

# Billboard

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A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

June 18, 1983 • \$3 (U.S.)

## 'PIRACY' WARNING Capitol Takes Strong Stand On Imports

NEW YORK—Capitol Records has issued a stern warning to U.S. retailers that they risk punitive court action if they sell any recordings produced abroad whose copyright is held here by Capitol.

The company equates such unauthorized importation with "record piracy" in a letter to accounts which shapes up as the strongest statement of policy with respect to such traffic yet noted by a record company.

Both CBS and WEA have taken public positions against importation of product they control. CBS only recently with respect to Compact Discs, although it did reach a court settlement some months ago with an importer who brought in CBS-controlled material. WEA's attempt to stem unauthorized imports was to assign such rights exclusively to one importer, Jem Records.

The Capitol letter, signed by Walter Lee, vice president of marketing,

(Continued on page 65)

## Tight Supply Slows CD Rollout; Labels To Let Retail Price Float

By IS HOROWITZ

CHICAGO—Compact Discs will begin moving out to U.S. record and tape retailers this month, but quantities will be severely limited. Allocations will be the order of the day, suppliers indicate, and dealers had better be in a good credit posture if they hope to be among the select group that will receive product early on.

During initial distribution phases, at least, most labels will not tag their CDs with a suggested list price, making it relatively simple to adjust

*Compact Disc hardware  
update, page 6*

wholesale prices as marketing experience is gained.

These are among developments that surfaced at the Consumer Elec-

tronics Show here last week as manufacturers of both software and hardware disclosed early marketing plans for the new audio technology.

CBS Records will be the only major to ship CDs this month, with a first release of 12 titles, but it will be joined by a number of key indies that will swell the initial product pool by at least 45 more titles. Ad hoc purchasing from foreign sources

(Continued on page 65)

## TOUR TIE-IN MTV Tests Promo Power With Police

By LEO SACKS

NEW YORK—MTV will test its clout in the concert promotion arena this summer when the video music channel trumpets the upcoming Police tour in a coordinated effort with A&M Records and Frontier Booking International.

The Warner Amex music cable channel has made no financial commitment as the tour sponsor, but its logo will appear on tickets, billboard snipes and posters distributed to retailers promoting the new Police album, "Synchronicity."

"We're presenting this as an endorsement, much like a radio station would promote a local show," says John Sykes, director of programming for MTV. "The only difference is that we're pushing the button in 50 states." FBI's Ian Copeland estimates that the Police will save as much as \$250,000 on advertising

(Continued on page 72)

## Black Music Making Cable Gains

By LAURA FOTI  
and NELSON GEORGE

NEW YORK—Black music's presence on cable television will increase over the next few months, courtesy of Black Entertainment Television (BET) and Warner Amex. The former, a 42-hour-per-week cable channel reaching four million subscribers nationwide, is to devote more than a third of its programming to urban contemporary music beginning in September. Warner Amex will launch a nightly

black music program on its Qube system in five markets in July.

"Video Soul," a revamped BET program will consist of six hours of video clips, interview segments and concert footage, shown twice weekly, for a total of 12 hours. BET president Robert Johnson explains that the programming decision was made in response to demand by the channel's subscribers and by black artists who have been unable to get national video exposure for their music.

The program has been in existence for some time on the channel,

but Johnson says its format is being completely reworked. It will be produced in-house, "because the music business is an important part of our programming format and we'd like to build a better relationship with it, to get to know the people who make the music." BET also has two other music programs, "The Bobby Jones Gospel Show," originating from Nashville, and "Black Showcase," featuring r&b and jazz acts.

"The highlight of 'Video Soul' will be the video clips," says Johnson.

(Continued on page 72)



1983 is America's JUNIOR year! After a solid first album, British brother JUNIOR will turn America inside out with his new album, "INSIDE LOOKIN' OUT," 812 325-1, featuring his spectacular single "COMMUNICATION BREAKDOWN," 812 397-7. A unique kind of music, making a unique kind of impact on America! On Mercury, marketed by PolyGram Records.

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## - Inside Billboard -

• **COMPUTER HARDWARE** and software dominated the Consumer Electronics Show in Chicago June 5-8. The Compact Disc demonstrated a strong presence, too. Billboard's on-the-spot team covered these and other CES topics, which appear in a series of special reports on pages 3, 6 and 61.

• **WNVJ NEWARK** is the new location for WMMS Cleveland's Dean Thacker, who takes over as GM. The Malrite facility's call letters will be WHYZ, if approved, and "it doesn't take a genius to figure out the direction we're going," says the chain's programming consultant Jim Wood. Radio, page 12.

• **VIDEO RENTAL** is on the upsurge among three of California's largest record/tape chains: Record Factory, Licorice Pizza and Music Plus. Influential in this development has been the video activity of their competitors, Integrity and Tower. Page 3.

• **NASHVILLE RADIO** has a history of contradictions, not least the fact that country-formatted stations take a back seat to rock outlets there. The market is profiled in depth in Radio, pages 16-17.

• **STORE EXPANSION** has characterized the Chicago-based J.R.'s Music Shops chain in the past 18 months, which now operates 16 outlets. An updated report on the firm and its founder Bob Kennedy appears in Retailing, page 28.

• **PROGRAMMER MIKE ELLIOTT** returns to Milwaukee as PD of WTMJ, leaving WIOD Miami with very definite opinions about the market. Radio, page 12.



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IN THIS ISSUE:

A Billboard  
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**TIM RICE**  
featuring the theme song  
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## Computers Dominate Chi CES; Attendance Hits Record High

By LAURA FOTI and SAM SUTHERLAND

CHICAGO—For the first time in couple of years, people were talking up audio at the Consumer Electronics Show here June 5-8, with the compact Disc much in evidence. Not even more, they were talking about computer hardware and software. That category has grown so much that it now occupies its own building.

Video software was less of an attraction this time around. Electronic Industries Assn. vice president Jack Wayman has expressed the belief that those suppliers do not belong at

CES, and while some defied him by attracting large crowds to their booths, most stayed away from the show floor. Enough in the business were in town, however, for the Video Software Dealers Assn. to hold its annual board meeting.

*Comprehensive CES coverage on pages 6, 61.*

As anticipated, this was the largest CES to date, with an estimated 90,000 attendees and more than 1,200 exhibitors. Those numbers give some indication of the effect on the city's hotels, airports, restaurants and local transportation, but they only begin to illustrate the marketplace confusion that will almost certainly be generated by competing and incompatible computer systems—or the intense competition in virtually every consumer electronics area.

Price points are strained to their bottom limits in all areas: computer hardware and software, video hardware and software, blank tape and so on. Only the Compact Disc has remained out of pricing battles, and that because demand still greatly outpaces supply.

There was much concern expressed by retailers here about which product lines to carry and which companies to watch. In the computer area, Coleco was king. The company's stock rose nine

points the day after its announcement of Adam, a \$600 all-inclusive computer system to be available in September. Other new computers were also introduced, and the race is now on to supply software.

In video, stereo played less of a role than it has in the recent past, with a handful of companies demonstrating new Beta Hi-Fi machines, JVC the only firm with a VHS Hi-Fi demonstration (and that off the show floor), the laser videodisk only a minimal factor and the CED camp barely represented at all.

In audio, 16 firms showed CD players and many more attempted to cash in on the craze by touting their products as "digital ready." If, in

*(Continued on page 61)*



**RIGHTS ISSUE**—Jack Wayman of the Electronic Industries Assn. and Congressman Tom Foley (D-Wash.), first and second left respectively, chat with an unidentified retailer at the Right To Tape exhibit at last week's Consumer Electronics Show in Chicago. Attendees were encouraged to send telegrams to Congress on the issue.

### CASE HISTORY

## Elvis Lives, Especially For The Pirates

Convictions were recently handed down in a nationwide Elvis Presley bootleg record scheme. In this special report based on a study of the Federal District Court dossier, Billboard's John Sippel probes the intricacies of the case, and demonstrates how recordings of "the King" live on in various permutations.

LOS ANGELES—The Elvis Presley bootleg operation in which four participants were recently convicted here probably grossed over \$1 million. Indicating the scheme's extent are facts such as:

FBI special agent Wilbur E. Jarrett of Baltimore, who broke down six Yellow Freight truck shipments from packing slips made by members of the bootleg ring between January and June, 1979, estimated the "whole shipment value" at \$467,664, based on the ring's list price.

Records in the criminal action Billboard, Dec. 25, 1982), which was consolidated here, show that Louis Rodwick of Delta truck lines, which took over McLean Trucking, testified that on Nov. 9, 1979, the latter freight carrier transported three shipments from Glendale, Calif. to Baltimore and Miami, containing an estimated 33,500 LPs.

Another government witness, Norma Sears, a postal clerk at Brooklandville, Md., stated that Paul Edmond Dowling, 37, of Ruxton, Md., conducted during 1979-80 a high volume of record mailings through her window. "His mailings generally consisted of several hundred pieces ranging from one-record packages to packages weighing 20 to 30 pounds each. Dowling's postal bills came to at least \$1,000 weekly," she testified. One particular mailing cost \$2,200, which Dowling paid with \$100 bills, she said.

Eugene H. Furlong, owner of Trend Service, a mailing service in Glendale, Calif., testified that he mailed 26,056 record catalogs for convicted defendant William Samuel Theaker, also known as Vic Comma, in June, 1979 and 25,000 catalogs in December, 1980.

Another witness whose testimony was stipulated, Horace V. Waddell, resident of H.V. Waddell, a Burbank, Calif. pressing plant, stated that he pressed between 60,000 and 5,000 LPs for Theaker, primarily in 1976 and 1977. Waddell said Theaker

*(Continued on page 72)*



Billboard photo by Henry Diltz

**TOWER TRIBUTE**—Capitol Records president Jim Mazza, center, toasts Missing Persons' Terry and Dale Bozzio on the band's first gold album award. Terry, left, is drummer, keyboard player and vocalist, while wife Dale is the band's provocative lead singer.

### IN NEW YORK STATE ASSEMBLY

## Move To Boost Antipiracy Law

NEW YORK—An amendment before the New York State Assembly would strengthen the state's antipiracy law by giving U.S. licensees of foreign recordings complainant powers equivalent to those of the recordings' owners. Under present law, prosecutions must be based on the complaint and testimony of the owner, an often expensive and time-consuming requirement when the infringing recording is owned by a foreign company.

The amendment is currently in the hands of the Assembly's committee on codes. It has yet to be introduced in the State Senate. If passed, it would take effect immediately, since the amendment does not

define a new crime, but merely enlarges the category of allowable complaints.

According to Assemblywoman Helene Weinstein (D-Brooklyn), who proposed the amendment, the act would fill a technical gap by adding exclusive licensees to the definition of the word "owner."

At a press conference here Monday (6), Weinstein said the amendment would help save music industry jobs, since it would put a dent in the estimated \$350 million in industry dollars lost to pirates each year. In support of the amendment, RIAA attorneys Joel Schoenfeld and Eugene Berman pointed out that in 1982 over 2,000 employees of record

Integrity in around 85 of its stores. Also having an impact is the dramatic (though more gradual) entry of Tower Records, with eight video units, including a new one opening this month across from Russ Solomon's famous Sunset Boulevard store.

The impact of Integrity and Tower has forced the 30-unit Record Factory, based in the Bay Area, to open with rental in three stores immediately, according to marketing vice president Bob Tolifson, while Licorice—with rental in 18 of its 34 units—has set a goal of going chain-wide by the end of the year. Lou Fogelman, head of 28-unit Music Plus, says the success of the chain's one video store in Studio City has led to the opening of a new one this month in Venice.

While Music Plus' nine-month-old Videon and Tower's stores represent a trend toward opening separate video-only stores, other chains, including Camelot (Billboard, June 11), are taking a different expansion route, opening video units inside existing record/tape stores.

Among the patterns found among the California chains moving into video are careful testing with a few stores before adding more; attempts to solidify the rental process at checkout; and moves to adopt a new image that signals more than records and tapes to the consumer.

"We're consulting with agencies now and intend to broaden our image," says Records Factory's Tolifson.

companies headquartered in New York State were laid off. They attributed many of the layoffs to recording piracy.

Weinstein termed the amendment "cost effective" in two ways: the state would not have to pay for witnesses from abroad to testify, and once the pirates are put behind bars legitimate recording sales will bring tax revenues into the state and create "legitimate jobs." The biggest labels headquartered in New York are CBS, RCA and Atlantic.

The press conference was also attended by Sheldon Vogel of Atlantic Records. Additionally, various counterfeit albums and tapes were displayed and helpful hints on how to discover bogus recordings were offered.

son. His chain, he notes, sent a team of executives to the East Coast to check out how video specialty stores operate. Record Factory plans to emphasize personal computer hardware and software along with video.

As far as simplifying the rental process, Tolifson envisions a ticket being placed on product and presented at a security counter. New slotted impact racks are being designed, too.

Although Record Factory is only now entering video rental aggressively, it had tested the waters ear-

*(Continued on page 74)*

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## 22 CITIES

# D.C. Shows Kick Off '83 Kool Festival

By BILL HOLLAND

WASHINGTON—The 1983 Kool Jazz Festival launched its 22-city, six-month, 500-concert mega-tour last Saturday (4) at the John F. Kennedy Center for the Performing Arts here with a two-day series featuring almost 200 jazz artists that drew a whopping 14,000 fans—4,000 more than attended the kickoff of the first annual coast-to-coast festival here last year.

For only the second time in its history, the entire Kennedy Center—the Opera House, the Concert Hall, the Eisenhower Theatre, the outside patio and several other nooks and crannies throughout the giant arts complex—was host to one single musical event.

If the Washington gala, and the satellite concert held at the Baltimore Civic Center, are accurate barometers of what's to come in the 1983 Festival, producer George Wein might well look forward to breaking the two million attendance mark set last year.

The Washington Kennedy Center concerts were pieces of heaven for the "pure" jazz fan, as 40 hours of music went by with only one group scheduled that could be termed fusion or pop-jazz—Spyro Gyra. The biggest house draws of the two five-hour sessions (eight acts per session) were the VSOP II Quintet, an all-star jam with George Benson, Stanley Turrentine and Jimmy Smith (with only straight-ahead guitar work from Benson), and a set by Art Blakey & the Jazz Messengers with guest stars Dizzy Gillespie and John Faddis.

The sessions provided great breadth of talent, from mainstream perennials Oscar Peterson and Ella

(Continued on page 46)



**NUC HONORS MARSALIS**—Trumpeter Wynton Marsalis, center, accepts a Distinguished Artist Award from Dr. George Butler, vice president of jazz at CBS Records, at the National Urban Coalition's 16th anniversary Salute to the Cities in Washington, D.C. NUC president M. Carl Holman, right, and LeBaron Taylor, vice president of CBS Records, looks on

# Canadian Promoters Fight Rights Fee Hike

By KIRK LaPOINTE

OTTAWA—Concert Productions International of Toronto has launched an unprecedented court action on behalf of itself and other Canadian concert promoters slapped with nearly 600% increases in performing rights fees ordered by the federal Copyright Appeal Board.

CPI, the largest concert promoter in the country, has taken the action in the Federal Court of Appeal to overturn the board's May 26 decision imposing the collection of 1% of gross revenues to either or both performing rights groups, up from .175%.

The decision was made public in the weekly Canada Gazette, the government publication of regulations. Promoters and performing rights groups were told of the decision a week earlier. It allows the Composers, Authors & Publishers Assn. of

Canada and the Performing Rights Organization of Canada to collect 1% from promoters when repertoire from their represented artists is performed.

The move has touched off a storm of controversy in the concert business, with Montreal's Donald Tarlton, president of Donald K. Donald Productions, calling it "absolutely the worst thing that could happen to the industry." Tarlton says that secondary markets "will be a thing of the past" and that he will look this fall to move into different promotion fields if appeals are unsuccessful.

Donna Stevens, who has been CPI spokesperson during the fees controversy, which began last November, says the board tried to reach a compromise that is "still a huge increase and is unacceptable."

In November, the board said it wanted to increase the fees to 3% for either or both of the societies from the promoters' coffers (Billboard, April 9). The promoters and hall

(Continued on page 57)

# Executive Turntable

## Record Companies

Atlantic Records and Elektra Records in New York have named **Bruce Kolbrenner** assistant vice president of domestic royalties and **Fran Wakschal** assistant vice president of foreign and mechanical royalties. Prior to these new created posts, he was Atlantic's director of domestic royalties and she was the label's director of foreign and mechanical royalties. . . . Chrysalis Records has



Kolbrenner



Wakschal



Hackett



Nesbitt

named **Jeff Hackett** Southwest regional field representative and **Robert Nesbitt** Northwest regional field representative. Hackett has been with the label for seven years and is based in Dallas. Nesbitt has been with Chrysalis for 5 years and is Seattle-based. . . . CBS Masterworks has appointed **Roger Holm** Western region marketing manager in Los Angeles. He was sales manager of the CBS Records branch there and joined the company in 1975. . . . Alex Neel has been appointed office manager of Europa Records in New York. He comes to the label from the New Music Distribution Service in New York.

## Marketing

Sound Video Unlimited, Niles, Ill., has appointed **Len Grossi** chief operating officer. He has been operational and finance chief for Paramount's television and video distribution division since 1978.

## Pro Equipment/Video

CBS Electronics in New York has named **Robert Hunter** vice president and general manager. He was vice president of CBS Video Games and is a former vice president of the CBS/Columbia Group. . . . **Richard Baumbusch** has joined CBS Toys as vice president of marketing, based in New York. He was marketing director for Intellivision. . . . RCA/Columbia Pictures Home Video has named **Vallery Kountze** director of marketing. She was vice president and marketing director for Mainstreet Communications. The firm has also promoted **Mitchell Wallis** to senior accounts manager and has hired **Jody Katz** to fill the position he vacates as accounts manager. The executives are based in Los Angeles. . . . **Jerry Flavin** has been appointed regional director of the southern central region for Home Box Office Inc. in Dallas. He was director of marketing information and analysis and joined HBO in 1980. . . . **David Benjamin** has joined NBC-TV's "Friday Night Video" as producer. He is a former vice president of business affairs for CBS Records. . . . PDMagnetics, Wilmington, Del. has named **Roel Buis** president, succeeding **Rudd Tensen**. Buis was European marketing manager for N.V. Philips. PDMagnetics has also named region sales managers in Dallas and Chicago. They are **Michael Coghlan** and **T. Michael Craft**.

## Related Fields

**Neil Friedman** has been named manager of public relations for Radio City Music Hall Productions in New York. He joined Radio City in 1981 as a publicist. . . . **Rick Reno** has been appointed director of the Monroe Civic Center in Monroe, La. . . . **Marci Greenberg** has been named senior publicist for Mortimer Dennis Wax & Associates in New York.

**Mark Shimmel** has joined Regency Artists as an agent in the firm's contemporary music division. He is based in Los Angeles. . . . **Honey Combs-Young** has joined the Deaton Agency in Nashville as director of public relations. . . . **John Dittmar** has joined Entertainment Services Inc. as an agent in the firm's Buffalo, N.Y. headquarters.

## RCA SELECTAVISION STUDY

# Market Survey Finds Vidisks Doing Well

By IRV LICHTMAN

NEW YORK—The videodisk is faring well in competition with other home video entertainment, claims an April survey of 1,272 CED videodisk player owners by the software unit of RCA SelectaVision. The latest in a series of regularly conducted surveys also seems to allay fears of limited viewing of video product by noting multiple screening of releases.

RCA says the average player owner uses the player 8.5 hours a week. This compares to HBO viewing of 8.8 hours among player owners (10.3 hours in households with children) and 7.9 hours a week of VCR viewing.

Stu Gray, vice president of program and market research at RCA VideoDiscs, adds, "We continue to see that cable television has not been a competitive problem to marketing videodisk players, since (player) owners are just as likely to subscribe to basic pay-cable as the general population." He says 79% of player owners subscribing to cable already had cable when they bought their players.

The survey also shows that player owners are nearly four times as likely to have a VCR as the general population (23% versus 6%), more than three times as likely to have a home computer (14% versus 4%) and twice as likely to have a video game (48% versus 20%).

On the matter of repeat viewing of videodisk product, the survey indicated that among those who own "On Golden Pond," 93% have watched it more than once and the average number of viewings during the first five months of ownership was 6.3 times. In addition, 35% of the respondents who owned the title one year said they watched it more than 15 times.

Gray notes that among respondents who did not own "On Golden Pond," 94% had viewed the last disk they watched more than once and the disk had been owned 3.7 months and watched 5.8 times on average.

RCA's videodisk system was launched in March 1981. More than 400,000 CED players are said to be in U.S. homes.

# Chartbeat

## U.K. Toppers Swarm Over U.S. Chart

By PAUL GREIN

The increasing interaction between British and American pop singles charts is dramatized this week, with each of the top five singles spots in the States occupied by an act that's hit No. 1 in the U.K. within the past year.

**Irene Cara** ("Flashdance") topped the British chart last July with "Fame"; **Culture Club** ("Time") hit No. 1 in the U.K. last October with "Do You Really Want To Hurt Me"; **David Bowie** ("Let's Dance") took that smash to No. 1 on both sides of the Atlantic earlier this spring; **Eddy Grant** ("Electric Avenue") hit the top in Britain last November with "I Don't Wanna Dance"; and **Men At Work** ("Overkill") took "Down Under" to No. 1 in both countries in January.

Several other No. 1 British hits are posted on this week's Hot 100, including the current U.K. topper, the **Police's** "Every Breath You Take," which jumps to number 14. **Kaja-**

**gogoo's** "Too Shy," which hit No. 1 in Britain in February, is up to 15; **Duran Duran's** "Is There Something I Should Know," No. 1 in the U.K. in March, is up to 32; **New Edition's** "Candy Girl," No. 1 in Britain in May, climbs to 48; **Michael Jackson's** "Billie Jean," No. 1 in both countries in March, dips to 70; and **Dexy's Midnight Runners'** "Come On Eileen," also No. 1 in both countries within the past year, falls to 87.

And we mustn't forget **Madness'** "Our House," which jumps to number 21 in the States, or the **Human League's** "(Keep Feeling) Fascination," which advances to 45. **Madness** topped the British chart in May, 1982 with "House Of Fun"; the **Hu-**

**man League** hit No. 1 in both countries last year with "Don't You Worry Me."

★ ★ ★

**Motown Surge:** Several Motown albums are streaking up the charts in the wake of the surprisingly strong ratings racked up by the label's recent 25th anniversary special. The "25 #1 Hits From 25 Years" package jumps to number 49 in its third week on the chart, while "25 Year Of Grammy Greats" advances to 129 in its second week. Double-disc anthologies by **Diana Ross** and the **Commodores** jump to 77 and 153, respectively, in their second week.

(Continued on page 64)

Billboard (ISSN 0006-2510) Vol. 95 No. 25 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. \$135.00. 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.

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## More Firms Set For Big Leap Into CD Hardware Race

By SAM SUTHERLAND

CHICAGO—The field of Compact Disc hardware competitors is expanding swiftly, with as many as 20 different CD player models from 16 manufacturers promised for U.S. retail exposure by the end of the third quarter.

That rapid startup for the new digital audio market emerged as one of the most eagerly scrutinized product areas during CES here, with the majority of the CD player prototypes seen at recent CES booths being supplanted by actual production models. Five manufacturers are already represented with players in the retail pipeline—Magnavox, Sony, Denon, Kyocera and Phase Linear—while Fisher is also offering its first CD player as part of an available single-ticket audio system.

Other manufacturers are slating introduction of their respective CD units starting later this month. June entries include Technics, NEC and Yamaha, the latter two models describing the upper limits of the CD hardware price spectrum. NEC's CD-803E player will retail for \$1,300, while Yamaha's first CD unit, the CD-1, will fetch \$1,350. A third high-end CD player, Sony's CDP-707, was also on display during CES, and, like the NEC and Yamaha machines, will boast more sophisticated and flexible accessing features to justify the higher ticket.

If the CD hardware market saw upward pricing limits raised by such designs, the rumored unveiling of players breaking through to price points as low as \$500 failed to materialize. The majority of designs will retail between \$900 and \$1,000, although several companies indicated

they would attempt to carry tags as low as \$750 or as high as \$1,200.

Final price points, however, are likely to hinge on the volume of available product from all suppliers. Sharp's DX-3 player, for example, is due in July, but while published reports indicated that product might sell for \$750, the company's floor reps reported a probable tag as much as \$200 higher.

Other firms set to enter the CD market by year's end include Akai, Hitachi, Luxman, Marantz and Sansui. Manufacturers showing CD hardware but demurring at a firm release date include Aiwa, Kenwood, Mitsubishi, Onkyo, Pioneer, Sanyo and Toshiba.

If the number of firms committed to CD hardware introduction has risen dramatically since winter CES in Las Vegas this January, estimates

(Continued on page 61)

## Name Of The Game: Conversion Computer Software, Vidgame Firms Proving Adaptable

By FAYE ZUCKERMAN

CHICAGO—Conversions to other machine formats of top-selling computer and video games became the dominant trend for major entertainment software and game manufacturers at CES. Interestingly, the traditional video game makers—like Activision and Imagic—will start to market computer software for Atari and Texas Instruments computers, respectively, while known software companies have announced they will be marketing video games.



THE MAIN ATTRACTION—Attendees at last week's CES in Chicago wait on line to try out new computer models.

One of the original entertainment software manufacturers, Broderbund, a three-year-old company based in San Raphael, Calif., has adapted "Choplifter" and "Serpentine" for the Atari 5200. Additionally, "Sky Blazer" and "Solo" are now available for the Atari 2600 game system.

In making this commitment to the VCS trade, Gary Carlston, company vice president, comments, "This is not an experiment. We want to satisfy all Atari owners regardless of whether they have small computers or VCS units. We don't plan to design an array of VCS games every year." Broderbund has also developed and migrated titles to Commodore computers and Atari 400/800/1200.

Sierra On-Line, another traditional supplier of software on floppy formats for high-end computer systems, has announced "Ulysses" and "Cranston Manor" for ColecoVision as well as six new games for the Texas Instruments computer. "We used to only make software for the Apple. Now we are doing versions for Atari, Commodore, IBM, and Coleco," reports Ken Williams, president of the company. "But you get so much more on floppies. A cartridge only carries about 4K-8K, while a floppy gets in the hundreds."

Micro Lab's best-selling "Miner 2049er" will be made available on the ColecoVision. The game cartridges, a company spokesman says, will be shipped this July.

As for the video game companies, Activision is rolling out two Atari 400/800/1200 titles—"River Raid" and "Kaboom!" starring the Mad Bomber. The company will continue to make mostly video games, as it still perceives a strong VCS market exists.

"Look at the installed base," notes Frank Mainero, vice president of marketing for the Sunnyvale-based firm. "Sales on super game systems (adding on to existing game consoles) have picked up recently. Most will plan to buy software. Software is a main staple; entertainment software still dominates."

Imagic, too, has introduced games

for the Commodore VIC-20 and Atari 400/800/1200 computers: "Moonsweeper," "Fathom" and the mythology-themed game "Flap!" Additionally, it announced eight titles for the Intellivision, Atari VCS and ColecoVision systems.

By far the most surprising entry into the low-end software and video game trades was EPYX, which until CES almost exclusively made esoteric strategy games for the Apple. Its "Temple Of Apsai" has remained on the computer trade's best-sellers lists since its introduction nearly two years ago. At the show, the company displayed, in addition to its line of strategy games, four arcade games, two educational software packages and several action-strategy games.

## Bits'n'Bytes

Overcrowding surpassed the weather as cliché topic of the week at CES, where an estimated 90,000 people took over Chicago for the event. Getting around the city was often an exercise in futility, as cabs and buses sat bumper to bumper outside McCormick Place. Inside, and at the other CES buildings—McCormick Inn (home of audio hardware), McCormick West (computer and video games hardware and software) and the Conrad Hilton (high-end audio)—news was made, rumors exchanged and friendships renewed. Among the more interesting rumors and news items:

At a CES press conference, Bob Klingensmith, senior vice president of Paramount Home Video, remarked that the most appropriate title for release at the company's popular \$39.95 price point would be one that would sell 200,000 copies. This prompted speculation that Paramount was considering releasing "Raiders Of The Lost Ark" at that price this fall.

Paramount is no longer releasing sales figures for its \$39.95 titles, but inside information indicates that newer releases are not living up to the success of "An Officer And A

## CHI CONFAB

## Video Prices, Components In Spotlight

By MOIRA McCORMICK

CHICAGO—The viability of component video systems in today's market and the feasibility of low videocassette prices were among the major topics covered at the Summer CES video conference Tuesday (7). The session which lasted nearly two hours, was divided into two consecutive panel discussions, addressing the subjects of hardware and software respectively.

NAP consumer electronics chairman Frank Lann delivered the keynote address, in which he proclaimed 1983 "the year of the software." Lann cited ballooning sales figures in all divisions of video hardware and software "with the exception of black and white television," and predicted "a strong fall selling season" before turning the session over to moderator Dave Rowe of Video Store magazine. Other panelists included retailer Sony Cohen of Video Etc., Rick Williams of General Electric, Pioneer Video's Ken Kai, Jack Pluckhan of Quasar, and Toshiba America's J. Paul Michie.

The possibility of monitor television becoming a regular household item was the first subject discussed, with Michie surmising that "in two to three years, the monitor approach will become significant."

Pluckhan added, "Right now the monitor is for videophiles. 'Household item' status is a few years down the road." Retailer Cohen countered, "Manufacturers aren't offering products the consumer wants. Why take a tv, cut out the tuner and speakers, and charge more?"

"Because people want a better picture quality and the monitor has it," offered Williams. "They're willing to pay for better value."

Citing the "sensitivity" of the

(Continued on page 61)

## NEW MACHINES, PRICE CUTS

## Home Computers Stir Most Interest

By LAURA FOTI

CHICAGO—Adam is poised to take a bite out of the Apple, it's the dawning age of Aquarius II, and the newest game from Atari seems to be catch-up ball.

At CES last week, Coleco's new Adam, a \$600 80K all inclusive home/business computer system, generated the most talk of thousands of new products, but it was certainly not the only new computer or the only pricing breakthrough. Commodore, for example, slashed list prices of the Commodore 64 console in half, to under \$300, while Mattel showed its second-generation computer system, the 64K Aquarius II.

In general, the introduction of new computers in non-compatible formats spells continuing marketplace confusion and a continuing rush to supply software for the various systems. Without adequate software, no system has a chance of survival.

Coleco's Adam, an 80K console with built-in digital data pack drive, keyboard and daisy wheel printer, has a word processing program built in and two separate additional programs included in the purchase price. Coleco says it will be available in August and can be added to the current ColecoVision game system for \$400.

The system attracted enormous and continuous lines to the company's massive exhibit area and prompted a spur-of-the-moment press conference by Atari at which half a dozen top executives spent most of their time defending the VCS system and refusing to answer questions.

Atari also launched a new line of four home computers at CES, including the 1450XLD, a 64K unit that will go head to head against Adam. It includes a built-in disk drive, modem and voice synthesizer, with no price yet announced.

Mattel's Aquarius II will be made available later this year at an undisclosed price point. It is a 12K unit, expandable to 64K, and is compatible with all Mattel peripherals and software introduced to date. The company was one of only a handful in the video/computer field to ex-

(Continued on page 61)

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D O M O A R I G A T O







**DIONNE THE HEARTBREAKER**—Dionne Warwick picked up a Dutch gold disk for sales of 50,000 units of her Arista album "Heartbreaker" after a sold-out concert in The Hague's Congress Center, part of her recent European tour. The title track and another cut, "All The Love In The World," both made top 10 in Holland. Handling the presentation on behalf of Ariola Benelux is William G. Dyess, U.S. ambassador to the Netherlands.

## CD Magazine Bows In Britain

LONDON—Dire Straits' "Love Over Gold" is Britain's best-selling Compact Disc title to date, and Vivaldi's "The Four Seasons" is the leading classical title, according to a new quarterly publication, CD Magazine, launched here by Sony U.K. this month.

The magazine, to be distributed free to record companies, disk retailers and owners of Sony CD hardware, aims to provide consumers with information available from no other single source and to speed the adoption of the CD format by the industry.

Its first issue details the release plans of WEA, CBS, PolyGram, Virgin, Chrysalis and others, and headlines the recent announcement by

EMI Music chairman Bhaskar Menon of support for the "advanced technology and high consumer quality of the CD," with first product to appear in "mid-1983." EMP's announcement, comments the paper, "completes the worldwide jigsaw of commitment to the new medium."

All currently available CD titles are listed, and a catalog of 1,000 CD disks is predicted by the end of this year in the U.K. In a chart based on dealer surveys and record company sell-in figures, CD albums by Dire Straits (two), Michael Jackson, Roxy Music (two), James Last, Jean-Michel Jarre, Barbra Streisand, 10cc and Vangelis are listed as this market's top sellers.

## Twin Tapes Make Japan Bow

TOKYO—Nippon Phonogram has put out a batch of 19 titles in a new range of two-in-one cassette packages, containing two full LPs on one tape.

Norio Kurihara, deputy general manager of the company's sales planning division, is hoping to sell a total of 200,000 units, or the equivalent of 400,000 albums. The release includes 12 international titles and seven domestic titles.

Nippon Phonogram is using a multi-media promotion campaign for the initial release, which includes three two-in-one Barry Manilow sets and three from Paul Mauriat. Other artists involved include Dionne Warwick, Melissa Manchester and the Stray Cats.

Most titles are priced at \$14.80 as against a normal album/cassette price of \$10.55 here. All are from original digital mastering.

## MOVE ANNOUNCED AT VENICE MEETING

# Dutch IFPI, Video Group Merge

By WILLEM HOOS

VENICE—A significant move in aligning the video industry with the record industry in defense of their common interests was announced here during the 50th anniversary meeting of the International Federation of Phonogram & Videogram Producers (IFPI) by Leo Boudewijns, managing director of NVPI, the Dutch group of the IFPI.

The Dutch association of video distributors, NVVD, has merged with the NVPI, and the two segments will be administered by a newly-created board. The principal aims of the organization will be to press for a royalty on blank cassettes and to step up the fight against the pirates who, reportedly, now control 60% to 70% of the video business in Holland.

According to Boudewijns, the Dutch group of IFPI is the first in

the world to have separate audio and video divisions. "I think this is a very logical development," he says, "because the audio and video businesses have many interests in common, and when you join hands in this way, the whole becomes greater than the sum of the parts."

Koos de Vreeze, managing director of CBS Holland, has been appointed chairman of the board of NVPI's audio section, with Roel Kruize, managing director of EMI Holland, as his vice chairman. Other officers are Martin Kleinjan, managing director of Ariola Benelux, secretary, and Jan Mascini, managing director of Inelco, treasurer. Board members are Kees Baas, managing director of CNR, and Nico van Biemen, managing director of Polydor.

Appointed chairman of the video

section of NVPI is Dick 't Hooft, managing director of Veralux, the video company affiliated with VNU, Holland's largest book and magazine publisher. Secretary is Harry van Denderen, managing director of Videoscreen, which is linked to the Goflex film company, and treasurer is Taco Dijkgraaf, managing director of PolyGram Video, Holland. Members of the board are Theo van der Schaaf, managing director of video company EVC, and Cornelis Verwey, managing director of the Esselte video company.

Joop Buinink, former managing director of Polydor Holland, has been appointed chairman of the board of NVPI, with Koos de Vreeze as secretary, Dick 't Hooft as treasurer and Roel Kruize and Taco Dijkgraaf as board members.

## Tapes, Inlay Cards Seized In Nigerian Police Raids

LAGOS—Nigerian police, raiding the premises of a long-established book printing business here, say they found some 210,000 counterfeit cassette inlay cards, covering album product by such big-name international acts as Michael Jackson, Jimmy Cliff and Marvin Gaye.

An Indian businessman, alleged to have placed the inlay printing order with the firm, has been arrested in connection with cassette piracy activities. Police allege he has sold "perhaps a million" pirate tapes in Nigeria at around \$3.35 each.

In a further raid on the Indian's home in a Lagos suburb, police say they found "several thousand" pirated tapes, which were confiscated along with a tape-duplicating machine. The raids took place mid-May.

Police claim the businessman told them: "I didn't know what I was doing was an offense in Nigeria." He's also said to have admitted a series of tax evasion offenses since his arrival in the country.

Bode Akinyomi, managing direc-

tor of EMI Nigeria, is among the key record industry executives who have inspected the haul. His company's product involved includes Michael Jackson's "Thriller" and Marvin Gaye's "Sexual Healing."

Says Robert Martijnse, managing director of PolyGram Records Nigeria: "The printing company raided is Academic Press, which is a well-established book printing firm. The discovery of this massive pile of inlay cards was a severe shock to the antipiracy committee of the national book publishers' association here."

He adds: "We're starting a very active antipiracy campaign here, and these raids represent our determination to come to grips with this menace. The national IFPI branch is coordinating all activities, and we've recently had a meeting in the British High Commission of organizations most hard hit by piracy and counterfeiting in this territory."

"Our aim is to form a Nigerian antipiracy action group, to link together all legislative, political and publicity activities against piracy in all its forms."

## Decca U.K. Changes Name To London

LONDON—Decca Records U.K. has changed its name officially to London Records Ltd. On July 1, Roger Ames becomes managing director of the company.

The change follows two years of U.K. recording activity by the company aimed at building a new artist roster. During this time, product by new roster artists has been released on the London label.

Since 1981, Ames, though part of the Phonogram a&r team, has been closely involved with the artistic direction of the London Records artist roster. He'll continue to work closely in that area.

John Preston, general marketing manager for Decca, joins Polydor as marketing director. He joined Decca three years ago, after its acquisition by PolyGram.

# Stan Cornyn And A 'Stunning Voyage Of Discovery'

By PETER WARING

VENICE—If any delegates present at the 50th anniversary council meeting of the International Federation of Phonogram & Videogram Producers (IFPI) were in any doubt that the world of music and copyright protection has changed out of all recognition from the one existing at the time of the inaugural Rome meeting in 1933, then Stan Cornyn, senior vice president of the Warner Communications Record Group, swiftly set the record straight.

His address, bearing the disarmingly deceptive title of "Future Markets In The Recording Industry," was a devastating assessment of the state of the art in new technologies and what it portends in the foreseeable future. Using the Venetian explorer Marco Polo as an analogy, Cornyn took IFPI delegates on a "stunning voyage of discovery" to the various areas of new technologies, explaining stage by stage their significance and how they'll link and interface their resources to give the public access to virtually

anything in terms of communications, services and entertainment in their own homes—and how, in the process, present methods of copyright protection and control will be entirely bypassed and outmoded.

Cornyn gently nudged his listeners to accept that, while legalities and legislative lobbying remain essential as the bedrock of IFPI's activities, events and developments are rapidly outpacing the current rate of progress in maintaining copyright protection, and a quicker and more aggressive reaction to the accelerating new technologies is imperative.

He declared: "The copyright and royalties business has one overriding priority. That is to get working on an encode-decode signal protection system built permanently into the playback equipment—a device in every player that the copyright owner's program can trigger."

Cornyn termed this device "a copygate" and suggested that there are two ways of obtaining it. One would be to get legislation passed in every country decreeing that no equipment can be sold without copygate devices. The other would be to con-

vince hardware manufacturers, notably the Japanese, that such a device would be "in their enlightened self-interest" and would bring reciprocal benefits in its wake.

To highlight the urgency of this issue, Cornyn emphasized that there was already in existence in the U.S. a computer program called Orchestra 90. This enables anyone to gain access by means of a telephone connection to popular and classical songs by dialing a phone number and loading the desired songs onto a recording disk at home. "Which means, my friends in the traditional record business, who needs you? Who needs us?"

Cornyn implied during his address that IFPI should consider uniting with other sectors of the leisure and communication industries in its efforts to overcome the copyright problems which are multiplying as the new technologies advance, instead of remaining confined to the narrower record and video fields. He also advocated political and economic as well as purely legislative measures to ensure copyright owners

their just dues and rewards, noting that if, for example, the Singapore authorities continued to show insufficient response and concern with regard to the tape piracy rampant in their territory, then perhaps Singapore Airlines should be denied landing rights elsewhere.

Expanding along similar lines, Cornyn conjured up a piquantly whimsical scenario whereby James Last and Paul McCartney linked hands with each other and a vast array of other entertainers to march figuratively on Tokyo if measures like the copygate are not conceded. As a final sanction, he suggested the blanking of screens throughout the world by the refusal of creative people to provide material until guaranteed their due reward for the use and dissemination of their work.

Cornyn received a standing ovation for his address, and IFPI president Coen Solleveld produced what, in the circumstances, seemed an epic understatement by declaring that there must be "a wider scope for IFPI activities."

Edward Thompson, IFPI consult-

ant based in Geneva, told delegates that, as a result of an IFPI meeting in England in May, it was decided not to seek a revision of the Rome Convention for the Protection of Performers, Producers of Phonograms & Broadcasting Organizations, signed in 1961, in respect of cable systems. Said Thompson: "A revision has been in the air for a number of years because it is generally accepted that the Rome Convention does not provide protection in terms of cable. We decided it was time for the IFPI to examine whether revision would be of advantage to our members and prepared a working paper. We reached a unanimous conclusion that a revision of the Rome Convention wouldn't be in the interests of IFPI members."

"The Convention has built into it a revision mechanism, which is difficult to control once it's put into motion. A member state can propose a revision, which must be approved by two-thirds of the signatory member states."

Thompson acknowledged the de-  
(Continued on page 57)



Founded 1894  
The International Newsweekly Of Music & Home Entertainment  
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Vol. 95 No. 24

# Commentary

## It's More Than Just Nostalgia

By JON HOLIDAY

The best kept secret of the music business today is the popularity of big bands, the singers who perform the great American standards, and the success of radio stations programming in this genre.

Unfortunately, the music has been stereotyped as "nostalgia," a most odious word. If the music is popular today (and it is), then it is popular music, no matter when the songs were written or the records pressed.

It certainly is not nostalgia when 18- and 20-year-olds win on tv's "Dance Fever" dancing to Benny Goodman's "Sing, Sing, Sing." It's not nostalgia when Larry Elgart's "Hooked On Swing" album goes platinum because it's the hottest thing in discos patronized by the under-30 crowd. And it's not nostalgia to the under-35-year-olds who make up 25% to 30% of the dancers in ballrooms where big bands are playing, live.

Today, those live appearances are at a level unseen for many, many years. Not only are the name bands pulling SRO crowds of dancers around the country, but numerous new bands—many of them as good as or even better than the bands of the 1940s—have been formed to meet the growing demand.

Nobody takes a band on tour just for the fun of it. It's to make money and the bands are pulling crowds of all ages. Among the active name bands are those of Harry James, Lionel Hampton, Woody Herman, Les Brown, Sammy Kaye, both the Dorsey bands, Tex Beneke with the Glenn Miller sound, Ray Anthony, Count Basie, and the Duke Ellington band. Singers appearing in live performances include Helen O'Connell, Bea Wain, Helen Forrest, Johnny Desmond, Margaret Whiting, Tony Bennett, Anita O'Day, Ella Fitzgerald, Herb Jeffries, Jack Leonard, Andy Russell, Sarah Vaughan, Keely Smith, Helen Ward, the Modernaires, the Piped Pipers (now known as the Hamlin Castle) and, of course, Frank Sinatra.

Most of the newer bands limit their appearances to ge-

There are over 400 radio stations now programming in the big band genre nationwide, either full-time or part-time. Often it was secondary facilities, daytimers and suburban stations, which first shifted to such music. Only in the past couple of years have some major AMs in top markets made the move. These include KMPC and KPRZ Los Angeles, WJJD and WAIT Chicago, WNEW New York, WPEN Philadelphia, KIXI Seattle, WBBG Cleveland, WOKY Milwaukee, KLFF Phoenix KEZW, Denver, and others.

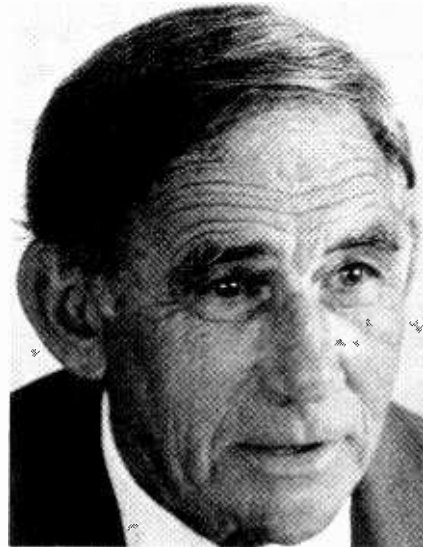
Despite all the positive reports, there remain some negatives which tend to hinder progress toward broader acceptance and growth. At the radio station level, there are few people who are knowledgeable enough to program the music. I had the operations manager of a "Music Of Your Life" station tell me she'd never heard of Nat King Cole until she went to work at the station. She had no way of knowing if the syndicated format the station buys is good, bad or indifferent.

Some non-syndicated stations are playing such records as Willie Nelson's "Stardust" with the justification that it is a newer and popular record. My Gawd! To a big band aficionado, Nel-

son is a hillbilly! There have to be 4,000 better versions of "Stardust."

Syndicators (including satellite) are equally prone to such thinking. Eddy Arnold's "Cattle Call" on "Music Of Your Life?" Among the formats now available, there is little evidence that the programmers, on the whole, know a great deal about the music. Inappropriate records are included, and much great product is completely ignored. These syndicated formats, in many cases, owe their success to the fact they are the only ballgame in town.

Other limiting factors include the aforementioned neglect of new artists by the programmers, as well as the foot-dragging by record companies. The false theory persists that big bands appeal only to those over 50. At the same time, most broadcasters



Holiday: "Nobody takes a band on tour just for the fun of it."

## 'The general public is getting a little weary of musicians whose act consists mainly of kissing snakes on stage'

graphic territories, although they would range wider if they got the bookings. On the East Coast, there's Bo Thorpe, Zim Zamarrel and Victor Knight. Pat Longo and Bill Tole work out of Los Angeles. Jack Melick is in Dallas, Al Pierson in Chicago, John Corodoni in San Francisco, and there are Al Raymond, Rich Szabo, Mike Slappey, Jack Morgan and Full Faith & Credit, just to name a few. The majority of these bands have recorded at least one album, albeit on small labels, and often financed out of their own pockets.

Unfortunately for the newer bands, it's difficult for them to get their records played. The self-styled nostalgia stations think their music ended when Glenn Miller was lost over the Channel, and stations that would play newer artists find distribution of their albums leaves much to be desired. And the trade mags seldom, if ever, review their records or send reporters to critique live performances.

Record companies are equally at fault for failing to recognize the trend. While RCA has supported Larry Elgart, there's no indication the company is seeking to expand its stable of bands. Labels say that such records don't sell because "older people don't buy records." Yet all indications point to a new, enthusiastic cognizance of big bands among high school and college-age people, inveterate record-buyers all.

seem to feel such programming is for AM only and refuse to even consider big bands on FM. What shortsightedness!

Without getting too deeply into social commentary, there is a refreshing change in attitudes across America. Among them is the return to the concept of romance, and big band music is its natural companion. It has always been music for "dancin' and romancin'."

The general public is getting a little weary of so-called musicians who cut their hair with a lawn-mower and whose act consists mainly of kissing snakes on stage.

The big bands are here, even without the publicity and media attention given more bizarre forms of entertainment. The style of music they've been playing has lasted a half century and still remains exciting and refreshing; it is neither a fad nor a flash in the pan. It is ironic that the big bands and American jazz are appreciated more overseas than at home.

The future? Well, with a little help from our friends, and a little more vision by a record company or two, the band business can again explode, as it did in the late 1930s. Today's band musicians are among the best in the world, and class always rises to the top.

Jon Holiday, veteran programmer and station executive, is currently involved in radio syndication. He's based in Hollywood.

## Letters To The Editor

### A Breath Of Fresh Air

I find that MTV shares many of the bad habits of AOR that led me to stop listening to radio altogether. These are incessant interruptions, heavy and often of offensive advertising, and an oversupply of those reptilian heavy metal revival groups which I can only assume are a response to MTV's large middle-America audience out there in the hinterland. Most of the videos themselves are unimaginative and cliché, as well, and I think their novelty will wear off soon.

Still, AOR would do well to wake up to one respect in which MTV wins hands down; programming. Even here in New York AOR is so retrograde that MTV is like a breath of fresh air, with a good menu of progressive

acts, despite those heavy-metal dinosaurs.

The icing on the cake, for me anyway, is that MTV isn't afraid to mix in the top black acts for fear of alienating its audience. When AOR can do all of this, I may return to radio.

Richard Lanier  
New York

### The Artist's Vision

I think Steve Kahn's commentary on videos (June 11) was off base. How can he say that "money spent on videos is non-recoupable"? Each time the video helps sell a record, return profits are seen. So what if David Bowie's album sales don't show an increase

even though he spends tons of money on videos. To me, none of them have been all that impressive. Some of the videos that give me that extra push include Duran Duran, Inxs, Adam Ant, and the new one from Bonnie Tyler. All give that added incentive to buy their recordings.

With radio playlists still a bit stale, video provides the opportunity to hear new music and, in most instances, to see the artists' vision of their own music. For me, in a section of the country pretty much devoid of anything innovative, it's nice to see and hear new music.

Randy Hugg  
WOSE  
Port Clinton, Ohio

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



# STEVIE NICKS

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## STEVIE NICKS ON TOUR

- |         |  |        |                            |    |                              |    |  |
|---------|--|--------|----------------------------|----|------------------------------|----|--|
| JUNE 23 | The Scope, Norfolk, VA.                      | JULY 2 | Auditorium, Buffalo, NY    | 10 | Coliseum, Greensboro, NC     | 18 | Rosemont Horizon, Chicago, IL            |
| 24      | Byrne Meadowlands Arena, East Rutherford, NJ | 3      | Civic Center, Hartford, CT | 11 | Omni, Atlanta, GA            | 19 | C.N.E. Bandshell, Toronto, Canada        |
| 27      | Spectrum, Philadelphia, PA                   | 6      | Centrum, Worcester, MA     | 14 | Kempe Arena, Kansas City, MO | 21 | Blossom Music Center, Cuyahoga Falls, OH |

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## MALRITE TAKEOVER APPROVED

## Thacker Named GM At WVNJ

NEW YORK—WMMS Cleveland station manager Dean Thacker has been appointed GM at Malrite's newest facility, WVNJ Newark. "We got the word that the sale was approved at our meetings in West Palm Beach this past week, and the announcement was made that Dean would be moving into that position," says Jim Wood, operations manager at San Francisco's KNEW/KSAN, who also serves as national programming consultant to the chain.

"With the new call letters, WHTZ, applied for, it doesn't take a genius to figure out the direction we're going. But I will say conclusions at this point are premature. Malrite isn't your average straight-line-thinking company. We could be doing underground Indian religion," Wood jokes.

"WMMS isn't your average AOR, our AM in San Francisco isn't what traditional country is usually thought to be, so don't assume that WHTZ will fit specifically into any mold," he continues. "What we're going to do we've spent a lot of money researching. We have some answers, but the report also turned up some other interesting possibilities." New studios for WVNJ are under construction in Secaucus, N.J., and approval has been received to move its tower to the top of the Empire State Building.

Last week's management meetings demonstrated Malrite owner Milton Maltz' operation philosophy that "people are what makes an organization work," says Wood. Dubbed "Camp Malrite" by some of the participants, the meetings were

attended by over 250 employees, including all sales and promotion people, PDs, GMs and much of the support staff.

"It sounds hokey," continues Wood. "I mean, we even sang the Malrite song (written by Minneapolis PD Dave Malmberg). But the motivational aspects were incredible. It was almost like a Mary Kay cosmetics meeting; we were walking out of there frenzied to win."

Guest speakers ranged from Dr. Guido Sarducci and Don Pardo to motivational experts, lawyers and researchers. "I've been to a lot of corporate meetings before and they've always been, 'We're getting together to find out what's wrong.' The theme in West Palm Beach was, 'We want to show you how wonderful we are!'"

## PD Job At WTMJ Lures Elliott Back To Milwaukee

MILWAUKEE—Three months after Mike Elliott left WLUM here to program Cox's WIOD in Miami, his return to the beer capital as PD of WTMJ has been announced, leaving observers to wonder: what went wrong in Miami, and why did he leave?

"The answer to that question revolves around a number of personal things," says Elliott. "I have a house in Milwaukee I haven't been able to sell and a family who really wanted to stay. When Steve Smith called me and offered me the PD thing, it came out of left field."

Smith, who worked with Elliott in the '70s when Elliott was the PD at WTMJ and Smith was a salesman, had been VP/GM at WTMJ's FM, WKTI, until his promotion to VP/GM of both stations following the resignation of WTMJ VP/GM Don Richards last month. Elliott fills the post vacated by Bill Conway, who recently resigned, while WKTI PD Dallas Cole has been upped to operations manager at the top 40 FM.

"My family wanted me there. It was almost like the Lord was telling me to go back, it's one of America's truly great stations, but still, it wasn't an easy decision," Elliott continues. "Basically, Miami radio is asleep. That's one of the reasons I came here. That, and I wanted to work for Joel Day (WIOD GM). He came from a news/sports situation in

Denver and knows how to operate in that area.

"WIOD is sitting in a good position, even with four news/talk stations in the market. It's got the Dolphins, the Hurricanes, and a strong morning personality, Mike Reneri. It's positioned to make noise, and it's going to promote. Currently, the only station in the market really promoting is Y-100, and they do well but they're not direct competition."

"I didn't leave because I thought this was a bad situation. Actually, Joel hasn't found a replacement for me yet, but whoever comes in will be walking into an excellent situation. This station should do things by fall."

## Porter Now A Consultant

BUFFALO—Pete Porter, who resigned as PD of Tampa country outlet WQYK last month after more than two decades of programming and air work, has opened his own consultancy in his hometown of Hamburg, N.Y.

Specializing in medium and small market country facilities, Porter, who will also be doing weekends at Buffalo country outlet WYRK, can be reached at Porter Broadcast Consultant Services, 31 Hawkins Ave., Hamburg, N.Y. 14075; (716) 649-2451.



MONSTER BASH—The man in "The Monsters" T-shirt is Full Moon's Joe Walsh, who's shown with some of the winners of the "Rock 'N' Roll To Go" radio contest sponsored by the "Rock 'N' Roll Tonight" tv show and stations WYY Baltimore, WCOZ Boston, WLLZ Detroit, KPRI San Diego, KMEL San Francisco, WAVA Washington and WAPP New York.

## Vox Jox

## Sherwood Surfaces In St. Louis

By ROLLYE BORNSTEIN

For those of you wondering where and when Lee Sherwood would resurface, make note: the former KHJ Los Angeles morning man is now holding down the same slot at Gannett's KSD-AM St. Louis, replacing Bob Wilkinson ("Wilke in the morning"), who exited earlier this month. Prior to stints at KHJ (which he left with an allegedly great payoff when Allan Chlowitz took over as GM of both KHJ and KRTH) and WMAQ, Sherwood programmed NBC's "Monitor" and WRC Washington as well as KIIS Los Angeles, WFIL Philly and WQAM Miami. Exiting KSD is overnigher Steve Norms, who moves into the midday slot at Denver's KLZ. And at KHJ, midday jock Terry Moss also exits.

Meanwhile, at KIIS, Danny Lemos leaves his post as—well, the best way to put it would be to call him one of Rick Dees' characters, but prior to that he had been music director at KIIS, and it's that position he'll fill at San Jose's KEZR, where he'll work with former KIIS PD Mike Wagner. He replaces Gary Weinstein, who moves to Visalia's KONG-FM as PD.

If you want to make it to KFI Los Angeles, it might help to work at New Orleans' B-97. Or so it seems, as WEZB news director David Blake has just been appointed KFI ND, joining his former B-97 staffer Ken Cooper, who will be doing afternoons.

John Hook leaves his overnight oldies show on 50kw 1110 WBT Charlotte to become the PD and morning man at WGSP there. You don't recognize the calls? Well, here's the story. WHVN, a religious daytimer at 1310, bought WIST, a full-time facility at 1240 (which Hook used to program in its top 40 days). Appearing at 1310 in the next two weeks will be WGSP, featuring Hook's favorites: oldies and a smattering of beach music.

Chuck Knapp adds to his duties as operations manager/program director at KS95-FM (KSTP-FM) in Minneapolis, having recently been appointed station manager. He'll continue to report to Hubbard Broadcasting radio division president and KSTP GM John Mayasich,

In addition to all that, the energetic Knapp—who joined KSTP in 1973 after a string of on-air successes including WLS Chicago, and left briefly in 1976 to program Fairbanks' WIBG in Philadelphia—will continue to handle morning drive with his partner in crime Michael J. Douglas.

Washington's WLTT (Bethesda) has probably seen more action in the last two weeks than it has in the last two years. Now PD Gary Balaban has exited and been replaced by Bob Hughes. Hughes, you'll remember, programmed D.C.'s WASH-FM for

about a decade until he was replaced by Bill Tanner earlier this year. Sadly, Hughes' first order of business will be filling the evening slot: former evening personality Wells Bunyea died of cardiac arrest in his home June 2. Bunyea, 50, leaves a wife, three kids, and many fans throughout the area. Among those in contention for that 7-midnight slot is one familiar name: Carol Parker, the former PD of Viacom's Washington country outlet WMZQ, who is currently doing weekends on WLTT.

Jim Tate has certainly cleaned up his act. The formerly outrageous morning man on such stations as Houston's KULF and Raleigh's WKIX has been named news director at New Orleans' WGSO. Actually, it's not so far-fetched: Tate was most recently a newsman at Ed Shane's KTRH in Houston. He replaces Mike Longman, who we told you last month was going across town to WWL, which has moved to a news block in afternoons.

It's back to weekends for Dia, the 10 p.m. to 2 a.m. personality on WMMS Cleveland. She's replaced at the Buzzard by parttimer TR. The switch "is permanent, for the time being," according to the station. ... Kathy Novak walks from WOR New York to WABC there, moving her hours from afternoons to mid-mornings, as she continues to talk. ... KYA/KLHT San Francisco has finally hired that assistant PD. He's Scott Kenyon, most recently director of marketing for Surrey Research. ... Promoted at WMEE/WQHK Fort Wayne is PD John Curry, who becomes operations manager. ... The new operations manager at Billings' KGH/KIDX is Lee Rogers, who has been at KMPS Seattle for the last several years. ... Top 40 station Q101 Meridian promotes Chuck McCartney to PD and Larry O'Neal to operations manager.

Dominic Quinn adds to his duties as morning host of Philadelphia's FM news/talk outlet WWDB (WHAT's sister station). He becomes PD, replacing Marc Kuhn, who exits. Also at 'DB, Stan Major is upped to program manager.

(Continued on page 24)

## BRANDMEIER BLASTED

## Cubs Strike Out At WLUP

CHICAGO—The Chicago Cubs will not be listed among fans of WLUP Chicago's Jonathan Brandmeier. Moreover, the ball club has revoked the station's press privileges.

It all started when Brandmeier took a tape of Cubs manager Lee Elia's now-famous blue tirade against the fans and superimposed it over a copy of the Cubs song "Hey, Hey, Holy Mackerel, No Doubt About It." Cubs management took it for a while but finally felt enough time had elapsed that the repeated playing of the cut on Brandmeier's morning show constituted harassment, and thus pulled the credentials.

"Brandmeier isn't being malicious," said WLUP VP/GM Jim DeCastro in the Chicago Sun-Times Wednesday (8). "I think what he did with the Cub song was quite humorous, but apparently the Cubs have gotten pretty perturbed about it. I guess I have, too, because in my eyes this has become a first amendment issue."

Should this go to court, WLUP has a willing defender in sports director Bruce Wolf, who is also an attorney. He'd have his hands full: the latest figure threatening legal action against the Loop is WGN sportscaster Milo Hamilton. Brandmeier recently heard a taped interview with Hamilton's wife Arlene and, thinking her voice sounded a lot like Lily Tomlin's "Ernestine" character, carted it up, complete with Ernestine snorting like a pig in the background.

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\* (NTI) 1983 TV Industry—Accepted Audience Estimates.

† 77% of *General Hospital* women viewers 18-34 listen to radio on an average weekday; 66% of them during drive time. (1982 Simmons Study of Media & Markets.)

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## Satellite Sports Network Ready For National Debut

By EARL PAIGE

LOS ANGELES—After six months of experimentation, Sports Radio Network claims it is set to go nationally with an all-weekend all-sports barter package, distributed by satellite.

Hal Uplinger, a principal of the Orange County firm, says he is conscious of the bad taste left by the failure of Enterprise Radio, an earlier attempt to do on radio what ESPN does on cable television. But the former CBS sports producer says, "Our key is serving stations on weekends only. That's when sports happens and when stations most need help in terms of program fill, revenue and holding down costs."

Part of SRN's formula is to offer stations eight spots an hour, with SRN receiving another four spots as

the bartered fee. Service is to run from 6 a.m. Saturdays to midnight Sundays.

The service will revolve around four announcers offering headlines and briefs, with three minutes of scores per hour. Ken Jones, Chuck Benedict, Jane Chaistain and Pete Arbogast have been hired as what Uplinger calls "our big four."

Uplinger notes that the launch of SRN has been preceded by six months of tests at KWRM-AM Corona, owned by Pat Michaels, who also owns KQLH-FM in San Bernardino and is one of the three principals in SRN. "We programmed three to four hours, sometimes six," he says.

Uplinger emphasizes that no play-by-play segments will be offered: "That's ABC's, and we don't want it. In fact, we'll tell listeners where to dial for the big events we're covering."

Discussing the demise of Enterprise, Uplinger says that two mistakes were made. The first was thinking that an ESPN-type service on radio had to be on seven days a week, 24 hours a day. "That's not where the need is, and Enterprise found out not enough was happening midweek." The other was going with too much invested in announcer talent.

Funding for the initial test came from a letter of credit Uplinger says he, Michaels and third partner Tommy Mason jointly obtained. SRN is currently headquartered at the Balboa Bay Club and KWRM, but Uplinger expects to open an office shortly.



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 30.

## Out Of The Box

### HOT 100/AC

NEW YORK—Taco's "Putting On The Ritz" (RCA) could be one of 1983's biggest hits, opines WNBC program director Kevin Metheny. "We're inclined to feel that it will be an enormous record in New York because the lyrics are so localized," he says. "but the buzz could grow, too, and we could have another 'My Sharona' on our hands. The '40s-oriented lyrics and the new music feel have genuine novelty impact." If Metheny is excited about the Taco single, he's positively delirious about the new **Eurythmics** 45, "Sweet Dreams" (RCA). "Part of our summer plan is to enliven the station's sound, and the bright, vibrant, positive feel of this record has extraordinary commercial potential."

### AOR

BOULDER/DENVER—**Juluka** moves away from the techno-pop sound on their new Warner Bros. single, "Scatterlings Of Africa," and KBCO music director Doug Clifton feels its "electric reggae sound" is one of the best he's heard by a new group in recent months. He imagines **Mitch Ryder's** interpretation of Prince's "When You Were Mine," a new Riva single produced by John Cougar, will become a summertime anthem for those who rocked to Cougar's "American Fool" last year at this time. Clifton says the tune, taken from Prince's "Dirty Mind" LP, goes well with the dance beat of "Safety Dance" by **Men Without Hats** (Backstreet) and the melodic texture of "Nobody's Diary," which is new from **Yaz** (Sire).

### BLACK/URBAN

COLUMBUS, Ga.—Al Smith is a self-described "jazz buff," but the WOKS program/music director is sure that the new **Ronnie Laws** single, "In The Groove" (Capitol), transcends that category. "It's a mood tune with a nice pop feel," he says. "the kind of tune you might sip a drink to." **Fatback's** "Is This The Future?" (Spring) relates as well to the economy as it does to the dance floor, he adds. Smith also likes "the hitbound sound" of the new **Crown Heights Affair** single, "Is It As Good As It Looks" (De-Lite), whose lyrics apply to one of life's common denominators—"sex, of course."

### COUNTRY

SACRAMENTO—"Most of our audience was listening to pop radio when the original came out, so the nostalgia factor is pretty good," says **KRAK** music director Rick Stewart, speaking about **Joe Stampley's** remake of Johnny Rivers' "Poor Side Of Town" (Epic). "It sounds darn good, a natural summer song. Joe just nails it." Two album cuts which Stewart is hot on are **Ronnie Milsap's** "Like Children I Have Known" from his "Keyed Up" album, and **Waylon Jennings' "Mental Revenge"** from the "Rock & Roll" LP, both on RCA. The former is "one of those slow ballads Ronnie handles so well," but he says the Jennings tune is "uptempo all the way," adding that Waylon makes the Mel Tillis tune sound like it was written "just for him." **LEO SACKS**

## Washington Roundup

By BILL HOLLAND

With the retirement of FCC Commissioner Anne P. Jones and the elapsed seven-year term of Joseph R. Fogarty, who has announced he will soon join a Washington law firm, the Commission will be reduced from seven seats to five and, according to recently passed legislation, it will now stay that way. The Commission trimming will cut nearly \$400,000 from the agency's annual budget.

However, Jones' term was not scheduled to end until June, 1985, and the question of who will be appointed to replace her lingers. Possible candidates include Commissioner Stephen A. Sharp, a Republican who is serving a special one-year term, but who is supposed to step down on the same date as Fogarty—June 30.

No more than three of the five

members of the FCC are supposed to be from the same party. Sharp maintains that he does not want Jones' chair, and certainly doesn't want to go through the Senate confirmation hearings wringer. That will leave two Republican and two Democrats. The Republicans are Chairman Mark S. Fowler (whose term expires in 1986) and Mimi Weyforth Dawson (1988). The Democrats are James H. Quello (1984) and Henry M. Rivera (1987).

Republican politicians have begun drawing up lists of possible candidates. The names of contenders already bandied about: FCC Congressional liaison Jackson Lee and Mimi Feller, administrative assistant to Sen. John H. Chafee (R-R.I.).

\*\*\*

The growing interest among station owners in taking advantage of the FCC's April ruling that deregulates

use of FM subcarrier channels (and their confusion) will surely be helped by an upcoming National Assn. of Broadcasters (NAB) video teleconference to be held in 21 cities on July 20.

The four-hour NAB hookup will provide interested broadcasters the opportunity to explore methods of utilizing their subcarrier channels (SCAs). Topics to be discussed in the 5 p.m. (EDT) session include SCA leasing, utility load management, background music, electronic mail, income potential, paging systems and digital data transmission.

The NAB's "SCA Day—USA" will be held in Atlanta, Boston, Charlotte, N.C., Cincinnati, Cleveland, Chicago, Dallas, Denver, Harrisburg, Pa., Kansas City, Mo., Long Beach, Calif., Nashville, Newark, New Orleans, Orlando, Fla., Phoenix, Salt Lake City, San Francisco, Seattle, St. Louis and Washington.

## 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 stations adding record this week	# of Billboard's stations now reporting record	Key stations adding title this week include
<b>HOT 100 (153 Stations)</b>			
1 "Take Me To Heart," Quarterflash, Geffen	54	54	KIIS-FM, KUBE-FM, KIQQ-FM, KRTH-FM, WXKS-FM, WLOL-FM
2 "Cuts Like A Knife," Bryan Adams, A&M	38	66	WGCL-FM, KNBQ-FM, KHTR-FM, WOMP-FM, WTRY-AM, WDCG-FM
3 "Stop In The Name Of Love," Hollies, Atlantic	36	67	KIIS-FM, WGCL-FM, KCPX-FM, WBEN-FM, WKXX-FM, WMC-FM
4 "Stand Back," Stevie Nicks, Modern	33	108	KFRC-AM, WGCL-FM, WLS-AM, WNBC-AM, WZGC-FM, WTIJ-AM
5 "Maniac," Michael Sembello, Casablanca	31	61	KRTH-FM, WGCL-FM, WLOL-FM, WXKS-FM, WQXI-FM, WZGC-FM
<b>BLACK (80 stations)</b>			
1 "Crazy," Manhattans, Columbia	28	28	KGFJ-AM, WPLZ-FM, WAOK-AM, WHRK-FM, WLOK-AM, KDIA-AM
2 "Bad Boys," Skyy, Salsoul	24	26	WHRK-FM, KRNB-FM, WPLZ-FM, WRKS-FM, WBMX-FM, KGFJ-AM
3 "Super Love," Johnny Gill, Cotillion	17	44	KGFJ-AM, WBMX-FM, WAOK-AM, WDAO-FM, WGCL-FM, WTMP-AM
4 "Ready For Some Action," June Pointer, Planet	13	55	WDIA-AM, WDAO-FM, KAPE-AM, WCIN-AM, WBMX-FM, WHRK-FM
5 "Freak-A-Zoid," Midnight Star, Solar	13	36	WAMO-FM, WDAO-FM, WGCL-FM, WJPC-AM, WAIL-FM, WVOL-AM
<b>COUNTRY (124 Stations)</b>			
1 "A Fire I Can't Put Out," George Strait, MCA	44	87	WDAF-AM, WDGY-AM, KVEG-AM, KWJJ-AM, KVOO-AM, WSLC-AM
2 "Hey Bartender," Johnny Lee, Full Moon/Warner Bros.	39	82	WDAF-AM, WDGY-AM, WSOC-FM, KVEG-AM, WWWW-FM, KEBC-FM
3 "Dream Baby (How Long Must I Dream)," Lacy J. Dalton, Columbia	32	68	WPLO-AM, KVEG-AM, WELF-FM, KIK-FM, KCUB-AM, KUZZ-AM
4 "You're Gonna Ruin My Bad Reputation," Ronnie McDowell, Epic	30	93	WIRE-AM, KVEG-AM, KGA-AM, KRAK-AM, KVET-AM, WMIL-FM
5 "Shot Full Of Love," Nitty Gritty Dirt Band, Liberty	29	52	WHK-AM, KRMD-FM, KSO-AM, WSLC-AM, WWVA-AM, WTQR-FM
<b>ADULT CONTEMPORARY (84 Stations)</b>			
1 "Try Again," Champaign, Columbia	21	44	KIXI-FM, WWSW-AM, KFMB-AM, KNBR-AM, WLAD-AM, KOY-AM
2 "Every Breath You Take," Police, A&M	16	29	KPPL-FM, WASH-FM, WENS-FM, WCLR-FM, KEZI-FM, WLLT-FM
3 "All This Love," DeBarge, Gordy	12	65	WKRC-AM, KLTE-FM, KKRD-AM, WTIC-AM, WRVA-AM, KSEL-AM
4 "We Two," Little River Band, Capitol	12	47	WGAR-AM, WWSW-AM, WTMJ-AM, KUDO-FM, WLTA-FM, WHB-AM
5 "All The Love In The World," Dionne Warwick, Arista	12	34	KHOW-AM, WTMJ-AM, KFMB-AM, WYEN-FM, KOMO-AM, WHBC-AM

# TOP 30 USA

## MORE MUSIC, LESS TALK

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# Nashville Market Profile

Billboard's former editor-in-chief Gerry Wood recently sneaked into Nashville's Hall Of Fame Motel for a solid week's worth of listening to Nashville area radio stations for this exclusive report. No stranger to the Nashville radio scene (he once worked for WKDA as news director and jock), Wood was still amazed at the major changes that have taken place. In addition to its heated competition, the market is most unusual in that, while it is perceived as the country recording capital throughout the world, local residents largely reject the country image, making the Nashville radio industry a history of contradictions.

## AM

### 650 khz WSM

Like bookends bracketing both extremities of the AM radio spectrum, WSM at 650 kHz and WLAC at 1510 kHz have long histories as two of the most important stations in the country. While both were plugged into the pop music mainstream during their daylight hours, they took advantage of darkness, 50,000 watts of clear channel power and signals that reached most states in the U.S. and crossed the borders to slide into their nighttime personalities. As WSM blared country, WLAC hawked r&b, and somewhere in the middle, these grassroots forms of music merged into rockabilly and changed the musical tastes, not only of the South, but of the entire world.

These two stations have never claimed credit for their unprecedented impact on music, but they deserve it. Not only did they influence a generation of listeners and bridge long-standing gaps between urban and country, black and white, they influenced many of those now responsible for writing, singing and producing today's most popular music forms. Though WLAC has gone to talk (except for a nighttime gospel show), WSM continues its tradition as the nightly champion of country music.

The most important show in the history of country music, the Grand Ole Opry, still hits the airwaves every Saturday night as it has without exception every Saturday since November, 1925, making it the nation's longest running radio show. With golden-throated announcers who would do NBC proud, a cast of country music might-be's and has-beens, and less frequent performances by the top country music stars of today, the Opry deserves its reputation—past and present.

WSM-AM contains one other time capsule: an early morning wake-up show, featuring a live band, before an audience. Perhaps the only surviving show of this type, "The Waking Crew" is now hosted by Tony Lyons. This Smithsonian Institution of the air, heard from 6:45 a.m. to 9 a.m., currently broadcasts from the Opryland Hotel in front of a live audience depicting radio as it used to be—and probably will never be again.

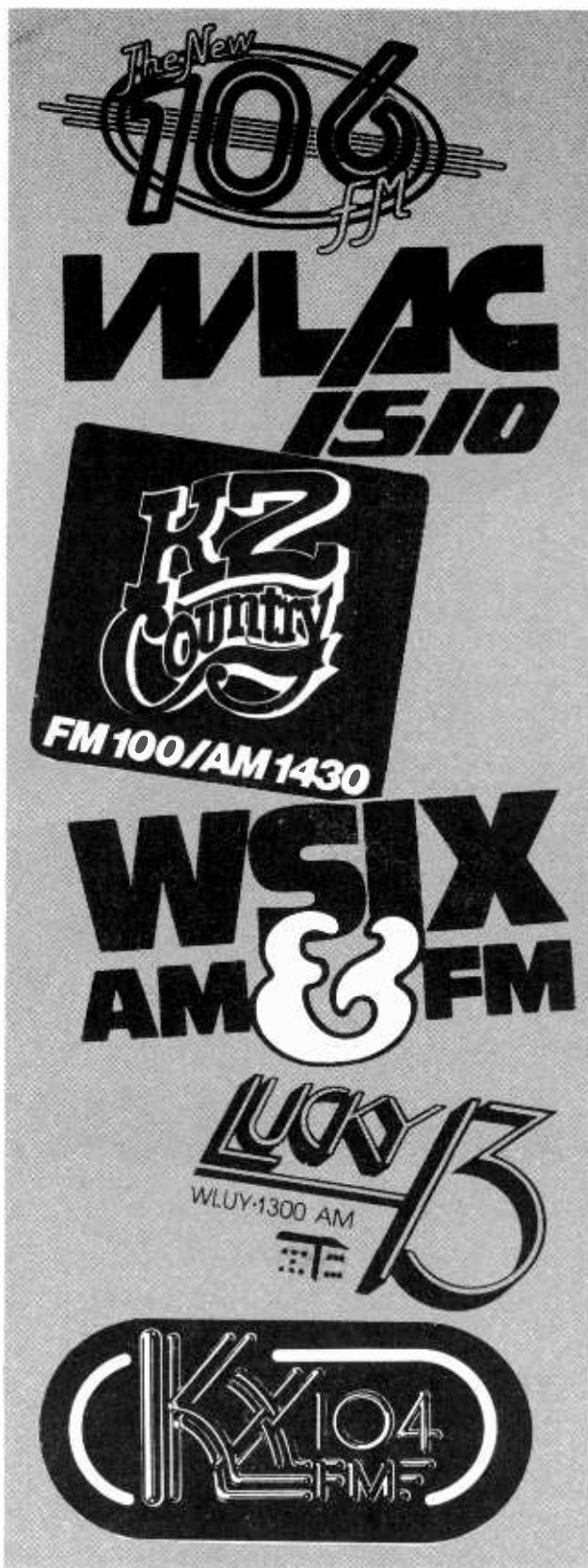
These days, the large orchestra has been replaced by a smaller band rendering country music. But even so, a listen to the show had Lyons dipping into the band for some (usually) corny jokes and (usually) banal chatter about wives and fishing, throwing it to George Plaster for sports, pausing for a long news segment, and coming back to introduce Diana Ryan, who effectively crooned "It Ain't Easy Being Easy." Later, backed by the band that's still heavy on musician/philosophers and even heavier on saxophone (the Saxophone-That-Ate-Japan continued to be an integral part of the Waking Crew Orchestra), Tom Grant tackled a romantic ballad, "He Got You." Smirk, if you will, but Arbitron rates WSM as number three in Nashville for this time period.

The rest of the day, once MOR, is now mainline country. So after the Waking Crew goes to sleep, you'll hear Hairl Hensley (who starts at 6 a.m. and sits back stoically in the studio for 75 minutes trying to decipher the true meaning of the Waking Crew) carry on to 10 a.m., followed by Skip Woolwine mid-days, afternoon jock Charlie Chase and Keith Bilbrey until 9 p.m., at which time the "Music Country Network" emanates from the WSM studios. The joint venture with AP had been hosted by Chuck Morgan from 9 p.m. to 1 a.m. until he resigned in April to become an executive with the Texas Rangers baseball team. Benny Ray has been filling in on an interim basis, awaiting the arrival of well-known personality Charlie Douglas, who will be followed by Al Risen, handling the 1 to 6 a.m. segment. Overall, WSM ranks fifth in the metro.

### 980 khz WSIX

Born in 1927, WSIX keeps contemporary with one of the two best jocks in Nashville, Gerry House. He's also program manager of WSIX AM/FM and is equally at home on Nashville television and the stage. With sidekick Paul Randall (who formerly worked for RCA Records in Nashville), House rides herd until 9 a.m. with an entertaining, lively and upbeat program. A mild form of country music (Kenny Rogers/Kim Carnes, Alabama, Marty Robbins) breaks up the chatter, but it's the House humor that wins the day, day after day.

Balancing the House/Randall team, the news comes from former WSM PD Al Voeks, perhaps the best radio/tv newsman in Nashville. Their efforts make the morning into the stronger time slot for this station, which was 10th in the most recent Arbitron. Diane Richey and Jerry Minshall follow in the midday slot, with the Marvis (Harris) and Charlie (Williams) Show heard afternoons. NBC Talk Net rules the WSIX airwaves from 7 to midnight—and then it's Vick Clemons all night.



### 1170 khz WAMB

What can you say about Al Ham's "Music Of Your Life" format that Al hasn't already said? We're talking such musical movers and shakers as Perry Como, Ed Ames and Charlie Spivak and his orchestra. When we tuned into WAMB, Jerry Vale, another blast from the past, was rendering a version of "Sleepy Time Gal" that did justice to the title. WAMB, a daytime with 25,000 watts, features Joe Holcomb mornings, Tim Branning mid-days and Bill Jones afternoons. With a 2.2 average share, WAMB ranks 11th in the market.

### 1240 khz WKDA

Back in the days when AM was king and FM was, at best, a hip-pocket simulcast operation run grudgingly to protect a frequency from competitors, WKDA-AM was at the top of the Nashville heap. Headed by the late Jack Stapp, WKDA always managed to stay one step ahead of its bitter rival, WMAK, which claimed the legendary Nashville jock Noel Ball. When Jack Sanders left WAKY in Louisville two steps ahead of an early '60s tar-and-feather vigilante group, Stapp grabbed him to host drivetime at "Smashville in Nashville." The genius of Stapp and the talent of Sanders soon had WKDA sounding as good as any major market rocker. Then, along came FM. It did in WKDA-AM, which experimented with different forms of music, finally coming back to what it terms "modern rock." WKDA is still the No. 1 station in Nashville—except it's WKDF.

WKDA, billing itself as the "Rock Of The '80s," simulcasts

with its FM sister during morning drive. Middays it's Denny Ray, Dick Shannon does afternoons, Erin Edwards is on night, with Big Jim Buford coming in for the graveyard shift.

KDA is an AM version of 'KDF—and a godsend for those who like album oriented rock on AM (all three of them). We tuned in to find Dick Shannon doing an excellent job while playing such acts as the Thompson Twins, Elvis Costello, A Flock Of Seagulls, Ric Ocasek, Jefferson Starship and the Greg Kihn Band.

We'd be remiss if we covered WKDA and failed to mention Captain Midnight, the best all-night DJ who ever graced the airwaves of Nashville. He was, and is, one of America's best street-people jocks. His show was a microcosm of the heart of Nashville. He could call his Honor Mayor Briley "Fuzzlip"—and not only did he get away with it, but hizzoner often called between 2 a.m. to 4 a.m., and was immediately put onto the air for a live interview with the Captain.

Police called. "Have you heard from Rabbit Veach?" The Captain would answer, "Yes, weren't you listening? He called in a half hour ago." Veach was a notorious Nashville jail escapee who was every bit as masterful as Houdini when it came to getting out of a location he didn't want to be in. Every time Veach was arrested, Captain Midnight would announce it to his listeners—and it was like waiting for the next shoe to fall for the inevitable news bulletin ("Clayton Rabbit Veach has once again escaped from Metro Jail. . .") and the inevitable phone call from Veach to Midnight that was broadcast live to Nashville ("Hey, Captain, I'm free again." Midnight: "Well, where are you?" Veach: "You know I'm not going to tell you that.")

Captain Midnight was fired three times in a one-year period. He had a habit of putting on a one-hour tape of his show and slipping down to a Printers Alley nightclub to mingle with his fans. One night, Jack Stapp was also at the nightclub. Fired. Another time, the Captain raced back before the tape was to run out, and ran into his program director, who had made a rare nocturnal visit to the station and found no jock. Fired. The last time, the tape broke after 10 minutes. Fired. But he was the best Nashville ever had, and he's available for a job right now.

### 1300 khz WLUY

"Lucky 13" is number 20 in the market—and all is right with the world. Formerly the legendary WMAK, home of everyone from Russ Spooner to Scott Shannon and Mark Damon, the station also bills itself as "Your NASCAR Racing Station" and "Your Sports Station." What they need to be is a radio station. The format is adult contemporary (you'll hear Bob Seger, Billy Joel, Hall & Oates), and the jocks we heard were nothing to write home about, rarely identifying the records they played.

### 1430 khz WNKZ

Fasten your seatbelts for this one: WNKZ-AM, with its transmitter north of Nashville in Madison, simulcasts with WJKZ-FM, with its transmitter south of Nashville in Franklin—while the studios are in the heart of Nashville's Music Row. Nashville producer/record executive Jimmy Bowen loves to flip the button between the AM station and the FM station to hear the differences in the sound. It's remarkable. While the FM provides some delicate guitar work that's completely swallowed up on AM, the AM adds a momentum and drive to the music that the FM can't achieve.

Janet Bozeman, national music director for the Mack Sanders radio chain, programs non-corn country, and the station has leaned to half-hour music sweeps. You'll hear Kenny Rogers, Ed Bruce, Conway Twitty, Shelly West, Don Williams, the Whites, Larry Gatlin, George Jones, Jennifer Warnes and John Anderson.

Some programming changes may be on the way, since Bob Sterling (from sister station WRKK-FM Birmingham) who replaced Don Keith as PD earlier this year, has also resigned, with Steve Atkins, also from WRKK, coming in as PD and morning man. Additionally, Burkhardt/Abrams/Michaels/Douglas & Associates now consults the Mack Sanders chain. Another newcomer to the air lineup, Jack Gallo, is on middays, followed by Ken Johnston, a proficient, steady announcer, Joey Baker from 7-midnight, and Chris Collins all night.

The AM half of KZ Country was formerly WENO, a station better known for its promotions than for its ratings. The WENO trucks became familiar but puzzling landmarks in Nashville. They'd be strategically located within eyesight of the interstates, perched precariously atop sheer rockwalled cliffs with no roads leading up. WENO didn't bother with the cab of the truck—just the rusty trailers painted with the call letters, which became so omnipresent that Nashville residents finally quit wondering how they got there, accepting them as other locals no doubt accept Stonehenge, the Sphinx or those remnants on Easter Island.

The stations combined average 2.8, not a bad showing—and worth watching in future Arbitrons.

### 1470 khz WVOL

When we first tuned to WVOL at 10 a.m., Clarence Kilcrease was playing gospel music. It's appropriate, because the station's ratings, plunging from an 8.8 in the spring book to 4.1 in the fall book, need to be healed. Sister Betty Shelton followed by never-ending church announcements does not good rating make. Lord knows where all those listeners went.



WVOL, primarily an urban contemporary station, shines best in this format. Unlike many Nashville stations, WVOL is ahead of the game in its music selection. Among the songs on the way up that were spun by Richard St. John in the afternoon were "Nobody Can Be You" by Steve Arrington's Hall Of Fame, "Love On My Mind Tonight" by the Temptations, "When I First Saw You" from "Dreamgirls," and "Candy Man" by the Mary Jane Girls. Add a little Little Milton and it's not a bad mix for the "Mighty 147," which, despite its slide, is still ninth in Nashville.

## 1510 khz, WLAC

Muddy Waters, Dee Clark, Jimmy Reed, Wilbert Harrison; you won't hear them now on WLAC, since the station is predominantly talk—but a generation of U.S. radio listeners will forever identify their emergence from adolescence with the music (sometimes black trying to sound white) and announcers (always white trying to sound black) that were WLAC in the '50s and '60s. With jocks ranging from the nervous-sounding Gene Nobles to bass-rattling Hoss Allen and John R., WLAC attracted a nighttime audience that would do a network proud.

## 'Stereo 98 plays country for all seasons. The Jones you hear is more likely to be Tom than George.'

Double-entendres ruled the night. Such sponsors as White Rose Petroleum Jelly just added fuel to the fire: "It has 101 uses—and we all know what that one use is," barked Nobles with a leer in his voice. "Why, here's a letter from a lady at the University of Florida who's ordering a 40-gallon drum of White Rose." Nobles would later relate, in great detail, how one college fraternity poured sand into another fraternity's giant container of White Rose.

The station, through its jocks, established one of the most profitable radio and record retailing setups in the history of the music business. Ernie's Record Mart and Randy's Record Store of Gallatin (does the name Randy Wood ring a bell?) would buy an hour or two of airtime each night on the station. Ernie's specials offered "A dozen of your biggest hits for just \$3.98." Randy's specials offered a hit or two plus a pack of dogs, via mail order. If the record store ran out of stock on a record—even if it was No. 1—somehow that record never got played by the jock. The special mail order deals, and the airplay, would be dictated by the record outlet stock—and not vice versa. Returns were not a problem in those days. The slower a record sold, the higher its on-air rotation became.

John R. (Richbourg) is now a successful producer in Nashville, and Hoss Allen is the only remnant on the air at WLAC, with an 11 p.m.-5 a.m. gospel show—the only music on this otherwise all-talk station, which is now number 4 in the metro survey area and the top-ranked AM station in town.

Still as soulful as ever, Hoss Allen now hawks real deals—such as this one broadcast at 2:43 a.m.: "This is the Preacher Special. . . . Send \$7.98 plus \$1.00 and you get two sermons—the Rev. Cleophus Robinson with 'A Woman Needs Loving' and the Rev. Jasper Williams with 'I Fell In Love With A Prostitute.'" Even Albertina Walker, who followed with a song, seemed anticlimactic after that hustle. But Allen will fit right in, as the station has just announced a move to paid religion from 7 p.m. to 6 a.m. effective later this month.

The verbal hours of WLAC feature Nashville's top media personality, Ruth Ann Leach, the co-anchor on the WTVF (Channel 5) 6 p.m. news and a columnist for the Nashville Banner newspaper. Talented enough to make it in any major market, Leach plays it safe and remains the big frog in the middle-market pond. Network quality on television, she tried talk radio as a sideline three years ago, and now her WLAC segment is the highest-rated gab period in the ratings, but she can be curt. Guest: ". . . I was talking about an alternative to social security." Leach: "Yeah, dog food."

## FM

### 92.1 mhz WMAK

If you want a weird blend of music, dial your way to 92 FM. Though it bills itself as an urban contemporary station, the former oldies outlet licensed to Hendersonville is more like an "urban everything" format. "Metro's Music on Nashville's New 92" might play, back to back, such acts as Angela Bofill, Ray Parker Jr., Neil Diamond, the Pointer Sisters, the Greg Kihn Band, Hall & Oates, Juice Newton, Indep, Ramsey Lewis, Luther Vandross, War and Duran Duran.

The only jock I heard was Dan James, and he sounded very good. But 92 FM is going through one of those all-too-familiar staff upheavals. This one could be so severe that we'd be taking a chance to list the on-air staff at this time. Send resumes.

There's a local buzz about this station and its crazy mixture of dance, neo-disco, uptown country and AOR music. With a 2.0 overall rating now, it'll be interesting to watch what happens here. A prediction: 92 FM's ratings will go up.

### 92.9 mhz WZEZ

If you're lucky enough to someday be in the holding room for check-in at the Pearly Gates, on a busy day, this is the music

that will be piped in. After a half hour of it, you might be tempted to bribe St. Peter and see if he could throw in a soul, rock or country tune. There are enough strings on this station to weave a sturdy straitjacket—which some people will need if they listen for extended periods. "93 FM is EZ all the time," says the jock, who adds, "Procrastination is the EZ word of the day." What else? The first alert listener making the connection was \$93 richer for the experience.

The station leans toward instrumental versions of songs, some recognizable, some not: your basic Bonneville fare. At one time I heard five straight instrumentals, a Kenny Rogers vocal and another nondescript instrumental with a piano that had to have been played by an elephant.

What does all of this laid-back programming get WZEZ? Simply a 9.1 rating, good for number 3 in the market—proving you can't argue with success.

### 95.5 mhz WSM

Believe it or not, it was only recently that WSM-FM adopted a country format. Playing pop music, it gained a 10.0 share in 1981, so the jury is still out on whether the new format can regain the glory of the former numbers. Currently, it has slid to eighth in the market—and Nashville, traditionally not a country radio town, has several stations vying for that audience. The conversion to country seems questionable at best. Commercials—two or three—are usually bunched together, followed by about three records back to back. Steve Henderson was on mike when I tuned in, and he was playing T.G. Sheppard, George Jones, Loretta Lynn, Don Williams, Mel McDaniel and Elvis.

### 96.3 mhz WKOS

KOS is one of the surprises of the Nashville market. The music and programming are brisk, bright and enjoyable. Licensed to Murfreesboro, "Nashville's Music FM" is a well-paced station that effectively segues from "Sail On" by the Commodores to the new Christopher Cross hit.

What's even more surprising is the station's anemic ratings—a 1.4 overall in the last ARB. Keep an eye on this number. This station could be a sleeper in the Nashville market. Normally, commercials and records are run two at a time. Those records include Lou Rawls, Chicago, the Electric Light Orchestra, Billy Joel, Dan Fogelberg, Donna Summer, Michael Jackson, Elton John and Diana Ross.

### 97.9 mhz WSIX

With its 12.8 overall rating in the last Arbitron, good enough for second in the metro survey area, Stereo 98 plays country for all seasons. The Jones you hear is more likely to be Tom than George.

The Metropolitan Country sounds are hosted by Beau Kent, Jim Kent, Marci, Jack Stevens and Vick Clemons (WSIX-AM-FM simulcast between midnight and 5 a.m.). With a beautiful music approach, this is a watered-down version of a country station, favoring Bobby Goldsboro, Charlie Rich, Emmylou Harris, Michael Murphey and George Strait, with way too much surface noise—pops and scratches—on some of these records.

### 100.1 mhz WJKZ

(See AM, WNKZ)

### 103.3 mhz WKDF

With a 14.4, this is Nashville's No. 1 station. Sometimes when you listen to it, it seems 'KDF doesn't deserve to be No. 1, but it is—and that's what counts.

As Abrams-consulted AOR stations have done recently, 'KDF has allowed enough flexibility to crack the door for new music, and is catching up to top 40 radio in this area. 'KDF has a head start, since PD Smokey Rivers has a top 40 background.

## Here's how the numbers look

The following are Nashville market Arbitrons, Monday-Sunday, 6 a.m.-Midnight, 12 plus AQH

Call	Format	Spring '82	Fall '82
WKDF	AOR	12.4	12.8
WZEZ	easy listening	9.4	10.2
WSIX-FM	country	9.2	10.0
WWKX	top 40	10.0	9.0
WLAC	news/talk	5.7	6.8
WVOL	urban	9.4	6.1
WSM	country	6.8	5.9
WYHY	AC	3.3	4.9
WSM-FM	country	5.3	4.1
WNKZ/			
WJKZ	country	1.1	3.4
WMAK-FM	top 40	2.0	3.0
WSIX	country	2.9	2.9
WJYN	AC	3.4	2.8
WAMB	big band	3.1	1.5
WKOS	A/C	2.1	1.3
WAJN	MOR	—	1.3
WTJT	country	M	1.1
WKDA	AOR	1.4	1.0
WLUY	AC	2.4	.7

The station fluctuates between greatness and grossness. At 7 a.m., when many listeners are trying to focus their bleary eyes on a mound of oatmeal, DJ ("Don't call me DJ, I'm an *air personality*") Carl P. Mayfield used his alter-ego voice, Cleon, for an overlong, unfunny report about walking through a local park and stepping in dog dung. Eat up, folks. Mayfield is one of those maddening jocks who manages to mention his name 30-40 times per show, but routinely forgets to mention the names of the singers and songs that gain 'KDF that No. 1 rating. But when Mayfield is hot, he shows why he's presently Nashville's most popular jock.

'KDF owes much of its popularity to the loyalty of its listeners, the selection of music and promotions. When I tuned in, 'KDF was giving free Bojangles biscuits to the first 500 people standing in line for Journey tickets overnight—a cheap but effective fan-winning promotion.

Mayfield, who played the Steve Miller Band, Paul McCartney & Wings, Stevie Nicks, the Beatles, After The Fire, Kenny Loggins and A Flock Of Seagulls, is followed by Patti Murray, who's not only enthusiastic, crisp and clear, but actually gives the names of the songs and artists. Three songs in a row is not unusual here.

News and rush-hour traffic reports provide a welcome depth, though Mayfield would be well advised that there are better

## 'Sometimes when you listen . . . it seems 'KDF doesn't deserve to be No. 1, but it is and that's what counts.'

ways to build credibility for his station's news department than referring to newsmen Steve Dickert as "the village idiot." David Hall handles 1-4 p.m., and the popular Dave Walton is back in a 4-8 p.m. slot, followed by Charley until midnight and Cy Young from midnight to 6 a.m.

Many in Nashville consider 'KDF to be an exciting AOR station. I liked it when it was on a roll, and felt embarrassed for it during rocky moments. If another AOR station came into the market, it could cause some trouble for 'KDF. Until then, it sure is nice to be No. 1.

### 104.5 mhz WWKX

Kicks 104 has become a dominant force in Nashville radio during the past three years, though it has recently dropped to a 5.3 and seventh in the metro survey area. The station sounds too good to stay down for long. Constant listenings to this station initially revealed no apparent reason for the slide, but further comparison between 'KDF and 'KX pointed out several possible factors. A listener scanning the dial more often than not finds music on 'KDF, which plays three or four in a row, while 'KX is likely to be into spots, a horoscope, a five-minute newscast—all too close together. Obviously, the music/talk ratio and the music selection (it sounds brighter in the morning on 'KDF) are largely responsible for the ratings differential.

But Kicks, headed by Ron Bledsoe, former VP at Liberty Records in Los Angeles and Columbia Records in Nashville, generally plays top 40 the way top 40 should be played. And it also features the best uptempo jock in Nashville, Coyote McCloud. He's quick of wit and tongue, and he could make it in New York or L.A. But McCloud, who was heard nights on WMAK in the '70s, seems to have found a comfortable niche in Nashville—and his show is a riot. Handling the morning slot, McCloud, with his alter ego sidekick Bruce Croon, makes four hours seem like four minutes.

Coyote reveals he is on a diet: "I've lost six pounds. And the will to live." Between Hall & Oates and Christopher Cross, McCloud tells of a promotional appearance of the station's Dirty Dribbler basketball team. Later, relating to his audience, which has gone in and out of countless concerts, McCloud advises, "You can tune out if you want to, but you can't tune back in unless I stamp your knob."

Outside the drivetimes, you're likely to encounter a half-hour of non-stop music on Kicks 104. Bryan Sargent barks the commands middays, followed by Bobby Cook afternoons, Barry Fox evenings, B.J. Harris nights and Katie handling overnights.

### 105.9 mhz WJYN

"The New 106 FM" runs an adult contemporary format in a fast-paced no-nonsense environment. Dick Kaiser was doing a commendable job while playing such songs as "Southern Cross" by Crosby, Stills & Nash and "My Kind Of Lady" by Supertramp. There's a nostalgic feeling for music here; you'll hear the Beatles and Jim Croce. Add Paul McCartney, Seals & Crofts and the Beach Boys, and you've got the musical number of this station that's tied for 12th in the market.

### 107.3 mhz WYHY

Y-107 FM has been dramatically increasing its rating share, but from my observations has been far behind in putting current hits into airplay rotation. Playing adult contemporary music, Y-107 has climbed to sixth in the market with a 5.7. Formerly WUSW and WCOR, licensed to Lebanon, the station seems to be picking up a rapid new identity despite (or perhaps because of) its penchant for playing records that are about to drop off the charts. I heard songs dropping off the charts with an anchor by such acts as Billy Joel, Sylvia, Ronnie Milsap and the Commodores, before Dr. Hook took us on a 20-minute music sweep.

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (6/7/83)

## PRIME MOVERS-NATIONAL

**EDDY GRANT**—Electric Avenue (Portrait/Ice)  
**THE POLICE**—Every Breath You Take (A&M)  
**MICHAEL JACKSON**—Wanna Be Startin' Something (Epic)

★**PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.  
 ★★**KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.  
 ●**ADD-ONS**—All records added at the stations listed as determined by station personnel.  
 ●●**KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels.  
**ENTRY SYMBOLS**—  
 N—Night Part, D—Day Part, H—Hit Bound, L—LP Cut, X—Extra, K—Key Add, A—Add, B—Debut, P—Prime Mover, Q—Key Prime Mover, RU—Reused Playlist From Last Week.

## TOP ADD ONS -NATIONAL

**STEVIE NICKS**—Stand Back (Modern)  
**THE FIXX**—Saved By Zero (MCA)  
**DURAN DURAN**—Is There Something I Should Know (Capitol)

- MICK LOWE—Wish You Were Here X
- SHERRIFF—When I'm With You X
- DAVE EDMUNDS—Slipping Away X
- JIM CAPALDI—That's Love X
- JUNE POINTER—Ready For Some Action X
- LITTLE RIVER BAND—We Two X
- MINISTRY—Revenge X
- LOZ NETTO—Fade Away X
- PAUL ANKA—Hold Me 'Til The Morning Comes X
- THE FIXX—Saved By Zero X
- MAZE FEATURING FRANKIE BEVERLY—Love Is The Key X
- NEW ORDER—Blue Monday/The Beach X
- ROBERT PALMER—You Are In My System X

### KRQQ-FM-Tucson

(Zapolan/Morris—M.D.)  
 ★★ IRENE CARA—Flashdance... What A Feeling 2:1  
 ★★ EDDY GRANT—Electric Avenue 5:3  
 ★ NAKED EYES—Always Something There To Remind Me 10:6  
 ★ JOURNEY—Faithfully 11:9

- BRYAN ADAMS—Straight From The Heart 14:10
- THE KINKS—Come Dancing
- LITTLE RIVER BAND—We Two
- GEORGE BENSON—Inside Love (So Personal) B
- EURYTHMICS—Sweet Dreams B
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
- MICHAEL JACKSON—Wanna Be Startin' Something A
- BRYAN ADAMS—Cuts Like A Knife A
- STEVIE NICKS—Stand Back X
- DURAN DURAN—Is There Something I Should Know X
- DAVE EDMUNDS—Slipping Away X
- PATRICK SIMMONS—Don't Make Me Do It X
- DEBARGE—All This Love X
- CHAMPAIGN—Try Again X
- THOMAS DOLBY—One Of Our Submarines Is Missing LP
- MEN AT WORK—Dr. Heckyll And Mr. Jive LP

### KRSP-AM-Salt Lake City

(Barry Moll—M.D.)  
 ★★ CULTURE CLUB—Time 4:2  
 ★★ EDDY GRANT—Electric Avenue 14:4  
 ★ KJAGOOGOO—Too Shy 11:8  
 ★ PRINCE—1999 23:12  
 ★ THE POLICE—Every Breath You Take 29:22  
 ● LOVERBOY—Hot Girls In Love  
 ● STEVIE NICKS—Stand Back  
 ● DURAN DURAN—Is There Something I Should Know B  
 ● CHRIS DE BURGH—Don't Pay The Ferryman B  
 ● DONNA SUMMER—She Works Hard For The Money B  
 ● BRYAN ADAMS—Cuts Like A Knife A  
 ● THE FIXX—Saved By Zero A  
 ● DEF LEPPARD—Rock Of Ages A  
 ● CHRISTOPHER CROSS—No Time For Talk X  
 ● A FLOCK OF SEAGULLS—Wishing X  
 ● EURYTHMICS—Sweet Dreams X  
 ● SPARKS—Cool Places X  
 ● MICHAEL SEMBELLO—Maniac X

### KRTH-FM-Los Angeles

(David Grossman—M.D.)  
 ★★ DAVID BOWIE—Let's Dance 4:1  
 ★★ PRINCE—Little Red Corvette 3:2  
 ★★ SPARKS—Cool Places 5:4  
 ★★ KJAGOOGOO—Too Shy 13:9  
 ★★ CHAMPAIGN—Try Again 12:10  
 ● BERLIN—The Metro  
 ● QUARTERFLASH—Take Me To Heart  
 ● THE POLICE—Every Breath You Take B  
 ● PRINCE—1999 B  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B  
 ● MICHAEL SEMBELLO—Maniac A  
 ● EURYTHMICS—Sweet Dreams A  
 ● TACO—Puttin' On The Ritx A

### KZZP-FM-Phoenix

(Randy Stewart—M.D.)  
 ★★ IRENE CARA—Flashdance... What A Feeling 1:1  
 ★★ ELTON JOHN—I'm Still Standing 17:12  
 ★★ THE KINKS—Come Dancing 24:17  
 ★★ MICHAEL JACKSON—Wanna Be Startin' Something 30:21  
 ★★ THE POLICE—Every Breath You Take 28:22  
 ● CHRIS DE BURGH—Don't Pay The Ferryman  
 ● EURYTHMICS—Sweet Dreams  
 ● CHAMPAIGN—Try Again B  
 ● CHRISTOPHER CROSS—No Time For Talk B  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B  
 ● DURAN DURAN—Is There Something I Should Know B  
 ● LOVERBOY—Hot Girls In Love A

## Pacific Northwest Region

★ **PRIME MOVERS**  
**THE POLICE**—Every Breath You Take (A&M)  
**NAKED EYES**—Always Something There To Remind Me (EMI/America)  
**EDDY GRANT**—Electric Avenue (Portrait/Ice)

● **TOP ADD ONS**  
**QUARTERFLASH**—Take Me To Heart (Geffen)  
**EURYTHMICS**—Sweet Dreams (RCA)  
**DEBARGE**—All This Love (Gordy)

● **BREAKOUTS**  
**STEVIE NICKS**—Stand Back (Modern)  
**DURAN DURAN**—Is There Something I Should Know (Capitol)  
**BRYAN ADAMS**—Cuts Like A Knife (A&M)

● **ADD-ONS**  
**BBK-FM-Boise**  
 (Tom Evans—M.D.)  
 ★★ THE POLICE—Every Breath You Take 27:19  
 ★★ A FLOCK OF SEAGULLS—Wishing 24:21  
 ★★ ELTON JOHN—I'm Still Standing 19:16  
 ★★ LITTLE RIVER BAND—We Two 22:18  
 ★★ MADNESS—Our House 28:22  
 ● QUARTERFLASH—Take Me To Heart  
 ● DURAN DURAN—Is There Something I Should Know

## BREAKOUTS-NATIONAL

**QUARTERFLASH**—Take Me To Heart (Geffen)  
**EURYTHMICS**—Sweet Dreams (RCA)  
**DONNA SUMMER**—She Works Hard For The Money (Mercury)

- GEORGE BENSON—Inside Love (So Personal) X
- JOE COCKER—Threw It Away X
- BRUCE MURRAY—From Now On X
- LOUISE TUCKER—Midnight Blue X
- HOLLIES—Stop In The Name Of Love X
- T. RICHARDSON WILLIS—In You X

### KFSM-FM-Sacramento

(Mark Preston—M.D.)  
 ★★ IRENE CARA—Flashdance... What A Feeling 7:2  
 ★★ CULTURE CLUB—Time 10:4  
 ★★ KENNY ROGERS—All My Life 12:5  
 ★★ JIM CAPALDI—That's Love 16:8  
 ★★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 18:9  
 ● LITTLE RIVER BAND—We Two  
 ● PAUL ANKA—Hold Me 'Til The Morning Comes  
 ● ALABAMA—The Closer You Get B

### KTAC-AM-Tacoma

(Rob Sherwood—M.D.)  
 ★★ KENNY ROGERS—All My Life 4:2  
 ★★ MEN AT WORK—Overkill 9:4  
 ★★ SERGIO MENDES—Never Gonna Let You Go 8:6  
 ★★ CHRISTOPHER CROSS—No Time For Talk 16:10  
 ★★ IRENE CARA—Flashdance... What A Feeling 22:13  
 ★★ LITTLE RIVER BAND—We Two X  
 ● CRYSTAL GAYLE—Our Love Is On The Faultline X

### KUBE-FM-Seattle

(Tom Hutyler—M.D.)  
 ★★ IRENE CARA—Flashdance... What A Feeling 1:1  
 ★★ CULTURE CLUB—Time 4:2  
 ★★ RICK SPRINGFIELD—Affair Of The Heart 5:3  
 ★★ NAKED EYES—Always Something There To Remind Me 6:4  
 ★★ THE POLICE—Every Breath You Take 26:17  
 ● QUARTERFLASH—Take Me To Heart  
 ● DEBARGE—All This Love  
 ● DURAN DURAN—Is There Something I Should Know A  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A

### KYYA-FM-Billings

(Charlie Fox—M.D.)  
 ★★ JOURNEY—Faithfully 10:6  
 ★★ EDDY GRANT—Electric Avenue 18:9  
 ★★ KJAGOOGOO—Too Shy 14:18  
 ★★ THE POLICE—Every Breath You Take 27:20  
 ● JIM CAPALDI—That's Love 26:21  
 ● CHAMPAIGN—Try Again  
 ● DONNA SUMMER—She Works Hard For The Money  
 ● THE BEE GEES—The Woman In You B  
 ● A FLOCK OF SEAGULLS—Wishing B  
 ● MADNESS—Our House B  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B  
 ● CHRIS DE BURGH—Don't Pay The Ferryman A  
 ● EURYTHMICS—Sweet Dreams A  
 ● ROD STEWART—Baby Jane X

### KYYX-FM-Seattle

(Evin Ichijama—M.D.)  
 ★★ DEVO—Theme From Doctor Detroit 5:3  
 ★★ THE POLICE—Every Breath You Take 19:11  
 ★★ EURYTHMICS—Sweet Dreams 16:12  
 ★★ THE KINKS—Come Dancing 24:19  
 ★★ THE B-52's—Legal Tender 20:17  
 ● DAVID BOWIE—China Girl  
 ● U2—Two Hearts Beat As One  
 ● FUN BOY THREE—Our Lips Are Sealed B  
 ● BLANCHARGE—Blind Vision B  
 ● RICK OCASEK—Jimmy Jimmy A  
 ● DIAL-M—House Of Joy A  
 ● THE OFFENDERS—Make My Own Rules A  
 ● THE TALKING HEADS—Burning Down The House A  
 ● SHRIEKBACK—Lined Up X  
 ● YELLO—I Love You X  
 ● X—Breathless X  
 ● NORM NORMAN—You're A Zombie X  
 ● Q-Feel—Cork Talk X  
 ● THE PLUMS—A Million Miles Away X  
 ● TIN TIN—Kiss Me X  
 ● MEN WITHOUT HATES—Safety Dance X  
 ● MAURICE AND THE CLINCHES—Soft Core X  
 ● SIMPLE MINDS—The American X  
 ● ALAN VEGA—Video Babe X  
 ● MINISTRY—Revenge X  
 ● ALTERED IMAGES—Don't Talk To Me About Love X  
 ● ROMAN HOLIDAY—Stand By X

### KJRB-AM-Spokane

(Brian Gregory—M.D.)  
 ★★ DEBARGE—All This Love 13:8  
 ★★ MADNESS—Our House 16:11  
 ★★ MICHAEL JACKSON—Wanna Be Startin' Something 17:14  
 ★★ EDDY GRANT—Electric Avenue 18:15  
 ★★ DONNA SUMMER—She Works Hard For The Money 27:20  
 ● STEVIE NICKS—Stand Back B  
 ● MICHAEL SEMBELLO—Maniac A  
 ● HOLLIES—Stop In The Name Of Love A  
 ● LOUISE TUCKER—Midnight Blue A  
 ● QUARTERFLASH—Take Me To Heart A  
 ● AMERICA—The Border A

### KNBQ-FM-Tacoma

(Bau Roberts—M.D.)  
 ★★ THE TUBES—She's A Beauty 12:5  
 ★★ EDDY GRANT—Electric Avenue 14:6  
 ● BILLY IDOL—White Wedding  
 ● BRYAN ADAMS—Cuts Like A Knife  
 ● PRINCE—1999 B  
 ● THE POLICE—Every Breath You Take B  
 ● THE HUMAN LEAGUE—Fascination A  
 ● RED ROCKERS—China A  
 ● DAVE EDMUNDS—Slipping Away X  
 ● DURAN DURAN—Is There Something I Should Know X  
 ● TONEY CAREY—West Coast Summer Night X  
 ● THE FIXX—Saved By Zero X  
 ● DAVID BOWIE—China Girl X  
 ● DEF LEPPARD—Rock Of Ages X  
 ● STEVIE NICKS—Stand Back X  
 ● ROMAN HOLIDAY—Stand By X  
 ● LOVERBOY—Hot Girls In Love X  
 ● DONNA SUMMER—She Works Hard For The Money X

### KRLC-AM-Lewiston

(Jack Armstrong—M.D.)  
 ★★ LIONEL RICHIE—My Love 2:1  
 ★★ CULTURE CLUB—Time 4:2  
 ★★ SERGIO MENDES—Never Gonna Let You Go 11:5  
 ★★ JIM CAPALDI—That's Love 15:8  
 ★★ IRENE CARA—Flashdance... What A Feeling 16:9  
 ● THE POLICE—Every Breath You Take  
 ● ECHO AND THE BUNNYMEN—The Cutter  
 ● STYX—Don't Let It End B  
 ● PAUL ANKA—Hold Me 'Til The Morning Comes B  
 ● ENGELBERT HUMPERDINCK—Til You And Your Lover Are Lovers Again B  
 ● DIONNE WARWICK—All The Love In The World B  
 ● RITA COOLIDGE—All Time High A  
 ● OAK RIDGE BOYS—Love Song A  
 ● THE KINKS—Come Dancing A  
 ● BERTIE HIGGINS—Pirates And Poets X  
 ● JIM CLASER—You Got Me Running X  
 ● THE BEE GEES—The Woman In You X  
 ● DAN SEALS—Everybody's Dream Girl X

### WGCL-FM-Cleveland

(Tom Jefferies—M.D.)  
 ★★ EDDY GRANT—Electric Avenue 16:6  
 ★★ MADNESS—Our House 28:14  
 ★★ JOURNEY—Faithfully 10:9  
 ★★ THE TUBES—She's A Beauty 11:10  
 ★★ THE KINKS—Come Dancing 30:16  
 ● STEVIE NICKS—Stand Back  
 ● GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me  
 ● THE POLICE—Every Breath You Take B  
 ● DURAN DURAN—Is There Something I Should Know B  
 ● LOVERBOY—Hot Girls In Love B  
 ● PRINCE—1999 B  
 ● A FLOCK OF SEAGULLS—Wishing B  
 ● DAVE EDMUNDS—Slipping Away B  
 ● HOLLIES—Stop In The Name Of Love A  
 ● BRYAN ADAMS—Cuts Like A Knife A  
 ● JOE WALSH—Space Age Whiz Kid A  
 ● MICHAEL SEMBELLO—Maniac A  
 ● DAVID BOWIE—China Girl X  
 ● SPARKS—Cool Places X  
 ● EURYTHMICS—Sweet Dreams X  
 ● THE FIXX—Saved By Zero X

### WHYT-FM-Detroit

(Lee Malcolm—M.D.)  
 ★★ IRENE CARA—Flashdance, What A Feeling 1:1  
 ★★ EDDY GRANT—Electric Avenue 16:7  
 ★★ RICK SPRINGFIELD—Affair Of The Heart 17:8  
 ★★ LIONEL RICHIE—My Love 18:10  
 ● MICHAEL JACKSON—Wanna Be Startin' Something 34:23  
 ● JOAN ARMATRADING—Drop The Pilot  
 ● DONNA SUMMER—She Works Hard For The Money  
 ● DEBARGE—All This Love  
 ● EURYTHMICS—Sweet Dreams B  
 ● JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing B  
 ● THE BEE GEES—The Woman In You B  
 ● BILLY IDOL—White Wedding A  
 ● LOVERBOY—Hot Girls In Love A  
 ● MARTIN BRILEY—The Salt In My Tears A  
 ● STEVIE NICKS—Stand Back A  
 ● THE FIXX—Saved By Zero A  
 ● THE HUMAN LEAGUE—Fascination A  
 ● DAVE EDMUNDS—Slipping Away A  
 ● CHRISTOPHER CROSS—No Time For Talk X  
 ● LITTLE RIVER BAND—We Two X  
 ● ALABAMA—The Closer You Get X  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X  
 ● ROD STEWART—Baby Jane X  
 ● A FLOCK OF SEAGULLS—Wishing X  
 ● GEORGE BENSON—Inside Love (So Personal) X

### WKVS-FM-Indianapolis

(Jay Stevans—M.D.)  
 ★★ BRYAN ADAMS—Straight From The Heart 13:3  
 ★★ SERGIO MENDES—Never Gonna Let You Go 27:19  
 ★★ BRYAN ADAMS—Cuts Like A Knife 28:21  
 ★★ THE POLICE—Every Breath You Take 29:22  
 ★★ THE KINKS—Come Dancing 30:24  
 ● EDDY GRANT—Electric Avenue A  
 ● STEVIE NICKS—Stand Back A  
 ● DEF LEPPARD—Rock Of Ages A  
 ● PRINCE—1999 B  
 ● EURYTHMICS—Sweet Dreams B  
 ● MADNESS—Our House B  
 ● DONNA SUMMER—She Works Hard For The Money X  
 ● JOE WALSH—Space Age Whiz Kid X  
 ● HOLLIES—Stop In The Name Of Love X  
 ● BERLIN—The Metro X  
 ● THE STOMPERS—Never Tell An Angel X  
 ● DURAN DURAN—Is There Something I Should Know X  
 ● MARTIN BRILEY—The Salt In My Tears X  
 ● AMY HOLLAND—Anything You Want Me X  
 ● THE HUMAN LEAGUE—Fascination X  
 ● THE FIXX—Saved By Zero X  
 ● PAT BENHART—Looking For A Stranger X  
 ● JOAN ARMATRADING—Drop The Pilot X  
 ● THE BEE GEES—The Woman In You X  
 ● A FLOCK OF SEAGULLS—Wishing X  
 ● ALABAMA—The Closer You Get X  
 ● GEORGE BENSON—Inside Love (So Personal) X  
 ● CHRISTOPHER CROSS—No Time For Talk X

### WKDD-FM-Akron

(Matt Patrick—P.D.)  
 ★★ EDDY GRANT—Electric Avenue 10:5  
 ★★ LITTLE RIVER BAND—We Two 14:7  
 ★★ MICHAEL BOLTON—Fool's Game 17:9  
 ★★ EDDIE MURPHY—Solid Rock 15:10  
 ★★ THE TUBES—She's A Beauty 20:14  
 ● PATRICK SIMMONS—Don't Make Me Do It  
 ● DONNIE IRIS—Do You Compute A  
 ● ANY TROUBLE—Touch And Go A  
 ● AMY BOLTON—Get Up & Get It X  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B  
 ● DEF LEPPARD—Rock Of Ages B  
 ● THE GREG KIHM BAND—Love Never Fails B  
 ● LOVERBOY—Hot Girls In Love B  
 ● THE STOMPERS—Never Tell An Angel B  
 ● HOLLIES—Stop In The Name Of Love B  
 ● PRINCE—1999 X  
 ● DAVID BOWIE—China Girl X  
 ● THE FIXX—Saved By Zero X

### WKJJ-FM-Louisville

(Jim Golden—M.D.)  
 ★★ LIONEL RICHIE—My Love 3:1  
 ★★ CULTURE CLUB—Time 5:4  
 ★★ LOU RAWLS—Wind Beneath My Wings 7:5  
 ★★ RONNIE MILSAP—Stranger In My House 8:6  
 ★★ IRENE CARA—Flashdance, What A Feeling 15:13  
 ● CHRISTOPHER CROSS—No Time For Talk

(Continued on page 20)

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**ATTENTION**

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**RECORD COLLECTORS!  
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RADIO PROGRAMMERS...**

**AND EVERYONE INTERESTED  
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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.*

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# Billboard Singles Radio Action

Based on station playlists through Tuesday (6/7/83)

Playlist Prime Movers **\***  
Playlist Top Add Ons **●**

Continued from page 18

- JIM CAPALDI—That's Love
- DEBARGE—All This Love B
- ALABAMA—The Closer You Get B

### WNAP-FM—Indianapolis

- (Larry Mago—M.D.)  
 ● IRENE CARA—Flashdance... What A Feeling 5-4  
 ● LITTLE RIVER BAND—We Two

### WOMP-FM—Bellaire

- (Rich McKenzie—P.D.)  
 ● DARYL HALL AND JOHN OATES—Family Man 2-1  
 ● MADNESS—Our House 16-8  
 ● KAJAGOOGO—Too Shy 17-9  
 ● CHRIS DE BURGH—Don't Pay The Ferryman 18-10  
 ● EDDY GRANT—Electric Avenue 21-13  
 ● BRYAN ADAMS—Cuts Like A Knife  
 ● QUARTERFLASH—Take Me To Heart  
 ● GEORGE BENSON—Inside Love (So Personal) B  
 ● BILLY IDOL—White Wedding A  
 ● DURAN DURAN—Is There Something I Should Know A  
 ● MARTIN BRILEY—The Salt In My Tears A  
 ● THE HUMAN LEAGUE—Fascination A  
 ● DOMNIE IRIS—Do You Compute? A  
 ● LEE GREENWOOD—I.O.U. X

### WXGT-FM—Columbus

- (Teri Mutter—M.D.)  
 ● THE TUBES—She's A Beauty 12-7  
 ● EDDY GRANT—Electric Avenue 16-10  
 ● ELTON JOHN—I'm Still Standing 18-12  
 ● THE POLICE—Every Breath You Take 24 17  
 ● ROD STEWART—Baby Jane 25-21  
 ● LOVERBOY—Hot Girls In Love  
 ● BRYAN ADAMS—Cuts Like A Knife  
 ● MADNESS—Our House B  
 ● MICHAEL JACKSON—Wanna Be Startin' Something B  
 ● THE GREG KIHN BAND—Jeopardy B  
 ● THE KINKS—Come Dancing X  
 ● CHRIS DE BURGH—Don't Pay The Ferryman X  
 ● DEF LEPPARD—Rock Of Ages X  
 ● EURYTHMICS—Sweet Dreams X  
 ● STEVIE NICKS—Stand Back X

## Southwest Region

### PRIME MOVERS

- THE POLICE—Every Breath You Take (A&M)  
 EDDY GRANT—Electric Avenue (Portrait/Lce)  
 THE TUBES—She's A Beauty (Capitol)

### TOP ADD ONS

- DEF LEPPARD—Rock Of Ages (Mercury)  
 THE FIXX—Saved By Zero (MCA)  
 MARTIN BRILEY—The Salt In My Tears (Mercury)

### BREAKOUTS

- CHAMPAIGN—Try Again (Columbia)  
 STEVIE NICKS—Stand Back (Modern)  
 EURYTHMICS—Sweet Dreams (RCA)

### KAFM-FM—Dallas

- (Pete Thompson—M.D.)  
 ● EDDY GRANT—Electric Avenue 2 1  
 ● CHRIS DE BURGH—Don't Pay The Ferryman 4 3  
 ● THE POLICE—Every Breath You Take 19 9  
 ● PRINCE—1999 29 20  
 ● DEF LEPPARD—Rock Of Ages  
 ● DEBARGE—All This Love  
 ● BRYAN ADAMS—Cuts Like A Knife B  
 ● DURAN DURAN—Is There Something I Should Know B  
 ● DAVID BOWIE—China Girl B  
 ● THE FIXX—Saved By Zero A  
 ● DAVE EDMONDS—Slipping Away A  
 ● DONNA SUMMER—She Works Hard For The Money X  
 ● THE KINKS—Come Dancing X  
 ● THE BEE GEES—The Woman In You X  
 ● STEVIE NICKS—Stand Back X

### KBFM-FM—McAllen/Brownsville

- (Bob Mitchell—M.D.)  
 ● EDDY GRANT—Electric Avenue 7 6  
 ● THE KINKS—Come Dancing 10-7  
 ● THE TUBES—She's A Beauty 15-9  
 ● MICHAEL JACKSON—Wanna Be Startin' Something 20 14  
 ● THE POLICE—Every Breath You Take 25 18  
 ● MARTIN BRILEY—The Salt In My Tears  
 ● CHARLIE—It's Inevitable  
 ● DURAN DURAN—Is There Something I Should Know A  
 ● BRYAN ADAMS—Cuts Like A Knife A  
 ● A FLOCK OF SEAGULLS—Wishing A  
 ● RED ROCKERS—China A  
 ● QUARTERFLASH—Take Me To Heart A  
 ● MAZE FEATURING FRANKI BEVERLY—Love Is The Key X  
 ● STARPOINT—Don't Be So Serious X  
 ● ROBERT PALMER—You Are In My System X  
 ● JOAN ARMATRADE—Drop The Pilot X  
 ● BILLY IDOL—White Wedding X  
 ● DEF LEPPARD—Rock Of Ages X  
 ● JOE COCKER—Threw It Away X  
 ● EDDIE MURPHY—Solid Rock X  
 ● ROMAN HOLIDAY—Stand By X  
 ● SPANDAU BALLET—LifeLine X  
 ● STYX—Cold War X  
 ● MICHAEL JACKSON—Thriller X

### KHFI-FM—Austin

- (Ed Valkman—M.D.)  
 ● MICHAEL JACKSON—Wanna Be Startin' Something 18-10  
 ● SCANDAL—Love's Got A Line On You 19 16  
 ● ELTON JOHN—I'm Still Standing 16-14  
 ● THE POLICE—Every Breath You Take 30 20  
 ● THE KINKS—Come Dancing 27-23  
 ● EURYTHMICS—Sweet Dreams  
 ● BILLY IDOL—White Wedding  
 ● ROD STEWART—Baby Jane B  
 ● MADNESS—Our House B  
 ● A FLOCK OF SEAGULLS—Wishing B  
 ● THE HUMAN LEAGUE—Fascination B  
 ● DEF LEPPARD—Rock Of Ages B  
 ● CHRIS DE BURGH—Don't Pay The Ferryman X  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X  
 ● STEVIE NICKS—Stand Back X  
 ● DONNA SUMMER—She Works Hard For The Money X  
 ● DURAN DURAN—Is There Something I Should Know X  
 ● THE FIXX—Saved By Zero X

### KILE-AM—Galveston

- (Scott Taylor—M.D.)  
 ● THE TUBES—She's A Beauty 9-5  
 ● THOMPSON TWINS—Love On Your Side 15-11  
 ● KAJAGOOGO—Too Shy 24-15  
 ● BILLY IDOL—White Wedding 25-19  
 ● ROD STEWART—Baby Jane 28-23  
 ● ELTON JOHN—The Shape You're In

- THE FIXX—Saved By Zero
- EDDY GRANT—Electric Avenue B
- STEVIE NICKS—Stand Back B
- HOLLIES—Stop In The Name Of Love B
- THE HUMAN LEAGUE—Fascination B
- DONNA SUMMER—She Works Hard For The Money B
- RED ROCKERS—China A
- DEF LEPPARD—Rock Of Ages A
- MARTIN BRILEY—The Salt In My Tears X
- LEE GREENWOOD—I.O.U. X
- CHRIS DE BURGH—Don't Pay The Ferryman X
- DAVID BOWIE—China Girl X
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X

### KKBQ-AM—Houston

- (Patty Hamilton—M.D.)  
 ● DEF LEPPARD—Rock Of Ages 5-2  
 ● THE TUBES—She's A Beauty 18-13  
 ● SERGIO MENDES—Never Gonna Let You Go 17-14  
 ● PRINCE—1999 21-18  
 ● BILLY IDOL—White Wedding 30-22  
 ● MARTIN BRILEY—The Salt In My Tears  
 ● MEN AT WORK—It's A Mistake  
 ● THE POLICE—Every Breath You Take B  
 ● A FLOCK OF SEAGULLS—Wishing B  
 ● THE FIXX—One Thing Leads To Another A  
 ● QUARTERFLASH—Take Me To Heart A  
 ● LOVERBOY—Hot Girls In Love X  
 ● STEVIE NICKS—Stand Back X  
 ● DAVID BOWIE—China Girl X  
 ● HOLLIES—Stop In The Name Of Love X  
 ● THE FIXX—Saved By Zero X  
 ● ROD STEWART—Baby Jane X  
 ● DONNA SUMMER—She Works Hard For The Money X  
 ● CHAMPAIGN—Try Again X  
 ● EURYTHMICS—Sweet Dreams X  
 ● BRYAN ADAMS—Cuts Like A Knife X  
 ● KIX—Body Talk X  
 ● MICHAEL SEMBELLO—Maniac X  
 ● ADAM ANT—Car Trouble X  
 ● KIERAN KANE—Manhunt X  
 ● ZEBRA—Tell Me What You Want X

### KOFM-FM—Oklahoma

- (Dave Duquesne—M.D.)  
 ● SERGIO MENDES—Never Gonna Let You Go 3 1  
 ● CULTURE CLUB—Time 7 4  
 ● KENNY ROGERS—All My Life 9-6  
 ● IRENE CARA—Flashdance... What A Feeling 12 8  
 ● STYX—Don't Let It End 18 11  
 ● CHAMPAIGN—Try Again  
 ● JIM CAPALDI—That's Love B

### KROK-FM—Shreveport

- (Gary Bennett—M.D.)  
 ● JOURNEY—Faithfully 3 1  
 ● CULTURE CLUB—Time 11-2  
 ● RICK SPRINGFIELD—Affair Of The Heart 12-5  
 ● STYX—Don't Let It End 14 6  
 ● DARYL HALL AND JOHN OATES—Family Man 15 7  
 ● DEF LEPPARD—Rock Of Ages  
 ● EDDY GRANT—Electric Avenue  
 ● ROMAN HOLIDAY—Stand By B  
 ● THE POLICE—Every Breath You Take B  
 ● CHRIS DE BURGH—Don't Pay The Ferryman B  
 ● ROD STEWART—Baby Jane B  
 ● THE FIXX—Saved By Zero B  
 ● ALABAMA—The Closer You Get B  
 ● A FLOCK OF SEAGULLS—Wishing B  
 ● LEE GREENWOOD—I.O.U. B  
 ● EURYTHMICS—Sweet Dreams B  
 ● DURAN DURAN—Is There Something I Should Know A  
 ● HOLLIES—Stop In The Name Of Love A  
 ● THE STOMPERS—Never Tell An Angel A  
 ● THE GREG KIHN BAND—Love Never Fails A  
 ● THE HUMAN LEAGUE—Fascination A  
 ● QUARTERFLASH—Take Me To Heart A  
 ● MICHAEL SEMBELLO—Maniac X  
 ● MONA HENDRIX—Keep It Confidential X  
 ● AL JARREAU—Boogie Down X  
 ● DONNA SUMMER—She Works Hard For The Money X  
 ● BERLIN—The Metro X  
 ● DAVID BOWIE—China Girl X

### KSEL-FM—Lubbock

- (Stan Castle—M.D.)  
 ● JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 10 7  
 ● IRENE CARA—Flashdance... What A Feeling 11 8  
 ● CHRISTOPHER CROSS—No Time For Talk 18-13  
 ● LEE GREENWOOD—I.O.U. 21 15  
 ● PAUL ANKA—Hold Me 'Til The Morning Comes 22 18  
 ● LITTLE RIVER BAND—We Two  
 ● CHAMPAIGN—Try Again  
 ● DEBARGE—All This Love B  
 ● JIM CAPALDI—That's Love B

### KVOL-AM—Lafayette

- (Phil Rankin—M.D.)  
 ● DARYL HALL AND JOHN OATES—Family Man 10 5  
 ● ELTON JOHN—I'm Still Standing 16-9  
 ● JIM CAPALDI—That's Love 28-23  
 ● EDDY GRANT—Electric Avenue 27-18  
 ● SERGIO MENDES—Never Gonna Let You Go 18 10  
 ● AL JARREAU—Boogie Down  
 ● CROSBY, STILLS AND NASH—War Games  
 ● THE POLICE—Every Breath You Take B  
 ● EURYTHMICS—Sweet Dreams B  
 ● DEBARGE—All This Love B  
 ● BILLY IDOL—White Wedding B  
 ● BRYAN ADAMS—Cuts Like A Knife B  
 ● AMERICA—The Border A  
 ● GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me A  
 ● ROBERT PALMER—You Are In My System A  
 ● DEF LEPPARD—Rock Of Ages A  
 ● DAVE EDMONDS—Slipping Away A  
 ● MICHAEL SEMBELLO—Maniac X  
 ● HOLLIES—Stop In The Name Of Love X  
 ● JOE COCKER—Threw It Away X  
 ● SPANDAU BALLET—LifeLine X  
 ● STYX—Cold War X  
 ● MICHAEL JACKSON—Thriller X

### KHFI-FM—Austin

- (Ed Valkman—M.D.)  
 ● MICHAEL JACKSON—Wanna Be Startin' Something 18-10  
 ● SCANDAL—Love's Got A Line On You 19 16  
 ● ELTON JOHN—I'm Still Standing 16-14  
 ● THE POLICE—Every Breath You Take 30 20  
 ● THE KINKS—Come Dancing 27-23  
 ● EURYTHMICS—Sweet Dreams  
 ● BILLY IDOL—White Wedding  
 ● ROD STEWART—Baby Jane B  
 ● MADNESS—Our House B  
 ● A FLOCK OF SEAGULLS—Wishing B  
 ● THE HUMAN LEAGUE—Fascination B  
 ● DEF LEPPARD—Rock Of Ages B  
 ● CHRIS DE BURGH—Don't Pay The Ferryman X  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X  
 ● STEVIE NICKS—Stand Back X  
 ● DONNA SUMMER—She Works Hard For The Money X  
 ● DURAN DURAN—Is There Something I Should Know X  
 ● THE FIXX—Saved By Zero X

### KILE-AM—Galveston

- (Scott Taylor—M.D.)  
 ● THE TUBES—She's A Beauty 9-5  
 ● THOMPSON TWINS—Love On Your Side 15-11  
 ● KAJAGOOGO—Too Shy 24-15  
 ● BILLY IDOL—White Wedding 25-19  
 ● ROD STEWART—Baby Jane 28-23  
 ● ELTON JOHN—The Shape You're In

### BREAKOUTS

- QUARTERFLASH—Take Me To Heart (Geffen)  
 BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away (Capitol)  
 THE FIXX—Saved By Zero (MCA)

### KBEQ-FM—Kansas

- (Todd Chase—M.D.)  
 ● IRENE CARA—Flashdance... What A Feeling 1-1  
 ● ELTON JOHN—I'm Still Standing 15-13  
 ● JOE WALSH—Space Age Whiz Kid 30-21  
 ● ROD STEWART—Baby Jane 37-28  
 ● PRINCE—1999 29-20  
 ● CHARLIE—It's Inevitable  
 ● QUARTERFLASH—Take Me To Heart  
 ● DEBARGE—All This Love A  
 ● MARTIN BRILEY—The Salt In My Tears A  
 ● DEF LEPPARD—Rock Of Ages A  
 ● EURYTHMICS—Sweet Dreams A  
 ● THE FIXX—Saved By Zero X  
 ● A FLOCK OF SEAGULLS—Wishing X  
 ● DURAN DURAN—Is There Something I Should Know X  
 ● DONNA SUMMER—She Works Hard For The Money X

### KDVV-FM—Topeka

- (Tony Stewart—P.D.)  
 ● THE TUBES—She's A Beauty 12-8  
 ● MADNESS—Our House 18-9  
 ● THE POLICE—Every Breath You Take 21-10  
 ● ELTON JOHN—I'm Still Standing 19-15  
 ● STEVIE NICKS—Stand Back 16-16  
 ● BRYAN ADAMS—Cuts Like A Knife  
 ● THE HUMAN LEAGUE—Fascination  
 ● LOVERBOY—Hot Girls In Love B  
 ● PRINCE—1999 B  
 ● CHRIS DE BURGH—Don't Pay The Ferryman B  
 ● DAVE EDMONDS—Slipping Away A  
 ● QUARTERFLASH—Take Me To Heart A  
 ● DEF LEPPARD—Rock Of Ages A  
 ● JOE WALSH—Space Age Whiz Kid A

### KDWB-AM—Minneapolis

- (Lorin Palagi—M.D.)  
 ● KENNY ROGERS—All My Life 12-8  
 ● ELTON JOHN—I'm Still Standing 15 12  
 ● RICK SPRINGFIELD—Affair Of The Heart 17 13  
 ● THE POLICE—Every Breath You Take 20 14  
 ● SERGIO MENDES—Never Gonna Let You Go 24 16  
 ● DURAN DURAN—Is There Something I Should Know?  
 ● MICHAEL JACKSON—Wanna Be Startin' Something 14 9  
 ● KAJAGOOGO—Too Shy A  
 ● OEBARGE—All This Love A  
 ● THE BEE GEES—The Woman In You A  
 ● HOLLIES—Stop In The Name Of Love X  
 ● TONY CAREY—West Coast Summer Night X  
 ● PATRICK SIMMONS—Don't Make Me Do It X  
 ● LOUISE TUCKER—Midnight Blue X

### KEYN-FM—Wichita

- (Don Pearman—M.D.)  
 ● IRENE CARA—Flashdance, What A Feeling 6 2  
 ● ELTON JOHN—I'm Still Standing 14 11  
 ● MICHAEL JACKSON—Wanna Be Startin' Something 17 14  
 ● THE POLICE—Every Breath You Take 22 18  
 ● THE TUBES—She's A Beauty 24-21  
 ● TONY CAREY—West Coast Summer Night X  
 ● PATRICK SIMMONS—Don't Make Me Do It X  
 ● LOUISE TUCKER—Midnight Blue X

### KFYR-AM—Bismarck

- (Dan Brannon—M.D.)  
 ● STYX—Don't Let It End 8-4  
 ● SERGIO MENDES—Never Gonna Let You Go 12 8  
 ● THE KINKS—Come Dancing 19-16  
 ● CHRISTOPHER CROSS—No Time For Talk 20-18  
 ● KAJAGOOGO—Too Shy 16-10  
 ● LOVERBOY—Hot Girls In Love  
 ● TONY CAREY—West Coast Summer Night  
 ● THE POLICE—Every Breath You Take B  
 ● ROD STEWART—Baby Jane B  
 ● MICHAEL JACKSON—Wanna Be Startin' Something A  
 ● BRYAN ADAMS—Cuts Like A Knife A  
 ● MADNESS—Our House A  
 ● LEE GREENWOOD—I.O.U. X  
 ● STEVIE NICKS—Stand Back X  
 ● DONNA SUMMER—She Works Hard For The Money X  
 ● THE BEE GEES—The Woman In You X  
 ● JIM CAPALDI—That's Love X  
 ● CHRIS DEBURGH—Don't Pay The Ferryman X  
 ● HOLLIES—Stop In The Name Of Love X  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X  
 ● LITTLE RIVER BAND—We Two X  
 ● DEBARGE—All This Love X  
 ● JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X  
 ● KENNY ROGERS—All My Life X  
 ● EURYTHMICS—Sweet Dreams X

### KHTR-FM—St. Louis

- (Ed Scarborough—P.D.)  
 ● MADNESS—Our House 23-12  
 ● THE HUMAN LEAGUE—Fascination 29 20  
 ● KAJAGOOGO—Too Shy 17-9  
 ● THE KINKS—Come Dancing 22 14  
 ● THE POLICE—Every Breath You Take 24 16  
 ● BRYAN ADAMS—Cuts Like A Knife  
 ● THE BEE GEES—The Woman In You X  
 ● STEVIE NICKS—Stand Back B  
 ● DONNA SUMMER—She Works Hard For The Money B  
 ● DEF LEPPARD—Rock Of Ages B  
 ● LOVERBOY—Hot Girls In Love A  
 ● BANANARAMA—Shy Boy A  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X  
 ● EURYTHMICS—Sweet Dreams X  
 ● THE FIXX—Saved By Zero X

### KIOA-AM—Des Moines

- (Mike Judge—M.D.)  
 ● JIM CAPALDI—That's Love 10-7  
 ● JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 11-8  
 ● CHRISTOPHER CROSS—No Time For Talk 13-11  
 ● STYX—Don't Let It End 21-15  
 ● ALABAMA—The Closer You Get 22-17  
 ● HOLLIES—Stop In The Name Of Love B  
 ● WILLIE NELSON & MERLE HAGGARD—Pancho & Lefty B  
 ● THE POLICE—Every Breath You Take B  
 ● LOUISE TUCKER—Midnight Blue A  
 ● BRYAN ADAMS—Straight From The Heart X  
 ● GEORGE BENSON—Inside Love (So Personal) X  
 ● DAN SEALS—Everybody's Dream Girl X  
 ● SHERRIFF—When I'm With You X  
 ● THE BEE GEES—The Woman In You X  
 ● DIONNE WARWICK—All The Love In The World X  
 ● OAK RIDGE BOYS—Love Song A  
 ● RITA COOLIDGE—All Time High A

### KKLS-AM—Rapid City, S.D.

- (Randy Sherwyn—M.D.)  
 ● IRENE CARA—Flashdance... What A Feeling 2-1  
 ● STYX—Don't Let It End 3-2

- JOURNEY—Faithfully 11-7
- THE KINKS—Come Dancing 15-10
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 20-13
- A FLOCK OF SEAGULLS—Wishing
- QUARTERFLASH—Take Me To Heart
- THE TUBES—She's A Beauty B
- CHAMPAIGN—Try Again B
- BRYAN ADAMS—Cuts Like A Knife B
- HOLLIES—Stop In The Name Of Love A
- GEORGE BENSON—Inside Love (So Personal) X
- THE GREG KIHN BAND—Love Never Fails X
- EDDY GRANT—Electric Avenue X
- PATRICK SIMMONS—Don't Make Me Do It X

### KMGK-FM—Des Moines

- (Michael Stone—M.D.)  
 ● EDDY GRANT—Electric Avenue 11-8  
 ● THE TUBES—She's A Beauty 12-9  
 ● KAJAGOOGO—Too Shy 16-13  
 ● SERGIO MENDES—Never Gonna Let You Go 21-14  
 ● JIM CAPALDI—That's Love 20 15  
 ● LOVERBOY—Hot Girls In Love  
 ● DEF LEPPARD—Rock Of Ages  
 ● THE HUMAN LEAGUE—Fascination B  
 ● STEVIE NICKS—Stand Back B  
 ● BILLY IDOL—White Wedding B  
 ● THE FIXX—Saved By Zero B  
 ● HOLLIES—Stop In The Name Of Love A  
 ● DAVE EDMONDS—Slipping Away A  
 ● BRYAN ADAMS—Cuts Like A Knife A  
 ● RED ROCKERS—China A

### KQKQ-FM—Omaha

- (Mark Evans—M.D.)  
 ● IRENE CARA—Flashdance... What A Feeling 1-1  
 ● RICK SPRINGFIELD—All My Life 3-2  
 ● EDDY GRANT—Electric Avenue 4-3  
 ● PRINCE—1999 7-5  
 ● MICHAEL JACKSON—Wanna Be Startin' Something 14 9  
 ● BRYAN ADAMS—Cuts Like A Knife B  
 ● EURYTHMICS—Sweet Dreams B  
 ● LOVERBOY—Hot Girls In Love A  
 ● CHRIS DE BURGH—Don't Pay The Ferryman A  
 ● DEF LEPPARD—Rock Of Ages A  
 ● STEVIE NICKS—Stand Back A  
 ● DEBARGE—All This Love A

### KRNA-FM—Iowa City

- (Bart Gynshor—M.D.)  
 ● EDDY GRANT—Electric Avenue 4-1  
 ● OARYL HALL AND JOHN OATES—Family Man 3-3  
 ● RICK SPRINGFIELD—Affair Of The Heart 7 4  
 ● THE POLICE—Every Breath You Take 25-12  
 ● LITTLE RIVER BAND—We Two 16-9  
 ● RED ROCKERS—China  
 ● QUARTERFLASH—Take Me To Heart  
 ● DURAN DURAN—Is There Something I Should Know B  
 ● DONNA SUMMER—She Works Hard For The Money B  
 ● NEW EDITION—Candy Girl A  
 ● CHARLIE—It's Inevitable A  
 ● A FLOCK OF SEAGULLS—Wishing X  
 ● EURYTHMICS—Sweet Dreams X  
 ● HOLLIES—Stop In The Name Of Love X  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X  
 ● THE FIXX—Saved By Zero X  
 ● DAVE EDMONDS—Slipping Away X  
 ● EDDIE MURPHY—Solid Rock X  
 ● CHRIS DE BURGH—Don't Pay The Ferryman X  
 ● THE HUMAN LEAGUE—Fascination X  
 ● SPARKS—Cool Places X  
 ● BRYAN ADAMS—Cuts Like A Knife X  
 ● CROSBY, STILLS AND NASH—War Games X

### KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—M.D.)  
 ● JOURNEY—Faithfully 3-2  
 ● STYX—Don't Let It End 10-6  
 ● ELTON JOHN—I'm Still Standing 11-8  
 ● LITTLE RIVER BAND—We Two 16-12  
 ● CHRISTOPHER CROSS—No Time For Talk 17 14  
 ● JIM CAPALDI—That's Love B  
 ● KENNY ROGERS—All My Life X

### WCCO-FM—Minneapolis

- (Curt Lundgren—M.D.)  
 ● CULTURE CLUB—Time 2 1  
 ● STYX—Don't Let It End 7-5  
 ● SERGIO MENDES—Never Gonna Let You Go 9 7  
 ● DARYL HALL AND JOHN OATES—Family Man 11-9  
 ● ELTON JOHN—I'm Still Standing 15-12  
 ● AMERICA—The Border  
 ● RITA COOLIDGE—All Time High  
 ● JENNIFER WARREN—Nights Are Forever A  
 ● ROD STEWART—Baby Jane X  
 ● HOLLIES—Stop In The Name Of Love X  
 ● JIM CAPALDI—That's Love X  
 ● GEORGE BENSON—Inside Love (So Personal) X  
 ● ALABAMA—The Closer You Get X  
 ● KENNY ROGERS—All My Life X  
 ● AL JARREAU—Boogie Down X  
 ● CHRISTOPHER CROSS—No Time For Talk X  
 ● LEE GREENWOOD—I.O.U. X  
 ● JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X

### WKAU AM-FM—Appleton

- (Rich Allen—M.D.)  
 ● IRENE CARA—Flashdance... What A Feeling 5-3  
 ● EDDY GRANT—Electric Avenue 12 4  
 ● MADNESS—Our House 20-15  
 ● MICHAEL JACKSON—Wanna Be Startin' Something 23 17  
 ● THE POLICE—Every Breath You Take 27-20  
 ● BRYAN ADAMS—Cuts Like A Knife  
 ● HOLLIES—Stop In The Name Of Love  
 ● PRINCE—1999 B  
 ● DURAN DURAN—Is There Something I Should Know B  
 ● LOVERBOY—Hot Girls In Love B  
 ● THE FIXX—Saved By Zero B  
 ● DEBARGE—All This Love A  
 ● DEF LEPPARD—Rock Of Ages A  
 ● JOE WALSH—Space Age Whiz Kid A  
 ● CHARLIE—It's Inevitable A  
 ● STEVIE NICKS—Stand Back X  
 ● THE HUMAN LEAGUE—Fascination X  
 ● ALABAMA—The Closer You Get X  
 ● BILLY IDOL—White Wedding X

### WKTI-FM—Milwaukee

- (John Grant—M.D.)  
 ● EDDY GRANT—Electric Avenue 9-4  
 ● THE POLICE—Every Breath You Take 23 16  
 ● KAJAGOOGO—Too Shy 10 7  
 ● CHRIS DEBURGH—Don't Pay The Ferryman 25-20  
 ● ELTON JOHN—I'm Still Standing 22-17  
 ● PRINCE—1999 B  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B  
 ● LOVERBOY—Hot Girls In Love B  
 ● SERGIO MENDES—Never Gonna Let You Go A  
 ● STEVIE NICKS—Stand Back A  
 ● BRYAN ADAMS—Cuts Like A Knife A  
 ● QUARTERFLASH—Take Me To Heart A

### WKZW-FM—Peoria

- (Mark Maloney—P.D.)  
 ● NAKED EYES—Always Something There To Remind Me 1-1  
 ● STYX—Don't Let It End 4-2  
 ● IRENE CARA—Flashdance... What A Feeling 6-3

- JOURNEY—Faithfully 5-4
- CULTURE CLUB—Time 6-6
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
- ROD STEWART—Baby Jane
- MICHAEL JACKSON—Wanna Be Startin' Something A

### WLWL-FM—Minneapolis

- (Gregg Swedberg—M.D.)  
 ● JOURNEY—Faithfully 3-2  
 ● THE TUBES—She's A Beauty 4-3  
 ● RICK SPRINGFIELD—Affair Of The Heart 5-4  
 ● EDDY GRANT—Electric Avenue 10-5  
 ● THE POLICE—Every Breath You Take 23-7  
 ● THE FIXX—Saved By Zero B  
 ● BRYAN ADAMS—Cuts Like A Knife B  
 ● QUARTERFLASH—Take Me To Heart A  
 ● MICHAEL SEMBELLO—Maniac A  
 ● SERGIO MENDES—Never Gonna Let You Go A  
 ● JOE WALSH—Space Age Whiz Kid A  
 ● MARTIN BRILEY—The Salt In My Tears A  
 ● AMERICA—The Border A  
 ● TONY CAREY—West Coast Summer Night X  
 ● A FLOCK OF SEAGULLS—Wishing X  
 ● THE BEE GEES—The Woman In You X  
 ● RED ROCKERS—China X  
 ● ROMAN HOLIDAY—Stand By X  
 ● GEORGE BENSON—Inside Love (So Personal) X  
 ● ROXY MUSIC—More Than This X  
 ● JOAN ARMATRADE—Drop The Pilot X

### WLS-AM—Chicago

- (Dave Denver—M.D.)  
 ● CULTURE CLUB—Time 12-7  
 ● NAKED EYES—Always Something There To Remind Me 13-8  
 ● THE POLICE—Every Breath You Take 34 12  
 ● DARYL HALL AND JOHN OATES—Family Man 24-19  
 ● SERGIO MENDES—Never Gonna Let You Go B  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B  
 ● STEVIE NICKS—Stand Back A  
 ● JEFFERSON STARSHIP—Can't Find Love A

### WLS-FM—Chicago

- (Dave Denver—M.D.)  
 ● THE POLICE—Every Breath You Take 34 12  
 ● NAKED EYES—Always Something There To Remind Me 13-8  
 ● DARYL HALL AND JOHN OATES—Family Man 24-19  
 ● INXS—The One Thing 39-29  
 ● CHRIS OBERGURGH—Don't Pay The Ferryman 30-24  
 ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B  
 ● MADNESS—Our House B  
 ● STEVIE NICKS—Stand Back A  
 ● LOVERBOY—Hot Girls In Love A

### WRKR-FM—Racine</

**EXCLUSIVELY**



**FESTIVAL**



*It was the biggest, baddest rock 'n' roll party of the '80s and we got it all... EXCLUSIVELY!... for a 12-hour concert spectacular featuring the actual performances of VAN HALEN THE PRETENDERS, STEVIE NICKS, STRAY CATS, OZZY OSBOURNE, MEN AT WORK, SCORPIONS, MISSING PERSCNS, TRIUMPH, JUDAS PRIEST, A FLOCK OF SEAGULLS, JOE WALSH, QUARTERFLASH, U-2. INXS, THE ENGLISH BEAT, LITTLE STEVEN AND THE DISCIPLES OF SOUL, OINGO BOINGO, MOTLEY CRUE, WALL O' VOODOO, BERLIN, QU'ET RIOT and DIVINYLS. Plus backstage interviews and reports that will make the biggest concert event of the '80s come alive on your radio station.*

*Three days, 700,000 screaming fans, the world's biggest stage, in an incredible 500 acre setting impossible to describe unless you experienced it... and now you can on thè radio. The US Festival '83 exclusively from WESTWOOD ONE. (213) 204-5000.*

**WESTWOOD ONE**

*America's number one producer of nationally spcnsored radio programs, concerts and specials*

# Billboard Singles Radio Action

Based on station playlists through Tuesday (6/7/83)

Playlist Prime Movers  
★  
Playlist Top Add Ons

## Continued from page 10

- PRINCE—1999 B
- DONNA SUMMER—She Works Hard For The Money B
- DEBARGE—All This Love B
- BRYAN ADAMS—Cuts Like A Knife A

### WKU-FM—New York City

- (Michael Ellis—MD)
- CULTURE CLUB—Time 8-8
- THOMAS DOLBY—She Blinded Me With Science 30-17
- IRENE CARA—Flashdance, What A Feeling 3-1
- RUN-D.M.C.—It's Like That 27-23
- DONNA SUMMER—She Works Hard For The Money
- FIRST CHOICE—Let No Man Put Ousder
- SERGIO MENDES—Never Gonna Let You Go B
- KASHIF—Stone Love B
- CHAMPAIGN—Try Again B
- MEN WITHOUT HATS—Safely Dance B
- STATUS IV—You Ain't Really Down A
- FREEZE—I.O.U. A

### WNBC-AM—New York City

- (Babette Stirling—M.D.)
- DARYL HALL AND JOHN OATES—Family Man 7-4
- RICK SPRINGFIELD—Affair Of The Heart 9-5
- JOURNEY—Faithfully 14-10
- ELTON JOHN—I'm Still Standing 13-11
- THE KINKS—Come Dancing 18-14
- JIM CAPALDI—That's Love
- STEVIE NICKS—Stand Back
- MADNESS—Our House B
- DEBARGE—All This Love A
- ROD STEWART—Baby Jane A
- ROMAN HOLLIDAY—Stand By A
- SCANDAL—Love's Got A Line On You A
- DAVID BOWIE—Let's Dance X
- THE TUBES—She's A Beauty X
- EDDY GRANT—Electric Avenue X
- MICHAEL JACKSON—Wanna Be Startin' Something X
- EURHYTHMICS—Sweet Dreams X
- TACO—Putting On The Ritx A

### WPRQ-FM—Providence

- (Tom Cuddy—M.O.)
- DARYL HALL AND JOHN OATES—Family Man 10-5
- EDDY GRANT—Electric Avenue 16-8
- KAJAGOOGOO—Too Shy 20-14
- MICHAEL JACKSON—Wanna Be Startin' Something 28-15
- BILLY IDOL—White Wedding 32-25
- THE POLICE—Every Breath You Take B
- DURAN DURAN—Is There Something I Should Know B
- DONNA SUMMER—She Works Hard For The Money B
- ROD STEWART—Baby Jane 14-9
- EURHYTHMICS—Sweet Dreams X
- A FLOCK OF SEAGULLS—Wishing X
- THE FIXX—Saved By Zero X
- MICHAEL SEMBELLO—Maniac X
- CHRIS DE BURGH—Don't Pay The Ferryman X
- CARL WILSON—What You Do To Me X
- STEVIE NICKS—Stand Back A
- DAVID BOWIE—China Girl A
- LOUISE TUCKER—Midnight Blue A
- MARTIN BRILEY—The Salt In My Tears A

### WPST-FM—Trenton

- (Tom Taylor—M.D.)
- JOURNEY—Faithfully 4-2
- EDDY GRANT—Electric Avenue 6-4
- CULTURE CLUB—Time 9-5
- KAJAGOOGOO—Too Shy 14-9
- MADNESS—Our House 21-14
- HOLLIES—Stop In The Name Of Love
- AMERICA—The Border
- THE HUMAN LEAGUE—Fascination B
- LOVERBOY—Hot Girls In Love A
- MARTIN BRILEY—The Salt In My Tears A
- MARSHALL CRENSHAW—Whenever You're On My Mind A
- DEBARGE—All This Love A
- RED ROCKERS—China X
- QUARTERFLASH—Take Me To Heart A

### WRCK-FM—Utica

- (Jim Reitz—M.D.)
- THE POLICE—Every Breath You Take 22-13
- ROD STEWART—Baby Jane 21-16
- KAJAGOOGOO—Too Shy 20-18
- DEF LEPPARD—Rock Of Ages 30-20
- EURHYTHMICS—Sweet Dreams 25-21
- HOLLIES—Stop In The Name Of Love
- QUARTERFLASH—Take Me To Heart
- DURAN DURAN—Is There Something I Should Know B
- LOVERBOY—Hot Girls In Love B
- STEVIE NICKS—Stand Back B
- THE HUMAN LEAGUE—Fascination A
- BERLIN—The Metro A
- THE STOMPERS—Never Tell An Angel A
- CHARLIE—It's Inevitable A
- PRINCE—1999 X
- DAVID BOWIE—China Girl X
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
- JOE WALSH—Space Age Whiz Kid X
- RED ROCKERS—China X
- DAVE EDMUNDS—Slipping Away X
- Eddie MURPHY—Solid Rock X
- MICHAEL SEMBELLO—Maniac X
- JOAN ARMATRADE—Drop The Pilot X
- ROMAN HOLLIDAY—Stand By X

### WSPK-FM—Poughkeepsie

- (Chris Leide—M.D.)
- ROD STEWART—Baby Jane 16-8
- LITTLE RIVER BAND—We Two 14-10
- DARYL HALL AND JOHN OATES—Family Man 13-11
- MICHAEL JACKSON—Wanna Be Startin' Something 18-13
- THE BEE GEES—The Woman In You 19-14
- THE FIXX—Saved By Zero B
- DURAN DURAN—Is There Something I Should Know B
- A FLOCK OF SEAGULLS—Wishing B
- DAVID BOWIE—China Girl A
- LOVERBOY—Hot Girls In Love A
- CROSBY, STILLS AND NASH—War Games A
- HOLLIES—Stop In The Name Of Love A
- DAVE EDMUNDS—Slipping Away A
- PRINCE—1999 A
- SPANDAU BALLET—LifeLine X
- MTUME—Juicy Fruit X
- EDDY GRANT—Electric Avenue X
- STEVIE NICKS—Stand Back X
- MARTIN BRILEY—The Salt In My Tears X
- THE HUMAN LEAGUE—Fascination X
- BILLY IDOL—White Wedding X
- THOMPSON TWINS—Love On Your Side X
- QUARTERFLASH—Take Me To Heart A

### WTIC-FM—Hartford

- (Mike West—M.D.)
- IRENE CARA—Flashdance... What A Feeling 1-1
- SERGIO MENDES—Never Gonna Let You Go 9-4
- THE POLICE—Every Breath You Take 26-21
- KAJAGOOGOO—Too Shy 10-6
- MICHAEL JACKSON—Wanna Be Startin' Something 17-11
- DURAN DURAN—Is There Something I Should Know
- MADNESS—Our House
- MICHAEL SEMBELLO—Maniac A

### WTRY-AM—Albany

- (Bill Cahill—M.D.)
- RICK SPRINGFIELD—Affair Of The Heart 6-2
- CULTURE CLUB—Time 10-5
- CHRIS DE BURGH—Don't Pay The Ferryman 17-13
- NEW EDITION—Candy Girl 24-18
- MICHAEL JACKSON—Billie Jean
- BRYAN ADAMS—Cuts Like A Knife
- THOMPSON TWINS—Love On Your Side X
- INXS—The One Thing X
- JIM CAPALDI—That's Love X
- LITTLE RIVER BAND—We Two X
- EURHYTHMICS—Sweet Dreams X
- DURAN DURAN—Is There Something I Should Know X
- THE FIXX—Saved By Zero X
- THE KINKS—Come Dancing X
- STEVIE NICKS—Stand Back X
- MEN AT WORK—Dr. Hecky & Mr. Live X

## Mid-Atlantic Region

### ★ PRIME MOVERS

- STYX—Don't Let It End (A&M)
- EDDY GRANT—Electric Avenue (Portrait/Ice)
- KAJAGOOGOO—Too Shy (EMI/Capitol)

### ● TOP ADD ONS

- LOVERBOY—Hot Girls In Love (Columbia)
- HOLLIES—Stop In The Name Of Love (Atlantic)
- DURAN DURAN—Is There Something I Should Know (Capitol)

### BREAK OUTS

- QUARTERFLASH—Take Me To Heart (Geffen)
- DONNA SUMMER—She Works Hard For The Money (Mercury)
- EURHYTHMICS—Sweet Dreams (RCA)

### WAEB-AM—Allentown

- (Jefferson Ward—M.D.)
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 14-9
- THE KINKS—Come Dancing 18-13
- ELTON JOHN—I'm Still Standing 17 14
- LITTLE RIVER BAND—We Two 20-17
- CHAMPAIGN—Try Again 23-18
- THE POLICE—Every Breath You Take
- DEBARGE—All This Love B
- STYX—Don't Let It End B
- PAUL ANKA—Hold Me 'Til The Morning Comes B
- DIONNE WARWICK—Take The Short Way Home X
- LINDA RONSTADT—Easy For You To Say X
- DARYL HALL AND JOHN OATES—One On One X
- BARRY MANILOW—Some Kind Of Friend X
- DAN FOGELBERG—Make Love Stay X
- LIONEL RICHIE—You Are X
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight X
- CHRISTOPHER CROSS—All Right X

### WBSB-FM—Baltimore

- (Rick James/Jon Jefferies—M.D.)
- EDDY GRANT—Electric Avenue 9-4
- KAJAGOOGOO—Too Shy 15-12
- THE KINKS—Come Dancing 17-14
- MICHAEL JACKSON—Wanna Be Startin' Something 24-15
- MADNESS—Our House 21-16
- DURAN DURAN—Is There Something I Should Know
- QUARTERFLASH—Take Me To Heart
- DONNA SUMMER—She Works Hard For The Money B
- SERGIO MENDES—Never Gonna Let You Go B
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing B
- THE HUMAN LEAGUE—Fascination X
- GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me X
- GEORGE BENSON—Inside Love (So Personal) X
- DAVE EDMUNDS—Slipping Away X
- EURHYTHMICS—Sweet Dreams X
- JOE WALSH—Space Age Whiz Kid X
- THOMAS DOLBY—Europa And The Pirate Twins X

### WBZZ-FM—Pittsburgh

- (Chuck Tyler—M.D.)
- CHAMPAIGN—Try Again 15-12
- KAJAGOOGOO—Too Shy 20-17
- DEBARGE—All This Love 28-23
- THE POLICE—Every Breath You Take 30-26
- MADNESS—Our House 31-28
- PRINCE—1999 B
- DURAN DURAN—Is There Something I Should Know B
- HOLLIES—Stop In The Name Of Love B
- A FLOCK OF SEAGULLS—Wishing A
- EURHYTHMICS—Sweet Dreams A
- THE HUMAN LEAGUE—Fascination A
- EURHYTHMICS—Sweet Dreams A
- MICHAEL SEMBELLO—Maniac A
- LITTLE RIVER BAND—We Two A
- STEVIE NICKS—Stand Back X

### WCCK-FM—Erie

- (J. Sanford—M.D.)
- MARTIN BRILEY—The Salt In My Tears 12-8
- THE KINKS—Come Dancing 22-15
- SERGIO MENDES—Never Gonna Let You Go 25-17
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 26-20
- PRINCE—1999 40-26
- AMERICA—The Border
- DONNIE IRIS—Do You Compute
- THE HUMAN LEAGUE—Fascination B
- DURAN DURAN—Is There Something I Should Know B
- THE POLICE—Every Breath You Take B
- HOLLIES—Stop In The Name Of Love B
- A FLOCK OF SEAGULLS—Wishing B
- LOVERBOY—Hot Girls In Love B
- THOMPSON TWINS—Love On Your Side B
- DEF LEPPARD—Rock Of Ages B
- PETER TOSH—Johnny B. Goode A
- ROBERT PALMER—You Are In My System A
- ROD STEWART—Baby Jane A
- THE GREG KIHNS BAND—Love Never Fails X
- JOE WALSH—Space Age Whiz Kid X
- Eddie MURPHY—Solid Rock X
- DEBARGE—All This Love X
- THE FIXX—Saved By Zero X
- JULIUKA—Scatterlings Of Africa X
- ZEBRA—Who Behind The Door A
- SMOKEY ROBINSON AND HIGH INERGY—Blame It On Love A

### WCIR-FM—Beckley

- (Jim Martin—M.D.)
- EDDY GRANT—Electric Avenue 1-1
- LIONEL RICHIE—My Love 2-2
- STYX—Don't Let It End 4-3
- DARYL HALL AND JOHN OATES—Family Man 5-4
- PRINCE—1999 14-5
- DEF LEPPARD—Rock Of Ages
- QUARTERFLASH—Take Me To Heart

- THE KINKS—Come Dancing B
- MADNESS—Our House B
- A FLOCK OF SEAGULLS—Wishing B
- THOMPSON TWINS—Over On Your Side B
- THE HUMAN LEAGUE—Fascination A
- MICHAEL SEMBELLO—Maniac A
- LOVERBOY—Hot Girls In Love A
- JENNIFER WARNES—Night Is Forever A
- EURHYTHMICS—Sweet Dreams X
- THE BEE GEES—The Woman In You X
- ROD STEWART—Baby Jane X
- THE POLICE—Every Breath You Take X
- DURAN DURAN—Is There Something I Should Know X
- HOLLIES—Stop In The Name Of Love X
- STEVIE NICKS—Stand Back X
- DONNA SUMMER—She Works Hard For The Money X
- RED ROCKERS—China X
- Laura Branigan—Solitaire X
- DAVE EDMUNDS—Slipping Away X
- BRYAN ADAMS—Cuts Like A Knife X
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
- THE FIXX—Saved By Zero X
- DEVO—Theme From Doctor Detroit X

### WFBG-AM—Altoona

- (Tony Booth—M.D.)
- EDDY GRANT—Electric Avenue 18-13
- LITTLE RIVER BAND—We Two 24-16
- PRINCE—1999 29-18
- MICHAEL JACKSON—Wanna Be Startin' Something 27-21
- MADNESS—Our House 35-27
- LOUISE TUCKER—Midnight Blue
- THOMAS DOLBY—Europa And The Pirate Twins
- CHRIS DE BURGH—Don't Pay The Ferryman B
- EURHYTHMICS—Sweet Dreams B
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
- AMERICA—The Border A
- JOE COCKER—Throw It Away A
- CHARLIE—It's Inevitable A
- MARTIN BRILEY—The Salt In My Tears A
- RED ROCKERS—China X
- LOVERBOY—Hot Girls In Love X
- DURAN DURAN—Is There Something I Should Know X
- DAVID BOWIE—China Girl X
- MICHAEL SEMBELLO—Maniac X
- THE FIXX—Saved By Zero X
- A FLOCK OF SEAGULLS—Wishing X
- Eddie MURPHY—Solid Rock X
- DAVE EDMUNDS—Slipping Away X
- JOAN ARMATRADE—Drop The Pilot X
- GEORGE BENSON—Inside Love (So Personal) X
- ALABAMA—The Closer You Get X
- LOZ NETTO—Fade Away X
- DEBARGE—All This Love X

### WHYW-FM—Pittsburgh

- (Jay Crosswell—M.D.)
- SERGIO MENDES—Never Gonna Let You Go 12-9
- JIM CAPALDI—That's Love 14-11
- STYX—Don't Let It End 17-13
- KAJAGOOGOO—Too Shy 21-17
- BRYAN ADAMS—Straight From The Heart 21-17
- THE POLICE—Every Breath You Take
- CRYSTAL GAYLE—Our Love Is On The Faultline
- HOLLIES—Stop In The Name Of Love B
- ROD STEWART—Baby Jane B
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing B
- AL JARREAU—Boogie Down B
- WILLIE NELSON & MERLE HAGGARD—Pancho & Lefty B

### WKRZ-FM—Wilkes-Barre

- (Jim Rising—P.D.)
- RICK SPRINGFIELD—Affair Of The Heart 2-1
- IRENE CARA—Flashdance... What A Feeling 3-2
- JOURNEY—Faithfully 5-3
- STYX—Don't Let It End 11-4
- THE POLICE—Every Breath You Take 26-16
- HOLLIES—Stop In The Name Of Love
- QUARTERFLASH—Take Me To Heart
- NEW EDITION—Candy Girl B
- DEF LEPPARD—Rock Of Ages B
- DEBARGE—All This Love A
- AMERICA—The Border A
- CROSBY, STILLS AND NASH—War Games A
- LOZ NETTO—Fade Away A
- RED ROCKERS—China A
- PAUL ANKA—Hold Me 'Til The Morning Comes X
- JOE WALSH—Space Age Whiz Kid X
- JOE COCKER—Throw It Away X
- THE GREG KIHNS BAND—Love Never Fails X
- THE STOMPERS—Never Tell An Angel X

### WNVZ-FM—Norfolk

- (Steve Kelly—M.D.)
- CULTURE CLUB—Time 3-1
- ELTON JOHN—I'm Still Standing 19-13
- MICHAEL JACKSON—Wanna Be Startin' Something 26-16
- THE POLICE—Every Breath You Take 33-20
- DEBARGE—All This Love 34-26
- STEVIE NICKS—Stand Back A
- HOLLIES—Stop In The Name Of Love A
- A FLOCK OF SEAGULLS—Wishing A
- BRYAN ADAMS—Cuts Like A Knife A
- THE HUMAN LEAGUE—Fascination A
- EURHYTHMICS—Sweet Dreams A
- DURAN DURAN—Is There Something I Should Know? A
- LOVERBOY—Hot Girls In Love A
- DEF LEPPARD—Rock Of Ages A

### WQXA-FM—York

- (Dan Steele—M.D.)
- NAKED EYES—Always Something There To Remind Me 11-8
- DARYL HALL AND JOHN OATES—Family Man 12-9
- MICHAEL JACKSON—Wanna Be Startin' Something 26-22
- DEBARGE—All This Love 28-24
- KAJAGOOGOO—Too Shy 20-14
- PRINCE—1999
- BILLY IDOL—White Wedding
- EURHYTHMICS—Sweet Dreams B
- A FLOCK OF SEAGULLS—Wishing B
- LOVERBOY—Hot Girls In Love B
- THOMPSON TWINS—Love On Your Side B
- DEF LEPPARD—Rock Of Ages B
- PETER TOSH—Johnny B. Goode A
- ROBERT PALMER—You Are In My System A
- ROD STEWART—Baby Jane A
- THE GREG KIHNS BAND—Love Never Fails X
- JOE WALSH—Space Age Whiz Kid X
- Eddie MURPHY—Solid Rock X
- DEBARGE—All This Love X
- THE FIXX—Saved By Zero X
- JULIUKA—Scatterlings Of Africa X
- ZEBRA—Who Behind The Door A
- SMOKEY ROBINSON AND HIGH INERGY—Blame It On Love A

### WRQX-FM—Washington

- (Mary Tatem—M.D.)
- THE POLICE—Every Breath You Take 11-7
- STYX—Don't Let It End 10-8
- MICHAEL JACKSON—Wanna Be Startin' Something 13-9
- SERGIO MENDES—Never Gonna Let You Go 20-13
- SCANDAL—Love's Got A Line On You 18-14
- DONNA SUMMER—She Works Hard For The Money
- LOVERBOY—Hot Girls In Love
- PRINCE—1999 B
- THE HUMAN LEAGUE—Fascination B
- ROD STEWART—Baby Jane B
- CHRIS DE BURGH—Don't Pay The Ferryman B
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B

### WRVQ-FM—Richmond

- (Jim Payne—M.D.)
- EDDY GRANT—Electric Avenue 13-7
- THE TUBES—She's A Beauty 14-8
- KAJAGOOGOO—Too Shy 16-9
- ELTON JOHN—I'm Still Standing 18-10
- MADNESS—Our House 20-14
- LOVERBOY—Hot Girls In Love
- BERLIN—The Metro
- THE BEE GEES—The Woman In You B
- JIM CAPALDI—That's Love B
- HOLLIES—Stop In The Name Of Love A
- BRYAN ADAMS—Cuts Like A Knife A
- QUARTERFLASH—Take Me To Heart A
- CROSBY, STILLS AND NASH—War Games A
- SINGLE BULLET THEORY—Hang On To Your Heart X
- THE HUMAN LEAGUE—Fascination X
- DEF LEPPARD—Rock Of Ages X
- PATRICK SIMMONS—Don't Make Me Do It X
- MICHAEL SEMBELLO—Maniac X

### WXIL-FM—Parkersburg

- (Paul DeMille—M.D.)
- STYX—Don't Let It End 1-1
- KAJAGOOGOO—Too Shy 5-4
- MARTIN BRILEY—The Salt In My Tears 18-6
- JOURNEY—After The Fall 23-14
- MICHAEL BOLTON—Fool's Game 24 14
- THE FIXX—Saved By Zero
- JULIUKA—Scatterlings Of Africa
- PRINCE—1999 B
- BERLIN—The Metro B
- DEF LEPPARD—Rock Of Ages B
- BRYAN ADAMS—Cuts Like A Knife A
- AMERICA—The Border A
- LOVERBOY—Hot Girls In Love A
- PETER TOSH—Johnny B. Goode A
- ZEBRA—Who Behind The Door A
- SMOKEY ROBINSON & HIGH INERGY—Blame It On Love A
- THOMPSON TWINS—Love On Your Side X
- THE GREG KIHNS BAND—Love Never Fails X
- LOUISE TUCKER—Midnight Blue X
- DURAN DURAN—Is There Something I Should Know? X
- MICHAEL JACKSON—Wanna Be Startin' Something X
- LINDA RONSTADT—Easy For You To Say X
- A FLOCK OF SEAGULLS—Wishing X
- LOVERBOY—Hot Girls In Love X
- JOE WALSH—Space Age Whiz Kid X
- EDDY MURPHY—Solid Rock X
- THE HUMAN LEAGUE—Fascination X

## Southeast Region

### ★ PRIME MOVERS

- EDDY GRANT—Electric Avenue (Portrait/Ice)
- IRENE CARA—Flashdance... What A Feeling
- (Casablanca)
- MICHAEL JACKSON—Wanna Be Startin' Something (Epic)

### ● TOP ADD ONS

- QUARTERFLASH—Take Me To Heart (Geffen)
- MICHAEL SEMBELLO—Maniac (Casablanca)
- DURAN DURAN—Is There Something I Should Know (Capitol)

### BREAK OUTS

- STEVIE NICKS—Stand Back (Modern)
- THE FIXX—Saved By Zero (MCA)
- DONNA SUMMER—She Works Hard For The Money (Mercury)

### WAEV-FM—Savannah

- (J.D. North—M.D.)
- IRENE CARA—Flashdance... What A Feeling 2-1
- CULTURE CLUB—Time 5-2
- JIM CAPALDI—That's Love 11-6
- SERGIO MENDES—Never Gonna Let You Go 17-8
- DARYL HALL AND JOHN OATES—Family Man 18 11
- HOLLIES—Stop In The Name Of Love
- DURAN DURAN—Is There Something I Should Know
- QUARTERFLASH—Take Me To Heart A
- STARBACK—Full Cleveland X
- ROD STEWART—Baby Jane X
- DONNA SUMMER—She Works Hard For The Money X
- MICHAEL SEMBELLO—Maniac X
- MADNESS—Our House X
- GEORGE BENSON—Inside Love (So Personal) X
- THE FIXX—Saved By Zero X
- PATRICK SIMMONS—Don't Make Me Do It X

### WANS-FM—Anderson/Greenville

- (Dol Metts—M.D.)
- DARYL HALL AND JOHN OATES—Family Man 7-5
- THE TUBES—She's A Beauty 11-7
- SERGIO MENDES—Never Gonna Let You Go 12-8
- EDDY GRANT—Electric Avenue 17-10
- ELTON JOHN—I'm Still Standing 18-12
- THE HUMAN LEAGUE—Fascination
- MICHAEL SEMBELLO—Maniac
- PRINCE—1999 B
- ROD STEWART—Baby Jane B
- GEORGE BENSON—Inside Love (So Personal) B
- HOLLIES—Stop In The Name Of Love B
- OJO—Whirly Girl A
- RED ROCKERS—China A
- CHARLIE—It's Inevitable A
- THE FIXX—Saved By Zero X
- DURAN DURAN—Is There Something I Should Know? X
- LOVERBOY—Hot Girls In Love X
- DAVE EDMUNDS—Slipping Away X
- BILLY IDOL—White Wedding X
- SPARKS—Cool Places X
- DAVID BOWIE—China Girl X

### WAXY-FM—Ft. Lauderdale

- (Rick Shaw—M.D.)
- CHAMPAIGN—Try Again 4-3
- MEN AT WORK—Overkill 6-4
- STYX—Don't Let It End 14-10
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 18-11
- DEBARGE—All This Love 19-13
- THE POLICE—Every Breath You Take
- ELTON JOHN—I'm Still Standing

### WBBQ-FM—Augusta

- (Bruce Stevens—M.D.)
- MICHAEL JACKSON—Wanna Be Startin' Something 15-7
- SERGIO MENDES—Never Gonna Let You Go 16-8
- EDDY GRANT—Electric Avenue 23-15
- MARTIN BRILEY—The Salt In My Tears 30-24
- DEBARGE—All This Love 17-10
- LOUISE TUCKER—Midnight Blue
- QUARTERFLASH—Take Me To Heart
- MICHAEL SEMBELLO—Maniac B
- MTUME—Juicy Fruit B

- DURAN DURAN—Is There Something I Should Know? B
- THE FIXX—Saved By Zero B
- DEF LEPPARD—Rock Of Ages A
- JOE WALSH—Space Age Whiz Kid A
- BRYAN ADAMS—Cuts Like A Knife A

### WBCY-FM—Charlotte

- (Bob Kagan—M.D.)
- EDDY GRANT—Electric Avenue 2-2
- THE POLICE—Every Breath You Take 30-16
- MICHAEL JACKSON—Wanna Be Startin' Something 31-18
- ROD STEWART—Baby Jane 22-19
- PRINCE—1999 29-23
- BRYAN ADAMS—Cuts Like A Knife
- TACO—Puttin' On The Ritx
- BILLY IDOL—White Wedding A
- JIM CAPALDI—That's Love X
- HOLLIES—Stop In The Name Of Love X
- DURAN DURAN—Is There Something I Should Know X
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
- STEVIE NICKS—Stand Back X
- THE FIXX—Saved By Zero X

### WBGM-FM—Tallahassee

- (Al Brock/Jack Morris—M.D.)
- CULTURE CLUB—Time 2-1
- RICK SPRINGFIELD—All My Life 3-2
- EDDY GRANT—Electric Avenue 12-7
- KAJAGOOGOO—Too Shy 14-9
- THE TUBES—She's A Beauty 13-10
- LOVERBOY—Hot Girls In Love
- AMERICA—The Border
- STEVIE NICKS—Stand Back B
- BRYAN ADAMS—Cuts Like A Knife B
- THE FIXX—Saved By Zero B
- CHRIS DE BURGH—Don't Pay The Ferryman B
- DURAN DURAN—Is There Something I Should Know? B
- DEBARGE—All This Love A
- DAVID BOWIE—China Girl A
- BERLIN—The Metro A
- JOE WALSH—Space Age Whiz Kid X
- THE HUMAN LEAGUE—Fascination X
- RED ROCKERS—China X
- MICHAEL SEMBELLO—Maniac X
- THE GREG KIHNS BAND—Love Never Fails X
- SPARKS—Cool Places X
- PATRICK SIMMONS—Don't Make Me Do It X

### WKXX-FM—Birmingham

- (Steve Davis—M.D.)
- IRENE CARA—Flashdance... What A Feeling 5-1
- JIM CAPALDI—That's Love 16-13
- DARYL HALL AND JOHN OATES—Family Man 8-5
- MICHAEL JACKSON—Wanna Be Startin' Something 21-16
- THE POLICE—Every Breath You Take 28-20
- DONNA SUMMER—She Works Hard For The Money
- DURAN DURAN—Is There Something I Should Know? B
- EURHYTHMICS—Sweet Dreams A
- PRINCE—1999 A
- STEVIE NICKS—Stand Back A
- HOLLIES—Stop In The Name Of Love A

### WCGQ-FM—Columbus

- (Bob Raleigh—M.D.)
- IRENE CARA—Flashdance... What A Feeling 2-1
- CULTURE CLUB—Time 3-2
- RICK SPRINGFIELD—Affair Of The Heart 4-3
- DARYL HALL AND JOHN OATES—Family Man 8-4
- STYX—Don't Let It End 10-6
- A FLOCK OF SEAGULLS—Wishing
- QUARTERFLASH—Take Me To Heart
- MADNESS—Our House B
- LITTLE RIVER BAND—We Two B
- THE POLICE—Every Breath You Take B
- LOVERBOY—Hot Girls In Love A
- BRYAN ADAMS—Cuts Like A Knife A
- DEF LEPPARD—Rock Of Ages A
- CHRIS DE BURGH—Don't Pay The Ferryman X
- ALABAMA—The Closer You Get X
- THE GREG KIHNS BAND—Love Never Fails X
- STEVIE NICKS—Stand Back X
- MICHAEL JACKSON—Wanna Be Startin' Something X
- MICHAEL SEMBELLO—Maniac X
- DURAN DURAN—Is There Something I Should Know? X
- THE FIXX—Saved By Zero X
- PRINCE—1999 X
- DOUBLE IMAGE—Night Pulse X

### WCSC-AM—Charleston

- (Chris Bailey—M.D.)
- EDDY GRANT—Electric Avenue 11-6
- ELTON JOHN—I'm Still Standing 12-10
- MICHAEL JACKSON—Wanna Be Startin' Something 23-17

# Singles Radio Action

- ROD STEWART—Baby Jane X
- ROBERT PALMER—You Are In My System X
- THE HUMAN LEAGUE—Fascination X
- DAVID BOWIE—China Girl X
- DURAN DURAN—Is There Something I Should Know? X
- THE STOMPERS—Never Tell An Angel X
- TONY CAREY—West Coast Summer Night X
- DOUBLE IMAGES—Night Pulse X
- BERLIN—The Metro X

## WIVY-FM—Jacksonville

- (Dave Scott—M.D.)
- SERGIO MENDES—Never Gonna Let You Go 3-1
  - IRENE CARA—Flashdance... What A Feeling 1-1
  - SHERRIFF—When I'm With You 18-12
  - CHRISTOPHER CROSS—No Time For Talk 15-8
  - STYX—Don't Let It End 6-4
  - THE POLICE—Every Breath You Take
  - LOUISE TUCKER—Midnight Blue
  - HOLLIES—Stop In The Name Of Love A

## WJDQ-FM—Meridian

- (Chuck McCartney—M.D.)
- LITTLE RIVER BAND—We Two 14-10
  - ELTON JOHN—I'm Still Standing 15-11
  - STYX—Don't Let It End 6-5
  - JIM CAPALDI—That's Love 12-8
  - SERGIO MENDES—Never Gonna Let You Go 7-6
  - STARBUCK—The Full Cleveland
  - AMERICA—The Border
  - THE POLICE—Every Breath You Take B
  - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
  - ROD STEWART—Baby Jane B
  - EURYTHMICS—Sweet Dreams B
  - NEW EDITION—Candy Girl A
  - SMOKEY ROBINSON WITH HIGH ENERGY—Blame It On Love A
  - CHARLIE—It's Inevitable A
  - LOUISE TUCKER—Midnight Blue X
  - AL JARREAU—Boogie Down X
  - LEE GREENWOOD—I.O.U. X
  - A FLOCK OF SEAGULLS—Wishing X
  - DONNA SUMMER—She Works Hard For The Money X
  - MICHAEL SEMBELLO—Maniac X
  - THE STOMPERS—Never Tell An Angel X

## WJDX-AM—Jackson

- (Bill Crews—M.D.)
- EDDY GRANT—Electric Avenue 8-4
  - DEBARGE—All This Love 13-10
  - JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 18-12
  - LITTLE RIVER BAND—We Two 17-14
  - MADNESS—Our House 20-15
  - CHAMPAIGN—Try Again B
  - MICHAEL SEMBELLO—Maniac B
  - STEVIE NICKS—Stand Back B
  - PRINCE—1999 B
  - LEE GREENWOOD—I.O.U. X
  - HOLLIES—Stop In The Name Of Love X
  - BRYAN ADAMS—Cuts Like A Knife X
  - CHRIS DE BURGH—Don't Pay The Ferryman X
  - POLECATS—Make A Circuit With Me X
  - STARBUCK—The Full Cleveland X

## WKRK-FM—Mobile

- (Scott Griffith—P.D.)
- THE TUBES—She's A Beauty 11-8
  - EDDY GRANT—Electric Avenue 14-9
  - THE KINKS—Come Dancing 20-14
  - MADNESS—Our House 21-15
  - THE POLICE—Every Breath You Take 27-21
  - JOE WALSH—Space Age Whiz Kid
  - LOVERBOY—Hot Girls In Love
  - PRINCE—1999 B
  - DURAN DURAN—Is There Something I Should Know B
  - EURYTHMICS—Sweet Dreams B
  - CHRIS DE BURGH—Don't Pay The Ferryman B
  - HOLLIES—Stop In The Name Of Love A
  - MARTIN BRILEY—The Salt In My Tears A
  - QUARTERFLASH—Take Me To Heart A
  - DAVE EDMUNDS—Slipping Away A
  - THE GREG KIHN BAND—Love Never Fails A
  - DEF LEPPARD—Rock Of Ages A
  - THE FIXX—Saved By Zero X
  - A FLOCK OF SEAGULLS—Wishing X
  - BRYAN ADAMS—Cuts Like A Knife X
  - MICHAEL SEMBELLO—Maniac X

## WMC-FM (FM-100)—Memphis

- (Cynthia May Weather—M.D.)
- PRINCE—1999
  - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
  - THE KINKS—Come Dancing A
  - MICHAEL SEMBELLO—Maniac A
  - HOLLIES—Stop In The Name Of Love A
  - MODERN ENGLISH—Someone's Calling X
  - STEVIE NICKS—Stand Back X
  - THE GREG KIHN BAND—Love Never Fails X
  - THE HUMAN LEAGUE—Fascination X
  - SCANDAL—Love's Got A Line On You X
  - PLANET P—Why Me?
  - CHRIS DE BURGH—Don't Pay The Ferryman X

## WOKI-FM—Knoxville

- (Gary Adkins—M.D.)
- PRINCE—1999 2-1
  - EDDY GRANT—Electric Avenue 7-5
  - KAJAGOOGOO—Too Shy 13-7
  - A FLOCK OF SEAGULLS—Wishing 14-14
  - DEBARGE—All This Love 22-17
  - QUARTERFLASH—Take Me To Heart
  - CHARLIE—It's Inevitable
  - MICHAEL JACKSON—Wanna Be Startin' Somethin' B
  - THE FIXX—Saved By Zero B
  - DONNA SUMMER—She Works Hard For The Money B
  - DURAN DURAN—Is There Something I Should Know B
  - LOVERBOY—Hot Girls In Love B
  - DEF LEPPARD—Rock Of Ages B
  - RED ROCKERS—China A
  - BRYAN ADAMS—Cuts Like A Knife A
  - MEN WITHOUT HATS—Safety Dance A
  - AMERICA—The Border A
  - SPARKS—Cool Places X
  - JOAN ARMATRADING—Drop The Pilot X
  - MICHAEL SEMBELLO—Maniac X
  - NEW EDITION—Candy Girl X
  - BERLIN—The Metro X
  - LOUISE TUCKER—Midnight Blue X
  - DOUGLE IMAGE—Night Pulse X

## WQEN-FM—Gadsden

- (Leo Davis—M.D.)
- EDDY GRANT—Electric Avenue 4-1
  - PRINCE—1999 16-5
  - DEBARGE—All This Love 12-7
  - SERGIO MENDES—Never Gonna Let You Go 13-8
  - MICHAEL JACKSON—Wanna Be Startin' Somethin' 18-12
  - THE HUMAN LEAGUE—Fascination
  - DURAN DURAN—Is There Something I Should Know
  - BRYAN ADAMS—Cuts Like A Knife B
  - LOVERBOY—Hot Girls In Love B
  - DONNA SUMMER—She Works Hard For The Money B
  - THE FIXX—Saved By Zero B

- DEF LEPPARD—Rock Of Ages B
- HOLLIES—Stop In The Name Of Love A
- QUARTERFLASH—Take Me To Heart A
- EURYTHMICS—Sweet Dreams A
- THE GREG KIHN BAND—Love Never Fails X
- CHRISTOPHER CROSS—No Time For Talk X
- DAVID BOWIE—China Girl X
- PATRICK SIMMONS—Don't Make Me Do It X
- CARLOS SANTANA—Watch Your Step X

## WQUE-FM—New Orleans

- (Chris Bryan—M.D.)
- CHRISTOPHER CROSS—No Time For Talk 13-10
  - DEBARGE—All This Love 15-12
  - THE KINKS—Come Dancing 18-15
  - ROD STEWART—Baby Jane 19-16
  - DARYL HALL AND JOHN OATES—Family Man 20-17
  - PAUL ANKA—Hold Me 'Till The Morning Comes
  - DONNA SUMMER—She Works Hard For The Money

- THE POLICE—Every Breath You Take B
- STEVIE NICKS—Stand Back A

## WQUT-FM—Johnson City

- (Dave Adams—M.D.)
- JOURNEY—Faithfully 7-1
  - CULTURE CLUB—Time 14-Z
  - RICK SPRINGFIELD—Affair Of The Heart 16-11
  - DARYL HALL AND JOHN OATES—Family Man 20-12
  - THE TUBES—She's A Beauty 30-24
  - LOVERBOY—Hot Girls In Love
  - QUARTERFLASH—Take Me To Heart
  - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
  - SERGIO MENDES—Never Gonna Let You Go B
  - ROD STEWART—Baby Jane B
  - ALABAMA—The Closer You Get B
  - BRYAN ADAMS—Cuts Like A Knife A
  - PRINCE—1999 X
  - CHRIS DE BURGH—Don't Pay The Ferryman A

- DURAN DURAN—Is There Something I Should Know X
- THE FIXX—Saved By Zero X
- EURYTHMICS—Sweet Dreams X
- EDDY GRANT—Electric Avenue X
- THE POLICE—Every Breath You Take X
- MADNESS—Our House X
- STEVIE NICKS—Stand Back X
- THE KINKS—Come Dancing X
- MICHAEL JACKSON—Wanna Be Startin' Something X
- U2—New Year's Day X

## WQXI-FM—Atlanta

- (Jeff McCartney—M.D.)
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 20-7
  - DEBARGE—All This Love 24-14
  - THE POLICE—Every Breath You Take 29-20
  - LEE GREENWOOD—I.O.U.
  - GEORGE BENSON—Inside Love (So Personal) B
  - PRINCE—1999 B

- BRYAN ADAMS—Cuts Like A Knife B
- MICHAEL SEMBELLO—Maniac A
- QUARTERFLASH—Take Me To Heart A
- STEVIE NICKS—Stand Back X
- JIM CAPALDI—That's Love X
- DURAN DURAN—Is There Something I Should Know? X
- DONNA SUMMER—She Works Hard For The Money X

## WRBQ-FM—Tampa

- (Pat McKay—M.D.)
- MICHAEL JACKSON—Wanna Be Startin' Something 13-8
  - SERGIO MENDES—Never Gonna Let You Go 15-10
  - RONNIE MILSAP—Stranger In My House 17-15
  - THE TUBES—She's A Beauty 26-21
  - KAJAGOOGOO—Too Shy 29-25
  - THE POLICE—Every Breath You Take
  - THE KINKS—Come Dancing
  - LOVERBOY—Hot Girls In Love A

## WZGC-FM—Atlanta

- (John Young—M.D.)
- KAJAGOOGOO—Too Shy 18-12
  - DEBARGE—All This Love 20-14
  - IRENE CARA—Flashdance... What A Feeling 1-1
  - EDDY GRANT—Electric Avenue 4-2
  - SERGIO MENDES—Never Gonna Let You Go 14-5
  - STEVIE NICKS—Stand Back
  - QUARTERFLASH—Take Me To Heart
  - THE POLICE—Every Breath You Take B
  - MICHAEL JACKSON—Wanna Be Startin' Somethin' B
  - DONNA SUMMER—She Works Hard For The Money B
  - DURAN DURAN—Is There Something I Should Know B
  - MICHAEL SEMBELLO—Maniac A
  - LOUISE TUCKER—Midnight Blue A
  - JIM CAPALDI—That's Love X
  - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X



AP LaserPhoto

# In a single bloody moment, seven shots were taken. Six were Hinckley's, one was ours.

Nearly six thousand AP member radio and television stations sizzled with first news of the Reagan assassination attempt.

With the first tinny crack of John Hinckley Jr.'s .22 caliber revolver, AP photographer Ron Edmonds was heading toward him. Coolly. Methodically. As he moved, he marked Hinckley's victims on that bloody

Washington sidewalk forever, in a series of Pulitzer Prize-winning photographs.

His colleague, Mike Putzel, meanwhile, was dictating what was to become the 1981 story of the year. Just 53 seconds after the first syllable of gunfire rang out.

If they had been a less skilled news team, they might have muffed the facts. It would be easy in the chaos.

If they had worked for anyone other than AP, they probably wouldn't have been anywhere near Reagan that day. And they'd have had to settle for second-hand information.

So would their subscribers. If you can't afford to deal in second-hand news, contact Glenn Serafin at the Broadcast Services Division of Associated Press. (212) 621-1511.



# Associated Press Broadcast Services. Without a doubt.

## Vox Jox

• Continued from page 12

**Rob Hasson** is upped from GSM to GM at 56/KLZ in Denver. He replaces **Alfred Grosby**, president of Group One Broadcasting, who's been filling in as GM since **Ed Hardy's** departure from the business last year.

**Che Moreno** gets the official nod as managing editor of news/talk KCNN San Diego. . . . Also official is **Lon Thomas** as PD of KY98 (KYKY) St. Louis, where **Guy Phillips** (half of the morning team of Phillips & Wall) is doing his show from home following an appendectomy.

Former Nashville programmer **Don Keith**, now with American Image Productions there, announces some new services: a people bank (helping jocks locate jobs and vice versa) and The Winners Club, an aircheck analysis of client stations on a monthly basis. If you're looking for work, the services are free, so drop your tape, etc. in the mail to Don at P.O. Box 23355, Nashville, Tenn. 37202.

National Broadcast Talent Coordinators performs a similar service out of Birmingham. Among their recent placements are **Bob Scott Dorfman**, who leaves Defiance, Ohio to join WKNR Battle Creek, and **Rusty Boettcher**, who moves from

Memphis to Missouri, joining the air staff of KSYN Joplin.

★ ★ ★

Gossip from the nation's capital says it's shape up or ship out time at WTOP Washington, where general manager **Michael Douglass** has issued a dress code forbidding jeans, shorts or mini-skirts, among other no-no's. Also, gentlemen must wear ties between 8 a.m. and 8 p.m. or face warnings, suspension and possible firing. . . . Across town, Mutual Broadcasting president **Marty Rubenstein** lunched with violinist **Itzhak Perlman** last week to discuss the future of fine arts programming on commercial radio given the financial and cutback problems over at NPR.

**Marty Wilson**, overnight fixture at New York's WEVD and most recently at WHLI Hempstead, L.I., joins Manhattan's WNEW-AM doing weekends and swing. . . . The oldies king, **Bob Walker**, who left WTIW New Orleans a couple of months ago, is back on the air there doing remote broadcasts from the Ramada Inn on WQUE. Still no word on who'll replace "Scoot In The Morning" at WQUE, since he's going to B-97. . . . A change in the KMPC Los Angeles overnight shift: **Deana Crowe** exits and **Art Nelson** moves up from weekends to full-time.

★ ★ ★

Happy anniversary to CHUM-FM, marking 15 years as Toronto's original progressive/AOR outlet. Since that fateful day on July 2, 1968, CHUM-FM has become Canada's most dominant FM outlet of any format. . . . Across town at Q107, things aren't going badly either. Q107 GM **Gary Slight** and some

key members of his staff will be taking their brand of AOR on the road—at least as far as Halifax, where **Arnie Patterson**, owner of CFDR-AM, is putting a new FM on the air. Known as Q-104, with Slight's help it will become the area's first AOR facility.

Pittsburgh's WTKN has survived all the talk, and celebrated its first year as the town's only all-talk outlet June 1 with everyone from **Howard Cosell** (who could easily talk for the next year) to **Phyllis Diller**. Apparently talk is paying off, at least on the awards circuit, where the station just walked off with all three top awards from the AFTRA banquet at the Pittsburgh Press Club.

WBBM Chicago celebrates a year with its "Hot Hits" format with the introduction of a new logo, "B96," and a "phrase that pays contest" ("WBBM-FM is B96") which paid out five grand in 10 days. . . . WTVN Columbus hosted a "Desperate & Dateless" wedding. The lucky (?) couple met over the love lines on the air during "Easy" **Ed Hartley's** matchmaking fiasco April 22 and announced their engagement May 1.

WVVA's "Jamboree In The Hills" is coming up again. The Wheeling country legend is expecting a crowd of 50,000 for the two-day country music festival July 16 and 17. . . . If you can't be in Wheeling, maybe you can make it to Fort Worth for the International Country & Western Music Assn's Awards Gala and Summer DJ Blowout, as they put it. **Bill Mack** is heavily involved with this one and he'd love to see you there July 17 through 21. If you can handle it, phone before June 29 at (817) 625-6101.

★ ★ ★

If you've ever wondered what's wrong with AM radio in Dallas, or what's right with it, you'll soon find out. The Dallas AM Broadcasters Group, including WBAP, KFJZ, WFAA, KLIF, and KAAM, has hired **Jon Coleman's** Audience Analysts there to take an in-depth look at the perceptions of AM in the market, prior to launching a joint marketing campaign to re-sell AM to Metroplex listeners.

WIOU/WZVZ Kokomo has a couple of openings. They're looking for a staff announcer and a news person. . . . Should the warmer climes of West Palm Beach be your thing, **Joe Nuckols**, GM of "Music Of Your Life" outlet WJNY, is also

looking for a jock or two. . . . Rochester, N.Y.'s "Music Of Your Life" WYLF has promoted **Stephen Godofsky** to vice president of Empire Media Associates/Life 95 FM. (The group, by the way, also owns Long Island's WLIR.)

**Rene Cloukey** is upped to PD at WFST/WDHP Caribou, Me., while continuing to handle the music chores on country-formatted 'FST. **Mark Rediker**, meanwhile, is upped to MD at the AOR FM. Both jocks hold down their respective morning drive slots.

**Jim Hawk** is looking for any jock who has ever worked at KICA Clovis, N.M. The operations director of the AOR station, which at one time featured the likes of Norman Petty, is putting together a tape for KICA's 50th anniversary later this month. If your golden throat was featured on AM or FM, call him at (505) 763-5511.

"American Top 40's" **Casey Kasse** has been elected a corporate member of the Muscular Dystrophy Assn. . . . **Bob Burnham**, where are you? You worked at KSTP in the '50s, and your ole buddy **Bill Taylor** is looking for you. He has not become a bill collector (although some of his clients may testify otherwise), so call him at (213) 791-4836.

★ ★ ★

Congratulations . . . to KFWB Los Angeles, which picks up another award. This one's from the sixth annual Champion Media Awards for Economic Understanding . . . to WGAR Cleveland and news staffers **Nancy Smith** and **Mark De Marino**, who walk off with some plaques from the Cleveland Press Club and Women In Communications . . . to WSB Atlanta, which recently won an armload of stuff, including Georgia UPI, Georgia AP, Atlanta Chapter of AWRT's Tara award, and the Families In Media Radio Award from the Georgia Council On Family Relations . . . to WOKQ Dover, N.H., which is a finalist in the 1983 Clio awards competition . . . to KOMO Seattle, which won the RTNDA's Edward R. Murrow Award . . . and then there's **J.P. McCarthy**. The WJR Detroit morning man received a citation from the governor officially making him a "Michigan Minutemen," which brings to mind all sorts of bad one-liners.

## YesterHits

## POP SINGLES—10 Years Ago

1. My Love, Paul McCartney & Wings, Apple
2. Playground In My Mind, Clint Holmes, Epic
3. Pillow Talk, Sylvia, Vibration
4. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
5. Daniel, Elton John, MCA
6. Frankenstein, Edgar Winter Group, Epic
7. Will It Go Round In Circles, Billy Preston, A&M
8. Give Me Love, George Harrison, Apple
9. Kodachrome, Paul Simon, Columbia
10. Tie A Yellow Ribbon Round The Old Oak Tree, Dawn, Bell

## POP SINGLES—20 Years Ago

1. Sukiyaki, Kyu Sakamoto, Capitol
2. It's My Party, Lesley Gore, Mercury
3. You Can't Sit Down, Dovells, Parkway
4. Da Doo Ron Ron, Crystals, Philles
5. I Love You Because, Al Martino, Capitol
6. Blue On Blue, Bobby Vinton, Epic
7. Those Lazy-Hazy Days Of Summer, Nat King Cole, Capitol
8. Still, Bill Anderson, Decca
9. Hello Stranger, Barbara Lewis, Atlantic
10. Yellow Roses, Bobby Darin, Capitol

## TOP LPs—10 Years Ago

1. Red Rose Speedway, Paul McCartney & Wings, Apple
2. 1967-1970, Beatles, Apple
3. Houses Of The Holy, Led Zeppelin, Atlantic
4. They Only Come Out At Night, Edgar Winter Group, Epic
5. 1962-1966, Beatles, Apple
6. Diamond Girl, Seals & Crofts, Warner Bros.
7. There Goes Rhymin' Simon, Paul Simon, Columbia
8. The Dark Side Of The Moon, Pink Floyd, Harvest
9. Made In Japan, Deep Purple, Warner Bros.
10. Bloodshot, J. Geils Band, Atlantic

## TOP LPs—20 Years Ago

1. Days Of Wine And Roses, Andy Williams, Columbia
2. Moving, Peter, Paul & Mary, Warner Bros.
3. West Side Story, Soundtrack, Columbia
4. Lawrence Of Arabia, Soundtrack, Colpix
5. Vaughn Meader & the First Family, Vol. 2, Cadence
6. I Wanna Be Around, Tony Bennett, Columbia
7. Surfin' U.S.A., Beach Boys, Capitol
8. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
9. It Happened At The World's Fair, Elvis Presley, RCA
10. Peter, Paul & Mary, Warner Bros.

## COUNTRY SINGLES—10 Years Ago

1. Kids Say The Darndest Things, Tammy Wynette, Epic
2. Satin Sheets, Jeanne Pruett, MCA
3. You Always Come Back, Johnny Rodriguez, Mercury
4. Don't Fight The Feelings Of Love, Charley Pride, RCA
5. Yellow Ribbon, Johnny Carver, ABC
6. Sweet Country Woman, Johnny Duncan, Columbia
7. Ravishing Ruby, Tom T. Hall, Mercury
8. Send Me No Roses, Tommy Overstreet, Dot
9. What's Your Mama's Name?, Tanya Tucker, Columbia
10. Why Me, Kris Kristofferson, Movement

## SOUL SINGLES—10 Years Ago

1. One Of A Kind, Spinners, Atlantic
2. Daddy Could Swear, I Declare, Gladys Knight & the Pips, Soul
3. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
4. Natural High, Bloodstone, London
5. Give Your Baby A Standing Ovation, Dells, Cadet
6. Time To Get Down, O'Jays, Philadelphia International
7. Finders Keepers, Chairmen of the Board, Invictus
8. Doing It To Death, J. B.'s, People
9. Get Off My Mountain, Dramatics, Volt
10. Will It Go Round In Circles, Billy Preston, A&M

## For The Record

A story in the June 4 issue of Billboard on KRE/KBLX in Berkeley cited urban formatted KSOL and KDIA as KBLX's chief competitors. The story neglected to note that KBLX also runs in strong competition with adult contemporary stations K101 and KYUU.

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IT PAYS.



DON'T SPEND IT ALL IN ONE PLACE—Rosemary Janusz, foreground, makes that promise to WCAU Philadelphia program director Scott Walker after winning \$10,000 as part of the station's cash countdown promotion. They're shown with "Hot Shot" jocks Terry "the Motormouth" Young, left, Billy Burke, center, Christy Springfield and music director Glenn Kallina.



## GOODPHONE COMMENTARIES

A Plea To Promo People:  
Promote But Don't Hype

By BILLY PARKER

I respect good promotion people no end. But on the other hand, I have no respect for the handful of so-called promotion people who will do anything to assure a report on a record and artist for a week or two so they can show their clients, who are wasting good money, that they can get their product in the charts.

I have tried to be a friend to everyone in the business by helping when space or dropout product allows, but one must wake up to the fact that we are not helping the industry by making a chart entry for one or two weeks for a promoter or an artist. We are contributing to the type of nonsense we don't need in our business.

I make records in Nashville, and I am proud of the airplay I receive. But I will honestly say that a report on one of my records that is not being actually played is of no earthly benefit to me or my career.

I believe that I speak for many people in the radio side of country music when I say, "Promote me, but don't hype me." My market may differ from other markets, but there are some very high charted records that I can do without in Tulsa. So if I tell a promotion person "maybe later" or "no," I would like to go ahead with other business without being put in a daily position of re-establishing my negative.

At KVOO, there will be no changes in the charts. At KVOO, there will be no intentional favor-

itism. We will continue to play 70 singles, plus albums, and even more if the product is worthy of airplay. I will also continue to help the new blood in our business to the best of my ability. I feel that the right kind of mix in programming would allow more stations to do the same, but that remains in the market place.

I hope all promotion people understand what I stand for when I say "Promote me, don't hype me." Don't ask us to cheat, ask us to play.

*Billy Parker is vice president of operations for KVOO Tulsa, Okla.*

SCA Seminar  
Set For D.C.

WASHINGTON—A seminar geared to radio station owners and general managers interested in learning more about the options opening up to them in conjunction with their Subsidiary Communication Authorization, (SCAS) will be held July 18-19 at the Vista International Hotel here.

Sponsored by Phillips Publishing, "Making Money With Subcarriers," led by Larry Patrick of Hiber, Hart & Patrick, will focus on the opportunities available since the FCC's deregulation of subcarriers, including the marketing and management of paging, music services, data transmission and utility load management.

Mike Harrison  
US Brought Broadcasters Together

The just-concluded US Federal '83 provided the numerous radio stations from around the nation who covered it with a unique and massive challenge. Not only did radio stations have to compete against each other for all-precious access, but the television and print media were also on hand vying for the limited space, technical facilities, passes and creature comforts available.

To radio, it was a rock'n'roll Disneyland—an event to be participated in as well as covered. And considering the incredible obstacles thrown in its collective path by the amazingly radio-insensitive Unuson Corp., the many stations, networks and syndication firms in attendance did a magnificent job of bringing a slice of the event to their listeners.

Most of the pressure fell upon Los Angeles' three big rockets, KMET-FM, KLOS-FM and KROQ-FM, each of which spent months prior to the festival carving its respective niche at the event and trying to prevent the others from seeming to be the festival's official "presenters." Unuson did a heck of a job of dangling carrots in front of each station, holding back full support and cooperation in the name of being fair to all three. But from my perspective, it seemed more as if Unuson were playing these stations against each other, using the competitive sensitivity of the market to its own advantage. The rules seemed to change ev-

ery day; it was impossible to nail anything down.

But the spirit of radio prevailed. By the first day it became obvious to the big three that they had more to gain by cooperation than by division. When KLOS and KMET both found themselves thrown off the FAA tower upon which they had planted their signal boosters, their

engineering squads teamed up to conveniently save the day for both. It was a beautiful demonstration of cooperation.

And when the KMET team spotted some under-equipped KROQ staffers sweating in a frightfully hot station wagon, a round of cold sodas and beers was quickly donated. In return, KMET was privileged to share in some nice interviews of new music groups gathered by the hard-working KROQers.

This level of cooperation among radio broadcasters went beyond the L.A. contingent. Makeshift spontaneous simulcasts were set up in parking lots and under trees in which teams of jocks and newspeople from different stations around the country lent their perspective and commentaries to each other.

Objectively, the US Festival '83 was an overwhelmingly impressive demonstration of artistic and technological achievement, not to mention organization. I would have loved to have loved it.

But c'mon, Unuson—give the media a break next time (should there be one). It's hard enough to cover so large an event without being subject to so much needless jerking around.

*(Mike Harrison, broadcaster, producer, air personality, journalist, is president of Goodphone Communications in Woodland Hills, Calif.)*

Blair & Co.'s  
John Blair Dies  
In Fla. At 83

NEW YORK—John Portwood Blair, 83, founder of John Blair & Co., a publicly held communications conglomerate, died May 25 in Naples, Fla.

Blair, who is survived by his wife and brother, began his career in advertising through his father, who had a 40-year career in that industry. It was as a staffer at a San Francisco advertising agency in the late '20s that he began his association with radio, persuading a client to try the new medium.

Convinced by his client's success, he formed one of the industry's first sales rep firms, Greig, Blair & Spight, in 1933. His first client was KNX-FM. He incorporated as John Blair & Co. in 1935, entering the tv field in 1947.

Hear what some of the  
Radio Stations are Saying!


"Congratulations! Your latest L.P. "High On America", if given the exposure it deserves, should go all the way.

I could not be more pleased by the response from our listeners thus far."

Ben Cagle  
General Manager



"I intended to play a selection or two from your High on America Album! I ended up playing the entire album. It is GREAT!"

The Old Timer  
The Fantasy Ballroom



"A terrific addition to our middle-of-the road/big band sound in Philadelphia. We're getting great response from our listeners with many of the medleys from the album."

Ed Klein Music Director



"Your "High on America" album to me is one of the most tasteful and best produced modern albums of big band music that I have heard."  
"WREC would be interested in getting involved with the promotion with you on this album."

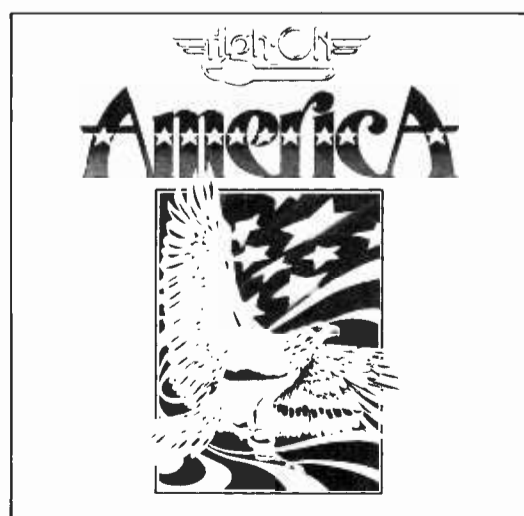
Allan Tynes Program Director

Over 30 Radio  
Stations Already!

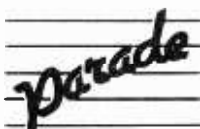

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Theme Songs  
that Capture  
the Very Heart  
of this  
Great Land!



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# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
★ 1	1	3	THE POLICE—Every Breath You Take, A&M (45)	★ 1	1	3	THE POLICE—Every Breath You Take, A&M
2	2	21	DEF LEPPARD—Pyromania, Mercury	2	2	9	DEF LEPPARD—Rock Of Ages, Mercury
3	5	5	THE FIXX—Reach The Beach, MCA	3	4	6	DURAN DURAN—Is There Something I Should Know?, Capitol
4	13	3	STEVIE NICKS—Stand Back, Modern (45)	4	18	2	LOVERBOY—Hot Girls In Love, Columbia
5	4	8	MEN AT WORK—Cargo, Columbia	5	5	3	STEVIE NICKS—Stand Back, Modern
6	3	13	DAVID BOWIE—Let's Dance, EMI/America	6	8	11	THE TUBES—She's A Beauty, Capitol
7	9	7	DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)	7	7	12	PINK FLOYD—Not Now John, Columbia
8	11	15	U2—War, Island	8	3	6	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
9	6	13	THE TUBES—Outside/Inside, Capitol	9	10	4	DAVE EDMUNDS—Slipping Away, Columbia
10	7	11	ZZ. TOP—Eliminator, Warner Bros.	10	11	14	INXS—The One Thing, Atco
11	25	2	LOVERBOY—Hot Girls In Love, Columbia (12 inch)	11	6	7	DAVID BOWIE—Modern Love, EMI-America
12	14	7	DAVE EDMUNDS—Information, Columbia	12	12	8	EDDY GRANT—Electric Avenue, Portrait
13	12	7	A FLOCK OF SEAGULLS—Listen, Jive/Arista	13	20	5	DEF LEPPARD—Too Late For Love, Mercury
14	21	3	THE KINKS—State Of Confusion, Arista (45)	14	13	3	THE FIXX—One Thing Leads To Another, MCA
15	8	16	INXS—Shabooh, Shoobah, Atco	15	39	10	ZZ. TOP—Gimme All Your Lovin', Warner Bros.
16	10	8	RED ROCKERS—China, Columbia (EP)	16	34	4	DAVID BOWIE—China Girl, EMI-America
17	23	6	FASTWAY—Fastway, Columbia	17	15	10	U2—Sunday, Bloody Sunday, Island
18	15	8	ZEBRA—Zebra, Atlantic	18	17	5	CULTURE CLUB—Church Of The Poisoned Mind, Virgin/Epic
19	17	20	BRYAN ADAMS—Cuts Like A Knife, A&M	19	29	4	RED ROCKERS—China, Columbia
20	27	6	GOANNA—Spirit Of Place, Atco	20	60	4	THE FIXX—Saved By Zero, MCA
21	20	8	MADNESS—Our House, Geffen (45)	21	27	19	BRYAN ADAMS—Cuts Like A Knife, A&M
22	19	15	PLANET P—Planet P, Geffen	22	16	8	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia
23	16	9	RICK SPRINGFIELD—Living In Oz, RCA	23	9	6	MADNESS—Our House, Geffen
24	18	10	KROKUS—Headhunter, Arista	24	31	3	PLANET P—Static, Geffen
25	29	4	BLACKFOOT—Siogo, Atco	25	14	2	FASTWAY—Say What You Will, Columbia
26	26	8	EDDY GRANT—Electric Avenue, Portrait (12 inch)	26	NEW ENTRY	→	IRON MAIDEN—The Flight Of Icarus, Capitol
27	46	3	IRON MAIDEN—Piece Of Mind, Capitol	27	23	3	KAJAGOOGOO—Too Shy, EMI-America
28	28	7	QUIET RIOT—Metal Health, Pasha	28	21	2	MARILLION—He Knows, You Know, Capitol
29	22	11	MARTIN BRILEY—One Night With A Stranger, Mercury	29	19	11	MEN AT WORK—Overkill, Columbia
30	24	12	PINK FLOYD—The Final Cut, Columbia	30	25	8	MARTIN BRILEY—Salt In My Tears, Mercury
31	44	2	CROSBY, STILLS & NASH—Allies, Atlantic	31	26	2	U2—Two Hearts Beat As One, Island
32	30	5	JOAN ARMATRADING—The Key, A&M	32	NEW ENTRY	→	NAKED EYES—Always Something There To Remind Me, EMI
33	36	3	ELTON JOHN—Too Low For Zero, Geffen	33	28	12	BILLY IDOL—White Wedding, Chrysalis
34	39	4	MARILLION—Script For A Jester's Tear, Capitol	34	41	6	RICK SPRINGFIELD—Affair Of The Heart, RCA
35	34	3	URIAH HEPP—Head First, Mercury	35	42	5	THE KINKS—Come Dancing, Arista
36	33	15	CHRIS DE BURG—The Getaway, A&M	36	40	10	ZZ. TOP—Got Me Under Pressure, Warner Bros.
37	31	19	JOURNEY—Frontiers, Columbia	37	33	5	JOAN ARMATRADING—Drop the Pilot, A&M
38	35	15	MICHAEL BOLTON—Michael Bolton, Columbia	38	22	4	ZEBRA—Who's Behind The Door, Atlantic
39	45	2	MARSHALL CRENSHAW—Field Day, Warner Bros.	39	36	2	GOANNA—Solid Rock, Atco
40	38	6	KAJAGOOGOO—White Feathers, EMI-America	40	NEW ENTRY	→	ROBERT PALMER—You Are In My System, Island
41	49	4	TEARS FOR FEARS—The Hurting, Mercury	41	38	20	JOURNEY—Separate Ways, Columbia
42	32	5	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	42	37	2	MARSHALL CRENSHAW—Whenever You're On My Mind, Warner Bros.
43	42	5	R.E.M.—Murmur, I.R.S.	43	54	4	MEN AT WORK—High Wire, Columbia
44	37	7	JIM CAPALDI—Fierce Heart, Atlantic	44	30	3	KROKUS—Screaming In The Night, Arista
45	50	2	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	45	43	3	ELTON JOHN—I'm Still Standing, Geffen
46	40	10	BILLY IDOL—Billy Idol, Chrysalis	46	35	2	MEN AT WORK—It's A Mistake, Columbia
47	NEW ENTRY	→	ARCHANGEL—Archangel, Portrait	47	45	2	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
48	41	20	THOMAS DOLBY—The Golden Age Of Wireless, Capitol	48	46	13	DAVID BOWIE—Let's Dance, EMI/America
49	NEW ENTRY	→	THE PLIMSOLS—Everywhere At Once, Geffen	49	24	12	PLANET P—Why Me?, Geffen
50	NEW ENTRY	→	JOE WALSH—Space Age Whiz Kid, Full Moon (12 Inch)	50	48	8	PINK FLOYD—The Hero's Return, Columbia

## Top Adds

1	DONNIE IRIS—Fortune 410, MCA
2	QUARTERFLASH—Take Me To Heart, Geffen (45)
3	TALKING HEADS—Speaking In Tongues, Sire
4	PETER GABRIEL—Plays Live, Geffen
5	ROD STEWART—Baby Jane, Warner Bros. (45)
6	SHOOTING STAR—Burning, Virgin/Epic
7	CHARLIE—It's Inevitable, Atlantic (12 inch)
8	THE HOLLIES—Stop In The Name Of Love, Atlantic (12 inch)
9	IRON MAIDEN—Piece Of Mind, Capitol
10	GARY MYRICK—Guitar Talk, Love And Drums, Epic (12 inch)

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

# Radio

## New On The Charts

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



RED ROCKERS

New Orleans—birthplace of jazz, home of the blues—is where Red Rockers first got together, but from the sound of their new disk, "Good As Gold," one is hard-pressed to make the musical connection. While they do exhibit a strong sense of rhythm on the album, the 415/Columbia recording group is more like a "new music" band, and a good one.

"China," the group's debut single, which jumps to 66 on the current Hot 100, abounds with an energy and drive that sets it apart from most synthesizer-oriented "new music" bands. Produced by David Kahne, of Translator and Romeo Void renown, the album departs from the slashing punk sound heard on Red Rockers' independent disk, "Condition Red," released last year. But if the music is more accessible, it certainly hasn't been compromised, for vocalist John Griffith, bassist Darren Hill, drummer Jim Reilly and guitarist James Singletary remain committed to making meaningful pop with a political message.

For more information, contact Marilyn Laverty, Columbia Records, 51 West 52nd St., New York, N.Y. 10019; (212) 975-6784.



JOHNNY GILL

Stacy Lattisaw is still in her teens, but so is her protege, 16-year-old Johnny Gill, who demonstrates remarkable vocal maturity on "Super Love," which climbs to 58 on this week's Black Singles chart.

The tune, which comes from Gill's self-titled album for Cotillion, was produced by Freddie Perren, who seems to have a knack for working with young talent, having recorded the Jacksons and the Sylvers in their early years. He was drawn to Gill on the strength of a tape which caught the Washington, D.C. native "fooling around" with Lattisaw, with whom he went to high school. The result is a disk that plays it safe in terms of repertoire but clearly shows Gill's exciting potential.

The focal point of his family's gospel group, Johnny Gill & The Wings Of Faith, the singer is the latest addition to the label's "D.C. Connection" and a talent who bears watching.

For more information, contact Bill Underwood Associates, 1775 Broadway, New York, N.Y. 10019; (212) 245-2520.



ANITA BAKER

Anita Baker gives thanks to God for the gift of song on her new album, "The Songstress," for the Beverly Glen label. Radio programmers, in turn, should give thanks to her. The Detroit native makes a stunning impact on "No More Tears," a message-oriented ballad that moves to 66 on the Black Singles chart and heralds the coming of a new pop diva.

Her musical background is rooted in gospel singing, but Baker, who sang lead for the Ariola group Chapter Eight in 1979, also shows remarkable depth as a pop and jazz stylist. The tight studio playing, anchored by bassist Nathan East and drummer James Gadson, and sparkling production was choreographed by Patrick Moten and Otis Smith, who masterminded last year's sensational album by Bobby Womack ("The Poet").

The disk, which also features background vocals by the Waters, is a winning team effort.

For more information, contact Beverly Glen Music, 6430 Sunset Blvd., Hollywood, Calif. 90028; (213) 469-1246.

## Featured Programming

When it comes to cars, **Leon Kaplan** is the "Motor Man." Now the host of the popular feature on KABC Los Angeles has his own series, "The Motorized World Of Leon Kaplan," on the new—what else—**Motorized Network**. From motorcycles to motor homes and lawnmowers to limousines, Leon's weekly show will originate from KFOX Redondo Beach and focus on his favorite topic: the combustible engine. Call-in reports from important races around the U.S. are also planned.

CBS Radio has proposed a series of features in conjunction with the Library of Congress designed to promote the joys of reading. Called "Read More About It," the concept was unveiled last week at a radio and reading seminar sponsored by the Library. According to CBS Radio senior vice president Richard Brescia, the Library will determine editorial content and CBS will package the show for its affiliates. The network's Charles Osgood read a poem in iambic pentameter to sum up the thrust of the program: "Radio can strike a spark, can get the fire going/But it's only the beginning, for there's so much to be knowing." More as it develops, but remember: you read it here first.

CBS has signed a three-year agreement with the National Collegiate Athletic Assn. to broadcast the

## KCTY/KRAY Sets Celebration

**SALINAS**—KCTY/KRAY, an AM/FM combo feeding into this predominantly Spanish-language Northern California area of approximately 250,000, celebrates its 20th anniversary of programming folklore and pop standards in Spanish June 19 at Rodeo Stadium (capacity 17,000) with an inaugural rancho festival.

According to president Martin Kline and VP Tony Trevino, the goal is to make the benefit not only a one-time celebration but an annual event. The station hopes to sell out the stadium at prices ranging from \$4 to \$12, with proceeds benefitting several charities.

More than a dozen singers from Mexico, headed by Juan Valentin, Alicia Juarez and Regolo Alcocer, will be featured, accompanied by three mariachi ensembles from the local area. **MARV FISHER**

"Kickoff Classic." The prelude to the regular NCAA football schedule takes place Aug. 29 at Giants Stadium in East Rutherford, N.J., pitting pre-season favorite Nebraska against Penn State, last year's national champs. The game occurs a week before CBS Radio Sports begins its sixth year of Monday night football coverage.

The dangers of sunbathing and different types of suntan lotion are explored by **John Stossel** June 18-19 on his "Consumer Lookout" show for ABC Radio. The 90-second weekend feature examines some facts about the sun's rays the following week. . . . "Rolling Stone's Continuous History Of Rock & Roll" on ABC will spotlight "Great Keyboard Players" the week of June 13. The show will concentrate on how the keyboard sound has evolved in rock and include interviews with Billy Joel, Keith Emerson, Ray Manzarek, Jeff Downes of Asia and Tony Banks of Genesis.

"Dick Clark Presents . . . Our Summer Love," a three-hour music special featuring love songs from the past 20 summers, will air on Mutual August 6-7. Memories of romance will undoubtedly stir with the selection of such favorites as the Supremes' "Back In My Arms Again," the Drifters' "Under The Boardwalk," the Beach Boys' "California Girls" and the Doors' "Hello, I Love You."

Three CBS-owned AM stations won Grand Awards at last month's second International Radio Festival of New York. **WBBM Chicago** won for "Save Rape Victims" in the editorial/local issues category; **WCAU Philadelphia** scored in the information/science and medicine section with "Venerial Disease," and **KNX Los Angeles** won for its "Afternoon News" program in the regularly scheduled newscast category. . . . ABC Radio also copped two Gold Awards at the competition (1,015 entries from 350 radio stations, producers and advertising agencies were received). "Crime In America," a 200-part series, was one of the recipients. The other was a commercial, "Eat Suction," written and produced by WPLJ New York production director **Jim Brownold** for a station client. **LEO SACKS**

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

- June 13, **Ronnie James Dio**, formerly with Rainbow & Black Sabbath, Guest D.J., Rolling Stone Productions, one hour.
- June 13-17, **Def Leppard**, Inner-View, Inner-View Network, one hour.
- June 13-18, **Hi-Lo's**, Music Makers, Narwood Productions, one hour.
- June 13-18, **Bobby Bare**, Country Closeup, Narwood Productions, one hour.
- June 16-18, **Turtles**, Rockweek, Continuum Radio, one hour.
- June 16-19, **Peter, Paul & Mary**, Don & Deanna On Blecker Street, Continuum Network, one hour.
- June 17-19, **Paul Anka**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- June 17-19, **Peggy Lee**, Great Sounds, United Stations, four hours.
- June 17-19, **Lee Greenwood**, Weekly Country Music Countdown, United Stations, three hours.
- June 17-19, **Zebra**, The Source, NBC, one hour.
- June 17-19, **Bob Seger**, part two, Off The Record Special, Westwood One, two hours.
- June 17-19, **Lou Rawls**, Special Edition, Westwood One, one hour.
- June 17-19, **New Heavy Metal**, Rock Chronicles, Westwood One, one hour.
- June 17-19, **Father's Day Songs**, Dr. Demento, Westwood One, two hours.
- June 17-19, **Bryan Adams, Def Leppard**, Rock Album Countdown, Westwood One, one hour.
- June 17-19, **Angela Bofill, Gladys Knight**, The Countdown, Westwood One, one hour.
- June 17-19, **U2, ZZ Top**, Off The Record, Westwood One, one hour.
- June 18, **Ringo's Yellow Submarine**, ABC-FM Radio Network, one hour.
- June 18, **Janie Fricke, Gary Morris**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- June 18, **Herman's Hermits**, Solid Gold Saturday Night, RKO Radioshows, five hours.
- June 18-19, **Elliot Mintz**, Soundtrack Of The 60s, Watermark, three hours.
- June 18-19, **Gordon MacRae**, "Carousel," Musical, Watermark, three hours.
- June 18-19, **George Thorogood**, Captured Live, RKO Radioshows, 90 minutes.
- June 18-19, **Elton John**, Hot Ones, RKO Radioshows, one hour.
- June 18-19, **Glen Campbell, Mel Tillis, B.J. Thomas, Alabama**, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.
- June 18-19, **Steve Tyler, Dave Edmunds, Carl Wilson, Fixx, Martin Briley**, Rock USA, Mutual Broadcasting, three hours.
- June 19, **Barry Manilow**, Spotlight Specials, ABC Contemporary Network, 90 minutes.
- June 19, **Dave Edmunds, Robert Hazard**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- June 19, **Keyboards**, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.
- June 19, **Tears For Fears**, BBC Rock Hour, London Wavelength, one hour.
- June 20, **Graham Nash, Tony Hicks**, Guest D.J., Rolling Stone Productions, one hour.
- June 20-24, **Phil Collins**, Inner-View, Inner-View Network, one hour.
- June 20-26, **Stan Kenton Tribute**, part one, Music Makers, Narwood Productions, one hour.
- June 20-26, **Charly McClain**, Country Closeup, Narwood Productions, one hour.
- June 23-25, **Air Supply**, Rockweek, Continuum Radio Network, one hour.
- June 23-26, **Del Shannon, Gary Puckett**, Don & Deanna On Blecker Street, Continuum Network, one hour.
- June 24-26, **Dionne Warwick**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- June 24-26, **Ray Conniff**, Great Sounds, United Stations, four hours.
- June 24-26, **Tom Jones**, Weekly Country Music Countdown, United Stations, three hours.
- June 24-26, **Rod Stewart**, Off The Record Special, Westwood One, two hours.
- June 24-26, **Con Funk Shun**, Special Edition, Westwood One, one hour.
- June 24-26, **Rock Drummers**, Rock Chronicles, Westwood One, one hour.
- June 24-26, **Salute to Allan Sherman**, Dr. Demento, Westwood One, two hours.
- June 24-26, **A Flock of Seagulls**, U2, Rock Album Countdown, Westwood One, one hour.
- June 25, **Chuck Berry**, Solid Gold Saturday Night, RKO Radioshows, five hours.

\*\*\*\*\*  
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# TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	2	10	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)	1
2	3	8	ALL MY LIFE Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)	
3	1	10	MY LOVE Lionel Richie, Motown 1677 (Brockman, ASCAP)	
4	8	8	THAT'S LOVE Jim Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)	
5	5	9	FRONT PAGE STORY Neil Diamond, Columbia 38-03801 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
6	6	10	TIME Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell, ASCAP)	
7	7	8	FLASHDANCE . . . WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)	
8	4	12	YOU CAN'T RUN FROM LOVE Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)	
9	10	6	HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7 29618 (Warner Bros.) (WB, ASCAP)	
10	11	6	NO TIME FOR TALK Christopher Cross, Warner Bros. 7-29662 (Pop 'N' Roll, ASCAP)	
11	13	7	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)	
12	19	5	ALL THIS LOVE Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)	
13	15	6	THE CLOSER YOU GET Alabama, RCA 13524 (Irving/Down 'N' Dixie/Chinnichap, BMI)	
14	9	15	MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	
15	18	6	DON'T LET IT END Styx, A&M 2543 (Stygian Songs, ASCAP)	
16	20	4	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squwanko/Foster Frees, BMI)	
17	17	9	DO IT FOR LOVE Marty Balin, EMI-America 8160 (Great Pyramid/Mercury Shoes, BMI)	
18	12	11	OVERKILL Men At Work, Columbia 38-03795 (April, ASCAP)	
19	14	13	EASY FOR YOU TO SAY Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)	
20	25	4	WE TWO Little River Band, Capitol 5231 (Screen Gems-EMI, BMI)	
21	23	6	PONCHO & LEFTY Willie Nelson & Merle Haggard, Epic 34-03482 (United Artists/Columbia, ASCAP)	
22	16	12	SOLITAIRE Laura Branigan, Atlantic 7 89868 (Youngster Musikverlag GmbH, GEMA)	
23	33	3	TRY AGAIN Champaign, Columbia 38-03563 (Walkin, BMI)	
24	26	6	FAITHFULLY Journey, Columbia 38-03840 (Twist And Shout, ASCAP)	
25	28	4	OUR LOVE IS ON THE FAULTLINE Crystal Gayle, Warner Bros. 7-29710 (Rondor PTY LTD/Irving, BMI)	
26	30	5	TIL YOU AND YOUR LOVER ARE LOVERS AGAIN Engelbert Humperdinck, Epic 34-03817 (Warner House Of Music/Pullman/Warner-Tamerlane/Daticabo, BMI)	
27	31	3	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel, BMI)	
28	35	2	ALL THE LOVE IN THE WORLD Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI)	
29	32	2	STOP IN THE NAME OF LOVE The Hollies, Atlantic 7-89819 (Stone Agate, BMI)	
30	NEW ENTRY		EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)	
31	34	4	ALWAYS SOMETHING THERE TO REMIND ME Naked Eyes, EMI-America 8155 (Intersong/Blue Seas/Jac, ASCAP)	
32	36	3	I'M STILL STANDING Elton John, Geffen 7-29639 (Warner Bros.)	
33	37	3	COME DANCING The Kinks, Arista 1054 (Daway, PRS)	
34	22	14	I WON'T HOLD YOU BACK Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)	
35	21	12	STRANGER IN MY HOUSE Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)	
36	NEW ENTRY		FAMILY MAN Daryl Hall & John Oates, RCA 13507 (Virgin/Chappell/Josel Weinberger, PRS/TBP/April, ASCAP)	
37	NEW ENTRY		THE WOMAN IN YOU The Bee Gees, RSO 813173-7 (PolyGram) (Gibb Brothers/Unichappell, BMI)	
38	NEW ENTRY		INSIDE LOVE George Benson, Warner Bros. 7-29649 (Music Corporation Of America/Kashif, BMI)	
39	24	14	SMILING ISLANDS Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)	
40	29	15	MINIMUM LOVE Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)	
41	27	12	YOU HAVEN'T HEARD THE LAST OF ME Peter Allen Arista 1052 (Snow, BMI/Kaz April, ASCAP)	
42	38	22	IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
43	NEW ENTRY		SUMMER LOVE/PIANO POWER George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)	
44	39	7	STRAIGHT FROM THE HEART Bryan Adams, A&M 2536 (Irving/Adams Communications, BMI)	
45	41	17	SOME KIND OF FRIEND Barry Manilow, Arista 1046 (Townsway/Angela, BMI)	
46	42	10	WHAT YOU DO TO ME Carl Wilson, Caribou 4-03590 (Epic) (Siren, BMI)	
47	40	14	WIND BENEATH MY WINGS Lou Rawls, Epic 34-03758 (Warner-Tamerlane, BMI/WB, ASCAP)	
48	43	20	MAKE LOVE STAY Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)	
49	46	16	WHAT EVER HAPPENED TO OLD FASHIONED LOVE B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)	
50	44	12	WHERE EVERYBODY KNOWS YOUR NAME Gary Portnoy, Applause 106 (Addax, ASCAP)	

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

JUNE 18, 1983, BILLBOARD

## 11 STORES IN 18 MONTHS

## Rapid Expansion At J.R.'s Music Shops

By JOHN SIPPEL

LOS ANGELES—The U.S. retail record/tape chain with the highest percentage of recent store growth may well be J.R.'s Music Shops. The chain, based in suburban Chicago, has added 11 stores to its five-store base in the past 18 months.

Bob Kennedy, the chain's founder, is a conservative. His patient, careful attitude is the product of 25 years in the record/tape industry. Like the late Fred Meyer, who pioneered discount department stores and advocated recessionary periods for capital expansion, Kennedy says he found the recent downturn a good time for his business.

Kennedy matriculated during the zenith of rackjobbing. He started 25 years ago with R&R Record Distributing in Chicago, working for the late Edwin Sundling, whose operation was later acquired by wholesaling veteran Jack Silverman. Silverman was eventually bought out by ABC Record & Tape Racks.

Kennedy started as a route man, later rose to sales manager of R&R, and eventually was named general manager. In his travels through the five-state Midwest area served by R&R, Kennedy perceived the success of the first mall-oriented record stores. "It came at a time when racks found more and more department stores kicking out records when they could no longer produce the desired profit margins," he says.

While still an executive with R&R, Kennedy opened up the Music Shop in the then-new Yorktown mall in Lombard, Ill. He stayed with the rack six more months before leaving, seeing his future in retail. The 1,800 square foot store grossed \$400,000 in its first 12 months.

Five of the full- and part-time staffers who worked at Yorktown are still with Kennedy. Joan Kennedy, a cousin, and Betty Schlick are manager and assistant manager, respectively. (Continued on page 30)

## CD Dealer's Sales Tally: 1,000 Sold Nationwide

By IRV LICHTMAN

NEW YORK—A pioneering Compact Disc dealer reports that he has sold 1,000 CDs to a nationwide consumer base over the past six months.

Capitol Record Shop, a one-store, 1,000-square foot outlet in Hartford, Conn., has been using both U.S. distributorship and direct buys abroad to assemble a current inventory of some 66 titles, with depth running up to five copies, according to Gary Clark, a co-partner in the shop (Billboard, March 12). Clark, who claims at least three radio stations as purchasers, says that of the 66 titles, 52 represent new wave music—his musical thrust—10 classical and four jazz.

While he claims accessibility to Japanese-originated CD pressings, Clark paints a surprising picture of customer preference for German-made product. "We've been dealing mostly in German product as opposed to Japanese because my customers say they sound better," he says. The irony to Clark is that he considers his operation one of the

nation's largest suppliers of product on highly-regarded Japanese vinyl pressings. "But I'm being told that the German CD pressings are more dynamic, while the Japanese pressings sound unnatural in the high end."

With about 200 CDs currently on hand, Clark says he's averaging about 50 to 100 new ones a week, with some 10 new titles among the mix. For European CDs, he's charging \$18.95 per selection, with his cost running at \$12 or \$13. He's been charging \$25 for Japanese product, which run him about \$18 or \$19 because of higher shipping costs. Again citing customer leanings toward CDs from Europe, he claims he's carrying only three Japanese-made titles.

In August, Clark says, he'll initiate a nationwide ad program in what he terms "specialty magazines," hoping for wider availability of product at that point. For demonstration purposes, he continues to use a player made by Hitachi. Clark says his store has no plans to sell CD hardware.

## New Products



Fuji is suggesting new recommended list prices on its high grade Beta video blank tape units. The various configurations: SHG Beta 1-125 \$16.80; L-250 \$18.55; L-370 \$21.70; and L-500 \$25.90.



To promote such Filmation characters as Zorro, the Lone Ranger, Lassie and Blackstar, Family Home Entertainment is making available a full line of point-of-purchase materials.



With the addition of a VHS-format T-120, Sony makes an aggressive move to become a full-line tape manufacturer.



The SP67 is one of four new car speaker systems from Sanyo. It lists for \$59.95 a pair and is a six-and-a-half-inch model.

## DON'S IN HOUSTON

## Store Gives Good Phone

LOS ANGELES—You have to be impressed when you dial (713) 667-9196 to reach Don's Record Shop in suburban Houston. A recorded message from Don Janicek himself graciously thanks you for calling, provides store hours, exact locations and how far it is from the freeway, and enumerates credit card services available.

That recorded intercept occurs even when the lines are open, for Janicek does more than 20% of his annual volume in phone orders using credit cards. He ships to such far-away places as New York, Maine, California and Washington from his 1,600 square foot store in Bellaire, Tex., a southwest suburb of Houston.

He found out working part-time in a store in El Paso, where he was stationed with the U.S. Army in the early '50s, that record buyers like good special order service. He even started his own record label, Bellaire, to fulfill such requests. For example, one of his best-sellers is a 45 of the wedding march from "Lohengrin," while another is a rather raunchy version of "Cotton Eyed Joe" on a 12-inch single.

How does Janicek advertise his mail order? He really doesn't. He took an abortive flyer with a New York City FM station that went country three years ago because the program director was an acquaintance. That brought mail order from the East for hard-to-get tunes for a while. But he feels his strongest mail pull is word of mouth and the fact that he prominently lists his shop address and phone number on every record and tape he sells.

## Schwartz Bros. Earnings Dip

NEW YORK—Schwartz Bros., the Lanham, Md.-based wholesaler and retailer of recordings and video products, has reported a loss of \$211,377, or 26 cents per share, on record sales of \$50,798,939 for the fiscal year ended Jan. 31. The company, in the last fiscal period, had reported profits of \$197,248, or 25 cents per share, on sales of \$45,377,715.

While the company credits two new Harmony Hut retail units and continued increase in the sale of its wholesale video lines with the record sales volume, a letter to stockholders declares that a major contributor to the net loss was an increase in wholesaling business, which traditionally provides a lower profit rate than its retail operation. Earnings

were further depressed as a result of expenses incurred in the closing of one of the company's retail outlets, which now number 25.

The letter also notes that "in view of the generally depressed state of the record industry, the company's decision to enter wholesale video-cassette, games and accessories distribution during the latter part of fiscal year 1981 has proved to be a good one." Video products accounted for 75% of the sales increase in the new period, compared to 50% last year, the letter says. In September, 1982, Schwartz established the Schwartz Bros. Inc. Computer Products Division, a regional distributorship specializing in computer software and computer accessory products.

## Video Is An Old Story To Store In Springfield, Mo.

By EARL PAIGE

LOS ANGELES—Joe Horton and Dave Milner of Springfield, Mo. aren't surprised that national record/tape chains are moving into prerecorded video. The two men, who have been partners in a record/tape store for nearly six years, have been steadily diversifying into video for some time and are now racking other stores with rental movies.

Horton and Milner, both 34, are products of the rock generation; they even named their store Beggars Banquet, after the Rolling Stones album title. They both bought VCRs at about the same time that they were opening their store. "We quickly found we had nothing new to watch," Horton recalls, "so we put in some movies. Now we have 2,200 movie library titles, including 400 CEDs."

The original store, opened in 1977, was 1,500 square feet in the southeastern section of Springfield, a city with a population of 200,000. But the owners say the rapid expansion of their movie stock overwhelmed them, so they moved in 1980 to their present location across from Battlefield Mall, the city's largest. Along the way, Beggars Banquet became Beggars Records & Video.

The movies, in fact, caused a total change in the store's product selection. "We started out originally selling records, paraphernalia and T-shirts," says Horton, who had previously managed other local record stores and booked bands (Milner has a similar background). "With

the movies, we had a family trade, so we made a quick exit out of head goods and clothes."

At the same time, the partners enlarged their involvement in hardware, adding VCRs, cameras and related accessories. They are members of the American Video Assn., the dealer buying group based in Mesa, Ariz. Currently, Horton estimates, the store's volume breaks down to 75% video hardware and software, the balance records/tapes and video games.

The store's record/tape section occupies about 25% of the floor space, or 400 square feet, with \$8.98 albums sold at \$7.98. Beggars also rents about 800 LPs, which Horton sees as an outgrowth of the sale of used records.

Beggars' video rental plan is innovative. Movies rent for \$1.25, \$2.25 or \$3.25 a day depending on popularity and cost. "You don't rent 'Star Wars' for the same price you rent 'Casablanca,'" Horton explains. Life membership is \$49, but members get 15 free rentals, which can translate to as much as \$48.75 saved.

Horton and Milner recently began bicycling their rental program up Interstate 44. "We said, hey, why not take 100 titles a month off the top of our library inventory and put those in other stores?" says Horton. They admit it stretches them beyond their long store hours (10 a.m.-9 p.m. Monday-Saturday, 1-6 p.m. Sunday). But Horton notes, "we just put in a computer that will help us tremendously."

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# Retailing



**RAMONES' CORNER**—The Ramones sign autographs at an in-store appearances at Strawberries Records & Tapes' Copley Square location in Boston. The group is promoting their latest Sire album, "Subterranean Jungle."

## Game Monitor CES Draws a Discerning Crowd

By **TIM BASKERVILLE**

The floor of the Summer Consumer Electronics Show's computers and games area was jammed again, but one sensed that, unlike the Winter show crowd, this one was much, much pickier and better informed. Some booths were nearly empty of

spectators; others, like that of Coleco—which introduced a packaged "family computer system," including a printer, boxed in a four-by-two-foot package with a carry handle—were constantly mobbed.

Another mobbed series of events was the workshops dealing with the basics of starting up in the software retail business. Some salient points brought up by moderator Pamela Inserra at a discussion of opening a software department or store:

- Only 45% of revenues in a software store are from software alone. Accessories and hardware peripherals account for 20%, supplies for 15%, books for 15% and magazines for 5%.

- Total turnkey costs for opening a free-standing software store can range from \$96,000 to \$150,000, including fixtures, equipment, leasehold, inventory, operating expenses, and possibly franchise fees. Key expenditure, according to the discussion: a grand opening that will attract the customer base for the store.

- With goods costing 65% to 70% of revenues and expenses soaking up another 25% to 30%, the first-year before-tax profit of a start-up store could be as little as 5% to 10%. Store owners should be prepared to lose money in the first few months of operation.

The key advantage to restricting stock to entertainment and simple home productivity software, it was pointed out, is the low level of support that is needed in the store. The cost of hiring trained employees and of time spent in demonstrating complicated programs is far too high to be supported financially by the sale of software alone.

★ ★ ★

Notes on games from CES: Data-soft showed its line of budget-priced Gentry brand software, with the further announcements that prices for

the line could easily go as low as \$9.95 as the market develops. Likely routes for the series: toy stores—and mass merchandisers, under private names.

Broderbund Software appears ready to enter the especially turbulent VCS software market, showing two of its originally designed games, in Atari 2600 versions.

Imagic made the surprise announcement that it has signed a deal with Texas Instruments to license its games under the terms TI has set forth for TI 99 4/A developers. TI has warned that no software for the computer can be marketed independently of the company—and third-party publishers responded on the whole by postponing their plans to bring out software in support of that computer, citing poor royalty rates and the bad precedent that would be set for third-party publishing by TI's proposed arrangement.

Atari and Thorn-EMI announced releases for the computer as well—but neither of them had made the arrangement that Imagic did. At a hastily called press conference on the first day of CES, Atari cited statistics suggesting that the VCS market was continuing to grow—and ironically stated that it would come to market with TI software, with no particular comment on possible legal repercussions.

## Surplus Enters Vidgame Field

NEW YORK—Surplus Records & Tapes, a major cutout and overrun wholesaler, has entered the video game field with its first offering, a pair of Data Age units it is peddling at \$4.75 each. The Atari compatible games are "Bermuda Triangle" and "Journey Escape," the latter of which held modest chart positions for six weeks until May 28.

JUNE 18, 1983, BILLBOARD

# Billboard® Midline LPs™

Survey For Week Ending 6/18/83

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	1	46	<b>DAVID BOWIE</b> The Rise And Fall Of Ziggy Stardust RCA AYLI-3843	RCA	5.98	26	26	30	<b>RUSH</b> Caress of Steel Mercury SRM1-1046	POL	5.98
2	6	50	<b>BILLY JOEL</b> Piano Man Columbia PE 32544	CBS		27	30	42	<b>STEELY DAN</b> Can't Buy A Thrill MCA 37040	MCA	5.98
3	2	50	<b>CAROLE KING</b> Tapestry Epic PE 34946	CBS		28	28	36	<b>STEELY DAN</b> Katy Lied MCA 37043	MCA	5.98
4	4	34	<b>JOE JACKSON</b> Look Sharp! A&M 3187	RCA	5.98	29	16	36	<b>RUSH</b> Rush Mercury SRM1-1011	POL	5.98
5	10	42	<b>THE WHO</b> Who Are You MCA MCA-37003	MCA	5.98	30	37	48	<b>DAN FOGELBERG</b> Captured Angel Epic PE 33499	CBS	
6	9	18	<b>SPYRO GYRA</b> Morning Dance Infinity 37148	MCA	5.98	31	39	6	<b>DAVID BOWIE</b> Heroes RCA AYLI-3857	RCA	5.98
7	3	40	<b>THE WHO</b> Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	32	43	38	<b>ALAN PARSONS PROJECT</b> Eve Arista ABM 8062	IND	5.98
8	18	14	<b>BOZ SCAGGS</b> Hits Columbia PC-36841	COL		33	45	44	<b>THE MONKEES</b> The Monkees' Greatest Hits Arista ABM 8061	IND	5.98
9	15	18	<b>DAVID BOWIE</b> Diamond Dogs RCA AYLI-3889	RCA	5.98	34	36	18	<b>THE MOODY BLUES</b> On The Threshold Of A Dream Deram DER-18025	POL	5.98
10	20	12	<b>THIS YEAR'S MODEL</b> Elvis Costello Columbia PC 35331	COL		35	41	10	<b>MARVIN GAYE</b> Greatest Hits Motown M5-191	IND	5.98
11	12	40	<b>THE WHO</b> Live At Leeds MCA 37000	MCA	5.98	36	24	32	<b>STEELY DAN</b> The Royal Scam MCA 37044	MCA	5.98
12	11	18	<b>TOTO</b> Toto Columbia PC-35317	COL		37	25	28	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> You're Gonna Get It! MCA 37116	MCA	5.98
13	14	46	<b>DAN FOGELBERG</b> Souvenirs Epic PE 33137	CBS		38	42	18	<b>JANIS JOPLIN</b> Pearl Columbia PC 30322	COL	
14	13	46	<b>DAN FOGELBERG</b> Netherlands Epic PE 34185	CBS		39	49	3	<b>JACKSON 5</b> Greatest Hits Motown M5-201	HND	5.98
15	5	32	<b>THE PRETENDERS</b> Extended Play Sire SIR 3563	WEA	5.98	40	50	8	<b>BLUE OYSTER CULT</b> Some Enchanted Evening COL PC-35563	COL	
16	16	14	<b>PSYCHEDELIC FURS</b> Talk Talk Talk Columbia PC-37339	COL		41	35	18	<b>MOODY BLUES</b> In Search Of The Lost Chord Deram DER 18017	POL	5.98
17	7	40	<b>JANIS JOPLIN</b> Greatest Hits Columbia PC-32168	CBS		42	29	30	<b>STEELY DAN</b> Countdown To Ecstasy MCA 37041	MCA	5.98
18	27	14	<b>KENNY LOGGINS</b> Celebrate Me Home Columbia PC-34655	COL		43	44	32	<b>JOHN LENNON</b> Mind Games Capitol SN-16068	CAP	5.98
19	8	32	<b>DON McLEAN</b> American Pie United Artists LN 10037	CAP	5.98	44	33	14	<b>TOTO</b> Hydra Columbia PC-36229	COL	
20	23	16	<b>AL GREEN</b> Greatest Hits Vol. 1 Motown 5283	INO	5.98	45	NEW ENTRY		<b>DAVID ALLEN COE</b> Greatest Hits Columbia PC 35627	COL	
21	21	42	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Tom Petty & The Heartbreakers MCA 37143	MCA	5.98	46	32	18	<b>STAPPENWOLF</b> 16 Greatest Hits MCA 37049	MCA	5.98
22	19	36	<b>RUSH</b> Fly By Night Mercury SRM1-1023	POL	5.98	47	47	3	<b>JIMMY BUFFETT</b> Livin' & Dying In 3/4 Time MCA 37025	MCA	5.98
23	34	16	<b>LOGGINS AND MESSINA</b> "Best Of Friends" Columbia PC-34338	COL		48	38	18	<b>JIMMY BUFFETT</b> Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98
24	31	48	<b>DAN FOGELBERG</b> Home Free Epic Stock PC 31751	CBS		49	NEW ENTRY		<b>MOLLY HATCHET</b> Molly Hatchet Epic PE 35347	COL	
25	22	22	<b>THE WHO</b> Odds and Sods MCA 37169	MCA	5.98	50	48	34	<b>THE BEATLES</b> Rock 'N' Roll Music Vol. II Capitol SN-16021	CAP	5.98

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## 11 STORES IN 18 MONTHS

## J.R.'s Music Shops Expanding

• Continued from page 28

spectively, at Northwoods mall in Peoria. Ken Moll is general manager, Pat Weitz handles accounts payable and John Gowi is classical buyer. Kennedy now has 130 employees.

He opened his second store in late 1968. By 1973, there were five Music Shops, grossing an estimated \$2 million. Kennedy attributes his growth to a good spread of album inventory, ranging from kid disks through classics. Even in the early days, he estimates that he tried to keep 10,000 different album titles in a store.

The stores, renamed J.R.'s Music Shops in 1977 after his father's initials, still operate on the same basic shelf pricing principle: \$1 off list. In the customized browsers, mounted on tables, customers find advertised \$8.98 specials at \$5.99, with shelf inventory at \$7.99. Singles range from \$1.59 to \$1.69. Kennedy admits that he will compete pricewise with stores in the mall, but he does not attempt

to challenge those selling lower outside the mall in a pricing war.

The stores have four regional staffers, each of whom covers four J.R.'s outlets along with the Oranges Records & Tapes stores in the designated area. Kennedy describes Oranges as a kind of "joint venture" with J.R.'s, noting that Yorktown Music Shoppes Inc., parent company of J.R.'s, is a minority shareholder. There are four stores: one each in Tinley Park, Aurora and Chicago, and one in Rolling Meadows, where Yorktown is based.

The Oranges stores are similar to J.R.'s, Kennedy says, from inventory through accessories. Kennedy stocks Scotch, TDK, Maxell and Memorex blank video and audio tape. He carries a variety of hi fi accessories, along with Discwasher, Memorex and Fidelitone record and tape care products. He also stocks Pfanstiehl needles.

After a test run in the Northwoods mall store, Kennedy is putting a Sony and Sanyo personal stereo sec-

tion into most of the J.R.'s and Oranges stores. He is still experimenting with video. He says he found out early that he could not rent video in the mall stores, but is renting in his four Oranges strip center outlets, where parking is adjacent to induce rentals. He is also testing videodisks and expects them to become part of his inventory in the future.

Kennedy says that three of the recently added stores were acquisitions and about five were location takeovers in malls where there had previously been retail record/tape stores. Eight J.R.'s stores are in malls in the greater Chicago area, four are in Milwaukee, and there are single stores in Pekin, Peoria and Springfield, Ill. and LaPorte, Ind.

Video  
Music Programming

As of 6/8/83

## MTV Adds &amp; 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:

Bryan Adams, "This Time," A&M  
Arc Angel, "Tragedy," Portrait  
Blue Rose, "Don't You Know," Estate/CBS  
Thomas Dolby, "Europa," Capitol  
Greg Kihn, "Tear That City Down," Berserkley  
Loverboy, "Hot Girls In Love," Columbia  
Modern English, "Someone's Calling," Sire  
Rod Stewart, "Baby Jane," Warner Bros.  
Telephone, "Ca," Virgin  
Uriah Heep, "Stay On Top," Mercury  
Yello, "I Love You," Elektra

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

David Bowie, "China Girl," EMI America  
David Bowie, "Let's Dance," EMI America  
Duran Duran, "Is There Something I Should Know," Capitol  
Eddy Grant, "Electric Avenue," Portrait  
Michael Jackson, "Billie Jean," Epic  
Kinks, "Come Dancing," Arista  
Men At Work, "It's A Mistake," Columbia  
Naked Eyes, "Always Something There To Remind Me," EMI America  
Planet P, "Why Me," Geffen  
Police, "Every Breath You Take," A&M  
Prince, "Little Red Corvette," Warner Bros.  
Tubes, "She's A Beauty," Capitol  
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

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

A Flock Of Seagulls, "Wishing," Arista  
Joan Armatrading, "Drop The Pilot," A&M  
Bow Wow Wow, "Do You Wanna Hold Me," RCA  
Martin Briley, "Salt In My Tears," Mercury  
Def Leppard, "Rock Of Ages," Mercury  
Dave Edmunds, "Slipping Away," Columbia  
Fixx, "Saved By Zero," MCA  
Goanna, "Solid Rock," Atco  
Daryl Hall & John Oates, "Family Man," RCA  
Human League, "Fascination," A&M  
Inxs, "Don't Change," Atco  
Elton John, "I'm Still Standing," Geffen  
Journey, "Chain Reaction," Columbia  
Journey, "Faithfully," Columbia  
Kajagoogoo, "Too Shy," EMI America  
Krokus, "Screaming In The Night," Arista  
Madness, "Our House," Geffen  
Pink Floyd, "The Final Cut," Columbia  
Pink Floyd, "Fletcher's Memorial Home," Columbia  
Quiet Riot, "Metal Health," Pasha  
Red Rockers, "China," 415/Columbia  
Roman Holiday, "Stand By," Arista  
Michael Sambello, "Maniac," Casablanca  
Pete Shelly, "Telephone Operator," Arista  
Sparks, "Cool Places," Atlantic  
Rick Springfield, "Affair Of The Heart," RCA  
Styx, "Don't Let It End," A&M  
Peter Tosh, "Johnny B. Goode," EMI America  
U2, "Two Hearts Beat As One," Island  
Zebra, "Who's Behind The Door," Atlantic

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

Altered Images, "Don't Talk To Me About Love," Portrait  
Marty Balin, "Born To Be A Winner," EMI America  
Bananarama, "Shy Boy," London  
Bangles, "The Real World," Faulty Products  
Belle Stars, "Sign Of The Times," Warner Bros.  
Blackfoot, "Teenage Idol," Atco  
Blasters, "Barefoot Rock," Slash  
Burning Sensations, "Belly Of The Whale," Capitol  
Jim Capaldi, "That's Love," Atlantic  
Joe "King" Carrasco, "Party," MCA  
DNA, "Doctors Of The Universe," Boardwalk  
Eurythmics, "Sweet Dreams," RCA  
Fastway, "Say What You Will," Columbia  
Iron Maiden, "Flight Of Icarus," Capitol  
Jaluka, "Scatterling," Warner Bros.  
Marillion, "He Knows You," Capitol  
Meat Loaf, "The Razor's Edge," Cleveland International  
Mental As Anything, "If You Leave Me," Oz  
Gary Myrick, "Guitar Talk, Love And Drums," Epic  
Nitecaps, "Go To The Line," Sire  
Robert Ellis Orrall, "I Couldn't Say No," RCA  
Planet P, "Static," Geffen  
Ramones, "Psychotherapy," Sire  
Rank And File, "Rank And File," Warner Bros.  
Rockats, "Make That Move," RCA  
Roxy Music, "Can't Let Go," EG/Warner Bros.  
Jules Shear, "Whispering Your Name," EMI America  
Single Bullet Theory, "Hang On To Your Heart," Nempcor  
Tears For Fears, "Mad World," Mercury  
Triumph, "When The Lights Go Down," RCA  
20/20, "Jack's Got A Problem," Enigma  
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia  
Alan Vega, "Wipeout Beat," Elektra/Ze  
X, "Breathless," Elektra

## MTV WEEKEND EVENTS:

Saturday Concert: Rainbow, June 18  
Sunday Special: IRS: "The Cutting Edge," Simple Minds, Bangles, Suburban Lawns, Spandau Ballet, June 19

New  
LP/Tape  
Releases

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

## POPULAR ARTISTS

**BANX, BANKIE**  
Soothe Your Soul  
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**BLAND, BOBBY**  
Tell Mr. Bland  
LP MCA MCA-5425 ..... \$8.98  
CA MCA C-5425 ..... \$8.98

**BOB & BOB**  
Bob & Bob  
EP Polydor 813 395-1 ..... \$5.98  
CA 813 395-4 ..... \$5.98

**BRIARHOPPERS**  
Hit's Briarhopper Time  
LP Lamson LR-10017

**BROWN, JAMES**  
Bring It On!  
LP Churchill/Augusta CAS-22001

**CAMPBELL, DEBBIE**  
Two Hearts  
LP Churchill CR 22002

**CHERI**  
Love Stew  
LP 21 Recs. T1-1-9005 ..... \$8.98  
CA CT-1-9005 ..... \$8.98

**CLOWER, JERRY**  
Live At Cleburne, Texas  
LP MCA MCA-5422 ..... \$8.98  
CA MCAC-5422 ..... \$8.98

**COULSON, DICK, & LETTER O**  
Dick Coulson & Letter O  
EP Polydor 811 821-1 ..... \$5.98  
CA 811 821-4 ..... \$5.98

**CLOWN HEIGHTS AFFAIR**  
Struck Gold  
EP De-Lite/Mercury DX-1-510 ..... \$5.98  
CA D4X-1-510 ..... \$5.98

**DAVID, F. R.**  
Words  
LP Carrere/America CALP 1001 ..... \$8.98  
CA CAL5 1001 ..... \$8.98

**FOGHAT**  
Zig-Zag Walk  
LP Bearsville 23888

**HAGGARD, MERLE, & LEONA**  
WILLIAMS  
Heart To Heart  
LP Mercury 812 183-1 ..... \$8.98  
CA 812 183-4 ..... \$8.98

**HAWKES, GREG**  
Niagra Falls  
LP Passport PB 6022

**HENDERSON, MICHAEL**  
Fickle  
LP Buddah/Arista BDS 6002

**HOLLAND, AMY**  
On Your Every Word  
LP Capitol St-12178

**IMAGINATION**  
Night Dubbing  
LP MCA MCA-36002  
CA MCAC-36002

**IRIS, DONNIE**  
Fortune 410  
LP MCA MCA-5427 ..... \$8.98  
CA MCAC-5427 ..... \$8.98

(Continued on page 55)

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# Classical

## Pierre Verany Label Now Imported By AudioSource

NEW YORK—AudioSource has added the French label Pierre Verany to its growing list of imported audiophile lines, with three Compact Discs among the initial batch to arrive. Although the label specializes in classical recordings, it also includes in its catalog a number of folk-oriented products.

The first Verany CDs include a set of Vivaldi organ concertos played under the direction of Kurt Redel, as well as a percussion "sound spectacular" and a program of South American Indian material. Three more CDs from this source are due soon, says Bruce Hamilton, AudioSource executive.

The West Coast importer is gearing up for delivery of the Denon line of PCM recordings imported from Japan, to which it recently received ex-

clusive distribution rights in the U.S. About 100 titles are being brought in to start, says Hamilton, and they will be offered to dealers at a base price of \$6.93. Many of the titles will also be available on metal tape cassettes, all duplicated in Japan.

Also new to the AudioSource list is the British line of classics carrying the Phoenix imprint. While the repertoire on the label is described as wide ranging, it does specialize in works by English composers. Dealer price will be \$6.93, says Hamilton, including some disks mastered at 45 r.p.m.

The company has also begun marketing the Telarc line, which it handles on a non-exclusive basis. Other labels carried by AudioSource include Ricercar, Accent and Proprius. AudioSource currently stocks close to 1,000 titles, says Hamilton.

### BASED IN HOLLAND

## Royal Conservatory Label Debuts

AMSTERDAM—New Dutch classical label Royal Conservatory makes its debut later this month with the release of a four-LP boxed set containing one of the longest and most complicated of all modern piano works, the four-hour "Opus Clavecimbalisticum" by British composer Kaikoshru Sorabji. Advance orders have already come

from the U.S., Japan, West Germany and Scandinavia.

The new label is a subsidiary of independent record company Keytone Records, set up two years ago by flautist Chris Hinze and run jointly by Hinze and his new partner Michael Daamen, former general manager of Carrere in Holland. Following two years of negotiations, Hinze has struck a deal with the Royal Conservatory in The Hague which permits him to make recordings associated in some way or another with the center.

In the case of the debut set, the link is Australian pianist Geoffrey Mudge, who performs the never-recorded Sorabji magnum opus and also teaches at the Royal Conservatory. The actual recording is taken from a performance he gave last June at the Vredenburg Music Center in Utrecht as part of the Holland Festival '82, which was taped by Dutch national radio network NOS.

Mudge is also likely to record other works for the Royal Conservatory by the composer, who was born in 1894 of Indian and Spanish parents and now lives in Southern England. But first he is to complete a 10-LP set for the new label of works by Busoni, due out in 1984.



**BRENDEL CITED**—Alfred Brendel, right, who recently completed his cycle of all the Beethoven piano sonatas in a marathon series of recitals at Carnegie Hall, accepts the Beethoven Medal from Robert A. Becker, president of the Beethoven Society, in a New York presentation.

## Classical Notes

Angel is readying the early release of its first live opera recordings, both conducted by Riccardo Muti. A "Cosi fan tutte," recorded last summer during the Salzburg Festival, is due out in August, or perhaps September, to be followed by an "Ernani" captured at La Scala. More live opera diskings can be expected from the label, says Angel chief Renny Martini, when casting and repertoire conditions are right.

Andre-Michel Schub due to record his third album for Vox Cum Laude later this month. Digitally produced by Max Wilcox, the LP will feature a pair of Beethoven piano sonatas, including the "Appassionata." . . . Delos Records slated to record an ensemble of winds from the Chicago Symphony in the fall, informs Amelia Haygood, label director. . . . Newest titles from Gasparo, Nashville-based label, include a set of Chopin Preludes played by pianist James Tocco, and a program of early music led by August Wenzinger, musical director of the Baroque Performance Institute at Oberlin.

WNCN New York kicks off a series of 13 weekly live concert broadcasts with a recital by guitarist Sharon Isbin. The series, tagged "Rising Stars Showcase," is sponsored by Citibank. . . . Isaac Stern and Zubin Mehta were recipients of the Joseph Prize for Human Rights June 8 in Washington, D.C. . . . Vanguard Records has added another 20 titles to its budget cassette series.

Vladimir Horowitz is due to make his Japanese concert debut this week with a pair of recitals in Tokyo. Tickets were reported sold out within two hours after they went on sale. Live radio and delayed television coverage is planned. . . . The Gay Men's Chorus, which performs in New York's Avery Fisher Hall June 22, has recorded a program of Christmas music for Pro Arte. A fall release is projected.

Robert Conrad, vice president of WCLV Cleveland and past president of the Concert Music Broadcasters Assn., was awarded an honorary doctorate of fine arts by Baldwin-Wallace College June 10. . . . The Theodore Presser Co. has computerized its domestic stock and current performance catalog under the direction of controller Brenda G. Hackett.

Highlight of the "Live From The Met" series next season will be an eight-hour telecast of the Met Centennial Gala Oct. 23. There will also be four operas in the series: "Lucia," "Ernani," "Don Carlo" and "Les Troyens." Major funding comes from the Texaco Philanthropic Foundation. . . . Bourne reports growing success with its competition piece for flute by Faure, which it published in 1977. The work was composed in 1898.

Ten broadcast concerts by the Cleveland Orchestra will be presented this season by the National Network in Australia. There are 22 stations in the web. . . . Hans Werner-Henze has been named composer in residence at Tanglewood's Berkshire Music Center for this season. . . . KWHQ Salt Lake City will begin stereo simulcasts in July. Outlet is the only commercial classical station in Utah.

IS HOROWITZ

## Music Critics Sample CD

NEW YORK—The nation's music critics, meeting here last week in their association's annual conference, were treated to a demonstration of the Compact Disc June 3 at the Metropolitan Opera House.

Michael Schulhof, director of the Sony Corp., hosted the event, which included a short history of the development of the digital process and the performance of excerpts from several CDs. The critics munched cheese and sipped wine as they listened to Mozart, Wagner and Debussy digitally reproduced.



**MAESTRO MEMORIAL**—Robert Gordon, left, president of Store 24, Massachusetts convenience store chain that's donating \$100,000 to spark creation of a sculpture honoring Arthur Fiedler, late conductor of the Boston Pops Orchestra. With him, from left, are Thomas Morris, general manager of the Boston Symphony; John Williams, Pops conductor; and Harry Ellis Dickson, associated conductor of the Pops.

# Billboard Best Selling Classical LPs

Survey For Week Ending 6/18/83

(Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	33	<b>BACH: Goldberg Variations</b> Glenn Gould, CBS IM 37779
2	11	5	<b>CANTELOUBE: Songs of the Auvergne</b> Te Kanawa, English Chamber Orch. (Tate), London LDR 71104
3	7	183	<b>PACHELBEL: Canon</b> Paillard Chamber Orchestra, RCA FRL 1-5468
4	13	5	<b>GLADRAGS</b> LeBecque Sisters, Angel DS 37980
5	3	9	<b>GALA CONCERT AT THE ROYAL ALBERT HALL</b> Pavarotti, London LDR 71082
6	4	9	<b>MY LIFE FOR A SONG</b> Domingo, CBS 37799
7	5	13	<b>IN CONCERT AT THE MET</b> Price, Horne (Levine), RCA CRC 2-4069
8	9	13	<b>BEETHOVEN: Symphonies #'s 5 &amp; 6</b> Philharmonia Orch. (Ashkenazy) London LDR 72015
9	NEW ENTRY		<b>MOZART: Symphonies, Vol. 6</b> Academy of Ancient Music (Hogwood) L'Oiseau Lyre D 172 D4
10	10	9	<b>HIGH, BRIGHT, LIGHT &amp; CLEAR</b> Canadian Brass, RCA ARC1-4574
11	NEW ENTRY		<b>THE BEST OF PLACIDO DOMINGO</b> Domingo, DG 2721 262
12	2	9	<b>MOZART ARIAS</b> Te Kanawa (Davis), Philips 6514 319
13	17	5	<b>MAHLER: 9th Symphony</b> Chicago Symphony Orch. (Levine), London LDR 72012
14	22	13	<b>BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio</b> English Chamber Orch., Bolling (Rampal), CBS FM 37798
15	8	29	<b>VIVALDI: The Four Seasons</b> (Pinnock), DG 2534 003
16	6	9	<b>BACH: The Brandenburg Concertos</b> English Concert (Pinnock), DG 2742 003
17	16	20	<b>PERHAPS LOVE</b> Placido Domingo, CBS FM 37243
18	24	5	<b>MAHLER: 4th Symphony</b> Popp, London Philharmonic (Tennstedt), Angel DS 37954
19	NEW ENTRY		<b>VERDI &amp; PUCCINI: Arias</b> Te Kanawa, London Philharmonic (Pritchard) CBS Masterworks IM 37298
20	NEW ENTRY		<b>GRIEG: Peer Gynt Suite</b> Berlin Philharmonic (Karajan) DG 2532 068
21	NEW ENTRY		<b>MUSIC OF THE CAFEHAUS</b> The Salon Orchestra, Pro Arte PAD 136
22	NEW ENTRY		<b>PACHELBEL: Canon in D/VIVALDI/The Four Seasons</b> (Munchinger) London Jubilee JL 4100
23	23	5	<b>FAURE: Songs</b> Von Stade, Angel DS 37893
24	14	9	<b>GLASS: The Photographer</b> Glass, CBS FM 37849
25	21	25	<b>AISLE SEAT</b> The Boston Pops (Williams), Philips 6514 328
26	19	17	<b>SHOSTAKOVICH: Symphony #5</b> Concertgebouw Orch. (Haitink), London LDR 71051
27	26	9	<b>MAHLER: 7th Symphony</b> Chicago Symphony Orch. (Levine), RCA ATC2-4245
28	NEW ENTRY		<b>GREATEST HITS OF PAVAROTTI</b> Pavarotti, London 2003
29	18	69	<b>PACHELBEL: Canon</b> Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
30	29	5	<b>STRAUSS: Four Last Songs</b> Te Kanawa, CBS M 35140
31	NEW ENTRY		<b>RAVEL: Bolero/TCHAIKOVSKY/GLINKA/CHABRIER</b> Dresden Staatskapelle (Marriner) Philips 6514 235
32	12	9	<b>VERDI: Falstaff</b> Bruson, Ricciarelli, L.A. Philh. (Giulini), DG 2741 020
33	15	13	<b>BRAHMS: Hungarian Dances</b> Vienna Philh. (Abbado), DG 2560 100
34	NEW ENTRY		<b>THE ROMANCE OF THE PAN FLUTE</b> Zamfir, Philips 6313 435
35	25	53	<b>THE TANGO PROJECT</b> Schimmel, Sahl, Kurtis, Nonesuch Digital D-79030
36	NEW ENTRY		<b>RAVEL: Introduction and Allegro (et al.)/DEBUSSY: Danses Sacree et Profane (et al.)</b> Nancy Allen, Angel DS 37339
37	NEW ENTRY		<b>VIVALDI: The Four Seasons</b> Perlman, London Philharmonic Angel DS 37053
38	27	13	<b>HOROWITZ IN LONDON</b> Horowitz, RCA ARC 1-4572
39	20	383	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> CBS Masterworks M 33233
40	28	13	<b>SOAP OPERA</b> The Cambridge Buskers, DG 2532 072



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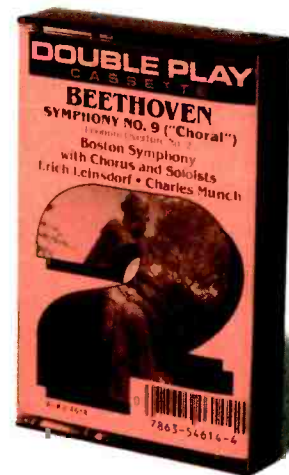
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- Reiner/Chicago Symphony—Dvořák: "New World" Symphony ALK1-4463
- Toscanini/NBC Symphony—Beethoven: Symphony Nos. 5 & 8 ALK1-4504
- Reiner/Chicago Symphony—Debussy: La Mer/  
Strauss: Don Juan ALK1-4477

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|---|--|

# Pro Equipment & Services

## Calif. Bank Opens Vid Production Wing

NEW YORK—The Eureka Savings Bank, a 100-year-old financial institution based in San Carlos, Calif., has opened a video and audio production company to serve a wide range of industry facilities ranging from music video and cable tv to broadcast television and corporate organizations. It is believed to be the first time that a California bank has entered the video production business.

The company, Eureka Teleproduction Center, is the brainchild of Ken Kidwell, president of the Eureka Savings Bank. Kidwell's move was spurred by his long-standing interest in video and its potential as a viable business enterprise, according to Arthur Bodner, sales manager of the firm.

Eureka Teleproduction Center (ETC) was built in the newly-constructed headquarters of the Eureka Bank. According to Bodner, the facility offers state-of-the-art video production and post-production, multi-track audio recording, and audio sweetening.

ETC's Edit Suite A features the CMX-340X editing system, Grass Valley model 1600 triple re-entry switcher with full E-Mem, a custom stereo audio console with digital faders, Thompson color corrector, Quantel model DPE-5000, Chyron IV graphics generator, Conrac monitors, and audio monitoring selectable from the Audio Console.

In its master control room, ETC utilizes four Sony model 1100A one-inch VTRs with slow motion and freeze frame capabilities. There are also two Sony BVU 200s, four Sony BVT 2000 digital time base correctors, a Sony model BVX-30, and a full complement of high end scopes and monitoring equipment. Bodner says, ETC's master control room is linked to all other parts of the center for maximum efficiency and productivity.

The Video Graphics room of the ETC facility houses a Chyron IV keyboard, a high resolution graphics camera and a variety of fonts. According to Bodner, the firm's clients can have a large graphics session stored on disk and ready for a later session in the edit suite. Camera equipment for the facility includes two Ikegami model HL79 DALs and two Hitachi model SK-90s. There is a separate camera control room with CCUs for each camera.

Remote equipment at ETC includes a four-wheel-drive truck with

on-board monitoring, a 4K generator, shooting platform Sony one-inch and three-quarter-inch VTRs, a full complement of microphones, and Lowell light kits and grip equipment.

The audio section of the facility is designed for everything from voice-overs to 48-input multi-track recording, according to Bodner. He says that ETC's Studio B includes a Harrison 32 input console with automation, MCI 24-track half-inch four-track, and quarter-inch two-track recorders. Other equipment includes Atari two- and four-track machines, four Technics model RSM-95 cassette decks, and Otari high speed dubbing machine. There are also Dolby noise reduction systems, Conrac and Mitsubishi large screen color monitors, EMT turntable and BTX synchronizer. ETC's Studio B also features a 12- by 15-foot recording studio, scoring capabilities through a Synclavier 64 voice digital synthesizer, and a Linn Drum computer.

The facility's Studio A incorporates a 65- by 75-foot recording studio, and a 16- by 32-foot sound stage equipped with a 24-foot projection screen. Audio Control Room A features a customized Harrison 48-input console, MCI 24-track recorder, Scamp modulator effects system, Technics audio cassette machines and ACD/John Meyer studio monitors.

## Phil Edwards Studio Upgrades Facilities

SAN FRANCISCO—Phil Edwards Recording Studio, based here, has upgraded and expanded its facilities to include audio post-production for video and an upgraded remote track featuring UREI model 811B monitors, 3M model 79, 24-track tape machines, and an API console expansion that provides up to 40 inputs and 32 output busses.

The new facility is located in the firm's Studio A. Equipment additions include an Adams-Smith model 605B three-machine SMPTE synchronizer.

The facility has already been used for mixing live performances by Flora Purim & Airtio, McCoy Tyner, Bobby Hutcherson and others. Also scheduled for mixing in the new facility are two educational videos featuring Art Blakey and Kenney Burrell.

## Tapette Corp. Expanding Into Computer Disks

NEW YORK—The Tapette Corp., an audio and video tape duplicator based in Huntington Beach, Calif., has instituted a customized copy protection program for computer software, aimed at inhibiting unauthorized duplication of programs. Jim Neiger, president of the 12-year-old company, says that his firm's quality control procedures include complete bit verification of all duplicated programs.

The move is part of a broad expansion program of the firm's tape duplication production services. The new thrust includes the duplication of flexible disks, and duplication services for Apple, Atari, Radio Shack and Commodore computers.

According to Neiger, Tapette will concentrate on flexible disk duplication in the industrial, training, business and institutional markets. He adds that production expansion of computer software duplication will continue at his company, and that the firm will further broaden its parameters to include other formats and configurations, because "demand for software duplication far exceeds duplication capabilities and services."

As part of the expansion, Neiger has appointed Stewart Schlosberg, national sales manager, to guide the company's computer duplication division. Schlosberg has been in the magnetic media and computer software industry for more than 20 years.

Tapette also has the capability to perform quality film transfers from 16mm motion picture and 35mm slides, as well as mastering to the broadcast quality one-inch format, according to Neiger.

## Studio Computer Modules Debut

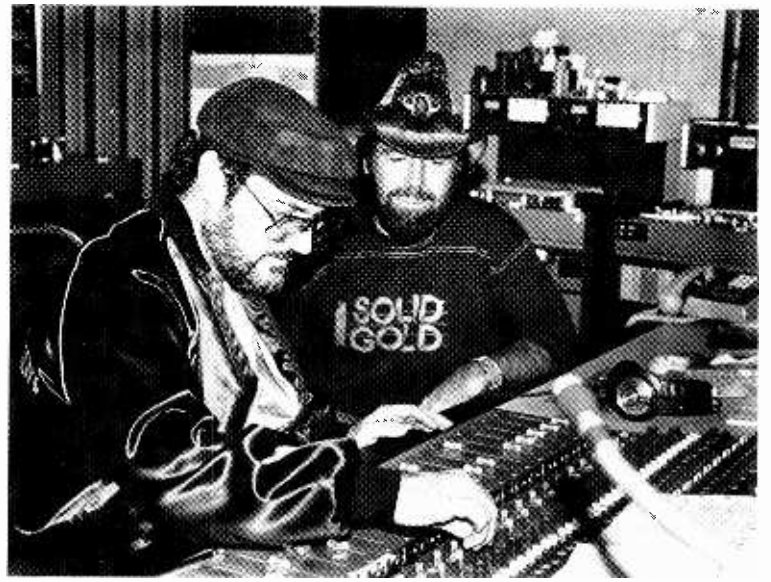
NEW YORK—Sessions Plus, a series of computer software modules designed especially for use by recording studios, has been released by MetroGnome Inc., a Nashville-based micro-computer software and consulting company.

According to Larry Keith of MetroGnome, the modules can be used to cover various aspects of a studio's business, including session logs, billing, maintenance, inventory and listings. Keith explains that with a modest investment, a small studio can access the system. However, he adds, Sessions Plus also has the capacity and expandability to reach larger studios, and to grow in volume as the studio grows.

MetroGnome began marketing Sessions Plus on June 1. The system, which Keith says "can be customized to meet an individual studio's needs," can be used with all Apple and Apple-compatible computers. A version of the system is also available for use with the IBM personal computer.

MetroGnome's price for the entire package of 11 modules is \$850. The modules provided keep session reports, maintain rental logs, schedule maintenance programs, take equipment, multi-track and mix inventory, and provide talent, rental, client and supplier directories. A user guide is also included.

According to Keith, MetroGnome is also offering a special package that includes an Apple II computer as well as all the software modules. The price tag on this is \$4,280.



**BOWEN BOWS**—Warner Bros. recording artist Johnny Lee, right, teams up with Jimmy Bowen, producer and senior vice-president of Warner Bros. Nashville, at Sound Stage Studio in Nashville. This marks the first time the two have collaborated. The resulting album is due for release this month.

## FROM KURZWEIL SYSTEMS

## New Digital Synthesizer Creates Sound Of Piano

NEWTON, Mass.—A digital synthesizer capable of creating a piano sound claimed to be indistinguishable from that of an acoustic piano has been developed here by Ray Kurzweil, who also invented the reading machine for the blind. The synthesizer, to be marketed by

Kurzweil Music Systems, will be unveiled at the upcoming National Assn. of Music Merchandise show, scheduled for McCormick Place, Chicago, June 18-21.

Explaining the motivation behind the development of the instrument, known as the Kurzweil 250, Kurzweil says that despite some advances in music synthesis, musicians have been frustrated by nearly a decade of unsuccessful efforts to develop an electronic keyboard with an authentic piano sound. He says that his accomplishment in developing the Kurzweil 250 as based on advanced computer techniques capable of analyzing and reproducing "the incredibly complex sounds of a piano."

Kurzweil further claims that his synthesizer will be able to accurately recreate the sounds of many other acoustic instruments, and will permit musicians to play many instruments simultaneously on the keyboard.

Other features of the Kurzweil 250 include the ability to generate new sounds electronically, to change tempo, key or instrument voice electronically, and to print out musical notation. A comprehensive package of software for the system is being developed.

According to Kurzweil, an optional sequencer will permit users of his instrument to play multiple tracks of music using different instruments. He adds that studio musicians will find the synthesizer appealing, as it provides a clear, high resolution sound without the need for mikes.

The Kurzweil 250 will sell for about the same price as an upright acoustic piano, and can be used by composers working with almost any musical format. Kurzweil says that once music has been composed or arranged on his system, keys can be transposed automatically, tempo changes incorporated "at the touch of a button," and orchestration explored by playing back any part of the score on any of the instruments included on the keyboard.

Unlike the conventional piano, the Kurzweil 250 does not require tuning or regulating, thereby eliminating major maintenance costs, according to Kurzweil. He says that the compact size of the unit makes it suitable for use in apartments. It can also be used with headphones to eliminate disturbance factors.

## New Line Of Studio Mikes

NEW YORK—Bruel & Kjaer has begun marketing a line of professional microphones designed for use in recording studios. The Massachusetts-based company, with more than 25 years of experience in the microphone business, decided to enter the professional microphone market at this time "because the trend toward digital audio recording has turned the industry's attention to how microphones are selected and placed," according to Richard Lewis Jr., spokesman for Bruel & Kjaer.

Lewis says that digital producers and engineers are hearing anomalies they hadn't heard before in the characteristics of some popular microphones. He adds, "The 'forest of microphones' approach to music recording by major studios and record labels is up for re-evaluation."

Lewis claims that many recording engineers, prompted by record producers and label executives, are again considering "purist" microphoning techniques, using a minimum number of mikes. He says that many of these new approaches have been utilizing Bruel & Kjaer capsules coupled with Mark Levison or other electronic packages.

However, he stresses, traditional microphones from Bruel & Kjaer have been optimized "for instrumentation applications, not for studio recordings." For this reason, the company has developed the Series 4003 to 4007 professional mikes.

Lewis stresses that the line is not a modification of the firm's other microphones. "It is entirely new, from the backplate forward," he says.

He notes that the features of the new line include freedom from fringe effects, smooth phase response, wide, usable dynamic range, low sensitivity to stand-kicking and wind/breath-induced noise, and high on-axis/off-axis uniformity.

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# Studio Track

By ERIN MORRIS

In Los Angeles, Doors keyboardist Ray Manzarek is working on several projects. Manzarek is mixing his solo album for A&M at Capitol Records Recording Studios. Producing is Phillip Glass, engineering is Joe Chicarelli. ... At Cherokee Recording Studio, Manzarek is producing the new X LP for Elektra, with Clay Rose engineering. ... Manzarek joins former Doormates John Densmore and Robbie Kreiger, along with producer Paul Rothchild, as they complete work on an upcoming live Doors album to be released on Elektra.

At Skip Saylor Recording, singer/songwriter Herb Pedersen cutting his solo album for Sugar Hill with Jon Gass engineering and Pedersen producing. ... Lisa Raggio cutting an EP with Scott Lipsker producing and Gass at the controls. ... Johnny Lyon & the Hitmakers laying tracks, with Lyon and Gass sharing production and Gass engineering. ... The Dollar Varden Band is laying EP tracks with Ron Rue and Dollar Varden producing and Gass behind the board. ... Michael Jay producing an EP on singer Valerie Hoebel with Gass engineering.

At The Village Recorder, Carly Simon working with producer Michael Mainieri for upcoming album with Gary Starr engineering and Robin Laine assisting. ... Gary Katz producing Diana Ross for RCA with Daniel Lazerus behind the board. ... Sammy Hagar cutting Geffen tracks with producer/engineer Don Smith. ... Mike Utley producing Jimmy Buffett with Elliott Scheiner engineering and Clif Jones assisting.

Engineer Matt Hyde, assisted by Andy D'Addario, behind the board for composer George Garvarentz at Group IV Recording, scoring feature film "Doorman." ... Producer Chris Ashford mixing Davie Allen & Agent Orange tracks for What Records LP with engineer D'Addario.

Henry Lewy producing Keller & Webb at Sound Image Studio. Skip Cottrell is engineering the project. ... Co-producers David Carr and Kim Fowley working on the new Relation album, with Phil Moores engineering. ... Ray Ossman producing Jr. Walker's next Motown release, with Patrick von Wiegandt at the controls.

At Platinum Studios, Rych McCain producing Rockne, with Adrine Tilston engineering.

Jim Ed Norman producing EMI America/Liberty artist Michael Murphey at Producer's Workshop, with Eric Prestidge engineering and Russ Castillo assisting. ... Ed Cobb co-producing AVI artist Domenick Allen with Ben Rodgers behind the board. ... Shell Kepler in with producer Tony Berg finishing Warner/Curb project. Castillo and Rodgers are engineering the project.

In San Francisco at Bear West Studios, Silverstone recording their debut album with Erik Jacobson producing and Mark Needham engineering. ... Joni Haastrap laying album tracks with Ross J. Winetsky producing and Needham at the board. ... Luciano Gomez cutting tracks with Winetsky producing and Robin Sylvester engineering.

In New York City at Unique Recording, Arthur

Baker, Maurice Starr and Michael Jonzun producing New Edition album, with Frank Heller engineering. ... Leroy Burgess and Sunny T. Davenport producing the Leroy Burgess album for Salsoul, with Oscar Gerardo behind the board.

At Electric Lady Studios, Liquid Gold cutting with producer John Luongo. Dave Whittman is engineering, with assistance from John Shivers.

... Billy Idol laying tracks for Chrysalis with producer Keith Forsey, engineer Whittman and assistant Gary Helman.

At Sigma Sound Studios in New York City, Warner Bros. recording artist Madonna working with producer John "Jellybean" Benitez and engineer Jay Mark. Assisting are Melanie West, Linda Randazzo and Elisa Gura. ... Starpoint completing overdubs and mixing their next

Boardwalk release, with Lionel Job producing. James Dougherty engineered the project, with assistants Jimmy Santis, West and Randazzo.

... Mark Dodson producing and engineering the Houserockers for MCA, with Glenn Rosenstein assisting. ... Atlantic act Zenobia mixing tracks with producer Ray Caviano. Mike Hutchinson and John Covertino engineering the project. ... Benitez has brought EMI America recording art-

ists Naked Eyes and Peter Tosh in for remixing. Mark engineered the projects. ... Atlantic Starr completing overdubbing for new A&M release, with James Carmichael producing and Cal Harris engineering.

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

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## Schraff Enters Into New Joint Venture

NEW YORK—Schraff Communications has entered into a joint venture agreement with Aaron Baron and Gary Rotta, under which Schraff will turn over ownership of its video music truck to Baron and Rotta while continuing to book recording contracts for the facility. Baron and Rotta originally functioned as the truck's mixer and engineer.

According to Peter Schraff, president of Schraff Communications, Schraff will now oversee production requirements, as well as scheduling and budgeting. The truck has been in operation for about a year.

In the past, the facility has been used to record a wide variety of video and audio projects ranging from classical to rock, pop and Broadway. Projects have included "Live At The Met," "Camelot," "Jamaica World Music Festival" and "Santana/Heart In The Dominican Republic."

Schraff says that the joint venture agreement was reached in order to create a more efficient means to service clients. The truck is already booked for a number of summer engagements including cable, public television and albums.

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## NEW BOARD ELECTED; DECREE ISSUED

## Turmoil Subsides At Vid Station

This story prepared by Earl Paige in Los Angeles and Bill Holland in Washington.

LOS ANGELES—Video Station executive Gilbert Padilla says that a recent consent decree formalizing a three-year-old Federal Trade Commission probe into video retail franchising is typical of the problems the suburban Santa Monica firm has been facing as a result of its fast growth and its status as a public company.

Padilla, a management and banking executive who was recently brought in as chief operating and financial officer, says a new board was elected May 31, with Video Station co-founder George Atkinson named chairman. The firm's reorganization follows weeks of reported turmoil, which at one point resulted in the dissolution of the board.

During that time, an unauthor-

ized news release was issued by two board members described as "dissidents" disputing the firm's earlier acknowledged overstatement of its net worth. Adding to Video Station's troubles was an audit by the California Board of Equalization.

That audit, which is still ongoing, is "routine and not because of any delinquency," Padilla says, adding that he believes Video Station was singled out because of its size. The firm has five company-owned stores and nearly 500 affiliated units in every state except Wyoming.

The subject of Board of Equalization guidelines for a use tax on video rental is a controversial one among California video retailers (Billboard, April 9). The issue has been further enflamed because of so-called tax loophole legislation in Sacramento (Billboard, June 4). Padilla says Video Station's board has

moved to accrue funds contingent on developments. "The state has made no demands on us," he says.

The FTC action relates to a consent decree filed May 31 in the U.S. District Court for the Central District of California. Video Station agreed to pay \$55,000 in civil penalties over a five-year period to settle Commission charges that it had sold franchises in violation of FTC franchise disclosure requirements. Actually, in its Feb. 2, 1982 prospectus, Video Station discloses that it agreed to a proposed decree.

## Dates Set For Vidcom, ITA In Cannes

NEW YORK—The ninth annual Vidcom—and the third annual ITA European Home Video Seminar—are scheduled to take place this October in the New Palais des Festivals in Cannes. Vidcom is an international market for video programming and computer software, while the ITA seminar features panel discussions on the international marketplace.

The ITA seminar opens Oct. 1 with a cocktail reception and runs through Oct. 3. Vidcom runs from Oct. 3-7.

Vidcom has become an important market for producers and distributors, who attend to negotiate titles and rights, conclude co-production and distribution agreements, and meet publishers, wholesalers and buyers.

This year, the MIJD international video game, personal and home computer market makes its debut at Vidcom. This new market will be held in the Palais Croisette in Cannes.

## NAVD Votes To Consider Hiring Management Firm

CHICAGO—The National Assn. of Video Distributors (NAVD), meeting here June 4, quickly and unanimously re-elected Cleveland wholesaler Larry Berger as president. And, in what observers see as a surprising turnaround, the group also voted to look into hiring a professional management company to handle its affairs.

The trade association, which primarily consists of distributors of prerecorded video product, has in the past been criticized for being

little more than a social group (Billboard, March 19). At Winter CES in January, an effort was made to merge NAVD into the Video Software Dealers Assn. (VSDA).

Among the factors that may have led to a new determination on the part of NAVD is the serious problem it faces regarding how to handle defectives, according to the group's new treasurer, Lee Cowan of Source Video, Nashville. Cowan says that a significant portion of NAVD's meeting here centered on that issue, which he characterized as "a real problem," with representatives of studios and duplicating firms participating. The group considered a study made by new NAVD director Gene Silverman, head of Video Trend, Farmington Hills, Mich.

Silverman also heads VSDA's distributor advisory committee, which was established at Winter CES (Billboard, Jan. 15). While the idea of a merger between the two organizations ignited a major debate and a vote at NAVD's January meeting, the subject never came up at this one, according to Cowan. Two other members of the VSDA wholesaler advisory group were elected to NAVD posts along with Silverman: Homer Hewitt of Video Library, Conshohocken, Pa., who was elected vice president, and James Schwartz of SBI Distributing, Lanham, Md., who was named a director. In all, 18 NAVD members also belong to VSDA.

Other officers elected were Ron Eisenberg of East Texas Periodicals, Houston, secretary, and Marty Gold of Aztec, Shelbourne, Vt., director. Beyer, who has served two terms as president, heads ZBS in Lyndhurst, Ohio.

## RIAA Certifies Six May Gold Awards

NEW YORK—The video division of the RIAA certified six gold video awards in May, compared with none in May, 1982. Warner Home Video received four of the awards, including three for Clint Eastwood films—"Every Which Way But Loose," "Dirty Harry" and "Firefox"—and one for the Australian film "Road Warrior."

MCA Home Video received the other two awards, one for videocassette sales of "Conan The Barbarian," the other for combined videocassette and videodisk sales of "The Thing."

A gold video award signifies the sale and/or licensed rental of at least 25,000 units, with a retail sales/rental value of \$1 million minimum. The platinum award has double the requirements. So far this year there have been 28 gold and five platinum awards given by the RIAA.

## Playboy Cable Pacts With U.K. Firm

LOS ANGELES—The Playboy Cable Network and Intervision, the U.K. video software distribution firm, have pacted for British home video rights to material produced for the Playboy Channel.

According to Playboy's Paul Klein and Bev Ripley of Intervision, Intervision will release a minimum of 50 hours of programming during the first year. Intervision will choose from about 125 hours of existing programming yet to be exhibited in the U.K.

Under the three-year deal, Inter-

vision gains exclusive U.K. rights for home video distribution, along with first right of negotiation there on broadcast, cable and theatrical distribution of Playboy Cable Network programs. Playboy has a prior deal already in force with CBS/Fox Video for the Playboy Video magazine program.

The first Playboy/Intervision cassette release is slated for this fall. The agreement is the first major overseas arrangement negotiated by the recently formed Playboy Distribution Co., working in conjunction with the Silverbach-Lazarus Group.



Billboard photo by Chuck Pulin  
WORKING OVERTIME—Gladys Knight works out with the New York City Breakers in Manhattan on the video for "Save The Overtime For Me." Kenny Ortega coordinated the production, which featured 40 dancers.

## Music Monitor

By LAURA FOTI

• Two Chinas: EMI America/Liberty Records has two versions of David Bowie's "China Girl" on video, one with nudity and one without. The clip was conceived by Bowie, directed by David Mallet and produced by Ross Cameron in Australia.

• Marley Revisited: Bob Marley's current album "Confrontation" is being supported with a video for "Buffalo Soldier," depicting scenes from the Civil War era featuring a unit of black soldiers. Interspersed is footage of Marley during a recording session. The clip was directed by Bruno Tilley and produced by Island Pictures.

• Blind Video: "Blind Vision," by Blancmange, was directed by Keith McMillan and produced by KEEFCO in London. It features many special effects.

• Icy: ICE Records in Anaheim has two videos for the band Snowmen: "Crazy" and "Rock'n'Roll Communication." The band, originally from Erie, Pa., appears in outfits that resemble Kiss, on an outing at the North Pole. "Crazy" was produced by Jack Ziga and directed by Paul Kiewoll and Sam Holcombe; "Rock'n'Roll Communication" was produced by Dwight Cromie.

• Where The Wild Things Are: Mediasync Productions of New York is shooting the video for the title track of TPM artist Mike Raggogna's "Safari In America" LP. It features the singer and 15 furry costars stalking the streets of midtown Manhattan. It's the first of three videos to be produced for Raggogna by Mediasync's Kimberly Kuzdal with Domenic Acolino directing.

## 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.

AEROBICISE: THE BEGINNING WORKOUT	LV Paramount Home Video LV2312	\$29 95
AEROBICISE: THE ULTIMATE WORKOUT	LV Paramount Home Video LV2313	\$29 95
AIRPLANE II: THE SEQUEL	Robert Hays, Julie Hagerty LV Paramount Home Video LV1489	\$29 95
AN AMERICAN IN PARIS	Gene Kelly, Leslie Caron LV MGM/UA Home Video ML100006	\$34 95
AMITYVILLE II: THE POSSESSION	James Olson, Burt Young, Rutanya Alda LV Embassy Artists PA-83-041	\$29 95
ANY WHICH WAY YOU CAN	LV Warner Home Video LV 11077	\$29 98
ARTHUR	LV Warner Home Video LV 22020	\$29 98
ASHFORD & SIMPSON	LV Pioneer Artists PA-83-041	\$24 95
THE BEACH GIRLS	Debra Blee, Val Kline, Jeana Tomasina LV Paramount Home Video LV2314	\$29 95
BEACH HOUSE	Beta & VHS Thorn EMI Home Video	\$59 95
BEDKNOBS & BROOMSTICKS	Angela Lansbury, David Tomlinson LV Walt Disney 42016AS	\$34 95
BILLY LIAR	Tom Courtney, Julie Christie Beta & VHS Thorn EMI Home Video	\$39 95
BLADE RUNNER	Harrison Ford, Rutger Hauer, Sean Young LV Embassy Home Entertainment 13805	\$29 95
BLAZING SADDLES	LV Warner Home Video LV 1001	\$29 98
BRUBAKER	Robert Redford LV CBS/Fox Video 1098-80	\$39 98
BURTON, GARY, see Chick Corea		

CAT ON A HOT TIN ROOF	Elizabeth Taylor, Paul Newman, Burl Ives LV MGM/UA Home Video ML100060	\$25 95
THE CHAMP	Jon Voight, Faye Dunaway, Ricky Schroder LV MGM/UA Home Video ML100034	\$34 95
CHARIOTS OF FIRE	LV Warner Home Video LV 20004	\$34 98
CHITTY CHITTY BANG BANG	Dick Van Dyke, Sally Ann Howes, Lionel Jeffries LV CBS/Fox Video 4557-80	\$39 98
CLASH OF THE TITANS	Harry Hamlin, Judi Bowker LV MGM/UA Home Video ML100074	\$34 95
COMA	Genevieve Bujold, Michael Douglas LV MGM/UA Home Video ML100013	\$34 95
THE COMPLETE BEATLES	LV MGM/UA Home Video ML100166	\$34 95
COREA, CHICK, & GARY BURTON	Live In Tokyo LV Pioneer Artists PA-83-037	\$24 95
DANIELS, CHARLIE, BAND	Charlie Daniels Band LV CBS/Vox Video 7105-80	\$29 98
DARBY O'GILL & THE LITTLE PEOPLE	Albert Sharpe, Janet Munro, Sean Connery LV Walt Disney 42038AS	\$34 95
A DAY AT THE RACES	LV MGM/UA Home Video ML100064	\$25 95
DESPAIR	Dirk Bogarde, Andrea Ferreol Beta & VHS Warner Home Video 28007	\$69 95
DIRT BAND	Tonite LV Pioneer Artists PA-83-034	\$24 95
DOCTOR ZHIVAGO	Geraldine Chaplin, Julie Christie, Omar Sharif LV MGM/UA Home Video ML100003	\$39 95
SHEENA EASTON—LIVE AT THE PALACE, HOLLYWOOD	Beta & VHS Thorn EMI Home Video	\$49 95
ESCAPE FROM NEW YORK	Kurt Russell, Lee Van Cleef, Ernest Borgnine LV Embassy Home Entertainment 16025	\$29 95

(Continued on opposite page)



# Publishing

## Taupin, John Happily Reunited Veteran Songwriting Team Enjoying Chart Comeback

By PAUL GREIN

LOS ANGELES—Elton John and Bernie Taupin's decision to re-team as writers on John's "Too Low For Zero," their first album-long collaboration since 1976's "Blue Moves," was made last year, after much discussion.

"Elton came here before the last tour and stayed with me for about 10 days," Taupin remembers. "I think it was at that time that we both realized how much we wanted this. Before, we'd taken each other for granted and hadn't allowed each other to grow."

"But last summer we actually talked about writing songs, which we'd never done before. He realized I was far more musically inclined and could objectively criticize what he'd do, and he could do the same for me. We're not as afraid of encroaching on each other's territory as we once were."

"Obviously we've got to work harder now. We can't just throw something out and have it immediately go to No. 1. It's a different world out there now. The kids that are buying records now barely existed when we started."

That fact notwithstanding, "Too Low For Zero" is off to a fast start on

the charts: It leaps to number 41 in its second week on Billboard's pop album survey as its first single, "I'm Still Standing," scales the top 20.

John and Taupin stopped writing together after "Blue Moves" for a simple reason, according to Taupin. "I think we'd gone as far as we possibly could. It felt a little stale. If we'd kept on going at that same speed and steam, we would have run out of both."

The two did reunite to write a few songs on each of John's last three albums, including last year's top 15 "Empty Garden" single. "It was nice to work with him again," says Taupin, "but it wasn't exactly the same. For some reason I think our material works best as an entity unto itself. When it's mixed up with other people's material, it seems to get lost."

Taupin says he and John went off to Monserrat for six weeks and wrote in the same fashion as they used to in the old days: in the studio and fast. "We don't labor over our material. We write very quickly and always have."

Taupin adds that he sees even better things to come in his renewed partnership with John. "I think we've only scratched the surface. At one point I wondered how much fur-

ther can we go, but now I think we've hit on a new vein."

Taupin has also been actively writing with other composers, including Martha Davis of the Motels, Rod Stewart, Alice Cooper, Bruce Roberts, Holly Night and Bruce Hornsby. "I always felt that I wasn't a songwriter per se, that my work with Elton was the thing I did best," Taupin says. "It wasn't easy for me to write with other people. But over the last couple of years I've tried to extend myself."

"Next, I'd love to work on a country project with someone like Billy Sherrill or Waylon Jennings. I've always been a country fan, ever since I heard 'El Paso' by Marty Robbins, which is probably the one song that made me want to be a lyric writer."

Taupin is also writing a book based on his childhood experiences. "I've been trying to put something down on paper that's longer than four verses," he says. "I've written four chapters and consider it the most satisfying thing I've ever done."

Taupin and manager Michael Lippmann also have a film company and are working on several movie projects, in addition to a Broadway musical. And Taupin is hoping to do a joint video and record project with producer Mike Chapman, in which the two would be the artists.

## NMPA Board Nominees Set

NEW YORK—All incumbents on the board of the National Music Publishers' Assn. are among 27 nominees for election to a new two-year term. Balloting for 18 board seats will take place June 21 at the association's annual meeting here. Under NMPA bylaws, nominees must consist of 50% more than the number of board seats.

The incumbents include Ralph Peer II, Joe Auslander, Arnold Broido, Al Brackman, Leon J. Brettler, Robert Gordy, Sid Herman, Dean Kay, Chuck Kaye, Buddy Killen, Leeds Levy, Bill Lowery, Stanley Mills, Irwin Robinson, Wesley Rose, Lester Sill, Mike Stewart and Sam Trust. The nine vying for board membership are Ray Baker, Tom Collins, Jean Dinegar, Ernest Farmer, Lance Freed, Al Gallico, Burt Litwin, Ed Murphy and Hal Spencer.

The nominees were selected by an NMPA nominating committee headed by Ralph Peer II.

## GERMAN FIRM CASHING IN ON ENTRIES

# UFA Launches Eurovision Push

MUNICH—Local music publishing company UFA is putting the heaviest possible emphasis on the successes it scored at this year's Eurovision Song Contest, via a series of subpublishing deals.

According to managing director Josef Bamberger, Germany's own entry, "Rucksicht," looks likely to turn into the event's top-selling item internationally, although it only finished fifth in the contest, staged in West Germany in April. Sung by Hoffmann & Hoffmann, the Global release, distributed by Ariola, has reportedly sold over 250,000 copies in the national marketplace. An English language version titled "Love Gives" has just been released.

Says Bamberger: "There has been a lot of media reaction to the duo,

## CURTAIN GOING UP

# Shower Of Lyrics From Chappell

NEW YORK—Chappell Music and Merchant Of Dreams, a home furnishing company, are making it easier for folks who vocalize while taking a shower.

Chappell-controlled copyrights appear on the first three Sing-Along Shower Curtains, containing 10 lyrics each to hit Broadway, rock'n'roll and country songs. The curtains, \$25 each, are hand silkscreened on white vinyl, along with appropriate artwork.

The Broadway curtain, "Broadway Shower," contains such copyrights as "I Could Have Danced All Night," "There's A Small Hotel," "I'm Gonna Wash That Man Right Out Of My Hair" and "Getting To Know You." For the rock'n'roll collection, "Splish Splash," there are "Tears On My Pillow," "Hound Dog," "Blue Suede Shoes" and "It's My Party." The country songs, under the title of "Country Suds," in-

clude "Your Cheatin' Heart," "Hey Good Lookin'," "Folsom Prison Blues" and "You Needed Me."

The creator of the curtains is Joseph Cohen, a one-time copywriter who formed Merchant Of Dreams this year.



A Sing-Along Shower Curtain display at New York's Janovic Plaza.

## Print On Print

Columbia Pictures Publications makes a rare foray into serious music with "Chopin: Outstanding Works For Piano" (\$6.95), the second in a series of classic editions. A bio of the famed composer is included. Other newcomers from the company include "The Top 100 Broadway Songs" (\$14.95), also the second in a series. From Bradley, Columbia offers "McCoy Tyner—Inception To Now" (\$9.95), with a foreword by jazz authority Leonard Feather. The spiral bound folio contains transcribed and notated piano solos.

Guitar folios highlight new releases from Warner Bros. Music. Stan Ayeroff has arranged 25 standards in a collection called, appropriately enough, "Play It Again, Stan—As Time Goes By" (\$7.95). Jackson Browne's big hits are included in "Jackson Browne—Made Easy For Guitar" (\$5.95), a revised edition arranged by Mark Phillips. Easy guitar editions, at \$5.95 each, feature the music of Toto, Gordon Lightfoot (third edition) and the Eagles (fourth edition). And for harmonica fans, there's Alan "Blackie" Schackner's "Everything You Always Wanted To Know About Chromatic Harmonica But Didn't Know Who To Ask!" (\$8.95), along with an instructional manual. WB is also marketing "Top Hits Of 1983

(Vol. 1)" (\$6.95) for voice/piano/guitar.

Hal Leonard has developed a new line to capture the growing market for portable keyboards. Called Portable Keyboard Music, it's designed for self-teaching, individual or group instruction of basic skills needed to play piano. The instruction book sells for \$3.95, which ties in with a series of books, also at \$3.95 each, that contain pop songs arranged in single line standard notation and include chord symbols.

## CBS Songs Europe Names James Ware

NEW YORK—James Ware has been named vice president of CBS Songs Europe and managing director of April Music U.K.

Harvey Shapiro, vice president and general manager of CBS Songs, says Ware will be responsible for all creative, administrative and business activities of each of CBS Songs' music publishing affiliates, while continuing to direct the April Music U.K. operation. He'll work out of the U.K.

Ware joined CBS in 1980 as managing director of the April Music operation in England.

## 1982 FIGURES RELEASED

# GEMA Royalty Income Rises

MUNICH—Royalty income for West German copyright society GEMA was up 6% in 1982 compared with the previous year. Total income was some \$213 million, an increase of roughly \$12.08 million over 1981.

Performing, broadcast, library and associated rights contributed \$82.1 million to the 1982 total, compared with \$74.17 million the previous year. Mechanical rights income last year was \$108.75 million, against \$105.2 million in 1981.

Radio Luxembourg paid a total of \$1.58 million to GEMA, against 1981 figures of \$1.5 million. The Radio Europe 1 income contribution to the German society was \$3.1 million.

GEMA administrative costs were in fact down 0.3% on the year, to just 12.2% of total income. Total costs for

the year were roughly \$26 million, leaving a pay-out to members of \$187 million. In 1981, that pay-out was roughly \$175.9 million, some 6.3% less than last year's figure.

A breakdown of the figures in percentage terms shows that radio provided 35.01% and television 24.64% of the total, with performance royalties next with 8.86%. Revenue from abroad provided \$25.56 million of the total GEMA revenue, as against just \$16.2 million for 1981. GEMA paid out a total of \$57.24 million to foreign copyright societies in 1982, against \$53.4 million the previous year.

GEMA officials note a slow slump in income from record and prerecorded tape royalties since 1979. The society now has 13,765 members, with 1,595 recruits signed on during 1982.

## Willis Music Co. Plans Two New Midwest Stores

NEW YORK—Continuing its expansion in the Midwest, Willis Music Co., a sheet music/instrument chain, will be 10 units strong within the next several months.

Due to open in August is the 84-year-old chain's largest mall location—more than 5,000 square feet—at the Jefferson Mall in Louisville. Another new location in Kentucky, with more than 3,500 square feet, is due to open on June 15 at the Fayette Mall in Lexington. At both locations, sheet music will be heavily featured, sharing space with instruments and accessories, keyboard and musical gifts.

According to company president Edward R. Cranley, who is related to Willis Music's founders, some 4,000 sheet/folio titles will be displayed at both stores through Willis' own rack system.

Cranley says print is the "most

level" part of his annual sales picture, unlike more erratic instrument sales, organs in particular.


In addition to its retail units, Willis also operates a worldwide mail order business in sheet music and runs its own educational sheet music company, utilizing the printing services of G. Schirmer.

As for the new Kentucky units, Cranley notes, "We have many customers from Lexington and Louisville who correspond by mail to order sheet music who will now be able to shop within their own cities." Cranley adds that further retail expansion, while ongoing, is not expected until next year.

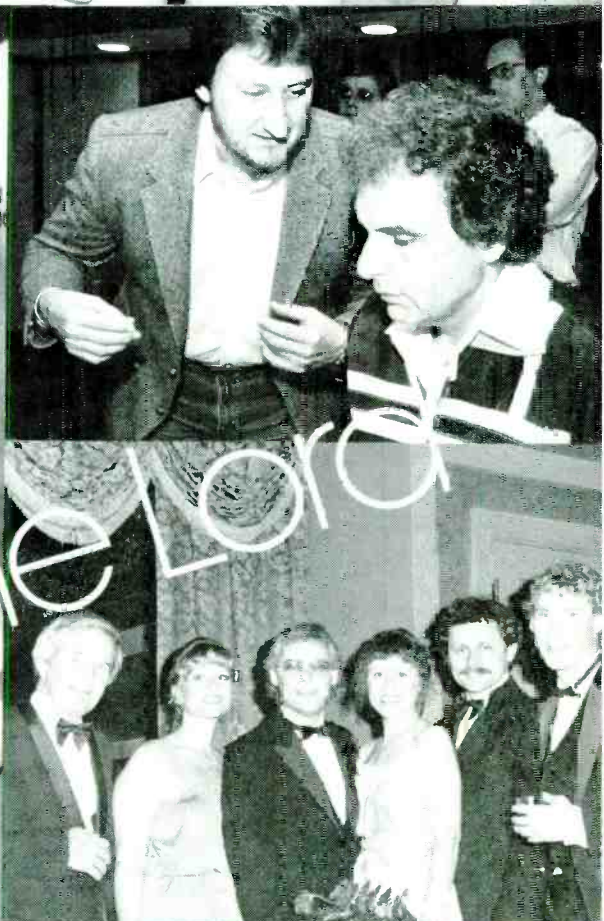
By August, Willis Music will be operating nine stores at mall locations in Cincinnati, Bristol, Va., Oak Ridge, Tenn., Kingsport, Tenn. and Florence, Ky. Its lone non-mall location is at Seventh and Race Streets in Cincinnati. IRV LICHTMAN

# 10 *Tree International* Years on top

A Billboard Advertising Supplement



Buddy Killen, owner of Tree International





# TREE INTERNATIONAL'S NEW 'FOREIGN POLICY'



Communication and commitment—those are the words that best describe Tree International's new "foreign policy," according to Tree vice presidents Donna Hilley and Roger Sovine.

Hilley and Sovine share the major responsibilities for seeing to Tree's overseas activities on a day-to-day basis. Tree had owned publishing companies in various countries around the world, or had country-by-country agreements with publishers until 1966, when Jack Stapp signed an agreement with EMI Music Publishing Ltd. of London for world representation.

That agreement, signed Nov. 14, 1978, gave Tree representation through EMI in scores of countries. Hilley and Sovine personally negotiated a new three-year contract with EMI that went into effect Jan. 1, 1983 for representation in 66 countries. Tree has a direct subpublishing agreement with Sunbury-Dunbar of Canada, and with its own firm in Germany, Melodie der Welt.

"We like the combination of a strong company such as Tree and a company with clout such as EMI," Hilley says. "It helps make sure you get the money you're entitled to from overseas."

Tree's music earns the most in what are generally considered the "major markets" for American music in the world: England, Germany, Australia, South Africa, and other nations that have taken to American originals and cover versions.

Tree's top two dozen songs that earn hefty foreign income include: "King Of The Road," "Green Green Grass Of Home," "I Gotcha," "My Elusive Dreams," "Make The World Go Away," "Yakety Sax," "Crazy," and others.

Tree's Nashville office has a telex machine in its copyright department that allows communication with EMI's offices. Hilley says she will have her own telex soon. "I'll be able to tie into EMI's system and communicate directly with our representatives in 66 countries," she says. "I'll get quick response to material we've sent, suggestions on what they're looking for, facts about what kind of music is actually getting played in a given country, and so on."

Hilley and Sovine maintain especially close ties with Ron White, who heads EMI's publishing operation; Ian Reid and Brian Hopkins of EMI's international department; Steffan Heller, Tree International's liaison with EMI; as well as EMI's

Roger Miller, left, and Buddy Killen at an early recording session. Miller's "King Of The Road" is Tree's top earning song internationally.



people in various countries.

"We're the only country catalog EMI has," says Sovine. "Our re-signing with them wasn't an automatic thing. They're working hard to keep us, and we want to improve communications going both ways."

An immediate bonus for Sovine of meeting with EMI representatives in London and at MIDEM was learning what kind of music they could really get played in their individual markets. "I found many will listen to demos of songs that have never been cut; most people think of foreign publishers as only wanting your standards," Sovine explains. "We're now receiving air checks of the most popular radio programs in different countries, to get a feel for what's happening. We've found some markets looking for 'genuine' r&b, others for MOR and pop, and others for strict country."

Knowing a foreign market inside out is the key to selecting the right music for that area, Sovine says. Tree has a number of songs whose commercial successes overseas has far out-



Roger Sovine, second from right, joins Tree International as vice president. Toasting him are, from left, Buddy Killen, Donna Hilley and ASCAP Southern regional director Connie Bradley.

shone their domestic performance, including "Sing Me An Old Fashioned Song," by Larry Henley and Johnny Slate; "Get Sexy," by Paul Kelly, and others.

"The key to subpublishing is constant communication," says Sovine. "You've got to talk or write to your people overseas every day. It costs a bit more, but it pays off big, because they're always aware that you're there, and they work harder for you."

Tree will soon begin computerizing its catalog (their accounting and royalties functions are already computerized). EMI has its song information on computer already. In the future, Tree hopes to get statements on floppy disks direct from foreign societies.

Hilley and Sovine also hope to maintain a steady exchange of writers between Tree and overseas publishers. Tree-Nashville writers Alan Rhody and Harlan Howard have penned tunes with British writers such as Benny Gallagher (of Gallagher and Lyle) and Paul Kennerly.

"The main thing is to cover all the bases," says Sovine. "Overseas income is 'found money' if you work at it a bit. But the real key is to stay committed to it, and stay in touch!"



Meadowgreen Music staff, from left, front row: Randy Cox, Mike Blanton, Dan Harrell; center row: Gloria Hill, Bonnie Keen, Nan Gurley, Beverly Darnall, Kathy Troccoli, Pam Mark Hall; back row: Gary Chapman, Jim Weber, Billy Sprague, Wayne Gurley, John Darnall, Ralph Henley.



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# TENDING THE TREE INTERNATIONAL GARDEN...

## Buddy Killen: Driven By Song

"Nothing excites him like a great song."  
That's Donna Hilley's appraisal of what makes Tree chief Buddy Killen run. His career bears out the truth of the observation.

Killen has always surrounded himself with songs. Initially he played them. Eventually he discovered or wrote them for others. Currently he produces them. But virtually all of his activities have sprung from his love of music.

Within hours after graduating from high school in his native Florence, Ala. Killen had a job offer in Nashville. It involved his playing bass for the blackface act of Jam-Up and Honey, and it instantly introduced him to the always fatiguing and often impoverished life of a road musician. Later, he would also do backup work for Hank Williams, Cowboy Copas, George Morgan, Moon Mullican and many other country stars. While the regimen did not kill his passion for performing, it did instill in the youngster a useful sense of realism.

When he played the Grand Ole Opry, he recalls being considerably less thrilled than he had anticipated: "Well, it sort of disappointed me. I was happy I was there, but I never got the great feeling that I expected when I walked out there." Nonetheless, his work at the Opry finally attracted the attention of manager Jack Stapp, who had recently founded Tree Publishing and who needed a talented and reliable musician to help him get it off the ground. So in 1953, for a salary of \$35 a week, Killen began auditioning, demoing and pitching songs for Tree, while still holding his regular job. He has been a Tree mainstay ever since.

Today, Killen is not just a mainstay for his own company—he's one of the key figures in the international music industry. He is on the boards of ASCAP, the National Music Publishers Assn. and the Country Music Assn.; vice president of the Nashville Music Assn.; past president of NARAS; and member of the CMA, NARAS, the Gospel Music Assn. and the Tennessee Film Commission. In addition, he is an owner of the Stock Yard Restaurant, one of Nashville's top showcase nightclubs. With Malcolm Hare, founder of Po' Folks Restaurant, Killen is developing a chain of the restaurants. Killen is also, part-owner of the Ambassador Travel Service, and his Soundshop Productions ranks as the largest jingle company in the Southeast.



From left, Roger Sovine, Dolly Parton, Buddy Killen and Donna Hilley. Tree administrators Parton's Velvet Apple and Sonyard catalogs.

The Tree chief is equally active in civic and charitable affairs and has for several years served as the chairman of the Easter Seals Telethon.

Among the acts Killen produces are Ronnie McDowell, T. G. Sheppard, Billy "Crash" Craddock, Buck Owens, June Roberts, Kippi Brannon and Exile. As CEO of Tree International, Killen presides over branch offices in 66 countries.

Killen is soft-spoken, quick to smile and impossible to tire. "I happen to be one of those people," he says, "who needs a lot to keep him happy. I become bored very easily. I've got tremendous energy, and I've got to use it. There's no reason to go home and say 'I had five more hours in me, but I didn't use them.' Use them. That's what makes your life exciting."

He says he doesn't agonize over the question of whether a song is trendy or a treasure. "You've got to go along with the trends. Some. But if a song is too trendy, you're not going to make a lot of money with it. I look for songs that can live forever—that's where those great copyrights come from." An eye toward what sells is essential for the successful publisher, he maintains: "The greatest motivating force is to earn money, because of the cost of doing business. You have to generate a certain amount."

Taking calculated risks, though, can be gloriously fulfilling, according to Killen. As an example, he recalls collaborating with Bill Anderson in 1978 on country music's first disco hit, "I Can't Wait Any Longer." The venture excited more than a little controversy, Killen admits. "Yeah, it shocked some people. I'll tell you how that came about. Joe Tex and I wrote a song called 'I Ain't Gonna Bump No More With No Big Fat Woman'—which was a huge rhythm-and-blues and pop hit—and I loved that groove, that bass line. Bill and I were looking for a way to break him out of his standard thing. Anyway, we got the idea of doing something like that. I knew instantly it was a smash, even before we got it finished." Bizarre as it was by country standards, "I Can't Wait Any Longer" rocketed to number four on the charts.

"There are songs," Killen muses, "that you know could be a hit, and there are those that you can say right off, 'This is going to be a smash—I know it.' I love it when a song like that comes along. It makes your life so much easier." **Billboard**

## Jack Stapp: Planted The Tree Tradition

The late Jack Stapp was Tree's first overachiever. His example seems to have become a company tradition.

A native of Nashville, Stapp spent his teenage years in Atlanta. When he was 17, he landed an announcing job at WGST. He would remain in broadcasting for the next 35 years. Within a year of joining the WGST staff, he had moved up to the post of program manager and had become friends with Bert Parks, who sang on the station. Parks had network radio ambitions and applied for an announcer position at CBS radio in New York. He got it, and Stapp put in his bid to CBS to be a producer. He lucked out, too.

Stapp and Parks stayed in New York at CBS for two years. Then Parks was transferred to the West Coast. So Stapp accepted an offer to return to Nashville and work for WSM as the station's program manager and manager of the Grand Ole Opry. In his new slot, Stapp formed a station orchestra, began producing live network shows (such as "Sunday Down South," "The Prince Albert Show" and "The Jim Reeves Show") and assisted in the development of a whole generation of country music talent, including Reeves, Marty Robbins, Johnny Cash, Porter Wagoner, Faron Young, Chet Atkins, Carl Smith, etc.

In 1951, noting the wealth of writing talent in Nashville, Stapp decided to team up with fellow broadcaster Lou Cowan to start a music publishing company. They named it Tree.

When Stapp hired Buddy Killen to assist with Tree in 1953, it was but another example of his unerring eye for talent. It showed itself when Stapp helped form the Anita Kerr Singers; it showed itself again when

he plucked Kay Armen from relative obscurity and groomed her to become a radio and recording star; and it even showed itself in his spotting of administrative talent. Here's how Stapp's friend, Irving Waugh, described one talent-finding incident: "I had a young secretary who I thought was impossible. . . . She was 18, in love and I thought much too immature for my office. I booted her into the office pool, and Jack immediately plucked her away to be his secretary, and eventually she helped him run WKDA, Tree and Jack and Buddy's business life. A great girl was Joyce Bush, but only Jack could see the potential at age 18."

In 1958, Stapp left WSM to become president and general manager of WKDA, a Nashville rock'n'roll station. Here he worked as arduously—and as successfully—to make his mark as he had done on all his other jobs—including a stint in Europe during World War II as head of radio special events for psychological warfare. But as Tree's operations and importance grew, Stapp realized the need to become a full-time publisher, which he did in 1964.

Throughout his career, Stapp was a model of public service for the music industry. He was a prime mover in the establishment of the popular D. J. Conventions and a pioneer in the formation of the Country Music Assn. Indeed, as Irving Waugh asserts, Stapp was the crucial element in getting the CMA Awards show on network television. Waugh says he agreed to try to get national TV exposure for the ceremony (even though he privately felt it was a lost cause) if Stapp would accompany him to New York to visit the powerful ad agencies which helped control programming.

Stapp, as it turned out, was an old friend of Dan Seymour, a major executive at the J. Walter Thompson Agency, which handled the Kraft Foods account. "I would never have gotten to see Danny if I hadn't had Jack Stapp with me," Waugh says. But, with Stapp's help, Waugh made his pitch, programming was shuffled. CMA has had a network slot ever since.

In recognition of his achievements, Stapp was honored with the CMA President's Award and the Metronome Award for outstanding contributions to the music industry.

For Stapp, there was always a job to do and always an excitement in doing it well. He died in 1980 at the age of 68.

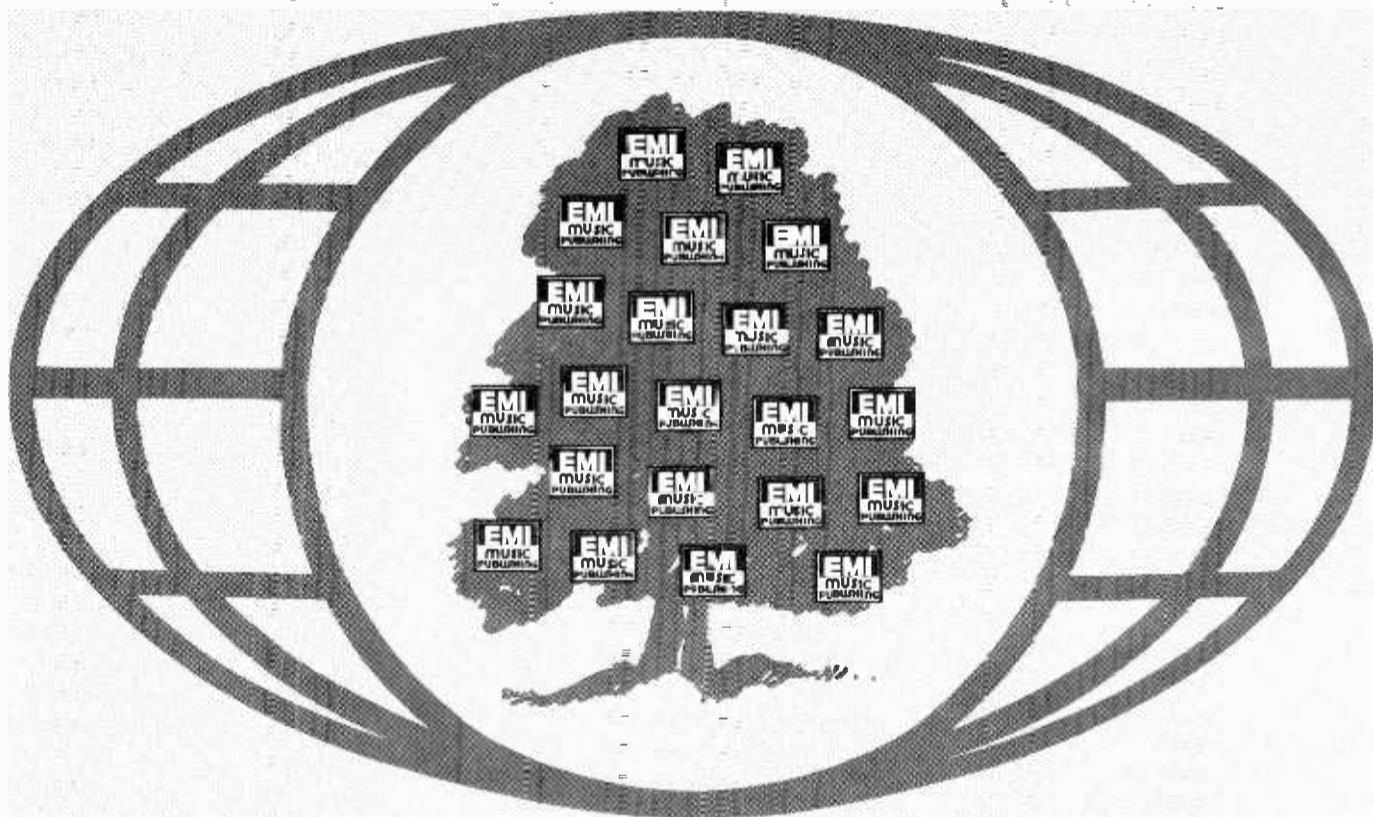


Jack Stapp

More profiles see page T-12



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Tree staff writers, from left, front row: Hank Cochran, Glenn Martin, Kevin Welch, Warren Robb, Dave Kirby, Dean Dillon, Don Cook, Richard Grossman; second row: Sterling Whipple, Dick Feller, Tom Long, Jeannie Seely, Harlan Howard, Jerry Chesnut, Frank Knapp, Mark Paden, Alan Rhody, Pat Killough, Sonny Throckmorton, Tom Shapiro, Michael Garvin; third row: Bucky Jones, Ron Hellard, Angela Thornton, Bobby Braddock, Linda Killen, Chris Waters, P.R. Battle, Tom Occhipenti, Billy Simon, Don Henry.

Buck Owens, Doug Kershaw and Rex Allen Jr., Bobby Marchan and O.B. McClinton, Louise Mandrell and Roger Miller and Ed Bruce—well, the list goes on.

He is proud of his long association with Joe Tex—"when he and I worked together, it was electric, you could feel the whole studio vibrating"—and his earned reputation as the producer who put T.G. Sheppard's career back on the high burner while building singer Ronnie McDowell's from the remainder of Elvis sound-alike days. A self-professed workaholic ("but a happy one"), Killen has cut his production roster from an all-time high of 30 acts some years back to a more manageable handful who include Sheppard, McDowell, Kippi Brannon, Tom Carlile and Exile.

Killen is that combination of producer/studio owner. In fact, he now owns three separate 24-track studio facilities: the two-room Soundshop in Nashville, LEI Studio in Jacksonville, Fla., which he co-owns with Ray Lynn, and Tree's own state-of-the-art in-house room, run by studio manager Pat McMakin and engineer Mike Psanos.

Though the majority of Killen's records emanate from Soundshop, the beautiful in-house Tree facility has been responsible for far more than merely turning out the expected staff songwriter demos: among the hits done here are John Conlee's "Busted," "I Don't Remember Loving You" and "Common Man"; T.G. Sheppard's "Finally" and "Only One You"; and Merle Haggard's "The Way I Am." Even none other than Kenny Rogers has been spotted working away in the Tree room.

(Continued on page T-16)

# PRODUCER KILLEN'S HITS CROSS MUSICAL BOUNDARIES

"If you want to be big, you've got to take chances, roll the dice. Not be afraid to do something new."

—Buddy Killen, President Tree International

If Buddy Killen didn't take chances, didn't roll the dice, it's unlikely he'd be president today of the world's largest country publishing firm. And it's a safe bet he wouldn't be the well-known producer that he's become.

You don't get where Buddy Killen is without shaking the lucky sevens from time to time. As a record producer, he's done that more than a few times. In a lengthy career which he began as a bass player, Killen has worked with hundreds of artists on thousands of sessions which have sold millions of records.

Killen's hits whittle the boundaries of pop, country, r&b and rock. For instance, Killen produced Dolly Parton's very first single on Mercury's Smash label, "It May Not Kill Me But It's Sure Gonna Hurt." At the same time, he is the man behind 21 years' worth of venerable Joe Tex hits, including "Hold What You've Got," "Skinny Legs And All," "I Gotcha" and "Ain't Gonna Bump No More (With No Big Fat Woman)."

Killen landed Dottie West her deal with Atlantic Records; years later, he provided country music with its first (and only, in retrospect) bona fide foray into disco when he sent Bill Anderson and "I Can't Wait Any Longer" to the charts in 1978. No stranger to Hollywood, he has produced Burt Reynolds and Dinah Shore and Carol Channing and Audrey Landers. He's worked with Clarence "Frogman" Henry and George Jones, Paul Kelly and George Jones, the Allman Brothers and

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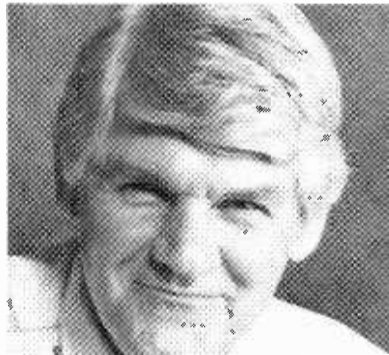
Dear Buddy,  
We made you  
what you are and  
we're proud of it!



Bobby Braddock



Hank Cochran



Harlon Howard



Red Lane



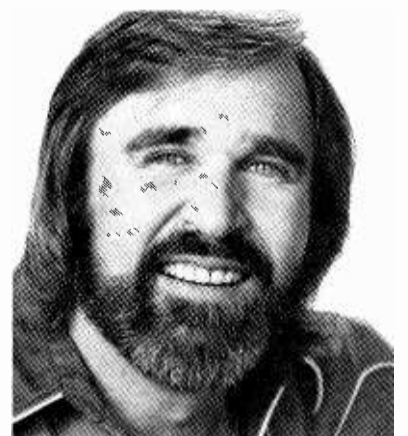
Roger Miller



Curly Putman



Willie Nelson



Sonny Throckmorton





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## Memo

from the desk of: BILL LOWERY

To the Tree Family,

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## Roger Sovine

As Tree's newest vice president (he came aboard in 1982), Roger Sovine's main job is to see that the company's songs are pitched effectively. He's been in enough phases of the music business to know all there is to know about pitching, too.

Sovine, who was born in Eleanor, West Va., is the son of country star Red Sovine. He got his own start in the music business in 1965 when he joined the staff of Nashville's Cedarwood Publishing Co. Later, he produced syndicated television programs for Show Biz. He also set up a music production company, South Productions, with songwriter Bobby Russell. Sovine tried his hand at recording in the late 1960s and charted on the Imperial label with "Culman, Alabam" and "Nitty Gritty Dirt Town."

In 1972, Sovine went to work for BMI as director of writer administration. He was promoted to assistant vice president in 1976 and remained with BMI until 1979, at which time he joined the Welk Music Group as vice president of professional services.

To keep Tree songwriters and songpluggers abreast of what's happening musically in all fields, Sovine plays them each single that enters the country, adult contemporary or Hot 100 charts.

He is loud in his praise for his songpluggers and maintains that much of Tree's success is due to their unflagging energy: "I think the guys on the second floor who work with our songwriters and pitch their songs—guys like Dan Wilson, Tom Long and Terry Choate—are probably the neatest, hardest working and most enthusiastic group I've ever encountered. They get here at 8:30 in the morning, and they're still here at 8:30 at night."

Sovine has served as national trustee and treasurer of the Nashville chapter of NARAS and is a past president of the chapter. He has been on the board of directors of the Country Music Assn., the Muscle Shoals Music Assn., the Gospel Music Assn. and the Nashville Symphony. He is now serving as president of the Nashville Music Assn. Billboard



Mac Davis, center, turns over his Songpainter catalog to Tree for administration. From left are Buddy Killen, Donna Hilley, Davis, Lise Davis and Roger Sovine.

## Donna Hilley

Long before she became an official part of the Tree family, Donna Hilley had built a familiarity with the company. She first worked as secretary to Jack Stapp while he was functioning primarily as a broadcast executive and later as secretary to Bill Hudson, whose public relations and advertising agency handled the Tree account. In 1974, Hilley joined the Tree staff, and in 1976 she was promoted to vice president.

While the necessarily overlapping nature of publishing work keeps her managerial duties from being absolutely delineated, Hilley primarily handles contracts, print publishing activities and corporate public relations.

Throughout her tenure at Tree, the Birmingham, Ala., native has drawn on her journalism background to sharpen the company's image to the public and soften it to the staff. It was Hilley's idea to establish the annual Christmas awards brunch to honor Tree writers who had had top chart action the previous year. She also created Tree's "Million-Airs" awards for songwriters whose works have compiled a million airplays by BMI measurements. In the print music area, Hilley arranged for the publication of a series of songwriter folios called "Songs By The Tree Superstars."

Hilley was named "Woman Of The Year" in 1979 by the Business and Professional Women's Club.

Buddy Killen gives Hilley credit for systematically going after the gospel music market by laying the foundation for Tree's Meadowgreen Music. She is a veteran member of the Gospel Music Assn. and most recently served on its media presentations and publicity and public relations committees, the latter of which she chaired.

Hilley and her husband, Rayford, have three daughters: Vickie, 24; Debbie, 22; and Whitney, 3. Billboard

*Buddy,*

*Thank you for inviting me to come  
to Nashville, but more importantly  
for being my buddie.*

*Larry Butler*

# THANK YOU! TREE PUBLISHING AND BUDDY KILLEN

## FOR ALL THE #1'S!



## BMI Awards

TITLE	AWARD	YEAR
"Ballad Of Two Brothers"	Country	1969
"Be Better To Your Baby"	Country	1964
"Belles Of Southern Bell"	Country	1966
"Billy Bayou"	Country	1959
"Chug-A-Lug"	Country	1965
	Pop	1964
"Dang Me"	Country	1964
	Pop	1964
"Did You Ever"	Country	1972
"D-I-V-O-R-C-E"	Country	1969
"Engine, Engine #9"	Country	1965
	Pop	1965
"England Swings"	Country	1966
	Pop	1965
"Face To The Wall"	Country	1960
"A Fallen Star"	Country	1957
"Get A Little Dirt On Your Hands"	Country	1962
"Blind Man In The Bleachers (The Last Game Of The Season)"	Country	1976
"Funny How Time Slips Away"	Country	1976
"Green, Green Grass Of Home"	Country	1966-1972
	Pop	1967
"Happy Birthday To Me"	Country	1962
"Heartbreak Hotel" (1955)	Country	1956, 1980
	R&B	1956
	Pop	1956
"Here Comes My Baby"	Country	1964
"Home"	Country	1959
"Honky Tonk Song"	Country	1957
"Husbands And Wives"	Country	1966
"I Don't Believe You've Met My Baby"	Country	1956
"I Miss You Already"	Country	1957
"I Missed Me"	Country	1961
"Is Anybody Goin' To San Antone"	Country	1971
"I'll Have Another Cup Of Coffee"	Country	1961
"I'm A Ramblin' Man" (1955)	Country	1975
"I'm Just Me"	Country	1972
"It's Not Love (But It's Not Bad)"	Country	1973
"I've Been A Long Time Leaving"	Country	1966
"The Jamestown Ferry"	Country	1973
"Kansas City Star"	Country	1966
"Keeping Up With The Joneses"	Country	1964
"King Of The Road" (1965, 67, 68, 70, 71)	Country	1965, 67, 68, 70, 71
	Pop	1965
"The Last Word In Lonesome Is Me"	Country	1966
"Leavin' And Sayin' Goodbye"	Country	1972
"Losing Your Love"	Country	1962
"Love Is No Excuse"	Country	1964
"Love Of The Common People"	Country	1968
"Mama Sang A Song"	Country	1962
"Man That Turned My Mama On"	Country	1975
"Manhattan Kansas"	Country	1973
"The Midnight Oil"	Country	1974
"Mississippi Woman"	Country	1972
"My Ears Should Burn (When Fools Are Talked About)"	Country	1961
"My Elusive Dreams" (1968, 70, 71, 75, 76)	Pop	1970
	Country	1968, 70, 71, 75, 76
"My Friend On The Right"	Country	1965
"Nothing Ever Hurt Me (Half As Much As Losing You)"	Country	1974
"Older The Violin (The Sweeter The Music)"	Country	1975
"Open Up Your Heart"	Country	1974
"Po' Folks"	Country	1961
"River Boat"	Country	1960
"Saginaw, Michigan"	Country	1964
"Show Me"	Country	1973
"Skip A Rope"	Pop	1968
	Country	1968
"Take A Letter, Miss Gray"	Country	1963
"That's What It's Like To Be Lonesome"	Country	1959
"They Don't Make Love Like They Used To"	Country	1969
"Till I Get It Right"	Country	1973
"The Tip Of My Fingers"	Country	1960, 63, 67
"Tomorrow Night In Baltimore"	Country	1972
"Walk Out Backwards"	Country	1961
"Walking In The Sunshine"	Pop	1967
	Country	1967-1968
"We Missed You"	Country	1963
"We're Not The Jet Set"	Country	1975
"When Two Worlds Collide"	Country	1961
"Would You Hold It Against Me?"	Country	1966
"Yakety Axe"	Country	1965
"Yonder Comes A Sucker"	Country	1955-1956
"Make The World Go Away" (1976 (3rd award))	Country	1976
"(Hey Won't You Play) Another Somebody Done Somebody Wrong Song" (1976 (2nd award))	Country	1976
"Rock 'N' Roll (I Gave You The Best Years Of My Life)"	Country	1976
"Crazy"	Country	1977

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"Forever Lovers"	Country	1977
"Thinking Of A Rendezvous"***	Country	1977
"Cheap Perfume And Candlelight"	Country	1978
"Don't Go City Girl On Me"	Country	1978
"Easy Look"	Country	1978
"Head To Toe"	Country	1978
"If We're Not Back In Love By Monday"	Country	1978
"I'm Knee Deep In Loving You"	Country	1978
"Mammas Don't Let Your Babies Grow Up To Be Cowboys"***	Country	1978
"Middle Age Crazy"	Country	1978
"She's Got You"***	Country	1978
"Something To Brag About"	Country	1978
"Standard Lie Number One"	Country	1978
"Why Can't He Be You"	Country	1978
"Ain't No California"	Country	1979
"Cryin' Again"	Country	1979
"I'll Be True To You"***	Country	1979
"It Don't Feel Like Sinnin' To Me"	Country	1979
"Lady Lay Down"***	Country	1979
"There Ain't No Good Chain Gang"	Country	1979
"Tonight"	Country	1979
"When Can We Do This Again"	Country	1979
"When I Die Just Let Me Go To Texas"	Country	1979
"Womanhood"	Country	1979
"Fadin' In, Fadin' Out"	Country	1980
"I May Never Get To Heaven"***	Country	1980
"I'll Be Coming Back For More"***	Country	1980
"It's A Cheating Situation"	Country	1980
"Last Cheater's Waltz"***	Country	1980
"My Own Kind Of Hat"	Country	1980
"Pick The Wildwood Flower"	Country	1980
"Sail Away"	Country	1980
"Should I Come Home (Or Should I Go Crazy)"	Country	1980
"They Call It Making Love"	Country	1980
"Baby, You're Something"	Country	1981
"Can I See You Tonight"	Country	1981
"Do You Wanna Go To Heaven"***	Country	1981
"Friday Night Blues"	Country	1981
"Hard Times"	Country	1981
"He Stopped Loving Her Today"***	Country	1981
"I Feel Like Loving You Again"***	Country	1981
"I Wish I Was Eighteen Again"	Country	1981
"Smooth Sailing"	Country	1981
"That's All That Matters"***	Country	1981
"Chug-A-Lug"	Pop	1964
	Country	1965
"Cradle Of Love"	Pop	1960
"Hold What You've Got"	Pop	1965
"Son Of A Preacher Man"	Pop	1969
"Sweet And Innocent"	Pop	1971
"This Time"	Pop	1961
"Country Sunshine"	Pop	1973
"Open Up Your Heart"	Pop	1973
"Blind Man In The Bleachers"	Pop	1976
"Golden Ring"***	Pop	1976
"One Piece At A Time"***	Pop	1976
"(Hey Won't You Play) Another Somebody Done Somebody Wrong Song"***	Pop	1975
"Rock 'N' Roll (I Gave You The Best Years Of My Life)"	Pop	1975
"If We're Not Back In Love By Monday"	Pop	1977
"I'm Knee Deep In Loving You"	Pop	1978
"Sail Away"	Pop	1979
"I Gotcha"	Pop	1972
	R&B	1972
"I Want To (Do Everything For You)"	R&B	1965
"Skinny Legs And All"	R&B	1969
"A Sweet Woman Like You"	R&B	1966
"I Loved 'Em Everyone"***	Country	1982
	Pop	1981-1982
"Miss Emily's Picture"	Country	1982
"Older Women"***	Country	1982
	Pop	1981-1982
"Only One You"***	Country	1982
"Party Time"***	Country	1982
	Pop	1981-1982
"Some Days Are Diamonds (Some Days Are Stone)"	Country	1982
	Pop	1981-1982
"Watchin' Girls Go By"	Country	1982
"When You Fall In Love Everything's A Waltz"	Country	1982
"Can I See You Tonight"	Pop	1981-1982
"That's All That Matters"***	Pop	1981-1982
"Heartaches By The Number"***	Country	1959
	Pop	1959
"I Fall To Pieces"***	Country	1961
	Pop	1961
"It's Only Make Believe"***	Pop	1958, 70
"As Soon As I Hang Up The Phone"***	Country	1975
"Country Bumpkin"***	Country	1975
"Linda On My Mind"***	Country	1975
"No Charge"***	Country	1975

\*-BMI Million-Air, songs which have logged at least one million performances  
\*\* - No. 1 song in Billboard during past 10 years.

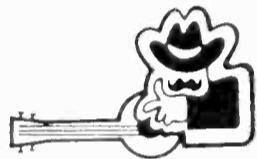


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Dear Buddy,  
I know this should have been a full page ad, but I've already spent too much on my boat.

Why am I congratulating you anyway? I do more Tree songs than you do.

**Billy**

## Producer Killen

• Continued from page T-10

Pat McMakin, who ensures that the studio operates smoothly and that its traffic doesn't snarl hopelessly during especially busy stretches, calls the room "an extremely comfortable place to work." A former independent engineer who joined Tree International a year ago, McMakin says he enjoys working with the writers on a close-knit basis:

"The Tree studio is a fully-equipped 24-track room, but it's also a workshop, since many of our writers are would-be producers. They can come in here, do tracks, arrange harmonies, polish their skills. There are writers in the company coming along who aren't known yet, but in five years, they'll probably be producing for major labels. And they will have learned much of their technique right here in this studio."

Although he is today president of Tree International and his time fragmented mercilessly by corporate and executive demands, Killen remains a man in love with the magic of the studio. His first significant brush with production success arrived in 1960 when a record he wrote called "Forever" peaked at nine on the Top 40 charts. "Forever" was a last-minute afterthought addition to a scheduled session; with 20 minutes left before the musicians were due to pack up their instruments and leave, Killen got them to put the song down in one take. It was released on the University label, and the group's name was Little Dippers, a name Killen says he "pulled out of the air" for want of anything better.

Since then, he has never strayed far from the studio, no matter how heavy his corporate responsibilities. When he produces, he often jumps up from behind the console to take over an instrument briefly and illustrate a part he hears in his head. He'll grab a microphone to try out a vocal riff for the background singers. He speaks the language of the musician from being one himself, yet he can also switch roles effortlessly and pick up the control room telephone to handle a developing crisis at Tree or perhaps suggest a song pitch he's thought of for his professional department.

Killen wears his different hats well, juggling his schedule, juggling his appointments, never allowing the balance between business and artistic creativity to become overloaded in either direction.

"I guess I've never thought of myself as any one particular thing," he will tell you reflectively, tenting his fingers over a large carved desk in his spacious Tree quarters. "I think of myself instead as someone in the music business who does everything it takes to get wherever you're going. I'm not always sure *where* I'm going. I just know I want to get there! So I do what I can: write songs, sing, play, produce, publish, whatever it takes. It's the overall picture that interests me."

Billboard

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*Mae Boren Astor*



# TREE. TOPS IN COUNTRY MUSIC.

## A Tree Grows

• Continued from page T-3

studio musicians into doing one of his own compositions, "Forever." It was intended as a "B" side effort, but it got "A" side attention, winding up at No. 9 on the pop charts. Not only did Killen write the song, he gave the studio band its impromptu name, "The Little Dippers."

Stapp moved to Tree in a full-time capacity in 1964 and named Killen his executive vice president. The same year Miller won his armload of Grammys, Tree earned the added distinction of getting more BMI awards than any other publisher. It also established its first foreign office—in London—that year.

As Tree grew, so did the size of its offices. The first one was located in the old Hill Building at Seventh Ave. and Church St. After the success of "Heartbreak Hotel," the company moved into the Cumberland Lodge Building on Seventh Ave., North. And in 1964 it set up offices in its own building at 905 16th Ave., South, the building now housing Crystal Gayle's offices. The company occupied its current headquarters at 8 Music Square West in the early 1970s.

Tree became truly "international" in 1968 when it opened 13 foreign offices. In 1969, the company more than doubled its number of copyrights by buying Pamper Music, a collection which contained many classic Hank Cochran and Willie Nelson songs among others.

Donna Hilley joined Tree's administrative staff in 1974, after having worked for Stapp at WKDA and for Bill Hudson & Associates, Tree's public relations agency, for a total of 19 years. Two years later, she was promoted to a vice presidency. There were other management changes in the mid-70s. Stapp was named board chairman and chief executive officer in 1975, and Killen was upped to the presidency of Tree. When Stapp died, in 1980, Killen exercised a buy-sell agreement which had existed between the two partners for several years and became sole owner of Tree, as well as assuming the CEO post. Roger Sovine was hired to a vice presidency in 1982.

Tree has been active lately in taking over the management and administration of major catalogs. The company signed a co-ownership with Conway Twitty's Twitty Bird Music in 1974. Dolly Parton's Velvet Apple Music and Song Yard Music and Mac Davis's Songpainter Music were signed in 1982. Tree purchased Jerry Chesnut's catalog the same year, and this year bought Jim Ed Norman's Jensing and Jenson catalogs.

To keep track of its copyrights and royalties—as well as do its accounting—Tree is installing an IBM System 34 computer this month.

Even though Tree has abandoned its open-door policy for writers (because of time and lawsuits), it adds 30 to 40 songs a week to its catalog from staff writers.

For the past several years, Tree has honored its writers who have had recent No. 1 or top 10 hits at a special "Christmas brunch." Hilley, who originated the custom, says she thinks it is important for writers to receive their rightful share of recognition and publicity.

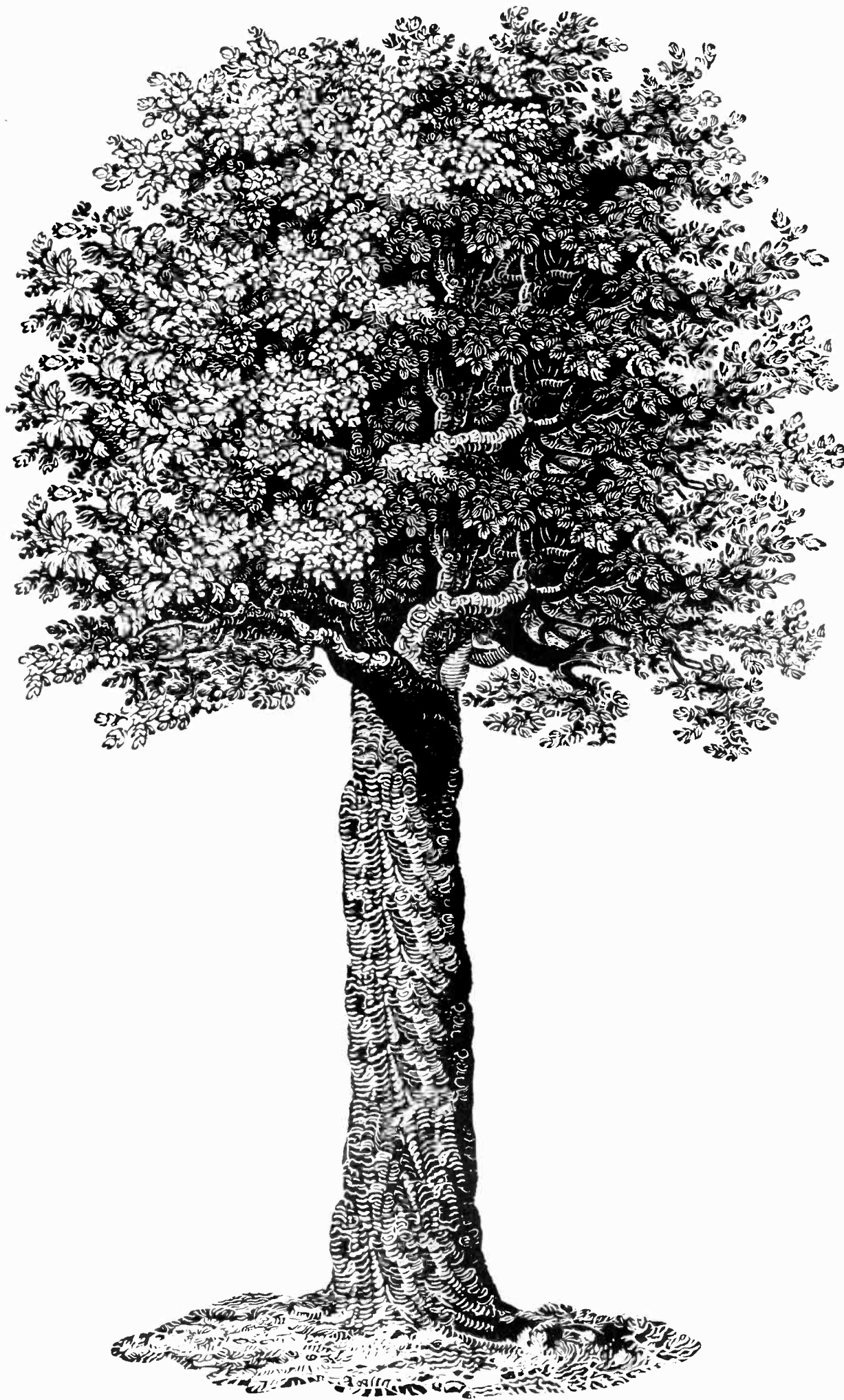
The company is equally eager to reward its staff of 27 for their efforts. "Last year," Hilley explains, "we started an incentive program that did a lot to boost the morale of the staff. We have a fund and put in so much money when one of our songs goes No. 1, so much for a top 10 song and so much for one that charts. We divided this up at Christmas, and everyone on the staff, excluding officers, shared equally. What the program did was make everybody on the staff aware of our songs. You can ask anybody in the building, and they'll know what songs are on the charts."

Adds Sovine, "Now everybody wants to be sure they give the right label copy, if that's their job. And if you want a tape somewhere real quick, the guy in the mailroom doesn't mind getting off his haunches and getting to it."

Buddy Killen contends that Tree's success lies in its never taking anything for granted. "We never assume. I think it would be a mistake to assume a certain amount of your growth will be from momentum."

Emerging from all this activity are new songs that will make other people feel special about Tree—even if they never know its name.

Billboard



WSM, Inc. and its affiliated companies congratulate Buddy, Donna, Roger and all the others who have made Tree the decade's top publisher of music that will endure through the ages.

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**Credits:** Special Issues Editor, Ed Ochs; Special Issues Coordinator, Robyn Wells; Tree overview and production stories by Kip Kirby, Billboard's Nashville Bureau Chief and Country Music Editor; international story by Al Cummin, a freelance writer based in Nashville; all other stories by Edward Morris, a Billboard reporter in Nashville; Cover, Bill Hudson & Associates, Tree's advertising and public relations firm; Interior design, Anne Richardson.

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Burt Reynolds and Buddy Killen.

## Affiliated Companies

Three of country music's most dynamic artist/writers have turned to Tree to manage and administer their hit-laden catalogs. Tree has been tending Conway Twitty's Twitty Bird collection, of which it owns 50%, since 1974, and last year Dolly Parton entrusted her Velvet Apple and Song Yard companies to Tree—as did Mac Davis with his Songpainter catalog.

Besides being an adept and prolific writer, Twitty has racked up a string of hits a mile long—not including the ones he had with Loretta Lynn. One of these hits, "I May Never Get To Heaven," was co-penned by Tree's Buddy Killen and Bill Anderson.

Parton's catalogs contain more than 900 copyrights, among which is "9 To 5," BMI's "Most Performed Song Of The Year" in 1981. Davis's Songpainter hits include "Hooked On Music" and "You're My Bestest Friend."

The Twitty chart-toppers, by the way, are: "It's Only Make Believe," "Next In Line," "I Love You More Today," "To See My Angel Cry," "Hello Darlin'," "Fifteen Years Ago," "How Much More Can She Stand," "Our Last Date," "I Can't Stop Loving You," "She Needs Someone To Hold Her," "You've Never Been This Far Before," "There's A Honky Tonk Angel," "I See The Want To In Your Eyes," "Linda On My Mind," "Touch The Hand Of The Man," "This Time I've Hurt Her More Than She Loves Me," "After All The Good Is Gone," "The Games Daddies Play," "I Can't Believe She Gives It All To Me," "Play Guitar Play," "I've Already Loved You In My Mind," "Don't Take It Away," "I May Never Get To Heaven," "Happy Birthday Darlin'," "I'd Love To Lay You Down," "Rest Your Love On Me," "Tight Fittin' Jeans," "Red Neckin' Love Makin' Night," "The Clown," "Slow Hand" and "The Rose."

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**She Can't Say That Anymore**  
(S. Throckmorton)

**Baby, You're Something**  
(R. Van Hoy, C. Putman, D. Cook)

**Miss Emily's Picture**  
(Red Lane)

**Busted**  
(H. Howard)

**I Don't Remember Loving You**  
(H. Howard, B. Braddock)

**What I Had With You**  
(C. Putman, S. Throckmorton)

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## Marty Robbins The Big Story At Music City News Awards

By EDWARD MORRIS

NASHVILLE—Sentiment for the late Marty Robbins dominated the 17th annual Music City News Country Awards show here Monday (6). Robbins was cited in three categories: male vocalist of the year, top album and top single. A capacity crowd at the Grand Ole Opry House witnessed the awards ceremonies.

Janie Fricke emerged as premier female vocalist, while Alabama copped the best band prize for the second consecutive year. Alabama also won the best vocal group trophy.

Awards were determined by a vote among Music City News subscribers. This year, approximately 20,000 votes were cast.

Grand Ole Opry patriarch Roy Acuff earned the newly instituted Living Legend award, which is reserved for performers who have

been in country music for 25 years or more. In accepting the honor, the 79-year-old Acuff wondered aloud if the show's producers weren't giving him the awards "before I leave you all."

Ricky Skaggs took home the top bluegrass act and the Star Of Tomorrow citations. "I'll be a star of tomorrow," he promised the crowd, "if you'll be fans of tomorrow." Skaggs also won top bluegrass honors last year.

Other winners were David Frizzell and Shelly West, duet of the year; "Hee Haw," country music tv

series of the year; "Conway Twitty On The Mississippi," country music tv special of the year; The Hee Haw Gospel Quartet, gospel act of the year; and the Statler Brothers, comedy act of the year.

Robbins' top album was "Come Back To Me," and his prize-winning single was "Some Memories Just Won't Die." The awards were accepted by Robbins' son, Ronny, and his last producer, Bob Montgomery. Robbins' widow, Marizona, accepted his male vocalist trophy.

The show was jointly hosted by the Statler Brothers, Louise Mandrell and Janie Fricke. Performances on the two-hour live telecast were by Alabama, Frizzell & West, Lee Greenwood, Loretta Lynn, Barbara Mandrell, Louise Mandrell, Ricky Skaggs, Conway Twitty and the Statler Brothers.

Lee Greenwood earned a standing ovation for his showmanship when his performance of "I.O.U." was twice disrupted by defective microphones. Loretta Lynn, who has captured the show's top female vocalist kudos 13 times, performed her

current single, "Lyn', Cheatin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You," in a barroom set that featured her husband, Mooney, surrounded by assorted ladies of pleasure.

Award presenters were Lynn Anderson, Bill Anderson, Ed Bruce, Archie Campbell, Helen Cornelius, Lacy J. Dalton, Cincy Hurt, the Kendalls, Brenda Lee, Johnny Lee, Irlene Mandrell, Charly McClain, Reba McEntire, Michael Murphey, Minnie Pearl, Charley Pride, Sylvia, Steve Wariner, Dennis Weaver, Dottie West, the Whites, Porter Wagoner and Gene Watson.

Jim Owens Entertainment and Multimedia Program Productions co-produced the show. Jim Owens was producer, Steve A. Womack director and Pat and Billy Galvin writers.

## Famous Music Maintains High Profile In Nashville

NASHVILLE—Famous Music has moved into expanded headquarters here—the old Warner Bros. Records building at 1706 Grand Ave.—and is settling into a mix of publishing activity that strikes a balance between writer development and co-publishing and administration.

Exclusive writers for Famous/Ensign are Johnny Cymbal, Mark Samath, Rick Klang and Jerry Careaga. Judi Gottier is director of Nashville operations, and Bill Holmes is creative director.

In recent weeks, Famous or its allied companies had releases on Tom Bresh ("I'd Love You To Want Me"), Jeannie Pruett ("Lady Of The Eighties") and Robin Lee ("Heart For A Heart"), as well as cuts by Crystal Gayle, Michael Murphey, Terri Gibbs and John Conlee. Gottier also reports that the company has three songs on the upcoming Cristy Lane album.

"Not only do we pitch songs," says Holmes, "we also look very hard for administration deals." He notes that Famous is administering "The Ride," David Allan Coe's biggest hit to date.

Famous maintains a co-publishing and administration agreement with artist/writer Lobo. Activity here has included Sam Neely's "M\*A\*S\*H" tribute single, "The Party's Over (Everybody's Gone)," and Lee's "Heart For A Heart."

A second agreement is with Alabama's music publishing companies, Maypop and Alabama Band Music, under which Famous admin-

isters a number of songs from the "Feels So Right" and "Mountain Music" albums in all territories except the U.S., Canada, the United Kingdom and Eire. In addition, Famous now owns rights to all future compositions written by the group or its individual members.

In the movies, Famous is represented by "Don't They Know Who I'm Going To Be" in "Tough Enough," and by "Drinking Canada Dry" in "Tender Mercies." "Drinking Canada Dry" is a Johnny Cymbal composition which was recently a hit for the Burrito Brothers. "Don't They Know Who I'm Going To Be" was written specifically for the movie by Cymbal, Bill Holmes and Michael Lloyd.

Gottier and Holmes say that they are trying to develop some of their writers into artists and are looking to get into production deals as additional ways of finding outlets for their songs.

Holmes insists that even with a fairly small writing staff, the company has plenty of material to pitch. "Were the demand greater, we would need more supply," he says. As it is, Famous works with 10 other writers on a non-exclusive basis. "Most of our writers," he notes, "average writing about three songs a week." All the regular writers are on draw, Holmes adds: "We don't want them working in grocery stores."

Although Famous is a part of the Gulf + Western conglomerate, Gottier and Holmes say they have almost complete autonomy in their conduct of the Nashville office.

EDWARD MORRIS



**NO FOOLIN'**—Johnny Rodriguez appears as a guest on the Nashville Network's "Nashville Now" program and performs his Epic single, "Foolin'."

## Nashville Scene

When the Oak Ridge Boys allied themselves five years ago with the campaign against child abuse, Stars For Children was only a gleam in their eye. Today, the annual event has become one of country's premier fund-raisers, and the Oaks have no trouble filling the talent bill with the show's growing popularity.

This year's Stars For Children benefit takes place June 25 in Dallas, again at Reunion Arena. The "stars" will be Rosanne Cash, the Commodores, Lee Greenwood, the Brooks Brothers and comedian George Lindsay.

In its four-year history, the charity concert has raised \$500,000 for the Prevention Of Child Abuse campaign. Oak Joe Bonsall hopes to match that sum this year, and since first-day ticket sales for the event were the biggest in the show's annals, his goal may be attainable. Late last year, Kentuckiana Farms of Lexington, Ky. donated a standardbred colt named Children's Star to the Oaks' Stars For Children. All future earnings of the animal will be donated to this fund. Children's Star is expected to compete in the "baby race" at Red Mile Race Track this summer.

Other special events tied in with the event are a quarterhorse sale June 24 in Sangor, Tex., a racquetball tournament and a Cinco de Mayo Festival. And due to the Oaks' longstanding devotion to the cause of child abuse, Joe Bonsall was invited not long ago to testify before the House Sub-Committee on Select Education regarding the Child Abuse Prevention, Treatment & Reform Act.

★ ★ ★

We Aren't Sure What It Is, But It Sounds Good: Eddie Reasoner billed a recent showcase

(Continued on page 45)

www.americanradiohistory.com

## New Music Show Bowing On Atlanta Cable Channel

By KIP KIRBY

NASHVILLE — Country music is scheduled to get a new video outlet with the launch of Atlanta's Video Music Channel's hour-long stereo "Cross Country" show this month. The live weekly program uses a host VJ, and the format combines video clips, interview segments (live on-air or pretaped), club updates and concert calendars for country acts on the road.

For the time being, "Cross Country" will air only in the Atlanta region, where the Video Music Channel reaches 110,000 homes. However, the station also syndicates four hours of programming to 16 national markets coast to coast. In the fall, Video Music Channel will be going to satellite and expects to reach a potential of 10 million homes.

Though Video Music Channel has been inserting country video clips into its regular rotation, "Cross Country" represents the first time the channel has set aside a specific show ju... for country programming. The most difficult part of this project, asserts program director/producer Cathy Roszelle, is getting quality country clips good enough to air.

"We are desperate for country videos," says Roszelle. "We believe there's a strong audience for country, just as we've seen there is for rock video. We have about 35 usable videos now, but we need triple that." Roszelle says that concert videos have tested much better with the channel's audiences than footage in which the artist is posi-

tioned in front of a flat backdrop and lip synchs to a track.

Among the country-oriented videos Roszelle says the station has been airing successfully are ones by Alabama, Ricky Skaggs, Rosanne Cash, the Oak Ridge Boys, Merle Haggard, Eddie Rabbitt, Ronnie Milsap, the Osmond Brothers, Juice Newton, Johnny Cash and the Willie Nelson/Merle Haggard "Pancho And Lefty" clip.

Because the show airs Sunday evenings between 7-8 p.m., video can be received as late as Wednesday of the same week and make the show, which should make it an effective tool for promoting a new single, Roszelle says. And when the Video Music Channel goes on satellite in the fall, "Cross Country" will expand its concert schedule and club listings to include national dates. Roszelle says she thinks local concert attendance could be boosted when artists are willing to participate in the live telecast with on-air interviews prior to area appearances.

The first week in July will mark the first anniversary of the Video Music Channel. Among its festivities will be coverage of Willie Nelson's July 4 Picnic with Linda Ronstadt, Waylon Jennings and the Stray Cats.

All video for consideration on "Cross Country" should be sent to Roszelle or to music director Mike Cooper at Atlanta's Video Music Channel, 1374 W. Peachtree St. NW, Atlanta 30309.



**BEER DRINKING MUSIC**—Hank Williams Jr. performs a concert at the Budweiser Downtown Hoedown in Detroit.



**JOHNNY 99**—Producer Brian Ahern, left, goes over arrangements with Johnny Cash at Los Angeles' Enactron Truck Studio in preparation for the concluding tracks of Cash's forthcoming Columbia Records album, "Johnny 99," due for release in July.

# Hot Country LPs™

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	13	<b>ALABAMA</b> The Closer You Get, RCA AHL-1-4663	38	38	29	<b>CRYSTAL GAYLE</b> True Love, Elektra 60200
2	2	35	<b>THE OAK RIDGE BOYS</b> American Made, MCA 5390	39	36	7	<b>JOHN CONLEE</b> John Conlee's Greatest Hits, MCA 5406
3	5	8	<b>RONNIE MILSAP</b> Keyed Up, RCA AHL-1-4670	40	40	91	<b>WILLIE NELSON</b> ▲ Greatest Hits, Columbia KC 237542
4	3	15	<b>KENNY ROGERS</b> We've Got Tonight, Liberty LO 51143	41	42	16	<b>RAY CHARLES</b> Wish You Were Here Tonight, Columbia FC 38293
5	4	20	<b>MERLE HAGGARD AND WILLIE NELSON</b> Poncho And Lefty, Epic FE 37958	42	49	2	<b>THE STATLER BROTHERS</b> Today, Mercury 812-184-1
6	7	13	<b>WILLIE NELSON</b> Tougher Than Leather, Columbia JC-38248	43	43	6	<b>VERN GOSDIN</b> If You're Gonna Do Me Wrong (Do It Right), Compeat CPL-1-1004
7	6	12	<b>SHELLY WEST</b> West By West, Warner/Viva 23775	44	48	4	<b>DELIA BELL</b> Delia Bell, Warner Bros. - 23838
8	8	66	<b>ALABAMA</b> ▲ Mountain Music, RCA AHL-1 4229	45	44	139	<b>KENNY ROGERS</b> ▲ Greatest Hits, Liberty L00 1072
9	9	12	<b>LEE GREENWOOD</b> Somebody's Gonna Love You, MCA 5403	46	47	10	<b>RANDY HOWARD</b> All-American Redneck, Warner/Viva 28320
10	12	5	<b>WILLIE NELSON WITH WAYLON JENNINGS</b> Take It To The Limit, Columbia FC-38562	47	41	38	<b>CONWAY TWITTY</b> Dream Maker, Elektra 60182
11	13	37	<b>RICKY SKAGGS</b> Highways And Heartaches, Epic FE 37996	48	50	28	<b>CRISTY LANE</b> Here's To Us, Liberty LT 51137
12	11	7	<b>GEORGE JONES</b> Shine On, Epic FE 38406	49	45	26	<b>BOXCAR WILLIE</b> Best Of Boxcar Volume I, Main Street ST 73002 (Capitol)
13	14	34	<b>JOHN ANDERSON</b> Wild And Blue, Warner Brothers 23721	50	46	37	<b>TOM JONES</b> Tom Jones Country, Mercury SRM-1-4062
14	10	8	<b>WAYLON JENNINGS</b> It's Only Rock & Roll, RCA AHL 4673	51	NEW ENTRY		<b>DOLLY PARTON</b> Burlap & Satin, RCA AHL-1 4691
15	15	7	<b>DON WILLIAMS</b> Yellow Moon, MCA 5407	52	53	85	<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine, Epic FE 37193
16	16	9	<b>GENE WATSON &amp; THE FAREWELL PARTY BAND</b> Sometimes I Get Lucky, MCA-5384	53	52	53	<b>SYLVIA</b> Just Sylvia, RCA AHL-1- 4263
17	17	16	<b>HANK WILLIAMS, JR.</b> Strong Stuff, Elektra/Curb- 60223	54	60	39	<b>EARL THOMAS CONLEY</b> Somewhere Between Right And Wrong, RCA AHL-1- 4348
18	19	35	<b>HANK WILLIAMS JR.</b> Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193	55	56	36	<b>DOLLY PARTON</b> Greatest Hits, RCA AHL-1- 4422
19	18	5	<b>DAVID ALLAN COE</b> Castles In The Sand, Columbia FC-38535	56	51	48	<b>REBA McENTIRE</b> Unlimited, Mercury SRM-1- 4047
20	22	65	<b>WILLIE NELSON</b> ▲ Always On My Mind, Columbia FC 37951	57	54	20	<b>KAREN BROOKS</b> Walk On, Warner Bros. 23676
21	25	6	<b>CHARLY McCLAIN</b> Paradise, Epic FE-38584	58	57	29	<b>CONWAY TWITTY</b> Conway's #1 Classics—Vol II, Elektra 60209
22	21	10	<b>B.J. THOMAS</b> New Looks, Cleveland Internationa, FC-38561	59	61	19	<b>MERLE HAGGARD</b> Merle Haggard's Greatest Hits, MCA 5386
23	24	26	<b>THE BELLAMY BROTHERS</b> Strong Weakness, Elektra/ Curb 60210	60	62	17	<b>LEON EVERETTE</b> Leon Everette, RCA-MHL-1- 8600
24	20	42	<b>THE BELLAMY BROTHERS</b> Greatest Hits, Warner/Curb 26397-1	61	55	21	<b>DAVID FRIZZELL AND SHELLY WEST</b> Frizzell West—Our Best To You, Warner/Visa 1-23754
25	29	3	<b>T.G. SHEPPARD</b> T.G. Sheppard's Greatest Hits, Warner/Curb 23841	62	68	59	<b>LEE GREENWOOD</b> Inside Out, MCA 5304
26	26	7	<b>MICKEY GILLEY</b> Fool For Your Love, Epic FE 38583	63	64	2	<b>MEL McDANIEL</b> Naturally Country, Capitol ST 12265
27	23	118	<b>ALABAMA</b> ▲ Feels So Right, RCA AHL-1 2930	64	63	137	<b>THE OAK RIDGE BOYS</b> ▲ Greatest Hits, MCA 5150
28	27	34	<b>EDDIE RABBITT</b> Radio Romance, Elektra 60160	65	NEW ENTRY		<b>GUS HARDIN</b> Gus Hardin, RCA MHL-1- 8603
29	31	35	<b>JANIE FRICKE</b> It Ain't Easy, Columbia FC 38214	66	58	17	<b>LOUISE MANDRELL</b> Close-Up, RCA-MHL-1-8601
30	30	5	<b>MARTY ROBBINS</b> Some Memories Just Won't Die, Columbia FC-38603	67	72	41	<b>GEORGE JONES</b> Anniversary, Ten Years Of Hits, Epic KE 38323
31	32	158	<b>ALABAMA</b> ▲ My Home's In Alabama, RCA AHL-1-3644	68	67	39	<b>MERLE HAGGARD/ GEORGE JONES</b> A Taste Of Yesterday's Wine, Epic FE-38203
32	28	30	<b>MERLE HAGGARD</b> Going Where The Lonely Go, Epic FE 38092	69	66	27	<b>EMMYLOU HARRIS</b> Last Date, Warner Bros. 1- 23740
33	37	4	<b>RAZZY BAILEY</b> Greatest Hits, RCA-AHL-1- 4679	70	65	3	<b>ED BRUCE</b> You're Not Leaving Here Tonight, MCA 5416
34	39	7	<b>MEL TILLIS</b> After All This Time, MCA 5378	71	59	33	<b>ROY CLARK</b> Turned Loose, Churchill CR 9425
35	35	4	<b>ELVIS PRESLEY</b> I Was The One, RCA-AHL- 1-4678	72	69	12	<b>CHARLEY PRIDE</b> Country Classics, RCA AHL- 1-4662
36	33	13	<b>VERN GOSDIN</b> Today My World Slipped Away, AMI-1502	73	73	267	<b>WILLIE NELSON</b> ▲ Stardust, Columbia JC 35305
37	34	11	<b>RONNIE McDOWELL</b> Personally, Epic FE 38514	74	74	35	<b>WAYLON JENNINGS &amp; WILLIE NELSON</b> WW II RCA AHL-1 4455
				75	70	142	<b>ANNE MURRAY</b> ▲ Greatest Hits, Capitol S00 12110

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

# Country

## BARE FACTS Cable 'Songwriter Showcase' Tops Bobby's List Of Projects

By EDWARD MORRIS

NASHVILLE—"It's what we've been doing for 20 years—sitting around in motel rooms and living rooms and talking. All we're doing now is adding cameras." This is Bobby Bare's typically understated appraisal of what is developing into one of the most original and historically interesting series on the Nashville Network: "Bobby Bare & Friends: Songwriter Showcase."

Bare not only hosts the hour-long talk-and-sing shows; his company,

## New Exhibit In RCA Studio B

NASHVILLE—The Country Music Foundation, which operates the Country Music Hall Of Fame & Museum, has opened a new multimedia exhibit in RCA's historic Studio B.

The computer-animated display was funded by a \$40,000 gift from RCA. Called "RCA's Studio B: Birthplace Of The Nashville Sound," the exhibit features a video narration of the studio's history by Dolly Parton, Waylon Jennings and Chet Atkins. The video also incorporates film footage of Jim Reeves in the studio, and the soundtrack includes hits recorded there by such artists as Elvis Presley and the Everly Brothers.

In addition to the narrative video, the display has a slide show that depicts scenes from the studio. The presentation, which runs for six-and-a-half minutes, is the first step in the studio tour.

Since 1977, the Country Music Foundation has included Studio B as part of its museum exhibit, although the studio is not part of the museum proper. More than 400,000 people have toured the studio since RCA turned it over to the Foundation for management.

## Songwriting Seminar Set For July 23 In Nashville

NASHVILLE—Professional and amateur songwriters will have the chance to polish their skills when the Nashville Songwriters Assn. International presents its Summer Seminar III July 23 at the Belmont College Business School here.

The all-day workshop begins at 8 a.m. and lasts until 7:30 p.m. Covered will be such topics as pitching songs to producers, music theory for contemporary songwriters, pitching songs for publishers, becoming a songwriter/artist, and songwriting for jingles/videos. Each registrant has five separate subject choices, with each class held in a private classroom.

All classes will be taped and made available through the NSAI offices. Rounding out the day will be a songwriters showcase at the Radisson Plaza Hotel.

Among those set to participate in the seminar are publisher/producer Blake Mevis of the Pride Music Group; publisher Byron Hill of ATV Music; music attorney David Ludwick; songwriters Bob DiPiero, Thomas Cain, Mike Kossler, Woody Bomar, Bobby Braddock, Jody Powers, Debbie Hupp, Joe Lesch and Eddy Raven; and Studer Revox representative Renaud Delapraz.

During dinner, a panel entitled "The Hot Spots" will be moderated by Karen Conrad of Blendingwell

BareWorks Television (which he owns with his manager, Steve Greil), produces them. He has already taped a full season of 26 programs that featured such songwriting and performing luminaries as Tom T. Hall, Willie Nelson, Charlie Daniels, Felice and Boudleaux Bryant, John Sebastian, Shel Silverstein, Mickey Newbury, Mel Tillis and John D. Loudermilk.

Originally, Bare and Greil thought of doing the showcases as live club entertainments. But they turned to the tv format when the Nashville Network created a market for programming.

Bare's credentials for doing the series in the first place stem more from his reputation as a friend and champion of songwriters than from any innate glibness. He is able to carry it off, he says, because he is dealing with people he knows well. "I don't pretend to be a talk-show host. We just start talking and see where it goes."

The tv series is the most visible part of an overall career push for Bare. This spring, he did a two-week concert tour of Europe, performing in Sweden, Holland, England, Germany and Switzerland. His duet single with Lacy J. Dalton, "It's A Dirty Job," went top 30. He has now returned, at least temporarily, to a form he excels in: the novelty song. "The Jogger" is at starred 51 on the charts this week. It is the leadoff single from Bare's upcoming album of Shel Silverstein songs.

The all-Silverstein album continues a long-standing Bare tradition of devoting entire LP projects to writers whose work he admires. He has done it with Silverstein before, as well as with Jack Clement and Bob McDill.

He has also been a pioneer in the concept album, although he says none of that form is currently on his horizon. "Right now, I'm just doing good songs. If a concept comes along that knocks me out, I'll do it."

Music, with guest speakers Bunnie Ransom of Atlanta; Warren Wagner of Memphis; George David Weiss of New York; John Bettis and Steve Dorfi of Los Angeles, and Tommy Brasfield of Muscle Shoals.

Cost for the workshop is \$50 for NSAI members, including five classes, lunch, dinner and showcase. Non-members may register for \$65.



HONORING TOM—Tom Jones visits with, from left, WMAQ music director Jay Phillips, WMAQ PD Ted Cramer and PolyGram regional country promotion manager Steve Massie in Chicago prior to Jones' three-night sellout there.

Bare, whose laconic, off-handed delivery helped make him one of country music's early crossover artists, says the late Grand Ole Opry star Robert Lunn, "The Talking Blues Boy," was a major influence on his style.

Although he has insisted always on being at the helm of his own career—and has switched labels, managers and producers to achieve that end—Bare downplays his business concerns. "Performing is still the main part," he says.

## Opry Concert Series Begins This Week

NASHVILLE—The Opry Star Showcase, a summer-long concert series featuring members of the Grand Ole Opry, kicks off this week at Opryland U.S.A. with headliners Roy Acuff, Hank Snow and Grandpa Jones. The series runs through Aug. 11, with concerts slated daily from Monday through Thursday. Others set to perform during the season include Loretta Lynn, Boxcar Willie, Riders In The Sky, John Conlee, Jerry Clower, Stonewall Jackson and Porter Wagoner.

## Halsey Opens Gotham Office

NEW YORK—The Jim Halsey Co. has opened new offices here just four months after establishing a Nashville base. Richey Barz, formerly with the Willard Alexander Agency, will serve as managing director of Halsey's East Coast branch and attempt to expand the company's profile in corporate sponsorships, television and commercials and international activities.

The New York office is the fourth to be opened by Halsey; it joins divisions in Los Angeles, Nashville and Tulsa. The Halsey Agency represents more than 20 acts, including Woody Herman, Don Williams, Merle Haggard, the Oak Ridge Boys, Peter Nero and Roy Clark, and also represents Halsey-owned Churchill Records & Video, Ltd.

The new office is located at 445 Park Ave., Suite 718, New York, N.Y. 10022, Phone: (212) 605-2824.

## Famous Moves

The publishing office of Famous/Ensign has moved to 1706 Grand Ave., Nashville, Tenn. 37212. Telephone: (615) 329-0500.





## Merle Haggard and Leona Williams make beautiful music together

“Heart to Heart,” the first album by perennial country favorite Merle Haggard and his wife Leona Williams, is sure to be one of the most successful collaborations on record. After all, it’s music that comes from the heart.



Produced by Merle Haggard and Leona Williams  
Merle Haggard appears courtesy of Epic Records and Tapes.

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# Billboard® Hot Country Singles

Survey For Week Ending 6/18/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	3	12	<b>YOU CAN'T RUN FROM LOVE</b> —Eddie Rabbitt (D. Malloy), E. Rabbitt, D. Malloy, E. Stevens; Deb/Dave/Briarpatch, BMI; Warner Bros. 7-29712	35	9	14	<b>LUCILLE (YOU WON'T DO YOUR DADDY'S WILL)</b> —Waylon Jennings (W. Jennings), R. Penniman, A. Collins; Venice, BMI; RCA 13465	68	60	9	<b>3/4 TIME</b> —Ray Charles (R. Charles), T.J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-03810
2	6	12	<b>FOOL FOR YOUR LOVE</b> —Mickey Gilley (J.E. Norman), D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	36	24	15	<b>IN THE MIDDLE OF THE NIGHT</b> —Mel Tillis (H. Sheed), B. Corbin; Sabal, ASCAP; MCA 52182	69	76	3	<b>YES</b> —Billy Swan (L. Rogers), D. Robertson, B. Swan; Music City, ASCAP/ Sherman Daks, BMI; Epic 34-03917
3	7	10	<b>LOVE IS ON A ROLL</b> —Don Williams (D. Williams, G. Fundis), R. Cook, J. Prince, Roger Cook, BMI/Big Ears/Brused Oranges, ASCAP; MCA 52205	37	26	15	<b>YOU TAKE ME FOR GRANTED</b> —Merle Haggard (M. Haggard, R. Baker), L. Williams; Shade Tree, BMI; Epic 34-03723	70	86	2	<b>WHAT IF I SAID I LOVE YOU</b> —Marty Robbins (B. Montgomery), C. Black, T. Rocco; Chappell/Intersong, ASCAP; Columbia 38-03927
4	8	10	<b>OH BABY MINE (I GET SO LONELY)</b> —Stallor Brothers (J. Kennedy), P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (Polygram)	38	51	3	<b>LEAVE THEM BOYS ALONE</b> —Hank Williams Jr. (J. Bowen, H. Williams Jr.), D. Dillon, H. Williams Jr., G. Stewart; Tree/Forest Hills/Tanya Tucker, BMI; Warner/Curb 7-29633	71	42	12	<b>YOU GOT ME RUNNIN'</b> —Jim Clenser (D. Tolle), P. McGee; Dawnbreaker, BMI; Noble Vision 102
5	10	8	<b>HIGHWAY 40 BLUES</b> —Ricky Skaggs (R. Skaggs), L. Cordie, Amanda-Lin, ASCAP; Jack & Bill, ASCAP (c/o Welk GP); Epic 34-03812	39	49	5	<b>ATLANTA BURNED AGAIN LAST NIGHT</b> —Atlanta (A.M. Bogdan, L. McBride), J. Stevens, J. Dotson, D. Rowe; Chardax, BMI; MDJ 4831	72	78	3	<b>TULSA BALLROOM</b> —Ootie West (S. Garrett, S. Dorff), D. Blackwell, J. Durrill; Peco/Wallet, BMI; Liberty 1500
6	5	12	<b>STRANGER IN MY HOUSE</b> —Ronnie Milsap (R. Milsap, T. Collins), M. Reid; Lodge Hall, ASCAP; RCA 13470	40	46	5	<b>GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE HER</b> —Jerry Reed (R. Hall), J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement, BMI/Bibo/Chappell, ASCAP/Somebody's (Welk Music Group), SESAC; RCA 13527	73	74	5	<b>YOU STILL GOT ME</b> —David Rogers (Not Listed), H.L. Shields; Chip N' Dale, ASCAP; Mr. Music-016
7	13	11	<b>I.O.U.</b> —Lee Greenwood (J. Crutchfield), K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	41	54	4	<b>WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS</b> —David Frizzell (S. Garrett, S. Dorff), M. Brown, S. Dorff, D. Thorn, S. Garrett; Peco/Wallet, BMI; Viva 7-29617	74	71	5	<b>LOVER IN DISGUISE</b> —Wayne Massey (J. Dowell, M. Daniel), J. Dowell, B. Mevis; Hoosier/Jack and Bill, ASCAP; MCA 52211
8	1	12	<b>OUR LOVE IS ON THE FAULTLINE</b> —Crystal Gayle (A. Reynolds), R. Kirk, Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	42	47	6	<b>TILL YOU AND YOUR LOVER ARE LOVERS AGAIN</b> —Engelbert Humperdinck (E. Stevens), J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817	75	53	19	<b>THE EYES OF A STRANGER</b> —David Willis (B. Mevis), S. Davis; Dick James, BMI; RCA 13541
9	15	9	<b>IN TIMES LIKE THESE</b> —Barbara Mandrell (T. Collins), R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206	43	48	5	<b>EASY ON THE EYE</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin), L. Gatlin; Larry Gatlin, BMI; Columbia 38-03885	76	57	2	<b>WHATEVER HAPPENED TO OLD FASHIONED LOVE</b> —B.J. Thomas (P. Drake), L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)
10	18	6	<b>THE CLOSER YOU GET</b> —Alabama (H. Shedd, Alabama), J.P. Pennington, M. Gray; Irving/Down 'N' Dixie/Chinnichap, BMI; RCA 13524	44	36	16	<b>COMMON MAN</b> —John Conlee (B. Logan), S. Johns; Lowery/Legibus/Captain, BMI; MCA 52178	77	87	2	<b>SHE'S READY FOR SOMEONE TO LOVE HER</b> —The Dsmnd Brothers (J.E. Norman), T. Rocco, J. Gillespie, C. Black; Bibo/Chappell, ASCAP/Somebody's, SESAC; Warner/Curb 7-29594
11	16	10	<b>THE LOVE SHE FOUND IN ME</b> —Gary Morris (B. Montgomery, M. Morgan, P. Worley), D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	45	52	4	<b>PRECIOUS LOVE</b> —The Kendalls (B. Ahern), B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)	78	69	5	<b>FADE TO BLUE</b> —Ed Hunnicutt (D. Burgess), E. Hunnicutt, D. Knutson, D. Burgess; Young Beau/Tapadero, BMI; MCA 52207
12	17	8	<b>PANCHO &amp; LEFTY</b> —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard), T. Van Zandt; United Artist/Columbia, ASCAP; Epic 34-03842	46	45	7	<b>FLAME IN MY HEART</b> —Delia Bell (E. Harris), B. Spurlock, G. Jones; Glad, BMI; Warner Bros. 7-29653	79	NEW ENTRY	NEW ENTRY	<b>WALK ON</b> —Karen Brooks (B. Ahern), K. Brooks; Warner-Tamerlane/Babbling Brooks, BMI; Warner Bros. 7-29644
13	2	14	<b>YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT</b> —Gene Watson With The Farewell Party Band (R. Reeder, G. Watson), B. Roberts, A. Frizzell, Desert Rose/Ski Slope, BMI; MCA 52191	47	57	5	<b>OVER YOU</b> —Lane Brody (T. Bresh, L. Brody), A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498	80	NEW ENTRY	NEW ENTRY	<b>WHY DO I HAVE TO CHOOSE</b> —Willie Nelson (C. Moman), W. Nelson; Willie Nelson, BMI; Columbia 38-03965
14	19	7	<b>SNAPSHOT</b> —Sylvia (T. Collins), R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501	48	43	8	<b>ONCE YOU GET THE FEEL OF IT</b> —Con Hunley (S. Dorff), D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208	81	85	2	<b>HEART FOR A HEART</b> —Robin Lee (J. Morris), Lobo, J. Raymond; Famous/Boo, ASCAP/Little Jeremy/Tree, BMI; Evergreen 1006
15	23	7	<b>I ALWAYS GET LUCKY WITH YOU</b> —George Jones (B. Sherrill), T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	49	63	2	<b>YOU'RE GONNA RUIN MY BAD REPUTATION</b> —Ronnie McDowell (B. Killen), J. Crossan, Tree, BMI; Epic 34-03946	82	NEW ENTRY	NEW ENTRY	<b>POOR SIDE OF TOWN</b> —Joe Stampley (R. Baker), J. Rivers, L. Adler; EMP, BMI; Epic 34-03966
16	4	14	<b>THE RIDE</b> —David Allan Coe (B. Sherrill), J.B. Dettlerline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-03789	50	58	4	<b>IF I DIDN'T LOVE YOU</b> —Gus Hardin (R. Hall), R. Van Hoy, D. Allen; Unichappell/Van Hoy, D. Allen; Unichappell/Van Hoy; Posey, BMI; RCA-13532	83	NEW ENTRY	NEW ENTRY	<b>NO FAIR FALLIN' IN LOVE</b> —Jan Gray (R. Childs), J.S. Sherrill; Sweet Baby, BMI; Jamex 45-010
17	21	7	<b>ALL MY LIFE</b> —Kenny Rogers (D. Foster, K. Rogers), V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495	51	59	4	<b>THE JOGGER</b> —Bobby Bare (B. Bare), S. Silverstein; Evil Eye, BMI; Columbia 38-03809	84	55	8	<b>LOVERS AGAIN</b> —Brice Henderson (S. Tutt), D.C. Gillon; Royal Haven, BMI; Union Station 1001-12
18	11	13	<b>LOVE AFFAIRS</b> —Michael Murphey (J.E. Norman), M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	52	65	3	<b>WAY DOWN DEEP</b> —Vern Gosdin (B. Mevis), M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)	85	89	2	<b>ON THE WINGS OF MY VICTORY</b> —Glen Campbell (J. Fuller), B. Corbin; Sabal, ASCAP; Atlantic America 7-99893
19	25	8	<b>I WONDER WHO'S HOLDING MY BABY TONIGHT</b> —The Whites (R. Skaggs), D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI, Hall-Clement, BMI (c/o Welk Music GP), Ricky Skaggs, BMI; Warner/Curb 7-29659	53	68	2	<b>A FIRE I CAN'T PUT OUT</b> —George Strait (B. Mevis), D. Staedtler; Music City, ASCAP; MCA 52225	86	64	11	<b>YOU CAN'T LOSE WHAT YOU NEVER HAD</b> —Lynn Anderson (M. Clark), M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permain 82000 (MCA)
20	12	11	<b>WITHOUT YOU</b> —T.G. Sheppard (B. Killen), P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695	54	72	2	<b>HEY BARTENDER</b> —Johnny Lee (J. Bowen), F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)	87	NEW ENTRY	NEW ENTRY	<b>WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK</b> —Sam Neely (R. Chancey), S. Clark, J. MacRae; Music City, ASCAP; MCA 52226
21	28	6	<b>YOUR LOVE'S ON THE LINE</b> —Earl Thomas Conley (N. Larkin), E.T. Conley, R. Scroggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525	55	30	14	<b>I'M MOVIN' ON</b> —Emmylou Harris (B. Ahern), H. Snow; Rightson, BMI; Warner Bros. 7-29729	88	61	17	<b>LIFE OF THE PARTY</b> —Carl Miller (P.E. Miller), C. Miller; Country Bach, BMI; Country Bach 0004 (NSD)
22	20	11	<b>FLY INTO LOVE</b> —Charly McClain (Chucko Productions), M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	56	39	17	<b>FOOLIN'</b> —Johnny Rodriguez (R. Albright), R. Mooney; Ace in the Hole, BMI; Epic 34-03598	89	90	2	<b>SAVE ME</b> —Louise Mandrell (E. Kilroy), R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA 13450
23	27	8	<b>AFTER THE GREAT DEPRESSION</b> —Razzy Bailey (R. Bailey), R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512	57	62	4	<b>WE'RE STRANGERS AGAIN</b> —Merle Haggard & Leona Williams (M. Haggard & L. Williams), L. Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram)	90	90	2	<b>THAT OLD TIME FEELIN'</b> —Pex Gosdin; (Not Listed), R. Gosdin, C. Halupice; Shelby Singleton/Bethel/Key Ring, BMI; Sun 1178
24	29	8	<b>POTENTIAL NEW BOYFRIEND</b> —Dolly Parton (G. Perry), S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514	58	66	4	<b>IT AIN'T REAL (IF IT AIN'T YOU)</b> —Mark Gray (B. Montgomery, S. Buckingham), M. Gray, F. Setser; Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893	91	75	4	<b>AIN'T THAT THE WAY IT GOES</b> —Dave Kemp (Gant, Vienneau), M. Sanders, J. Jarrard; Milene/Alabama Band, ASCAP; Soundwaves-4702 (NSD)
25	33	5	<b>HIS A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN)</b> —Janie Fricke (B. Montgomery), J. Silbar, L. Henley; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Columbia 38-03899	59	67	4	<b>LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU</b> —Loretta Lynn (R. Chancey), P. McManus, G. Dobbins; Music City, ASCAP; MCA 52219	92	93	2	<b>FROM COTTON TO SATIN</b> —Jack Greene (E.E. Owens), J. Best, D. Chamberlain; Jim Martin, ASCAP; EMH-0019
26	32	5	<b>I LOVE HER MIND</b> —The Bellamy Brothers (D.&H. Bellamy), D. Bellamy, Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645	60	56	7	<b>TIJUANA SUNRISE</b> —Bama Band (L. Morris), D. Hatfield; Surf and Sand, BMI; Soundwaves 4707 (NSD)	93	91	19	<b>IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)</b> —Vern Gosdin (B. Mevis), V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)
27	22	11	<b>OLD MAN RIVER (I'VE COME TO TALK AGAIN)</b> —Mel McDaniel (L. Rogers), R. Scaife, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218	61	73	2	<b>DREAM BABY (HOW LONG MUST I DREAM)</b> —Lacy J. Dalton (B. Sherrill), C. Walker; Combine, BMI; Columbia 38-03926	94	70	17	<b>TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)</b> —Tom Jones (G. Mills, S. Popovich), A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)
28	31	8	<b>EVERYBODY'S DREAM GIRL</b> —Dan Seals (K. Lehning), D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496	62	40	13	<b>SINGING THE BLUES</b> —Gail Davies (G. Davies), M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	95	79	16	<b>MORE &amp; MORE</b> —Charley Pride (N. Wilson), W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451
29	34	7	<b>DON'T YOUR MEM'RY EVER SLEEP AT NIGHT</b> —Steve Wariner (T. Collins), S. Dean, R. Hatrh; Tom Collins, BMI; RCA 13515	63	44	9	<b>CHANGES</b> —Tanya Tucker (D. Malloy), T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASCAP; Arista 1053	96	80	15	<b>LITTLE OLD FASHIONED KARMA</b> —Willie Nelson (W. Nelson, B. Spears), W. Nelson; Willie Nelson, BMI; Columbia 38-03674
30	35	6	<b>YOU'RE NOT LEAVIN' HERE TONIGHT</b> —Ed Bruce (T. West), K. Chater, T. Rocco, C. Black; Bibo, ASCAP/Vogue (Welk Music Group), BMI/Chappell, ASCAP; MCA 52210	64	84	2	<b>SHOT FULL OF LOVE</b> —Nitty Gritty Dirt Band (R. Landis), B. McDill; Hall-Clement, BMI; Liberty 1499	97	81	15	<b>IT HASN'T HAPPENED YET</b> —Rosanne Cash (R. Crowell), J. Hiatt; Bug Music/Bit, BMI; Columbia 38-03705
31	14	14	<b>MY LADY LOVES ME (JUST AS I AM)</b> —Leon Everette (K. Dean, L. Everette), K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	65	50	19	<b>JOSE CUERVO</b> —Shelly West (S. Garrett, S. Dorff), C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	98	82	6	<b>NOBODY ELSE FOR ME</b> —Stephanie Winslow (R. Ruff), S. Winslow; Checkmate, BMI; Oak 1056
32	38	4	<b>LOST IN THE FEELING</b> —Conway Twitty (C. Twitty, J. Bowen), L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	66	77	3	<b>COTTON FIELDS</b> —Tennessee Express (L. Rogers), H. Ledbetter; Folkways, BMI; RCA-13526	99	92	20	<b>YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING</b> —Reba McEntire (J. Kennedy), D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)
33	37	8	<b>IT'S YOU</b> —Kieran Kane (J. Bowen, J. Stroud), B. Channel, K. Kane, R. Kane; Old Friends/Liliom, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711	67	74	3	<b>A TASTE OF THE WIND</b> —James & Michael Younger (R. Chancey), J. Williams, A.M. Williams; Our Child's, BMI; MCA-52222	100	88	9	<b>I JUST HEARD A HEART BREAK (AND I'M SO AFRAID IT'S MINE)</b> —Tammy Wynette (G. Richey), T. Wynette, J. Taylor, G. Richey; ATV/First Lady/Sylvia's Mother, BMI; Epic 34-03811
34	41	3	<b>LOVE SONG</b> —The Oak Ridge Boys (R. Chancey), S. Runkle; Youngun, BMI; MCA-52274								

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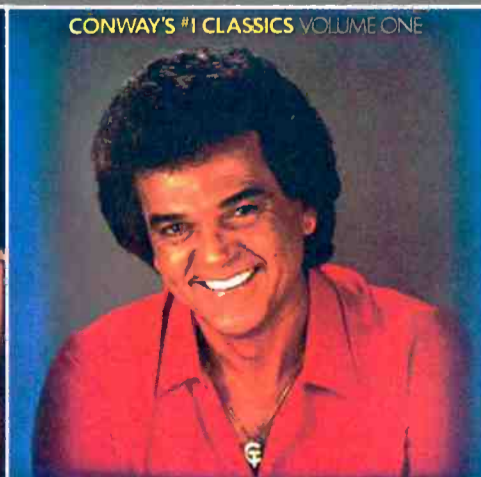
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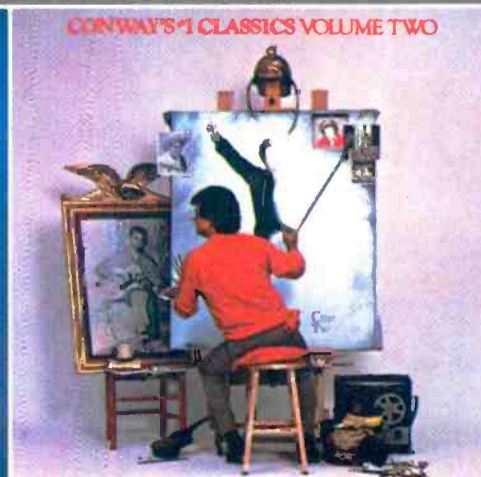
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## Counterfeit Tickets Plaguing San Diego

By THOMAS K. ARNOLD

SAN DIEGO—At the bottom of their newspaper ads for upcoming concerts by Joni Mitchell and the B-52s, promoters Fahn & Silva Presents have printed the following disclaimer: "Beware of counterfeit tickets. Buy tickets from authorized outlets only. Counterfeit tickets will not be honored for any show."

This will henceforth become a permanent part of his firm's ads, partner Bill Silva says, because of the growing problem of counterfeit tickets, which has been plaguing the local music scene.

Bogus tickets have already shown up at two recent Fahn & Silva-produced concerts. At the March 6 Eng-

lish Beat show in Del Mar, a security guard confiscated more than 250 counterfeits from a young man selling them to unsuspecting patrons in the parking lot. "But as soon as we got the tickets away from him," Silva says, "he ran off and we never found him."

Then, at the April 23 "X-Fest" at San Diego Jack Murphy Stadium, three men were arrested by police, allegedly with nearly 200 counterfeit tickets in their possession. The three were charged with forgery and possession of stolen property, San Diego Police Dept. spokesman Bill Robinson says, because the tickets had been printed on stolen ticket stock.

"Counterfeit tickets have become a real problem here in San Diego," Robinson says. "And it wouldn't surprise me in the least if it were a growing problem—I don't recall ever having recovered that many counterfeit tickets in recent memory."

Promoter Silva agrees. "The problem here is growing because as tickets get more expensive, there is more incentive for someone to find a way to dip into that profit margin," he says. "When tickets were \$6 and \$7 apiece, it wasn't worth the risk of the penalties, but now at \$15 and \$20 per ticket, even if they (the counterfeiters) undercut the face price, they can still make a profit. So from now on, it's going to be our policy to warn the consumer of the possibility of fraud before every concert we do."

Fahn & Silva's only other experience with counterfeit tickets was in February, 1981, when the pair produced a concert by George Thorogood & the Destroyers at the Roxy Theater in Pacific Beach and found 16 bogus tickets in their bins.

In each of the three instances, Silva says the *modus operandi* was the same: the tickets were sold at the site by scalpers, and had been printed on blank ticket stock stolen from Ticketron.

Gail Tart, area manager for Ticketron in San Diego, says the bogus tickets that have been showing up at concerts here and elsewhere in the country were stolen from various Ticketron outlets all over the country. "The tickets that turned up at the X-Fest, for example, came from Costa Mesa and Pennsylvania," Tart says. "That in itself shows you that these guys are no small-time people."

(Continued on page 49)



Billboard photo by Attila Csupo  
**MANAGERS MEET—Artist managers Ewart Abner (Stevie Wonder) and Roger Perry (ex Bus Boys) chat during a recent dialogue between managers and the editors and executives of Billboard, held at the Capitol Records studios in Los Angeles. Another such meeting is scheduled for New York in July.**

## Rock 'n' Rolling Three New Acts Offer View From Distaff Side

By ROMAN KOZAK

It was inevitable following the success of the Go-Go's that all-female acts—girl groups, if you will—would be popping up. Recently we've had a chance to talk to three such new acts: the Bangles, Girls Can't Help It and Little Girls.

Like the Go-Go's, the Bangles play their own instruments, and also like the Go-Go's they got their break via the Copeland new music empire, originally getting signed to the now-defunct Faulty Products label. They are currently shopping for a new deal.

The Bangles, who have been together for four years, formerly played as the Bangs. But there is a band in New Jersey with the same name, and they had it earlier; hence the name change to the Bangles.

"We had our EP, and we were set to go out on the road with the English Beat, and then the lawyers got us. We had three days to change the name," they say, one Bangle starting the thought, the other continuing, and yet another ending it. There are four of them in the band. The name they finally chose comes from an Electric Prunes song, "one of the worst ever written," they say. They take a lot of their cues from the garage band psychedelia of the mid '60s.

"To your own garage be true," they say. "It's not a revival, it's what we play. It's what we like and what we listened to when we were wee little Bangles, swinging on our swing sets, listening to 'Mcet The Beatles' and being driven around in L.A. car pools."

The Bangles recently headlined their own club tour behind the "Real World" single, which had some success as a song and as a video. We asked them what they thought their career prospects were, being an all-female band, considering all the competition around.

"In some ways it's harder because you get compared to other, just female bands when that may have nothing to do with what your music is about. Maybe the doors have been opened and people are kind of curi-

## US Festival Draws To A Peaceful Close

DEVORE, Calif.—With the last notes by headliner Willie Nelson fading away in the desert hills, the second US Festival came to a close last Saturday (4), with nearly 800,000 fans having paid \$20 apiece for the four days of music.

The crowd for the last day's country music lineup was smaller, older, and less likely to get into trouble than the crowds that came for the previous rock weekend. It was estimated that between 40,000 and 50,000 country fans came to the Country Day, which featured Nelson, Alabama, Waylon Jennings, Hank Williams Jr., Emmylou Harris, Ricky Skaggs, Riders In The Sky and the Thrasher Brothers.

There were only 10 arrests reported for the day, including one for assault with a deadly weapon and

one for grand theft. In comparison, the three days of rock resulted in two deaths, 26 injuries requiring hospitalization, and 137 arrests (Billboard, June 11). However, this was still much below the average crime rate in California, and in terms of police and security, the festival was considered a success.

With no gross figures yet available from Unuson, the non-profit organization formed by Apple Computer founder Stephen Wozniak, it is still uncertain whether the festival made its reported \$18 million net. But indications are that if the festival did lose money, it was considerably less than the feared \$10 million figure being bandied around at the event and in the press.

An 800,000 paid attendance figure translated into \$16 million, which does not count the fact that the walkup tickets were \$5 more, nor does it include concessions, corporate sponsors, foreign film rights and the reported "six-figure number" Showtime paid to air the US festival as a cable tv special later this summer.

Indications are that there probably will be another US Festival, though one with more corporate sponsors and fewer heavy metal bands. But things are still up in the air. "There are various reports within Unuson," says Laurie Pavlina, the company spokesperson. "One minute you hear yes; the next minute you hear no."

## Weekend Of D.C. Shows Kicks Off Kool Jazz Fest

• Continued from page 4

Fitzgerald to the more contemporary music of such artists and groups as Don Pullen, the Art Ensemble of Chicago and the Archie Shepp Quintet. The Baltimore concert was more pop-oriented, with appearances by the Crusaders, Rita Marley and David Sanborn as well as by Spyro Gyra and the VSOP Quintet.

No gross for the Washington-Baltimore shows—has been announced, but estimates bring the figure between \$350,000 and \$400,000.

Three new cities are being added for this year's tour: Cleveland, Louisville and St. Louis. New local co-sponsors include the San Diego

Jazz Festival, the Kentucky Center for the Arts (in Louisville) and the Grand Center Assn. (in St. Louis).

In addition to the Washington-Baltimore series and the new cities, the Kool Jazz Festival, with constantly changing lists of stars, will appear in Pittsburgh, Philadelphia, New York, Minneapolis, Milwaukee, Dallas, Houston, New Orleans, Los Angeles, San Francisco, Seattle, Detroit, Newport, Atlanta and Cincinnati.

The Kool Jazz Festival, which is underwritten by the Brown & Williamson Tobacco Co., began in 1975 with just a few locales, and traces its roots back to the original 1954 Newport Jazz Festival.

## Anti-Scalping Law Broadened By N.J. Senate

TRENTON, N.J.—The New Jersey state Senate has approved without debate a measure that would extend to private entertainment facilities the new restrictions against scalping tickets to concerts and sports events held at the state's public arenas. The bill had been conditionally vetoed by Gov. Thomas H. Kean, who sought to make it conform to a Republican measure that limited the price on re-sold tickets to an extra \$4 or 20% over the original ticket price, whichever is greater.

The Senate measure would apply to private venues throughout the state, including the casino hotels in Atlantic City, the same restrictions on re-selling tickets that pertain to public arenas like the state-owned Meadowlands complex in East Rutherford, and the Garden State Arts Center in Holmdel Township. Penalties for violators would include fines of up to \$7,500 and imprisonment for up to 18 months.

The bill also provides that a state license from the Division of Consumer Affairs would be required for those who re-sell tickets, and that those re-selling tickets may be confined by the venues to designated areas outside the arenas and theatres. A conditional veto means that the governor agreed to sign the measure if the Legislature passes changes that he recommended.

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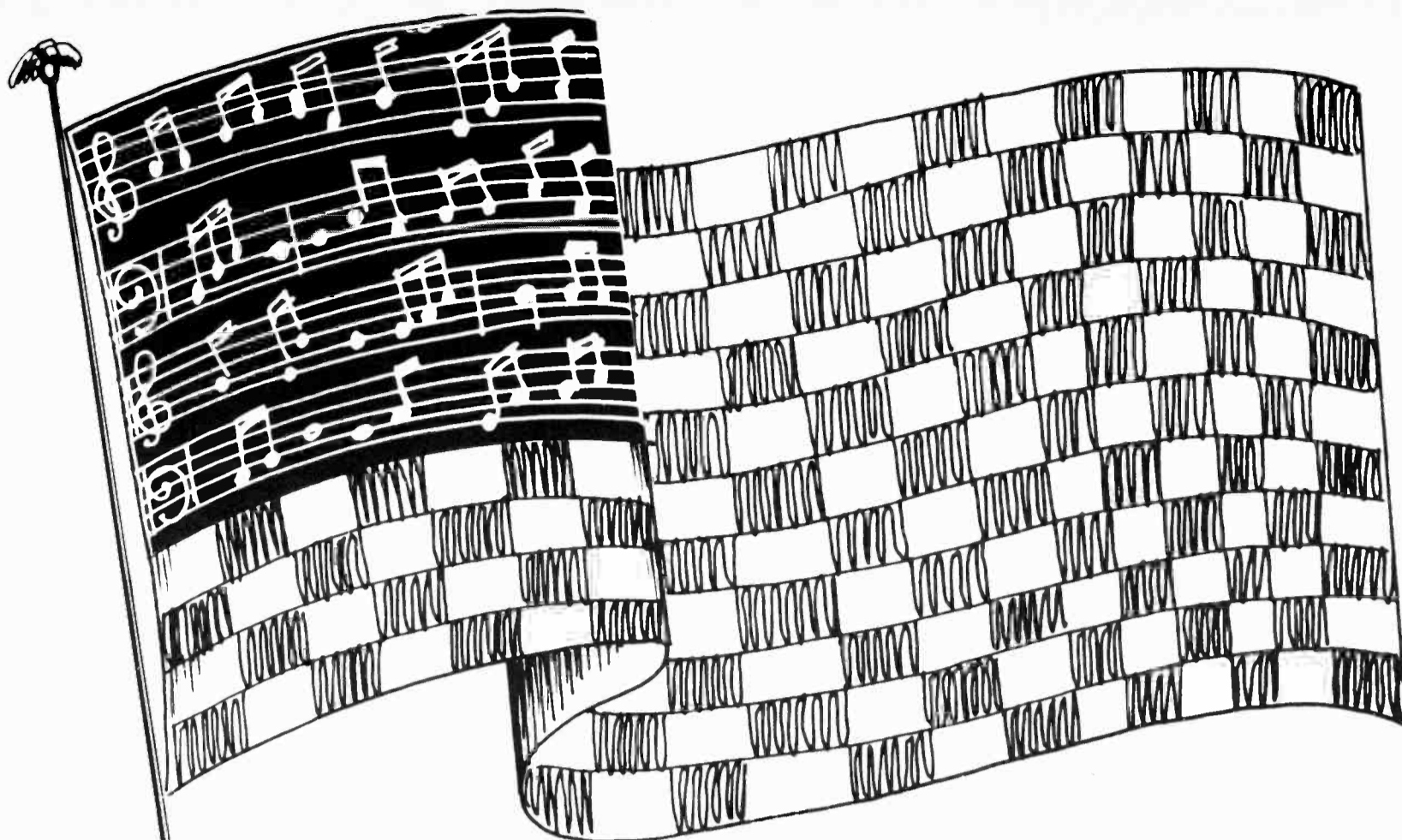
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## Talent In Action

**A FLOCK OF SEAGULLS  
THE FIXX***Opry House, Nashville  
Tickets: \$10.50*

It was hard to decide who the real headliners were on this June 1 show. Because even though the Fixx was ostensibly the opening act, by set's end it had set a blistering pace for A Flock Of Seagulls to follow.

The Fixx, a highly promising MCA act, melds Amazonian rhythms of relentless urgency with polyphonic synthesization at Sensurround volume. At times, it borders on reggae; other times, it's signature new music, but without the inherent sterility that affects many of its peer bands. By the third number, the bass drum's insistent pulsings had solidly allied themselves into the support beams of the staid Grand Ole Opry House, perhaps inevitably altering this con-

servative facility's country music facade.

With slight variation, the Fixx's rhythmic sounds could be heard echoing through Harlem on hot July nights, or in lands washed by island influences. Songs like "Sign Of Fire," "Stand Or Fall," and even the darkly-shaded "Red Skies" blend rasta-reminiscent subtleties with romantic overtones, in sharp contrast to the often-somber lyrics.

Cy Currin, vocalist for the British group, is anatomically lingual, using his body like an instrument to interpret the pounding music around him. Though the five-piece act works in stark stage setting, there's a warmth and baroque quality that sets this group apart from other new music bands. And the audience responded well; by the time the Fixx applied a tourniquet to its music with the finale, "Red Skies," it had earned a semi-standing ovation.

By comparison, A Flock Of Seagulls isn't

stark—at least, visually. Its lighting cues and hues were nothing short of astonishing. In sharp contrast, however, Seagull music tends to be monochromatic, dissonant variations on a basic-chord theme.

Much of A Flock Of Seagulls' sound comes from digital-delay effects, creating vortexes through the music; Ali Score's electronic Simmons drums punctuate the track like an Exacto knife.

The audience obviously enjoyed the Seagulls' set, dancing and churning to the electronic mood music led by Mike Score on vocals, keyboards and guitar. Yet, like most audiences, it was happiest when confronted by the familiar; "A Girl Like You" drew the wildest reaction of all.

KIP KIRBY

**DAVE EDMUNDS***The Palace, Los Angeles  
Tickets: \$13*

Dave Edmunds managed to cram three encores into a 70-minute set during his June 4 performance in Hollywood, which was a result of either terminal conceit or a highly vociferous crowd refusing to accept such a short act for their money.

The jam-packed audience at the 1,100-capacity Palace was more than receptive to the music of the journeyman British rocker, and the floor jiggled in sympathetic vibration as he ran through a collection of his upbeat tunes, including "Girls Talk," "I Hear You Knocking" and "Crawling From The Wreckage."

The performance was a bit spotty, with Edmunds, pro that he is, not quite in top form for many of the songs. "Information," the title tune from his new Columbia LP, sounded like it was being sung by Alvin & the Chipmunks, but at the same time his version of "Queen Of Hearts" put Juice Newton's cover to shame.

While Edmunds did not indulge in much chat with the audience, there was a friendly interplay between him and the other members of the five-piece band. Lead vocals were shared with piano player Geraint Watkins and guitarist Billy Bremner (who, though possessing an excellent voice, unfortunately sounded hoarse this night).

From his work in the late '60s with Love Sculpture up to his collaborations with Nick Lowe and Rockpile, Edmunds has attracted a faithful coterie of followers. Most of them, it seems, are also musicians. But though he is a purist, Edmunds is not a leaden performer. Three steps more to the side of "showman," and he may gain even wider appeal.

ETHLIE ANN VARE

**DAVID MURRAY OCTET***Sweet Basil, New York  
Admission: \$7.50*

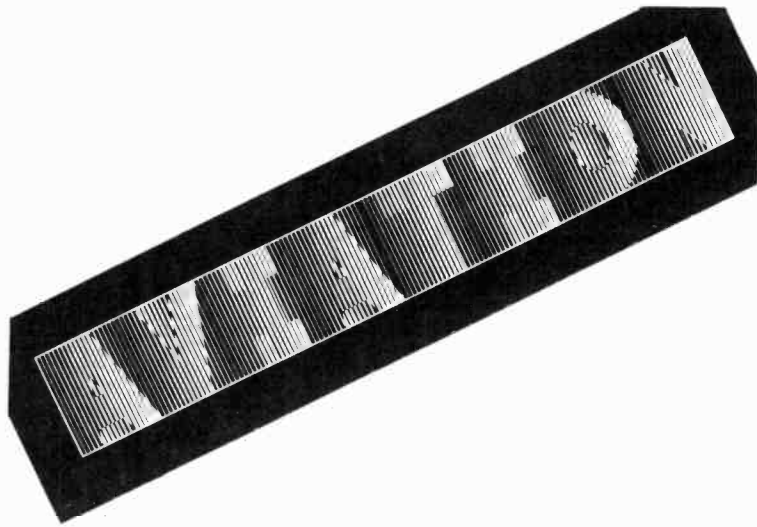
Certain critics and musicians have been touting David Murray as the Next Big Thing on tenor saxophone for several years now. But as he indicated during a recent stint at this Greenwich Village Club, Murray may end up making his strongest mark as a composer and arranger.

Murray is an excellent saxophonist, with a strong, exuberant sound and an appealingly adventurous style. But the main reason to see his octet (or to search out its albums on Black Saint, an Italian label available here through PolyGram Special Imports) is the quality of his writing.

Murray knows how to coax a surprisingly big sound out of an eight-piece ensemble, and he is conversant with a wide range of musical styles and not afraid to mix them in unusual ways. The high points of his first set on the night of May 11 were "Morning Song," which segued back and forth cleverly between straight-ahead swing and an extremely hard-rocking backbeat (both provided impressively by the great drummer Ed Blackwell, who also took one of his characteristically musical solos), and "3-D Family," a waltz with moments of both grace and ferocity.

If there was a problem with the group's performance, it was one frequently encountered by jazz audiences: the solos had a tendency to ramble on for too long. Nevertheless, some of them were quite striking. In addition to Murray, the outstanding soloists in this particular set were trombonist Craig Harris and cornetist Olu Dara, both of whom displayed robust, extroverted styles that married a respect for the jazz tradition with a very contemporary harmonic conception. Alto saxophonist Julius Hemphill and cornetist Butch Morris rounded out the fine front line; pianist Curtis Clark, bassist Wilbur Morris and the aforementioned Blackwell were the tight rhythm section.

PETER KEEPNEWS

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Survey For Week Ending 6/18/83  
**Boxscore**

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

- **JOURNEY, BRYAN ADAMS**—\$1,030,977, 60,000 (75,000), \$15.50, Electric Factory Concerts, JFK Stadium, Philadelphia, Pa., June 4.
- **BOB SEGER AND THE SILVER BULLET BAND, MICHAEL BOLTON**—\$396,750, 31,740, \$12.50, Belkin Prods., Richfield (Ohio) Coliseum, two sellouts, June 2-3.
- **JOURNEY, BRYAN ADAMS**—\$371,962, 30,000, \$12.50, John Scher Presents (Monarch), Holleder Stadium, Rochester, N.Y., sellout, house gross and attendance records, house fastest sellout, June 5.
- **Z.Z. TOP, TRIUMPH, SAMMY HAGAR, FOGHAT**—\$325,617, 20,134 (50,000), \$17.50 & \$15.75, Beach Club Concerts/Beaver Prods., Tangerine Bowl, Orlando, Fla., May 28.
- **JOURNEY, BRYAN ADAMS**—\$211,226, 16,028, \$13.50 & \$11.50, Jam Prods., Rupp Arena, Lexington, Ky., sellout, May 30.
- **JOURNEY, BRYAN ADAMS**—\$208,983, 16,000 (18,278), \$13.50 & \$12.50, Jam Prods., Market Square Arena, Indianapolis, Ind., June 1.
- **THE RIGHTEOUS BROTHERS, JAY BLACK & THE AMERICANS, THE SUPREMES WITH MARY WILSON, HAROLD MELVIN & THE BLUE NOTES, THE MAMAS & THE PAPAS, THE FOUR TOPS**—\$201,446, 16,496 (17,600), \$14 & \$12, WCBS Radio, The Meadowlands, E. Rutherford, N.J., June 3.
- **Z.Z. TOP, SAMMY HAGAR**—\$162,210, 15,153, \$11.50 & \$10.50, Sunshine Promotions, Freedom Hall, Louisville, Ky., sellout, June 5.
- **MEN AT WORK, THE RED ROCKERS**—\$160,000, 11,000, \$20 & \$12.50, in-house, Billy Bob's Texas, Ft. Worth, Texas, two sellouts, June 6-7.
- **FRANKIE VALLI & THE FOUR SEASONS, THE RIGHTEOUS BROTHERS, THE FOUR TOPS, THE ASSOCIATION, THE SUPREMES WITH MARY WILSON**—\$151,272, 11,957 (12,246), \$14 & \$12, Lovin' Feelins' Prods. Inc., Capital Centre, Landover, Md., June 4.
- **KINKS, SHERIFF**—\$150,152, 14,125, \$11.50 & \$10.50, Belkin Prods., Richfield (Ohio) Coliseum, sellout, June 4.
- **Z.Z. TOP, ZEBRA**—\$126,211, 12,021 (12,500), \$12.50 & \$11.50, Sunshine Promotions, Market Square Arena, Indianapolis, Ind., June 4.
- **JOURNEY, BRYAN ADAMS**—\$113,491, 9,000 (12,283), \$13.50 & \$12.50, Jam Prods., Notre Dame, S. Bend, Ind., June 2.
- **MEN AT WORK, PLIMSOULES**—\$105,731, 8,842, \$12.50, \$11.50 & \$10.50, Feyline Presents, Redrocks, Denver Colo., sellout, May 31.
- **CHICAGO, LE ROUX**—\$96,225, 7,646 (10,000), \$15 \$12.50, Barry Mendelson Presents, Privateer Park Amphitheater, New Orleans, La., May 28.
- **STYX**—\$95,975, 8,285 (10,500), \$12.50 & \$11, Beach Club Concerts, Ut-C, Chattanooga, Tenn., May 27.
- **KINKS, ROBERT ELLIS ORAL**—\$93,067, 8,891 (9,826), \$11.50 & \$10.50, Frank J. Russo, Providence (R.I.) Civic Center, May 29.
- **KINKS, SHERIFF**—\$86,531, 7,780 (9,900), \$11.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, June 6.
- **LINDA RONSTADT, AMERICA**—\$83,274, 4,440, \$22.50, \$18.50, \$16.50 & \$12.50, Majorway Prods., Santa Barbara (Calif.) County Bowl, sellout, house gross record, June 5.
- **CHICAGO, MICHAEL PRITCHARD**—\$81,217, 6,500, \$15, \$12.50 & \$10, Concert Promotions/Southern Promotions, Inc., Chastain Park Amphitheater, Atlanta, Ga., sellout, June 4.
- **BEACH BOYS, FIREFALL**—\$79,117, 7,247 (9,000), \$12.50 & \$11.50, Frank J. Russo, Colt Park Amphitheater, Bristol, R.I., June 2.
- **U-2, ROMEO VOID, THE ALARM**—\$69,959, 6,359 (8,000), \$12 & \$10.50, Bill Graham Presents, Civic Auditorium, San Francisco, Calif., June 1.
- **Z.Z. TOP, BLACKFOOT**—\$68,266, 6,080 (8,500), \$12, & \$11, Sunshine Promotions, Roberts Stadium, Evansville, Ind., June 3.
- **CHICAGO, MICHAEL PRITCHARD**—\$66,717, 6,354, (10,000), \$10.50, Mid-South Concerts, Mississippi (Jackson) Coliseum, June 1.
- **DAVID SANBORN, THE CRUSADERS, HERBIE HANCOCK, RON CARTER, TONY WILLIAMS, SPYRO GYRA**—\$59,290, 4,796 (12,500), \$16 & \$12.50, Festival Prod., Inc., Baltimore (Md.) Civic Center, June 4.
- **JERRY GARCIA BAND**—\$59,829, 5,144 (7,181), \$11.50, Don Law Co., Cape Cod Coliseum, S. Yarmouth, Mass., May 28.
- **WHISPERS, VAUGHN WEST**—\$46,326, 3,706, \$12.50, Daryl Oliver/Steven Hart/Hart-to-Hart Prods., American Theater, St. Louis, Mo., two sellouts, May 19.
- **BLACKFOOT, MOLLY HATCHETT**—\$43,631, 4,754 (8,000), \$10 & \$9, Sunshine Promotions, Hara Arena, Dayton, Ohio, June 5.
- **ENGLISH BEAT, BOW WOW WOW**—\$39,890, 4,070 (7,435), \$11 & \$10, Schon Prods., Met Center, Minneapolis, Minn., June 3.
- **THE PRETENDERS, LITTLE GIRLS**—\$33,948, 2,952, \$11.50, Evening Star Prods., Celebrity Theater, Phoenix, Ariz., two sellouts, May 27-28.
- **RONNIE MILSAP**—\$33,000, 2,200, \$15, Headline Int'l Talent/Rio Palm Isle, Rio Palm Isle, Longview, Texas, sellout, May 20.
- **RONNIE MILSAP**—\$33,000, 2,200, \$15, Headline Int'l Talent/Crystal Chandelier, Landcaster, Texas, sellout, May 21.
- **THE CRUSADERS**—\$18,000, 1,800, \$10, Evening Star Prods., Chuy's, Tempe, Ariz., 10 sellouts, May 25-29.
- **JERRY LEE LEWIS, EVAN JONES & THE H-BOMBS**—\$15,700, 980 (1,000), \$17.50 & \$15.50, in-house, Wax Museum, Washington, D.C. June 1.
- **NRBQ, THE INCREDIBLE CASUALS**—\$15,234, 1,741 (2,000), \$3.75, in-house, Wax Museum, Washington, D.C., two shows, June 2.
- **FATS DOMINO, THE DRIFTERS, STREET CORNER SYMPHONY**—\$12,385, 754 (1,100), \$17.50 & \$15.50, in-house, Wax Museum, Washington, D.C. May 26.
- **BELLAMY BROTHERS, MAY MCGREGOR**—\$7,640, 764 (1,000), \$10, Gem Prods., Johnny's Other Place, Yuma, Ariz., two shows, May 22.

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# Talent & Venues

## Rock'n'Rolling

• Continued from page 46

don't use their last names professionally) are the members of Girls Can't Help It, an English singing trio signed to Sire Records for the U.S., with a single, "Baby Doll," that's making an impact on the Dance/Disco chart. They were in New York recently doing short sets singing to their backing tapes.

The three have been together only since last Christmas, and they were discovered in Britain, by the Quick—who, they say, are neither their musical gurus nor their boyfriends, though they do a Quick song, "Rhythm In The Jungle," as part of their three-song set.

The three admit that they still have a long way to go in terms of songwriting and putting together an actual band, but they say their first priority is their singing and showmanship. Their next step is to promote their next single, also called "Girls Can't Help It," in Britain, and then hopefully to return to the U.S. to do their album. They say they are also looking for a U.S. manager.

"It's very important for us to find a manager who can manage girls, and it's also very important to find someone in touch with the music scene in New York," says Billy, who admits, as do the others, that they can't rely on the Quick forever. "They have their own careers, and they are doing their own album soon, so they just don't have the time."

★ ★ ★

Little Girls also don't play their own instruments, and they also don't have a musical guru or a friendly outside band to help them out, but they do have as their manager Toby Mamis, ex-publicist and ex-manager of such female acts as Suzy Quatro, Blondie, the Runaways and Joan Jett.

Little Girls are currently Mamis' full-time project. He has gotten them an EP, "Thank Heaven" on the PVC label, and they have a video of "How To Pick Up Girls," which, promises Mamis, is heading into the MTV playlist.

Basically, the Little Girls are two sisters, Michele and Caron Maso, who are backed by a four-man band. Though theirs is a girl group cum surf sound, and though they live in Los Angeles and their "Earthquake Song" was included in the second volume of the "Rodney On

The RQQ" compilation series on Posh Boy Records, they say they are not really considered part of the L.A. new music scene.

"Unfortunately, nobody really knows about us here," says Caron. "We are not in the hip crowd. We don't like to go to the cool places, we don't hang out, we're not trendy and we don't sleep with guys in other bands and things like that, which is

the way a lot of the girl bands are making their contacts. And we're not like that."

Meanwhile, they do about one show a week in the Los Angeles area, though they are now expanding further afield to Arizona and the San Diego area. They still have their day

jobs, but they say they would quit those in a minute if they were offered a national tour. And they are practicing for their opportunity.

★ ★ ★

No Rock'n'Rolling next week. Aren't vacations wonderful?

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## Bogus Tickets In San Diego

• Continued from page 46

It's a big, big operation."

To combat the counterfeiting problem, Tart says, Ticketron is periodically changing its ticket stock and tightening up security. Other than that, she adds, it's up to the individual promoters.

Silva agrees, and says that in addition to the disclaimers, his company is stepping up on-premise security to discourage scalping and is holding pre-concert briefings with ticket-takers to enable them to more easily spot bogus tickets.

"The main thing, at this point, is educating the ticket-takers," he says. "We explain three counterfeiting tests which I can't really describe because it would be detrimental to our project, and give them a list of stolen stock serial numbers that they can compare suspicious tickets to. Then, if they have any reason to doubt the authenticity of a ticket, they are authorized to refuse admission to anyone."

JUNE 18, 1983, BILLBOARD

A 1F2

# Talent & Venues

## Nine Series Set For Concord Pavilion

By JACK McDONOUGH

CONCORD, Calif. — The 1983 season at the 8,000-capacity Concord Pavilion includes nine subscription series, the largest number of series ever offered at the venue.

The subscriptions, sponsored by Michelob, have become the heart of

the Concord presentations since their inception in 1980, with a 202% increase in series sales since that year. Last year the Pavilion offered seven series.

The Concord schedule features the return of the four acts which have produced the four largest-

grossing events in the Pavilion's eight-year history: Bette Midler, Donna Summer, Barry Manilow and Zubin Mehta conducting the New York Philharmonic. Making their Pavilion debuts in 1983 are Joni Mitchell, Chicago, Sheena Easton, Helen Reddy, Johnny Cash, Ricky Scaggs and Shirley Bassey.

## Dance Trax

By BRIAN CHIN

It hardly seems like three years since the last studio release from Talking Heads, mostly because that time has been dotted with individual efforts (notably for us, Tom Tom Club) that help draw a line between "Speaking In Tongues" (Sire) and "Remain In Light." If not for "Tom Tom Club," the direct r&b feel of "Speaking In Tongues" would be pretty surprising; as it is, one makes the observation that where "Tom Tom Club" was formatted as a disco album (segued side one, throwaway side two), "Speaking In Tongues" is paced much like a contemporary black album, starting off with a terrific New York cut, "Burning Down The House," and then going into a cut for Southern and Midwestern black radio, "Making Flippy Floppy," and so on. For clubs, also note "Slippery People," midtempo, with Nona Hendryx and Dolette McDonald guesting, and a bouncy "Pull Up The Roots," which sports a crackly a-go-go break.

★ ★ ★

Singles: Yaz' "State Farm," just released on domestic Sire 12-inch, is that duo's most elaborate rhythm production yet. The song doesn't quite grab at first, but continues developing surprisingly all the way to the end. The flip, "Nobody's Diary" (actually the A side), is simply their best radio single ever. Skyy's "Bad Boy" (Salsoul 12-inch) should put them back in the black-band forefront; the electronics make strong reference to the Kashif/'D' Train school, but the song takes interesting, jazzy turns of its own. 'D' Train's "Keep Giving Me Love" (Prelude 12-inch promo) has been broken out of their recent album. There are two fine vocal/instrumental mixes by David Todd and Nick Martinelli on one side, and the album version on the other; it's a gospelly cooker in all forms.

Pop-disco: Devo's "Dr. Detroit" (Backstreet 12-inch) has been released to clubs in a long version which will be pressed commercially; like "That's Good," its high tempo and electronic sheen make it highly versatile. . . . Miquel Brown's "So Many Men, So Little Time" (TSR 12-inch) owes a certain something to the productions of Bobby Orlando and Jacques Morali; it's a climactic peak-out for the gay crowd right on the order of "It's Raining Men." Ian Levine produced. . . . Dolly Parton's "Potential New Boyfriend" (RCA 12-inch) is similar, message-wise; remixed by John Luongo, this rock/soul cut has a more disco-ish impact here—and it's a much more interesting song than her disco record of 1978, "Baby I'm Burnin'."

★ ★ ★

Imports and notes: First Light's "Explain The Reason" (London/U.K.) is a Steve Levine production (Culture Club, the Mood) combining an outstanding song and a relaxed, well-developed arrangement, with much of the impact of Linx or Imagination's best. . . . Imagination has been signed by Elektra for the U.S. Their first single for the label, due out this month, is "Looking At Midnight," their most pop-oriented and American-sounding single ever. . . . Fun Boy Three's "Our Lips Are Sealed" (Chrysalis/U.K.) is real pop-dance that suddenly gets funkier at a late break; it's a welcome redoing of that great song. . . . Fehlfarben's "Dollars Und Deutschmarks" (Welt-Rekord/Germany) is an extremely hip revival of soul/disco, not quite as high-tech as Falco, but referring to an early-to-mid-'70s band mode, like B.T. Express. This is even more evident in the swinging "Tag Und Nacht," on the flip.

JUNE 18, 1983, BILLBOARD

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# Billboard® Dance/Disco Top 80™

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	7	FLASHDANCE... WHAT A FEELING—Irene Cara-Casablanca (LP cut) 8114921 (12 inch*-remix)	41	44	3	LIVE THE LIFE I LOVE—Fantasy-Quality (12 Inch) QUS 037
2	3	10	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)	42	51	3	AM/FM—Natasha—Emergency (12 Inch) 6536
3	2	12	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805	43	69	2	HEOBAB—Fonda Raye—Posse (12 inch) POS 1207
4	4	11	PHYSICAL ATTRACTION/BURNING UP—Madonna—Sire/Warner Bros. (12 inch) SRO-29715	44	68	2	THE HAUNTED HOUSE OF ROCK—Whodini—Jive/Arista (12 inch) JD 19026
5	7	7	MINEFIELD—I Level—Epic (12 inch) 49-03856	45	52	3	I'M OUT TO CATCH—Leon Haywood—Casablanca (12 Inch) 8121641
6	6	13	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10	46	46	5	TIME—Culture Club—Virgin/Epic (LP Cuts) ARE 38398 (12 Inch*)
7	11	5	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547	47	33	12	BABY DOLL—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773-0A
8	5	9	HEAT YOU UP (MELT YOU DOWN)—Shirley Lites—West End (12 Inch) WES 22155	48	49	4	FOR THE SAME MAN—B Beat Girls—25 West (12 Inch)
9	9	4	BLIND VISION—Blancmange—Island (12 Inch) 0-99886	49	50	5	YOU AIN'T REALLY DOWN—Status IV—Radar (12 Inch) RDR 12003
10	8	11	CANDY MAN/BOYS/ALL NIGHT LONG—Mary Jane Girls—Gordy (LP Cuts) 6040GL	50	61	2	STAY WITH ME—India—West End (12 inch) 221512
11	23	3	YOU ARE IN MY SYSTEM—Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)	51	40	16	ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch) 4R9-03574
12	21	4	INSIDE LOVE (SO PERSONAL)—George Benson—Warner Bros. (7 Inch) 7-29649 (12 Inch*)	52	58	3	ALL LINED UP—Shriekback—Warner Bros. (12 Inch) WBO-29654
13	13	9	COOL PLACES—Sparks—Atlantic (12 Inch) 0-89863	53	35	10	SOLITAIRE—Laura Branigan—Atlantic (LP Cut) 80052 (12 inch)
14	17	4	SAY YOU DO—Janet Jackson—A&M (12 Inch) SP 12059	54	41	9	AGAIN AND AGAIN—Niki Lauran—Wave (12 Inch) BL 1218
15	20	5	MEMORY—Menage—Profile (12 Inch) PRO-7022	55	67	2	OVERNIGHT SENSATION—Peter Brown—RCA (12 inch) PD 13518
16	16	9	WHEN BOYS TALK—Indeeep—Sound Of New York (12 Inch)	56	43	6	SIGN OF THE TIMES—The Belle Stars—Warner Bros. (12 Inch) WBO-29657
17	19	8	WALKIN' THE LINE—Brass Construction—Capitol (12 inch)	57	74	2	WHO NEEDS ENEMIES, WITH FRIENDS LIKE YOU—Montana Sextet—Philly Sound Works (12 inch)
18	22	14	KEEP ON LOVING ME/TONIGHT—The Whispers—Solar (LP Cuts) 60216	58	60	3	COMMUNICATIONS/LIFELINE—Spandau Ballet—Chrysalis (LP Cut)
19	32	4	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)	59	NEW ENTRY	NEW ENTRY	MACHINE BRENT/ON THE RUN—Falco—A&M (12 Inch) 12603
20	20	9	MUSIC—D Train—Prelude (12 Inch) PRLD 654	60	31	8	GET THE BALANCE RIGHT—Depche Mode—Sire (12 inch) SRO-29704
21	21	10	PARTY—Julius Brown—West End (12 inch) 22153	61	75	2	CAVERN—Liquid Liquid—99 records (12 inch & LP) 99-11EP
22	22	18	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)	62	76	2	WISHING/NIGHTMARES—A Flock Of Seagulls—Jive/Arista (LP cuts) JL8-8013
23	28	7	OUR HOUSE—Madness—Geffen (12 inch) GEF-0-29667	63	65	3	MORNING MUSIC—St. Tropez—Destiny (12 Inch) HT 1001
24	24	5	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS) 23819	64	48	6	NEVER GIVE UP ON YOU—Marlena Shaw—South Bay (12 Inch) SB 22004
25	25	7	TOO SHY—Kajagoogoo—EMI-America (12 inch) 9910	65	NEW ENTRY	NEW ENTRY	JAM HOT—Johnny Dynell And The New York 88—Acme Music (12 Inch) AMC 8310
26	26	15	SHOT IN THE NIGHT—Paul Parker—Megatone (12 inch) LP all cuts	66	NEW ENTRY	NEW ENTRY	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121
27	27	26	THRILLER—Michael Jackson—Epic (LP all cuts) QE38112	67	NEW ENTRY	NEW ENTRY	TEMPTATION/WE LIVE SO FAST—Heaven 17—Arista (12 Inch) AD 19030
28	55	2	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828	68	NEW ENTRY	NEW ENTRY	LOVE NEVER FAILS—The Greg Kihn Band—Berserkerly (12 Inch) 0-67913
29	29	5	COOL AS ICE/TWICE AS NICE—52nd Street—A&M (12 Inch) SP 12058	69	56	13	ATOMIC DOG—George Clinton—Capitol (12 inch)
30	30	7	JUICY FRUIT—Mtume—Epic (12 inch) 49-03834	70	42	13	LUCKY—Ellie Hope—Quality (12 inch) QUS 031
31	31	26	YOU CAN'T HIDE—David Joseph—Mango (12 inch) MLPS 7804	71	45	6	YOU CAN'T HAVE IT—Stargaze—T.N.T. (12 Inch)
32	38	4	THESE MEMORIES—O Romeo—Bob Cat (12 Inch) BOB 26	72	47	11	REACH OUT—Narada Michael Walden—Atlantic (12 inch) 0-89857
33	NEW ENTRY	NEW ENTRY	I.O.U.—Freeze—Streetwise (12 Inch) SWRL2210	73	59	15	THE MUSICS GOT ME—Visual—Prelude (12 inch) PRLD 650
34	14	9	SHY BOY/NA NA HEY HEY (KISS HIM GOODBYE)—Bananarama—London (LP Cuts)	74	78	2	I'M FREE—Celi Bee—Paris International (12 inch) PI 1203
35	54	2	USE ME, LOSE ME (LOSE ME, USE ME)—Paul Simpson Connection—Streetwise (12 inch) SWRL 2209	75	70	14	KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438
36	57	3	RIDING THE TIGER—Phyllis Hyman—Arista (12 Inch) AD 19041	76	53	7	ALWAYS SOMETHING THERE TO REMIND ME—Naked Eyes—EMI (12 inch) Remix 9923
37	37	10	LIGHT YEARS AWAY—Warp 9—Prism (12 inch) PDS 460	77	77	6	SWEAT—The System—Mirage (7 inch) 99891 (12 Inch*)
38	38	10	HERE COMES MY LOVE—Rocket—Quality (12 inch) QUS 033	78	66	3	LOVE TOWN—Booker Newberry III—Boardwalk (12 Inch) NB 99905-9
39	39	6	LIKE A GHOST—Ignatius Jones—Warner Bros. (12 Inch) WBO-29703	79	63	22	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)
40	34	11	SO WRONG—Patrick Simmons—Elektra (12 inch) 67929	80	64	13	TELEPHONE OPERATOR—Pete Shelly—Arista (12 inch) CP730

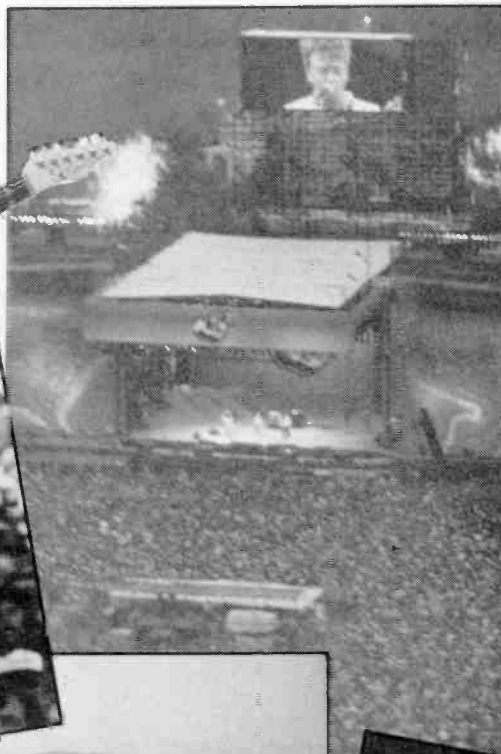
Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch

★ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.

★ Stars are awarded to other products demonstrating significant gains for the week.

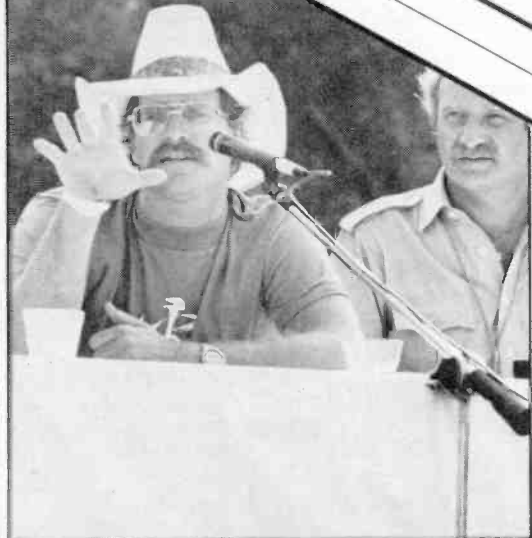


Chrissie Hinde and the Pretenders play at the US '83 Festival. The Stray Cats, below, are live and on the giant video screen.



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Peter Eills, left, president of Unuson, answers questions from the press. Below, members of Oingo Boingo disembark from one of the helicopters provided by Briles Wing & Helicopter.



The US Festival site as seen from the air. Below, members of Berlin hold a brief press conference following their appearance on the third day of the festival.



David Lee Roth of Van Halen is ready to turn the festival into one big party.



Promoter Barry Fey gives his assessment of the festival. Interviewing him is Dennis McNamara of WLIR-FM on Long Island.

Bono of U2 is one of the crowd pleasers of the festival.



Steve Wozniak, who made it all happen.

Joe Strummer of the Clash, in a lighter moment.



From the back of the 300,000 strong audience, the stage is almost lost in the smog.

JUNE 18, 1983, BILLBOARD

Billboard photos by Ethlie Ann Vare. Aerial photography courtesy of Briles Wing & Helicopter. Layout by Anne Richardson.

# Billboard Black LPs

Survey For Week Ending 6/18/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	26	<b>MICHAEL JACKSON</b> CBS Thriller, Epic OE 38112	38	39	16	<b>STEVE ARRINGTON'S HALL OF FAME</b> Steve Arrington's Hall Of Fame, Atlantic 80049 WEA
2	3	3	<b>THE ISLEY BROTHERS</b> Between The Sheets T Neck FZ 38674 (Epic) CBS	39	41	15	<b>CULTURE CLUB</b> Kissing To Be Clever, Virgin/Epic ARE 38398 CBS
3	6	5	<b>MTUME</b> Juicy Fruit, Epic FE 38588 CBS	40	31	17	<b>THE SYSTEM</b> Sweat, Mirage 90062-1 (Atlantic) WEA
4	8	5	<b>GLADYS KNIGHT &amp; THE PIPS</b> Visions Columbia FC 38205 CBS	41	29	36	<b>LUTHER VANDROSS</b> Forever, For Always, For Love, Epic FE 38235 CBS
5	2	12	<b>WHISPERS</b> Love For Love, Solar 60216 (Elektra) WEA	42	44	13	<b>THE TEMPTATIONS</b> Surface Thrills, Gordy 6032GL (Motown) IND
6	7	7	<b>SOUNDTRACK</b> Flashdance, Casablanca 811492-1 M-1 (Polygram) POL	43	34	10	<b>FATBACK</b> Is This The Future?, Spring SP-1-6738 (Polygram) POL
7	5	36	<b>DE BARGE</b> All This Love, Gordy 6012GL (Motown) IND	44	48	2	<b>MICHAEL HENDERSON</b> Fickle, Buddha BDS 6004 (Arista) RCA
8	4	10	<b>JARREAU</b> Jarreau, Warner Bros. 23801-1 WEA	45	45	71	<b>Z.Z. HILL</b> Down Home, Malaco MAL 7406 IND
9	9	4	<b>MAZE</b> We Are One, Capitol ST 12262 CAP	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>DAVID BOWIE</b> Let's Dance, EMI-America SQ-17093 CAP
10	10	6	<b>LAKESIDE</b> Untouchables, Solar 60204-1 (Elektra) WEA	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>BOB MARLEY &amp; THE WAILERS</b> Confrontation, Island 90085-1 (Atco) WEA
11	34	11	<b>LIONEL RICHIE</b> Lionel Richie, Motown 6007ML IND	48	42	31	<b>MARVIN GAYE</b> Midnight Love, Columbia FC 38197 CBS
12	13	11	<b>KASHIF</b> Kashif, Arista AL 9620 RCA	54	54	2	<b>DIANA ROSS</b> Anthology, Motown 6046ML2 IND
13	12	31	<b>PRINCE</b> 1999, Warner Bros. 23720-1 WEA	50	50	4	<b>FONZI THORNTON</b> The Leader, RCA AFL1 4433 RCA
14	25	3	<b>DENICIE WILLIAMS</b> I'm So Proud, Columbia FC 38622 CBS	51	58	2	<b>VARIOUS ARTISTS</b> 25 Years Of Grammy Greats, Motown 5309ML IND
15	20	6	<b>MARY JANE GIRLS</b> Mary Jane Girls, Gordy 6040GL (Motown) IND	52	49	53	<b>THE GAP BAND</b> Gap Band IV, Total Experience TE-1-3001 POL
16	16	6	<b>CHI-LITES</b> Bottoms Up, Larc LR-8103 (MCA) MCA	53	53	10	<b>JOE SAMPLE</b> The Hunter, MCA 5397 MCA
17	15	27	<b>GEORGE CLINTON</b> Computer Games, Capitol ST-12241 CAP	54	60	2	<b>COMMODORES</b> Anthology, Motown 6044ML2 IND
18	18	10	<b>EDDY GRANT</b> Killer On The Rampage, Portrait/ice B6R 38554 (Epic) CBS	55	52	13	<b>TYRONE (TYSTICK) BRUNSON</b> Sticky Situation, Believe In A Dream FZ 38140 (Epic) CBS
19	19	12	<b>CHAMPAIGN</b> Modern Heart, Columbia FC 38284 CBS	56	56	27	<b>GROVER WASHINGTON JR.</b> The Best Is Yet To Come, Elektra 60215 WEA
20	22	15	<b>O'BRYAN</b> You And I, Capitol ST 12256 CAP	57	47	19	<b>DAZZ BAND</b> On The One, Motown 6031ML IND
21	21	20	<b>ANGELA BOFILL</b> Too Tough, Arista AL 9616 RCA	58	51	20	<b>SMOKEY ROBINSON</b> Touch The Sky, Tama 6030TL (Motown) IND
22	24	6	<b>JONZUN CREW</b> Lost In Space, Tommy Boy TBLP 1001 IND	59	62	5	<b>NARADA MICHAEL WALDEN</b> Looking At You, Looking At Me, Atlantic 80058-1 WEA
23	23	8	<b>DENISE LASALLE</b> A Lady In The Street, Malaco 7412 IND	60	61	38	<b>MEN AT WORK</b> Business As Usual, Columbia ARC 37978 COL
24	14	7	<b>CAMEO</b> Style, Allanta Artists 811072-1 M-1 (Polygram) POL	61	61	18	<b>INSTANT FUNK</b> Instant Funk V, Salsoul SA 8558 (RCA) RCA
25	17	15	<b>EARTH, WIND &amp; FIRE</b> Powerlight, Columbia TC 38367 CBS	62	57	5	<b>LONNIE LISTON SMITH</b> Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS) CBS
26	26	27	<b>Z.Z. HILL</b> The Rhythm & The Blues, Malaco 7411 IND	63	46	5	<b>HIGH INERGY</b> Groove Patrol, Gordy 6041GL (Motown) IND
27	30	5	<b>SERGIO MENDES</b> Sergio Mendes, A&M SP 4937 RCA	64	65	7	<b>OZONE</b> Glasses, Motown 6037ML IND
28	27	6	<b>EARL KLUGH</b> Low Ride, Capitol ST-12253 CAP	65	63	12	<b>KIDDO</b> Kiddo A&M SP-6-4924 RCA
29	28	31	<b>CON FUNK SHUN</b> To The Max, Mercury SRM 1-4067 (Polygram) POL	66	64	7	<b>GEORGE DUKE</b> Guardian Of The Light, Epic FE 38513 CBS
30	36	4	<b>BRASS CONSTRUCTION</b> Conversations, Capitol ST 12268 CAP	67	68	28	<b>PEABO BRYSON</b> Don't Play With Fire, Capitol ST 12241 CAP
31	33	17	<b>DARYL HALL &amp; JOHN OATES</b> H2O, RCA AFL1-4412 RCA	68	68	28	<b>CARLOS SANTANA</b> Havana Moon, Columbia FC 38642 CBS
32	32	11	<b>NONA HENDRYX</b> Nona, RCA AFL1-4565 RCA	69	55	4	<b>COMMODORES</b> All The Greatest Hits, Motown 6028ML IND
33	37	3	<b>D TRAIN</b> Music, Prelude PRL 14109 IND	70	74	29	<b>WILTON FLEOER</b> Gentle Fire, MCA 5406 MCA
34	35	33	<b>JANET JACKSON</b> Janet Jackson, A&M SP 4907 RCA	71	71	6	<b>MUSICAL YOUTH</b> The Youth Of Today, MCA MCA 5389 MCA
35	38	31	<b>THE BAR-KAYS</b> Propositions, Mercury SRM 1-4065 (Polygram) POL	72	72	24	<b>GEORGE HOWARD</b> Asphalt Gardens, Palo Alto PA 8035 IND
36	40	5	<b>SISTER SLEDGE</b> Bel Cha Say That To All The Girls, Cotillion 90069 1 (Atco) WEA	73	59	10	<b>MELBA MOORE</b> The Other Side Of The Rainbow, EMI-America ST 12243 CAP
37	43	2	<b>VARIOUS ARTISTS</b> 25 #1 Hits From 25 Years, Motown 5308ML2 IND	74	70	33	<b>TYRONE DAVIS</b> Tyrone Davis, Highrise HR 103 IND

JUNE 18, 1983, BILLBOARD

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).

# Black

## Baker's Street Smarts Pay Off 'Candy Girl' Producer Enjoying Success, Influence

NEW YORK—Streetwise Records co-founder and staff producer Arthur Baker should be a happy man. New Edition's "Candy Girl" went to No. 1 on the black and British charts. A recent release by the English band Freeze, "I.O.U.," is progressing up the dance chart, and a heavy release schedule is planned for the summer. In addition, Baker-produced records by Afrika Bambaataa ("Planet Rock," "Looking For The Perfect Beat") for Tommy Boy Records have been commercially successful and quite influential.

Baker, however, isn't happy about how pop radio and MTV have treated "Candy Girl." "Despite our sales, many pop stations won't play independent records, and if they do they don't always report them," Baker claims. "We're not getting a fair shake. In England we were No. 1 over the Police, English Beat, and all the other bands over there. In America we've sold 300,000 12-inchers and 200,000 singles, yet they don't want to play 'Candy Girl'—about the most inoffensive record you could want to hear."

Baker also wonders, "How could MTV play a Musical Youth video and not ours for New Edition? There is a European slant to so much going on in music about what they decide is hip or not. They'd rather show some

black kids from England than some from Boston, because it's trendier."

Still, Baker admits, he walked into independent distribution and the black music field with his eyes open. "I realized what I'd be up against when I started an indie label, but it doesn't make it any easier. But, and I make no secret about it, I don't really like major labels."

"We control our own product and make our own decisions. For example, we heard that there was going to be a record on Elektra called 'I.O.U.' We were able to get ours out in a week. So as long as the distributors pay us we'll stay an indie." (It should be noted that PolyGram, through the London Records label, distributes Streetwise Records in England and is negotiating to distribute all of the label's product worldwide.)

Collecting can be a problem, especially after a big hit such as "Candy Girl." In fact, Baker says, Streetwise is contemplating holding up release of the New Edition album "until our accounts receivable are tightened up." This would not, however, affect the 12-inch release schedule.

Coming from Streetwise this summer are 12-inchers from Rockers Revenge, whose "Walking On Sunshine" went to number 4 in England; the rap group Awesome Four-some; producer/record mixer John

"Jellybean" Benitez, making his debut as a performer; and former Main Ingredient member Cuba Gooding with an update of the group's early 1970s hit "Happiness Is Just Around The Bend." The second New Edition single is called "Is This The End?"

Streetwise Records has expanded its staff in recent months. Evonne Turner, formerly of New York's popular retail operation Downstairs Records, is doing promotion and merchandising. Kathy Jacobson, a veteran of Casablanca and Emergency Records, is working with distributors. "In such a small company, everybody does a little bit of everything," says Baker. "The president, Paul McCraven, and Bob Alexander and Jane Rifkin, who put up the money to start the company, are active in the day to day operations as well."

Baker's work as producer has brought him feelers from a number of English groups. He recently produced a punk-influenced British band called New Order and has been talking with the English Beat about handling their next album. Last week, Baker says, a representative of the Police approached him about doing some remixes on music from their recently released album, "Synchronicity."

## The Rhythm & The Blues

### Perren Is Still Kidding Around

By NELSON GEORGE

Sure, Freddie Perren has worked with adults. Gloria Gaynor's "I Will Survive" and Peaches & Herb's "Reunited" are two of the more prominent examples. But much of this writer/producer's best work has been with adolescents. As a member of a production team called "The Corporation," he helped create the Jackson Five's incredibly successful early recordings, the first four of which went to No. 1 on the pop singles chart. In the mid-'70s he gave teen stars the Sylvers a string of major hits. And he has now finished an album with a strong-voiced 16-year-old named Johnny Gill for Cotillion. "It is funny how this has happened, but when you get a reputation for something it follows you around," says Perren.



It is ironic that Perren uses the term "reputation," for, as he recently

found out, many still don't know the role he played in the Jackson Five's careers. "I just finished producing the Mighty Clouds Of Joy, and one of the band members went over to the wall where I had a gold record for 'I Want You Back.' Now, the record said 'Produced by The Corporation,' but the plaque said 'Presented to Freddie Perren.' He turned to me and said, 'That finally solves that mystery.'"

"The Corporation" was the banner under which Perren, Fonce Mizell, Deke Richards and Motown

chief Berry Gordy himself worked with the Jackson Five. The title was Gordy's idea, one Perren has been asked about quite a bit.

"Why did he call us that? I used to wonder that myself," says Perren. "I was just so happy to be working and so busy with the group that it didn't matter to me. I just thanked him for giving me the chance."

Perren does, however have a theory about the Corporation's origin. "At the time we started, Motown

(Continued on opposite page)

### Muddy Waters Tribute Set For Montreux Fest

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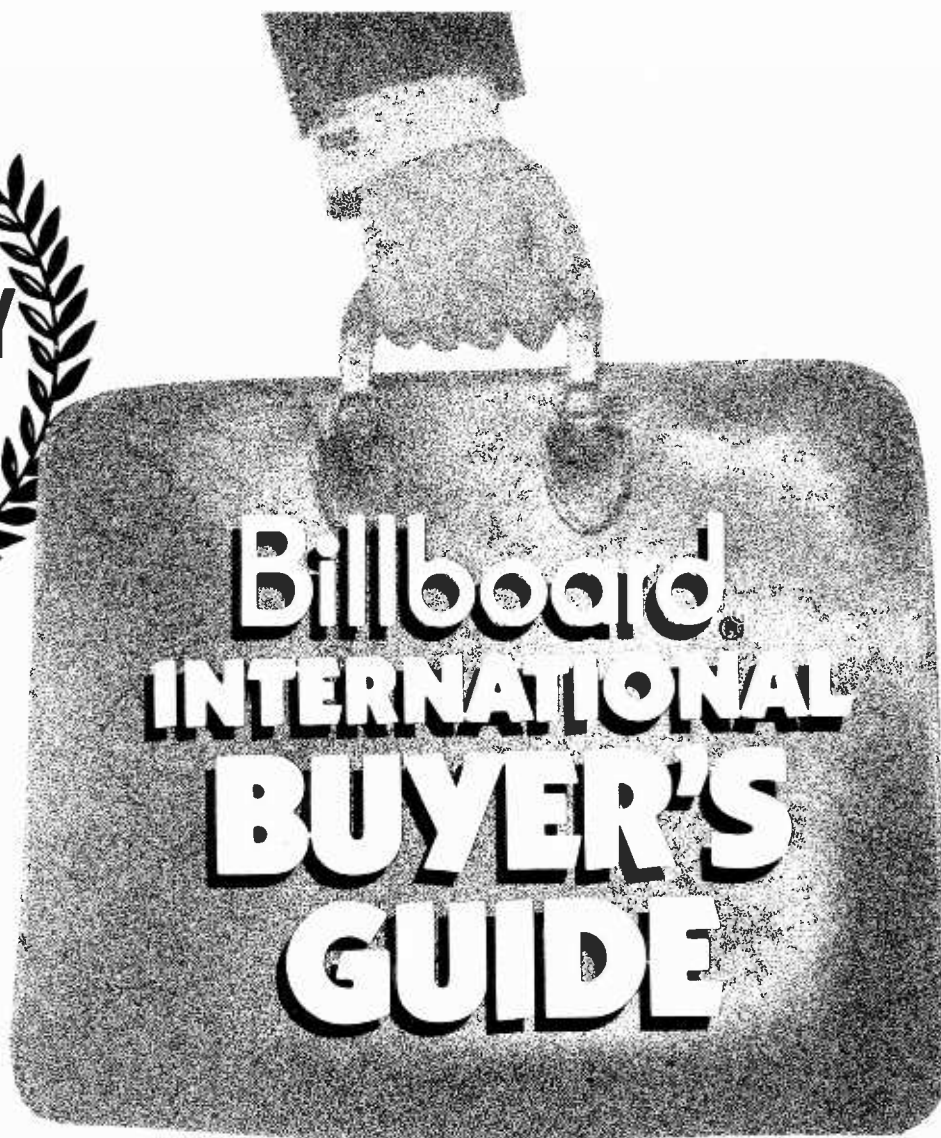
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IFPI CALLS IT 'LANDMARK'

## Greek Court Piracy Ruling Hailed

By JOHN CARR

ATHENS—In a decision welcomed by the national recording industry, the Greek Supreme Court has ruled that recorded cassettes are, in effect, private documents, and hence their illegal duplication is equivalent to forgery.

The court cited the forgery provisions of the Greek penal code as the basis for its opinion, announced June 1. It states: "Every illicit and pirated cassette is considered to be a forged document, and the manufacturers and sellers thereof are to be penalized as forgers or as users of forged documents."

The ruling has put sharper teeth into the Greek antipiracy effort. Until now, a suspected case of piracy could be taken to the courts only un-

der a vague and inadequate 60-year-old copyright law that provided for a maximum penalty of three months in jail. According to the local IFPI branch—which, for the past few years, has been agitating for a stiffer law—the jail terms for convicted pirates will now be "a lot more than three months." It calls the ruling "a landmark in the legal and judicial battle against the problem of cassette piracy."

The Supreme Court reached its decision after confirming lower court verdicts in cassette piracy cases in which 64 people had been convicted of copyright violations, fraud and dealing in stolen goods.

The ground for the precedent-setting ruling was prepared by the local

IFPI antipiracy office, headed by Vasilis Apostolidis, who recently coordinated a police swoop on suspected pirates in northern Greece. The dragnet yielded some 8,000 allegedly pirated cassettes. One warehouse in the pirate-ridden city of Thessaloniki had some 25,000 bogus cassettes inside, he says. But, he adds, police squads were driven back by "hordes of rock-throwing gypsies" before they could empty the warehouse. "We could have done better," he admits.

However, he adds: "The police are now getting into the spirit of the thing." Police officials are requesting to be better briefed on the piracy problem, and the Ministry for Public Order has responded favorably to appeals by IFPI that the crackdowns be harder and tougher.

## Military Sales Boom In Germany

By JIM SAMPSON

MUNICH—The U.S. Army and Air Force Exchange Service, or just plain AAFES, sold over \$24 million worth of records and tapes last year, an average of \$48 for each authorized customer, the majority of whom are stationed in West Germany.

Unfortunately for German record companies, AAFES-Europe—which is headquartered in Munich—has been supplied exclusively from the AAFES record distribution activity at Fort Gillam in suburban Atlanta since the mid 1970s. The only German pressings available in German PX and BX facilities are exported to the U.S., then shipped back to Germany, the Benelux territories, the U.K., Italy, Greece or Spain, where they're sold in around 200 on-base record stores.

AAFES-Europe also reports selling 3.5 million blank audio tapes in 1982 and more than a million blank videotapes. An additional 39 videotape concessionaire rental locations produced \$1.6 million in turnover for 1982, with 86 stores also selling

audio and video hardware.

AAFES prices are low, usually just \$6.50 for current pop albums. AAFES stocks no singles. But with the U.S. dollar's continuing strength, prices in German stores are occasionally lower, and the European pressings are said to be consistently better.

One great advantage of the PX services system is quick delivery time. New releases are frequently in European stores within 10 days of U.S. release. Special orders take only

## Two Team Up In Dutch Firm

AMSTERDAM—Top Dutch producer Tim Griek, who was EMI Holland's a&r head for 12 years, has joined forces with Holland's most popular singer, Andre Hazes, at Melvin Productions, the Amsterdam-based production company founded by Hazes in March. The pair will work on joint productions of Dutch-language acts.

First project will be a single by

two weeks to process. And all AAFES-Europe record outlets now feature a special stocking of the top 10 pop, black and country albums, based on weekly Billboard charts.

Additional non-military music and hardware stores near U.S. service posts, catering primarily to the military, plus a handful of government-affiliated audio/video clubs, further attest to the buying power of the U.S. military, just about the most entertainment-hungry market in Europe.

singer Corry Konings, to be released by Phonogram Holland in mid-June, with an album to follow in the fall. Joint productions of three or four new Dutch acts, as yet unnamed, should also be completed by the end of 1983.

During his years with EMI, Griek produced successful recordings by a number of established local acts, including Brainbox, Oscar Benton, Focus and Elly & Rikkert.

## 50TH ANNIVERSARY GATHERING

# IFPI Meeting Surveys Changes

• Continued from page 9

sirability of having "very extensive protection" in terms of cable, but he said revising the Rome Convention was not the best way of doing it. The Convention does protect performers because one article covers transmission by cable and producers and performers are entitled to equitable remuneration in respect of phonograms transmitted directly by cable systems.

"It is preferable at this stage, in the absence of national legislation affecting cable, to obtain such legislation rather than seeking a revision of the Rome Convention," he said. "There must be an intense effort by IFPI and national groups to get protection where cable systems are already in operation or are about to start."

Gillian Davies, associate director general of IFPI, pointed out to delegates that Article 19 of the Rome Convention removes the protection of the convention from the performer once he has consented to the dissemination of his work in an audio/visual fixation and added that, as a consequence, the IFPI supported the idea of deleting Article 19.

She said that IFPI endorses the

conclusion that the Rome Convention does cover direct broadcasting by satellite, and that on the question of definition of performance (Article 7), limited at present to literary or artistic works, IFPI supports the wish of performers to have it extended to cover vaudeville and circus artists.

Davies urged the intensification of efforts to establish the specific right for remuneration for private copying as now exists in West Germany and Austria, and also to increase the number of states ratifying the Rome Convention. In this latter context, past IFPI president Nesuhi Ertegun, president of WEA international, drew attention to the fact that there are some 150 member states of the United Nations, but only 23 have so far ratified the Convention.

Trevor Percy, IFPI legal advisor, provided evidence of positive progress during the past 50 years of the IFPI's existence by pointing out that in 1933, 14 countries recognized reproduction rights, whereas 88 now do so. Similarly, eight countries recognized performing rights 50 years ago, and the current figure is 52.

IFPI director general Ian Thomas announced during the assembly that the federation's negotiations with

BIEM on mechanical royalties, now in their third year, were at a stalemate again. He said the latest BIEM proposal "would result in considerable loss to the recording industry and is not acceptable."

Thomas also disclosed that the European Economic Community authorities have now intervened in the BIEM situation, making it "very complicated." He would not elaborate further, but it is understood that the EEC is alleging restrictive practices and a possible infringement of Article 85 or 86 of the Rome Convention with regard to licensing for subpublishing in EEC territories.

At present, this is often done on an individual country basis with contractual conditions which may vary from territory to territory. The EEC maintains that the same terms should apply uniformly throughout the community.

The jubilee council meeting ended with addresses of congratulations to the federation from Bruno Orsini, Italian under-secretary of state, and Dr. M. Rigo, mayor of Venice. Among guests attending were representatives of UNESCO, the International Labor Organization and the Council of Europe.

## Cougar, Seger Lead May Certifications

By RICK LaPOINTE

TORONTO—The Canadian Recording Industry Assn. has reported 32 certifications for May, including two quadruple platinum albums, two double platinum disks, three platinum LPs, 16 gold albums, the second gold mini-album, three platinum singles and five gold singles.

Leading the way were John Cougar's "American Fool" (distributed by PolyGram) and Bob Seger's "Stranger In Town" (Capitol), which surpassed the 400,000 sales plateau during the month.

Louis Clark & the Royal Philharmonic Orchestra's "Hooked On Classics II" (RCA) and the Mom & Dads' "The Rangers Waltz" (MCA) qualified for double platinum status. The latter was ready for such certification since September, 1980.

"Diary Of A Madman" by Ozzy

Osbourne (CBS). "In The Blue Canadian Rockies" by the Mom & Dads (MCA) and a various-artists package called "Blast Off" (K-tel) were certified platinum, with the Mom & Dads disk having done so in June, 1973.

Gold certification for sales of 50,000 units in the Canadian market went to the Mom & Dads for four different disks: "The Mom & Dads Again," "Reminiscing With The Mom & Dads," "Souvenirs" and "In The Blue Canadian Rockies." Other gold disks include: "The Closer You Get," Alabama (RCA), "Music For The Hard Of Thinking," Doug & the Slugs (RCA, Canadian content), "Highways And Heartaches," Ricky Skaggs (CBS), "Illegal," Corbeau (Kebec Disque, Canadian content), "Speak Of The Devil," Ozzy Osbourne (CBS), "Midnight Blue," Louise Tucker (PolyGram), "The Golden Age Of Wireless," Thomas Dolby (Capitol), "Dangerous Acquaintance," Marianne Faithfull (WEA) and "Libertad Au Revoir," Alain Morison (Musique Kasma). Dire Straits earned gold for their mini-album "Twisting By The Pool" (PolyGram).

Platinum awards for sales of 100,000 singles went to Culture Club for "Do You Really Want To Hurt Me" (PolyGram), Jeans Jacques Egli for "Au Revoir" (Musique Kasma) and Alain Morison for "Le Lac de Come" (both on Musique Kasma). Gold singles were earned by Egli for "Au Revoir," Morison for "Le Lac de Come" (both on Musique Kasma), Styx for "Mr. Roboto" (A&M), Kenny Rogers for "We've Got Tonight" (Capitol) and Louise Tucker for "Midnight Blue" (PolyGram).

## Promoters Take Action Against Rights Fee Hike

• Continued from page 4

managers formed an alliance to fight that proposed increase and presented their case to the board at a meeting in early April. "We can't even afford the compromise they reached," says Stevens.

David MacDonald, counsel for CPI, says only evidence presented at the hearing can be put before the court. "From reading their decision, it seems they agreed with our reasoning but still opted to only reduce the massive increase," MacDonald says.

CAPAC and PRO Canada have argued strenuously in recent years that their members are not adequately compensated for public performance of their works.

Tarlton says the decision in effect has a "reverse Robin Hood" impact, because it will not result in an improvement of successful composers' livelihoods due to the cuts in tour scheduling bound to arise as a consequence. He singled out Moncton, Saskatoon and Sudbury as among the cities that will suffer serious effects of the decisions.

"The revenues that can be collected in those cities are not sufficient to sustain the business," he says. Larger centers will be accentuated, and the decision could wipe out half of the industry's meager profits, Tarlton estimates.

"The concert business, as we know it now in Canada, has been dealt a final, crippling blow," he says. "This is the straw that breaks the camel's back."

The 20-year veteran promoter, who handles much of the activity in eastern Canada, says he will look to restructure the firm in the fall because "it makes absolutely no sense to stay in what we're doing."

The decision is retroactive to the first of the year. PRO Canada also received increases for classical music performances.

## Roperry, Visan In Distribution Pact

NEW YORK—Local independent label Roperry has signed with Visan Records for product distribution in Canada, France, Mexico and Italy. First release is "Joggin'" by Patsy, in both English and French versions. In addition to Patsy, the firm's artist roster includes Joey Latini.

## Religious B'cast Guidelines Set

HULL, Quebec — The federal broadcast regulator has opened the gates to a form of pray-tv on pay-tv and radio by sometime next year in its long-awaited decision on religious broadcasting.

Church groups have expressed cautious optimism to the call by the Canadian Radio-Television & Telecommunications Commission for applications for a specialty programming license for an all-religious service on a discretionary basis.

Groups have until September 2 to apply, and public hearings will be held shortly after. If all goes well, a radio or tv service could be launched by next summer or fall.

The CRTC set out a rather small list of conditions it wants attached to any license applications. And it seemed to frown on fund-raising tactics employed by certain fundamentalist groups now broadcasting on conventional television and radio in Canada, saying any money solicited must be used only to sustain the network. At the same time, any network would have to be managed by a committee that would ensure equitable access to airtime for groups desiring it.

The commission initially held public hearings on the issue of religious broadcasting in January, 1982. It now says it will not license radio or television stations on conventional systems to provide a religious broadcasting service. It has instead opted to allow a satellite-to-cable-delivered service.

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 6/11/83  
SINGLES

This Week	Last Week	
1	1	EVERY BREATH YOU TAKE, Police, A&M
2	2	BAD BOYS, Wham, Inner Vision
3	4	NOBODY'S DIARY, Yazoo, Mute
4	6	BUFFALO SOLDIER, Bob Marley & Wallers, Island
5	3	CANDY GIRL, New Edition, Lodon
6	8	LOVE TOWN, Booker Newberry III, Polydor
7	7	JUST GOT LUCKY, JoBoxers, RCA
8	NEW	CHINA GIRL, David Bowie, EMI America
9	30	FLASH DANCE...WHAT A FEELING, Irene Cara, Casablanca
10	5	CAN'T GET USED TO LOSING YOU, Beat, Go-Feet
11	15	LADY LOVE ME, George Benson, Warner Bros.
12	21	WAITING FOR A TRAIN, Flash & Pan, Easy Beat
13	11	MONEY GO ROUND, Style Council, Polydor
14	9	TEMPTATION, Heaven 17, B.E.F.
15	39	HANG ON NOW, Kajagoogoo, EMI
16	10	TRUE, Spandau Ballet, Reformation
17	18	IN A BIG COUNTRY, Big Country, Mercury
18	27	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
19	37	BABY JANE, Rod Stewart, Warner Bros.
20	12	WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, RAK
21	17	FEEL THE NEED IN ME, Forrest, CBS
22	16	DANCING TIGHT, Galaxy, Ensign
23	14	OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis
24	32	WE CAME TO DANCE, Ultravox, Chrysalis
25	13	GLORY GLORY MAN UNITED, Manchester United Football Team, EMI
26	19	STOP AND GO, David Grant, Chrysalis
27	40	DREAM TO SLEEP, H2O, RCA
28	26	LET'S LIVE IT UP, David Joseph, Island
29	NEW	PILS AND SOAP, Imposter, IMP
30	NEW	DARK IS THE NIGHT, Shakatak, Polydor
31	29	BRING ME CLOSER, Altered Images, Epic
32	36	THE KIDS ARE BACK, Twisted Sister, Atlantic
33	NEW	DEAD GIVEAWAY, Shalamar, Solar
34	NEW	LOOKING AT MIDNIGHT, Imagination, R&B
35	20	BLIND VISION, Blancmange, London
36	34	JUICY FRUIT, Mtume, Epic
37	35	THE HEAT IS ON, Agnetha Faltskog, Polar
38	NEW	WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
39	22	WORDS, F.R. David, Carrere
40	28	MORNIN', Al Jarreau, Warner Bros.

## ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	3	LET'S DANCE, David Bowie, EMI America
3	2	TRUE, Spandau Ballet, Reformation
4	4	TWICE AS KOOL, Kool & Gang, De-Lite
5	9	CHART ENCOUNTERS OF THE HIT KIND, Various, Ronco
6	5	CONFRONTATION, Bob Marley & Wallers, Island
7	7	THE LUXURY GAP, Heaven 17, B.E.F.
8	8	CRISIS, Mike Oldfield, Virgin
9	NEW	TOO LOW FOR ZERO, Elton John, Rocket
10	6	PIECE OF MIND, Iron Maiden, EMI
11	NEW	IN YOUR EYES, George Benson, Warner Bros.
12	10	THE HURTING, Tears For Fears, Mercury
13	NEW	HOLY DIVER, Dio, Vertigo
14	29	WHITE FEATHER, Kajagoogoo, EMI
15	NEW	WHAT IS BEAT?, Beat, Go Feet
16	14	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
17	13	NIGHT DUBBING, Imagination, R&B
18	18	SWEET DREAMS, Eurythmics, RCA
19	17	DIONNE WARWICK-THE COLLECTION, Arista
20	15	QUICK STEP & SIDE KICK, Thompson Twins, Arista
21	16	CARGO, Men At Work, Epic
22	11	DRESSED FOR THE OCCASION, Cliff Richard & London Philharmonic Orchestra, EMI
23	NEW	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
24	27	THE KIDS FROM 'FAME' SONGS, Kids From Fame, BBC
25	12	POWER CORRUPTION AND LIES, New Order, Factory
26	20	ANOTHER PERFECT DAY, Motorhead, Bronze

27	21	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Cleveland International
28	24	THE FINAL CUT, Pink Floyd, Harvest
29	26	DUCK ROCK, Malcolm McLaren, Charisma
30	28	TUBULAR BELLS, Mike Oldfield, Virgin
31	23	TOTO IV, CBS
32	19	FEAST, Creatures, Polydor
33	22	THE LAUGHTER & THE TEARS COLLECTION, Various, WEA
34	25	H2O, Daryl Hall & John Oates, RCA
35	NEW	RICHARD CLAYDERMAN, Delphine
36	34	BUSINESS AS USUAL, Men At Work, Epic
37	31	RIO, Duran Duran, EMI
38	30	WAITING, Fun Boy Three, Chrysalis
39	32	HELLO, I MUST BE GOING!, Phil Collins, Virgin
40	38	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 6/13/83  
SINGLES

This Week	Last Week	
1	1	JULIET, Robin Gibb, Polydor/DGG
2	4	BEAT IT, Michael Jackson, Epic/CBS
3	2	BRUTTOSOZIALPRODUKT, Gelersturzflug, Ariola
4	3	LEUTCHTURM, Nena, CBS
5	6	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
6	7	BLUE MONDAY, New Order, Rough Trade
7	10	KLEINE TASCHENLAMPE BRENN, Markus, CBS
8	5	LET'S DANCE, David Bowie, EMI
9	19	BREAKAWAY, Tracey Ullman, Stiff/Teidec
10	9	BUM BUM, Trio, Mercury/Phonogram
11	16	DIE WUESTE LEBT, Peter Schilling, WEA
12	8	BILLIE JEAN, Michael Jackson, Epic/CBS
13	21	TEMPTATION, Heaven 17, Virgin/Ariola
14	15	JULIE, Daniel, Ariola
15	13	MANUEL GOODBYE, Audrey Landers, Ariola
16	11	HEY LITTLE GIRL, Icehouse, Chrysalis/Ariola
17	18	DIE FISCHER VOPN SAN JUAN, Tommy Steiner, Polydor/DGG
18	20	DER KNUTSCHFLECK, IXI, Metronome
19	NEW	TRUE, Spandau Ballet, Chrysalis/Ariola
20	12	LOVE IS A STRANGER, Eurythmics, RCA
21	23	JEOPARDY, Greg Kihn Band, Beserkley/WEA
22	14	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island/Ariola
23	26	BOXERBEAT, JoBoxers, RCA
24	28	KARL DER KAEFER, Gaensehaut, Papagayo/EMI
25	24	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
26	25	WEIL WIR UNS LIEBEN, Andy Borg, Papagayo/EMI Electrola
27	NEW	WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, RAK/EMI
28	22	OH TO BE AH, Kajagoogoo, EMI
29	NEW	ICH STERBE NICHT NOCH MAL, Nino de Angelo, Polydor/DGG
30	17	TOO SHY, Kajagoogoo, EMI Electrola

## ALBUMS

1	1	THRILLER, Michael Jackson, Epic/CBS
2	2	NENA, CBS
3	3	LET'S DANCE, David Bowie, EMI America
4	9	RING OF CHANGES, Barclay James Harvest, Polydor/DGG
5	4	STREICHELEINHEITEN, Peter Cornelius, Polystar
6	6	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
7	5	PRIMITIVE MAN, Icehouse, Chrysalis/Ariola
8	7	WHITE FEATHERS, Kajagoogoo, EMI
9	8	THE FINAL CUT, Pink Floyd, Harvest/EMI
10	12	THE GETAWAY, Chris De Burgh, A&M/CBS
11	13	THE LUXURY GAP, Heaven 17, Virgin/Ariola
12	10	TYPISCH ROGER WHITTAKER, Aves/Intercord
13	NEW	CRISIS, Michael Jackson, Virgin/Ariola
14	17	HOW OLD ARE YOU?, Robin Gibb, Polydor/DGG
15	NEW	PIECE OF MIND, Iron Maiden, EMI
16	11	CARGO, Men At Work, CBS
17	20	TRUE, Spandau Ballet, Chrysalis/Ariola
18	14	ODYSSEY, Udo Lindenberg, Polydor/DGG
19	18	THE HURTING, Tears For Fears, Mercury/Phonogram
20	15	NIGHT AND DAY, Joe Jackson, A&M/CBS

## JAPAN

(Courtesy Music Labo)  
As of 6/13/83  
SINGLES

This Week	Last Week	
1	1	TANTEI MONOGATARI, Hiroko Yakushimaru, Toshiba-EMI/Variety
2	NEW	TWILIGHT, Akina Nakamori, Warner-Pioneer/NTV-Ken On
3	2	MEGUMINO HITO, Rats & Star, Epic-Sony/PMP-Uncle F
4	4	TENGOKUNO KISS, Seiko Matsuda, CBS-Sony/Sun
5	NEW	ESCARATION, Naoko Kawai, Nippon Columbia/Geiel
6	3	SHOWER NA KIBUN, Toshiko Tahara, Canyon/Johnny's
7	6	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning
8	7	SUTEKINI CINDERELLA COMPLEX, Hiroshi Go, CBS-Sony/Burning
9	5	MANATSUNO ICHIBYOU, Masahiko Kondo, RVC/Johnny's
10	8	ZOKKON LOVE, Shibugakita, CBS-Sony/Johnny's
11	11	MAKKANA ONNANOKO, Kyoko Kolzumi, Victor/Burning-NTV
12	14	HATSUKOI, Kozo Murahata, CBS-Sony/April
13	12	HARENOCHI BLUE BOY, Kenji Sawada, Polydor/Anima-Watanabe
14	15	TOKIO KAKERU SHOUJO, Tomoyo Harada, Canyon/Variety
15	NEW	NIGHT GAME, Hideki Saijo, RVC/Taiyo
16	13	NATSUONNA SONIA, Monta & Junko, Nippon Phonogram/PMP
17	NEW	KANASHII IROYANE, Masaki Ueda, CBS-Sony/Kitty
18	9	NATSUIRONO NANCY, You Hayami, Taurus/Sun-JCM
19	19	BOKU WARACCHAIMASU, Shingo Kazami, For Life/Undecided
20	10	KIMINI MUNEKYUN, YMO, Alfa/1980-Yano

## ALBUMS

1	NEW	UTOPIA, Seiko Matsuda, CBS-Sony
2	1	UWAKINA BOKURA, YMO, Alfa
3	2	IMA USHINAWARETA MONOO MOTOMETE, Chiharu Matsuyama, News
4	3	NO DAMAGE, Motoharu Sano, Epic-Sony
5	NEW	SKY PARK, Naoko Kawai, Nippon Columbia
6	4	MOMENTOS, Julio Iglesias, Epic-Sony
7	6	LET'S DANCE, David Bowie, Toshiba-EMI
8	5	MARATHON, Takuro Yoshida, For Life
9	10	THRILLER, Michael Jackson, Epic-Sony
10	NEW	MATASETE SORRY, Yoshio Nomura, Victor
11	8	CARGO, Men At Work, Epic-Sony
12	NEW	FILL UP THE NIGHT, Sadao Watanabe, Warner-Pioneer
13	9	TIME, Culture Club, Victor
14	7	PS ANATAE, Aming, Nippon Phonogram
15	11	DEJA VU, Marlene, CBS-Sony
16	20	EMBLEM, Shinji Tanimura, Polystar
17	15	MERRY CHRISTMAS MR. LAWRENCE, Soundtrack, London
18	12	HIGHWAY DANCER, Johnny, King
19	NEW	AFTER MIDNIGHT, Masaki Ueda, CBS-Sony
20	14	STARGAZER, Masamichi Sugl, CBS-Sony

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 6/13/83  
SINGLES

This Week	Last Week	
1	1	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
2	2	BEAT IT, Michael Jackson, Epic
3	3	I WAS ONLY 19, Redgum, Epic
4	5	SAVE YOUR LOVE, Renee & Renato, RCA
5	4	BILLIE JEAN, Michael Jackson, Epic
6	9	SOLITAIRE, Laura Branigan, Atlantic
7	11	ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI
8	7	DER KOMMISSAR, Falco, A&M
9	6	DROP THE PILOT, Joan Armatrading, A&M
10	8	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
11	13	JEOPARDY, Greg Kihn Band, Liberation
12	10	WHAM RAP, Wham, Epic
13	12	LET THE FRANKLIN FLOW, Gordon Franklin, The Wilderness
14	NEW	SWEET DREAMS, Eurythmics, RCA
15	NEW	LET'S GO TO BED, Cure, Sire
16	16	IT'S RAINING MEN, Weather Girls, CBS
17	15	LET'S DANCE, David Bowie, EMI America

18	17	YOU ARE, Lionel Richie, Motown
19	14	1999, Prince, Warner Bros.
20	20	BABY I NEED YOUR LOVIN', Carl Carlton, RCA

## ALBUMS

1	2	THRILLER, Michael Jackson, Epic
2	1	1983 THE HOT ONES, Various, Festival
3	9	THE NUMBER ONES, Beatles, Parlophone
4	5	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
5	11	CAUGHT IN THE ACT, Redgum, Epic
6	4	THE KEY, Joan Armatrading, A&M
7	NEW	TOO LOW FOR ZERO, Elton John, Rocket
8	3	CARGO, Men At Work, CBS
9	6	GREATEST HITS VOLUME 2, John Denver, RCA
10	8	WATCH THE RED, Angels, Epic
11	18	THE NET, Little River Band, Capitol
12	7	THE FINAL CUT, Pink Floyd, CBS
13	12	LET'S DANCE, David Bowie, EMI America
14	13	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
15	17	SWEET DREAMS, Eurythmics, RCA
16	NEW	GREATEST HITS VOLUME 1 + 2, Village People, J&B
17	NEW	PIECE OF MIND, Iron Maiden, EMI
18	10	SPIRIT OF PLACE, Goanna, WEA
19	14	GO FOR IT, Various, CBS
20	NEW	GREATEST HITS VOLUMES 1 + 2, Donna Summer, J&B

## ITALY

(Courtesy Germano Rusclito)  
As of 6/8/83  
SINGLES

This Week	Last Week	
1	1	BILLY JEAN, Michael Jackson, CBS
2	3	DO YOU REALLY WANT..., Culture Club, Virgin
3	2	AMICO E', Dario Baldan Bembo & Caterina Caselli, CGD-MM
4	6	LET'S DANCE, David Bowie, RCA
5	NEW	NON SIAMO SOLI, Miguel Bose, CBS
6	4	CHI CHI CHI, COCO COCO COCO, Pippo Franco, Lupus/Ricordi
7	12	JEOPARDY, Greg Kihn Band, WEA
8	5	FACE TO FACE, Twins, Font Cetra
9	7	TWO HEADS ARE BETTER..., Cube, PolyGram
10	NEW	NELL'ARIA C'E, Umberto Tozzi, CGD-MM
11	10	VITA SPERICOLATA, Vasco Rossi, Carosello/Ricordi
12	NEW	GIULIETTE, Robin Gibb, PolyGram
13	NEW	COMPUTER CAPRICCIO, Alberto Camerini, CBS
14	NEW	TOO SHY, Kala Goo Goo, EMI
15	9	I DIDN'T KNOW, Ph.D, WEA
16	8	VACANZE ROMANE, Matia Bazar, Ariston/Ricordi
17	NEW	DOLCE VITA, Ryan Paris, Disco Magic
18	14	LAST NIGHT I SAID..., In Deep, Int/CGD-MM
19	NEW	10 HO TE, Rettore, CGD-MM
20	NEW	YOU DON'T HAVE TO SAY, Wall Street Crash, Panareo

## SWEDEN

(Courtesy GLF)  
As of 6/8/83  
SINGLES

This Week	Last Week	
1	1	LET'S DANCE, David Bowie, EMI America
2	6	THE HEAT IS ON, Agnetha Faltskog, Polar
3	3	THE TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
4	2	BILLY JEAN, Michael Jackson, CBS
5	5	FRAEMLING, Carola Haeggkvist, Mariann
6	4	TOO SHY, Kajagoogoo, EMI Electrola
7	7	WORDS, F.R. David, Carrere
8	10	JEOPARDY, Greg Kihn Band, Beserkley
9	NEW	WHAT ARE YOU DOING TONIGHT, Tomas Ledin, Polar
10	8	SAVE YOUR LOVE, Renee & Renato, Hollywood

## ALBUMS

1	1	LET'S DANCE, David Bowie, EMI
2	2	FRAEMLING, Carola Haeggkvist, Mariann
3	5	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
4	3	THRILLER, Michael Jackson, Epic
5	6	CALYPSO, Dan Hylander, Armathea
6	4	THE FINAL CUT, Pink Floyd, Harvest
7	NEW	WHITE FEATHERS, Kajagoogoo, EMI
8	9	CARGO, Men At Work, CBS
9	7	ANGLAHUND, Hasse & Kylnaboeseke Band, Sonet
10	8	PER GESSLE, Parlophone

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 6/6/83  
SINGLES

This Week	Last Week	
1	1	COMMENT CA VA, Shorts, EMI
2	4	THE HEAT IS ON, Agnetha Faltskog, Polydor
3	6	BLUE MONDAY/THE BEACH, New Order, Factory
4	2	BEAT IT, Michael Jackson, Epic
5	3	JULIE, Daniel, Ariola
6	NEW	TRUE, Spandau Ballet, Chrysalis
7	10	LOVE ISN'T LOVE, Carola, Dureco
8	NEW	EVERY BREATH YOU TAKE, Police, A&M
9	9	NUR GETAUMT, Nena, CBS
10	8	PAPA'S GOT A BRAND NEW PIG BAG, Pigbag, Y Records

## ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	3	LET'S DANCE, David Bowie, EMI
3	4	STIELUM DANSEN, Toontje Lager, Sky
4	2	UB 40 Live, Virgin
5	5	NENA, CBS
6	6	4 US (VIERS), Doe Maar, Sky
7	7	LIVE, Kids From Fame, RCA
8	NEW	SWEET DREAMS, Eurythmics, RCA
9	8	THE KIDS FROM FAME, Soundtrack, RCA
10	9	CARGO, Men At Work, CBS

## Bellaphon U.K. Flop Blamed On Lack Of Support

LONDON—The Bellaphon Records U.K. operation, set up by the German-based company in mid-1980, went bust after only six months, with debts in the region of \$375,000. This is the report of the Official Receiver, which has just been released.

Main reason for the failure of the venture, initiated by Bellaphon chief Branko Zivanovic, was attributable to "lack of continued financial support from the German and Swiss interests."

The company opened up with Robin Taylor as managing director. The Official Receiver says blame additionally attached to the backers for not laying down a trading policy and not giving directions in writing.

Original aim of the U.K. operation was "to produce and promote records by little-known British musical artists." Taylor and sales manager Ronald Gale say the company failed because of "lack of understanding of the British marketplace by the Germans, lacks of financial support and lack of time to prove the venture could be successful."

Creditor enquiries are being dealt with by liquidator Neville Eckley.

## Finnish Pop Label Debuts

HELSINKI—Noted Finnish pop composer Veikko Samuli, recording artist Raimo Kero and Ulf Ahrenberg, former a&r head of CBS Records here, have linked to form a new record company, Vip Music.

The company, which specializes in Finnish pop music, plans to have 10 domestic album productions in the marketplace by the end of the year. Acts signed include Berit, Rexi, Bamberos, Horshoe and Unto Jutila.



## Notas

### NARAS Takes A Welcome Step

By ENRIQUE FERNANDEZ

The National Academy of Recording Arts & Sciences has announced that the 1983 Grammy awards will include three Latin categories: Latin pop, tropical and Mexican/American. This new arrangement is a welcome change from the one Latin Grammy, which forced Academy members to compare apples to oranges. How could one possibly decide among a Julio Iglesias album, a salsa band and Texas Chicano music, to name but a few possibilities?

The titles of the categories are somewhat arbitrary; in the Latin music world, with its wide range of cultures and musical styles, there's no consensus about the names of things. But the three categories cover the Latin field and leave compatible genres, like tropical salsa and merengue, competing with one another, rather than with musical forms with which they have little in common, except for Spanish lyrics.

Under the new arrangement, Latin pop would include the music known as "the international sound" or "the romantic ballad." Conceivably, it would also include the new children's music, since this genre is more pop than traditional and of trans-national appeal.

Tropical music, a term already used in some territories, like Mexico,

embraces salsa, merengue, cumbia and vallenato, and Mexican tropical, plus the whole panoply of rhythms from the Hispanic Caribbean. Mexican/American includes both traditional Mexican music, like rancheras, and the indigenous sounds of the U.S./Mexico border, like the Tejano song.

One could argue that the new categories exclude some Latin music—Argentine tangos, Andean music, Spanish zarzuelas—but a quick glance at past Grammy winners would prove such objections academic. So far the prize has been dominated by tropical music, and one subcategory at that, Afro-Cuban rhythms (salsa). The new Latin Grammys will honor excellence in all the major groupings of Latin music listened to by U.S. Latins, the fruit of the labor of this country's Latin record industry.

For the Latin Grammy to be truly reflective of our industry's distinction, two conditions are essential. First, Latin recording personnel must join NARAS if they are to vote. After all, who else knows Latin music? For membership information, contact the nearest NARAS office: 4444 Riverside Drive, Burbank, Calif. 91505; 14 E. 53rd St., New York, N.Y. 10022; or 1227 Spring St. N.W., Atlanta, Ga. 30309.

And Latin record companies must make sure their best product is counted among the nominees. To do so, contact the Burbank office.

Last year, NARAS responded to criticism of the unfairness of the Latin Grammy by weeding out records which belonged in the jazz fusion category. (As the field of Latin/jazz and Latin/rock grows, there may soon be a need for a Latin fusion category). This year's tripling of the Latin Grammy is another fair step and a sign of NARAS' commitment to keeping up with the growing field of Latin recording. The ball is on the Latin side now; only by collaborating with the Academy will we see our efforts rewarded.

\*\*\*

"They told me I was crazy," says New York promoter Jose Tejada, recalling his decision to bring Dominican merengue to this salsa-dominated city back in 1973, "and I said 'Watch me'." Today merengue acts, many of them sponsored by Tejada, appear regularly at salsa venues: Tejada's yearly Carnival del Merengue supershow has inspired other such promotions; merengue numbers account for half of the programming

of WBNX; and Tejada has branched out into other kinds of promotion, including the recent concert by Spanish superstar Camilo Sesto.

Merengue is not new. Like the rumba, mambo and cha-cha, and today's salsa, it's one of the classic Latin genres. In the Dominican Republic, merengue's a way of life, not unlike Jamaica's reggae. Dominicans celebrate the seasons, comment on politics and discuss lifestyle through merengue lyrics (most recently they've been arguing sexual politics). Its rhythms, easier to dance to than salsa, make it a definitive party music. And anyone who dances to modern double-time merengue is guaranteed beauty and health: merengue is funky aerobics.

New York has its own merengue scene, which includes the extraordinary Milly, Jocelyn y Los Vecinos, veteran Primitivo Santos, and the young Conjunto Elegante. But Dominican stars, like Johnny Ventura and Wilfredo Vargas, visit the city regularly. Vargas is a Tejada act, but all visiting merengue artists perform at Tejada's club, Studio 84 on upper Broadway.

Twice winner of the ACE award for promoter of the year—and this year's winner for concert of the year—Tejada has expanded from merengue's down-home circuit to the glittering world of international Latin pop, handling such stars as RCA's Rocio Jurado and Ariola's Camilo Sesto. In the booming children's music genre, the Dominican-born promoter has begun a yearly Festival of the Hispanic Child, which this year packed Madison Square Garden with performances by such groups as Spain's Parchis and Venezuela's Los Chamos. Jibaro music, the country sound of Puerto Rico, is also managed in New York by Tejada, who stages a yearly festival in the boroughs featuring the island's top jibaro talent.

And this summer Tejada is staging a series of block parties in New York's Latin neighborhoods sponsored by Anheuser-Busch.

\*\*\*

From the bilingual beat: "El Lay," an LP by Los Angeles' Los Illegals, a tough chicano new music group; "I Need/Dame Amor," an EP from New York's dance group Armband; and "Adios, My Love," a Mexican-flavored dance-rock EP from Damian on L.P. Records, distributed in the U.S. by Moby Dick and in Europe by PolyGram.

### BY NEW ENTERTAINMENT FIRM

## Puerto Rican Market Boosted

SAN JUAN—Record sales in Puerto Rico amount to \$20 million per year, according to a market survey undertaken by Famma Corp., a new company in the island's entertainment industry that provides consulting, record and concert production, and promotion services.

Famma president Josantonio Mellado Romero is the publisher of the show business magazine *Artistas* and has worked in the promotion business for many years. According to Mellado Romero, his company is particularly interested in the rock market, which he says has grown extraordinarily in Puerto Rico in the last few years.

He points out that the island, which has a population of three mil-



WORKING TOGETHER—Liza Ball joins Camilo Sesto in a duet at the Spanish singer's recent concert at the Felt Forum.

Survey For Week Ending 6/18/83

## Billboard® Hot Latin LPs™ Special Survey

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	—	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	1	1	<b>LOS CAMINANTES</b> Supe perder, Luna 1088		
2	1	<b>ANIBAL BRAVO</b> El gatico, Kubaney 40013	2	7	<b>JOSE ALFREDO JIMENEZ</b> El inmortal, Telediscos 1030		
3	8	<b>MENUDO</b> Una aventura llamada Menudo, Profono 9094	3	5	<b>CAMILO SESTO</b> 15 exitos de amor, Telediscos 1505		
4	5	<b>JOSE LUIS RODRIGUEZ</b> Historia del idolo, CBS 30302	4	—	<b>CHELO</b> La mortaja, Musart 1840		
5	7	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357	5	4	<b>JULIO IGLESIAS</b> Julio, CBS 50333		
6	3	<b>CAMILO SESTO</b> 15 exitos de amor, Telediscos 1505	6	15	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357		
7	—	<b>HERMANOS ROSARIO</b> El lapiz, Kubaney 4008	7	—	<b>JUAN GABRIEL</b> Todo, Ariola 0750		
8	11	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026	8	3	<b>JULIO IGLESIAS</b> Momentos, CBS 50329		
9	13	<b>JOHNNY VENTURA</b> El sueno, Combo 2028	9	13	<b>LOS YONICS</b> Con amor, Profono 3100		
10	—	<b>CUCO VALOY</b> Congo de oro, Gigi 11346	10	—	<b>CARLOS Y JOSE</b> El que enamora casadas, Falcon 5066		
11	4	<b>MENUDO</b> De coleccion, Profono 1601	11	8	<b>EMMANUEL</b> En la soledad, RCA 0403		
12	—	<b>WILLIE COLON</b> Vigilante, Fania 610	12	—	<b>CAMILO SESTO</b> Con ganas, Pronto 0704		
13	—	<b>JULIO ANGEL Y LOS CONDES</b> Romance para recordar, Pyramide 010	13	—	<b>MENUDO</b> Una aventura llamada Menudo, Raff 9094		
14	9	<b>MENUDO</b> Por amor, Profono 9089	14	9	<b>LOS BONDADOSOS</b> Por que te quiere yo tanto, Profono 3101		
15	—	<b>WILFRIDO VARGAS Y SANDY REYES</b> Karen 71	15	—	<b>LOS BARON DE APODACA</b> TH 2140		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	8	<b>BASILIO</b> Ni te imaginas, CBS 31301	1	4	<b>JULIO IGLESIAS</b> Julio, CBS 50333		
2	—	<b>OSCAR D'LEON</b> TH 2241	2	1	<b>JULIO IGLESIAS</b> Momentos, CBS 50329		
3	—	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357	3	—	<b>LA MAFIA</b> Electrifying, Cara 050		
4	3	<b>ROBERTO CARLOS</b> CBS 12320	4	2	<b>RAMON AYALA</b> Mi golondrina, Freddie 1240		
5	—	<b>RAPHAEL</b> Enamorado de la vida, CBS 80367	5	12	<b>VICENTE FERNANDEZ</b> 15 exitos vol. 2, CBS 20672		
6	4	<b>DYANGO</b> Bienvenido al club, Odeon 9000	6	8	<b>JUAN GABRIEL</b> Cosas de enamoraco, Pronto 0702		
7	10	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	7	7	<b>ROCIO DURCAL</b> Canta lo romantico de Juan Gabriel, Pronto 0703		
8	—	<b>LOS KENTON</b> Excitante, Algar 37	8	3	<b>JOSE ALFREDO JIMENEZ</b> La musica inmortal de, Caytronics 1030		
9	—	<b>SOPHY</b> Comparamo, Velvet 6027	9	13	<b>RAMON AYALA</b> Una carta, Freddie 1250		
10	—	<b>BONNY CEPEDA</b> Arrasando con todo, Algar 33	10	—	<b>LOS BUKIS</b> Yo te necesito, Pronto 3090		
11	9	<b>CAMILO SESTO</b> Con ganas, Pronto 0704	11	10	<b>LORENZO ANTONIO</b> Como me gustas, Musart 1824		
12	5	<b>LUPITA D'ALESSIO</b> De parte de quien, Orfeon 005	12	—	<b>LIBERTY BAND</b> A nuestro estilo, LALR 1001		
13	—	<b>NOCHE CALIENTE</b> Vol. 2, K-Tel 5590	13	—	<b>RAMON AYALA</b> El amo de la musica nortena, Freddie 1262		
14	11	<b>ANDY MONTANEZ</b> Hoy, LAD 374	14	—	<b>CHELO</b> Le mortaja, Musart 1840		
15	2	<b>TOMMY OLIVENCIA</b> TH 2222	15	—	<b>VARIOS ARTISTAS</b> Lo mejor de 1982, Caytronics 2001		

JUNE 18, 1983, BILLBOARD

Survey For Week Ending 6/18/83

## Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	<b>BONNY CEPEDA</b> Arrasando con todo, Algar 33
2	—	<b>AIDITA Y FELIPE</b> Por primera vez, Global 923
3	1	<b>ALEX Y LA ORQUESTA LIBERACION</b> Las locas, Karen 73
4	9	<b>WILFRIDO VARGAS Y SANDY REYES</b> Algar 71
5	12	<b>CAMILO SESTO</b> Con ganas, Pronto 0704
6	3	<b>DANNY RIVERA</b> TH 2229
7	4	<b>JULIO ANGEL Y LOS CONDES</b> Romance para recordar, Music Stamp 00
8	13	<b>BOBBY VALENTIN</b> Presenta al Cano Estremera, Bronco 124
9	10	<b>ROBERTO CARLOS</b> CBS 12320
10	8	<b>MILLIE Y LOS VECINOS</b> Acabando, Algar 32
11	—	<b>JOHNNY VENTURA</b> El sueno, Combo 2028
12	—	<b>WILLIE COLON/HECTOR LAVOE</b> Vigilante, Fania 610
13	—	<b>VARIOS ARTISTAS</b> Recuerdos romanticos, Music Latin Int'l 50
14	7	<b>WILLIE COLON</b> Corazon guerrero, Fania 619
15	—	<b>OSCAR D'LEON</b> TH 2241



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## Video Prices, Components In Spotlight

• Continued from page 6

topic at hand (and deeming monitors "the wave of the future"), Rowe turned the discussion to the question of whether high-tech audio and high-tech video "will be integrated to a point where the consumer can afford it, and how soon." Panelists' reactions were mixed, from Kai's observation that "customers appreciate subtle nuances in quality and are willing to pay for it, if retailers can provide it," to Cohen's recollection of his "resoundingly unsuccessful" attempts at selling components.

Techniques and suggestions for making portable VCRs and cameras a two-tiered sale ensued, with Cohen observing that once a customer has purchased a portable, "there is a psychic commitment to your store."

"Get the camera in their hands," Cohen urged. "Have a loaner or rental camera on hand. Once they start shooting the kids in the backyard, it's hard to return it. Make them want it; show them what it can do."

Following the comment, "The razors and blades have now come together," the software segment was under way. Moderator Laura Foti, Billboard's video editor, opened the discussion with the question, "How has lower pricing affected the videocassette market?" to a panel which included retailers Bob Skidmore of Media Concepts and Chaz Austin of Nickelodeon, as well as MGM/UA's Micky Hyman, Bob Cook of Embassy Home Entertainment, Paramount Home Video's Bob Klingensmith, and Herb Mendelsohn of RCA VideoDiscs.

While the retailers praised the sales increase registered since the inception of the \$39.95 list, Skidmore noted that "not everything should be priced that low, because profit margin is lower." "Price is only one element of what will move product in the market," agreed Hyman, stressing merchandising and marketing efforts.

"All of us last year were suffering from negative growth in software, some due to rental-only policies and high surcharge," observed Klingensmith, "but now we're shipping 100,000 cassettes every month. Greater traffic has helped; the whole catalog is moving better."

Cook stressed once again that lower pricing is not the only way to move product, and Foti brought up the subject of promotions. Mendelsohn detailed RCA's promotional package, "Showcase Dealer's Program," which involves special dating arrangements and fixture allowances. Claiming that some 2,700 dealers around the country are currently involved in the program, Mendelsohn said, "One requirement to qualify for it is to achieve certain inventory levels. The consumer has to see an infinite variety of product at an infinite level."

Foti observed the emergence of original non-theatrical titles on Billboard's video charts. Hyman stressed the necessity of originals by comparing video to a hypothetical record industry in which 125 LPs per year are released: "Only 125 new films come out each year, and you can't build a business on that. Original programs are hard to sell now, but they're the key to the industry's future."

## Computers Excite Show; Attendance At New High

• Continued from page 3

fact, the Compact Disc market does take off, the audio industry in general has much to gain from sales of amplifiers, speakers and so on.

Personal stereos, meanwhile, are shrinking even further in size while adding noise reduction, auto-reverse transports and other new high-tech twists. Typical of the push in these areas was Aiwa's new line of "Ultra-Compact" personal players, including the one-inch-thick HS-PO5; the HS-P5, marketed with a fashion angle via availability in 11 different colors; and the HS-PO2, boasting auto-reverse and companion flat diaphragm speakers. That latter category also showed expansion, as a growing number of manufacturers displayed mini-speakers for their respective Walkman-type players.

Even the less celebrated and more familiar audio hardware staples, including amplifiers, turntables, phono cartridges and speakers, mirrored the digital audio presence at the show. "Digital-ready" designs were touted regardless of whether the specific component employed digital technology; in these instances, marketers were essentially pointing toward compatibility with

CD program sources.

Finally, the high-end digital audio market saw several new audio digital processors unveiled, designed to work with half-inch VCR machines. The prospect of single-chassis digital audio recorders using a standard Philips cassette was previewed with a production mockup on display at Sharp's booth; however, that design, like other digital cassette machines rumored to be on the drawing boards at several electronics majors, is not currently tied to a marketing plan or timetable.

Games are still the highlight of computer software offerings, with such firms as Activision and Imagic making their titles available. But educational software is moving up in importance, one of many indications that the dedicated video game is a dying breed. Atari released research material indicating that sales of VCS hardware and software were still on the rise, but the movement by video game firms away from that area points to that format's demise.

The CES conferences covered computers, audio and video, and there were also a number of workshops, dedicated to helping retailers understand the new product areas.

## Bits'n'Bytes

• Continued from page 6

at its press conference announcing the new **Penthouse Video** line, and former Brooklyn Dodger players **Clem Labine** and **Joe Black** were on hand at the company's booth and at a separate party to promote "The Boys Of Summer," a VidAmerica title distributed by Vestron.

**Richard Simmons** signed autographs at the **Karl Video** booth to promote "Everyday With Richard Simmons," while **Jayne Kennedy** had them lined up at **JLT Films**, where she signed autographs and gave away copies of her album, "Love Your Body," which JLT Films has on videocassette. **Alan Alda** pitched for Atari at one of the company's two press conferences.

It was rumored that **RCA** is considering getting back into both the computer and the audio business, both of which the company deserted some years ago.

**Mitsubishi's** car audio CD player impressed those who sat behind the wheel, including the RIAA's **Steve Traiman**.

**MGM/UA Home Video** had a dynamite compilation on view at its booth, with scenes from dozens of movies and original programs edited together briskly and creatively. At **Vestron**, a trailer for "Candid Candid Camera" was a standout.

**BMM video**, the next hardware format, might have been expected to be on view at a number of booths. Instead, not a single supplier showed a working system.

**Beta Hi-Fi**, in high profile at the January CES, made a much quieter splash this time around. **Sony** did not even exhibit at the show, although the company did have suites at the Westin Hotel. **Sanyo**, **Toshiba** and others did show the hardware, but there were no lines for demonstrations, as there had been in January.

As for the much-touted **VHS Hi-Fi**, that technology was demonstrated only by **JVC**, in a suite at McCormick Inn, away from the firm's main exhibit area in McCormick Place. There were vir-

tually no details available about introduction dates or software programs, and the unit shown is probably not even the one that ultimately will be brought to market.

X-rated laserdiscs are finally a reality, and **Marilyn Chambers** is the one to watch (twice). First "Insatiable," a "soft X" offering, was introduced; now "Up 'n' Coming" is "coming" from **Key International**. Nothing soft about that one.

The hottest new product categories: floppy disks and computer care accessories, with dozens of firms jumping in.

**CD To Go: Mitsubishi's** booth offered a tantalizing surprise in the form of the first prototype shown for a digital auto system. But delegates wanting to rock the fire-engine red **Toyota Celica** in hopes of testing its custom CD player quickly draw the ire of booth personnel, who admitted the console deck within was actually one of Mitsubishi's home decks in autosound mufti... **Bells & Whistles:** There may still be scant CD software stock available, but the audio accessories marketers are already hungrily eyeing the market to find their own opportunities. **Nagaoka** is the first to have found one, having introduced its own CD disk cleaner system, which comprises a cleaning cloth and a spray liquid used on the silvery disks via a special plastic caddy, similar to the CD package itself. Expect a better-known U.S. record/tape care marketer to unveil its own twist on that same format shortly.

**Move Over, Memorex:** The unrepentant analog audiophiles holding court at the **Conrad Hilton** found a champion in **Linn Products Ltd.**, the high-end Scottish firm best known for its turntables and speakers. Their booth pitted a new CD player and disks against a **Linn Sondek** turntable used to spin LP counterparts, and even early CD converts were forced to admit this A/B faceoff found the elderly grooved record holding its own.



**FAMILY MAN**—Coleco announced the birth of Adam at CES. The "family computer system" includes an 80K memory console, printer, a 75-character keyboard and two keypad/joysticks for game playing.

## More Firms Poised For Big Leap Into CD Hardware Race

• Continued from page 6

of the total player population for the U.S. remain sketchy at best. Philips and PolyGram sources have offered 50,000-100,000 unit sales as a likely U.S. market scenario, although other manufacturers have proven more conservative. Matsushita, which will market its first players here through its Technics affiliate, predicts sales here during 1983 will range from 35,000-45,000 units.

Making such estimates difficult to extract is the wariness of suppliers, who are hoping to avoid the temporary market stalls seen in Japan and Europe and attributed to lapses in the availability of software titles. Upward revisions of title availability

## Interest Focuses On Computers

• Continued from page 6

hibit in McCormick Place at CES, rather than in McCormick West, which was devoted to the area. Nevertheless, the Mattel booth was packed throughout the show.

Panasonic received strong response to its **JR-800**, a compact personal computer that can be carried in a briefcase. The 16K machine, with built-in BASIC, is expandable to 24K. A cassette interface is included; a 32-column thermal printer is optional. Price is \$499.95, with availability slated for September.

Sharp showed the **PC-5000** portable computer, a 128K unit with built-in cassette interface, screen that folds down over the keyboard, and optional printer, disk drive and modem. The unit, to sell for under \$2,500, is mainly for business applications.

Other companies exhibiting computers at CES included **NEC Home Electronics**, **Timex** and **Spectravideo**. The new 16K **NEC PC-6000**, selling for \$450, is a keyboard console expandable to 32K. It utilizes three sound generators with an eight-octave range and can create musical notes, chords and special effects for composing or playing music. **Timex**, known for its low prices, introduced a 16K computer for \$80. The **Timex Sinclair 1500** is expandable to 32K and is compatible with the **TS1000**. **Spectravideo** showed the **SV-328** personal computer, with 48K ROM expandable to 96K. The **Tomy Tutor**, a 32K unit, is priced at \$150.

and CD production capacity for the four existing CD pressing facilities in Europe and Japan are easing some of this tension, with a number of hardware marketers indicating greater confidence in software availability than was the case a few short months ago.

Even so, those few suppliers who would divulge unit shipments for 1983 reported total U.S. allotments numbering in the low thousands. Even the quick sell-through for the first available CD players has apparently been offset by the dramatic rise in the number of competing designs expected to reach dealers' shelves in the months ahead.

Mass merchandisers, meanwhile, are looking closely at CD hardware for house label sales, with **Sears**, **Roebuck** promising its first CD unit during the fourth quarter. The **Sears** player will reportedly be sourced from **Sanyo**, but executives at the merchandising giant are withholding comment on unofficial claims that it will carry a price tag of around \$500.

**J.C. Penney** has indicated it, too, will have a CD unit available by the middle of next year, probably manufactured by **NEC**, which already serves as OEM for Penney's **MCS** audio component line. And **Radio Shack** is also expected to market a CD player, although market introduction could be as much as two years off.

Finally, mobile CD units are in the planning stages at **Mitsubishi** and **General Motors' Delco** division. **Mitsubishi's** CES booth offered delegates a peek at a console mounted CD system it claims will be marketed as early as the summer of 1984, although the unit shown was actually more mockup than prototype, using the existing electronics from Mitsubishi's home CD player prototype, without any additional suspension or error correction refinements necessary for reliable operation on the road.

**Delco** is midway through a research project to evaluate both consumer attitudes and technical capabilities for automotive CD designs. With **GM's Delco/Bose** high-end car audio systems already capturing favorable reactions from the consumer audio and automotive press, **Delco** is planning to test a prototype **Delco/Bose** system incorporating a CD player. Other manufacturers, including **Philips**, have also acknowledged their own blueprints for auto CD systems, but indicate that market is still a few years away.

# Billboard's Top Album Picks

Survey For Week Ending 6/18/83

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## Spotlight

### THE POLICE

### SYNCHRONICITY



**THE POLICE**—*Synchronicity*, A&M Sp-3735. Produced by Hugh Padgham and the Police. "Every Breath You Take" is already a big hit, and radio programmers are going to find that they can drop the needle just about anywhere on this disk and come up with an airworthy cut. The nervous "Mother" here is a bit of a departure for the Police, sounding a little like King Crimson on a bad trip, but "Wrapped Around Your Finger," "Miss Gradenko," and the two title tracks are vintage Police stuff, at the same time melodic, simple, but lyrically complex and maintaining a depth of sound belying the band's relatively straightforward instrumentation. This may be the Police's biggest.



**STEVIE NICKS**—*The Wild Heart*, Modern 7-90084-1 (Atlantic). Produced by Jimmy Iovine. Nicks follows the multi-platinum "Bella Donna" with an album that's just a bit harder rocking in the main than that pop smash "Stand Back" is a tough rhythm number and "Enchanted" a sly boogie rocker that tie into radio's embrace of harder textures in the two years since Nicks' solo debut. But there are also plenty of softer ballads to bring pop and AC play, including "Nightbird" and "Sable On Blond," which have the sinuous midtempo pop approach of Fleetwood Mac's "Dreams." And Tom Petty & the Heartbreakers are backed on "I Will Run To You," a smoky ballad that would make a strong single.



**CROSBY, STILLS & NASH**—*Alies*, Atlantic 800 75-1. Produced by Graham Nash, Stephen Stills & Stanley Johnston. This is mostly a live album, but it does contain two previously unreleased songs: "War Games" and "Raise A Voice." For the rest, it is music that spans virtually two musical generations, from the relatively recent "Wasted On The Way," to such classics of the hippie era as "Dark Star" and "For What It's Worth." "He Played Real Good For Free" and "Shadow Captain" were both recorded six years ago. But throughout those magic harmonies are still there.

**ROD STEWART**—*Body Wishes*, Warner Bros. 23877-1. Produced by Rod Stewart & Tom Dowd. "Baby Jane," the first single from this LP, is another in Stewart's long tradition of personal love ballads. "Dancin' Alone" and the title tune are dance rockers. "Ghetto Blaster" is a venture in socially relevant r&b. These are the standout cuts, all written or co-written by Stewart, in an LP that mines some pretty familiar territory for Stewart, but which does so with aplomb and professionalism.

**TALKING HEADS**—*Speaking In Tongues*, Sire 23883-1 (WB). Produced by Talking Heads. Talking Heads are back to their original four members in this new LP, but they use the help of 10 other musicians in the various tracks. The result is state of the art new music pop: arty, edgy, funky, jazzy, busy and never boring. In keeping with the title of the LP, which, incidentally is spelled Sp eak i n gi n To ngu es, the LP is full of cross cultural musical references, but put together in a way to again demonstrate that this is probably the most intelligent and challenging band to have emerged from the new wave.

**AMERICA**—*Your Move*, Capitol ST-12277. Produced by Russ Ballard. America got its second wind last year with Ballard's "You Can Do Magic," and here follows up that success with a Ballard-produced album. The key cuts on side one have the same peppy, uptempo sound that made "Magic" such a great radio hit, while the slower, softer ballads are mostly bunched together on side two. The first single from the album, "The Border," combines the sprightly sound of "Magic" with the tougher more driving rhythm of Christopher Cross' "Ride Like The Wind."

**PETER GABRIEL**—*Plays Live*, Geffen 2 GHS 4012 F. Produced by Peter Gabriel and Peter Walsh. Peter Gabriel really does need a double album to get into proper form, and that's what he's released here, but at a bargain \$10.98 list price, which makes it a real bargain for Gabriel fans. This album was recorded live over four dates in the U.S. in the fall of 1983, with a "fix 'n' mix" session following this spring. It is uncertain how many new fans this LP will attract, but for those already hooked this is a prize at any price, including an almost eight-minute long version of "Shock The Monkey."



**THE O'JAYS**—*When Will I See You Again*, Philadelphia International FZ 38518. Produced by Kenneth Gamble & Leon Huff. The long-running O'Jays jump off the love train to inject a sustained note of realism with their provocative new single, "I Can't Stand The Pain," about the flip side of love—divorce. Somehow, Eddie Levert & the O'Jays even manage to put the beat to the blues, as the group vocal combinations lift "Betcha Don't Know," the hit title tune and "House Of Fire" into the realm of pop/soul where inspiration seems to fill every groove. Singing from every side of love, the O'Jays roll on.

**PEACHES & HERB**—*Remember*, Columbia, FC38746. Produced by David Wolfert. Peaches & Herb return to CBS (on whose Date subsidiary they recorded in the mid-'60s) with this album produced for the Entertainment Company. The album stresses soft romantic ballads (the cover art even resembles a Hallmark card) though there are also some uptempo cuts added for balance. "I Got A Groove On" is a simple groove cut which recalls early '60s dance hits; "Keep On Smiling" is a midtempo pop track which could step out on a variety of radio formats.

**STARPOINT**—*It's So Delicious*, Boardwalk NB-33266-1. Produced by Lionel Job. Starpoint puts it all together as "Don't Be So Serious" streaks into the top 20, powered by unstoppable dance-party rhythms and Renee Diggs' fired-up lead vocal. Ernesto Phillips is the creative center of Starpoint, and the group's sound is so clearly wrapped around his songs there's no mistaking their dance-accented explosions. "Put Your Love On Me" and the title tune continue the upbeat pop parade, and Diggs' vocals shout about the breakthrough for all to hear.



**CONWAY TWITTY**—*Lost In The Feeling*, Warner Bros. 23868-1. Produced by Conway Twitty & Jimmy Bowen. The ineffable Mr. T. is back with another blend of covers and originals. He gives the Eagles' "Heartache Tonight" a whirl, along with the Commodores' "Three Times A Lady." His country efforts are the trademark mix of sly sexuality and wry innuendo; the production is, as usual, first rate.

**THE WHITES**—*Old Familiar Feeling*, Warner/Curb 23872-1. Produced by Ricky Skaggs. The latent power of this album has already been demonstrated via two top 10 hits and the current rising release, "I Wonder Who's Holdin' My Baby Tonight." In addition to settling on uniformly good material, Skaggs has struck the perfect balance between full, rich instrumentation and vocals that are lucid, distinct and moving. The result is not bluegrass but, rather, traditional country themes in a slightly updated country idiom.

**LYNN ANDERSON**—*Back*, Permian 8205. Produced by Michael Clark. This album is so good it should give songwriter Clark a new career in production and artist Anderson a newly-ignited singing career. She's never sounded stronger, while Clark's high-energy song selections and crisp, razor edged arrangements showcase Anderson in a different light. There are plenty of potential hits on this country/rocker, and plenty of sizzle for the charts. One standout: a duet with Gary Morris titled "You're Welcome To Tonight."



**CHUCK MANGIONE**—*Journey To A Rainbow*, Columbia FC 38686. Produced by Chuck Mangione. Flowing flugelhorn maestro Mangione continues his mellow odyssey from "Chase The Clouds Away" to "Feels So Good" and now "Journey To A Rainbow" on this second Columbia LP. The musicians are the same ones he tours with, and their undeniable cohesiveness is the real star of "Love Bug Boogie," "Butterhorn Lady" and "Chai's Theme," composed for "The Larry King Show." Mangione is back on the upswing with his bumptious brand of intoxicating pop-jazz.

**WYNTON MARSALIS**—*Think Of One*, Columbia FC 38641. Produced by Wynton Marsalis. Marsalis returns with another sterling set that shows why he's one of the most highly-touted figures in contemporary jazz. The trumpeter offers another diverse set of tunes, ranging from the dynamic title track to the moody "Melancholia." Marsalis arranged the title song and also wrote three of the eight cuts: "The Bell Ringer," "Later" and "Knozz-Moe-King." Comprehensive liner notes by Stanley Crouch underscore the immense talent of this 21-year old (!) prodigy.



**STEVIE RAY VAUGHAN & DOUBLE TROUBLE**—*Texas Flood*, Epic BFE 38734. Produced by Stevie Ray Vaughan, Richard Mullen & Double Trouble. Executive producer on this LP is John Hammond who first brought Vaughan to Epic. Vaughan, of course, is the Texas guitar whiz who recently was and then was not on the David Bowie tour. His solo album is a guitar

boogie lovers delight, with Vaughan's dexterous and sometimes inspired guitar playing properly overshadowing his sometimes weak vocals. Backup is spare with only a bass and drums.

**JOHNNY GILL**—*Johnny Gill*, Cotillion 90103-1. Produced by Freddie Perren. The 16-year old singer from Washington, D.C. with a 26-year-old pro's pipes is fast charging up the black charts with his "Superlove" debut, as producer Perren recaptures his early excitement with the Jacksons and Sylvers to launch Gill into hit orbit. Cast in the mold of a classic pop-soul singer, Gill opts for a straight, clean style that calls upon his natural singing ability to deliver "Show Her Love" and Sam & Dave's "When Something Is Wrong With My Baby."

**LOS ILLEGALS**—*Internal Exile*, A&M SP-4925. Produced by Mick Ronson and Los Illegals. Five young Mexican-Americans from East Los Angeles combine the excitement of new music with a passion for social-political justice that give their tough rock stance extra meaning. "El Lay," "Secret Society" and "We Don't A Tan" demonstrate an immediacy and intensity beyond pop music while retaining enough universality and musicality to command AOR interest.

## Billboard's Recommended LPs

### pop

**ORIGINAL SOUNDTRACK**—*Superman III*, Warner Bros. 23879-1. Score produced by Ken Thorne; songs produced by Giorgio Moroder. As can be seen from the producer listings, this is really two LPs in one. The first side is action movie music, suitable for the background as Superman does all of his super stuff. Side two, however, is songs, done by Marshall Crenshaw, Chaka Khan, Roger Miller, and Helen S. John. Ultimately the success of this LP, as an LP, will depend on how well these songs will do. "Rock On," the Crenshaw cut, is a killer.

**SAXON**—*Power & The Glory*, Carrere BFZ 38719 (CBS). Produced by Jeff Glixman. "To the power and the glory, raise your glasses high," read the lyrics of the title track of this LP in which Saxon creates heavy metal anthems-cum-drinking song. With a powerful two-guitar attack behind him, lead singer Biff Byford celebrates the joys of youth, rebellion and the fires of rock'n'roll. The LP is pretty tough to formula, but it's the execution here that really counts.

**GRAND FUNK**—*What's Funk?*, Full Moon/Warner Bros. 23750-1. Produced by Gary Lyons & Cliff Davies. Mark Farner, Don Brewer and Dennis Bellinger continue to hammer out hard rock tunes that crunch the brain and shatter the mind, which they call "Rock & Roll American Style." But it's when the trio lightens up for a bit of pop escape on the Vandell's "Nowhere To Run" and James Brown's "It's A Man's World" that they capture a chartable sound to set up heavy-weight originals.

**ALAN VEGA**—*Saturn Strip*, Ze/Elektra 9-60269-1. Produced by Ric Ocasek. This is not a debut for Alan Vega; he's been around for years, first with Suicide, and then alone, but this is his first big label opportunity and he and the Cars' Ric Ocasek have come up with an LP considerably more accessible and commercial than fans from Vega's underground days may remember. But there are echoes of Vega's wilder days here, and even some of his French rockabilly. It's still techno pop but with a real edge.

**STEVE HACKETT**—*Highly Strung*, Epic BFE 38515. Produced by Steve Hackett and John Acock. Steve Hackett, former guitar player for Genesis, is still in the English art rock bag, but on this LP, as on his previous solo efforts, he is a bit more guitar oriented, and somewhat heavier, without losing the lyrical appeal. A contra bass and a cello in the background also make for a bit more of an esoteric and unusual sound.

**PRISM**—*Beat Street*, Capitol Records ST 12266. Produced by Carter. The Canadian band Prism plays a big sort of AOR mainstream rock that sticks pretty much to formula. But with 11 different musicians listed on the LP, there are a lot of riffs that get bounced back and forth. The playing throughout is first rate, and every song has a viable hook. And "Modern Times," which recalls the Police, shows there is room for advancement. Actually this is a very well wrought LP.

**INDEEP**—*Last Night A D.J. Saved My Life*, Sound Of New York SNY 1201 (Becket). Produced by Michael Cleveland, Reggie Thompson. This act, featuring energetic vocals by Reggi Magliore and Rose Marie Ramsey, offered state-of-the-art urban contemporary with their two hits, "When Boys Talk" and this album's title track. Both are contained here, together with another infectious contender, "Buffalo Bill," and a surprisingly good workout of James Brown's "There It Is." Also notable: the rock-tinged "Love Is Like A Gun." Album's fate depends mostly on the dance/disco crowd; the running time is a skimpy 30 minutes.

**WILDLIFE**, *Swan Song 7 90078-1 (Atco)*. Produced by Mick Ralphs. This band is a sort of offshoot of Bad Company with drummer Simon Kirke a steady member of the group and Mick Ralphs the producer. As such, the band keeps within the Bad Company vein of big English blues rock, though Wildlife's singer Steve Overland is not nearly as interesting as Bad Co's Paul Rodgers. And the songs and arrangements don't explore much new ground either. But it's been a long time since anything hot came from Bad Company so that the band's fans will have to settle for this. It's also a big push at Atlantic.

**GARY MYRICK**—*Language*, Epic B5E 38367. Produced by Robert Margoulef & Gary Myrick. L.A. rock stylist Myrick returns with a harder edge joining existing new music accents to attract the AOR mainstream. Dense, driving songs are Myrick's strength, and he unwinds "Lost In Clubland," "Message Is You" and "Time To Win" with true rock grit and fervor. Myrick's affectations sometimes override, but his songs are mini-psychological thrillers with his definite stamp.

**SHOOTING STAR**—*Burning*, Virgin BFE 38683 (CBS). Produced by Kevin Elson. Shooting Star is the American mainstream rock band signed to Virgin Records, which is unusual since Virgin really isn't much into this type of music at all. But apparently Virgin sees a lot of musical talent here, regardless of the musical genre, and on this album Shooting Star shows it can churn out AOR power pop with the best of them. But in a time of changing musical tastes, how relevant is its crunching midtempo guitar rock is another story.

**YELLO**—*You Gotta Say Yes To Another Excess*, Elektra 60271-1. Produced by Yello and Ursli Weber. Electronic-inspired German wave music from the trio of Dieter Meier, Boris Blank and Carlos Peron create a tense superstructure for Meier's internationally-flavored lyrics, but dance music is their greatest appeal. "Another Excess" is their calling-card tune, and "Lost Again" and "Crash Dance" are daring, different and danceable enough to carve a chart audience.

**GLEAMING SPIRES**—*Walk On Well Lighted Streets*, PVC Records PVC 890. Produced by Steven Hague. Gleaming Spires may be best known as the backup band for the Sparks, but on their own they're pretty good, too. On such songs as "Mining," "A Christian Girl's Problems" and on the cover tune they show that they too have a talent for quirky offbeat but effective songs, that straddle the line between humor and commentary. And they got their musical chops down tight.

**VARIOUS ARTISTS**—*Rodney At The ROQ, Vol. III*, Posh Boy Records PBS 140. Produced by Robbie Fields. Compiled by Rodney Bingenheimer. This is the third volume of music picked by KROQ personality Rodney Bingenheimer, and it features such local L.A. bands as Kent State, Ill Repute, J.F.A., CH3, Catch 22, Pariah, Red Scare, No Crisis, Rudi, Unti 3, Bangles, Action Now, Signals, Gayle Welch, Radio Music, and David Hines. So far only the Bangles have received any sort on national breakthrough, but look out for the others.

(Continued on page 67)

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

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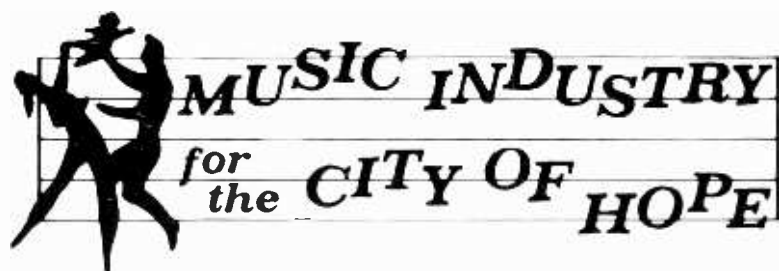
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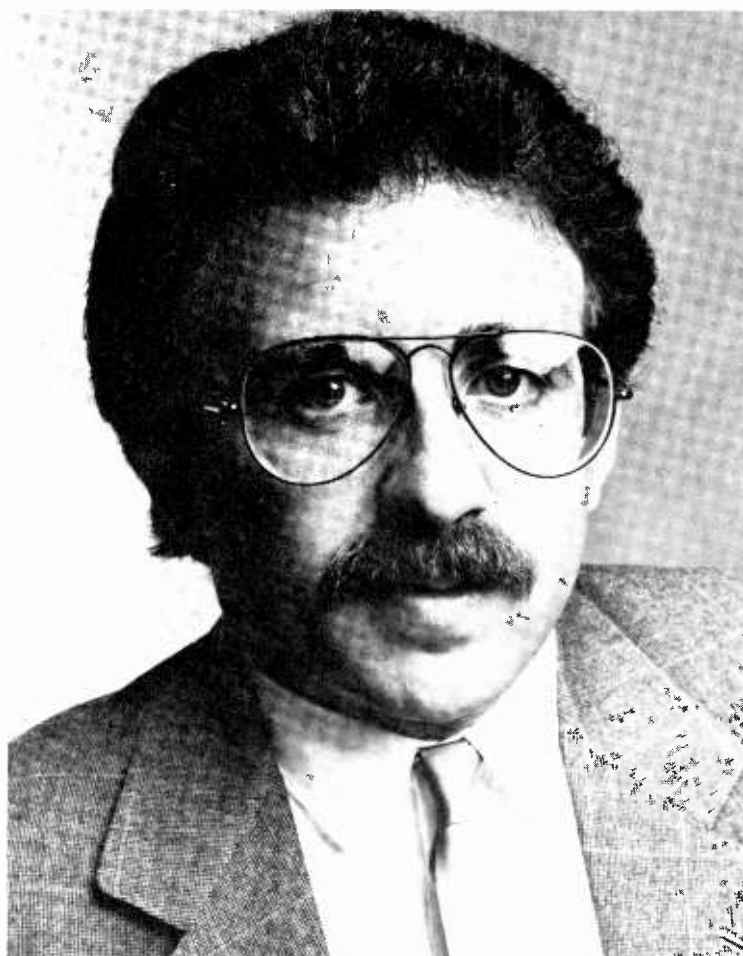
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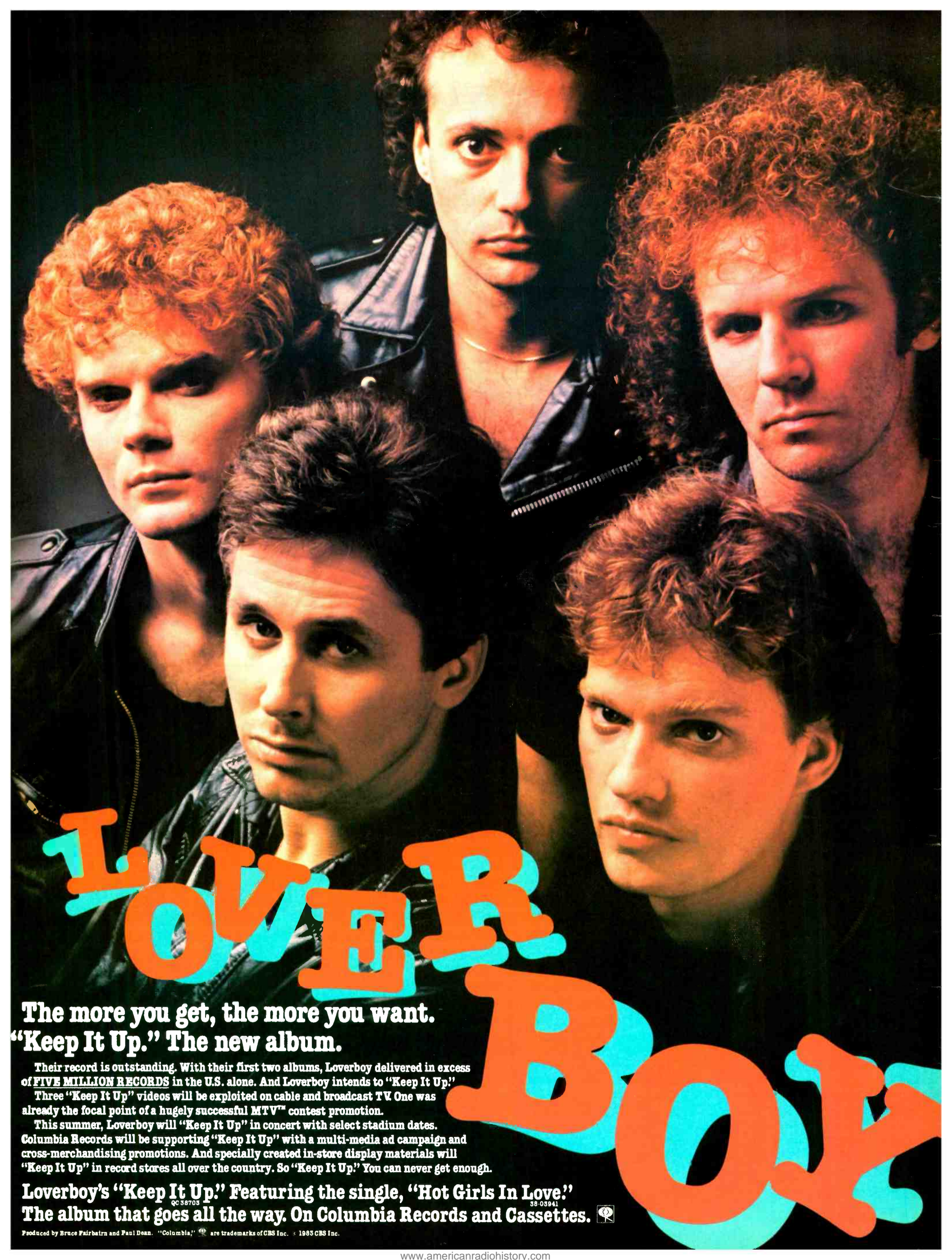


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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	
☆	1	26	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	CBS	▲		BLP 1	37	37	8	<b>RONNIE MILSAP</b> Keyed Up RCA AHL1-4670	RCA		8.98	CLP 3	72	68	30	<b>PHIL COLLINS</b> Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		
☆	2	8	<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	POL		8.98	BLP 6	38	38	7	<b>EARL KLUGH</b> Low Ride Capitol ST 12253	CAP		8.98	BLP 28	☆	81	7	<b>MARTIN BRILEY</b> One Night With A Stranger Mercury 810332-1M-1 (PolyGram)	POL		8.98		
	3	3	<b>MEN AT WORK</b> Cargo Columbia QC 38660	CBS				39	40	7	<b>SERGIO MENDES</b> Sergio Mendes A&M SP 4937	RCA		8.98	BLP 27	74	65	67	<b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA	▲	8.98		
	4	4	<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		40	24	9	<b>JOAN RIVERS</b> What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98		75	63	10	<b>BANANARAMA</b> Deep Sea Skiving London 422810102-1R-1 (PolyGram)	POL		8.98		
	5	5	<b>DAVID BOWIE</b> Let's Dance EMI-America ST 17093	CAP		8.98	BLP 46	☆	160	2	<b>ELTON JOHN</b> Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98		76	56	31	<b>PAT BENATAR</b> Get Nervous Chrysalis FV-41396	CBS	▲	8.98		
	6	6	<b>JOURNEY</b> Frontiers Columbia QC 38504	CBS	▲			☆	45	4	<b>LAKESIDE</b> Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 10	☆	135	2	<b>DIANNA ROSS</b> Anthology Motown 6049ML2	IND		9.98	BLP 49	
	7	8	<b>DARYL HALL &amp; JOHN OATES</b> HzO RCA AFL1-4383	RCA	▲	8.98	BLP 31	☆	44	11	<b>CHRIS DEBURGH</b> The Getaway A&M SP 4929	RCA		8.98		78	64	15	<b>KENNY ROGERS</b> We've Got Tonight Liberty LO-51143	CAP	●	8.98	CLP 4	
	8	7	<b>STYX</b> Kilroy Was Here A&M SP 3734	RCA	▲	8.98		☆	170	2	<b>THE KINKS</b> State Of Confusion Arista A1 8-8018	RCA		8.98		☆	90	19	<b>MERLE HAGGARD/WILLIE NELSON</b> Poncho & Lefty Epic FE 37958	CBS			CLP 5	
	9	9	<b>BRYAN ADAMS</b> Cuts Like A Knife A&M SP-6 4919	RCA		8.98		☆	50	4	<b>THE FIXX</b> Reach The Beach MCA 39001	MCA		6.98		80	78	17	<b>THOMPSON TWINS</b> Side Kicks Arista AL 8002	RCA		6.98		
	10	10	<b>PRINCE</b> 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 13	☆	48	8	<b>MADNESS</b> Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98		81	82	67	<b>DEF LEPPARD</b> High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98		
	11	11	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 11	47	29	11	<b>LAURA BRANIGAN</b> Branigan 2 Atlantic 80052	WEA		8.98		82	88	19	<b>ANGELA BOFILL</b> Too Tough Arista AL 8000	RCA		8.98	BLP 21	
☆	13	8	<b>RICK SPRINGFIELD</b> Living In Oz RCA AFL1-4660	RCA		8.98		48	36	37	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		83	74	66	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951	CBS	▲		CLP 20	
☆	14	14	<b>THOMAS DOLBY</b> The Golden Age Of Wireless Capitol ST 12271	CAP		8.98		☆	95	3	<b>VARIOUS ARTISTS</b> 25 #1 Hits From 25 Years Motown 6308 ML2	IND		9.98	BLP 37	☆	97	18	<b>DURAN DURAN</b> Duran Duran Capitol ST-12158	CAP		8.98		
☆	15	24	<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 39	50	34	61	<b>TOTO</b> Toto IV Columbia FC 37728	CBS	▲			85	87	9	<b>NONA HENDRYX</b> Nona RCA AFL1-4565	RCA		8.98	BLP 32	
	15	16	<b>JARREAU</b> Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 8	51	32	8	<b>JOAN ARMATRADING</b> The Key A&M SP 4912	RCA		8.98		☆	96	7	<b>TEARS FOR FEARS</b> The Hurting Mercury 8110391 (PolyGram)	POL		8.98		
☆	20	9	<b>EDDY GRANT</b> Killer On The Rampage Portrait/ICE B6R 38554 (Epic)	CBS			BLP 18	☆	57	4	<b>BILLY IDOL</b> Billy Idol Chrysalis FV 41377	CBS				☆	94	6	<b>RED ROCKERS</b> Good As Gold Columbia BFC 38629	CBS				
	17	19	<b>U2</b> War Island 90067 (Alco)	WEA		8.98		53	55	12	<b>WHISPERS</b> Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 5	88	69	15	<b>EARTH, WIND &amp; FIRE</b> Powerlight Columbia TC 38367	CBS	●		BLP 25	
	18	18	<b>Z.Z. TOP</b> Eliminator Warner Bros. 1-23774	WEA		8.98		54	54	11	<b>KASHIF</b> Kashif Arista AL 8001	IND		8.98	BLP 12	☆	NEW	→	<b>LITTLE RIVER BAND</b> The Net Capitol ST-12273	CAP		8.98		
☆	21	12	<b>THE TUBES</b> Outside/Inside Capitol ST-12260	CAP		8.98		☆	60	3	<b>DENECE WILLIAMS</b> I'm So Proud Columbia FC 38622	CBS			BLP 14	☆	100	8	<b>SPARKS</b> In Outer Space Atlantic 80055	WEA		8.98		
	20	17	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS	▲		BLP 61	☆	189	2	<b>KAJAGOOGOO</b> White Feathers EMI-America ST 17094	CAP		8.98		☆	99	7	<b>MICHAEL BOLTON</b> Michael Bolton Columbia BFM 38537	CBS				
	21	12	<b>PINK FLOYD</b> The Final Cut Columbia QC 38243	CBS	▲			☆	59	5	<b>DAVE EDMUNDS</b> Information Columbia FC 38651	CBS				☆	102	6	<b>MARY JANE GIRLS</b> Mary Jane Girls Gordy 6040GL (Motown)	IND		8.98	BLP 15	
	22	22	<b>ALABAMA</b> The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 1	☆	58	39	21	<b>SCANDAL</b> Scandal Columbia FC 38194	CBS				☆	NEW	→	<b>PINK FLOYD</b> Works Capitol ST-12276	CAP		8.98	
☆	30	4	<b>A FLOCK OF SEAGULLS</b> Listen Jive/Arista JL8-8013	RCA		8.98		59	58	12	<b>JULIO IGLESIAS</b> Julio Columbia FC38640	CBS				94	98	5	<b>THE WHO</b> The Who's Greatest Hits MCA 5408	MCA		8.98		
☆	26	26	<b>DEBARGE</b> All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 7	60	61	20	<b>THOMAS DOLBY</b> Blinded By Science Capitol MLP 15007	CAP		5.98		95	66	27	<b>GEORGE CLINTON</b> Computer Games Capitol ST 12246	CAP		8.98	BLP 17	
☆	27	4	<b>MAZE</b> We Are One Capitol ST12262	CAP		8.98	BLP 9	61	62	5	<b>WILLIE NELSON AND WAYLON JENNINGS</b> Take It To The Limit Columbia FC 38562	CBS			CLP 10	96	70	7	<b>CAMEO</b> Style Atlanta Artists 811072-1 M-1 (PolyGram)	POL		8.98		
☆	28	10	<b>KROKUS</b> Head Hunter Arista AL 8005	RCA		8.98		☆	71	6	<b>R.E.M.</b> Murmur I.R.S. SP70604 (A&M)	RCA		8.98		97	83	51	<b>STRAY CATS</b> Built For Speed EMI-America ST-17070	CAP	▲	8.98		
	27	23	<b>DURAN DURAN</b> Rio Capitol ST-12211	CAP	▲	8.98		☆	80	9	<b>QUIET RIOT</b> Metal Health Pasha BFZ 38443 (Epic)	CBS				98	89	84	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲			
☆	53	3	<b>THE ISLEY BROTHERS</b> Between The Sheets 1-Neck FZ 38674 (Epic)	CBS			BLP 2	64	41	15	<b>GREG KINN BAND</b> Kihnspiracy Beserkley 60224 (Elektra)	WEA		8.98		☆	NEW	→	<b>GEORGE BENSON</b> In Your Eyes Warner Bros. 1-23744	WEA		8.98		
☆	31	5	<b>THE B-52'S</b> Whammy Warner Bros. 1-23819	WEA		8.98		65	43	15	<b>AFTER THE FIRE</b> ATF Epic FE 38282	CBS				100	101	26	<b>SAMMY HAGAR</b> Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	▲	8.98		
☆	49	4	<b>MTUME</b> Juicy Fruit Epic FE 38588	CBS			BLP 3	66	51	19	<b>DEXYS MIDNIGHT RUNNERS</b> Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98		101	73	18	<b>BERLIN</b> Pleasure Victim Geffen GHSP 2036	WEA		6.98		
	31	25	<b>BOB SEGER AND THE SILVER BULLET BAND</b> The Distance Capitol ST 12254	CAP	▲	8.98		67	46	14	<b>INXS</b> Shabooh Shabooh Atco 90072	WEA		8.98		102	105	9	<b>ROYAL PHILHARMONIC ORCHESTRA</b> Hooked On Classics III RCA AFL1-4588	RCA		8.98		
	32	33	<b>NAKED EYES</b> Naked Eyes EMI-America ST 17089	CAP		8.98		☆	76	6	<b>JONZUN CREW</b> Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 22	103	79	21	<b>TRIUMPH</b> Never Surrender RCA AFL1-4382	RCA		8.98		
☆	124	2	<b>SOUNDTRACK</b> Return Of The Jedi RSO 422811767-1 (PolyGram)	POL		9.98		69	47	13	<b>PLANET P</b> Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98		104	67	11	<b>ROXY MUSIC</b> The High Road Warner Bros. 1-23808	WEA		5.99		
☆	34	35	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			70	72	12	<b>CHAMPAIGN</b> Modern Heart Columbia FC38284	CBS			BLP 19	105	84	14	<b>WILLIE NELSON</b> Tougher Than Leather Columbia QC 38248	CBS			CLP 6	
☆	127	2	<b>IRON MAIDEN</b> Piece of Mind Capitol ST 12274	CAP		8.98		71	52	9	<b>CARLOS SANTANA</b> Havana Moon Columbia FC 38642	CBS			BLP 69									
☆	42	5	<b>GLADYS KNIGHT AND THE PIPS</b> Visions Columbia FC 38205	CBS			BLP 4																	

☆ 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).

## MUSIC EXCHANGE KEYNOTER

## Davis Set For Midwest Meet

CHICAGO—Clive Davis has been confirmed as the keynote speaker at the 1983 Midwest Music Exchange (MMX), to be held here at the Bismarck Hotel June 24-26. The Arista Records president is to address the AVC Systems Industry Banquet Sunday, June 26. Session is open only to MMX registrants.

Davis is expected to touch on Arista's move from independent distribution via its new, controversial arrangement with RCA, as well as other aspects of the music industry, according to MMX chief Chuck Thomas.

Davis joins the still-growing ranks of industry figures set to appear at MMX '83. Recent additions include Universal Studios' Murray Allen, Keith Altomare of IRS Records' Chicago office, Survivor engineer Phil Bannano, producer/arranger Tom Tom 84, entertainment attorneys Jay B. Ross and Linda Mensch, Scott Foreman of Detroit's Metro America Records, Alligator Records' Mindy Giles, Flying Fish Records' Bruce Kaplan, WXRT PD Norm Winer, writer/publicist Cary Baker and roadie Marianne Lah.

Speakers previously scheduled to make appearances at the 1983 Midwest Music Exchange (Billboard, May 14) include engineer Phil Rammone, programming consultant Lee Abrams, publicist Howard Bloom, Epic a&r executive Frank Rand, MTV program director John Sykes, and WLS operations director Steve Casey. **MOIRA McCORMICK**

## Lifelines

## Births

Boy, Patrick James, to Donna and Robert Grossi, May 28 in Elizabeth, N.J. He is national accounts sales manager for Jem Records.

\* \* \*

Girl, Brittany Erin, to Janet and Chip Grant, May 26 in Fort Collins, Col. She is a Colorado-based singer/composer. Grandfather is Dave Dexter Jr. of Billboard's Los Angeles bureau.

## Marriages

Al Maddy to Judy Reisen, May 15 in Chicago. He is a member of the Sire group Nitecaps.

\* \* \*

Harold Sulman to Alice Gottlieb, May 22 in New York. He is director of sales and distribution for GRP Records. She is director of advertising for Artista Records.

\* \* \*

Peter Levinson to Grace Diekhaus, May 26 in New York. He heads Peter Levinson Communications. She is a producer for "60 Minutes."

\* \* \*

James Polles to Kathryn Sonzogni, June 5 in Demarest, N.J. He is signed to MCA Music.

\* \* \*

David Benjamin to Linda Stephanie Lotko, June 11 in Manhattan. He produces NBC's "Friday Night Video." She works for Marshall Morris Entertainment Attorneys.

\* \* \*

Jerry Thomas to Beverly Beach, April 30 in Los Angeles. He is road manager for B.J. Thomas.

\* \* \*

## Thomas Dolby: Hot 100 Data

Thomas Dolby's "Europa And The Pirate Twins" appears at number 81 on Billboard's Hot 100 this week without details of the publisher (Participation, ASCAP), songwriter (Thomas Morgan Dolby Robertson), label (Capitol) and record number (5238). This error, due to copy transmission failure, will be corrected on the chart next week.

Neil Schierman to Debbie Sitzman, June 5 in Olympia, Wash. She is assistant manager of Penny Lane Records & Tapes, Tacoma, Wash.

\* \* \*

Edward Zinis to Abigail Campora, June 5 in New Brunswick, N.J. He owns Cheap Thrills Records there.

\* \* \*

Eugene Sparaco to Anne Marie Hyland, May 28 in Matawan, N.J. Her father, Dennis Hyland, is a former Billboard staffer and airline entertainment executive.

## Deaths

Stan Rogers, 33, in a plane crash June 2 in Cincinnati. Born in Dundas, Ont., the folksinger recorded four albums for his Fogerty's Cove label and was praised for the authenticity of his work. He was returning from the Kerrville Festival in Texas when the Air Canada DC-9 he was aboard caught fire and landed prematurely en route to Toronto.

\* \* \*

George Bruns, 69, of a heart attack May 23 in Portland, Ore. The ASCAP member composed "The Ballad Of Davey Crockett" and numerous other pop songs during his 30 years as music director at Walt Disney's Burbank studios.

\* \* \*

Daniele Amfitheatrof, 82, the Russian-born conductor who wrote musical scores for 79 movies, after a long illness June 7 at his home in Rome. His list of credits included scores for "Major Dundee," "The Desert Fox," "The Damned Don't Cry" and "Lassie Come Home."

\* \* \*

Charles Piscitello, 43, of a heart attack May 10 in Los Angeles. A longtime drummer, he operated Carmelo's Jazz Club in suburban Sherman Oaks until a few weeks ago.

\* \* \*

Irene Kahn Atkins, May 6 in Athens, Greece. The ASCAP composer and daughter of the late songwriter Gus Kahn was a member of AGAC and recently published a book, "Source Music In Motion Pictures."

\* \* \*

Grace LeBoy Kahn, 92, pianist, composer and widow of songwriter Gus Kahn, of complications following a stroke last month in Los Angeles.

## Inside Track

**Broadcast Music Inc. withdrew its copyright infringement against NBC and its five owned and operated television stations Friday (10), exactly one week after it filed a complaint in the New York Federal District Court. (Billboard, June 11). The suit, thought to be the first ever launched by the rights organization against a major music user, followed charges by BMI that NBC had reneged on an agreement-in-principal on a new license agreement and sought, instead, to gain an accommodation in rates equivalent to those given indie tv stations in the Buffalo Broadcasting suit, currently under appeal. Terms of the settlement were not made public, although they were described as "mutually satisfactory." Still in litigation is an action involving BMI and CBS, over the latter's local TVers. Agreement with ABC had been reached earlier.**

**Together Again: Watch for Jim Lara and Lou Kwiker to reunite at Integrity Entertainment in Torrance, Calif., where Lara, who just left Largo Distributing, Baltimore, will lead the Wherehouse/Big Ben's stores' charge into computerland. The two were mates at Handleman Co. five years ago. Rumor, too, hath David Hudkin, who worked for both retail and distribution at Pickwick's Minneapolis HQ, moving into the Softsel executive echelon.**

**Don't expect many multi-record sets on CD in 1983. Word from labels is that they are fighting for presstime, so that they are better off producing single-pockets until the extreme pressure is off. . . . Track found B. Freddie Traub, still in the Twin Cities, after his split with Musicland Group. He's doubling between Adele Industries, the Charlie Sutton schlock operation, and Royal Sound, the Jersey folk who make Add-n-Stack, the home storage innovation. He is repping for Adele and working as vice president of marketing for Royal. . . . And in Minneapolis, Eric Paulson, who departed Pickwick's rack wing recently, is sifting through job offers and the possibility of going into indie label distribution. . . . Veteran jazz scribe/producer Bob Porter is taking Jimmy McGriff from JAM Records to the Fantasy family of labels.**

**Worth, Ill., has not won a place in the hearts of X-rated video software makers. The southwest Chicago suburb has passed an ordinance requiring firms that deal with sexually explicit material to pay an initial \$3,000 registration fee and a \$1,650 annual charge. In addition, such a place of business is not allowed one block from a school, library or park, and sale or rental of such merchandise to anyone under 18 is verboten. . . . FCCan Of Worms: The Federal Communications Commission has offered to lift its control over radio station call letters, feeling it would cut down on its paperwork. The governmental agency says if disputes occur, the courts should Solomon them.**

**Look for major lobbying action from the Video Software Dealers Assn. (VSDA), now that a June 4 summer huddle of its directors has approved a full-time staffer to work out of the McLean, Va. base of VSDA prexy Frank Barnako. . . . Don't try to reach Perry Como Tuesday (21) when RCA corporate chairman Thornton F. Bradshaw and RCA Records prexy Bob Summer throw a bash feting his 40th anniversary with the label and his 50th year in**

show business at Gotham's Rainbow Grill. Guests can expect a surprise memento, and WNEW-AM is doing an all-day salute to the one-time Ted Weems warbler.

**If you found Jerry Richman of Richman Bros. in Pennsauken, N.J. extremely agreeable last week, it was because his two-year-old colt, R Sunny Jr., placed first at Keystone, Philadelphia on Tuesday (7), winning \$5,000 for the one-stopper. . . . Roundup Music's Lou Lavinthal has been elected a national vice president of Variety International. . . . Expect PolyGram to distribute Mirage Records around the world except for Canada and the U.S., where Atco continues to handle. . . . Aaron Russo, the one-time boite owner turned personal manager, is now in film production full blast. After "The Rose" and the new "Trading Places," featuring Dan Aykroyd and Eddie Murphy, he starts "Teacher," starring Nick Nolte, for MGM/UA.**

**The Beach Boys fill in that July 4 that dropped out when they didn't get the Washington Mall with a freebie concert on the beach bankrolled by Caesars Hotel-Casino, Atlantic City. . . . Marty Hecht, chairman of Audio International Production Ltd., New York, donates an Otari 24-track board for his alma mater's (New York Univ.) recording studio. He also serves on the music business technology advisory board at N.Y.U.**

**Bainbridge Records' Stan Marshall just contacted to handle French label Arion Music, which has a 427-title catalog, in the U.S. . . . Interesting precedent is being sought in California, where Assemblyman Gary Davis (D-Los Angeles) has introduced AB.1565, which would require counterfeiters to repay the owners of trademarks or service marks three times the profit made and triple damages. They would also face confiscation of the tainted goods and the payment of all legal fees.**

**Until June 22, select Record Bar stores are doing a "No-Risk" promotion on Earl Thomas Conley's "Don't Make It Easy For Me." Customers who buy the album get a free poster and a free gold vinyl 45.**

**"Cats," the English import nominated for 11 Tony Awards, walked away with seven of them, including best musical and score at presentations here Sunday (5). In addition to the theatre awards for the producers—including David Geffen, whose label marketed the original cast album—Andrew Lloyd Webber picked up his Tony in the best score category, while the widow of the late poet T.S. Eliot, on whose verses the show is based, accepted the award on Eliot's behalf. CBS televised the event. Other "Cats" Tonys included outstanding direction (Trevor Nunn, also the lyric writer for the show's best known song, "Memory"); best musical book (T.S. Eliot); outstanding featured actress in a musical (Betty Buckley); outstanding custom and lighting design (John Napier and David Hersey). "My One & Only," the Tommy Tune-Twigg remake of the 1927 Gershwins brothers musical, "Funny Face," earned three Tonys: outstanding choreography (Tommy Tune and Thommie Walsh); outstanding actor in a musical (Tommy Tune); outstanding featured actor in a musical (Charles "Honi" Coles).**

Edited by JOHN SIPPEL

## Calif. Chains Add Video Rentals

• Continued from page 3

lier. "We had it in three stores and pulled out three years ago," Tolifson says.

Licorice Pizza president Jim Greenwood, too, stresses long testing. "The dollar commitment is substantial. You need a feel for the product. It's also an innovative product. The viability of video has surfaced," he says.

"For two years we had it (rental) in four stores, then four more, and we stayed at that level for six to eight months," notes Kent Moseley, vice president of merchandising and store operations for Licorice.

Moseley emphasizes the need to simplify rental. "We don't want a customer's Visa or other charge card," he says, adding that authorization inquiries can tie up charge cards for 10 days. Instead, Licorice issues a customer a rental card similar to a grocery store's check-cashing privilege card.

Competitors and suppliers commenting on Integrity's success point to numerous innovations, including the policy of depreciating tapes over three years. Eliciting most reaction in Integrity's \$1 rental offer, seen as significant traffic builders. New ti-

tles are kept at \$1, then stepped up to \$2.50 and finally to \$5. A source estimates that Integrity is now the largest video account in the U.S.

Tower, with two separate video units and one combined store in Sacramento, stores in Beaverton and Portland, Ore., and a new one in Sherman Oaks, reflects the trend away from using rental clubs. Instead, the chain is using special half-

## Flatt/Coors Suit Is Settled

NASHVILLE—The suit against Coors by the Lester Flatt estate has been settled in chancery court here, with a jury awarding the estate \$8,000 as compensation for the beer company's unauthorized use of Flatt's likeness in its local advertising.

Executors for the estate had at one time demanded \$10 million in damages, arguing that the advertising defamed Flatt's image—since the late bluegrass musician was a teetotaler. Flatt died in 1979, and the suit was filed in response to a promotional campaign that began in 1981.

off pricing two days a week.

Robby McDonald, who moved from manager of the Tower Sunset store to the new video unit across the street in the former University Stereo site, says Tower is also using incentive pricing. A top 15 comprised of new releases is \$5 per day except Tuesday and Wednesday, when it drops to \$2.50. The rest of a library of 1,200-1,500 tapes goes at \$2.50 regularly and \$1.25 on the special days.

Tower, which is also experimenting with computer software, will emphasize how-to, sports and other prerecorded video to distance itself, McDonald adds. Disks could also be rented, as cash register terminals are coming in so structured, he says.

Licorice experimented with tier pricing, but Moseley says it became confusing. "We go with \$2 on everything," he says. The chain stocks 600 VHS titles and 150 Beta titles per store.

Music Plus' Fogelman says the chain has tried video rental in selected stores, but now is directed more toward full-blown video stores, such as Videon in Studio City.

# MARSHALL CRENSHAW

FIELD

DAY



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MARSHALL CRENSHAW



THE SINGLE:  
"WHENEVER YOU'RE ON MY MIND" 7-29630



ON WARNER BROS. RECORDS AND CASSETTES  
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THE ALBUM: FIELD DAY 1/4-23873



*Bob Marley & The Wailers*  
*"Confrontation"*

*Produced by Bob Marley and The Wailers & Erroll Brown*  
*Executive Producer: Rita Marley*

*Includes single, "Buffalo Soldiers."*

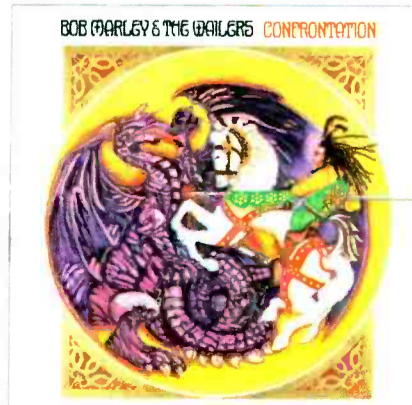
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