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WILL CONGRESS ACT?

High Court Delays Betamax Decision

WASHINGTON — The Supreme Court said Wednesday (6) that it was postponing a decision on the legality of home videotaping in the so-called Betamax case until the fall session, when it will, by court practice, rehear arguments in the case. This has left movie, music and video industry leaders wondering whether Congress will keep pending home taping legislation on the back burner until the Court decides the case or will decide to move ahead during the in-

Although home taping exemption bills were introduced in both houses of Congress in late January, none has moved out of subcommittee. Early indications are that even if there is pressure to move on the proposals, it is unlikely that a bill, especially one including a royalty fee provision to compensate copyright owners, would be passed before the Supreme Court decides on the landmark case.

Sen. Charles Mathias (R-Md.), who introduced the Senate version of the exemption/royalty bill, says that he will decide "within the next two weeks" whether to move forward on the bill, but that he wants to first check the opinions of other senators and to "see if the pressure warrants action," as an aide put it. The aide adds that Mathias doesn't feel he can get a bill through Congress before the Supreme Court acts

There was conjecture that the announcement from the Court indicated the judges could not clearly distinguish the points of the case, which involves Sony and Universal Studios. But some observers expressed the opinion that the nine Justices were probably still at work on the case at the conclusion of the seven-month term.

(Continued on page 59)

Motown Assures Distributors On Returns Policy

By LEO SACKS

NEW YORK-Independent distributors were assured by Motown Records last week that the label would accept returns of unsold product at the price they paid, following confirmation of the company's domestic distribution switch to the MCA Records Group.

Motown notified its distributors by telephone July 1 and by Mailgram Tuesday (5) that the web had until July 15 to sell its goods before the label transferred to the MCA branch system. Together Distribu-

(Continued on page 59)

Antitrust Issue Seen As Threat To WCI-PolyGram Maxi-Merger

By MIKE HENNESSEY and PETER JONES

LONDON-As shock waves continue to reverberate around the international music business over the proposed Warner Communications/PolyGram joint ventures, a growing body of opinion is predicting that the deal may be thwarted under antitrust laws.

A number of record industry leaders are going on the record with reservations: CBS Records chief Walter Yetnikoff, who said that a Warner/PolyGram marriage would bring about "a major dislocation in the record business" (Billboard, July 9), has been followed by MCA's Irv Azoff and Capitol's Don Zimmermann. The former confirms that "we have definitely retained legal counsel to look into the situation," while adding, "We are impacted greatly in what happens with the foreign deal. We have to rethink what we want to do internationally, and our ability to compete."

Zimmermann is more guarded: "Essentially, we still compete. And in terms of any particular action, we've made no decision as yet. We're watching what happens at this point; everybody's watching what happens."

Philips and Siemens-the Dutch and German parents respectively of PolyGram—and Warner Communications Inc. (WCI) publicly revealed June 29 that merger talks were in progress. If the deal is consummated, it would see the creation of two Warner/Philips joint ventures: one in the U.S., of which WCI would own 80%, and one outside, of which Warner would own 50%.

Opinion that the deal will be scotched is hardening in Germany, in particular. It's pointed out by observers that the cartel office in Berlin rarely assents to merger deals which give the resultant conglomerate a share of the market exceeding 30%. Share of the proposed Warner/Poly-Gram combine would currently be

36%, comprising the 29% of the Phonogram/Polydor/Metronome labels, and Warner's 7%. No one in local industry circles can remember any amalgamation of this dimension winning approval from the cartel of-

According to Hubertus Schoen, spokesman for the office, no notification of the proposed merger had been lodged with his organization by Thursday (7). He says, "Under German antitrust law, the cartel of-(Continued on page 59)

RCA, Ariola May Extend Ties To European Market

By WOLFGANG SPAHR

GUETERSLOH, Germany - The possibility of a European joint venture between RCA and Ariola has been raised by Mark Woessner, chairman of the board of the huge German communications conglomerate Bertelsmann.

He indicates that he is highly pleased at the way in which the amalgamation between RCA and Ariola involving Arista Records has been developing in the U.S. and sees bright prospects in the possibility of extending the cooperation to the European markets.

Bertelsmann, which is involved in publishing, video, record and book clubs, record and tape duplicating

plants as well as the Ariola music division, made a profit of \$55 million in the year ended June 30 on sales of \$2.5 billion. However, the record arm had a less than spectacular performance, with Arista U.S. losing \$12 million last year.

Ariola has wholly owned European subsidiaries in Benelux, Austria, Switzerland, Spain, France and the U.K. The joint venture mentioned by Woessner has parallels with the Warner-PolyGram proposal in that it could greatly strengthen the position of the American company in Europe. It also has strong potential in the video area, in

(Continued on page 59)



THE BREAKS AFL1-4657. The Memphis area's hottest band comes out with their debut LP this week on RCA Records. Featured cut from the album is the single SHE WANTS YOU which is getting HEAVY AOR AND TOP 40 PLAY.

Inside Billboard-

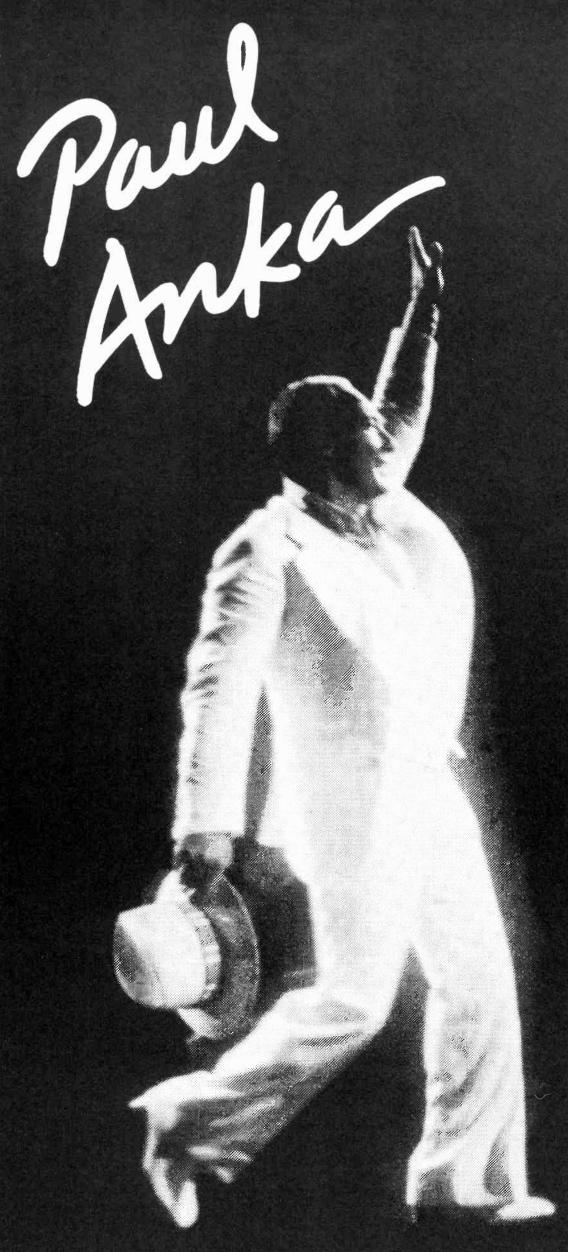
- PARALLEL IMPORTS are the focus of a suit filed by CBS Records against Jimmy's Music World in New York, charging the retailer with unauthorized importation and distribution of Michael Jackson's "Thriller." Page 64
- COMPUTER SOFTWARE DISTRIBUTORS are looking for ways to increase the shelf space their products get. To that end, some of them are now bypassing distributors to deal directly with stores. Page 3.
- SPRING ARBITRON RATINGS are in for several more major markets, including Louisville, New Orleans, Portland and several others. They're listed in Radio, pages 11, 15.
- INDEPENDENT LABELS are talking about getting together to better cope with problems of distribution, marketing and promotion. Representatives of 35 labels met secretly in New York during last week's New Music Seminar, which attracted over 3,000 attendees. Page 3
- BMI CHARGES CBS INC. with copyright infringement in a Federal Court suit filed last week, bringing to a head the battle over music license rates for the five CBS-owned television stations. Page 3.
- BROAD STREET COMMUNICATIONS, the parent company of Insilco, is expected to merge with another broadcast firm soon. Meanwhile, Mark Schwartz has been named VP in charge of Insilco's FM division. Radio, page 11.



SPYS burst on to the music scene last year with a brilliant debut album showcasing the talents of Al Greenwood and Ed Gagliardi-1983 finds SPYS' "BEHIND ENEMY LINES" (ST 17098) a fascinating new album featuring the compelling track 'Midnight Fantasy.'







1983 World Tour

MARCH 16-APRIL 12 Aladdin Hotel, Las Vegas APRIL 13-17 Caesars Palace, Las Vegas **APRIL 22-24** Resorts International, Atlantic City
APRIL 27-MAY 10
Aladdin Hotel, Las Vegas MAY 16 CBS Record Promotion, Brussels MAY 17 CBS Record Promotion, Paris **MAY 18-19 CBS Record Promotion, Cannes** MAY 20-25
CBS Record Promotion, Amsterdam
MAY 26-JUNE 8 Riviera Hotel, Las Vegas JUNE 29-JULY 11 Aladdin Hotel, Las Vegas JULY 12-17 Fox Theater, St. Louis **JULY 20** Poplar Creek, Chicago **JULY 22-23** S. Shore/Cohassett, Boston **JULY 25-30** Garden State Art Ctr., Asbury Park **AUGUST 1-2** Kingswood, Toronto **AUGUST 3** Darien Lake, Buffalo AUGUST 5-6 Warwick Music Theater, Rhode Island
AUGUST 7
Merriweather Post, Baltimore
AUGUST 10-13
Coliseum/Lathum, Albany AUGUST 15-17
Cape Cod Melody Tent, Cape Cod
AUGUST 19 I Love New York Concert New York City AUGUST 20-21 Breakaway, Akron
AUGUST 24-SEPT. 13
Aladdin Hotel, Las Vegas
SEPT. 29-OCT. 12
Riviera Hotel, Las Vegas
OCTOBER 14-16 Universal Amphitheater, Los Angeles OCTOBER 19-29 CBS European Promotion Tour NOVEMBER 30-DEC. 10 Aladdin Hotel, Las Vegas DEC. 27-JAN. 23, 1984 Aladdin Hotel, Las Vegas

New Hit Single
Hold Me 'Til The
Morning Comes

MICHAEL LEVINE

Public Relations Co.





Nigro, Karlin & Segal Certified Public Accountants



9 52

.33

.28

39

.35

News

BOOGIE MAN BAGS ONE—John Lee Hooker, center, sometimes known as the "boogle man" of the blues, receives the 1983 National Heritage Fellowship as a master traditional artist from the National Endowment for the Arts in Washington. Francis Hodsoll, right, chairman of the Endowment, makes the presentation as the Endowment's Bess Lomax Hawes looks on.

Software Distribution In Flux

More Computer Firms Dealing Directly With Stores

By FAYE ZUCKERMAN

LOS ANGELES-In an attempt to acquire more shelf space for their products, many computer software manufacturers are strengthening their sales representative networks and, in some cases, bypassing distributors to deal directly with retail outlets.

Sierra On-Line, Coarsegold, Calif., has added 18 new rep firms throughout the U.S. and Canada. According to Ken Williams, the company's president, "Our major distributors were only sending out to retailers their top 20 or 30 selling products; many times only a couple of our products were getting to retailers."

Other software vendors have found that many of the bigger chains will not go through distributors. Datamost, Chatsworth, Calif., has been negotiating directly with Integrity, which owns the Big Ben Records & Tapes and Wherehouse

And Datamost's dealings with Integrity have gone beyond just supplying product, a source close to this situation reveals. Since the Consumer Electronics Show, the firm has been consulting with Integrity about how to set up software departments in its outlets. It is believed that Integrity has committed to supporting computer software merchandise, and is planning to give the products

a department separated from video

Big Ben's in Torrance, Calif. is already carrying computer software products, and, several other Integrity outlets are also reported to be currently selling software. Integrity thus joins Sam Goody, Record Fac-tory, Musicland and Nickelodeon, all of whom are merchandising computer software.

Additionally, Toys 'R' Us has contacted most of the software makers surveyed by Billboard. The toy retail giant will be bringing the new products to its outlets. Other mass merchandisers, record store chains and department stores have contacted these vendors, but specifics on these deals have not been ironed out.

The whole nature of the business is changing," explains Sierra On-Line's Williams. "Prior to this year, third party software was sold through computer stores. But now this has changed. We hired reps to provide education and assistance in setting up software departments." Prior to bringing on new reps, On-Line's sales force primarily worked out of its main office.

In light of the recent hardware price wars reflected on Wall Street, several of the large chains are cautiously entering into deals, while others will only go through distributors. One example of the latter is Record Factory.

Additionally, most software makers say that while they see the distribution changing, more than 70% of their products still reach stores through distributors.

In This Issue

BLACK.

CLASSICAL.....CLASSIFIED MART..

COMMENTARY COUNTRY

RADIO...... RETAILING

VIDEO.

INTERNATIONAL.

TALENT & VENUES.

PRO EQUIPMENT & SERVICES..

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OVER 3,000 ATTEND FOURTH ANNUAL MEETING

New Music's Growth Reflected At Seminar

By ROMAN KOZAK

NEW YORK-"Ladies and gentlemen, the new music has happened. The record companies are signing it; the radio stations are Playing it; the people are buying it. We got the hits. We got the future. Whip out the champagne and drink up. Our job is done. Let's go home.'

With these words, Miles Copeland, founder of the International Record Syndicate and manager of the Police, opened the fourth annual New Music Seminar here. The two-

Hotel, it was decided to form an ex-

ecutive committee that will meet

again Monday (11) to work out the

structure and further goals and tac-

tics of the organization, says Tom

Silverman, head of Tommy Boy Records and one of the organizers of

Members of the organizing com-

mittee include Silverman himself, Morris Levy of Roulette Records, Marvin Schlachter of Prelude Rec-

ords, Will Sokolov of Sleeping Bag

Records, Rick Hart of Ace Of Hearts

Records, Cathy Jacobson of Street-

the New Music Seminar.

day event, July 5-6, attracted over 3,000 participants from every area of the music business.

With sessions covering music distribution, urban music promotion, new technology, retail and marketing, publicity, producers, DJs and remixers, talent and booking, club management and promotion, album radio, video software, record pools, a&r, music law, album radio promo-

tion, charts and trades, artists, publishing, rhythm radio, management, press and new music radio, it was the **Indie Distribs Hold Meeting**

even the distributors themselves." NEW YORK-At a secret meeting He continues, "The coalition of held in conjunction with the New independent distributors wants the Music Seminar here Tuesday (5), labels to donate \$100,000 for a PR representatives of some 35 indie lacampaign to counter the prevailing bels met to form the nucleus of the Independent Label Coalition, a new opinion that the biggest problem with independent distribution is that group aimed at providing a common front in dealing with problems with distribution, marketing and promoof getting paid. With a united group of independent labels, that shouldn't be a problem." tion (Billboard, July 9) At the meeting, held behind an armed guard in a suite at the Hilton

To Organize New Coalition

Silverman says the idea of a coalition of independent labels first came up during conversations he had with Schlachter during the last NARM convention when it became apparent that a "crisis" was developing within independent distribution.

largest such industry conference this

It was also a celebration. What started four years ago as a gathering of some 300 visionaries and/or music business malcontents in a rehearsal studio has grown into the most successful event of its kind. This year the seminar took up an entire floor at the midtown Hilton Hotel. There was an exhibition area, and virtually all the major record labels rented out suites for more private and informal get-togethers. At night, there were artist showcases at the Ritz and Danceteria.

It was a measure of the seminar's scope and clout that the new music radio seminar, for instance, attracted as panelists such heavyweights as Lee Abrams. Frankie Crocker, Rick Carroll and Paul Christy, while artists sitting on the artist panel included Mari Wilson, Kevin Rowland of Dexys Midnight Runners, Thomas Dolby, Midge Ure of Ultravox, Keith Levene of Public Image Ltd., Jane Wieldlin of the Go-Go's, Laurie Anderson, Falco, Michael Cotten of the Tubes, Martyn Ware of Heaven 17, Jerry Casale of Devo and Alexis Korner. Artists featured in showcases included Men Without Hats, Ministry, JoBoxers, Fun Boy Three, Trouble Funk, November Group, Dream Syndicate, Aztec Camera, Johnny Dynell with New York 88, and Malcolm McLaren's Duck Rock show.

were, however, some small dark clouds that drifted over the happy gathering. It was noted at the radio panel, for instance, that there is an emerging backlash by radio programmers against the recent influx of new music, and some techno-pop records are testing badly at some AOR stations. In addition, it was noted, the constriction of distribution is emerging as a major concern.

It was said at more than one panel that there is more to new music than the Police, Duran Duran, the Stray Cats and Men At Work, and that it would be repeating the mistakes of the past just to celebrate the success of such acts, while hardcore, reggae, new black music and the new psychedelia are hardly bubbling under. Such concerns and more were voiced by Copeland in his keynote address.

'The hallmarks of a healthy music scene, variety and new blood, are returning to the American music scene, and that is a cause for celebration," said Copeland. "But as you all know, you can win a battle and lose the war. The question is, how long will it be before we start repeating the mistakes of our predecessors, and we reach a period of stagnation? That is a question future New Music Seminars will be dealing with.

"Our business suffered greatly in the late '70s because radio became (Continued on page 60)

BMI-CBS Legal Battle Heats Up

By IS HOROWITZ

NEW YORK-Broadcast Music Inc. has charged CBS Inc. with copyright infringement in a Federal Court suit filed here Tuesday (5) which also asks that the five CBSowned television stations be enjoined from broadcasting any music controlled by the licensing organiza-

The action brings to a head an ongoing controversy that erupted recently in New York State Supreme Court and has now escalated into the Federal arena. To complicate the issue further, the hassle is related, peripherally at least, to the still unresolved court battle between music licensors and independent tv stations in the Buffalo Broadcasting case.

In a series of fast-moving developments, BMI called into effect a li-

cense cancellation notice (Billboard, June 4) after it charged that CBS had reneged on a new agreement that would have raised performance fees for the local CBS tv stations. In quick response, CBS sought to void the cancellation via a temporary injunction in state court.

But on July 1, the local court lifted the temporary restraining order it had imposed as it mulled the CBS injunction bid. In BMI's view, this threw CBS into infringement hazard for any BMI music performed, and set the stage for the Federal action last week.

In its complaint, BMI charges that the CBS stations have been performing BMI music without authorization since May 17, and that they will continue to do so until a final judgment is entered on the merits of the case or the two parties reach a settlement on rates. "In either

says BMI, "CBS will have flouted the copyright laws for its own benefit and to BMI's irrepa-

CBS is permitted to continue performing music without license, "it, will be a signal to other music users that infringement can be profitable." An accompanying affidavit by BMI president Ed Cramer argues that the fee offered by CBS is inadequate, and that in any case it is not prepared to accept an amount which CBS, "in its own discretion, deems appropriate."

It is known that CBS asked that its fee be reduced by approximately 20% in line with a reduction gained by independent television stations while an appeal is pending in the antitrust suit against BMI and ASCAP (Buffalo Broadcasting).

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rable injury." The papers express concern that if

FEATURES Bubbling Under .60 Chartbeat Executive Turntable Game Monitor 29 Industry Events. .60 .64 Inside Track. Most Added Records 16 Nashville Scene.. .49 New LP & Tape Releases. Stock Market Quotations .. .62 .34 .45 Studio Track The Rhythm & The Blues... Rock'n'Rolling Video Music Programming . 39 .32 Vox Jox.. .11 Yesterhits **CHARTS** Hot 100 Top LPs & Tape .61, 63 Black Singles, LPs.... Country Singles, LPs. Radio Singles Action. 46, 4550, 48 Rock Albums/Top Tracks Adult Contemporary Singles . .26 .27 .53 .38 Hits Of The World Videocassette Rentals, Sales.. Dance/Disco Top 80. 41 Boxscores . Classical LPs .43 Midline LPs 29 Latin LPs. REVIEWS .57 Singles Reviews...

wise Records, Marty Thau of Acme Records, Max Kidd of DETT Records and Larry Rosen of GRP Rec-"We have the support of 35 of the independent labels who represent about 90% of the indie business," says Silverman. "Basically, the purpose of the meeting was to organize the independent labels, to open up channels of communication among them in order to better compete with

the majors.

"We won't be doing any of our own distribution right now; rather, we want to support the existing independent distributors and show how well indies can do. And maybe we can solve some of the problems of independent distribution better than

Retailers Bullish On Videotape Call It Increasing Factor In Volume, Profit Growth

By JOHN SIPPEL

LOS ANGELES-Blank videotape continues to be an increasing factor in volume and profit growth for music and home entertainment retailers. Though its contribution to overall store volume has been hovering under 10%, chain executives surveyed by Billboard are unanimously positive about the product's growth and potential.

Professes Ben Bartel of Chicago's Big Daddy's stores, "It's almost 13% of our volume." States Tom Keenan of Everybody's Records' seven Northwest outlets, "Videotape has more than doubled since Christ-

At Camelot Enterprises, Mike Stephenson-who recently replaced . Dwight Montjar as blank tape buyer—is new to the job, but hazards the guess that his monthly brand promotion sales might have recently upped business by as much as 300%. At Baltimore's Record & Tape Collector, buyer Wayne Steinberg feels 100% is a conservative estimate of the last six months' volume climb. His boss, Mort Barnett, was not available for comment-because he was vacationing in Hawaii at the expense of Fuji tape as a result of winning a dealer contest staged by Schwartz Bros.

Retailers are enthusiastic over videotape because they say it helps to nurture its own growth. They point out that consistent advertising and promotional programs are available from blank videotape manufacturers. While tape makers were offering a multi-faceted promotion that included employee incentives a year ago, now the focus is on a sweeter discount and more advertising dollars.

Dealers interviewed are quick to compare the barren advertising purses of record labels with the outpourings for print advertising from the major videotape makers. only does the regular blank video-tape advertising I am able to do bring me more dollars, but when I run a weekend sale, I find my multiple unit buying increases," Keenan notes. "I'm getting fives and tens. I display it on tables in the stores."

Everybody carries Sony's complete line, a single QBT-120, which sells for \$7.99 along with Maxell, TDK and Vision, a budget line from South Korea. Keenan yearns for a \$7.99 Beta tape. So far, Maxell has

been his primary advertising funder, with Sony coming through soon with a premium contest announced

Bob Sturges of the Coconuts stores in Jacksonville and Atlanta takes a different tack. He features only one brand at a time. Since early this year, he's been pushing Scotch with a continuing deal whereby the consumer pays him \$9.99 for a T-120 and then is rebated \$2 from the factory. "We pile the tape up on the floor until it's six feet high, loose in individual cases, right in the middle of the floor. When people come in because of our movie rental ads, they automatically buy blank Scotch tapes," Sturges explains.

Record Factory's Bob Tolifson concurs that steady ads are the key. He likes to run quarter pages in a Thursday or Friday main news section, or a Sunday entertainment tab-loid. Clean, two-element ads are preferred, but he admits that he often gangs audio and video blanks with Duracell batteries and video game cartridges to get the necessary dollars. He emphasizes price heav-ily, as do his peers. The 30 Bay Area stores stock Maxell, TDK, Memorex and Ameritape.

(Continued on page 30)



BETTER LATE THAN NEVER—Jim Mazza, president of Capitol Records, presents Bob Seger with a portable home video unit as a belated 32nd birthday gift. The singer is currently on tour in support of his new single, "Roll Me Away," from the LP "The Distance." Looking on are Seger's manager, Punch Andrews, center, and Silver Bullet Band keyboardist Craig Frost.

Executive Turntable

Record Companies

Elektra/Asylum Records has named Roy Thomas Baker senior vice president of a&r, based in Los Angeles. ... MCA Records in Los Angeles has named Larry Solters vice president of artist development. Solters, a former partner of Front Line Management, will oversee the company's creative services, publicity and video departments. Two MCA executives have also left the







company: Joan Bullard, vice president of press and artist development, and



Vince Cosgrave, vice president of marketing. . . . Capitol Records in Los Angeles has named Michael Stotter creative director of merchandising. He is a former producer for National Lampoon and has served as creative director for RCA Records. . . . Bill Craig has joined LARC Records in Los Angeles as vice chairman. He is a former ABC and Columbia Records executive

Marketing

Godfrey Dickey has left his post as chief of accessories for Integrity Entertainment, Torrance, Calif. He is a 30-year industry veteran.

Screen Gems-Colgems-EMI Music Inc. has appointed Gerd Muller vice president of talent acquisition, based in Los Angeles. He was director of pro-fessional activities and joined the firm in 1972. . . . ASCAP

has named Peggy Jory director of its symphonic and concert departments. Based in New York, she was executive director of the American Music Center, a composers' organization.

Video/Pro Equipment

MTV has named Robert Roganti vice president of advertising sales in New York. He was director of Eastern region advertising sales for Warner Amex Satellite Entertainment Co., which has appointed John Reardon vice president of national accounts. Reardon was central region director for WASEC.

MCA Home Video and Universal Pay Television have named Philip Pictaggi vice president of operations, a new post. He has been controller of MCA Videocassette, MCA Videodisc and Universal Pay Television since 1981... TeleFirst Entertainment Recording Service, a division of ABC Video Enterprises, has named Helen Ann Britton director of program acquisitions and William DeLany director of distribution. They are based in New York....Konica, Englewood Cliffs, N.J., has named Mitchell Ravitz national sales manager and Joanne Luckie Bethea national advertising and promotion manager.

Related Fields

Terry Cline has been named a vice president of the Jim Halsey Company in Tulsa.... Warner Amex Cable Communications Inc. has named Dwight Tierney senior vice president of human resources. . . . Mark Armstrong has joined the Memorial Coliseum Complex Civic Stadium in Portland, Ore. as sales and public relations director.... Terry Gordon has been appointed head of library programs for the Country Music Foundation in Nashville. . . . Atari Inc. has appointed James Morgan chairman and chief executive officer.

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Four Prepack Offers Planned For WEA Compact Disc Launch

By SAM SUTHERLAND

LOS ANGELES-Digital Compact Disc titles from WEA will be offered to participating dealers through four different prepack product assortments, according to a solicitation from the distribution giant that began last week.

reportedly intended as a survey of retail needs for product in the new configuration, and arrives even as sources inside WEA's Burbank base acknowledge continued fine-tuning of plans for the formal August roll-

Reflecting fresh adjustments to

'Flagship' Stores Getting PolyGram CD Samplers

LOS ANGELES - Individual classical and pop Compact Disc samplers will be supplied in quantity to hardware makers and to "200 flagship retail outlets" by Poly-

Telarc CD Push. With 15 Titles. Keys On U.S.

By IS HOROWITZ

NEW YORK-The bulk of "close to 50,000" Telarc Compact Discs, delivered in June by Japanese pressing plants, are slated for the U.S. market, says Jack Renner, president of the audiophile classical label.

The initial 15 titles, assembled in prepacks, are moving out to about 250 stores across the country, with Sony the company's prime distributor at this time. Latter has committed to make Telarc CDs available to

stores carrying Sony's digital player.
Telarc's CDs are being pressed in
Japan by both the CBS/Sony plant and Technics, as the company seeks to satisfy early demand for the laserread disks. Renner admits to an obligation to supply established customers in foreign territories, but says he is keying on the U.S.

In line with early industry prac-(Continued on page 43)

The pop sampler contents include: "Funkytown" by Lipps Inc.;
"Hurts So Good," John Cougar; "Celebration," Kool & the Gang; "Flowers On The Wall," the Statler Brothers; "Two Hearts," Stephanie Mills; "It's Hard To Be Humble," Mac Davis; "Fame," Irene Cara; "Green Green Grass Of Home," Tom Jones; "Star Wars' Main Title," London Symphony Orchestra; "Poison Arrow," ABC; "Come On, Eileen," Kevin Rowland & Dexys Midnight Runners; and "Tom Sawyer," Rush. Contents of the classical sampler include excerpts from 14 works performed by a variety of art-

Marketing coordinator Emiel Petrone will not divulge the price of the samplers, but indicates they are of-fered "at cost." Thus far, Hitachi, Sanyo and Magnavox have ordered a supply, with the promise that they will be supplied to key CD hardware outlets. Petrone has also suggested they be included in the same carton with the player.

The mix of 200 chain and independent dealers serviced by Poly-Gram (Billboard, July 9) will be identified in about 10 days, Petrone states. From the opening supply of 40,000 to 50,000 CDs from Hanover, West Germany, Petrone expects dealers to be able to order "threes of classical titles and twos of pop titles."

An eight-minute color video piece

WEA's CD plans, a spokesman notes that the original Aug. 1 startup date has now been bumped to Aug. 15. Moreover, the planned 35-title opening release has also been amended with the deletion of three titles said to be unavailable in time for the first shipments owing to a lack of necessary clearances. recordings include Dire Straits' selftitled first album, Stevie Nicks'
"Bella Donna" and Van Halen's
"Diver Down."

WEA confirms that a dealer wholesale price has been set, but will not specify that figure. No list price has been selected thus far.

Like PolyGram and CBS, WEA intends to supply its digital product to an initial cross-section of trend accounts, reported by the distribution source as comprising 198 outlets. WEA will not divulge which stores will be included on that opening list.

The four different prepack assortments described on the mailed check sheet vary with respect to the total number of units supplied, as well as by the number of pieces per title. Assortment I, which varies from 12 units each for top pop sellers to as few as two units for more modest catalog items, indicates a total of 260 pieces per order. Assortment II, at 390 total pieces, ranges from quantities of 18 units for the biggest items to a low of three units, while Assortment III, at 520 pieces, offers 24 units for best sellers and a minimum of four units on other titles. All three of these prepacks include stock in all the titles offered in WEA's opening list. The fourth assortment, deleting albums by Manhattan Transfer and Ry Cooder, offers from one to three units per title for a total of 64 pieces.

Those tallies represent the original 35-title release, however, and may be adjusted for the three albums now expected to be deleted. Should WEA simply eliminate those titles without increasing stock on others in the list, the quantities would then be reduced to 232 (I), 348 (II), 464 (III) and 57 (IV).

(Continued on page 62)

www.americanradiohistory.com

CHARLEDANIELS BANDS TEN YEARS OF BELL-RAISING, FOOT-STOMPING, HAND-CLAPPING CLASSICS!

Decade Of Hits"offers real value to the consumer. It's the first and only collection of all The Charlie Daniels Band's classic hits like: "The Devil Went Down To Georgia," "The South's Gonna Do It Again," "Uneasy Rider," "In America," "Still In Saigon," "Long Haired Country Boy" and "The Legend Of Wooley Swamp." Plus, in addition to the smash singles from the past, three future hits have been included.

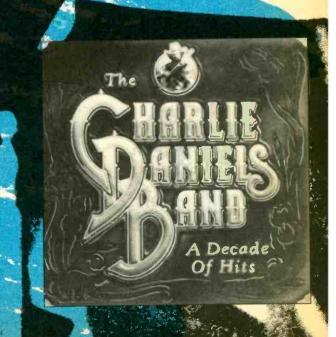
The first single to hit the streets is "Stroker's Theme," from Burt Reynolds' 34-03918 new smash, crash blockbuster film, "Stroker Ace."

The band has already hit the road in celebration of their first decade, and it looks like there's no end in sight for this cross-country anniversary tour!

"A Decade Of Hits."

It's more than a greatest hits album. It's a perfect 10 for The Charlie Daniels Band.

"A Decade Of Hits." FE 38795 Featuring "Stroker's Theme." On Epic Records and Cassettes.



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News

RIAA Album Certifications Down

23 Platinum, 47 Gold In First Six Months Of '83

By PAUL GREIN

LOS ANGELES—A total of 23 albums were certified platinum by the Recording Industry Assn. of America (RIAA) in the first six months of this year, down significantly from 32 in the first half of 1982. And 47 albums went gold, down slightly from 51 in the same period last year.

But the number of current gold singles in the first half rebounded somewhat. There were 12, up from 10 in the first half of '82 (both figures discount oldies and kiddie disks). The number of platinum singles, though, dropped from two to one.

CBS is the big winner in terms of platinum albums, with nine (counting Pat Benatar's "Get Nervous" on Chrysalis). By point of distribution, RCA is next with four platinum albums, followed by Capitol/EMI

and WEA with three each and Poly-Gram with two. MCA was shut out in platinum album competition in the half. (Arista notched two as an independent.)

Country lost ground in terms of platinum albums, while black music and new rock both registered gains. Country acts accounted for only two platinum albums in the first half of this year, down from eight by this time last year. But three black acts went platinum (Michael Jackson, Luther Vandross, Prince), as did three new rock acts (the Clash, Duran Duran, Men At Work), up from two in both categories last year

two in both categories last year.

While country acts fell behind black and new rock acts in terms of platinum albums, they were ahead in terms of gold albums. Country acts accounted for nine gold LPs in the first half, while black and new rock acts each scored six.

Changing musical tastes are also reflected in the nature of the singles that went gold in the first half. Only two of the 12 singles are ballads—Patti Austin & James Ingram's "Baby, Come To Me" and Michael Jackson & Paul McCartney's "The Girl Is Mine."

The others are all middle or uptempo, and most are geared as much to the dance floor as to radio playlists. They range from Michael Jackson's No. I pop, black and disco hits "Billie Jean" and "Beat It" to John Anderson's country hit "Swingin'" to hot rhythm records like Laura Branigan's "Gloria" and Irene Cara's "Flashdance." The first half's five other gold singles are all rockoriented: Hall & Oates' "Maneater," Men At Work's "Down Under," Don Henley's "Dirty Laundry,"

(Continued on page 62)



THANKS FOR THE BUSINESS—Columbia Records executives present platinum plaques to MTV staff members for promoting Men At Work's debut LP, "Business As Usual." Pictured from left are MTV's John Sykes; Columbia's Arma Andon; MTV's Gale Sparrow and Bob Pittman; Columbia's Ray Anderson; MTV's Les Gariand; and Paul Rappaport, Bob Sherwood and Mickey Eichner of Columbia.

Chartbeat

More Thrills For Michael; Mitch Ryder Gets Back

Michael Jackson's "Thriller" this week becomes the third longest-running No. 1 album of the past 20 years and the first non-soundtrack album to produce four top five sin-

gles.
"Thriller" is in its 19th week at No. 1, which places it just behind Fleetwood Mac's "Rumours" (31 weeks) and the Bee Gees' "Saturday Night Fever" soundtrack (24 weeks) for most weeks at No. 1 in the past two decades.

And on the Hot 100, "Wanna Be Startin' Something" moves up to number five, matching the top five status of "The Girl Is Mine," "Billie Jean" and "Beat It." The only other pop albums to yield four top five hits are the "Saturday Night Fever" and "Grease" soundtracks, though they both entailed multiple artists.

Come Back: A number of top acts from the '60s are doing well on this week's Hot 100. The Kinks jump to number six with "Come Dancing" (Arista), which ties 1965's "Tired Of Waiting For You" as their all-time biggest hit.

* * *

And Mitch Ryder makes it back to

the Hot 100 for the first time in 15 years as "When You Were Mine". (Riva/PolyGram) debuts at 95. Ryder was last on the chart with a medley of "Personality" and "Chantilly Lace," which peaked at 87 in 1968. He was last in the top 30 with a cover of "What Now My Love," which hit 30 in 1967.

"When You Were Mine" was written by Prince and first appeared on his 1980 album "Dirty Mind." This gives Prince three songs on the current Hot 100, together with "1999," which jumps to 13, and "Little Red Corvette," which falls to 73. The record was produced by John Cougar, who bills himself as "Little Bastard," which is also undoubtedly a Hot 100 first.

Engelbert Humperdinck is another '60s veteran with a single on the Hot 100; his "Til You And Your Lover Are Lovers Again" (say that five times fast) bows at 87. Humperdinck was last on the chart five years ago with "This Moment In Time," which was also on Epic.

And the Hollies' "Stop In The Name Of Love" (Atlantic) edges (Continued on page 62)

JAZZ EVENT 'FACING CHALLENGES'

N.Y. Kool Fest Called

By RADCLIFFE JOE

NEW YORK—The Kool Jazz Festival, which ended here July 3, was a success from both a creative standpoint and a financial one, according to George Wein, producer of the 11-day event.

However, Wein says, the 30-yearold festival faces enormous challenges for the future. He notes that the recent passing of such jazz greats as Harry James, Earl "Fatha" Hines, Kai Winding, Eubie Blake and Sonny Stitt makes it "increasingly difficult to continue producing a jazz festival in the traditional sense of the word."

6

Wein says that the production of the 1984 festival will provide him with one of the biggest challenges of his career, and he adds that he has not yet thought about how to come to grips with it. However, he stresses that whatever happens, the artistic aspects of the festival will continue to take precedence over commercial considerations.

"There will be some small percentage of commerciality," he says. "But as long as I am running the festival, it will remain in the minority."

The 1983 festival, which ran from June 23 through July 3, "did even better than our projections," Wein says. He notes that because of the festival's arrangement with the Brown & Williamson Tobacco Co., which underwrites part of the production costs, it is difficult to give a detailed monetary breakdown of how the event fared. But he notes that several concerts were sellouts, among them the Ray Charles/B.B. King and Miles Davis/VSOP shows at Avery Fisher Hall, and that two days of music at the Saratoga Performing Arts Center "did much better than expected."

Also doing better than anticipated, according to Wein, were the experimental "new jazz" concerts produced by Verna Gillis and staged

Success

at Soundscape in midtown Manhattan. And this year's tributes to deceased musicians Bill Evans, Coleman Hawkins, Charles Mingus and Kai Winding did well, extending a Kool Festival tradition that started as an experiment a few years ago.

Also finding an increasingly receptive audience, according to Wein, are the jazz lectures. This year's talks, held at New York Univ., dealt with "Jazz Writing—Survival In The '80s" and "Jazz Greats/ Great Jazz." There was also an exhibition of jazz photographs by Deborah Feingold at Soundscape.

rah Feingold at Soundscape.

The New York Kool Festival moved from Newport, R.I. in 1972 and changed its name from the Newport Festival to the Kool Festival in 1981, when Kool Cigarettes became the sole sponsor. Although the main focus of attention is New York, there are now Kool Festivals in such cities as Atlanta, Chicago, Cincinnati, Cleveland/Akron, Dallas/Fort Worth, Detroit, Hampton, Va., Houston, Los Angeles, Louisville, Milwaukee, Minneapolis/St. Paul, New Orleans, Philadelphia, Pittsburgh, San Diego, San Francisco, Seattle, St. Louis, Washington/Baltimore, and of course Newport.

1983 Jazz Extravaganza Was Predictable But Solid

By PETER KEEPNEWS

NEW YORK—On paper, it looked as if this year's Kool Jazz Festival here would be solid but unspectacular, enjoyable but predictable, with few truly outstanding moments. And that's basically the way it turned out.

But if there wasn't much in the way of surprises or revelations, there also was next to nothing in the way of disappointments. Festival impresario Geroge Wein may not be one for blazing new trails, but he has mastered the art of presenting a jazz gala that delivers what it promises and leaves audiences satisfied.

Every year, Wein is criticized for giving short shrift to the avant-garde at the festival; every year, he comes up with a slightly different way to answer that criticism. This time he joined forces with Verna Gillis of Soundscape to present a nightly series of "new jazz" concerts at that midtown venue. But although Wein says he's satisfied with the business done by the Soundscape shows, they faced an uphill battle, presenting mostly unknown or little-known acts in an out-of-the-way location in direct competition with the festival's main events, and it would be overly

charitable to call them more than a modest success. Some of the shows did better than others, of course, but some—like the June 28 bill of the Colson Unity Troupe and the Karen Borca Band—drew so few people that Soundscape resembled a ghost town.

The Soundscape shows were not the only ones victimized by scheduling conflicts. With a festival of this magnitude, that's always a problem. But still, one wonders why Wein didn't find a way around scheduling the "Salute To The Swing Era" directly opposite the "Tribute To Coleman Hawkins," or why two of the festival's most fascinating programs—a look at the jazz of the Depression, hosted by Studs Terkel, and a retrospective of the career of the brilliant arranger Gil Evans—were also forced to go head-to-head.

If the emphasis at the Carnegie Hall and Avery Fisher Hall concerts was on the tried and true, as it usually is, the performances of the many festival favorites who graced those stages can't be faulted. Some listeners might have wished that Miles

(Continued on page 60)

Heartland Beat Giving Peace A Chance In Chicago

By MOIRA McCORMICK

A unique music exhibit entitled "Give Peace A Chance" will premiere in Chicago this September at the downtown Peace Museum. Operators of the museum, self-described as "dedicated to providing peace education through the visual, literary and performing arts," have enlisted the aid of Yoko Ono and other artists connected with the peace effort in putting together the exhibition, which is scheduled to run from Sept. 11 to Jan. 31, 1984.

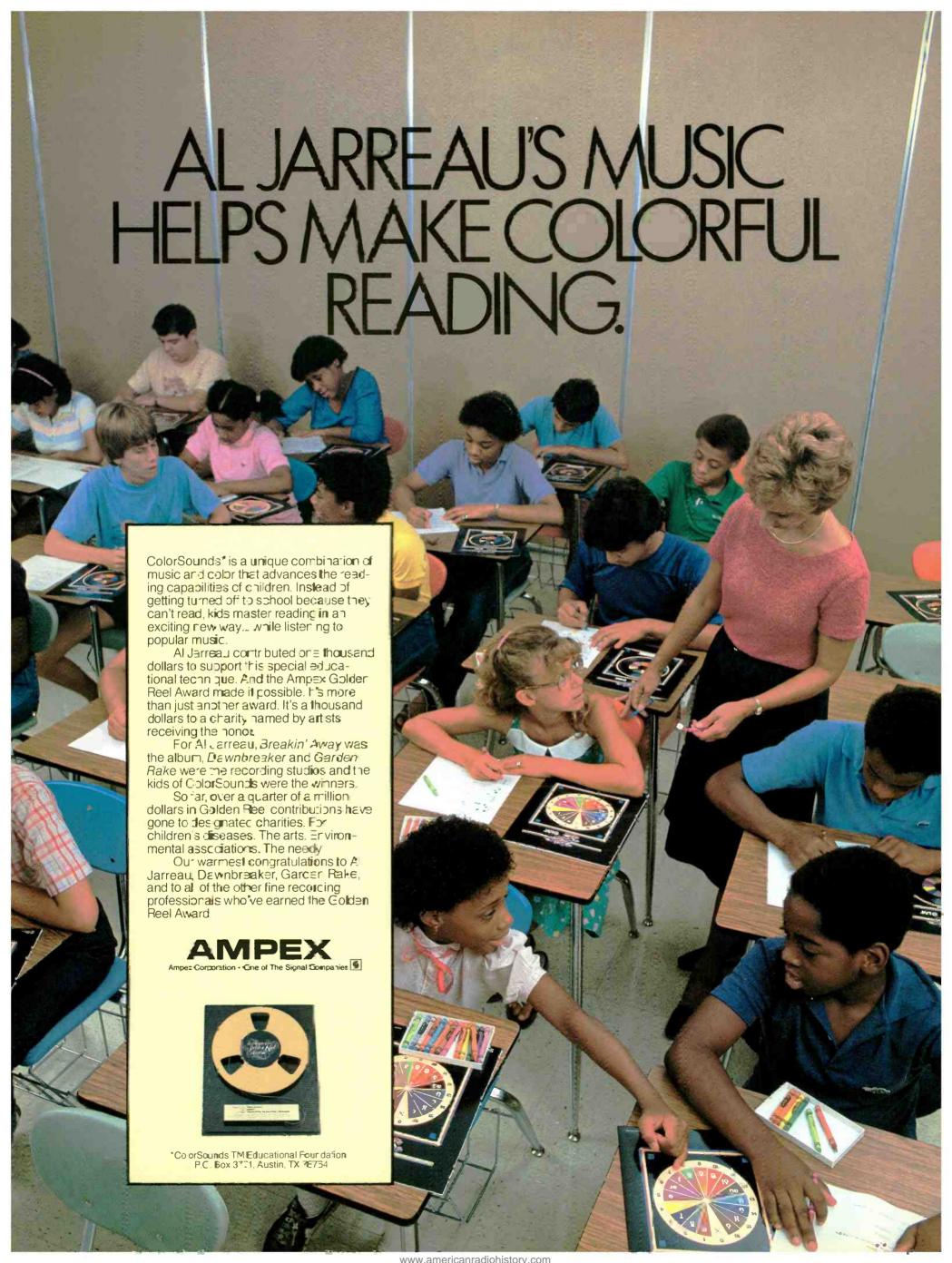
"When we opened the museum (in November, 1981), we wanted to bring peace issues to the public through the arts," says exhibition curator Marianne Philbin. "A year ago, we began talking about the idea of showing musicians in peace efforts. The big question was, how to do a visual exhibition of music?"

Museum members went right to the top on that one, sending a letter to Ono requesting her assistance. To their amazement, an affirmative reply arrived a week later, and Ono has since agreed to donate to the exhibition a large amount of material from her own collection. Philbin says the Lennon/Ono gallery, set apart from the rest of the exhibition in the center of the 10,000 square foot floor space, will include one of John Lennon's guitars, gold records from "Live Peace In Toronto" and "Imagine," an original poster from the "War Is Over" billboard campaign on which John and Yoko collaborated in 1969, an "acorn box" from their late '60s media blitz, and photos.

Needless to say, with credentials such as Ono's behind them, the Peace Museum has since encountered little difficulty in rounding up related effects from other recording artists involved in promoting world peace. Artists already donating and lending materials for the exhibition include Laurie Anderson, Joan Baez, associates of Jackson Browne, Sandy Chapin (wife of the late Harry), George Harrison, Graham Nash, Holly Near, Mike Ochs (brother of the late Phil), Gil Scott-Heron, Pete Seeger, McCoy Tyner, Laura Nyro, Randy Newman, U2, Stevie Wonder, Peter Yarrow and John Hall. The list continues to grow.

Contributions have been coming from unforeseen sources, says Philbin, including Country Joe McDonald's mother, who sent her collection of Fish-related photos, articles, flyers, and peace benefit posters. "Who else but a mother would save things like that?" Philbin remarks. (Continued on page 62)

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Live Music Is **Focus Of New Dutch Push**

AMSTERDAM-A \$400,000 business-sponsored campaign to attract the public back into Holland's estimated 130 theatres and concert halls is being launched here this fall by the Assn. of Theater & Concert Hall Managing Directors.

Some 50 television spots are

planned, along with radio and print advertising. Cost of the promotion, which runs until May, 1984, is being met by 10 major companies, including IBM, Philips, Heineken and Dutch airline KLM. Advertising agency Lintas is helping to set up the campaign.

Attendance in Dutch venues has been declining annually. The main reasons for this decline are believed to be economic recession and changing patterns of leisure activity.

Bernard Haitink, conductor of the Amsterdam Concertgebouw Orchestra, is one of several leading performers who have been approached to appear in the 30-second television commercials.

Industry sponsorship is something new for the arts in Holland. But Gerrit Tinholt, managing director of the association, stresses: "We've made a association, stresses: we've made a clear deal with the companies sponsoring the campaign, and there is no reason to fear that they will take over the world of show business, nor that they will gain any say in the programs put on in theatres and concert halls."

The Dutch ministry of culture is said to be reacting enthusiastically to the campaign, which will, if successful, be extended for a further year.

Ruling In Counterfeit Case **Ruling In Counterfeit Case**

LONDON-Two men, admitting involvement in a network that distributed counterfeit cassettes, gave High Court undertakings here to take no further part in the illicit trade.

Kevin Kudhail and Larry Brown, from the Midlands, appeared in court on a writ from EMI Records U.K. and other British Phonographic Industry members claiming damages for infringement of copyright and "passing off" of pirate cassettes under the brand name Oak Records. Damages will be assessed later.

This was considered a breakthrough case in that the two were also sued as representatives of "all other persons engaged in the trade of selling cassettes bearing the name Oak Records," against whom the judge also granted injunctions. It's the first time in a copyright case here that a court has extended orders to include unnamed and unidentified persons not actually before the court.

The judge warned Kudhail and Brown: "You'll be in breach of your undertakings if you do anything to assist others to sell the pirate cassettes. If you aid and abet anyone to sell these tapes, you will be in contempt of court and may be dealt with by a prison sentence."

The BPI lawyers told the court that some 6,000 counterfeit tapes had

been confiscated from the two men on a "search and seize" order.

SUSPECTED PARALLEL IMPORTS

Dutch C'right Group Seizes Motown LPs

AMSTERDAM-A massive seizure of Motown album product has been carried out by officials of Dutch copyright organization STEMRA in a raid on a point on the Dutch-Belgian border.

Investigations are now being carried out to determine whether copyright has been paid on the confiscated software, thought to have come in from Spain. If the investigations, not expected to be com-pleted until the end of this month, find that it has not been paid, STERMA says that legal action will

According to Richard Denekamp, general manager of Dutch independent VIP, which represents Mo-town here, a total of "several hun-dred thousand" units was units was confiscated, comprising catalog repertoire by Stevie Wonder, Michael Jackson, Diana Ross, the Commodores and other major artists. Denekamp says he has been told the albums are so-called "overpressings" and came in from Spain. He adds: "I don't yet know which company was responsible for importing the albums to Holland. But if I did know, I wouldn't say, because it's my opinion this is a Mafia-type transaction, and I don't want to take unnecessary risks."

He adds that it is his impression that the disks were intended for sale in the Netherlands by import record retailers. "For Motown catalog like this, they'd ask maybe \$4 against a normal retail price of \$9 or \$10 for new Motown product."

Parallel importation of Motown titles from Spain and Portugal has been going on for around two-anda-half years, the VIP chief says. "The thing is that, unlike countries such as the U.K. and West Germany, Holland has no import regulations, so it is a naturally popular territory for (Continued on page 52)

TV NETWORK CHALLENGING PRS

Hearing In U.K. Royalty Dispute

LONDON-A dispute dating back to September, 1980 over royalties payable for music broadcast on Britain's Independent Television

network is being heard by the Performing Right Tribunal here.

The Performing Right Society, representing some 17,000 composer, lyricist and publishing members, plus around 500,000 members of affiliated foreign societies, published its new tariff, which involves payments to PRS by ITV companies based on a percentage of their net advertising revenue, nearly three

years ago. It was said to represent a "substantial increase" in the amount of payments.

However, the television companies have consistently objected to the percentage method of royalty assessment and now are before the tribunal arguing for retention of the old system, a lump sum payment adjusted by reference to the cost of liv-

ing.

Meanwhile, PRS has produced new measures for the licensing of music for public performance via video players, notably in public

ment with licensed trade organizations. If the video machine operates in a special function room or minicinema in the pub, the tariff is roughly 65 cents (at an exchange rate of \$1.50 to the pound sterling) per session for rooms with up to 100 seats. If the video player is in a bar with no special seating, then it's charged at an annual rate of roughly

(Continued on page 52)

PRESS, TELEVISION ANGERED

Bowie Restricts Dutch Coverage

BY WILLEM HOOS

AMSTERDAM-Restrictions imposed by David Bowie's management on coverage of his two sold-out concerts in the Feyenoord Stadium in Rotterdam have irritated and, in some cases, infuriated the Dutch media.

Bowie was in Holland June 25-26 for shows for which the available 100,000 tickets were sold in record time. Three Dutch national television networks, NOS, VPRO and VOO, opted to cover the concerts as newsworthy events. But, they claim, they were told that each could film for precisely 60 seconds, including scene-setting shots of the stadium, audience reaction and shots of Bowie performing.

The tv companies say that Bowie management representatives were on hand to stop filming after one minute, and that some thrust arms in

First WEA CDs Released in Italy

MILAN-WEA Italiana has released its first batch of Compact Disc titles here. The releases include product from Rod Stew-art, Al Jarreau, Ry Cooder and Fleetwood Mac.

The CDs retail in Italy at roughly \$9.50, in line with CD product out so far from other majors. According to Giancarlo Spadacenta, WEA sales manager, demand is "heavy, up to three times the actual number of units available." He estimates a vege and CD sales tally of 30 000 year-end CD sales tally of 30,000 units

front of the camera lenses to blot out pictures. A NOS spokesman says: "Sixty seconds just isn't enough to give professional coverage on such a news event. Normal international standards for coverage allow filming of three numbers, out of which a total of 90 seconds is permitted for transmission."

The response from Bowie's management is: "A skilled film crew could cover this kind of event in 60 seconds. It's done in the U.S. and should be possible in Europe."

What also irritated Dutch elec-

tronic media crews is that Bob Bernards, head of promotion for EMI Holland, was involved in controlling the 60-second limits. Says the VOO spokesman: "He shouldn't have gotten involved. We hear he was or-dered to do so by the Bowie management. But what happens if he ordered to act as a bodyguard for Bowie next time around?

The Dutch press was far from pleased at the treatment it received. All requests to interview Bowie were rejected. Only one photographer (Continued on page 52)

German IFPI Statistics Show Vid Piracy's Scope

HAMBURG-Figures released by the German branch of IFPI reveal the scale and extent of the struggle now being waged against West Germany's video pirates. They show that since August, 1981, an average of two new lawsuits against offenders have been initiated every day, with an average of 300 illegal videocassettes confiscated daily.

This month, the 851st accused video pirate will be taken to court by IFPI, with a further 1,614 cases on the files. On the basis of IFPI applications, German police have carried out a total of 603 raids in which 128,304 pirated videos have been seized, most of which were subsequently destroyed.

However, in the light of industry losses estimated at around \$160 million for 1982 alone, the statistics are seen as serving mainly to point up the failure of the existing copyright law to anticipate the development of new video technology.

In theory, it guarantees a fair fi-nancial reward for all those involved in the creation of an artistic work, even those bound by international contracts. In practice, enforcement of this guarantee within the limitations of a civil law is extremely difficult. Injured parties must conduct extensive investigations and collect evidence on their own behalf before the police are likely to become involved.

Thus, to have successfully prosecuted 178 video pirates, with fines of up to \$6,000 for most and prison sentences for nine, is seen as a considerable achievement. But at the same time, say industry officials, it is hardly likely to deter criminals from video piracy, given the huge profits at stake. In the long run, IFPI seeks a change in legislation as the only effective way to defeat piracy.



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Commentary Parallel Imports And The Law

Recently, concern has been expressed over the issue of parallel imports into the U.S. Letters have circulated notifying wholesalers and retailers of the positions taken by various record companies (PolyGram, Capitol, WEA, CBS). In every

one of these letters the legal rights of the owner of copyright have been exaggerated, particularly as to the extent of the distribution rights granted under the law with respect to lawfully manufactured imports.

Section 602 of the Copyright Act provides that the importation of phono-records, acquired outside of the U.S., without the authority of the owner of copyright, is an infringement. Section 106(3) provides that, subject to Sections 107 through 118, the owner of copyright has the exclusive right to distribute or allow others to distribute copies or phonorecords of his work.

But section 109(a) provides that, notwithstanding Section 106(3), the owner of a particular copy or phonorecord is entitled to dispose of that copy without the authority of the owner of copyright, provided such copy or phonorecord was lawfully made.

These various sections of the copyright laws are what is at the heart of the current controversy involving parallel imports. In essence, the major recording

companies interpret this statutory scheme to their benefit by ignoring Section 109 altogether.

The Recording Industry Assn. of America, which has recently indicated that it intends to deal with parallel imports as though they were piracies entirely ignores this statutory scheme laid down by Congress.

While both record companies and the RIAA have made strong statements as to their positions with respect to parallel imports, neither appears to be on solid legal ground.

Secondly, importation which is infringing cannot give rise to criminal copyright infringement, as Section 602 provides that a violation of its prohibitions is actionable under Section 501, which is the civil remedy section

It should be cautioned that the importation of pirated copies, not protected by the First Sale Doctrine (Section 109(a)), could result in a criminal prosecution if it were deemed willful and met the other requirements for action by the U.S. Attorney. However, at present it is practically inconceivable for lawfully manufactured phono-records to be the subject of a criminal copyright action, whether imported or

Unless one is the importer, there is really no need for immediate concern over the sale of such product, particularly if it was acquired in the U.S. This is because of Section 109(a), but also because Section 602, by its terms, applies to copies or phonorecords acquired outside the U.S.

Before any criminal copyright action can be brought, it will have to be determined that parallel importing involves an infringement. Even so, there is no authority in the law which supports criminal sanctions for importation

Nevertheless, there are certain things one must watch out for if one buys and sells imported phono records. If such records are pirated copies, one can be subjected to criminal penalties just as if they were domestically manufactured. Secondly, while the costs associated with maintaining an infringement action are sufficient to discourage copyright owners from bringing frivolous actions, if they can convert a simple infringement into a willful infringement, the chance to gain a larger award from the court may cause some record companies to consider lawsuits.



Jacobson: 'There are limitations on the exercise of the rights granted by the copyright laws.'

'While record companies and the RIAA have made strong statements, neither appears to be on solid legal ground'

There have been no judicial interpretations of Section 602 to date, and its relationship with Section 109(a) has yet to be determined. In particular, it appears highly unlikely that the current section covers the resale in the U.S. of imported copies or phonorecords lawfully manufactured abroad, but purchased by the seller in the U.S. From a careful reading of the statute and its legislative history, as well as case law, it is clear that there are limitations on the exercise of the rights granted by

First, section 602(c) expressly prohibits the Customs Service from seizing or detaining legally manufactured imports that are brought in without the owner's consent. In order for the owner of copyright to stop importation of a phonorecord, he must file a civil action against the alleged infringer and obtain an injunction. It is in no sense clear that the owner would prevail.

Imports exist only because the affiliates and subsidiaries of the major record companies abroad consciously overpress in order to boost profits, relying on these export sales. Also, most dealers buy imports in the U.S. They do not actually import the copies that they sell, and might not be covered at all by the 602 clause

Converting a claim of copyright infringement into willful copyright infringement is accomplished through the use of cease-and-desist notices. When one receives such a notice, it is advisable to consult an attorney. The notice informs the alleged infringer of his infringement, and if after receiving such notice, one continues the infringing activity, this can be construed as willfulness, allowing the court to award higher damages.

Copyright laws do not exist for the sake of the copyright

owner but for the promotion of the useful arts and to stimulate invention and creativity. There is no good reason why the bur-den of controlling the flow of imports should be placed on the shoulders of the distributing and retailing community.

The record companies should control the operations of their subsidiaries abroad and stop them from manufacturing beyond the demand of the markets in which they operate. If they had not created the demand by flooding the market with the product, there would be no problem today.

Peter Jacobson, an attorney specializing in copyright and recording industry laws, works out of Washington, D.C.

This is presented as the opinion of an attorney on an issue currently in the news. Other industry attorneys take a different view. Merchandisers are advised to seek their own legal counsel if faced with questions on parallel imports.

Letters To The Editor

Pirates Aren't Amateurs

With regard to an article about "amateur radio" in Greece (Billboard, June 25), I find two references disturbing. First, as a licensed ham radio operator, I cringe at the use of the word "amateur" to describe 'bootleg," "pirate" and otherwise "illegal" broad-

The second reference was to record service being provided to some 200 of the bootleg operations. This is disgusting. When we got our permit to build our new station, we sent letters to over 400 record companies. The response (yawn) was almost zilch. Only one major label replied with a catalog and service. We promptly ordered \$400 in gold albums to complement the 1,000 staff-owned albums. Of the smaller labels, 11 replied, but 10 of these only sent a catalog and a "discount' price list of \$2.50 to \$5 per record.

With responses like that, it is no wonder that a lot of stations are spending \$1,000 per month and more for automated music service or satellite delivered music

Henry B. Ruh General Manager, WOVR

Penalizing Disk Buyers

I am writing about a fairly recent development, exemplified by recent releases from George Benson, Talking heads, Rickie Lee Jones, the Kinks, Thompson Twins, Culture Club, Christopher Cross and Kajagoogoo. This, of course, is the inclusion of songs on the cassette version that are not part of the disk album. The clincher is that the consumer who chooses the disk over the cassette pays just as much, but does not receive the same amount of music.

This practice shows a total lack of respect for the disk-buying consumer who must then pay extra money to buy the cassette, single, EP or import just to get the additional selections. This extra cost should be unnec-

I resent being shortchanged just for the conven ience of people who like to jog or drive while listening. Either the additional selection should be included in the disk package, or the list price of the disk lowered (or the price of the cassette increased).

Kevin I O'Conner Univ. of Washington

Fresh American Music

In his letter (July 2). Daryl S. Toor claims that today's British bands are copying American sounds. Wrong, Mr. Toor, Today's Brit bands find their inspiration in Europe's Kraftwerk, Roxy Music and David Bowie. These synthesizer bands may have started out covering American r&b, but in the process they removed the soul and life from it.

America is in the midst of a new musical revolution. You wouldn't know it from listening to the radio, which is hopelessly behind the times again. The Dream Syndicate, Red Buckets, the Neats and the Violent Femmes are taking their cue from other American bands, such as the Velvet Underground, the Electric Prunes and the Seeds.

Britain, hopefully, will copy this trend, as it is already beginning to with such bands as the Barracudas, the Third Eye and Clapham South Escalators. Please don't confuse fresh, new, young American bands with those synthipop bores.

Pattie Kleinke Jersey Beat Manager Weehawken, N.J.

JULY 16, 1983, **BILLBOARD**

BROAD STREET LOOKS TO MERGER

Schwartz Named To Insilco Post

Schwartz, who joined Insilco's KJYO Oklahoma City earlier this year as VP/GM after serving as senior VP/GM of KTKT/KLPX Tucson, has been elevated to executive VP in charge of Insilco's FM division. He replaces Tom Durney, who resigned that post last week as well as his general manager's duties at WQUE here in order to accept the general managership of Metro-media's KHOW in Denver (Billboard, July 9).

Insilco, a division of Broad Street Communications, currently owns WELI New Haven, KTOK/KJYO Oklahoma City and WGSO/WQUE New Orleans. The company recently sold its Miami properties, and, according to Durney, is "looking forward to merging with another comgiving it four or five additional stations. At this point, there are three potential candidates, and a deal is expected to be closed within three months.

Broad street came into existence 11 years ago when Dick Geismar, Metromedia's corporate treasurer, and Fred Walker, a 20-year Westinghouse veteran, bought WELI. At the time. Covenant Insurance company of Hartford was a major investor, so the firm was called Covenant Broadcasting, a division of Broad Street.

Four years ago, Insilco (International Silver Company) invested third of the stock. "The chairman of the board of Insilco then was very interested in radio," says Durney. "In fact, that's why we bought the Miami properties. We didn't really want to go down there because of all the dollars it takes to succeed in that market, but Insilco wanted the properties and agreed to put forth the necessary capital."

At that time, the division's name was changed from Covenant to Insilco, giving International Silver more visibility. But shortly thereafter Insilco's chairman resigned, and the firm's new management sided more with manufacturing and displayed less of an interest in radio.

The proposed merger will therefore afford Broad Street the oppor-tunity to buy out Insilco. "Miami was a liability," says Durney. "Now that we're dealing with New Haven, Oklahoma City and New Orleans, we're a very attractive group.

KTOK, primarily a news/talk outlet, has been a dominant force in Oklahoma City for some time. Since Schwartz's arrival and the conversion of the Schulke II format on the FM to contemporary, KJ103, its shares "have gone from something like a 1.1 to a 10.5," says Durney. "We changed WQUE a couple of years ago, but we didn't change the call letters. Looking back on it, that might have been a mistake. We found out a lot of people thought it

gramming years after the switch. We take it for granted that a few tv spots will turn around listener perceptions, but often it doesn't work that way. Our 12-plus shares aren't that outstanding, but our demographics are good, and in this highly ethnic market we're delivering a solid upscale audience.



THREE LITTLE PIGS-When Dave Begel, left, of the Milwaukee Journal wrote that the presence of women restricted the spirit of a roast honoring WZUU's Larry The Legend, right, the morning man responded by presenting the columinist with his prize as "male chauvinist of the year.''

Michaels Gets Post At WLW

CINCINNATI-As Charlie Murdock's Seven Hills Communications takes over WLW here, the first appointment announced by GM Dave Martin is Randy Michaels, who will come on board shortly as PD.

Michaels has spent the last several years with Taft Broadcasting, where he and Martin worked together in Kansas City. He was most recently PD of Taft's WKRC here. Bob Lawrence, also of Taft, has been hired as well. He has been serving as station manager of Tampa's WYNF.

Spring Arbitron Results

Following are 12 plus, average quarter hour, metro survey area figures. Monday-Sunday 6 a.m. to midnight.

call	format	fall '82	spring '83
LOUISVIL	LE		
WLOU	black	10.5	13.1
WAMZ	country	11.8	11.7
WHAS	A/C	10.5	8.6
WVEZ	beautiful	8.7	8.5
WQFM	AOR	9.4	8.1
WAVG	A/C	5.9	7.7
WRKA	A/C	7.0	7.2
WKJJ	contemporary	6.3	5.6
WCII	country	6.1	4.7
WLRS	AOR	6.2	4.5
WXVW	nostalgia	2.4	2.6
NEW ORL	EANS		
WYLD-FM	urban	12.9	13.2
WEZB	contemporary	8.6	9.2
WAIL	urban	8.8	8.8
WRNO	AOR	8.1	8.8
WBYU	beautiful	7.0	8.2
WAJY	A/C	6.1	6.7
WQUE	contemporary	4.7	4.6
WNOE-FM	country	5.5	4.4
WWL	news/talk	4.6	4.1
WSMB	MOR	2.7	3.9
WBOK	black	2.9	3.8
WTIX	oldies	5.9	3.7
WNOE	country	3.0	3.4
WGSO	news	3.2	3.1
WYLD-AM	black	2.5	2.5
WWIW	nostalgia	. 1.1	2.4
WYAT	oldies	-	2.3
PORTLAN	ID		
KRCK	AOR	3.6	9.9
KGW	contemporary	6.8	7.9
KCNR-FM	A/C	5.6	7.5
KUPL-FM	easy listening	6.9	6.9
KINK	AOR	7.6	6.3
KEX	A/C	5.6	6.2
KXL-FM	beautiful	6.3	5.7
KMJK	contemporary	4.2	5.0
KGON	AOR	9.1	4.9
KUPL-AM	nostalgia	3.2	4.4
KJIB	country	4.1	4.3
KWJJ	country	3.9	4.1
KXL-AM	news/talk	4.8	3.4
KYXI	news	4.7	3.4
KYTE	country	3.1	2.7
KQFM	A/C	3.1	2.5
KKSN	classical	-	2.5
KKEY	talk	2.3	2.0

Bryon Baylog Is Named WDMT Station Manager

CLEVELAND-Bryon Baylog has been appointed to the newly created position of station manager for Beasley Broadcasting's WDMT here, effective July 18.

Baylog, who was raised in Cleveland and has spent his entire career in that market, entered the business in 1976 as an account executive for AOR-formatted WWWM. He moved a year later to Malrite's WMMS, where he was promoted to local sales manager in the spring of 1980 and national sales manager last

"Malrite is a great company, but I couldn't pass up the opportunity to become a station manager," says Baylog. According to WDMT GM William Becker, Baylog "will be running the station. All department heads will report to him and channel through his office." This includes corporate program director Bobby Magic, operations director Jeffrey B. Kelly, promotion director Steve Merrill and sales manager Jerry Miller. Becker in turn will continue

to oversee Cleveland as well as assisting Beasley Broadcasting in other

Beasley's most recent acquisition is Philadelphia's WIFI, which registered only a 0.5 in the latest Arbitron with its new wave programming. As to a possible switch, Becker admits, "We're looking at a lot of alternatives and studying that market, but no firm conclusion has been drawn. Bobby Magic is working closely with (WIFI GM) Art Cameola on that

Beasley, based in Goldsboro, N.C., currently owns religious WMOO and urban WBLX in Mobile, nostalgia WFAI in Fayetteville, N.C., country WFNC Goldsboro and WVHI Evansville, and AC WVSR and nostalgia WTIP in Charleston.

Baylog plans no changes in the on-air direction of WDMT. But he says he hopes to "make the format more of a general market buy in Cleveland."

Vox Jox

Dean Replaces English In Cincinnati

they needed an FM after all, so they paid Woody Sudbrink \$6.2 million

for WLYF, a property he acquired

for around a quarter of a million

from Paul Drake when it was WWPB. But back to Casey...) He

also worked for Storz (WHB Kansas

City, KXOK St. Louis), RKO (99X

New York), and those of you with

good memories will recall him as

Steve Taylor, the PD of WHBQ

Memphis.

By ROLLYE BORNSTEIN

Bob English's replacement has been named at WUBE/WMLX Cincinnati. The new GM of both Plough facilities is Terry Dean, who joined the WUBE sales staff in 1975 and was most recently GSM of WMLX and national sales manager for WMLX/WUBE.

* * *

It's official: as mentioned here last week, Al Casey will be the new program director of First Media's WPGC in Washington, replacing Jerry Steele, who's going back to KFMK Houston to join the sales

Casey, who for the past seven months has been operations manager of SBI's KOGO/KPRI San Diego, has a long background in contemporary radio. His years with Bartell included stints as national PD and program director of KSLQ St. Louis and WMYQ Miami, dating back to its inception in 1971, when it was WJHR and Bartell bought it from Storer. (Bartell paid less than half a million for it, by the way. And

Storer just a few years later decided

Mason Dixon, who has been at Tampa's WRBQ for the past five years, is back in control. Dixon, who was PD for the Harte Hanks outlet until the arrival of Scott Shannon a few years ago, has been named operations director. His first order of business will be finding a PD and a morning man to work with Q-Zoo partner Cleveland Wheeler. One person doing both would be ideal, but separate candidates are also being considered. In addition to his long stay in Tampa, Dixon's jocked at many of the legendary rockers, including RKO's KHJ Los Angeles and WHBQ Memphis, Bartell's KCBQ San Diego, and several oth-

ers. Meanwhile, Shannon's talking to hundreds of candidates for the jock openings at WHTZ. Decisions will be announced shortly, since the station debuts July 20, and the overactive rumor mill has Terry Young possibly leaving WCAU-FM Philadelphia to move 100 miles north. (Then again, he does have a pretty tight contract in Philly, so who knows?)

The programming vacancy at KLOL Houston created when Chris Miller resigned has been filled inhouse. Michelle Robinson Savre has been promoted from assistant PD to PD at the AOR outlet, which she joined after doing music for Miami's WSHE and WINZ-FM.

The station Tim Kelly and his dad Sam Sherwood bought in Lincoln, Neb. has a new set of call letters and a new format. KBHL country has given way to KXSS ("Kiss") contemporary, as the duo contends with one of GTE's better installations (actually, it's a great EAX system).

(Continued on page 25)

More New Music On WPLJ

NEW YORK-WPLI hasn't changed its format. The ABC station is simply playing more new music.

That's the position program director Larry Berger took last week in response to rampant rumors that the AOR outlet, which dipped to a 4.1 from a 4.5 share in the spring Arbitron, had switched to a top 40 for-

"If you think of us as a station that plays nothing but Led Zeppelin and the Doors, then yes, we have changed," says Berger. "But that's a grotesque characterization of our music. We've broadened the base of our station to grow for the future.

What that means is that he won't

program music from the 1960s anymore. "We're emphasizing popular current music," he explains. "Michael Jackson, Prince, two tracks from 'Flashdance,' Kajagoogoo. Plus the artists that were staples for us until a few years ago, such as Rod Stewart and Blondie."

Berger, who says the "new" format differs from the KROQs of the world because he won't play imports or underground bands, will continue to plug the station as "New York's Best Rock" every hour. "We're incorporating elements of urban and top 40, but our core is still the rock audience," he maintains

LEO SACKS

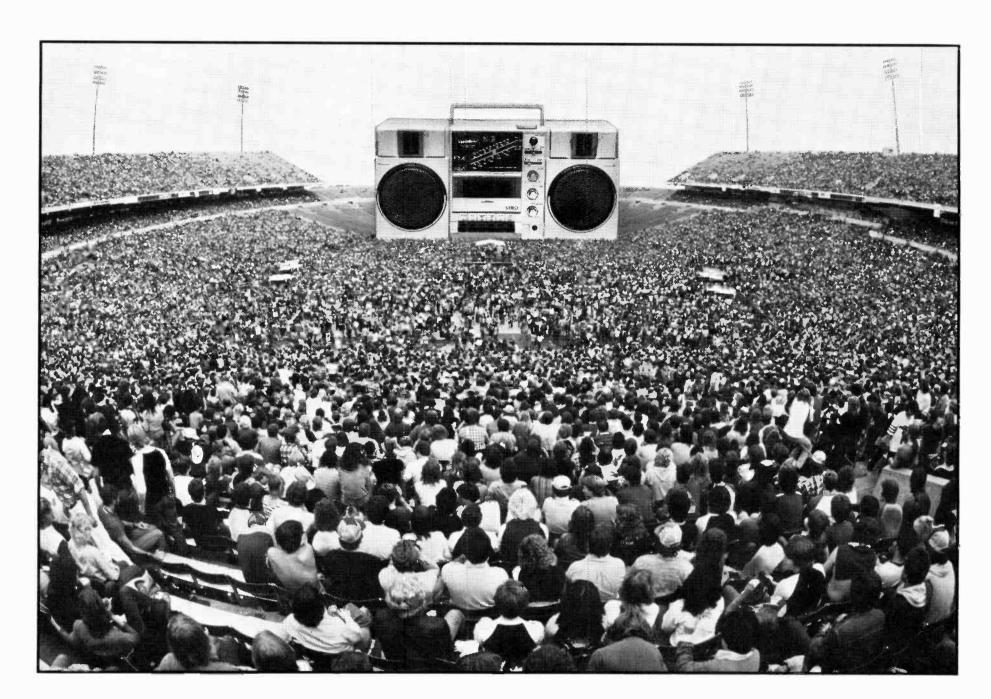
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Michael Michae









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WESTWOOD ONE

Radio

Spring Arbitron Results

				vey area figures, Monday station	format	winter '83	spring '8
station	format	winter '83	spring '83	station			
SEATTLE		•		WMAL	AC	10.6 7.1	7.2
KIRO	news/talk	10.3	9.0	WGAY-FM WHUR	beautiful urban	7.1 5.4	6.6 5.7
KBRD	beautiful	6.7	6.4	WLTT	AC	4.5	4.8
KSEA	easy listening	5.1	6.0	WRC	talk	3.1	4.5
KUBE	contemporary	5.3 5.6	5.5 5.4	WGMS-AM-FM	classical	3.1	4.4
KOMO Kisw	MOR AOR	5.6 5.6	5.4 5.0	WMZQ	country	2.7	4.1
KZOK	AOR	5.2	5.0	WWDC-FM	AOR	3.2	3.6
KIXI	nostalgia	4.2	4.6	WTOP	news	3.9 3.9	3.5 3.4
KMPS-FM	country	3.2	4.3	WASH WPGC-AM-FM	A/C A/C	3.2	3.4
KING-FM	classical	3.0	4.0	WAVA	AOR	3.7	3.2
KZAM	contemporary	2.9	3.5	WOOK	urban	3.7	3.2
KNBQ	contemporary	3.6	3.4	WPKX-FM	country	3.8	3.2
KJR	AC	2.5 2.5	3.4 3.2	WEZR	beautiful	1.3	2.3
KVI KPLZ	news/talk AC	2.2	3.0	WYCB	religion	2.5	1.9
KRPM	country	3.3	2.4	WHFS	AOR	1.9 1.9	1.7
KEZX	MOR	1.2	2.3	WXTR-AM-FM	oldies	1.9	1.5
KIXI-FM	AC	2.5	2.1	BALTIMORI			
KMPS-AM	country	1.6	2.1	WXYV	urban	8.2	8.2
KKFX	urban	3.1	2.0	WBAL	AC	12.2	8.0
KYYX	new wave	3.0	2.0	WBSB	contemporary	7.5	7.8
				WIYY	AOR	7.3	6.9
ATLANTA				WLIF	beautiful	6.2	6.5
WVEE	urban	9.7	10.1	WPOC	country	6.2	5.8
WZGC	contemporary	10.2	9.7	WFBR-	AC	4.0	5.4
WKHX	country	9.4	9.7	WITH	nostalgia	3.9	4.6
WQXI-FM	contemporary	8.3 7.9	9.4 9.2	WWIN	urban	4.2 3.2	4.3 4.1
WSB WPCH	AC beautiful	7.9 6.8	9.2 8.6	WCAO WEBB	country urban	3.2	3.6
WKLS-FM	AOR	7.9	7.1	WEBB	urban urban	2.8	2.7
WSB-FM	AC	5.9	5.6	WRLX	easy	2.2	2.4
WAOK	urban	3.9	3.6	WCBM	news/talk	2.6	2.3
WGST	news/talk	2.8	3.3	WRQK	contemporary	2.1	2.2
WPLO	country	3.6	2.9	WQŚR	AC	1.6	1.9
WQXI-AM	contemporary	1.6	1.8	CLEVELAN	n		
MIAMI						70	0.1
				WMMS	AOR	7.8 7.3	8.2 7.3
WHYI	contemporary	6.7	7.9	WGCL WQAL	contemporary beautiful	8.1	7.3
WLYF VORA	beautiful Spanish	5.9 6.4	7.3 6.7	WDOK	beautiful	8.7	7.2
WQBA WINZ-FM	Spanish	4.8	5.6	WBBG	nostalgia	6.4	6.5
WNWS	contemporary news	5.5	4.1	WMJI	AC	6.4	. 6.5
WIOD	MOR	2.9	4.0	WDMT	urban	5.3	5.3
WEDR	black	4.5	3.9	WWWE	country	2.9	4.5
WAXY	AC	3.0	3.7	WKSW	country	2.9	4.5
WCMQ-FM	Spanish	5.2	3.6	WZAK	urban	3.2 4.2	4.5 4.1
WYOR	beautiful	4.6	3.6	WZZP WERE	AC news/talk	4.2	3.9
WINZ	news	4.3	3.6	WERE	AC	4.2	3.7
WQBA-FM WRHC	Spanish Spanish	2.0 3.8	3.4 3.3	WHK	country	3.8	3.5
WSHE	AOR	3.5	3.3	WJW	AC	3.0	3.1
WAIA	AC	3.0	3.3	WCLV	classical	2.3	2.9
WWJF	beautiful	3.2	3.2	WJMO	urban	3.3	2.4
WKQS	country	3.1	3.2	WABQ	religion	3.8	2.1
WWWL	AC	3.5	3.0	PITTSBURG	3H		
WQAM	country	1.7	1.8	KDKA	A/C	18.4	17.1
WFTL	MOR	1.0	1.5	WBZZ	contemporary	6.7	7.4
WGBS	news/talk	1.2	1.1	WDVE	AOR	6.3	6.9
TAMPA				wwsw	AC	5.4	6.3
WWBA	beautiful	10.8	13.8	WTAE	AC	5.0	5.9
WRBQ-FM	contemporary	11.3	12.7	WAMO-FM	urban	5.6	5.6
WQYK	country	7.2	8.0	WSHH	beautiful	5.6	5.5
WDAE	nostalgia	6.1	6.2	WHTX WPNT	contemporary beautiful	3.4 5.0	4.8 4.8
WYNF	AOR	4.3	5.6	WJAS	nostalgia	5.7	- 4.6 4.5
WSUN	country	6.7	5.2	WHYW-FM	AC	5.1	4.3
WIQI	AC	5.0	4.7	KQV	news	3.5	3,1
WTMP	black	5.6 5.1	4.0	WTKN	talk	2.2	3.
WMGG WFLA	AC AC	5.1 4.3	3.9 3.5	WDSY	country	2.1	2
WFLA WOXM	AOR	3.0	3.3	WEEP	country	2.6	1.5
WPLP	news/talk	3.1	3.2	WYDD	contemporary	1.6	1.5
WLFW	nostalgia	1.8	2.3	ST. LOUIS			
	•			KMOX	talk	20.6	20.9
INDIANAP				KMOX KHTR	contemporary	8.8	10.0
WIBC	AC	11.1	14.3	KEZK	beautiful	4.9	7.0
WTLC	black	9.2	9.7	KMJM	urban	7.0	6.
WXTZ	beautiful	9.0	9.7	WIL-FM	country	5.8	6.
WZPL	contemporary	7.4	9.6	KSD-FM	A/C	5.4	5.
WFBQ WEMS	AOR	7.4 12.5	9.1 8.5	KSHE	AOR	6.3	5.:
WFMS WENS	country AC	12.5 10.5	8.5 7.7	KWK-AM-FM	AOR	4.4	5.
WENS WIRE	country	8.8	6.5	WRTH	nostalgia	5.8	4.
WIKE WNAP	contemporary	5.8	5.6	KSD	country	3.4	4.
WNDE	country	1.5	3.2	KYKY	A/C	2.3	2.:
WIFE	nostalgia	2.2	2.0	WZEN	urban	3.6	2. 2.
_		2.2		KADI KXOK	AC AC	2.0 2.7	2 1.9
WASHING"	TON D.C.			KXOK KATE	AC urban	2.7	1.3
	urban	8.8	10.4	WESL	urban urban	2.3	1.
WKYS	urpan	11.11					

Adman Rifkin Offers Tips On Motivation

NEW ORLEANS—"Positioning by definition is not what you do to a product itself. It's what you do to the minds of your potential audience, the minds of the prospects." That's the view of Steve Rifkin, a partner in

BPA firm of Reis & Trout, who opened the June 25 Broadcast

Promotion Assn. session, "The Key To Motivating Radio & TV Audiences," with the six rules of positioning.

"What position do we own in people's minds? What position do we want? What's in the way? Do we have enough money to get there? Are we able to stick it out? Does our promotion match that position?"

Rifkin described what he termed the "product ladder." In most people's minds there exists a nice neat way to store things, products, islands, restaurants. Well, most people can't remember more than seven of any category, and when you fall off the list they don't think of you.

"The mind is the battleground for advertising. Like a computer, we have a memory bank where we can store and recall information—with one difference: the mind is selective. Man has the option to screen things out."

The battle, Rifkin said, is "for getting into the mind. You do that by looking for a hole, an opening, a position in the mind that's not filled, and then you drive your message into it."

One way is to "reposition the competition. Figuratively blow someone else out of the way." He recalled several successful repositioning attempts, including a campaign for Fresno's No. 1 independent tv station, KMPH. "Who is the enemy for the indie? The network. So strategies should offer an altnernative to network programming. Never attack at a strong point. Attack at a point of weakness. Where are the networks weak? Research showed that many viewers thought networks made bad programming decisions." KMPH's spot repositioned the network affiliates as offering programs selected by a group of people in New York with no regard or respect for the tastes of Fresno, "as opposed to the alternative, a station that makes the decision right here."

Rifkin also stressed the importance of product names: "The name is the hook that goes on the ladder in people's minds." Disaster stories, he said, include the ill-fated Mennen E, "the world's first vitamin deodorant. A \$10 million launch and not a bad product, but people couldn't deal with it. They had preconceived notions about deodorants and vitamins and the two didn't relate, so they tuned it out. People act on their impressions."

Radio stations often fall victim to the "no name trap," Rifkin said. "Ideally you should use words like 'Wins' (WINS New York). But make sure you use the right word. WNEW is not an all-news station, but newcomers to New York see it as a format, not a town name."

> New LP/Tape Releases, see page 31.

see page 31.

Radio

Programmers Look At New Music Boom

By LEO SACKS

NEW YORK—They pontificated like born-again program directors, preaching that "modern music" has instilled new excitement on album radio stations. That's the way most of the executives who spoke at the album and new music radio panels sounded last week when they met to discuss the changes that have taken place over the airwaves during the past six months at the New Music Seminar here.

Lee Abrams, the favorite "whipping boy" at recent new music meets, joked Wednesday (6) that 40% of the general managers at the 80 "SuperStars" stations he consults needed "major dinners" to accept the infusion of new acts. But he denied that the percentage of new music he recommends has slipped below 50% since his fabled programming convention in Orlando, Fla. last winter. "It sure doesn't sound that way," chided moderator Bill Hard of Friday Morning Quarterback.

Retrenchment at KROQ? Yes, said consultant Rick Carroll, the Los Angeles rock station is playing "more and more" recurrent music. Not that the outlet is making any less money with a 4.4 share in the recent Arbitron book; he noted that an average of 13 commercials each hour draws \$460 per spot.

Addressing the "synth-pop backlash," consultant Paul Christy noted the resistance of one general manager who said there was "no way" he was going to play a group named Bow Wow Wow even though he hadn't heard the record. Abrams told the gathering that he used to laugh that "the same guitarist" played on records by Journey, Foreigner et. al. "Now it's the same synth player and vocalist who sounds like David Bowie and Bryan Ferry," he said. "There's an overkill of a certain drum machine technopop sound, and we're staying away from it. We've lived with our core for 14 years and just can't blow them off"

Dave Einstein, jibing the consultants' livelihood, said there was "no way" he could program a station from another city. But the WHFS Washington program director did reveal that he planned to "turn around" an AM station in the market, "not with modern music, but with hits that will come down the pike sooner or later, records that people in the community are talking about."

He said he would support independent releases, which indie promotion rep Joel Webber scored his panelists Tuesday (5) for failing to do. "Album radio is supported by major labels, completely," he snapped. "Local bands that release records go right to the bottom of the new music pile. Urban plays indie product like crazy, but if you want AOR exposure, you're better off with a major." Abrams defended his position on indie adds by noting that "we rarely get them." The audience chuckled.

Michael Plen may have been nervous, but the national director of promotion for IRS Records didn't show it when he lambasted the majors for their failure to support college outlets. "It's still the No. I aspect of this industry that breaks new music," he said, recalling that two years ago he had a choice of hiring a West Coast promotion consultant or a college director and chose the latter.

"It paid off big," he claimed.
"College brings left field acts into center field, and if your first record doesn't hit, you're well-positioned on commercial radio when the next comes around." The reason, he offered, is simple: "Collegians go (Continued on page 60)

Washington Roundup

By BILL HOLLAND

The Corporation for Public Broadcasting (CPB) agreed on July 1 to bail out financially devastated National Public Radio (NPR) to the tune of its \$9.1 million fiscal 1983 deficit. But the agreement to loan NPR the needed monies will have strings to it: NPR must expect some fiscal control not only from CPB but from member stations.

CPB serves as a conduit for public broadcasting funding. It has also agreed to "forgive" the recent loans to NPR totalling \$600,000. Interest rate on the loan will be "significantly below" market rates, according to CPB officials. Almost all of the NPR stations polled last week agreed to the plan. Legal commitment was due Friday (8).

* * *
The FCC granted the Global
Broadcasting Group interim authority to operate former station WHBI-

Title, Artist, Label

FM Newark on July 1, despite an appeal from the Newark Radio Broadcasters Assn. for a review of the decision.

Global won a preference on integration and diversification, the FCC said. The station, still on the air awaiting an interim operator, was found guilty in 1976 of broadcasting lottery information, improper logging and falsified records.

* * *

The NRRA announced last week that its 1983 Convention will be held Monday, Oct. 2, at the New Orleans Hilton. Guest speakers will be FCC Chairman Mark S. Fowler, former CBS anchor and present special correspondent Walter Cronkite, and Mary Kay, founder and chairman of Mary Kay Cosmetics.

The FCC is proposing changes in its AM station power rules, which now don't allow some applicants for

unlimited-time AM outlets authorization to operate at more powerful levels during the day than at night. The new proposal would give the okay to applicants for a first or second local nighttime service in a community with more than two daytime stations.

* * *

It's a sin to tell a lie, and expensive, too. So the NAB, along with the Libel Resource Center and the American Newspaper Publishers Assn., will be sponsoring a two-day workshop next month to help improve the performance of media organizations and their counsel in defending libel

NAB announced that the workshop will be held Aug. 25-26 at Chicago's Hyatt Regency O'Hare Hotel. Topics will include procedures and counseling, claim handling, insurance coverage, and a full range of litigation defense issues, motions and appeals.

Most Added Records

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

of Billboard's stations adding record this week # of Billboard's stations now reporting record

Key stations adding title this week include

			HOT 100 (153 Stations)	60%) 4
1	"After The Fall," Journey, Columbia	38	75	KIIS-FM, KRTH-FM, WGCL-FM, WRQX-FM, KIMN-AM, KBEQ-FM
2	"Lawyers In Love," Jackson Browne, Asylum	37	94	KIIS-FM, WLOL-FM, WRQX-FM, WHTX-FM, KBEQ-FM, WMC-FM
3	"Human Touch," Rick Springfield, RCA	37	67	KIQQ-FM, WNBC-AM, WXKS-FM, WZGC-FM, KIMN-AM, WKTI-FM
4	"Fake Friends," Joan Jett & the Blackhearts, Blackheart/MCA	24	54	KOAQ-FM, KNBQ-FM, WBEN-FM, KMGK-FM, WZEE-FM, WBGM-FM
5	"Promises Promises," Naked Eyes, EMI America	21	31	WLOL-FM, KCPX-FM, KOAQ-FM, WKTI-FM, WBBQ-FM, WBCY-FM

		21			WRIT-FIND, WDDQ-FIND, WDC1-FINI		
* &	4.		BLACK (80 stations)				
1	"Don't You Get So Mad," Jeffrey Osborne, A&M	59		63	KGFJ-AM, WJLB-FM, KMJQ-FM, WRKS-FM, WLOK-AM, WVEE-FM		
2	"Tonight I Celebrate My Love," Peabo Bryson/Roberta Flack, Capitol	27		52	WJLB-FM, WJMO-AM, WBMX-FM, XHRM-FM, WAMO-FM, KAPE-AM		
3	"Get It Right," Aretha Franklin, Arista	21		64	KMJQ-FM, WVKO-AM, KAPE-AM, WRAP-AM, WIGO-AM, WTMP-AM		
4	"Transformation," Nona Hendryx, RCA	20		24	WJMO-AM, KMJQ-FM, KOKY-AM, WAOK-AM, WLOK-AM, KDIA-AM		
5	"Choosy Lover," Isley Brothers, T- Neck	18		45	WBMX-FM, KOKY-AM, KDIA-AM, WYLD-FM, WJPC-AM, WANT-AM		

		COUNTRY (124 Stations)	
1 "Baby, What About You," Crystal Gayle, Warner Bros.	58	68	KLZ-AM, KMPS-AM, WMAQ-AM, WMC-AM, WSOC-FM, KNIX-FM
2 "New Looks From An Old Lover," B.J. Thomas, Columbia	46	. 88	KMPS-AM, WDAF-AM, KVEG-AM, KRAK-AM, KVOO-AM, WMIL-FM
3 "How Could I Love Her So Much," Johnny Rodriguez, Epic	45	78	WSOC-FM, KVEG-AM, KRAK-AM, KVOO-AM, WSLC-AM, WQYK-AM
4 "Paradise Tonight," Charly McClain & Mickey Gilley, Epic	35	36	KLZ-AM, KMPS-AM, WMAQ-AM, WMC-AM, KEBC-FM, WELE-FM
5 "Too Hot To Sleep," Louise Mandrell, RCA	30	31	KNIX-FM, KGA-AM, WWWW-FM, KSO-AM, WIRK-FM, WKSJ-FM

ς, #			NTEMPORARY Stations)	A
1	"How Am I Supposed To Live Without You," Laura Branigan, Atlantic	15	26	WLAD-AM, KKUA-AM, KOY-AM, KUGN-AM, WICC-AM, WSLI-AM
2	"Summer Love"/"Piano Power," George Fischoff, MMG	9	34	KHOW-AM, KPPL-FM, KMGC-FM, KOY-AM, WTVN-AM, WQUE-FM
3	"Words," FR David, Carrere	9	30	KHOW-AM, KMGC-FM, KMBZ-AM, KSL-AM, KNYN-FM, KWAV-FM
4	"Puttin' On The Ritz," Taco, RCA	8	39	KPPL-FM, WWSW-AM, WRIE-AM, KLTE-FM, KNYN-FM, KRKK-AM
5	"The Border," America, Capitol	7	53	KMGC-FM, WOMC-FM, KUDO-FM, WQUE-FM, KCEE-AM, WLLT-FM

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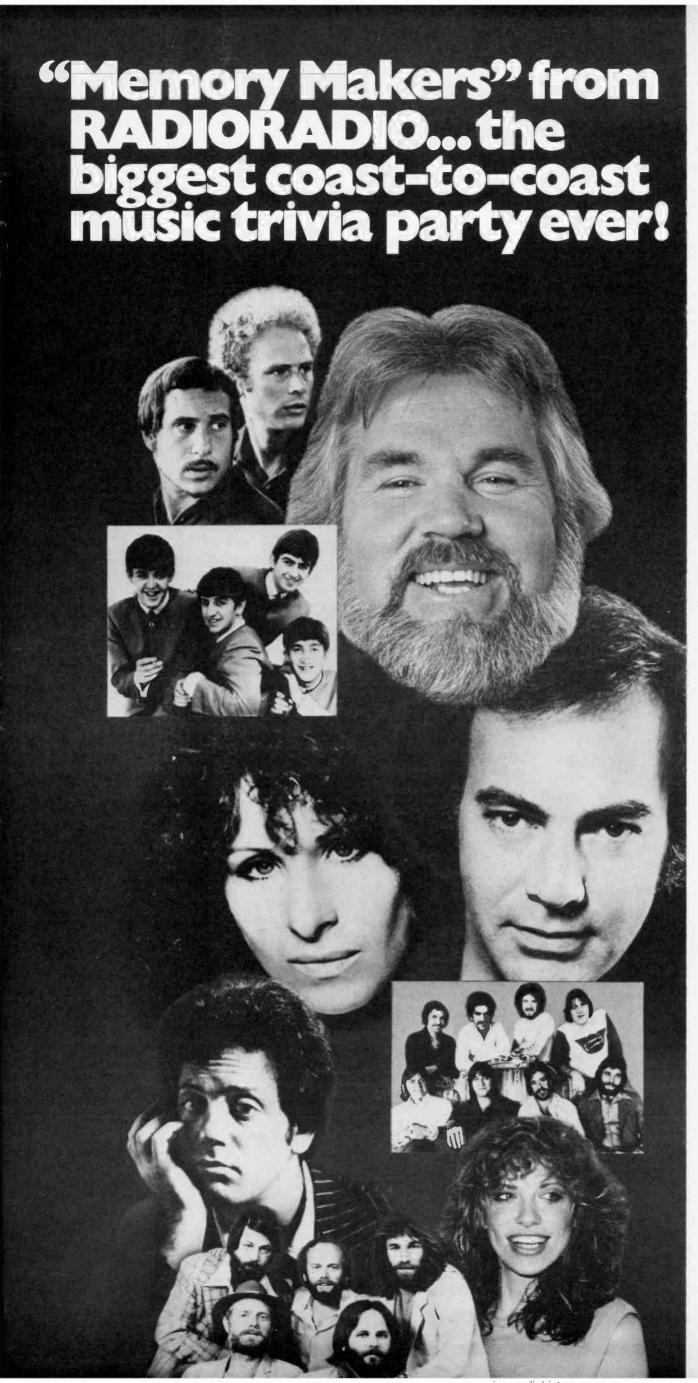


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And don't forget—there's still more to come in our fabulous 1983 schedule of specials:

LABOR DAY WEEKEND: CONCERT OVER

AMERICA...the magic of the audience/performer relationship is explored during this six-hour special featuring unforgettable concert events and performances by many top adult contemporary performers.

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It's a terrific lineup—so schedule it right away. Call Susan Jacobi at (212) 975-6917



WE CALL OURSELVES RADIORADIO BECAUSE WE HAVE SOMETHING TWICE AS GOOD.

Analyst Focuses On Positioning

By ROLLYE BORNSTEIN

NEW ORLEANS-Admitting that positioning is "the big buzz word in radio these days," Mark Kassof, senior research analyst with the research firm of Reymar & Gersin, stressed its importance in his

BPA Report June 25 session at the Broadcast Promotion Association's annual meeting here.

called "A Taste Of Hartford."

"Does your station have a position?" he asked. "Do you actively promote an overall slogan or theme describing your station? Does your advertising stress what people should think or feel about your station rather than just the program-

ming elements? Is there an emotional tie beyond the record you play at :03 tomorrow?

"If you ask your friends or business acquaintances to describe your station, could they do it in five words or less? Do you have a succint identity? If people can say it in five words or less and it's consistent, then you've got an identity.

"If you answer no, you might have a positioning, or lack of positioning, problem. But even if you answer yes, the question is, what is the best position for your station? How do you know that what you're promoting will actually motivate listeners to tune in, and even more important, write your call letters in a diary?

"Knowledge is power in market-

ing," he continued. "If you know what (your listeners) want, what motivates them and why they listen to the radio in the first place, you can create the kind of advertising that relates to those very needs, and that's very motivational advertising.
"It's obvious that listeners to one

format differ from listeners of another, but even within a format, in a given demographic group there are many variables. Yet everyone is trying to reach (a given audience) with the same music, the same contests, the same news, the same everything most of the time. Unless you really understand (your listeners') motivations, you can't plan an effective strategy to reach them. How do you find out? Research."

Once research determines whom a station should target, Kassoff stressed, "Radio is not what it used to be. Stations are becoming a lot more alike, therefore your promotion must become more like the advertising for beer and other consumer products."

Kassoff divided listeners into several psychological types. For instance, he said, there's "The lively rock expert. The 18-34 heavily male group who think of themselves as knowing more than the next guy about music." He suggested targeting this group by "giving them credit for having brains. It's a stroke. 'You think you're smart, we think you're smart, so if you're smart you'll listen

San Diego's Rock War **Spreads To The Stores**

By THOMAS K. ARNOLD

SAN DIEGO-Yet another round in the ongoing rock radio war here is being fired-not on the air, but in lo-

cal record stores.

Top-ranked XTRA-FM (91X), which has nearly doubled its Arbitron ratings since adopting the "Rock Of The '80s" format last January, recently struck up a deal with WEA that was engineered by the station's promotions director, Paul Sansone. In return for frequent promotional mentions on the air, WEA has allowed 91X to place stickers measuring one-and-a-half inches square on about 50 of its new re-leases, reading, "New music heard on 91X Rock Of The '80s." The rec-

When KGB-FM program director Larry Bruce found out about the promotion, Sansone alleges-and a reliable source at Warner Bros. con-firms—he called up the local WEA branch and complained, getting "bent out of shape" and "throwing some things around" about banning WEA product from KGB unless the promotion was canceled or a similar

one was offered to his veteran AOR

station.

ords are displayed in special "91X" sections in local Tower Records,

Wherehouse, and Licorice Pizza

The Warner Bros. source says WEA will "most likely" work out a similar promotion with KGB rather than risk alienating Bruce, adding that the phone call from Bruce came a day after the latest Birch ratings showed 91X strengthening its lead over KGB, 8.5 to 6.7 in overall audience. "Unfortunately, this is not an all that uncommon situation," the source says. "It was a real tacky thing to do, but I think it was a rough

comment on the matter. "It's really poor business, as far as I'm concerned," says 91X general manager John T. Lynch. "And I'm really getting tired of it. I think if they continue spending all this time on what we're doing instead of executing their own promotions, they're going to fall apart."

day for Larry." Bruce refused to



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

YES WE HAVE NO BANANAS-WTIC Hartford locks Gary Craig, left, and BILLBOARD John Elliot, right, demonstrate their tolerance for bananas at a food exhibition and weekend specials. Page 32.

JULY 16, 1983,

Jack Argent

1923-1983

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KNIX- Tempe, AZ
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KCGS- Marshall, AR
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KTLO- Mountain Home, AR
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KXLO- Mountain Home, AR
KADL- Pine Bluff, AR
KAYR- Van Buren, AR
KKAL- Arroyo Grande, CA
KAFY- Bakersfield, CA
KJMB- Blythe, CA
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KUDL- Lancaster, CA
KVYN- Napa, CA
KCMJ- Palm Springs, CA
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KUBA- Yuba City, CA
KSBQ- Santa Maria, CA
KUBA- Yuba City, CA
KSSS- Colorado Springs, CO
KFTM- Ft. Morgan, CO
KOIL- Grand Junction, CO
KYOU/KGRE- Greely, CO
KXXK- Montrose, CO
WJWL- Georgetown, DE
WOKD/WAPG- Arcadla, FL
WGTO- Cypress Gardens, FL
WFTP- Ft. Pierce, FL
WDVH- Gainesville, FL
WKOS- Hollywood, FL
WCRJ- Jacksonville, FL
WCRJ- Jacksonville, FL
WCSN- Tallahassee, FL
WHOO- Orlando, FL
WCYN- Palatka, FL
WAOC- St. Augustine, FL
WCSN- Tallahassee, FL
WACX- Austell, GA
WAYNR- Brunswick, GA
WEBS- Calhoun, GA
WDAK- Columbus, GA
WLAG- Lagrange, GA
WLAG- Lagrange, GA
WLAG- Savannah, GA
WLAG- Svannah, GA
WLAG- Svannah, GA
WLAG- Swainsboro, GA
KMFE- Emmett, ID
KKRB- Pocatello, ID
KSRA- Salmon, ID

KIGG-St. Anthony, ID
KOFE-St. Maries, ID
WMLA-Bloomington, IL
WRZI-Casey, IL
WKZI-Casey, IL
WKZI-Casey, IL
WEIC-Charleston, IL
WDZQ-Decatur, IL
WAAG-Galesburg, IL
WCSJ-Morris, IL
WMIX-Mt. Vernon, IL
WBBA-Pittsfield, II
WLUV-Rockford, IL
WFMB-Springfield, II
WLUV-Rockford, IL
WFMB-Springfield, II
WJDW-Corydon, IN
WBDC-Huntingburg, IN
WBTO-Linton, IN
WMDH-Muncle, IN
WHON-Richmond, IN
WLJE-Valparaiso, IN
KCFII-Cedar Falls, IA
WLLR-Davenport, IA
KIOW-Forest City, IA
KOUK-Independence, IA
KXIC-IOWA CIty, IA
KOUK-Independence, IA
KXIC-IOWA CITY, IA
KOMK-Red Oak, IA
KCII-Washington, IA
KCGF-Coffeyville, KS
KRKR-Kansas City, KS
KINA-Salina, KS
KTPK-Topeka, KS
KFDI-Wichita, KS
KSGK-Winfield, KS
WLBJ-Bowling Green, KY
WTCR-Catlettsberg, KY
WKLO-Danville, KY
WKLO-Danville, KY
WTCR-Catlettsberg, LA
KTDR-MAN

WNWN-Portage, MI
WMKC-St. Ignace, MI
WMKC-St. Ignace, MI
WSJM-St. Joseph, MI
WTCM-Traverse City, MI
KBUN-Bemidji, MN
KBMO-Benson, MN
KYCK-Crookston, MN
WAVC-Duluth, MN
KKOJ-Jackson, MN
WYRO-LIttle Falls, MN
KTCR-Minneapolis, MN
KMMA-Montevideo, MN
KYOX-Moorhead, MN
KTLR-Feston, MN
KMSR-Sauk Centre, MN
KMSR-Sauk Centre, MN
KMAO-Thief River Falls, MN
KMMB-Wabasha, MN
KCM-Walte Park, MN
KDJS-Willmar, MN
WAMY-Amory, MS
WKZB-Drew, MS
WGUF-Gulfport, MS
WKZB-Drew, MS
WGUF-Gulfport, MS
WKXB-Hattlesburg, MS
WKVV-Vicksburg, MS
WKVV-Vicksburg, MS
KWKYV-Vicksburg, MS
KWKYV-Vicksburg, MS
KEWI-Cape Girardeau, MO
KCRV-Caruthersville, MO
KBCC-Cuba, MO
KWWR-Mexico, MO
KWMS-Osage Beach, MO
KWOC-Popiar Bluff, MO
KDRO-Sedalia, MO
KSIM-Sikeston, MO
KTTS-Springfield, MO
KGHL-Billings, MT
KXXL-Bozeman, MT
KQVO-Missoula, MT
KXXL-Bozeman, MT
KYCK-Wolf Point, MT
KSDZ-Gordon, NB
KYNN-Omaha, NB
KRAM-Las Vegas, NV
KKBC-Reno, NV
WKZU-Gilford, NH
WIXL-Newton, NJ
WTTM-Trenton, NJ
KMLW-Belen, NM
KCCC-Carisbad, NM
KWKA-Clovis, NM
KWKA-Clovi

WRCM - Jacksonville, NC
WJSK - Lumberton, NC
WKIX - Ralelgh, N.C.
WFMA - Rocky Mount, NC
WWOQ - WilmIngton, N.C.
WTQR - Winston-Salem, NC
KBMR - Bismarck, ND
KBTO - Bottineau, ND
KLTC - Dickinson, ND
KHND - Harvey, ND
KKOA - Minot, ND
WBNO - Bryan, OH
WKKJ - Chillicothe, OH
WKSW - Cleveland, OH
WWWJ - Johnstown, OH
WIMT - Lima, OH
WCKX - London, OH
WNIO - Niles, OH
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KTJS - Hobart, OK
KGIC - Miami, OK
KXXY/KOCY - Oklahoma City, OK
KOKL - Okmulgee, OK
KVLH - Pauls Valley, OK
KTFX - Tulsa, OK
KRKT - Albany, OR
KRAR - Albany, OR
KRAR - Gresham, OR
KLAD - Klamath Falls, OR
KHUG - Phoenix, OR
KROL - The Dalles, OR
WVAM - Altoona, PA
WHYL - Carlisle, PA
WIXZ - East McKeesport, PA
WCNS - Latrobe, PA
WBZY - New Castle, PA
WHYL - Carlisle, PA
WIXZ - East McKeesport, PA
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WCNS - Latrobe, PA
WBZY - New Castle, PA
WHYL - Carlisle, PA
WHYL - Carlisle, PA
WIXZ - Bast McKeesport, PA
WCNS - Latrobe, PA
WBAX - Wilkes - Barre, PA
WHU - Williamsport, PA
WHOW - York, PA
WHOW - York, PA
WHOW - York, PA
WHOW - York, PA
WHOM - Newberry, SC
WYAK - Surfside Beach, SC
KKAA - Aberdeen, SD
KMG - Newberry, SC
WYAK - Surfside Beach, SC
KKAA - Aberdeen, SD
KMSD - Milbank, SD
KTOO - Rapid City, SD
KMSD - Milbank, SD
KTOO - Rapid City, SD
KMSD - Milbank, SD
KMSD - Kloville, TN
WMOX - Knoxville, TN
WMOX - Nashville, TN

WMCA - Pulaski, TN
WJED-Somerville, TN
WJED-Somerville, TN
WDEH - Sweetwater, TN
KGNC - Amarillo, TX
KBUK - Baytown, TX
KLVI - Beaumont, TX
KBUK - Baytown, TX
KORA - Bryan, TX
KJCH - Cleveland, TX
KJCH - Cleveland, TX
KJCH - Cleveland, TX
KJCH - Greenville, TX
KLOZ - El Paso, TX
KJIM - Fort Worth, TX
KGVL - Greenville, TX
KEES - Longvlew, TX
KTXI - Mercedes, TX
KVKM - Monahans, TX
KNET/KYYK - Palestine, TX
KFRD - Rosenberg, TX
KTEO - San Angelo, TX
KFRD - Rosenberg, TX
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KSVN - Ogden, UT
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WKCY - Harrisonburg, VA
WCNV - Lynchburg, VA
WCNV - Lynchburg, VA
WCNV - Wirginla Beach, VA
WJJM - Roanoke, VA
WJJM - Roanoke, VA
WCNS - Virginla Beach, VA
WJJM - Roanoke, VA
KAYO/KJMD - Aberdeen, WA
KBRO - Bremerton, WA
KBRO - Bremerton, WA
KBRO - Bremerton, WA
KRA - Spokane, WA
KRAM - Longvlew, WA
KGA - Spokane, WA
KRAM - Longvlew, WA
KGA - Spokane, WA
KROE - Toppenish, WA
WJLS - Beckley, WV
WOBE - Charleston, WV
WZTO - Hurricane, WV
WKCJ - Lewisburg, WV
WGO - Parkersburg, WV
WGO - Park

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And, we've only just begun.

Good luck at the state finals!





LADYS KNIGHT & THE PIPS. Their career is skyrocketing again! "Save The Overtime (For Me)" is a #1 single on the Black charts, and it's crossing over Top-40 in key markets! Sales of the album, "Visions," are snowballing. And wait till you see the steaming video! This is what we've been waiting for from one of the greatest groups of all time! Includes the new single, "You're Number One (In My Book)."



ENIECE WILLIAMS. The platinum lady has triumphed again with her smash, "Do What You Feel," from the new "I'm So Proud" album! The sing e is crossing over pop, and the album is heading for the top of the charts! And there are plenty of hits waiting in the wings. She's got a lot to be proud of.



HE MANHATTANS. Some said they were "Crazy" deviating from their Grammy-winning ballad style. But "Crazy," the first dance-oriented single by

The Manhattans, is shaping up into a club and radio monster! No, they haven't completely abandoned their patented smooth style, as you'll hear on the upcoming album, "Forever By Your Side."

Summer begins, on Columb



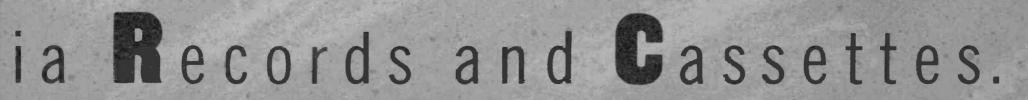
EACHES & HERB They've sold millions of records and received 64 major trade awards since their first recording on the CBS Date label. Now they're back on Columbia, and back in hitmaking stride! "Femember" is a smash on Black and A/C radio! And their new album is filled with more hit sounds from this dynamic duo!



EW HORIZONS. Roger and Larry Troutman were the brains behind the giant, hits, "More Bounce To The Ounce" and "Dance Floor." Now they're into New Horizons, and they've got a hit right out of the box with "Your Thing Is Your Thing" from the album, "Something New"! It's the Dayton sound, notter than you've heard it yet!



HAMPAIGN. The r second album, "Modern Heart," was two years in the making...but in 10 weeks they had a #1 Black single with "Try Again"! Now it's bulleting up the A/C charts and crossing over Top-40! Second try...second smash for Champaign! Their video is on the air, everywhere!



board. Singles Radio Action

Based on station playlists through Tuesday (7/5/83)

PRIME MOVERS-NATIONAL

THE POLICE-Every Breath You Take (A&M) MICHAEL SEMBELLO-Maniac (Casablanca) STEVIE NICKS-Stand Back (Modern)

★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

••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.

Pacific Southwest Region

■★ PRIME MOVERS ■

THE POLICE-Every Breath You Take (A&M) MICHAEL JACKSON-Wanna Be Startin' Some thin' (Epic)
MICHAEL SEMBELLO-Maniac (Casablanca)

TOP ADD ONS I

JOURNEY-After The Fall (Columbia) CULTURE CLUB-I'll Tumble 4 Ya (Virgin/Epic) JACKSON BROWNE-Lawyers In Love (Asylum)

■ BREAKOUTS

NAKED EYES-Promises Promises (Emi-America) MTUME-Juicy Fruit (Epic)

KCPX-FM-Salt Lake City

- (Gary Waldron-M.D.)

 ★★ THE POLICE-Every Breath You Take 5-1

 ★★ MICHAEL JACKSON-Wanna Be Startin' So

- ** MICHAEL JACKSON-Wanna Be Star 11-8

 * STEVIE NICKS-Stand Back 13-9

 * ELTON JOHN-I'm Still Standing 27-20

 * LOUISE TUCKER-Midnight Blue 30-27

 MICHAEL SEMBELLO-Maniac

 BERLIN-The Metro

 BORNEN-The Metro

 LOVERBOY-Hot Girls in Love

 LOVERBOY-Hot Girls in Love

 DIANA BOSS-Pieces Of Ice

 RICK SPRINGFIELD-Human Touch

 INXS-Don't Change

 PETER TOSH-Johnny B. Goode

 NAKED EYES-Promises Promises

 BRYNAN ADMS-Cuts Like A Knife

 RICK JAMES—Cold Blooded

 MEN AT WORK-II'S A Mistake

- KDZA-FM-Pueblo

- KDZA-FM—Pueblo
 (Rip Avila-M.D.)
 (Rip Avila-M.D.)
 (Rip Avila-M.D.)
 ** THE POLICE-Every Breath You Take 3-1
 ** SERGIO MENDES-Never Gonna Let You Go 4-2
 ** MICHAEL JACKSON-Wanna Be Startin' Somethin' 8-5
 ** DEBARGE-All This Love 12-9
 ** ROD STEWART-Baby Jane 13-11
 ** LOUISE TUCKER-Midnight Blue
 ** JOURNEY-After The Fall
 ** DEF LEPPARD-Rock Of Ages
 ** RITA COOLIDEG-All Time High
 **BILLY IDOL-White Wedding
 ** RORY GALLAGHER-Bame It On Love
 ** CROSBY, STILLS, AND NASH-War Games
 ** RICK SPRINGFIELD-Human Touch
 ** LAURA BRANIGAN-How Am I Supposed To Live With-out You!

- out You

 SHALAMAR—Dead Giveaway

KIIS-FM-Los Angeles

- (Michael Schaefer-M.O.)

 ** THE POLICE-Every Breath You Take 2-1

 ** KAJAGOGOO-Too Shy 5-4

 ** DONNA SUMMER-She Works Hard For The Money 8-5

 ** THE HUMAN LEAGUE-(Keep Feeling) Fascination 26-
- 20
 MICHAEL SEMBELLO-Maniac 23-13
 MTUME-Juicy Fruit

- MTUME-Juicy Fruit
 JACKSON BROWNE-Lawyers In Love
 CULTURE CLUB-I'll Tumble 4 Ya
 MEN AT WORK-It's A Mistake
 SHERRIFF-When I'm With You
 JOURNEY-After The Fall
 JEFFREY OSBORNE-Don't You Get So Mad At It

KIMN-AM-Denver

- KIMN-AM—Denver
 (Gloria Avila-Perez-M.D.)
 * THE POLICE-Every Breath You Take 3-1
 * MICHAEL JACKSON-Beat It 4-4
 * KAJAGOGCO-Too Shy 7-5
 * SERGIO MENDES-Never Gonna Let You Go 8-6
 * THE KINKS-Come Dancing 10-7
 RICK SPRINGFIELD-Human Touch
 JUBREY-After The Fall
 CULTURE CLUB-I'll Tumble 4 Ya
 DAVID BOWLE-China Girl
 AMERICA-The Border
 DIANA ROSS-Tieses Of ice
 MEN WITHOUT HATS-The Safety Dance
 RITA COOLIDEE-All Time High
 NAKED EYES-Promises Promises

KIOO-FM-Los Angeles

- King

 MECO-Ewok Celebration

 NAKED EYES-Promises Promises
- KKXX-FM-Bakersfield

- (Dave Kamper-M.D.)

 ★★ STEVIE NICKS-Stand Back 12-1

 ★★ MICHAEL JACKSON-Wanna Be Startin' Somethin'
- 25-2

 * LOVERBOY-Hot Girls In Love 22-14

 * DEF LEPPARD-Rock Of Ages 24-15

- * MICHAEL SEMBELLO-Maniac 21-17

 JOAN JETT AND THE BLACKHEARTS-Fake Friends
 JOURNEY-After The Fall
 PRINCE-199

 MEN AT WORK—1'S A Mistake

 TATO DEVISED. On The Sist**TATO DEVISED.** On The Sist**TATO DEVIS

- TACO-Puttin' On The Ritz
 LAURA BRANIGAN-How Am I Supposed To Live With-

KLUC-FM-Las Vegas

- KLUC-FM—Las Vegas
 (Randy Lundquist-M.D.)

 * THE POLIGE-Every Breath You Take 1-1

 * ROD STEWART-Baby Jane 8-3

 * THE KINNS-Come Dancing 6-4

 * LOVERBOY-HOT Girls In Love 13-8

 * MICHAEL SEMBELLO-Maniac 16-9

 * MEN AT WORK-IT'S A Mistake

 * RICK SPRINGFIELD-Human Touch

 * CULTURE CLUB—ITI Tumble 4 Ya

 * JOURNEY-After The Fall

 * JACKSON BROWNE-Lawyers In Love

 * MARTIN BRILEY-The Salt In My Tears

 * NAKED EYES—Promises Promises

KOAQ-FM-Denver

- (Allan Sledge-M.D.)

 RITA COOLIDGE-All Time High

 NAKED EYES-Promises Promises

 CULTURE CLUB-111 Tumble 4 Ya

 JOAN JETT AND THE BLACKHEARTS-Fake Friends

KRSP-AM-Salt Lake City

- (Barry Moll-M.D.).

 ★★ MICHAEL JACKSON-Wanna Be Startin' Somethin
- 10-4
 ★★ DURAN DURAN—Is There Something I Should Know
- 12-8

 * MIGHAEL SEMBELLO-Maniac 20-14

 * ROD STEWART-Baby Jane 19-15

 * DEF LEPPARD-Rock Of Ages 22-16

 CULTURE CLUB-I'II Tumble 4 Ya

 DAVID BOWIE-Let's Dance

KRTH-FM-Los Angeles

- (David Grossman-M.D.)

 ** THE POLICE-Every Breath You Take 1-1

 ** DURAN DURAN-Is There Something | Should Know

- 4-3

 **DOWNA SUMMER—Se Works Hard For The Money 6-4

 **THE KINKS—Come Dancing 8-5

 **MICHAEL JACKSON—Wanna Be Startin' Somethin' 9-7

 **OUTNNEY—After The Fall

 **AMERICA—The Border

 **JACKSON BROWNE—Lawyers In Love

 **DIAMA ROSS—Pieces OI Ice

 **THE FIXX—Saved By Zero

K77P-FM-Phoenix

- KZZP-F M-Phoenix
 (Randy Stewart-P.D.)

 ★ THE POLICE-Every Breath You Take 1-1a

 ★ EDDY GRANT-Electric Avenue 2-2

 ★ PRINCE-1999 30-15

 ★ DARYL HALL AND JOHN OATES—Family Man 29-21

 ◆ BRYAN ADAMS-Cuts Like A Knife 28-23

 ◆ MICHAEL SEMBELLO—Maniac

 ◆ DEF LEPPARD—Rock Of Ages

 MEN AIT WORK—It's a Mistake

 JOURNEY—After-The Fall

XTRA-AM-San Diego

- (Jim Richards—M.D.)

 ★★ MADNESS—Our House 1-1

 ★★ THE POLICE—Every Breath You Take 2-2

 ★ DURAN DURAN—Is There Something I Should Know
- → MICHAEL SEMBELLO—Maniac 20-9
- ★ MICHAEL SEMBELLO-Maniac 20-9

 THE HOLLIES-Stop In The Name of Love

 THE HOLLIES-Stop In The Name of Love

 TICK SPRINGFIELD-Human Touch

 JOAN JETT AND THE BLACKHEARTS-Fake Friends

 MEN WITHOUT HATS-The Safety Dance

 BRYAN ADAMS—Outs Like A Knife

 DAVID BOWIE-China Girl

 MARTIN BRILEY-The Salt In My Tears

 JOURNEY_After The Fall

Pacific Northwest Region

■★ PRIME MOVERS ■

EURYTHMICS-Sweet Dreams (RCA) THE POLICE-Every Breath You Take (A&M)
SERGIO MENDES-Never Gonna Let You Go (A&M)

TOP ADD ONS

RICK SPRINGFIELD-Human Touch (RCA) JOURNEY-After The Fall (Columbia)
CULTURE CLUB-I'll Tumble 4 Ya (Virgin/Epic)

■ BREAKOUTS ■

JACKSON BROWNE-Lawyers In Love (Asylum)

KRRK-FM-Roise

(Tom Evans—M.D.)

★★ DEF LEPPARD—Rock Of Ages 10-5

TOP ADD ONS -NATIONAL

JOURNEY-After The Fall (Columbia) RICK SPRINGFIELD-Human Touch (RCA) CULTURE CLUB-I'll Tumble 4 Ya (Virgin/Epic)

- ** DURAN DURAN-Is There Something 1 Should Know
- ± THE HUMAN LEAGUE—(Keep Feeling) Fascination 19-
- 15

 LOVERBOY-Hot Girls in Love 22-17

 * MEN WITHOUT HATS-The Safety Dance 26-21

 RICK SPRINGFIELD-Human Touch

 JUAN JETT AND THE BLACKHEARTS-Fake Friends

 THE ELECTRIC LIGHT ORCHESTRA-Rock 'N Roll Is time.
- King

 MANTIN BRILEY—The Sait In My Tears

 MEN AT WORK—It's A Mistake

 THE FIXX—Saved By Zero

 RED ROCKERS—China

 JACKSON BROWNE—Lawyers In Love

 JOURNEY—After The Fall

 DIANA ROSS—Pieces Of Ice

- KCBN-AM-Reno
- (Jim O'Neil-M.D.)

 ** THE POLICE-Every Breath You Take 1-1

 ** ROMAN HOLLIDAY-Stand By 16-7

 * SHALIMAR-Dead Giveaway 20-13

 ** DURAN DURAN-Is There Something I Should Know
- 17-8
 ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 18-
- 10 URREY—After The Fall

 DURREY—After The Fall

 DURREY—After The Fall

 PETER TOSH—Johnny B. Goode

 JACKSON BROWNE—Lawyers in Love

 JULUKA—Scattering Of Africa

 RICK SPRINGFIELD—Human Touch

 BONNIE TYLER—Total Ecipse Of The Heart

 MODERN ROMANCE—High Life

 F R DAVID—Words

KCNR-FM-Portland

- (Richard Harker-M.D.)

 ★★ IRENE CARA-Flashdance...What A Feeling 1-1

 ★★ SERGIO MENDES-Hever Gonna Let You Go 4-2

 ★ ELTON JOHN-I'm Still Standing 6-5

 ★ THE POLICE-Every Breath You Take 9-6

 ★ ROD STEWART-Baby Jane 12-9
- ●● CHARLIE-It's Inevitable ●● ROMAN HOLLIDAY-Stand By THE ELECTRIC LIGHT ORCHESTRA-Rock 'N' Roll Is

• THE ELECTRIC LIGHT UNCHESTRA—ROCK N' ROI King • MEN AT WORK—It'S A Mistake • DURAN DURAN—Is There Something I Should Know • THE HUMAN LEAGUE_(Keep Feeling) Fascination • CULTURE CLUB—I'll Tumble 4 Ya • TACO—Puttin' On The Ritz

- KFRC-AM-San Francisco
- KRTHC-ANN-Sall FTAITCISCO
 (Kate Ingram-M.D.)

 ** THE POLICE-Every Breath You Take 1-1

 ** MADNESS-Our House 3:2

 ** THE HUMAN LEAGUE-(Keep Feeling) Fascination 7-5

 ** EURYTHMICS-Sweet Dreams 9-7

 ** EURYTHMICS-Sweet Dreams 9-7

 ** BRYAN ADAMS-Cuts Like A Knife 18-9

 ** CAMEO-Can't Help Falling In Love

 ** RED ROCKERS-China

 ** BERLIN-The Metro

 DENIECE WILLIAMS-Do What You Feel

 MARTIN BRILEY-The Salt In My Tears

- KJRB-AM-Spokane
- (Brian Gregory-M.D.)
 ★★ DONNA SUMMER-She Works Hard For The Money

- ** DUMPA SUMMENT-SUE TOURS INCUTED TO THE MONEY 11-5

 ** MICHAEL SEMBELLO-Maniac 14-7

 ** THE HOLLIES-Stop in The Name Of Love 20-15

 ** LOUISE TUCKER-Midnight Blue 21-16

 ** QUARTERFLASH-Take Me To Heart 22-19

 ** OLULTINE CLUB-I'II TUMBLE 47

 ** JACKSON BROWNE-Lawyers In Love

 **THE ELECTRIC LIGHT ORCHESTRA-Rock 'N' Roll Is King
- King
 JUUNNEY-After The Fall
 JUUNNEY-After The Fall
 DAVID BOWIE-China Girl
 DIONNE WARWICK-All The Love In The World
 PEABD BRYSON/ROBERTA FLACK-Tonight I Cele-

- KNBQ-FM-Tacoma
- (Seam Lynch-M.D.)

 ★★ EURYTHMICS-Sweet Dreams 15-10

 ★★ DEF LEPPARD-ROCk Of Ages 17-14

 ★ DONNA SUMMER-She Works Hard For The Money 26-
- 23
 ★ SERGIO MENDES—Never Gonna Let You Go 31-25
 ★ DAVID BOWIE—China Girl 35-30
- * DAVID BOWIE-China Girl 35-30

 DIANA ROSS-Pieces Of Ice

 PICK S PRINGFIELD-Human Touch

 THE HOLLIES-Stop In The Name Of Love

 MEN AT WORK-IT'S A Mistake

 CULTURE CLUB-III Tumble 4 Ya

 AMERICA-The Border

 LOUISE TUCKER-Midnight Blue

 CROSBY, STILLS AND NASH-War Games

 RITA COOLIDE-All Time High

 MARTIN BRILEY-The Salt In My Tears

 JOAN JETT AND THE BLACKHEARTS-Fake Friends

- KTAC-AM-Tacoma
- ► FR DAVID—Words
 FOR DAVID—Words
 FORY GALLAGHER—Blame It On Love
 AMERICA—The Parter

> AMERICA-The Border > ENGELBERT HUMPERDINCK-Til You And Your Lover

- KYYA-FM-Billings (Charlie Fox-M.D.)

 ** ELTON JOHN-I'm Still Standing 4-2

 ** SERGIO MENDES—Never Gonna Let You Go 8-5
- ** SERGIO MENDES-Never Gonna Let You Go 8-5
 ** PRINGE-1999 22-16
 ** EURYTHMICS-Sweet Dreams 23-17
 ** DEBARGE-All This Love 25-18
 ** JACKSON BROWNE-Lawyers In Love
 ** DAVID BOWIE-China Girl
 ** MICHAEL SEMBELLO-Maniac
 ** THE ELECTRIC LIGHT ORCHESTRA-Rock 'N' Roll Is
 ** Kina
- I'll ELECTIVE
 King

 MEN AT WORK-II's A Mistake

 THE HUMAN LEAGUE-(Keep Feeling) Fascination

 CULTURE CLUB-III Tumble 4 Ya

 AMERICA-The Border

 MARTIN BRILEY-The Salt In My Tears

- KYYX-FM-Seattle

- (Elvin Ichiyama—M.D.)

 **THE POLICE-Every Breath You Take 1-1

 **EURYTHMIGS—Sweet Dreams 2-2

 **SPANDAU BALLET—Lifeline 3-3

 *THE B-52/S—Legal Tender 4-4

 **DURAN DURAN—Is There Something I Shoul
- YAZ-Nobody's Diary
 FELONY-Kristine
- INXS—Don't Change
 Q-FEEL—Cross Talk

Know (Capitol)

VELLO-I Love You
 DNE-TWO-THREE-Runaway
 WOZ-I Call It Home
 GLEAMING SPIRES—A Christian Girl's Problem
 DFX-2-Emotion

North Central Region

■★ PRIME MOVERS DURAN DURAN-Is There Something I Should

DONNA SUMMER-She Varks Hard For The Money (Mercury)
THE POLICE-Every Breath You Take (A&M)

TOP ADD ONS JOURNEY-After The Fall (Columbia) TACO-Puttin' On The Ritz (RCA)

CULTURE CLUB-I'll Tumble 4 Ya (Virgin/Epic) BREAKOUTS =

MITCH RYDER-When You Were Mine

- WGCL-FM-Cleveland
- (Tom Jefferies-M.D.)

 * THE POLICE-Every Breath You Take 2-1

 * MADNESS-Our House 10-6

 * DURAN DURAN-Is There Something | Should Know 3-
- 2

 ★ DONNA SUMMER-She Works Hard For The Money 20-
- 19
 ★ DAVID BOWIE-China Girl 26-22
 ◆ JOURNEY-After The Fall
 ROBERT PALMER-You Are In My System
- WHYT-FM-Detroit
- [Lee Malcolm—M.D.]

 ★★ THE POLICE—Every Breath You Take 1-1

 ★★ CONNA SUMMER—She Works Hard For The Money
- ** ODNNA SUMMER—She Works Hard For The Money
 17-5

 * MICHAEL SEMBELLO—Maniac 25-11

 * DEF LEPPARD—Rock Of Ages 34-20

 * BRYANA DAMS—Colts Like A Knife 29-21

 * JACKSON BROWNE—Lawyers In Love

 * STEVIE NICKS—Stand Back

 MITCH RYDER—When You Were Mine

 * TACO—Puttin' On The Ritz

 * THE FIXEX—Saved By Zero

 MEN WITHOUT HATS—The Safety Dance

 * LAURA BRANIGAN—How Am I Supposed To Live Without You

- out You

 MTUME-Juicy Fruit

 LOUISE TUCKER-Midnight Blue
- WKDD-FM-Akron
- (Matt Patrick-M.D.)

 ★★ MADNESS-Our House 4-1

 ★★ STEVIE NICKS-Stand Back 10-4

 ★ BOB SEGER AND THE SILVER BULLET BAND-Roll

- ** BOB SEGER AND THE SILVER BULLE! BARDMe Away 11.7

 ** DEF LEPPARD-Rock Of Ages 14-10

 ** LOVERBOY-HOL Girls In Love 15-12

 ** NAKED EYS-Promises Promises

 ** MITCH RYDER-When You Were Mine

 ** JOURNEY-After The Fall

 ** EURYTHMICS—Sweet Dreams

 ** THE HUMAN LEAGUE-(Keep Feeling) Fascination

 ** CULTURE CLUB—(11 Tumble 4 Ya

 ** Z.Z. TOP—Sharp Dressed Man

 ** DOUBLE IMAGE-Night Pulse WKRQ-FM-Cincinnati
- (Tony Galluzzo-M.D.)

 ★★ LOVERBOY-Hot Girls In Love 14-9

 ★★ DURAN DURAN-Is There Something I Should Know
- (Larry Mage-M.D.)

 ** IRENE CARA-Flashdance...What A Feeling 1-1

 ** STYX-Don't Let it End 3-2

 ** SERGIO MENDES-Mever Gonna Let You Go 6-3

 ** DEBARGE-All This Love 8-4

 ** THE POLICE-Every Breath You Take 14-5

 ** MEN AT WORK-It's A Mistake

 ** EURYTHMICS-Sweet Dreams

WOMP-FM-Bellaire

(Dwayne Bonds-P.D.)

★★ EDDY GRANT-Electric Avenue 1-1

★★ DONNA SUMMER-She Works Hard For The Money

14-7 ★ DURAN DURAN—Is There Something | Should Know

17-12

** ROD STEWART-Baby Jane 20-14

** MIGHEAL SEMBELLO-Maniac 29-24

•* TACO-Puttin On the Ritz

•* CULTURE CLUB-"III Tumble 4 Ya

• PATRICK SIMMONS-Don't Make Me Oo It

• AMERICA-The Border

DIANAR ROSS-Pieces Of Ice

• JOE WALSM-Space Age Whiz Kid

www.americanradiohistory.com

BREAKOUTS-NATIONAL

JACKSON BROWNE-Lawyers In Love (Asylum) NAKED EYES-Promises Promises (EMI-America) TACO-Puttin' On The Ritz (RCA)

- W7PL-FM-Indianapolis
- (Jay Stevens-M.D.)
 ★★ MICHAEL JACKSON-Wanna Be Startin' Somethin
- * MICHAEL JACKSUM—Wanna be Startin Somethin 16-9

 ★ ROD STEWART—Baby Jane 21-13

 EURYTHMICS—Seed Dreams 22-16

 MICHAEL SEMBELLO—Maniac 28-22

 DURAN DURAN—Is There Something I Should Know

- 29-20

 GROSBY, STILLS AND NASH—War Games
 DEBARGE—All This Love
 LOVERBOY—Hot Girts in Love
 PRINCE—1999
 RICK SPRINGFIELD—Human Touch
 MITGH RYDER—When You Were Mine
 YHE R-5-22-Leaal Tender THE B-52'S-Legal Tender
 PEABO BRYSON/ROBERTA FLACK-Tonight | Celebrate My Love

 The B-52'S-Legal Tender
 PEABO BRYSON/ROBERTA FLACK-Tonight | Celebrate My Love

 The B-52'S-Legal Tender
 PEABO BRYSON/ROBERTA FLACK-Tonight | Celebrate My Love

 The B-52'S-Legal Tender

 The B

Southwest Region

■★ PRIME MOVERS ■

THE POLICE-Every Breath You Take (A&M) MICHAEL JACKSON-Wanna Re Startin' Some thin' (Epic)
THE KINKS—Come Dancing (Arista)

• TOP ADD ONS RICK SPRINGFIELD-Human Touch (RCA)

JACKSON BROWNE-Lawyers In Love (Asylum) ■ BREAKOUTS ■ NAKED EYES-Promises Promises

JOURNEY-After The Fall (Columbia)

(EMI/AMERICA)

- KAFM-FM-Dallas
- Pete Thompson—M.D.)

 ★★ THE POLICE-Every Breath You Take 1-1

 ★★ DEF LEPPARD—Rock Of Ages 7-2

 ★ DURAN DURAN—Is There Something I Should Know 9-
- 6 MICHAEL SEMBELLO-Maniac 25-20 The Electric Light Orchestra-Rock 'N' Roll is

- * THE ELECTRIC LIGHT DRGMESTRA-ROC King 26-21 RICK SPRINGFIELD—Human Touch SNALAMAR—Dead Giveaway JOURNEY—After The Fail QUARTERFLASH—Take Me To Heart THE HOLLIES—Stop In The Name Of Love EURYTHMICS—Sweet Drass DIANA ROSS—Pieces Of Ice TACO—Puttin' On The Ritz NAKED EYES—Promises
- KBFM-FM-McAllen-Brownsville

- RAD'R M-FWI-MY CATTERT-DTOWNSVITE

 (Bab Mitchell-M.D.)

 ** EDDY GRANT-Electric Avenue 1-1

 ** THE KINKS-Come Dancing 2-2

 * THE FOLICE-Every Breath You Take 5-3

 * MICHAEL JACKSON-Wanna Be Startin' Somethin' 7-4

 * STEVIE NICKS-Stand Back 14-10

 * NAKED EYES-Promises Promises

 * JACKSON BROWNE-Lawyers in Love

 * DAVID BOWLE-China girl

 **DAVID BOWLE-China girl

 **DAVID BOWLE-China girl

DAVID BOWIE-China Girl RICK SPRINGFIELD-Human Touch JOURNEY-After The Fall SHALAMAR-Dead Giveaway LAURA BRANIGAN-How Am I Supposed To Live With-

- out You

 JEFFREY OSBORNE-Don't You Get So Mad About It

 RICK JAMES-Cold Blooded KILE-AM-Galveston
- Stott Taylor-M.O.)

 ★★ TME POLICE-Every Breath You Take 17-1

 ★★ DEBARGE-All This Love 11-4

 ★ THE KINKS-Come Dancing 20-6

 ★ EDDY GRANT-Electric Avenue 21-9

 ★ DURAN DURAM-Is There Something I Should Know 24-12
- 24-12

 Table Voltar on the Riz

 Table Voltar on the Riz

 Table Voltar on the Riz

 MICHAEL SEMBELLO-Maniac

 JACKSON BROWNE-Lawyers in Love

 MEN AT WORK-M'S A Mistake

 THE ELECTRIC LIGHT ORCHESTRA-Rock 'N' Roll Is

- (Patty Hamilton-M.D.)

 ** MADNESS-Our House 19-8

 ** SERGIO MENDES-Never Gonna Let You Go 13-9

 ** MICHAEL JACKSON-Wanna Be Startin' Somethin' 20-
- * MICHAEL JACKSON-Wanna De Groun.

 15
 * THE KINKS-Come Dancing 23-19
 * MICHAEL SEMBELLO-Maniac 25-20
 CHARLIE-I's Inevitable
 SYLVIA-Snapshot
 JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing
 MEN WITHOUT HATS-The Safety Dance
 NEW EDITION-IS This The End
 MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

KROK-FM-Shreveport RNOK-FM- DIEVELOTI (Gary Bennett-M.D.) ★★ THE POLICE-Every Breath You Take 4-1 ★★ MIGHAEL JACKSON-Wanna Startin' Somethin' 7-3 ★ MADNESS-Our House 9-4 ★ SERGIO MENDES-Never Gonna Let You Go 10-7 ★ MEN AT WORK-It's A Mistake 22-8 ◆ RICK SPRINGFIELD-Human Touch ◆ DAYE EDMUNDS-Slipping Away

- DAVID BOWIE-China Girl
- O JOURNEY-After The Fall
 MARTIN BRILEY-The Sail in My Tears
 JACKSON BROWNE-Lawyers in Love
 DIANA ROSS-Pieces Of Ice
 LAURA BRANIGAN-How Am I Supposed To Live With-

DOLLY PARTON—Potential New Boyfriend

- KVOL-AM-Lafayette

- KVOL-AM—Lafayette
 (Phil Rankin-M.D.)

 * THE POLICE-Every Breath You Take 8-1

 * MADNESS—Our House 9-2

 * ROD STEWART-Daby Jane 19-05

 * EURYTHINGS-Sweet Dramss 17-10

 * QUARTERFLASH-Take Me To Heart 27-19

 * JOE WALSH-Space Age Whiz Kid

 * JACKSON BROWNE-Lawyers In Love

 * DAVID BOWIE-China Girl

 * DAVID BOWIE-China Girl

 * DILLY IDD.-White Wedding

 * JOURNEY-After The Fire

 * SHALLMAR-Dead Giveaway

 * TOTO-Waiting For Your Love
- TOTO—Walting For Your Love
 JOAN JETT AND THE BLACKHEARTS—Fake Friends
 RICK JAMES—Cold Blooded
 PETER TOSH—Johnny B. Goode
- KZFM-FM-Corpus Christi KZFM-FM—COTPUS CHRISTI
 (John Steele-M.D.)

 ** STEVIE NICKS-Sland Back 16-9

 ** MICHAEL SEMBELLO-Maniac 18-10

 ** MICHAEL SEMBELLO-Maniac 18-10

 ** MOD STEWART-Baby Jane 19-1

 ** THE TUBES-Ohe's A Beauty 21-19

 JOURNEY-After The Fire

 CULTURE CLUB-'Ill Tumble 4 Ya

 DAVID BOWINE-China Girl

 **RICK SPRINGFIELD-Human Touch

 JOAN JETT AND THE BLACKHEARTS-Fake Friends

 JACKSON BROWNE-Lawyers In Love

 **MITCH RYDER-When You Were Mine

Midwest Region

PRINCE-1999 (Warner Bros.)

■■★ PRIME MOVERŚ ■ THE POLICE-Every Breath You Take (A&M)

EDDY GRANT-Electric Avenue (Portrait/Ice)

■● TOP ADD ONS JACKSON BROWNE-Lawyers In Love (Asylum) MARTIN BRILEY-The Salt In My Tears

(Mercury) RICK SPRINGFIELD-Human Touch (RCA) BREAKOUTS I

- JOURNEY-After The Fall (Columbia)
 NAKED EYES-Promises Promises (EMI/America)
- KBEQ-FM-Kansas City
 - JOURNEY-After The Fall MEN WITHOUT HATS-The Safety Dance
 - KDVV-FM-Topeka

KDWB-AM-Minneapolis

12-8

★★ STEVIE NICKS—Stand Back 15-12

★ THE KINKS—Come Dancing 20-16

- (Don Pearman—M.D.)

 ★★ MICHAEL JACKSON—Wanna Be Startin' Somethin
 12-8
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- - (Todd Chase—M.D.)

 **EDDY GRANT—Electric Avenue I-1

 **DEBARGE—All This Love 27-14

 **BILLY 10D1—White Wedding 30-18

 *THE ELECTRIC LIGHT ORCHESTRA—Rock 'N Roll is
 - King 28-19

 **BRYAN ADAMS—Cuts Like A Knife 32-21

 **MARTIN BRILEY—The Salt In My Tears

 **JACKSON BROWNE—Lawyers In Love

 MICHAEL SEMBELLO—Maniac

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 - K DVV-FM—Topeka
 (Tony Stewart-P.D.)

 ** PRINGE-1999 12-9

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 ** RICK SPRINGFIELD-Affair Of The Heart 30-23

 ** DEBARSE-All This Love 30-23

 ** QUARTERFLASH-Take Me To Heart 32-25

 ** AUARTERFLASH-Take Me To Heart 32-25

 ** AUAKSON BROWNE-Lawyers In Love

 ** DIANA ROSS-Pieces Of Ice

 ** DIANA ROSS-Pieces Of Ice

 ** DAVID BOWIE-China Girl

 ** CULTURE CLUB-ITI Tumble 4 Ya

 ** JUURNEY-After The Fall

 ** DONNA SUMMER-She Works Hard For The Money

 LAURA BRANIGAN-How Am I Supposed To Live With
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 ** LAURA BRANIGAN-HOW AM I SUPPOSED TO LIVE WITH
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 ** DIANA SUMMER-She Works Hard F
 - KEYN-FM-Wichita
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- King TURE CLUB—I'll Tumble 4 Ya

 © ULTURE CLUB—I'll Tumble 4 Ya

 RITA COOLIDGE—All Time High

 AMERICA—The Border

 DIANA ROSS—Pieces Of Ice

 LOUISE TUCKER—Midnight Blue

 RICK SPRINGFIELD—Human Touch

 JOAN JETT AND THE BLACKHEARTS—Fake Friends

 PEABO BRYSON/ROBERTA FLACK—Tonight I Cele
 DATAE MY IONG KDWB-AM—Minneapolis
 (Lorrin Palagi-P.D.)

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 ★★ SERGIO MENDES-Mever Gonna Let You Go 9-3

 ★ STYX-Don't Let It End 2-2

 ★ LEE GREENWODD—I.O.U. 9-9

 ★ THE KINKS-Come Dancing ID-ID

 ● THE FIXX-Swed By Zero

 ● THE GREG KIHN BAND—Love Never Fails

 ■ JACKSON BROWNE—Lawyers In Love

 ● MEN AT WORK—It's A Mistake

 ● SHALAMAR—Dead Gireaway

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 ★ MTUME-Juicy Fruit 30-25
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 ★ DEBARGE—All This Love 4-3

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JACKSON BROWNE-Lawysrs In Love

MARTIN BRILEY-The Salt In My Tears

RICK SPRINGFIELD-Human Touch

MEGO-Ewok Celebration

THE HUMAN LEAGUE-(Keep Feeling)Fascination

KFYR-AM-Bismarck

RFTK-AM—DISTITATOK
(Dan Brannan—M.O.)

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**PRINCE-1999 11-7

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**JACKSON BROWNE-Lawyers In Love

**MICHAGE SEMBELLO-Maniac

**GROSBY, STILLS AND MASH-War Games

**DURAN DURAN—Is There Something I Should Know

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(Mike Judge-M.D.)

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DAREN CRAGI-One Mind And Two Hearts

F R DAVID-Words

FR DAVID-Words
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MEN AT WORK-It's A Mistake
GEORGE FISCHOFF-Summer Love

TOTO—Waiting For Your Love
 PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
 STEVIE NICKS—Stand Back
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RALLS-AMM—KADIC CITY

(Randy Sherwyn-P.D.)

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** GROSBY, STILLS AND NASH—War Games

** MEN AT WORK—It'S A Mistake

** DURAN DURAN—Is There Something I Should Know

** THE HUMAN LEAGUE—(Keep Feeling) Fascination

** AMERICA—The Border AMERICA-The Border
 CULTURE CLUB-I'll Tumble 4 Ya

KMGK-FM-Des Moines

KMGR-FM—DES MOINES
(Michael Stone—M.D.)

★★ TME POLLOE—Every Breath You Take 3-1

★★ ELTON JOHN—I'm Still Standing 4-2

★ MICHAEL JACKSON—Wanna Be Startin' Something 5-3

★ DAVID BOWIE—Come Dancing 6-4

★ PRINCE—1999 7-5

● JACKSON BROWNE—Lawyers In Love

● JOURNEY—After The Fall

© CULTURE © LUB—I'll Tumble 4 Ya

RICK SPRINGFIELD—Human Touch

• RICK SPRINGFIELD—Human Touch • JOAN JETT AND THE BLACKHEARTS—Fake Friends

KOKO-FM-Omaha

(Jay Taylor-M.D.)

** THE POLICE-Every Breath You Take 1-1

** MICHAEL JACKSON-Wanna Be Startin' Somethin'

**3-2

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KRNA-FM—Iowa City

(Bart Geynshor-P.D.)

** PRINGE-1999 3-1

** STEVIE NICKS-Stand Back 7-4

* THE KINKS-Come Dancing 10-8

** EURYTHMICS-Sweet Dreams 14-9

* MADNESS-Our House 12-10

** BILLY IDOL-White Wedding

** CULTURE CLUB-III Tumble 4

** RICK SPRINGFIELD-Human Touch

** TABG-Puting On The Rity

** TAB

TACO-Puttin' On The Ritz
JOURNEY-After The Fall

KSTP-FM (KS-95)-St. Paul

(Chack Napp-M.D.)

★★ SERGIO MENDES-Never Gonna Let You Go 2-1

★★ STYX-Don't Let it End 4-3

★ JIM CAPALDI-That's Love 7-5

★ CHAMPAIGN-Try Again 14-9

★ THE BEE GEES—The Woman in You 15-14

◆ LAURA BRANIGAM—How Am I Supposed To Live

Without You

◆ THE ELECTRIC LIGHT ORCHESTRA—Rock 'N Roll Is

THE POLICE—Every Breath You Take

DEBARGE—All This Love

WKAU-AM-FM-Appleton

(Rich Allen-M.O.)

** EDDY GRANT-Electric Avenue 1-1

** PRINCE-1999 8-5

** DURAN DURAN-Is There Something I Should Know

10-8

LOVERBOY—HOT Girls In DEVE 15-10

** MEN AT WORK—It's A Mistake 31-25

• JOURNEY—After The Fall

• RITA COOLIDGE—All Time High

**ACO—PUTIO* On The Ritz

MICHAEL SEMBELLO—Maniac

DAVE EDMINDS—Slipping Away

RICK SPRINGFIELD—Human Touch

JOAN JETT AND THE BLACKHEARTS—Fake Friends

WKTI-FM-Milwaukee

WKII-FM--MIIWAUKEE
(John Grant-M.D.)

★★ THE POLICE-Every Breath You Take 2-1

★★ PRINGE-1999 5-3

★ BRYAN ADAMS-Cuts Like A Knife 11-7

★ LOVERBOY-Hot Girls In Love 16-12

★ QUARTERFLASH—Take Me To Heart 19-14

● THE KINKS-Come Dancing

● RICK SPRINGFIELD-Human Touch

■ MICHAEL SEMBELLO-Manias

■ JACKSOM BROWNE-Lawyers In Love

■ NAKED YES-Promises Promises

WKZW-FM-Peoria

WAYLAY-FWI-P-COTICA
(Mark Maloney-M.O.)

★ EDDY GRANT-Electric Avenue 2.1

★ THE POLIGE-Every Breath You Take 3.2

★ ELTON JOHN-I'm Still Standing 5.3

★ LOVERBOY-HOT Girls In Love 9.4

★ ROD STEWART-Baby Jane 15.9

● DEBARGE-Ail This Love

● JACK/SON BROWNE-Lawyers In Love

● JOURNEY-After The Fall

WLOL-FM-Minneapolis

(Gregg Swedberg-M.D.)

★★ THE POLICE-Every Breath You Take 1-1

★★ LOVERBOY-Hot Girls In Love 7-3

★ EURYTHMINGS-Sweet Dreams 11-5

★ DONNA SUMMER-She Works Hard For The Money 12-

SERGIO MENDES—Never Gonna Let You Go 22-12

NAKED YES—Promises Promises

JACKSON BROWNE—Lawyers In Love

JOUNEY—After The Fall

MARTIN BRILEY—The Salt In My Tears

CULTURE CLUB—I'll Tumble 4 Ya

RICK SPRINGFIELD—Human Touch

REPLIN—The Metrol

WRKR-FM-Racine

(Steve Warren-P.D.)

** PRINCE-1999 7-1

** EDDY CRANT-Electric Avenue 10-5

** THE POLICE-Every Breath You Take 14-10

** ELTON JOHN—I'm Shill Standing 16-13

** MICHAEL JACKSON—Wanna Be Startin' Somethin' 20-

15
MEN AT WORK-It's A Mistake
JACKSON BROWNE-Lawyers In Love NAKED EYES-Promises Promises
 TAGO-Puttin' On The Ritz
 DIANA ROSS-Pieces Of Ice
 BILLY 1001—White Wedding
 BONNIE TYLER-Total Eclipse Of The Heart

WSPT-FM-Stevens Point

(Dianne Tracy-M.D.)

• JACKSON BROWNE-Lawyers In Love

• RICK SPRINGFIELD-Human Touch

• RED ROCKERS-China

W7FF-FM_Madison

(Matt Hudson-M.D.)

★★ EDDY GRANT-Electric Avenue 1-1

★★ MECO-Ewok Celebration 2-2

**NAKED EYES-Always Something There To Remind Me

3-3 ★ PRINCE-1999 6-5 ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 10-

6

JOURNEY-After The Fall

DAVID BOWIE-China Girl

JACKSON BROWNE-Lawyers In Love

PETER TOSH-Johnny B. Goode

SHALAMAR-Dead Girveaway

SHALAMAR—Dead Giveaway
 ZEBRA-Who's Behind The Door
 JOAN JETT AND THE BLACKHEARTS—Fake Friends
 BONNIE TYLER—Total Eclipse Of The Heart

WZOK-FM-Rockford

WZOK-FM—ROCKFORD

[Tim Fox-M.D.]

** EDDY GRANT-Electric Avenue 1-1

** ELTON JOHN-I'm Still Standing 3-2

** MADNESS-Our House 5-3

** THE POLICE-Every Breath You Take 6-4

** THE KINKS-Come Dancing 11-7

•• JACKSON BROWNE—Lawyers In Love

** DURAN DURAN—Is There Something I Should Know

** MICHAEL SEMBELLO—Maniac

** BRYAN ADAMS—Cuts Like A Knife

Northeast Region

★ PRIME MOVERS THE POLICE-Every Breath You Take (A&M)

BRYAN ADAMS-Cuts Like A Knife (A&M) STEVIE NICKS-Stand Back (Modern)

TOP ADD ONS

RICK SPRINGFIELD-Human Touch (Columbia) JACKSON BROWNE-Lawyers In Love (Asylum)

CULTURE CLUB-I'll Tumble 4 Ya (Virgin/Epic) ■ BREAKOUTS ■

JOAN JETT AND THE BLACKHEARTS-Fake

Friends (Blackhearts/MCA)

JOURNEY-After The Fall (Columbia) TACO-Puttin' On The Ritz (RCA)

WACZ-AM-Bangor

(Michael O'Hara-M.O.)

**EDDY GRANT-Electric Avenue 3-2

** SERGIO MENDES-Never Gonna Let You Go 6-5

**EUNTYTHMIGS-Sweet Drawn 17-11

**OONNA SUMMER-She Works Hard For The Money 21
13

13
** MAONESS-Our House 20-14
** DAVID BOWIE-Chira Girl

** RICK SPRINGFIELD-Human Touch
** CULTURE CLUB-'I'I Tumble 4 Ya

** JOURNEY-After The Fall

** MARTIN BRILEY-The Salt In My Tears

**SHALIMAR-Dead Gireaway

** REBECCA MALL-Who Said Girls Can't Rock N' Roll

WBEN-FM-Buffalo

(Roger Christian-M.D.)

★★ TACO-Puttin' On The Ritz 37-12

★★ DONNA SUMMER-She Works Hard For The Money

** DONNA SUMMER-She Works Hard For The Money
18-13

* THE FIXX-Saved By Zero 20-14

* DEF LEPPARD-Rock Of Ages 27-16

* BRYAN ADAMS-Cuts Like A Knife 22-17

• MARTIN BRILEY-The Salt In My Tears

• MITUME-Juicy Fruit

• RICK SPRINGFIELD-Human Touch

• RICK SPRINGFIELD-Human Touch

• RICK JAMES-Cold Blooded

• JEFFREY OSBORNE-Don't You Get So Mad About it

WBLI-FM-Long Island

(BIII Terry-P.D.)

** THE POLICE-Every Breath You Take 3-1

** EDDY GRANT-Electric Avenue 8-3

** SERGIO MROBES-Mever Conna Let You Go 6-4

** KAJAGOGGO-Too Shy 9-6

** MICHAEL JACKSON-Wanna Be Startin' Somethin' 12-9
- CULTURE CLUB—I'll Tumble 4 Ya
- JACKSON BROWNE—Lawyers In Love
- DONNA SUMMER—She Works Hard For The Money
- MICHAEL SEMBELLO—Maniac
- BRYAN ADAMS—Cuts Like A Knife
- ROMAN HOLLIDAY—Stand By

WHEB-FM-Portsmouth Rick Dean-M.D.)

★★ EDDY GRANT-Electric Avenue 1-1

★★ STYX-Don't Let It End 2-2 ★ THE POLICE—Every Breath You Take 3-3
★ MICHAEL JACKSON—Wanna Be Startin' Something 4-4
★ ROD STEWART—Baby Jane 5-5
● MEN AT WORK—It's A Mistake
● AMERICA—The Border
● CULTURE CUB—IT! Tumble 4 Ya
■ THE HUMAN LEAGUE—(Keep Feeling) Fascination
■ MICHAEL SERBELL IA MACE

 MICHAEL SEMBELLO-Maniac
 A FLOCK OF SEAGULLS-Wishing
 JACKSON BROWNE-Lawyers in Low WIGY-FM-Bath

WIGY-FM—Bath
(Scott Robbins—M.D.)

** THE POLICE-Every Breath You Take 4-1

** BILLY IDOL—White Wedding 5-3

** ROD STEWART—Baby Jane 12-7

** STEVIE NICKS—Stand Back 18-11

** BRYAN ADAMS—Cuts Like A Knife 22-16

** JACKSON BROWNE—Lawyers In Love

** RICK SPRINGFIELD—Human Touch

** DAVID BOWIE—China Girl

** BONNE TYLER—Total Edipse Of The Heart

** DONNIE IRIS—Do You Compute

** SHALAMMAN—Dead Giveaway

** MECO—Ewok Celebration

MECO-Ewok Celebration
 REBECCA HALL-Who Says Girls Don't Rock And Roll

WKCI-FM (KC-101)-New Haven

(Stef Rybak-M.D.)

★★ THE POLICE-Every Breath You Take 1-1

★★ ROD STEWART-Baby Jane 16-12

★ MICHEL SEMBELLO-Maniac 17-13

★ BRYAN ADAMS-CUTS Like A Knife 23-18

★ EURYTHMICS-Sweet Dreams 26-19

● JACKSON BROWNE-Lawyers in Love

TACO-Puttin On The Ritz
 THE HUMAN LEAGUE—(Keep Feeling) Fascination
 DIANA ROSS—Pieces Of Ice
 LITTLE RIYER BAND—We Two

WKFM-FM-Syracuse

WYKT M-F M—Syracuse

(John Carucci-P.D.)

★ PRINGE-1999 12:5

★ MARTIN BRILEY-The Salt In My Tears 17-10

★ STEVIE NIGKS-Stand Back 13-6

★ LOVERBOY-Hot Girls In Love 18-13

★ THE HOLLIES-Stop In The Name Of Love 23-18

■ MITCH RYDER-When You Were Mine

■ JACKSON BROWNE-Lawyers In Love

AMERICA-The Border

MEN WITHOUT HATS-The Safety Dance

MEN WITHOUT HATS-The Safety Dance

MEN WITHOUT HATS-The Safety Dance

BOMNIE TYLER-Total Eclipse Of The Heart

INXS-DON'C thange

INXS-Don't Change
 PETER TOSH-Johnny B. Goode
 THE PLIMSOULS-A Million Miles Away

WNBC-AM-New York City

WNBU-AM—New YORK CITY
(Babette Stirland-M.D.)

★★ THE POLICE-Every Breath You Take 2-1

★★ SERGIO MENDES-Never Gonna Let You Go 5-3

★ KAJAGGOGO-Too Shy 6-5

★ THE KINKS-Come Dancing 7-6

★ STEVIE NICKS-Stand Back 17-10

•• DAYE EDMINDS-Slipping Away

•• RICK SPRINGFIELD—Human Touch

WPRO-FM-Providence (Tom Cuddy-M.D.)

★★ THE POLICE-Every Breath You Take 7-2

★★ MICHAEL JACKSON-Wanna Be Startin' Somethin

6-3

* PRINCE-1999 11-9

* ROD STEWART-Baby Jane 15-12

* BILLY 100L-White Woodling 16-13

• MEN WITHOUT HATS—The Safety Dance

• MTUME-Juicy Fruit

• THE HUMAN LEAGUE—(Keep Feeling) Fascination

• MEN AT WORK—It's A Mistake

• MEGOL-Evel Calebration.

 MECO-Ewok Celebration
 TACO-Puttin' On The Ritz
 JACKSON BROWNE-Lawy vers in Love

WPST-FM-Trenton

WYSI-FM—ITENTON
(Tom Taylor-M.D.)

★★ MADNESS-Our House 5-3

★★ PRINGE-1999 17-12

★ EURYTHMIGS—Sweet Dreams 18-13

★ MICHAEL SEMBELLO—Maniac 29-20

★ MEN AT WORK—It's A Mistake 44-39

◆ JOAN JETT AND THE BLACKHEARTS—Fake Friends

◆ RICK SPRINGFIELD—Human Touch

JACKSON BROWNE—Jawyers In Love

JOURNEY—After The Fall

RITA COOLIGE—All Time High

• TACO—Putin' On The Ritz

WRCK-FM-Utica Rome

WRCK-FM—Utica Rome
(Jim Rietz-M.D.)

**LOVERBOY-HOG Girls In Love 10-7

**STEVIE NIGKS-Stand Back 14-9

*PRINGE-1993 16-18

*MEN AT WORK-It's A Mistake 28-22

*DAVID BOWIE-China Girl 26-23

*O *Z.Z. TOP-Sharp Dressed Man

*THE TUBES-Tip Of My Tongue

*ZEBRA-Miss Behind The Door

*CHARLIE-It's Inevitable

*RIGK SPRINGFIELD-Human Touch

*DONNIE RISS-Do You Compute

*NAKED EYES-Promises Promises

*MITCH RYDER-When You Were Mine

*MEN WITTHOUT HATS—The Safety Dance

*R.E.M.—Radio Fee Lurope

WROR-FM-Boston

(Gary Berkewitz-M.D.)

THE HOILLIES—Stop In The Name Of Love

AMERICA—The Border

DAYE EDMUNDS—Slipping Away WSPK-AM-Poughkeepsie

WYDT A-AM — TOUGHREEPSIE
(Chris Leide-M.D.)

★★ PRINCE-1999 13-7

★★ THE ELECTRIC LIGHT ORCHESTRA-Rock [N' Roll
Is King 19-12

★ DENIECE WILLIAMS-Do What You Feel 25-19

★ MARTIN BRILEY-The Salt in My Tears 30-25

MATTI JORDAN FUTURE BAND-Sometimes Love

DAYE EDMUNDS-Slipping Away

 MTUME-Juicy Fruit
 MTUME-Juicy Fruit
 AMERICA-The Border
 DIANA ROSS-Pieces of Ice
 DEF LEPPARD-Rock of Ages
 RED ROCKERS-China
 BERLIN-The Metro RICK SPRINGFIELD—Human Touch

JOAN JETT AND THE BLACKHEARTS—Fake Friends

WTIC-FM-Hartford

| Mike West-MLO.]

★★ THE POLICE-Every Breath You Take 1-1

★★ STEVIE NICKS-Stand Back 3-2

★ MADNESS-Our House 9-4

★ THE KINKS-Come Dancing 15-12

★ BRYAN ADAMS-CUS Like A Knife 27-22

● DAYID BOWIE-China Girl

● GULTURE GLUB—111 Tumble 4 Ya

WTRY-AM-Albany

(Bill Cahill—M.D.)

** THE POLICE—Every Breath You Take 6-1

** DURAN DURAN—Is There Something 1 Should Know

10-7

* ELTON JOHN—I'm Still Standing 15-11

* STEVIE NICKS—Stand Back 19-13

* LOVERBOY—HO Girls In Love 23-15

• CULTURE CLUB—I'll Tumble 4 Ya

• JOURNEY—After The Fall

DURNEY-After The Fall
 MEN AT WORK-It's A Mistake
 AMERICA-The Border
 DEF LEPPARD-Rock Of Ages
 RICK SPRINGFIELD-Human Touch
 JACKSON BROWNE-Lawyers in Love

WTSN-AM-Dover (Jim Sebastian-M.D.)

★★ TME POLICE-Every Breath You Take 8-1

★★ MICHAEL JACKSON-Wanna Be Startin' Somethin

The Court of the C

WXKS-FM-Boston (Jeni Denaghey-M.D.)

** THE POLICE-Every Breath You Take 1-1

** EURYTHMICS-Sweet Dreams 7-4

** DURAN DURAN—Is There Something I Should Know

12-6 AN ADAMS—Cuts Like A Knife 26-16

** BRYAN ADAMS—Cuts Like A Knife 26-16

** MICHAEL SEMBELLO—Maniac 25-18

** TACO—Puttin' On The Ritz

** BANAMARAMA—Shy Boy

** CULTURE CLUB—'Il Tumble 4 Ya

** DAYID BOWIE—China Girl

** THE TALKING HEADS—Burning Down The House

** LAURA BRANIGAN—How Am 1 Supposed To Live Without You out You
• RICK SPRINGFIELD-Human Touch

Mid-Atlantic Region **★ PRIME MOVERS**

MICHAEL SEMBELLO-Maniac (Casabianca) EURYTHMICS-Sweet Dreams (RCA)
MICHAEL JACKSON-Wanna Be Startin' Some-

■● TOP ADD ONS ■

MEN WITHOUT HATS-The Safety Dance (Backstreet/MCA)

JACKSON BROWNE-Lawyers In Love (Asylum)

CULTURE CLUB-I'll Tumble 4 Ya (Virgin/Epic)

■ BREAKOUTS ■

MECO-Ewok Celebration (Arista)

WBZZ-FM-Pittsburgh

(Chuck Tyler-M.D.)

★★ IRENE CARA-Flashdance...What A Feeling 1-2

★★ MICHAEL JACKSON-Wanna Be Startin' Some 4-3 * PRINCE-1999 9-5 ★ PRINICE-1999 9-5

★ MICHAEL SEMBELLO-Maniac 15-8

★ MICHAEL JACKSOM-P.Y.T.(Pretty Young Thing) 24-15

● TACO-Puttin' On The Ritz

● MEOG-Ewok Celebration

● DAVID BOWIE-China Girl

WCCK-FM-Erie

WCCK-FM—Erie
(J.J. Santord-M.D.)

** EURYTYMICS-Sweet Dreams 10-5

** BOB SEGER AND THE SILVER BULLET BAND—
Roll Me Away 12-8

** BERLIN-The Metro 14-9

** LOVERBOY-Hot Girls In Love 17-11

** THE POLICE-Levery Breath You Take 16-12

** MEN WITHOUT HATS-The Safety Dance

** ENGELBERT HUMPERDINCK-Til You And Your Love
Are Lovers Again

**BONNIE TYLER-Total Eclipse Of The Heart

**DOUBLE IMAGE-Might Pulse

***SHOR PATROL-Loverboy

***MTUME-Juky Fruit

MTUME-Juicy Fruit
 RICK JAMES-Cold Blooded
 ROBERT PLANT-Messin' With The Meko

WCIR-FM-Beckley

(JIM Martin-M.O.)

★★ PRINCE-1999 1-1

★★ DEF LEPPABR-Rock Of Ages 4-2

★★ TEF LEPPABR-Rock Of Ages 4-2

★★ TEF LEPPABR-Rock Of Ages 4-2

★★ TEF POLICE-Every Breath You Take 6-3

★ ROD STEWART-Baby Jane 9-5

★ BONNIE TYLER-Total Eclipse Of The Meart 20-10

■ JOAN JETT AND THE BLACKHEARTS—Fake Friends

■ RICK SPRINGFELD—Human Touch

LAURA BRANIGAN—How Am ! Supposed To Live With-out You

out You

• NAKED EYES-Promises Promises

• JEFFREY OSBORNE-Don't You Get So Mad About It WFBG-AM-Altoona

WFBG-AM-Altoona
(Tony Boath-M.D.)

** MIGHAEL SEMBELLO-Maniac 23-17

** MEN AT WORK-M'S A Mistake 29-20

** THE ELECTRIC LIGHT ORCHESTRA-Rock 'N Roll IS

King 34-28

** AMERICA-The Border 38-30

** JACKSON BROWNE-Lawyers In Love 40-31

** GULTURE CLUB-1'I Tumble 4 Ya

** MAKED EVS-Promises Promises

** MARTIN BRILEY-The Salt In My Tears

** JOURNEY-After The Fall

** RITA COOLIOGE-All Time High

** RICK SPRIMGFIELD-Human Touch

** ZEBRA-Who'S Behind The Door

** MEN WITHOUT HATS—The Safety Dance

** MEDG-LowK Celebration

MECO-Ewok Celebration
 JEFFREY OSBORNE-Don't You Get So Mad About It
 INXS-Don't Change

WHTX-FM-Pittsburgh (Keith Abrams-M.D.)

★★ EURYTHMIOS-Sweet Dreams 26-17

★★ MICHAEL SEMBELLO-Maniac 30-20

★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 20-

13

* THE HOLLIES-Stop In The Name Of Love 21-15

* BRYAN ADAMS-Cuts Like A Knife 25-18

* JACKSON BROWNE-Lawyers In Love

•• THE TEMPTATIONS AND THE FOUR TOPS-Motown

Playlist Prime Movers *

THE FLECTRIC LIGHT ORCHESTRA-Rock 'N' Roll Is.

King
DDNMIE IRIS—Do You Compute
JAMES INGRAM WITH PATTI AUSTIN—How Do You
Keep The Music Playing
FITE HUMAN LEAGUE-(Keep Feeling) Fascination
OFTER HUMAN LEAGUE-(Neep Feeling) Fascination

 LOVERBOY—Hot Girls In Love
 MEN AT WORK—It's A Mistake
 CULTURE CLUB—I'il Tumble 4 Ya
 LINDSEY BUCKINGHAM—Holiday Road WHYW-FM-Pittsburgh

(Jay Gresswell-M.D.)

** THE HOLLIES-Stop In The Name Of Love 12-8

** JAMES INGRAM WITH PATTI AUSTIN-How Do
You Keep The Music Playing 14-11

** THE POLICE-Every Breath You Take 16-12

** AL JARREAU-Mornini 17-13

** RITA COOLUNGE-All Time High 20-16

*** LAURA BRANIGAN-How Am I Supposed To Live

Mitthout You

Without You

◆ MEN AT WORK—It's A Mistake

◆ DONNA SUMMER—She Works Hard For The Money

◆ CULTURE CLUB—I'll Tumble 4 Ya

WNVZ-FM-Norfolk WIVEZ-T-YM-INOTOIN

[Steve KeBy-M.D.]

★★ EURYTHMIGS-Sweet Dreams 18-16

★★ DEF LEPPARD-Rock Of Ages 23-18

★MICHAEL SEMBELLQ-Manies 31-20

DIONNE WARWICK-All The Love In The World

JURNEY-After The Fall

AL JARREAU-Boogie Down

MEN AT WORK-I'S A Mistake

MEDG-FWG Celebration

• MEN AL WUNK-HIS A MISIARE
• MECO-Ewok Clebration
• AMERICA-The Border
• JOAN JETT AND THE BLACKMEARTS-Fake Friends
• JURNEY-After The Fall
• RICK SPRINGFIELD-Human Touch

WRQX-FM-Washington (Mary Tatem—M.D.)

★★ ELTON JOHN—I'm Still Standing 9-6

★★ DONNA SUMMER—She's Works Hard For The Money

** DDNNA SUMMER-She's Works Hard For The Mone)
13-10

* MADNESS-Our House 24-17

* BRYAN ADAMS-Outs Like A Knife 21-18

* MICHAEL SEMBELLO-Maniac 29-25

* RITA COOLIDGE-All Time High

* JACKSON BROWNE-Lawyers in Love

**JOURNEY-After The Fall

**THE ELECTRIC LIGHT ORCHESTRA-Rock 'N' Roll Is King.

King ■ THE MANHATTANS—Crazy WRVQ-FM-Richmond

WRVQ-FM—Richmond
(Jim Payne—M.D.)

** DAVID BOWITE-China Girl 13-11

** EUNYTHMICS-Sweet Dreams 18-14

** DUFKERDV-Hol Girls In Love 25-20

** DEF LEPPARD-Rock Of Ages 27-21

** MICHAEL SEMBELLO—Maniac 34-26

•* RITA COOLIDGE—All Time High

•* RICK SPINIGFIELD-Human Touch

•* MEN WITHOUT HATS—The Safety Dance

• JACKSON BROWNE—Lawyers In Love

• JACKSON BROWNE—Lawyers In Love

• CHARLIE—It's Inevitable

• JOURNEY—After The Fall

•* MARTIN BRILEV—The Salt In My Tears

•* TONY CARREY—WEST Coast Summer Nights

•* NAKED EYES—Promises

WXIL-FM-Parkersburgh

(Paul Demille M.D.)

★★ JOURNEY-After The Fall 1-1

★★ THE POLICE-Every Breath You Take 5-2

★ PRINCE-1999 7-3 DURAN DURAN-Is There Something I Should Know

* DURAN DURAN—IS INDER SOMETIME, CONSTRUCTION OF THE BLACKHEARTS—Fake Friends

• LATTO—Sharp Dressed Man

• BONNIE TYLER—Total Eclipse Of The Heart

• RICK SPRINGFIELD—Human Touch

• DOUBLE IMAGE—Hight Pulse

• CROSBY, STILLS AND NASH—War Games

• OONNA SUMMER—She Works Hard For The Money

• MEN WITHOUT MATS—The Safety Dance

• ROBERT PLANT—Mess In' With The Mekon

WZYQ-FM-Frederick

(Kemosabi Jae-M.O.)
★★ MICHAEL JACKSON-Wanna Be Startin' Somethi
1-1

** MICHAEL JACKSON—Wanna Be Startin' Somethin'
1-1

** KAJAGOGGO—Too Shy 9-5

* EURYTHMIGS—Sweel Dreams 10-8

* LOVERBDY—Hot Girls In Love 14-10

* STEVIE NICKS—Stand Back 16-12

• JURNELY—After The Fail

• CROSBY, STILLS AND NASH—War Games
• JUAN LETT AND THE BLACKHEARTS—Fake Friends
• CULTURE CLUB—I'll Tumble 4 Ya

• JACKSON BROWNE—Lawyers In Love
• MARTIN BRILEY—The Sait In My Tears
• RICK SPINGFIELD—Human Touch
• MECO—Ewok Celebration
• THE HUMAN LEAGUE—(Keep Feeling) Fascination

Southeast Region → PRIME MOVERS

THE POLICE-Every Breath You Take (A&M) MICHAEL SEMBELLO-Maniac (Casablanca)
STEVIE NICKS-Stand Back (Modern)

TOP ADD ONS JOURNEY-After The Fall (Columbia) CULTURE CLUB-I'll Tumble 4 Ya (Virgin/Epic)

SHALAMAR-Dead Giveaway (Solar)

■ BREAKOUTS ■ NAKED FYES-Promises Promises (FMI-America) RICK SPRINGFIELD-Human Touch (RCA)
JEFFREY OSBORNE-Don't You Get So Mad
About It (A&M)

WAFV-FM-Savannah

WAEV-F M—Savannah

J.D. North-M.D.J

★★ LITTLE RIYER BAND-We Two 9-5

★★ MADNESS-Our House 12-7

**ROD STEWART-Baby Jane 19-12

*** QUARTERFIASH-Take Ne To Heart 29-22

***THE FIXX-Saved By Zero 30-26

•**LAURA BRANIGAN—How Am I Suppose To Live Without You

out You

BRYAN ADAMS—Cuts Like A Knife
LOUISE TUCKER—Midnight Blue

TACO-Puttin' On The Ritz
RITA COOLIDGE-All Time High
NAKED EYES-Promises Promises
PAUL ANKA-Hold Me Til The Mornin' Comes

WANS-FM-Anderson/Greenville

{Rod Metts-M.D.]

** THE POLICE-Every Breath You Take 7-3

** ROD STEWART-Baby Jane 15-II

* STEVIE NICKS-Stand Back 17-12

* DURAN DURAN-Is There Something I Should Know

DURAN DURAN—IS INTEL SOURCEMENT
19-13

 MICHAEL SEMBELLO—Maniac 25-19

 JOAN JETT AND THE BLACKHEARTS—Fake Friends

 RICK SPRINGFIELD—Human Touch

 DIANA ROSS—Pieces Of Ice

 AMERICA—The Border

 CULTURE CLUB—I'll Tumble 4 Ya

 JOURNEY—After The Fall

 RITA COOLIDGE—All Time High

WBBQ-FM-Augusta (Bruce Stevens-M.D.)

**TME POLICE-Every Breath You Take 3-2

**MTUME-Juicy Fruit 18-10

*STEVIE NICKS-Stand Back 20-15

*MICHAEL SEMBELLO-Maniac 23-18

*DEF LEPPARD-Rock Of Ages 28-23 * DEF LEPPARD—ROCK UT AgeS 28-23

• MARRIDA—The Border

• RICK SPRINGFIELD—Human Touch

• CULTURE CLUB—III Tumble 4 Ya

• TACO—PUTIO ID The Ritz

• SHALAMAR—Dead Giveaway

• JACKSON BROWNE—Lawyers In Love

• JOUNNEY—After The Fire

• MECO—Ewok Celebration

• NAKED EYES—Promises Promises

WBCY-FM-Charlotte

(Bob Kagham-M.D.)

** THE POLICE-Every Breath You Take 2-1

** PRINCE-1999 4-2

** DONNA SUMMER-She Works Mard For The Money 14-

** MIGHAEL JAUKSUR-Motina De Sum un. 27.5

DARYL MALL AND JOHN OATES-Family Man 11.7

** PRINCE-1999 18-10

** DEBARGE-All This Love 22-15

** BONNE TYLER-Total Eclipse Of The Heart

** JACKSON BROWNE-Lawyers In Love

** MITHME-Index Fruit*

WCGQ-FM-Columbus

(Bob Raleigh-M.D.)

** ELTON JONN-I'm Still Standing 3-2

** EURYTHMICS-Sweet Dreams 4-3

** THE POLICE-Every Breath You Take 5-4

** MICMAEL JACKSON-Wanna Be Startin' S

WCSC-AM-Charleston

DURAN DURAN—Is There Something I Should Know

▼TACD-Puttin On The Ritz

◆JACKSON BROWNE-Lawyers In Love

◆CULTURE CLUB-/II Tumble 4 Ya

■BILLY IDOL-White Wedding

◆CROSBY, STILLS AND NASH-War Games

▼RICK SPRINGFIELD-Human Touch

▼SHALAMAR-Dead Giveaway

RITA COOLIOGE-All Time High
 JEFFREY OSBORNE-Don't You Get So Mad About It

6-3

* DEBARGE-All This Love 9-6

* KAJAGOOGOO-Too Shy 10-7 * KAJAGOGOO-Too Shy 10-7

* MADNESS-Our House 13-88

• A FLOCK OF SEAGULLS-Wishing

• MICHAEL SEMBELLO-Maniac

• MEN AT WORK-H's A Mistake

• JACKSON BROWNE-Lawyers In Love

• OAVE EDMUNDS-Slipping Away

• DAVID BOWIE-China Gar

• MEN WITHOUT HATS—The Safety Dance

WEZB-FM-New Orleans

(Jerry Leusteau-M.D.)

** THE POLICE-Every Breath You Take 7-5

** DEF LEPPARD-Rock Of Ages 11-6

** DURAN DURAN—Is There Something | Should Know

**DURAN DURAN—Is there something 10-8

** MICHAEL SEMBELLO—Mariac 13-9

** EURYTHMIGS—Sweet Drams 26-15

**OULTURE CLUB—'Ill Tumble 4 Ya

**MITUME—Juicy Fruit

**MEN AT WORK—It's A Mistake

**TACO—Puttin' On The Ritz

**RITA COOLIDGE—All Time High

WFLB-AM—Fayetteville
(Larry Canon-M.D.)

** STEVIE NIGKS-Stand Back 15-II

** DONNA SUMMER—She Works Hard For The Money

10

* STEVIE NICKS-Stand Back 19-11

* NICHAEL SEMBELLO-Maniac 26-19

• LOUISE TUCKER-Midnight Blue

• DAVID BOWIE-China Girl

• RICK SPRINGFIELD-Human League

• NAKED EYES-Promises Promises WBGM-FM-Tallahassee (Jack Norris—M.D.)

★★ THE POLICE-Every Breath You Take 1-1

★★ MICHAEL JACKSON-Wanna Be Startin' Something

MTUNE-Juicy Fruit
RICK SPRINGFIELD-Human Touch
LOUISE TUCKER-Midnight Blue
LAURA BRANIGAN-How Am ! Supposed To Live With-SHALAMAR—Dead Giveaway

** MILUMAEL JACKSUM—Wanna be Startin Somethin 6

** MADNESS—Our House 11.7

** SHALAMAR—Dead Giveraway

•• JOURNEY—After The Fall

• BRYAN ADAINS—Cuts Like A Knife

• BRYAN ADAINS—Cuts Like A Knife

• DEF LEPPARD—Rock of Ages

• LOVERBOY—Hot Girls In Love

• THE NUMAN LEAGUE—(Keep Feeling) Fascination

• RICK SPRINGFIELD—Human Touch

• AMERICA—The Border

(Chris Bailey-M.D.)

★★ MADNESS-Our House 12-8

★★ DURAN DURAN

** DURAR DURAR—3 PANS 17-11

** QUARTERFLASH—Take Me To Meart 22-16

** MEN AT WORK—17'S A Mistake 33-21

** DAVID BOWIE—China Gin 36-30

•• JOURNEY—After The Fail

•• JOAN JETT AND THE BLACKHEARTS—Fake Friends

• TACO—Puttin' On The Ris

**TACO—Puttin' On The Ris

**TACO—PUTTIN THE FAIL OF THE FAIL OF THE FRIENDS

**TACO—PUTTIN THE FAIL OF THE FAIL OF

WDCG-FM-Durham [Randy Kahrich—M.D.]

★★ THE POLICE—Every Breath You Take 3-2

★★ MICHAEL JACKSON—Wanna Be Startin' Somethin'

12-8

DAVID BOWIE-China Girl 31-26

TABCP-Puttin' On The Ritz 32-27

THE POLICE-Every Breath You Take 5-2

SHALIMAR-Dead Gireaway

SONNIE TYLER-Total Eclipse Of The Heart

LAURA BRANIGAN-How Am I Suppose To Live Without

You

GULTURE GLUB-I'll Tumble 4 Ya

JACKSON BROWNE-Lawyers in Love

JOURNEY-After The Fall

(Continued on page 24)

diohistory com

Billboard Singles Radio Action ...

Playlist Prime Movers * Playlist Top Add Ons •

- Continued from page 23
- NAKED EYES—Promises Promises
- INXS—Don't Change
 JEFFREY OSBORNE—Don't You Get So Mad About It

WFMF-FM-Baton Rouge

- (Johnny "A"-M.D.)

 ** EDDY GRANT-Electric Avenue 4-1

 ** SERGIO MENDES-Maniac 3-2

 ** THE POLICE-Every Breath You Take 5-3

 ** KAJAGOGOO-Too Shy 16-9

 ** DONNA SUMMER-She Works Hard For The Money 15-
- 11

 BRYAN ADAMS—Cuts Like A Knife
 JOURNEY—After The Fall
 TACO—Puttin' On The Ritz

WHHY-FM-Montgomery

- (Mark St. John-M.D.)

 ★★ EDDY GRANT-Electric Avenue 1-1

 ★★ THE POLICE-Every Breath You Take 2-2

 ★ MICHAEL SEMBELLO-Manac 9-3

 ★ DONNA SUMMER-She Works Hard For The Money 15-

- 7

 **QUARTERFLASH-Take Me To Heart 20-14

 **JOUNNEY-After The Fail

 **STEVIE NICKS-Stand Back

 **JOE WALSH-Space Age Whit Kids

 **PEABO BRYSOM/ROBERTA FLACK-Tonight | Celebrash Metabout/Roberta FLACK-Tonight | Celebrash Metabout/Roberta FLACK-Tonight | Cele-
- brate My Love

 NAKED EYES-Promises Promises
 LAURA BRANIGAN-How Am I Supposed To Live With-

WHYI-FM-Miami

- Robert W. Walker-M.D.]

 ★★ THE POLICE-Every Breath You Take 5-1

 ★★ DEF LEPPARD-Rock Of Ages 9-4

 ★★ THUME-Juicy Fruit 12-8

 ★ SHALIMAR-Dead Giveaway 14-10

 ★ EURYTHMICS-Sweet Dreams 19-16

 DAVID BOWIE-China Girl

 MEN At WORK-It's A Mistake

WINZ-FM-Miami

- (Mark Shands-M.D.)

 ★★ THE POLICE-Every Breath You Take 1-1

 ★★ DONNA SUMMER-She Works Hard For The Money
- 5-2
 ★ MTOME-Juicy Fruit 4-3
 ★ MIGUEL BROWN-So Many Men, So Little Time 12-7
 ★ SHALAMAR-Oead Giveaway 16-14

WISE-AM-Asheville

- WISE-AM—Asheville
 (John Stevens-M.D.)
 ★ EDDY GRANT-Electric Avenue 1-1
 ★★ ELTON JOHN-I'm Still Standing 12-6
 ★ MADNESS-Our House 1-5-7
 ★ BILLY 1DDL-White Wedding 18-10
 ★ DEF LEPPARD-Rock Of Ages 21-12
 ◆ MEN WITHOUT HATS—The Safety Oance
 LOUISE TUCKER-Midnight Blue
 LOUISE TUCKER-Midnight Blue
 MICHAEL SEMBELLO-Maniac
 MICHAEL SEMBELLO-Minan

 MICHAEL SEMBELLO-HIMMAN TOUCH
 CROSBY, STILLS AMD NASH-War Games
 TONY CAREY-West Coast Summer Nights

 LAURA BRANIGAN-HOW Am I Supposed To Live Without You without Standard Additional Control of the Midnigan How Am I Supposed To Live Without You withou

- JACKSON BROWNE—Lawyer's In Love
 BONNIE TYLER—Total Eclipse Of The Heart
 PEABO BRYSON/ROBERTA FLACK—Tonight I Cele-
- JEFFREY OSBORNE-Don't You Get So Mad About It

WIVY-FM-Jacksonville

- (Dave Scott-M.D.)

 ★★ IMM CAPALDI—That's Love 2-1

 ★★ THE POLICE—Every Breath You Take 9-3

 ★ LOUISE TUCKER—Midnight Blue 16-9

 ★ TACOP-Puttin' On The Ritz 20-14

 ★ MICHAEL JACKSON—Human League 29-20

WJDX-AM-Jackson

- WJDX-ANI—Jackson

 Bill Crews-M.D.)

 ★★ THE POLICE-Every Breath You Take 3-2

 ★★ THE KINKS-Come Dancing 9-5

 ★★ TARBUCK-The Full Cleveland 21-10

 ★ LEE GREENWOOD—I.O.U. 24-18

 ★ MECO-Evok Celebration 38-31

 CROSBY, STILLS AND NASH—War Games

 TACO—Puttin 'On The Ritz

 ANTIME_Linity Fruit

- MTUME-Juicy Fruit

 JACKSON BROWNE-Lawyers In Love

 JOURNEY-After The Fail

 JEFFREY OSBORNE-Don't You Get So Mad About It

WKRG-FM-Mobile

- (Scott Griffith—P.D.) ★★ MICHAEL JACKSON—Wanna Be Startin' Somethin

- ** MICHAEL JACKSUN-Wanna Be Startun: Somethin
 4-2

 ** PRINCE-1999 10-5

 ** EURYTHMICS-Sweet Oreams 16-13

 ** DEF LEPPARD-Rock Of Ages 17-15

 ** BRYAN ADAMS-Cuts Like A Knife 26-23

 ** CULTURE CLUB-HI Tumble 4 Ya

 ** OUDTREY-After The Fall

 CROSSY, STILLS AND MASH-War Games

 PEABO BRYSON/ROBERTA FLACK-Tonight | Celebrate Wy Love
- LAURA BRANIGAN-How Am I Suppose To Live Without
- THE B-52'S-Legal Tender

WKXX-FM-Birmingham

- (Steve Davis—M.D.)

 ★★ DONNA SUMMER—She Works Hard For The Money
- ** DUMNA SUMMEN—She works hard for the Mc
 21-16

 ** MICHAEL SEMBELLO—Maniac 26-20

 * SERGIO MEDES—Never Gonna Let You Go 9-4

 * LEE GREENWOOD—I.O.U., 13-9

 ** PRINCE—1999 19-13

 ** DAVID BOWIE—China Girl

 ** JOURNEY—After The Fall

 ** MEN AT WORK—It'S A Mistake

 ** DIANA ROSS—Pieces Of Ice

 ** MARTIN BRILEY—The Salt in My Tears

 ** JACKSON BROWNE—Laveyers in Love

 ** THE FIXX—Saved By Zero

 ** AMERICA—The Border

WMC-FM (FM-100)-Memphis

- (Tom Prestigiacomo-M.D.)

 ★★ THE POLICE-Every Breath You Take 3-1

 ★★ ELTON JOHN—I'm Still Standing 6-4

 ★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 11-

- 8
 * EURYTHMICS-Sweet Dreams 15-9
 * QUARTERFLASH-Take Me To Heart 20-14
 JOURNEY-After The Fall
 JACKSON BROWNE-Lawyers In Love
 CULTURE CLUB-HI Tumble 4 Ya
 RICK SPRINGFIELD-Human Touch
 JEFFREY OSBORNE-Don't You Get So Mad About It

WOKI-FM-Knoxville

(Gary Adkins-M.D.)
★★ EDDY GRANT-Electric Avenue 1-1

- MICHAEL JACKSON-Wanna Be Startin' Somethin'

- ** MILMAEL JACKS-OH-Wanna be Startin S
 7-3

 * STEVIE NICKS-Stand Back 17-6

 * THE POLICE-Every Breath You Take 18-10

 * MADNESS-Our House 20-14

 * AMERICA—The Border

 * CULTURE CLUB—I'll Tumble 4 Ya

 * DIANA ROSS-Pieces 0f Ice

 * JACKSON BROWNE—Javyers in Love

 * TACO—Puttin' On The Ritz

 * BONNIE TYLER—Total Eclipse 0f The Heart

 * THE B-52"—Legal Tender

 * MITCH RYDER—When You Were Mine

 * RICK JAMES—Cold Blooded

WQUE-FM-New Orleans

- (Chris Bryan-M.D.)

 ★★ THE POLICE-Every Breath You Take 8-2

 ★★ STEVIE NICKS-Stand Back 15-8

- ** STEVIE NUKS-Stand Back 12-8
 ** DIANA ROSS-Pieces Of Ice 17-9
 ** MEN AT WORK-II'S A Mistake 23-18
 ** TAGO-PUIN' On The Ritz 24-20
 ** JAGKSON BROWNE-Lawyers In Love
 ** AMERICA-The Border
 ** QUARTERFLASH-Take Me To Heart
 ** GEORGE FISHOFF-Summer Love

WRBQ-FM-Tampa

- WRBU-FM-I aIIIPa
 (Pat McKay-M.D.)

 **STYX-Don't Let it £nd 11-8

 **LOYERBOY-Hot Girls In Love 22-18

 * A FLOCK OF SEAGULLS-Wishing 26-20

DAVID BOWIE-China Girl 32-25 EURYTHMICS-Sweet Dreams JOURNEY-After The Fall THE HUMAN LEAGUE-(Keep Feeling) Fascination

- WSEZ-FM-Winston-Salem
- (Steve Finnegan-M.D.)
 ★★ EDDY GRANT-Electric Avenue 2-1
 ★★ THE POLICE-Every Breath You Take 4-2
 ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 10-

- 7

 * THE KINKS-Come Dancing 12-II

 * MICHAEL SEMBELLO-Maniae 21-14

 NAKED EYES-Promises Promises

 RICK SPRINGFIELD-Human League

 CROSBY, STILLS AND NASH-War Games

 LOUISE TUCKER-Midnight Blue

- LOUISE TUCKER-Midnight Blue

 MTUME-Jury Fruit

 MECD-Ewok Celebration

 ROMAN HOLLIDAY-Stand By

 JOAN JETT AND THE BLACKHEARTS-Fake Friends

 PEABO BRYSON/ROBERTA FLACK-Tonight I Cele-
- brate My Love

 DONNIE IRIS—Do You Compute

 SHALIMAR—Dead Giveaway

 RICK JAMES—Cold Blooded

WSGF-FM-Savannah

- (J.P. Hunter-M.D.)

 ★★ EURYTHMICS-Sweet Oreams 9-2

 ★★ THE POLICE-Every Breath You Take 13-7

- * STEVIE NICKS-Stand Back 18-13
 * TAGO-Puttin' On The Ritz 27-22
 * MICHAEL SEMBELLO-Maniac 32-25
 NAKED EYES-Promises Promises
 LOUISE TÜCKER-Midnight Blue
 MEN AT WORK-It's A Mistake
 QUARTERFLASH-Take Me To Heart
 SHALLAMRA-Dead Giveavay
 CULTURE CLUB-It's Tumble 4 Ya
 CHARLIE-It's Inevitable
 JACKSOM BROWNE-Lawyers In Love
 RONNIE LAWS-In The Groove

- 13-9

 ★ BRYAN ADAMS—Cuts Like A Knife 17-12

 ◆ JACKSON BROWNE—Lawyers In Love

 ◆ JOURNEY—After The Fire

 ◆ RICK SPRINGFIELD—Human Touch

WTIX-AM-New Orleans

- ★ DAVID BOWIE—China Girl 24-17 ★ MEN AT WORK—It's A Mistake 33-21

WSKZ-FM-Chattanooga

- (Eric Page-M.D.)

 ** A FLOCK OF SEAGULLS-Wishing 19:13

 ** QUARTERFLASH-Take Me To Heart 21:16

 ** EURYTHMICS-Sweet Dreams 12-7

 ** DURAN DURAN-Is There Something I Should Know

(Gary Franklin-M.D.)

★★ THE POLICE-Every Breath You Take 1-1

★★ STEVIE NICKS-Stand Back 14-7

★ MICHAEL SEMBELLO-Maniac 22-16

- SHALAMAR-Dead Giveaway
 CULTURE CLUB-I'll Tumble 4 Ya
 JACKSON BROWNE-Lawyers In Love
 QUARTERFLASH-Take Me To Heart
 DIAMA ROSS—Pieces Of Ice
 THE WHISPERS—Keep On Lovin' Me
 BERLIN-The Metro
 RITA COOLIDGE—All Time High
 TOTO—Waiting For Your Love
 RICK SPRINGFIELD—Human Touch
 RORY GALLAGHER—Blame It On Love
 JEFFREY OSBORNE—Don't You Get So Mad About It

WZGC-FM-Atlanta WWKX-FM-Nashville (John Young-M.D.) ★★ THE POLICE-Every Breath You Take 2-1 ★★ PRINCE-1999 6-3 ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 10-

- (John Anthony-M.D.)

 THE POLICE-Every Breath You Take 1-1

 MMICHAEL JACKSON-Wanna Be Startin' Somethin'
- 2-2

 * DEF LEPPARD—Rock Of Ages 12-5

 * MEN AT WORK—It's A Mistake 29-22

 * EURYTHMICS—Sweet Dreams' 24-17

 JOURNEY—After The Fall

 RITA COOLIDGE—All Time High

WYKS-FM-Gainsville

- NAVID BOWIE-China Girl
 DIANA ROSS-Pieces Of Ice
 SHALAMAR-Dead Giveaway
 TACO-Puttin' On The Ritz
 CHARLIE-It's Inevitable
- 9

 ★ MTUME_July Fruit 19-12

 ◆ RICK SPRINGFIELD—Human Touch

 ◆ RICK SPRINGFIELD—Human Touch

 ◆ MARTIN BRILEY—The Salt In My Tears

 DAVID BOWIE—China Girl

 MEN AT WORK—IT'S A Mistake

 DIANAR ROSS—Pieces Of Ice

 SHALIMAR—Pead Giveaway

 TAGO—Puttin' On The Ritz

 LAURA BRANIGAN—How AM I Suppose To Live Without You

★ DONNA SUMMER-She Works Hard For The Money 18-

** STEVIE NICKS—Stand Back 4-3
* ROD STEWART—Baby Jane 5-4
* LOVERBOY—Hot Girls In Love 6-5
* QUARTERFLASH—Take Me To Heart 14-8
• BERLIN—The Metro
• INXS—Ond Change
• RICK SPRINGFIELD—Human Touch
• JACKSON BROWRE—Lawyers In Love
• ZEBRA—Who's Behind The Door
• CULTURE CLUB—I'll Tumble 4 Ya

(Low Rodriguez-M.D.)

★★ THE POLICE-Every Breath You Take 2-1 (Due to the holiday, many stations' playlists were frozen and as a result, do not appear in Radio Singles Action this week.)



Paul Crawford

Auditing "I have a little girl that will need money for college some day. I think that the payroll savings plan and the high-interest yields on Series EE bonds will

help me prepare for when that day arrives."

Lloyd Brown

Media Relations "My family has been investing in sav-ings bonds for three generations. To me, bonds are a tradition and a good way to put away a few dollars each month without missing it from your

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Nancy Van Demerkt

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Name_ Position. Company Address

16,

Radio

YesterHits_

20 YEARS AGO THIS WEEK.

POP SINGLES-10 Years Ago

- 1. Will It Go Round In Circles, Billy Preston, A&M
- Kodachrome, Paul Simon, Columbia
- 3. Bad, Bad Leroy Brown, Jim Croce, ABC
- 4. Shambala, Three Dog Night, Dunhill
- 5. Give Me Love, George Harrison, Apple Yesterday Once More, Carpenters, A&M
- Playground In My Mind, Clint Holmes, 7.
- 8. Smoke On The Water, Deep Purple, Warner Bros.
- 9. My Love, Paul McCartney & Wings,
- 10. Right Place, Wrong Time, Dr. John, Atco

POP SINGLES-20 Years Ago

- Easier Said Than Done, Essex, Roulette
- 2. Surf City, Jan & Dean, Liberty
- 3. Tie Me Kangaroo Down, Sport, Rolf Harris, Epic
- So Much in Love, Tymes, Parkway
- 5. One Fine Day, Chiffons, Laurie 6. Sukiyaki, Kyu Sakamoto, Capitol
- Memphis, Lonnie Mack, Fraternity
- Blue On Blue, Bobby Vinton, Epic
- 9. Hello Stranger, Barbara Lewis, Atlantic
- 10. Wipe Out, Surfaris, Dot

TOP LPs-10 Years Ago

- 1. Living In The Material World,
- George Harrison, Apple

 2. There Goes Rhymin' Simon, Paul Simon
- 3. Now & Then, Carpenters, A&M
- 4. The Dark Side Of The Moon, Pink Floyd,
- 5. Red Rose Speedway, Paul McCartney &
- 6. Houses Of The Holy, Led Zeppelin,
- 7. Fantasy, Carole King, Ode
- 8. Made in Japan, Deep Purple, Warner
- 9. Diamond Girl, Seals & Crofts, Warner
- 10. The Captain & Me, Doobie Brothers. Warner Bros.

TOP LPs-20 Years Ago

1. Days Of Wine And Roses, Andy Williams,

- 2. Surfin' U.S.A., Beach Boys, Capitol
- 3. Moving, Peter, Paul & Mary, Warner
- 4. West Side Story, Soundtrack, Columbia 5. The James Brown Show, King
- Lawrence Of Arabia, Soundtrack, Colpix 7. Peter, Paul & Mary, Warner Bros.
- I Love You Because, Al Martino, Capitol
- Vaughn Meader & The First Family Vol.
- 2. Cadence
- 10. I Left My Heart In San Francisco, Tony

COUNTRY SINGLES-10 Years Ago

- 1. Love Is The Fountain, Loretta Lynn, MCA
- 2. Don't Fight The Feelings Of Love, Charley Pride, RCA Why Me, Kris Kristofferson, Monument
- You Were Always There, Donna Fargo, Ravishing Ruby, Tom T. Hall, Mercury
- Southern Loving, Jim Ed Brown, RCA
- Lord, Mr. Ford, Jerry Reed, RCA
- You Give Me You, Bobby G. Rice, Metromedia Country Top Of The World, Lynn Anderson

10. Touch The Morning, Don Gibson, Hickory

SOUL SINGLES-10 Years Ago

- Doing It To Death, J.B.'s People, 621 Time To Get Down, O'Jays, Philadelphia International
- 3. There's No Me Without You, Manhattans, Columbia
- ! Believe In You, Johnnie Taylor, Stax
- Get Off My Mountain, Dramatics, Volt I'll Always Love My Mama, Intruders,
- Daddy Could Swear, I Declare, Gladys Knight & the Pips, Soul
- Plastic Man, Temptations, Gordy
- 9. Misdemeanor, Foster Sylvers, Pride 10. You're Getting' A Little Too Smart, Detroit Emeralds, Westbound

• Continued from page 11

Michael S. Raymond has been appointed station manager of Great Trails' WMKE Milwaukee by WBCS/WMKE VP/GM John Dunn. Raymond, a former GM of Houston's KRLY, was also retail sales manager at New York's

WSRZ Sarasota GM Charles T. Jones takes on additional duties as VP/GM of Cosmos Broadcasting's flagship station, WIS Columbia, S.C. Joseph E. Ademy, GSM of WSRZ, moves up to station manager of the Sarasota property.

John H. Haggard is the new VP/ GM at Mid America's WQUA/ KRVR Davenport. Haggard, who comes to the Quad Cities from a similar post at Murfreesboro's WGNS, replaces Ken Brown, who left last month to manage the chain's Peoria outlets.

* * *

WNOE-FM New Orleans has a PD opening. Former program director Jim Reese resigned to return to Detroit (WJR-we think. He has a heavy news background), so WNOE GM Eric Anderson is looking for a replacement. The job requires some air work and running a live assist format.

Mexia, Tex. has a new radio station: Kicks 105 (KYCX), a class A facility at 104.9, about 80 miles south of Dallas between I-35 and I-

45. President and GM Bill Booth says the station, which debuts Aug. 15, will feature modern country music and a lineup of GSM Mike Wright in mornings, PD Matt Groveton middays, Booth in afternoons and Tammy Barnes evenings.

Jack Merker (the guy who left KIMN Denver in 1968 to replace Dick Starr as PD of WFUN, before working against Starr a year later in San Francisco) is back in radio and back on the air. Actually, he's been doing weekends at San Diego's news station KSDO for the past few years, but earlier this spring he joined coanchor Ernie Myers as host of the weekday morning drive news block. After several other changes, the KSDO lineup sounds like this: Merker and Myers mornings, Dave Dawson 9 to 1, Larry Himmel 1 to 3, and "MoneyTalks," hosted by KSDO business editor Bill Holland and afternoon anchor Ted Payne, 3 to 4. In addition to Ted, the afternoon news block is co-anchored by Marti Emerald. "Superfan" is on 6 to 9, and the station runs NBC's Talknet from 9 p.m. to 5 a.m. . . . Across town, Aleli Camama joins KCNN news talk radio as a news feature writer.

Joining the WRKA Louisville airstaff is Scott Goettel. Scott, who will do weekends at 'RKA, will continue as PD and afternoon drive jock at neighboring Fort Knox's WSAC. Several changes at WPOC since

music director Trish Hennessey left for WJRB Nashville. Jim Whelan's back at the station doing overnights. He replaces the "midnight cowgirl," Brenda Bissett, who's now doing afternoons. And midday jock Todd Grimstead adds to his duties as music director. ... WIFE Indianapolis is now officially WMLF, 1310. The FCC granted the change in calls last month.

Vox Jox

Mike E. Harvey's WTKN/ WWSW has hired a consultant, Not programming-promotion. Joining the growing number of radio stations to make use of such a service, Harvey signed up with General Entertainment Management, the Cleveland company formed by former WMMS promotion director Dan Garfinkel.

* * *

We were at the Paul Drew seminar last week. If you haven't been, and have a chance to catch one, don't miss it. He won't tell you how to program your station (and if you don't know, maybe you shouldn't go), but you will know how to negotiate your next job or even the one you're in. Everything you ever wanted to know about how management thinks and how to get around that thinking is discussed. It's inexpensive and a great way to spend the day.

If you've been wondering what Claude Hall is up to, he's director of the Office of Information at Phillips Univ., Enid, Oklahoma 73702. He and Bill Randall-or, as he's now known, Dr. William Randle Jr.have structured a mass communications curriculum in Enid (the state's third largest city, with three FMs and two AMs, and not too far from Oklahoma City) which pre-pares kids for the real world. Entering that "real world" is radio major J. Michael Weeks, who has just been named PD of Enid's KCRC.

Flying over Oklahoma City last weekend, we spent 20 minutes listening to KLTE. Ken Dowe has a great signal at 37,000 feet. It must be a killer on the ground. Across town at WKY, Dave Klemm has just been signed as a consultant. Klemm, by the way, has just announced "a new adult contemporary format with limited intrusion." It's called "Flowing Favorites."

Dave Ellsworth, radio news supervisor at WGN, is upped to news director at the Chicago clear channel outlet. Former radio/tv news director Paul Davis continues to head the tv side. . . . Larry L. Jewett is the new news director at Toledo's WTOD/

WKLR, coming from WOHO there. The latest rider on the AM stereo bandwagon is Chicago's WAIT, using the Motorola system. The station is nostalgia, but the commercials probably sound great.

Last weekend also saw the first AM stereo outlet in the Dallas metroplex. Bonneville's KAAM made the switch July 1, and as previously reported (Billboard, July 9), WFAA, with its new format of rock oldies (sort of), is now known as "Stereo

More changes at Magic 106, KMGG Los Angeles, as veteran local nighttime personality China Smith sees the light of day in his new noon to 4 shift. Filling the 8 to midnight slot is weekender Mark Robin-

Ron Evans leaves his post as weekend announcer at easy listening KSRF Santa Monica to drive across town to West Covina, where he not only gets a full-time gig, but they'll let him say things, especially about the big bands the stations (KGRB/ KBOB) play.

New Publication Built On Ties With Country Stations

By KATY BEE

HOUSTON-A new publication entitled Tune-In is out to add a new dimension to radio listenership. Although it bills itself as "designed exclusively for the country radio station," co-publisher Jonathan Fricke savs Tune-In has mass appeal, too. "It's country oriented," he says, "but reaches out with human interest and lifestyle angles too."

Each monthly issue contains a wide spectrum of stories and features which promise to reach out to potential new listeners for the sponsoring country station exclusive to each market. Included among them are contributions by Billboard's Kip Kirby, former radio editor Claude Hall and Nashville journalist John Lomax III, celebrity recipes, news items, word puzzles, album reviews and spotlights of songwriters and

Now into its second issue, with Ricky Skaggs gracing the four-color cover, Tune-In has been introduced into the Austin market by KOKE-FM. KCBQ San Diego, KFDI Wichita, WESC Greenville, S.C., KAER Sacramento, KDSX Sherman and WACO Waco, Tex., and WXRS Swainsboro and WGOV Valdosta, Ga. are also using it, and more stations are expected as soon as distribution and area retail sponsorship can be worked out.

Tune-In procures a 12-month contractual agreement with each participating station, and shares four of its current 24 pages with each. Stations are then responsible for their share of editorial content and distribution, leaving final typesetting to the home office. Radio stations may determine the asking price of the publication in their market. Whereas KOKE has opted to distribute 10,000 free copies through area 7-Eleven stores, KFDI has a 75cent price tag for each of its 5,000 issues at Wichita's Town & Country Food Markets. Stations can donate a percentage of their revenue to a particular benefit or charity organization, or they can keep the remaining net profit, after distribution costs. A computer UPC code is being utilized starting in the July issue.

KOKE morning man and music director Tim Williams predicts success for the publication. He looks at Tune-In as "an incentive to 'read to win,' plus we plug 7-Eleven all the time." He adds, "I think it's a great morale booster to the staff.'

Mike Richardson, KOKE operations manager, points out the new parameters in which Tune-In stations must work: "We've got to regear for print as opposed to air."

The pop market has been tapped with this idea several times in the past. Top 40 stations KRLA Los Angeles and KYA San Francisco published The Beat in the '60s and Go magazine likewise appeared around the country in a similar quest for station identification and listener inter-

From an advertising angle, Marlboro cigarettes appears to be Tune-In's biggest supporter so far, with a two-page center spread in each is-

The Houston-based operation is published by Tune-In Inc., with both Jonathan Fricke and Frank Kratch serving as publisher/editors. Frickie has been in the radio and record business for 15 years and is a former Warner Bros. Nashville general manager. Kratch, president of Houston's Enhaus Inc. advertising agency, has previously launched several consumer magazines and newspapers.

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Rock Albums & Top Tracks

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ek s	क व	Sher	Rock Albums	20 4	क स	SILE	Top Tracks
N.	3.5	Weeks Chart	ARTIST—Title, Label		We la	Weeks	THE PARTY NAMED IN COLUMN TWO IS NOT THE OWNER.
V	1	4	THE POLICE-Synchronicity, A&M WEEKS AT #1	W		7	THE POLICE—Every Breath You Take, A&M
2	2	9	THE FIXX—Reach The Beach, MCA	1	2	,	CTEVIE NICKS Stand Pools Modern
3	4	4	STEVIE NICKS—The Wild Heart, Modern	3	2	7	STEVIE NICKS—Stand Back, Modern LOVERBOY—Hot Girls In Love, Columbia
4	7	17	LOVERBOY—Keep It Up, Columbia	4	5	13	DEF LEPPARD—Rock Of Ages, Mercury
6	3	17 25	DAVID BOWIE—Let's Dance, EMI/America DEF LEPPARD—Pyromania, Mercury	5	7	7	THE FIXX—One THing Leads To Another, MCA
7	6	12	ZEBRA—Zebra, Atlantic	6	6	10	DURAN DURAN-Is There Something I Should
8	11	7	THE KINKS—State Of Confusion, Arista (45)			10	Know?, Capitol
9	12	15	ZZ. TOP-Eliminator, Warner Bros.	7	12	8	DAVE EDMUNDS-Slipping Away, Columbia
10	8	11	DURAN DURAN-Is There Something I Should	8	4	8	DAVID BOWIE-China Girl, EMI-America
			Know?, Capitol (12 inch)	9	11	5	IRON MAIDEN-The Flight Of Icarus, Capitol
11	9	11	DAVE EDMUNDS—Information, Columbia.	10	9	9	DEF LEPPARD-Too Late For LOve, Mercury
12	18	. 2	JOE WALSH-You Bought It-You Name It, Full Moon/Warner Bros.	11	10	8	ZEBRA-Who's Behind The Door, Atlantic
3	10	19	U2-War, Island	12	19	6	U2-Two Hearts Beat As One, Island
4	15	6	CROSBY, STILLS & NASH-Allies, Atlantic	13	8	2	Z.Z. TOP—Sharp Dressed Man, Warner Bros.
15	19	7	IRON MAIDEN-Piece Of Mind, Capitol	14	17	10	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
16	29	2	QUARTERFLASH-Take Another Picture, Geffen	15	18	6	FASTWAY-Say What You Will, Columbia
17	22	4	TALKING HEADS-Speaking In Tongues, Sire	16	14	2	THE POLICE-King Of Pain, A&M
18	21	2	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	17	22	9	THE KINKS—Come Dancing, Arista
19	14	11	A FLOCK OF SEAGULLS—Listen, Jive/Arista	18	16	8	THE FIXX—Saved By Zero, MCA
20	HEW EN		JACKSON BROWNE-Lawyers In Love, Asylum (45)	19	13	4	CROSBY, STILLS & NASH:-War Games, Atlantic
21	13	12	MEN AT WORK-Cargo, Columbia	20	30	2	DONNIE IRIS-Do You Compute, MCA
22	16	24	BRYAN ADAMS-Cuts Like A Knife, A&M	21	36	2	JOE WALSH-Space Age Whiz Kids, Full Moon
23	17	10	FASTWAY-Fastway, Columbia	22	37	2	THE POLICE-Wrapped Around Your Finger, A&
24	20	20	INXS-Shabooh, Shoobah, Atco	23	24	11	DAVID BOWIE-Modern Love, EMI-America
25	31	4	DONNIE IRIS-Fortune 410, MCA	24	25	10	MADNESS-Our House, Geffen
26	.33	6	THE EURYTHMICS—Sweet Dreams (Are Made Of	25	HEW EI		IAN HUNTER-All The Good Ones Are Taken,
27	NEW EN		This), RCA ROBERT PLANT—Big Log, Atlantic				Columbia
28	27	8	BLACKFOOT—Siogo, Atco	26	NEW EX	TTY 1	STEVIE NICKS-Enchanted, Modern
29	28	11	QUIET RIOT—Metal Health, Pasha	27	NEW ER	1117	U2-Surrender, Island
30	26	9	R.E.M.—Murmur, I.R.S.	28	NEW EN		THE POLICE-Synchronicity II, A&M
31	32	6	MARSHALL CRENSHAW-Field Day, Warner Bros.	29	NEW C	_	ZEBRA-Tell Me What You Want, Atlantic
32	50	2	GARY MYRICK-Language, Epic	30	23	6	MARSHALL CRENSHAW-Whenever You're On M
33	35	7	ELTON JOHN-Too Low For Zero, Geffen	1			Mind, Warner Bros.
34	49	2	CHARLIE—Charlie, Mirage	31	31	2	JOAN JETT AND THE BLACKHEARTS—Fake Frie Blackheart/MCA
35	23	15	MARTIN BRILEY—One Night With A Stranger, Mercury	32	32	2	JACKSON BROWNE-Lawyers In Love, Asylum
36	37	13	RICK SPRINGFIELD-Living In Oz, RCA	33	33	2	ELO-Rock 'N' Roll Is King, Jet
37	25	12	RED ROCKERS-China, Columbia (EP)	34	NEW E	HAY	LOVERBOY-Strike Zone, Columbia
38	42	2	SHOOTING STAR—Burning, Virgin/Epic	35	38	12	EDDY GRANT-Electric Avenue, Portrait
39	34	10	GOANNA-Spirit Of Place, Acco	36	15	12	MARTIN BRILEY-Salt In My Tears, Mercury
40	24	14	KROKUS—Headhunter, Arista	37	39	6	INXS-Don't Change, Atco
41 42	36	7	ELO-Rock 'N' Rolf Is King, Jet URIAH HEEP-Head First, Mercury	38	35	2	DEF LEPPARD—Foolin, Mercury
43	30	17	THE TUBES—Outside/Inside, Capitol	39	56	23	DEF LEPPARD—Photograph, Mercury
44	43	11	JIM CAPALDI-Fierce Heart, Atlantic	40	40	18	INXS—The One Thing, Atco
45	40	4	MINISTRY—With Sympathy, Arista	41	27	16	PINK FLOYD—Not Now John, Columbia
46	47	9	JOAN ARMATRADING-The Key, A&M	42	42	14	U2-Sunday, Bloody Sunday, Island
47	NEW E	III	ARCANGEL-Arcangel, Portrait	43	29	14	Z.Z. TOP-Got Me Under Pressure, Warner Bro
48	39	5	THE PLIMSOULS—Everywhere At Once, Geffen	44	43	11	TEARS FOR FEARS-Change, Mercury
49	46	2	PETER GABRIEL—Plays. Live, Geffen	45	60	8	RED ROCKERS-China, Columbia
50	NEW E	IIIV	MITCH RYDER-Never Kick A Sleeping Dog, Riva/ Mercury	46	46	6	THE EURYTHMICS-Sweet Dreams (Are Made
							This), RCA
			Top Adds	47	26	2	THE KINKS-State Of Confusion, Arista
			Top Adds	48	47	9	JOAN ARMATRADING-Drop the Pilot, A&M
		CDT O	ANT Distant Allertin (ED)	49	34	2	QUARTERFLASH-Take Me To Heart, Geffen
1			LANT—Big Log, Atlantic (EP)	50	49	12	MEN AT WORK-Dr. Heckyll And Mr. Jive, Columbia
2	DFX	2—Emo	otion, MCA	51	50	6	MEN AT WORK-It's A Mistake, Columbia
3	ELO	-Rock	'N' Roll Is King, Jet (45)	52	45	6	GOANNA-Solid Rock, Atco
4			ER-All The Good Ones Are Taken, Columbia (12	53	20	23	BRYAN ADAMS—Cuts Like A Knife, A&M
Ì	inch)		54	55	24	JOURNEY—Separate Ways, Columbia
5	MIT	CH RY	DER-When You Were Mine, Riva/Mercury (12 inch)	55	21	7	KROKUS—Screaming In The Night, Arista
	CHA	RLIE-	Charlie, Mirage	56	28	14	ZZ. TOP-Gimme All Your Lovin', Warner Bros
6				30	-		
6	CON	IEY HA	TCH—First Time For Everything, Mercury (45)	57	41	15	THE TUBES—She's A Beauty, Capitol
7				57	41	15	THE TUBES—She's A Beauty, Capitol MEN AT WORK—High Wire, Columbia
	RICI	K SPRII	TCH-First Time For Everything, Mercury (45) NGFIELD-Living In Oz, RCA CS-Sweet Dreams (Are Made Of This), RCA	57 58 59	41 44 48	15 8 7	THE TUBES—She's A Beauty, Capitol MEN AT WORK—High Wire, Columbia BRYAN ADAMS—Straight From The Heart, A&A

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.



ZEBRA

After a seven-year safari, Zebra has emerged out of the jungle and onto the charts. The first single from Zebra's self-titled LP, "Who's Behind The Door," moves to starred 81 on the Hot 100 chart. Zebra, comprised of Randy Jackson, Felix Hanemann and Guy Gelso, has a sound that's hard to pin a label on; songs on their debut LP vary from middleweight metal to melodic rock.

After long years on the New Orleans bar circuit, Zebra got a little help from friends in New York. Twisted Sister, the Good Rats and the Southern Cross Band hosted a benefit concert for Zebra where they were spotted and signed by Atlantic Records.

For more information, contact Mark Puma Ltd., 240 Underhill Blvd., Syosette, N.Y. 11791; (516) 364-3828.



THOM SCHUYLER

What do soccer, English literature and country music have in common? To Thom Schuyler, who debuts on the country chart with "A Little At A Time" at starred 89, they're all favorite pastimes. In fact, he attended college in Philadelphia on a soccer scholarship (to study English lit) before succumbing to the lure of performing and moving to New York, where he became a regular at clubs like the Bottom Line and the Village Gate, and appeared in numerous off-Broadway shows.

In 1978, Schuyler moved to Nashville to pursue music and acting. He worked with the Advent Theatre until it closed, then took up carpentry and began construction on Emerald Studio for artist Eddie Rabbitt and producer Jim Malloy, partners in Deb-Dave/Briarpatch Music. When Rabbitt and Malloy heard Schuyler's songs, he was signed as a writer and has since had cuts by Levon Helm, Tanya Tucker, Don King and Lacy J. Dalton ("16th Avenue"). He is a co-writer of "Love Will Turn You Around" by Kenny Rogers. He is now completing his first album for EMI America with producer David Malloy.

For information, contact DebDave/ Briarpatch Music, 1214 16th Ave. South, Nashville 37212. (615) 320-



WYNTON MARSALIS

Trumpeter Wynton Marsalis, a young man who doesn't let learning get in the way of understanding, set another precedent last month with the simultaneous release of a jazz LP and a classical LP. The former, "Think Of One," entered the Jazz LP chart last week at 22 and stands at starred 151 on this week's Top LPs & Tape chart.

"Think Of One" is the first com-

"Think Of One" is the first complete album to feature Marsalis' working band, which includes his brother Branford on saxophones. The brothers have played together with Art Blakey & the Jazz Messengers and Herbie Hancock's VSOP II Quintet as well as in Wynton's band, and are drawing a good response with Hancock at this year's Kool Jazz Festivals.

Marsalis, 21, is a native of New Orleans and the son of jazz pianist Ellis Marsalis. He began playing trumpet at 12 and has already achieved the distinction of being named artist of the year by the readers of Down Beat in that mazagine's annual poll.

The emphasis on "Think Of One" is on Marsalis' original compositions, but the album also includes Duke Ellington's "Melancholia" and the title track, a Thelonious Monk tune.

For more information, contact Edward Arrendell, (617) 472-5795.

Survey For Week Ending 7/16/83

Radio

Featured Programming

Mutual has slated two three-hour music specials for the Labor Day Weekend. "Dolly And Don" unites Parton and Williams in a program featuring interviews and music hosted by Charlie Cook. Broadcast International, the radio production arm of the Osmond Entertainment Center, produced. Mutual will also air "The Super Songs," produced by Dick Clark and hosted by Jack Roth of KRLA Los Angeles. The show features the 30 "super songs" that made rock history, from "Heart-break Hotel" to "Bette Davis Eyes" "Heart-(that's their opinion, folks).

* * *

"Rock Quiz," the 60-second trivia

program and guaranteed brainteaser for rock know-it-alls, has prepared questions about David Bowie and the Police for the "Supergroup" weekends of July 16 and Aug. 20, respectively, in conjunction with their summer U.S. tours. Winners can look forward to books and records courtesy of MJI Broadcasting in New York, which syndicates the show. Producer Dave Schulps is already planning "back to school" questions for the Labor Day weekend, including the number of artists to have covered Chuck Berry's "School Days." + + +

WMAL Washington's Johnny Holliday has signed with ABC Infor-

D'RONE & DE HAAS

sing

ANKA

Five selections sung by Frank

Five selections sung by Geraldine

The LP ranges from jazz to black con-

On Phonograph Records PRI 607

D'RONE c/o M.S. Distributing 7901 N. Caldwell, Morton Grove, III.

temp to adult contemp.

mation Network to anchor two daily sportscasts. The man featured on the 'Cruisin' '64" album will continue his regular WMAL sports reports and coverage of the Univ. of Maryland's football and basketball games. ... "Charlie Swan," better known as "Dakota Days" author John Green, the tarot card reader, advisor and (former) confidante of Yoko Ono and John Lennon, tells ABC Rock Radio "Rocknotes" interviewer Pat St. John that his relationship with the couple had to remain "strictly professional" so that his tarot readings could be "impartial" Wednesday (13). The series concludes July 17.... During the 16-part special, "A Profile Of Jack Lemmon," heard on CBS Radio July 16-17, the celebrated actor talks about portraying his mother when he dressed as a woman in the Billy Wil-

der classic film "Some Like It Hot."

... Network radio revenues for May

were up 35% from the same period

last year, representing the highest billing month in radio's history, ac-

cording to the Radio Network Assn.

* * * CBS' RadioRadio has named Amy Caplan director of sales in New York. ... Mutual News in Washington has appointed two news editors, Jamila Bess and Daniel Ronan.

.. Drake-Chenault Enterprises has created a new network division, headed by president Edward Boyd, set to bow in the fall. The company has also upped Steve Sandman to vice president and general sales manager of its format division and has named Jean O'Sullivan and Craig Van Sickle staff writers in its network services division. . . . The CBS News opinion series "Spectrum" has a new "liberal" commentator. He's Earl Caldwell, the New York Daily News columnist, who replaces Roger Wilkins.

KMMM Austin is now repped by Caballero Spanish Media.... Blair Radio has added WHOT and WSRD Youngstown. ... Highlights of ABC Information Network's "John Stossel's Consumer Lookout" this month include an examination of breast enlargers (16), tips on shaving (30) and methods of hair removal (31). . . . The chance of winning \$1 million in a state lottery is about the same as getting struck by lighting, concludes John Quinn president of the National Assn. of State Lotteries, in a five-part ABC

Entertainment Network series airing
July 11-15. LEO SACKS

July 11-15.

THE SHINING LIGHT OF THE NIGHT

GREAT FOOD

OPEN 24 HOURS

LARRY PARKER'S

* * *

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.

Billboard ®

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Lontempora

ALL THIS LOVE Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)

NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMł)

im Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)

TRY AGAIN
Champaign, Columbia 38-03563 (Walkin, BMI)
EVERY BREATH YOU TAKE
The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)

TIME
Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell ASCAP)
FRONT PAGE STORY

Sergio Mende THAT'S LOVE

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

TIT! £, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

FLASHDANCE ... WHAT A FEELING Irene Cara. Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)

HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)

LO.U. Lee Greenwood, MCA 52199 (Yogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)

THE CLOSER YOU GET

Alabama, RCA 13524 (Irving/Down 'N Dixie/Chinnichap, Careers, BMI)

HOLD ME 'TIL THE MORNIN' COMES

Paul Anka, Columbia 38-03897 (Squwanko/Foster Frees, BMI)

STOP IN THE NAME OF LOVE

The Hollies, Atlantic 7-89819 (Stone Agate, BMI)

All MAY LIFF

ALL MY LIFE
Kenny Rogers, Liberty 1495 (Warner House Of Music. BMI/WB Gold, ASCAP)
ALL TIME HIGH
Rita Coolidge, A&M 2551 (Blackwood. BMI)

July 11, Bob Welch, Guest D.J., Rolling Stone Productions, one hour.

July 11, Journey, part one, Inner-View, Inner-View Network, one hour.

July 11, Sammy Hagar, Tony Carey, Rockline,

Global Satellite Network, 90 minutes.

July 11-17, Larry Gattin & the Gattin Brothers Band, Country Closeup, Narwood Productions,

July 11-17, Ray Anthony, Music Makers, Narwood Productions, one hour.

July 15-17, Rick Springfield, The Source,

July 15-17, Stray Cats, Off The Record Special, Westwood One, two hours.

July 15-17, Angela Bofill, Special Edition. Westwood One, one hour.

July 15-17, Record Company Founders, Rock Chronicles, Westwood One, one hour.

July 15-17, Aviation Humor, Dr. Demento, Westwood One, two hours.

July 15-17, Def Leppard, the Fixx, Rock Album Countdown, Westwood One, one hour.
July 15-17, George Benson, Mtume, The

Countdown, Westwood One, one hour.

July 15-17, Reba McEntire, Live From Gitley's, Westwood One, one hour.

July 15-18. Kiss. Devo. Rockweek. Continuum Radio Network, one hour.

July 16, REO Speedwagon, Superstar Concert, Westwood One, two hours.

July 16, Ringo's Yellow Submarine, ABC-FM Radio Network, one hour.

July 16, Ricky Nelson, Solid Gold Saturday Night, RKO Radioshow, five hours live.

July 16-17, Greg Kihn Band, Hot Ones, RKO

July 16-17, Sergio Mendes, Soundtrack Of The 60s, Watermark, three hours July 16-17. Sammy Kahn, Liza Minnelli, Musi-

cal, Watermark, three hours.

July 17, Zebra, Quiet Riot, King Biscuit Flower Hour, ABC Rock Radio Network, one hour. July 18, Mitch Ryder, Guest D.J., Rolling

Stone Productions, one hour. July 18, Journey, part one, Inner-View, Inner-

View Network, one hour. July 18-24, Merle Haggard, Country Closeup,

Narwood Productions, one hour.
July 18-24, Jo Stafford, Paul Weston, Music

Makers, Narwood Productions, one hour. July 22-24, Tubes, Home Summer Rock.

United Stations, one hour. July 22-24, Joe Walsh, The Source, NBC, two

July 22-24, Genesis, Off The Record Special,

Westwood One, two hours. July 22-24, Gladys Knight & the Pips, part one, Special Edition, Westwood One, one hour.
July 22-24, Rock Covers, Rock Chronicles,

Westwood One, one hour. July 22-24, A Flock Of Seagulls, Men At Work,

Rock Album Countdown, Westwood One, one July 22-24, Marshall Crenshaw, Sparks, In

Concert, Westwood One, one hour July 22-24, Bellamy Brothers, Live From Gil-

ley's. Westwood One, one hour. July 22-24, Sister Sledge, Kiddo, Budweiser.

Concert Hour, Westwood One, one hour.
July 22-25, Drifters, Association, Don & Deanna On Bleecker Street, Continuum Network, one hour.

July 22-25, Eric Burdon, Rockweek, Continuum Radio Network, one hour. July 23, Jackie Wilson, Solid Gold Saturday

Source, NBC, 90 minutes. July 29-31, Sammy Hagar, Quarterflash, Off The Record Special, Westwood One, two hours

FRONT PAGE STORY Neil Diamond, Columbia 38-03801 (Stonebridge/New Hidden Valley, ASCAP/ Carole Bayer Sager, BMI) ALL THE LOVE IN THE WORLD
Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI, admin. Unichappell, BMI) 16 16 6 Dionne Malmun, Marie 2016 THE BORDER America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP) 女 22 4 America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)

MIDNIGHT BLUE
Louise Tucker, Arista 1-9022 (Chartel, Arista, BMI)
TIL YOU AND YOUR LOVER ARE LOVERS AGAM
Engelbert Humperdinck, Epic 34-03817 (Warner House Of Music/Pullman/Warner-Tamerlane/Daticabo, BMI) 18 19 19 20 21 COME DANCING The Kinks, Arista 1054 (Davray, PRS) 血 BLAME IT ON LOVE Smokey Robinson With Barbara Mitchell, Tamla 1684 (Motown) (Chardax, BMI) 24 3 1983, 22 17 8 Little River Band, Capitol 5231 (Screen Gems-EMI, BMI) BILLBOARD DON'T LET IT END
Styx, A&M 2543 (Stygian Songs, ASCAP) 23 20 10 DON'T LET IT STATE
Styx, A&M 2543 (Stygian Songs, ASCAP)
MY LOVE
Lionel Richie, Mo*-wn 1677 (Brockman, ASCAP)
PUTTIM' ON THE RITZ
Taco, RCA 13574 (UFA)
NO TIME FOR TALK
Childenhar Cross Warner Bros. 7-29662 (Pop *N 24 23 14 由 28 3 26 25 10 Christopher Cross, Warner Bros. 7-29662 (Pop 'N' Roll, ASCAP)
SUMMER LOVEZ-PIANO POWER
George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)
I'M STILL STANDING 仚 30 5 28 29 7 Geffen 7-29639 (Intersong, ASCAP) Elton John, Geffen 7-29639 (Intersong, ASCAP)
IT'S A MISTAKE
Men At Work, Columbia 38-03959 (April, ASCAP)
WORDS
F.R. David, Carrere 101 (PolyGram) (ASCAP)
HOW AM I SUPPOSED TO LIVE WITHOUT YOU
Laura Branigan. Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)
OUR LOVE IS ON THE FAULTLINE
Control Columbia 由 32 2 台 34 由 City City 32 26 Crystal Gayle, Warner Bros. 7-29710 (Rondor PTY LTD/krying, BMI) 由 36 TAKE ME TO HEART Quarterflash, Geffen 7-29603 (Warner Bros.) (Narrow Dude/Bonnie Bee/Good/ WB, ASCAP) WID, ASCAP)
VOU CAN'T RUN FROM LOVE
Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)
PONCHO & LEFTY
Willie Nelson & Merle Haggard, Epic 34-03482 (United Artists/Columbine,
ASCAP) 34 27 16 35 33 10 36 35 15 Men At Work, Columbia 38-03795 (April, ASCAP)
THE WOMAN IN YOU
The Bee Gees, RSO 813173-7 (PolyGram) (Gibb Brothers/Unichappell, BMI) 37 31 5 38 37 19 MORNIN'
Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)
EASY FOR YOU TO SAY
Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)
TONIGHT I CELEBRATE MY LOVE
Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems-EMI, ASCAP/BMI)
EAITMENIUM: 39 38 17 10 NEW ENTRY PRIMIPULLY
JOURNEY, Columbia 38-03840 (Twist And Shout, ASCAP)
ALWAYS SOMETHING THERE TO REMIND ME
Naked Eyes, EMI-America 8155 (Intersong Music, ascap)
SOLITAIRE 41 10 40 42 41 8 43 39 16 Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, Arista, ASCAP, GEMA) GEMA)
FAMILY MAN
Daryl Hall & John Oates, RCA 13507 (Virgin/Chappell/Josef Weinberger, PRS/TBP/April, ASCAP)
INSIDE LOVE
George Benson, Warner Bros. 7:29649 (Music Corporation Of America/Kashif, 43 44 5 42 45 5 BMI)
I WON'T HOLD YOU BACK
Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)
STRANGER IN MY HOUSE
Ronnie Misap, RCA 13470 (Lodge Hall, ASCAP)
DO IT FOR LOVE
Marty Balin, EMI-America 8160 (Great Pyramid/Mercury Shoes, BMI)
SMILING ISLANDS
Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)
MINIMUM LOVE
Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs
Tailors, ASCAP/BMI) 46 18 44 47 45 16 48 46 13 49 47 18 50 48 19 ★ Bullets are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers).

■ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by det). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

DINER Night, RKO Radioshow, five hours live.
July 23, Men At Work, Superstar Concert, * Westwood One, two hours July 23-24, David Clayton-Thomas, Al Kooper, Soundtrack Of The 60s, Watermark, three hours. July 23-24, Jane Powell, Musical, Watermark. * July 24. Phil Collins, King Biscuit Flower Hour, ABC Rock Radio Network, one hour. July 25-31, Lacy J. Dalton, Country Closeup, Narwood Productions, one hour. July 25-31, Jonah Jones, Music Makers, Narwood Productions, one hour. July 29-31, A Flock Of Seagulls, Hot Summer 206 S. Beverly Dr. Rock, United Stations, one hour. at Charleville, Beverly Hills, CA July 29-31, Modern English, The Call, The (213) 274-5658

Telephones at Each Dining Booth ********

Retailing

How One Small Store Competes

Dubuque's Astroid Concentrates On Depth, Advertising

By EARL PAIGE

LOS ANGELES — Independent record/tape retailers in downtown sites can still compete with the giant suburban mall-oriented chains if they concentrate on depth of inventory and promote aggressively. That formula is working for nine-year-old The Astroid in Dubuque, Iowa.

Jacki Rose, who has managed the store for the past two years, offers a couple of qualifications. First, she notes, "It's just Musicland and us here, basically," although there are also Zayre, K-mart and Target to contend with. Secondly, she stresses that in addition to depth—she estimates that the store carries 10,000 titles—The Astroid emphasizes breadth.

Owner David Nowack says that 1979, when John Deere laid off 3,500 of its 6,000 workers. devastating the local economy, was the low point for his store. "It went flat," he says, "but now it's building back."

A former grocery warehouse staffer, Nowack moved to Dubuque from Cedar Rapids because he discovered the city had no record shop. He chose the name Astroid, he says, because it "would be first in the phone book. The name is memorable, and the advertising has built it."

The store has grown from 1,200 square feet to its present 1,800 in a solid late-19th-century building. At one time, Nowack experimented with selling waterbeds in the store's basement. He is now considering expanding into video rental.

With a staff of three in addition to Rose, Nowack stresses service: "As an independent you have to offer something beyond what the Musiclands have." Rose summarizes the challenge faced by countless independent stores around the country when she says, "Mom gives the kids \$10 and sends them off to the mall. We have to work on that and get them to come downtown."

In the case of Musicland, she asserts, "We beat 'em up real good. There's enough of a difference between a \$13.98 list on double LPs and the \$11.75 we charge." Astroid generally runs a dollar off list on shelf \$8.98s.

Price is not the only way Astroid competes with Musicland, located

five miles away. Depth, breadth and advertising are the real keys, says Rose, who does the spots for radio and MTV. Local radio buys can be as reasonable as \$10 for 30 seconds, she says, although MTV is proving extremely competitive. The store saturates at various times of the year.

Astroid's heaviest inventory concentration is in rock, with KLIV-FM, which switched to a new music format a year ago, the station used. The store will typically go with five spots a day when it saturates for a week. (Continued on page 30)

Vid Franchiser Jim Lahm Eyes Mass Merchandisers

LOS ANGELES—Video Cross Roads International, based in suburban Orange, is temporarily halting the sale of video specialty franchises in order to gear up for a push into U.S. mass merchandising, according to the firm's president, Jim Lahm.

VCRI has been testing the concept of putting video rental departments in mass merchandising locations in selected Woolco of Canada stores in Toronto, and that pilot operation is continuing, Lahm notes. A third Woolco unit opened Saturday (2) in Honeydale, joining existing units in suburban Mississaque and Etohicoke. Lahm says that 60 such departments are planned, although VCRI's initial contract is for just four.

Lahm says he has huddled recently with several heads of movie studios in presenting the mass merchandising concept for the U.S., which he had been keeping under wraps. "We are seeking venture capital and we have had a few layoffs,"

he says in outlining his firm's new direction.

Lahm notes that he is reevaluating VCRI's geographical distribution. "We will, of course, honor and protect any franchise contracts we currently have," he says. "But we must be cautious about territory assignments where mass merchandisers—large drug chains, for example—are possibly involved."

He insists that moving mass merchandisers into video rental and sales would neither threaten independent video specialty stores nor contradict the sense of VCRI's historical development. "The mass merchandiser is already becoming involved more and more regardless," he says. "We see the independent specialty store surviving in terms of being a superstore like ours and John Pough's (Video Cassettes Unlimited, located near VCRI's main store on Tustin Ave.).

"Our franchise price has re-(Continued on page 31)

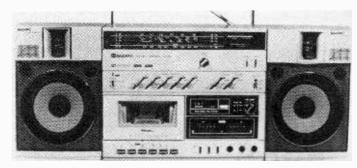
New Products



Dynasound organizer can hold a complete video game or computer unit plus controls, joy sticks, cords and instruction booklet and 14 video game cartridges or audio tapes.



Record and stylus care products in several package styles are shown from Elite Sounds, Plainview, N.Y. Retail prices range from \$3.95 for applicator brush to \$24.95 for a preservative and cleaner kit.



Sampo Corp., Elk Grove Village, III. is introducing the GW-70U cassette component system with \$219.95 list. Among features are detachable 2-way speakers.



KONICA TAPES. SOON YOU'LL BE HEARING COLORS AND SEEING SOUNDS.



Since nothing can recreate a color or sound better than the human imagination that's how we're demonstrating Konica quality.

Our TV commercials without music will invite you to see the incredible fidelity and naturalness of Konica Audio Tapes.

While, for our video tapes, radio commercials will ask you to hear vivid colors and striking scenes.

So once you use your imagination you'll soon be using Konica.

Konica IT LIVES UP TO YOUR IMAGINATION."

Konica Audio • Video Division, 440 Sylvan Ave., Englewood Cliffs, N.J. 07632

Retailing



The Joystick Challenge, by Kraft Systems, is a counter-topper that allows consumers to test the performance of any Atari-compatible joysticks.

Game Monitor

Expanding Pipeline Causes Concern

By TIM BASKERVILLE

Software publishers and distributors alike are expressing apprehension at the prospect of selling product to a growing pipeline over the next few months. Coupled is the uncertainty associated with selling to

and even to the toy, game and book distributors now testing the product

The first quarter aftermath of a fourth quarter selling spree could be an equally monumental returns problem if sell-through does not occur on the scale expected. To guard against this, the two largest software distributors are, in many cases, making inventory decisions on behalf of the accounts, in order to help stores stock more sensibly

"We've been underselling mass merchants and even some specialty dealers," says Softsel's Bob Leff, because they "open up and the numbers they think they want are unrealistic. We encourage stores to take less, knowing they can get reorders in three or four days."

In a similar move to control inventory, 80% of SKU accounts are sold product mixes determined by the distributor, according to the hardware and clientele in the location. says SKU president Bob Brownell.

Software publishers, too, are gearing up to monitor accounts as closely as possible. Additions to rep networks are becoming more and more frequent-as in the case of Sierra On-Line, a leading recreational publisher which has been at or near the top of the software charts with its computer translations of "Frogger."

With a 100-member rep force, Sierra On-Line president Ken Williams says, "They will be out there (not only selling) but going back and counting shelves. We won't wait for

stock balancing to remove product if it's not moving and put it where it will move."

Two more companies have agreed to license software to Texas Instruments for production in the 99/4A format: Spinnaker and Broderbund. Spinnaker's "Face Maker" and 'Story Machine," both children's educational packages, are likely to be available by the third or fourth quarter this year; details were not available at presstime on the Broderbund titles involved.

According to the estimate of Synapse Software's Ken Grant, there are five pirated copies circulating for every legitimately sold computer game. In a complaint that echoes home video's piracy ills, he notes one instance in which pirated copies of a game were available before distributors were shipped with commercial stock. Piracy is one factor that contributed to the atrophy of the Apple software market this year: as one specialty store owner put it. "As soon as Apple owners come in, they start talking about trading software. I don't need that headache."

Upcoming software releases: a three-dimensional adaptation of the Apple smash "Aztec," from Datamost; competing Commodore VIC-20 versions of "Frogger" from Sierra On-Line (on cassette) and Parker Bros. (on ROM cartridge).

* * *

SWEET SHENANIGANS-Laura Branigan accepts a bouquet from a young fan in Sam Goody's Manhattan store. She is promoting her new Atlantic LP, "Branigan 2," and begins a national headlining tour in late July. Looking on is Larry Yasgar, Atlantic's national single sales manager.



new, inexperienced retail accounts Survey For Week Ending 7/16/83 WEEKS ON CHART Suggested Suggested REPORT WEEKS ON Prices Prices LP. AST Artist Label, No. (Dist. Label) Cassettes AST Artist Label, No. (Dist. Label) Cassettes 8-Track 8-Track

DÂVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3843 JIMMY BUFFETT 19 Changes In Latitudes, Changes In Attitudes MCA 37150 5.98 RCA 5.98 MICA RUSH Caress of Steel 27 15 35 CAROLE KING Tapestry Epic PE 34946 55 5.98 POL 28 34 41 STEELY DAN 1975 2 55 3 BILLY JOEL 1974 Piano Man Columbia PE 32544 MCA 5.98 CBS 29 STEELY DAN Can't Buy A Thrill 30 47 1972 1973 10 45 JANIS JOPLIN 5.98 MCA CBS 31 43 ALAN PARSONS PROJECT 1979 30 BOZ SCAGGS Hits 3 5 19 IND 5.98 hia PC-3684 31 20 53 DAN FOGELBERG THE WHO

Meaty, Beaty, Big And Bouncy
MCA 37001 6 4 45 1971 CB\$ MCA 5.98 32 21 11 DAVID BOWIE 1977 DON McLEAN meroes RCA AYL1-3857 5.98 RCA American Pie United Artists LN 10037 5.98 CAP 33 33 7 1971 JACKSON 5 16 23 SPYRO GYRA 1979 Greatest Hits Motown M5-201 5.98 HND 5.98 34 29 41 1975 RUSH THE WHO Live At Leeds MCA 37000 9 14 45 1970 Rush POL 5.98 5.98 TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116 35 44 33 10 35 3 STEELY DAN 1977 1978 MCA 37214 M CA 5.98 5.98 11 47 THE WHO Who Are You MCA MCA 37003 11 1978 JIMMY BUFFETT Livin & Dying In 3/4 Time MCA 37025 36 38 1974 5.98 MCA 5.98 TOM PETTY & THE HEARTBREAKERS 197 Tom Petty & The Heartbreakers MCA 37143 13 12 26 53 37 DAN FOGELBERG 1972 CB\$ 5.98 MCA 38 41 37 JOHN LENNON 1973 17 23 13 DAVID BOWIE 1974 Mind Games Capitol SN-16068 CAP 5.98 5.98 RCA 39 43 27 THE WHO 1974 ods and Sods 14 19 THE PRETENDERS 5.98 MCA 5.98 STEELY DAN
Countdown To Ecstasy 40 40 35 1973 15 25 21 LOGGINS AND MESSINA "Best Of Friends" 1976 5.98 MCA 23 41 42 JANIS JOPLIN 1971 16 8 39 JOE JACKSON 1979 COL RCA 5.98 42 45 15 MARVIN GAYE THIS YEAR'S MODEL Elvis Costello Columbia PC 35331 17 18 17 1978 5.98 IND COL 43 48 37 STEELY DAN
The Royal Scam 1976 23 18 6 TOTO MCA 5.98 DAN FOGELBERG Netherlands Epic PE 34185 44 46 3 1978 19 7 51 1977 **EDDIE MONEY** COL CBS 49 JEFF BECK 1975 20 28 19 KENNY LOGGINS 1977 Celebrate Me Home Columbia PC-34655 Blow By Blow Epic PE 33409 COL COL 23 37 19 21 41 46 1979 5.98 PC-36229 12 51 22 DAN FOGELBERG 1974 47 39 DAVID ALLEN COE 1978 PE 33137 CBS COL THE MONKEES
The Monkees' Greatest Hits
Avista ABM 8061 1976 NEIL DIAMOND CLASSICS 23 22 5.98 AL GREEN Greatest Hits Vol. 1 Motown 5283 BLUE OYSTER CULT Some Enchanted Evening COL PC-35563 24 24 21 49 32 13 1978 5.98

50

PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339

25 27 19

Retailing

Dealers Call Blank Videotape Key Factor In Growth

Continued from page 4

The stores use a custom-made pyramid floor rack that is identical to its LP stepups, except that it's equipped with shelves for housing the blank videos. At big push times, Tolifson also uses promotional dumps in the front of the store with signs offering 10% off of the sale price in carton lots.

"I've done floor pallet gimmicks. They work well. Now I'm thinking about putting in hand trucks as the base of videotape displays. The hand trucks would be the graphic for our sale ads," Tolifson says.

The 140-store Camelot/Grapevine chain reports the first four months of 1983 showed "excellent" increase, with the usual good weather lull setting in recently for blank videotape. Mike Stephenson tries to work out a promotion for each month with one of his brands carried, which include Sony, Fuji, Maxell, Memorex, Scotch, TDK, BASF and JVC. The stores recently introduced a customized pegboard-mounted rack especially for blank video. Stephenson says the stores are currently carrying on a "Dollar Day" month, with \$1 off on Sony Beta and JVC VHS tapes. Garry Gladieux, Camelot ad boss, favors Thursday and Sunday print ads and will show as many as 10 products in a quarter-page.

Record & Tape Collector's Steinberg carries TDK, Maxell, Memorex and Fuji. He prefers to run a three-quarter-page ad in the Baltimore Sun's Sunday entertainment section once a month. He often blends audio and videotape with an array of record and tape care to get his lineage. He says he was astounded by the tremendous increase in sales of accessories and especially blank videotape when he ran a large ad just before last Christmas.

The approximately 420 Music-

Dubuque Store The Astroid

• Continued from page 28

Depth of inventory is characterized by a repertoire including blues, jazz, reggae, imports and audiophile titles. In the latter category, Astroid will typically tag a \$14.98 Mobile Fidelity title at \$13.

Reflecting a widespread trend, Astroid is moving a lot of cassettes, which it displays openly. "'Pyromania' by Def Leppard took us completely by surprise," Rose says. "We're doing five to one in cassettes over LPs. It's the summer season and the kids want something they can pop right into their Walkman and listen to."

Astroid doesn't stock singles and never got into video games. "Target, Zayre and K-mart are too tough to combat in video games," Rose says. She notes that the store does special order singles for taverns at \$2 if purchased in batches.

Alternative merchandise, from T-shirts to posters, is deemed important, accounting for about 15% of sales, Rose says. Also important are blank tapes and regular accessories.

Dubuque, a Mississippi River city with a population of about 70,000, is fairly isolated geographically. It has three colleges, Clark College, Loras College and the Univ. of Dubuque, but Rose puts the combined population of the three at no more than 3,000.

Hours at The Astroid are 10 a.m.-8 p.m. Monday through Friday, 10-5 Saturday and 12-5 on Sunday.

land Group stores carr, Maxell, Scotch, BASF and Sony Beta and will inventory Sony VHS (Billboard, June 11) when it ships in the near future. Musicland president Jack Eugster says "some of the stores carry TDK." He tends to run his videotape sales quarterly. He prefers to work up slick stock tabloid inserts for metro dailies. He says he found good response to his last entire back page ad on blank tape, which carried the Scotch \$2 rebate deal exclusively. Eugster, though, adds, that he feels profit margins generally squeezed in selling blank videotape.



JULY 16, 1983, BILLBOARD

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: ST—8-track cartridge. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

ADAMS, TERRY Made In Japan LP Pretzel PR 1001

BAKER, GARRY Jaded In Betwee

CALL TOLL-FREE 1-800-638-1513

We stock complete LP & Tape Catalog Inventories of All Labels

Distributors of these fine products: TDK ● DURACELL ● MEMOREX ● PFANSTIEHL ● NUMARK ● MURA ● TANCREDI ● PANASONIC ● CALIBRON ● AVANTE ● EMPIRE ● MAXELL

DALGLISH, MALCOLM, & GREY

DEMERS, DONNIE, with KELLY CONELLY, & JIMMY DEMERS Because Of Dreams LP Three D/3D1

EDWARDS, JONATHAN & DARLENE Sing Along With Jonathan & Darlene Edwards LP Corinthian 120

LARSEN, GREY, see Malcolm Dalglish

LEFTWICH & HIGGINBOTHAM Buffalo Gals LP Red Bud RB 1011

Nitro / Lethal EP Kiderian / Red Dog K 4509-1 (†0") QUARTERFLASH
Take Another Picture
LP Geffen GHS 4001

PRICE, BILLY, & THE KEYSTONE

RHYTHM BAND
They Found Me Guilty
LP Green Dolphin GD7952

STAFFORD, JO
Broadway Revisited
LP Corinthian 118
By Request
LP Corinthian 119

TYSON, MOSES
Do You Want It
LP Capitol ST-12255

URBAN BLIGHT
My Side Of The Fence
EP Urban Blight VARIOUS ARTISTS

A Kiderian Sampler, Vol. 1 LP Kiderian KRP 3335-LA-B WALSH, JOE

You Bought It—You Name It LP Full Moon/Warner Bros. 2388 41 WARWICK, DEE DEE

Dee Dee LP Heritage Sound HSRD 006 WATERS, JOE Harvest Moon LP New Colony NC831

JAZZ

COLLECTION JAZZ ORCH. Texas State Of Mind LP Pausa PR7143

GARLAND, RED Satin Doll LP Prestige P-7859

MORGANELLI, MARK, & THE JAZZ FORUM ALL-STARS Live On Broadway LP Jazz Forum JR 001

TAYLOR, CECIL Calling It The 8th LP Hat Musics 3508

TRISTANO, LENNIE, QUINTET Live In Toronto 1959

GOSPEL

HEMPHILLS Louisiana Live LP Heartwarming n R3785

TAFF, RUSS Walls Of Glass LP Myrrh MSB6706

VARIOUS ARTISTS
The Record Makers
LP Myrrh MCD6756

MISCELLANEOUS

VOICINGS FOR TAPE/SOPRANO/

PIANO Doris Hays LP Folkways FTS 37476.

X" SEAMENS INSTITUTE

Sings At the South Street Southport
CA Folkways 732418\$10.98

To get your company's new album and tape releases listed, either send release sheets or else type the information in the above format on your letterhead, Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

New Push For Vid Franchiser

Continued from page 28

Give the gift of music.

mained at \$75,000, or in that neighborhood, while others are offering franchises for as low as \$39,000," he notes, adding that the smaller franchised stores will be more vulnerable to mass merchandising inroads. The superstore will survive and flourish as the outlet for the collectors and the buffs with large inventory is and innovative merchandis-

while Lahm will not reveal which chains he is approaching, he does say that the Woolco units offer some suggestions. They are typically 1,000 square feet with 400 titles, a 50/50 VHS and Beta product mix, and competitive rental plans at \$2-\$3 daily. No disks are involved yet, and video games may or may not be stocked. The departments are inside Woolco units, similar to leased record/tape departments.



In Maryland call collect 0-837-7726

Video Music Programming

As of 7/6/83

IN HARMONY-Publishers

songwriters are sometimes at odds.

but not at the recent annual meeting

in New York of the National Music Publishers' Assn., where Sal Chiantia, left, chairman of NMPA, and George Welss, president of The

Songwriters' Guild, are all smiles.

Gallico, Freed

On NMPA Board

NEW YORK-Al Gallico of Al

Gallico Music and Lance Freed of

Irving/Almo Music are the two new members of the board of the National Music Publishers' Assn. They replace longtime board members Joe Auslander and Arnold Broido.

Remaining on the board, as deter-

mined by voting results announced at last week's NMPA meeting here,

are Ralph Peer, Al Brackman, Leon

Brettler, Robert Gordy, Sid Her-

man, Dean Kay, Chuck Kaye, Buddy Killen, Leeds Levy, Bill Low-ery, Stanley Mills, Irwin Robinson,

Wesley Rose, Lester Sill, Mike Stew-

Utopia's Wilcox Signs With Colgems/EMI

NEW YORK-Willie Wilcox, drummer of Todd Rundgren's Utopia, has signed a worldwide

publishing pact with Colgems/EMI Music. Wilcox, a member of Utopia for the past seven years, is currently

in the studio in upstate New York

working with the band on its upcoming album for Network Records. He's also writing material with Utopia's Kasim Sulton for Sulton's

next EMI America album and is co-producing the Rubinoos with Rundgren for Warner Bros.

art and Sam Trust.

MTV Adds & Rotation

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

NEW VIDEOS ADDED: Lita Ford, "Out For Blood," Mercury Robert Hazard, "Change Reaction," RCA Johnny Koonce, "Don't Make Me Wait," A&M Krokus, "Eat The Rich," Arista Naked Eyes, "Promises, Promises," EMI America Red Rockers, "Good As Gold," Columbia Rick Springfield, "Human Touch," RCA Frank Stallone, "Far From Over," RSO

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
Dave Edmunds, "Slipping Away," Columbia
Eddy Grant, "Electric Avenue," Portrait
Elton John, "I'm Still Standing," Geffen
Journey, "Faithfully," Columbia
Kajagoogoo, "Too Shy," EMI America
Kinks, "Come Dancing," Arista
Lover Boy, "Hot Girls In Love," Columbia
Madness, "Our House," Geffen
Men At Work, "It's A Mistake," Columbia
Stevie Nicks, "Stand Back," Modern
Police, "Every Breath You Take," A&M
Rod Stewart, "Baby Jane," Warner Bros.
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

MEDIUM ROTATION (2-3 plays a day):

MEDIUM ROTATION (2-3 plays a A Flock Of Seagulls, "Nightmares," Jive A Flock Of Seagulls, "Wishing," Jive Bryan Adams, "This Time," A&M Blackfoot, "Teenage Idol," Atco Burning Sensations, "Belly Of The Whale," Capitol Charlie, "It's Inevitable," Mirage Eurythmics, "Sweet Dreams," RCA Fastway, "Say What You Will," Columbia Fixx, "Saved By Zero," MCA Fun Boy Three, "Our Lips Are Sealed," Chrysalis Human League, "Fascination," A&M Ian Hunter, "All The Good Ones," Columbia Inxs, "Don't Change," Atco Iron Maiden, "Flight Of Icarus," Capitol Joan Jett, "Fake Friends," MCA Journey, "After The Fall," Columbia Marillion, "He Knows You," Capitol Men Without Hats, "Safety Dance," MCA Gary Myrick, "Guitar Talk, Love And Drums," Epic Roman Holliday, Stand By," Jive Michael Sembello, "Maniac," Casablanca Tears For Fears, "Change," Mercury Peter Tosh, "Johnny B. Goode," EMI America U2, "Two Hearts Beat As One," Island Joe Walsh, "Space Age Whiz Kids," Warner Bros. Zebra, "Who's Behind The Door," Atlantic

Zebra, "Who's Behind The Door," Atlantic

LIGHT ROTATION (1-2 plays a day):

Arc Angel, "Tragedy," Portrait
Bananarama, "Shy Boy," London
Tony Banks, "This Is Love," Atlantic
Bee Gees, "The Woman In You," RSO
Blancmange, "Blind Vision," Island
Blue Rose, "Don't You Know," Estate/CBS
Lindsey Buckingham, "Holiday Road," Warner Bros.
Marshall Crenshaw, "Whenever You're On My Mind," Warner Bros.
Culture Club, "I'll Tumble 4 Ya," Epic
Curves, "Firday On My Mind," Allegiance
Chris DeBurgh, "Ship To Shore," A&M
The Difference, "PMT (She's Avoiding You)," Enigma
EBN/OZN, "AEIOU," Elektra
ELO, "Rock 'N' Roll Is King," Jet
Haysi Fantayzee, "Shiny Shiny," RCA
Heaven 17, "Live So Fast," Arista
Hollies, "Stop In The Name Of Love," Atlantic
Donnie Iris, "Do You Compute," MCA
Modern English, "Someone's Calling," Sire
Mental As Anything, "If You Leave Me," Oz
New Order, "Blue Monday," Factory
Robert Palmer, "You Are In My System," Island
Polecats, "Make A Circuit With Me," Mercury
Quarterflash, "Take Me To Heart," Geffen
Mitch Ryder, "When You Were Mine," Riva
Shooting Star, "Straight Ahead," Virgin
Slickee Boys, "When We Go To The Beach," Line
Spandau Ballet, "True," Chrysalis
Frank Stallone, "Look Out For Number One," RSO
Donna Summer, "She Works Hard For The Money," Mercury
Telephone, "Ca," Virgin Prank Stallone, "Look Out For Number One," RSO
Donna Summer, "She Works Hard For The Money," Mercury
Telephone, "Ca," Virgin
Lulu Temple, "Don't Say No," Columbia
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
Uriah Heep, "Stay On Top," Mercury
Stevie Ray Vaughn, "Love Struck Baby," Epic
Alan Vega, "Wipeout Beat," Elektra/Ze Yello, "I Love You," Elektra

WEEKEND EVENTS:

Saturday Concert: Tubes, July 16 Sunday Special: Iron Maiden, Allman Brothers, July 17

Publishing

JURY FINDS INFRINGEMENT

ASCAP Wins Suit Vs. Boston Station

NEW YORK-A jury in Federal Court in Boston, after a four-day trial, returned a verdict on July 1 in favor of copyright owners of 14 ASCAP-cleared songs against Bos-

sonable damages under the U.S. Copyright Law were \$112,000, or \$8,000 per infringement, which occurred over a two-day period in March, 1979. A final judgment is expected within three or four weeks, after which the station will have 30 days to appeal the jury's verdict.

The WEZE case is the third action

in three years settled in ASCAP's favor. The other two actions, against KFAX San Francisco and WDFP-FM Battlecreek, Mich., were nonjury trials.

WEZE is among four dozen of the

between 400 and 800 religious radio stations in the U.S. who, since 1977, have claimed ASCAP performance licenses to be unlawful and in violation of antitrust laws. BMI, ASCAP's chief competitor, made licensing deals with leading religious ton religious radio station WEZE.

The jury found that fair and rea-

stations two years ago.

According to ASCAP attorney
Richard Reimer, WEZE is also subject to a second lawsuit, involving 15 copyrights, noting that the 14 involved in the jury verdict represent random monitoring by ASCAP in

In addition to the damages of \$112,000, Reimer estimates that attorney's fees and costs are likely to bring the total judgment to about \$150,000. He notes that ASCAP's legal battles against unlicensed religious stations have usually ended in out-of-court settlements.

Print On

Warner Bros. Publications' new-comers include "The Music Of John Cougar Made Easy For Guitar" (\$5.95), "Golden Standards" (organ, book seven) under the Read-Ease banner (\$6.95), "The All-Time Fabanner (\$6.95), "The All-Time Favorite Songbook" of 102 songs (\$12.95), "Piano Duets" (\$5.95), "Top Of The Chart Hit Songs" for easy piano (\$5.95), "We've Got Tonight And 27 Of The Biggest Country Hits" (\$6.95), "The Best Of Cole Porter" (\$5.95) and "The Best Of Jim Croce" (\$5.95).

"Flashdance & Other Top Recorded Hits" (\$5.95), and "My Fair Lady" (organ) with seven titles from the classic musical (\$4.95). Newcomers to the Hal Leonard Piano Educa-

Welk Cuts New Int'l Rep Deals

NEW YORK-The international operation of the Welk Music Group has acquired the rights to represent a number of artist copyrights and catalogs abroad.

They include copyrights recorded by Styx, Exile and Megon McDonough from the Wooden Nickel catalog; Ronnie Milsap's newly formed publishing com-panies, Lodgehall Music and Milsap Music; and the Oaks Music Group catalog, including copyrights in On-hisown Music, Claremont House Publications, Arian Publications and Shadow Fax Music.

The deal also includes Charley Pride's catalogs, Rox Tense Music, Cecca Music and Cohran Music, and the Statler Bros.' American Cowboy Music. In addition, several single agreements have been made, single agreements have been made, including Don Williams' "Listen To The Radio" from the Southwest Words & Music catalog.

From abroad, Welk has entered into a subpublishing agreement with T. Mac. Ltd. to represent the works.

T. Mac, Ltd. to represent the works of British composer Tony Macaulay

Print

Just marketed by Columbia Pictures Publications are "Faithfully Plus 12 Pop Chart Hits" (\$5.95), "All My Life Plus 12 Country Hits" (\$5.95) and "Popular Songs Of Love For Your Wedding Day" (\$9.95).

From Hal Leonard Publishing:

tional catalog are "Keyboard Freedom, Books 1&2" (\$3.95 each).

BY NEW PRS CHAIRMAN GREENAWAY

Governments Hit On C'right

LONDON-Leading British composer Roger Greenaway broke into his formal address as new chairman of the Performing Right Society at the annual meeting of the society here July 1 to attack what he called "the double standards" of governments around the world who turn a blind eye over the matter of copyright pro-

He said: "Although many of these governments are signatories to copyright conventions, they do little or nothing to honor their obligations. More than 80% of our members earn a pittance. We need protection of our rights in deeds as well as words."

Greenaway warned members against complacency in defending their interests. "It is clear," he said, "that we're not immune from the dire effects of economic recession, because our income in real terms actually fell last year."

Reviewing the general state of

copyright protection around the world, Greenaway said it was an unpalatable fact that in many countries copyright owners received no pay-ment whatever for the use of their works, and in many others the administration of rights was honored more in the breach than in the obser-

"At last year's CISAC Congress," said Greenaway, "we were reminded that of the 160 or so countries which make up the United Nations, only 90 belong to one of the two international copyright conventions, and in practice our rights are being administered in a reasonably satisfactory way in only about 40 of these countries.

"The hard fact is that outside Europe, North America, Japan, Australasia and South Africa there are very few territories where our rights are properly protected and administered."

Greenaway went on to charge that the British government had put forward some "negative and dangerous ideas" in its 1981 Green Paper on copyright law reform. He added that the PRS, along with other members of the British Copyright Council, will continue to press the government to make changes in the copyright law to deal with "technologies which have already transformed the ways in which members' works were reproduced and communicated to the public."

Composer Vivian Ellis was elected president of the society, succeeding Sir Lennox Berkeley, who retired at the age of 80 after eight years in office. Elected to fill four vacancies for writer directors on the society's general council were Mike Batt, Tony Hiller, Iain Sutherland and Ernest Tomlinson. Sir Lennox Berkeley was named PRS president

Jazz Heritage: Roots Destined For Future Evolution

Where's Jazz Going Now?

By PETER KEEPNEWS

The late Thelonious Monk was once asked where he thought jazz was going. "I don't know where it's going," the pianist/composer responded. "Maybe it's going to hell. You can't make anything go anywhere. It just happens."

It's no easier today than it was when Monk was asked that question to say with any certainty where jazz is going. But as the impressive diversity of music currently being made by a wide variety of performers of all styles and ages attests, it is definitely not going away.

The jazz scene today is marked by an unparalleled degree of eclecticism among both musicians and listeners. The factionalism of 20 years ago—when the avant-gardists wouldn't talk to the hard boppers, the hard boppers wouldn't talk to the West Coast players, and nobody would talk to the traditionalists—has dramatically subsided, if it hasn't disappeared entirely. And whereas not too long ago few young musicians would admit to digging Charlie Parker, let alone Louis Armstrong, for fear of being considered reactionary, the typical young jazz artist of 1983 is attuned to the entire spectrum of the music's history.

Perhaps the shining example of a young musician with a respect for his predecessors' work and the talent to extend the traditional vocabulary is trumpeter Wynton Marsalis. Though still in his early 20s, Marsalis has already proven his mettle with such names as Art Blakey and Herbie Hancock and on his own, drawing raves for a straight-ahead style that combines impeccable technique with a command of the jazz trumpet vocabulary from Louis Armstrong to Don Cherry.

"More and more people are becoming aware of jazz," says Marsalis, who comes from a musical family (his father, Ellis, is a noted pianist; his brother, Brantord, is a gifted saxophonist and a frequent musical associate). "The music has been around long enough for people to appreciate its importance, and for the first time in many years, a lot of young people are interested in becoming jazz musicians. The music is being discovered, and I happen to have come along at a good time."

Marsalis is far from the only gifted young musician to have "come along at a good time" with an approach that might be called modern traditionalism. There are many others, like saxophonists Ricky Ford, Richie Cole and David Schnitter, pianists Jim McNeely and Hilton Ruiz, and drummers Kenny Washington and Keith Copeland—to name only a very few—who draw their inspiration from the beboppers and other jazz stylists who came before them. There are also those musicians like Scott Hamilton, who, though very much of this generation, derive their main influence from the music of the swing

When tenor saxophonist Hamilton arrived in New York a few years ago, his style, which combined elements of Lester Young, Coleman Hawkins, Ben Webster and other early giants, seemed something of an anomaly. Today, he seems a vital part of the jazz scene and a representative of a (Continued on page J-8)



U.S. Jazz Label Directory

This alphabetical listing of manufacturers is designed to spotlight U.S. manufacturers of jazz and jazz-related recordings, primarily as an aid to programmers and retailers. Accordingly, direct marketed firms—notably including the Franklin Mint Record Society and Time-Life Records, which both offer jazz titles—are not included, nor are production companies which release their works under another label's aegis.

A&M Records, Inc., 1416 N. La Brea Ave., Hollywood, Calif. 90028. Tel: (213) 469-2411.

Active catalogue includes selected Horizon label titles representing mainstream and fusion acts.

Arista Records, Inc., 6 W. 57th St., New York, N.Y. 10019. Tel: (212) 489-7400.

Active catalogue includes mainstream, fusion and avant garde titles on Arista and on various subsidiary lines including Arista/Novus and Arista/Freedom.

Atlantic Recording Corp., 75 Rockefeller Plaza, New York, N.Y. 10019. Tel: (212) 484-6000. Active catalogue includes selected classic titles from label's '50s, '60s and '70s catalogue. Anthology line, Jazzlore, launched in 1981 for reissued and previously unreleased material. Current roster includes Herbie Mann, Jean Luc-Ponty and Manhattan Transfer.

Audiofidelity Enterprises, Inc., 221 W. 57th St., New York, N.Y. 10019. Tel: (212) 757-7111. Catalogue reissues and repack-

Catalogue reissues and repackagings via labels including Charlie Parker, Chiaroscuro, Gryphon, Skye, Strata-East and Jazz Bird.

Bainbridge Entertainment Co., Inc., 2507 Roscomere Rd., Los Angeles, Calif. 90024. Tel: (213) 476-0631.

Reissues including material from Time, Warner Special Products and Stanyan catalogues by artists such as Ella Fitzgerald, Marian McPartland, Kenny Dorham, Max Roach, Carmen McRae and Al Jarreau. Contemporary productions include albums by Jimmy Mulidore and Allen Vizzutti.

Bee Hive Jazz Records, 1130 Colfax St., Evanston, III. 60201. Tel: (312) 328-5593.

Young independent line with releases by Roland Hanna, Johnny Hartman, Pepper Adams and Billy Taylor

Capitol Records, Inc., 1750 N.

Vine St., Hollywood, Calif. 90028. Tel: (213) 462-6252.

Current artist roster includes two major crossover talents, Earl Klugh and Ronnie Laws, both recently shifted to Capitol from its subsidiary, EMI America/Liberty.

CBS Records, 51 W. 52nd St., New York, N.Y. 10019. Tel: (212) 975-4321.

Columbia Records continues to re lease new albums by major acts including Miles Davis, Weather Report. Chuck Mangione, McCoy Tyner, Wynton Marsalis, James Blood Ulmer, Al DiMeola, Bob James, Rodney Franklin. Herbie Hancock, Hubert Laws, Arthur Blythe and other artists spanning mainstream, fusion and avant garde idioms. Active reissue and anthology program also conducted under Legendary Masters series. Epic Records' roster currently includes fusion acts such as Stanley Clarke and George Duke, and also has released vintage reissues from the Okeh vaults.

Clean Cuts, Inc., Box 16264, Roland Park Station, Baltimore, Md. 21210. Tel: (301) 467-4231. Selective independent with main-(Continued on page J-2)

Youth Tunes In Tradition

By SAM SUTHERLAND

Gauging the shape of the business behind jazz is a chimerical proposition at best, one that makes the fabled predicament of those 13 blind men describing their first encounter with an elephant seem an easy task by comparison. Causes for celebration and lamentation exist, often side by side, and forecasts on where the market is headed can differ sharply even when devised by similarly credentialed observers. Perhaps the only real consensus that emerges from the comments of manufacturers, producers, retailers and media is the reassuring fact that the music itself is very much alive, well and destined for future evolution.

That lone point of agreement is itself a triumph of sorts, however. The past 15 years witnessed a growing rift between traditional jazz styles and newer, crossover-minded equations that too often transformed potential allies into arch-rivals; in the process, the business of defining realistic markets and then targetting them for effective action was often obscured by an adversary relationship having less to do with consumer tastes than the polarity of the jazz community itself.

Today, most seasoned jazz marketeers agree that the Fusion Wars are nearing a truce interrupted only by occasional skirmishes between its most purist and most commercial combatants. Contrary to the scenario routinely envisioned by old guard jazz loyalists of a decade ago, commercial hybrids tying jazz performers to a synthesis of pop, rock, funk and other streams outside the jazz tradition aren't burying the music's roots—if anything, today's "pure" jazz buyer is more often yesterday's fusion fan than simply a veteran traditionalist updating his collection of pre-fusion material. "Old" jazz has found young buyers.

"I think that's why so many labels are now seriously reevaluating their catalogues and pursuing reissues," observes Columbia's Dr. George Butler, who agrees that the retail market for repackaged older titles and catalogue anthologies is fueled by an influx of youthful, new consumers. "Fusion and progressive styles are so formulaic that after awhile the listeners feel they've heard it before—in the progressive/commercial/fusion bag, there's only a few things you can do harmonically or melodically. You're pretty limited with what you can do in those bags."

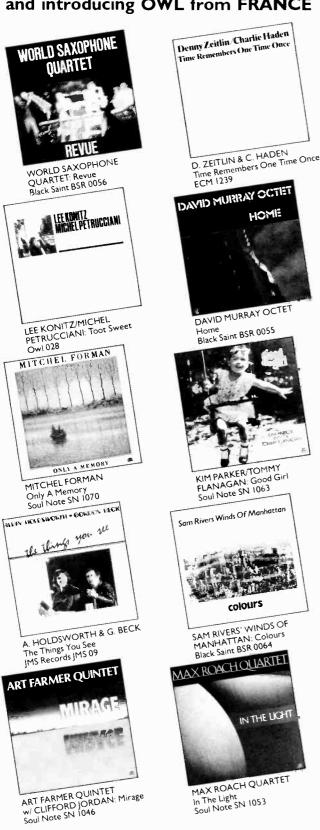
Butler himself thus envisions the viability of reactivating early jazz catalogues even more aggressively. He says that his own plans include anthologies which would augment the trade's current active catalogue focus on post-war idioms by reaching further back to summarize key '20s and '30s styles for new generations of listeners.

However, if crossover-oriented styles show the potential for enhancing older traditions, innate differences between the sales potentials for each continue to pose hurdles. Even an accurate estimate of the overall share of market for jazz would appear undercut by the double-edge nature of crossover success, which carries erstwhile "jazz" product into mainstream pop, rock or r&b marketing budgets. Thus, the retailer enjoying sell-

(Continued on page J-4)

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KIM PARKER: Havin' Myself A Time SN 1033 MITCHEL FORMAN: Childhood Dreams SN 1050
GEORGE RUSSELL: New York Big Band SN 1039
JAKI BYARD: To Them—To Us SN 1025
ART LANDE/PAUL McCANDLESS/DAVID SAMUELS: Skylight ECM 1208

CARLA BLEY: Escalator Over The Hill Watt 3LP-EOTH PETER WARREN w. JACK DEJOHNETTE Japo 60034 LARRY CORYELL: Bolero Phonogram Japan 30PJ 3
DAVID MURRAY: Last Of The Hipmen Red VPA 129

Contact your PolyGram representative for catalogs and further details.

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In The Light Soul Note SN 1053

U.S. Jazz Label Directory

• Continued from page J-1

stream and experimental titles by Jessica Williams, Phil Woods Quar tet, Cedar Walton and Dr. John.

Concord Jazz Inc., P.O. Box 845, Concord, Calif. 94522. Tel: (415) 682-6770.

Mainstream jazz independent with recent inroads into crossover acceptance. Roster includes Jim Hall, Al Cohn, L. A. Four, Herb Ellis, Scott Hamilton, George Shearing, Laurindo Almeida, Emily Remler and Tania Maria. Subsidiaries include Concord Picante (Latin, Caribbean and South American music) and Concord Concerto (classically-oriented works).

Contemporary Records, Inc., P.O. Box 2628, Los Angeles, Calif. 90028. Tel: (213) 466-1633.

Extensive '50s, '60s, '70s and '80s catalogue including reissues on Contemporary Classic and Good Time Jazz labels. Albums by Helen Humes, Shelly Manne, Kid Óry, Ornette Coleman, Art Pepper and others, with more recent releases including late '70s and early '80s masters by Chico Freeman, Bobby Hutcherson, George Cables, Jay Hoggard and Peter Erskine.

CTI Records, Inc., 46 W. 11th St. New York, N.Y. 10011. Tel: (212) 674-1111

Active since its restructuring in 1981, the Creed Taylor operation has continued to bring its original '70s catalogue back into distribution via its current independent distribution lineup, along with new masters. Catalogue titles include works by George Benson, Freddie Hubbard, Stanley Turrentine, Hubert Laws and others.

DRG Records, Inc., 200 W. 57th St., New York, N.Y. 10019. Tel: (213) 582-3040.

Independent devoted largely to soundtrack and original cast titles also offers its Jazz Masters series of '60s works by Lena Horne, Cleo Laine, Gerry Mulligan and others.

Elektra/Asylum/Nonesuch Records, 655 Fifth Ave., New York, N.Y. 10022. Tel: (212) 355-7610.

Bruce Lundvall's Elektra/Musician line, founded in 1982, has offset label's checkered experiences with its Jazz/Fusion roster on Elektra a few years earlier. Mainstream, avant garde and fusion material by artists including Freddie Hubbard, Material, Red Rodney and Ira Sullivan, Chick Corea, Kevin Eubanks, Bobby McFerrin, Mose Allison, Gordon Dexter, Woody Shaw, Jimmy Smith, Material, Chico Freeman, Charlie Parker, Bud Powell, John McLaughlin, representing some reissues but mostly new masters. Elektra roster also includes Lee Ritenour and Grover Washington, Jr.

Europe Records & Tapes, Inc., 611 Broadway, Suite 214, New York, N.Y. 10012. Tel: (212) 254-2047

Founded in 1981 as outlet for Euro pean masters by mainstream, fusion and avant garde stylists includ-ing Stephane Grappelli, Sugar Blue, Hugh Hopper and Alan Gowen. Chet Baker, Clark Terry, Don Cherry and Latif Khan, Frank Foster and

Fantasy / Prestige / Milestone / Stax, 10th & Parker Streets, Berke ley, Calif. 94710. Tel: (415) 549-2500.

Vast jazz catalogue encompasses Fantasy, Prestige and Milestone vaults plus label's own Galaxy line launched in late '70s for mainstream works newly recorded by veteran players. Successful "twofer" anthologies remain a cata logue staple, spanning early careers of Miles Davis, Sonny Rollins, John Coltrane, West Montgomery,

Cannonball Adderley, Thelonious Monk, Dave Brubeck, Eric Dolphy and many others. Original albums by these and other acts who recorded for the three labels are being included in a new midline, launched earlier this year, in which original cover art, liner notes and label graphics have all been restored under the Original Jazz Classics banner. Contemporary fusion and mainstream releases are also released on Fantasy, Milestone and Galaxy, with artists including Sonny Rollins, Azymuth, Ron Carter, Freddie Hubbard, Red Garland, Johnny Griffin, Art Pepper, L. Subramanian and others

Finesse Records, 250 W. 57th St., New York, N.Y. 10019. Tel: (212) 246-5932.

New and reissued material from this CBS-distributed label includes albums by Mel Torme, Bob Brookmeyer, Ruby Braff, Mel Lewis and the Jazz Orchestra, John Lewis and others.

First American Records, Inc., 73 Marion St., Seattle, Wash. 98104. Tel: (206) 625-9992

Reissues via Jazz Man label span variety of periods and artists, including Thelonious Monk, Phil Woods, Stephane Grappelli, Dizzy Gillespie, Ben Webster, Stan Getz, Art Tatum, Clark Terry and others. Music Is Medicine subsidiary also offers selected works in hybrid idioms by artists including Scott Cossu and Clarence "Gatemouth"

Gemcom Inc., 6570 Griffin Rd., Suite 106, Fort Lauderdale, Fla. 33314. Tel: (510) 954-9793.

Jazz material, mostly live, released on Who's Who In Jazz, Personal Choice and Gateway lines. Artists featured include Ahmad Jamal and Gary Burton, Stan Getz, Paul Horn, Sugar Blue, Joe Farrell, Sonny Stitt, Harry "Sweets" Edison and Eddie "Lockjaw" Davis.

Gramavision, Inc., 260 W. Broadway, New York, N.Y. 10013. Tel: (212) 226-7057.

Former independent founded with esoteric film music projects is now tied to PolyGram for distribution. Selective roster includes several stylists whose work spans elements of jazz, classicism, fusion and dance market, among them An-

thony Davis, James Newton, Jamaaladeen Tacuma, Oliver Lake & Jump Up, Bob Moses, Jay Hoggard and Tony Dagradi.

Hannibal Records, Inc., 611 Broadway, Suite 415, New York, N.Y. 10012. Tel: (212) 420-1780. Eclectic independent has released one multi-artist work, a tribute to Italian film music composer Nino Rota, featured an array of top jazz names, and also records avantfunk ensemble Defunkt.

Headfirst Records, Inc., 9000 Sunset Blvd., Suite 611, Los Angeles, Calif. 90069. Tel: (213) 550-1010.

Fusion oriented line active in early '80s has catalogue including albums by Brian Auger, Ross Traut, Ross-Levine Group, Allen Vizzutti, Kinesis, Roland Vasquez and Mike Metheny, among others.

India Navigation Co., 60 Hudson St., Room 205, New York, N.Y 10013. Tel: (212) 962-3570.

Young independent with new recordings by developing and established stylists in the avant garde and mainstream. Albums include titles by Chico Freeman, Arthur Blythe, Jay Hoggard, Hamiett Bluitt, Chet Baker, Lee Konitz, David Murray, Anthony Davis, James Newton and Air.

Island Records, Inc., 444 Madieson Ave., New York, N.Y. 10022. Tel: (212) 355-6550.

Island's Antilles label, originally created as an eclectic budget line in the '70s, was transformed into a new jazz venture in 1982. Albums released to date include works by Gil Evans, Phil Woods Quartet, Ornette Coleman, Air, Anthony Brax-

(Continued on page J-6)





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Jimmy Giuffre Dexter Gordon Lionel Hampton Herbie Hancock **Barry Harris** Jimmy Heath Percy Heath Freddie Hubbard Milt Jackson Keith Jarrett **Budd Johnson** J. J. Johnson Rahsaan Roland Kirk Lee Konitz John Lewis Chuck Mangione Charles Mingus Thelonious Monk

James Moody Sy Oliver Jimmy Owens Charlie Parker Art Pepper Oscar Peterson Max Roach Sonny Rollins George Russell George Shearing **Archie Shepp** Wayne Shorter Jabbo Smith Cecil Taylor Clark Terry McCoy Tyner Phil Woods Lester Young Joe Zawinul

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Youth Tunes In Tradition

• Continued from page J-1

through for such hits may characterize the field's market share as representing twice the market share as their manufacturers, who often subtract these titles simply because their success has carried them across departmental lines When adding in the prickly semantic variances in defining jazz, confusion is perhaps inevitable.

Recent years have seen a general trend wherein larger, branch-distributed companies have curtailed their investment in new traditional or avant-garde jazz masters in order to focus on the larger volume sales possible with crossover contenders. That retreat has been answered, in turn, by a migration of top, established stylists working in older veins to smaller independents, many of them newly-formed. As a result, the availability of noncrossover material becomes itself a subjective issue: it can be argued that the flow of important performances hasn't been dramatically stanched, but it's no less apparent that awareness of that product in the retail and radio mainstream has been diminished.

Compounding the problem is the

conservatism of the retail commu nity. "What I've noticed that's discouraging is that there's less product in the stores," muses Ron Goldstein, president of Island Records' U.S. operation and architect for its redirected Antilles label, transformed during 1981 into a small but ambitious jazz label. "There may not be less catalogue overall, but stores are taking in less on new titles. Worse, it's very hard to get product back into bins once it sells out-it's the old thing where if they stocked the records, they'd see them move, yet they only stock it once. It's not a fast turn, though, and everything today is equivalent to the In 'N Out Burger in terms of a volume focus. If the Culture Club has a big record, dealers don't care about anything else."

That tendency helps explain the vast gulf dividing full-line retailers who can generate as much as 15 or 20% of their business through jazz from chains where single-digit expectations yield corresponding inventory and merchandising prior-That lower sales in accounts may be a self-fulfilling prophecy and frequently mulled theme

Radio programming, unfortunately, offers similarly conflicting issues. Financial crises plaguing National Public Radio, which comprises by far the largest number of stations playing jazz recordings. have illuminated the tenuous exposure available for purer jazz idioms. Opinion is meanwhile divided over the crossover opportunities for instrumental crossover styles, with an attrition in fusion play for AOR outlets until recently feared as harbinger of a similar downturn in exposure via black radio formats, especially the potent urban contemporary equation.

Summarizes Phil Jones, marketing vice president at Fantasy/Prestige/Milestone, "I haven't had one (mainstream) jazz album where I've been able to feel that jazz radio really helped break it dramatically. But once you cross to black, it's all the difference in the world. And I've felt there's more jazz being played there than I have in a couple of years.''

These marketing and media issues help explain why the majors have either defected from purist jazz or created separate labels, such as the successful Elektra/Musician effort headed by Bruce Lundvall. Notes Warner Bros. Records' Tommy LiPuma, the label's vice president of progressive music and a respected producer, "It's obvious with the climate created over the last couple of years product that's borderline in terms of its ability to recoup is down from a sign-

ings standpoint.
"If it's going to cost \$60,000 to make an album, then we're obviously going to be reluctant to get involved unless there's crossover potential involved. That's why we're interested in acts like the Yellowjackets, Larry Carlton and Chick Corea who have the potential of reaching a larger audience than the mainstream jazz product can." Li-Puma thus suggests two distinct markets, one where crossover elements can secure significant radio play to spur sales in the high fivefigure range, thus justifying more elaborate productions, and a second mainstream jazz field where a more elementary studio approach can carry the break-even point down to seven or eight thousand

LiPuma suggests that this latter market thus proves more tenable in the hands of smaller labels, as in the case of the highly respected ECM line distributed in the U.S. through Warner. That scenario is borne out by the experiences of not only ECM, but a host of other more specialized jazz lines who say they've either sustained or increased typical sales levels during the overall record/tape recession. New lines like Antilles and Palo Alto Records, seasoned labels like Muse and Concord Jazz, and veteran enterprises like Pablo and Fantasy all remain active in new mainstream masters because they've learned to tailor their investments to market

Indeed, if major label sultans and feisty independents alike have cause to complain about retail shrinkage and radio indifference for those idioms not geared to crossover, the number of new label ventures in recent years is itself encouraging. If the majors have pared down their rosters of uncompromising traditionalists and avant-gardists, there are signs that an enduring belief in the market remains. Whether it's a palpable commitment to a new artist, the acquisition of boutique labels (such as Bob Thiele's revamped Doctor Jazz/Signature combine or Ken Glancy's Finesse, both via CBS), or steppedup reissue activity (such as Fantasy's successful midline of reactivated Riverside and Prestige titles), the branch-distributed firms are keeping their hands in.

More promising still is the experience of PolyGram Classics, now a significant force in jazz thanks to a successful experiment in direct importing older catalogue titles from Japan and, more recently, Europe. By setting realistic goals rather than overspending, PolyGram and its sister PolyGram Special Imports have since carried the firm back into contemporary releases.

As for the future, there are signs that fresh interest in jazz is being sparked by some unexpected recent hybrids that may have only marginal connections to the music, but are finding space in retail jazz bins. Exemplifying that trend is the Windham Hill label, originally envisioned as a predominantly guitaroriented line with its roots in folk idioms. Subsequent success for George Winston's meditative piano recordings have prompted a major sales breakthrough for the company, as well as an expansion of its repertoire into ever more elusive streams combining elements of classicism, jazz, ethnic music and

Summarizes founder/artist William Ackerman, "I'm enjoying such a pleasant success under the general heading of jazz that I can't really complain. But it's still a very inaccurate classification for the music we release-that's why more and more dealers are just grouping us by label in our own bins.

With such idiomatic twists and turns, one solution for both artists and marketers may prove that being now pursued by the small Gramavision label, recently pacted to PolyGram for distribution. Since

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its artists-such as James Newton... Oliver Lake, Jay Hoggard and Jamaaladeen Tacuma-plan separate projects aimed at avant-garde, jazz, dance and even classical markets. founder/president Jonathan Rose confides that he's less and less comfortable with any description of the label as "jazz" in its focus. "Right now, I'm simply inclined to call it essential music," says Rose.

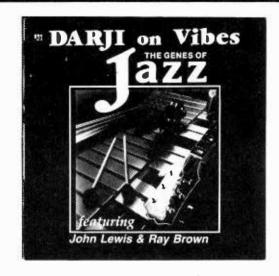
Will jazz increase its share of market? The answer could depend upon the reader's own guidelines for this always shape-shifting tradition, but it's worth noting the "greying'' demographic now carrying median age upward among U.S. consumers. Recent experiments in revitalizing adult-oriented radio formats by incorporating crossover jazz could provide one key. And how the still evolving home video field elects to tackle jazz may likewise influence the outcome.

On thing's certain, though. The music itself remains alive and well, offering a challenging but viable marketplace for astute labels, dealers and distributors.

Sam Sutherland is Billboard's Jazz Editor and West Coast Bureau Chief.

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U.S. Jazz Label Directory

• Continued from page J-2

ton, the Heath Brothers, Joanne Brackeen, Bireli Lagrene and Ben Sidran.

Ivory Records, P.O. Box 194, Balboa Island, Calif. 92662. Tel. (213) 827-0216

Newly-founded West Coast inde pendent planning audiophile recordings by young artists. First release in June, '83, by pianist Sandy Owen.

Jazz America Marketing, 1737 DeSales St. NW, Washington, D.C. 20036. Tel: (202) 638-3355.

Selective line, launched as both fullprice and midline with new masters, has made inroads with crossover jazz via artists including Phil Upchurch, Gene Harris, Jimmy McGriff, Michal Urbaniak, the Aki yoshi-Tabackin Big Band, Blue Mitchell and others.

Jazz Hounds Records, 10581 Ashton Ave., Los Angeles, Calif. 90024. Tel: (213) 470-3355. Independent founded in 1982, with releases to date including albums by Bobby Shew, Dave LeFebvre and a duo work by Shew and Bill Mays

MCA Records, Inc., 70 Universal City Plaza, Universal City, Calif. 91608. Tel: (213) 508-4000.

Extensive catalogue holdings including Impulse and Blue Thumb augments new recordings by the Crusaders, Joe Sample, Wilton Felder, Spyro Gyra and others. In addition to budget-priced reissues and anthologies already included in the MCA listings, the company launched its Jazz Heritage Series in 1981 to showcase vintage Decca masters from the '20s, '30s and '40s. Included here are works by Louis Armstrong, Jimmie Lunce ford, Lucky Millinder, Louis Jordan and others; Impulse masters reissued through MVA include works by John Coltrane, Chico Hamilton, Sonny Stitt and others.

Miller & Kreisel Sound Corp., 10391 Jefferson Blvd., Culver City, Calif. 90230. Tel: (213) 204-2854.

Label arm for audiophile hardware retailing and manufacturing combine, M&K RealTime Records, has recorded direct-to-disk and digital masters. Latter recordings are now being readied for release as Compact Discs. Artists include Art Pepper, Joe Farrell, John Dentz Reunion featuring Chick Corea and Ernie Watts, Don Menza's '80s Big Band, Jack Sheldon and others

M M O Music Group, Inc., 423 W. 55th St., New York, N.Y. 10019. Tel: (212) 245-4861.

Independent encompasses Inner City, Classic Jazz and other lines comprising wide array of U.S. and European jazz idioms

Mobile Fidelity Sound Lab, 21040 Nordhoff St., Chatsworth, Calif. 91311. Tel: (213) 709-8440.

Muse Records, 160 W. 71st St. New York, N.Y. 10023. Tel: (212) 873-2020

Seasoned independent continues to release new albums by veteran stylists and works by new and de-

veloping acts with roots in acoustic mainstream idioms. Artists include Jon Hendricks, Richie Cole, Bruce Forman, Eddie "Cleanhead" Vinson, Harold Land, Red Rodney, David "Fathead" Newman, Charles Earland, Richard "Groove" Holmes and others.

Omnisound, Inc., Delaware Water Gap, Pa. 18327. Tel: (717) 476-0550.

Jazz arm of Waring Enterprises, Inc., with catalogue including works by John Coates, Harry Leahey, Dave Frishberg, Hal Cook and Phil Woods and Lew Tabackin.

Pablo Records, Inc., 451 N. Canon Dr., Beverly Hills, Calif. 90210. Tel: (213) 274-9831. Norman Granz label and its subsidiaries, Pablo Live and Pablo Today, coheres around '70s and '80s recordings by classic jazz artists including Ella Ftizgerald, Joe Pass, Count Basie, Dizzy Gillespie and others, many associated with Granz during his Verve days. Distributed by RCA.

Palo Alto Records, 755 Page Mill Rd., Bldg. A, Palo Alto, Calif. 94304. Tel: (415) 856-4355

Founded in late 1981 by Dr. Herb Wong, Palo Alto Jazz has since dropped its generic hook as a label name while still focusing on jazz, big band and fusion product. Active release activity since its formation has yielded a relatively large catalogue, including works by Pepper Adams, Richie Cole, Free Flight, Mike Campbell, Elvin Jones, Larry Vuckovich, Dianne Reeves, Gibbs/Buddy DeFranco, Full Faith and Credit Big Band, Gary and Mike Barone, Les DeMerle and a multiartist tribute to Bill Evans. Palo Alto has also signed a recent licensing pact with Nautilus Recordings, the San Luis Obispo, Calif., audiophile firm, bringing selected jazz titles by Victor Feldman, Lalo Schifrin and others into the catalogue

Pausa Records, P.O. Box 10069, Glendale, Calif. 91209. Tel: (213) 244-7276.

Originally established as a U.S. licensee for albums recorded for the German MPS line, this independent has since branched out into both newly recorded material and other reissues. Artists represented by its catalogue include Clare Fischer,

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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)
W	1	12	JARREAU • Jamesu, Warner Bros. AT #1 1-23801	26	26	58	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros)
台	2	10	EARL KLUGH	並	MEW E	<u> </u>	RAMSEY LEWIS Les Fleurs Columbia FC 38787
3	3	12	Low Ride, Capitol ST-12253 JOE SAMPLE The Hunter MCA 5397	28	28	8	CHICO FREEMAN The Search, India Navigation IN 1059
ú	4	6	MILES DAVIS Star People, Columbia FC 38657	29	29	85	GEORGE BENSON The George Benson Collection
đ	5	6	BOB JAMES The Genie, Columbia FC 38678	台	31	4	Warner Bros. 2HW 3577 JAMES NEWTON James Newton, Gramavision GR
d	13	4	LARRY CARLTON Friends, Warner Bros. 1-23834	4	32	4	8205 (PolyGram) TANIA MARIA
7	7	14	GEORGE WINSTON Autumn Windham Hill C-1012	_			Come With Me Concord Jazz CJ 200
女	10	6	THE YELLOWJACKETS Mirage A Trois, Warner Bros 23813-1	Ū	NEW E	ITRY	MICHAEL FRANKS Previously Unreleased, John Hammond BFW 38664 (CBS)
9	9	20	DAVE GRUSIN AND THE NEW YORK/LA. DREAM BAND	33	33	6	RALPH TOWNER Blue Sun, ECM 23788-1E (Warner Bros.)
_			Dave Grusin and the New York/L A Dream Band GRP A 1001	盘	NEW E		B.B. KING Blues 'N Jazz MCA 5413
11	new e	18	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744	35	37	12	DAVID GRISMAN Dawg Grass/Dawg Jazz, Warner
	NEW E		WEATHER REPORT Procession Columbia FC 38427 PAT METHENY GROUP	36	38	31	Bros. 1 23804 LEE RITENOUR
id	12.0		Travels, ECM 23791-1 (Warner Bros)	37	18	53	Rit/2 Elektra 60186 DAVID SANBORN As We Speak, Warner Bros 1
山	16	12	LONNIE LISTON SMITH Dreams Of Tomorrow Doctor Jazz FW 38447 (CBS)	38	20	12	23650 HANK CRAWFORD
14	14	98	AL JARREAU A Breakin' Away, Warner Bros. BSK	39	30	54	Midnight Ramble, Milestone M 9112 (Fantasy) GEORGE WINSTON
仚	17	8	3576 CARLOS SANTANA Havana Moon Columbia FC 38642				Winter Into Spring, Windham Hill C-1019
16	15	31	GEORGE WINSTON December Windham Hill C-1325	40	22	39	SPYRO GYRA Incognito, MCA MCA-5368
山	19	8	GEORGE DUKE Guardian Of The Light, Epic FE	41	41	36	VARIOUS ARTISTS Casino Lights, Warner Bros. 23718 1
18	6	35	38513 EARL KLUGH/BOB JAMES	42	21	12	LIZ STORY Solid Colors Windham Hill C-1023
19	8	31	Two Of A Kind, Capitol ST-12247 GROVER WASHINGTON JR. The Best Is Yet To Come Elektra	43	43	20	JOHN KLEMMER Finesse, Musician 60197 1 (Elektra
20	36	4	60215 CHUCK MANGIONE	44	45	4	SONNY STITT The Last Session, Vol. 1, Muse MR 5269
			Journey To A Rainbow, Co umbia FC 38686	45	47	53	BOB JAMES Hands Down, Columbia/Tappan Zee FC 38067
21	12	12	WILTON FELDER Gentle Fire MCA 5406	46	34	24	HERBIE HANCOCK Quartet, Columbia C2 38725
22	22		WYNTON MARSALIS Think Of One, Columbia FC 38641	47	40	138	GROVER WASHINGTON JR. A Winelight, Elektra 6E-305
23	23	6	JAY HOGGARD Love Survives Gramavision GR 8204 (PolyGram)	48	48	18	CHICK COREA Again and Again, Musician 60167
24	24	10	STEPS AHEAD Steps Ahead, Musician 60168-1 (Elektra)	49	25	10	(Élektra) GEORGE HOWARD Asphalt Garden, Palo Alto PA 8035
台	27	8	RARE SILK New Weave, Polydor \$10028-1Y1 (Polygram)	50	50	108	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita

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Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). A Recording Industry Assn. of American seal for sales of 1,000,000 units (seal indicated by triangle).

Rob McConnell and the Boss Brass, Singer Unlimited, Oscar Peterson, Freddie Hubbard, George Shearing, Thelonious Monk, Stephane Grappelli, Didier Lockwood, Stu Goldberg, Alphonse Mouzon and others.

PolyGram Classics, Inc., 137 W. 55th St., New York, N.Y. 10019. Tel: (212) 399 7000.

PolyGram's extensive vaults of classic jazz material were largely dor-mant when its classical arm moved in. Beginning with its successful program in importing Japanese Verve titles here, PolyGram Classics has since expanded that effort to add equally classic masters from the Mercury, Emarcy, Philips and Limelite catalogues, along with modern masters from the German ENJA catalogue. Response has buttressed jazz activity further, leading to the first new domestically manufactured PolyGram anthologies since the late '70s, along with the recent Gramavision distribution pact. Planned for later this summer is the second major venture into French Verve imports, which began with a five-disk Ella Fitzgerald set. The French Line will encompass 13 imported titles from the Verve lists

PolyGram Special Imports, Inc. Address and phone same as above. PolyGram Classics' experiences with imported versions of classic catalogue titles has led to contemporary imports for this sister division as well. Of special note are its new releases from the Italian catalogues of Black Saint and Soul Note, encompassing recent sessions by U.S. and European players spanning avant garde, ethnic and mainstream jazz. PSI also imports selected works from the German ECM label not licensed to its U.S. counterpart under that company's Warner Bros. Records distribution

Progressive Records, Inc., P.O. Box 500, 601 Virginia Ave., Tifton, Ga. 31794. Tel: (912) 382-8192. New recordings by veteran jazz stylists spanning mainstream, bebop

RCA Records, 1133 Ave. of the Americas, New York, N.Y. 10036. Tel: (212) 930-4000.

and vocal jazz

Although RCA no longer maintains an active program in contemporary jazz, its rich catalogues of vintage masters from the '20s through the '50s are reflected in its Bluebird. Legendary Performers and "This album series. Bluebird in particular has amassed impressive multiunit sets reprising the output of such seminal artists as Benny Goodman, Artie Shaw, Glenn Miller, Fats Waller and Bunny Berigan

Rounder Records Corp., 186 Willow Ave., Somerville, Mass. 01244. Tel: (617) 354-0700.

Rounder's foundations in blues, folk and ethnic music have yet to include a formal entry into traditional jazz genres, but its roster of acoustic instrumentalists has increasingly shifted toward folk/jazz hybrids in recent years. That trend has prompted the label's recent coinage of "New Acoustic Music" to describe the eclectic, idiomatic syntheses of such musicians as Andy Statman, Russ Barenberg, Darol Anger and Mike Marshall, Tony Rice, Van Manakas and others. Its blues orientation has also verged on jazz haunts, either in performing style or musicians involved, through such recent projects as Clarence ''Gatemouth'' Brown's first album for the label and recordings by Johnny Copeland.

Stash Records, Inc., 106 Pros pect Park W., Brooklyn, N.Y. 11215. Tel: (212) 965-3407. Founded in the '70s primarily for

reissued material, this independent has expanded over the years to offer new studio and live works. Its catalogue now includes works by Bucky Pizzarelli, Ira Sullivan, the Widespread Jazz Orchestra, Jon Faddis, Hank Jones, Adam Makow icz, George Mraz, the New York Saxophone Quartet, Louis Bellson and others

Steeplechase Productions, Inc., 3943 W. Lawrence Ave., Chicago, III. 60625. Tel: (312) 463-6146. U.S. arm for a Danish firm founded to record European works, many featuring major American artists. Catalogue now features works by Dexter Gordon, Shirley Horn, Tete Montoliu, Michal Urbaniak and oth-

Storyville Records/Moss Music Group, Inc., 48 W. 38th St., New York, N.Y. 10018. Tel: (212) 944-9560.

Jazz subsidiary of the Moss organization includes both mainstream jazz and blues recordings, with former featuring albums by Benny Carter, Teddy Wilson, Clark Terry

Teresa Gramophone Co., Ltd., 1414 Ave. of the Americas, New York, N.Y. 10019. Tel: (212) 759-5565

Veteran producer Bob Thiele has recently reactivated his Signature line, along with a new label venture,

Doctor Jazz, via a distribution pact with CBS. The former Flying Dutchman principal launched Doctor Jazz earlier this year with new albums by Arnie Lawrence, Lonnie Liston Smith and Thiele's wife, singer Teresa Brewer, who's also represented via a duo effort with Stephane Grappelli. Reissues and anthologies are also an active component of the new combine, with initial releases focusing on Cole man Hawkins and other classic styl-

Theresa Records, 800 The Arlington, Berkeley, Calif. 94707. Tel: (415) 524-4908.

Selective independent founded in 1976 includes works by Pharoah Sanders, Joe Bonner, Idris Muhammed and Rufus Reid, among

Trend Recording Corp., 117 N Las Palmas Ave., Los Angeles, Calif. 90004. Tel: (213) 938-5482.

Classic jazz by major artists in reissued sides and anthologies are marketed via both the Trend and Discovery labels.

Warner Bros. Records, Inc., 3300 Warner Blvd., Burbank, Calif. 91510. Tel: (213) 846-9090.

Warner's decision to build a pro gressive jazz roster during the mid-70s has since paid off with sub-

stantial success via its crossoveroriented acts. Current acts include Al Jarreau, John McLaughlin, Yellowjackets, Randy Crawford, Claus Ogerman, Chick Corea and others. Warner also continues to distribute ECM Records' American releases, drawn from a roster of avant garde, fusion and mainstream artists which is largely complementary to Warner's own more fusion-tinged works. Major ECM artists include Pat Metheny, Keith Jarrett, Gary Burton, the Art Ensemble of Chicago, Ralph Towner, Lester Bowie, Eberhard Weber, Codona and oth-

Windham Hill Records, P.O. Box 9388, Stanford, Calif. 94305. Tel: (415) 329-0647.

Until very recently, this small Bay Area independent offered few recordings that could even remotely be called jazz works. But since the 1981 breakthrough for pianist George Winston, Windham Hill's music has attracted jazz airplay and usually started its retail life in jazz bins. Thus far an all-instrumental label focusing on guitarists, pianists and, more recently, small groups and ensembles, its music is a hybrid of folk, classicism, ethnic music and jazz. Artists include label founder William Ackerman, Alex deGrassi, Michael Hedges, Scott



REACHING

NEW HEIGHTS

Darol Anger and Barbara Higbie, Liz Story, Robbie Basho and Shadowfax. A subsidiary label, Lost Lake Arts, features reissues of littleknown albums.

Xanadu Records, Ltd., 3242 Irwin Ave., Kingsbridge, N.Y. 10463. Tel: (212) 549-3655.

New recordings, reissues and anthologies culled from unreleased tapes are represented in the catalogue of this relatively young independent, founded in 1975 by Don Schlitten. Artists include Coleman Hawkins, Tal Farlow, Clifford Brown, Fats Navarro, Bud Powell, Kenny Barron, Dolo Coker, Barry Harris, Hampton Hawes, Georgie Auld, Peter Sprague, Sam Most and others. SAM SUTHERLAND Billboard

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Bob Thiele has so formidable a track record, having produced more artists and records than any other producer, that it is very much in the interest of record buyers to follow the action of his new

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Where's Jazz Going Now?

• Continued from page J-1 healthy school of contemporary roots-consciousness.

"Just about any style of music that has any quality at all is durable and is being played today, whether it's Dixieland or something from the 17th century," says Hamilton. "I think there will always be someone around to play the particular style that I like to play. I just hope it isn't only repertory companies and students; I hope it will always be played in saloons, too, by people who really

It appears that Hamilton needn't worry about there being enough saloons around, or enough people to play in them; the jazz nightclub scene looks to be, if not precisely booming, at least healthy. Virtually every major U.S. city has at least one jazz venue that is doing good

business. In addition, the concert picture, especially on the college and even high school level, is in reasonably good shape. And the festival scene continues at the same strong pace it's been setting for years—largely due to the tireless efforts of promoter George Wein, whose mammoth Kool Jazz Festival now covers 22 U.S. cities, including New York, where another 11-day extravaganza recently wound down.

The respect for tradition evinced by Marsalis and Hamilton can even be found these days among the leading lights of the avant-garde. Gone are the days when the exponents of "free jazz" delighted in breaking all the rules and being as iconoclastic as they could about the jazz heritage. Today's avant-gardist is interested in reinvestigating that heritage and finding ways to use it

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to build a music for the future.

Even a venerable avant-gardist like Archie Shepp has taken to recording bebop standards and spirituals. And the Art Ensemble of Chicago makes its concerns explicit in its slogan, "Great Black Music— Ancient To The Future," fitting words for a group whose approach encompasses everything from blues to funk to bebop to the day after tomorrow

"The thing I think about constantly is the responsibility of representing the tradition that I'm a part of," says flutist James Newton, who ranks with saxophonists David Murray and Chico Freeman, pianist Anthony Davis, trombonist Craig Harris, vibraphonist Jay Hoggard, and many others as one of the best of the young explorers. "All of my models come from the past." And Arthur Blythe, who is widely regarded as the outstanding saxophonist to emerge in the past decade, puts it this way: "The better musical ingredients of the past two decades are being synthesized into the traditional modes of the music. It's a new kind of music built on the historical elements.

Of course, by definition the avant-garde is constantly in transition, and it has provided more than its share of surprises in recent years. Who would have ventured to guess, as recently as a decade ago. that saxophonist Ornette Coleman, who is often thought of as the father of free jazz, would one day be playing a kind of music that could be described as fusion?



Arthur Blythe

This is not to say that the music put out by Coleman and his young, aggressive, highly electric band Prime Time is carefully crafted with an eye to the pop market, like the music of such certified fusion su-perstars as George Benson, Grover Washington Jr., David Sanborn, Bob James, Earl Klugh, Ronnie Laws or Al Jarreau. But it unquestionably melds elements of free jazz with aspects of rock, funk, and even new wave, and it's a blend that has proven to be highly influential.

A number of musicians—notably guitarist James Blood Ulmer. drummer Ronald Shannon Jackson and bassist Jamaaladeen Tacuma, all former Coleman sidemen-have taken their cue from Coleman and are moving fusion in a new, challenging direction. Saxophonist Oliver Lake, best known as a member of the innovative World Saxophone Quartet, also makes a fascinating brand of reggae-tinged dance music with his band Jump Up. Clearly, the boundaries between musical styles are becoming harder (and more pointless) to maintain.

Naturally, this raises the peren nial question of what is or isn't iazz-a question also raised, from another direction, by the airy, introspective music made by the likes



Heath Brothers

of pianist George Winston and guitarist Will Ackerman, or the free flowing pianistic improvisations of Keith Jarrett. That's as unanswerable a question as the one Monk refused to grapple with. But the multi-faceted work of a number of fusion artists at least gives the lie to those purists who maintain that once you start playing jazz-rock, you've turned your back on jazz.





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James Newton

Herbie Hancock, one of the first jazz musicians to "go electric" with a vengeance, continues to make dance records, but he also finds time for such all-acoustic projects as his VSOP Quintet, a re-creation of the classic band of the middle and late '60s led by Miles Davis (another fusion pioneer, much of whose recent playing suggests that he is a long way from forgetting his own roots) Guitarist Pat Metheny and saxophonist Grover Wash ington Jr. have performed with saxophonist Sonny Rollins, arguably the greatest living exponent of straight-ahead jazz. Chick Corea plays electronic keyboards with the reunited Return To Forever but also recorded an acoustic trio album of improvisations and Monk compositions. RTF drummer Lenny White also shuttles back and forth between acoustic and electric con texts

"When jazz-rock or jazz-fusion began to happen in the early '70s. it brought jazz to the attention of a much bigger audience," Hancock points out. "I have a feeling that the interest in it began to decline after a while, but a lot of people started

Lenny White

And so, it appears, do audiences. With the death of that stigma to which Hancock refers came a rebirth of interest in the surviving giants of the music. Hardly anyone noticed when saxophonist Dexter Gordon emigrated to Europe in the mid '60s, but when he moved back to New York in the late '70s, it was an event. Popular demand has recently motivated the Modern Jazz Quartet, one of the most successful groups in the music's history, to get back together. Veterans like Dizzy Gillespie, Count Basie, Stan Getz, Oscar Peterson and Woody Her man, while they've never wanted for work, have been finding greater public response recently than they have known in years. And the lesser-known musicians, the second echelon, the journeymen, are also finding a receptive climate for their time-tested sounds.

"There seems to be more work around for musicians who haven't been working," observes saxophonist/flutist Jimmy Heath of the Heath Brothers—the other brothers are bassist Percy (who is also a member of the Modern Jazz Quartet) and drummer Albert, "Things

are pretty positive now. It doesn't matter so much whether you're in the top 10."

The growing appreciation for those veteran jazz artists who are still among us no doubt stems in part from the knowledge that so many great ones have left us in recent years—Charles Mingus, The-lonious Monk, Bill Evans, Mary Lou Williams, Art Pepper, Eubie Blake, Earl Hines and countless others. But it seems clear now that there will be young musicians coming along, if not to take the great ones' places, at least to keep the music in all its variety alive, for a long time to

Peter Keepnews is Billboard's Copy Editor and writes frequently about



Credits: Special Issues Editor, Ed Ochs; Assistant Special Issues Editor, Robyn Wells; Cover Design, J. Daniel Chapman.

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to listen to jazz because of it, and

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of esoteric music that didn't sell

died. The word is now not as foreign

Hancock also asks the simple question, "If I enjoy playing both

kinds of music (jazz and pop), why not?" Similarly, drummer White, while vowing "I'll play jazz forever,"

defends his right to "play whatever kind of music I want to." The bottom

line with such musicians is that they

play jazz not because they have to,

or because it's the only way they

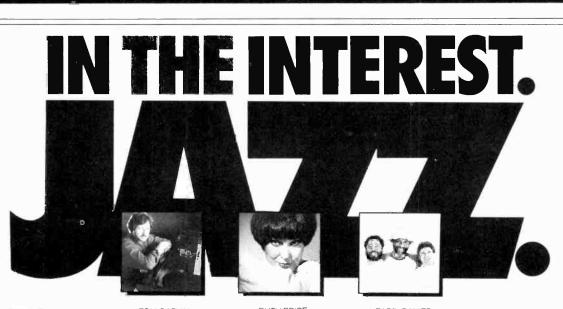
can make money, but because they

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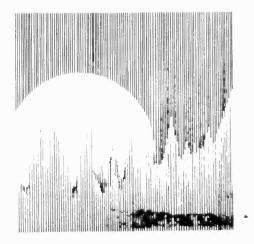
Photo: Tom Copi

1982 Releases

C 1019 Winter into Spring, George Winston C 1020 Elements, Ira Stein and Russel Walder

C 1021 Tideline, Darol Anger and Barbara Higbie C 1022 Shadowfax, Shadowfax C 1024 Sampler '82, Various Artists

C 1025 December, George Winston



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Historic Nashville Building Finds New Life As Studio

By ERIN MORRIS

NASHVILLE — Although the Castle Recording Studio has been booking projects since 1980, it did not officially open until this April. The studio, which is located outside of Nashville, is owned by Belgianborn Joseph Nuyens.

Nuyens and his family, a blue-grass group, toured the U.S. and decided to settle here in 1978. Since the studio's opening, it has hosted the likes of Dolly Parton. Ricky Skaggs, Johnny Rodriguez, Mel Tillis, Leon Russell, the Whites, Ed Bruce, Billy Joe Shaver and the Country Garette.

A large stone structure of medieval design, the Castle was built between 1928 and 1932 by Ed Welch, a Chicago bookie/gambler. Local legend has it that it was a home for Al Capone as well as a clandestine casino. It also supposedly served as a hideout for hitmen from Chicago and New Orleans. In the 1930s, the downstairs was converted into a restaurant that played host to such celebrities as Spencer Tracy, Betty Grable and Bob Hope.

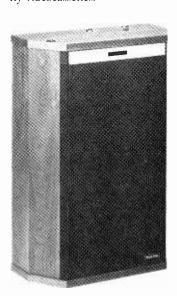
General manager of the studio is Londoner Martyn Smith. Smith and Nuyens have been acquaintances since 1974, when Smith was managing and producing the Country Gazette on a European tour. Since then, Smith has also managed British country-rock group Brinsley Schwarz, Carlene Carter, Nicolette Larson, Rodney Crowell and the Burrito Brothers.

Through their foreign contacts, Smith and Nuyens have been able to attract a number of European artists into the studio. Says Smith, "A lot of English rock'n'roll people have country roots, and for them to come

ABC-TV In Deal With Ampex Tape

REDWOOD CITY, Calif.—ABC-TV will buy more than a million dollars worth of professional videotape from Ampex. The tape will be used in the coverage of the 1984 summer and winter Olympic Games, as well as the presidential conventions.

Under terms of the agreement, Ampex will provide ABC with close to 16,000 hours of 196 one-inch helical professional videotape, and 197 three-quarter-inch broadcast quality videocassettes.





CD VOICE—Electro-Voice's new CD speaker is a three-way system with flat frequency response from 40 through 30,000 Hz. The system features EV's Controlled Directionality, which is said to evenly distribute the critical portion of the audio spectrum over a full 100 degree area. The unit features a 12-inch woofer, 1.5 inch dome midrange and a one inch dome tweeter. The model 35i will sell for \$750 per speaker.

to Nashville to record is a thrill. For them to come here to record is even

Although 75% of the Castle's clients are label-affiliated, much of their work is demo sessions. Warner Bros. Music. Almo-Irving and Criterion are among the publishers that have booked time there.

The studio features a Harrison 3232C 48-inch console, with Autoset automation, and a variety of Studer tape machines, including two A80 24-track MK2s. an A80 two-track half-inch MK2 and two B67 two-tracks. There is a wide range of outboard equipment, including two LA1176 Limiters, a Lexicon Prime Time and Super Prime Time Digital Delay, an Evantide Instant Phaser and an Evantide Harmonizer. The use of all outboard equipment is included in the studio's rates. The reverberation units are Lexicon 224 and 224X units. JBL 4430LR Biradial Monitors are used with JBL 4311, Aurotones and Bostons at the console.

The studio also has a wide range of instruments available at no additional charge, among them a full-length Bosendorfer grand piano, a Jupiter 8, a Prophet One, a Hammond B3 organ, a Fender Rhodes electric piano, a Clavinet D6, a Tack piano, an Oberheim DMX drum machine and a full Pearl drum kit. Chief engineer for the studio is Chuck Ainlay. The manager is Joseph Nuyens Jr.

Most of the rooms on the lower level are used for recording. Their natural stone and wood surfaces are basically unaltered. Drapes are used to vary the acoustics.

Chinese Label Buys Cetec Gauss Unit

SUN VALLEY, Calif.—China Records, a manufacturer of records and music cassettes in the People's Republic of China, has purchased a model 24000 tape duplicating system from Cetec Gauss.

The unit, according to Mort Fujii, president of Cetec Gauss, has been installed at China Records' new manufacturing facility in Canton. He indicates that the unit gives China Records the capability to duplicate music on metal particle and chromium oxide cassettes.

dbx Processor Goes On Tour

NEW YORK—The new dbx 700 Digital Audio Processor is being taken on a nationwide tour by the company's professional audio products division, in a move aimed at promoting the advantage of the product to the recording industry, and at supporting dealers committed to selling the system.

The dbx Digital American Tour 1983 got underway in Atlanta on June 15, and will cover such cities as Nashville, New York, San Francisco, Los Angeles and Chicago.

According to Lance Korthals, director of marketing and sales for dbx Professional Products, the exposition includes a multi-media presentation covering the advent of the new digital technology, and the significance of the 700 digital audio processor in the marketplace. A highlight of each presentation will be comparisons between a live performance and a recording made at that presentation.

The model 700 digital audio processor utilizes the Companded Predictive Delta Modulation (CPDM) process and sells for under \$5,000. Says Korthals, "Our aim in designing a digital audio processor was to achieve a sound quality and a dynamic range better than that offered by the PCM technique, and at a price that would allow most studios to get into digital recording."

The model 700 is available through specially selected dealers.

Ann Arbor Studio Awaits Digital Boom

By RADCLIFFE JOE

NEW YORK—The long-range cost effectiveness of digital will play an important role in putting the profits back into the recording business. This is the feeling of Al Hurschman, president and chief engineer of A-Square Recording Studios in Ann Arbor, Mich.

Hurschman, who admits that he is not yet ready to jump into digital with both feet, says he is convinced that "once the storage medium (the disk) is straightened out, more studios will want to get into it." He also predicts that the cost of the equipment "will come into line." and points out that the price gap between analog systems and some digital is already narrowing.

Hurschman, who has owned A-Square Studios for more than six years, admits that the differences between digital and top-of-the-line analog are not yet that significant. But he promises that digital's quality will eventually surpass analog's.

While waiting for digital to become a commercial entity, Hurschman caters to the digital needs of his customers by offering them two-track digital (through rented equipment) and half-inch mastering. Like many other studio operators, he is also focusing a lot of attention on video, which he feels will shortly become a significant part of the record-

ing studio business in this country. A-Square was designed with video in mind, and a significant percentage of the studio's business in the last two years has been in video.

A-Square Studios began business as an 8-track facility on a secluded five-acre farm. It has been upgrading and expanding ever since. Its latest additions include a \$100.000 56-input Neotek Series IIIC console, and Hurschman says a new Alphanumeric remote console will soon be added. The studio also features a guest house with two two-bedroom apartments, sauna and Jacuzzi, which are available to clients free of charge.

The main room of the studio measures 60 by 40 feet. A 20- by 40-foot showcase stage is also featured, along with a video lounge and game room. "Our objective is to create a total recording environment in which our clients can feel completely at home." Hurschman says.

A-Square clients have included Ted Nugent, the Rockets and Grand Funk Railroad. The studio charges a flat rate of \$80 an hour, which includes the services of two engineers.

Hurschman says that the recession has not affected his operation. "We are busy." he says, "and we have been adding gear during what most people considered to be the darkest period of the recession."



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Pro Equipment & Services

Studio Track

By ERIN MORRIS

In Los Angeles at Ocean Way Recording, Lionel Richie producing himself for Motown. Sharing engineering chores are Calvin Harris and Humberto Gatica. . . . Roger Hodgson producing Supertramp for A&M, with Jack Puig engineering and David Egerton assisting. . . . James Ingram in the studio with producer Quincy Jones and engineer Bruce Swedien. . . . Mike Mainieri producing Carly Simon's upcoming LP for Warner Bros. Allen Sides is engineering the project, with Tony Chiappa seconding.

Engineer Dennis Sands, assisted by Andy D'Addario, behind the board for producer Ray Brown, laying tracks for Milt Jackson's new Pablo LP at Group IV Recording.

At Larrabee Sound Recording Studio, Leon F. Sylvers III producing Shalamar for Solar and Reel To Reel for Arista, with Steve Hodge engineering and Judy Clapp assisting. . . . Stanley Clarks cutting tracks for Epic LP, with Erik Zobler engineering and Toni Greene assisting. . . Urth of Warner Bros. cutting a dance single, with Bob Stone engineering and Sabrina Buchanek assisting.

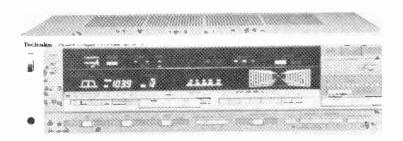
In Eugene, Ore. at the Recording Arts Center, Jack Buddake, Mark Scheider, Wiley Campbell cutting album and EP tracks, with Don Ross producing and engineering.

At Triad Recording Studio, Mason Williams cutting live tracks for release at Hult Center for the Performing Arts. Don Ross is engineering and co-producing the project with Williams.

and co-producing the project with Williams.

In Golden, Colo. at Applewood Studio, Riders
In The Sky cutting tracks with producer Robby
Adcock.

In Nashville at Ironsides Studio, Joe Bob Barnhill producing Johnny Hardy for a release on F&L. Mike Poston is engineering.



TECHNICS RECEIVER—This new receiver from Technics is a digital / analog computer-drive unit capable of delivering up to 120 watts of power. The unit, model SA-1010, uses micro-processor technology to monitor signal conditions, and heat sink temperature changes. It also adjusts bias instantly to optimum levels. An advanced synthesizer provides random access, 16-station, preset channel selection, and a two-way digital/analog display of tuning frequency. The unit carries a price tag of \$850.

At Woodland Sound Studio, Weldon Myrick producing the Grand Ole Opry staff band for an upcoming LP. Ken Corlew is engineering, with Andy Benefield assisting. . . . Carroll Baker in the studio with producers Don Grashey and Les Ladd finishing an album for Tembo. Ladd is engineering, with assistance from Corlew and Tim Farmer.

RCA artist Louise Mandrell cutting tracks with producer Eddie Kilroy at Emerald Sound Studio. Tom Pick is behind the board, with Russ Martin and Keith Odle assisting. . . . Warner Bros. artists Melissa Lewis working with producer Chip Hardy on an upcoming release, with Steve Tillisch engineering. . . . Randy Wright cutting MCA tracks with producer Kilroy. Pick is at the console.

In White Plains, N.Y., at Minot Studios, Marcus Miller, Ray Bardani and Michael Colina producing David Sanborn's upcoming LP for Warner Bros. Bardani is engineering the project.

In New York City at Angel Sound, T.C. Waters producing his own upcoming single for Memnon, with Sandy Sandoval engineering.

At 38th Street Music, Richie Weeks producing Jammers for Salsoul, Richard Kaye is engineering the project.

At Syncro Sound Studios in Boston, Stephen Hague is completing production of an EP by Hilary for Backstreet Records, with Walter Turbitt behind the board. ... Seattle group the Blackouts are recording an EP with producer Al Jourgensen. Thom Moore is engineering, with Roger Merritt assisting. ... Leroy Radcliffe and Hague producing Andy Pratt's next LP for Lamborghini, with Turbitt engineering.

borghini, with Turbitt engineering.

Mickey Curry producing tracks on RCR at
Reel Dreams in Bloomfield, Conn. Bill Hudak
and Bernie Evans are engineering.

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



By RADCLIFFE JOI

NEW YORK—Dallas Post-Production Center, a \$2.5 million video facility, has been opened in the new Dallas Communications Complex by entrepreneurs Lee Martin, Nick Riccelli, Carl Summers and Wells Morse.

The company, with over \$2 million in state-of-the-art equipment, will offer videotape editing and dubbing in one-inch, two-inch and three-quarter-inch formats for television commercials produced by advertising agencies, as well as for network and independent program producers, and for producers of sales, training and other business productions.

Lee Martin Video Productions will provide almost \$1 million in annual post-production work for the center. The firm, headed by Martin, Riccelli, Morse and Paul Percifield, produces such shows as "Dallas Cowboys Weekly," "Countdown to '84," "McDonald's Teen Sports-Scene" and "ESPN Outdoors" for worldwide tv and cable.

The 13,000 square foot facility.

New Mobile Unit For CCR Video

NEW YORK—A multi-million-dollar mobile recording unit that features state-of-the-art video and audio recording capability will be put into service this August by CCR Video Corp., according to Louis Tyrrell, president of the company.

The custom-built facility, TV Ten, was designed by CCR's engineering department. It features a three-level production area, plus what Tyrrell describes as "the largest and most sophisticated Grass Valley Series 300 switcher," with Quantel DPE 5000 digital video effects.

The video section of the facility will also include five Fernseh KCK digital studio cameras, two model HL-79 digital hand-held cameras, three Sony model BVH-1100 one-inch VTRs with custom-designed controllers, and a two-channel Chyron IV character generator. The audio section of the facility will feature a Harrison model TV-3 console, which, according to Tyrrell, allows CCR to meet the most demanding needs of the music industry.

said to be the largest in the Southwest, is aiming to become the first around-the-clock production center of its kind in the country, according to Riccelli. In its attempts to achieve this goal, the center is offering what Riccelli describes as "substantially lower rates" for videotape editing between the hours of 6 p.m. and 6 a.m.

The facility's inventory includes CMX model 3400 computer editors, Grass Valley model 300-3B switchers, a Dubner Graphics System, twochannel ADO Ampex digital effects, and Ampex model VPR 2B and AVR-2 videotape recorders in oneand two-inch configurations. Other features of the center include a 1,200 square foot master control room with adjacent off-line edit bays and soundproof edit suites; and electronic graphics room designed to house the \$100,000 Dubner Graphics system; an audio sweetening lab; a client screening room containing a Sony 30-inch monitor and nine theatre seats, a videotape library, and a 1,000 square foot client lounge that encompasses dining, den and shower facilities. Also included in the center are six offices and a conference room, a 30- by 30-foot studio, shipping, storage and testing areas and an employee lounge.

In explaining the partnership's decision to create the center, Riccelli states, "Our research found a substantial number of Southwestern tv commercial and program producers going to Hollywood for their post-production work. The need for a post-production facility in this area was obvious"

The Dallas Post-Production Center is housed in the recently completed \$25 million Dallas Communications Complex, a 25-acre facility that includes three soundstages ranging in sizes from 3,000 to 15,000 square feet, state-of-the-art lighting systems, a non-sound insert stage, rehearsal halls, set construction area, production offices, makeup rooms and individual and group dressing rooms.

According to Riccelli, the edit suites at the post-production center tie directly into the main studios of the Dallas Communications Complex. He explains that this enables video producers to use the center's own control room rather than a mobile unit.



Joyce Molding Corporation

501 Division Street Boonton, New Jersey 07005



Video

SHARING A LAUGH—Art Buchwald, center, entertains Group W Cable chairman Dan Ritchie, left, and singer Charlie Danlels at a Group W-sponsored charlty reception in Washington for the Vincent T. Lombardi Cancer Research Center. Following the festivities, Daniels appeared in concert.

Music Pushes Launched By RCA/Columbia, MCA

LOS ANGELES-Two home video companies making major commitments to music programming are RCA/Columbia Pictures and MCA, both of whom offer an increasing number of titles at special

price points.

RCA/Columbia released a Fleetwood Mac concert on videocassette this March at \$29.95, and according to company president Robert Blatt-ner it did "quite well-although 'quite well-although nothing like a hit movie." Still, sales were encouraging enough for the company to plan a major release schedule for music titles for the rest

"Between now and the end of the year we'll be coming out with a number of music programs at the same price," Blattner says. "Music has a long history of being something you purchase, due to its inherent repeatability. And \$29.95 starts to be the kind of price where it's a keeper instead of a rental."

RCA/Columbia will offer between six and eight music programs by the end of the year, on VHS and Beta Hi Fi cassette. The company currently has only the Fleetwood Mac concert and a Diana Ross show purchased from Home Box Office.

Blattner explains that some of the new RCA/Columbia programs will be already available on videodisk, while some will be simultaneous disk and cassette releases.

MCA Home Video is in the midst of one of its most thorough and targeted promotions ever. The company has 13 titles in the music category, and has kicked off its "Music To Your Eyes" campaign. Two new programs, "Olivia In Concert" and "Crosby, Stills & Nash: Daylight Again," are spotlighted in the promotion, which features p-o-p materials and a "collectible" price of

MCA's other music titles are "Abba," "Peter Allen & The Rockettes At Radio City Music Hall," "Mel Torme & Della Reese In Concert," "An Evening With Ray Charles," "Loretta," "Bernadette Peters In Concert," "Neil Sedaka In Concert," "Olivia," "Olivia Physical," "An Evening With Utopia" and "Fleetwood Mac."

One Year Of Music For Atlanta Channel

ATLANTA-Atlanta's Video Music Channel celebrated its first birthday last week. In honor of the occasion, Atlanta mayor Andrew Young proclaimed Friday (8) Atlanta's Video Music

The highlight of the birthday week was a live concert by Dave Edmunds at the 700-seat Video Music Theatre, which belongs to the Video Music Channel. Additional activities included on-air giveaways for such prizes as a beauty make-over, stereo system, trips and the grand prize of year's free use of a loaded Berlinetta Camaro from Tom Jumper Chevrolet.

During the week, the Video Music Channel also covered the Willie Nelson Fourth of July picnic, as well as the Rick Christian concert in Piedmont Park following the Peachtree Road Race.

DEVELOPED IN JAPAN

Device Monitors VCR Action

TOKYO-A transmitter with a VCR sensor to automatically record which television programs are being recorded on VCRs has been developed here by Video Research, the company which monitors Japanese national listener/viewer ratings. The new unit is believed to be the first such device in the world.

The transmitter/sensor connects the television set to the VCR by a coaxial cable. It records which channel is recorded by the VCR when only VCR recording is going on. When one program is being viewed and another recorded, both are noted on the device, which can be used both on Beta and VHS systems.

The device also records the hours of replay of recorded tapes, though it can't note which program is being replayed. Video Research plans to install the unit on the tv sets of those members of its listener rating panels who own VCRs.

According to an April survey by Video Research, 16% of all families in Japan now own VCRs, 1.8 times the number of a year ago and seven times the 1979 total. Video Research believes that if the VCR recording percentages are automatically checked and issued as regular reports, perhaps even daily, that information could become a viable business proposition alongside the radio/tv ratings.

Promo Clips: Who Should Pay?

Panel At New Music Seminar Grapples With Issue

By LEO SACKS

NEW YORK-Should artists or their record companies pay for the production of video clips? That was the chief topic of debate at last week's video software panel during the New Music Seminar.

Two of the artists on the panel,

Tony Powers and Toni Basil, maintained opposing views. Powers, whose work has been licensed to Sony for release as a Video 45 said that since clips are "more than promotion tools," it behooves the artist to pay for its production.

I see video clips as having a life of their own, beyond promotional purposes," he said, "such as in movie houses. I'd rather get the paperwork out of the way and receive money in the long run.

Basil, who boasted that her record "Mickey" broke on the strength of the video, argued that as long as clips are used for promotional means, labels should foot the bill. "Who can afford the cost upfront?" she said, recalling that David Byrne of Talking Heads was reimbursed by Warner Bros. for a video she worked on only after the label accepted its commercial value.

The position of the record labels was outlined by Arista's Randy Hock and Capitol's Michelle Peacock. "Video is the silver bullet that knocked the doldrums out of the record business," said Hock, noting that video music channels are giving the business "a new network of radio stations." But, he stated, labels are facing "a dilemma" regarding "the price tag we should put on videos."

To Peacock, the issue is "a big can of worms." By establishing a pay

standard, she asked, should the label work on a set scale, or should the cost be determined based on the price the market would bear? A more pressing issue, she said, was whether the implementation of a scale would decrease the number of clips Capitol produced.

Sony's John O'Donnell presented a proposition to the labels. He said Sony would assume the cost of marketing, advertising and distributing video clips if companies packaged them as "saleable products

"Videos can and should be crossmarketed with LPs," he said, noting

MGM/UA Sets Disk Program

NEW YORK-MGM/UA Home Video has developed a merchandising formula to expand the market for CED videodisks at the retail level. The new "Market Awareness" program gives distributors added bonus dollars to be used for pointof-sale programs, sales incentive contests, radio advertising, etc. with their dealers.

Throughout July, each CED videodisk ordered by distributors will accrue two dollars in a merchandising fund. These dollars may be utilized by distributors in association with their dealers to implement various programs. MGM/UA will honor documented distributor/ dealer expenditures up to the total 'bonus dollars" earned on CED purchases; these dollars are in addition to MGM/UA's cooperative advertising fund.

the completion of the recent six-city American tour which Sony sponsored with Capitol Records to promote the new Duran Duran video. "There's a positive relationship be-tween the two." Sony, he said, found that 83% of those who bought the Duran video also watch MTV. "We had wondered if MTV was cannibalizing our sales, but we've concluded that the more videos are seen. the more willing the consumer is to buy one."
O'Donnell, however, cautioned

artists not to have clauses written into their contracts stating that they should receive money from the commercials produced to promote the package. The commercial is supposed to defray my manufacturing cost, and I'm going to pay the artist for the right to advertise it?" he asked, "I'd rather not do the com-

Carl Grassi of IRS Records, producer of the "Cutting Edge" cable show, said the industry was rife with "bad video and bad directors. We've got to get through the muck. Your piece doesn't have to be a four-minute recreation of 'Heaven's Gate,' because it blows right over the song instead of enhancing it."

John Skyes, who directs program-

ming for MTV, concurred. "A good video can't make a bad song good, but a good video can make a good song great," he said, noting that the The most successful ones can be seen over and over again." Such clips as "Mickey," "Rio," "Freeze-Frame" and "Who Can It Be Now?" are videos that "expand "brion," he can be seen of the successful ones can be seen over and over again." Such clips as "Mickey," "Rio," "Freeze-Frame" and "Who Can It Be Now?" are videos that "expand "brion," he can be seen of the successful ones of the succes tion," he said.

SALES SUPPORT, MERCHANDISING AIDS

Disney Retail Show On The Road

By FAYE ZUCKERMAN

LOS ANGELES-Walt Disney Home Video has kicked off a nationwide merchandising and marketing tour that will offer Disneyland-like pomp to its network of retailers. The Disney video retail show opened Saturday (2) in Los Angeles' Century City Mall, bringing free giveaways, sweepstakes, a jovial atmosphere as well as serious selling of six Disney video titles at reduced prices of \$29.95 and \$39.95 to Nickelodeon, a record, tape and video retailer there.

Nickelodeon's entire front window display of three three-paneled, in-store, point-of-purchase display units created by Disney featured Disney titles and touted the new low prices. Disney is said to be the first studio to try such an undertaking.

Ann Daly, marketing supervisor for Disney, explains that the studio wanted to provide sales support and merchandising aids to retailers not only to spur sales, but also to enhance its relations with dealers, and to see Disney products through the complete sales cycle. Nickelodeon reports selling about 70 Disney titles, pulling in some \$2,000, during the first two days of the promotion.

Disney plans to take this show on

the road and woo other retailers by using Nickelodeon as an example. Point-of-purchase in-store displays, free giveaways and sweepstakes will be offered to video dealers via the studio's four regional sales representatives.

But Disney is no longer the only studio using this approach. As soon as its competitors got wind of the Nickelodeon extravaganza, many of them made plans to roll out similar promotions. "My window is booked until Christmas," says Chaz Austin, video merchandising manager for the store. He received the bookings when the other studios saw Disney's display going up a few days prior to the official opening.
"A lot of the studios wouldn't

think to do something like this," says Austin of the Disney program. "Sometimes I think they (the studios) are in the ozone. But Disney has given us a lot of feedback. They are always open to new ideas and

suggestions. They talk to us to find out what we are thinking about when it comes to their products.'

About 15% of the store's merchandise is Disney product, Austin reports. Nearly 60% of the store's stock is video, with records making up the

Both Austin and Richard Fried, marketing manager for Disney Home Video, say they believe the kind of cooperation evident in this promotion will strengthen and enhance relations with the studio's dealer network. "I think it is the role of a studio to help retailers energize the products they have on their shelves with sales tools and point-of-purchase displays," Fried concludes.



DISNEY VIDEOLAND-Mickey Mouse, Winnie the Pooh and other Disney characters play a starring role in Disney Home Video's month-long window promotion at Los Angeles-based Nickelodeon. Disney plans to go national with this promotion offering similar displays to its dealers.

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Video

RCA Still Bullish On Music Disks Projects Featuring Eurythmics, Kinks, Simon Planned

By LAURA FOTI

NEW YORK-RCA VideoDisc's commitment to original programming continues unabated, and in fact will become even more important when the new interactive disk player is launched later this year. Ten original interactive programs are already in development, along with a number of family-oriented programs.

Music, though, remains one of RCA's strongest areas of exploration. Over the last four months the company has completed original programs starring Lou Reed and Jefferson Starship, as well as the recently released "Blues Alive," with John Mayall.

Upcoming music projects include a full-length program on the Euryth-mics, for release in October. The group was filmed at the U.K. club Heaven, which has an elaborate laser light show. The program will also include current video clips and additional conceptual footage. Derek Burbidge is director.

This show is the first one we've done on an unknown act-or an act that was unknown when we began," says Chuck Mitchell, division vice president of programs for RCA VideoDiscs. He adds that the program is being completed with the "full cooperation" of RCA Records here and in the U.K., and that two additional versions of the show will be available for television.

Two other music projects about to go into production will star the

U.K.Top 20

Video Rental

(Warner) WEV 99301

(Warner) WEV 61181

(RCA/Columbia) CVR 10072

(Warner) WEV 72019

(Warner) WEV 72020

AMITYVILLE II—THE POSSESSION

THE DOGS OF WAR

DEATH WISH II

(Warner) WEV 99269

(Thorn EMI) TVA 90 14112 **BRONX WARRIORS**

(Entertainment In Video) EVV

(RCA/Columbia) CVR 10053

FORT APACHE-THE BRONX

(Intervision/UA) UAAB 5019

THE CANNONBALL RUN

(CBS/Fox) 620850

(VTC) VTCV 1040

ROCKY II

THE LONG RIDERS

PRIVATE LESSONS (CIC) VHA 1037

(Replay) R 1020V

CAT PEOPLE

(CIC) VHA 1053

GONE IN 60 SECONDS

CONAN THE BARBARIAN

(Thorn EMI) TVA 90 12752

(Warner) WEV 99268

THE EVIL DEAD (Palace) PVC 2018A

ANNIE

WOLFEN

ARTHUR

POLTERGEIST (MGM/UA) UMV 10165

ROCKY III

Kinks and Carly Simon. The former, the first project to emerge out of a year-old pact with Arista Records, is entitled "Return To Waterloo." It will offer an entirely new score writ-ten by Ray Davies, who will also direct. Britain's Channel 4 is a production partner in the conceptual program.

The video clip "Come Dancing" by the Kinks is, in effect, a pilot for the full-length project. RCA sup-plied some of the funding for the clip.

Carly Simon's project is in a slightly earlier stage. "We're trying to settle on a concept and a director," says Mitchell, who adds that Ethan Russell bowed out of the project. Simon's manager, Eileen Rothberg, will serve as executive pro-ducer. "It will be a history of her career, but that's all we know right now," Mitchell says.

"With the fully conceptual approach, we have to be very selective about the kinds of artists we do,' Mitchell says, "It must be artists who in their writing have active imagery, and there must be enough cohesion so that it makes sense as a long form piece. So many directions are being developed, but there has to be a unified concept, even if the viewer uses the disk player to jump around from song to song. You still need a beginning, middle and end."

As for sales of music videodisks, Mitchell says, "They still lag behind movies, but I'm enormously encouraged, as anyone would be who looks at the big picture. There is interest in

video music from all levels." He is quick to add, though, "Profitability is lagging behind the hype, and we all have to explore ways of changing that situation.'

Although software for RCA's new interactive disk player will be predominantly games, those who buy music disks will have the added advantage of banding, so that individ-ual songs can be selected and programmed at will. Stereo is also becomming more important, and RCA is rereleasing several titles that were originally issued in mono: "The Last Waltz," "Gimme Shelter," "Time Bandits" and "The Great Muppet Caper."

RCA will probably become involved with two or three more concert shows by the end of the year. Mitchell points out, "Rock and pop artists are carrying the flag for video music; they're the ones in the forefront. But there's a lot of room for other kinds of artists, too.'

The family programming area, says Mitchell, "is increasing in importance for us as much as music is." He explains, "Kids love the player, they know how to use it, and it's durable. The programming must be highly repeatable." Diane Smook is responsible for family and interactive programming at RCA.

Two additional original programs currently under development at the company are the followup to "Jane Fonda's Workout," an exercise plan for pregnant women, and "In Training With The Dallas Cowboys Cheerleaders," an entertainment/ informational title.



Gram LP. was directed for video by Julien Temple Ryder portrays both a good guy and a bad guy in the piece: he's a pimp who exploits a sleaze club dancer and also a musician who saves her. Ryder is second from right, above.

Backgrounds' Move "

TOKYO-CBS/Sony, the pioneer of the video single here, has un-

veiled another concept new to Japan: the background video.

First product is "The Niagara Song Book," released June 22 and retailing at \$28. It's a video version of last year's successful Eiichi Ohtakeproduced "beautiful music" album.

Hiroaki Ishikawa, software division general manager, is dubbing the format BGV, for "Background Visual." "Niagara Song Book" is one of eight CBS/Sony videocassettes issued last month in the Beta Hi Fi format. Others include live performances by jazz artists Max Roach and Gerry Mulligan and a live concert package by local group the Candies. Collectively, the CBS/Sony and Epic/Sony video catalog now totals 63 titles, including 27 music tapes, seven of them video singles.

Ishikawa notes the findings of a study on how Japanese people will spend their summer bonus payments, customarily worth around two months' salary. Video hardware comes fifth on the list, behind clothing and furniture lines. The 13% who said they meant to buy VCRs repre-

sents a 2.4% increase over last year's results.

Among unmarried men, 17.3% expressed this intention, up 4.4%. Among housewives, the figure was 13%, up 3.4%.

Maverick Group Working On A Variety Of Projects

NEW YORK-From diverse backgrounds, the three principals in the Maverick Group here have come together to develop and produce programming for all media. Current activities fall into the video music field, with clips completed for Malcolm McLaren ("Buffalo Gals"), Robert Hazard ("Escalator Of Life") and Stevie Ray Vaughan.

Joe Butt, Dale Ward and Doug Cole have their roots in theatre, film,

Magnetic Tape Wing Of Fuji **Gets New Name**

NEW YORK-The name of the Magnetic Tape Division of Fuji Photo Film U.S.A. has been changed to Magnetic Products Division, following the launch in the U.S. of Fuji's line of computer floppy disks. The company will rehere, with John Dale as vice president and general manager, as well as head of the renamed divi-

'The change reflects an expansion into a completely new and exciting market for us," says Bernie Yasunaga, Fuji's executive vice president and chief operating officer. "This is a different kind of product, requiring a different approach."

television and industrials, and continue to move in all those directions. In fact, they say, the live theatre experience has especially affected their outlook on video music.

"One key to what we do is the time we spend on pre-production." says Butt. "We make sure to have the concept down pat because the budget is always finite. We spend time with the actors, clients, every-one so that they're all confident and prepared. After that, execution is the easiest part."

Butt, who has a business school background that he says was helpful in getting into the entertainment business, has produced plays off-Broadway and in London, as well as for television. Cable television production, he says, is a "hit or miss business-it takes a long time to go through all the levels-so we got into industrials. Those are a lof of fun: they use the same process as films, and we try to bring to it all the creativity we would bring to anything."
"Rattlesnake In A Cooler," which which Butt co-produced for ARTS, recently won first prize for video/ drama from the American Film Institute.

Ward's background as a stagehand has led to experience with touring companies and work as production supervisor for presentations by the Metropolitan Opera and the recent Yves Montand tour.

First EPs From EMI

LONDON-EMI Music Video here is launching its first video EPs this month. The new product line compiles three or four promotional videos and retails at between \$15-\$18.

First three titles come from Pink Floyd, Kajagoogoo and Iron Maiden and are available in VHS and Beta formats.

The Kajagoogoo package contains three items, including the band's debut No. 1 single "Too Shy." The Iron Maiden video EP is a four-track package, titled "Video Pieces," and includes two items from the chart-topping album "Number Of The Beast." The Pink Floyd package features four selections from the LP "The Final Cut" and is the group's first video collection of this type.

'MEDIA OUTLAW' INTO MUSIC

John Sanborn: Seriously Weird

NEW YORK-"People don't take video seriously as an art form-they just see it as a job," says video artist John Sanborn. With his move into music video, however, Sanborn somehow manages to take that job both seriously and lightly.

"The pieces I'm doing now (a television opera with composer Robert Ashley, a project with guitarist Adrien Belew, two pieces for Philip Glass and several other projects) are a logical extension of musical comedies. Yet video has to deal with the future, not just the past, as so many people do. So many things are possible with television.

Sanborn's credits with former partner Kit Fitzgerald from their five years together range from the avant-garde to the easily accessible.

While few of the pieces could be considered "video music" as that term is used today, music does play a major part in much of Sanborn's work with and without Fitzgerald, from whom he parted company late last year.

Sanborn's preference is for live vocals. "It makes such an incredible difference," he says. "In general, I'm interested in shattering established ideas. A 'promo' is such a limiting medium, and I like to try and expand those boundaries. If ever there's a choice between the normal and the weird, I'll choose the weird, although I'm not sure why.

Sanborn continues, "I've been a teacher, I've done corporate video—I always get fired. I'm bad at holding iobs. In the same way a musician

makes music because he can't do anything else, I guess you could say I'm a 'media outlaw.' "Robert Ash-ley puts it this way: "John Sanborn has the visual equivalent of perfect pitch."

"In many ways, I feel like an evangelist," says Sanborn. "There are a lot of radical ideas that should be investigated. I see MTV, and how drained everyone involved in making those videos seems to be. Writing a story for a visual is a new art form and should be treated as such.

"MTV comes close to being an outlet that's very viable for this new art form. Unfortunately, the record companies don't understand that 'weird' or 'avant-garde' is good, that the kids out there are not stupid."

LAURA FOTI

VIDEO BUSINESS charts are compiled by Record Business Research from a nationwide panel of video retailers and wholesalers. © 1983 by Video Business, Reprinted by permission.

(Warner) WEV 61170

w americanra

Video

New On The Charts

Vestron Video-28

Vestron Video comes on the chart with a one-two punch this week, as both "Class Reunion," a National Lampoon comedy, and "Mad Max," starring Mel Gibson, debut.
"Mad Max" is the predecessor to

"Road Warrior," both of which were directed by George Miller. The post-nuclear story takes place in the Australian outback. A continuous war rages between rebel bikers and the cops. Gibson hangs up his badge one day and becomes Mad Max, stealing a police car and going out on a mission of revenge after his family is



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

New Video Releases

on this risting 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 fist price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers. tion has been supplied by the manufacturers or distributors of the product.

THE GETAWAY
Steve McQueen, Ali McGraw
Beta & VHS Warner Home Video 11122 \$59.95

INDEPENDENCE DAY Kathleen Quinlan, David Keith Beta & VHS Warner Home Video 11308 \$69.95

THE LIFE & TIMES OF JUDGE ROY BEAN

Paul Newman Beta & VHS Warner Home Video 11174 \$59.95

LITTLE JOHNNY JONES Goodspeed Opera House Beta & VHS Warner Home Video 34051 \$59.95

THE ROAD WARRIOR
Mel Gibson
LV Warner Home Video 11181 LV.......\$29.98
SQUIRM

Rick Baker CED Vestron Video VC3019 TAKEIT TO THE LIMIT

Peter Starr; Background Music By Foreigner, Jean Luc Ponty, Arlo Guthrie, John McEuen, Tangerine Dream, Stanwood

Starwood
Beta Hif-Fi USA Home Video (Family Home
\$39.95
Foliartainment) \$39.95

THE TAMING OF THE SHREW Len Cariou, Sharry Fleet Beta & VHS Embassy Home Entertainment

(Continued on page 48)

36-SELECTION COIN-OP MACHINE

Clip Jukebox Bows In Australia

By GLENN A. BAKER

SYDNEY-The Australian public's seemingly unquenchable passion for all things video has inspired the launch of "Molly's Video Juke Box," a free-standing, coin-operated audio/video entertainment unit featuring 36 rock video clips.

Endorsed and promoted by Ian "Molly" Meldrum, local pop pundit and anchor man of the national "Countdown" rock television forum, the machine is being placed in hotels, clubs, airports, shopping malls, laundromats and other high-traffic areas. So far, more than 200 units have been ordered and/or installed.

The unit combines a computer board linked to a digital control, using an industrial VCR unit containing a three-hour tape operating on center wind. Sound is transmitted via dual-cone high-powered speakers, and visual images are projected to an overhead television monitor.

On insertion of the equivalent of 40 U.S. cents, patrons can select one of 36 video clips, which are electronically cued within 15 seconds. With a monthly update of material, the units feature a sprinkling of vintage clips, as well as exclusive film obtained from international sources and not seen on television.

When a customer selection is not being played, the unit automatically screens advertising material. Servicing of the units is being undertaken by Allied & Leisure Industries, Australia's largest coin machine company.

The enterprise was the brainchild of artist manager Ray Evans, a partner in Mushroom Records who says he realized the potential of the facility during a visit to the U.K. for talks with the Diamond Time company,

U.K. Firm In Colorful New **Security Ploy**

LONDON-Maroon color-coded videocassettes are being produced by TDK here for Guild Home Video in what is being called a "unique" development within Britain's video marketplace,

Says Diana Gardner, Guild pro motions executive: "All titles will now be duplicated onto these cassettes. The maroon tape guard with the Guild logo and name embossed will help dealers and customers identify legitimate from counterfeit software." For a year or so, Guild has used specially-developed gold reflective labels for the spine of its product, as a security device.

Says Gardner: "You'd have to be stupid to suggest any security system is 100% foolproof. But introduction of a colored tape guard security device, along with our gold labels, has to make counterfeiting that much more difficult to achieve-unless, that is, retailers simply allow it."

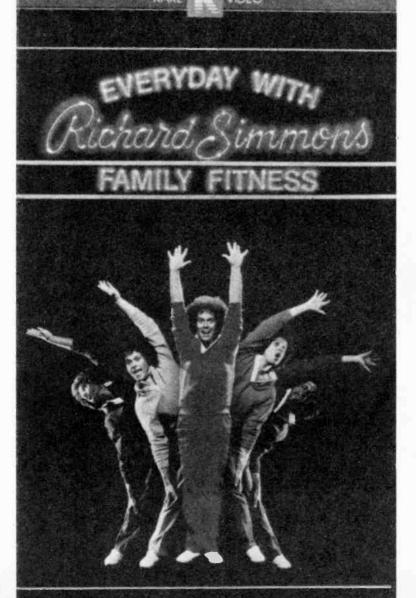
which operates 750 video jukeboxes throughout Britain. Evans then formed the Video Software Replay Co. in Australia, in partnership with Mushroom directors Michael Gu-dinski and Gary Ashley and Diamond Time Ltd

Evans says he leans on the knowhow and experience of the British company. But he adds: "I believe Australia will be far more receptive to this project than Britain because of better monetary conditions and that well-known Australian appetite for rock video clips."

Says Evans wryly: "It took us a matter of weeks to design the boxes but months to do the deals. We had to arrange separate arrangements with the Australian Performing Rights Assn. (APRA), the Australian Record Industry Assn. (ARIA), the Australian Musical Copyright Owners Society (AMCOS) and other organizations."

Evans lets very little control of his project slip from his grasp. In addition to operating the Video Software Replay Company, he also runs the Video Marketing Service Pty. Ltd., which markets the project in New South Wales, Victoria and Tasmania, which is two-thirds of the market. The other third is handled by Ostley Pty. Ltd. (South Australia/Western Australia) and the Video Juke Box Company (Queens-

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SO WHAT?





VIDEO SOFTWARE DEALERS ASSOCIATION

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A FORUM FOR COMMUNICATION AMONG RETAILERS, DISTRIBUTORS AND MANUFACTURERS

vorid of Video Retailing and Distribution. The future of the Video here and now! Indeed, ours is a Present and Future that holds unities for unparalleled successes. Industry is today unlimited opport

The VSDA Convention will establish an environment in which all segments of our business—Retailers. Distributors and Manufacturers—can op only communicate with one another as well as confer with their particular industry counterparts. Remember, PROFITS ARE THE KEY IN '83... and '84... and '85.... So jet's get together in San Francisco and tend to business. San Francisco and tend

SUNDAY, AUGUST 28

9:00 AM - 6:00 PM

7:00 PM

REGISTRATION
EXHIBIT AREA VISITING
WELCOMING COCKTAIL RECEPTION
Host: RCA/Columbia Pictures Home Video

Hosi: RCA/Ce umbia Pictures Home Video

MONDAY, AUGUST 29

8:00 AM

9:15 AM

BREAKFAST Host: MGM/U Host: MGM/UA Home Video OPENING BUSINESS SESSION

Keynote S
 Nielsen S

Nielsen Scrvey, Report
Merchand sing for Sales and Rental
The Growth Profit Centers: Accessories

and Gam LUNCHEON

12:15 PM

1:45 PM

WORKSHOP SESSION

• Advertising – The Low Cost Approach

EXHIBIT AREA VISITING 2:30 PM - 6:30 PM

COCKTAIL BUFFET 7:30 PM

TUESDAY, AUGUST 30

8:00 AM 9:00 AM

3:00 PM - 6:00

REGULAR AND ASSOCIATE MEMBERS BREAKFASTS BUSINESS SESSION

Keynote

Manufacturer Pa
 Distribut and

us and Retailers Panel Ping Your Busin Compute

TALLATION LUNCHEON 12:30 PM

Vestron

. .or how to promote sales and ecoming a Dirty Bookstore

IT AREA VISITING

EGISTRA JON-PEES FOR THE CONVENTION INCLUDE ATTENDANCE AT ALL BUSINESS SESSIONS, MEAL FUNCTIONS AND SOCIAL ACTIVITIES.

Profits are the keu in

FOR REGISTRATION INFORMATION CONTACT: Joan Chase, VSDA, 1008-F Astoria Blvd., Cherry Hill, N.J. 08003 (609) 424-7117

Survey For Week Ending 7/16/83 Billboard® ideocassette To

These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS ē formats. TITLE ast Copyright Owner, Distributor, Catalog Number

RENTA These are most popular videocassette rentals, in both Charl Week Beta and VHS formats, compiled from a survey of re-

u tailers and wholesalers. Last Copyright Owner, Distributor, Catalog Number

	_ <u>=</u>	¥.	Copyright Owner, Distributor, Catalog Number		La.	*	Copyright Owner, Distributor, Catalog Number
	2	3	48 HOURS Paramount Pictures, Paramount Home Video 1139		2	3	48 HOURS Paramount Pictures, Paramount Home Video 1139
2	1	61	JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042	2	1	10	FIRST BLOOD Thorn/EMI 1573
3	4	3	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309	3	4	3	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309
4	3	21	AN OFFICER AND A GENTLEMAN ▲ Paramount Pictures, Paramount Home Video 1467	4	3	5	SOPHIE'S CHOICE CBS-Fox Video 9076
5	7	7	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433	5	5	6	THE TOY RCA/Columbia Pictures, Home Video 10538
6	10	19	BLADE RUNNER A Embassy Home Entertainment 1380	6	8	5	FRANCES Thorn/EMI 1621
7	5	11	AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489	7	6	8	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265
8	13	4	FRANCES Thorn/EMI 1621	8	9	7	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433
9	8	5	SOPHIE'S CHOICE CBS-Fox Video 9076	9	7	21	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467
10	6	10	FIRST BLOOD ● Thorn/EMI 1573	10	10	7	MY FAVORITE YEAR MGM/UA Home Video 800188
11	12	4	ALICE IN WONDERLAND	11	12	9	AIRPLANE II—THE SEQUEL Paramount Pictures, Paramount Home Video 1489
12	9	8	Walt Disney Home Video 36 BEST FRIENDS	12	11	8	LOVESICK
13	18	5	Warner Brothers Pictures, Warner Home Video 11265 STAR WARS	13	19	3	Warner Brothers Pictures, Warner Home Video 20011 THE STING II
14	14	34	CBS-Fox Video 1130 STAR TREK II-THE WRATH OF KHAN (ITA) A	14	16	11	Universal City Studios Inc., MCA Distributing Corp. 71015 JANE FONDA'S WORKOUT Karl Video Corporation 042
15	23	10	Paramount Pictures, Paramount Home Video 1180 GREASE ●	15	15	4	KISS ME GOODBYE
16	11	13	Paramount Pictures, Paramount Home Video 1108 PLAYBOY VIDEO VOLUME 2	16	17	21	CBS-Fox Video 1217 ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181
17	NEW	ENTRY	CBS-Fox Video 6202 CLASS OF '84	17-	14	8	TIMERIDER
18	19	3	Vestron V-5022 I THE JURY	18	22	19	Pacific Arts, Video Records; MCA Distributing Corp. 528 BLADE RUNNER Embassive Home Entertainment 1390
19	15	6	CBS Fox Video 1186 THE TOY	19	13	4	Embassy Home Entertainment 1380 1, THE JURY CBS-Fox Video 1186
20	17	7	RCA/Columbia Pictures, Home Video 10538 MY FAVORITE YEAR	20	18	7	STILL OF THE NIGHT CBS-Fox Video 4711
21	16	8	MGM/UA Home Video 800188	21	NEW	ELITEY	THE VERDICT CBS-Fox Video 1188
22	28	30	Warner Brothers Pictures, Warner Home Video 20011 ROCKY III ● (ITA)	22	25	16	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures. Warner Home
23	37	7	CBS-Fox Video 4708 AIRPLANE!	23	21	28	Video 11306 POLTERGEIST ▲
24	25	11	Paramount Pictures, Paramount Home Video 1305 JACKI SORENSON'S AEROBIC DANCING	24	24	6	MGM/UA Home Video 800165 CLASS OF '84
25	21	9	MCA Distributing Corp. 55090 STAR TREK: THE MOTION PICTURE ▲	25	20	25	Vestron V-5022 THE BOAT (DAS BOOT)
26	20	8	Paramount Pictures, Paramount Home Video 8858 LET'S SPEND THE NIGHT TOGETHER	26	23	8	RCA/Columbia Pictures Home Video 10149 VIDEODROME
27	26	2	Embassy Horne Entertainment 1231 THIS ISLAND EARTH	27	NEW	ENTRY	Universal City Studios Inc., MCA Distributing Corp. 71013 PSYCHO
28	NEW	ENTRY	Universal City Studios, Inc. MCA Distributing Corp. 55076 MAD MAX	28	27	24:	Universal City Studios Inc., MCA Distributing Corp. 55001 NIGHT SHIFT
29	22	21	Vestron V-4030 ROAD WARRIOR ●	29	MEN	ENTRY	The Ladd Co., Warner Home Video 20006 SAVANNAH SMILES
30	35	12	Warner Brothers Pictures, Warner Home Video 11181 JAZZERCISE	30	30	30	Embassy Home Entertainment 2058 ROCKY III ● (ITA)
31	31	2	MCA Distributing Corporation 55089 JASON AND THE ARGONAUTS	31	29	5	CBS-Fox Video 4708 THEY CALL ME BRUCE
32	27	33	RCA/Columbia Pictures Home Video 10346 PLAYBOY COOL	32	aea	CRITINY	Vestron V-5015 NATIONAL LAMPOON'S CLASS REUNION
33	29	9	CBS-Fox Video 6201 THUNDERBALL	33	28	14	Vestron V-5021 THE SECRET OF NIMH
34	30	28	CBS-Fox Video 4611 POLTERGEIST ▲ (ITA)	34	26	3	MGM/UA Home Video 800211 STAR WARS
,35	24	37	MGM/UA Home Video 800165 THE COMPLEAT BEATLES ●	35	32	25	CBS-Fox Video 1130 FAST TIMES AT RIDGEMONT HIGH
36	32	3	MGM/UA Home Video 700155 THIN THIGHS IN 30 DAYS	36	31	18	Universal City Studios Inc., MCA Dist. Corp. 77015 MONSIGNOR CRS For Video 1108
37	34	3	U.S.A. Home Video, Family Home Entertainment Inc. 213 PETE'S DRAGON With Dispersional Name Video S 10	37	-37	12	CBS-Fox Video 1108 PLAYBOY VIDEO VOLUME 2 CBS Fox Video 6202
38	33	22	Walt Disney Home Video S-10 STRAWBERRY SHORTCAKE IN BIG APPLE CITY For illy Home States among MCM (In Home Video 228)	38	39	9	CBS-Fox Video 6202 THUNDERBALL CBS-Fox Video 4611
39	40	7	Family Home Entertainment, MGM/UA Home Video 338 TIMERIDER Review Arts Video Records: MCA Dist. Corp. 538	39	35	3	CBS-Fox Video 4611 TRAIL OF THE PINK PANTHER Tithe Productions MCM/I/A Home Video 4710.20
40	36	12	Pacific Arts, Video Records; MCA Dist. Corp. 528 EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS Keyl Video Corporation 042	40	33	2	Titan Productions, MGM/UA Home Video 4710-20 THE BEAST WITHIN MGM/UN Home Video 700172
40	36	12	EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS Karl Video Corporation 043	40	33	2	THE BEAST WITHIN MGM/UA Home Video 700172

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

Talent & Venues



Billboard photo by Chuck Pulin
GUEST SPOT—Jane Weidlin of the Go-Go's Joins Russell Mael of Sparks onstage at the Brendan Byrne Arena in New Jersey. Sparks opened for Rick
Springfield.

Rock'n' Rolling

Crenshaw (Not Holly) Having A 'Field Day'

By ROMAN KOZAK

Mention the name Buddy Holly to Marshall Crenshaw, and he winces. He doesn't like the comparison.

"That whole thing last year just got a little tiresome," he says, "and a little frightening for me. To go through life as the substitute Buddy Holly is not a pleasant thought. It's not what I am, or what I intend to be. But then, on the other hand, I love

Buddy Holly, so there is no sense carping about it."

Crenshaw, who happens to live in the same apartment building as this writer, dropped by over the recent July



4 weekend to chat about "Field Day," his second LP for Warner Bros.

Promoter Offers Explanation Of Menudo-Mania

By ENRIQUE FERNANDEZ

NEW YORK—"There was a vacuum in Latin entertainment for preteenagers, and it turns out that this vacuum also existed for pre-teenagers all over the world." That's how WNJU-TV president Carlos Barba explains the success of the youthful Puerto Rican group Menudo. WNJU, one of New York's two Spanish-language tv stations, handles promotion for Menudo in the U.S. and in new territories.

WNJU (Channel 47) has been broadcasting a weekly Menudo program for the past five years. In addition, Embassy Latino, a distributing company also headed by Barba, supplies the program to Los Angeles' Channel 18 and Chicago's Channel 60. From this early association with the group, it seemed a natural step for Barba to handle promotion. Menudo is the only act handled by WNJU.

Menudo's first live performances in the U.S. this winter were so successful that WNJU arranged for an-(Continued on page 44) "It's doing great," he says. "It's taken off a lot faster than the last one. We've just done some dates with Hall & Oates for about two weeks, in the South. And that was really cool, 'cause we started about

two or three days after the album came out, and went to a lot of places we never were before, playing big halls. So it was a lot of exposure in a short period of time."

First single off the new album is "Whenever You're On My Mind," which has also been made into a video—his first "real video," Crenshaw says.

"Well, we had this thing that was allegedly a video," says Crenshaw. "A short time after the (first) album came out, we were playing some dates in California, and Warner Bros. sent a camera crew to film one show in San Francisco. The idea was for them to have a promotional aid to show the people out in the field what the band looked like.

"What happened was, they filmed the set and asked us to do 'There She Goes Again' and 'Someday Someway' twice, because they were the projected first and second singles. Next thing we knew they pulled 'Someday Someway' from the film and started getting good response from MTV, where it was on medium rotation. And then one time they decided to show the whole film on MTV, but what they did was show us playing 'Someday Someway' twice during the concert. I had to ask myself if anybody actually looked at it before they put it on tv. It was really embarrassing."

Producer of the first Crenshaw al-

Producer of the first Crenshaw album was Richard Gottehrer, but for the second one he used Steve Lillywhite. "I just thought it would be fun to get somebody else in there," says Crenshaw. "I had a great time working with Richard, and I really liked him, but at this point in time I figured that each record is a learning experience, and I might as well make the most of it. That's the way I look at it.

"We had a lot of different ideas as to how to go about making the record, but what finally happened was I met Steve, thought he was a nice fellow, and had a lot of ideas (Continued on page 40) Simon & Garfunkel Thinking Big 20-City Tour To Have Two Complete Stage Setups

NEW YORK—Though there will only be 20 dates stretched out over a six-week period, the emphasis on weekend shows on the Simon & Garfunkel tour, which begins July 19, necessitates that there be two stage setups that will hopscotch across the country as the duo does its first U.S. concert tour in more than 12 years.

At the tour's peak, says Steve Cohen, tour production coordinator, there may be as many as 16 trucks on the road and 76 people involved in putting the show together. Audio for the tour is being put together by Clair Bros., lighting by See Factor, staging by UPS and trucking by Upstaging. Video production will be handled by Broadway Video, together with Nocturne Productions. The tour is booked by Mort Lewis. Tour manager is Danny Harrison.

"The situation is that when you do a show like this, you always want to play the weekends, so though we are doing 20 shows over a six-week period we have to play on Friday and Saturday nights. So, for example, on the first week that we open we play in Akron, then we have a day off and we play Toronto, and then overnight we have to go to the (Detroit) Silverdome, and then that Sunday we play in Chicago. So we are really lumping our work together." says Cohen.

"And the reason we decided to use two systems was that we have to clear the decks as soon as possible. Simon & Garfunkel are going to be doing long rehearsals every day, where they will be working over new material, because they will be constantly changing their set. We have to provide them the time for that rehearsal. There will only be one show with one act, so we don't have to worry about opening the doors real early, but it is an 8:30 p.m. show, and with a two- or three-hour soundcheck we have to be prepared for them by 3:00."

Cohen says that Simon & Garfunkel are going out with an 11-man

Pop Series Set For Philadelphia Music Academy

PHILADELPHIA—A pop-oriented series of concerts will be introduced for the first time by Moe Septee under the auspices of his All Star-Forum at the 3,000-seat Academy of Music for the coming season. The new series of eight events will be on top of the All Star-Forum Select-A-Series of eight top classical performers and the series of eight concerts by the Philly Pops Orchestra conducted by Peter Nero.

The series will be introduced on Nov. 6 with the Preservation Hall Jazz Band. A big band program, featuring the Horace Heidt Orchestra, singers Helen Forrest, Don Cornell, Paula Kelly Jr. and the Modernaires, is scheduled for Feb. 17. The stars of "The Lawrence Welk Show" come to the Academy on April 2, with Henry Cuesta leading the orchestra, singers Ava Barber, Joe Feeney and McDick Dale and dancers Elaine Niverson and Bobby Burgess.

Also scheduled are guitarist Andres Segovia, April 8; the Vienna Boys Choir with the men's choir and orchestra, Dec. 11; and three ethnic music and dance groups—Ballet Espagnol of Spain headed by Antonio, Nov. 29; the 106-member Hungarian Folk Company, Jan. 23, and Jury's Irish Cabaret, April 15.

band, including such top studio musicians as Richard Tee, Arlen Roth, Anthony Jackson and Airto. He adds that because of some outside commitments, some of the musicians will be flying in and out of the tour as it progresses.

Because the shows will be held in stadiums, and because Simon & Garfunkel's music is not usually played at full volume, digitally delayed speakers will be mounted in the audience to ensure audio clarity. Altogether, there will be 400 speakers using 100,000 watts of power for the show.

the show.
"In the majority of such concerts, the usual practice is to put all the sound via the PA on stage left and right, and this works very well for

the Police, the Who or Journey," says Cohen. "They play at a volume where you can really push the PA. But with Simon & Garfunkel the music ranges from simple ballads to where you have a big horn section. And what we found when we played last year in Australia is that if we can provide a supplementary PA 200 feet into the field with fill cabinets and a digital delay with a one- to three-millisecond delay, that will push the sound to the upper reaches of the stadium."

The stage, designed by Eugene Lee, will be in center feld, with a drive-in movie motif and a video screen to the side of the performers. Broadway Video is preparing some

(Continued on page 41)

Joan Armatrading Accepts 'Blame' For New Success

By ETHLIE ANN VARE

LOS ANGELES—In her 10-year career as a singer/songwriter, Joan Armatrading has found favor with the music press and gathered a core of ardent followers. But her sensitive and eclectic style has not, until recently, found popular success in the mainstream.

With last year's "Walk Under Ladders," produced by Steve Lillywhite (Peter Gabriel, U2), and now "The Key," produced by Lillywhite and Val Garay (Kim Carnes, the Motels), Armatrading is finally hearing her records played on top 40 stations. And now many of those loyal critics and fans, who for so long moaned that not enough people were aware of their darling, are moaning that the bottom-line boys have finally made her "commercial."

"I'm the one making the music, not the record company," is her answer to that. "The record company didn't write and arrange 'Drop The Pilot'; I did. If it sounds commercial, then it's my fault. If it's not commercial, then it's my fault. I can only write the stuff that I know how to write"

Armatrading, 32, was in town for her sold-out performance June 25 at the Universal Amphitheatre, part of the first leg in a nine-week U.S. tour. A native of St. Kitt's in the Caribbean who currently lives near London, the singer has released nine albums on A&M, a company that stuck by her when she could barely sell out a 600-seat club.

"They must have had some belief in me," says Armatrading. "Maybe somebody at A&M just likes me. But I always felt that more than just a few people would like what I do. There's no point in writing something if you think only your Mum's going to like it."

Though Armatrading knew that there was an audience for her work out there somewhere, she says, it was not until her second album, "Back To The Night," that she realized she had found a career. "Even after my first album, I was thinking in terms of 'What shall I do, what job shall I get?" When I started out, it was purely in terms of being a songwriter. But then people seemed to like me singing."

People seem to like Armatrading's

singing not only for her deep purple voice, but also because she appears to be singing directly from her soul into theirs. Her songs have the confessional quality about them that Roberta Flack referred to in "Killing Me Softly." And yet Armatrading says that few of her songs are really personal.

really personal.

"They're about people you see watching the telly or reading a magazine. Most of the songs aren't talking about me. But it's okay if people think of them like that.

"I don't necessarily want a No. 1 album," she says. "It's just that a No. 1 indicates that people are hearing what you're doing. If I could sell as many records as it takes to make a No. 1 and not have the chart position itself, I'd be happy. You just don't write something, record it and release it so that people will totally ignore it."





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Survey For Week Ending 7/16/83 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).

- WILLIE NELSON, MERLE HAGGARD, WAYLON JENNINGS, JESSIE COUL-TER, LINDA RONSTADT, STRAY CATS, EMMYLOU HARRIS—\$883,647, 51,165 (60,000), \$20 & \$17.50, Monarch Entertainment Bureau, Giants Stadium, E. Rutherford, N.J., July 3.

 • JOURNEY, BRYAN ADAMS—\$694,639, 53,316, \$13.50 & \$11.50, Jam
- Prods., St. Paul (Minn.) Civic Center, three sellouts, June 18, 19, 21. WILLIE NELSON, MERLE HAGGARD, LINDA RONSTADT, STRAY CATS, EM-MYLOU HARRIS—\$378,385, 24,241 (32,500), \$16, John Scher Presents (Monarch) Carrier Dome, Syracuse, N.Y., July 2. JACKSON BROWNE—\$309,631, 24,000, \$16.50 & \$12.50, Avalon Attrac-
- tions, Irvine (Calif.) Amphitheater, two sellouts, July 2-3.

 ERIC CLAPTON, THE BLASTERS—\$188,661, 18,641 (33,000), \$15, Con-
- certs West, Pine Knob Theater, Charleston, Mich., three shows, June 27:29.

 STEVIE NICKS, JOE WALSH—\$168,772, 13,720 (16,069), \$12.50 & \$11.50, Cross Country Concerts/Compton Terrace Concerts, Hartford (Conn.) Civic Center, July 3.

 GLADYS KNIGHT & THE PIPS—\$152,325, 10,295, \$15 & \$14, Jam Prods./
- Alan Haymon, Erie Crown Theater, Chicago, three sellouts, June 26-27.

 NEIL YOUNG—\$125,136, 10,420, \$12, Schon Prods., Omaha (Neb.) Audi-
- torium, sellout, July 4.
 GRATEFUL DEAD—\$123,477, 10,441 (12,000), \$12 & \$10.50, Schon
- Prods., St. Paul (Minn.) Civic Center, June 25.

 IRON MAIDEN, FASTWAY, SAXON—\$105,566, 8,258 (14,500), \$14 & \$12.50, Bill Graham Presents, Cow Palace, San Francisco, July 2.

 DEF LEPPARD, KROKUS, GARY MOORE—\$98,706, 8,370 (12,352), \$12.50
- \$\$10.50, Beach Club Presents, Carolina Coliseum, Columbia, S.C., July 3.

 JOAN ARMATRADING, DAVID BROMBERG—\$94,676, 7,112 (9,000),
 \$13.75 & \$12.65, \$11.55, Feyline Presents, Red Rocks, Denver, June 30.

 B-52S, TRANSLATOR—\$92,572, 7,857 (8,500), \$13 & \$11.50, Bill Graham
- Presents, Greek Theater, Berkeley, Calif., July 1 RICK SPRINGFIELD, SPARKS—\$76,198, 7,027 (12,500), \$11.75, DiCesare-
- Engler, Pittsburgh Civic Arena, June 30.

 DEF LEPPARD, KROKUS, GARY MOORE—\$75,669, 7,132 (8,000), \$10.75 & \$9.75, Beach Club Concerts/Celler Door, Savannah (Ga.) Civic Center, July
- RICK SPRINGFIELD, SPARKS-\$72,051, 5,772 (8,100), \$12.50 & \$11.50,
- Jam Prods., Five Seasons Center, Cedar Rapids, Iowa, June 17.

 RICK SPRINGFIELD, SPARKS—\$70,388, 6,970 (7,793), \$10.50 & \$9.50,

 Sunshine Promotions, Ft. Wayne (Ind.) Coliseum, July 1.

 ALABAMA—\$69,850, 5,802, \$12.50, Keith Fowler Promotions, Jackson (Tenn.) Coliseum, sellout, July 3.
- OSCAR PETERSON, STEPHANE GRAPPELLI-\$68,250, 4,200, \$16.25, Paul Masson Vineyards, Paul Masson Mountain Winery, Saratosa, Calif. four sellouts. July 4.
- RICK SPRINGFIELD, SPARKS—\$67,086, 5,892 (8,200), \$11.50 & \$10.50,
- Jam Prods., Sioux Falls (S.D.) Arena, June 15.
 ALABAMA—\$65,624, 5,500, \$13, Keith Fowler Prods., Greenwood (S.C.)
- Civic Center, sellout, house gross record, July 1.

 DEF LEPPARD, KROKUS, GARY MOORE—\$64,060, 6,101 (6,500), \$10.50,
 Beach Club Concerts, Cumberland County Arena, Fayetteville, N.C., July 2.

 SMOKEY ROBINSON—\$51,187, 3,150, \$16.25, Paul Masson Vineyards,
 Paul Masson Mountain Winery, Saratosa, Calif., three sellouts, June 24-26.

 DEF LEPPARD, KROKUS, GARY MOORE—\$48,082, 4,664 (7,500), \$10.50 &
- \$9.50, Beach Club Concerts, Augusta (Ga.) Richmond County Civic Center
- FLOCK OF SEAGULLS, THE FIXX—\$39,455, 3,212 (4,377), \$17.75 & \$10.75, Avalon Attractions/Marc Berman Concerts, San Diego (Calif.)
- Univ. Amphitheater, July 4.

 JOAN ARMATRADING, DAVID BROMBERG—\$31,574, 2,326 \$15, \$14.50 &
- \$13.50, Evening Star Prods., Paolo Soleri, Santa Fe, N.M., sellout, June 29. U-2, THE ALARM—\$31,412, 3,702 (4,000), \$8.75, Silver Star Prods., Curtis
- Hixon Hall, Tampa, Fla., June 22. U-2, THE ALARM—\$24,981, 3,029 (3,500), \$8.75, Silver Star Prods., Or-
- lando Jai Alai, Fla., June 21
- lando Jai Alai, Fla., June 21.

 FLOCK OF SEAGULLS, THE FIXX—\$24,751, 2,418 (3,800), \$11 & \$10, Evening Star Prods., Mesa (Ariz.) Amphitheater, July 3.

 DAVE EMUNDS, SINGLE BULLET THEORY—\$20,223, 1,500, \$13.50, Jam Prods., Park West, Chicago, two sellouts, June 20-21, FLOCK OF SEAGULLS, THE FIXX—\$17,958, 1,838 (7,000), \$10.50 & \$9.50,
- Evening Star Prods., Albuquerque (N.M.) Civic Center.

 JAMES BROWN, TEDDI LEROI—\$17,401, 1,289 (1,500), \$13.50, Jam
- Prods., Park West, Chicago, June 26.

 RAMONES, RED TAPE, HEADLITES—\$11,053, 1,713 (2,500), \$6.98 &
- \$5.98, Jannus Landins, St. Petersburg, Fla., June 26, JOHNNY WINTER—\$7,070, 626 (750), \$12 & \$11, Evening Star Prods., Af
- ter The Gold Rush, Tempe, Ariz., June 28.

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Talent & Venues

Talent In Action

STEVIE NICKS

Brendan Byrne Arena, Meadowlands, N.J. Tickets: \$13.50

Although Fleetwood Mac remains one of the most popular bands on the rock circuit today, it's become abundantly clear in recent years that Stevie Nicks has a career of her own going

Her recent return to the Brendan Byrne Arena serves as a good case in point. Introduced by her father, Jess Nicks, the singer/songwriter took the stage to a warm welcome as she broke into "Gold Dúst Woman," one of Fleetwood Mac's biggest hits. Thereafter, she performed a balanced mixture of old and new, including several compositions from her just-released album, 'The Wild Heart."

Unlike her Memorial Day appearance at the US Festival, Stevie was in good voice throughout the evening. Her backup band-consisting of Waddy Wachtel on guitar, Roy Bittan and Ben-mont Tench on keyboards, "The Wizard" (from Mother's Finest) on bass, Liberty DeVito on drums, percussionist Bobbye Hall and backup singers Sharon Celani, Lori Perry and Carolyn Brooks-was superb and played with cohesion

If Nicks has a tendency to preen and play-act on stage with fantasy theatrics, it certainly has not upset her rapport with or affection for her audience. More so than most rock performers, Stevie actually talks to her fans in a friendly yet reserved fashion. Before launching into "Leather And Lace," one of her biggest hits, she candidly exclaimed, "I'm not sure if we're doing it. I can't even read the song list on the moni-

Even without her warm and glowing personality, Nicks remains one of rock's top song-

writers and performers as evidenced by her hardedged versions of "Dreams," "I Need To Know, "Sarah," "Stand Back" and "Gypsy." Her rendition of "Beauty And The Beast," backed by a full string orchestra conducted by Paul Buckmaster, was stunning. As she sang, "I never doubted your beauty," an eerie silence descended on the Arena, and for a moment the hall became as quiet as a church. It was the emotional high LOU O'NEILL IR.

BERLIN

Universal Amphitheatre, Los Angeles Tickets: \$13.50, \$12, \$10.50

It hasn't taken long for this clever little band to progress from a self-produced EP to two sold-out shows at the Universal Amphitheatre. Thanks to lead singer Terri Nunn's adorable face and the novelty hit "Sex (I'm A . . .)," the young group has made the big time with a vengeance.

All of which may explain why they appeared on July 2 as if the performance was of Ann-Margret backed by Duran Duran. Certainly the crowd gave them that sort of accolade; the ardent fans, dressed to the nines and aged about 15%, offered standing ovations from the moment the group hit the high-tech stage.

The 75-minute set started with Berlin's bet-ter-known songs: "Masquerade" and "Metro." Nunn stalked the stage like a kitten, spinning, falling, reaching out and at times literally bending over backwards to please. The light mixing was elaborate and brilliantly conceived, but the sound mix left Nunn's voice a little too far back and was plagued with recurring feedback. But this did not deter the audience, who ate up the show like cotton candy.

No less than three times the 6,000 fans were on their feet, roaring for what they thought was the opening of "Sex." Unfortunately, it turned out to be three other songs with the same intro But when they finally did get to the piece de resistance, it was presented like the Second Coming. Smoke, flashing lights and booming synth chords sent an earthquake through the hall. There were clips on the giant video screen of trains rushing through tunnels, and Nunn and John Crawford got into a little simulated foreplay while silhouetted behind the screen.

That video screen was used effectively, in fact, changing from foreground to backdrop as circumstances dictated. At one point, what turned out to be a double for Nunn was outlined behind the screen as the singer herself sneaked into the crowd, starting her next song from orchestra center.

It was theatrical to the point of histrionics, and a successful show both for the sextet (no pun intended) and for the crowd. The only negative word was heard after the second encore, when overzealous security guards were given a resounding "boo" for bodily flinging ardent fans ETHLIE ANN VARE off the stage.

THE BLASTERS

The Palace, Los Angeles Admission: \$9.50

Roots rockers the Blasters have been critical darlings for so long now that there's a backlash starting against them. It's become fashionable for music journalists to downgrade the Slash/ Warner Bros, band from Downey as being too purist and derivative. But the purveyors of 'American music" still profit from honor in their hometown, and their performance was the place to be in Hollywood on June 24.

The sold-out show saw dozens of locked-out fans hammering at the doors, and the lucky insiders featured both famous faces and obvious aspirants to that throne. Much of the audience was decked out in '50s finery; there were enough DAs and pompadours around to keep Brylcreem in business another decade.

The 75-minute set was the usual fast-paced, upbeat performance one expects from the Blasters. Lead singer Phil Alvin gave himself almost no breathing space between songs like "Border Radio," "Fool's Paradise," "Long White Cadillac" and "I'm Shakin." Drummer Bill Bateman, chewing gum and flipping sticks, kept the beat loud, insistent, and true. Pianist Gene Taylor, stoic as always, took over lead vocals for "Tag Along.

The best thing that's happened to the Blasters in a while, though, is the addition to the permanent line-up of saxophonists Steve Berlin and Lee Alien. They don't play every song, popping in and out like gremlins instead, but when Mr. Lee started wailing licks he had honed with Little Richard, the crowds' hands reached up for him in a passionate surge. The elder statesman of the tenor sax got such a charge from the reaction that his performance soared; it was a magical moment.

Another high point of the show was the frenetic, spontaneous jitterbug done to "Crazy Baby" by a big blonde in petticoats and a short Thai in suspenders. The reception for that dance was so positive that a couple of other hopefuls climbed the stage later for solo turns—to far less ETHLIE ANN VARE

Philly Nightclub Complex Prepares For July Debut

PHILADELPHIA-A lavish new restaurant/theatre/nightclub complex is nearing completion in suburban Glenn Mills, Pa., with opening slated for the end of July. The new 650-seat Encore theatre/restaurant is being built on the site of the Longhorn Ranch, a steak house that specialized in entertaining children.

The new establishment is being built by Leon Altemose, who already operates the plush Lily Gantry's music hall/restaurant in suburban Valley Forge, Pa. Once Encore opens its doors, work will concentrate on the 900-seat Pulsations nightclub as part of the Encore complex, with a September opening planned.

The Encore/Pulsations complex

Rock'n'

Rolling

about records in general that we

fun making it and we didn't worry

about it. We took some chances with

the sound, I think it's a bit richer and fuller. The first record was a bit too slick-sounding for me, and it was not really what I had envisioned for us. I understand why it is the way it is, but

it was made during a real confused time for us, trying to figure out what

"I think it's a strange record, pull-

ing in all kinds of different directions, because everyone who was in-

volved with it was trying to make a different kind of record. This time

we all worked trying to make the

same kind of record, and it went

americantadiohistory com

"I like this record because we had

• Continued from page 39

agreed on.

we were doing.

smoothly," he says.

will feature state-of-the-art theatrical equipment. Mechanical and electrical equipment will include strobes, flashing lights and revolving stages. The central figure of the night club will be a custom-designed "starship" operated by computer. It will have a self-contained sound system and more than 2,000 flashing

A neon monorail will circle the room. Eight giant speakers, each the size of a small car, will project the musical sounds. Fog and smoke will envelop the dancers on the floor, while snow and confetti will shower them from above.

Encore will offer regular dinner service along with dinner theatre. Instead of Broadway musical fare, Encore will feature variety productions with the emphasis on Ameri-MAURIE ORODENKER

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Survey For Week Ending 7/16/83 Dance/DiscoTop80

-		Weeks	photocopying, recording, or otherwise, withou			Weeks	
This	Last Week	on Chart	TITLE(S), Artist, Label	This Week	Last Week	on Chart	TITLE(S), Artist, Label
	2	5	I.O.U.—Freeez—Streetwise (12 Inch) SWR2210 WEEKS AT #1	41	33	30	THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112
☆	1	9	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547	127	68	3	IS THERE SOMETHING I SHOULD KNOW—Duran Duran—Capitol (12 Inch) 8551
食	6	5	STATE FARM/NOBODY'S DIARY-Yaz-Sire/Warner	白白	59	3	LOVE ME TONIGHT—Attitude—RFC/Atlantic (12 Inch) 0-86998 FREAK-A-ZOID—Midnight Star—Solar (12 Inch)
4	3	8	(12 Inch) 20121 BLIND VISION—Blancmange—Island (12 Inch)	45	38	6	9-67919 WHO NEEDS ENEMIES, WITH FRIENDS LIKE YOU—
食	5	6	0-99886 SO MANY MEN, SO LITTLE TIME—Miguel Brown—	4	51	3	Montana Sextet—Philly Sound Works (12 inch) DON'T BE SO SERIOUS—Starpoint—Boardwalk
4	9	4	TSR (12 inch) TSR 828 SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)	血	61	2	(LP CUT) NB33266-1 (12 Inch*) EVERY BREATH YOU TAKE—The Police—A&M
7	4	7	YOU ARE IN MY SYSTEM—Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)	48	37	7	(7 Inch) 2542 (12 Inch*) AM/FM—Natasha—Emergency
8	8	14	SAFETY DANCE-Men Without Hats-Backstreet (12 inch)	49	32	15	(12 Inch) 6536 CANDY MAN/BOYS/ALL NIGHT LONG—Mary Jane
1	12	9	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS)	50	50	6	Girls—Gordy (LP Cuts) 6050GL CAVERN—Liquid Liquid—99 records (12 inch & LP) 99-11EP
血	15	4	23819 MANIAC-Michael Sembello-Casablanca (7 inch) 8125167 (12 inch*-Remix)	由	60	3	BABY JANE-Rod Stewart-Warner Bros. (7 Inch) WB7-29608 (12 Inch*)
311	11	8	SAY YOU DO-Janet Jackson-A&M (12 Inch) SP 12059	52	48	11	MINEFIELD—I Level—Epic (12 inch) 49-03856
12	7	11	FLASHDANCE WHAT A FEELING—Irene Cara— Casablanca (LP cut) 8114921 (12 inch*-remix)	53	46	13	WHEN BOYS TALK-Indeep-Sound Of New York (12 Inch)
血	17	5	MASCHINE BRENNTE/ON THE RUN (Auf Der Flucht)—Falco—A&M (12 Inch) 12603	54	25	13	HEAT YOU UP (MELT YOU DOWN)—Shirley Lites— West End (12 Inch) WES 22155
14	14	8	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)	政	66	2	LET'S LIVE IT UP—David Joseph—Mango (12 Inch) NLPS 7806
山	21	4	POTENTIAL NEW BOYFRIEND—Dolly Parton—RCA (12 inch) PW 13545	56	NEW E	1777	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124
I	24	4	SWEET DREAMS—Eurythmics—RCA (12 inch) PD 13502	取	42	7	I'M OUT TO CATCH—Leon Haywood—Casablanca (12 Inch) 8121641
17	10	8	INSIDE LOVE (SO PERSONAL)—George Benson— Warner Bros. (7 Inch) 7-29649 (12 Inch*)	58	58	5	JAM HOT-Johnny Dynell And The New York 88— Acme Music (12 Inch) AMC 8310
18	18	8	THESE MEMORIES—0 Romeo—Bob Cat (12 Inch) BOB 26	59	41	15	PHYSICAL ATTRACTION/BURNING UP-Madonna- Sire/Warner Bros. (12 inch) SRO-29715
19	19	6	HEOBAH—Fonda Raye—Posse (12 inch) POS 1207	60	39	18	KEEP ON LOVING ME/TONIGHT—The Whispers— Solar (LP Cuts) 60216
20	20	7	RIDING THE TIGER—Phyllis Hyman—Arista (12 Inch) AD 19041	血	69	2	INFATUATION—Upfront—Silver Cloud (12 Inch)
21	34	3	FACE TO FACE, HEART TO HEART—The Twins— Quality (12' Inch) QUS 041	62	65	2	JIMMY JIMMY (Re-Mix)—Ric Ocasek—Geffen (7 Inch) 0-20114 (12 Inch*)
22	13	9	MEMORY – Menage – Profile (12 Inch) PRO-7022	血	HEW	COMY	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Komander (12 Inch)
23	16	16	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805 Control	山	NEW	ENTEY	BACKSTREET ROMANCE—Loverde—Moby Dick (12 Inch)
24	22	12	WALKIN' THE LINE—Brass Construction—Capitol (12 inch) LOVE SO DEED Topour Log Podes (12 (Inch))	65	56	12	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12
四	36	3	LOVE SO DEEP-Toney Lee-Radar (12 (Inch) RDR 12004 SPEAKING IN TONGUES-Talking Heads-Sire	66	49	14	inch*) SHOT IN THE NIGHT—Paul Parker—Megatone
拉	55	2	(LP—all cuts) SR1-23883 KEEP GIVING ME LOVE—D Train—Prelude (12 Inch)			[MIN	(12 inch) LP all cuts
28	28	6	PRLD 660 USE ME, LOSE ME (LOSE ME, USE ME)—Paul	D CO		1	STAND BACK—Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)
2.0	20	"	Simpson Connection—Streetwise (12 inch) SWRL 2209	68	64	11	JUICY FRUIT—Mtume—Epic (12 inch) 49-03834
29	29	6	STAY WITH ME—India—West End (12 inch) 221512	69	52	9	COOL AS ICE/TWICE AS NICE-52nd Street- Factory/A&M (12 Inch) SP 12058
30	30	5	LOVE NEVER FAILS—The Greg Kihn Band— Berserkley (12 Inch) 0.67913	70	57	11	TOO SHY-Kajagoogoo-EMI-America (12 inch) 9910
单	31	3	I LOVE YOU — Yello — Elektra (12 Inch) 0-67917	山山		Lutter	ROCKIT—Herbie Hancock—Columbia (12 Inch)
32	-27	6	THE HAUNTED HOUSE OF ROCK—Whodini—Jive/ Arista (12 inch) JD 19026	台		LHTHY	WHAT'S SHE GOT—Liquid Gold—Critique (12 Inch) CR1 1001
33	35	4	ADVENTURÈS IN SÚCCESS—Will Powers—Island (12 inch) 0-99687	面		ENTRY	GET IT RIGHT—Aretha Franklin—Arista (12 Inch) AD 19043
直	44	5	TEMPTATION/WE LIVE SO FAST—Heaven 17—Arista (12 Inch) AD 19030	74	72	14	PARTY – Julius Brown – West End (12 inch) 22153
35	23	17	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10	75	71	4	THEME FROM DR. DETROIT—Devo—Backstreet (LP Cut) (12 inch*)
36	26	11	OUR HOUSE-Madness-Geffen (12 inch) GEF-0-29667	76	62	9	YOU AIN'T REALLY DOWN—Status IV—Radar (12 Inch) RDR 12003
37	47	3	LOW DOWN DIRTY RHYTHM—Sarah Dash—Megatone (12 Inch)	77	77	8	FOR THE SAME MAN—B Beat Girls—25 West (12 Inch)
38		2	1'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913	78	54	13	COOL PLACES—Sparks—Atlantic (12 Inch) 0-89863
39	40	7	ALL LINED UP—Shriekback—Warner Bros. (12 Inch) WBO-29654	79	79	20	ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch) 4R9-03574
40	43	4	TURN THE MUSIC ON-Orlando Johnson and Trance-Easystreet (12 inch) EZS 7501	80	63	1	QUS 037 QUS 037

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * Bullets are awarded to those products demonstrating the greatest gains in audience, response this week

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Talent & Venues

Dance Trax

A checklist of summer releases which are beginning to attract play through clubs, radio and our Walkman: the Comateens' "Pictures On A String," currently a Virgin/U.K. import, and signed for imminent release here by Poly-Gram, has the feel of an across-the-board winner-it's the strongest black/new music fusion since the Thompson Twins' last album, possibly since "Tom Tom Club." Key cut: "Get Off My Case," a neo-James Brown arrangement with sparse chanting, which has already been remixed for 12-inch. Other funk-oriented alternates: the terrific title cut and "Ice Machine" (for the cold-crush crowd, obviously); more rock-oriented are "The Late Mistake" and "Donna." (For more in the raw-soul vein, check the Liquid Liquid EP on the 99 label, which is already charting, and, of course, James Brown's own "Bring It On!"

Other noteworthy albums: Donna Summer's "She Works Hard For The Money" (Mercury) is not her decisive move back toward the dance floor, as many were given to expect from the single. The ballads here—especially Summer's duet with Michael Ward, "Love Has A Mind Of Its Own"-are the most worthy followups, although "Unconditional Love" (with backups by Musical Youth) has some following, and the heavily message-oriented "People People," "Stop Look And Listen" and "He's A Rebel" (not the Crystals' song) could easily make it over with remixes.

Yello's "You Gotta Say Yes To Another Excess" album (Elektra) somehow recovers, after years of electronic dance music, the experimental aura that surrounded the groundbreaking European works of Giorgio Moroder and Kraftwerk. Aside from the charting "I Love You," of particular interest are the equally obscure but propulsive "No More Words," "Great Mission" and "Heavy Whispers," which is the B-side of "I Love You."

Singles: Rick James' "Cold Blooded" (Gordy seven-inch) hit radio over the July 4 weekend and represents an energized, uptempo improvement on the standard rhythm box groove with its strong soul vocals. We assume a 12-inch is planned.... Herbie Hancock's "Rockit" (Columbia 12-inch) also draws heavily from the street hits of recent months, with rhythmic "scratching" in the style of "Mount Airy Groove." ... Two Sisters' "High Noon" (Sugarscoop 12-inch) brings song format and wavish vocal disorder to the same.

In the hard core: The Crash Crew's "On The Radio" (Bay City 12-inch, through Sugar Hill) combines rap with an air-check croon; the Rake's "Street Justice" (Profile 12-inch) is possibly the best in the line of real-life raps since "The Message" made seriousness fashionable; Galaxxy's "Sexy Style" (Pop Art 12-inch, 5401 Race Street, Philadelphia 19139) punches across a minimal song with an amazingly deep bottom; John Morales and Sergio Munzibai

Simon & Garfunkel On Tour

• Continued from page 39

footage that will incorporate film and photos from Simon & Garfunkel's early career.

"The performers will be playing right next to their images, which will be amplified on a 30- by 22-foot screen," says Cohen. "A lot of people are using video, and it's very impressive, but you find yourself concentrating on what's on the screen, 200 feet from the stage. As opposed to taking people's eyes from the stage, what we decided to do is put the screen on the same plane of vision as the stage, straight on.'

Cohen says that both reserved and general admission festival seats will be sold for the concerts, and in many dates chairs will be set up on the infield part of the stadiums.

"Because basically what you have

is two guys out there singing, our biggest task is to get that both visually and audibly out to the farthest reaches of the stadiums. So we utilize video and sound amplification with a big stage, but also a low stage. It's only six feet high. This is so that the people in the front—and we expect orderly crowds-will be close, and the performers can come down and shake their hands or go among them."

To make sure everything works well, a site coordinator, responsible to the act, is being sent out a week in front of the concert dates to visit the sites and make sure everything is ready before the major part of the road staff comes in.

Cohen says the production cost of the tour will probably top \$2 million. **ROMÁN KOZAK**

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To Sir With Love-Vicki Sue Rob To Sir With Love—Vickt Sue Hob My Forbidden Love—Tapps Souvenirs (remix)—Voyage Flash Dance (remix)—Irene Cara You Brought The Sunshine (rem Clark SIsters

ential New Boyfriend (remix)---Dolly State Farm—Yaz Valkin' The Line (remix)—Brass

European 12"

Stanley
So Many Men, So Little Time—Miquel
Brown

Build Me Up Buttercup—Shirley Scott
American Man—Ladies Choice
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Love's Warming Up—Shirley Lewis
Save Our Love—Escape From New
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Always Something There To Remind Me/Somebody's—Viola Wells The Loving Kind-The Twins Boogle Nights-La Fleur

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Talent & Venues

Act-ivities

John Oates of Hall & Oates has agreed to a request by the U.S. Dept. of Transportation to promote the importance of wearing safety belts as part of a national safety belt campaign. Oates, who sometimes drives racing cars, will do radio spots around the country during the duo's current nationwide tour. . . . Asia to do a national tour beginning late this month and encompassing 70 dates until November in support of "Alpha," its second Geffen Records release.

George Frayne, otherwise known as Commander Cody of the Lost

Planet Airmen, opened a one-man show of his acrylics at the Star Art Gallery in Hollywood June 30. Frayne's paintings—brightly colored graphics of trains and boats and planes (plus a few cars)—range in price from \$400 to \$3,500.... Melissa Manchester to play Radio City

Music Hall Aug. 4. Also expect Rush to do a week at the venue.

Bassist Annette Zilinskas has left the Bangles. Her replacement is Michael Steele, who was doing studio work, but dropped all other commitments to join the all-female Los Angeles band.

Island recording act U2 wanted to come see IRS' new Welsh band, the Alarm, at Club Lingerie in Hollywood, but they didn't all make it. Seems guitarist The Edge got so annoyed at being asked for ID at the door, he turned on his heel and left. (Edge is a legal 21, but just barely.)

Chris DeBurgh will be doing 20 shows with Supertramp in Europe. ... Little River Band on a fourmonth tour of the U.S. ... The Blasters are on tour with Eric Clapton.

Signings: Tom Waits to Island Records.... The Animals, featuring the original lineup, to IRS Records. Also to IRS: the November Group and Let's Active.... Dick Coulson & Letter O to Polydor.... Butch Patrick, formerly Eddie Munster on the tv show "The Munsters," to Rocshire Records.... Also to Rocshire: Graham Bonnet.

Big Twist & the Mellow Fellows to Alligator Records.... Tommy Overstreet and Baxter, Baxter & Baxter to A.M.I. Records.... Susan Rhee & the Orientals to Shepherd's Bush Records.

Musical Theatre Festival Planned For Philadelphia

By MAURIE ORODENKER

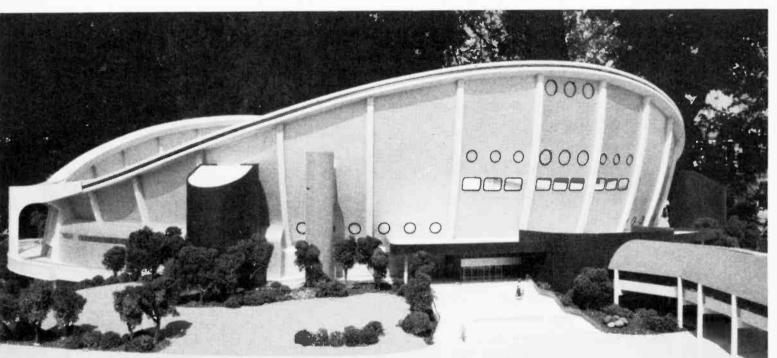
PHILADELPHIA—The American Music Theatre Festival (AMTF), a month-long series of musicals, operas and avant-garde musical theatre—both new works and revivals—will be staged here next summer by a new organization, with a projected budget of \$650,000 to \$1 million.

Marjorie Samoff is general director of the newly formed AMTF, and composer/critic Eric Salzman is the group's artistic director. Samoff was general manager of the Pennsylvania Opera Theatre, which scored a major success with a revival of "Candide." She says that AMTF has received development funding from the Sun Co., Girard Bank, Rohm & Haas, the city and the state Arts Council. Production grants are now being sought from foundations, corporations, the state and the National Endowment for the Arts.

The festival program will be centered at the Walnut Street Theatre and the Port of History Auditorium, both venues located near the city's tourist attractions and historical sites. Five productions are planned for the first season, says Samoff, but no specific works have been selected. She says the group expects to meet about half the cost through income from ticket sales and other projects, such as selling T-shirts and box luncheons at performances.

Salzman, who is also a lyricist and record producer, says the first year will concentrate on American works, with a major musical, a major opera and an experimental music theatre piece. In addition, there will be one or two smaller chamber productions, plus music theatre or opera for children. In later seasons, he says, he hopes to add one or more cabaret productions for late night performances. He adds that AMTF has longrange plans for festival productions designed to encourage the development of important new works and revivals of significant American music





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Telarc CD Push Keys On U.S. First 15 Titles Being Distributed To 250 Stores Here

• Continued from page 4

tice, Telarc is not tagging the product with a suggested list. They are being sold to dealers at a price "directly in line with CBS," says Renner. This would place basic dealer price at about \$12.50 per disk.

Sales are on a cash basis, says Renner: "We are not extending credit at this time." He notes that all product is being shipped in standard protective jewel packs, without any enhanced packaging designed for pilfer-resistant open display.

Telarc has an additional eight titles due out in CD this month, and is mulling the advisability of stressing new product in subsequent issues as against increasing inventory depth of titles already released. A prime candidate for the latter approach would be the Tchaikovsky "1812 Overture," a CD entry thought likely to repeat its best-selling standing on vinyl. "We'll have to monitor early sales patterns carefully," says Renner.

He adds that he is uncertain about the future of LP in the company's plans. Sometime next year, Telarc

Desto, Summit Planning New Sales Programs

NEW YORK—The \$8.98 list Desto and \$4.98 list Summit classical lines are due for more aggressive sales promotion starting in the fall.

Leon Golovner, who runs the company, as well as the CMS spoken-word, educational and kiddie line and a mail-order firm, Chesterfield Music, with partner Irving Tepper, says the company's new sales manager, Ray Buck, is currently devising sales programs to give greater visibility to the classical lines. Buck had previously served as sales manager for Vanguard and, more recently, Columbia Special Products.

The company recently changed its address, after 34 years at 12-14 Warren St. in Manhattan. It's now located at larger executive offices/shipping facilities at 226 Washington St. in Mt. Vernon, N.Y. Golovner notes, "The big difference is that we worked out of an old loft building, and were at the mercy of a combination passenger/freight elevator. We thought of moving 10 years ago, but were always frightened by the complexity of moving." The new quarters have expanded footage of about 10,000 square feet, compared to about 8,000 in Manhattan.

Recently added to its catalog of Desto albums (each with cassette counterparts) is a rare performance by a Western artist with the Chinese Central Philharmonic, recorded in Peking last October. The artist, pianist Berenice Lipson-Gruzen, plays Chopin's Second Piano Concerto along with shorter Chopin pieces.

As for the Compact Disc, Golovner says he is "seriously" considering moving into this new configuration, but is still cautious. He concedes the sonic superiority of CDs, but wonders whether the disk's "durability" will "eliminate the reorder pattern" that is particularly vital to non-pop product. "I don't dispute the CD's quality, but it looks like a one-time sale. How many versions of Beethoven's Fifth will you sell when the consumer already has one on CD?" IRV LICHTMAN

expects to issue both LP and CD versions of all new product simultaneously. In at least one case this month, the label's release of a CD disk will precede its LP counterpart to market. This is the recording of Beethoven's Piano Concerto No. 3, with Rudolf Serkin and the Boston Symphony under Seiji Ozawa, coupled with the "Choral Fantasy."

The company's marketing cam-

paigns will increasingly stress CD, says Renner, claiming "five years of digital leadership." The company will also note that it is perhaps alone at this time in being capable of converting its Soundstream digital masters to CD-ready tapes without an analog intermediary. And unlike some other labels, Telarc will undertake no compression of dynamic range, Renner insists.



KEYBOARD SISTERS—Marielle and Katia Labeque flank Angel general manager Renny Martini at a reception honoring the duo pianists following an Avery Fisher Hall recital in New York. Other celebrants, from left, are Capitol Records district manager Ira Derfler and Angel execs Lee Smith and Tony Caronia.

CBS Readies U.S. Debut Of Masterworks Portrait

By IS HOROWITZ

NEW YORK—CBS Records introduces its Masterworks Portrait line here later this month. The midprice series of LPs and cassettes is already being marketed in Europe.

Unlike the label's "Great Performances" series, a self-contained batch of 100 albums aimed primarily at newer collectors, Portrait will be directed at more sophisticated buyers likely to be attracted to other-than-standards repertoire and catalog ratities

log rarities.

While CBS no longer identifies a suggested list price, the albums will be priced to the trade competitive to \$6.98 merchandise on other labels, says Bob Campbell, Masterworks marketing chief. The 40 titles in the initial Portrait release will be supported by "extensive" print and radio advertising, a special four-color catalog and supplies of in-store posters and header cards, he adds.

Album covers have a "European

Album covers have a "European look," bearing credits in gold on a black background, with color illustrations seemingly tipped on to reinforce the Portrait concept. The covers, and notes in three languages, are standard wherever the product is sold.

Repertoire choice is said to have involved Masterworks marketing specialists in a number of European markets, as well as in the U.S. Several of the albums present recouplings designed to appeal to modern listeners, and the line returns to active circulation many performances long out of the catalog.

CBS market specialist Peter Munves, who helped create the line, points, as an example, to Rudolf Serkin's performance of the "Diabelli Variations," out of print for almost 20 years. A new coupling presents a pair of Mozart piano concertos played by Glenn Gould and Rosina Lhevinne, respectively. Another pairs the Berio Sinfonia with Bartok's Music for Strings, Percussion and Celesta. In another case, a mono disking of a Mendelssohn trio, featuring Casals, Horszowski and Alexander Schneider, is joined with a stereo recording of the composer's Octet played by artists from Marlboro.

All albums are said to be newly mastered from Dolby transfers of the original master tapes. New releases will be issued on a periodic basis, says Campbell.

Classical Notes

Past winners of the Van Cliburn International Competition have become active recording artists, in addition to their extensive touring. First winner Ralph Votapek (1962) has recorded on a number of labels, including RCA, Concert-Disc, Cambridge and London Records. Radu Lupu (1966), with a number of LPs on London, is currently taping the complete piano sonatas of Angel, London and Pantheon Records, and Vladimir Viardo (1973) on Melodiya. Steven De Groote (1977) has recorded on the Finlandia and Deutsche Grammophon labels, and Andre-Michel Schub appears on Vox Cum Laude.

Tower Records' new superstore in New York City has fast become a prime source of rare classical items, both imports and out-of-print items. Label execs are among those to be seen filling in holes in the their private collections. . . . Labels given special attention by Record Bar in its classical news brochure this month are Pro Arte, London, CBS Masterworks and RCA Red Seal.

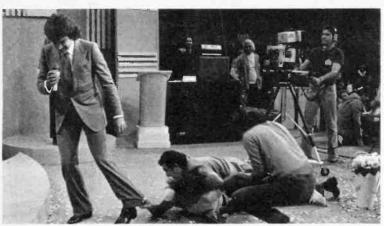
Composer/conductor Morton Gould called for establishment of a cabinet post for culture in an address before the National Conference of the American Symphony Orchestra League in Chicago recently. Gould, who received the league's Gold Baton award, said that such a post might "demolish once and for all the myth that music and art are frills and not important assets for sericity."

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0:III		1983, E	Survey For Week Ending 7/16/83 Best Selling OSSICOLPS Billiboard Publications. Inc. No part of this publication may be reproduced.
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	ac.	3 6	TITLE, Artist, Label & Number
W	9	6	MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood) L'Oiseau Lyre D 172 D4
2	1	38	BACH: Goldberg Variations Glenn Gould, CBS IM 37779
3	2	10	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104
4	3	188	PACHELBEL: Kanon Paillard Chamber Orchestra, RCA FRL 1-5468
5	12	14	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319
6	4	10	GLADRAGS
7	5	14	LaBecque Sisters, Angel DS 37980 GALA CONCERT AT THE ROYAL ALBERT HALL
8	34	6	Pavarotti, London LDR 71082 THE ROMANCE OF THE PAN FLUTE
9	6	14	Zamfir, Philips 6313 435 MY LIFE FOR A SONG
10	19	6	Domingo, CBS 37799 VERDI & PUCCINI: Arias
			Te Kanawa, London Philharmonic (Pritchard) CBS Masterworks IM 37298
11	11	6	THE BEST OF PLACIDO DOMINGO Domingo, DG 2721 262
12	17	25	PERHAPS LOVE Placido Domingo, CBS FM 37243
13	10	14	HIGH, BRIGHT, LIGHT & CLEAR Canadian Brass, RCA ARC1-4574
14	23	10	FAURE': Songs Von Stade, Angel DS 37893
15	7	18	IN CONCERT AT THE MET Price, Horne (Levine), RCA CRC 2-4069
16	15	34	VIVALDI: The Four Seasons (Pinnock), DG 2534 003
17	29	74	PACHELBEL: Canon
18	14	18	Academy Df Ancient Music (Hogwood), L'Oiseau Lyre DSLD 594 BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio
19	30	10	English Chamber Orch., Bolling (Rampal), CBS FM 37798 STRAUSS: Four Last Songs
20	NEW E	ENTRY	Te Kanawa, CBS M 35140 GERSHWIN: Porgy And Bess
21	NEW E	NTRY	Houston Grand Opera, RCA ARC 3-2409 STRAUSS: Four Last Songs
22	21	6	Popp, London Philharmonic (Tennestedt), Angel DS 37887 MUSIC OF THE CAFEHAUS
23	18	10	The Salon Orchestra, Pro Arte PAD 136 MAHLER: 4th Symphony
24	8	18	Popp, London Philharmonic (Tennstedt), Angel DS 37954 BEETHOVEN: Symphonies #'s 5 & 6
25	28	6	Philharmonia Orch. (Ashkenazy) London LDR 72015 GREATEST HITS OF PAVAROTTI
26	28	14	Pavarotti, London 2003
			GLASS: The Photographer Glass, CBS FM 37849 MAHLEP: 9th Symphony
27	13	10	MAHLER: 9th Symphony Chicago Symphony Orch. (Levine), London LDR 72012
28	20	6	GRIEG: Peer Gynt Suite Berlin Philharmonic (Karajan) DG 2532 068
29	16	14	BACH: The Brandenburg Concertos English Concert (Pinnock), DG 2742 003
30	22	6	PACHELBEL: Canon in D/VIVALDI/The Four Seasons (Munchinger) London Jubilee JL 4100
31	27	14	MAHLER: 7th Symphony Chicago Symphony Orch. (Levine), RCA ATC2-4245
32	31	6	RAYEL: Bolero/TCHAIKOVSKY/GLINKA/CHABRIER Dresden Staatskapelle (Marriner) Philips 6514 235
33	25	30	The Boston Pops (Williams), Philips 6514 328
34			CHOPIN: Seven Polonaises Leonard Pennario, Angel DS 37341
35	NEW E	NTRY	WEILL: The Seven Deadly Sins (Rattle), Angel DS 37981
36	NEW		GRIEG: Peer Gynt Suite (Marriner), Angel DS 37968
37	36	6	RAVEL: Introducion and Allegro (et al.)/DEBUSSY: Danses Sacree et Profane (et al.)
38	37	6	- Nancy Allen, Angel DS 37339 VIVALDI: The Four Seasons Perlman, London Philharmonic Angel DS 37053
39	32	14	VERDI: Falstaff Bruson, Ricciarelli, L.A. Philh. (Giulini), DG 2741 020
40	39	388	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233

15

CHELO



HOLD THAT PUMA-Stage personnel hold back an overly enthusiastic fan intent on hanging on to her idol during one of Jose Luis Rodríguez' live presentations in Brazil. The CBS artist toured the country to promote his Portuguese-language release, "Dono de nada."

S	Bil l	Iboard® Hot al Survey			urvey For Week Ending 7/16/83
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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	CAMILO SESTO 15 exitos de amor,	1	3	LOS YONICS Con amor, Profono 3100
2	2	Telediscos 1505 ANIBAL BRAVO	2	7	CAMILO SESTO
3	3	El gatico, Kubaney 40013 OSCAR D'LEON	3	1	15 exitos de amor, Telediscos 1505 JUAN GABRIEL
4		TH 2241 EL GRAN COMBO	4	9	Todo, Ariola 0750
5	5	La unversidad de la salsa, Combo 2034 JOSE LUIS PERALES	5	_	Enamorada de la vida, CBS 80367 MENUDO
6	-	Entre el agua y el fuego, CBS 80357 AIDITA Y FELIPE	6	_	De coleccion, Profono 1601 LOS BUKIS
7	7	Por primera vez, Global 923 JULIO IGLESIAS	7	5	Muy romanticos, Profono 3102 LOS CAMINANTES
8	8	Momentos, CBS 50329 LUIS MARIANO Y SU	8	2	Supe perder, Luna 1088 CHELO
		ORQUESTA La calambrina, Boringuen 1453	9		La mortaja, Musart 1840 EMMANUEL
9	14	VICTOR WAIL El super, Alhambra 80108	10	_	En la soledad, RCA 0403 LOS MEXICAN LOVERS
10	10	JULIO IGLESIAS Julio, CBS 50333 JOHNNY VENTURA	11	13	Dos barajas, Radio Hit 7004 LOS MUECAS
12	13	Volando alto, Combo 2033 FERNANDITO VILLALONA	12	_	Quien es ese tonto, CBS 20673 OSCAR D'LEON
13	_	El mayimbe, Kubaney 40006 MILLIE Y LOS VECINOS	13	8	LOS BONDADOSOS
14	_	Acabando, Algar 33 JOSE LUIS RODRIGUEZ	14	_	Por que te querre yo tanto, Profono 3101 JULIO IGLESIAS
15	9	Ven, CBS 30305 CAMILO SESTO	15	11	Julio, CBS 50333 JOSE ALFREDO JIMENEZ
		Con ganas, Pronto 0704 FLORIDA			TEXAS
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This	Last Report	ARTISTTitle, Label & Number (Distributing Label)
1		JOSE LUIS	1	15	MENUDO De coleccion, Profono 1601
		RODRIGUEZ Ven, CBS 30305	2	2	LA MAFIA
2	4	PIMPINELA CBS 11317	3		Electrifying, Cara 050 CHAYITO VALDES
3	2	BASILIO CBS 31301	4	-	No me preguntes pro el, Yuriko 4008
4	3	OSCAR D'LEON TH 2241	Ì	6	JULIO IGLESIAS Julio, CBS 50333
5	1	RAPHAEL Enamorado de la vida, CBS 80367	5	=	BOBBY NARANJO Shanana, Hacienda 797.2
6	5	DYANGO Bienvenido al club, Odeon 9000	6	-	JUAN GABRIEL Todo, Ariola 0750
7	-	LUPITA D'ALESSIO De parte de quien, Orfeon 005	7	1	JULIO IGLESIAS, Momentos, CBS 50329
8	6	ROBERTO CARLOS CBS 12320	8	7	LORENZO ANTONIO Como me gustas, Musart 1824
9	-	JOHNNY VENTURA Volando alto, Combo 2033	9	8	La diferencia, CGS 20628
10	-	EL GRAN COMBO La universidad de la salsa, Combo 2034	10	9	CHELO La mortaja, Musart 1840
11	-	JOSE JOSE Mi vida, Pronto 0705	11	-	The Force, Cara 051
12	12	VARIOS ARTISTAS Segundo concierto de la familia TH, TH	12	-	JOSE ALFREDO JIMENEZ La musica immortal de, Caytronics 1030
13	8	TOMMY OLIVENCIA TH 2222	13	-12	VICENTE FERNANDEZ 15 exitos vol. 2, CBS 20672
14	9	JULIO IGLESIAS Julio, CBS 50333	14	-	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357

15 5 RAMON AYALA

musica nortena, Freddie

'FILLING A VACUUM'

Menudo Phenomenon Explained

• Continued from page 39

other round of appearances last month. According to Barba, the media attention the group has received is unprecedented: "There's never been anything Latin that has received so much coverage by the American media."

WNJU has sold a Menudo package to ABC-TV, which will consist of three-and-a-half minute capsule programs to be aired during the network's Saturday morning children's programming. The Menudo spots will appear in September with the

Lara Named To RCA Spain Post

NEW YORK-Luis Lara has been named general manager of RCA S.A. in Spain, it was announced by Adolfo Pino, RCA Records vice president for Latin America and Spain. Lara, headquartered in Madrid, will become the primary link between the Spanish company and RCA Records' home office in New

group singing in both Spanish and English. Barba says the move was prompted by ABC's interest in the Latin market.

Menudo is also due to make guest appearances on a number of tv programs, including "Silver Spoons,"
"The Jeffersons," "Happy Days"
and "American Bandstand." Barba is currently negotiating to promote the group in Italy, Japan and other countries

Barba's Spanish-language tv station claims responsibility for the success of the group in its New York appearances. "All those girls who came to greet the group and closed down the streets near their hotel, that was due to our announcing it on our station. We have the pull," says Barba, who adds that the Menudo program reaches 275,000 homes in the New York area.

Menudo's tours are independently financed, and so far there are no plans to seek corporate sponsors, nor to identify Menudo with any consumer product. "There's time for all that later," says Barba.

The young song-and-dance group

is the brainchild of Puerto Rican impresario Edgardo Diaz. Diaz, noted Puerto Rican producer Paquito Cordero, who is responsible for the Menudo program, and the Cubanborn Barba are acknowledged as the masterminds of the Menudo phenomenon.

'It's not just records that we're selling," Barba elucidates. "It's dance, tv, a whole image. We've worked hard on this project. We've built it up just like the Beatles were

Though Menudo is but one of the many youthful groups flooding the Latin entertainment industry, it's acknowledged to be the most successful. Barba attributes this success to the quality of the material and the professionalism of the youngsters.

New York Getting Free Outdoor Shows

NEW YORK-Anheuser-Busch, WJIT-AM and Tejeda Talents Enterprises are sponsoring Summer Festival '83, a series of free outdoor concerts by salsa and merengue artists, held throughout the city's Latin neighborhoods. The concerts, which are scheduled for Saturday noon during the summer months, will feature such artists as Ray Barretto, Johnny Pachecho, Conjunto Elegante, Santiago Ceron, Los Nietos del Rey, Perico Ortiz, Conjunto Libre, Orquesta Broadway, Ray Reyes and Los Reyes del Caribe,

Notas Majors Eye U.S. Market

By ENRIQUE FERNANDEZ

Can we expect to see a battle of the majors for the U.S. Latin market? And will they break into those down-home genres, like merengue and salsa, that have so far been indie turf? Until this year, CBS was the only major with a home office for this market, Discos CBS International in Miami. But now RCA. which has moved its Latin American regional office from Buenos Aires to New York, has changed all that, with plans to open its own U.S. Latin

EMI, which recently switched its U.S. Latin license from Alhambra to TH, is also looking closely at this market's potential. Rafael Gil, the label's director of a&r and marketing for Latin America, was in New York recently looking over the scene. Though Gil says there are no immediate plans for EMI to follow CBS and RCA, he admits his company is interested in this market.

EMI's first priority for the U.S., explains Gil, is to get its top-rated international artists established here. The major's current drawing cards are Spanish singer Dyango, young crooner Luis Miguel and the recently signed Rocío Jurado.

Once this goal is accomplished, however, EMI may begin to look for some fresh approaches to the U.S. Latin market. One obvious move would be to sign up talent from the tropical dance music scene. So far, the majors have concentrated in marketing the "international sound" of Latin pop balladeers (Julio Iglesias, Camilo Sesto, Jose Luis Rodriguez, Emmanuel, etc.), while salsa, merengue and vallenato have been handled by indies. It's a commonplace in the Latin record industry that the majors don't have the savvy to handle these funky Latin rhythms, and the few experiments in this area, like CBS' short experience with salsa pianist Eddie Palmieri, have been less than successful.

All of this may change, however, if the majors get behind some of the Latin dance music talent that seems ripe for the powerful promotion only multinationals can deliver. Salsa superstar Willie Colón has re-

americantac

portedly been approached by RCA, while his ex-partner, singer/song-writer Ruben Blades, who is currently thinking of independent production, has some of the mainstream 'American" labels interested in developing him as a crossover act.

Merengue is a genre that everyone agrees is hotter than ever. RCA is interested in the area, and there are reports that the major is considering signing Cuco Valoy. RCA's current U.S. licensee, Caytronics, is also looking to merengue. And Gil admits that EMI is interested as well.

Another area the label may develop in the U.S., says Gil, is Spanish rock. He points to some of the successful talent EMI has on hand, much of it in the mode of British new music. And Gil also points to the greatest mine of musical talent in the Latin world, Brazil. The major has already launched successful Brazi-lian rocker Rita Lee and her husband/partner Roberto Carvalho, through its U.S. license to TH.

"But these plans are all for the fu-ture," says Gil. "Right now we're going to concentrate on strengthening our position in this market, with our established artists."

* *

From the rumor mill: speculation about Ariola joining forces with RCA's new U.S. Latin office for distribution in this market. Both labels are currently licensed to Caytronics, from whom some new bold move is also expected. In the meantime, Caytronics president Joe Cayre says his company is going to move stronger into regional musical genres that will appeal to the growing U.S. Latin communities like Colombians, Dominicans and Central Americans.

Cayre, long considered the most powerful force in the U.S. Latin business, looks at this market with a seasoned and jaundiced eye. "No one is making money on Latin records," he says. "The imports are killing us." Due to the drastic devaluation of the peso, Mexican product can be bought cheaper than its U.S. licensed equivalent.

Survey For Week Ending 7/16/83 ARTIST-Title, Label & Number (Distributing Label) RAPHAEL de la vida 2 **EL GRAN COMBO** ALBERTO CORTEZ 3 13 MIAMI SOUND MACHINE 4 11 **DANNY RIVERA** 5 **ROBERTO CARLOS** 6 ALEX Y LA ORQUESTA 7 14 LIBERACION Las locas, Karen 73 AMANDA MIGUEL 8 9 **RUBEN BLADES** hace la paga, Fania 624 10 PEDRO VARGAS CONJUNTO QUISQUEYA 11 NANO CABRERA 12 Este pueblo anido 511 lo tiene sabor, Ritmo v BONNY CEPEDA Arransando con todo, Algar 33 13 1 14 JOHNNY VENTURA 15

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(Continued on page 48)

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New

Video

• Continued from page 37

10 LV Warner Home Video 2002 LV \$29.98 TENTACLES
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Beta Vestron Video VB3024
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Survey For Week Ending 7/16/83 Billboard® Hot Country LPs

Week 5 Week Week 5 ARTIST Title, Label & Number (Dist. Label) This ARTIST Weeks Title, Label & Number (Dist. Label) ast This Last 38 40 VERN GOSDIN ALABAMA
The Closer You Get, RCA
AHL-1-4663 RCA POL 39 39 33 CRYSTAL GAYLE 台 3 12 RONNIE MILSAP Keyed Up, RCA AHLI-4670 WEA WILLIE NELSON A

WILLIE NELSON A

Grant Gr 10 46 95 MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 24 CRS 业 56 LACY J. DALTON WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC-38562 女 6 9 42 41 RANDY HOWARD WEA 43 47 **BOXCAR WILLIE** 5 5 17 WILLIE NELSON Main Street ST 73002 Columbia OC-38248 CBS CAP 44 44 MERLE HAGGARD 19 THE OAK RIDGE BOYS Going Where The L CRS GUS HARDIN 8 LEE GREENWOOD 50 血 Somebody's Gonna You, MCA 5403 MCA RCA 9 11 8 GEORGE JONES 46 45 89 RICKY SKAGGS CBS Waitin' For The Sun T Shine, Epic FE 37193 CBS 10 SHELLY WEST 16 47 42 ELVIS PRESLEY 1-4678 RCA 10 7 19 KENNY ROGERS We've Got Tonight, Liberty 48 52 ED BRUCE LO 51143 CAP MCA KENNY ROGERS 11 41 RICKY SKAGGS 11 49 51 143 Highways And Heartaches. Epic FE 37996 12 50 53 43 EARL THOMAS CONLEY 12 11 DON WILLIAMS Yellow Moon, MCA 5407 Somewhere Between Right And Wrong, RCA AHL-1-4348 由 DOLLY PARTON Burlan & Satin, RCA AHL) 15 5 GENE WATSON & THE FAREWELL PARTY BAND 51 38 13 RCA 14 DAVID ALLAN COE 14 MCA-5384 52 49 38 EDDIE RABBITT 15 13 12 WAYLON JENNINGS AHLI 4673 53 DAVID FRIZZELL NEW ENTRY RCA ALABAMA Mountain Music, RCA AHL1
4229 16 16 70 WEA **A** MERLE HAGGARD & RCA 18 17 4 SYLVIA ot. RCA AHL 1-4672 RCA PÓI 17 38 18 JOHN ANDERSON 55 57 40 DOLLY PARTON RCA 10 24 46 THE BELLAMY BROTHERS 56 62 24 KAREN BROOKS WEA WEA RAZZY BAILEY 20 20 T.G. SHEPPARD 57 43 T.G. Sheppard's Greatest Hits, Warner/Curb 23841 RCA VERN GOSDIN 58 48 17 19 20 21 HANK WILLIAMS, JR. Today My World Away, AMI-1502 NSD WEA SYLVIA SVIvia, RCA AHL-1-59 55 57 22 21 39 HANK WILLIAMS JR. Greatest Hits, Elektra/Curb 60193 RCA 60 NEW ENTRY JOHNNY LEE WEA 23 22 11 MICKEY GILLEY THE OAK RIDGE BOYS MCA Fool For Your Love, Epic FE 38583 61 58 1141 CRS 23 30 THE BELLAMY BROTHERS 24 62 64 LORETTA LYNN Lyin', Cheatin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You, MCA 25 26 69 WILLIE NELSON A MCA CONWAY TWITTY 63 63 CBS 26 31 6 TOM JONES 64 54 JANIE FRICKE It Ain't Easy, Colum 27 28 39 LOUISE MANDRELL 65 68 38214 CBS EMMYLOU HARRIS 66 66 28 25 9 MARTY ROBBINS WFA 67 61 GEORGE JONES 29 33 15 RONNIE McDOWELL CRS niversary, Ten Ye: ts, Epic KE 38323 CBS 32 THE WHITES 30 3 68 60 63 LEE GREENWOOD MCA WEA 69 70 MERIE HAGGARD ALABAMA A Feels So Right, RCA AHL1 3930 31 27 122 RCA CBS B.J. THOMAS 70 69 146 ANNE MURRAY 32 29 14 CBS CAP 71 59 11 MEL TILLIS 30 33 10 CHARLY McCLAIN CBS MCA 34 162 ALABAMA A WILLIE NELSON A 34 72 74 271 My Home's In A RCA 73 71 MERLE HAGGARD 35 35 8 DELIA BELL WEA RAY CHARLES 65 JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 36 36 11 MCA CBS 37 37 **CONWAY TWITTY** 42 3 75 67 CONWAY TWITTY

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Country

Nelson, Statlers, Gilley Stage **Independence Day Concerts**

By KIP KIRBY and EDWARD MORRIS

NASHVILLE-Three back-toback Willie Nelson Fourth of July Picnics highlighted this year's country music offerings during the long holiday weekend, while the Statler Brothers and Mickey Gilley staged annual concert events in their respective hometowns of Staunton,

Va. and Pasadena, Tex. Nelson's dates, billed as the 10th annual Picnic, is believed to mark the first time that outside promoters have been used to coordinate the entire festival. This was also the first time that the Picnic utilized three separate sites spread out across the

The locations-the Carrier Dome in Syracuse, N.Y., Giants Stadium in East Rutherford, N.J., and the Atlanta International Raceway-were personally chosen by Nelson, manager Mark Rothbaum and promoters John Scher and Alex Cooley to provide greater attendance potential. Rothbaum notes that Nelson's previous appearance at the Carrier Dome had sold out that venue, while a 1978 Giants Stadium date with Nelson and the Grateful Dead was "highly successful" and led to that facility being included for the Fourth of July itinerary.

The Syracuse date on July 2, which led off the series, presented the Stray Cats, Linda Ronstadt, Em-

mylou Harris, Merle Haggard and Nelson. The following day, the same slate appeared at Giants Stadium, with the addition of Waylon Jennings and Jessi Colter. Both dates were promoted by John Scher's

Promo Plans On Agenda At CMA Meeting

NASHVILLE-When the Country Music Assn. holds its quarterly board meeting this Tuesday through Thursday (12-14) in Toronto, new promotion and marketing ploys for utilization by the trade organization in its October award show will be priorities on the agenda.

John Mills of the Composers, Authors & Publishers Assn. of Canada (CAPAC) hosts a welcoming reception Monday evening (11). The following evening's reception will be hosted by board member Leonard Rambeau of Balmur Ltd. Fifteen committees will be conducting business on Tuesday and Wednesday prior to the full board sessions scheduled for Wednesday and Thursday

The CMA board will also join PRO Canada's board of directors as guests at a dinner sponsored by the Performing Rights Organization of Canada. The last time the CMA board met in Canada was in 1979.

Monarch Entertainment Bureau. Tickets for the Carrier Dome date were \$16; for the Meadowlands date, reserved seats were \$20, general admission \$17.50.

At the July 4 Atlanta International Raceway date, promoted by Alex Cooley, David Allan Coe and Hank Williams Jr. replaced Emmylou Harris on the bill. Tickets for the general admission outdoor field seating were \$20 in advance, \$23 day

Although gross receipts had not been released at presstime, attendance estimates were given as 27,000 for the Syracuse venue, 51,000 at Giants Stadium, and 30,000-35,000 in Atlanta.

Meanwhile, the small Virginia town of Staunton was overrun with a record-shattering crowd of 72,000 for the Statler Brothers' 14th annual "Happy Birthday America" celebra-Their free July 4 concert featured guest Don Williams.

Mickey Gilley staged his third July Fourth festival at Gilley's with more success than in the past two at-tempts. This year, a cover price ranging between \$5 and \$10 entitled club patrons to attend the weekend holi-day concert in the adjacent rodeo arena for no additional admission and drew a reported 25,000 people. Among the performers were John Anderson, Leon Everette, Razzy Bailey, Floyd Tillman, Faron Young and Gilley



RADIO RIDE—Columbia artist David Allan Coe, left, stops by Music Country Network to chat with host Bennie Ray about his single, "The Ride."

Chart Fax

Second Shot Pays Off For 'Closer You Get'

Can we talk second chances? After making it to 27 via Don King. "The Closer You Get" gets as close as you can come to chart immortality by going No. 1 this week, courtesy of Alabama. This makes the 10th top country single for the Fort Payne four. And as if that isn't enough good news, Alabama's "The Closer You Get" album surges to the top of the LP chart again, after having been bumped from the spot last week. This makes its 13th week in the prime slot.

Making his debut as a singer, Thom Schuyler comes aboard at 89. He*is no stranger to the charts, though, having written Eddie Rab-bitt's "I Don't Know Where To Start," a hit last year, as well as Lacy J. Dalton's "16th Avenue," an unsentimental tip of the hat to Nashville songwriters.

There are, without exaggeration, dozens of No. 1 country songs that are covers of hits or near misses. Mickey Gilley has made a career of reviving oldies and revealing their enduring worth—from his 1974 breakthrough with "Room Full Of Roses" (a top five hit for George Morgan in 1949) through such re-cent retreads as "You Don't Know 'True Love Ways" and "Stand By Me." Gilley has also refurbished and won top honors with "Window Up Above" (a number 2 for George Jones in 1960) and "City Lights" (which illuminated Ray Price's life

in 1958 by shining at No. 1).

Willie Nelson's world-winning "Always On My Mind" was on fewer minds in 1972 when **Brenda** Lee took it to 45. "Elvira," which was a monster for the Oak Ridge

Boys in 1981, barely drew a notice when Rodney Crowell released it in 1978 and nourished it to number 95 It fared somewhat better on the pop charts in 1966 when its writer, Dallas

(Continued on page 51)

Nashville

By KIP KIRBY

Being an outlaw is tough business. First you have to develop the proper devil-may-care roughness in your music and couple that with a lifestyle to match. Then there's the matter of press and media: you must be guarded, difficult to reach, and semi-reclusive. Interviews with outlaws who have managed to parlay their success into true star proportions thus become sought-after coups, prizes rarely granted but highly valued.

For some years now, Waylon Jennings has fit the outlaw mold well.

Always good copy, he was, in reality, rarely anyone's copy. Shy of the press spotlight. Jennings spaced his media interviews with the reluctance of Howard Hughes.



Suddenly, however, it appears there's a new Waylon showing up on the horizon. The shadowy public image is giving way to a more accessible Jennings. Even his longtime label (RCA) and new booking agency (Top Billing) seem amazed but they're delighted to take advantage of the

Thus Jennings is appearing on "Solid Gold" singing "Lucille," will be featured in Genesis, Country Music and Rockbill magazines, and was (Continued on page 51) DALLAS-BASED FIRM TO TAKE OVER

Grand Ole Opry Changing Hands

NASHVILLE-After months of speculation that it would sell the Grand Ole Opry and related businesses—piecemeal, if necessary— American General Corp. of Houston has announced that the whole package of Opryland properties will be purchased by Dallas-based Gaylord Broadcasting (Billboard, July 9). The properties include the Grand Ole Opry and Opry House, the Opryland theme park, the Opryland Hotel & Convention Center, the Nashville Network, Music Country Radio Network and radio stations WSM-AM and FM.

While the principals refused to divulge the purchase price, estimates are that it is between \$250 million and \$270 million. So far, American General and Gaylord have executed only a letter of intent, but final contracts are expected to be completed within 30 to 60 days, according to Harold S. Hook, chairman and chief executive officer of American Gen-

American General has owned the Opryland entertainment and hotel properties since acquiring them last year as a part of its takeover of Nashville's NLT Corp., the com-pany that started the Grand Ole Opry in 1925. Gaylord Broadcasting currently owns the syndicated country music television show "Hee Haw," which is produced at the Opryland complex

Attending the July 1 press conference at which the announcement was made were Grand Ole Opry vet-erans Roy Acuff and Minnie Pearl, both of whom praised the purchase, while voicing their hopes that no significant changes would be made in the conduct of the Opry. Alluding to press rumors that a combination of

Opry stars might buy the complex, Roy Acuff said, "They knew all the time that every one of us stripped down naked couldn't get the down payment.

Edward L. Gaylord, chairman and president of Gaylord Productions, said he had no plans either to break up the properties or to make management changes. "What attracted us," he said, "was not the return on the investment but the people here. If it hadn't been for Roy Acuff and Minnie Pearl and the people in 'Hee Haw,' we wouldn't be here today.'

The Opryland holdings include the Grand Ole Opry radio show and the Opry House auditorium and production facilities, from which the

Opry and other shows are broadcast; a 120-acre theme park; a 1,068-room convention hotel; the Nashville Network, which, in conjunction with Group W Satellite Communications, provides country music programming to cable tv systems; Music Country Radio Network, a live record-and-interview show that airs nationally every night as a joint venture with the Associated Press; WSM-AM, the 50,000-watt clearchannel station that carries Opry; and WSM-FM, a 100,000watt station. Gaylord Broadcasting, a wholly owned subsidiary of the Oklahoma Publishing Co., Oklahoma City, owns and operates television stations in seven markets.

EDWARD MORRIS



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THIS WEEK LAST WEEK WEEK WEEK WEEK CHART TITLE—Artist (Producer)
Writer; Publisher, Licensee; Label & Number (Dist. Label) TITLE—Artist (Producer)
Writer; Publisher, Licensee: Label & Number (Dist. Label) TITLE—Artist (Producer) Writer: Publisher, Licensee; Label & Number (Dist Label) THIS WEEK THE CLOSER YOU
GET—Alabama (H. Shedd, Alabama)
J.P. Pennington, M. Gray; Irving/Down 'N Dixie/Chinnichap,
BMI; RCA 13524 68 UNWED FATHERS—Tammy Wynette (G. Richey)
B. Braddock, J. Prine; Tree, BMI/Bruised Orange/Big Ears, ASCAP; Epic 34-EVERYBODY'S DREAM GIRL—Dan Seals (K. Lehning)
D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pin
Pig, ASCAP/BMI; Liberty 1496 83 2 35 18 12 POTENTIAL NEW BOYFRIEND—Dolly Parton (G. Perry)
S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514 MY FIRST COUNTRY SONG—Dean Martin (J. Bowen) C. Twitty; Twitty Bird, BMI; Warner Bros. 7-29584 69 36 25 PANCHO & LEFTY—Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842 女 6 12 70 77 YOU GOTTA GET TO MY HEART (BEFORE YOU LAY A HAND I'M ONLY IN IT FOR THE LOVE—John Conlee (B. Logan)
D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/Unichappell/Van Hoy,
BMI/ASCAP; MCA 52231 並 44 I ALWAYS GET LUCKY WITH YOU—George Jones (B. Sherrill)
T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-自 8 11 38 LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', 43 AIN'T YOU)—Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Setser; Irving/Down N' Dixie/Face The Music/Warner-Tamerlane. BMI; Columbia 38-03893 WHISKEY DRINKIN' YOU—Loretta Lynn (R. Chancey)
P. McManus, G. Dobbins; Music City, ASCAP; MCA-52219 12 I'M IN LOVE ALL OVER AGAIN—Cindy Hurt (J.B. Barnhill) L. Martine, Jr.; Ray Stevens, BMI; Churchill 94013 (MCA) M SHOT FULL OF LOVE—Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement, Welk Music Group, BMI; Liberty 1499 39 USB12
SNAPSHOT—Sylvia (T. Collins)
R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501
YOUR LOVE'S ON THE LINE—Earl Thomas Conley (M. Larkin)
E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525 45 PARADISE TONIGHT—
Charly McClain & Mickey Gilley (Chucko Productions)
M. Wright, B. Kenner; Unart/Land of Music/Blue Texas, BMI; Epic 34-04007 由 DON'T YOUR MEM'RY EVER SLEEP 40 30 4 10 AT NIGHT—Steve Wariner (T. Collins)
S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515 WHY YOU BEEN GONE SO LONG—Jerry Lee Lewis (R. Chancey) M. Newbury; Acutt-Rose, BMI; MCA 52233 仚 HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN)—Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Columbia 38-03899 11 血 47 POOR SIDE OF TOWN—Joe Stampley (R. Baker)
J. Rivers, L. Adler; EMP, BMI; Epic 34-03966 SHE'S READY FOR SOMEONE TO 血 49 WALK ON—Karen Brooks (B. Ahern) K. Brooks; Warner-Tamerlane/Babbling Brooks, BMI; Warner Bros. 7-29644 LOVE HER—The Osmond Brothers (I.E. Norman)
T. Rocco, J. Gillespie, C. Black; Bibo/Somebody's/Welk Music Group/ASCAP/
SESAC/Chappell, ASCAP; Warner/Curb 7-29594 14 IN ME—Gary Morris (B. Montgomery, M. Morgan, P. Worley)
D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683
I WONDER WHO'S HOLDING MY FLIGHT 309 TO TENNESSEE—Shelly West (S. Garrett, S. Dorff) R. Scott; Peso/Mighty, BMI; Viva 7-29597 由 WHAT I LEARNED FROM LOVING YOU—Lynn Anderson (M. Clark) R Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001 10 食 12 12 BABY TONIGHT—The Whites (R. Skaggs)
D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI, Half Clement, BMI (c/o Welk Music GP), Ricky Skaggs. BMI; Warner/Curb 7-29659 血 85 LADY OF THE EIGHTIES—Jeannie Pruett (H&D Bellamy, W. Haynes) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Audiograph 45-467 AGAIN—Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram) D. Bellamy; Bellamy Brothers (D.6H. Bellamy)
D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645
LOST IN THE FEELING—Conway Twitty (C. Twitty, J. Bowen)
L Anderson; Old Friends, BMI; Warner Bros. 7-29636 山 WHAT AM I GONNA DO—Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006 血 BREAKIN' DOWN—Waylon Jennings (W. Jennings) J. Rainey; Glentan, BMI; RCA 13543 10 13 54 YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT— Gene Walson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell, Desert Rose/Ski Slope, BMI; MCA 52191 血 15 46 TULSA BALLROOM—Dottie West (S. Garrett, S. Dorff) D. Blackwell, J. Durrill; Peso/Wallet, BMI; Liberty 1500 OH BABY MINE (I GET SO LONELY)—Statler Brothers (J. Kennedy)
P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram) 12 血 THE EYES OF A STRANGER—David Wills (B. Mevis) S. Davis; Dick James, BMI; RCA 13541 51 80 80 A NICKEL'S WORTH OF HEAVEN—Brian Collins (A.V. Mittlestadt, B. Collins)
B. Collins, R. Doss; White Mountain/Beef Baron, BMI; Primero 40183 山 17 LOVE SONG—The Dak Ridge Boys (R. Chancey) S. Runkle; Youngun, BMI; MCA-52224 血 IN TIMES LIKE THESE—Barbara Mandrell (T. Collins)
R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206 TOGETHER—Moe Bandy (Featuring Becky Hobbs) (R. Baker) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970 KISS ME JUST ONE MORE TIME—Floyd Brown (E. Foster) F. Brown; Drew Mark/Concluded, BMI; Magnum 1002 14 13. 81 FOOL FOR YOUR LOVE—Mickey Gilley (J.E. Norman)
D. Singleton; Jensing/Black Sheep, BMI; Epic 34-03783 LEAVE THEM BOYS ALONE— 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 山 19 LOVE DON'T KNOW A LADY (FROM A HONKY TONK GIRL)— Billy Parker & Friends (J. Gibson) M. Lane; Hitkit/Mertane, BMI; Soundwaves 4708 (MSD) 112 AFTER THE GREAT
DEPRESSION—Razzy Bailey (R. Bailey)
R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512 50 32 SON OF THE SOUTH/20TH
CENTURY FOX—Bill Anderson (B. Anderson, M. Johnson)
B. Anderson/B. Anderson, J. Abbott; Stallion/Lowery, BMI; Southern Tracks 83 89 20 ATLANTA BURNED AGAIN LAST 面 NIGHT—Atlanta (A.M. Bogdan, L. McBride) 1. Stevens, J. Dotson, D. Rowe; Chardax, BMI; MDJ 4831 SO SAD (TO WATCH GOOD LOVE GO BAD)—Emmylou Harris (B. Ahern) D. Everly; Acuff-Rose, BMI; Warner Bros. 7-29583 血 YOU'RE GONNA RUIN MY 23 血 BAD REPUTATION—Ronnie McDowell (B. Killen)
J. Crossan; Tree, BMI; Epic 34-03946 OUR LOVE IS ON THE FAULTLINE—Crystal Gayle (A. Reynolds)
R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719 48 16 52 LOVE IS ON A ROLL—Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Bruised Oranges, ASCAP; MCA 11 72 FLAME IN MY HEART—Delia Bell (E. Harris)
B. Spurlock, G. Jones; Glad, BMI; Warner Bros. 7-29653 EASY ON THE EYE—Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L Gatlin; Larry Gatlin, BMI; Columbia 38-03885 53 38 WHERE ARE YOU SPENDING YOUR
NIGHTS THESE DAYS—David Frizzell (S. Garrett, S. Dorff)
M. Brown, S. Dorff, D. Thorn, S. Garrett, Peso/Wallet, BMI; Viva 7-29617
A FIRE I CAN'T PUT OUT—George Strait (B. Mevis)
D. Staedtler; Music City, ASCAP; MCA 52225 TOO HOT TO SLEEP—Lousle Mandrell (E. Kilroy)
R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis. ASCAP; RCA
13567 86 A TASTE OF THE WIND—James & Michael Younger (R. Chancey)
J. Williams, A.M. Williams, Our Child's, BMI; MCA-52222 54 58 WITHOUT YOU-T.G. Sheppard (B. Killen)
P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695 87 62 | 15 鱼 78 HOW COULD I LOVE HER SO MUCH—Johnny Rodriguez (R. Albright)
H. Moffatt; Boquillas Canyon/Atlantic, BMI; Epic 34-03972 I.O.U.,—Lee Greenwood (I. Crutchfield)
K. Chater, A. Roberts; Yogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMM/ASCAP; MCA 52199 21 88 DON'T SEND ME NO ANGELS—Wayne Kemp (D. Walls, W. Kemp) W. Kemp; Tree, BMI; Door Knob 83-200 56 NO FAIR FALLIN' IN LOVE—Jan Gray (R. Childs) J.S. Sherrill; Sweet Baby, BMI; Jamex 45:010 血 NEW ENTRY A LITTLE AT A TIME—Thom Schuyler (D. Malloy) T. Schuyler, L. Byron; Debdave/Briarpatch, BMI; Capitol 5239 22 HEY BARTENDER-Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA) STRANGER IN MY HOUSE—Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470 GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE HER—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 盘 57 46. 16 FLY INTO LOVE—Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808 27 YOU CAN'T RUN FROM LOVE—Eddie Rabbit (D. Malloy), E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7 IT'S YOU—Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Liltom, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711 91 13527

OVER YOU—Lane Brody (T. Bresh, L. Brody)
A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498

PRECIOUS LOVE—The Kendalls (B. Ahern)
B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)

YOU'RE NOT LEAVIN' HERE TONIGHT—Ed Bruce (T. West)
K. Chater, T. Rocco, C. Black; Bibo, ASCAP/Vogue (Welk Music Group), BMI/Chappell, ASCAP; McA 52210 24 28 59 3 YES— Billy Swan (L. Rogers)
D. Robertson, B. Swan; Music City, ASCAP/ Sherman Oaks, BMI; Epic 34-66 91 TONIGHT—John Schneider & Jill Michaels (T. Scotti)
R. Turk, L. Handman; Bourne/Cromwell; Scotti Brothers 4-03945 (CBS) 25 THE RIDE—David Allan Coe (B. Sherrill)
J.B. Detterline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-037789 93 60 67 ITLL BE ME—Tom Jones (G. Mills, S. Popovich)
J. Clement; Knox, BMI; Mercury 812-631-7 21 10 HOMEGROWN TOMATOES—Guy Clark (R. Crowell) G. Clark; GSC/April, ASCAP; Warner Bros. 7-29595 血 94 93 IN THE MIDDLE OF THE NIGHT— Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182 如 33 WAY DOWN DEEP—Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram) A PLACE I'VE NEVER BEEN-The Marshall Tucker Band (M. Tucker 16 ALL MY LIFE—Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ MY LADY LOVES ME (JUST AS I AM)—Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466 28 95 74 BABY WHAT ABOUT YOU—Crystal Gayle (J. Bowen)
J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI;
Warner Bros. 7-29582 63 NEW ENTRY 29 36 DREAM BABY (HOW LONG MUST I JOSE CUERVO—Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/ Galleon, ASCAP; Warner/Viva 7-29778 96 94 DREAM)—Lacy J. Daltor (B. Sherrill)
C. Walker; Combine, BMI; Columbia 38-03926
THE JOGGER—Bobby Bare (B. Bare)
S. Silverstein; Evil Eye, BMI; Columbia 38-03809 OLD MAN RIVER (I'VE COME TO TALK AGAIN)—Mel McDaniel (L. Rogers) R. Scaife, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218 TILL YOU AND YOUR LOVER ARE LOVERS AGAIN—Engelbert Humperdinck (E. Stevens)
J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817 97 76 53 35 30 血 GOIN' DOWN HILL-John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585. 39 LOVE AFFAIRS—Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494 32 NIGHT GAMES—Charley Pride (N. Wilson)
N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542 山 82. 98 75 SKIES—John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562 WHEN YOU LEAVE THAT WAY YOU CAN WHY DO I HAVE TO CHOOSE—Willie Nelson (C. Moman)
W. Nelson; Willie Nelson, BMI; Columbia 38-03965 99 鱼 92 NEVER GO BACK—Sam Neely (R. Chancey) S. Clark, J. MacRae; Music City, ASCAP; MCA 52226

★ Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● 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).

WHAT IF I SAID I LOVE YOU—Marty Robbins (B. Montgomery) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Columbia 38-03927

HOT SUMMERTIME HITS!

59

"NOBODY CAN DO IT LIKE MY BABY CAN DAVID HOUSTON

W. Nelson; Willie Nelson, BMI; Columbia 38-03965
IF I DIDN'T LOVE YOU—Gus Hardin (R. Hall)
R. Van Hoy, D. Allen; Unichappell/Van Hoy, D. Allen; Unichappell/Van Hoy/
Posey, BMI; RCA-13552

"BABY HAVE A **FORD**

100



YOU ARE LOVE—Bobby Vinton (B. Morgan) B. Vinton; Feather, BMI; LARC 81019

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Sherman Ford, President Tom Dean, V.P. Promo & Sales

Nashville Scene

• Continued from page 49

so interesting on a recent segment of Nashville's "Miller & Co." tv show that his interview was expanded to run a full hour instead of the show's usual 30 minutes. He's also on tour with Jerry Reed doing concerts for Maxwell House Coffee's "Give 'Em A Hand' series. No one seems quite sure from whence the gregarious Waylon has emerged, but there's no shortage of media offers ready to capitalize on the outlaw's new "open door policy."

* * *

More than 24,000 people crowded into Nashville's Greer Stadium (home, of course, of the world-famous Nashville Sounds baseball team) to watch the Barbara Mandrell-Conway Twitty Celebrity Softball Classic late last month. At the end, the Twitty Birds had defeated Mandrell's Do-Rites by a score of 14-10.

The Country Music Assn. chose a band from South Plains College in Levelland, Tex., the Sandyland Swing Band, to perform Aug. 6-8 in Niigata, Japan for the Niigata Expo '83. The fiveman Texas band and a 15-member delegation from Galveston, Tex. will travel to Japan to take part in the Expo's Galveston Days, saluting the Texas seaport city as a "sister city" of Niigata. Comments a CMA spokesperson on why the unknown Sandyland Swing Band earned the honor, "The Japanese specifically wanted a Texas group. ... We considered several other recording artists, but we felt they were the best qualified." And so Texas swing music arrives upon the shores of the Far East.

Speaking of places across the seas, how about Don Williams' latest accomplishment; his "Yellow Moon" album has hit No. 1 in Zimbabwe, Rhodesia.

And, on a different note, Scene would like to present further amplification on an item we ran during Fan Fair. The comment cited Louise Mandrell for leaving the hospital to perform on RCA's show, and chided Loretta Lynn and Tammy Wynette for not doing the same on their own label's shows.

David Skepner, Lynn's manager, writes to explain the nature of her illness and call attention to what forced her cancellation. We are taking the liberty of reprinting some of his letter here to clear things up:

"Loretta had started with Fan Club lunches the preceding Saturday; and the night prior to the MCA Show, she knocked herself out headlining the IFCO Show. The entire week, plus a week's period prior to Fan Fair, Loretta had been

Chart Fax

• Continued from page 49

Frazier, sang it to number 72.

Sometimes a song appears to strike several artists simultaneously as being the one. Such was the case with "Old Flames Can't Hold A Candle To You." Brian Collins and Joe Sun both released singles on it in 1978, the former's version going to 86, the latter's to 14. Then Dolly Parton made it a No. 1 in 1980.

Writer Don Schlitz had a fair amount of success singing his own composition, "The Gambler," in 1978. He nudged it to 65. The same year, Kenny Rogers gambled on it and won the biggest prize of all. (By the way, Hugh Moffatt, who cowrote "Old Flames Can't Hold A Candle To You," also recorded "The Gambler" in 1978. It stopped at number 95.)

"If You've Got The Money I've Got The Time" was Lefty Frizzell's first chart entry—and not a bad one at that. It went to number 2 in 1950. Willie Nelson took it all the way in 1976.

One of the biggest songs coming out of Nashville in the 1940s was "Near You," a composition by Francis Craig, then leader of the WSM staff band. His version was No. 1 pop in 1947, a number 10 pop for Roger Williams in 1958 and a No. 1 country hit for George Jones and Tammy Wynette in 1977.

Play it again, Sam. Maybe the promotion will be better this time.

EDWARD MORRIS

suffering from a severe sinus infection. . . . so bad that she couldn't even close her eyes to sleep. The doctor was called in twice to treat her, and had it been up to him, she would have spent the week in the hospital.

"It wasn't until 11 a.m. on Thursday morning that Mooney called me to tell me that the infection had kept her up all night and that she absolutely had to have one day's rest. . . . That was the first anyone knew that Loretta was going to cancel."

Our apologies are in order.

* * *

Scene was on the road to Atlanta over July 4 to witness the revamped '83 edition of the Willie Nelson Picnic. The Atlanta International Raceway date was the third of three such concerts back to back, and though it wasn't the largest (the Giants Stadium date in New Jersey won

that honor hands down with an estimated 51,000 attendees), it may have been the rowdiest. For the Atlanta edition, Emmylou Harris was replaced by Hank Williams Jr. and David Allan Coe, twn performers who certainly understand the aesthetics of rowdiness as an art form.

Neither high temperatures nor \$20 ticket prices deterred the 30,000 or more Southern Nelson fans from baking in the sun during the long afternoon of music. Mercifully, the weather was more accommodating than at other years' Picnics; though it was indeed hot, large cumulus cloud formations and relatively low humidity kept people from grilling like wet french fries in a day that offered 12 hours of live music.

Hank Williams Jr. was an obvious favorite with the large redneck contingent; so was Linda Ronstadt. Ronstadt wore a white and red romper suit, and though she spoke very little to the vociferous audience, which stomped the grass and

cheered for her after every number, she seemed very pleased with the reaction. (She was using her usual band of superstar L.A. session players, including, among others, Andrew Gold and Bill Payne. Payne was well known to the crowd, since he played keyboards for Little Feat, an Atlanta favorite.)

There were long pauses of up to an hour for set changes between acts. Sometimes ambulance sirens punctuated the air during performances, as the medical vans sped around the huge oval track on first aid missions, mostly related to heat prostration. As night fell, short staccato bursts of audience-imported fireworks briefly lit the darkness; during Waylon Jennings' set, one bottle rocket appeared to explode dangerously close to him, and he disappeared from the stage for a moment.

Behind the scenes, actress Britt Ekland was seen with her fiance, Slim Jim Phantom of the

Stray Cats. It was interesting to note that although the Stray Cats reportedly had personally asked to be on the Nelson dates and were basically an opening act for the country lineup, the rockabilly trio insisted on totally clearing out the backstage area before and after its performance in classic star-tripping fashion. No other act demanded backstage isolation; judging from the audience's rather half-hearted reception, the Stray Cats needn't have bothered.

Nelson, of course, remained the piece de resistance of the day. He participated somewhat less than at festivals his own organization had staged in past years, but he sometimes sat onstage watching the different acts, and joined Merle Haggard and Waylon for duets throughout the day. By the time he came offstage after midnight, even the display of closing fireworks couldn't obscure the Willie Nelson magnetism at full wattage.



News/International____

EUROPEAN ACTS, COMPILATIONS HOT

Sales Seen Picking Up In Turkey

By JOHN CARR

ATHENS-European artists and pop compilations are picking up sales momentum in Turkey, according to charts published weekly in that country's best-known music magazine, Hey. Prospects are rising as Turkey's once-ailing economy is getting stronger, encouraging more people to buy albums and, especially, cassettes.

Hey has a circulation of about 250,000, high by Eastern Mediterranean standards, and is believed to be a reliable barometer of the Turkish record industry, which is struggling desperately under a heavy burden of piracy. Over four weeks in early summer, the magazine's pop chart showed Italian artists and international compilations rising quickly to the top spots, along with such Turkish pop artists as Eurovision veteran performer Ajda

While Pekkan's latest album stayed at No. 1 for six weeks in a row, one compilation, "Tutto San

Remo '83," went from 117 to two in the magazine's top 30, while Italian artists Adriano Celentano, Ricchi e Poveri, Al Bano and Romina Power rose quickly soon after entering the chart. Celentano's "Uh Uh" went from 14 to 10 in two weeks, while "Mamma Maria" by Ricchi e Poveri went from 18 to 11.

Heavily rhythmic rock material also tends to rise fast in the Turkish chart. Shakin' Stevens' "Give Me Your Heart Tonight" peaked at number three for two weeks, while Pink Floyd's "The Final Cut" entered at number seven.

Turkish repertoire is classed into international and local, with the latter having a popular subdivision called "Arabesk," a style related to Arabic music and popular in rural areas. Best-selling artists in the local repertoire sector, which consistently outsells international product, include Ayse Mine, Ayse Tunali and Muslum Gurses.

Since retail prices of stereo equip-ment in Turkey remain high, cassettes are the most popular home entertainment item there. Though no official figures are available, cassettes are believed to outsell albums by about 10 to one.

But the popularity of cassettes has, inevitably, fueled a serious piracy problem in the country. So far, almost no legislative action has been taken against piracy. But officials are known to be discussing the problem and planning to draw up a national battle plan to counter it.

MUSIC DISCOUNT CENTRES

Receiver Looks At U.K. Chain

tent rumors about the prospects of the company, the financial state of Music Discount Centres, the retail chain which is responsible for around 10% of total classical music sales in the U.K., is being looked into by a receiver.

Even before the receiver was called in, some major companies had reportedly refused to continue supplying product to the chain. Substantial sums are said to be owed to EMI, PolyGram, Conifer, CBS, RCA and other companies.

The MDC pop store in London's Strand closed earlier this year fol-lowing stoppage of supplies. But the classical product side has impressed most of the major record companies produce high sales turnover figures.

Because of the chain's successes in the classical field, most majors here are hopeful that the intervention of the receiver can produce a holding operation to give time for the busi-

Ron Barron of distribution company TOL (The Other Labels) estimates: "If MDC goes out of business, only half its 10% classical share will be recouped by other retailers. The rest will go because of the reduction of retail outlets."

MDC has three major London outlets and three key sites in the provinces, with two more set for opening later this year.

Canada **PRO Backs Off On Retroactive Fee Hike**

By KIRK LaPOINTE

TORONTO-The Performing Rights Organization (PRO) of Canada has offered an olive branch in the tense dispute between concert promoters and performing rights societies by declining to make recent 600% fee increases retroactive to the beginning of 1983.

PRO Canada president Jan Matejcek says he will allow promoters in good stead with the society to pay the old rate of .175% of gross revenues up to June 30. After that, they will pay the rate of 1% of gross, as ordered May 26 by the federal

Copyright Appeal Board. However, Matejcek says, he will not make such an offer to Concert Productions International, Donald K. Donald Productions or the O'Keefe Centre. Those three have launched a review of the case in the Federal Court of Appeal in an attempt to wipe out or reduce the in-

Matejcek says the two largest promoters in Canada and the major Toronto theatre are in "a separate category." But he says he would consider changing his mind if the court action was dropped.

Donald K. Donald president

Donald Tarlton has been the most vociferous of those affected by the board decision, claiming it will deal a "final, crippling blow" to the Canadian concert business. Tarlton, like several other promoters, points to diminished profits in 1982 and says this year has not seen much recovery. He was visibly angry about

the issue up to two weeks ago, when he was faced with paying both PRO and the Composer, Authors & Publishers Assn. of Canada 1% of his \$300,000 boxoffice take at a Bette Midler show-a concert on which he lost considerable money.

Meanwhile, both CAPAC and PRO have launched talks with the Assn. of Canadian Orchestras, the organization representing the country's symphony groups. The two societies want to strike a longterm agreement with the orchestras, says Matejcek.

While the pact is in place, CAPAC and PRO would phase in recent increases to the orchestras and agree not to seek more increases with the board. "I think many of the orchestras will be harmed if they have to absorb the increases right away," Matejcek says.

Details still must be worked out, but Matejcek says the agreement will probably be for three years or

The PRO offer to promoters was being put into a letter drafted last week by the society. It was not known at presstime whether CAPAC would match the move, al-though the association has yet to say the board ruling would be imposed retroactively on promoters.

The court action is not likely to be heard until October or November: by which time another board proposal based on CAPAC and PRO lobbying is likely to be published.

COURT BACKS CAVALCADE

U.K.-Japan Tour Deal Upheld

LONDON-A seven-year exclusive contract giving U.K. concert promotion firm Cavalcade worldwide rights to negotiate tours of Japan by international artists for Japanese promoters Ongakusha Ltd. does not constitute an unlawful restraint of trade, an Appeal Court here has ruled.

Said Lord Justice Lawton, presiding: "It is not for this court to rewrite contracts which have been freely negotiated by businessmen. Both parties entered into the agreement villingly and with their eyes open. They were experienced in the entertainment business, and they were negotiating from equal bargaining

The court unanimously upheld

STEMRA In

• Continued from page 9

lux countries.

Motown Raid

these imports. Most of the albums

are transported by road, and in a

number of cases they are are then shipped on from Holland to other

European countries."

VIP is an associated company of French record company Vogue, which distributes Motown in

France, Switzerland and the Bene-

STEMRA spokesman Roland

Mooy confirms that an investigation

is being carried out and that no statement is likely before the end of

July. The copyright society is eager

to stamp out trade in imports on

"In most cases, we can't swing into

which no rights have been paid.

the appeal by Clubtwo Ltd., trading as Cavalcade, against a High Court judgment last November in which Justice Whitford dismissed an action brought by Clubtwo against Ongakusha, saying the contract at issue was "disastrous" and "legally unenforceable." The Appeal Court also awarded costs and ordered an inquiry into the damages suffered by

According to John Fogarty, Clubtwo founder, total costs could be as high as \$115,000. Pending the outcome of the appeal, he says, he had been unable to continue in the tour promotion business.

Commenting after the case, Fogarty said: "The courts have shown that people cannot just sign an agreement and then try to get out of it when it is no longer convenient to them.

Initially, he added, the deal between himself and Oongakusha directors Shinichiro Hata and Daniel Nenishkis, signed in Los Angeles in 1979, was a success. Tom Robinson made his first tour of Japan in 1979, and a visit by Rod Stewart became

Hearing In U.K. **Royalty Dispute**

• Continued from page 9 \$54-\$107, according to screen size.

And the PRS has decided to apply normal background music rates to video shops showing programs containing copyrighted music and intended to promote video sales. This is based on floor space, with a minimum annual tariff of \$33.50. A daily rate (65 cents) is applied if the video is used as a means of public entertainment or inducement to buy products other than video lines.

national artist in the territory. Fleet-wood Mac, Michel Polnareff, the Knack and others also toured under the provisions of the contract.
Said Fogarty: "It was a very suc-

cessful arrangement on both sides. Ongakusha had been unknown previously, and it helped establish them. But once that company was established, they tried to go to third parties direct.
"We had a dispute in 1980 over

\$35,000 in unpaid comission, which was resolved. But then the company broke the contract again and I was forced to protect my interests.

Bowie Restricts Dutch Coverage

• Continued from page 9

was allowed to take front-of-stage pictures, and he had to sign a form that he would not sell those pictures outside Holland.

The one media interview request Bowie granted was with the film editor of NOS-TV, and the subject of that interview was limited to the singer's part in the feature film "Merry Christmas, Mr. Lawrence."

Bowie's European tour started in Brussels May 18 and wound up in Milton Keynes, England, on Sunday (3). It took in 30 concerts, and Bowie played to almost two million paying customers.

In Germany, one television news crew refused to go along with the 60second filming limit and didn't cover the event. In Holland, NOS made up for denied time by filming crowd and stadium sequences during the peformances of support acts UB 40 and Australian group Icehouse.

Federal Report Takes Few Strong Stands On Industry

OTTAWA-A House of Commons committee charged with studying the recommendations of a recent federal arts inquiry on the Canadian sound recording industry has submitted a report that fudges most of the issues raised by the in-quiry. The committee did not call any representatives of the industry in preparing its report.

Presumably because it lacked the

time to consider recommendations by the Applebaum-Hebert inquiry on film, broadcasting and recording, the communications and culture committee seriously examined only the film and broadcasting sectors.

Its June 29 report makes few proposals arising from the seven recommendations of the Applebaum-He-bert inquiry, which concluded its study of the arts last January after almost two years of exhaustive hearings aimed at revising federal cultural policy. The committee wants "further study" on inquiry recommendations that the government assist Canadian-owned companies in the marketing of pop music and expand existing loan programs to assist Canadian-owned recording studios.

In its most significant move involving the recording industry, the committee balked at endorsing an innovative blank tape levy and voucher scheme aimed at offsetting some of the damages done to Canadian composers by home taping.

Applebaum-Hebert recommended the creation of a system whereby consumers would be assessed a levy on blank audio and videotape and would receive a voucher at the same time for the equivalent or a fraction of the levy. They could use the vouchers

towards the purchase of a Canadian recording or videotape. Sam Sniderman, president of the Sam The Record Man retail chain and the industry representative on the inquiry, hailed the proposal at the time as a 'world-class solution."

But the committee turned thumbs down on the idea, saying any "revenue collected (through a levy) should be used to compensate copyright owners, rather than for marketing purposes." It said that the matter was largely a copyright issue and that it did not wish to "recommend a solution at present."

The committee also said it supports the use of tax incentives as a way to bolster Canadian cultural industries, but was not specific on the

It agreed with the inquiry, headed by author Jacques Hebert (recently appointed to the Canadian Senate) and composer Louis Applebaum, that the federal government should assist Canadian record producers to improve international marketing. But it drew its conclusions in the recording field without calling a single witness from the industry during its nearly three months of consideration and hearings. In all, it heard 39 witnesses and 18 groups involved in the film and broadcasting The committee's recommenda-

tions are expected to provide input for a major federal policy pronouncement on the recording industry later this year (Billboard, July 2). A cabinet committee is expected to approve a series of measures this summer or fall, and the government is scheduled to release its policy by the late fall.

action because we have no firm evidence," Mooy says. "But on this occasion we believe we may have that evidence."

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BRITAIN sy of Music & Vio As of 7/9/83

Last

This Week 1 BABY JANE, Rod Stewart, Warner Bros. FLASHDANCE ...WHAT A FEELING, Irene Cara, Casablanca WHEREVER I LAY MY HAT, Paul

Young, CBS
MOONLIGHT SHADOW, Mike
Oldfield, Virgin
I.O.U, Freeze, RCA
WAR BABY, Tom Robinson, Panic
COME LIVE WITH ME, Heaven

17, B.E.F. DEAD GIVEAWAY, Shalamar,

Solar
EVERY BREATH YOU TAKE,
Police, A&M
I GUESS THAT'S WHY THEY
CALL IT THE BLUES, Elton
John, Rocket
TAKE THAT SITUATION, Nick

11 TAKE THAT SITUATION, NICK
Heyward, Arista
THE TROOPER, Iron Malden, EMI
WHEN WE WERE YOUNG, Bucks
Fizz, RCA
ROCK 'N' ROLL IS KING, Electric
Light Orchestra, Jet
IT'S OVER, Funk Masters,
Masterfunk 14

15 Masterfunk
BAD BOYS, Wham, Inner Vision
CHINA GIRL, David Bowle, EMI 16 17

America
WAITING FOR A TRAIN, Flash &
Pan, Easy Beat
DOUBLE DUTCH, Malcolm 19 NEW

McLaren, Charlsma
FORBIDDEN COLOURS, David
Sylvian & Riuichi Sakamoto, 20 Virgin VANNA BE STARTIN' SOMETHIN', Michael Jackson,

EPIC DREAM TO SLEEP, H2O, RCA CONFUSION, Truth, Beggars 22 23 Banquet
ALL NIGHT LONG, Mary Jane 24

Giris, Motown
LADY LOVE ME, George Benson,
Warner Bros 25 Warner Bros.
TANTALISE, Jimmy The Hoover, inner Vision 26 35

DARK IS THE NIGHT, Shakatak, 27 21

DARK IS THE TOP TOP TO THE WORKS HARD FOR THE WORKS HARD FOR THE MONEY, Donna Summer, 30 33

Mercury BUFFALO SOLDIER, Bob Marley 31

& Wailers, Island
DONT TRY TO STOP IT, Roman Holliday, Jive
GARDEN PARTY, Marillion, EMI
THE WALK, Cure, Fiction
LOVE TOWN, Booker Newberry 23 NEW 25 33 34 35

III, Polydor CRUEL SUMMER, Bananarama,

London ITS A MISTAKE, Men At Work, Epic
TRANSFER AFFECTION, Flock Of

Seagulls, Jive HANG ON NOW, Kajagoogoo,

EMI
EVERY DAY I WRITE THE BOOK,
Eivis Costello, F-Beat

ALBUMS FANTASTIC, Wham!, Innervision SYNCHRONICITY, Police, A&M THRILLER, Michael Jackson, Epic LET'S DANCE, David Bowle, EMI America
BODY WISHES, Rod Stewart,
Warner Bros.
SECRET MESSAGES, ELO, Jet JULIO, Julio Igleslas, CBS IN YOUR EYES, George Benson, Warner Bros. THE LUXURY GAP, Heaven 17, B.E.F.

10 FLASHDANCE, Original 11 NEW FLASHDANCE, Original Soundfrack, Casablanca LOVERS ONLY, Various, Ronco TOO LOW FOR ZERO, Elton John, Rocket TRUE, Spandau Ballet,

14 Reformation
TWICE AS KOOL, Kool & Gang, 15

De-Life
CHART STARS, Various, K-tel
STREET SOUNDS-Edition 4,
Various, Streetsounds
DUCK ROCK, Malcolm McLaren,
Charlsma 16 17 18

Charisma
WAR, U2, Island
IN THE GROOVE, Various, Telstar
OIL ON CANVAS, Japan, Virgin
PRIVATE COLLECTION, Jon &
Vangelis, Polydor
THE HURTING, Tears For Fears, 19 20 21 22

23 18 Mercury BITE, Altered Images, Epic PIECE OF MIND, Iron Maiden,

EMI
CARGO, Men At Work, Epic
CONFRONTATION, Bob Marley &
Wallers, Island
FASTER THAN THE SPEED OF 26 27

28 19

FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS RIO, Duran Duran, EMI SWEET DREAMS, Eurythmics, RCA DIONNE WARWICK-THE COLLECTION, Arista WHAT IS BEAT?, Beat, Go Feet HOLY DIVER, Dio, Verligo 31 17

34 31 THE WILD HEART, Stevie Nicks, WEA International
WHITE FEATHER, Kajagoogoo, 35 32 EMI PETER GABRIEL PLAYS LIVE, Charisma SCRIPT FOR A JESTER'S TEAR, Marillion, EMI Marillion, EMI TOTO IV, Toto, CBS NIGHT DUBBING, Imagination,

WEST GERMANY

HUNKY DORY, David Bowie, RCA

This Last
Week Week
1 1 JULIET, Robin Glbb, Polydor/ BLUE MONDAY, New Order, Rough Trade MOONLIGHT SHADOW, Mike Oldfield, Virgin/Arlola BAD BOYS, Wham, Epic/CBS AFRICA VOODOO MASTER, Rose AFRICA VOODOO MASTER, Rose Laurens, WEA CHINA GIRL, David Bowie, EMI DIE WUESTE LEBT, Peter Schilling, WEA EVERY BREATH YOU TAKE, Police, CBS SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA COMMENT CA VA, Shorts, EMI BEAT IT, Michael Jackson, Epic/ CBS 8

CBS
FLASHDANCE...WHAT A
FEELING, Irene Cara,
Casablanca/Phonogram
BREAKAWAY, Tracey Ullman,
Stiff/Teldec
BABY JANE, Rod Stewart, Warner
Bros. WEA 13 15 Bros., WEA
KLEINE TASCHENLAMPE
BRENN, Markus, CBS
TAUCHEN-PROKOPETZ, Codo, 26

16 BUM BUM, Trio, Mercury/ 17 9 Phonogram LET'S DANCE, David Bowie, EMI WHY CAN THE BODIES FLY, Warning, Vertigo/Phonogram TEMPTATION, Heaven 17, Virgin/ Ariola LEUTCHTURM, Nena, CBS JULIE, Daniel, Ariola THE HEAT IS ON, Agnetha

Faeltskog, Polydor/DGG BRUTTOSOZIALPRODUKT, 20 Gelersturzflug, Ariola ROCK AND ROLL IS KING, Electric Light Orchestra, Jet/

L'ITALIANO, Toto Cutugno, 26 23 Baby/EMI WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, Rak/EMI

OBODY'S DIARY, Yazoo, Mute/
Intercord

Intercord JEOPARDY, Greg Kihn Band, Beserkley/WEA BILLIE JEAN, Michael Jackson, Epic/CBS 29 28

ALBUMS
THRILLER, Michael Jackson, CRISES, Mike Oldfield, Virgin/ 2 Ariola
LET'S DANCE, David Bowie, EMI
SYNCHRONICITY, Police, A&M/ NENA. CRS

BODY WISHES, Rod Stewart. BODY WISHES, Rod Stewart, Warner Bros. RING OF CHANGES, Barclay James Harvest, Polydor/DGG HOW OLD ARE YOU?, Robin Glbb, Polydor/DGG TRUE, Spandau Ballet, Chrysalis/ SPEAKING IN TONGUES, Talkin

SPEARING IN TONGUES, TAIKIN Heads, WEA
SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
THE LUXURY GAP, Heaven 17, Virgin/Ariola
PIECE OF MIND, Iron Maiden, 12 13 15

EMI
WHITE FEATHERS, Kajagoogoo,
EMI
THE GETAWAY, Chris De Burgh,
A&M/CBS 14 15 19

A&M/CBS
THE HURTING, Tears For Fears,
Mercury/Phonogram
CARGO, Men At Work, CBS
POWER, CORRUPTION & LIES,
New Order, Rough Trade
PRIMITIVE MAN, Icehouse,
Chrysalis/Ariola
THE FINAL CUT, Pink Floyd,
Harvest/EMI 16 16

20 NEW

JAPAN (Courtesy Music Labo) As of 7/11/83 SINGLES

TANTEI MONOGATARI, Hiroko Yakushimaru, Toshiba-EMI/ Vartety TOKIO KAKERU SHOUJO, Tomoyo Harada, Canyon/ Vartety NATSUMOYOU, Yoshie Kashiwabara, Nippon Kashiwabara, Nippon Phonogram/Dream Music TWILIGHT, Akina Nakamori, Warner-Pioneer/NTV-Ken On

5 5 HATSUKOI, Kozo Murashita. CBS-Sony/April ESCARATION, Naoko Kawai, ESLAMATION, Naoko Kawal, Nippon Columbia/Geiel KANASHII IROYANE, Masaki Ueda, CBS-Sony/Kitty MEGUMINO HITO, Rats & Star, Epic-Sony/PMP-Uncle F BOKU WARACCHAIMASU, Shingo Kazami, For Life/ Shingo Kazami, For Life/ Undecided YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/ Columbia-Burning NAGISA NO LION, You Hayami, Taurus/Sun-JCM KOIWA SUMMER FEELING, 12 KOIWA SUMMER FEELING,
Hidemi Ishikawa, RVC/Gelei
TENGOKUNO KISS, Selko
Matsuda, CBS-Sony/Sun
SUTEKINI CINDERELLA
COMPLEX, Hiromi Go, CBSSony/Burning
MAKKANA ONNANOKO, Kyoko
Kolzumi, Victor/Burning-NTV
DENWA, Chiharu Matsuyama,
Newa/Millhouse 12 13 15 15 16 News/Millhouse SHOWER NA KIBUN, Toshihiko 13

SHOWER NA KIBUN, Toshihiko Tahara, Canyon/Johnny's NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon, Columbia/Sun-Columbia MISTY, Eikichi Yazawa, Warner-Pioneer/Undecided TAIYOU GA IPPAI, Iyo Matsumoto, Victor/Nichion-Bond-Fuji 19 NEW 20 ALBUMS MELODIES, TATSURO Yamashita,

Moon UTOPIA, Seiko Matsuda, CBS-2 Sony
PREMERIA NO DENSETSU,
Soundtrack, CBS/Sony
MARTINI HOUR, Tatsuhiko
Yamamoto, Toshiba-EMI
NATSU ZOKKON, Shibugaki 5 NEW CBS/Sony AFTER MIDNIGHT, Masaki Ueda, 6 CBS-Sony KAZENO SASAYAKI, Chiemi Hori,

WHITE FEATHERS, Kajagoogoo, Toshiba-EMI MACROSS VOL. 3, Soundtrack, THRILLER, Michael Jackson. 10 15

Epic-Sony
21 SEIKI, Chage & Asuka,
Warner-Pioneer
HEAVY GAUGE, Tsuyoshi
Nagabuchi, Toshiba-EMI
MERRY CHRISTMAS MR.
LAWRENCE, Soundtrack, 13 14

LET'S DANCE, David Bowie, 13 Toshiba-EMI UWAKINA BOKURA, YMO, Alfa MORNING SHOWER, Masatoshi Nakamura, Nippon Columbia FLASHDANCE, Soundtrack,

17 NEW Polystar
IMA USHINAWARETA MONOO
MOTOMETE, Chiharu 12

Matsuyama, News SKY PARK, Naoko Kawai, Nippon Columbia KISSING TO BE CLEVER, Culture Club, Victor 20 NEW

AUSTRALIA

esy Kent Music As of 7/11/83 SINGLES

FLASHDANCE, WHAT A FEELING, Irene Cara, Casablanca
TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS EVERY BREATH YOU TAKE, POICE, A&M
I'M STILL STANDING, Elton John,
Rocket
BEAT IT, Michael Jackson, Epic
CHURCH OF THE POISON
MINDS, Culture Club, Virgin
SWEET DREAMS, Eurythmics,
RCA RCA LITTLE RED CORVETTE, Prince, Warner Bros. SEND ME AN ANGEL, Real Life,

Wheatley
FRACTION TOO MUCH
FRICTION, Tim Finn, Mushroom
SAVE YOUR LOVE, Renee &
Renato, RCA
ALWAYS SOMETHING THERE TO
REMIND ME, Naked Eyes, EMI
BABY JANE, Rod Stewart, Warner 12 13 20

Bros.
I WAS ONLY 19, Redgum, Epic
BLUE MONDAY, New Order, Factory
CHINA GIRL, David Bowle, EMI America SOLITAIRE, Laura Branigan, 17 12

Atlantic
LET'S GO TO BED, Cure, Sire
DROP THE PILOT, Joan
Armatrading, A&M
LOVE IS A STRANGER,
Eurythmics, RCA

ALBUMS
SYNCHRONICITY, Police, A&M
THRILLER, Michael Jackson, Epic
TOO LOW FOR ZERO, Elton
John, Rocket
THE NUMBER ONES, Beatles,

3 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS SWEET DREAMS, Eurythmics, 6 RCA
FLASHDANCE, Original
Soundtrack, Casablanca
THE WILD HEART, Stevie Nicks, 8 NEW THIS IS MY SONG, Harry Secombe, J&B
CAUGHT IN THE ACT, Redgum, Epic THE KEY, Joan Armatrading, A&M ESCAPADE X, Tim Finn, 12 NEW Mushroom LET'S DANCE, David Bowie, EMI

13 America 1983 THE HOT ONES, Various, Festival
SPEAKING IN TONGUES, Talking
Heads, Sire 15 17 Heads, Sire MUSIC FROM LOCAL HEROS, 16 12

Mark Knopfler, Vertigo IN YOUR EYES, George Benson, 17 13 Warner Bros. 10,9,8,7,6,5,4,3,2,1, Midnight Oil, 18

CBS
CARGO, Men At Work, CBS
BODY WISHES, Rod Stewart,
Warner Bros.

ITALY

esy Germano R As of 7/5/83 SINGLES

This Last k SPIAGGE, Renato Zero, RCA BILLY JEAN, Michael Jackson CBS GIULIETTE, Robin Gibbs, PolyGram
DO YOU REALLY WANT..., DO YOU REALLY WANT...,
Culture Club, Virgin
I LIKE CHOPIN, Gazebo, Baby/
CGD-MM
VAMOS ALLA PLAJA, Rigeira,
Int/CGD-MM
LET'S DANCE, David Bowle, RCA
NON SIAMO SOLI, Miguel Bose,
CRS NON SIAMO SOLI,SCEED
CBS
AMORE DISPERATO, Nada, EMI
YOU DON'T HAVE TO SAY, Wall
Street Crash, Panarecord
NELL'ARIA C'E, Umberto Tozzi,
CGD-MM 11 CGD-MM
AMICO E', Dario Baldan Bembo &
Caterina Caselli, CGD-MM
NOBODY'S DIARY, Yazoo, Int/ 12 13 NEW CGD-MM

EVERY BREATH YOU TAKE,
Police, A&M

TOO SHY, Kaia Goo Goo, EMI
LAST NIGHT I SAID..., In Deep,
Int/CGD-MM

CHURCH OF POSITION MIND, Culture Club, Virgin Dischi/

CHITUTE CLUB, VIRGIN DISCRI/ RICORDI JEOPARDY, Greg Kihn Band, WEA DOLCE VITA, Ryan Paris, Disco Magic CHANSON EGOCENTRIC, Alice, 19 14

20 NEW

NETHERLANDS

1 THE STARSISTERS, Stars On 45. CNR MANUEL GOODBYE, Audrey Landers, Ariola CHINA GIRL, David Bowie, EMI ROCK 'N' ROLL IS KING, ELO, MOONLIGHT SHADOW, Mike

Oldfield, Virgin BABY JANE, Rod Stewart, Warner Bros.
WANNA BE STARTIN'
SOMETHIN', Michael Jackson, SOMETHIN, nuclear SOMETHIN, nuclear Epic
HEIDI, NORMAAL, WEA
COMMENT CA VA, Shorts, EMI
CAN'T GET USED TO LOSING
YOU, Beat, Chrysalls

ALBUMS THRILLER, Michael Jackson, Epic THRILLER, Michael Jackson, Epic SYNCHRONICITY, Police, A&M LET'S DANCE, David Bowle, EMI STIELUM DANSEN, Toontje Lager, Sky BODY WISHES, Rod Stewart, Warner Bros.
WRAP YOUR ARMS AROUND MARY TOURI ARMS AROUND
ME, Agnetha Faltskog, Polydor
CRISES, Mike Oldfield, Virgin
TRUE, Spandau Ballet, Chrysalis
NENA, CBS
SWEET DREAMS, Eurythmics,
RCA

DENMARK

MOONLIGHT SHADOW, MIKE Oldfield, Virgin SAVE YOUR LOVE, Renee &

JULIET, Robin Gibb, Polydor

10 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS IEW ELEVATOR BOY, Laid Back, 8 NEW

ALBUMS CRISES, Mike Oldfield, Virgin BODY WISHES, Rod Stewart, Warner Bros.
ALLE VORE HAAB,

Toesedrengene, Mercury LABYRINTH, Anne Grethe, Medley WRAP YOUR ARMS AROUND 5

ME, Agnetha Faltskog, Polar DEN MED GYNGEN, Tommy Seebach, EMI 80 'ERNES BOHEME, Sebastian, Medley
LET'S DANCE, David Bowie, EMI

America
9 NEW SYNCHRONICITY, Police, A&M
10 9 X, Gnags, Genlyd

'Flashdance': **Phonogram Sets European Push**

AMSTERDAM-Sophia Hasselt, Dutch member of the artist promotion team of Phonogram International's headquarters in Baarn. Holland, has been named coordinator of international promotional activities for the U.S. feature film "Flashdance" and the Casablanca soundtrack album.

The movie premiered in London ine 30, and early signs are that it June 30, and early signs are that it will trigger the same kind of European and worldwide success engendered by "Saturday Night Fever" and "Grease" in the 1970s.

Jennifer Beals, the star of the movie, is set for personal appearances throughout Europe this summer, with "look-alike" contests in several major territories. Irene Cara, whose "Flashdance...What A Feelfrom the soundtrack was recently the No. 1 single in the U.S. and has reached the top 10 in many other countries, is also set to visit Eu-

Sophia van Hasselt's role includes linking with London-based film company UIP/CIC, which has distribution rights for the movie outside the U.S..

Rondor Opens German Wing

LOS ANGELES-Rondor Music International opened its own German publishing operation July 1 in Hamburg, according to president Bob Grace. Tapped as catalog manager for Rondor Music Verlag Gmbh is Tommy Richter, formerly with Phonogram there.

Primary thrust for the new venture will be exploitation of existing catalog material from the Almo/Irving/Rondor vaults throughout West Germany, Austria and Switzerland.

Notes Almo/Irving chief Lance Freed, "We've been subpublished in Germany since our formation, so the creation of our own company represents a major step for us."

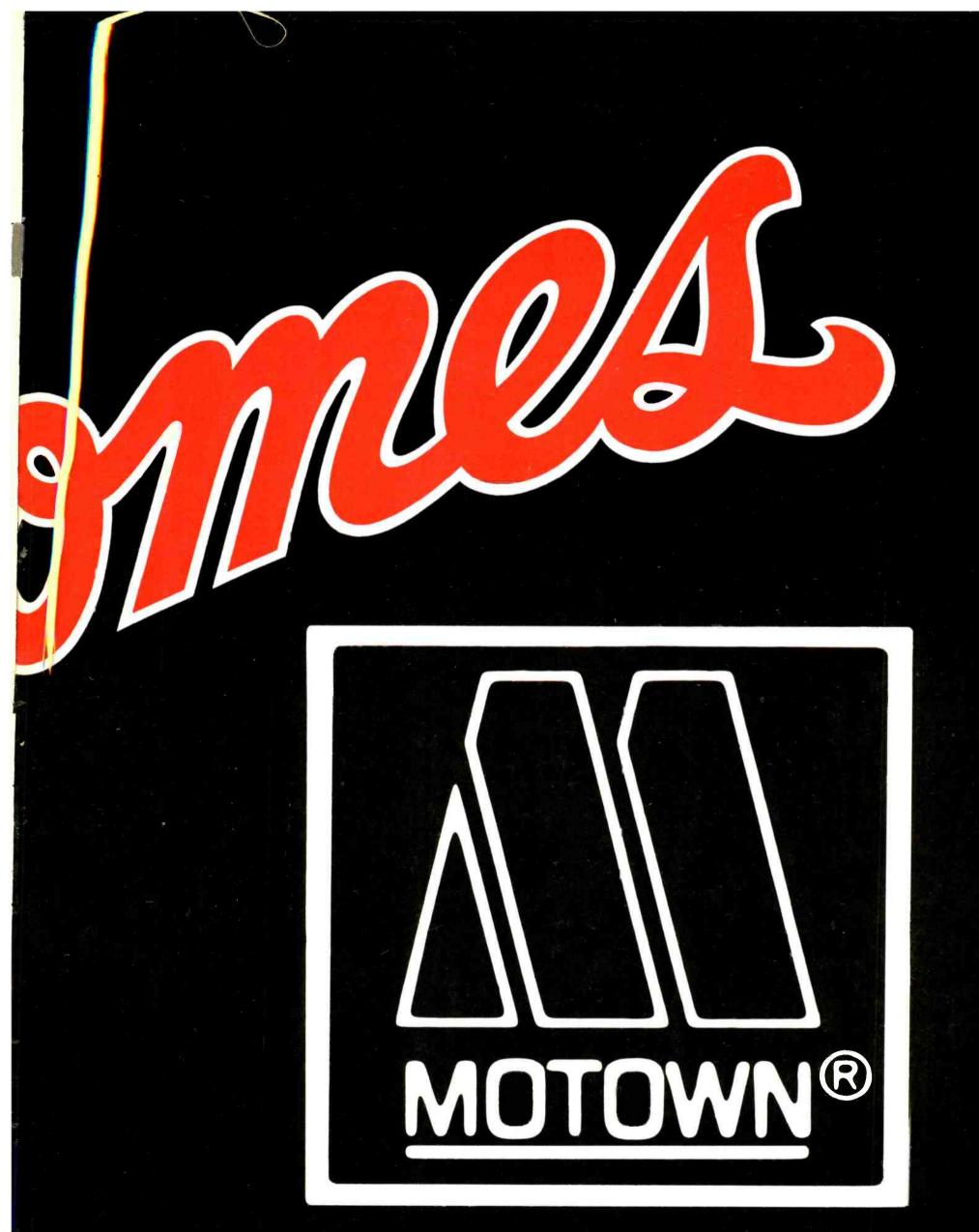
Freed reports that songwriters currently enjoying success in that region from the company's roster include Chris De Burgh, Joan Armatrading, Dire Straits, Bob Marley. Supertramp, Styx and Captain Sen-

Rondor Music Verlag can be reached in care of Francis, Day & Hunter, P.O. Box 2663, D2000 Hamburg 13.

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MITCH RYDER—Never Kick A Sleeping Dog, Riva Records RVL 7503 (PolyGram). Produced by "Little Bastard." "Little Bastard" is, of course, John Cougar, who also has writ-ten two songs here. But generally he has kept to the background, and let Ryder be upfront on his comeback LP. Ryder looks like he's done some heavy living since his "Devil With The Blue Dress" days, but that has also added a depth and a maturity to his music, now actually more adult contemporary than AOR. But though the scenes and games are more for the mature, Ryder is still out there looking for his thrills. A duet with Marianne Faithfull is a highlight here.

DOOBIE BROTHERS—Farewell Tour, Warner Bros. 9 23772-1 G. Produced by Ted Templeman. The Doobies close out their career with this double-disk live album recorded at various California theatres. Almost all of the group's biggest hits are included, from "Listen To The Music" to "What A Fool Believes." The set also includes two new songs, "Olana" and "Can't Let It Get Away." The Doobies were one of the most durable pop/rock attractions of the '70s, though this album seems somewhat anti-climactic coming as it does three years after the release of the Doobies' last studio album and almost one year after Michael McDonald's solo debut.

DIANA ROSS-Ross, RCA AFL1-4677. Produced by Gary Katz, Ray Parker Jr., Diana Ross. Ross follows the disappointing "Silk Electric" with a superior set mostly produced by Gary Katz, whose work with Steely Dan set the standard for pop-rock sophistication and sheen. One of the Katz cuts, "Pieces Of Ice." is closing in on the top 40, though there are stronger singles candidates on the album. The strongest is "Up Front." a hot rhythm number written, produced and arranged by Ray Parker Jr. Ross is wisely moving away from the one-joke novelty approach of last year's "Muscles" to a more mainstream pop-rock sound.



ONE WAY-Shine On Me, MCA MCA-5428. Produced by Irene Perkins. Paced by the climbing title cut, Al Hudson & One Way strike back with another batch of feverish pop/soul that reaches listeners where they live, whether heart or sole. Most commercial in a danceable vein, the group turns on the chart charm on "Sugar Rock" and "Let's Get Together," as big beat meets unlimited energy in pursuit of the next pulsating hit that lifts One Way into the top 20. This Detroit-reared group knows how to turn up the beat a little hotter; it's the only way One Way knows how to play.



CHET ATKINS—Great Hits Of The Past, RCA AHL14724. Produced by Norro Wilson. Although Atkins' chart history of late has been less than historic, this superb instrumental col-lection could return the spotlight to one of Nashville's acknowledged master stylists. It's not only that the playing here is imaginative and varied, there's also an assemblage of catchy and well-remembered country tunes, among which are "Sweet Dreams," "Detroit City," "The Three Bells," "Amos Moses" and five standards encapsulated into something called "Chet's Medley." Atkins' backup musicians—including Paul Yandell, Lenny Breau, Terry McMillan, Bobby Thompson and Joe Osborn-are among the best in the business.



AL GREEN-I'll Rise Again, Myrrh MSB6747. Produced by Al Green. The Grammy- and Dove-winning singer (who is also Arms Too Short To Box With God") has another winning set of contemporary gospel songs here. Green's outstanding vocals are matched by first-rate musicianship and outstanding material, including Emmett Wilson's "It Don't Take Much," the familiar "Leaning On The Everlasting Arms," the title track and an especially compelling rendition of Clara Ward's "I Just Can't Make It By Myself." Stock heavily. This should be a chart-topper in short order.

VARIOUS ARTISTS—Say Amen Somebody, DRG SB2L12584.
Produced by Hugh Fordin. The soundtrack of the acclaimed George T. Nierenberg documentary on black gospel is worthy of acclaim in its own right. From the performances of Thomas A. Dorsey (the father of gospel music) and veteran Mother Willie Mae Ford Smith to comparative newcomers Zella Jackson Price, the O'Neal Twins, the Barrett Sisters and Gospel Unlimited, this is a living tribute to the history of a vital musical form—a rousing work that makes vou feel religion

_Spetlight_____



JOAN JETT & THE BLACKHEARTS-Album, Blackheart/ MCA 5437. Produced by R. Cordell & K. Laguna. "Album" is the summer rock record of the year, but you don't need to wear leather and chains to appreciate that it's really an LP for all seasons. Jett and the Blackhearts play and sing with feeling, taste and an honest sense of purpose sing with reening, taste and all nonest sense of purpose that transcends the stereotypical sound most hard rock-ers fall to. AOR should have a field day with "A Hundred Feet Away," "Secret Love," and "Tossin' And Turnin', while a crunching note-for-note cover of Sly's "Everyday People' makes for a comfortable urban add. A summer tour should generate even more excitement.

First Time Around

JULUKA-Scatterlings, Warner Bros. 23898. Produced by Hilton Rosenthal, This U. S. debut for a multi-racial South A rican ensemble offers fresh proof that African music's impact on pop and rock won't be restricted to its incorporation into the work of English and European musicians. The songs here, written by guitarist and lead vocalist Johnny Clegg, couple folk-like melodies with propulsive tribal rhythms; similarly, Western instruments vie with rich, chant-styled vocal harmonies in a consistently fresh way. That vision, and the band's topical concern for Africa's primitive past and uncertain future, make this an auspicious first work

MARI WILSON-Showpeople, London 810 118-1 (PolyGram). **Produced by Tony Mansfield.** Though you can hear traces of Motown here and there in the melodies and arrangements, this is not an album by the former Supreme member. Instead, Mari Wilson is an English singer best known for her unique beehive hairdo and her contemporary MOR music which has proved quite successful in her homeland. There is not a whole lot of passion in her singing or music here, but that's not the point. It's all smooth and creamy, and very easy to take.

TACO-After Eight, RCA PL 28520, Produced by David Parker. Taco Ockerse looks a little bit like Gary Numan, but his musical tastes are a bit different as he covers "Singin' In The Rain" as well as Irving Berlin's "Cheek To Cheek." And he does it straight. The other songs here, some original and some not, are pretty much in the same vein. Which makes Taco something like a new wave Harry Nilsson. And on "I Should Care" he even sounds like Nat King Cole.

AZTEC CAMERA-High Land, Hard Rain, Sire 9 23899-1 (Warner Bros.). Produced by John Brand, Bernie Clarke. This four-piece group specializes in vibrant pop/rock tunes that have much of the spirit of good-time '60s pop. The hottest cuts are "Pillar To Post" and "The Boy Wonders," which should appeal to new music and dance rock audiences. Aztec Camera, which already has a few British hits under its belt, has much of the charm of Marshall Crenshaw or Haircut 100, though its appeal isn't confined to one sound or style

INDOOR LIFE, Relativity Records EMC-6001 (Important), Produced by Joe Barbari & Indoor Life. When you have a three man band and one of them plays "W.9, V.4000, C.202 and DMX" you pretty much assume you have here a technopop band. But Indoor Life, who come from the Bay Area and now are based in New York, go beyond such easy labelling. Theirs is a droning, compelling and hypnotic music, that yes, you can dance to. But it also creeps up on you when you're sitting still. A lot of this has to do with Jorge Socarras droning other worldly vocals.

OIL TASTERS, Thermidor Records 112. No producer listed. The Oil Tasters are a three-man band from Milwaukee who play somewhat quirky r&b influenced pop rock. It's not so un-usual that nobody plays guitar here, but nobody plays any synthesizers either; Caleb Alexander trades off on organ and saxophone, and lead singer Richard Lavaliere, who writes most of the songs, helps out with his bass. But what is most interesting is the band's slightly skewered songs like "That's When The Brick Goes Through The Window," "Slit Chapped Lips," and "Get Out Of The Bathroom."



KATE BUSH, EMI America MLP-19004. Produced by Kate Bush. The material on this five-song EP is not really new. There is a live version of "James & The Cold Gun," which first appeared on her debut "The Kick Inside" LP. And "Sat On Your Lap" and "Suspended In Gaffa" appear on the recent "The Dreaming" LP, which never caught on in the U.S. But as a.sampler of some of Bush's more accessible music, this EP is more than welcome, especially if it succeeds in introducing one of England's more interesting and original artists to a mass U.S. audience.

THREE DOG NIGHT-it's A Jungle, Passport Records PB **5001 (JEM). Produced by Richard Podolor.** That's right, Three Dog Night is back and on this five song EP on which vocalists Cory Wells, Danny Hutton and Chuck Negron split the lead vocal chores among themselves. The first tune is a reg gae number, but by the second track, "Shot In The Dark, which could be a hit, they get into their stride on their vocal harmonies, and sound just great.

DFX2-Emotion MCA 36000. Produced by Howard Steele with Jon Scott & Jim Blake. This San Diego band is fronted by twins Douglas and David Farage who share lead vocal and guitar responsibilities and write all the tunes on this five-song EP. Best known cut is "Emotion," which has gotten some play on KROQ-FM in L.A. It is a strong driving rocker. The other cuts are almost as good.

THRESHOLD—Penthouse Records PR 2001. Produced by Toni Biggs. This mini LP contains a "street version" of the band's "Love Somebody" single which has had some success in the Los Angeles area. Also included here are re-edited versions of five songs from the original "Threshold" LP. If Missing Persons never existed this would be a rather exciting

THE DIFFERENCE-Sign Of The Times, Sugar Maple Records (Enigma) SHR83001. Produced by Richard Digby Smith & The Difference. The Difference has been formed by three English musicians who have knocked around a bit, and who have recorded this four song EP, on their own as well as a video for "P.M.T. (She's Avoiding Me)," that has had some iccess. The EP is easy on the ears with four tasty pop songs, played for their commercial potential.

THE SISTERS OF MERCY—The Reptile House EP, Merciful Release Records MR023. Produced by Andrew Eldritch. Eldritch is also the writer of all the material here and the lead singer of this five-man band from Britain. Like Flipper in San Francisco and a few others of the post-heavy metal, post-punk, post-psychedelic bands, the Sisters achieve their effect by playing slower, not faster. The result is heavy dirge music, while Eldritch's vocals sound like they come from the grave. Contact: (516) 432-5300.

OUEENSRYCHE-206 Records R101. Produced by Queensryche. This is a classy (if that's the word) heavy meta hand from Seattle, whose debut EP faily overflows with metal passion and power. Working within a relatively restricted genre, the five men in this band push their music to the limit, but never forget that it is, in fact, still music. And, like Judas Priest, they can still rattle anybody's cage. Contact: (516)

Billboard's Recommended LPs

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MOTORHEAD-Another Perfect Day, Mercury 811 365, Produced by Tony Platt. There is nothing at all subtle about Mo-torhead; this power trio plays heavy metal music with punk fury and passion, and there is no mellowing on this LP. With songs like "Back On The Funny Farm," "Dancin' On Your Grave," "Marching Off To War," and "Die, You Bastard," there is no mistaking Motorhead's purpose and outlook. It may be music for the aggressively feeble-minded, but nobody does it with more conviction. Not for polite parties

A.P.B.-Night Caller, MCA 39003. Produced by Howard Buck Steele. A.P.B. stands for Artimus Pyle Band, and on their second LP for MCA, former Lynyrd Skynyrd drummer and friends come through with 10 songs that go beyond Southern rock conventions and put the band closer to the AOR mainstream. Giving the hand a new dimension also is new singer Karen Blackmon who provides the gutsy female vocals. Also assisting are Toto members David Paich and Jeff Porcaro, who play

KILLER WHALES-Emotional Geography, Ripete Records 392153. Produced by Jamie Hoover. The Killer Whales play with a tension that recalls the Call, but this three-man band which appears to be from the Carolinas, also has its own slant on the music. Singer David Bethany keeps his vocals on an even keel, but his guitar playing and the work of his other two band members wash and break against him. It can be com pelling. Address: 111 Main St., Elliott, S.C.

CHERI-Love Stew, 21 Records/PolyGram T1-1-9055. Produced by Geraldine Hunt & Peter Dowse. Pop/soul/dance duo Roz Hunt and Amy Roslyn bid for a slice of the inter-national market pie with a well-designed and crafted effort chock full of crossover potential. "Small Town Lover," "So Sure" and "Hold Back The Night" capture their highly chartable charms, enhanced by an occasional lyrical distinct tion that gives their sound enough raw edge to propel Cheri beyond a mere dance package.

EDDIE JOBSON-Zinc, Capitol ST-12275. Produced by Eddie Jobson. His adventurous electric violin work has already made Jobson a veteran in progressive rock circles via an imposing series of stints with major bands. Here, he flexes his vocals and keyboard work as well, and nods to the prospect of commercial airplay with songs like "Resident" and "Easy For You To Say" that bridge rock's artier past and techno-pop

PRISM-Beat Street, Capitol ST-12266. Produced by Carter. This Canadian rock outfit continues to tighten its grip on a more melodic but still muscular approach that attracted strong radio response with their first Carter-produced outing. Here the core band is augmented with studio help from mem bers of Toto and Chicago, while the playing again underlines

THE ROCKETS-Live Rockets, Capitol ST-12270, No producer listed. Credit this hard-rocking Detroit band with the courage of its traditions: there may have been synthesizers onstage, but in essence the Rockets still play high-octane guitar rock epitomized by their choice of covers (early Fleetwood Mac, Lou Reed) and the partying verve of their originals. This is celebratory arena rock that should find favor at unrepentant traditional AOR outlets.

black

WYND CHYMES-Pretty Girls, Everywhere, RCA AFL1-4605. Produced by Larry Graham. Wynd Chymes proves it belongs on the charts by carving out a crisp funk attack polished by hitmaking artist/producer Graham. Jimmy Graham leads vocals on the unique "Pretty Girls" title track, while Michael Bethea and Forrest Gordon also share vocals for the Jackson, Miss.-based group. Fresh sound slant and precision funk on 'Stand Up And Shout About Love'' signal a breakthrough

RITCHIE FAMILY—All Night All Right, RCA AFL-4601. Produced by Gavin Christopher & Jimmy Douglass. The Ritchie Family are singers Linda James, Jacqui Smith-Lee and Vera Brown, and though the light, danceable pop/soul they specialize in won't shake the charts, it will shake awake fans of the group who can hear the perky girls at the best on "Real Love," "Stop And Think" and the title tune. Strong vocals and music add up to a highly respectable return.

BILL SUMMERS & SUMMERS HEAT-London Style, MCA MCA-5432. Produced by Bill Summers & Scott Roberts. New music-accented pop music plays a role on black formats, so why shouldn't black groups adopt some new music accents of their own? When Summers recorded in London and San Francisco he added influences that make "City Boy Lover." No Bop" and "Suzi Plastic" more than interesting. Could bring Summers back with impact.

Jazz

ART PEPPER-Art Lives, Galaxy GXY5145. Produced by Ed Michel. The late alto saxophonist taped four titles in 1981 at the Los Angeles Maiden Voyage with George Cables, Carl Burnett and David Williams providing backup. Strongest cut—the most arresting—is Pepper playing "But Beautiful" with only Cables' tasty piano accompaniment. Art's comments on each tune are reproduced on the album's back cover in his own handwriting.

WES MONTGOMERY-Encores, Milestone M9110. Produced by Orrin Keepnews. Eight alternate masters of previously released titles are presented in this attractive package. All were taped in the early 1960s with various small combo backups. Montgomery was an exceptional guitarist. He is particularly admirable on "If I Should Lose You," "Body & Soul" and "Delilah." A welcome issue.

JIMMY FORREST/MILES DAVIS-Live At The Barrel, Prestige P7858. Producer unlisted. Tenor saxophonist Forrest and trumpeter Davis were taped live at the Barrel in St. Louis in 1952 with a rhythm section. Only four songs are heard but they include "Night In Tunisia" and "What's New." Davis displays far more technical skill here than he has in the last dec ade but Forrest is even more impressive. An odd and in triguing batch of vinyl.

SPOTLIGHT—Predicted to hit the top 10 on Billboard's Top LPs & Tape chart or earn platinum certification. PICKS—Pre-dicted to hit the top half of the chart in the format listed. REC-OMMENDED—Predicted to hit the second half of the chart in the format listed; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible for

review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273 7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7346).

Distribs Adjust To Motown Loss

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tors, the company Motown formed for distribution on the West Coast following the demise of Pickwick's distribution wing, will also terminate its operation on that date, according to operations manager Vince Parillo.

MCA Distributing president Al Bergamo and Motown president Jay Lasker were in meetings Thursday (7) and were unavailable for comment on a report by a Motown distributor that an MCA salesman

had begun soliciting Motown business in his territory prior to the July 15 deadline. The distributor, who asked for anonymity, said he received a call from the field Thursday that the salesman was proferring a new 12-inch single by Rick James, "Cold Blooded," and a High Inergy 45 to his accounts.

"Dual distribution is truly adding insult to injury," says the distributor. "After 25 years of marriage, you think you have a relationship, but you learn who your friends really

are. We shouldn't have to bang heads with MCA. Their prices are cheaper than ours. It's an abomination.

Commenting on the loss of the label in Dallas, Big State's general manager Billy Emerson notes that it's "human nature to be angry when you bust your butt for 25 years. We paid our bills on time, which should have given us control of our destiny. But when the rug is pulled out from under you, you realize that you have no control of your destiny."
Emerson, who says that Big State

will "just work harder" on its existing lines to stay in business, says that Lasker expressed "remorse" in a telephone call notifying the firm of the Motown switch. "I think he hated to see the effect it would have on us.'

Emerson says that the loss represents a major "stumbling block" to his one-stop business. "The down-side effect is that it will have a big impact on our marketing and promotion ability to compete with branch product.

Motown, which plans to retain its licensees abroad, will continue to manufacture its own records and tapes under the terms of the pact, according to MCA Records president Irv Azoff, who claims that rumored film and television ties to MCA/ Universal did not "sweeten" the distribution deal.

Assistance in preparing this story provided by Sam Sutherland in Los Angeles.

MCA, however, has "thrown its doors open" to projects that Motown's production arm might tender to Universal for financing and distribution. "I'm sure this move will make it easier for Berry (Gordy Jr.)," Azoff states, noting that MCA was "already interested" in securing Motown's 25th anniversary television special for videocassette packaging even before the consummation of the distribution pact.



WHERE'S DONALD DUCK?—Former Mouseketeer Annette Funicello Gilardi left her mouse ears at home for BMI's Awards Dinner in Los Angeles. Disney buddles and BMI composers Richard, left, and Robert Sherman mug for the camera at the Beverly Wilshire Hotel.

Antitrust Issue Clouding Warner-PolyGram Merger

• Continued from page 1

fice has four months from the date of receiving an application for approval of a merger deal in which to consider the implications and reach

The usual practice, Schoen adds, is for the office to approach other major companies in the same area of commercial activity to seek their views on a proposed amalgamation. It is almost certain that major record companies in Germany will oppose the proposal to unite Warner and PolyGram. And if the cartel office didn't approve, then it is most unlikely that it would win the backing of the German Supreme Court However, the companies involved could still make representations to the Germany ministry of economics.

The probability is that the deal would run into similar antitrust problems in most of the major West European markets where WEA and PolyGram have substantial market shares.

Nesuhi Ertegun, president of WEA International, declines to elaborate on the antitrust question-"Only an expert could give a comment," he says-but observes that it's inconceivable that the two parties to the deal would have begun negotiations without considering the antitrust ramifications.

The belief that the creation of

what would be the world's biggest multinational record company would run counter to antimonopoly legislation is also going some way to calm widespread apprehension at the prospect of massive layoffs if the goes went through. However, it's learned that PolyGram plans to dismiss up to 100 employees in West Germany over the next few months-though whether this is conditional upon the deal with Warner being finalized is not clear.

Assistance in preparing this story Provided by Wolfgang Spahr and Jim Sampson in West Germany, Willem Hoos in Holland and Sam Sutherland in Los Angeles.

What is certain is that PolyGram will move its headquarters to London, where president Jan Timmer will be based. Timmer, on vacation in the Algarve until July 20, could not be reached for comment. But a top PolyGram executive unofficially confirms that the move to London is confirms that the move to London is on. It is also acknowledged that unless substantial retrenchment were to take place after the completion of the deal, the two multinationals

could not do an efficient job.

It is emphasized, however, that nothing will be done to impair the individual integrity of all the marketing companies involved.

Computer Software Firms Make Distribution Changes

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Although nearly 10% of Sirius Software's products go direct to retail outlets, "a month ago only 1% was going directly," says company president Jerry Jewell. "It seems like the mass merchandisers are only using distributors until they understand the business. Then they drop the distributor and only deal with the manufacturer."

But Jewell, like others, says he is finding that a number of large chains are asking for unreasonable deals. One merchandiser wanted a 100% return privilege, 120 days to

RCA, Ariola **Eye Europe Tie**

• Continued from page 1

which both Bertelsmann and RCA are heavily involved.

It's believed that the possibility of Arista U.S. breaking even at the end of the year under RCA management has been a powerful incentive for Bertelsmann to extend the collaboration in Europe. A European joint venture would benefit RCA, which has a far more insecure grip on the European market than either CBS or WEA. While Ariola's main strength is in Germany, it has established considerable footholds in the Benelux, Spanish and French markets.

pay, and cash back, Jewell claims. "We refused them. We are only offering 25% stock balancing and exchanges. We are not a billion-dollar company that can afford to offer

Since January, however, Jewell reports that he has added many new rep firms. Sending representatives to the stores means that more of the company's products are apt to get on the shelves, he contends. "It seems that mass merchandisers are only now dabbling with this product, but by Christmas it might really have grown," Jewell concludes.

Many of the software makers also suggest that their reps, in some cases, will order products through distributors. These companies believe that distributors will thus come to play the role of a centralized warehouse "The survival of the distributor will depend on how flexible they are to changing market conditions," Jewell

Another firm reporting a growing number of direct dealings is Synapse Software, Richmond, Calif. According to John Loveless, vice president of marketing, more of the company's titles get on retail shelves when a rep supports the line. "But for a small manufacturer or retailer, the distributor plays a vital role. Also, those distributors that now offer rack services show an ability to change with the market. They will probably sur-

A party was held Thursday at Womphoppers, a restaurant on the Universal lot, to celebrate the sign-

Supreme Court Postpones Decision In Betamax Case

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Because of its comparatively unusual action, the Court's order sent a shock wave throughout the industries most directly involved in the case, and most of the behind-thescenes comments by motion picture industry officials and video retailers and manufacturers were along the line of "I don't know what it means; we can only conjecture."

However, in a written statement for the Home Recording Rights Coalition (HRRC), which represents the videocassette recorder and tape businesses, chief spokesman Jack Wayman said, "Today's announcement suggests that the Court did not agree quickly or easily with the Ninth Circuit (Court) decision which found that home videotaping constitutes copyright infringe-

HRRC held an informal press meeting in New York Thursday (7), in what was called "a courtesy meeting" for the video-oriented trade press with no Washington offices. The meeting included discussions of the group's interpretation of the court action and future lobbying emphasis, and a repeat of Wayman's

statement that the organization would continue to "vigorously oppose any legislation which would impose a royalty tax on VCRs or blank tape."

Motion Picture Assn. of America (MPAA) president Jack Valenti, in his remarks, emphasizes the role the Congress could play in hammering out legislative answers to the problems of home taping. "It is important to remember that Congress is now considering a sensible and fair solu-tion of this issue," he says, calling at-tention to the Mathias bill and a similar bill on the House side, sponsored by Rep. Don Edwards (D-Calif.) and Rep. Carlos Moorhead

Contacted at this home district office in San Jose, Rep. Edwards said he was surprised by the Court action, and he thought there was some 'confusion that obviously rests in the justices' minds."

According to Edwards, the action could be a signal from the judicial branch to the Congress for a "legislative resolution of this issue so that people who own VCRs and also copyright owners can be protected."

He adds that "the more VCRs there are in use, the more copyright owners are in peril."

Asked whether he thought the decision to re-hear might deter movement of his bill in subcommittee, now part of a two-day copyright issues overview hearing scheduled for July 20-21 by chairman Robert W. Kastenmeier (D-Wisc.), Edwards declared, "I don't think so. The members of the subcommittee are aware of the problems in copyright and intellectual property issues.

However, Kastenmeier does not see the Court delay as a signal to the Congress. "It's obvious," he says, "that if the Court is having trouble resolving this issue, Congress is likely to have difficulty as well."

Also vowing to move ahead with home taping legislation is Sen. Dennis DeConcini (D-Ariz.), whose bill, favored by the electronics industry, would exempt home taping from copyright infringement, but does not include a royalty fee provision for copyright owners. A spokesman for DeConcini says, "We're going to mount a full-scale attempt to get S. 175 (the DeConcini bill) enacted."

The music industry, which would also benefit if the Mathias and Edwards bills are enacted, since they exempt audio home taping and impose a royalty fee on blank tape and audio tape recorders, also feels that Congress should not wait six months or longer for the Court to hear a reargument of the case and hand down a decision.

Stan Gortikov, president of the Recording Industry Assn. of America (RIAA) and co-founder of the Coalition To Save America's Music, admits surprise at the Court's deferment of the case, but adds that Congress must move forward. Gortikov explains that "what is before the Supreme Court is a technical legal question as to whether video home taping constitutes copyright in-fringement under the 1976 Copyright Law.

"What is before Congress, how-ever," he adds, "is the reality that audio home taping is causing serious harm to the American music community, right now. It is Congress that must fashion the compromise necessary to ensure that the American public enjoys the benefits of technology while at the same time safeguarding the property rights of American creators.

The coalition represents record companies, music publishers, songwriters, performing rights societies, musicians and retailers.

Sal Chiantia, chairman of the National Music Publishers' Assn. (NMPA), sounds this warning: "I am concerned that the court's deferral of a decision in the Betamax case will be used as an excuse to delay action on legislation which is needed now. The court can decide only whether home taping is legal. Congress must decide whether it is fair

"I can only repeat what I said to a House subcommittee in 1982, that no matter what the court decides, Congress will have to deal with the inequity of duplication of intellectual property without just compensation. The data are clear. The American music community is, in-deed, suffering the effects of home duplicating, and only Congress can provide the mechanics which ensure such duplication be fairly compen-

Growth Of New Music Is Reflected At Seminar

• Continued from page 3

rigidly formatted in a narrow spectrum, forcing record companies to sign acts only within that spectrum, creating a self-perpetuating system turning out clone group after clone group. Stagnation was rampant.
"The problem is that when you

create successes, you want to formulize it. And that is the danger. Let's say a radio station starts a new format. They are at the bottom of the ratings and have nothing to lose. They are flying by the seat of their pants. They decide they will play what they like. They play new music and their ratings jump.

"They are now successful and making money. They're happening. So what happens? They look around and say, 'we've got to maintain this success.' And they start looking to why they got the way they are. They say, 'Well, we played 80.2% synthesizer oriented rock, 5% guitar rock, etc. That's the secret of our success,

and we will have a format just like that,' forgetting that the reason they were successful was that they were new and they were playing something new. And their imitators do exactly the same thing, all playing 80.2% synthesized rock. That's what they're all going for. There are blinkers on again, and you have stagnation.

Any analysis of success means looking back, to orient yourself to what happened yesterday," he continued. "It involves subjugation of instinct to market research. Let's face it, market research has a lot to answer for to our business, because it led us to this in the first place. It tells you what people liked yesterday. It will not tell you what people will like tomorrow. And it certainly will not tell you what people will like with a bit of coaxing.

(Coverage of some individual New Music Seminar panels will appear in next week's issue.)



Flashdance" crew celebrates the recent success of the soundtrack on the Billboard album chart. Standing from left are personal manager Dave Kavanaugh; ASCAP's Todd Brabec and Lyn Jackson; composer/artist Michael Sembello; and Jon Peters of Guber/Peters Productions. Seated from left are producer Giorgio Moroder, musical supervisor Phil Ramone and singer Karen Kamon.

1983 Jazz Extravaganza Was Predictable But Solid

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Davis had played a little more (and that his somewhat disjointed band had played a little less), but he dazzled two sold-out houses by playing almost as well as he did in his prime. And dependability was the watchword at well-performed, well-at-tended shows by Ella Fitzgerald (joined, to satisfying effect, by guitarist Joe Pass), Sarah Vaughan (who shared the bill with saxophonist Richie Cole's group and guest trumpeters Freddie Hubbard and Jon Faddis), Oscar Peterson (who offered his customarily amazing piano stylings in three contexts: solo, trio, and in duet with the great vibraphonist Milt Jackson), and three inspired mixtures: the Modern Jazz Quartet with Betty Carter, Ray Charles with B.B. King, and Stan Getz, Gerry Mulligan and Dave

As befits an event that is essentially conservative in nature and more concerned with jazz's history than its future, special concerts in tribute to jazz greats have become a staple of the Kool Festival, and they were among this year's highlights. In addition to offering overviews that were both historically and aesthetically stimulating, they offered a welcome break from the conventional format of most of the other Kool shows

The "celebration" of Charles Mingus, for example, included modern dance and such unusual instrumental combos as a bass quartet. It was an impressive evening-although the raucous spontaneity of Mingus himself was conspicuous by its absence. The tributes to Bill

Evans and Coleman Hawkins did a good job of evoking the style and spirit of their subjects, with a bevy of pianists and saxophonists, respectively, paying homage without resorting to overt imitation.

Assistance in preparing this report provided by Radcliffe Joe and Bob

Another tribute concert honored Duke Ellington, with a big band made up of Ellington alumni and other jazz notables (among them Clark Terry, Joe Newman and Al Grey) bringing the crowd to its feet with an exciting, uptempo set. The current Ellington Orchestra, under the baton of the maestro's son Mercer, was less successful in its per-formance of the legendary suite "Black, Brown And Beige." Their performance was flawless in execution but never really succeeded in getting the heart pumping. Another tribute of sorts, the "Salute To Swing." was a tight, well-paced concert co-produced by Mel Torme and featuring Torme, George Shearing, Rosemary Clooney, Count Basie's band and the vocal group Full

The tribute to Gil Evans was unique in that the arranger was both beneficiary and participant. In the first half of the concert, an out-standing big band re-created some of his classic orchestrations from the '40s, '50s and '60s for Miles Davis, Claude Thornhill and others. In the second half, Evans himself took the stage at the helm of his very contemporary and very electric 11-piece 1983 band.

Bubbling Under The Top LPs_

- 201-PLIMSOULS, Everywhere At Once, Geffen GHS 4002 (Warner Bros.) 202-JUNE POINTER, Baby Sister, Planet BXL1-
- 4508 (RCA)
 203 LONNIE LISTON SMITH, Dreams of Tomor
- row, Doctor Jazz FW 38447 (CBS)
- 204-TONY BANKS, This Is Love, Atlantic 89820
- 205-POLECATS, Make A Circuit, Mercury
- 4228123581M1 (PolyGram) 206—RAMSEY LEWIS, Les Fleurs, Columbia FC
- 207-BURNING SENSATIONS, Burning Sensa-
- tions, Capitol DLP 15009
 208-GARY MYRICK, Language, Epic BSE 38637
 209-DIVINYLS, Desperate, Chrysalis BFV
- 41404 (Epic) 210-STEVIE RAY VAUGHN, Texas Flood, Epic BFE 38734

Industry _Events_

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

July 12-14, Country Music Assn. board meeting, Four Seasons Hotel,

July 14-17, Pori Jazz Festival, Finland.

July 22-26, Australian Music Exhibition, Sydney.

July 23, Nashville Songwriters Assn. International summer seminar, Belmont College Business School, Nashville.

July 23-27, International Assn. of Auditorium & Arena Managers conference, MGM Grand Hotel, Reno.

July 24-25, International Assn. of Auditorium & Arena Managers trade show, Reno Convention Center.

July 24-26, Institute for Graphic Communication Optical & Video Disc Systems conference, Holiday Inn, Monterey Bay, Calif.

Aug. 14-16, Music Industry Assn. of Canada marketplace, Montreal Convention Centre. Aug. 15-17, Digicon '83 inter-

national conference on the digital arts, Vancouver, B.C.

Aug. 18-21, Jack The Rapper's Family Affair, Dunfey Hotel, At-

Aug. 21-27, IMZ's 16th International Music Congress, Kongresshaus, Salzburg, Austria.

Aug. 28-31, National Assn. of Broadcasters radio programming conference, St. Francis Hotel, San Francisco.

Aug. 28-31, Video Software Dealers Assn. second annual conference, Fairmont Hotel, San Francisco.

Sept. 16-18, Great Southern Computer & Electronics Show, Veteran's Memorial Coliseum, Jacksonville.

New Music Radio Examined

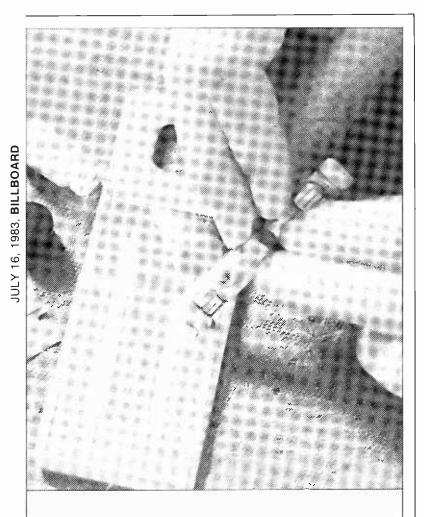
• Continued from page 16

home and listen to records. Commercial PDs watch 'Cheers' and go to bed.

Frankie Crocker, the WBLS New York program director, who made an unexpected appearance at the seminar Wednesday, was succint in his criticism of the way most programmers operate: "They just don't know what's going on. They're looking for sounds, but you have to find it from personal experience. If you don't like a record but the kids on the street do, play it or you're going to lose out. Someone down the dial will beat you to it."

Race is the biggest impediment to the dissemination of new music, concluded Juggy Gayles, the indie promotion rep who moderated the Tuesday panel on urban radio. "It's all the labels' fault," he said. "They should assimilate, not eliminate. Go to the station. Say hello. Don't even talk records. Eventually the color lines will dissolve."

"I can't sit here and accept that," said Vernon Slaughter, vice president of black music and jazz promotion for Columbia Records. 'The reason I have my job is because there were black programmers in the 70s who felt that they could relate better to black people coming to see them. They felt the industry was closed to black executives. The lack of assimilation is a problem for American society, not the record business.



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Beverly Glen Hospital Cocaine Hotline

Bubbling Under The HOT 100

- 101-TWO HEARTS BEAT AS ONE, U2, Island 7 99861 (Atco)
 102-DO WHAT YOU FEEL, Deniece Williams,
- Columbia 38-03807
 103-ALL THE LOVE IN THE WORLD, Dionne
- Warwick, Arista 1-9032
- 104-THREW IT AWAY, Joe Cocker, Island 7 99875 (Atco)
- 105-SHARP DRESSED MAN, ZZ Top, Warner Bros. 7-29576 106—**I LOVE YOU, Yello,** Elektra 7-69824
- 107-NIGHTS ARE FOREVER, Jennifer Warnes, Warner Bros. 7-29593
- 108-LOVERBOY, Shor Patrol, Arista 1-9024 109-A MILLION MILES AWAY, Plimsouls, Geffen 7-29600 (Warner Bros.)
 110-SCATTERLINGS OF AFRICA, Julunka,
- Warner Bros. 7-29599

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ern	nissio	n of	e reproduced, stored in a retriev form or by any means, elect recording, or otherwise, withouthe the publisher.	out the	prior writ	ten	die	1	4										200			
			Compiled from national reta stores and one-stops by the Mus	ail ic																		
		T T	Popularity Chart Dept. of Bi board.	.		Suggested				art			Suggested				Chart				Suggested	
	×	Chart				List		WEEK	WEEK	on Chart			List		WEEK	WEEK	or Ch				List Prices	
3 1155	T WEEK	ks on	ARTIST Title		DIAA	LP.	Black LP/			eks o	ARTIST Title	DIAA	LP,	Black LP/	S WE	*	Weeks o	ARTIST Title		RIAA	LP,	Black LP.
2	LAST	Weeks	Label, No. (Dist. Label) Dist.	. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	THIS	LAST	Weeks	Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	THIS	LAST	We		t. Co.	Symbols	Cassettes, 8-Track	. Chart
		30	MICHAEL JACKSON Thriller Epic Of 38112 WEEKS AT #1 19					37	36	18	THOMAS DOLBY The Golden Age Of Wireless	•			12	77	7	HEAVEN 17 The Luxury Gap				Ĭ
			Epic QE 38112	CBS			BLP 1		-		Capitol ST 12271 CAP	-	8.98	BLP 49	-	-		Arista AL 8-8020	RCA		8.98	
2	4	3						38	38	6	KAJAGOOGOO White Feathers	1	9.00		73	74	11	TEARS FOR FEARS The Hurting			0.00	
			Synchronicity A&M SP3735	RCA		8.98		39	34	18	EMI-America ST 17094. CAP		8.98		74	66	59	Mercury 8110391 (PolyGram) DURAN DURAN	POL	A	8.98	
3	2	12	SOUNDTRACK Flashdance		A			"	"	1	War Island 90067 (Atco) WEA		8.98		"	00	33	Rio Capitol ST-12211	CAP		8.98	
4	2	24	Casablanca 8114921 (Polygram) DEF LEPPARD	POL	A	9.98	BLP 7	40	45	13	QUIET RIOT			700	75	78	10	MARY JANE GIRLS	Crit			
7	"	-	Pyromania Mercury 8103081 (Polygram)	POL		8.98		~			Metal Health Pasha BFZ 38443 (Epic) CBS							Mary Jane Girls Gordy 6040GL (Motown)	IND		8.98	BLP 12
5	5	12	DAVID BOWIE	102	A	0.00		41	43	12	MADNESS Madness				76	79	8	LEE GREENWOOD Somebody's Gonna Love				
			Let's Dance EMI-America ST 17093	CAP		8.98	BLP 21				Getten GHS 4003 (Warner Bros.) WEA		8.98					You MCA 5403	MCA		8.98	CLP 7
6	6	11	MEN AT WORK Cargo		A			42	35	14	JARREAU Jarreau	•	0.00	BLP 9	77	80	5	SYLVIA	mon		0.50	02.1
	10		Columbia QC 38660	CBS	-			43	39	30	Warner Bros. 1-23801 WEA DEBARGE	-	8.98	BLF 9				Snapshot RCA AHL1-4672	RCA		8.98	CLP 17
女	12	3	STEVIE NICKS The Wild Heart					13	33	30	All This Love Gordy 6012 GL (Motown) IND		8.98	BLP 11	78	58	15	CHRIS DEBURGH				
	18	3	Modern 90084-1 (Atco)	WEA		8.98	-	44	41	9	GLADYS KNIGHT AND THE PIPS		0.00					The Getaway A&M SP 4929	RCA		8.98	
8			Keep It Up Columbia QC38703	CBS							Visions Columbia FC 38205 CBS			BLP 4	☆	90	7	BOB JAMES The Genie				
9	9	35	PRINCE		A			45	46	30	BILLY IDOL Billy Idol				-		4.	Columbia FC 38679	CBS			BLP 45
			1999 Warner Bros. 1-23720	WEA		10.98	BLP 18	A	40	10	Chrysalis FV 41377 CBS				80	67	41	OLIVIA NEWTON-JOHN Olivia's Greatest Hits,		•		
10	11	13	EDDY GRANT Killer On The Rampage					46	49	10	R.E.M. Murmur I.R.S. SP70604 (A&M) RCA		6.98					Vol. 2 MCA MCA 5347	MCA		8.98	
11	7	22	Portrait/Ice B6R 38554 (Epic) JOURNEY	CBS	A		BLP 13	47	42	7	VARIOUS ARTISTS		0.50		血	NEW C	mv 🕽	DONNA SUMMER She Works Hard For The				
•		-	Frontiers Columbia QC 38504	CBS							25 #1 Hits From 25 Years Motown 6308 ML2 IND		9.98	BLP 42				Money Mercury 812265-1 (PolyGram)	POL		8.98	BLP 57
12	8	22	BRYAN ADAMS	000	•			由	65	3	RICKIE LEE JONES Girl At Her Volcano				82	60	12	RONNIE MILSAP				
			Cuts Like A Knife A&M SP-6-4919	RCA		8.98					Warner Bros. 1-23805 WEA	-	5.99					Keyed Up RCA AHL1-4670	RCA		8.98	CLP 2
13	10	38	DARYL HALL & JOHN OATES		A			49	40	9	THE B-52'S Whammy				83	56	8	LAKESIDE Untouchables	-			
14	13	18	RCA AFL1-4383	RCA	A	8.98	BLP 64	50	47	8	Warner Bros. 1-23819 WEA	-	8.98			-		Solar 60204-1 (Elektra)	WEA	-	8.98	BLP 15
17	13	10	Kilroy Was Here	RCA		8.98		30	"	"	We Are One Capitol ST12262 CAP		8.98	BLP 5	84	59	7	DENIECE WILLIAMS I'm So Proud				BLP 10
₽	24	6	THE KINKS	Non		0.50		51	53	9	DAVE EDMUNDS				85	68	5	Columbia FC 38622 PINK FLOYD	CBŚ			BLF 10
			State Of Confusion Arista A1 8-8018	RCA		8.98					Information Columbia FC 38651 CBS				00	00		Works Capitol ST-12276	CAP		8.98	
16	22	8	A FLOCK OF SEAGULLS Listen					122	57	4	PETER GABRIEL Plays Live				86	63	6	DIANA ROSS				
Â	21		Jive/Arista JL8-8013	RCA	-	8.98				-	Geffen 2GHS 4012 (Warner Bros.) WEA	-	10.98	-				Anthology Motown 6049ML2	IND		9.98	BLP 66
页	21	6	IRON MAIDEN Piece of Mind	CAD		8.98		53	54	23	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty			CLP 3	87	82	65	TOTO Toto IV		A		
18	17	12	Capitol ST 12274 RICK SPRINGFIELD	CAP	•	6.76		54	55	5	Epic FE 37958 CBS MARSHALL CRENSHAW			CLF 3		ļ.,		Columbia FC 37728	CBS			-
			Living In Oz RCA AFL1-4660	RCA		8.98		"	"		Field Day Warner Bros. 1-23872 WEA		8.98		88	84	12	JOAN ARMATRADING The Key				
19	15	13	ZZ TOP Eliminator		•			\$55	71	3	CROSBY, STILLS, & NASH				89	87	16	A&M SP 4912 WHISPERS	RCA		8.98	-
^^			Warner Bros. 1-23774	WEA		8.98		-			Allies Atlantic 80075-1 WEA		8.98	-	03	0'	10	Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 8
20	20	6	SOUNDTRACK Return Of The Jedi	-01		0.00		56	50	17	ALABAMA The Closer You Get				100	96	4	DIO	THE .			20.0
21	14	28	RSD 422811767-1 (PolyGram) CULTURE CLUB	POL	•	9.98		57	52	60	JANE FONDA	A	8.98	CLP 1	-			Holy Diver Warner Bros. 1-23836	WEA		8.98	
			Kissing To Be Clever Virgin/Epic ARE 38398	CBS			BLP 36	3"	32	80	Jane Fonda's Workout Record				1	165	2	JOE WALSH You Bought It, You Name				
22	23	16	THE TUBES Outside/Inside							_	Columbia CX2-38054 CBS							It Full Moon/Warner Bros. 1-23887	WEA		8.98	
			Capitol ST-12260	CAP		8.98		58	113	2	QUARTERFLASH Take Another Picture	-	0.00		92	95	6	BLACKFOOT				
23	16	39	LIONEL RICHIE Lionel Richie			0.00		59	51	14	Geffen GHS 4011 (Warner Bros.) WEA NAKED EYES		8.98					Siogo Atco 90080			8.98	
	32	8	Motown 6007 ML THE FIXX	IND		8.98	BLP 14	"	J.	1	Naked Eyes EMI-America ST 17089 CAP		8.98	,	93	85	71	ALABAMA Mountain Music		A		
24	-		Reach The Beach	MCA		8.98		60	62	11	MARTIN BRILEY							RCA AFL1-4229	RCA		8.98	CLP 16
25	25	14	KROKUS Head Hunter								One Night With A Stranger Mercury 810332-1M-1 (PolyGram) POL		8.98		94	88	11	EARL KLUGH Low Ride				
			Arista AL 8005	RCA		8.98		61	64	5	LITTLE RIVER BAND The Net				95	100	88	Capitol ST 12253 LOVERBOY	CAP	A	8.98	BLP 51
26	28	4	THE TALKING HEADS Speaking In Tongues			6.00		A	72	8	Capitol ST-12273 CAP FASTWAY		8.98		33	100	"	Get Lucky Columbia FC 37638	CBS			
	30	22	Sire 1-23883 (Warner Bros.) DURAN DURAN	WEA		8.98		102	"	6	Fastway Columbia BFC 38662 CBS				96	86	16	JULIO IGLESIAS	,			
27		71	Duran Duran Capitol ST-12158	CAP		8.98		63	HEW E	RTEY	JOAN JETT AND THE							Julio Columbia FC38640	CBS			
28	29	5	GEORGE BENSON In Your Eyes								BLACKHEARTS Album		0.00		97	NEW E	HIN	ELO Secret Messages				
	10	_	Warner Bros. 1-23744	WEA		8.98	BLP 6		76	4	PAT METHENY GROUP		8.98		-	-	1.	Jet QZ 38490 (Epic)	CBS	A		-
29	19	7	THE ISLEY BROTHERS Between The Sheets	000			DID 3	64		,	Travels ECM 1-23791 (Warner Bros.) WEA		14.98		98	83	15	PINK FLOYD The Final Cut	CON	A		
	33	11	T-Neck FZ 38674 (Epic) SERGIO MENDES	CBS			BLP 2	13	69	16	CHAMPAIGN				*	108	4	Columbia QC 38243 MINISTRY	CBS			
30			Sergio Mendes A&M SP 4937	RCA		8.98	BLP 24				Modern Heart Columbia FC38284 CBS			BLP 22	90			With Sympathy Arista AL6-8016	RCA		6.98	
31	26	8	MTUME Juicy Fruit					66	61	27	BOB SEGER AND THE SILVER BULLET BAND	A			100	104	7	THE CHI-LITES				
22	07		Epic FE 38588	CBS			BLP 3				The Distance Capitol ST 12254 CAP		8.98					Bottoms Up Larc LR 8103 (MCA)	MCA		8.98	BLP 23
32	27	25	MEN AT WORK Business As Usual	000	A		DID 70	67	70	10	JONZUN CREW				101	103	15	KASHIF Kashif				
	37	4	Columbia ARC 37978 ROD STEWART	CBS			BLP 75				Lost In Space Tommy Boy TBLP1001 IND		8.98	BLP 17				Arista AL 8001	IND		8.98	BLP 16
33	-	,	Body Wishes Warner Bros. 1-23877	WEA		8.98		由	93	3	BOB MARLEY & THE WAILERS Confrontation				102	98	24	THOMAS DOLBY Blinded By Science Capitol MLP 15007			E 00	
34	31	6	ELTON JOHN						75	5	Island 90085-1 (Atco) WEA PETER TOSH	1	8.98	BLP 33	103	99	25	SCANDAL	CAP		5.98	
				WEA		8.98		69	/5	,	Mama Africa EMI-America SO-17095 CAP		8.98	BLP 52		33	-	Scandal Columbia FC 38194	CBS		Ų.	
35	48	8	EURYTHMICS Sweet Dreams Are Made Of					*	81	10	ZEBRA		3,30	VL	104	102	23	ANGELA BOFILL	-00			
			This RCA AFL1-4681	RCA		8.98		70			Zebra Atlantic 80054 WEA		8.98					Too Tough Arista AL 8000	RCA	11 -	8.98	BLP 19
A	44	5	THE HUMAN LEAGUE					71	73	10	RED ROCKERS Good As Gold				105	91	71	DEF LEPPARD High & Dry		•		
36			1 Fascination								CONTRACTOR CONTRACTOR											

News

RIAA Album Certifications Down In First Six Months

• Continued from page 6

Styx's "Mr. Roboto" and David Bowie's "Let's Dance."

While Warner Bros. had a disappointing first half in terms of platinum albums (it netted just one, Prince's "1999"), it led all combined labels in terms of gold albums, with six. Next in line were Columbia and Epic, with five each, followed by Atlantic, MCA and RCA with four and A&M, Capitol and EMI America/ Liberty with three. Arista, Chrysalis, Disneyland and PolyGram each collected two gold albums, while Elektra/Asylum and Motown each managed one.

Here's the complete list of June certifications.

PLATINUM ALBUMS

David Bowie's "Let's Dance,"

EMI America. His second.

Men At Work's "Cargo," Columbia. Their second.

(Advertisement)

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the major labels.

"Flashdance" soundtrack, Casablanca.

GOLD ALBUMS David Bowie's "Let's Dance," EMI America. His eighth. ZZ Top's "Eliminator," Warner

Bros. Their seventh.

Loretta Lynn's "Coal Miner's
Daughter," MCA. Her fourth.

Rick Springfield's "Living In Oz,"

Men At Work's "Cargo," Columbia. Their second.
"Flashdance" soundtrack, Casa-

GOLD SINGLES David Bowie's "Let's Dance," EMI America. His second.

John Anderson's "Swingin',"

Warner Bros. His first.

Irene Cara's "Flashdance ...
What A Feeling," Casablanca. Her

GOLD CHILDREN'S SINGLES "E.T.," Disneyland/Vista.

"It's A Small World," Disney-

"Sleeping Beauty," Disneyland/ Vista.

"Three Little Pigs," Disneyland/



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Market Quotations

Annı High	Low	SECUR	ITY		P-E	(Sales 100s)	High	Low	Close		Cha	nge
1%	*	Altec Corporation	n .		_	6	11/2	11/2	11/2		Unc	h.
69%	48%	ABC			11	420	62%	62%	621/2		_	₹
461/2	301/8	American Can			33	258	43%	43	431/4		_	1/2
17%	81/2	Automatic Radio	1		12	20	15%	151/2	151/2		_	1/4
77%	55	CBS			16	296	661/2	65%	65%		_	5%
65	16%	Coleco			12	1866	45	41 1/6	44%		+	1%
9%	6%	Craig Corporation	on		_	3	8%	8%	8%	-	Unc	h.
84%	601/4	Disney, Walt			20	735	66%	66	661/4		_	3/4
61/4	3¾	Electrosound G	roup		_	18	6	5%	6		Unc	h.
30%	16%	Gulf + Western			10	663	281/2	28	28%		_	₹
351/2	18	Handleman			15	52	321/2	32	32		_	1/4
11%	31/6	Integrity Enterta	inment		29	248	9%	91/2	91/2		_	₹
11%	6	K-Tel			11	105	111/2	111/4	111/2		+	1/4
741/4	471/4	Matsushita Elec	tronics		17	111	67%	671/4	671/4		_	21/2
16%	10%	Mattel			-	658	111/2	111/4	11%		_	1/4
421/4	161/2	MCA			5	547	391/4	38	38%		_	11/4
901/2	72%	3M			15	1107	83	81%	83		_	1/8
139%	82	Motorola			29	1268	132%	1291/2	1311/6		_	3%
70%	47	No. American Pi	hillips		11	75	63%	63	631/4		_	3/4
151/4	4	Orrox Corporati	on		_	83	6%	5%	6		_	1/4
241/2	18	Pioneer Electro	nics		_	_	_	_	20%		Unc	
31%	131/4	RCA			17	1927	28%	28%	28%		_	1/4
16%	12%	Sony			30	2534	13%	131/2	13%		_	1/4
331/4	25%	Storer Broadcas	sting		_	1226	33%	32%	331/4		+	1/4
5%	2%	Superscope			_	178	5%	5	51/4		_	1/6
57	38	Taft Broadcastin	ng		12	396	461/4	46	46		_	3/4
351/4	25	Warner Commu	nication	S	18	2371	27%	27	27%		_	3/4
OVER THE		Sales	Bld	Ask		R THE JNTER		Sak	PS	Bid		Ask
ABKCO			1/2	11/4	Kos	s Corp.			79	6¼		6%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Sulte 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Josephon Int'l Recoton

Schwartz Bros.

252 35/16

81/4

9

88

CD Samplers From PolyGram

• Continued from page 4

promoting CD, seen at the NARM convention and the Consumer Electronics Shows, will also be available for record/tape retailer use. Both Beta and VHS videocassettes are available, and PolyGram branches will have additional copies for dem-

Normal sales terms will apply on the \$11.75 pop and \$12.75 classical wholesale-priced CDs, Petrone says. At present, no exchange or return policy exists, except for defectives, where the return is made and relayed to quality control in Europe. Replacement is made on a title for title basis. By year's end, Petrone says, PolyGram aims for simultaneous LP, cassette and CD release on new titles.

In-store display materials will include "one huge and one small poster." Later there will also be an oversized, marquee-like silk banner, suggested as a sign to herald the presence of CD in the store, Petrone indicates. The first 100 releases are carried with cover illustration and contents in a looseleaf 8- by 10-inch catalog, available to dealers, along with a similar-sized eight-page explanatory booklet about CD.

Heartland Beat

17½ 13¾ 3

• Continued from page 6

Certron Corp. Data

Packaging

The museum is actively seeking material on dozens of other artists. including Arlo Guthrie, Elvis Costello, Tom Robinson, Paul Robeson, the Clash, Jefferson Airplane, Bob and Rita Marley, the Jam, John Coltrane, Peter, Paul & Mary, Tom Paxton and Odetta.

Other contributors/consultants include Rolling Stone publisher Jann Wenner; Paul Caruso, director of the Museum of Rock Art in Los Angeles; personal manager Harold Leventhal; ABC-TV producer Danny Schechter; writer Jon Wiener, who under the Freedom of Information act is supplying photocopies of Lennon's FBI files; and WXRT Chicago jock Terri Hemmert.

Hemmert says her involvement with the project spurred the addition of new music artists like U2, the Clash, and Elvis Costello, and aided acquisition of promotional items from record companies. Says Hemmert of the exhibition: "Hopefully, it will show those who thought social commentary in music ended with the Jefferson Airplane that there has been a lot of it going on since the late 70s. And it's not just protest music,

but great stuff.
"Also, it should give young kids who might think the Clash is the first (politically conscious) band an insight into Pete Seeger and Bob Dylan. It will be reaching people in a different way than just reading a political pamphlet."

Curator Philbin says the exhibit space, currently being constructed under the supervision of two Cincinnati architects eager to donate their services to the project, will be "mazelike" in appearance and consist of about half a dozen separate gal-leries. The exhibition will trace the roots of social consciousness in music, with separate galleries for folk, rock, new music, and related categories. Each gallery will be wired for sound with its appropriate genre of

A major attraction of the exhibit, says Philbin, will be the "Peace Quilt," a nine- by nine-foot creation

of two California women depicting songs of Pete Seeger and the Weavers on each of its squares, with Seeger's banjo in the center. Seeger is to be presented the quilt at the exhibit.

Concerts and films, so far unconfirmed, are also scheduled to coincide with "Give Peace A Chance." Philbin says the museum is negotiating with U2 about a possible benefit.
"We want to tell the history of this

music and explore the contributions these musicians have made," says Philbin. "When people leave, we want them to be thinking, talking and caring about peace music."

* * * Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

Chartbeat

• Continued from page 6

closer to the top 30 as it jumps a few notches to 32. It's the group's biggest hit since "The Air That I Breathe" went top 10 nine years ago.

Such other chart acts as Crosby, Stills & Nash and the Bee Gees are also '60s veterans, but their current records couldn't really be characterized as comebacks (especially since the Bee Gees' single was something of a clinker).

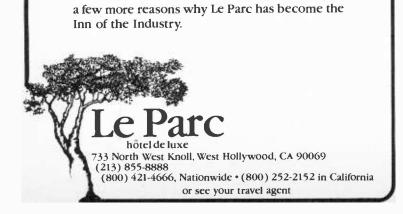
* * *

Odds & Ends: Elton John's "I'm Still Standing" (Geffen) holds at number 12 this week, becoming the highest-charting Elton John-Bernie Taupin composition since "Sorry Seems To Be The Hardest Word" reached six in 1976. Last year's "Empty Garden (Hey, Hey Johnnie)" climbed to 13. (John and Tau-pin didn't collaborate on "Blue which also reached 12 last Eves."

- Freeeze's "I.O.U." moves up to No. I on the dance/disco chart, becoming the second No. I dance hit in 10 months for Streetwise Records, following Rockers Revenge's "Walking On Sunshine." The label also reached No. I on the black chart in May with New Edition's "Candy Girl," which went on to hit No. 1 in the U.K.
- Diana Ross' "Ross" debuts on the album chart at number 179, be-

coming Ross' second charted album simply titled "Ross." (A 1978 "Ross" peaked at 49.) We shouldn't be too surprised at the repetition, though. Ross has also charted with two albums titled "Diana Ross" (in 1970 and in '76) and two albums titled "Diana." But it's not as if there isn't any creativity at work here. The first "Diana" in 1971 carried an exclamation point ("Diana!"); the second, in 1980, had a lower case ("diana").

- Two high-ticket albums are moving up the chart this week, serving as a reminder that list price isn't an insurmountable barrier if a package has sufficient consumer appeal. The five-record set "The Motown Story: The First 25 Years," which lists for \$17.98, jumps to number 150; the double-disk "Cats" original cast album, listing for \$16.98, moves to 172. (The singledisk distillation of "Cats" excerpts is moving less briskly, at 191.)
- And though it's only been a week since our last roundup of unexpected hits and misses, we already have a worth candidate for our yearend installment. The Little River Band's "The Net" loses its bullet at 61, which would constitute a sharp fall-off from its last studio album, "Time Exposure," which hit 21 and went gold. (The group's previous studio set, "First Under The Wire," did even better, hitting the top 10 and going platinum.)



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	ronic	tored in a retrieval system, or tr	ansmitte recording	ed, in any	rform or by: erwise, with	any	*	*	Chart	Popularity Chart Dept. of Bill- board.		Suggested List		*	¥	Chart			Suggested List Prices	
$\overline{}$		c, mechanical, photocopying, i permission of the publisher.				-	S WEEK	LAST WEEK	Weeks on	ARTIST Title	RIAA	Prices LP,	Black LP/ Country LP		-	eks on	ARTIST Title	RIAA	LP, Cassettes,	Black Country
	Chart				Suggested List		THIS	LAS	Wee	Label, No. (Dist. Label) Dist. Co.	Symbols	Cassettes, 8-Track	Chart	THIS	LAST	¥	Label, No. (Dist. Label) Dist. Co.	Symbols	8-Track	Cha
	5	ARTIST			Prices LP,	Black LP/	137	127	7	DOLLY PARTON Burlap & Satin				169	152	38	MISSING PERSONS Spring Session M	•		
5	Week	Title Label, No. (Dist. Label) Dist	. Co. S	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	138	149	101	RCA AHL 1-4691 RCA	A	8.98	CLP 13		187	2	Capitol ST 12228 CAP		8.98	
-	-	WILLIE NELSON		A			130	143	101	Bella Donna		6.98		110	10,		Kate Bush EMI-America MLP 19004 CAP		5.98	
1		Columbia FC 37951	CBS			CLP 25	139	128	30	SAMMY HAGAR	•			171	174	38	IRON MAIDEN			
1	15	Branigan 2			9.09					Geffen GHS 2021 (Warner Bros.) WEA		8.98			104		Capitol ST 12212 CAP		8.98	-
3	2	THE HOLLIES	WEA		0.30		140	134	11	Einzelhaft		6.98		应	184	11	CAST			
		What Goes Around Atlantic 80078-1	WEA		8.98		141	136	25	TRIUMPH		0.30					Geffen 2GHS 2031 (Warner Bros.) WEA	-	16.98	-
5	9	JENNINGS	N							Never Surrender RCA AFL1-4382 RCA		8.98		血	182	8	Mirage A Trois		9 09	
	1	Take It To The Limit Columbia FC 38562	CBS			CLP 4	142	150	13	CARLOS SANTANA Havana Moon				174	148	21	OAK RIDGE BOYS	•	0.30	
5 1	17	PLANET P Planet P		A.			143	124	11		1		BLP 68				American Made MCA 5390 MCA		8.98	CLI
9 1/	02	Geffen GHS 4000 (Warner Bros.)	WEA	A	6.98		145	124	''	Michael Bolton				175	172	58	THE CLASH Combat Rock	•		
1	02	Escape	CBS				144	94	19	KENNY ROGERS	•				102	2	Epic FE 37689 CBS			
2 3	22	BERLIN								Liberty LO-51143 CAP		8.98	CLP 10	西	163	3	Blues 'N' Jazz		8 98	
\perp		Geffen GHSP 2036	WEA		6.98		145	139	23	Heaven 17		6.00		177	181	7	SISTER SLEDGE			
	19	Kihnspiracy	WEA		2 02		146	146	19	EARTH, WIND & FIRE	•	0.76					Girls		2 92	BLP
4 1	13	NONA HENDRYX	WEA		0.70					Powerlight Columbia TC 38367 CBS			BLP 44	178	173	43	KENNY LOGGINS	•	0.30	DE
		Nona RCA AFL1-4565	RCA		8.98	BLP 37	147	117	19	AFTER THE FIRE							High Adventure Columbia TC 38127 CBS			
))	13	JOAN RIVERS What Becomes A Semi-					149	145	10	Epic FE 38282 CBS				血	HEW ENT		DIANA ROSS Ross			
		Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98		140	143	13	You And I		8.98	BLP 28	180	170	5	RCA AFL1-4677 RCA		8.98	-
9 7	18	Shabooh Shoobah				,	149	137	23	DEXYS MIDNIGHT RUNNERS							Power And The Glory Carrere BFZ 38719 (Epic) CBS			
7	9	JIM CAPALDI	WEA		8.98	-				Mercury SRM-1-4069 (Polygram) POL		8.98		181	186	4	GOANNA Spirit of Place			
		Fierce Heart Atlantic 80059	WEA		8.98		150	160	2	The Motown Story: The					191	2	Atco 90081 WEA		8.98	
9 !	54	BARBRA STREISAND Memories		•						Motown 6048 ML5 IND		17.98		162			Never Kick a Sleeping Dog Riva 7503 (PolyGram) POL		8.98	
,	-	Columbia TC 37678	CBS				血	179	2	WYNTON MARSALIS Think of The One	9		- 1	183	180	100	AL JARREAU Breakin' Away	A		
1	١	25 Years Of Grammy					152	140	18		1		-	104	,,,		Warner Bros. BSK 3576 WEA	-	8.98	-
	,,	Motown 5309 ML	IND		8.98	BLP 62				Tougher Than Leather Columbia QC 38248 CBS			CLP 5	184	1/1	1	Classics The Early Years			
•	14	Deep Sea Skiving	901	:	8 98		153	161	3	DONNIE IRIS				185	176	6	BRASS CONSTRUCTION			
0 4	76	PINK FLOYD	100	•	0.50					MCA 5427 MCA	-	8.98					Capitol ST 12268 CAP		8.98	BLP
		Harvest SMAS 11163 (Capitol)	CAP		8.98		国	ath t	HAY.	Octopussy		8 98		186	190	2	Castles in the Sand			
5	15	The High Road	wes		5 00		155	153	17	MOLLY HITCHET		0,30			100 10		YELLO CBS			1
6	12	ROBERT PALMER	WEA		3,33					Epic FE 38429 CBS				Щ	1		Another Excess			
\perp		Pride Island 90065 (Atco)	WEA		8.98		156	138	11	Style			1	188	175	4	MARILLION WEA		8,98	-
9 !	55	STRAY CATS Built For Speed		A						Atlanta Artists 811072-1-M-1 (PolyGram) POL		8.98	BLP 30				Script For A Jester's Tear Capitol ST 12269 CAP		8.98	
5	34		CAP	•	8.98		157	143	13	Strong Stuff			01 0 01	189	155	30	NIGHT RANGER Dawn Patrol			
		Hello, 1 Must Be Going Allantic 80035-1	WEA		8.98		_	164	4			8.98	CLP ZI	190	156	13	Roardwalk NB 33259-1 IND		8.98	-
2	5	LARRY CARLTON Friends					158			Journey To A Rainbow Columbia FC 38686 CBS				130	130		Corridors Of Power		8.98	
2	25	Warner Bros. 1-23834	WEA	A	8.98		159	157	53	JOE JACKSON Night And Day	•			191	196	11	SELECTIONS FROM THE ORIGINAL	L		
	"	Get Nervous Chrysalis FV-41396	CBS		8.98		100	141				8.98					Cats		8.98	
En		SOUNDTRACK					100	141		Anthology		9.98	BLP 69	192	163	3	SOUNDTRACK			
1		RSO 813269-1 (PolyGram)	POL		9.98		161	158	142	KENNY ROGERS	A			100	,,,,	,.	Warner Bros. 1-23879 WEA		8.98	
3	13	December	IND		8 98					Liberty LOO 1072 CAP		8.98	CLP 49	193	154	11	Arcade		2 02	
3	21	THOMPSON TWINS	III D4		0.30		162	162	19	Sweat		2 00	DID EO	194	194	112	PINK FLOYD	A	0.36	
		Side Kicks Arista AL 8002	RCA		6.98		163	167	121	ALABAMA	Δ	5.35	DFL 23				The Wall Columbia PC2 36183 CBS			
0 1	05	MICHAEL JACKSON Off The Wall	200							Feels So Right RCA AHL1-3930 RCA		8.98	CLP 31	195	199	21	MELISSA MANCHESTER Greatest Hits			
9	3	AMERICA	CR2				164	135	31	GEORGE CLINTON Computer Games			DI D OC	196	166	6	JOHN CONLEE		8.98	
		Your Move Capitol ST-12277	CAP		8.98		165	151	9	THE WHO		8.98	RLL 53				Greatest Hits MCA 5405 MCA		8.98	CLP
7	5	PHYLLIS HYMAN Goddess Of Love			0.00	DI D OF				The Who's Greatest Hits MCA 5408 MCA		8.98		197	189	14	JOE SAMPLE The Hunter			
1	36	Arista AL 8-8021 THE ENGLISH BEAT	RCA		8.98	BLP 20	166	168	36	HANK WILLIAMS JR. Greatest Hits				198	193	52	MCA 5397 MCA JUDAS PRIEST	A	8.98	
		Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		167	144	13	Elektra/Curb 1-60193 WEA		8.98	CLP 22			-	Screaming For Vengeance Columbia FC 38160 CBS			
2	15	KING SUNNY ADE Ju Ju Music					10,		"	ORCHESTRA				199	195	4	THE STATLER BROTHERS			
1	12	Mango MLPS 9712 (Island)	IND		8.98		168	150	7	RCA AFL1-4588 RCA		8.98		200	177	9	Mercury 4228121841M1 (PolyGram) POL		8.98	
	**	In Outer Space Atlantic 80055	WEA		8.98		.00			Head First Mercury 422812313M1 (PolyGram) POL		8.98		200	""	0	Cool Kids Atlantic 80056 WEA		8.98	
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News

CBS Shuts Gospel Label, Citing Disappointing Sales

NASHVILLE-CBS has closed Priority Records, the gospel label it established here in late 1981. The label's 20 employees were notified Wednesday (6) that the closing was immediate. Priority's fate had been in question since Dick Asher, who was chiefly responsible for its creation, left CBS Records earlier this

About a dozen acts will be affected by the closing, including secular performers B.J. Thomas, Gladys Knight and Johnny Rivers. Thomas' secular work is now being released on Columbia through CBS-affiliated Cleveland International. Other acts on the Priority roster were Cynthia Clawson, Bob Bennett, the Cathedrals, the Cruse Family, Patrick Henderson, Carman, Ben Moore, James Vincent, David & the Giants, and James Felix & Street

"It was a regretful decision," says a CBS spokesman, who confirms that Priority has never turned a profit. "It hadn't developed into the kind of operation we hoped it would." Buddy Huey, who headed Priority throughout its brief existence, could not be reached for com-

During its headier days of oper-

ation, Priority set up two gospel publishing companies-Priority and Preference-and two sub-labels-RiverSong, for Southern gospel artists, and Discos Priority, for Spanish gospel. An official of CBS Songs says the publishing companies will continue to function. Priority also had a distribution deal with Heartland Records of Altamonte Springs,

The failure of Priority is the latest in a series of setbacks for the gospel record industry. MCA dropped its Songbird label in November, the much-touted cross-distribution arrangement between Elektra/Asylum and Light Records collapsed last year, and there have been massive

layoffs at the Benson Group here.
In the first quarter of 1983, Priority released 16 albums, more than its total releases for the previous year. Some of its initial activity, while it was building a roster, involved the reissue of catalog material by such artists as the Statler Brothers, the Oak Ridge Boys and Johnny Cash. Cash had also recorded a new album of gospel material for Priority that scheduled for release next month. Plans were also in the works for a Ricky Skaggs LP, but no

InsideTrack

RETAIL FLASH: Al Goldstein replaces Ted Deikel as chief of the Musicland Group, including the Musicland and Sam Goody retail chains, the Pickwick rack division and the Fingerhut direct marketing unit. Goldstein, who joined parent American Can in 1979, serves as executive vice president and sector executive at the conglomerate. As a result of the move, Musicland chief Jack Eugster and rack services head Jim Moran report to him. Track documented Deikel's exit in the July 2 issue.

All Quiet On The Merger Front?: Last week's one-two distribution punch via the Warner-PolyGram romance and the Motown swing to MCA branches led to further speculation on possible reshufflings for major labels. For now, however, murmurs of yet another supposed A&M switch—this time to MCA—appear unfounded. Both MCA and RCA, A&M's distribution partner, are throwing cold water on the rumor, with Irv Azoff flatly stating that no such talks have taken place. could Artie Mogull be huddling with Jules Bihari over a possible acquisition of the Bihari brothers' catalog?

Spelled Backwards, It's OLE: Last year's furor in the California House over the "backwards masking" of unwholesome comments on rock and pop recordings has apparently prompted a tongue-in-cheek response on the new ELO album, but only leader Jeff Lynne is still laughing. The set's title song, "Secret Messages," is said to contain its own backwards comment in response to charges by anti-rock critics that ELO's mid '70s albums included such subliminal signals. Cover art for the U.K. version of the Jet release also adds a back liner warning to that effect. But Track is told that when CBS saw the jacket layout and word leaked to the RIAA, all heck broke loose, resulting in deletion of the blurb on U.S. versions.

Head Of The Class: Tower Records' massive new Manhattan location, with its 28,000 square feet of store space, is already leading daily register tallies for the 33unit chain little more than two weeks after its opening. Manager Matthew Koenig reports that sales thus far show classical product reaping 40% of the take. Almost all of its Compact Discs have already been sold, and Koenig says he's sold between 500 and 600 singles at \$1.55. In-store appearances are already underway, with first artist Thomas Dolby visiting Wednesday (6), followed by the Tubes (7) and, in a rare retail showing, Hall & Oates, due this Wednesday (13). While Tower has been running small ads in the Sunday New York Times entertainment section, it started a full-blast program in last week's Village Voice, with a four-page center place ment spread including individual ads highlighting Hall & Oates and the Verve jazz line.

State Of Independents: Motown's move to branch distribution is heating up questions about where Total Experience and Solar Records are headed. Latest has Lonnie Simmons' TE fold slackening its monetary demands but granting little or no collateral for the upfront sums it still seeks. . . . When will Atari finally unveil its long-announced exclusive distribution lineup?

After three decades in business and some 3,000 releases, the outspoken Major Bill Smith is calling it quits domestically for his Fort Worth-based LeCam label, although he'll continue its inernational presence via his deal with Pinnacle Records in the U.K. The Major, credited with such classics as Paul & Paula's "Hey, Paula" and Bruce Channel's "Hey Baby," is bowing out with two

FIRST ACTION AGAINST A RETAILER

reissues, Amos Milburn Jr.'s "Long Tall Sally" and "Gloria," and "Singing The Blues" and "Tough" by Mac Curtis & the Bill Smith Combo. The former journalist is going out with his humor intact, of course-both singles carry the catalog number "30," familiar to newshounds as the code for a story's end. And the Major promises he's going to be busy on the international front, promoting Christy's "Crying" and planning a tour for "Major Bill's Texas Rock'n'Roll Review."

Under The Boardwalk: No formal news on the fate of

Boardwalk Records had been announced as Track met its deadline, although it's believed nearly all the remaining staffers were let go last week. Neither Irv Biegel, in Los Angeles for the week, nor Bruce Bird could be reached for additional comment on the company or on rumors of several possible refinancing and distribution plans hinted at earlier

Sneak Previews: Movie studio reps are said to be watching consumer response to a prototype of Video-Dex's Preview Central home video unit, installed July 2 at Video Cassettes Unlimited in Santa Ana. Calif. The machine being tested by the Odetics Inc. subsidiary is designed to promote sales of prerecorded movies during "dead-time," according to John and Carol Pough, owners of the home video dealership. Mrs. Pough, who worked with Constance Kugeman, general manager of Anaheim-based Video-Dex, reports that she gets a daily readout of preview plays, with 421 recorded on the opening day alone. A time-lapse camera is also being used to aid in profiling the interested consumers. Only hitch thus far is the lack of feature film trailers available, since only MCA and Warner Home Video have supplied trail-

Furthermore: Morris Diamond's 10th annual Music Industry Tennis Tourney is slated for the Labor Day weekend of Sept. 2-5 at the San Vincente Country Club in Ramona, Calif. Call (213) 469-5101 for details and . Sick Call: Pickwick rack chief Jim Moran, Danny Heilicher and Alshire's Al Sherman all checking into hospitals in recent weeks for hernia operations. WEA's chief financial officer Jack O'Connell has also undergone the same surgery, and is now back on the job in Burbank. . . . Show Industries' fourth annual July 4 picnic drew 1,500 celebrants to its Topanga Canyon site last Monday. . . . As for other celebrations on the day, record-breaking can be added to Linda Ronstadt's success during her concert in St. Louis near the city's Gateway Arch, which drew a crowd reported in excess of one million to the Mississippi River site. Ronstadt herself was actually giving her second show of the day, having performed earlier that afternoon at Willie Nelson's Atlanta bash.... Jazz pianist and lecturer Billy Taylor was cited June 21 by the Congressional Arts Caucus for his contributions to music and education. Dr. Taylor, who served for six years as a member of the National Council on the Arts, also performed with his trio for members of Congress.

CD Recovery: WEA's mid-August digital Compact Disc release will offer 35 titles after all. Three albums featuring Van Halen, Stevie Nicks and Dire Straits appeared stalled by legal clearance hurdles (see story, page 4), but as Track went to press all three were restored to the distributor's release list. Tallies for WEA's four different prepack assortments will thus adhere to the original allotments planned.

Edited by SAM SUTHERLAND

Trumpeter/Bandleader **Harry James Dies At 67**

LOS ANGELES-He churned out hit after hit in the '40s, his cheeks as distended as an angry puff adder as he blew his trumpet and led his band. For 44 years he maintained a rigorous, exhausting schedule which saw him playing theatres, ballrooms and hotels and making records.

Harry James, 67, never quit. Only a couple of weeks before cancer killed him Tuesday (5), he played several gigs in and around his residence in Las Vegas.

A heavy-drinking, hard-living man whose success with the Ben Pollack and Benny Goodman bands led to his forming his own orchestra in the spring of 1939, James grew up in Texas, and as a child worked as a drummer and acrobat in the Mighty Haag Circus, where his father was the bandmaster. By the time he was 12, he was being featured under the canvas with his horn.

James was ranked with Beiderbecke, Armstrong and Berigan by the time he departed Goodman's overwhelmingly popular "swing" band. And for two long, frustrating years, James and his musicians struggled, unable to ring the bell despite a series of superb records on the black and silver Brunswick label which musicians-but only musicians-praised.

In the summer of 1941, however, the James boys recorded an ancient ballad, "You Made Me Love You," in which a string section was featured along with the leader's solos.

Due to production difficulties, Lifelines does not appear this week.

The record still sells, on the red Columbia label. And so do followup Columbia label. And so do followup hits like "Sleepy Lagoon," "I've Heard That Song Before," "I Cried For You," "You've Changed," "All Or Nothing At All," "Music Makers," "It's Been A Long, Long Time," "Two O'Clock Jump," "I Don't Want To Walk Without You," "I'm Beginning To See The Light" and, equally memorable, his theme "Ciribiribin," which he recorded several times for various labels.

James' corps of singers included

Frank Sinatra, Dick Haymes, Helen Forrest, Kitty Kallen and Buddy DeVito, among others. In 1943, James married Betty Grable, 20th Century-Fox's No. 1 boxoffice star. They divorced in 1955.

By IRV LICHTMAN

NEW YORK-In its first action against a dealer involving parallel imports, CBS Records has filed suit against Jimmy's Music World here and its principal owner, David Sut-

The suit, filed in U.S. District Court here Friday (8), charges the defendants with infringing on CBS' U.S. copyright of Michael Jackson's "Thriller" album by selling unauthorized copies of the album imported from Canada.

CBS, seeking a preliminary injunction against the sale of the album and other infringing product from outside the U.S., in addition to statutory damages of \$50,000, says in its action that it notified the defendants that their "acts constituted infringement of CBS' copyrights in the recordings, but defendants have

refused to cease and desist from such

CBS Files Parallel Import Suit

"Defendants," the suit charges, willfully continue to commit the (acts) ... and will, unless enjoined, continue to do so in the future." CBS offers as exhibits copies of the certificates of registration of the "Thriller" album's copyrights.

Further buttressing CBS claims, the suit notes that "at no time has CBS or any of its subsidiaries or other agents authorized the importation into, or distribution or sale in, the United States by defendants of any of the (recordings) manufac-tured outside of the United States. Nevertheless, defendants have imported into the United States substantial quantities of the (recording)

The CBS action, taken in the midst of recent label warnings to the trade concerning the distribution and sale of parallel imports, follows previous legal actions by the label against several importers—Scorpio in 1981 and Important Records in 1982-that have yet to be resolved in

Clapton Sued **Over Royalties**

LOS ANGELES-James P. Gordon and Ethel D. Radle, administratrix of the estate of Carl D. Radle, are suing Eric Clapton and a group of companies in Superior Court.

The suit charges that RSO Records, Robert Stigwood, the Robert Stigwood Organization, Throat Music, Atlantic and Polydor Records and PolyGram Corp. withheld accounting for and royalties due on compositions and recordings performed by Gordon and Radle.

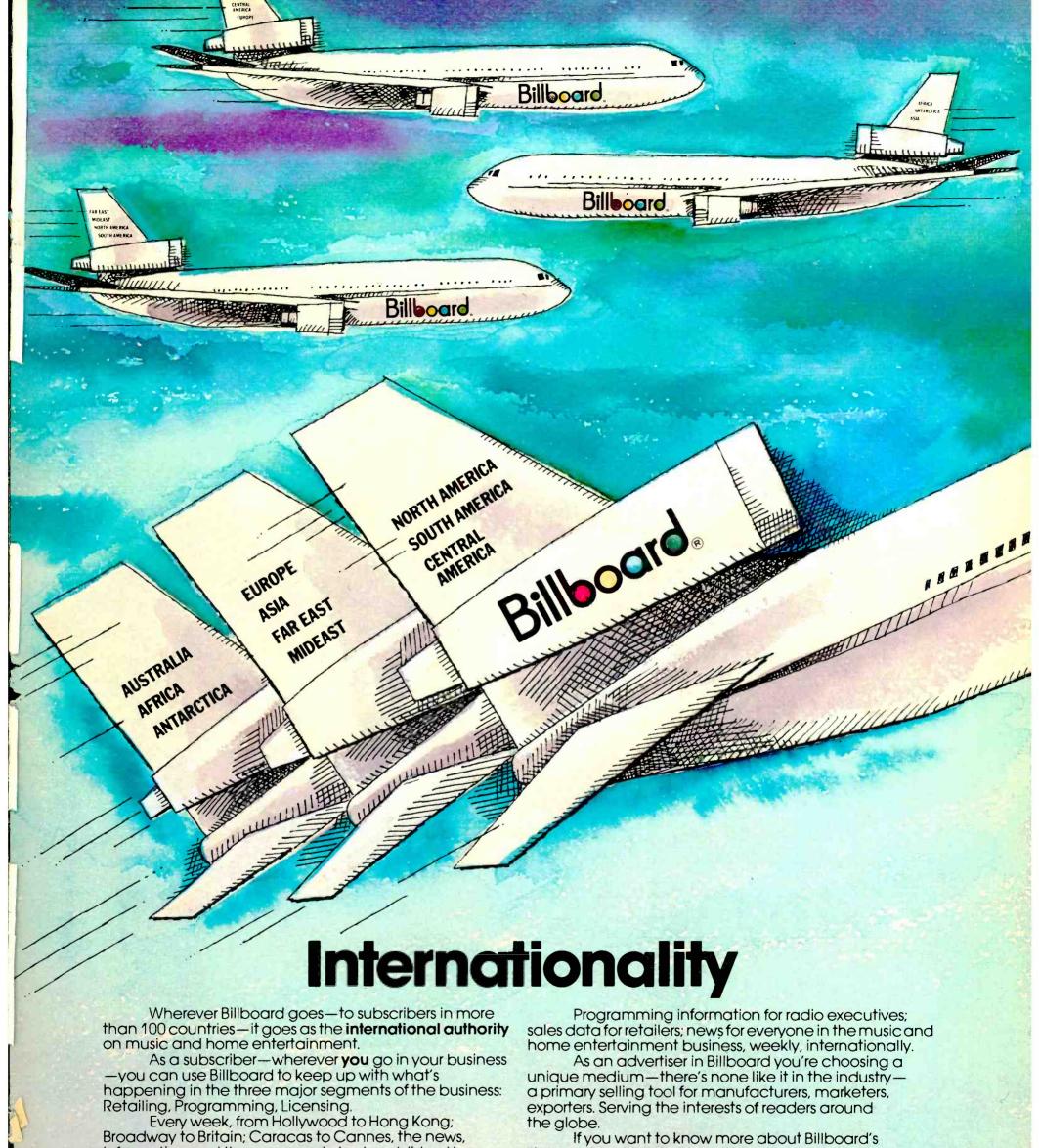
Bee Gees Ruling Overturned

NEW YORK -A federal judge in Chicago overturned Friday (8) a Feb. 23 jury verdict in favor of a musician who claimed a portion of a song he wrote was lifted by the Bee Gees for their smash hit, "How Deep Is Your Love" (Billboard, March 5).

In a 28-page decision, Judge George Leighton of U.S. District Court, Northern District Ill., reversed the jury's decision, which was handed down after the six-member jury heard testimony from Maurice and Barry Gibb of the Bee Gees, among others.

Ronald H. Selle, an amateur musician, had sued the Gibb brothers. Barry, Robin and Maurice, claiming they infringed on 12 bars of his song, "Let It End." Although no evidence was ever offered that the Bee Gees had access to Selle's song, his lawyer, Allen Engeerman, contended the two songs were so similar the Bee Gees had to have heard it.

In New York, Selle's lawyer, Jerry Gold of the law firm of Granett & Gold, said Friday he had not seen Judge Leighton's decision but felt "confident" the jury's verdict would be upheld on appeal.



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