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Strengthened Audio Rental Bill Gets Senate Subcommittee OK

By BILL HOLLAND

WASHINGTON—On short notice, a Senate subcommittee marked up and reported to the full Senate Judiciary Committee Thursday (26) the audio rental bill, which requires

the permission of sound recording copyright owners before rental can be lawfully authorized.

In addition, the bill, S. 32 is further strengthened by an amendment introduced by Sen. Orrin G. Hatch (R-Utah), which broadens its scope

and will further protect songwriters and publishers. The Hatch amendment requires the permission of "the copyright owner of the underlying musical works" for rentals. Both the bill and the amendment were unanimously passed by the subcommittee, with Senators DeConcini and Laxalt sending in proxy votes.

The main bill was introduced in late January by Sen. Charles Mathias (R-Md.), chairman of the subcommittee for patents, trademarks and copyright, and was the subject of hearings (along with the video rental bill, which was not marked up) April 30.

The bill adds a new paragraph to Section 109 (1) of Chapter 1 of Title 17 of the U.S. Code, which now states that a copyright owner re-

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(Continued on page 70)

DISTRIB CHALLENGE FIZZLES Schwartz Ends Suit Against RCA/Arista

By IRV LICHMAN

NEW YORK—The legal action by independent distributor Schwartz Bros. against the Arista and RCA labels (Billboard, April 23), which was seen as a prelude to a far-reaching examination of industry distribution patterns, has ended in something of a whimper. All parties to the action instituted by Schwartz Bros., a former Arista distributor, one month after the label linked with RCA have agreed to an out-of-court settlement.

A joint statement issued Thursday (26) said, "The litigation between Arista Records, RCA Records and Schwartz Bros. has been settled and all matters in the dispute have been resolved."

Schwartz's \$5 million suit, in the State Circuit Court for Prince

George's County, Md., termed the Arista/RCA ties a breach of contract, unfair competition, contractual interference and conspiracy. During the course of the action, an interim agreement was reached calling for continued distribution by Schwartz Bros. in the territory covered by the Lanham-based distributor.

A source close to the situation indicates that RCA will shortly assume distribution of Arista product in that area. "The relationships emerging between the parties will become apparent over time," says an attorney at Arent, Fox, Kintner, Plotkin & Kahn, which represented Schwartz Bros. in the litigation. Nei-

(Continued on page 70)

Turner Vid Clip Show Bowing

By LEO SACKS

NEW YORK—The mighty Turner Broadcasting System, with 24 million subscribers, has invested a six-figure sum into the launch of "Night Tracks," a new video clip show which premieres Friday (3) and Saturday (4) at midnight on cable channel WTBS nationwide.

An initial 26 shows are scheduled, according to producers Thomas Lynch and Gary Biller of Los Angeles, who expect each six-hour program to feature 80 music videos, with 15 new clips to bow each weekend. "The music will have a top 40 orientation," he says. "And yes, we will play black videos."

Lynch, who produced "Don Kirshner's Rock Concert" for four years, down-



DAN SIEGEL, whose previous 4 albums have all made Billboard's top fifty jazz charts, is currently in the midst of a national tour in support of his new PAUSA album REFLECTIONS (PR 1742). REFLECTIONS was one of Album Network's 10 most added albums in the first week of release, and is currently making a bid for the #1 position in Radio & Record's National Jazz/30. For distributor information call (213) 244-7276. (Advertisement)

-Inside Billboard-

- **BLACK MUSIC'S** universal appeal is at the core of a new promotion campaign by the Black Music Assn., coinciding with the designation of June as Black Music Month. Billboard marks the occasion with a series of special reports, including radio and retail updates, and an analysis of the remarkable longevity of many key black performers. Pages 33-43.
- **HOT PROSPECTS** by the Police, Stevie Nicks, Loverboy and Donna Summer are among albums to ship in June. They're all tabulated in Billboard's monthly Hot Album Release Schedule, page 3.
- **ONETIME TOP 40 FIXTURE** KXOK St. Louis has dropped its music format of 22 years for talk. The quietly accomplished switch pits the Lee Douglas-helmed station against talk giant KMOX. Radio, page 12.
- **THE TURTLES CHAIN** has been acquired by outside-the-industry interests, the Clinton Holding Co. of New York. Turtles owners Alan Levinson and Milton Saul will remain in charge of the stores, however. Page 4.
- **WEA'S WHOLESALE PRICES** increase by approximately 1 1/2% from May 30, to all accounts. The hike follows one initiated at the beginning of this year. Page 3.
- **CLASSICAL RADIO STATIONS** are experiencing billing increases of as much as 45% compared to a year ago, according to participants at the recent Chicago conference of the Concert Music Broadcasters' Assn. Stations' early programming of Compact Disc material has generated strong listener response, it was also reported. Page 6.



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FIRMS REMAIN OPTIMISTIC Direct Marketing Facing Problems

By KIP KIRBY

NASHVILLE—Direct marketing, once a highly lucrative means of selling album product, now faces a tough challenge as companies struggle to compete with a soft economy, escalating production/advertising/licensing expenses, bigger label guarantees and older demographics.

The special products divisions of major record companies say they have noticed a "dramatic decrease" in the number of direct marketing projects they now license. But the direct response firms themselves steadfastly maintain there are substantial profits to be made despite rising financial burdens.

According to a survey conducted by the Direct Marketing Assn., which represents 2,600 member organizations, these firms expect to double their sales within the next five years (discounting inflation). In fact, the trade association says that direct marketing has increased 15% annually for the past five years and shows no signs of slowing down. Though the organization doesn't break its members down enough to gauge record sales activity, its re-

search does show that 23% of all adults bought a record or tape through direct response means last year.

New research just completed by Maxwell Sroge Publishing, a Colorado Springs-based firm which monitors the direct marketing industry, shows that a total of \$35 billion in sales was done through consumer mail order business in 1982. Of this figure, \$500 million was done in records and tapes sales alone, a figure Sroge calls "very respectable."

An earlier study done by Sroge showed that in 1980, \$3.7 billion in sales of records/tapes was earned throughout the recording industry by both retail and direct response consumer methods. Of this, \$459 million was accounted for by the mail order/direct marketing industry.

Where once a hit album sold via television might have turned 400,000 or 500,000 units, today's profits are being made on sales that often average far below this figure. This, combined with the fact that the costs of television time buys have

(Continued on page 62)

NARM Indie Distrib Committee Focusing On Plans For PR Push

By IRV LICHTMAN

NEW YORK—Plans by independent distributors to conduct an industry public relations campaign to enhance their image gain momentum during the first meeting of a new slate of NARM indie distributor advisory committee members June 23 at the Amfac Hotel in Dallas. The issue of the indies' image was also expected to be a topic of discussion at last weekend's National Assn. of Independent Record Distributors (NAIRD) convention in Chicago.

The campaign, first revealed at the NARM convention in April and said to be funded by a \$100,000 kitty provided by 12 independents, will reach out to artists, managers and producers, and to labels currently involved in p&d deals with branch majors. The support of other indie entities, such as pressing and tape facilities and jacket fabricators, will also be sought.

Billy Emerson of Big State Distributing in Dallas, new chairman of the NARM committee, notes that a vital element of the drive will be to discuss the "payment history" of independent distributors. "The matter of independent distributors as non-payers is inaccurate on its face," he

says. "Otherwise there wouldn't be any independent labels."

Indicating concern over the recent departures of such labels as Arista and Chrysalis to branch setups, Emerson declares, "The majors have done a better job of soliciting new lines, often by degrading our functions. We're not out there aggres-

sively pursuing manufacturers." He adds that distributors, independent of NARM, will seek an individual to coordinate the PR campaign—one, in Emerson's words, who has a "strong background in independent distribution and has his heart in its welfare."

(Continued on page 63)



MARTELL AWARD—WNEW-FM's Scott Muni, 1983 Humanitarian Award honoree of the T.J. Martell Foundation for Leukemia & Cancer Research, and Joyce Bogart, West Coast dinner co-chairperson, are surrounded by the Foundation's supporters during a black tie dinner honoring Muni. Standing behind Muni and Bogart, are, from left: William Guest of Gladys Knight & the Pips; Ozzy Osbourne; Gladys Knight; Edward Patten of the Pips; Bruce Lundvall, president of Elektra/Asylum Records; Floyd Glinert, chairman of the Martell Foundation; Burt Bacharach; Carole Bayer Sager; Tony Martell, foundation president; and Bubba Knight of the Pips. The dinner raised nearly \$1 million for cancer research.

Will June Bust Out All Over? Police, Loverboy, Nicks LPs Due

By PAUL GREIN

LOS ANGELES—As "Thriller" and "Flashdance" brightened the spring, a number of superstar albums are set to heat up the summer selling season. Between now and Labor Day, labels expect to release new albums by the Police, Stevie Nicks, Loverboy, Asia, AC/DC, the Rolling Stones, Billy Joel, Lionel Richie, Stevie Wonder and Jackson Browne.

The Police's "Synchronicity," followup to the platinum sets "Zenyatta Mondatta" and "Ghost In The Machine," kicks off the summer season June 7, and will be followed the next week by Stevie Nicks' "The Wild Heart" and Loverboy's "Keep It Up," both of which were origi-

nally slated for release in May.

RSO's "Stayin' Alive" soundtrack, featuring the Bee Gees' top 30 hit "The Woman In You," is set for mid-June, along with Joan Jett & the Blackhearts' "Album" on MCA. The latter, long-delayed album was originally slated for release on Boardwalk.

Though the double live album has fallen out of favor at most labels, Warner Bros. slates three such packages for the month of June: the Doobie Brothers' "Live," Rufus & Chaka Khan's "Stompin' At The Savoy" and Peter Gabriel's "Plays Live" (on Geffen). And ECM issues yet another double live collection, the Pat Metheny Group's "Travels," last week.

At the other end of the packaging spectrum, Warners is releasing a live 10-inch EP by Rickie Lee Jones, "Girl At Her Volcano," on Wednesday (1). And Arista is looking to lower list pricing to boost sales of June releases by Q-Feel, Pete Shelley and Roman Holliday. The first two are albums listing for \$6.98; the third, an EP listing for \$5.98.

A number of '60s veterans who have been out of the public eye for years are also represented with June releases. The Hollies' "What Goes Around" (Atlantic), featuring the chart single "Stop In The Name Of Love," is due in early June, to be followed in mid-month by Mitch Ryder's "Never Kick a Sleeping Dog"

(Continued on page 70)

Hot Album Release Schedule: June

Fifteen albums are set for release in June by acts that hit gold or platinum within the past 12 months, or with their latest releases. All are single-disk studio sets listing for \$8.98 unless otherwise designated. Albums postponed from an earlier release schedule are marked with an asterisk.

ARTIST	TITLE	LABEL	RELEASE DATE	FORMAT
Crosby, Stills & Nash	Allies	Atlantic	early June*	Live
Charlie Daniels Band	Decade Of Hits	Epic	late June	Hits
Doobie Brothers	Live	Warner Bros.	June 29	Double Live
ELO	Secret Messenger	Jet/CBS	late June	Studio
Joan Jett & the Blackhearts	Album	MCA	June 22*	Studio
Rickie Lee Jones	Girl At Her Volcano	Warner Bros.	June 1*	Live 10-inch EP
Loverboy	Keep It Up	Columbia	2nd week*	Studio
Stevie Nicks	Wild Heart	Modern	June 10*	Studio
Original Movie Soundtrack	Stayin' Alive	RSO	mid-June	Soundtrack
Police	Synchronicity	A&M	June 7	Studio
Quarterflash	Take Another Picture	Geffen	June 15	Studio
Diana Ross	Ross	RCA	unspecified	Studio
Shalamar	The Look	Solar	late June	Studio
Rod Stewart	Body Wishes	Warner Bros.	June 1*	Studio
Donna Summer	She Works Hard For The Money	Mercury	mid-June	Studio

ABOUT 1½% WEA Sets Wholesale Price Rise

By JOHN SIPPEL

LOS ANGELES—WEA has raised wholesale prices approximately 1½% to all accounts, effective May 30. The increase provides a new, slightly more favorable annual volume discount plateau structure for retailers. One-stops and rackjobbers or "wholesalers" continue to get the same 9% off base prices.

The WEA base price increase follows a prior boost initiated Jan. 3, 1983. Album wholesale prices show the following elevations:

Suggested List Price	Base Price	
	Jan.	June
\$5.98	\$3.63	\$3.68
\$6.98	\$4.24	\$4.30
\$8.98	\$5.45	\$5.53
\$11.98	\$7.25	\$7.36

The wholesale base price on \$1.99 list singles rises from \$1.05 to \$1.07.

The annual retailer volume price plateaus remain the same, ranging from 1% off for volume from \$40,000 to \$87,499 annually through \$165,000 to \$324,999, where 5% is earned annually if such a volume is generated. The top plateau previously was sales of \$350,000 or over, receiving 7%. Under the new volume plateau, a retailer can earn 7% if volume ranges from \$325,000 to \$999,999 and 8% if the retail account tops \$1 million.

WEA's directive states that "all invoicing and issuance of new return authorizations as of May 30, 1983, will be in accordance with our new pricing schedule."

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Non-Industry Firm Buys Turtles Chain

LOS ANGELES—Clinton Holding Co. of White Plains, N.Y. has acquired the 26 Turtles stores from Alan Levinson and Milton Saul (Billboard, May 28).

A spokesman for the acquirer would not divulge information about holdings of the company except to state that they were not in any form of retailing. He emphasizes that Levinson and Saul will both remain in charge of the Georgia stores. Levinson himself states that he sees no changes forthcoming from the new ownership.

Levinson, a 16-year industry veteran, sold an Atlanta-based rack business to the now-defunct ABC Records rack division, after which he established the first Turtles outlet six years ago.

The acquisition marks the first time that money from outside the industry has acquired a U.S. retail chain since American Can purchased the Musicland Group from the Heilicher brothers.

BEHIND ALBUM, CONCERT

RCA, HBO Join In Dolly Parton Push

By IRV LICHTMAN

NEW YORK—RCA Records and Home Box Office, the pay-tv network, have joined forces in an extensive cross-promotion for a cable-aired concert and a new album release. Artist involved is Dolly Parton.

"We're going to learn a lot, because there's a lot of new ground being broken here," declares RCA communications chief and former HBO executive Robbin Ahrold of the relationship involving the concert (it airs initially June 19) and Parton's new album, "Burlap & Satin." The LP features two songs, including her new single, "Potential New Boy Friend," performed on the show.

Ahrold says that the label is committing a budget of six figures to promote the project, while Matt Blank, vice president of consumer marketing, says HBO has allotted six figures on its own. Figuring heavily in the cross-promotion is a one-time simulcast over 55 FM stations at the

first of six or eight airings of the concert, taped in London in March.

In addition to Ahrold's role, RCA's efforts are being coordinated out of Nashville under bureau chief Joe Galante, Dave Wheeler, director of sales, and Randy Goodman, director of marketing.

Besides the FM simulcast efforts, the cross-promotion, keyed in many ways to retail participation, includes such other elements as:

- A nationwide "Trip To Nashville Sweepstakes" promoted by 4,500 HBO affiliates and the simulcast stations. HBO, RCA Records and Opryland have contributed five grand prizes of a five-day trip for two to Nashville for the CMA awards at Opryland, and hundreds of copies of "Burlap & Satin" and Dolly Parton picture disks as additional prizes. One grand prize is reserved for an HBO affiliate participating in the sweepstakes promotion.

(Continued on page 62)

Executive Turntable



Russell



Kravitz



Lau

Record Companies

Warner Bros. Records has named **Ewell Russell** vice president and general manager of its Nashville division. He was general manager and director of marketing for Elektra/Asylum Records in Nashville prior to the label's consolidation with Warner Bros. there. . . . **Robyn Kravitz** has joined Elektra/Asylum Records in New York as director of national album promotion. She was director of modern music promotion for Arista Records. . . . **Gregg Geller** departs as vice president of a&r at Epic, a post he has held since 1981. . . . CBS Masterworks has appointed **Meta Lau** manager of a&r, based in New York. She joined the company in 1981. . . . CBS Records has named **JoAnn McDermott** assistant controller of label finance in New York. She was analyst manager and associate director of financial analysis for Columbia Records. . . . **Hank Hance** rejoins Birthright Records in Los Angeles as vice president and director of national promotion. He comes to the label after three years with Savoy Records.

Publishing

Bob Holmes has been named senior vice president and general manager of the Columbia Pictures Music Group. He was vice president of business affairs for music at the studio and is based in New York. . . . Quincy Jones Publishing in Los Angeles has appointed **Jaymes Foster-Levy** professional manager. She has held similar positions with Jay Landers Music and United Artists Music. . . . The Welk Music Group in Nashville has named **Cynthia Rodgers** director of administrative affairs, a new post. She was an administrative assistant. The company has also appointed **Doyle Brown** professional manager, based in Nashville. . . . **Doug Minnick** has been named professional manager for Almo/Irving Publishing. He joined the company in 1981 and was assistant to the professional staff.



Foster-Levy

Pro Equipment/Video

Domenick Fioravanti has been named vice president and general manager of MTV in New York. He was vice president and general manager of WNBC-AM there. MTV has also named **Dorene Lauer** publicist. She was an account executive for Gail Roberts Public Relations in Los Angeles. . . . Panavideo in New York has appointed **Steve Kahn** general manager. He was instrumental in the creation of RCA Records' video department in 1972. . . . **Jeffrey Nemerovski**, vice president of marketing for Videowest Productions, has relocated from the company's headquarters in San Francisco to establish a sales and marketing operation in Los Angeles.

Proton Corp., Torrance, Calif., has appointed **Jay Eagle** executive vice president of its domestic division. He was sales division manager for Yamaha Electronics Corp. . . . Nortronics, based in Minneapolis, has named **Steve Williamson** Northeast regional sales manager. He joined the company in 1980 as Western regional sales manager.

Related Fields

Rob Collins has been named assistant general manager of the Forum in Los

(Continued on page 64)



SMILING FACES—Members of the group Chicago pause before partaking of celebratory chocolate gâteau at a recent Los Angeles party hosted by WEA International in Los Angeles. The event lauded worldwide sales of the act's "Chicago 16" album through the multinational. In the adjacent photo, Nesuhi Ertegun and Irv Azoff socialize at the party, former in his capacity as president of WEA International, latter as manager of Chicago.

Video Dealer Groups Gearing For Lobbying Effort

By EARL PAIGE

LOS ANGELES—Video specialty retailer groups are gearing up for a summer of grassroots political action on the First Sale Doctrine issue, commencing next week at the Summer Consumer Electronics Show (CES) in Chicago.

Meetings now being planned are set for Atlanta, Cincinnati and Houston, according to organizers, who identify two pivotal factors. One is the gradual understanding of the issue's import by dealers previously only vaguely acquainted with the doctrine. The other is the need to take the issue to the consumer.

Acknowledging that much planning of strategy will occur in Chi-

cago as dealers meet formally during the Video Software Dealers Assn. (VSDA) board session, Cincinnati dealer Jack Messer says, "In our earlier meeting here (in Cincinnati March 29) we discovered that many dealers thought the First Sale Doctrine had to do with a royalty on blank tape and VCRs. They did not understand the bills have been broken up separately. This is why we're planning a second meeting after CES, probably in Ohio or maybe in Kentucky. We had wide representation before," he says, adding that about 25 store owners were present.

Another new development is that meetings are now being organized in markets where VSDA has no board representation. Four earlier gatherings involved VSDA leaders and wholesalers.

The string of earlier meetings began March 14 in St. Petersburg, Fla. with a gathering involving around 30 dealers and VSDA board member and distributor Bob Skidmore of Media Concepts. Messer, owner of four-unit Video Store in Cincinnati, says principals of the wholesale firm ADI/Video Concepts, Indianapolis, attended the March 20 Ohio session. VSDA leader and distributor-dealer

Arthur Morowitz of Video Shack/Metro Distributing hosted 100 store representatives April 17. Three days later, Minneapolis dealer and VSDA board member Bob Bigelow teamed with principals of new distributor Video Marketing, drawing 85 dealers.

The involvement of distributors is noted by John Dinwoodie of Video Specialties and Lou Berg of Audio Video Plus, two Houston retailers who are organizing a meeting June 15 at the Brookhollow Hilton. "We must remember," declares Dinwoodie, "that the distributors represent the studios and therefore there exists the possibility of conflict of interest. As an example, consider Paramount, the only major studio that has never sold direct to the dealers. If Paramount were to desire to put pressure on dealers for any reason, their only leverage would be through the distributors, and in these circumstances, in whose interest would the distributors act?"

However, Dinwoodie says, Commtron, H.W. Daily, East Texas Periodicals and Video Services of America are all backing the meeting with financial and logistical assistance. "East Texas is doing two mail-

ings—we're covering all of Texas in this," he says.

The Houston meeting exemplifies the strategy of involving consumers, heretofore basically carried out by dealers putting petitions on counters and inviting media coverage at meetings. A major story ran in the St. Petersburg Times, and Bigelow was able to get television coverage in Minneapolis.

"We're broadening the copyright issue by bringing in Henry Thomas, executive director of televised instruction for the Spring Branch Independent School District," Dinwoodie says. "He will discuss First Sale as it applies to a much broader community of copyright users than just software dealers. We do not intend the meeting to be a bitching session, but to explain the issue in terms of dealers' customers, too."

In at least three instances, subsequent meetings or marketing

events occurred after dealers initially got together on First Sale, say several dealers and distributors. They also point to increased dealer and studio cooperation.

In Florida, Skidmore and MCA hosted a dealer sneak preview April 26—a first, Skidmore claims. Bigelow says Warner Home Video held a Minneapolis product preview meeting May 1 for around 55 dealers. The third example is Messer's planned gathering in Ohio or Kentucky.

Still another meeting is being tentatively planned for mid-June in the Atlanta area, according to Steve Goodman of four-unit Video Warehouse. Goodman, a VSDA board member, is hiring fellow board member Linda Rosser, former Phoenix retailer and now a consultant, who is helping to organize the gathering.

CBS Video Games Changes Its Name

NEW YORK—CBS Video Games has changed its name to CBS Electronics and will be responsible for the development and marketing of video software for both video game and home computer systems, including titles formerly sold under the CBS Software brand name.

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CD CITED

Classical Stations Post Billing Gains

By IS HOROWITZ

NEW YORK—Classical radio stations are riding a prosperity wave, racking up billing gains of 10% to 45% compared to a year ago, with Compact Disc now contributing measurably to the surge. This consensus was voiced during the conference of the Concert Music Broadcasters Assn. in Chicago, May 18-21, an event that attracted more than 70 participants concerned with commercial classical radio.

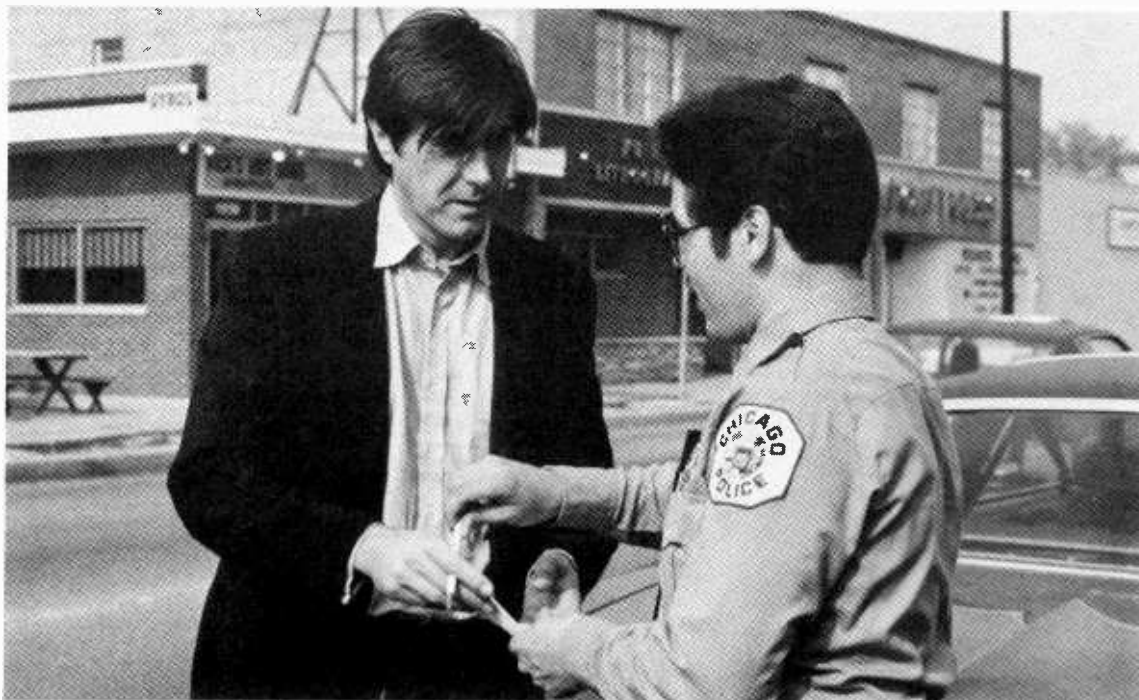
Listeners response to early programming of CD material was reported unusually strong and a natural draw for advertisers seeking maximum consumer impact. Classical stations, of course, have been in the forefront among broadcasters experimenting with the new technology.

Though many CMBA-affiliated stations have received complimentary CD players and some measure of priority in the supply of CD disks, general shortages of software were still inhibiting full-scale efforts, stations reported. Some have gone to considerable effort and expense to secure disks from Europe and Japan, it was said.

Advertising revenues attributed to CD identification come not only from area audio dealers handling digital, but from a wide range of commercial firms anxious to benefit from the intense listenership stimulated by CD.

Much interest was also shown in a plan being explored by the Metro-

(Continued on page 44A)



NABBED?—No, Bryan Ferry is not getting a parking ticket. He was, however, stopped by a Chicago policeman outside station WXRT, which Ferry was visiting during the current Roxy Music tour. The cop wanted Ferry's autograph.

Midwest Dance Distrib Booming Record Pool In Minneapolis Sprouts One-Stop Wing

By MOIRA McCORMICK

MINNEAPOLIS—An eight-year-old record pool service here has become what is widely considered the Midwest's largest dance record distributor.

Under the record pool's Wide Angle Communications aegis, the dance record one-stop Missing Link now services almost two dozen retail operations in the Twin Cities area. According to founder Jerry Sylvers, Missing Link carries approximately 100 titles, "almost exclusively 12-inch," and claims to have been moving 1,500 pieces per title of the hottest product.

Sylvers and partner/co-founder Walter McLean, both former disco DJs, began the distribution arm of Wide Angle in 1980. "The record companies were cutting back service, and the record pool became a victim; everyone began buying dance product from New York," Sylvers explains. "I was forced into the one-stop business just to show the companies that we were moving product."

The development proved to be profitable, states Sylvers. "The first year we netted \$3,000, the next year \$10,000, and last year \$30,000," he says. "And right now we're running double last year's figures due to Pickwick's and Lieberman's closings."

Sylvers says Missing Link is turning a comfortable profit on a local level, and at this point he has no plans for out-of-state expansion. He suggests that if he were to solicit accounts apart from Minnesota, they would be in the other areas covered by the Wide Angle record pool. Wide Angle currently deals with accounts in western Wisconsin, Iowa, Omaha, San Diego and Buffalo, as well as the Twin Cities.

Missing Link's hottest title at present, according to Sylvers, is Minneapolis artist Bobby Brown's "Make You Mine (Tight Jeans),"

which happens to be on one of the six labels of Wide Angle's recording arm, City Of Lakes Records. "It sold 300 copies in six days, which in this market is incredible," Sylvers notes.

City of Lakes is Wide Angle's "high energy r&b label," with "Make You Mine" its first release. It is soon to be followed by "Universal Taste," a 19-year-old local artist's project.

Sylvers says six other production agreements are in negotiation involving Wide Angle's other labels, which include Numbers (new wave), Bulldog (rock), Eurotheque (European splices), Ultradisc (gay-oriented), and r&b/dance (Wide Angle).

LETTERS SENT

WEA, CBS Clarify Policy On Returns

NEW YORK—Both WEA and CBS have recently written to accounts clarifying policies on returns of cutout product.

The WEA missive accompanies a 32-page listing of WEA deletions. The letter states, "All return requests for the product on this list must be received by the WEA branch no later than Nov. 4, 1983," while "all unauthorized returns for this product must be received by WEA prior to Feb. 3, 1984."

"In addition to the selections on the enclosed list, any selection (excluding new releases) not appearing in our January 1983 catalog that is currently acceptable for return may also be requested for return by Nov. 4, 1983. No return authorization will be issued for any of the above mentioned product after this date."

The CBS communication, signed by Tom McGuinness, vice president of marketing branch distribution, is a clarification of a previous letter, sent last December. "Requests for return of any product not included in our January, 1983 catalog must be received by July 1 and shipment must arrive in Carrollton by July 29. In June you will receive a list of product deleted during the first six months of 1983. You will have until Dec. 30 to request RAs for that product and an additional 30 days to return it," says the CBS letter.

"While we initially had intended to copy only CBS Records sales personnel on these cutout lists, it has been decided that all accounts receive a direct mailing; however,

(Continued on page 70)

JUNE 4, 1983, BILLBOARD

Chartbeat

Black Rock's Iron Lock; Arista Works Kinks Out

By PAUL GREIN

Michael Jackson's "Thriller" (Epic) logs its 15th consecutive week at No. 1, pulling into a four-way tie for the longest run at No. 1 of any album in the past five years. Impressively, all of the other albums to rack up 15 weeks on top since 1978 are also CBS releases: Pink Floyd's "The Wall" (Columbia), REO Speedwagon's "Hi Infidelity" (Epic) and Men At Work's "Business As Usual" (Columbia).

And with "Thriller" having directly followed "Business As Usual" into the No. 1 spot, CBS has had the nation's top pop album for the past 30 straight weeks. Both of these albums rose to the four-to-five million unit mark on the strength of back-to-back No. 1 singles, though in terms of gold singles, Jackson tops the Men by a handy margin of three-to-one.

And with "Wanna Be Startin' Something" streaking up to 22 in its second week on the Hot 100 (and with "Human Nature" waiting in the wings), Jackson's gold singles tally could conceivably stretch to four or five before "Thriller" finally runs its course. Assuming it ever will.

★ ★ ★

About Time: the Kinks' "Come

Dancing" (Arista) jumps to number 28 this week, becoming the group's highest-charting single since "Lola" went top 10 in October, 1970. A pre-

(Continued on page 61)

Cast LP An International Affair PolyGram, U.K. Label Join For 'On Your Toes' Album

By IRV LICHTMAN

NEW YORK—An unusual alliance of international companies is bringing about the June release of Rodgers & Hart's "On Your Toes," the original cast album of the current hit Broadway revival.

While PolyGram Records will market the musical's cast in the U.S. and Canada, U.K.-based That's Entertainment Records will release the album there and throughout Europe under an affiliate company, Condor. That's Entertainment is headed by John Yap, whose company specializes in releasing new and vintage original cast recordings.

The fulcrum for the deal was the Rodgers & Hammerstein Office in

New York. According to Ted Chapin, general manager of the music publishing/grand rights company, album rights to the revival were retained by his company, instead of the usual practice of assigning such rights to the producers, in this case the Kennedy Center in the nation's capital. Funding to record the show was provided by Chappell Music, publisher of the score, That's Entertainment, and private investors.

The digital recording session took place Monday (23) at RCA's studios in New York. Another unusual feature of the development was that the album was produced by Norman Newell, an English producer/lyricist who has recorded many Rodgers & Hammerstein London cast albums and others for Yap's company.

Cable Watch

Original Music Shows Keep ON-TV Turned On

By LAURA FOTI

ON-TV is emphasizing music on tv, with two original programs in the can and a strong music video clip program. The subscription-tv (STV) service, a subsidiary of Oak Media

Development Corp., has taped the Temptations and the Righteous Brothers for airing on all three ON-TV systems in Los Angeles, Chicago and Miami, as well as the new satellite-delivered system based in Salt Lake City.

Video clips shown on ON-TV systems are coordinated at each individual office, with Los Angeles offering the most ambitious program. There, programmer Wenceslao de la Cerna puts together clip programming with a wide variety of musical formats.

"We show a diverse collection, ranging from Alabama to new wave, reggae and black artists," de la Cerna says. "And beginning in July, we'll have a full-page ad in our subscriber guide telling which clips will be on that month." He points out that viewers are paying more attention to that part of the programming.

In part, the current interest in music video programming led to Oak's decision to invest in original shows. Another part of the reason may be STV's growing difficulties in attracting subscribers. One-channel STV systems are finding it tough going as more and more of the country gets wired for cable. ON-TV systems in

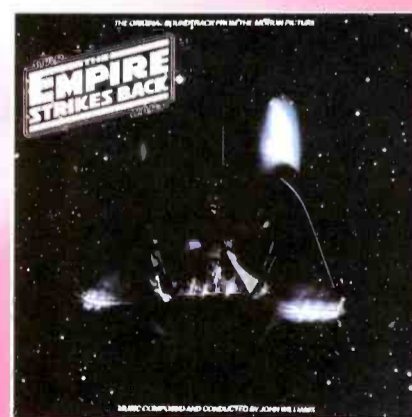
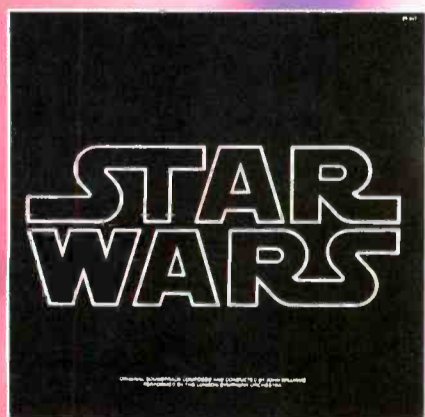
(Continued on page 70)



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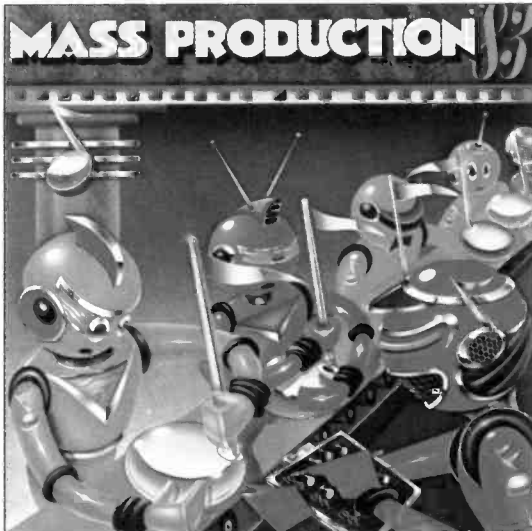
featuring the single,
"Reach Out"
7-89858

80053



*featuring the single,
"Don't Wait Another Night"
7-89828

90079



featuring the single,
"Sun Dancer"
7-99870

90069



featuring the single,
"B.Y.O.B."
7-99885

90085



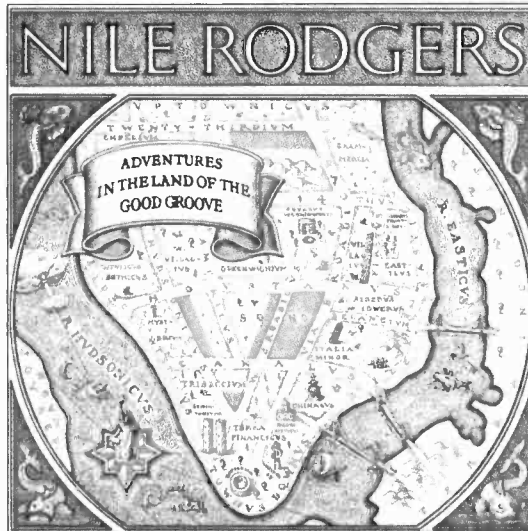
†featuring the single,
"Buffalo Soldier"
7-99882

90074



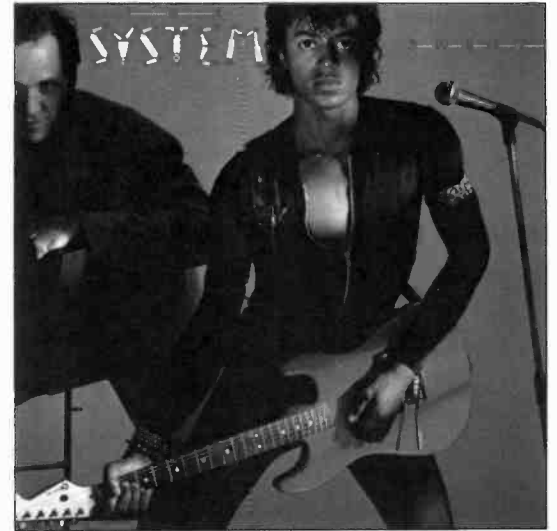
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"Magic #"
7-99914

90073



**featuring the single,
"Land Of The Good Groove"
7-99878

90062



**featuring the single,
"Sweat"
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**On Mirage Records Distributed by Atco Records

†On Island Records

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European CD Supply To Rise As WEA, CBS Enter Market

By JIM SAMPSON

larc on the market by now. He says: "Our orders, placed months ago in Japan, France and the U.S., haven't arrived. PolyGram, Denon, CBS-Sony and Technics just don't have the capacity."

Ariola's Albert Czapski has some Virgin and Chrysalis CDs in distribution but must wait on for his first Ariola and Arista product. At Virgin, Udo Lange just received his first CD consignment from PolyGram, one month overdue. Herbert R.Kollisch of Stuttgart-based Inter-cord says he wanted to begin CD marketing this fall but now has to wait until early 1984 "because PolyGram has capacity problems."

Although WEA wanted to make a major launch this month for 10-15 CD pop titles, PolyGram's inability to provide more than half the WEA order caused the firm to cut back its marketing plans. Explains Stefan Michel of WEA Germany: "Since we have so few available, no WEA Compact Discs will be given or loaned to anyone for promotional purposes. We don't want CD promotion until we can meet CD demand."

While several CBS-Sony CD titles have already reached European dealers via direct import from Ja-

pan, CBS is just beginning distribution throughout the continent of 17 pop and 15 classical titles manufactured in Japan and Hanover. Like all other current CD distributors, CBS will not offer any bonus or discounting on CD, nor will returns be accepted. The CBS dealer price of \$11.65 is somewhat higher than the \$9.20 (\$10.85 for classical) now charged by PolyGram, RCA and Teldec. Nobody is predicting changes in CD prices or conditions for the rest of this year.

The question of whether CD will spark a surge in music sales divides record companies into two groups: the haves and the have-nots. Teldec

Import's Baehnk, pointing to the continuing capacity problems, calls CD-stimulated growth this year "out of the question."

At Deutsche Grammophon-Polydor, however, CD coordinator Frieder Haeusser claims: "We can already talk about new market impulses from this new recording medium. A nationwide impact on market share and sales will be seen this fall at the latest."

RCA sales chief Ernst Teske agrees with Haeusser, noting that 80% of his client retailers in Germany have ordered CDs, although the firm has only 18 classical titles in stock. RCA's pop launch is not due before this fall. Asked what reasons dealers give for not going with CD, Teske notes "the continuing high price of hardware," still at around \$800 and upwards here.

(Continued on page 59)

MUNICH—The shortage of Compact Discs in Europe should be somewhat alleviated soon. WEA and CBS begin distribution throughout the continent in June, and the second PolyGram CD production chain in Hanover enters service.

The three German PolyGram record companies, with 145 of the 206 CD titles currently on the German market, report satisfaction with the launch thus far. But most non-PolyGram firms complain about the "catastrophic" CD delivery situation.

Several have pushed back their launch plans. And even PolyGram subsidiary Metronome concedes that some of its major license labels are not yet represented on CD due to the capacity shortage.

Rolf Baehnk of Teldec Import Service (TIS), expected to have Compact Discs from Denon and Te-

SEIZED TAPES, EQUIPMENT RETURNED

Video Raid Fizzles In Australia

By GLENN A. BAKER

SYDNEY—"More egg on their faces than the Three Stooges ever had," observed one highly-placed and obviously disgusted Australian music industry figure as the Film Security Office here meekly handed back 6,000 videocassettes and other equipment seized from seven branches of retail chain Electronic Sales & Rentals by federal police April 27.

What gave every indication of being a precise and prestigious anti-piracy move (Billboard, May 21) backfired loudly at the hands of a legal representative of the chain, who

deftly contained all court activity within the area of technical points of law and well away from the questions of copyright infringement. Under a barrage of obstructions concerning "inadequacies" of the search-and-seize warrant, the Film Security Office action ran aground.

This was the first major action by the body, which was established six months ago to combat piracy independently of the highly successful Australian Record Industry Assn./Australian Video Copyright Assn. (ARIA/AVCA), which has one of the most impressive anti-piracy track records in the world.

Says Joanna Simpson, AVCA

deputy director: "It's a big, big blunder. I can't understand how, if they were raiding for copyright infringement, that matter got shoved right to the rear in every court hearing. This has put the cause of anti-piracy and the invaluable assistance of federal police back five years. It'll be a long time before they undertake a major raid again. It was all so inept, and it's a terrible shame."

When the decision to return the seized material was made by the High Court May 18, Electronic Sales & Rentals ensured that maximum political advantage was derived from the decision. Initial press com-

(Continued on page 59)

Hitachi Hustles To Meet VCR Demand In Germany

HAMBURG—A shortage of hardware in the wake of the European Economic Community trade agreement with Japan limiting video imports to Europe is driving up VCR prices in the West German consumer marketplace. Executives of Hitachi, which has just spent \$10 million on a new plant here, say the firm has had to air freight extra machines from Japan in an attempt to meet the continuing high level of demand.

The problems stem from the difficulty of predicting the exact scale of VCR sales internationally, according to the company. Last year, Japanese manufacturers produced some 13 million machines in a global market expected to reach only nine million units, giving rise to European fears of overproduction and price war—hence the bilateral agreement holding this year's imports to last year's level.

Now, however, it is clear that

worldwide sales actually totaled 13 million VCRs in 1982 and, at present rates of expansion, could reach 16 million next year, suggesting that undersupply, not overproduction, will be the problem in future months, a situation leading inevitably to higher prices. Already, German firms like Saba, Bosch and Nordmende are being restricted in the quantities of raw Japanese hardware they receive.

At the opening of the company's plant, Hitachi officials said they couldn't believe that West German manufacturers still genuinely believed they needed protection against Japanese competition. Hitachi's machines, they point out, are already more expensive than some European models, selling at up to \$1,200, compared to, for instance, the \$800 of Grundig's V2000 recorders. And Grundig, they feel, could sell much greater volume with the

(Continued on page 60)

BY ADVERTISING STANDARDS AUTHORITY

WEA U.K. Rapped On Campaign

LONDON—The Advertising Standards Authority (ASA) here has criticized WEA U.K. for a marketing campaign which offered a free Echo & the Bunnymen cassette to buyers of the group's single, "The Cutter." Complaints were lodged initially on the grounds, upheld by the authority, that WEA advertisements didn't make it clear that the special offer was available only from selected outlets, or that the offer was restricted to just four copies of the cassette in each participating retail outlet.

The ASA pondered a complaint from a member of the public in the eastern county of Norfolk, plus his local dealer, Martin Anscorb of Pop Inn. Says Anscorb: "We're fighting for survival as dealers. This business simply underlines our belief that certain shops, be they chart return dealers or multiples, are favored by the big record companies, and that those favors are very much to the detriment of the smaller dealer."

"Some of these majors seem hell bent on exterminating the small spe-

cialist shop, and all they're doing is promoting a further decline in record sales. If the W.H. Smith multiple can advertise 100 prerecorded cassette titles on offer at just under four pounds (roughly \$6), while record companies are announcing price increases, then surely it's obvious that the small independents are subsidizing the record companies' discounting and advertising backup campaigns for the multiples."

Anscorb says he had been informed the offer was restricted to high-turnover shops only, but that that fact wasn't clarified in the advertisement.

The ASA says WEA stated the free cassette was offered to all record shops regularly visited or contacted by telephone, but that didn't include the Pop Inn outlet. Now, says the authority, WEA has agreed to include information on supply restrictions should there be future promotional offers of this kind.

However Stuart Till, WEA U.K. marketing manager, says the ASA decision was "hard" because the advertisement did carry the line "Limited Edition." He adds: "This was a totally legitimate marketing exercise. We don't agree the advertisement was misleading, though we'll make it more clear if we tackle a similar campaign in future. But it's fact that we can't make these special offers to all dealers, so we picked major accounts, and it is accepted we certainly went to outlets other than chart return shops."

BY U.K. CONSERVATIVES

Video 'Nasties' Are Targeted

LONDON—The Conservative Party has placed firm emphasis on countering the rise of sex and violence on videocassettes, the so-called "nasties," according to one section of its policy manifesto for the coming general election. The chapter bannered "Law, Democracy And The Citizen" stresses: "We'll respond to the increasing public concern over obscenity and offenses against public decency which often have links with serious crimes."

Prime Minister Margaret Thatcher has underlined her personal interest in this subject. She says: "We'll introduce specific legislation to deal with problems such as the dangerous spread of violent and obscene videocassettes. That legislation will be welcome in every home in the country."

In fact, the British Videogram Assn. (BVA) has already set up its own Videogram Standards Council to administer a certification system covering sale and rental of videos here (Billboard, April 9). This scheme is scheduled to take effect in September.


Says Iain Muspratt, BVA executive: "We're not too worried about this election pledge for firm legislation because we're assured that the government will first give our voluntary industry scheme a fair chance."

JUNE 4, 1983, BILLBOARD

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Vol. 95 No. 23

The Music Video Runaround

By JIMMY CARTER

I have started to write this several times, but each time I stopped, thinking that I was perhaps making too big a thing about my frustration. However, enough is enough!

Recently, I called Motown Records in Los Angeles. I'm aware of all the complaints lodged against MTV that no black artists are getting their videos aired. Since I am now assembling video clips for a new show the NBC local affiliate in Nashville is premiering on Saturday nights, I thought I would ask for some black music video we could use.

Lionel Richie is a fellow Alabamian and an acquaintance, so I requested his video, "You Are," along with any others Motown might have for us to air. I was told by the label that I could buy a clip for my television station—but all the "free ones" were out and there was a "backlog of requests." They seemed unconcerned with my interest, and said they would try to handle requests "when we can."

An isolated situation? Unfortunately, no. There are one or two labels I'm dealing with which do have their video act together, but they are the exception, not the rule.

Since there are an increasing number of television stations across the country compiling videos for local and regional programming, I feel it's time to bring to light the difficulty we're having getting what we need. Remember, I am trying to give airtime to promote these artists, to help them sell their records. Isn't that the name of the game?

Last week, I called RCA Nashville to get the new Ronnie Milsap video, "Stranger In My House," and was told that anyone who could approve my request was out of the office until Monday. I think the federal government could learn a lot from record companies about how to set up a bureaucracy. Calling labels is like calling the government: take a number and go to the back of the line.

First of all, music videos and music on television are, without a doubt, the hottest items in the tv business, cable or over-the-

unless you see the video on MTV or read about it in a production column in Billboard, you don't really know the video even exists. Release video schedules through announcements in the trades.

- Don't give people asking for your product the royal run-around. Establish a system via the telephone to make videos easy to get. If you're worried about users keeping the videos, set up a one-time deposit system that could be handled like video rental. Get a corporate credit card number, and hold the charge slip; if the user doesn't return the video by the agreed-upon date, send in the receipt.

- Learn about television! Put count-downs and correct times on the tapes. Learn that tv is not stereo and balance the sound mix.

- Have the editors make two versions if you find it necessary to feature heavy sex or violence. Changing a shot or two can make the difference in getting a video aired during prime time programming in a market, especially where a show caters to family viewing. (You already do this with certain records.)

- Don't treat tv people like we don't know what's going on. Many of us—if not most of us—started our broadcasting careers in radio. Many of us involved

with videos are former radio program directors or music directors.

Every programmer I know would tell you to take a hike if you tried to tell him the things you tell us. For example: Record companies push new product. If radio played nothing but new product, record companies would be happy, or at least, happier than if radio were content with playing all oldies. But by making it difficult and complicated for tv stations to obtain varied video programming, we are in effect being told what can be played and when.

Tv producers (even local ones on network affiliate stations) are not a bad group of folks. We love music, and we want to work with you and your artists. But in order to do this, you've



Carter: "Calling labels is like calling the government: take a number and go to the back of the line."

'There are one or two labels I deal with which have their video act together, but they are the exception, not the rule'

air. The public loves seeing the song. The video is a proven commodity. It does promote record sales, and isn't that the point?

Now, I'm aware that the video portion of the record industry is new and still in its growing stages. I'm aware that videos cost money. Dubs, the production and the administration of video are expensive. But you know, if you're going to get into the business, you have to make a sincere commitment. There's no room for "poor boying."

Here are a few observations I'd like to pass on to record companies from my own experience:

- Develop some kind of system to let video users know what type of material is available from your company. At present,

got to help us. Get your people some help in your video departments. They're telling us they're understaffed, overburdened, don't have time, don't have resources.

We all know about cutbacks, but this is one developing area where efficiency becomes critical if you are to maximize the use of your video. Let's try to iron out the hassles so we can get on to what we both want to do: get more airplay for acts and sell more records.

Jimmy Carter is executive producer at WSMV-TV in Nashville. His background includes television production and radio programming.

Letters To The Editor

Album Tinkering

I've tried to remain liberal in my thinking about the record industry's plight with home taping, rent-a-records, promo copies for sale, and all other factors that take away from sales. I've even learned to live with the fact that the album I purchase for \$6 or \$7 may not include all the tracks the prerecorded cassette contains.

But I don't think it is fair when I buy an album and a couple of weeks down the line that label changes the album by deleting one song and adding another. Very often the new track becomes a hit, and the only way I can get it is to spend additional money for the single.

I'm not sure how to avoid this other than waiting four or five months after an album is released and hoping that all the tinkering is finished with. Of course, I could just avoid the entire situation and borrow a friend's copy.

Scott Kenney
New York City

Audacious Comparisons

I am afraid Jeffrey Kelly is in the wrong business. In his Goodphone Commentary May 21, headed "A New Frontier For Video Music," he had the audacity to compare super-punk-funk master Rick James with adult

contemporary vocalist Neil Diamond in an effort to provide MTV with an excuse to discriminate against not just Rick James videos, but other soul or, as Billboard calls them, black artists.

Overt discrimination continues to attack black artists in well engineered ways. The fact of the matter is that it does clearly exist, as evidenced by MTV and people such as Mr. Kelly. There are even a few sell-out blacks who support this type of discrimination.

Jeffrey Ware
Irvington, N.J.

Artie Shaw Interviews

Thanks for pointing out in the May 7 issue the upcoming "Artie Shaw Special" in the Narwood Productions' "Music Makers" series. However, it was not quite the coup the story claimed.

While I was music director/morning drive DJ at WINW-AM in Canton, Ohio, I conducted a nearly hour-long telephone interview with Artie in May, 1981, and presented it as part of a four-hour radio special, "The Swinging Mr. Shaw," for his 71st birthday on May 23 of that year. Meanwhile, I recall that Chuck Cecil, of KGLI Los Angeles, interviewed Shaw for his "Swinging Years" syndicated program in 1974.

Incidentally, the Shaw radio feature I'm preparing

now will include interviews with a number of Artie's original sidemen, many of whom are still active in music. Also, I'm compiling an Artie Shaw discography which will cover not only his own bands, but also his sideman years starting in 1928.

Chris Popa
WRCW-AM Canton, Ohio

A Rental/Royalty Offer

In an honest effort to be fair to all artists and musicians, I must ask for a means to pay royalties on rented records.

I have been in business for three months and feel that we must find a method for rental stores to pay royalties. It is most important that this problem be resolved now, without the costs being passed on to the public by royalties on blank tape. This method is ridiculous. It is unfair and foists the cost on the general public, not only the music buyer.

I leave it open. Give me a fair assessment of royalties. Stop wasting the taxpayer's money by lobbying in a Congress with an already overcrowded docket. Let us resolve this matter within the industry. I am sending a copy of this letter to the RIAA.

Dana R. Kleis
Preview Rent-A-Record
Fresno, Calif.

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

At all the great beach parties they'll be playing **RADIORADIO's "Great American Summer"**

Our July 4th weekend special is a new edition of "The Great American Summer"—an enormous hit with more than 200 stations, the press and the public last year. It's a 6-hour beach party of the top summer hits past and present. Plus a look back at festivals like Monterey Pop and Woodstock...plus summer dance hits...plus lots more, produced by the Creative Factor.

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ST. LOUIS STATION SWITCHES QUIETLY

Top 40 Out, Talk In At KXOK

ST. LOUIS—It's perhaps one of radio's better kept secrets: St. Louis top 40 giant KXOK quietly abandoned its 22-year-old format in favor of talk April 11. According to GM Lee Douglas, the station now carries 17 hours of satellite-delivered programming Monday through Friday, with drive times done locally.

Mornings are handled by KXOK acting PD and former afternoon man Gary King, who features news, information, traffic, weather, personality and music—anywhere from “two to 10 records an hour,” clarifies Douglas. King, steeped in top 40 and AC radio, is adapting well. “There's definitely more show prep,” he admits. “I spend four hours a day getting ready. It's exciting, though. When I was first getting into radio, my boss back then told me I was a Natural for this. I never thought much about it then.”

Afternoons are handled by another holdover from the old format, Pat Riley. The remainder of the day features a combination of ABC's Talkradio and NBC's Talknet.

In making the decision to go up against veteran talk giant KMOX, Douglas says he reasoned, “Looking at a three- to five-year plan, nostalgia, satellite music offerings and other options just didn't seem viable over the long term. The most available AM audience lies with news/talk.

“We're positioned as ‘contemporary talk,’ not traditional news/talk. We have no intention of going directly head to head with KMOX. We'll be skewing younger”—sharing with KMOX, beautiful music, “Music Of Your Life” and country. “But

to some degree, we'll also be sharing with the ACs in the market.”

With the St. Louis switch, only two Storz stations continue in a top 40 approach, and a modified one at that. WTIW New Orleans is still mass appeal, featuring heavy oldies, and WHB Kansas City leans toward adult contemporary. The remaining stations in the chain—WQAM Miami, WDGW Minneapolis and KOMA Oklahoma City—all feature country.

KXOK started on the road to top 40 dominance when the late Todd Storz took over the station in January, 1961, competing with the legendary WIL, which at that time owned the top 40 market. Its on-air lineup

featured several well-known personalities, including Dan Ingram.

But Storz persevered. Aided by his own staff of local stars, including Johnny Rabbitt, KXOK emerged victorious and, in 1967 WIL switched to news/talk. It abandoned that approach nine months later for the country format it is still airing.

Another former competitor, KSD, also took a stab at news/talk for two years prior to successfully switching to country in 1981. But Douglas is confident his talk approach will succeed. “The reaction is incredible, both to the local features and the satellite programs. If nothing else, it's made me a believer in the new technology. The quality is excellent.”

KLAQ Denver Makes Switch

DENVER—Time was when an AM station would decide its musical direction and possibly build a talk show around its core audience. Malrite's Denver AM KLAQ has done just the opposite: the one-time country success story, which in recent years adopted Toby Arnold's “Unforgettable,” has switched from nostalgia to AC.

According to VP/GM Doug Brown, the hottest thing on the station was the afternoon sports talk program. With the addition of play-by-play and morning sports talk, nostalgia didn't relate. Brown says he's hopeful the new AC approach will be more appealing to the station's obvious target, men 18-54.

Increase In Power Eyed By WMGM Atlantic City

ATLANTIC CITY—If you've wondered what became of the old WMGM New York call letters, they're here. And the station that has them is preparing to mount a threat to rock outlets in nearby Philadelphia, which have long enjoyed an appreciable number of listeners in the Southern New Jersey resort areas—especially during the summer, when Philadelphians flock here in great numbers.

WMGM, now known as Rock 104, has applied to the FCC for permission to increase its power from 20,000 watts to 50,000 watts. The station, owned by South Jersey Broadcasting Inc., plans to extend its 145-foot antenna to reach a total of 347 feet. It also hopes to install a new transmitter.

The AOR facility now covers 300 square miles—a 30-mile radius. If its

expansion plans go through, it will cover 1,323 square miles—a 50-mile radius. WMGM program director Tom McNally says this will bring the station's signal up to Camden, N.J., across the river from Philadelphia.

According to the ratings, says McNally, the majority of Southern New Jersey's rock listeners currently tune to WMMR and WYSP in Philadelphia. WMGM is determined to lure these listeners away. The increased power will also improve the station's current coverage area in the other direction, allowing it to reach into Cape May and the other resorts at the bottom of the state, and into parts of Delaware. If FCC approval is granted, McNally says the power increase will take place this fall.

MAURIE ORODENKER

WMVY Trying ‘Soft’ Album Rock

CAPE COD—WMVY (FM 92.7) Martha's Vineyard (Tisbury) abandoned its adult contemporary format in favor of an approach termed “album music without the hard rock” May 2. It thus becomes the first station in the Cape Cod area playing album cuts as part of its regular programming.

GM DiAnn Arcudi has retained Clark F. Smidt as a general consultant. Smidt, who also programs Hartford's WIOF, was instrumental in

the development of the “softrock” format heard until last year on CBS' WEEI-FM in Boston. He also positioned the AOR format on WCOZ and was in charge of operations at Boston's WBZ-AM-FM.

Much like the “softrock” format, WMVY features a core of artists including James Taylor, Bonnie Raitt, Fleetwood Mac and Joni Mitchell. Additionally, feature nights, Thursday through Sunday, include r&b, jazz, solid gold and classical.

Vox Jox

Walters Named To KFVB Post

By ROLLYE BORNSTEIN

Last year Westinghouse's Los Angeles outlet, KFVB, eliminated the position of “executive editor,” phasing out Ned Foster and incorporating his duties into those of news director Ed Pyle. (Near as we can tell, “executive editors” are like PDs. Westinghouse has them at most of its stations.) Now Westinghouse has announced the coming of a new one at KFVB. He's Fred Walters, who most recently was news director at Detroit's WXYZ, and KFVB GM Frank Oxarart has had his eye on him since they both worked together at Group W's KYW in Philly.

The changes at San Diego's B-100 (KFMB) are complete, with Jon Michael K., formerly 5 to 9 p.m., firmly ensconced in mornings. Filling the evening opening is overnighter Frank Anthony, who is replaced by weekender John Fox. New to weekends is Gary Hamilton from KBZT. Gene Knight continues middays, Danny Wilde stays in afternoons, and Kathy Anan is still on 9 p.m. to 1 a.m. ★ ★ ★

When Chuck Morgan resigned his PD post at Metromedia's WOMC in Detroit to program WKQX, NBC's FM in Chicago, he must have had some pretty good things to say about his former gig—good enough that WKQX assistant PD Lorna Ozman went for it. Ozman, whose background includes six years at KQX in capacities ranging from on-air to research, starts as WOMC PD June 13.

Christine Woodward resigns her position as GM of Louisville's beautiful music outlet, WVEZ—a post to which she was promoted last February—to become GSM at Jeff Smulyan's WENS in Indianapolis, an AC outlet consulted by Bob Henabery. With that announcement comes word that Joseph Kelly, who was promoted to GM at WAKY last February, will now manage both Multimedia facilities.

All KADE Boulder music director John Hancock wanted was a chance. Now he's got it, upped to PD at the AM station which switches this week from AC to the AOR format he's been touting. Target audience is females 25 plus. Former PD Michael Butts remains in mornings, while Dennis Constantine continues as operations director for KADE and its FM counterpart KBCO. ★ ★ ★

After 14 months managing Willie Davis' KYOK in Houston, Jim Mad-



TROUBLEMAKER—Guitar whiz Stevie Ray Vaughan joins WPLJ jocks Jim Kerr, left, and Tony Pigg, right, at the Bottom Line in New York after a rousing blues-rock set with his band, Double Trouble, in support of their Epic album, “Texas Flood.” The funny face belongs to comedian Gary Yudman.

dox resigns to pursue other interests. He's replaced by sales manager Don Rosette, who will be taking the urban outlet in a more mass appeal black direction, with emphasis on community involvement.

Jocelyn Clark is now director of advertising and promotion for “Chicago's Finest Rock,” WXRT 93 FM.

Awards Are Presented At New York Fest

NEW YORK—The second annual awards ceremony culminated the three-day International Radio Festival of New York, held May 18-20 at the Sheraton Centre Hotel here.

Workshops at the event, which were open to all at no charge, covered such topics as selling the Hispanic market, digital audio and public radio programming. A showcase of finalist spots and programs was also featured.

Grand award winners included Lord, Geller, Federico, Einstein, New York for commercials; Tony Schwartz/New Sounds, New York for PSAs; KFVB Los Angeles for promos; KNX Los Angeles for news programs; Quarry Lane Productions, Montreal for entertainment programs; WBBM-AM Chicago for editorials, and WCAU-AM Philadelphia for information programs.

... Malrite has already applied for a new set of calls in New York. Having acquired WVNJ Newark, Malrite is planning on calling it WHTZ. ... Mike McVay has a great business on the side. The WBBG/WMI Cleveland VP of programming has added Metroplex's WMGG Tampa to his consultancy.

The next time you look for Mooney Broadcasting's corporate headquarters in Knoxville, check under its new name, SunGroup Inc. Same folks, same stations; WERC/WKXX Birmingham, WLUY (formerly WMAK)/WYHY Nashville and WBEY/WMYU Sevierville.

★ ★ ★

Pay attention here. Meredith Broadcasting has sold WOW/KEZO Omaha. Great Empire Broadcasting pays \$1.9 million for AM WOW, now country, which fits nicely within the chain's synergy. What doesn't fit is the fact that Great Empire also owns KYNN-AM-FM there. Dereg or not, the company has to spin off KYNN-AM, and it has. Buyer of that, and of KEZO, Meredith's AOR FM, is Albimar Communications, for an undisclosed price.

Darrel Peters will be concentrating on sex. The beautiful music programmer will retain WSEX in Arlington Heights but has sold WXJY in Menomonee Falls (a Milwaukee suburb made famous by Joel Whitburn) to H. Stewart Corbett Jr., who Savannah radio folks will remember formerly owned WHHR Hilton Head Island.

(Continued on page 22)

IN NORTHAMPTON, MASS.

Morrow Buys Another Station

NEW YORK—Cousin Bruce Morrow is back in the news, buying another radio station. The former WABC All-American, who is still periodically heard on WCBS-FM here, is a principal in Sillerman Morrow Broadcasting, which has just announced an agreement to purchase all the outstanding stock of Pioneer Valley Broadcasting Company. The purchase price of the company's principal assets, WHMP-AM-FM Northampton, Mass., will be in excess of \$1 million.

Sillerman is Robert F. X. Sillerman, 35, a self-made millionaire before he turned 21, who purchased

WALL-AM-FM Middletown, N.Y. with Morrow in 1979. The goal then and now was to “surround New York City with monster radio stations,” as Morrow put it. To that end, they acquired Dover, N.J.'s WRAN-AM in 1980, and Dutchess County, N.Y.'s WJJB last year.

WALL-FM has since become WKGL (92K), featuring a post-Beatles oldies format, while the AM is now MOR, known as “The Music You Love.” WJJB, called “98 FaMe,” is hard rock.

Last year, Sillerman Morrow also acquired controlling interest in an Atlanta UHF facility, WATL-TV.

Washington Roundup

By BILL HOLLAND

It looked as if Mutual Broadcasting was going to drop President Reagan's Saturday afternoon radio broadcasts, but the network decided last Tuesday (24) to keep carrying the Chief Executive's chats to the nation—as long as they're broadcast live.

According to Tom O'Brien, Mutual's vice president for news, last week's decision had been overturned after receiving White House assurances that the talks, which have been taped in recent weekends, would revert to live broadcasts again. Mutual had reasoned that there is less news value in taped talks.

★ ★ ★

The National Assn. of Broadcasters (NAB) is holding an antitrust compliance update seminar aimed at small and medium market broadcasters Wednesday (1) at the Sheraton International Hotel, Chicago. NAB is offering the update to help

make broadcasters aware of situations where they might "inadvertently run afoul" of antitrust laws.

★ ★ ★

The U.S. Court of Appeals for the District of Columbia affirmed on April 19 the FCC's decision last year dismissing the NAACP proposal to break up AM-FM combos.

★ ★ ★

Beleagued National Public Radio (NPR) announced last Tuesday (24) it will slash its budget nearly a third for fiscal year 1984. The budget reductions will mean more dismissals for on-air personnel, a 75% reduction in the arts and performance division, and a 15% dip in the news and information division. The projected \$17.6 million budget is almost \$9 million shy of the 1983 budgets.

★ ★ ★

Public comment is being invited about the proposal in the Senate to benefit the nation's 2,300 daytime-only AM radio stations.

Sen. Bob Packwood (R-Ore.), chairman of the Commerce Committee, is asking for public comment on S. 880, introduced in March by Sen. Larry Pressler (R-S.D.), which would allow the daytimers to operate two hours before sunrise and two hours following sunset. It would also benefit more than 600 communities that now have no nighttime or early morning local AM radio service, including many rural and farm areas.

Interested parties should send 10 copies of their comments to Senate Commerce, Science & Transportation Committee, Communications Subcommittee, Washington, D.C. 20510. Now get to those Xerox machines.

PUBLIC INTEREST AT ISSUE

Deregulation Bill Stalls In House

By BILL HOLLAND

WASHINGTON—When the dust settled Tuesday (24) on Capitol Hill, after all the end-run schemes to bypass the House Telecommunications Subcommittee and attach a radio and tv deregulation bill to the FCC Appropriations Bill had fizzled, one thing was clear—radio broadcasters are no farther along in achieving a workable bill in the house than they were 10 years ago.

The week before, some members of the House Commerce Committee, with support from the National Assn. of Broadcasters (NAB), attempted to put an end to the resistance toward broadcast deregulation—especially tv deregulation—by staging an "end-around" House Telecommunications Subcommittee

Chairman Tim Wirth (D-Colo.), and adding the bill as a rider to the annual FCC authorization bill.

However, on May 19, Wirth sent a letter to Rep. John Dingell (D-Mich.), the powerful chairman of the House Commerce Committee, saying he'd abandon his push for a spectrum with extended license terms, if the bill was remanded to his subcommittee. The request was okayed by Dingell.

Wirth suggested that the hearing Tuesday deal with quantification of the public interest standard instead. Again most of the worries about public interest non-entertainment programming, and quantified standards for insuring it, involve tv programming, but radio deregulation hopes were dragged along as a result.

As a result, as Sis Kaplan of the National Radio Broadcasters Assn. (NRBA) put it, "The promise of full deregulation and property rights for radio broadcasters has now been shattered." A deregulation bill has already passed the Senate, but now, stuck with Congressional worries about how to quantify public interest standards, radio broadcasters are not much further along than they were in 1974, when the NRBA, with total deregulation nowhere in sight, proposed similar measures in order to gain some deregulation. (The FCC six years ago also rejected fixed percentage standards for public interest programming, and the Court of Appeals agreed that quantified guidelines would be inhibitive.)

(Continued on page 16)

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record	Key stations adding title this week include
HOT 100 (153 Stations)			
1 "Every Breath You Take," The Police, A&M	110	110	KFI-AM, KUBE-FM, WLS-AM, WCAU-FM, WRQX-FM, KEYN-FM
2 "Is There Something I Should Know?," Duran Duran, Capitol	54	56	KIQQ-FM, KRTH-FM, KFRC-AM, WXKS-FM, WCAU-FM, WZGC-FM
3 "1999," Prince, Warner Bros.	53	54	KRTH-FM, WGCL-FM, WXKS-FM, WCAU-FM, WQXI-FM, WZGC-FM
4 "Stand Back," Stevie Nicks, Modern	53	53	WBBQ-FM, WPHD-FM, KHTR-FM, WCAU-FM, WLLOL-FM, KIQQ-FM
5 "Saved By Zero," The Fixx, MCA	30	51	KFI-AM, WLLOL-FM, WXKS-FM, KNBQ-FM, WTIK-AM, KBEQ-FM
BLACK (80 Stations)			
1 "She Works Hard For The Money," Donna Summer, Mercury	31	32	KGFJ-AM, KRNB-FM, WVEE-FM, WCHB-AM, WTLC-FM, WNHC-AM
2 "Wanna Be Startin' Something," Michael Jackson, Epic	25	25	WVEE-FM, WLOK-AM, WAOK-AM, WPLZ-FM, WBMX-FM, WCIN-AM
3 "Stone Love," Kashif, Arista	20	27	XHRM-FM, WDAO-FM, KAPE-AM, WLOK-AM, KRNB-FM, KGFJ-AM
4 "Boogie Down," Al Jarreau, Warner Bros.	19	42	KGFJ-AM, WAOK-AM, XHRM-FM, WAMO-FM, WNHC-AM, WTMP-AM
5 "Ready For Some Action," June Pointer, Planet	15	41	WCIN-AM, WJMO-AM, WBMX-FM, WVEE-FM, XHRM-FM, WGCI-FM
COUNTRY (124 Stations)			
1 "Love Song," Oak Ridge Boys, MCA	61	65	KEBC-FM, WXCL-AM, WHN-AM, WIRE-AM, WMAQ-AM, WPLO-AM
2 "Leave Them Boys Alone," Hank Williams Jr., Warner/Curb	51	59	KMPS-AM, WMAQ-AM, WSOC-FM, KRAK-AM, KEBC-FM, WKSJ-FM
3 "Lost In The Feeling," Conway Twitty, Warner Bros.	36	95	KLZ-AM, WIRE-AM, WDGY-AM, WSOC-FM, WUBE-FM, KYNN-AM
4 "Where Are You Spending Your Nights These Days," David Frizzell, Viva	26	53	KIKK-FM, WPLO-AM, WSOC-FM, KSOP-AM, KRAK-AM, WSLC-AM
5 "Precious Love," The Kendalls, Mercury	23	65	KLZ-AM, KSO-AM, WIL-FM, WEZL-FM, KKBC-FM, KTOM-AM
ADULT CONTEMPORARY (84 Stations)			
1 "All This Love," Debarge, Gordy	19	50	KHOW-AM, KPPL-FM, KIXI-FM, WGAR-AM, KMGC-FM, KNBR-AM
2 "Hold Me 'Til The Mornin' Comes," Paul Anka, Columbia	16	33	KMGC-FM, WFYR-FM, KFMB-AM, WENS-FM, KMBZ-AM, KSL-AM
3 "How Do You Keep The Music Playing?," James Ingram with Patti Austin, Qwest	10	66	WWSW-AM, WBAL-AM, WIP-AM, WRVR-FM, KEX-AM, KOMO-AM
4 "Midnight Blue," Louise Tucker, Arista	10	18	KHOW-AM, KFMB-AM, WRVR-FM, KOY-AM, KEX-AM, WGY-AM
5 "All The Love In The World," Dionne Warwick, Arista	10	15	KIXI-FM, KMBZ-AM, WLTA-FM, KSL-AM, KUGN-AM, WHIO-FM

JUNE 4, 1983, BILLBOARD

Out Of The Box

HOT 100/AC

HOUSTON—KKBQ-AM/FM program director John Lander says "there's no denying" the hit potential of "Saved By Zero" by the Fixx (MCA) and "Every Breath You Take" by the Police (A&M). "Our gut feeling is that these are top 10 tunes," he states. Lander also likes Adam Ant's "Car Trouble," a cut from his new Epic album, "Dirk Wears White Socks." "It doesn't have a melody, per se, and it may sound obnoxious to some, but I think it's a solid rock song."

AOR

BABYLON, N.Y.—Expect the unexpected from Stevie Nicks on her new Modern single, "Stand Back," says WBAB music director Ralph Tortora. "It's perfectly in line with the new music direction that AOR is taking," he notes. "Whether the sound is calculated to fit the trend is almost irrelevant. It's not your typical Stevie Nicks." Tortora adds that all the station's jocks love the cut "Revenge" from Ministry's new Arista album, "With Sympathy," for its killer melody, and that the urban-sounding "Safety Dance," a Statik import from England by Men Without Hats which MCA plans to release domestically, embodies his attitude to a tee: "If you don't want to dance, go f*** yourself."

BLACK/URBAN

CLEVELAND—Florence LaRue's lead vocal on the new Fifth Dimension single, "Surrender" (Sutra), is "absolutely super," says WDMT program director Bobby Magic. He's convinced that the tune, produced by Tony Camillo, has broad-based pop appeal. The harmonies are "wide and varied" on Champaign's "Let Your Body Rock" (Columbia), while Tyrone Brunson's "Hotline" (Believe In A Dream) makes it in power rotation for its smooth dance beat. Magic adds that Patrick Simmons' "Why You Givin' Up" (Elektra) reminds him of Michael Jackson's "Rock With You" for its rhythmic feel and vocals by Michael MacDonald.

COUNTRY

BOWLING GREEN, Ky.—WLBK-FM music director Keith Richards says the recent music drought at the station has been quenched by George Strait's new single, "A Fire I Can't Put Out" (MCA). "Strait's style has a classy Texas flavor that we love," the programmer says. "He's an original who's made his mark in a very short time." The lyric and melodic simplicity of "Love Song" are what attracted him to the Oak Ridge Boys' latest for MCA, while "Barbara's Daughter" by Patti Page for the Plantation label captures her "soft and smooth" vocal qualities. "She certainly knows how to sing about heartache."

LEO SACKS

DIR

PRESENTS



THE LATEST...

U2

On **THE KING BISCUIT FLOWER HOUR**

May 29th

The Must See Band Of 1983—Ireland's most exciting export is currently exploding across America and **King Biscuit** is there. Presenting the **FIRST RADIO CONCERT** of U2's 1983 tour, recorded live at Boston's Orpheum Theatre. On more than 300 of America's top AOR stations, May 29 via the ABC Rock Radio Network.

The ABC Rock Radio Network



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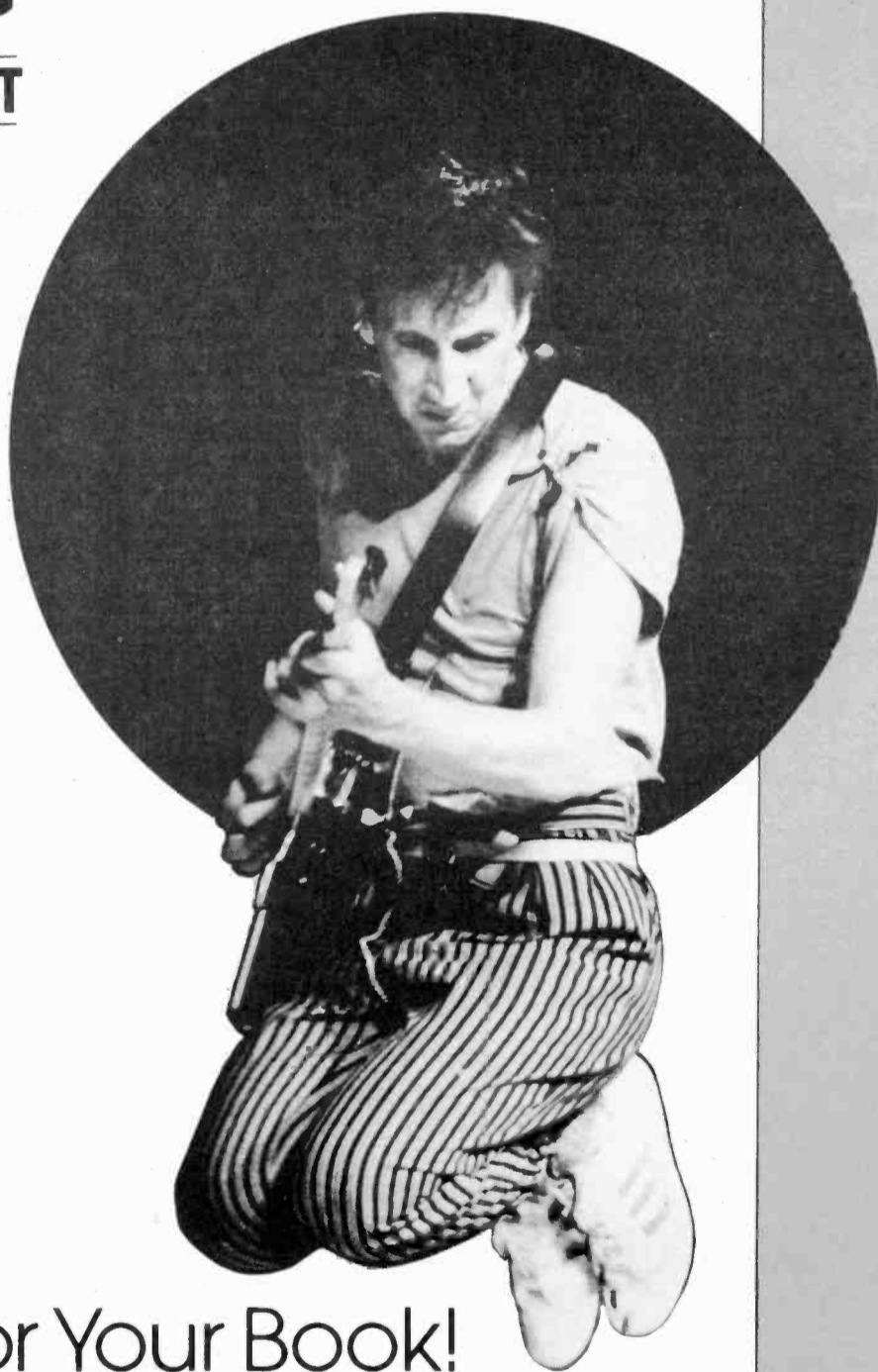
The Who

On SUPERGROUPS IN CONCERT

June 4th

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Berkeley's KRE Increases Jazz Emphasis

By JACK McDONOUGH

BERKELEY—KRE-AM, in a move toward stabilizing its finances, has made a "format correction" that shifts it more definitively to "basic contemporary jazz sounds," according to programmer B.K. Kirkland.

KRE, a class four (1,000 watt daytime) station owned and operated by Inner City, is a sister station to the more successful urban-formatted KBLX-FM. KRE's decision to pull "20% to 30% of the more pop-oriented artists" is designed to create better listener distinction between the two stations.

The move comes at a time when KBLX has solidified its position in the market after a long fight. The winter Arbitrons show KBLX up to a 3.3 overall from a 2.6 in the fall, while its chief competitors, KSOL-FM and KDIA-AM, fell from 3.7 to

3.2 and 3.3 to 2.4 respectively.

"It took a long time to bring KBLX to its present strength," says promotion director Sue Nordquist. "The feeling is that now that KBLX is completely on its feet, we want to put more attention on KRE."

Both Kirkland and Nordquist acknowledge that the experiment may be a last shot for music on KRE. "On the KRE side," notes Kirkland, "we've been losing money consistently for over four years. But we have a commitment now from management to give the full contemporary jazz sound a try."

Kirkland breaks down KRE's programming into three categories of instrumental music: "straight-ahead jazz, softer trio material and

so forth; contemporary artists like Chico Freeman, Freddie Hubbard, Miles Davis; and jazz fusion from George Benson, Bob James, Chuck Mangione." Now that the likes of Gladys Knight, Smokey Robinson and the Isley Brothers have been banished, all the vocal records on KRE will be jazz vocals. Most of the material will be "from within the last 10 years, although we will go back and play some Cannonball Adderley, some material starting in the early '60s." The station will use a new phrase, "Bay Area's Best Jazz," to complement the "Progressive Music Connection" logo already established.

The KRE move gives the Bay Area two fully committed jazz sta-

tions, the other being the well-known KJAZ-FM, which is also based in the East Bay, just a few miles from the KRE/KBLX offices. "KJAZ does a good job of covering more of the big band and straight-ahead sounds," says Kirkland, "and it's not our intention to compete with them. We want to offer a competitive product on the AM side of the dial. And we realize we won't be successful unless we can do enough interesting things to make people sacrifice the quality of FM to listen to us. So we'll be offering an alternative on both sides—KBLX as an alternative to the big pop stations that will play only one type of music, and KRE as an alternative to the traditional jazz station."

CONTROVERSIAL SAN ANTONIO JOCK

Ricci Ware Returns To KTSA

By KATY BEE

SAN ANTONIO—It's a tradition among aging disk jockeys to weather the years in rock'n'roll, then gravitate over to a more accepting country-formatted station. This city's top-flight, controversial jock Ricci Ware reversed that formula recently, going from country KBUC-AM-FM to top 40 KTSA. But traditions do ring true here, since Ware first established himself at the rocker from 1958 to 1970.

Ware has "easily been the most well-known personality in San Antonio for years," states KTSA's program director, Lee Randall. After his 25-year tenure in the same market, he's back to block one, but in a new starting gate called AM Radio-1983.

Admittedly, these contemporary times had to be administered to him upon arrival at KTSA two months ago. But rules and guidelines are not what makes Ricci Ware tick. Randall admits, "His style is his own. It's a known departure from a conventional DJ."

Flexibility is the key word in Ware's astounding ratings. Says the air personality of his special free-



Ricci Ware

dom, "It's very unusual. I can't change now. Whatever I'm gonna say, I'm gonna say! That's what it's all about."

Quite possibly, his outspokenness peaked during the Iranian hostage crisis. National attention came to Ware, via network tv, when Iranian students at San Antonio College defaced public property in reaction to the Shah's visit to Lackland AFB in 1979. It prompted him to speak out on the air. "It was not done as a promotional thing at all. That's the way I felt," explains Ware, noting that network news crews were there looking for a story to cover and they found his. However, he admits the notoriety "was helpful."

What happened at KBUC after a dozen successful years there? "I honestly don't know," he says. "I was the biggest money-maker in town." One morning, says Ware, the general manager, Harold Banks, dropped the hammer on him. "The AM-FM outlet was recently sold to Sigmor-Shamrock. Maybe it's an austerity kick," reflects Ware, but adds, "They were 1 1/2 best years of my life there."

KBUC program director Chan Hamon offers a different version of Ware's release. "He was well aware of the reasons. We have a recording of our meeting." Though Ware's popularity and ratings were still high when he was let go, and Hamon admits "He always has been a major personality in San Antonio radio," he will not disclose the reason for the mysterious departure.

In KTSA's decision to hire Ware back after the 13-year absence, Randall contends, his controversial style was taken into consideration, although the station hadn't thought about bringing him back until he made his exit from KBUC. "It was the station owner's decision," Randall says.

Returning to KTSA is more than coming home for Ware. Trey Ware, his 19-year-old son, follows Dad's afternoon slot from 6-10 p.m. A radio "veteran" since age 12, the younger Ware eagerly pursued his famous father's trail.

VIA LONDON WAVELENGTH

More Rare Beatles On FM

By BILL HOLLAND

WASHINGTON—More than 250 FM stations nationwide broadcast "More Beatles At The Beeb," a collection of rare and unreleased live BBC Beatles tracks syndicated by London Wavelength, the exclusive distributor of all BBC contemporary music programs, over the Memorial Day weekend.

A similar program was broadcast last year, celebrating the 20th anniversary of the Beatles' appearances (1962-65) on the BBC. This year's model, however, featured some new tracks, including three of the earliest Beatles tracks, with Peter Best on drums. The new selections were Roy Orbison's "Dream Baby," Chuck Berry's "Memphis, Tennessee" and the Marvelettes' "Please, Mr. Postman."

There's additional good news for lovers of rare, live cuts: London

Wavelength, according to its president Don Eberly, is busy at work assembling a "Rolling Stones At The Beeb" for release to stations this December. The program will commemorate the 20th anniversary of the Stones' first appearance on BBC 1, the pop music station.

Eberly explains that Wavelength will express mail the custom LPs to stations. Integrated in the disk package is six minutes per hour of national sponsors. Local stations are also allowed six minutes per hour to sell locally.

"The discs do not cost the station anything," Eberly explains. "We get our money from the national sponsors." The sponsors for the Memorial Day "More Beatles At The Beeb" included Coors Beer, Maxell Tapes, Johnson & Johnson and Penthouse magazine.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. My Love, Paul McCartney & Wings, Apple
2. Daniel, Elton John, MCA
3. Frankenstein, Edgar Winter Group, Epic
4. Pillow Talk, Sylvia, Vibration
5. Tie A Yellow Ribbon Round The Old Oak Tree, Dawn, Bell
6. You Are The Sunshine Of My Life, Stevie Wonder, Tamla
7. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
8. Little Willy, The Sweet, Bell
9. Hocus Pocus, Focus, Sire
10. Playground In My Mind, Clint Holmes, Epic

POP SINGLES—20 Years Ago

1. It's My Party, Lesley Gore, Mercury
2. If You Wanna Be Happy, Jimmy Soul, S.P.Q.R.
3. I Love You Because, Al Martino, Capitol
4. Surfin' U.S.A., Beach Boys, Capitol
5. Da Doo Ron Ron, Chrysalis, Phillies
6. Two Faces Have I, Lou Christie, Roulette
7. You Can't Sit Down, Dovells, Parkway
8. I Will Follow Him, Little Peggy March, RCA
9. Losing You, Brenda Lee, Decca
10. Sukiyaki, Kyu Sakamoto, Capitol

TOP LPs—10 Years Ago

1. Red Rose Speedway, Paul McCartney & Wings, Apple
2. Houses Of The Holy, Led Zeppelin, Atlantic
3. 1967-1970, Beatles, Apple
4. They Only Come Out At Night, Edgar Winter Group, Epic
5. 1962-1966, Beatles, Apple
6. The Dark Side Of The Moon, Pink Floyd, Harvest
7. The Best Of, Bread, Elektra
8. Moving Waves, Focus, Sire
9. Diamond Girl, Seals & Croft, Warner Bros.
10. Billion Dollar Babies, Alice Cooper, Warner Bros.

TOP LPs—20 Years Ago

1. Days Of Wine And Roses, Andy Williams, Columbia
2. Moving, Peter, Paul & Mary, Warner Bros.
3. West Side Story, Soundtrack, Columbia
4. It Happened At The World's Fair, Elvis Presley, RCA
5. Lawrence Of Arabia, Soundtrack, Colpix
6. Kingston Trio #16, Capitol
7. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
8. Peter, Paul & Mary, Warner Bros.
9. I Wanna Be Around, Tony Bennett, Columbia
10. Johnny's Newest Hits, Johnny Mathis, Columbia

COUNTRY SINGLES—10 Years Ago

1. Satin Sheets, Jeanne Pruett, MCA
2. Baby's Gone, Conway Twitty, MCA
3. You Always Come Back, Johnny Rodriguez, Mercury
4. Kids Say The Darndest Things, Tammy Wynette, Epic
5. What's Your Mama's Name?, Tanya Tucker, Columbia
6. Behind Closed Doors, Charlie Rich, Epic
7. Bring It On Home, Joe Stampley, Dot
8. Yellow Ribbon, Johnny Carver, ABC
9. The Emptiest Arms In The World, Merle Haggard, Capitol
10. Don't Fight The Feelings Of Love, Charley Pride, RCA

SOUL SINGLES—10 Years Ago

1. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
2. One Of A Kind, Spinners, Atlantic
3. Leaving Me, The Independents, Wand
4. Give Your Baby A Standing Ovation, Dells, Cadet
5. Without You In My Life, Tyrone Davis, Dakar
6. Daddy Could Swear, I Declare, Gladys Knight & The Pips, Soul
7. Natural High, Bloodstone, London
8. I Can Understand It, New Birth, RCA
9. Pillow Talk, Sylvia, Vibration
10. Finders Keepers, Chairmen of the Board, Invictus

Deregulation Bill Stalls In House

• Continued from page 13

Officials of the NAB and the NRBA endeavored to save radio from the upcoming legislative bog. NAB President Edward O. Fritts suggested that percentage standards not be applied to radio. NRBA's Kaplan could only say that, given "the art of possible," quantification legislation "at this time would be a step in the right direction, but it is not the answer."

What now lies ahead for broadcasters is to try to strike a delicate balance with Wirth and other subcommittee members intent on some sort of quantification. NAB now says it is "not unwilling to discuss quantification" as part of a larger "package," but holds the line on no quantification for radio. And since tv is much more on the minds of the subcommittee, along with ensuring minority participation, some officials are hopeful that in the months ahead, they will be able to separate the quite different area of radio deregulation from this increasingly complex and perplexing political tangle in the House.

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Dinner: 6:00 p.m. - 10:30 p.m.

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★ Life (Is So Strange) 7" PB-13544

SKYY SKYLIGHT * SA-8562
★ Bad Boy 7" S7-7057 12" SG-402

RITCHIE FAMILY AFL1-4601
ALL NIGHT, ALL RIGHT RCA
★ All Night/All Right 7" PB-13550 12" PD-13551

JUNE POINTER ** BXL1-4508
BABY SISTER
Ready For Some Action 7" YB-13522 12" YD-13521

MICHAEL WYCOFF AFL1-4563
on the line RCA
There's No Easy Way 7" PB-13516

GLENN JONES MFL1-8508
EVERYBODY LOVES A WINNER RCA
Keep On Doin' 7" PB-13519

NONA HENDRYX AFL1-4565
Keep It Confidential 7" PB-13437 12" PD-13438

FONZI THORNTON AFL1-4433
THE LEADER RCA
Beverly 7" PB-13454 12" PD-13455

WYND CHYMES AFL1-4605
PRETTY GIRLS, EVERYWHERE RCA
Pretty Girls, Everywhere 7" PB-13517

TEASE AFL1-4597
Flash 7" PB-13487 12" PD-13488

FREDI GRACE & RHINSTONE MFL1-8505
TIGHT MINI LP
Head Over Heels 7" PB-13498 12" PD-13499

INSTANT INSTANT FUNK * SA-8558
Who Took Away The Funk 7" S7-7046 12" SG-903

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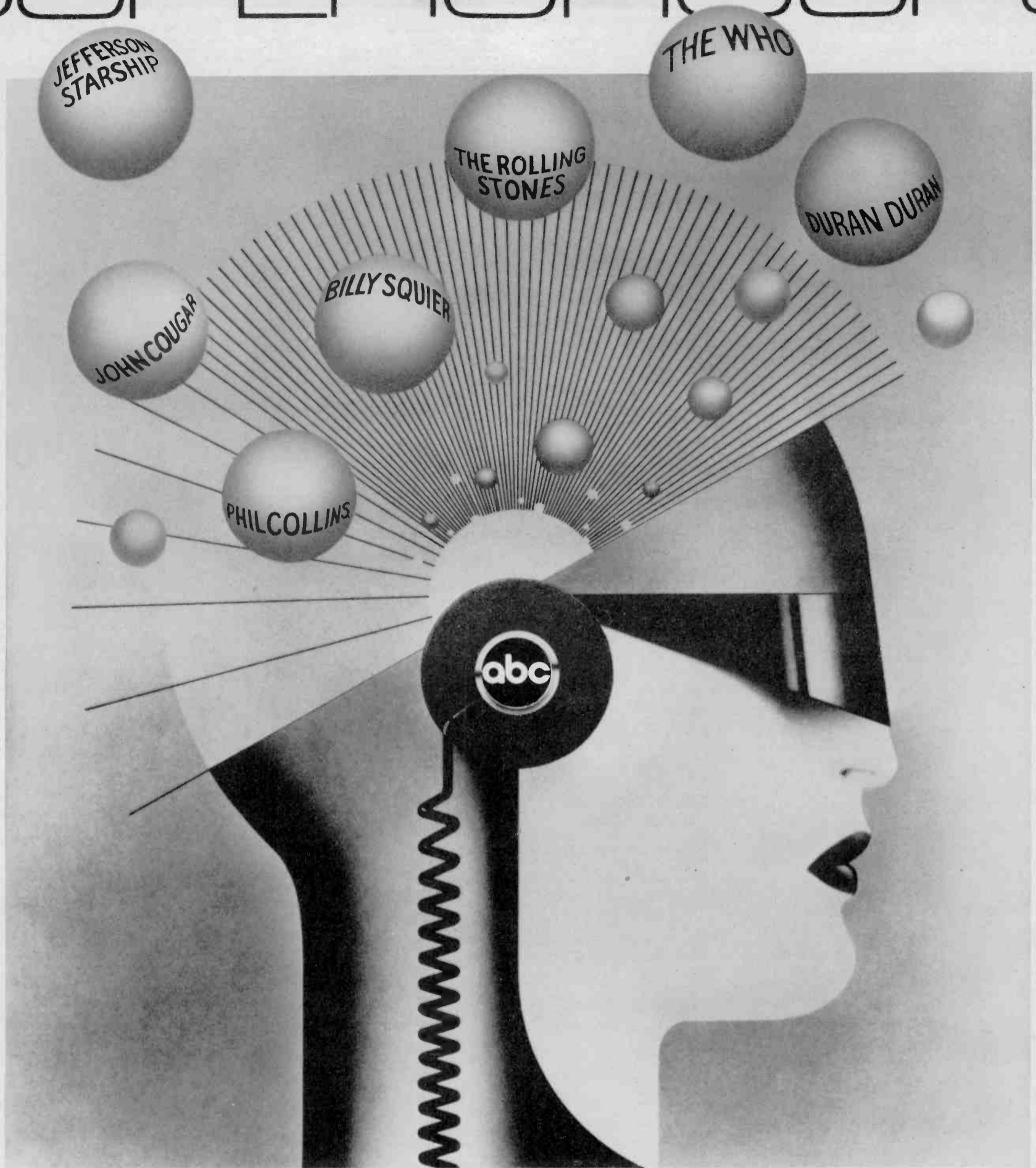
When "The Larry King Show" won a 1982 Peabody Award, we were delighted. As host on his nightly interview/talk show for five years, Larry has built a loyal following. His millions of listeners, the 270 Mutual affiliates and many fine advertisers all knew Larry was a winner. Now it's nice to see the industry recognize the important public service he's performing.

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ABC ROCK RADIO NETWORK 

Supergroups is produced by DIR Broadcasting

Singles Radio Action

Continued from page 21

- ALABAMA—The Closer You Get X
- DEF LEPPARD—Photograph X

WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- IRENE CARA—Flashdance, What A Feeling 1-1
 - EDDY GRANT—Electric Avenue 15-5
 - SERGIO MENDES—Never Gonna Let You Go 19-13
 - KAJAGOOGOO—Too Shy 23-15
 - BILLY IDOL—White Wedding 27-21
 - JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing B
 - THE TUBES—She's A Beauty B
 - DEBARGE—All This Love B
 - THE POLICE—Every Breath You Take A
 - PRINCE—1999 A
 - DONNA SUMMER—She Works Hard For The Money X
 - JIM CAPALDI—That's Love X
 - CHRISTOPHER CROSS—No Time For Talk X
 - ELTON JOHN—I'm Still Standing X
 - GEORGE BENSON—Inside Love (So Personal) X

WRBQ-FM—Tampa

- (Pat McKay—MD)
- CULTURE CLUB—Time 14-8
 - RICK SPRINGFIELD—Affair Of The Heart 13-10
 - EDDY GRANT—Electric Avenue 18-11
 - SERGIO MENDES—Never Gonna Let You Go 22-17
 - MICHAEL JACKSON—Wanna Be Startin' Something 26-22
 - BILLY IDOL—White Wedding
 - MADNESS—Our House
 - MICHAEL SEMBELLO—Maniac A
 - LEE GREENWOOD—I.O.U. A

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- THE TUBES—She's A Beauty 17-10
 - LITTLE RIVER BAND—We Two 20-13
 - DARYL HALL AND JOHN OATES—Family Man 18-11
 - ELTON JOHN—I'm Still Standing 21-15
 - KAJAGOOGOO—Too Shy 22-17
 - EDDY GRANT—Electric Avenue
 - THE POLICE—Every Breath You Take
 - A FLOCK OF SEAGULLS—Wishing A
 - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A
 - THOMPSON TWINS—Love On Your Side X
 - PAT BENATAR—Looking For A Stranger X
 - MARTIN BRILEY—The Salt In My Tears X
 - INXS—The One Thing X
 - ROD STEWART—Baby Jane X

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- IRENE CARA—Flashdance, What A Feeling 1-1
 - STYX—Don't Let It End 7-3
 - CULTURE CLUB—Time 9-4
 - DARYL HALL AND JOHN OATES—Family Man 15-5
 - RICK SPRINGFIELD—Affair Of The Heart 10-6
 - MARTIN BRILEY—The Salt In My Tears
 - THE POLICE—Every Breath You Like
 - MICHAEL JACKSON—Wanna Be Startin' Something B
 - MADNESS—Our House B
 - EURYTHMICS—Sweet Dreams B
 - THE HUMAN LEAGUE—(Keep Feeling) Fascination B
 - THE KINKS—Come Dancing B
 - DAVE EDMUNDS—Slipping Away B
 - GEORGE BENSON—Inside Love (So Personal) B
 - THE FIXX—Saved By Zero A
 - KAJAGOOGOO—Too Shy A
 - PRINCE—1999 A
 - THE HOLLIS—Stop In The Name Of Love A
 - LEE GREENWOOD—I.O.U. X

WWKX-FM—Nashville

- (John Anthony—MD)
- IRENE CARA—Flashdance, What A Feeling 2-1
 - MICHAEL JACKSON—Beat It 4-4
 - EDDY GRANT—Electric Avenue 23-11
 - THE TUBES—She's A Beauty 17-13
 - ELTON JOHN—I'm Still Standing 22-19
 - THE POLICE—Every Breath You Take
 - STEVIE NICKS—Stand Back
 - ALABAMA—The Closer You Get B
 - MADNESS—Our House B
 - JIM CAPALDI—That's Love B
 - THE KINKS—Come Dancing B
 - ROD STEWART—Baby Jane B
 - MICHAEL JACKSON—Wanna Be Startin' Something B
 - DONNA SUMMER—She Works Hard For The Money B
 - BILLY IDOL—White Wedding A
 - MICHAEL SEMBELLO—Maniac A
 - THE FIXX—Saved By Zero A
 - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
 - DEBARGE—All This Love X
 - KENNY ROGERS—All My Life X
 - MARTIN BRILEY—The Salt In My Tears X
 - PATRICK SIMMONS—Don't Make Me Do It X

WYKS-FM—Gainesville

- (Lou Rodriguez—MD)
- THE TUBES—She's A Beauty 3-1
 - RICK SPRINGFIELD—Affair Of The Heart 8-2
 - U2—New Year's Day 15-6
 - CULTURE CLUB—Time 18-9
 - MADNESS—Our House 19-11
 - THE POLICE—Every Breath You Take
 - STEVIE NICKS—Stand Back
 - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
 - ROD STEWART—Baby Jane B
 - THE GREG KINN BAND—Love Never Fails A
 - DURAN DURAN—Is There Something I Should Know? A
 - SCANDAL—Love's Got A Line On You X
 - TODD RUNDGREN—Bang The Drum All Day X
 - THE CALL—The Walls Came Down X
 - MARTIN BRILEY—The Salt In My Tears X
 - PINK FLOYD—Not Now John X
 - RED ROCKERS—China X
 - BILLY IDOL—White Wedding X
 - THE FIXX—Saved By Zero X

WZGC-FM—Atlanta

- (John Young—MD)
- THOMAS DOLBY—She Blinded Me With Science 4-2
 - CULTURE CLUB—Time 14-10
 - LIONEL RICHIE—My Love 7-4
 - DARYL HALL AND JOHN OATES—Family Man 12-7
 - EDDY GRANT—Electric Avenue 22-14
 - DONNA SUMMER—She Works Hard For The Money
 - PRINCE—1999
 - A FLOCK OF SEAGULLS—Wishing B
 - THE BEE GEES—The Woman In You B
 - DEBARGE—All This Love B
 - KENNY ROGERS—All My Life B
 - MICHAEL JACKSON—Wanna Be Startin' Something A
 - THE POLICE—Every Breath You Take A
 - DURAN DURAN—Is There Something I Should Know A
 - CHRISTOPHER CROSS—No Time For Talk X
 - ROD STEWART—Baby Jane X
 - LEE GREENWOOD—I.O.U. X
 - MADNESS—Our House X

Continued from page 12

Barely a week after the announcement that Joe Montione, operations director of Wilkes Barre's WILK, would be going into ownership, he's announced the purchase of another facility. This time he's in partnership with Doug George, who owns WQBQ in Selingsgrove, Pa., which Montione consults. Together they're purchasing WRHY in Starview, Pa. (With a city of license like Starview, it figures they'd be nostalgic, but Montione is looking at younger available demos for the class A facility at 92.7 which covers the York/Harrisburg Market.) The station is currently owned by Harreah Broadcasters, which also owns WKBO AM in Harrisburg.

Well-known Connecticut personality Danny Lyons is the new 9-to-noon jock on 96 TIC-FM in Hartford. He's been at New Haven's WKCI (KC 101) for the past five years. . . . Colleen Cassidy, after several weeks in the WASHINGTON music department, has been given the title of music director (which she held for several years when she and WASH pd Bill Tanner held court at Miami's Y-100).

Paul Randall Dickerson has a new

home. The former WLAC and WMAK Nashville and WBT Charlotte news personality is now news director at WSM Nashville. He succeeds Mike Donegan, who's defected to video as producer for WSMV's Channel 4 magazine. . . . Stu Marckoon is the new news director at Elsworth/Bangor's WKSQ, coming from Channel 7 there (WVII-TV), where he held the same post. PD Tim Moore will continue to anchor the morning casts, with Marckoon handling afternoons. . . . WSRZ Sarasota also has a new news director. He's Norm Hale, who worked at the station until 1981, when he went to Atlanta. He'll co-host the morning show with radio's only personality dentist, Dr. Charles Evan Crane.

John Calhoun is upped from reporter to news manager at NBC's WRC Washington, while Bruce Alan joins the station for the summer covering beach and bridge traffic reports. (We didn't make that up. And while we're doing a disclaimer, we should also mention that we do know Love 94 in Miami was once WGOS, not WGQB; Trip's last name is Reeb; Hattrik does not have a "c"; WROK is not in Chicago, and Randy Lane wasn't working at that

station prior to going to WABB Mobile.)

The Big Ape in Jacksonville (somehow it doesn't sound right to call a nostalgia station "the big ape," so we'll go with WAPE) has upped Bob Campbell to VP/GM. The former operations director replaces Ric Marcellan, who has resigned.

Suzanne Banks, WKTU New York's promotion director, has an assistant. Cary Goldberg comes on board as assistant promotions director at the urban outlet from WPLR New Haven, where she was advertising and promotion coordinator.

Joining KWSS-FM in Gilroy/San Jose as promotions director is Peggy Weinstein, who had been with Chuck E. Cheese Pizza Time Theatre, which should have prepared her for radio. . . . Della L. Kelly leaves the world of sales at Tulsa's KBBJ to join crosstown K95FM, where she becomes promotions director, replacing Greg Bolden, who has resigned.

Suburban Radio Group has renewed its programming agreement with Drake Chenault. Six of the chain's stations, including urban WPEG Charlotte, will continue with DC for the next three years. . . . Gary Stevens (no, not the guy at Double-day is upped from MD to PD at KTYL Tyler while retaining his 6 to 10 p.m. shift. Meanwhile, Janet Drake is promoted to operations manager for the AM-FM combo, where late night jock Pat O'Brian takes over as music director. Gary isn't the only familiar name around the station: Bud Polacek is the president and general manager. Yes, he is the same buy who was GM at Atlanta's Z-93. His company is Big Thicket Broadcasting.

WDOV Dover, Del. morning jock Rick Kimball is upped to music director, as Bob Reinhardt moves up to PD. As for the rest of his staff, Bobby Morgan and Gary Cook have mid-days, Jerry Stewart does afternoons and Quinn does nights. We suspect Quinn has a first name (or is an Eskimo), but Rick didn't mention it. Weekends are handled by Ann Marie, Jim Hutchins, Bill Bennett and DJ Long.

Congratulations to Moriss Taylor, KHSL Chico morning personality, tv host and country performer, who celebrates 30 years of involvement with country music in the Chico, Calif. area. Commemorating that event and its 48th year in broadcasting, the station recently held Chico's largest parking lot dance.

Happy Birthday to Sunny Joe White's Kiss (WYKS) Medford, Mass. and its AM, Arnie Ginsburg's "Music Of Your Life" outlet, on their fourth anniversary. Celebrating in style, the fourth annual Kiss 108 party featured everyone from the Gap Band to Pia Zadora along with a crowd of 1,400 friends and fans. (Last year the employees bought the facilities from Hefel, making Kiss 108 the only privately owned top-rated station in the market.)

If you're looking for the Warren/Van Pelt Assn., which specializes in smaller market programming, they've changed their name. The radio division of the three-year-old company is now known as The Programming Co-Op and can be reached in Racine at (414) 681-1866.

If you want to hear what TM has to offer in the way of jingles, check

out Chicago. With the addition of "Airpower," a custom package for WBBM-FM, seven area stations now sport the company's product.

Congratulations to WQXR New York. The classical outlet's sixth annual radiothon raised over \$400,000 for the New York Philharmonic, bringing the total of the past six radiothons to over \$2 million.

Speaking of millions, congratulations to Gannett's radio division and its president Joe Dorton on its recent achievement of a million-dollar sales week. Not bad for a company that was happy with \$200,000 a few years ago.

Consultants Dave Klemm is hosting two workshops: a two-day seminar July 22-23 entitled "Changing Radio Role," examining listeners' needs, and a news writing workshop. If you're interested, call him at (203) 868-0505. Klemm, by the way, recently signed the Gulf Broadcasting Group, including Cleveland's WQAL, WNDE/WFBQ Indianapolis and Houston's KRLY.

Gallery Magazine has announced its "Golden 100 Awards." Joe Moore, former music consultant to the New York Daily News, spent the last year traveling around the country listening to radio stations of all formats. Basing his judgment on the stations' programming and the air personalities' delivery of it, he has come up with his own Hot 100. Among the recipients were country jocks Tim Rowe at WMNI Akron, Arch Yancey at KNUZ Houston, Coyote Calhoun at WAMZ Louisville and Joe Patrick at WNOE-AM New Orleans. Across town at urban WAIL, Barry Richards got one, as did urban/black personalities Joe Tamburro at WDAS Philadelphia and Donnie Simpson at WKYS Washington. First Media's KUBE Seattle also had a winner, as top 40 morning man Charley Brown was among the group. The entire list is published in the July issue of Gallery.

Congratulations . . . to Portland's Magic 107 (KMJK) on its recent Sigma Delta Chi, AP, UPI, AMA and Oregon Assn. of Broadcasters awards. Award-winning news director is Kent Phillips. . . . to WOOD Grand Rapids on being named news station of the year by the Michigan AP . . . to KEBC Oklahoma City for its Ohio State Award (the oldest program competition in broadcasting) . . . to KOMO and KIRO Seattle for their ARBY award, which has nothing whatsoever to do with roast beef. An ARBY is an Academy of Religious Broadcasting Award of Excellence from the Religious Broadcasting Commission. Portland's KGW and Seattle's KVI also got them.

The 1982 Champion Media Awards for Economic Understanding have been doled out. Westinghouse walked off with all the prizes in the top 50 market category. KFWB Los Angeles, WINS New York and WBZ Boston shared the glory. Two smaller market awards went to WRAL Raleigh and one to WLRH Huntsville, Ala. The network prize was collected by RKO.

Condolences to the friends and family of Laverne Drake. The longtime San Francisco music director (KSFO, KNBR, K101) died in her sleep recently at her home in Eugene, Ore., where at 61 she continued to be active in broadcasting until her death.

(Continued on page 61)

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Featured Programming

MJI Broadcasting of New York, which syndicates the successful "Rock Quiz" show, now has a country cousin. "Country Quiz" is now heard on over 100 country stations, including WHN New York and KLAC Los Angeles, and is formatted just like "Rock Quiz" as a 60-second trivia program based on a leading music personality. The first listener to call in with the correct answer receives "a quality gift," from a country book to a record to a magazine subscription. One of the first sponsors of the show, whose host is program director **Richard Neer** of WNEW-FM New York, is Hormel, makers of those fabulous Spam Luncheon Meats. "Country Quiz," which is available on a barter basis from MJI, is produced by music journalist **Dave Schulp**.

"**Joe Piscopo At Large**" will debut the week of July 4 on a barter basis from the **Clayton Webster Corp.** of St. Louis. The popular "Saturday Night Live" personality will be featured in a daily two-minute show covering a variety of subjects, including "The Big Stories On Sports," "Letters To Doug Whiner" and "A Few Minutes With Andy." Clayton Webster is offering market exclusivity for the show, whose producer is **Torus Communications** of New York.

Exclusive interviews with the stars of the new Universal film "Stroker Ace" are featured in an upcoming one-hour special produced by the Los Angeles-based **Weedeck Radio Network**. The syndicator's "Country Report" and "Country Report Countdown" stations have first refusal on the free show, which includes

comments from "Stroker" stars **Burt Reynolds**, **Ned Beatty**, **Jim Nabors**, **Parker Anderson** and **Loni Anderson** and music by **Terri Gibbs** and the **Marshall Tucker Band**. The special will be shipped in mid-June for broadcast prior to July 10.

If your news department is looking for featured programming pertaining to health and lifestyle matters, check out the weekly reports available from the **American Medicine News Service** of New York... **WIND Chicago** will carry the Chicago Sting's 1983 outdoor soccer season, and **WEEL Boston** will broadcast the New England Patriots this fall for the fourth consecutive year... **Kris Stevens Enterprises** of Sherman Oaks, Calif., recently completed its 365th program for CBS' **RadioRadio Network**... **Torbert Radio** is now repping **WCZY Detroit**, **WDNC/WDCG Raleigh/Durham**, **KXZL-FM San Antonio**, **KTKT-AM/KLPX-FM Tuscon**, **WGNT-AM/WAMX-FM Ashville**, **W. Va.**, **KSET-AM-FM El Paso** and **KCMS-FM Palm Springs, Calif.**... **And Narwood Productions** has upped **Al Leone** to manager of station relations.

And now this word from your local station: Local country bands will be used exclusively to promote **WPTR Albany's** upcoming series of shows from historic **Cohoes Music Hall** in **Cohoes, N.Y.** beginning June 16. They'll be hosted by program director and morning man **Steve Warren** and modeled after the **Grand Ole Opry** concerts carried live over **WSM Nashville**.

LEO SACKS



MAKING MUSIC—Narwood Productions adds New York's WNEW-AM to its line up of over 200 stations airing "The Music Makers." Pictured in the WNEW studios are, from left, Narwood president **Ted LeVan**, **Jack Thayer VP/GM** of WNEW, **Skitch Henderson**, host of "The Music Makers" and **WNEW PD Jim Lowe** (of "Green Door" fame).

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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.

- May 30, **Bono & the Edge of U2**, Guest D.J., Rolling Stone Productions, one hour.
- May 30-June 3, **Pink Floyd**, part two, Inner-View, Inner-View Network, one hour.
- May 30-June 4, **U2**, Newsweek FM, Thirsty Ear Productions, 30 minutes.
- May 30-June 4, **The World Of Sammy Cahn**, part two, Music Makers, Narwood Productions, one hour.
- May 30-June 4, **Moe Bandy**, Country Closeup, Narwood Productions, one hour.
- June 2, **A Flock Of Seagulls**, The Source, NBC, live.
- June 3-5, **Bob Seger**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- June 3-5, **Earl Thomas Conley**, Weekly Country Music Countdown, United Stations, three hours.
- June 3-5, **Ed Ames**, Great Sounds, United Stations, four hours.
- June 3-5, **Tubes**, Off The Record Specials, Westwood One, one hour.
- June 3-5, **Thelma Houston**, Special Edition, Westwood One, one hour.
- June 3-5, **Hoyt Axton**, Live From Gilley's, Westwood One, One Hour.
- June 3-5, **Eurorock**, Rock Chronicles, Westwood One, one hour.
- June 3-5, **Here Comes Summer**, Dr. Demento, Westwood One, two hours.
- June 3-5, **Patrick Simmons**, Inxs, Rock Album Countdown, Westwood One, one hour.
- June 3-5, **Gladys Knight**, Lakeside, The Countdown, Westwood One, one hour.
- June 3-5, **Bob Seger**, **Santana**, **Def Leppard**, Off The Record, Westwood One, one hour.
- June 4, **Brother Lefty-A Musical Tribute To Lefty Frizzell**, Best Of The Silver Eagle, ABC Entertainment Network, 90 minutes.
- June 4, **The Greatest Hits Of Summer**, Solid Gold Saturday Night, RKO Radioshows, five hours live.
- June 4-5, **Marty Balin**, The Hot Ones, RKO Radioshows, one hour.
- June 4-5, **Ed Bruce**, **Tammy Wynette**, **Crystal Gayle**, **Ronnie McDowell**, **Lee Arnold** On A Country Road, Mutual Broadcasting, three hours.
- June 4-5, **Phil Collins**, **U2**, **Modern English**, **Kevin Rowland**, **Jim Capaldi**, Rock USA, Mutual Broadcasting, three hours.
- June 4-5, **Sal Valentino**, **Beau Brummels**, Soundtrack Of The 60s, Watermark, three hours.
- June 4-5, **Cyd Charisse**, **Fred Astaire**, **Ginger Rogers**, Musical, Watermark, three hours.
- June 6, **Billy Idol**, Guest D.J., Rolling Stone Productions, one hour.
- June 6-10, **Tubes**, Inner-View, Inner-View Network, one hour.
- June 6-11, **Rosemary Clooney**, Music Makers, Narwood Productions, one hour.
- June 6-11, **Johnny Rodriguez**, Country Closeup, Narwood Productions, one hour.
- June 10-12, **Tex Beneke**, Great Sounds, United Stations, four hours.
- June 10-12, **Roy Orbison**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- June 10-12, **Loretta Lynn**, Weekly Country Music Countdown, United Stations, three hours.
- June 11, **The Great Bass Players**, **John Entwistle**, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.

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Survey For Week Ending 6/4/83

Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	MY LOVE Lionel Richie, Motown 1677 (Brockman, ASCAP)
2	2	10	YOU CAN'T RUN FROM LOVE Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)
3	3	8	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)
4	5	6	ALL MY LIFE Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)
5	4	13	MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)
6	6	9	OVERKILL Men At Work, Columbia 38-03795 (April, ASCAP)
7	9	7	FRONT PAGE STORY Neil Diamond, Columbia 38-03801 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
8	11	6	FLASHDANCE ... WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)
9	10	8	TIME Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell ASCAP)
10	13	6	THAT'S LOVE Jim Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)
11	7	11	EASY FOR YOU TO SAY Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)
12	18	4	HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)
13	14	4	NO TIME FOR TALK Christopher Cross, Warner Bros. 7-29662 (Pop 'N' Roll, ASCAP)
14	8	10	STRANGER IN MY HOUSE Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)
15	21	5	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)
16	17	10	SOLITAIRE Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, GEMA)
17	19	7	DO IT FOR LOVE Marty Balin, EMI-America 8160 (Great Pyramid/Mercury Shoes, BMI)
18	22	4	THE CLOSER YOU GET Alabama, RCA 13524 (Irving/Down 'N' Dixie/Chinnichap, BMI)
19	12	12	I WON'T HOLD YOU BACK Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)
20	23	4	DON'T LET IT END Styx, A&M 2543 (Stygian Songs, ASCAP)
21	16	12	SMILING ISLANDS Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)
22	28	3	ALL THIS LOVE Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)
23	26	4	PONCHO & LEFTY Willie Nelson & Merle Haggard, Epic 34-03482 (United Artists/Columbine, ASCAP)
24	15	10	YOU HAVEN'T HEARD THE LAST OF ME Peter Allen Arista 1052 (Snow, BMI/Kaz April, ASCAP)
25	24	13	MINIMUM LOVE Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)
26	25	20	IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)
27	38	2	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawako/Foster Frees, BMI)
28	30	4	FAITHFULLY Journey, Columbia 38-03840 (Twist And Shout, ASCAP)
29	29	5	STRAIGHT FROM THE HEART Bryan Adams, A&M 2536 (Irving/Adams Communications, BMI)
30	33	2	WE TWO Little River Band, Capitol 5231 (Screen Gems-EMI, BMI)
31	35	2	OUR LOVE IS ON THE FAULTLINE Crystal Gayle, Warner Bros. 7-29710 (Rondor PTY LTD/Irving, BMI)
32	34	3	TIL YOU AND YOUR LOVER ARE LOVERS AGAIN Engelbert Humperdinck, Epic 34-03817 (Warner House Of Music/Pullman/Warner-Tamerlane/Daticabo, BMI)
33	27	12	WIND BENEATH MY WINGS Lou Rawls, Epic 34-03758 (Warner-Tamerlane, BMI/WB, ASCAP)
34	31	15	SOME KIND OF FRIEND Barry Manilow, Arista 1046 (Townsway/Angela, BMI)
35	20	8	WHAT YOU DO TO ME Carl Wilson, Caribou 4-03590 (Epic) (Siren BMI)
36	NEW ENTRY		TRY AGAIN Champaign, Columbia 38-03563 (Walkin, BMI)
37	40	2	ALWAYS SOMETHING THERE TO REMIND ME Naked Eyes, EMI-America 8155 (Intersong/Blue Seas/Jac, ASCAP)
38	NEW ENTRY		MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel, BMI)
39	NEW ENTRY		I'M STILL STANDING Elton John, Geffen 7-29639 (Warner Bros.)
40	NEW ENTRY		COME DANCING The Kinks, Arista 1054 (Davray, PRS)
41	36	18	MAKE LOVE STAY Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)
42	37	7	AMOR Julio Iglesias, Columbia 38-03805 (Peer, BMI)
43	41	10	WHERE EVERYBODY KNOWS YOUR NAME Gary Portnoy, Applause 106 (Addax, ASCAP)
44	32	14	WHAT EVER HAPPENED TO OLD FASHIONED LOVE B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)
45	42	12	WELCOME TO HEARTLIGHT Kenny Loggins, Columbia 38-03555 (Milk Money, ASCAP)
46	43	18	ONE ON ONE Daryl Hall & John Oates, RCA 13421 (Hot-Cha/Unichappell, BMI)
47	44	17	BILLIE JEAN Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)
48	39	15	TAKE THE SHORT WAY HOME Dionne Warwick, Arista 1040, Gibb Bros./Unichappell (BMI)
49	47	17	I'VE GOT A ROCK 'N' ROLL HEART Eric Clapton, Warner Bros./Duck 7-29780 (WB/Warner-Tamerlane/Diamond Mine/Face The Music, ASCAP/ BMI)
50	49	9	COME ON EILEEN Dexy's Midnight Runners, Mercury 76189 (Polygram) (Colgems-EMI, ASCAP)

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

Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	6	MEN AT WORK —Cargo, Columbia	1	3	7	DEF LEPPARD —Rock Of Ages, Mercury
2	2	19	DEF LEPPARD —Pyromania, Mercury	2	1	9	THE TUBES —She's A Beauty, Capitol
3	4	11	DAVID BOWIE —Let's Dance, EMI/America	3	NEW ENTRY		THE POLICE —Every Breath You Take, A&M
4	5	9	Z.Z. TOP —Eliminator, Warner Bros.	4	5	8	Z.Z. TOP —Gimme All Your Lovin', Warner Bros.
5	3	11	THE TUBES —Outside/Inside, Capitol	5	10	4	A FLOCK OF SEAGULLS —Wishing, Jive/Arista
6	7	14	INXS —Shaboo, Shoobah, Atco	6	2	12	INXS —The One Thing, Atco
7	6	13	U2 —War, Island	7	25	8	U2 —Sunday, Bloody Sunday, Island
8	12	6	RED ROCKERS —China, Columbia (EP)	8	7	10	PINK FLOYD —Not Now John, Columbia
9	13	3	THE FIXX —Reach The Beach, MCA	9	16	4	DURAN DURAN —Is There Something I Should Know?, Capitol
10	11	7	RICK SPRINGFIELD —Living In Oz, RCA	10	17	5	DAVID BOWIE —Modern Love, EMI-America
11	14	6	MADNESS —Our House, Geffen (45)	11	30	3	DEF LEPPARD —Too Late For Love, Mercury
12	NEW ENTRY		THE POLICE —Every Breath You Take, A&M (45)	12	13	2	DAVE EDMUNDS —Slipping Away, Columbia
13	17	5	DAVE EDMUNDS —Information, Columbia	13	15	6	EDDY GRANT —Electric Avenue, Portrait
14	9	13	PLANET P —Planet P, Geffen	14	12	6	MEN AT WORK —Dr. Heckyll And Mr. Jive, Columbia
15	18	8	KROKUS —Headhunter, Arista	15	NEW ENTRY		STEVIE NICKS —Stand Back, Modern
16	10	18	BRYAN ADAMS —Cuts Like A Knife, A&M	16	11	17	BRYAN ADAMS —Cuts Like A Knife, A&M
17	34	5	DURAN DURAN —Is There Something I Should Know?, Capitol (12 inch)	17	4	9	MEN AT WORK —Overkill, Columbia
18	15	9	MARTIN BRILEY —One Night With A Stranger, Mercury	18	6	18	JOURNEY —Separate Ways, Columbia
19	8	10	PINK FLOYD —The Final Cut, Columbia	19	20	10	PLANET P —Why Me?, Geffen
20	19	5	A FLOCK OF SEAGULLS —Listen, Jive/Arista	20	21	6	MARTIN BRILEY —Salt In My Tears, Mercury
21	21	4	FASTWAY —Fastway, Columbia	21	18	4	MADNESS —Our House, Geffen
22	23	6	ZEBRA —Zebra, Atlantic	22	9	10	BILLY IDOL —White Wedding, Chrysalis
23	22	6	EDDY GRANT —Electric Avenue, Portrait (12 inch)	23	40	2	MEN AT WORK —High Wire, Columbia
24	25	4	GOANNA —Spirit Of Place, Atco	24	NEW ENTRY		THE FIXX —One Thing Leads To Another, MCA
25	NEW ENTRY		THE KINKS —State Of Confusion, Arista (45)	25	NEW ENTRY		KAJAGOOGOO —Too Shy, EMI-America
26	NEW ENTRY		STEVIE NICKS —Stand Back, Modern (45)	26	26	4	RICK SPRINGFIELD —Affair Of The Heart, RCA
27	20	13	CHRIS DE BURGH —The Getaway, A&M	27	8	11	DAVID BOWIE —Let's Dance, EMI/America
28	26	5	QUIET RIOT —Metal Health, Pasha	28	23	3	CULTURE CLUB —Church Of The Poisoned Mind, Virgin/Epic
29	16	17	JOURNEY —Frontiers, Columbia	29	52	2	TODD RUNDGREN —Bang The Drum All Day, Bearsville
30	24	18	THOMAS DOLBY —The Golden Age Of Wireless, Capitol	30	NEW ENTRY		KROKUS —Screaming In The Night, Arista
31	47	2	BLACKFOOT —Siogo, Atco	31	NEW ENTRY		PLANET P —Static, Geffen
32	35	3	TODD RUNDGREN —The Ever Popular Tortured Artist Effect, Bearsville	32	27	3	THE KINKS —Come Dancing, Arista
33	30	8	BILLY IDOL —Billy Idol, Chrysalis	33	38	2	ZEBRA —Who's Behind The Door, Atlantic
34	29	8	PATRICK SIMMONS —So Wrong, Elektra (12 inch)	34	NEW ENTRY		ELTON JOHN —I'm Still Standing, Geffen
35	39	3	JOAN ARMATRADING —The Key, A&M	35	55	9	DURAN DURAN —Girls On Film, Capitol
36	41	5	JIM CAPALDI —Fierce Heart, Atlantic	36	22	3	THE TUBES —Monkey Time, Capitol
37	28	13	MICHAEL BOLTON —Michael Bolton, Columbia	37	NEW ENTRY		BRYAN ADAMS —Straight From The Heart, A&M
38	50	2	MARILLION —Script For A Jester's Tear, Capitol	38	24	17	DEF LEPPARD —Photograph, Mercury
39	NEW ENTRY		URIAH HEPP —Head First, Mercury	39	46	6	PINK FLOYD —The Hero's Return, Columbia
40	43	3	R.E.M. —Murmur, I.R.S.	40	48	5	TEARS FOR FEARS —Change, Mercury
41	36	4	KAJAGOOGOO —White Feathers, EMI-America	41	50	5	QUIET RIOT —Metal Health, Pasha
42	33	27	SCANDAL —Scandal, Columbia	42	36	3	ROXY MUSIC —Like A Hurricane, Warner Bros.
43	37	13	MOLLY HATCHET —No Guts, No Glory, Epic	43	37	3	R.E.M. —Radio Free Europe, I.R.S.
44	31	11	GARY MOORE —Corridors Of Power, Mirage	44	19	2	DAVID BOWIE —China Girl, EMI-America
45	49	2	TEARS FOR FEARS —The Hurting, Mercury	45	32	2	FASTWAY —Easy Livin, Columbia
46	40	14	STYX —Kilroy Was Here, A&M	46	53	2	RED ROCKERS —China, Columbia
47	38	7	PRINCE —1999, Warner Bros.	47	54	2	THE FIXX —Saved By Zero, MCA
48	44	3	NAKED EYES —Naked Eyes, EMI/America	48	39	11	CHRIS DEBURGH —Don't Pay The Ferry Man, A&M
49	NEW ENTRY		IRON MAIDEN —Piece Of Mind, Capitol	49	58	7	MICHAEL BOLTON —Fool's Game, Columbia
50	NEW ENTRY		ELTON JOHN —Too Low For Zero, Geffen	50	45	8	Z.Z. TOP —Got Me Under Pressure, Warner Bros.

Top Adds

1	THE POLICE —Every Breath You Take, A&M (45)
2	STEVIE NICKS —Stand Back, Modern (45)
3	THE KINKS —State Of Confusion, Arista
4	DURAN DURAN —Is There Something I Should Know?, Capitol (12 inch)
5	IRON MAIDEN —Piece Of Mind, Capitol
6	JOE WALSH —Space Age Whiz Kids, Atlantic (12 inch)
7	KAJAGOOGOO —White Feathers, EMI-America
8	ELTON JOHN —Too Low For Zero, Geffen
9	THE HOLLIES —Stop In The Name Of Love, Atlantic (12 inch)
10	ARCHANGEL —Tragedy, Portrait (12 inch)

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

Radio

New On The Charts

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



THE FIXX

It's been almost a year since the Fixx scored critical praise with their debut album, "Shattered Room," on which the quintet combined ominous lyrics with catchy melodies and infectious guitar lines. Tunes such as "Stand Or Fall" addressed future shock, while "Red Skies" depicted nuclear warfare. But the British group writes about more than gloom and doom, and "Saved By Zero," the first single from their new MCA album, "Reach The Beach," is a dose of spirited, quirky pop. It moves to a superstarred 69 on the Hot 100 chart.

The tune, whose sense of drama and musical imagery recalls such technopop bands as Duran Duran and Human League, was produced by Rupert Hine. The band features vocalist Cy Curnin, guitarist Jamie West-Oram, drummer Adam Woods and keyboardist Rupert Greenwall. Plans are being made for a Stateside tour with A Flock Of Seagulls this summer.

"We're aiming for something which sounds really good on any stereo, no matter how bad your hi-fi might be," says Curnin, who adds that "confidence is asking people to listen to you."

For more information, contact Lynn Kellermann, MCA Records, 10 East 53rd St., New York, N.Y. 10022; (212) 888-9700.



RHETTA HUGHES

"Angel Man," Rhetta Hughes' new single for Aria Records, has been a mainstay on the dance charts for several months. But now the tune, which sets its scene in a subway car and leads into a hero's ode to the Guardian Angels, has entered the Black Singles chart and jumps this week to 88.

With his typically strong pop leaning and overall bright, "up" sound, producer Kenny Lehman guides Hughes through an array of electronic and string textures. Hughes says she recorded the tune as a tribute to the organization because of its "humanitarian" approach to the problems of urban living.

"No one can deny that their influence has had a positive effect on the direction of inner-city teens and young adults," she says. "They may be controversial, but the Angels have raised people's consciousness about safety."

Hughes has developed a considerable cult following in the black and gay communities from her role in "Dreamgirls" and from the song "Throwing It All Away," but "Angel Man" has a distinct pop appeal.

For more information, contact Maryann Fisher, Aria Records, 1904 Glenwood Road, Brooklyn, N.Y. 11230; (212) 434-8881.



JUNE POINTER

"As much as I want to be known as a Pointer Sister, I need to be recognized as an individual, too," states June Pointer, the youngest member of the Pointer siblings whose debut 45, "Ready For Some Action," moves to a superstarred 51 on the current Black Singles chart.

The tough-rocking vocal and rhythm track, which recalls a modern-day interpretation of "Papa Was A Rolling Stone," is an inspired, albeit unexpected production collaboration between Norman Whitfield and Richard Perry. The cut updates Whitfield's symphonic acid soul with Perry's commercial ear, and the result is brash, uptempo pop-rock that the Pointers' loyal cult will undoubtedly appreciate.

Taken from the Planet album "Baby Sister," the track shows, in June's words, "my aggressive, more sexual side. It's like acting, where you have to pull different characters out of yourself. I didn't want every song sounding just like the others."

She acknowledges that "there was some pressure" in recording with producers of the caliber of Perry and Whitfield. "But it worked out great. I grew up working with both of them."

For more information, contact Elliot Horne, RCA Records, 1133 Ave. of the Americas, New York, N.Y. 10036; (212) 930-4341.

Retailing

Louisville's Vines Hanging On Veteran Dealers Expanding In Inventory, Not Outlets

By EARL PAIGE

LOUISVILLE—Long encircled by the record/tape retailing giants, Vine Records in center city Louisville keeps hanging on. Today, owners Kenneth and Helen Vine are looking forward to the arrival of the Compact Disc, which they hope will rejuvenate the business.

In a classic mom-and-pop story, the Vines, who have been in the business since 1947, pulled back from six stores to two in the late 1970s, aiming to maintain the two as full-line, full-service outlets. In reflecting on Vine Records' expansion over the years, Helen Vine comments, "We learned we couldn't run six smaller stores successfully, because we had built our reputation on having everything in stock. The people expected it."

Expansion today, therefore, is in inventory rather than outlets, notes Kenneth. In addition, the Vines are finding that the presence of their daughter, Carolyn Norman, who re-joined the stores in 1980 after a nine-year absence, has given the operation a new spirit. And CD has the Vines enthusiastic; they say it's one of the things they're most looking forward to at the Summer Consumer Electronics Show.

The newest Vine store, 1,700 square feet in the Shelbyville Plaza strip mall, is managed by Steve Roberts, a five-year employee. Kenneth notes that it is being steadily expanded in repertoire: "We have it 10% classical records now, and we're putting in more black. We're open late and find people come from all parts of Louisville."

The Shelbyville store, which opened last November, is a half mile from the Vines' fourth store, which opened in 1969 on Shelbyville Road. It thus represents a move rather than a new operation.

"We always felt you should give a store a good chance," says Helen,

noting that, for example, one of their stores, opened in 1961, wasn't closed until 1971 despite having been vandalized and rebuilt, then badly burned during riots in 1968 and rebuilt again. Two stores opened in the early '70s—one heavily geared to country music, the other aimed at campus business and skewed to pop and classical—both closed in 1975.

Vine Records' flagship store, in the downtown River City Mall, was opened in 1960. It is here that the Vines established their slogan, "If it's on record, it's at Vine Records." It has 2,500 square feet on two levels. The basement is used as an operators' one-stop, Kentuckyana Record Sales, which dates back to 1956.

Helen Vine says the original store was a "hammer and nails" hardware outlet at 400 E. Broadway. In 1947, she recalls, "Kenneth said, 'You girls take that one counter and sell records.'" Says Kenneth: "I went on

the road selling furniture and she (Helen) ran the business. That's why I still call her boss."

Although Helen says that at one point in 1954, "I thought I wanted to be a housewife" and get out of the business, they have stuck with it. The original store evolved into an outlet on Broadway, eight blocks from today's flagship, which remained open from 1956-1980. "We opened up about the time Elvis hit," Helen recalls, "and we rode with it."

Helen remembers that, at one time, "We used to know all the presidents and vice presidents of all the record companies. Now we're lucky to know just the sales managers."

Records still represent 75% of the Vines' volume, though they are also into T-shirts, buttons and personal stereos. They've dabbled in video games, mostly from Atari, but note, "The discount stores give us a shel-lacking."



OFF THE HIGHWAY—Ricky Skaggs takes a brief time-out from his tour through the Southeast to do an in-store autographing session at Peaches in Columbia, S.C., co-sponsored by WCOS radio. Skaggs signed copies of his gold Epic LP, "Waitin' For The Sun To Shine," as well as his newest, "Highways And Heartaches."

Bosses Field Queries At Western Meet

By JOHN SIPPEL

AMARILLO — The 101 store managers at the Western Merchandisers convention here, May 18-21, got a rare chance to probe the chain's departmental bosses in a query session on subjects ranging from store fixturing to retail's stake in hardware and video. Present on the dais were: Walter McNeer, executive vice president; Bruce Shortz, vice president; Cindy Wisdom, administrative assistant; Jamey Rose, construction supervisor; Russ Erhler, book merchandiser; Brad Hampton, warehouse chief; Bebe Edmondson, music merchandiser; John Reid, boutique buyer; and Dan Stebbins, music buyer.

In response to a question about how stores which accepted more than their share of gift certificates might be shorted. Shortz noted that a recent three-store study in El Paso showed the stores did a collective volume of \$15,000 over the research period with less than \$5 differential in coupons redeemed by each store. Shortz added that gift certificates represent such a small part of the WM volume that this category of buying is at the back of the priority list.

A manager who asked about future fixturing for cassettes was told by WM president John Marmaduke that due to the industry's reluctance

to formally standardize the packaging, it was useless to try to determine display for the future. Marmaduke said that it appeared that 6- by 12-inch packaging would be confirmed.

When queried about stocking import titles in the stores, the panel stated that the stores recently had been offered the opportunity to stock such product, but only 16 stores had responded affirmatively. Such a small response, Marmaduke said, stymied such additional merchandise acquisition. Reid added that he needs feedback to stock boutique items.

Polygraph testing will be concluded, Marmaduke stated at one point, when pilferage goes below 1%. A new Wilkerson employee test aids in reducing polygraph testing, the panel added. In a further discussion of store theft, panelists said the stores were equipped with both Sensormatic and Checkpoint anti-shrinkage devices, but both concepts were lacking. The panel concluded the best anti-theft measure is a vigilant manager who encourages his employees to follow his example.

Special orders are important, but there's a limit to the amount of time and effort that can be devoted to such requests, the panel agreed.

(Continued on page 28)

Managers Told: Work Closely With Employees

AMARILLO—From first-day orientation through an annual personal appraisal, Western Merchandisers store managers were advised to liaise closely with clerks by consultant Louis Imundo during a session at the chain's semi-annual conclave here.

Stressing individual attention to fellow workers, Imundo argued with WM vice president Bruce Shortz, who stated that his firm preferred general raises to "merit raises." Imundo said he believes such equal raises develop a mediocre employee attitude, which eventually drags down people's work habits.

Imundo encouraged continual latent surveillance of a store's workers by the manager. "The employee is full of anxiety and apprehension the first day on the job," he cautioned. "First impressions can be strong." The former educator maintained that a manager's good example builds trust, the strongest successful bond for a good store group.

To insure a good start, Imundo said, bosses should prepare the work staff for a new employee by telling them a bit about the novice before his arrival. All fellow workers should be personally introduced to the new-

(Continued on page 28)

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- ANDERSON, ALISTAIR**
Steel Skies
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- ANDREWS SISTERS**
Boogie Woogie Bugle Girls
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- 16 Great Performances**
LP MCA MCA-27081 \$5.98
CA MCAC-27081 \$5.98

- BAXTER, BRUCE**
Middle Of The Night
LP Cheap Producer CP 101
- BLAND, BOBBY**
Introspective Of The Early Years
CA MCA MCAC2-4172 \$8.98
- Sweet Vibrations**
LP MCA MCA-27076 \$5.98
CA MCAC-27076 \$5.98
- Try Me, I'm Real**
LP MCA MCA-27078 \$5.98
CA MCAC-27078 \$5.98

- CHARLIE**
Charlie
LP Mirage 90098-1 \$8.98
CA 90098-4 \$8.98

- CLARK, ROY**
Greatest Hits, Vol. I
LP MCA MCA-27050 \$5.98
CA MCAC-27050 \$5.98

- CRAWFORD, JESSE**
Wedding Music

- LP MCA MCA-27080 \$5.98
CA MCAC-27080 \$5.98

- CROSBY, BOB, HIS ORCH., & THE BOB CATS**
The Best Of Bob Crosby
CA MCA MCAC2-4083 \$8.98

- CROSBY, STILLS & NASH**
Allies
LP Atlantic 80075-1 \$8.98
CA 80075-4 \$8.98

- D TRAIN**
Music
LP Prelude PRL 14109/0898

- DAVIS, SAMMY, JR.**
Hey There! It's Sammy Davis Jr. At His Dynamite Greatest
CA MCA MCAC2-4109 \$8.98

- ECLECTICITY**
Of The Heart
LP Flying Fish FF-281

- EXPLOSIVES**
Restless Natives
LP Ready Go RRLP 1001 \$6.98
- GARBER, JAN, & HIS ORCH.**
The Best Of Jan Garber
CA MCA MCAC2-4028 \$8.98

- GILL, JOHNNY**
Johnny Gill
LP Cotillion 90103-1 \$8.98
CA 90103-4 \$8.98

- HIGH ON POPS ORCH. & CHORUS**
High On America
LP Parade PA109

- HOLLIES**
What Goes Around...
LP Atlantic 80076-1 \$8.98
CA 80076-4 \$8.98

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King Cool
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CA MCAC-27084 \$5.98

(Continued on page 57)

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	1972	WEEKS AT #1	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	1975	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	2	44	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AVLT 3842	1972	13	RCA	5.98	26	37	28	RUSH Caress of Steel Mercury SRM1-1048	1975	POL	5.98
2	1	48	CAROLE KING Tapestry Epic PE 34946	1971		CBS		27	28	12	KENNY LOGGINS Celebrate Me Home Columbia PC-34655	1977	COL	
3	10	38	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	1971		MCA	5.98	28	29	34	STEELY DAN Katy Lied MCA 37043	1975	MCA	5.98
4	4	32	JOE JACKSON Look Sharp! A&M 3187	1979		RCA	5.98	29	32	28	STEELY DAN Countdown To Ecstasy MCA 37041	1973	MCA	5.98
5	7	30	THE PRETENDERS Extended Play Sire SIR 3563	1981		WEA	5.98	30	31	40	STEELY DAN Can't Buy A Thrill MCA 37040	1972	MCA	5.98
6	8	48	BILLY JOEL Piano Man Columbia PE 32544	1974		CBS		31	22	46	DAN FOGELBERG Home Free Epic Stock PC 31751	1972	CBS	
7	9	38	JANIS JOPLIN Greatest Hits Columbia PC-32168	1973		CBS		32	40	16	STEPPENWOLF 16 Greatest Hits MCA 37049	1973	MCA	5.98
8	12	30	DON McLEAN American Pie United Artists LN 10037	1971		CAP	5.98	33	24	12	TOTO Hydra Columbia PC-36229	1979	COL	
9	14	16	SPYRO GYRA Morning Dance Infinity 37148	1979		MCA	5.98	34	36	14	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	1976	COL	
10	6	40	THE WHO Who Are You MCA MCA-37003	1978		MCA	5.98	35	44	16	MOODY BLUES In Search Of The Lost Chord Deram Der 18017	1968	POL	5.98
11	3	16	TOTO Toto Columbia PC-35317	1978		COL		36	45	16	THE MOODY BLUES On The Threshold Of A Dream Deram DER-18025	1969	POL	5.98
12	5	38	THE WHO Live At Leeds MCA 37000	1970		MCA	5.98	37	21	46	DAN FOGELBERG Captured Angel Epic PE 33499	1975	CBS	
13	11	44	DAN FOGELBERG Netherlands Epic PE 34185	1977		CBS		38	39	16	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	1977	MCA	5.98
14	13	44	DAN FOGELBERG Souvenirs Epic PE 33132	1974		CBS		39	47	4	DAVID BOWIE Heroes RCA AVLT-3889	1977	RCA	5.98
15	20	16	DAVID BOWIE Diamond Dogs RCA AVLT-3889	1974		RCA	5.98	40	38	30	STEELY DAN Pretzel Logic MCA 37042	1974	MCA	5.98
16	17	34	RUSH Rush Mercury SRM1-1011	1975		POL	5.98	41	41	8	MARVIN GAYE Greatest Hits Motown M5-191	1976	IND	5.98
17	16	12	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	1981		COL		42	42	16	JANIS JOPLIN Pearl Columbia PC-32168	1971	COL	
18	19	12	BOZ SCAGGS Hits Columbia PC-36841	1980		COL		43	35	36	ALAN PARSONS PROJECT Eye Arista 9504	1979	IND	5.98
19	23	34	RUSH Fly By Night Mercury SRM1-1023	1975		POL	5.98	44	34	30	JOHN LENNON Mind Games Capitol SN-16068	1973	CAP	5.98
20	27	10	THIS YEAR'S MODEL Elvis Costello Columbia PC 35331	1978		COL		45	26	42	THE MONKEES The Monkees' Greatest Hits Arista ABM 4089	1976	IND	5.98
21	18	40	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	1977		MCA	5.98	46	46	2	ELVIS PRESLEY Pure Gold RCA AVLT-3732	1973	RCA	5.98
22	30	20	THE WHO Odds and Sods MCA 37169	1974		MCA	5.98	47	NEW ENTRY		JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	1974	MCA	5.98
23	25	14	AL GREEN Greatest Hits Vol. I Motown 5283	1975		IND	5.98	48	43	32	THE BEATLES Rock 'N' Roll Music Vol. II Capitol SN-16021	1976	CAP	5.98
24	33	30	STEELY DAN The Royal Scam MCA 37044	1976		MCA	5.98	49	NEW ENTRY		JACKSON 5 Greatest Hits Motown M5-201	1971	HND	5.98
25	15	26	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	1978		MCA	5.98	50	50	6	BLUE OYSTER CULT Some Enchanted Evening COL PC 35563	1978	COL	



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Game Monitor

Atari Moves To Protect Its Turf

By TIM BASKERVILLE

Atari's attitude toward reclaiming its reputation—and actual position—as undisputed market leader in home video games and its offshoot, recreational computing, can only be called impressive. The list of internal and external strategies (some of them in the bite-the-bullet category) taken to protect its turf goes on and on:

- There has been a new round of layoffs scheduled in Atari's manufacturing staff; the dismissal of 225 workers is over and above the 1,700 being phased out by the transfer of its California production facility overseas. The new cuts, the company admits, reflect an ever-softening retail sector in the dedicated game market.

- Atari has been successful in turning back Parker Bros.' attempt to stop Atari from establishing ex-

clusive distributorships. Parker Bros. dropped both its lawsuit and its appeal of the overturning of an injunction against Atari's strategy, explaining that proving damages for the case would take longer than Parker Bros. could permissibly keep the case active.

However, with upcoming cartridges by Parker Bros. and especially Activision showing promise, the remark of one distributor—that the segregation of lines would have the effect of more effective and deeper promotion for everyone's products—rings true.

The general stability of the marketplace, at any rate, can only be helped by the fact that the predominant player will have a better handle on where and how much inventory exists.

- Atari has gathered an impressively long list of arcade games to be released later this year; these will

make the company's fortunes much more predictable than the movie licenses that tripped up its projections last year. To secure that latter area, however, Atari has entered an agreement with MCA to create a line tagged Studio Games, a move which apparently enables MCA to maintain a presence in the field in name, without the manufacturing and marketing investment that sank latecomers Data Age and U.S. Games.

- Finally, and possibly most importantly, Atari has announced its plans to enter the third-party software market for the computers of five major companies: the Apple II; Commodore's VIC-20 and 64; the IBM PC; Tandy/Radio Shack's Color Computer; and Texas Instruments' TI 99/4A. Product will ship this summer, in both cartridge and disk formats, the company says, and observers add that the company indicates it will place some stress on being able to deliver product quickly following announcement of availability.

"Pac-Man" and "Donkey Kong" will be among the products Atari will provide for the various computers; in the low-end, particularly, the name value of Atari's licenses could easily help provide the incentive to step up from game machines to computers.

Recent Softsel "hot lists" have shown only a couple of Atari software products in the recreational best-seller top 50: both "Qix" and

(Continued on page 61)

Western Bosses Field Queries

• Continued from page 25

McNeer pointed out that WM stores use the corporate one-stop facilities in Denver and Houston, which stock between 6,000 and 8,000 titles, in addition to which ARC Distributing, Cincinnati, also works on hard-to-fill orders. Managers were advised to spell out in the beginning to special order customers the difficulty of fulfilling such requests in order to please patrons whose titles might be unobtainable.

WM warehousing staffs are attempting to mark the outside of cartons so that store managers will know immediately what is in incoming shipments. Marmaduke warned managers to avoid small orders, explaining that freight costs continue to skyrocket, to the point where the home office may have to debit such costs to individual stores. Marmaduke told stores that every effort was being made to apply computer controls to all sales reports going out into the field, to be used as buying guides.

When asked about WM's entry into computer software, Shortz answered that such new merchandise is a "volatile investment," which must be studied carefully. Recent experience with video game cartridges has made WM apprehensive, he said. It was also pointed out that the number of stores now into videocassettes will soon be cut from six to three. Shortz did note, however, that the Almagordo, N.M. store advertised Timex computers at \$49.95 and moved 127 units in a short time.

All Flipside stores acquired recently will have their names changed to Hastings over the next year. Rose stated, and many interiors will be refurbished at the same time.

Western Managers Told: Work Closely With Clerks

• Continued from page 25

comer immediately. Imundo also recommended immediately informing the new staffer about preferable dress codes and specific responsibilities, as well as reviewing the corporate handbook and employee benefits with him.

Followup meetings to determine the causes of problems should be scheduled. Imundo suggested, adding that if employees fail to deliver in four weeks, it may be necessary to fire them. Managers should then ask themselves in retrospect why such a person was hired. If an employee stays on, but it appears that he might not make it, Imundo recommended covering in writing every time he is reprimanded. Such documentation, he pointed out, can often save expensive legal fees if that employee later gets fired and attempts to institute suit.

It's easier to praise than to criticize

workers constructively. Imundo said, but to do the former increasingly burdens companies with subpar performance. When a clerk is performing poorly, the manager should probe for the cause and inform the employee that a positive change must take place. Putting it on the line consistently builds mutual trust. Imundo pointed out, adding that corporate has a responsibility to provide a guidance checklist to assist managers in proper evaluation.

Employees should be given information a bit at a time, he said, noting that persons absorb only about 20% of what they are told and a good manager must assay the retention of each employee. Encouragement at the beginning is a powerful stimulus, he averred.

New employees must often be reminded of their duties and evaluated, Imundo said.

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SYLVESTER—Don't Stop
SUGARHILL GANG—The Word Is Out
TREACHEROUS THREE—Action
VISUAL—The Music Got Me
ELLIE HOPE—Lucky
C.O.D.—In Bottle
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Video Music Programming

As of 5/25/83

MTV Adds & Rotation

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

MTV NEW VIDEOS ADDED:

Blasters, "Barefoot Rock," Slash
DNA, "Doctors Of The Universe," Boardwalk
Human League, "Fascination," A&M
Krokus, "Screaming In The Night," Arista
Marillion, "He Knows You Know," Capitol
Meat Loaf, "The Razor's Edge," Cleveland International
Mental As Anything, "If You Leave Me," Oz
Planet P, "Static," Geffen
Police, "Every Breath You Take," A&M
Triumph, "When The Lights Go Down," RCA

★ ★ ★

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

David Bowie, "Let's Dance," EMI America
Chris DeBurgh, "Don't Pay Ferryman," A&M
Def Leppard, "Rock Of Ages," Mercury
Duran Duran, "Is There Something I Should Know," Capitol
Inxs, "The One Thing," Atco
Michael Jackson, "Beat It," Epic
Michael Jackson, "Billie Jean," Epic
Men At Work, "It's A Mistake," Columbia
Naked Eyes, "Always Something There To Remind Me," EMI America
Planet P, "Why Me," Geffen
Prince, "Little Red Corvette," Warner Bros.
 Tubes, "She's A Beauty," Capitol
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

★ ★ ★

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

A Flock Of Seagulls, "Wishing," Arista
Belle Stars, "Sign Of The Times," Stiff
Bow Wow Wow, "Do You Wanna Hold Me" RCA
Martin Briley, "Salt In My Tears," Mercury
The Call, "Walls Came Down," Mercury
Devo, "Dr. Detroit," Backstreet
Dave Edmunds, "Slipping Away," Columbia
Walter Egan, "Fool Moon Fire," Backstreet
Goanna, "Solid Rock," Atco
Eddy Grant, "Electric Avenue," Portrait
Inxs, "Don't Change," Atco
Elton John, "I'm Still Standing," Geffen
Journey, "Chain Reaction," Columbia
Journey, "Faithfully," Columbia
Kajagoogoo, "Too Shy," EMI America
Kinks, "Come Dancin'," Arista
Madness, "Our House," Geffen
Pink Floyd, "The Final Cut," Columbia
Quiet Riot, "Metal Health," Pasha
Red Rockers, "China," 415/Columbia
Roman Holliday, "Stand By," Arista
Todd Rundgren, "Bang The Drum," Bearsville
Scandal, "Love Has Got A Line On You," Columbia
Michael Sembello, "Maniac," Casablanca
Patrick Simmons, "So Wrong," Elektra
Sparks, "Cool Places," Atlantic
Rick Springfield, "Affair Of The Heart," RCA
Styx, "Don't Let It End," A&M
Donna Summer, "Romeo," Casablanca
Thompson Twins, "Love On Your Side," Arista
"Weird Al" Yankovic, "Ricky," Scotti Bros.

★ ★ ★

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

Altered Images, "Don't Talk To Me About Love," Portrait
Joan Armatrading, "Drop The Pilot," A&M
Marty Balin, "Born To Be A Winner," EMI America
Bananarama, "Shy Boy," London
Bangles, "The Real World," Faulty Products
Blackfoot, "Teenage Idol," Atco
Jim Capaldi, "That's Love," Atlantic
Joe "King" Carrasco, "Party," MCA
Depeche Mode, "Get The Balance Right," Sire
Dexy's Midnight Runners, "Celtic Soul Brothers," Mercury
Eurythmics, "Sweet Dreams," RCA
Fixx, "Saved By Zero," MCA
Ellen Foley, "Boys In The Attic," Epic
Iron Maiden, "Flight Of Icarus," Capitol
Kix, "Body Talk," Atlantic
Lene Lovich, "Blue Hotel," Stiff
Martha & the Muffins, "Dance Parc," RCA
New Models, "Strangers In Disguise," JVC/JEM
Musical Youth, "Heartbreakers," MCA
Gary Myrick, "Guitar Talk, Love And Drums," Epic
Nitecaps, "Go To The Line," Sire
Robert Ellis Orrall, "I Couldn't Say No," RCA
Polyrock, "Working On My Love," PVC/JEM
Rail, "Hello," Label
Ramones, "Psychotherapy," Sire
Rank And File, "Rank And File," Warner Bros.
Rockats, "Make That Move," RCA
Nile Rodgers, "Land Of The Good Groove," Atlantic
Pete Shelley, "Telephone Operator," Arista
Roxy Music, "Can't Let Go," EG/Warner Bros.
Single Bullet Theory, "Hang On To Your Heart," Nemperor
Tears For Fears, "Mad World," Mercury
Peter Tosh, "Johnny B. Goode," EMI America

Publishing

Leon Sylvers III Inks Deals With Chappell

By IRV LICHTMAN



CHECK IT OUT—Leon Sylvers III checks the charts with Irwin Robinson, right, president of the Chappell Music Group, and Ira Jaffe, senior vice president of Intersong, part of the Chappell operation.

NEW YORK — Chappell Music has concluded a far-reaching co-publishing agreement with hot producer/writer Leon Sylvers III.

On an exclusive basis, the agreement covers Sylvers' own catalog as well as those of the entire roster of his own organization, Silverspoon Productions. Latter contains two wholly-owned publishing units, Mr. Dapper Music (BMI) and Richer Music (ASCAP), plus Satellite III (ASCAP), administered by Silverspoon.

Silverspoon is currently represented with the No. 1 hit black single, "Save The Overtime For Me" by Gladys Knight & the Pips (Columbia), as well as charted albums by the group, the SOS Band and Janet Jackson. Due soon are Silverspoon-associated product from Real To Reel on Arista and Krystol on Columbia, in addition to imminent placement on labels of Animation, Mickey Free, and Meyers, Philpart & Woods.

Until recently, Sylvers, whose credits also include sessions by Shalamar, the Whispers, Dynasty and the Sylvers, has been an exclusive producer for Solar Records. But under a new arrangement with Solar he is beginning to produce outside acts while continuing to produce for the label.

In addition to its producer roster, Silverspoon's writing staff includes Kenneth Aubrey, Glen Barbee, Vincent Bradley, Ralph Clayborn, Janet Cole, Karen D. Floyd, Isaias Gamboa, Marquis Hair, Domic Leslie, Matthew Leslie, Pete Leslie, Dana Marshall, Dany Meyers, Ronald Parker, Daniel Morgan, Wardell Potts Jr., Wilmer Raglin, Richard Randolph, Earnest Reed, Tina M. Scott, Ricky D. Smith, Roberta Stüder, Leon F. Sylvers Jr., Nidra Sylvers, D'Marie Warren, David Bruce Williams and William Zimmerman.

Print On Print

Hal Leonard is out with two new personality folios: "Eric Clapton—Money & Cigarettes" (\$6.95) and "Elton John Greatest Hits" (\$4.95). The John release is a collection of the artist's big hits arranged for easy piano by Mac Huff. There are also two new additions to the company's piano/vocal/guitar series, "Love Is Blue & Other Great Standards" (\$7.95) and "Memory Plus 31 Giant Hits" (\$7.95). "Love Is Blue" contains 34 songs. Organists have five new folios in an "EZ Play Today" big-note approach. All but one list at \$5.95. They include "Heartlight," "The Best Of Kenny Rogers," "The Music Man" (songs from the show) and "The Complete Wedding Book" (\$7.95).

Columbia Pictures Publications continues to spotlight its buyout of Big 3 Music, this time with a "get acquainted folio sampler," offering 24 books with a list price of \$232.85 at a 50% discount, bringing the tab to \$116.42. Similar offers are available for single sheets. Newcomers include "Styx/Kilroy Was Here" (\$9.95), a Big 3/Columbia "Tomorrow & 18 Broadway Blockbusters" in the following editions: piano/vocal/chords (\$6.95), simplified piano (\$6.95), all-organ (\$6.95) and chord organ (\$5.95).

September Making Splash In The Kiddie Disk Field

NEW YORK—September Music, operated by veteran publisher Stanley Mills, has augmented regular pop covers with a strong showing in the children's recording field.

According to Mills, his company began to make its mark in kiddie album and singles product several years ago with two Sesame Street releases, "Big Bird Discovers The Orchestra" and "Getting Ready For School." These projects and more current representation have shown Mills that he doesn't "make a fortune, but the income is steady. Every three months I get a nice check."

In addition to the Sesame Street albums, which like most of his efforts in this field involve songwriter Paul Parnes, September has two album releases on Kid Stuff featuring

the Paddington Bear series, to be represented soon in folio form via Bradley Publications, handled by Columbia Pictures Publications. In print, Mills cites two successes from Hal Leonard based on Smurf product. Other kiddie releases with music published by September include the "Mr. Men" and "Little Miss" series, available through Metacom and Columbia Special Products. Music is by Parnes, Bonnie Sanders and Ellen Schwartz.

Mills, a board member of the National Music Publishers' Assn., cites activities in other music, such as cuts in country by Patti Page (Plantation), B.J. Thomas (Columbia) and, through his Galahad Music, a cut on Chet Atkins' first Columbia album.

RONSTADT'S 'EASY FOR YOU' HIS LATEST

Webb Still Spinning Hit Songs

By PAUL GREIN

LOS ANGELES—In a year of sleek dance records like "Beat It," "Jeopardy" and "Flashdance," a classic-styled song by Jimmy Webb, "Easy For You To Say" is making its way to the Hot 100. The ballad, released as the third single from Linda Ronstadt's "Get Closer" LP, is in its seventh chart week.

Webb, composer of such pop classics as "Up, Up And Away" and "MacArthur Park," wrote "Easy For You To Say" four years ago. "That song could have laid in the trunk for a long, long time," he says. "I had showed it to quite a few people.

"I write a lot of songs that I think have the potential to be hits. It doesn't hurt my feelings anymore when a producer tells me he doesn't feel the same way. It's happened so many times, I'm dulled to the sensation."

While Webb professes admiration for sound-oriented records ("As a child of the '60s, I'm always knocked out by weird sounds and synthesizers"), it's clear that his first love is classic songwriting. Citing E.B.

White's "The Elements Of Style," Webb states: "I don't believe an artist should be swayed by fashion. You have to stick by your guns and write the stuff you think is good."

Webb has high praise for the songs on Billy Joel's "The Nylon Curtain" and on Paul Simon's forthcoming album with Art Garfunkel, but says most of the best songs these days are coming out of Nashville. "For the past four or five years, country music has become the repository of good songwriting. It's kind of like the monks in the Middle Ages—Nashville is saving these good songwriters and keeping the whole idea alive."

In addition to the Ronstadt record, Webb has songs on the latest albums by Waylon & Willie, Joe Cocker, Art Garfunkel and Glen Campbell. "It's kind of a renaissance," Webb allows. "I don't know what's going on here, but I've had an awful lot of records in the past year or so."

Does Webb attribute this upsurge to a better spate of songs? "No," he says. "I attribute it more to the

whims of fashion than anything else. As a songwriter, you're in there for awhile and then people go looking for something else. Your job is to stay there like an old oak tree and put your roots down a little deeper and not get lonely or discouraged. One day they'll come back, and if you're still doing what you do, you can have another season of acceptance and plenty."

Webb, now 36 and the father of four sons, has several other outlets for his writing besides pop songs. He's working on a novel about World War II flying ace William A. Ran, and is also compiling a memoir about his life in the '60s. He recently completed the book, music and lyrics to his first Broadway play, "Tuxedo," and has written a cantata for children's chorus called "The Animals' Christmas."

Webb, who has handled his own publishing since 1969 through Canopy Music and White Oak Songs, is also hoping to make another record. He's cut six albums over the years, for Warner Bros., Reprise, Asylum, Atlantic and Columbia.

JUNE 4, 1983, BILLBOARD

Rockamerica Sponsors Meet New York Seminar To Follow New Music Confab

NEW YORK — The new Music Seminar, to be held at the New York Hilton July 5 and 6, will feature a panel discussion on video software, but the topic will be discussed in more depth at a second conference the following day. Rockamerica, a video music distribution and production company based here, will sponsor the "Video/Music Seminar" July 7 at the Prince George Hotel.

The day begins with a panel entitled "Video/Music Perspectives," an executive session moderated by Rockamerica president Ed Steinberg. Panelists set to date include Michael Gudinski, managing director of Mushroom Records in Australia; Martin Machat of the law firm Machat & Machat; and John O'Donnell, manager of the video software division for Sony.

The following panel, "Cable And Broadcast TV," is moderated by Laura Foti, video editor for Billboard. It features panelists Roger Erickson, manager of film and merchandising for CBS Records International; Allison Lewis, marketing manager for EMI Music Video International; Thomas Lynch, producer of the WTBS show "Night Tracks"; Geoff Patack, associate

producer of "Radio 1990"; Jeffrey Peisch, news director for MTV; Gale Sparrow, director of acquisitions for MTV; and Cathy Roszell, programming director for Atlanta's Video Music Channel.

After lunch, there is a panel entitled "Artists/New Technology," moderated by Mia Amato of Mix magazine and Video Age International. Panelists are Siobahn Barron of Limelight Film and Video Production; Capitol/Harvest recording artist Thomas Dolby; Len Eband, vice president of press and video communications at PolyGram; Arnold Levine of Arnold Levine Productions; Tim Pope of GLO Productions; Clive Richardson of Island Pictures; video artist John Sanborn; and Dean Winkler, design engineer for Teletronics.

"Club Promotion," the next panel, will be moderated by Mark Josephson of Rockpool. It features Dody Bowers of the 930 Club in Washington, D.C.; Allan Cohen of 600 North in Daytona Beach; Chipper McKearnin of Club Maximus in New City, N.Y.; Mike Overington of Studio 54 in New York; John Prentice of the Park Avenue Club in Milwaukee and Joe Verange of the Metro Club in Boston.

The final session, "Video Promotion/Publicity," is moderated by Rockamerica's Lyn Healy. Panelists are Howard Bloom of the Howard Bloom Organization; Perry Cooper, vice president of artist relations and media development at Atlantic Records; Bob Currie, a&r director for EMI Records U.K.; Robert Haver, publisher and editor-in-chief of Progressive Media; Randy Hock, director of national promotion marketing for Arista Records; Denis McNamara, vice president programming for WLIR-FM; and Robynn Modiano, West Coast promotion for Island Records.



RAIN OR SHINE—The Waitresses completed a video for "Make The Weather" from their Polydor album "Brulseology." At the shoot are, left to right, Patty Donahue and Chris Butler of the band, and Chuck Stalter, producer/director of the video.

Matsushita VHS Recorder With Stereo Sound Bows

TOKYO—Matsushita here has launched a new VHS-format video recorder whose stereo sound quality is claimed to match that of conventional audio hi fi systems. Priced at \$1,250, the NV-800 went on sale in Japan at the end of May. It will be demonstrated at the Consumer Electronics Show in Chicago, June 5-8.

Initial production will be 5,000 units a month, according to Yutaka Kihara, deputy head of the company's business department, with an eventual increase to 10,000 units monthly depending on demand. Export marketing is also planned, though no date has yet been fixed.

High density, hi fi quality sound has not previously been possible with VHS systems due to the tape speed of only 3.335cm/second. But Matsushita has increased effective running speed by employing two extra audio heads mounted on the rotating video head cylinder, which boost relative tape speed to some 580cm/second and thereby permit high density audio helical recording.

The high density signals recorded by the rotating heads are then superimposed by video signals, but as the azimuth patterns of the two are dif-

ferent, no cancellation occurs between them. A fixed audio head in addition to the rotating heads makes the NV-800 compatible with existing VHS systems, and permits playback of normal prerecorded tapes.

Other features of the new model include four video heads, which allow a clear and noise-free picture in freeze frame and slow-motion modes, and a VHF-UHF tuner permitting the machine to be used as a stereo receiver.

Kihara says domestic video demand in Japan is likely to divide between simple, low-cost models and multi-function, top-of-the-range machines. Last year, domestic VCR sales totaled 2.4 million units, a figure expected to rise in 1983 to some 3.3 million, giving a national penetration of around 23%, compared with 15% at the end of last year.

Some 13.1 million VCRs were manufactured in Japan in 1982, and 14 million are expected to be manufactured this year. But sales were "unexpectedly good" in the first quarter of 1983, Kihara says, and this figure could result in a total production figure for the year approaching 16 million machines.



MUSIC TEACHER—Jules Shear recently completed his first video for EMI America. "Whispering Your Name," shot in England, is the debut single from the LP "Watch Dog."

Music Monitor

By LAURA FOTI

• **It's Hereditary:** DNA, the new group composed of Rick Derringer and Carmine Appice, has completed a video for "Doctors Of The Universe," the first single from their Boardwalk album "Party Tested." Shot in Los Angeles for Pendulum Productions, the clip was produced by Mary Guida and directed by Mark Rezyka. It combines animation by Sam Kirson, dramatic scientific scenarios and performance footage.

• **No Lie:** Journey guitarist Neal Schon's new album with keyboardist Jan Hammer, "Schon & Hammer," features the cut "No More Lies," for which Jim Welch of Artists & Friends of San Francisco recently completed a video. The clip is being used to introduce the song during the current Journey tour on two giant screens flanking the stage. It features animation segments executed by Positive Video.

• **How Sweet It Is:** Philip Davey of KEEFCO recently completed a clip for "Candy Girl" by the Boston group New Edition. Label is Streetwise.

• **Like Wow, Man:** Richard Casey has directed two clips for MCA act DFX-2, and here, in his own words, is a description of how he "ventured through those rough-hewn hellgates to enter the Hollywood demimonde where Salvador Dali and Ralph Kramden wait expectantly for the boy who will deliver either a message from Godot or an anchovy pizza. Painted into an artistic corner by art director Barry Markowitz and producer John Marsh, (Casey) made his way through the 40 radio programmers flown in for the occasion, the fantastic wall of eyes, the door of many knobs, the alluring girl in the bathtub, the man with the duck and assorted misplaced hep cats and misguided uptown swells." Was it worth all the trouble?

• **World Premieres:** IRS Records introduced its new show, "The Cutting Edge," on MTV Sunday (29) with the world premiere of the Police's video for "Every Breath You Take." The show, which runs the third Sunday of each month, blends exclusive footage of acts from various labels, profiles of artists, an educational segment entitled "Look 'n' Learn" (how to make a record), and video premieres. The May show also featured Jane Wiedlin and Sparks performing "Cool Places." London performance footage of Blancmange and Animal Nightlife, an interview with the English Beat, and the American tv debut of the Hunters & Collectors' video "Talking To A Stranger," from Australia. Set for the June 19 show are performances

by Simple Minds, Spandau Ballet and Haysi Fantazee, as well as an interview and performance from the Bangles and the premiere of REM's new video, "Radio Free Europe." Carl Grasso of IRS is producer, and will be taping more segments June 17 and 18 in Los Angeles. Materials



JUST VISITING—Martin Briley, left, talks with video director Chris Gabrin on the set of "Salt In My Tears," recently completed in London for Mercury/PolyGram. In the video, Briley remains cool while his ex-wife cleans him out of house and home.

for consideration and inquiries about the show should be addressed to IRS: at 1416 N. LaBrea Ave., Hollywood, Calif. 90028.

• **Electrifying:** "Electric Avenue," the video by Eddy Grant, was produced by Lynn Miller of Limelight Productions and directed by Steve Banon. Rights are owned by GR Music Ltd. of the U.K.

• **Special Effects:** For the second year, Ron Hays is designing and directing the special effects, video display and a multi-media spectacle for the US Festival. These include video projections, lasers, 36 searchlights, hot-air balloons, sound effects, skywriting squadrons and blimps. Hays, with program coordinator Sandra Hay, has produced 11 hours of video programs for exhibition on five large-screen displays. During performances, he and two other directors will show performance shots and electronic effects on the screens.

• **Hello, Dolly:** Dolly Parton was videotaped before an audience at the Dominion Theatre in London for a 90-minute Home Box Office special to premiere June 19. Helping out on the sound, which was digitally recorded, was the team of Ruggles & Reber. "Dolly In Concert" was produced and directed by Stan Harris.

WITH COMPILATION TAPES

Rockworld Goes To School

NEW YORK—College students around the country get their minimum daily video requirements from Rockworld Video Marketing Corp. of Albany, N.Y. The company, set up two years ago, supplies a different weekly compilation tape free to participating schools, which then air them on-campus: in pubs, over closed-circuit television or in dormitories.

Maria DePaul, an account executive for the firm, visits New York each week to pick up new video clips from record labels. The hour-long compilations are then programmed by Terry and Lisa Field of Rockworld, and contain between five and six minutes of advertising. Schools are required to air the tapes in their entirety, and to return them to Rockworld.

Format is varied. A single tape may offer clips by country, black and rock artists, and DePaul claims the tapes' diversity has made competition from MTV a minor threat. "When MTV first started up we

were affected, but the schools are coming back to us because we're more diversified," she says. "We pick up all kinds of acts and respond to students' requests. We only lost two schools to MTV, and both of them came back."

She adds that Rockworld tries to please students of all musical tastes: "We use just about every clip given to us, unless it's too obscure or obscene." She explains that the company is getting more aggressive in its marketing to schools, in part because of the increased availability of clips of all formats.

There are currently 250 schools signed up, and DePaul estimates there will be between 400 and 450 subscribers to the service by the fall. "The only problem we have signing up schools is if they don't have video equipment," she says, noting that, because the service is free, it is usually accepted eagerly.

Rockworld will attend academic conventions and conferences to sign on new schools in the coming months.

New Video Releases

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

- BASEBALL'S HALL OF FAME**
Donald Sutherland
CED Vestron Video.....No List
- BATTLE BEYOND THE STARS**
Richard Thomas, Robert Vaughn, George Peppard
Beta & VHS Vestron Video.....No List
- THE BEAST WITHIN**
Ronny Cox, Bibi Besch, Paul Clemens
CED MGM/UA Home Video
MD100172.....\$29.95
- THE BEGUILLED**
Clint Eastwood, Geraldine Page, Elizabeth Hartman
Beta & VHS MCA Home Video.....\$39.95
- THE BINGO LONG TRAVELING ALL-STARS & MOTOR KINGS**
Billy Dee Williams, James Earl Jones, Richard Pryor
Beta & VHS MCA Home Video.....\$49.95
- BLACKSTAR**
(Animated)
Beta Family Home Entertainment/MGM/UA Home Video FB3-40.....\$29.95
VHS FV3-40.....\$29.95
- THE BOYS OF SUMMER**
Beta & VHS Vestron Video.....No List
- CANDID CANDID CAMERA**
Allen Funt
Beta, VHS & CED Vestron Video.....No List
- CHATTERBOX**
Candice Rialson
CED Vestron Video.....No List
- CLASS REUNION**
Beta, VHS, CED & LV Vestron Video.....No List
- THE COMMITTEE**
Howard Hessman, Barbara Bosson, Peter Bonerz, Gary Goodrow, Carl Gottlieb
Beta & VHS Pacific Arts Video.....\$59.95
- CROSBY, STILLS & NASH: DAYLIGHT AGAIN**
Beta & VHS MCA Home Video.....\$39.95
- DARK STAR—THE SPECIAL EDITION**
Beta & VHS VC1.....\$29.95
- DRESSED TO KILL**
Angie Dickinson, Michael Caine, Nancy Allen
LV Vestron Video.....No List
- DRESSED TO KILL/TERROR BY NIGHT**
Basil Rathbone, Nigel Bruce
Beta & VHS Nostalgia Merchant 6022.....\$49.95
- THE EARTHLING**
William Holden, Ricky Schroder
CED Vestron Video.....No List
- 8½**
Marcello Mastroianni
Beta & VHS Vestron Video.....No List
- EL CID**
Charlton Heston, Sophia Loren
LV Vestron Video.....No List
- EMANUELLE IN BANGKOK**
CED Vestron Video.....No List
- ENDANGERED SPECIES**
Robert Urich, JoBeth Williams
CED MGM/UA Home Video
MD100217.....\$29.95
- FORCE 10 FROM NAVARONE**
Harrison Ford, Robert Shaw, Barbara Bach
LV Vestron Video.....No List
- GAS PUMP GIRLS**
LV Vestron Video.....No List
- THE GREAT SCOUT & CATHOUSE THURSDAY**
Lee Marvin, Oliver Reed, Elizabeth Ashley, Kay Lenz, Robert Culp
CED Vestron Video.....No List
- HE KNOWS YOU'RE ALONE**
CED MGM/UA Home Video
MD100220.....\$29.95
- HUCKLEBERRY FINN**
Forrest Tucker, Larry Storch
CED Vestron Video.....No List
- JINXED**
Bette Midler
CED MGM/UA Home Video
MD100218.....\$29.95
- KENTUCKY FRIED MOVIE**
Bill Bixby, Jerry Zucker, James Abrahams, David Zucker, Donald Sutherland
Beta & VHS Media Home Entertainment
M233.....\$59.95
- KILLER FORCE**
Telly Savalas, Peter Fonda, Maud Adams
Beta & VHS Vestron Video.....No List
- CAROLE KING: ONE TO ONE**
CED MGM/UA Home Video
MD100219.....\$29.95
- KNIGHTRIDERS**
Ed Harris, Gary Lahti, Tom Savini, Amy Ingersoll
Beta & VHS Media Home Entertainment
M235.....\$54.95
- LADY IN RED**
Pamela Sue Martin Louise Fletcher, Robert Conrad
Beta & VHS Vestron Video.....No List
- LASSIE'S RESCUE RANGERS**
(Animated)
Beta Family Home Entertainment/MGM/UA Home Video FB3-41.....\$29.95
VHS FV3-41.....\$29.95
- THE LAST CHASE**
Lee Majors
CED Vestron Video.....No List

- THE LONE RANGER**
(Animated)
Beta Family Home Entertainment/MGM/UA Home Video FB2-42.....\$29.95
VHS FV3-42.....\$29.95
- LOVE AT FIRST BITE**
George Hamilton, Susan St. James
LV Vestron Video.....No List
- MAD MAX**
Mel Gibson
Beta & VHS Vestron Video.....No List
- MOONLIGHTING**
Jeremy Irons, Eugene Liponski, Jiri Stanislav, Eugeniusz Haczkiwicz
Beta & VHS MCA Home Video.....\$49.95
- MY FAVORITE YEAR**
Peter O'Toole, Mark Linn-Baker, Joe Bologna, Jessica Harper, Lainie Kazan, Cameron Mitchell, Adolph Green
CED MGM/UA Home Video
MD100188.....\$29.95
- THE NEW ADVENTURES OF ZORRO**
(Animated)
Beta Family Home Entertainment/MGM/UA Home Video FB3-44.....\$29.95
VHS FV3-44.....\$29.95

- NEWTON-JOHN, OLIVIA**, see "Olivia In Concert"
- NORTH BY NORTHWEST**
Cary Grant, Eva Marie Saint, James Mason
CED MGM/UA Home Video
MD100104.....\$39.95
- OLIVIA IN CONCERT**
Olivia Newton-John
Beta & VHS MCA Home Video.....\$39.95
- MARIE OSMOND: EXERCISES FOR MOTHERS-TO-BE**
Beta MGM/UA Home Video
MB500222.....\$49.95
VHS MV500222.....\$49.95
- RODAN**
LV Vestron Video.....No List
- SHAZAM**
(Animated)
Beta Family Home Entertainment/MGM/UA Home Video FB3-43.....\$29.95
VHS FV3-43.....\$29.95
- SHERLOCK HOLMES & THE SECRET WEAPON/THE WOMAN IN GREEN**
Basil Rathbone, Nigel Bruce, Lionel

- Atwill, Henry Daniell**
Beta & VHS Nostalgia Merchant 6021.....\$49.95
- SITTING DUCKS**
Michael Emil, Zack Norman, Patrice Townsend
Beta & VHS Media Home Entertainment
M231.....\$49.95
- SLEUTH**
Laurence Olivier, Michael Caine, Margo Channing
Beta & VHS Media Home Entertainment
M234.....\$54.95
- THE STING II**
Jackie Gleason, Mac Davis, Teri Garr, Karl Malden, Oliver Reed
Beta & VHS MCA Home Video.....\$69.95
- TERROR BY NIGHT**, see *Dressed To Kill*
- THAT CHAMPIONSHIP SEASON**
Robert Mitchum, Bruce Dern, Martin Sheen, Stacy Keach, Paul Scovino
Beta MGM/UA Home Video
MB800221.....\$79.95
VHS MV800221.....\$79.95
- VILLAGE OF THE DAMNED**
George Sanders

- CED MGM/UA Home Video**
MD100174.....\$29.95
- WASN'T THAT A TIME!**
Weavers
CED MGM/UA Home Video
MD100218.....\$29.95
- WHAT'S UP TIGER LILY**
Woody Allen
LV Vestron Video.....No List
- ZIEGFELD FOLLIES**
Fred Astaire, Judy Garland, William Powell, Lucille Ball, Gene Kelly, Red Skelton
CED MGM/UA Home Video
MD100173.....\$29.95

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

ROCKAMERICA VIDEO MUSIC SEMINAR

Thursday, July 7 • THE PRINCE GEORGE HOTEL • New York City

An international conference of the leading figures in the video/music world emphasizing the practical applications of this expanding medium. Working professionals will discuss the specific use of video/music programming and technology in a variety of fields. The Seminar is an informational exchange keyed to the needs of the video/music industry.

Further panelists to be announced • Exhibition space available

10 to 10:45AM VIDEO/MUSIC PERSPECTIVES

MODERATOR Ed Steinberg—*Rockamerica* **PANELISTS** Michael Gudinski—*Managing Director: Mushroom Records, Australia*; Martin Machat—*Entertainment Attorney, Machat and Machat*; John O'Donnell—*Manager of Video Software Division, Sony Consumer Products*

11 to 12:30PM CABLE and BROADCAST T.V.

MODERATOR Laura Foti—*Billboard* **PANELISTS** Roger Erickson—*Manager, Film and Merchandising, CBS Records International*; Allison Lewis—*Marketing Manager, EMI Music Video International, London*; Thomas Lynch—*Producer, Night Tracks, WTBS Superstation*; Geoff Patack—*Associate Producer, Radio 1990/ATI Video*; Jeffrey Peisch—*News Director, MTV*; Cathy Roszell—*Program Director, Atlanta Music Channel*; Gale Sparrow—*Director of Acquisitions, MTV*

1:30 to 3PM ARTISTS/NEW TECHNOLOGY

MODERATOR Mia Amato—*Mix, Video Age International* **PANELISTS** Siobahn Barron—*Limelight Film and Video Production*; Thomas Dolby—*Capitol/ Harvest recording artist*; Len Epanand—*Vice President, Press and Video Communications, PolyGram Records*; Arnold Levine—*Arnold Levine Productions*; Tim Pope—*GLD Productions, Clive Richardson—Island Pictures, London*; John Sanborn—*Video Artist*; Dean Winkler—*Design Engineer, Teletronics*

3 to 4:30PM CLUB PROMOTION

MODERATOR Mark Josephson—*Rockpool* **PANELISTS** Doty Bowers—*930 Club, Washington, D. C.*; Allan Cohen—*600 North, Daytona Beach*; Chipper McKearin—*Club Maximus, New City*; Mike Ovrington—*Studio 54, New York*; John Prentice—*Park Avenue, Milwaukee*; Joe Verange—*Metro, Boston*

4:30 to 6PM VIDEO PROMOTION/PUBLICITY

MODERATOR Lyn Healy—*Rockamerica/Videofile* **PANELISTS** Howard Bloom—*President, The Howard Bloom Organization*; Perry Cooper—*Vice President of Artist Relations and Media Development, Atlantic Records*; Bob Currie—*A&R Director, EMI Records (U.K.)*; Robert Haber—*Publisher/Editor-in-Chief, Progressive Media*; Randy Hock—*Director of National Promotion Marketing, Arista Records*; Denis McNamara—*Vice President, Programming, WLIR-FM*; Robynne Modiano—*West Coast Promotion Director, Island Records*

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 New York, NY 10003

Video

Muscle Men Push 'Motion' Tape

NEW YORK—The men of Chippendales, an all-male cabaret in Los Angeles, have been touring the East Coast to promote their tape, "Muscle Motion," on Media Home Entertainment. The videocassette has been on the market for five months at a list price of \$39.95.

"It's selling well on the West Coast, where we're known," says Chris Letelier, one of the stars of the tape. "Now we're trying to promote it on the East Coast." A New York version of the Chippendales club will open this fall, he says, where Magique is currently in operation.

Appearances include in-stores at New York's Crazy Eddie, the Video Place in Crystal City, Va., and Movies Unlimited in Drexel Hill, Pa. There are autograph signings and contests for lunches with the dancers and a free membership at a health club. All in-store appearances are advertised with signs and radio spots. The Chippendales men are also making appearances on radio and television news shows in all three cities.

"The last time we were in New York was to promote our calendar at Bloomingdale's," says Michael Rapp. "This time we're really showing people what we're all about."

CBS/Fox U.K., Philips Sign Deal On LaserVision

LONDON—CBS/Fox Video U.K. has finalized a deal to supply more than 500,000 videodisks for Philips' LaserVision distribution worldwide. This contract, worth more than \$6 million at trade prices, is seen as a reflection of Philips' concern over the slow marketplace buildup of LaserVision videodisk software from the major distributors.

The deal with CBS/Fox, certainly the biggest in that company's history and possibly the largest in the British video software industry, is clearly part of a Philips policy to tackle its own distribution in order to ensure adequate levels of software in the U.K. and for the LaserVision launch in new territories worldwide this year.

The material is to be drawn from titles already in the CBS/Fox catalog, but will also take in new product set for release over the next few

months. Roughly 100 titles, movies and specialist programs, are involved. Distribution is planned for the U.K., West Germany, Scandinavia, the Netherlands, France, Australia, South Africa, Hong Kong and Singapore.

Philips is now expected to place other large orders, though probably not of the same magnitude, with such other major software companies as Guild Home Video and Embassy Home Entertainment.

Stephen Mandy, managing director of CBS/Fox Video U.K., says simultaneous disk and videocassette release will be sought where possible on new titles. He claims LaserVision is "the most sophisticated of the rival videodisk systems."

For Philips, the CBS/Fox deal is a strong answer to criticism that there is not enough software to feed the hardware range for LaserVision, now on show in an increasing number of retail outlets.

New On The Charts



"TIMERIDER"
Pacific Arts Video—19

Michael Nesmith's first venture into full-length feature films (as producer, co-writer and soundtrack composer) also marks the video pioneer's second home video market release. Its entry into this week's chart thus preserves an enviable batting average, following the success of Nesmith's "Elephant Parts."

Directed and co-written by William Dear, Nesmith's collaborator on the earlier project, "Timerider" offers an offbeat melding of science fiction, western and motorcycle movie in its depiction of the exploits of Lyle Swann, a champion off-road motorcycle racer who finds himself hurtled back in time to 1877 during a race across the Baja Peninsula.

Fred Ward stars as Swann, and Peter Coyote and Belinda Bauer are also featured in key roles. Nesmith's hard rock score, which prompted Dolby Stereo for the original January theatrical rollout, is featured here in either VHS Dolby or Beta Hi-Fi. Both versions carry the suggested price of \$59.95.

This feature is designed to spotlight titles making their debut on Billboard's Videocassette Top 40.

Billboard®

Survey For Week Ending 6/4/83

Videocassette Top 40

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SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	55	1	1	4
JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042			FIRST BLOOD Thorn/EMI 1573		
2	2	15	2	2	15
AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467			AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467		
3	4	4	3	3	3
FIRST BLOOD Thorn/EMI 1573			AIRPLANE II—THE SEQUEL Paramount Pictures, Paramount Home Video 1489		
4	15	2	4	25	2
BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265			BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265		
5	3	5	5	4	15
AIRPLANE II: THE SEQUEL Paramount Pictures, Paramount Home Video 1489			ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181		
6	6	7	6	5	10
PLAYBOY VIDEO VOLUME 2 CBS-Fox Video E202			CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		
7	5	13	7	26	2
BLADE RUNNER ▲ Embassy Home Entertainment 1380			LOVESICK Warner Brothers Pictures, Warner Home Video 20011		
8	18	2	8	24	2
LOVESICK Warner Brothers Pictures, Warner Home Video 20011			TIMERIDER Pacific Arts, Video Records; MCA Distributing Corp. 528		
9	8	15	9	7	19
ROAD WARRIORS ● Warner Brothers Pictures, Warner Home Video 11181			THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149		
10	7	28	10	6	13
STAR TREK II—THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180			BLADE RUNNER ▲ Embassy Home Entertainment 1380		
11	10	2	11	16	2
LET'S SPEND THE NIGHT TOGETHER Embassy Home Entertainment 1231			VIDEODROME Universal City Studios Inc., MCA Distributing Corp. 71013		
12	22	24	12	8	22
ROCKY III ● (ITA) CBS-Fox Video 4708			POLTERGEIST ▲ MGM/UA Home Video 800165		
13	9	3	13	15	3
THUNDERBALL CBS-Fox Video 4611			TEX Walt Disney Home Video 123		
14	28	6	14	9	8
JAZZERCISE MCA Distributing Corporation 55089			THE SECRET OF NIMH MGM/UA Home Video 800211		
15	17	6	15	14	6
EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS Karl Video Corporation 043			PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202		
16	26	2	16	10	24
VIDEODROME Universal City Studios Inc., MCA Dist. Corp. 71013			ROCKY III ● (ITA) CBS-Fox Video 4708		
17	24	3	17	20	3
STAR TREK: THE MOTION PICTURE Paramount Pictures, Paramount Home Video 8858			THUNDERBALL CBS-Fox Video 4611		
18	21	3	18	11	5
THE WHO ROCKS AMERICA CBS-Fox Video 6234			JANE FONDA'S WORKOUT Karl Video Corporation 042		
19	NEW ENTRY		19	12	19
TIMERIDER Pacific Arts, Video Records; MCA Dist. Corp. 528			FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015		
20	12	4	20	18	12
GREASE Paramount Pictures, Paramount Home Video 1108			MONSIGNOR CBS-Fox Video 1108		
21	NEW ENTRY		21	13	22
LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433			MISSING Universal City Studios Inc., MCA Distributing Corp. 71009		
22	11	22	22	19	18
POLTERGEIST ▲ (ITA) MGM/UA Home Video 800165			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
23	NEW ENTRY		23	17	19
AIRPLANE! Paramount Pictures, Paramount Home Video 1305			THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261		
24	16	19	24	NEW ENTRY	
THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149			LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433		
25	14	27	25	30	14
PLAYBOY ● CBS-Fox Video E201			YOUNG DOCTORS IN LOVE Vestron VA-5012		
26	25	8	26	NEW ENTRY	
THE SECRET OF NIMH MGM/UA Home Video 800211			MY FAVORITE YEAR MGM/UA Home Video 800188		
27	35	5	27	27	9
JACKI SORENSON'S AEROBIC DANCING MCA Distributing Corp. 55090			HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305		
28	NEW ENTRY		28	23	21
MY FAVORITE YEAR MGM/UA Home Video 800188			THE BEST LITTLE WHOREHOUSE IN TEXAS ● (ITA) Universal City Studios Inc., MCA Distributing Corp. 77014		
29	29	3	29	22	28
MASH—GOODBYE, FAREWELL, AND AMEN CBS-Fox Video 1215			FIREFOX ● Warner Brothers Pictures, Warner Home Video 11219		
30	13	16	30	21	29
STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338			VICTOR/VICTORIA ● MGM/UA Home Video 800151		
31	19	28	31	NEW ENTRY	
FIREFOX ● Warner Brothers Pictures, Warner Home Video 11219			STILL OF THE NIGHT CBS-Fox Video 4711		
32	38	19	32	28	9
THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261			THE LAST UNICORN CBS-Fox Video 9054		
33	31	4	33	37	4
BASKET CASE Media Home Entertainment M-220			THE TEMPEST RCA/Columbia Pictures, Home Video 10455		
34	30	29	34	33	28
VICTOR/VICTORIA ● MGM/UA, Home Video 800151			STAR TREK II—THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180		
35	27	4	35	36	24
ROCK AND ROLL HIGH SCHOOL Warner Home Video WAR 24054			TRON (ITA) Walt Disney Home Video 122		
36	23	31	36	34	4
THE COMPLETE BEATLES ● MGM/UA Home Video 700166			AN EVENING WITH ROBIN WILLIAMS Paramount Pictures, Paramount Home Video 2319		
37	20	10	37	31	24
CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306			ANNIE (ITA) RCA/Columbia Pictures Home Video 10008		
38	32	21	38	32	10
MISSING Universal City Studios Inc., MCA Distributing Corp. 71009			HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011		
39	33	24	39	39	5
TRON (ITA) Walt Disney Home Video 122			INCUBUS Vestron V-4016		
40	34	11	40	29	5
MONSIGNOR CBS-Fox Video			LAST AMERICAN VIRGIN MGM/UA HOME Video 800190		

● 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).

Black Veteran Hitmakers Span The Generations

By VERNON GIBBS

In a business where the term "veteran" can be applied to acts that have been consistent chartmakers for at least five years, it is a testament to their generation-spanning appeal that many of the hitmakers currently on the black music charts have careers that can now be counted in decades. Among those with at least 10 years of hits are Michael Jackson, George Clinton, Lionel Richie, Earth, Wind & Fire, the Bar-Kays, the Chi-Lites, Fatback and Chaka Khan. Those near or past 20 years of experience with current or recent hits include Smokey Robinson, Gladys Knight & the Pips, the Temptations, Dionne Warwick, Aretha Franklin, the Isley Brothers, Marvin Gaye and Nona Hendryx.

Both lists have many acknowledged superstars. But equally important are the acts that are more representative of the majority: the people who hit the upper regions of the charts with a series of memorable records and through persistence, hard work and skill eventually make themselves forces to be reckoned with. It is these artists, who occupy the middle ground between veteran superstars and one-hit wonders, who form the creative and financial base on which the music business is built.

For those artists, it's much more difficult to maintain a chart presence after their initial run. But there are many journeymen artists whose chart histories extend for a decade or more, and their ability to survive is one important indication of the longterm health of the music business in general, and the resiliency and character of the black music business in particular.

The Bar-Kays were one of the first self-contained funk bands to hit the charts. Even though their first hit, 1967's "Soul Finger," was mostly instrumental, they were a full-fledged vocal band by the time they released classic "experimental funk" albums in the early seventies such as "Black Rock" and "Do You See What I See?" In a business where the term "survivor" is often used carelessly, the Bar-Kays are true survivors, having gone through two major catastrophes that would have destroyed most groups. A few months after "Soul Finger" topped the charts, all of the members except bass player James Alexander were killed in the same plane crash that took Otis Redding. Alexander, who was on another flight, was determined to go on.

"I was only 17 years old," he says. "When asked if I was going to continue the Bar-Kays, I just said 'yes.' All the original members were like brothers to me, and I felt they'd really want me to take the name further." Within a year he had formed a new band, and the Bar-Kays were back on track with their own recordings while also providing backup for acts on the Stax label, including Isaac Hayes, the Staple Singers, Carla Thomas and Johnnie Taylor. The Bar-Kays had played on over \$50 million worth of best-sellers when catastrophe struck again. Stax Records declared bankruptcy, and the group found itself not only without a contract, but in the midst of a legal controversy that would prevent the signing of another deal for more than two years.

"I guess I would have to say that was the low point of our careers," says Alexander. "We went through some pretty lean times when there was no money coming in. All we could do was stay in Memphis, play



local gigs and write. The will to succeed kept us going during the rough spots, and families and friends didn't forsake us during those lean years. All that encouragement and moral support kept us going."

Since signing with Mercury in 1976, the Bar-Kays have put out seven albums, all of which have gone gold, according to Alexander. The Bar-Kays have developed a reputation as a solid, professional band that can be counted on to give an exciting performance. Equally important is their ability to be consistent, reliable record sellers. Explaining the Bar-Kays formula for success, Alexander says, "Everybody performs his role without ego problems. The thing that causes so many groups to stop selling and break up stems from ego problems and jealousy. In this band, everyone knows that part of what he does helps things to happen. They understand that it's not the individual but the unit. We're not just a recording unit; we're a corporation, and a successful one. Once you taste success you want to keep it going."

Even though Alexander says he can't see himself playing bass in a

funk band at 50, he does expect the Bar-Kays to keep going for several more years, since there are plateaus that have still eluded them. "We've never had a platinum album or a No. 1 record, and that's another incentive that keeps us going. We know we're gonna hit that home run soon because we've been hitting doubles and triples all along. We've all made a good living from this business, but getting a No. 1 record or a platinum album is important to us."

For most recording artists past the five-year "veteran" stage, the race for No. 1 is probably foremost in their minds each time they get ready to record. But for one singer/songwriter now in her 22nd year as a chart contender, longevity has come from including other priorities.

"I would like to make music that's consistently necessary," says Nona Hendryx, formerly of Labelle and Patti Labelle & the Bluebelles.

The group had its first big hit, "I Sold My Heart To The Junkman," in 1961, while they were all still in high school. By the early '70s they had evolved into Labelle and went to No. 1 pop with the risqué "Lady Marmalade," which also got them a gold album. By 1977, they had opted for solo careers. In between the group's high points there were plenty of other chart records. And now with the release of her second solo album, Nona finds herself back on the charts.

"Whether my record goes to No. 1 or number 21, that's not the important thing for me. I've been to No. 1 and I've been number 201, bubbling under as they call it, and I know No. 1 is not so much the important thing in order to survive. The important thing is constantly being re-energized. I think some people thrive off the challenge to be No. 1 because they need that charge, they need to be at the front of the line.

"I have a lot of patience. There were times when I didn't have a lot of patience trying to get there, and I saw that for me it really screwed my mind up. I was more concerned with getting there than how I got there. I find I get more out of me when I take my time. Having a No. 1 record is fun, but it's not as exciting as giving birth. There are lots of things in life that are more exciting than a No. 1 record, sex included."

Hendryx says that it was "the love of the music" that kept her in the business during the difficult financial period that followed the breakup of Labelle and the release of a visionary, rock-oriented solo album that may have been too far ahead of its time. "I enjoy the fact that I can provoke people to respond," she admits. "That to me is life, and it really gives me an awareness. But I also get that feeling in a way just singing in the shower because I enjoy music. I've always made a living from it, though I haven't made huge amounts of money.

"The most difficult time was about two years after Labelle broke up until a year and a half ago. The thing that worried me the most was just paying the rent, because I don't need a lot of money just to spend and I don't live the way most people expect me to. But the experience really centered me. I decided if it wasn't going to happen it wasn't going to happen and I'd go on and exist and be happy, and I started looking at what else I could do in music, because maybe a solo career wasn't meant to be.

"I kept working with different bands, taking what money I had left to do demos, and working clubs, because it doesn't matter what avenue you take to get there as long as you're getting there. The thing that some people do is they stop working."

Like James Alexander, Nona Hendryx can't imagine herself singing the songs of her youth when she's 50. But like him, she expects to still be involved with music.

In between her current recording and touring schedule, Hendryx is studying orchestration in order to "learn more about the craft of creating music" and as a way to establish future employment alternatives. "I don't try to look on this as the record business. I look on this as my life, what I do. Recording is just one part of it.

"The music business is not something that I depend on for my existence. I depend on myself to be productive. The record business changes every day. I cannot base my happiness on that."

Gladys Knight & the Pips have a similar philosophy about records. They have been singing together for more than 30 years and have been making hit records since 1961's "Every Beat Of My Heart." Even though they intend to keep singing for as long as they can, Knight says they have never looked at record sales to measure their success.

"If you depend on your records only, you're only as good as your last hit," asserts Knight. "We've focused our attention on our working ability from the very beginning. A record is gravy because it opens up certain things—for instance, it escalates your price. We wouldn't want to have to live and die off our records. We work the same places whether we have a record or not.

"Our fans keep Gladys Knight & the Pips afloat regardless, and I think some of the cheers and the
(Continued on page 41)

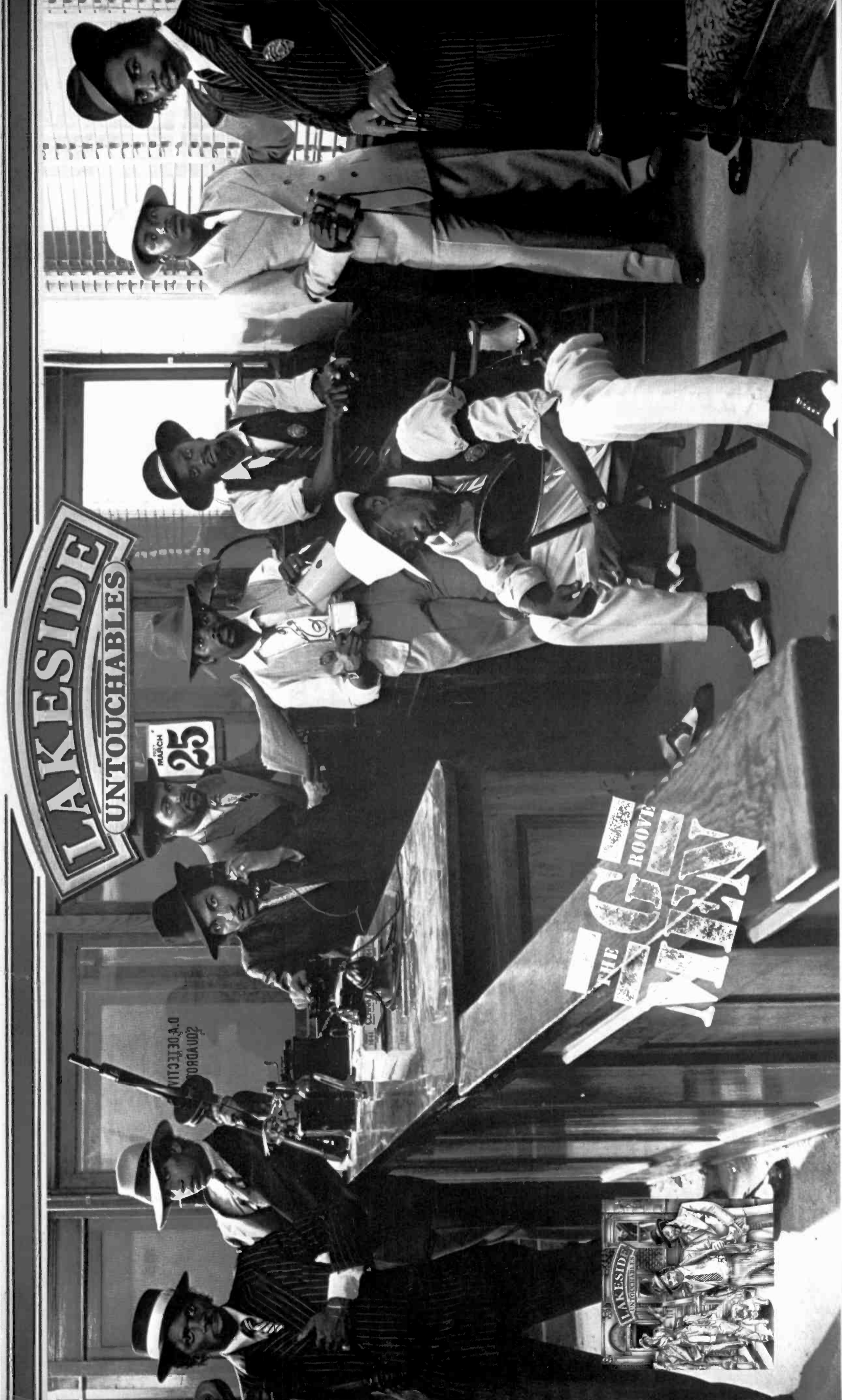
1. Aretha Franklin accepting a gold record for "Jump To It," surrounded by members of the Four Tops. Franklin and the Tops have lengthy careers.
2. According to black retailers, Lionel Richie's solo album has truly increased business.
3. Nona Hendryx has been singing on hit records for over 20 years.
4. Gladys Knight & the Pips want to last as long on the performing scene as the Mills Brothers.
5. The Manhattans in the early 1960s.
6. The Manhattans in the 1980s.
7. Though only in his early 30s, Stevie Wonder has been having hits for 20 years.
8. The original Bar-Kays seen in the 1960s, when they recorded for Stax Records.

JUNE 4, 1983, BILLBOARD

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THE COMMODORES
ANDRAE CROUCH
DAZZ BAND
EARTH, WIND & FIRE
DUKE ELLINGTON
THE EMOTIONS
ELLA FITZGERALD
ROBERTA FLACK
ERROL GARNER
MARVIN GAYE
DIZZY GILLESPIE
W.C. HANDY
EDWIN HAWKINS
FLETCHER HENDERSON
HELEN HUMES
THE ISLEY BROTHERS
JERMAINE JACKSON
RICK JAMES (CAPAC)
THE BROTHERS JOHNSON
JAMES WELDON JOHNSON
THAD JOHNSON
QUINCY JONES
THAD JONES
GLADYS KNIGHT & THE PIPS
RALPH MACDONALD
MIRIAM MAKEBA
STEPHANIE MILLS
MELBA MOORE
JELLY ROLL MORTON
RAY PARKER, JR.
PRINCE
LIONEL RICHIE
SMOKEY ROBINSON
WILLIAM SALTER
GIL SCOTT-HERON
NOBLE SISSLE
SKYY
BESSIE SMITH
DONNA SUMMER
THE SYLVERS
LEON SYLVERS III
BILLY TAYLOR
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BLACK MUSIC IS UNIVERSAL

Black

The Rhythm & The Blues

Motown Rapped; Rap Happening

By NELSON GEORGE

There have been a number of interesting phone calls to Billboard regarding the recent Motown special on NBC-TV. Several musicians felt that the songwriters and session men didn't receive enough attention on the show. For example, Eddie and Brian Holland and Lamont Dozier made two brief, unacknowledged appearances and weren't mentioned at all during the evening. Aside from some early studio footage of Smokey Robinson in the studio and a sign that mentioned Motown band-leader Earl Van Dyke in the background during a Supremes film clip, none of the musicians were either seen or mentioned. The general consensus was that some airtime should have been set aside to pay tribute to these men



(and some women) who played such an important part in "the Motown Sound."

Remember rap records? Those loud, obnoxious, repetitive 12-inch pieces of vinyl with young kids rambling on about partying, smoking dope and hanging out? The stuff that radio detested ("instant tune-out" was how one program director described them) and mainstream musicians joked about?

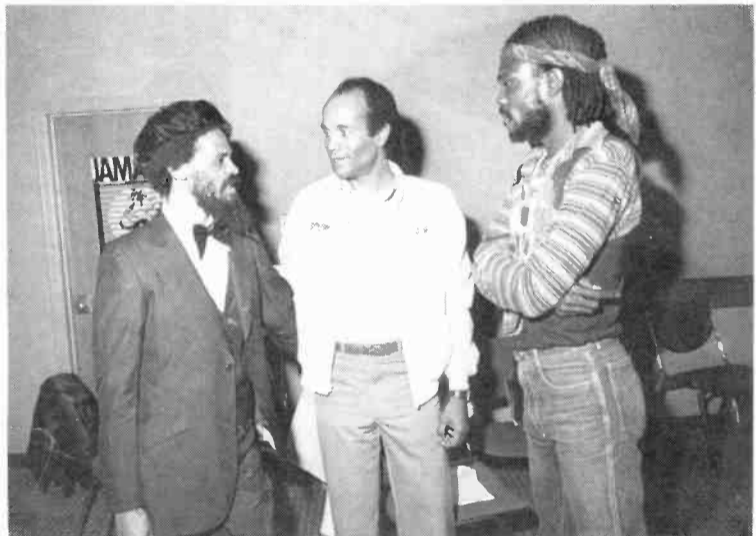
Well, it's nice to see that rap records have grown up. "The Message" started a trend of tough, gritty records that still deal with street life, but in a judgmental, unromantic way. Grand Master Flash & the Furious Five's followup, "New York, New York," is even meaner and more hardcore than its predecessor, with bits of its story hitting with the trashy immediacy of the New York Post's front page.

Run-DMC's "It's Like That" is a

spacy, slightly new wavy look at the need for an education to make it today. This Profile 12-incher also has a "bonus beat" or extra track called "Sucker MC's" in which these two rappers, over a dub-like drum and bass rhythm, ridicule all rappers who steal rhymes, a definite "no no" in rap circles. "Money (Dollar Bill Y'all)" by Jimmy Spicer is about what it sounds like, our unending desire for the mean green. This is Spring Records' first rap release since Fatback's "King Tim III," the first rap record, back in 1978.

The Fifth Dimension, once a major force on the singles chart, have signed with Art Kass' Sutra Records. The veteran group's first single for Sutra, "Surrender," produced by Tony Camillo and written by Ashford & Simpson, will be available this month.

Short Stuff: **Debbie McDuffie**, a prolific writer and producer of commercials, has just signed a production deal with Epic, making her one of the few women to ever negotiate such a pact with a major label. ... **Deniece Williams** and manager Myrna Williams flew to England to shoot a video of Williams' "Do What You Feel," while **Gladys Knight & the Pips** traveled to Manhattan's West Side to tape a "Save The Overtime For Me" video featuring a hoard of break dancers. ... **The Jones Girls** have fled ailing Philadelphia International Records for RCA. ... There are strong rumors that David Geffen is wooing **Ray Parker Jr.** after his production of **Junior Tucker** for Geffen Records. ... An interesting cast of characters was seen at Columbia's party for **Marvin Gaye** at Studio 54 on May 16, including San Diego Padre star **Steve Garvey**, ex-heavyweight champ **Ken Norton**, and former third party Presidential candidate **John Anderson**.



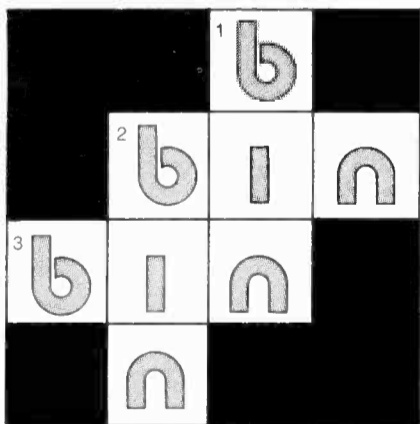
ROOTS RAP—At a recent press conference announcing this year's Reggae Sunsplash are (left to right) Dizzy Johnny of the Skatalites, Sunsplash promoter Tony Johnson, and Bankie Banks discussion the up coming music festival.

Radio Ads Mark Beginning Of BMA Campaign

NEW YORK — Michael McDonald, Luther Vandross, Hall & Oates, Earth, Wind & Fire, the Go-Go's, Kenny Loggins, Gladys Knight & the Pips, Teena Marie and Barry White are among the performers who have agreed to record public service announcements in celebration of June being Black Music Month. The announcements will also mark the beginning of an on-going Black Music Assn. campaign, "Black Music Is Universal," that, according to BMA executive director George Ware, "is an integral part of our efforts to broaden opportunities for acceptance of black music."

Ken Smikle of Easy Communications, who is coordinating the campaign for the BMA, says the organization is still looking for more performers to participate. Smikle notes, "This isn't going to be a one-month effort, but something that will expand to include T-shirts, posters, prints ads, etc." The BMA hopes to use both white and black stars in print ads to emphasize black music's overall influence on all pop music.

The PSAs are initially going to be shipped to approximately 300 black and urban stations. Any stations wishing to obtain them should call the BMA's national headquarters at (215) 545-8600.



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Billboard Black LPs

Survey For Week Ending 6/4/83

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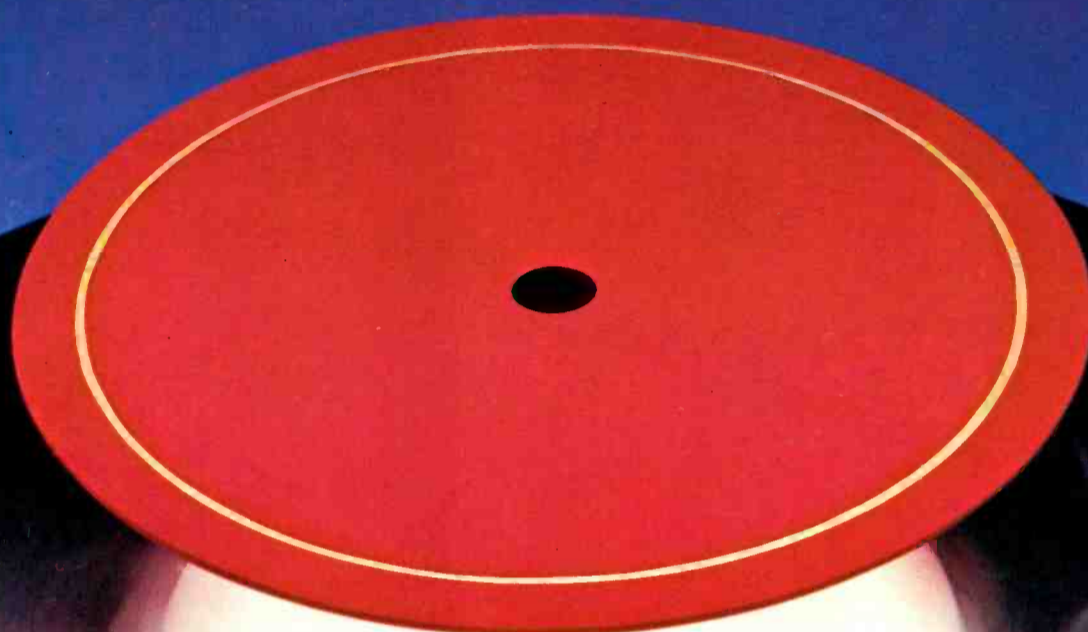
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	24	MICHAEL JACKSON ▲ CBS Thriller, Epic QE 38112	38	36	29	MARVIN GAYE ▲ Midnight Love, Columbia FC 38197
2	2	10	WHISPERS Love For Love, Solar 60216 (Elektra) WEA	39	38	31	JANET JACKSON Janet Jackson, A&M SP 4907
3	3	32	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML IND	40	37	17	DAZZ BAND On The One, Motown 6031ML IND
4	4	8	JARREAU Jarreau, Warner Bros. 23801-1 WEA	42	39	51	D TRAIN Music, Prelude PRL 14109 IND
5	6	34	DE BARGE All This Love, Gordy 6012GL (Motown) IND	43	46	3	THE GAP BAND ▲ Gap Band IV, Total Experience TE-1-3001 POL
17	3	3	MTUME Juicy Fruit, Epic FE 38588 CBS	44	40	11	SISTER SLEDGE Bet Cha Say That To All The Girls, Cotillion 90069-1 (Atco) WEA
11	5	5	SOUNDTRACK Flashdance, Casablanca 811492 1 M-1 (Polygram) POL	44	40	11	TYRONE (TYSTICK) BRUNSON Sticky Situation, Believe In A Dream FZ 38140 (Epic) CBS
15	3	3	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS	49	59	2	BRASS CONSTRUCTION Conversations, Capitol ST-12268 CAP
9	9	10	CHAMPAIGN Modern Heart, Columbia FC 38284 CBS	49	49	3	LONNIE LISTON SMITH Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS) CBS
12	4	4	LAKESIDE Untouchables, Solar 60204 1 (Elektra) WEA	47	45	16	INSTANT FUNK Instant Funk V, Salsoul SA 8558 (RCA) RCA
11	5	25	GEORGE CLINTON Computer Games, Capitol ST-12241 CAP	48	48	25	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215 WEA
12	7	29	PRINCE ● 1999, Warner Bros. 23720-1 WEA	49	54	69	Z.Z. HILL Down Home, Malaco MAL 7406 IND
30	2	2	MAZE We Are One, Capitol ST-12262 CAP	50	52	5	OZONE Glasses, Motown 6037ML IND
14	5	5	CAMEO Style, Atlanta Artists 811072 1 M-1 (Polygram) POL	51	51	3	NARADA MICHAEL WALDEN Looking At You, Looking At Me, Atlantic 80058-1 WEA
15	10	9	KASHIF Kashif, Arista AL 9620 IND	52	53	8	JOE SAMPLE The Hunter, MCA 5397 MCA
16	16	13	O'BRYAN You And I, Capitol ST-12256 CAP	53	42	18	SMOKEY ROBINSON Touch The Sky, Tamla 60301L (Motown) IND
17	8	13	EARTH, WIND & FIRE Powerlight, Columbia TC 38367 CBS	54	58	2	FONZI THORNTON The Leader, RCA AFL-4433 RCA
18	18	18	ANGELA BOFILL Too Tough, Arista AL 9616 IND	55	60	2	CARLOS SANTANA Havana Moon, Columbia FC 38642 CBS
19	4	4	CHI-LITES Bottoms Up, Larc LR-8103 (MCA) MCA	56	56	36	DENICE WILLIAMS I'm So Proud, Columbia FC 38622 CBS
27	8	8	THE ISLEY BROTHERS Between The Sheets, T-Neck FZ 38674 (Epic) CBS	57	56	36	MEN AT WORK ▲ Business As Usual, Columbia ARC 37978 COL
22	22	29	EDDY GRANT Killer On The Rampage, Portrait/Ice BGR 38554 (Epic) CBS	58	41	10	KIDDO Kiddo, A&M SP 64924 RCA
26	6	6	CON FUNK SHUN To The Max, Mercury SRM 1 4067 (Polygram) POL	59	68	8	GEORGE HOWARD Asphalt Gardens, Palo Alto PA 8035 IND
24	4	4	DENISE LASALLE A Lady In The Street, Malaco 7412 IND	60	50	7	BETTY WRIGHT Back At You, Epic FE 38558 CBS
25	20	25	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) IND	61	43	26	PEABO BRYSON Don't Play With Fire, Capitol ST-12241 CAP
28	4	4	Z.Z. HILL The Rhythm & The Blues, Malaco 7411 IND	62	47	5	GEORGE DUKE Guardian Of The Light, Epic FE 38513 CBS
27	29	29	JONZUN CREW Lost In Space, Tommy Boy TBLP 1001 IND	63	63	10	CHANGE This Is Your Time, RFC/Atlantic 80053 WEA
29	23	34	THE BAR-KAYS Propositions, Mercury SRM 1 4065 (Polygram) POL	64	55	4	WILTON FELDER Gentle Fire, MCA 5406 MCA
31	4	4	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) IND	65	61	24	CHAKA KHAN Chaka Khan, Warner Bros. 23729 WEA
29	23	34	EARL KLUGH Low Ride, Capitol ST-12253 CAP	66	64	33	PATTI AUSTIN Every Home Should Have One, Qwest QWS 3691 (Warner Bros.) WEA
30	13	15	LUTHER VANDROSS ▲ Forever, For Always, For Love, Epic FE 38235 CBS	67	72	22	MUSICAL YOUTH The Youth Of Today, MCA MCA 5389 MCA
31	32	15	DARYL HALL & JOHN OATES ▲ H2O, RCA AFL-4412 RCA	68	65	24	TYRONE DAVIS Tyrone Davis, Highrise HR 103 IND
32	21	14	THE SYSTEM Sweat, Mirage 90062-1 (Atlantic) WEA	69	67	7	BLUE MAGIC Magic =, Mirage 90074 (Atco) WEA
32	21	14	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame, I, Atlantic 80049 WEA	70	66	25	RAY PARKER JR. Greatest Hits, Arista AL 9612 IND
44	3	3	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame, I, Atlantic 80049 WEA	71	71	26	GRACE JONES Living My Life, Island 90018 (Atco) WEA
34	25	9	SERGIO MENDES Sergio Mendes, A&M SP 4937 RCA	72	70	31	MELBA MOORE The Other Side Of The Rainbow, EMI America ST-12243 CAP
35	34	8	NONA HENDRYX Nona, RCA AFL-4565 RCA	73	75	27	COMMODORES All The Greatest Hits, Motown 6028ML IND
36	35	13	FATBACK Is This The Future?, Spring SP-1-6738 (Polygram) POL	74	73	36	VANITY 6 Vanity 6, Warner Bros. 1-23716 WEA
37	33	11	CULTURE CLUB Kissing To Be Clever, Virgin/Epic ARE 38398 CBS	75	74	38	THE TIME ● What Time Is It?, Warner Bros. 23701-1 WEA
37	33	11	THE TEMPTATIONS Surface Thrills, Gordy 6032GL (Motown) IND				

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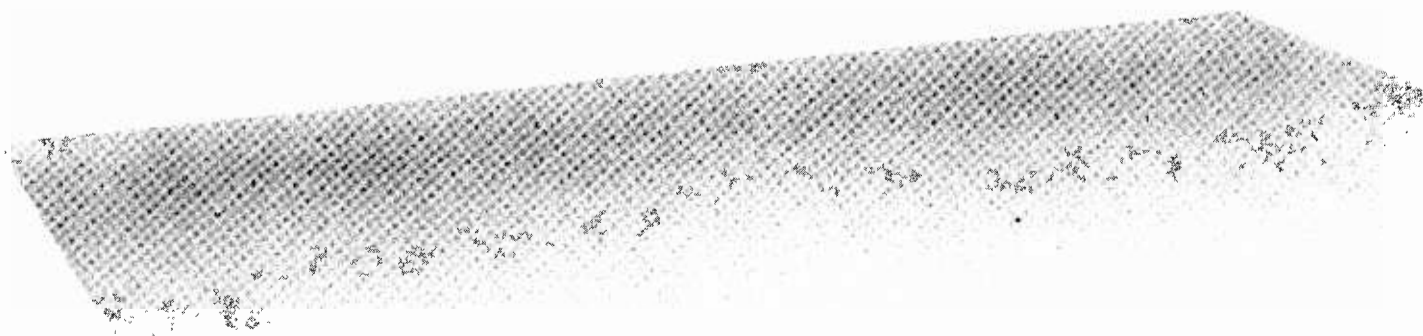
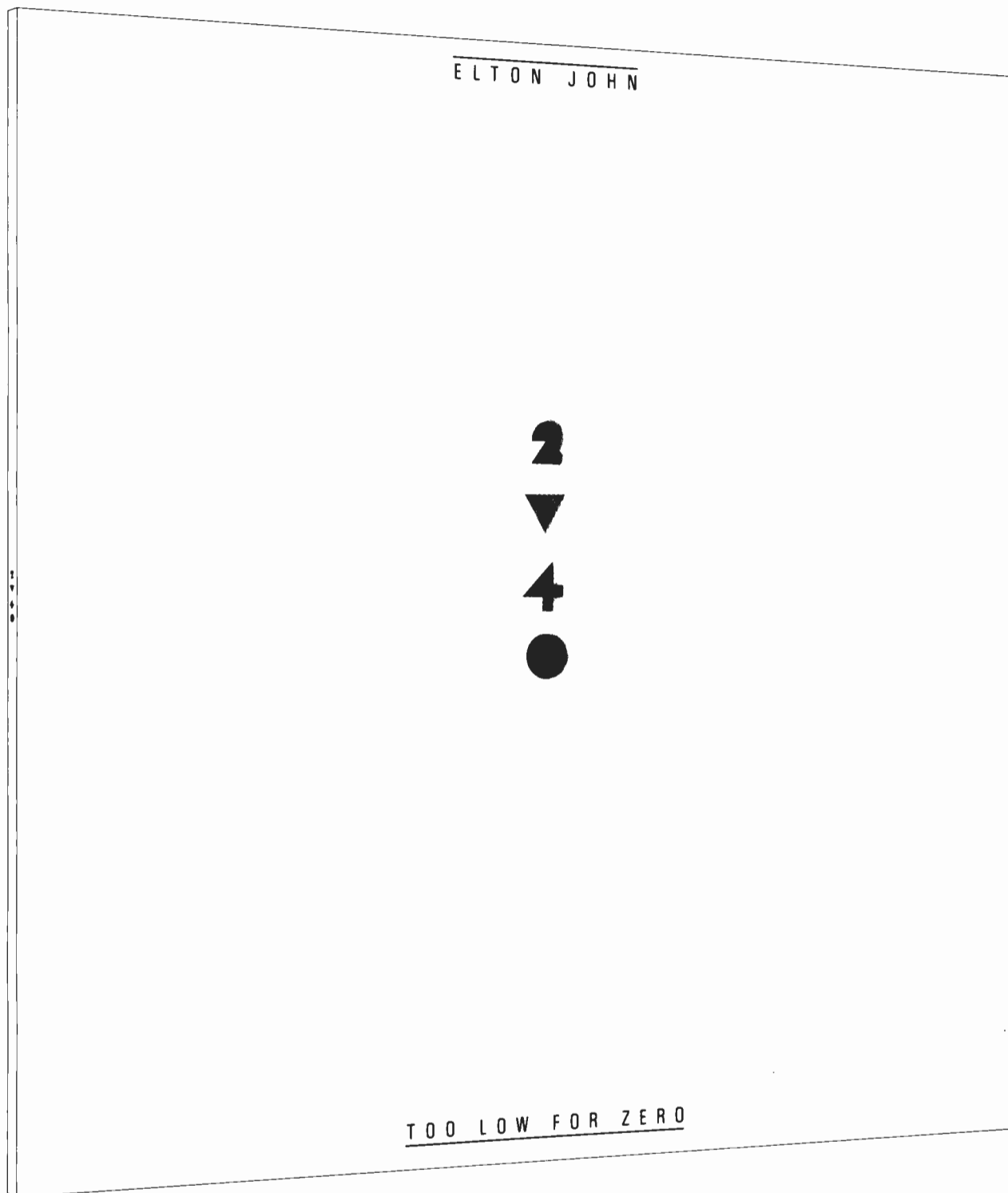
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Produced by Chris Thomas, it
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Taupin. With Davey Johnstone
on guitars, Dee Murray on bass
and Nigel Olsson on drums, TOO
LOW FOR ZERO signals the re-
newal of writing and recording
collaborations which are among
the most successful in the his-
tory of popular music

TOO LOW FOR ZERO.
Videos are available in support
of the album, as are merchan-
dising materials. A major sum-
mer tour is planned in July and
August, following a tour of
China from May 26 until June
10. In addition, Elton John will
serve as guest "VJ" on MTV
during the month of June

TOO LOW FOR ZERO
(GHS/M5G 4006) will be avail-
able May 23 on Geffen Records
and Cassettes. The current sin-
gle is "I'm Still Standing"

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GEFFEN RECORDS

Black Urban Programmers Walk A Musical Tightrope

By LEO SACKS

Urban contemporary radio programmers are confident that the format will weather fluctuations in its

audience listening levels as the decade progresses. But they also concede that the job won't be easy.

From Los Angeles to Chicago to New Orleans, the urban sound, rec-

ognized as the growth format of the 1980s by most industry observers, saturates the dial with its mix of r&b-oriented records and love ballads in a pop, rock and dance setting.

The competition is particularly cut-throat in New York, where WRKS promises "more music, less talk," WBLB professes "the difference is in the mix," and WKTU heralds "the

hot one, where every second sizzles."

Once perceived as an ethnic medium, urban radio no longer fits that description, in terms of either music programming or the advertising dollars it generates. Since the format continues to draw its listener core from blacks, and because urban and black stations pick from essentially the same pool of records, urban stations have forsaken the black community in the view of some black station programmers. Urban now boasts large percentages of white and Hispanic listeners, and in cities where there is a choice of urban outlets, the task of determining the burnout factor of playlisted material can be a tricky business.

"It's like walking a tightrope," acknowledges Michael Ellis, WKTU's music director, "especially for a station that strives for a cross-section of listeners. Of course, it's hard to please every taste, and the urban format does swallow records faster than others. But it's something to expect, because the urban listener actively supports the record business as a consumer."

Barry Richards, who programs WAIL New Orleans, says his playlist is dominated by black acts. But he refuses to describe the station as a "black" outlet. "Black stations play gospel and run church programs," he says. "We don't. We jam the hits, black and white. There's no room for racial supremacy when you're trying to be something for everyone."

The key for an urban station, confirms WRKS program director Barry Mayo, is to play white records that black people like and black music that appeals to whites. "Burnout would be a lot easier to perceive if we were programming for a specific group," he says. "But I'm dealing with three ethnic groups that like to hear records programmed three different ways. The trick is to find a way music that's hip enough for blacks but hit-oriented for whites."

To Jeff Harrison of KDIA San Francisco, urban radio, at its best, plays to its black core while attracting more whites. "When I think of what urban radio should sound like, I think of crossover music that each race will feel comfortable with. The music should be universal, combining as wide a range of moods and feelings as possible."

Some black-formatted programmers are hard pressed to accept these definitions. Liz Satchell, for example, asserts that urban contemporary is black radio "in disguise." The station manager and program director of WNJR Newark says she plays the same music as her urban competitors in New York, which her signal covers, but that those stations have abandoned their "responsibility" to the black community.

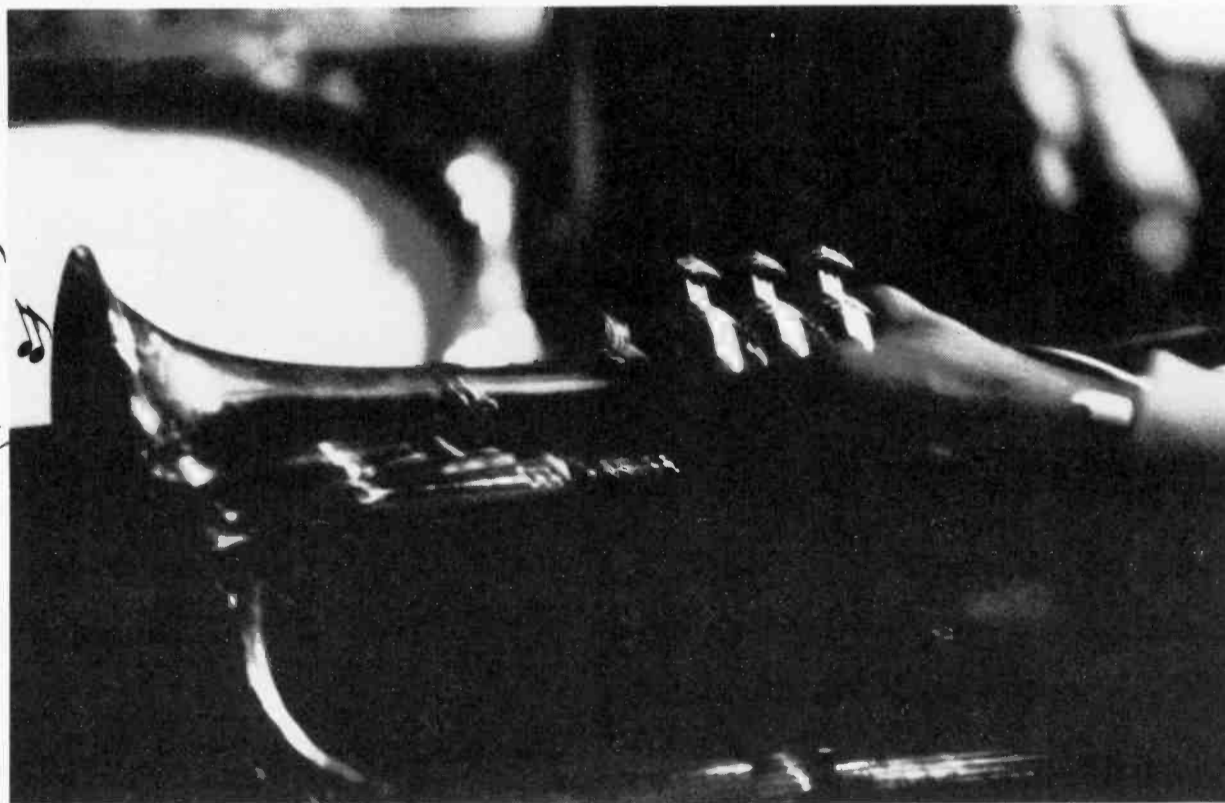
"It's to our advantage to position ourselves as a black station," she explains. "We find it's more attractive to our core audience. There's a void for a good black station in this market, and while we have some white listeners, our base comes from the black community and we like to emphasize that connection."

Lee Jackson, the WEDR Miami program director, says he's heard "10,000 different explanations" of what urban radio is supposed to be, but that they still make "no sense" to him.

"My format is pure black, strictly black, good rhythm and blues," he states. "We do incorporate some white artists quite naturally—Thomas Dolby, Hall & Oates, the Bee Gees. But our thrust is pretty specific."

(Continued on opposite page)

*Music has no color.
Just tints and shades of feelings...
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**TOTAL EXPERIENCE
RECORDS SALUTES
BLACK MUSIC MONTH**



Artists Span The Generations

• Continued from page 33

standing ovations we get have a double meaning. The people are telling us to keep going and stay together because what we're doing means something to them."

With their latest single, "Save The Overtime For Me," hitting No. 1 on the black charts and rapidly moving up the pop charts, Gladys Knight & the Pips have their biggest record since "Midnight Train To Georgia." But the five years in between have seen little attrition in their drawing power, mostly because of the career decisions they made early on.

"We knew we were gonna be around, but didn't know nothing about hits," Knight says. "We were getting plenty of work doing other people's records, so who needed a hit? We were getting over just as much as the people who had records, and we knew eventually we would have to make them, because that's what gets you further along. But we were more interested in entertaining the people even if it meant singing somebody else's records.

"By the time we started making records, we were so good that not only would other groups copy our steps but some groups would fight rather than follow us on stage. Once

(Continued on page 61)

Veteran Acts: Standing On The Top

More than a dozen of the top black music hits of the past year are by artists who have been appearing on the Billboard charts since the '60s, or even the '50s. Here's a representative list of these black music veterans, together with information on their first and most recent chart records.

Artist	First Chart Hit	Label	Entry Date	Peak Position*	Latest Chart Hit	Label	Peak Position	Date Reached
Bar-Kays	"Soul Finger"	Volt	5/67	#3	"She Talks To Me With Her Body"	Mercury	#13	1/83
Chi-Lites	"Give It Away"	Brunswick	2/69	#10	"Bottoms Up"	LARC	#7	6/83
George Clinton	"(I Wanna) Testify" (Parliament)	Revilot	7/67	#3	"Atomic Dog"	Capitol	#1	5/83
Four Tops	"Baby I Need Your Loving"	Motown	8/64	#11 (pop)	"I Believe In You And Me"	Casablanca	#40	3/83
Aretha Franklin	"Today I Sing The Blues"	Columbia	10/60	#10	"Jump To It"	Arista	#1	4/82
Marvin Gaye	"Stubborn Kind Of Fellow"	Tamla	10/62	#8	"Sexual Healing"	Columbia	#1	1/83
Nona Hendryx	"I Sold My Heart To The Junkman" (Blue Belles)	Newtown	4/62	#13	"Keep It Confidential"	RCA	#22	5/83
Isley Brothers	"Shout"	RCA Victor	9/59	#47 (pop)	"Between The Sheets"	T-Neck	#3	6/83
Gladys Knight & the Pips	"Every Beat Of My Heart"	Fury	5/61	#15	"Save The Overtime For Me"	Columbia	#1	5/83
Manhattans	"I Wanna Be (Your Everything)"	Carnival	1/65	#12	"Honey Honey"	Columbia	#25	3/82
Smokey Robinson	"Bad Girl" (Miracles)	Chess	10/59	#93 (pop)	"I've Made Love To You A Thousand Times"	Tamla	#9	3/83
Diana Ross	"Your Heart Belongs To Me" (Supremes)	Motown	8/62	#95 (pop)	"Muscles"	RCA	#4	11/82
Temptations	"Dream Come True"	Gordy	5/62	#22	"Love On My Mind Tonight"	Gordy	#17	5/83

*All peak positions refer to Billboard's r&b/soul/black charts unless otherwise specified.

East Coast Retailers See Some Cause For Optimism

By NELSON GEORGE

Harlem, Washington, D.C. and Philadelphia are places where some of this country's most important and popular musicians grew up, learned their craft, and went on to make their mark. They are also the places where many of their brothers and sisters, the people who buy the records and the concert tickets, and who follow the shifts in pop music with seemingly unending interest, reside. It is these locations that are the spiritual home of much of today's black popular music (be it called r&b, soul, funk or rap), and where its health as an economic force can most truly be measured.

For the men on the frontlines in Harlem, Philadelphia and Washington, the retailers who serve predominantly black customers, 1982 was a year to forget. In fact, for many black retailers in these areas, 1982 proved fatal.

But 1983 is a new year. Those with the financial resources, experience and luck to survive have found some light at the end of the proverbial tunnel. But nobody is putting on shades. The light simply isn't that bright.

Sales are up, and some of the top

albums are as hot as any albums have been since 1979. Yet there's more than a hint of caution in the air at Douglass Stereo in Washington, Webb's Department Store in Philadelphia, and Sikhulu's Records in Harlem. Just as many national economists worry that the current recovery is fragile, these record sellers haven't been fooled by any "happy days are here again" rhetoric—at least not until the cash register really heats up.

Last year was tough for the four Douglass Stereo stores in Washington, "because it was really a bad year for the people here," says general manager John Walsh. "The people here are subsidized by the government in one way or another. They either work for the government or are getting some form of public assistance. When Reagan came in here and started laying off workers and cutting back on social programs, it had a tremendous negative affect on the attitudes of the people. Even those who still had money were afraid to spend much of it."

But starting back during a "solid Christmas season" and through good months in January, February and March, Walsh has seen a turnaround. "Compared to this time last

year, business is up 15%," he says. The CBS Records family is leading the way with "Thriller" by Michael Jackson "selling and selling," and Gladys Knight & the Pips' "Save The Overtime For Me." Mtume's "Juicy Fruit" and the Isley Brothers' "Between The Sheets" injecting life into singles sales. Maze featuring Frankie Beverly, Al Jarreau, and the Whispers have all been steady, says Walsh.

"The big names are selling and boosting revenues, though the middle level acts haven't picked up that much," says Walsh. Local acts like Trouble Funk, Slim and Experience Unlimited, which for a time were the backbone of Douglass' business, are still consistent, representing the best of an active local recording community. The Douglass stores have augmented record sales "by moving plenty of Walkmans," says Walsh.

Aside from a better economic climate in his Washington, Walsh notes, "After a long dry spell, I think we're finally getting better product from the labels." Still, he realizes that the local economic upswing could be short-lived, since the bulk of local buyers still rely on government dollars. "People are still afraid of what may happen in the long run," says Walsh.

To Bruce Webb of Philadelphia's Webb's Department Store, the long run is almost here. "Yes, sales are up for the top 15 to 20 records," he says. "Your Michael Jackson, Lionel Richie, Earth, Wind & Fire, are doing well. So are a few of the young acts. DeBarge is a surprise. Kashif and Steve Arrington, who both have familiar sounds, have broken through. Even Thomas Dolby has crossed over.

"But at the same time, established acts like Cameo, Con Funk Shun, George Duke, Lou Rawls and Nile Rodgers did little or nothing, and I blame a lot of the problem on the labels. They are now finally putting a lot of product in the street, but are actually doing less to promote it. "Through an organization of re-

tailers I'm involved with, I keep in contact with the small mom and pop stores. They all say they hardly see a merchandising man anymore, except maybe from RCA or WEA. You don't get those displays anymore, and we never really got any co-op ad dollars, so on all non-hit product you gotta hope they either pick it out of the racks or hear it in the store."

One of Webb's biggest headaches, he says, is that "labels incite you to buy 40 pieces of a record, because it is going to be a priority. Then it doesn't get any airplay or ad dollars or displays and sells six copies. After all that, they give you a hard time about taking them back."

Philadelphia's black radio is dominated by stations, such as WDAS, that play several cuts from hit albums, a practice that means fewer slots are left for middle-level acts. Webb understands this is a problem, but feels the record industry has to be more aggressive in dealing with it. "If a station is going to play three cuts off of Michael Jack-

son's album to attract listeners, that means you need more time buys to expose the other product. It's as simple as that."

The reason that black retailers in particular have to be so concerned about non-hit material, Webb says, is linked to their location. "Most of us are drawing from a limited pool of buyers. That means at a certain point I'm going to sell about as many Michael Jackson or Lionel Richie albums as I'm going to. By the time of that third or fourth single, those acts are looking to pick up those downtown folks for additional crossover dollars. By that time I'm looking to move those work records—Rene & Angela or Eighth Day, for example."

If Webb has one hero in the industry it is Wendy Clark, alias "Lady B," who does a weekly rap show on WHAT. "Her show helps me move 100 to 150 12-inch singles a week. When she busted Grand Master Flash's 'New York, New York' I

(Continued on page 43)

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Black

East Coast Retailers See Some Cause For Optimism

• *Continued from page 41*
started selling 50 to 75 a week."

Last year business was so bad for Sikhulu Shange that he decided to bring Ticketron into his 125th St. store. He hoped it would increase traffic. It did, and Shange was sorry. "All it did was create long lines of people, tied up my help, and increased shoplifting," Shange claims. "And with all that, we only got 15 cents on the dollar. That crowd wasn't into buying records. They'd come, buy their tickets, and leave."

Ticketron even produced the strange sight of young whites camped out in front of the store even before it opened. "The white boys would come up here to get tickets for the Grateful Dead or whoever. They said they could get better seats and the service was better than at Macy's. But they didn't buy any records."

Luckily for Shange, "Business is decent now compared to 1982. There is now some good product in the street. Mtume, the Isley Brothers, Gladys Knight & the Pips, Kashif and Marvin Gaye, especially since he appeared in New York, are big sellers. Since the Motown television special, I've been getting a lot of requests on older Motown product, particularly the Diana Ross anthology. Two young Motown acts, DeBarge and the Mary Jane Girls, are doing well. In fact, the Mary Jane Girls are kicking ass.

Funk Grows In British Market

• *Continued from page 36*

duction. It's the first time that the U.S. has not wanted to remix a British production. They're putting it out just as Phil mixed it."

At Streetwave, Morgan Khan is assembling a stable of black acts which closely emulates that of one of his idols, Solar Records' Dick Griffey. And he is soon to launch a new label, TSOL (The Sound Of London), aiming to recruit, groom and record new acts.

Chris Gill is a London-based journalist, editor of Black Echoes, and a specialist on the international black music scene.

Urban Radio Programmers

• *Continued from opposite page*

Joseph Tamburro of WDAS-FM Philadelphia adds that he resists the "urban" monicker because he gears his programming thrust to blacks. "But that doesn't mean we don't want white listeners or don't play pop records," he argues. "I just have to see black sales on a pop record, first."

The last word belongs to Frankie Crocker. The venerable WBLS program director says that when he coined the phrase "urban contemporary" several years ago, he was being "flip." But then it occurred to him that the term was extremely apt.

"I play music with rhythm and a beat; it's rhythm radio," he comments. "Rap, rock, dance, r&b, love ballads, music from movies, it's all there for the big city listener. And it's going to get bigger. Kids are getting smarter, watching the media for new styles. Blacks are getting punkier. Hey, 47 million people watched the Motown special on tv. Did you see how many kids looked like Michael Jackson the next day? You educate your listener, that's how he grows. And you grow with him."

"Reggae is escalating, and I'm turning more of my store over to it and African music. King Sunny Ade has been doing nicely since he per-

formed at Roseland. Even the downtown crowd is coming up here to get some of the imports I get from Ghana and other places."

Overall profits are up 20% for Shange, though not all of it is attributable to increased sales. "I did myself a big favor when I got out of the

one-stop business. That had gotten so bad that I was coming into work, my own business, with a negative spirit."



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NEW-YORK BASED AROVOX CORP.

Racker Helps Push 'Julio' LP

By ENRIQUE FERNANDEZ

NEW YORK—Ervin Litkei, president of Arovox Record Corp., claims much of the success for Julio Iglesias' crossover LP "Julio" (Columbia) in the New York, New Jersey, Connecticut, Massachusetts and Pennsylvania markets. Working closely with CBS and the Woolworth retail chain, the wholesaler says he covered the area with records in less than 48 hours prior to Iglesias' Radio City Music Hall concert. Litkei estimates LP and cassette sales at 20,000 units.

Arovox, with CBS and Wool-

worth, prepared a tv commercial that was aired on all the major networks. Woolworth provided window displays and in-store promotion for over 300 stores, while Columbia supplied free posters and other material. The planning and marketing for the Woolworth campaign was done by the chain's executive buyer, J.M. Donahue.

The success of the Iglesias campaign prompted Caytronics Corp. to plan a similar campaign with Arovox for the recent Camilo Sesto concert at the Felt Forum. And plans are currently underway to promote Motown artist Jose Feliciano through the New York rackjobber. The youthful supergroup Menudo's forthcoming New York appearances will also be handled by Arovox.

The Hungarian-born Litkei says that his interest in Latin music dates back to his youth, when he would dance the Argentine tango in order to get close to the girls. On a more serious note, Litkei expresses his belief in the growing importance of Latin music and its appeal to non-Latins. In this respect, his rack operation plays an important role, by servicing areas where there are no Latin outlets.

A songwriter as well as a rackjobber and record company executive, Litkei says his entrance in the Latin field was largely motivated by an admiration for Julio Iglesias' songs. "Besides," adds Litkei, "I was a soccer player in my youth, and so was Julio. Soccer players always stick together."



DAY OF PRIDE—Mario Alberto Miliar performs at Los Angeles' Lincoln Park during the Cinco de Mayo (May 5) festival, celebrating Mexican independence. The festival was sponsored by Budweiser and televised throughout California and Arizona.



ROOTS MUSIC—Mario Mutis blows on an indigenous South American flute at one of Los Jaivas' Chilean concerts during their recent South American tour.

English-Language Singles Due From Hacienda Label

By JOYCE FANTIN

CORPUS CHRISTI—Latin label Hacienda Records is currently releasing several English-language singles as part of its expansion into the country market. The Texas-based label, a leader in Mexican-American music, says it based its decision to enter the English-speaking market on the loss of the Mexican market—due to Mexico's economic woes—and the national decline in Latin record sales.

The label's solution to the need to supplement company revenues was to add country artists to its roster and to produce English records by artists formerly associated only with the Spanish market. Hacienda's first efforts on the country side are singles

from Haskell Watson, Mike Williams and Danny Jones. In addition, Latin artist Rene Ornelas will release an English single, "Let's Turn Off The Lights."

Accordion virtuoso Steve Jordan also has an LP coming from Hacienda as part of the label's program to re-introduce this artist. Jordan appeared in New York recently as part of Texas culture celebrations in that city.

Hacienda head Roland Garcia claims that results from radio stations have been very positive: "We're excited that in our trips to Los Angeles, Nashville, and New York, people know about Hacienda."

Notas

Lisette Bares All—Musically

"For Ingmar Bergman, I'd take off all my clothes," says Discos CBS artist Lisette, who recently refused to play a scantily-clad role in an Argentine comedy about the seven deadly sins. "Mine was Lust, so you can imagine what the costume looked like." The Cuban-American singer was in New York recently to promote her new LP "Suspense," and to look over possibilities for a live performance.

Lisette laments the lack of Latin nightclubs in the city, which limits the choice of venues to concert halls, not the most appropriate for the kind of cabaret act Lisette has in mind. In the end, the singer may have to produce her own show at a non-Latin venue, like the Copacabana, and promote it in the Latin community.

Lisette lives in Miami with her husband, Willy Chirino, one of that city's hottest stars and a leader in the salsa-fusion genre known as "the Miami sound." Chirino records for TH.

Other crooners have more powerful voices or are smoother stylists, but Camilo Sesto has the upper hand when it comes to driving his female fans wild. At his recent Felt Forum concert, Camilo turned up the heat and the ladies responded, mobbing the stage, reaching out to touch their idol, who, characteristically, sat

or kneeled precariously at the edge of the proscenium.

After the concert the fans waited anxiously at the stage door, and when some noted that Camilo, in a diversionary move, had exited through another door, they raced to the street where Camilo's limo was momentarily stalled in traffic, throwing themselves on the car.

Backstage, in a brief moment of calm, Camilo admitted he didn't know how his English-language LP "Camilo" (Arista) was doing. "I never know about these things," the Latin idol explained, "but then I live in a world of my own, far from the Earth." That world includes an exhausting tour schedule that has Camilo constantly on the move. "The important thing," he added, in reference to the LP, "is that it's a well-made album and I'm proud of it."

Spanish rocker Miguel Rios has been handed a special award by Polydor to mark 350,000 sales of the double album "Rock y Rios." The label claims it's the biggest selling package of all time in this territory. Rios is planning a new LP, "El Rock de una noche de verano (A Midsummer Night's Rock)," to be completed in the U.S., but first released exclusively in Spain.

Oscar D'Leon is taking his salsa band on tour to nine European countries, Israel and Japan.

Survey For Week Ending 6/4/83

Billboard® Hot Latin LPs™

Special Survey

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	2	ANIBAL BRAVO El gatico, Kubaney 40013	1	1	LOS CAMINANTES Supe perder, Luna 1088		
2	6	CAMILO SESTO Con ganas, Pronto 0704	2	4	MENUDO De coleccion, Profono 1601		
3	12	CAMILO SESTO 15 exitos de amor, Telediscos 1505	3	2	JULIO IGLESIAS Momentos, CBS 50329		
4	—	MENUDO De coleccion, Profono 1601	4	6	JULIO IGLESIAS Julio, CBS 50333		
5	10	JOSE LUIS RODRIGUEZ La historia del idolo, CBS 30302	5	7	CAMILO SESTO 15 exitos de amor, Telediscos 1505		
6	4	BONNY CEPEDA Arrasando con todo, Algar 33	6	12	VICENTE FERNANDEZ Exitos y mas exitos, CBS 20672		
7	—	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	7	—	JOSE ALFREDO JIMENEZ La musica inmortal de, Caytronics 1030		
8	1	MENUDO Una aventura llamada Menudo, Profono 9094	8	5	EMMANUEL En la soledad, RCA 403		
9	3	MENUDO Por amor, Profono 9089	9	—	LOS BONDADOSOS Por que te querre yo tanto, Profono 3101		
10	—	EMMANUEL En la soledad, RCA 0403	10	3	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0403		
11	11	EL GRAN COMBO Nuestro aniversario, Combo 2026	11	—	CARLOS Y JOSE Rosa de Castilla, TH 2234		
12	15	JULIO IGLESIAS Julio, CBS 50333	12	—	AMOR Y RITMO Un adios triste, Fama 619		
13	7	JOHNNY VENTURA El sueño, Combo 2028	13	—	LOS YONIC Con amor, Profono 3100		
14	—	ANTHONY RIOS Borinquen 1452	14	—	LOS INVASORES DE NUEVO LEON Ni dada la quiero, TH 213		
15	9	FERNANDITO VILLALONA El mayimbe, Kubaney 40006	15	11	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	—	RAPHAEL Enamorado de la vida, CBS 80367	1	1	JULIO IGLESIAS Momentos, CBS 50329		
2	1	TOMMY OLIVENCIA TH 2222	2	—	RAMON AYALA Mi golondrina, Freddie 1240		
3	2	ROBERTO CARLOS CBS 12320	3	5	JOSE ALFREDO JIMENEZ La musica inmortal de, Caytronics 1030		
4	—	DIANGO Bienvenido al club, Odeon 9000	4	2	JULIO IGLESIAS Julio, CBS 50333		
5	9	LUPITA D'ALESSIO De parte de quien, Orfeon 005	5	—	GRUPO MAZZ Special Edition, Cara 102		
6	7	GUSTAVO ROJIS URI 10001	6	9	JANIE C. RAMIREZ Mi vida la causa fuiste, Hacienda 16993		
7	—	PIMPINELA CBS 11317	7	3	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703		
8	13	BASILIO Ni te imaginas, CBS 31301	8	10	JUAN GABRIEL Cosas de enamorado, Pronto 0702		
9	—	CAMILO SESTO Con ganas, Pronto 0704	9	—	VICENTE FERNANDEZ La diferencia, CBS 20628		
10	5	JULIO IGLESIAS Momentos, CBS 50329	10	8	LORENZO ANTONIO Como me gustas, Musart 1824		
11	—	ANDY MONTANEZ Hoy y ayer, LAD 374	11	—	LA MAFIA Regresa a mi, Cara 043		
12	—	JULIO IGLESIAS Julio, CBS 50333	12	14	VICENTE FERNANDEZ Exitos y mas exitos, CBS 20672		
13	10	ROBERTO TORRES Charanga vallenata vol. 3, SAR 1034	13	6	RAMON AYALA Una carta, Freddie 1250		
14	—	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124	14	13	KATHY Mis ojitos, Musart 10907		
15	15	MENUDO Una aventura llamada Menudo, Profono 9094	15	—	CAMILO SESTO Con ganas, Pronto 0704		

JUNE 4, 1983, BILLBOARD

Survey For Week Ending 6/4/83

Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	—	ALEX Y LA ORQUESTA LIBERACION Las locas, Karen 73
2	2	BONNY CEPEDA Arrasando con todo, Algar 33
3	15	DANNY RIVERA TH 2229
4	6	JULIO ANGEL Y LOS CONDES Romance para recordar, Music Stamp 001
5	—	CONJUNTO QUISQUEYA Querendote y adorandote, Karen 68
7	10	WILLIE COLON Corazon guerrero, Fama 619
8	12	MILLIE Y LOS VECINOS Acabando, Algar 32
9	1	WILFRIDO VARGAS Y SANDY REYES Karen 71
10	—	ROBERTO CARLOS CBS 12320
11	5	GILBERTO MONROIG A mi manera, Artomax 740
12	—	CAMILO SESTO Con ganas, Pronto 0704
13	13	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124
14	—	MIAMI SOUND MACHINE Rio, CBS 10330
15	—	CONJUNTO CLASICO Las puertas abiertas, Lo mejor 808

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A Market Profile On Nevada

TWO-WALL PARTNERSHIPS: SHARING RISKS AND PROFITS OF GAMBLING WITH TALENT

By LAURA DENI

A Billboard Spotlight

"I think the star policy will come back. It has to," predicts Sid Gathrid, veteran entertainment buyer. When the Perlan brothers bought the Dunes, Gathrid left his Caesars Palace entertainment position for a similar spot at the Dunes. Gathrid was uptight. He'd had a bad week and it was only Tuesday.

"I never thought of Las Vegas as just another road town. I always thought of Las Vegas as opening night . . . every night. I never thought this town would start playing this many revues, this many Broadway shows. We've lost our glamour and glitter.

"I've never heard anybody get off an airplane saying, 'I wonder what Broadway show is playing in Las Vegas,' be-moans Gathrid, who started out as a Philadelphia drama critic. "I have heard them say, 'I wonder when Diana Ross is going to be here. Or, is Frank Sinatra or Paul Anka here?' The stars have to come back, for our sake."

In an era of escalating production costs, coupled with record company promotional budget cuts, corporate sponsorship of concert tours has become a way of life for pop music acts who want road work.

Likewise, a 'recession-proof' Nevada has circled the wagons. Casinos have witnessed their drop (amount lost by gamblers) dwindle and salary hikes price stars out of the Vegas marketplace. Necessity has mothered the breeding of inventive contracts.

Two And Four Walls

A 'four wall' is a straight lease agreement. Variation of a

Laura Deni is a freelance entertainment writer based in Las Vegas.

'two wall' are partnership agreements. Both have become commonplace in Las Vegas showrooms. Some predict the contract of the future. They're not everyone's pot of gold.

"We neither two nor four wall," says Gathrid. "We want no partners." It was Robert Goulet at the Dunes that kicked off the 'walling' by betting on himself. He was given no salary by the previous owners. The Dunes picked up all costs and split the gate with Goulet. On an SRO week the singer could bring his wife home a \$40,000 paycheck.

"I don't go for a two wall or a four wall," declares Steve Wynn, the enterprisingly shrewd Golden Nugget owner. "We're not that way. We go for quality. I'll pay for everything. My entertainers aren't my partners. A two or four wall is a way to buy bodies. I'm not interested in making a profit in the lounge."

The MGM has no two or four wall deals. "Everything we have we pay for," says Bernie Rothkopf, president of the resort. He indicates they wouldn't consider that arrangement in either the Las Vegas or Reno properties.

Other hotels do.

"I think you're going to see a two wall as a new trend," predicts Fred Lewis, Summa Corp. vice president. "Four wall requires private investment. A variation of the two wall is a way to go. You can split the risk and the profit, minimize your losses. You're going to see more of that kind of arrangement. We've gone with a two wall variation for years at the Silver Slipper.

"Then again, the problem still gets back to how many stars are left that can fill a showroom," Lewis questions. "I can name them, on the fingers of one hand. Sinatra can. Wayne Newton can to some degree. Ann-Margret can. It's embarrassing that some of the great stars that we know very well, literally cannot get 100 people into a showroom. People who come to Las Vegas have seen enough of them. Neil Diamond, Kenny Rogers and Willie Nelson have proved that a major recording star can fill a room. We need to get the hot names. But they've priced themselves out of the market."

Hank Castro, a partner in Las Vegas Recording Studio, is also involved in management. His client four walled the Sands. "You're buying the room, a showcase," he explains. "You pay culinary, the maitre d', and comply with all existing union contracts. It's scale for the musicians and stagehands. You pay for rehearsal time. There's a list of things. The hotels are picky about what they let in the room. It's not that easy. You just can't walk in and four wall a room."

"We can't get hurt any more in the showroom," says Paul Lowden, 38, a high school dropout, former musician, who owns both the Hacienda and Sahara hotels. "We have to all deal in economic reality. Some of the managers are coming to us direct. Then the agencies, the William Morris, are complaining, 'You're stealing our act.' The act wants to work, wants to deal," stresses the personable owner.

As to whether agents are part of the problem, Lowden answers without hesitation. "No question about it. I find they don't live in economic reality. Some do," he qualifies the accusations. "I don't want to put a collar around all of them."

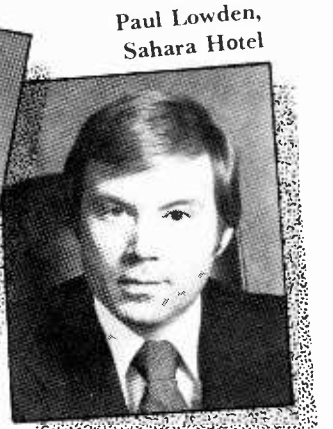
Nevada's economic structure is based, not upon the entertainment business, but upon the gambling industry. In the past, stars have been the lost leader whose purpose was to lure the customer into the casino.

"To bring a warm body into your hotel, for the purpose of gambling, you are going to lose in some fashion," Lowden continues. "You're going to have entertainment, cheap rooms or a food leader. If you have entertainment that brings in a warm body, X number of dollars is lost per year. Let's say \$5 or \$10. That's a loss. In the good times, when we had a 15% growth rate per year, the showroom loss per head would be overcome by the casino drop. It's that simple. Now you have factors working against you. It's slow economic times. The price charged has to remain stable. The same warm body comes, but the play is less. The casino drop is not there. You can no longer count on the casino overcoming the loss in the showroom."

The exception is Frank Sinatra. During the eight days Si-



Steve Wynn, Golden Nugget



Paul Lowden, Sahara Hotel

Sinatra crooned at Resorts International in Atlantic City the drop was \$6.5 million larger than it was during the same time frame the preceding year. Old blue eyes earned his \$50,000 per show.

"The kind of people to come to see Frank Sinatra can afford to play at the tables, at sufficient quantity and in sufficient numbers, to make the paying of Frank Sinatra worthwhile," analyzes Summa's Lewis. "The kind of people that an Eddie Rabbitt attract don't play that kind of game."

Hotels are eliminating performers who don't cover their own costs.

"I still find it difficult to understand why agents don't understand what's happening in this business," continues Lowden. "Why we can't pay telephone number salaries."

"A certain alleged superstar is a great act at \$100,000. He becomes a mediocre act at \$150,000. At \$200,000 he's a terrible act. At \$300,000 forget about him. It's how can I lose the least in the showroom and still bring the warm body to the casino and experience some drop.

"Some acts bring players," adds Lowden. "Bill Cosby brings players. Fortunately Bill Cosby fills up the room. If he didn't, Bill Cosby at half a room is worth more to us, in the casino, than someone else filling the showroom."

The Aladdin also works on variations of a two wall agreement. "Paul Anka was the first to agree," says hotel executive Don Digilio. "He's two-walling. I always thought it impressive driving down the Strip seeing one big name after another. We want to return to those old days. We feel this can happen only with the cooperation of the stars. They have to understand we can only charge \$20 per person to get people into the showroom. We feel the trend in back to the name star policy, at a reasonable price," he emphasizes. "That's the key."

Want Money's Worth

Hilton Hotels' Henri Lewin keeps his showroom price down, making it the best bargain in town. "When Elvis was at his height, Col. Parker insisted on a low price because of customer courtesy. He said the customers of his star weren't the influential or the rich, but the crossroads of America. We cooperated. He never played any other showroom in Las Vegas.

"We want to give customers enjoyment. We do not exchange that for profit. We pay anybody anything they want, if they can fill the showroom."

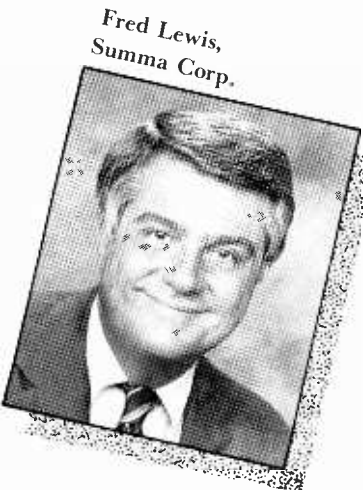
The signing of a star to shore up a sinking Bal De Moulin Rouge show not only saved the production but packed the place.

"If you call now you can't get a seat," states Lewin. "Every night is oversold. There are 80 talented people. Suzanne Sommers is adding a colossal ingredient." On her Monday night off, showroom counts drop.

"Last Monday we had 1,400 without Suzanne Sommers," answers Lewin. "When Suzanne Sommers is there we have 2,800. The superstars you're talking about never drew more than 900 people. Moulin Rouge alone is a magnificent show."

(Continued on page N-8)

JUNE 4, 1983 BILLBOARD



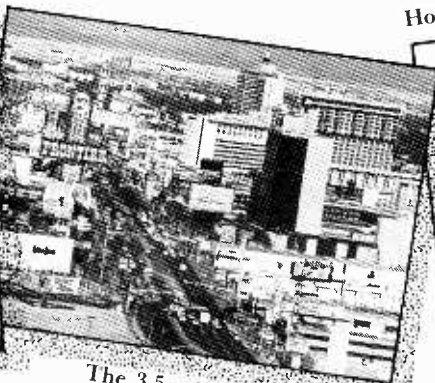
Fred Lewis, Summa Corp.



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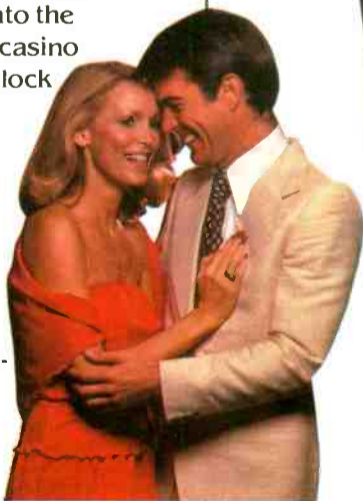
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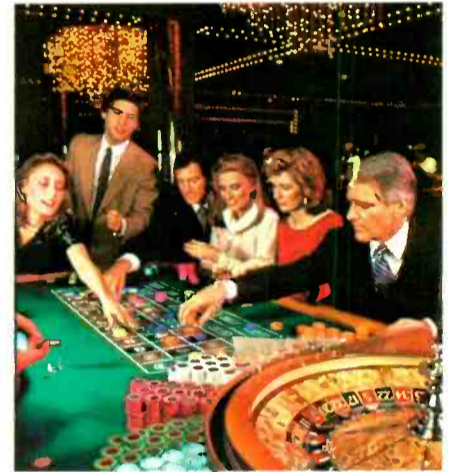
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Mel Tillis July 14 thru 20	John Davidson Sept. 8 thru 21
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	Loretta Lynn Oct. 6 thru 19

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CHART ACTS NEGOTIATE VACATION INTO PAYCHECK

"Las Vegas acts don't draw up here," says Phil Weidinger, public relations director of Caesars Tahoe, referring to the Tahoe area affectionately dubbed 'The Hill.' We tried it. They didn't draw. It's two different markets. The people here are the adult contemporary market. They want Boz Scaggs and Linda Ronstadt. Kenny Loggins played here three times and will be back.

"We don't pay Vegas salaries," he continues. "If they want to work here, that's the way it is. We have two walled and four walled," he says. As to whether that shared risk concept works, Weidinger quickly responds, "It sure does!"

Across the street, at the Sahara-Tahoe, the Tubes played SRO. "It was a younger audience," says Jim Parsons, director of public relations. "We probably won't have them back. Not because they did anything wrong."

The audience, though, did. They failed to gamble.

"I'm familiar with Las Vegas pricing," says Dorsey R. Brady, vice president of hotel operations. "We've had conversations with operators of our competitor's facilities. None feel it behooves us to get into price wars. That happened in Las Vegas. That's one reason they got themselves into that entertain-



ment bind. We know what we can pay. If we had XYZ in negotiation for our maximum; if the people across the street offered \$5,000 more—the people across the street are going to get them. We know we can get X number of people into that showroom. If you've got another \$10,000 added onto the entertainment budget, you can't get any more into that showroom."

Showroom prices range \$12-\$18.

"We can get \$20 for specific entertainers," Brady adds. "We price depending upon the cost of the show to us, and what we feel will be the draw."

"There's no favoritism or star-struck attitude that will get somebody a booking. We have stockholders to answer to."

Creative contracts, however, do exist. Many hot acts that won't work other clubs will agree to hit the Tahoe boards. "The entertainers are looking for a semi-vacation," he relates. "They're treated royally, in first class accommodations. They have access to our boat. They look at it as a real break. So we can negotiate different kinds of deals."

Warner Bros. artist Gordon Lightfoot sat in his Sahara dressing room following his dinner show. "This is like a vacation," he says, referring to playing the hotel. "I get a good paycheck and everybody can use that. Maybe I could earn more on a concert tour," he ponders, then explains, "other contemporaries have management and play the game. I don't. For me this is a good place to break in material. The audience are either very blasé or not my typical audience. Besides, playing here is like a vacation."

Back in the executive offices, Parsons is talking. "Here they get what they want to eat and TV in the dressing room. The next week they're playing the San Jose Fair Grounds. They change in the bathroom and walk through a dust bowl to get on stage. They don't have to make demands here because this is such a radical difference for the normal touring group."

"Yes," agrees Brady, "Jefferson Starship came back at their request. They really wanted to come back. We've booked Marshall Tucker Band, Poco, Air Supply. Santana did well. When we booked those acts last summer we thought they'd all sell out. But the audiences were selective. Dr. Hook, who's had top 40 hits, played with Gary U.S. Bonds. They didn't do well. Marshall Tucker Band packed the place. The Atlanta Rhythm Section didn't."

"I'm not saying we're into a mellow rock format. We have Paul Anka booked over Christmas. He'll do well. We're into anything that maximizes showroom counts, whether it be Anka, a Starship, or a Bette Midler."

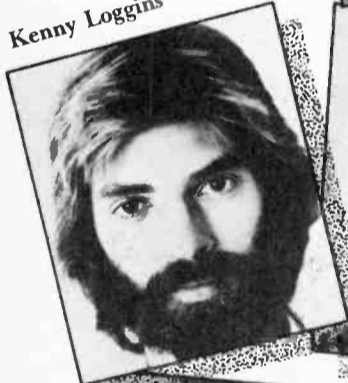
John Asquaga's Nugget in Sparks had "until a week ago

(Continued on page N-6)

Boz Scaggs



Kenny Loggins



Gordon Lightfoot



Linda Ronstadt



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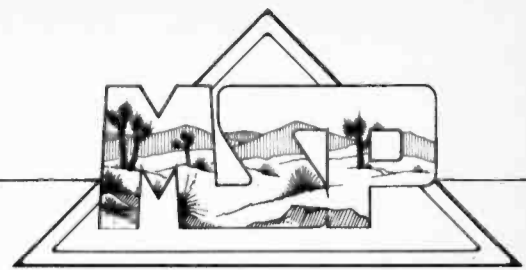
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N-6 Acts Negotiate Vacation

• Continued from page N-5

kept a low showroom profile," admits entertainment director Jim Thompson. "The prices for entertainers were exorbitant. They wanted \$100,000-\$200,000 a week. At 52 weeks a year, that's \$10 million off the top. That's an easy way to go out of business."

Although the Nugget is beginning a building phase, Thompson acknowledges that "the economy has been brutal. We've only committed to a couple of acts. I've gone throughout the country looking at lesser known headliners. We're holding the line on salaries. That includes acts that have worked here for years." Not just holding, but lowering. "To acts that say, 'We have to have \$125,000,' we say, 'We don't blame you, but we're not agreeable to that.' We don't fault the act or the agency."

"Harrah's, to their credit, has kept a strong headline policy," continues Thompson. "The MGM is dedicated to their production show. The Hilton has an economically controlled show with Razzle Dazzle. We've all been holding the line."

Thompson reports that "an act getting \$200,000 in Vegas shouldn't expect anything near that" in any Reno venue. Prices for playing Reno top out at \$70,000 a week. At Tahoe,



Spyro Gyra



Anne Murray

The SILVER CIRCUIT

tack on another \$50,000. Anything else is the exception that makes the rule.

"I fault Vegas for creating this monster," flatly charges Thompson.

"Salaries are not important to Hilton. Performers are important," declares Henri Lewin, executive vice president, Hilton Hotels Corp., in charge of gaming. He was at his Reno desk, a property he visits every Tuesday. "Superstars are made by people. A superstar is a magnetic person that brings in people. Anybody who wants to give that title to himself, cannot. We pay anybody anything they want IF they can fill the showroom. If they cannot, they're no superstar."

Hilton, upon purchasing the property from the Dell Webb Corp., dropped the star policy, instituting a revue. "We bought a lemon and made it a peach," says the colorful Lewin. "There is not a day until September that isn't sold out. 'Razzle Dazzle is a magnificent show. For \$10 first show, and \$5 for the second show, it's dynamic.'"

Harrah's, owned by Holiday Inn, has properties at Lake Tahoe and Reno. It's the granddaddy of the class operations. Holmes Hendrickson, in charge of entertainment, is a seasoned, astute negotiator.

"It's not my job to tell them what to do in Las Vegas. They go into a bidding war and paid a lot of dumb prices. They did it themselves, just like the athletes and the owners now. If the owners in Las Vegas had had the guts to say 'no,' it wouldn't have happened. We have the guts to say 'no.' If the guy says he's going someplace else, we say goodbye. Losing two artists, or ten, isn't going to put us out of business."

"We pay big dollars, but not what some of the Las Vegas places pay," he stresses. "We will not bid on an act like it's a piece of meat. We offer them what they're worth and what they're worth to us. If they agree, we do business. If they don't, then we don't do business. They can go someplace else."

"We believe in the star system. We don't disagree that some other places are playing production shows. Everybody has their reason. We've tried them. We've tried everything. The stars work better for Harrah's than any other form of entertainment. We won't give in to a ridiculous price structure. We won't give in to a one show a night policy. The public knows that 365 days a year there is a dinner show and a cocktail show."

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Jefferson Starship



Melissa Manchester

Nor is the showroom for hire. Hendrickson won't enter into any type of a two or four wall contract. "We don't like partners. We do it ourselves. There's nothing wrong with that concept. It just doesn't fit us. If we're going to screw it up, we'll screw it up ourselves."

"Recording success is the number one thing that makes a nightclub star draw for us," he analyzes. "Then you have television and movies. Daytime TV doesn't count. People who watch daytime TV don't go out at night to clubs."

Appearing at Harrah's-Reno was John Davidson, with both a new act and image. Unlike Lightfoot, Davidson wouldn't try out new material opting for current top of the charts material. He also uses Nevada as a vacation spot, having his two children with him.

Between shows, in his dressing room, he said he was continuing with "That's Incredible," but after the demise of his daytime TV show, trying to regain his nightclub image.

"Lots of legitimate TV actors have attempted to crack the Nevada scene and been unsuccessful," explains Hendrickson. "Variety people, on TV, as a rule, have been successful. The people who appear, on a regular basis, on the Carson show, are more important to us."

"Hotels in Vegas are all going to the same thing now, with the production show. I think you'll see the day when they'll all start playing stars again."

LAURA DENI *Billboard*

Credits: Special Issues Editor, Ed Ochs; Special Issues Coordinator, Robyn Wells; All editorial by Laura Deni in Las Vegas; Spotlight produced for Billboard by Bill Moran; Design, Kim Bucknam.

A Billboard Spotlight

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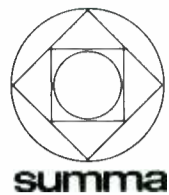
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Two-Wall Partnerships

• Continued from page N-2

Suzanne Sommers, now, is our star. We will get others, which will do the same thing." Following Sommers as star of the Moulin Rouge will be Charo.

Is the Hilton starting a trend towards hotels augmenting floundering production shows with a star?

"No, Lewin replies. "You cannot copy. Our showroom seats 2,000. Our dinner show is \$16.50. It's a gourmet dinner. Our midnight show is \$12.50. If you take today, Suzanne Sommers, put her into Caesars and they charge \$45 and don't give a dinner, and you have to pay \$20 to get a right seat, the magic will not be there."

Legs And Feathers

Not all production shows are star trade-offs. Many are institutions.

The famed Lido de Paris show observes its 25th anniversary at the Stardust Hotel this summer.

Since its debut on July 2, 1958, the Lido has played to more than 20 million theatergoers—a record unequalled by any Las Vegas stage production.

On Sept. 2nd, the 16th edition of the Folies Bergere will be unveiled at the Tropicana.

"We think we have the best production show in the world," flatly states Rothkopf about his MGM-Grand spectacular.

That Broadway Beat

"The intention is to keep Broadway shows at the Desert Inn," says Fred Lewis, "for as long as we can. We don't anticipate running out of material. We find that it's a more efficient use of the dollar. You get more bang for your buck out of it."

Lewis adds that "the presidents of each Summa property are autonomous. They answer to only one man, Phil Hannifin, senior vice president in charge of recreation. If the president wants to change the show policy, go back to the star policy, if they can show Hannifin this is clearly the way to make money, they can do it. We allow our hotels to run independently of the corporation regarding performance. Each manager is charged with getting to his own bottom line. How he gets there isn't fair for us to dictate to him."

"I have a theory about Broadway shows," comments Lowden. "Here's the problem. You get a hit in New York, which makes it worthy of coming to Vegas. Lets take 'Cats.' If I obtain 'Cats' from New York before it gets to the Shubert in Los Angeles, I have a shot. Once it plays Los Angeles it's no longer good for Vegas. Give me 'Dreamgirls' before it went to L.A. and I can attract Los Angeles here."

Brig. Gen. Harry Wald, president of Caesars Palace, smiles from behind his desk. He is easy going and affable. There are those who claim to have been in his presence when he wasn't. "We're very up in regards to '42nd Street,'" he softly says. "It's a nice change for six months. We've had Broadway before, 'Fiddler on the Roof,' 'Mame,' 'Sweet Charity' was here for a long time with Juliet Prowse. She did a super job. This engagement of '42nd Street' is the first time it's played west of the Mississippi. We plan to advertise in conjunction with David Merrick on all places west of the Mississippi. It's a super show."

Contemporary Acts Wanted

That advertising agreement with Merrick helped lose a Barry Manilow one-nighter. Wald indicates that Manilow was wrapped up. "We're very excited about Barry Manilow in concert. This hasn't been done by any other hotel, so we're being innovative."

Beginning in June, Caesars will stage a series of concerts utilizing their 10,000 outdoor stadium. "We're not going to hard rock. We'll keep some semblance of order. We'll make sure that people who pay to see the concert, enjoy the concert," Wald says. He adds that Manilow was signed on a "percentage of his engagement," rather than a straight salary.

What hadn't been finalized were all of those contract riders. They were numerous and "outrageously demanding" according to a hotel source.

Advertising demands were one issue. According to a hotel source Manilow wanted the hotel to spend \$50,000 in advertising his one-nighter. Hotels advertising such a performance would be more apt to opt for a \$16,000 agreement.

Manilow also wanted his name on the marquee, a request which seems reasonable. The advertising contract for the marquee is held by David Merrick for the run of "42nd Street." Merrick refused to give up the marquee for one night. Manilow packed up his repertoire and boogied on down the highway.

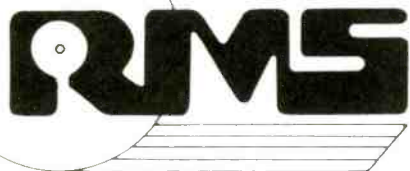
"We went to the wall for that one," says a hotel official indicating that Caesars does have their price limits and won't be pushed around by anybody. The hotel also indicates that they are actively interested in negotiating reasonable contracts with red-hot acts.

"We'll always try to buy entertainment at a level we can afford. If competition persists, we will offer only a certain amount," Wald assures. "We will bid in order to continue our star stable. But there will be a maximum."

The Dunes hotel is also after the top of the chart record act. "We're doing a series of concerts with contemporary artists," Gathrid announces. "The kind of artists who haven't been playing showrooms. I don't think we'll go to hard rock, but we will go contemporary. We have a capacity of 20,000."

"Also, we intend to do at least one giant two-three-day concert on our golf course, which has a capacity of 200,000. You can't get a Billy Joel into a showroom. I think they'll find they can make more money in Las Vegas than they can on the road."

Steve Gatlin, business manager and spokesman for the



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Gatlin Brothers agrees. "It used to be that you made more money on the road. With competition for the dollar, there are few towns where you can really do that well. Here (Las Vegas) playing four-six weeks, gives us a solid dollar base, instead of shaking the bushes for bucks. With the hotel paying for food, and rooms for the band, you do better. You can sit for a week, of course it don't sell records."

Larry Gatlin and the Gatlin Brothers pack the Riviera twice nightly. They began as an opening act, rising to headline stature. If hotel owners are willing to pay top dollar only to artists that fill the showroom, be it known that the Gatlin team does just that, has a contract that is about to expire. They also would like a piece of the pie.

"We are fulfilling the option part of our original contract we signed as an opening act," says Steve Gatlin, who receives no additional money as act manager. He indicates that "neither does Larry as MC on stage."

"We enjoy working the Riviera. We have a good relationship there. There are three weeks left on our '83 contract. This is a delicate situation. It's all dollars and how many asses you put in the seats. We put butts in those seats. We've made money for the hotel. We average 1,600-1,700 per night. The dinner show is 750. The cocktail show is 850-900 and we sold out twice per night.

"To pay somebody \$250,000 a week who is pulling in 400 people a night is wrong. But if you fill it, you're entitled to good money," Gatlin declares.

Tough For Newcomers

The Dunes will be turning their showroom into a room for premiere comedy talent. "I don't mean a comedy store, or a place to try out new comedians," says Gathrid. "We're using Shecky Greene, Buddy Hackett, Alan King, Jerry Lewis. People of that stature. They will work here in multiple weeks. There won't be dinner. It's 8-10 shows per week. We'll be dark on Sunday or Monday."

As for the Sands, once the home of Sinatra and his famed 'rat pack,' the hotel will never again be the same. "The Sands was considered the crown jewel of the Strip," philosophizes Lewis, conceding that the glue has come loose in the old lady's tiara.

"We're going to remarket the Sands in a different direction. The market we're going after is the young, aggressive, fast turnover, up crowd." In other words a grind joint. That's a gambling phrase for getting the last dime out of the customer in something like slot play, rather than the high roller crowd. "The Sands is going to be more like Harold's Club in Reno. We're going to be talking bus tours. We're going to do our best to get bodies in there.

"We haven't made a final decision on the showroom. The showroom was decimated when remodeling was done. What you've got now is a stunted showroom, or a giant lounge. It seats 250. That's going to take a special kind of handling. I suspect we'll see a continuation of attractions to get people in, through either name recognition or the type of music that they play. Reportedly, Helen Reddy will play there following the Bottoms Up review.

The Sinatra Switch

After a 14-year relationship with Caesars Palace, Frank Sinatra is taking his vocal cords to Glitter Gulch. Known for low-budget ambience, the Casino Center section

has given notice they're going up-town. Joy overfloweth on Fremont Street.

"Sinatra is still one of the few people who can manage to raise a crowd," admits Lewis. "I'm sure his association with Steve Wynn will be exploited to the fullest. That exploitation is going to benefit the downtown area.

"We are becoming such a mix of downtown and Strip that it's hard

to tell where one is ending. The fact that Sinatra is associated with Steve Wynn in Atlantic City is a natural tie. Caesars Palace has gone to a show policy switch, so it's logical that Sinatra would go down to the Golden Nugget. It can't do anything but help downtown."

"If you have an identity crisis, you will pay for it sooner or later. You create opportunities for other people to take away your busi-

The SILVER CIRCUIT

ness," says Steve Wynn adding, "we have definitely benefitted."

Reports circulated that Caesars lost Sinatra because the star wanted ownership interest in Caesars. When those talks broke down Wynn took control.

Wald emphasizes that there was no animosity in the parting. Referring to Wynn's three-year exclusive contract for Frank's services, both as singer and spokesman, Wald smiles and says, "Three years isn't a very long time." Billboard

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B'casters Report Billing Gains CD's Contribution To Boom Cited At Chicago Confab

• Continued from page 6

politan Opera to furnish downlink satellite capability to stations airing the Texaco-sponsored opera broadcasts. If the plan materializes, dish receivers will be supplied to the network of stations now receiving the program by telephone wire from nearby NPR stations fed by satellite, said Michael Bronson, media de-

partment director at the Metopera.

CMBA stations reported increasingly good results from the use of television as an advertising medium to promote classical radio. Among those who reported particularly good results were WTMI Miami, WQXR New York, KHFM Albuquerque, and KING Seattle. More are using promotions, many self-liq-

uidating, and contests with prizes ranging from free records to extensive travel.

Tim Davidson of KING, newly elected to the presidency of the association, says the attendees responded well to the new round-table workshop format that supplemented plenary sessions. A quarterly newsletter will be issued to keep members up to date, he adds.

The new makeup of the CMBA board, in addition to Davidson, includes Ed Koepke of KVOD Denver, vice president; Warren Bodow of WQXR, treasurer; Steve Shepard of KLEF Houston, secretary; and Lee Hanson of WQRS Detroit, who serves as past president.

OVER THE NEXT 18 MONTHS

Franklin Mint Releasing 30-Disk Toscanini Series

NEW YORK—Thirty records conducted by Arturo Toscanini, including performances never before issued on disk, will be released in a limited edition over the next 18 months by the Franklin Mint Record Society.

The direct marketing project draws on material from the RCA vaults, as well as recordings taken from broadcasts which have remained in the private possession of the Toscanini family. Several years in the preparation, the project also involved cooperation on the part of the American Federation of Musicians in working out reimbursement formulas.

Special processing of the old masters was accomplished to reduce background noises, says Stanley Walker, vice president of the society. Pressings, priced at \$10.75, are by Europadisk, and chrome Dolby-encoded cassettes, duplicated at Specialty, are priced at \$11.75.

Under the Franklin Mint marketing plan, buyers commit to the entire series of recordings, to be shipped quarterly in five-disk (or cassette) volumes over an 18-month period. The edition is limited to 9,500 sets worldwide, says Walker.

Initial offering of the Toscanini set was made in Franklin Mint's own membership magazine, but others are planned in consumer publications here and abroad. Walker says the society's marketing efforts in Europe have been expanded, particularly where classical packages are involved.

Franklin Mint's first classical set was a group of "100 Greatest Recordings," introduced in 1977. Since then two others have been produced, one devoted to "Great Conductors," and the other a tribute to Eugene Ormandy. Walker says still another is now in the testing stage.

Among Toscanini performances reaching disk for the first time under the Franklin Mint plan are selections by Debussy, Stravinsky, Franck and Wagner. Orchestras include the New York Philharmonic and the Philadelphia Orchestra.

All titles have been approved for release by Toscanini heirs—his daughters Wanda and Wally, and his grandson Walfredo. Assisting in the project were John Pfeiffer of RCA and Allan Steckler, says Walker. Restoration work on much of the archival material was by Ward Marston, a full-time consultant for Franklin Mint.

ANGEL GOES BAROQUE

NEW YORK—Heavy emphasis on Baroque music figures in Angel recording plans over the next year or two, as interest in the period continues high in markets served by the label's international divisions.

This was one of the conclusions reached at a week-long series of repertoire meetings held in London earlier this month which was attended by company representatives from the U.S., the U.K., France, Italy and Japan. The meetings followed an earlier conclave in Lohmar, Germany, for Angel/EMI marketing executives.

Other instrumental, opera and choral repertoire projections were made at the London sessions, some as many as three or more years in advance in the case of the label's most active recording artists. This group includes Itzhak Perlman, Riccardo Muti, Klaus Tennstedt, Andre Previn and Simon Rattle.



CANDIDLY SPEAKING—Tower Records' giant new Manhattan store, due to be opened this summer, was the scene of a post-concert reception celebrating the release of "The Photographer" by Phillip Glass on CBS Records. Huddle here, from left, are Russ Solomon, Tower president; Glass; Joe Dash, Masterworks chief; and Paul Smith, CBS marketing head.

More Stress On Midline At Moss Under Bookspan

NEW YORK—When Martin Bookspan moves over full-time to Moss Music Group in September, a top priority for the firm's new director of a&r will be to open budget-oriented retail outlets to a wider selection of classics.

Moss Music was one of the first to reach into such markets with its Allegro cassette line, priced to consumers at \$2.98 to \$3.98, a concept adopted by almost all labels during the past two years. Moss has claimed that up to 15,000 outlets across the country now carry some classical recordings, if no more than a small selection of budget warhorses.

Much of Bookspan's attention, he says, will be devoted to adapting catalog and new recordings to mid-price packages that can be marketed in these budget outlets. Low-price cassettes showed that a classical market exists, Bookspan says, and the challenge now is to broaden the penetration.

Also on the front burner for the

former coordinator of concert activities at ASCAP is a program of American opera recordings that could be done in cooperation with performing groups and interested foundations. Thea Musgrave's "A Christmas Carol" and "Mary, Queen of Scots" are recent examples on the label.

Moss Music will continue frequent recordings with American orchestras, says Bookspan, with projects planned or in discussion with the Cincinnati, Atlanta, Minnesota, St. Louis and Baltimore orchestras. There will be sessions with the Cincinnati this month, and a series in Baltimore in October.

Continuing recording programs are planned with Renata Scott, the Tokyo String Quartet, Sherrill Milnes, Horacio Gutierrez, Elmar Oliveira and Andre-Michel Schub. Bookspan says that about 25 new releases are expected on the Moss Music family of labels by the end of the year.

BROADCAST REVIEW

Grammys Saluted With Dignity

NEW YORK—The classical community came up with its own salute to the genre's Grammy nominees and winners May 22 in a two-hour radio program aired first on WNCN here and then offered gratis via satellite to some 240 National Public Radio stations. It will also be made available on tape to commercial stations.

The program realized one of the prime goals of its co-producer, the fledgling Assn. for Classical Music (AfCM), which has long complained of the token attention given classics on the nationally televised Grammy show. Further, it realized this goal with professionalism, dignity and a show business flair that belied its volunteer elements.

The hope, of course, is to disseminate much more widely the competitive drama associated with Grammys awarded classical recordings, and in the process help broaden the audience for classics. Too often, the classical winners are not even identified in routine coverage of the Grammy show.

The choice of Beverly Sills of the New York City Opera and Gene Shalit of NBC's Today Show as co-hosts was apt, as was that of Martin Bookspan as announcer and interviewer. Their interaction with win-

ners interviewed on the air was natural, and the introduction of winning recordings, played in substantial excerpts, unfailingly interesting.

Itzhak Perlman recalled for listeners the first time he played the Elgar Violin Concerto, before a movement of the Grammy winner was played. From choral director Margaret Hillis came a first-hand description of the difficulty experienced by American singers in pronouncing French idiomatically, a problem in the winning "Damnation of Faust" album with which she was identified.

Clarinetist Richard Stoltzman spoke of his hope that the award may help focus attention on a relatively neglected area of the repertoire, the Brahms Clarinet Sonatas, for which he won his Grammy along with pianist Richard Goode. And for those to whom the producer's craft is still a mystery, Andrew Kazdin trimmed away some of the misconceptions. The entry he was associated with is the complete recording of Wagner's "Ring" cycle as conducted by Pierre Boulez.

One of the most moving episodes was part of an interview taped by Glenn Gould only five days before his death on the some-

times neglected need for deliberate tempos in the playing of contrapuntal music. He said new thoughts on this question led to his desire to remake the "Goldberg Variations," before the Aria and first two variations of the Bach work were played.

James Levine, honored for his conducting of the Mahler Seventh Symphony, pleaded the case for less accessible works that "only yield their secrets to repeated hearings."

Aside from providing two hours of good talk and music, will the program help stimulate a wider acceptance for classics? Certainly, if the show were to be aired on stations whose attention to classics is modest, not the case with WNCN or the NPR stations that have picked it off the satellite.

Commercial stations will have access to the program at no charge but for the airing of commercials, low-key pitches by Maxell tape (any problem there?) and the Baldwin Piano and Organ Co. Syndication is by WFMT in Chicago, which regularly offers programs via satellite and tape to other stations, among them concerts by the Chicago and San Francisco Symphonies.

IS HOROWITZ

Classical Notes

Ellen Taaffe Zwilich, this year's winner of the Pulitzer Prize for composition, was among 22 past winners of the award honored last week by BMI. About a dozen Pulitzer laureates affiliated with the performing rights organization attended a special reception in New York on Wednesday (25). First BMI composer to win a Pulitzer was William Schuman, in 1943. Three have won awards twice—Walter Piston, Elliott Carter and Roger Sessions. Zwilich, whose winning work is her Symphony No. 1 (Three Movements for Orchestra), is the first woman to receive the award for composition.

BMI also continues to nurture budding composers, and for the 31st year has again presented cash awards to a group of writers aged 15 to 25. The prizes were handed out by composer Milton Babbitt and BMI senior vice president Thea Zavin. . . . Frederica von Stade receives an honorary doctorate from the Mannes College of Music in New York this week. She graduated from the school in 1969. . . . Max Rudolf, former conductor of the Metropolitan Opera and the Cincinnati Symphony, rejoins the faculty of the Curtis Institute this fall to direct a class in the art.

Richard Adler's "Wilderness Suite," recorded by the Utah Symphony under its associate conductor, Charles Ketchum, is due for release by RCA Records this month. Producer was Jack Pfeiffer, and support for the recording, as well as for the premiere performance in Salt Lake City, came from AT&T and the Bell Systems companies.

Basso Samuel Rampey will record the title role in Rossini's "Maometto II," the original ver-

sion of "Siege of Corinth," for Philips. He will also be featured in a pair of opera recordings for CBS Masterworks scheduled for sessions later in the summer. . . . Carnegie Hall has signed on as a corporate member of the Assn. for Classical Music, reports Gerald Widoff. . . . Owl Recording, in Boulder, Colo., has released the disk debut of the Columbine Chamber Players. The album includes the world premiere recording of "Charisma" by Iannis Xenakis.

KUSC Los Angeles and its Venture County satellite station, KCPB, have been broadcasting "Letters From Europe," a series of daily direct reports on activities of the Los Angeles Symphony during its tour on the Continent. Producer is Gail Eichenthal, who performed a similar chore for the orchestra last year during its tour of the Far East.

CMS Records, manufacturers and distributors of the CMS, Desto and Summit labels, is moving to larger headquarters. New address, as of the last week in June, will be 226 Washington St., Mount Vernon, N.Y. 10553; (914) 667-6201. . . . Someone else has now completed a performing version of Mahler's Tenth Symphony. A performance of the edition by Clinton Carpenter will be presented in New York by the combined forces of the New York festival and New Amsterdam Orchestras June 8, with Clifford Gilmore on the podium.

Gerard Schwarz, musical director of a number of chamber orchestras, has been named music advisor to the Seattle Symphony. The post has been vacant since the death of Ranier Miedel last March.

Pro Equipment & Services



COUGAR PRODUCES—Mitch Ryder, left, and John Cougar take a break from the rigors of recording Ryder's new LP which is being produced by Cougar. The album is being recorded in the living room of an unfinished Indiana house with remote facilities supplied by Criteria Studios, Miami.

WITH PINK NOISE SOURCE

New Analyzer From Gold Line

WEST REDDING, Conn.—The Gold Line Co. has begun marketing a real time analyzer with built-in pink noise source. The firm says the unit, designated the Music 10, is designed to help professional musicians "rapidly equalize any room, with professional results."

According to Gold Line engineers, the built-in pink noise source provides flat sound across the entire audio range. They state that by patching pink noise into a p.a. system, the musician sets a standard for comparison.

They continue, "Since pink noise is flat when it enters a system, any variations from flat are the result of the room and the system. These vari-

ations can be read on the Music 10 real time analyzer. Since the 10 bands of the analyzer correspond to the sliders of graphic equalizers, the musician can move the sliders up or down, and see the effect to the room directly on his analyzer display."

The unit's analyzer display also indicates three industry standard curves and feedback. The engineers explain that since the musician using the system will know at a glance the frequency causing the feedback problem, he can rapidly depress the correct slider on his EQ.

They add, "The musician will also find that even under the pressure of a live performance, he can depress the correct slider without taking out much of the music."

Nashville's Shock House Cuts Rates

NASHVILLE—In a move aimed at honing its competitive edge in the fierce rivalry for recording studio business here, the Shock House has slashed its rates from \$65 an hour to \$45 an hour.

The 24-track facility is also including the free services of an engineer with these rates. To further solidify the studio's position, owner Mike Shockley, a former recording engineer with RCA, has added new equipment to the already state-of-the-art products in his facility. It includes a Lexicon delay unit, Lawson echo plate, JBL speakers and a Fender Rhodes piano.

The new marketing thrust coincides with the studio's second anniversary. In its two years of operation, the studio has recorded Faron Young, Leona Williams, the Original Drifting Cowboys, Dean Dillon, Wayne Carson, Jeanne Pruett and others.

Also as part of the new marketing package, the Shock House has opened a new production facility, Part II Productions, headed by Shockley, who produces the acts and works with them in finding labels to release their material. Part II is currently producing such artists as Cooter Daniel, Monte Black, Willie Redden, Bill Carmack and D'Alice.



EDISON ARCHIVES—Walter Welch, left, and William Storm, curators of the Syracuse Univ. Audio Archives in Syracuse, N.Y., get a "hands on" feel for a new 16-track audio mixing console from MCI/Sony. The console will be used in the archives' Thomas Edison Rerecording Laboratory, which will be used exclusively for sound restoration and preservation.

Michigan Studios Still Struggling Some Turn To Subsidiary Activities To Boost Business

By CONSTANCE CRUMP

DETROIT—The recession that has paralyzed the industrial Midwest still grips recording studios in the Detroit area. But some hopeful signs have been seen by studio operators.

On the whole, subsidiary activities provide supplemental, in some cases total, income for studios. For example, Solid Sound, in Ann Arbor, is an Agfa tape dealer.

"We wind and sell several thousand cassettes a month," owner Rob Martens reports. "That keeps us going over rough spots." The studio has also turned to the in-house writing, arranging, and producing of jingles. "We have a couple of national clients that bring us more money per project than a month's worth of rock'n'roll bands," Martens says.

Solid Sound is currently completing work on a Hiram Walker industrial film. "To compete with New York or Los Angeles, we need constant maintenance. That's why we decided to produce in-house," Martens says.

Grosse Pointe's Cloud Born Productions is finally starting to pick up a little bit, says engineer Mike deMartino. "It's been really rough. Our block rate has dropped to \$60 an hour. We've spent most of our down time trying to cut some tunes, and hopefully, one of those will be a hit." Noting that advertising is problematic, deMartino says most of the stu-

dio's business comes through word of mouth. "A digital drum machine and a lot of synthetic stuff are customer attractions, too," he says.

Ken Glaza owns K & R Recording Studios in Southfield and serves as vice president of the Michigan Studio Owners Assn., a loose network of industry figures that meets informally every month. Glaza strongly opposes rate cutting. "I've never lowered my prices and I probably never will. The people who are lower-

ing prices are the ones who've got enough money to buy a 24-track board and call themselves a professional studio. I'm beyond just giving service. I get involved in the project and in making the band a success.

"Indirectly, the hobbyist type of studio is destroying the recording business in the state. They start out cheap, then find that they're forced to hold those prices to get business. They can't afford to upgrade equip-

(Continued on page 46)



HAPPY UNION—Singer/actress Phyllis Hyman, right, seals a production pact with artist/producer Narada Michael Walden after Walden agreed to produce Hyman's newest album at the Automatt Recording Studios in San Francisco. Walden's producing credits include Angela Bofill and Stacy Lattisaw.

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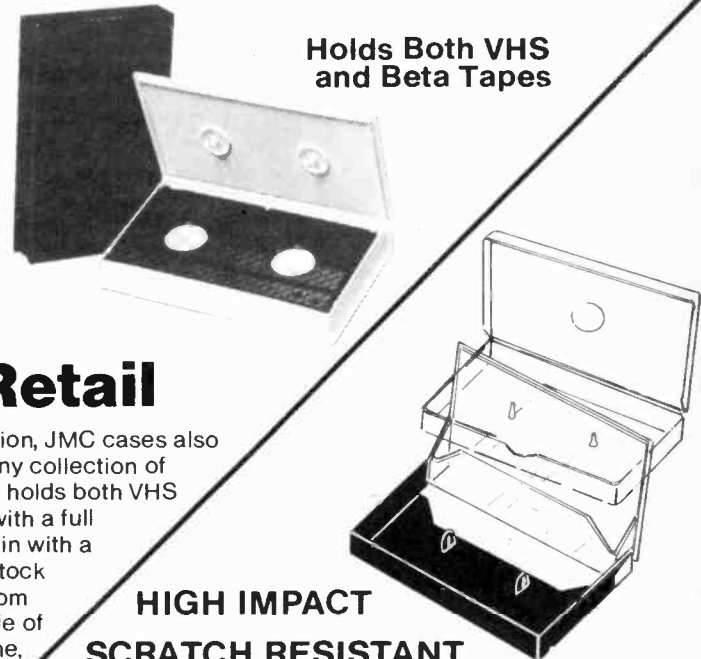
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Vegas Studios Report Problems

LAS VEGAS—"Our problems are the hotels," charges pioneer studio owner Hank Castro of Las Vegas Recording. "When we record a star, instead of picking the best musicians from each hotel, you have to use the hotel's house band. This has happened to me several times at several hotels.

"I'll have a big star. I'll contact the best musicians in town. I mean super players," he stresses. "Then the hotel band leader (where the star is appearing) calls saying: 'What are you doing with my star?'"

"This is the truth," Castro emphasizes. "I'm recording her, doing the best possible job. The band leader says, 'You mean my band isn't any good?'"

"That's not it," explains Castro. "I have a contract. When I give somebody a package I'm sticking my neck out. It had better be right. I want the best band. Five times I actually had to fire the boys I hired, and take the hotel band. The client walked out of here with a lousy product."

Do you mean that if a Diana Ross comes in, wants to record, and is appearing at Caesars...

"You use Caesars' band," finishes Castro. "We have to. I'll go further than that. If I don't hire the band, the hotel owner or manager calls saying: 'I'm paying these guys hundreds of thousands of dollars a year. You mean they can't go into a studio to do a record?'"

"That's hotel politics," Castro stresses. "Believe me, it's rough."

If the hotel isn't picking up the recording costs, why give in? "They do up to 15 major tv specials and give us a lot of work," he answers.

"We have a few good studio musicians," offers Lee Watters, 22, owner of the L.A.W. (Luxury Audio Workshop). "It's mostly rhythm sections and piano. You have to hand pick."

Lou Carto, owner of RMS Studio adds, "To a certain extent the musicians here are capable. What they are is lacking in studio experience. They need producers who can tell the musicians what they want."

"The musicians union is geared toward live shows. They don't understand recordings," continues Robin Freeman, a partner in Commercial Sound Studio. "They aren't interested and don't care. We had a South African producer in here with an \$80,000 project. The next year he was ready again. The musicians union gave him so many problems he went to Los Angeles.

"We did record Melissa Manchester live at the MGM-Grand, for an hour Radio Tokyo special. We recorded both of Melissa's shows in one evening, and took the best out of both. They're so pleased they want to do a series of shows out of Las Vegas.

"The musicians union doesn't have the personnel who have been involved in the recording industry like they used to," he continues.

"The union membership are people who work in the pits, the show bands. Many musicians resent the union, feeling it doesn't help them unless they are in a hotel position. The Musicians Union is affiliated very closely with the AFL/CIO. We're getting back into that old Teamsters problem, especially the mentality."

"Another thing," adds Castro, "the first people to meet the stars are the musicians. They complain about not getting studio work, so they say the studios aren't any good. This is their attitude. Local musicians come in without any producer. They walk out with a piece of tape. They don't make records here, they make tapes. So they bad-mouth the studio. You don't have the support of the local musicians."

Mike Werner, vice president of the musicians' local, was contacted at union headquarters, and read the statements made by the local studios. He was asked to respond. "It's too involved to discuss in two minutes and I'm ready to go into a board meeting, honey," was his answer.

Hotels dropping stars has also affected studio work. There are five 24-track studios in town. One specializes in local jingles. The others report a drop in business.

"The hotels cancelling star policies has affected our business," adds

(Continued on opposite page)



Billboard photo by Sarah Stein

HALLYDAY SOUND—French artist Johnny Hallyday, center, discusses his U.S. recording project with producer Pierre Billon, right, and engineer Charlie Tallent. Hallyday has spent the past month at Sound Emporium Recording Studio, Nashville, recording material for Phonogram. Included in the project are many original songs, as well as French versions of hits by Jerry Lee Lewis, Kenny Rogers and Bob Seger. Arranger for the project is Eric Bouad.

IN COMMUNICATIONS COMPLEX

Film Scoring Studio Opening In Dallas

IRVING, Tex.—A 48-track recording facility, specifically designed for scoring for large-screen projection, is scheduled to open in the new multi-million-dollar Dallas Communications Complex here in June. The facility is believed to be the first of its kind in Texas.

According to John Marshall, the studio's manager, the 8,000 square foot facility, Dallas Sound Lab, will

provide a number of services to the new Dallas Communications Complex, a film facility, including audio for video, audio for film, and live broadcasts. It will also offer audio recording services for recording artists. The studio, now in its second phase of construction, will also have two film editing rooms, a screen room and a scoring room.

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Mich. Studios Still Struggling

• Continued from page 45

ment when the time comes, but they're taking business away from legitimate studio owners in the meantime. It's the musician who really gets caught in the middle."

Glaza says low demand in the Detroit metropolitan area, coupled with price cutting, which keeps professional studios from expanding, and a strong union keep studios on the rack. "I predict Detroit will get smaller and smaller. It's like a gas price war," he says. "You can't sell Delmonico steaks for 50 cents."

United Sound's chief engineer Mike Iacopelli says business has been better, but it goes in cycles. "We've tried to stick to our basic policies on price structure," he reports. "It depends on the project." To attract customers, United is trying to be as visible as possible, he says. "We make sure local production companies know who we are. United's owner is a producer, so we have built-in business that is 60% to 70% of our work. We don't really have to get out there and hustle; we're lucky. Generally, most of our music recording is major label."

Dwight West, manager of RMJ Studio, says recording classes have eased recession woes. "We offer basic and advanced 10-week courses so the general public can learn audio recording A to Z. That really helps," he notes.

Rate cutting is almost a necessity, West adds. "I'm running a lot of specials, like two hours for the price of one. We 24-trackers can't afford to give time away, but on the other hand we've got to be competitive." West says the studio has gotten only repeat business, no new clients for about the past six weeks. "We've cut some jingles, but on the whole, regular recording is pretty dead," he says.



Billboard photo by Richard Wernig

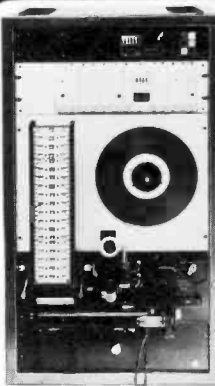
ROCK FANTASY—Engineer Rob Bengston "stretches across the board" at the Workshope Recording Studio, Douglaston, N.Y., to capture the sounds of Rick Derringer, as the latter works on his new album, "20,001: An Animated Rock Fantasy." The record is due for release this summer.

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Studio Track

By ERIN MORRIS

In Nashville at Music City Music Hall, RCA artist David Willis cutting single tracks with producer Blake Mevis. Bill Harris is engineering. . . . Glen Campbell in the studio laying vocals tracks with Charley Pride for Pride's upcoming RCA album. Norro Wilson is producing the project, with Harris behind the board. . . . Jimmie Davis in the studio with engineer Bill Vandevort mixing his latest gospel project. . . . The Family Brown working on next RCA single with producer Wilson and engineer Harris. . . . Mevis producing some material on the Kendalls' next Mercury/PolyGram album, with Harris engineering.

George Jones cutting at Eleven Eleven Sound for Epic. Billy Sherrill is producing. . . . Producer Ray Baker working with Merle Haggard, also for Epic. . . . Baker also producing Moe Bandy's next album, with engineer Ron Reynolds. . . . CBS artist Gary Wolf in the studio with producer Joe Chambers. . . . Reynolds producing and engineering Tony Joe White's upcoming CBS release. . . . Producer Mark Sherrill cutting tracks on Mainstreet artist Penny DeHaven.

Mastering at Disc Mastering Inc. includes an album and single by Vern Gosdin for Compeat, an album and an album by Ray Stevens for PolyGram and an album by Chet Atkins for Columbia. All projects were mastered by Randy Kling.

In Miami at Criteria Recording Studios, the Romantics working on their new album for Nipper with producer Peter Solley. Engineers for the project are Hal Hansford and Jim Sessody. . . . Rock'n'roll band Brother's Grimm cutting an album on Cenec, with Mark McClurg producing and Sessody and Eric Schilling engineering. . . . Mastering by Mike Fuller includes Robin Gibb's solo album on PolyGram, Firefall's new single and album for Atlantic, an album by RCA at the Lamont Cranston Band, and singles by Rodway and Chillwack. . . . Criteria's remote unit recording the Phil Garland Band, with audio production handled by Ron and Howard Albert. Ron Albert engineered the project.

Reelsound's remote unit of Austin is recording the Osmond Brothers at Billy Bob's in Fort Worth. Bill Tullis, Malcolm Harper and Mason Harlow were at the console. . . . Billy Squier was recorded in Norman, Okla., San Antonio and Austin with producer David Knight and engineers Harper, Harlow and Chuck Sugar. . . .

Vegas Studios Report Problems

Continued from opposite page

mits Freeman. "Mainly this is an overdub studio. With stars in town, they bring in tapes they're working on. We help them finish their albums. Our rates are \$140 an hour. If it's a 250-hour album project, we'll deal on price."

"Everybody has lost a lot of business," agrees Castro. "I find myself hustling more to get business. I used to have three engineers working around the clock. Now I'm lucky to keep one busy. My business is doing well, because I'm established."

Then why stay in Vegas? Pack up the board and open a studio in Los Angeles.

"We've had several opportunities to open a studio elsewhere, including Santa Monica," relates Freeman. "We opened here because we felt the money would be here. For a period of three years it was. Then the stars went. It's turning around this summer because of people like Paul Lowden, the Perlman and Caesars doing outdoor concerts."

Castro likes Las Vegas and playing poker until 5 a.m. "We wouldn't stand a chance in Los Angeles," he confesses. "That's the recording center of the world. It would be like me getting in the ring with Larry Holmes."

Then why should people come to Las Vegas to record?

"Here it's a vacation package. You're in a resort town. You don't have the L.A. traffic and smog. Come here and relax. If we're charging \$100 an hour, we'll give an hour a day off. That pays for the client's room and food. There are a lot of ways to work with our clients."

LAURA DENI

George Jones was recorded in Lafayette with Fat Music producing and Ken Sussa, Harper and Harlow engineering. . . . The remote unit was in Fort Worth to record Word artist Mike Warnke in concert. Neil Joseph produced the recording, with Harper, Harlow and Louis Valis at the controls. . . . Vandenberg was recorded, with Biff Dawes producing and Harper, Harlow and Sugar engineering. . . . Triumph cutting live in Dallas

and Amarillo, with Dave Thoenner, Harlow, Harper and Rusty Buckner engineering.

At Britannia Studios, producers Danny Jordan and Tom Gray remixing an LP for She with Russ Bracher engineering and Kent Luck assisting. . . . California in the studio with producer Logan McKenkie and engineer Bracher. . . . Producers Snuff Garrett and Steve Dorff remixing Ray Price and David Frizzell for Viva and

Dottie West for EMI America. Engineering are Greg Venable and Bracher.

At Cherokee Recording Studios, the Stingers laying tracks for their debut six-song mini-album. Kenny Keener and Steve Kramer are producing the effort, with Phil Jamtas engineering.

In Van Nuys, Calif. at Rollin' Rock Studios, Ronny Weiser producing Ray Campi & The Rockabilly Rebels' newest album.

In Los Angeles at Gold Star Recording Studios Inc., Channel 3 working on a new album for Poshboy, with Jay Lansford and Robbie Fields producing and Stan Ross engineering.

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

RADIO, RETAILER GET HEAD START Compact Disc Spins On
By IS HOROWITZ
NEW YORK—Sony has supplied Compact Disc players to 28 AOR and classical radio stations in key markets across the country as part of its development campaign to promote the new technology. . . .

Europe CD Launch: Demand Exceeding Player, Title Supply
By JIM SAMPSON
MUNICH—Following widespread press coverage and much stronger demand than anticipated, the European launch of the Compact Disc digital audio system is experiencing a shortage of players and repertoire. . . .

Sales MOUNT IN JAPAN Toshiba Pushes Up CD Production Bow
By SHIG FUKITA
TOKYO—Toshiba EMI has advanced its manufacturing schedule for Compact Discs by six months, as part of the new configuration in Japan. . . .

PolyGram & Magnavox Speeding U.S. CD Bow
By IS HOROWITZ
NEW YORK—PolyGram and Magnavox are building a pool of digitally recorded material. . . .

Compact Disc Launched in U.K. PolyGram, Sony Formally Present System in London
By MIKE HENNESSEY
LONDON—The sooner the Compact Disc replaces the conventional black vinyl LP the better, says Sony. . . .

U.S. LAUNCH NEARS Sony Prices Set On CD Players & Titles
By IS HOROWITZ
NEW YORK—Sony has set a retail price of \$100 for its compact disc player, including remote control, and \$16.95 for the disc. . . .

1,000 Hear CD At Demo In Denver
By IS HOROWITZ
DENVER—More than 1,000 people witnessed a demonstration of digital playback systems at Rainbow Music Hall here Sunday (13). . . .

U.K. London
By IS HOROWITZ
LONDON—The British Phonographic Industry (BPI) is planning to launch its digital audio disc (DAD) in the U.K. . . .

Billboard covers The CD EXPLOSION!
Billboard . . . the international newsweekly . . . is on the editorial forefront of the marketing and technological explosion of the Compact Disc . . . covering software and hardware . . . plus the pro and consumer angles of this fast-coming marketplace.
Look for Billboard's weekly coverage . . . and soon the first CD Special.

European CD Launch
A check with distributors . . .

Houston Gets Digital Recorder
NEW YORK—The use of professional recording equipment . . .

French Award To London CD
NEW YORK—The first Grand Prix du Disque to be awarded for a Compact Disc . . .

Digital Is The Word At AES Meet
Holland Confab Focuses On Compact Disc Software
FINDEHOVEN, Holland—When the 73rd Audio Engineering Society (AES) convention opens here Tuesday (15), its focus will be on digital audio technology. . . .

PolyGram Mulls Long CD Box 'Augmented' Package Is Showcased At RIAA Meets
By IRV LICHTMAN
NEW YORK—PolyGram Records is sounding out the trade on an "augmented" package for the Compact Disc, which it may offer when launching its first releases in the country. . . .

Competitors Preparing As CD Takes Center Stage
By RADCLIFFE JOE
LAS VEGAS—The Winter CES shows are a hub of Compact Disc activity, with companies such as Philips, Denon, RCA, Matsushita and others showing their wares. . . .

Denon Hits CD Rush To Market
By IS HOROWITZ
NEW YORK—Denon America has put a brake to its Compact Disc marketing schedule to await the arrival of the fully improved second-generation playback machines. . . .

Magnavox Unveils CD Market Plans
By IS HOROWITZ
NEW YORK—Consumer sales will take a back seat to promotional work when Magnavox's new CD player is introduced to market later this year. . . .

Holding Series Digital Seminars
By RADCLIFFE JOE
NEW YORK—The Professional Audio Engineers Society (PAES) is planning a series of digital audio seminars. . . .

16-Channel Recorder
Matsushita has unveiled the world's first 16-channel digital tape recorder. . . .

ances enters
Magnavox executives say they believe that exposure through fashion department stores is the best road to broad consumer awareness. . . .

CD Takes Center Stage
Denon declares that its digital players and those of its competitors are capable of high-quality playback. . . .

Billboard

The International Newsweekly of Music & Home Entertainment

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
★	2	12	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL) —Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	35	43	6	POTENTIAL NEW BOYFRIEND —Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514	68	78	2	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-13532
★	3	10	OUR LOVE IS ON THE FAULTLINE —Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	37	41	7	3/4 TIME —Ray Charles (R. Charles) T.J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-03810	69	80	2	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
★	4	12	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT— Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell, Desert Rose/Ski Slope, BMI; MCA 52191	38	44	6	EVERYBODY'S DREAM GIRL —Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496	70	75	3	FADE TO BLUE —Ed Hunnicutt (D. Burgess) E. Hunnicutt, D. Knutson, D. Burgess; Young Beau/Tapadero, BMI; MCA 52207
★	5	10	YOU CAN'T RUN FROM LOVE —Eddie Rabbitt (D. Malloy), E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29712	39	49	5	DON'T YOUR MEM'RY EVER SLEEP AT NIGHT —Steve Wariner (T. Collins) S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515	71	85	2	THE JOGGER —Bobby Bare (B. Bare) S. Silverstein; Evil Eye, BMI; Columbia 38-03809
★	7	12	THE RIDE —David Allan Coe (B. Sherrill) J.B. Dettlerme, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-037789	40	50	4	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	72	81	2	WE'RE STRANGERS AGAIN —Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram)
★	8	10	STRANGER IN MY HOUSE —Ronnie Milsap (R. Milsap), T. Collins M. Reid; Lodge Hall, ASCAP; RCA 13470	41	45	7	CHANGES —Tanya Tucker (D. Malloy) T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASCAP; Arista 1053	73	82	2	IT AIN'T REAL (IF IT AIN'T YOU) —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, F. Sotser; Irving/Down N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893
★	9	10	FOOL FOR YOUR LOVE —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	42	46	6	ONCE YOU GET THE FEEL OF IT —Con Hunley (S. Dorff) D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208	74	79	3	LOVER IN DISGUISE —Wayne Massey (J. Dowell, M. Daniel) J. Dowell, B. Mevis; Hoosier/Jack and Bill, ASCAP; MCA 52211
★	12	12	YOU TAKE ME FOR GRANTED —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	43	48	6	IT'S YOU —Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Litton, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711	75	54	18	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING —Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)
★	12	12	MY LADY LOVES ME (JUST AS I AM) —Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	44	52	3	I LOVE HER MIND —The Bellamy Brothers (D.H. Bellamy) D. Bellamy, Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645	76	87	2	LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU —Loretta Lynn (R. Chancy) R. McManus, G. Dobbins; Music City, ASCAP; MCA-52219
★	11	13	IN THE MIDDLE OF THE NIGHT —Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182	45	53	3	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	77	58	14	I STILL LOVE YOU IN THE SAME OL' WAY —Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia 38-03625
★	16	8	LOVE IS ON A ROLL —Don Williams (D. Williams, G. Fundis) R. Cook, J. Prince; Roger Cook, BMI/Big Ears/Bruised Oranges, ASCAP; MCA 52205	46	39	15	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) —Tom Jones (G. Mills, S. Popovich) A. Owsning; ATV, BMI; Mercury 810-445-7 (Polygram)	78	88	2	AIN'T THAT THE WAY IT GOES —Dave Kemp (Gant, Vienneau) M. Sanders, J. Jarrard; Milene/Alabama Band, ASCAP; Soundwaves-4702 (MSD)
★	14	11	LOVE AFFAIRS —Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	47	42	9	YOU CAN'T LOSE WHAT YOU NEVER HAD —Lynn Anderson (M. Clark) M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permian 82000 (MCA)	79	76	4	DON'T SAY YOU LOVE ME (JUST LOVE ME AGAIN) —Mike Campbell (J. Crutchfield) C. Cloningier, J. Crutchfield; MCA, ASCAP/Music Corp. of America, BMI; Columbia 38-03838
★	15	9	WITHOUT YOU —T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695	48	59	2	LOST IN THE FEELING —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	80			WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)
★	19	8	OH BABY MINE (I GET SO LONELY) —Statler Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	49	55	5	FLAME IN MY HEART —Delia Bell (E. Harris) B. Spurtlock, G. Jones; Glad, BMI; Warner Bros. 7-29653	81			YES —Billy Swan (L. Rogers) D. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03917
★	18	9	I.O.U. —Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	50	37	15	SAVE ME —Louise Mandrell (E. Kilroy) R.C. Bannon, O. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450	82			A TASTE OF THE WIND —James & Michael Younger (R. Chancy) J. Williams, A.M. Williams; Our Child's, BMI; MCA-52222
★	21	6	HIGHWAY 40 BLUES —Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Welk GP); Epic 34-03812	51	34	13	IT HASN'T HAPPENED YET —Rosanne Cash (R. Crowell) J. Hiatt; Bug Music/Bill, BMI; Columbia 38-03705	83			YOU STILL GOT ME —David Rogers (Not Listed) H.L. Shields; Chip N' Dale, ASCAP; Mr. Music-016
★	20	7	IN TIMES LIKE THESE —Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206	52	57	4	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	84	56	15	AMERICAN MADE —Oak Ridge Boys (R. Chancy) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179
★	12	6	I'M MOVIN' ON —Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	53	62	3	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 13527	85	84	13	IT'S A DIRTY JOB —Bobby Bare & Lucy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03828
★	23	8	THE LOVE SHE FOUND IN ME —Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	54	35	14	MORE & MORE —Charley Pride (N. Wilson) M. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451	86			COTTON FIELDS —Tennessee Express (L. Rogers) H. Ledbetter; Folkways, BMI, RCA-13526
★	25	6	PANCHO & LEFTY —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artists/Columbine, ASCAP; Epic 34-03842	55	60	3	EASY ON THE EYE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03885	87	71	9	YOU'RE GONNA LOVE YOURSELF (IN THE MORNING) —Willie Nelson and Brenda Lee (F. Foster) D. Fritz; Combine, BMI; Monument 4-03784 (CBS)
★	24	9	FLY INTO LOVE —Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	56	61	6	LOVERS AGAIN —Bricc Henderson (S. Tutt) D.C. Gillin; Royal Haven, BMI; Union Station 1001-12	88	73	8	LOVE ME —Jeanne Pruett & Marty Robbins (W. Haynes) J. Pruett; Johnny Beinstock, BMI; Audiograph 45-454
★	29	4	THE CLOSER YOU GET —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N Dixie/Chinnichap, BMI; RCA 13524	57	26	13	LITTLE OLD FASHIONED KARMA —Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674	89	83	5	WILLIE, WRITE ME A SONG —Ray Price (S. Garrett) C. Crofford; Peso, BMI; Warner/Viva 7-29691
★	31	5	SNAPSHOT —Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501	58	66	3	ATLANTA BURNED AGAIN LAST NIGHT —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dolson, D. Rowe; Not Given; MDJ 4831	90	72	19	PERSONALLY —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526
★	27	9	OLD MAN RIVER (I'VE COME TO TALK AGAIN) —Mel McDaniel (L. Rogers) R. Scatte, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218	59	65	5	TIJUANA SUNRISE —Bama Band (L. Morris) D. Hatfield; Surf and Sand, BMI; Soundwaves 4707 (MSD)	91	69	16	AFTER THE LAST GOODBYE —Gus Hardin (R. Hall) M. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445
★	30	5	ALL MY LIFE —Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495	60	63	4	LOVE SONG —The Oak Ridge Boys (R. Chancy) S. Runkle; Youngun, BMI; MCA-52224	92	70	17	AMARILLO BY MORNING —George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162
★	26	15	FOOLIN' —Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	61	63	4	NOBODY ELSE FOR ME —Stephanie Winslow (R. Ruff) S. Winslow, Checkmate, BMI; Oak 1056	93	90	18	SOUNDS LIKE LOVE —Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848
★	33	5	I ALWAYS GET LUCKY WITH YOU —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	62	67	3	OVER YOU —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498	94	92	4	REMINISCING —Linda Nail (K. Phillips, S. Kesler) T. Wammack; Snakeman/Blue Moon/Moe's Music, ASCAP; Grand Prix 3 (F&L)
★	28	14	COMMON MAN —John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	63	68	2	PRECIOUS LOVE —The Kendalls (B. Ahern) B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)	95	91	8	TRAIN MEDLEY —Boxcar Willie (J. Martin) Various; Various; Main Street 954 (Capitol)
★	36	6	I WONDER WHO'S HOLDING MY BABY TONIGHT —The Whites (R. Skaggs) D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI, Hall Clement, BMI (c/o Welk Music GP), Ricky Skaggs, BMI; Warner/Curb 7-29659	64	64	4	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	96	93	21	SWINGIN' —John Anderson (F. Jones) L. Delmore; Music/Hall Element Publ. (Welk Group); Warner Bros. 7-29788
★	30	17	SINGING THE BLUES —Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	65	64	4	MARY LEE —Rodney Lay & The Wild West (J.B. Barnhill) K. Stegall, S. Harris; Blackwood, BMI; Churchill 94020 (MCA)	97	95	10	WE HAD IT ALL —Conway Twitty (R. Chancy, C. Twitty), T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154
★	38	6	AFTER THE GREAT DEPRESSION —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512	66	47	17	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) —Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)	98	77	4	I.O.U. —Jimmy Dean (P. Baugh) J. Dean, L. Markes; Plainview, BMI; Churchill 94024 (MCA)
★	32	10	YOU GOT ME RUNNIN' —Jim Glaser (D. Toile) P. McGee; Dawnbreaker, BMI; Noble Vision 102	67	51	7	I JUST HEARD A HEART BREAK (AND I'M SO AFRAID IT'S MINE) —Tammy Wynette (G. Richey) T. Wynette, J. Taylor, G. Richey; ATV/First Lady/Sylvia's Mother, BMI; Epic 34-03811	99	97	14	THIS COWBOY'S HAT —Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772
★	40	4	YOUR LOVE'S ON THE LINE —Earl Thomas Conley (N. Larkin) E.T. Conley, R. Scraggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525					100	99	21	I HAVE LOVED YOU GIRL (But Not Like This Before) —Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414
★	34	22	WHATEVER HAPPENED TO OLD FASHIONED LOVE —B.J. Thomas (P. Drake) L. Anderson; Did Friends, BMI; Cleveland International 38-03492 (CBS)								

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

JUNE 4, 1983, BILLBOARD

SPRINGTIME HITS!

"SWEET COUNTRY MUSIC"

By **PEGGY SUE** #192

"NOBODY CAN DO IT LIKE MY BABY CAN"

By **DAVID HOUSTON** #194

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EMI Has Hope For 'Mercies'

No Major Artists On 'Sleeper' Film's Soundtrack LP

By KIP KIRBY

NASHVILLE—In its modest national opening run, "Tender Mercies" has snagged rave reviews from film critics, some of whom are calling it the sleeper of the year. Now, coinciding with the movie's success, EMI America is releasing a country soundtrack which, like its namesake picture, could prove to be a sleeper.

The soundtrack contains no major country artists. Several of the cuts on the album are performed by the songwriters who wrote the tunes. And Robert Duvall, the actor who stars in the film as country singer Mac Sledge, performs four songs himself, including "I've Decided To Leave Here Forever," a number he wrote himself; a previously-unreleased Lefty Frizzell tune titled "It Hurts To Face Reality," which Duvall first heard played by Frizzell's daughter Lois in Texas; and the gospel standard, "Wings Of A Dove," featuring a duet between Duvall and his real-life actress/wife Gail Young.

The first single from the sound-

track is "Over You," sung by EMI/Liberty artist Lane Brody. The single is doing well on the charts, and the label hopes it may push both the soundtrack and Brody's own solo career.

Because Universal Pictures isn't

Boxcar Willie Releases Tribute To Rodgers

NEW YORK—Main Street Records has issued a limited edition commemorative single by Boxcar Willie as a tribute to the late Jimmie Rodgers. The record, entitled "Hobo's Lament" and backed with Rodgers' "T For Texas," is pressed on gold vinyl and features a two-color picture sleeve.

The release of the tribute single coincided with Boxcar's May 25 appearance at the annual Jimmie Rodgers Memorial Festival in Meridian, Miss. Copies of the record are available through mail order only from JMHC Distributing in New York at \$2.50 each.

distributing "Tender Mercies" on a mass-run national basis, the record company is hampered in its efforts to schedule a full-scale soundtrack promotion. Instead, it's trying to coordinate spot buys and giveaways in markets where the film has already opened or will be opening shortly.

Meanwhile, Duvall swung through Nashville recently for a day's press activity (though "Tender Mercies" has yet to be shown here). Duvall is no Johnny-come-lately to country music, even if his role as singer Mac Sledge is a sharp departure from his roles in such films as "The Great Santini," "Apocalypse Now," "The Godfather" and "M*A*S*H."

The same sense of low-keyed realism that the 52-year-old actor brings to his screen roles pervades his music. He sings and plays guitar in the film, and recorded all his own music. Charlie Feldman, head of Screen Gems/Colgems/EMI Music in Nashville, coordinated the songs for the soundtrack, but Duvall insisted on songs he felt fit the film's mood and message.

Duvall says he didn't feel self-conscious handling a singing role in "Tender Mercies," admitting that his fascination with country music evolves in part from its shifting emotions. "It's simplistic yet complex. Like the character of Mac Sledge—he's rural complex." Some years ago, Duvall had been pencilled in to play the Henry Gibson country-singer role in Robert Altman's "Nashville"; that eventually fell through, but Duvall says he knew he wanted to play the part of singer Sledge the first time he read Horton Foote's "Tender Mercies" screenplay in 1979.

"The only bone of contention we had with the music is that the director (Bruce Beresford) was Australian and went around listening to Mozart," Duvall recalls. "I felt he should have given me more say in the song selection, since he's from Australia and I know more about country music than he does. I was the one who was going to have to

(Continued on opposite page)



MARITAL MUSIC—Merle Haggard, who records for Epic, joins wife Leona Williams in the studio for a duet album project they are co-producing. This will be Williams' first LP for Mercury/PolyGram.

Chart Fax

Jennings Does It Again; Coe Hits A New High

Complain long enough and what do you get? A No. 1 hit—if you're Waylon Jennings and your complaint is "Lucille (You Won't Do Your Daddy's Will)." The lament, which went to number 21 pop in 1957 for its author, Little Richard, is Jennings' 11th chart-topping country solo.

Cruising into the superstar number 5 slot this week is David Allan Coe's "The Ride." It's the highest Coe has ever been on the charts. In 1975, he hit number 8 with the country-formula sendup, "You Never Even Called Me By My Name." The strength of "The Ride" is also demonstrated by the fact that it has levitated Coe's album, "Castles In The Sand," to a starred 19 on the top LP list—again a record for Coe, who has long enjoyed his own special audience, but who has been commercially restrained by inexplicably skimpy airplay. Before "Castles," Coe's high-water mark on the album charts was number 40 for his "Greatest Hits" collection in 1978.

"Cotton Fields," which enters the chart this week at starred 86 for Tennessee Express—and which may be an even more feared campfire song than "I've Been Working On The Railroad"—was a number 13 hit for the Highwaymen in 1962, when folkdom was in bloom. And a Creedence Clearwater Revival cut of the song, rereleased in 1981, went to number 50 in country.

But the most promising graybeard this week is the Statler Brothers' cover of "Oh Baby Mine (I Get So Lonely)," crouching to spring into the top 10 from its niche at superstar 14. This pre-rocker earned the Four Knights an asterisk's worth of music immortality when they lodged it into a number 3 spot on the pop charts in early 1954. A few months later, Johnny & Jack made it a number 5 country hit.

Jennings' complaint to Lucille about her inconstancy is a theme that echoes through the history of blues and country. (There was an-

(Continued on opposite page)

Columbia Reports Boom In Sales Of Print Music

By EDWARD MORRIS

NASHVILLE—Print sales of country music titles continue to soar for Columbia Pictures Publications by breaking into new markets and territories. Sales manager Bill Price reports that Columbia is now issuing country-oriented folios at a rate of five or more a month.

"Country music is like gold for us," says Price. "It's stretching into territories that are new to it, such as the Northeast. Maybe it's not really correct to call it country music anymore."

Titles made famous by Juice Newton, Willie Nelson, Dolly Parton and Eddie Rabbitt sell "a tremendous amount," according to Price. He says

"You And I," the recent Eddie Rabbitt-Crystal Gayle duo hit, is "one of the biggest sheet music sellers we've had in years" and has become a hot item in the wedding music market. It will be included in the forthcoming Columbia folio, "Popular Wedding Songs," "Could I Have This Dance," from "Urban Cowboy," is also making a strong showing in the wedding market.

Another crossover, Price notes, is "Up Where We Belong," from "An Officer And A Gentleman." It is being adapted as a gospel song, as were such earlier Columbia holdings as "You Light Up My Life" and "What A Difference You've Made In My Life."

Price also credits country music with relieving the stodginess of traditional music-teaching material. "Always On My Mind," for example, has become "a big item for the educational market" and is available in several elementary instructional forms as well as in arrangements for marching and concert bands and choruses. Many other country titles have been incorporated into the instructional and school markets, Price says.

Among the mixed folios that are selling well for Columbia are "Top Country Hits Of 1982," at \$12.95 retail; "Kings Of Country Music," \$8.95; and "Country Ladies Of The '80s," \$8.95. A matching folio has just been issued to Willie Nelson's "Tougher Than Leather" album. Other new titles are "The First Top 25 Country Hits Of 1983" and "Country Superstars For Easy Guitar."

Country songs are also being used to headline Columbia's popular "Plus" series which is packaged under a variety of omnibus titles, such as "Hill Street Blues" and "Always On My Mind" Plus 24 Solid Gold Songs." The most lavish of the series is the "Plus 88" folios. By the end of this summer, Price reports, Columbia will publish its first "Plus 88" collection devoted solely to country music.

Rex Gosdin Dies Of Heart Attack

NASHVILLE—Singer and songwriter Ewen Manual (Rex) Gosdin died in Stockbridge, Ga., Monday (23) of a heart attack. He was 45.

Born in Alabama, Gosdin got his show business start singing gospel songs with his brothers on WVOC Birmingham in the early 1950s. Later, he worked in California with a bluegrass group, the Golden State Boys, which ultimately included his brother, Vern. Following this period, Rex and Vern joined another California folk act, the Hillman, led by Chris Hillman.

In 1966, the two Gosdins recorded an album with the Byrds' Gene Clark, aided by such sidemen as Hillman, Michael Clarke, Leon Russell, Doug Dillard and Glen Campbell. The brother act had its first chart success on the Bakersfield International label in 1967 with "Hangin' On."

Rex subsequently had minor hits on MRC, Sabre and Grape Vine. His compositions include "The Rock I'm Leaning On," "Just Give Me What You Think Is Fair" and "When Love Was All We Had To Share." Gosdin is survived by his wife Joyce, and a son, Michael.

SPECIALIST CONCERT FIRM

Luckenbach Hot In San Diego

By THOMAS K. ARNOLD

SAN DIEGO—Back in the middle 1970s, shortly after they graduated from high school, brothers Marc and Greg Oswald teamed up with a few of their friends to form a concert promoting firm in their native San Francisco. "But the notion of a bunch of kids trying to put on such shows in Bill Graham's backyard is just preposterous," says Greg Oswald. "He's practically owned the town since the late 1960s, and we ended up not putting on a single show."

So they gave up. They both moved to San Diego and enrolled in the Univ. of California at San Diego's paramedics program, from which they graduated in 1979. And they each took on full-time paramedics jobs in San Diego.

Today, however, they're back in promoting, and as Luckenbach Productions, the two brothers have achieved the distinction of being one of only a handful of concert promoters in the United States to deal ex-

clusively with country talent.

And they've gone about it in some pretty unconventional ways—like putting on four- and five-hour concerts with at least three acts and some sort of special event like a fireworks display at a time when other promoters all around the country seem to be cutting their productions to the bare essentials.

Like hand-picking their 14-man road and stage crew from country bars they frequented while passing out fliers to promote their early shows—not seasoned production personnel, but unemployed cowboy stuntmen and construction workers with no experience but plenty of love for country music.

Like training that crew so well that last year Hank Williams Jr.'s management selected Luckenbach as the "promoters of the year" out of a field of more than 250 promoters they had dealt with on their 1982 tour.

And like snubbing such traditional concert venues as the San Diego Sports Arena in favor of out-

door spots like the Lakeside Rodeo Grounds, where they can assemble their own stage with their own equipment and their own crew—and thus save so much money that they can afford longer, more extravagant productions and higher-priced country acts that normally couldn't afford to play San Diego.

"We can't afford to go into the Sports Arena with a country act," says Marc Oswald. "Nobody can, because by the time you add up union fees and facility rental, there's no room for profit. There just aren't that many big country acts, and there are also hardly any country promoters for precisely that reason. So what we do is go to places where the rent is low, and just build up everything ourselves from scratch."

"As a result, we can put on a show that would need 6,500 people in the Sports Arena to break even with only 3,500 people and still make money, charging the same ticket price, because our overhead is so low."

(Continued on page 53)

Country Nashville Scene

By KIP KIRBY

It wasn't the concert finale that Merle Haggard expected. In fact, his ceremonial stage toast to the audience May 20 in Asheville, N.C. ended up splashing Haggard's name across national newspapers and wire services—and found him with two of his band members locked up in a nearby jail.

The problem stemmed from a relatively obscure North Carolina law which prohibits "possession and consumption of spirited liquors at certain locations." For the past two years, Merle has made toasting his fans from the stage a ritual gesture during his performances. Sometimes he uses liquor (i.e. Canadian Club); other times the bottle will have tea or water in it. This particular evening, Haggard was more excited than usual, since he was celebrating the news that "You Take Me For



EMI America's 'Mercies' LP

Continued from opposite page

sing the music in the movie. That's why Charlie got involved—and that's when we started getting lovely songs like 'If You'll Hold The Ladder'."

Duvall is himself a fan of country music; as the son of a military father, he moved around the U.S. extensively in his childhood and developed an affinity for what he calls "the old traditional kind of country." He lists among his favorites Willie Nelson, Merle Haggard, Ricky Skaggs, John Anderson and George Strait, whom he saw perform while shooting "Tender Mercies" on location in Texas.

Though Duvall admits he's pleased by the critical acclaim "Tender Mercies" has earned, he says praise from musicians pleases him even more. Accolades from Willie Nelson and Emmylou Harris are uppermost in his mind.

"Willie sat on my floor one night in New York and sang for 45 minutes," he laughs, "and Emmylou sat on my floor and sang for an hour out in Los Angeles. She told me she liked the movie and liked the music—and Willie told me my character reminded him of Merle Haggard?" It is obviously a compliment the actor relishes.

Chart Fax

Continued from opposite page

other inconstant Lucille, you may recall, lyrically vilified by Kenny Rogers.) Hank Williams was, of course, the king of complainers. He brought more nuances of discontent to the form than anyone else before or since. Williams could (and did) run the gamut of complaints from the mildly annoyed "Why Don't You Love Me Like You Used To Do" to the tragically despairing "You Win Again." Hank Jr. complains because "All My Rowdy Friends Have Settled Down."

Some country complaints are mere whinings, while others are towering demands that the gods explain their capriciousness. A few are plain silly: "You're The Reason Our Kids Are Ugly," complained L. E. White & Lola Jean Dillon to each other in their understandably minor hit of 1977. Some things just aren't worth complaining about.

EDWARD MORRIS

Granted" was going No. 1 on the country charts. Haggard had been told before going onstage that the statute prohibiting "spirited liquors in certain locations" existed, but decided to go ahead with the usual fan toast anyway.

Following the performance, Merle and two members of the Strangers, Jim Belkin and Don Markham, were arrested and taken to jail for several hours until each was released on a \$500 security bond. Haggard must return to Buncombe County District Court June 14 to appeal the charges. Although the police officers involved in the case made it clear at the time that Haggard was not being arrested for intoxication, subsequent stories in the press managed to obscure this fact, so the singer issued the following statement:

"The ceremonial toast to my fans is a ritual that has been a part of my show for the past two years. It's a theatrical device, an age-old symbol of respect and affection. My fans are a vital part of my success, and I want them to feel that they are honored guests in my home. On the road, the stage is where I entertain my friends. . . . Before the show, I was told it was not legal to drink onstage, but under the circumstances, I felt the law was unfair and I decided to challenge it.

"Hopefully, I will be vindicated and the law will be changed. I can't emphasize enough that there was never any question raised about anyone being intoxicated. Half the time we don't even drink from the bottle—we just fake it. Sometimes it's tea or water in the bottle. I wish the media would convey this to the public; because the real events tend to get blown out of proportion every time they're retold."

★ ★ ★

The cloud of terrifying twisters which went tearing through the Southwest two weeks ago left damage and devastation everywhere they touched. One small tornado whipped through the Fort Wayne area, cutting a swath through the high school stadium there and destroying all the lights and equipment readied for the upcoming June Jam featuring Alabama, Lee Greenwood and Janie Fricke. Efforts are now underway to clean up the mess and replace the equip-

ment; the concert is still set for June 11, barring any other unforeseen weather surprises.

Micheal Smotherman phoned Scene last week to say hello. He was in Nashville at Woodland Sound doing vocals for his next album; although the tracks were cut in Los Angeles, Smotherman says he likes the "warm vocal sound" he gets here and enjoys working in Nashville.

Recently, Scene spoke with Jeff Hanna, lead vocalist for the Nitty Gritty Dirt Band. The Nittys are back in the midst of the country music picture again with a new single, "Shot Full Of Love." "Shot Full Of Love" was produced by Richard Landis, who contributed three numbers for the band to round out their forthcoming LP, recorded by Norbert Putnam in Nashville. One thing we were interested in finding out was why the band had returned to using its full name—the Nitty Gritty Dirt Band—rather than just the Dirt Band.

"Well," replied Hanna, "We found people were really confused when we started calling ourselves just 'the Dirt Band.' They thought the original band had broken up and that we weren't the originals, or that we were a completely different group altogether. We want everyone to know we're still the same musicians they remember from 'Will The Circle Be Unbroken' days."

Hanna says the band is thrilled by the acceptance they're getting on "Shot Full Of Love." The production doesn't stray too far from Landis' original version of the song with Juice Newton; but the added dimension of the Nitty Gritty Dirt Band's fresh harmonies spice the arrangement up considerably. Right now, the members are relaxing until July, when they'll start a new tour—and by then, they'll also have their new Capitol album to promote as well.

★ ★ ★

Ronnie Milsap flew to Europe for a three-week promotional tour that covers six countries and nine major cities: London, Amsterdam, Brussels, Dublin, Rome, Naples, Milan, Frankfurt and Munich. This is Milsap's first trip to Europe since 1979 and precedes a larger European concert tour slated for next year.



OUT DOING WHAT?—Gene Watson recently appeared on NBC's "Fantasy" to sing his MCA single, "You're Out Doing What I'm Here Doing Without." Here Watson relaxes with hosts Leslie Uggams and Peter Marshall.

Lineup Set For Celebrity Softball

NASHVILLE—The sixth annual Celebrity Softball Tournament is scheduled for June 22 at Nashville's Greer Stadium, with a full roster of artists set to participate.

Teams will include Barbara Mandrell, Conway Twitty, the Oak Ridge Boys' Richard Sterban and Joe Bonsall, the Gatlin Brothers, Sylvia, Lee Greenwood, Steve Wariner, David Frizzell, Tammy Wynette, Shelly West, Charlie McCoy and Jimmy Dickens.

This year, the event will also feature participation by well-known sports and television figures. Among them will be Terry Bradshaw, Vince Ferragamo, Morgan Fairchild, Mr. T, John Schneider and Michael Warren of "Hill Street Blues."

In the support roles of coaches and umpires will be Nashville mayor Richard Fulton, Roy Acuff, Mel Tillis and Minnie Pearl, among others. Tickets are on sale at Greer Stadium, Twitty City and Barbara Mandrell's One-Hour Photo outlets. Proceeds from the sale of tickets (\$5 for adults, \$3 for children) benefit the Sumner County Humane Society.

Billboard® Hot Country LPs™

Survey For Week Ending 6/4/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	11	11	ALABAMA The Closer You Get, RCA AHL-1-4663	38	39	5	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406
2	2	33	THE OAK RIDGE BOYS American Made, MCA 5390	39	32	14	RAY CHARLES Wish You Were Here Tonight, Columbia FC- 38293
3	4	13	KENNY ROGERS We've Got Tonight, Liberty LO 51143	40	36	36	CONWAY TWITTY Dream Maker, Elektra 60182
4	5	11	WILLIE NELSON Tougher Than Leather, Columbia QC-38248	41	38	89	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542
★	8	6	RONNIE MILSAP Keyed Up, RCA AHL-4670	42	35	35	TOM JONES Tom Jones Country, Mercury SRM-1-4062
6	3	18	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958	43	44	24	BOXCAR WILLIE Best Of Boxcar Volume I, Main Street ST 73002 (Capitol)
7	6	10	SHELLY WEST West By West, Warner/Viva 23775	44	46	137	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072
8	7	64	ALABAMA ▲ Mountain Music, RCA AHL 1- 4229	45	40	27	CRYSTAL GAYLE True Love, Elektra 60200
9	10	10	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403	46	42	26	CHRISTY LANE Here's To Us, Liberty LT 51137
★	13	6	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL 4673	47	41	46	REBA MCEINTIRE Unlimited, Mercury SRM-1- 4047
11	12	5	GEORGE JONES Shine On, Epic FE 38406	48	49	31	ROY CLARK Turned Loose, Churchill CR 9425
12	9	32	JOHN ANDERSON Wild And Blue, Warner Brothers 23721	49	47	15	LOUISE MANDRELL Close-Up, RCA-MHL 1-8601
13	14	14	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb- 60223	50	48	8	RANDY HOWARD All-American Redneck, Warner/Viva 28320
14	15	40	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1	51	51	4	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Complet CPL-1-1004
15	11	35	RICKY SKAGGS Highways And Heartaches, Epic FE 37996	52	53	18	KAREN BROOKS Walk On, Warner Bros. 23676
16	18	5	DON WILLIAMS Yellow Moon, MCA 5407	53	45	19	DAVID FRIZZELL AND SHELLY WEST Frizzell West—Our Best To You, Warner/Viva 1-23754
17	17	8	B.J. THOMAS New Looks, Cleveland International-FC-38561	★	62	2	DELIA BELL Delia Bell, Warner Bros.— 23838
18	19	63	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951	55	52	37	MERLE HAGGARD/ GEORGE JONES A Taste Of Yesterday's Wine, Epic FE-38203
★	26	3	DAVID ALLAN COE Castles In The Sand, Columbia FC-38535	56	56	51	SYLVIA Just Sylvia, RCA AHL-1- 4263
20	22	33	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193	57	54	27	CONWAY TWITTY Conway's #1 Classics—Vol. II, Elektra 60209
21	16	116	ALABAMA ▲ Feels So Right, RCA AHL 1- 3930	58	57	15	LEON EVERETTE Leon Everette, RCA-MHL-1- 8600
22	23	7	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA-5384	59	55	83	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193
23	20	28	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092	60	50	10	CHARLEY PRIDE Country Classics, RCA AHL- 1-4662
24	21	24	THE BELLAMY BROTHERS Strong Weakness, Elektra/ Curb 60210	61	61	37	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1- 4348
★	33	3	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC-38562	62	58	25	EMMYLOU HARRIS Last Date, Warner Bros. 1- 23740
26	24	32	EDDIE RABBITT Radio Romance, Elektra 60160	★	69	34	DOLLY PARTON Greatest Hits, RCA AHL 1- 4422
★	31	4	CHARLY McCLAIN Paradise, Epic FE-38584	64	67	135	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150
28	25	5	MICKEY GILLEY Fool For Your Love, Epic FE 38583	★	NEW ENTRY	→	ED BRUCE You're Not Leaving Here Tonight, MCA 5416
29	29	9	RONNIE McDOWELL Personally, Epic FE-38514	66	66	49	ROSANNE CASH Somewhere In The Stars, Columbia FC-37570
30	27	156	ALABAMA ▲ My Home's In Alabama, RCA AHL-1-3644	67	63	57	LEE GREENWOOD Inside Out, MCA 5304
31	30	11	VERN GOSDIN Today My World Slipped Away, AMI-1502	68	68	17	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386
32	34	3	MARTY ROBBINS Some Memories Just Won't Die, Columbia FC-38603	69	59	10	PORTER WAGONER Viva Porter Wagoner, Warner/Viva 23783
33	28	33	JANIE FRICKE It Ain't Easy, Columbia FC 38214	70	65	33	WAYLON JENNINGS & WILLIE NELSON WW II, RCA AHL-1-4455
★	NEW ENTRY	→	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841	71	72	22	MARTY ROBBINS Biggest Hits, Columbia FC 38309
35	37	5	MEL TILLIS After All This Time, MCA 5378	72	75	265	WILLIE NELSON ▲ Stardust, Columbia JC 35305
★	60	2	ELVIS PRESLEY I Was The One, RCA-AHL 1-4678	73	74	53	JUICE NEWTON ● Quiet Lies, Capitol ST- 12210
★	43	2	RAZZY BAILEY Greatest Hits, RCA-AHL 1- 4679	74	70	39	GEORGE JONES Anniversary, Ten Years Of Hits, Epic KE 38323
				75	71	140	ANNE MURRAY ▲ Greatest Hits, Capitol S00 12110

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

Changes Set For Gotham's Palladium

By STEVE WEITZMAN

NEW YORK—The Palladium, this city's landmark rock'n'roll theatre, will be undergoing a change in appearance as it shuts down for the summer.

The 3,400-capacity hall, known for its excellent sound, is one of the best known venues of its kind in the country. Operated by Ron Delsener since June, 1976, it has been New York's major midsize venue since the closing of the Fillmore East.

Steven Greenberg, who designed, built and owned the Roxy Roller Rink, will be responsible for the "re-

furbishing," as he calls it, of the Palladium. "We're going to clean it up and make it much prettier," Greenberg offers. As for the running of the theatre, he adds, "We entered into a 15-year lease for the facility. Ron (Delsener) and I, at this point in time, will be working together, and he'll be as active as he ever was. It's a partnership."

Although sources hint that the orchestra seats will be removed, details are sketchy at the moment. "The architectural plan hasn't been approved yet," Delsener notes. The basic plan, he says, is to "make it more of a dance operation." The renovation will involve "the whole place. It's going to be bigger than it is now." Preliminary work is set to begin Wednesday (1).

The type of acts to be presented in the future, according to Delsener, "could be anybody from what Radio City plays to what the Ritz plays." With regard to the frequency of shows, he adds, "We'll probably be doing more, because if the place looks incredible we could get Marvin Gaye or Bette Midler."

Though Greenberg is enthusiastic about the project, he is guarded about the specifics. "I don't want to talk about what it will be, because when we reopen, I want people to come in and discover it for themselves. It will be reopening in the fall and will be a very special facility for New York City."

Will it still be called The Palladium? "I don't know," says Greenberg. "It's likely the name will be changed."

First City Is New Showcase In New York

NEW YORK—This city will have another music showcase room with the grand opening June 13 of First City Cabaret, founded by music veterans Pat Kenny, of Kenny's Castaways and the Other End; Art D'Lugoff, of the Village Gate; and Jerry Wexler, senior vice president at Warner Bros.

Located at 13th St. near Fourth Ave., the 500-capacity venue will operate as both a theatre and a music room. The venue is already open with a production of "Jacque Brel Is Alive And Well And Living In Paris." Currently scheduled to perform at the club are jazz pianist Rodney Franklin and singer Judy (Continued on opposite page)

MANAGER PROFILE

Fitzgerald/Hartley Preparing To Expand

By PAUL GREIN

LOS ANGELES—Larry Fitzgerald and Mark Hartley, whose six-year-old management company represents Toto, the Tubes, the Brothers Johnson and Rufus, are on the verge of expanding into several other service areas.

"Management companies today need to have a wider scope in terms of direction," says Fitzgerald, who ran Chicago's management company from 1967-77. "In order to survive in this climate you'd better be able to work in all aspects of the entertainment business."

"As a result we need to be more diversified. Will we be producing cable shows? Yes. Will we be producing motion pictures? Yes. Will we be delivering soundtracks? Yes. Are we looking for something involving a musical approach for theatre? Absolutely."

Hartley adds that they are also looking into the possibility of forming a small label or production entity to develop artists. "When you look at the pool of talent around us, with clients we represent and other people we deal with on a day-to-day basis, it's a natural extension," he says.

Fitzgerald/Hartley, whose clients also include David Pack of Ambrosia, engineer/producer Elliot Scheiner and arranger/producer/writer James Newton-Howard, is already involved in several ancillary areas. "Our philosophy was initially to be small and extremely family-oriented," Hartley says. "Over the six-year period



Billboard photo by Attila Csupo
Partners: Mark Hartley, left, and Larry Fitzgerald at work in their Los Angeles office.

we've slowly and gradually branched out. We have a graphics company (Splash Graphics) and a custom creative record division (Pic-Disc), and we're also involved in the business aspect of administering publishing for 25 people. We're not publishers, but we provide a business management service, specializing in putting writers together for various projects."

Still, Hartley acknowledges that the firm has been relatively slow to expand. "We're so picky sometimes it's ridiculous," he says. Fitzgerald agrees: "We're probably far more conservative than we should

be. But if we'd taken on every client that's come to us for representation, we'd probably have scores of clients and a huge staff and an unbelievable overhead. And we don't want to do that."

"When you have that many clients, you spread yourself too thin. You're reacting to situations instead of causing them to happen. Which is not to say we wouldn't enjoy having a few more successful artists. We're at a crossroads right at this moment. We're not sure whether we're going to maintain this status or not."

(Continued on page 53)

Rock Concert Scene In Nevada Is Seen As Healthy

LAS VEGAS—"Artists are easier to work with," declares Nevada rock promoter Michael Schivo. "Instead of making it an absolute ballbuster of a deal, they've turned around, hoping for additional percentage monies. The extensive catering demands have lessened. They aren't spending money foolishly any longer."

"The agents have to work with an economy that is not stable, as it was from '77 through '80. They are willing now to work with promoters they like and give them breaks needed to make lucrative deals."

Rock promoting means boundaries, much like a dog marking its territory. "Primarily this is my territory," Schivo relates. As to whether other promoters can touch his turf, Schivo smiles. "Let's put it on this basis. I feel confident that no matter who does shows in my town, I will survive." That wasn't always the case. In 1972 a riot erupted when Deep Purple failed to make a Las Vegas Convention Center concert. That wasn't a Schivo date, but the next two were. They cancelled. "That cost me a lot in terms of time and reputation." The Las Vegas Convention Authority adopted a rock policy requiring the authority to approve concerts booked into the Convention Center.

"This state has one of the most stringent security requirements in the country," stresses Schivo, elaborating, "Forty-three off-duty Metro police officers, at time-and-a-half, are required for shows at the Convention Center. Plus 30 private security and 20 contemporary security, which is a substantial amount of money."

"At the Aladdin Theater the security is not as stringent, but the stage handbill is," he adds. "The Convention Center is a right-to-work room, as is Reno. I have stagehands that have been with me for seven years. They are knowledgeable as any ITASIE member."

Schivo has shed his bearded, swinging rocker image for a grad student look. His rock promoter's head is on straight. He averages 50 shows annually between Las Vegas, Reno, and small clubs. Like other promoters he's felt the lack of record company support. Gone are "buys from record companies for 24 spots. We miss that."

The Las Vegas rock market is similar to Southern California, only smaller. "The traffic will bear no more than one major and one small show monthly. The broad-base demographics have disappeared. It's basically youth-oriented, junior high school through college. But if you book Spyro Gyra the crowd is as elegant as any out of a showroom. People in furs and jewelry, clean cut, 30-40 year olds."

There are hot acts, though, who won't play Vegas on a bet. "The Aladdin and the Convention Center are established venues. There are acts that feel they don't want to be affiliated with the Las Vegas image."

There is also the overexposure of neon. "I get calls all the time from people wanting to come in. They say, 'Take this deal to the Kinks or Missing Persons. We want to video it,' says Schivo in a disgusted tone. "In the words of Emmylou Harris' manager, 'That's just what we need, another live special from Las Vegas.'

Las Vegas has to stand on its own merits. The bright lights and big-city neon isn't enough any longer. It's worn off.

"I did the first r&b show in two years." It was the Gap Band at Ham Hall, on the Univ. of Nevada, Las Vegas campus. The 1,900 seater didn't sell out.

"Twenty-five percent of Las Vegas blacks are unemployed," Schivo explains. "They cannot afford a \$15 ticket. You're going to have to pull across."

"The average Las Vegas ticket is \$14. I'd like to see it go down. My first show was Three Dog Night for \$3.50. My second show was Jethro Tull in the Convention Center. The ticket was \$4. Now it's increased to a degree that the audience just may decide to sit one out."

"Reno is 185,000 population. The surrounding areas boost it to 250,000. Las Vegas is 400,000. We're not selling 7,000 consistently in Las Vegas. I don't know how Reno is going to fill a 13,000 seater, or Las Vegas its 18,000 seater," he questions, referring to the two new venues being constructed on the Univ. of Nevada campus.

Schivo has the exclusive Troubadour booking rights, "the only rock nightery" booking 20 shows a year.

"For two shows it holds 700, which is a small venue. But it has state of the art light and sound. What does well is modern rock. The Troubadour is perfect for new groups looking for places to play." Top ticket is \$10 for George Thorogood, with 99% local clientele.

"Years ago I brought in the dinosaurs of rock. Stennewolf. Elvin Bivins. www.americanradiohistory.com

shop. Currently we're going with the times."

In Reno one venue has given rock their cancellation notice. "The music business isn't the most efficient use of our facilities. We're interested in filling the town with convention delegates where we get a better bang for our buck," says Jay Milligan, executive director of the Reno Convention and Visitor Authority.

He's willingly giving the music market to the new Lawlor Event Center situated on the Reno campus. Milligan will do all he can to help Lawlor get the rock crowd. "Absolutely," he promises. "We've already talked to them at great length about market theory."

"We want to do musical entertainment. We'll do it however we have to do it," declares Bob Dagitz, director of the Lawlor Center. "If they want a percentage, or to go with a guarantee, we'll work with them."

Dagitz came to Nevada from a similar position with Iowa State. "We did shows there every way under the sun," he relates. "Whatever it takes. We'll promote and co-promote. We're looking at musical entertainment as a money maker. I'll be looking at each event on its own merits."

"The main thing is to make the building generate its own way. I have to do 200 dates a year, averaging 3,000 people to break even, and that's five years down the road. I'm shooting for 25 rock concerts a year. I've got 63 dates on the books for the first fiscal year. To rent the arena for a rock show is \$2,100 versus 12½%. Our guess is on concessions our percentage is the 25% range."

Dagitz has total booking discretion. "If an act tears up the place, they'll fix the place," he calmly states. "I've done rock for 12 years—anything from Barry Manilow to Joe Cocker in his acid rock days. Nothing bothers me at all."

"For an in-the-round show we go close to 13,000. No problem in hanging sound. You can hang a freight train. We have a theatrical grid, which is one of the interesting things about the facility. I used to rig, so I'm comfortable with the building."

There are drawbacks. "When you payroll through a university it's every two weeks. Concerts West or Bill Graham or whomever, doesn't care to have their payroll part of the two-week run. We have to run our own parallel system. There are a number of possibilities we're looking at to solve that problem, including setting up a non-profit corporation."

Dagitz intends to work with, not against, the hotels. "Some acts just plain don't play casinos," explains Dagitz. "The other side of the coin is we need to work closely with the hotels. It's essential that we don't get totally competitive. If the act has traditionally played the casinos we're not going to try to take it away."

"Reno is a tough place to do concerts. I think the Lawlor Center will be another difficult place to do shows," remarks Holmes Hendrickson, entertainment head honcho for Harrah's. "Reno is a small town. People here are spoiled with entertainment. They see all the entertainment there is to see on an on-going basis. Thirteen thousand seats are a lot of seats for Reno. They will have to bring in very big acts."

Laura Deni

Luckenbach Productions Concentrates On Country

• Continued from page 50

Greg Oswald adds, "That also puts us in the position where we can put on shows in secondary markets like Bakersfield and Imperial—areas that other promoters normally stay away from. Then there's the fact that for a country act, you really don't need as elaborate a stage setup as you do for most rock acts. To country audiences, it's as big a deal to just see Merle Haggard up on stage against a hillside as it is for a pop audience to see Diana Ross in the round in the Sports Arena, complete with lavish stage production and full orchestra."

Luckenbach Productions' accomplishments over the last two years speak for themselves. There's the fact that since they first entered the commercial promoting world in 1981, the number of country concerts in San Diego County has risen from one or two a year to nearly a dozen, nearly all produced by Luckenbach.

There's the annual Mountain Music Festival, co-sponsored by top-rated country station KCBQ-AM-FM, and currently in its second year at the Lakeside Rodeo Grounds. There's the fact that since last year, Luckenbach Productions has not just been putting on shows here in San Diego, but has been handling three- and four-date mini-tours for the likes of Mickey Gilley and Tom-pall Glaser all over the Southwest.

And there are the actual shows themselves. "We can do a five-hour concert because we use our own people, so we don't have the union hitting us for double and triple overtime," Greg Oswald says. "And we can put on a concert anywhere."

It wasn't always that easy, the brothers agree. They first got into the promoting business fresh out of paramedic school, when they were living together on a two-acre ranch in East San Diego County that they called Luckenbach Ranch—after Waylon Jennings' "Luckenbach, Texas."

One day they decided to throw a huge party for their friends featuring a one-man band; they ended up having such a good time that they decided to host another party, this time on a much grander scale, to honor the hostages then still captive in Iran. Total attendance approached 2,000, Marc Oswald recalls, and that spring 1980 bash "was what started it all."

Admitting they knew "absolutely nothing" about the business, the two brothers named their company after their ranch and began blindly calling agents and managers. Most turned deaf ears, they say, but one

agent did, at last, listen. He happened to represent Alabama, a new band that desperately wanted to play San Diego but had had little luck in securing a booking. A contract was quickly signed.

By the time the concert date rolled around more than six months later, Alabama's career had taken off; the band had had four No. 1 country hits and their biggest hit to date, "Feel So Good," topped the country charts the week of the show. The concert sold out, and the brothers ended up with a \$20,000 profit.

Within three weeks, however, they had lost all their windfall. A Ray Price concert cost the fledgling promoters \$8,000, and a Marshall Tucker Band show lost \$15,000.

"We were a little bit shell-shocked," Marc Oswald says. "We had gone so fast through three big acts, we didn't know which end was up. First we made all this money, then we lost it all, and we were really overwhelmed."

For nearly a year, Luckenbach Productions took a hiatus. The brothers decided to assemble their own crew from people they had met at bars and at previous shows. They secured an exclusive booking arrangement with the Lakeside Rodeo Grounds to present an annual summer concert series called the Mountain Music Festival. And they worked closely with Fahn & Silva Presents, one of San Diego's major rock promoters, to learn the business.

It's paid off. The Mountain Music Festival got underway last June with a money-making Merle Haggard show. Further concerts by the likes of Hank Williams Jr., Lacy J. Dalton, and Tom-pall Glaser also made money.

New York's First City Club

• Continued from opposite page

Mowatt, with Bill Chinnock officially opening the room June 13, followed by the New Models, Medium Medium, Single Bullet Theory and the Passions.

Kenny says that the three-tiered club will schedule its theatrical performances early in the evening, followed by two music sets. A variety of musical acts will be presented.

New sound and lights have been installed at the venue, which formerly was a roller rink, says Kenny. The venue will have both tables and chairs and a place for dancing. Kenny promises admission prices will be "moderate."

Larry Fitzgerald & Mark Hartley

• Continued from page 52

One of the reasons Fitzgerald and Hartley feel a need to broaden their service areas is that record companies are pulling back on radio advertising while what print ads they do bankroll are increasingly geared more to price than to artist image. "Our problem," says Fitzgerald, "is how to project an artist's image to the general public. An artist had better have a successful record in terms of airplay—and you need all formats to be really successful. And it sure would help if the act could have an interesting approach video-wise, because that does make a big difference."

Adds Hartley: "There's a more intensified drive towards marketing an artist's image. A lot of the current artists that you see quick activity on are very image-oriented. They're acts that have found a unique hook, whether it's musical, sociological or visual."

"How does that relate to someone like Toto? Toto's unique hook is their musicianship and their professional ability. The Tubes, on the other hand, are totally visual. Our attempt with them has been to get them to be a little more accessible, a little more mass."

Fitzgerald/Hartley's biggest success to date has been with Toto, which swept this year's Grammy Awards with "Rosanna" and "Toto IV." Says Hartley: "Managing Toto is very different than any other group of six musicians because they're so productive. I can't imagine another six guys that are as productive as they are."

"David Paich and Steve Porcaro are currently producing the Jacksons, David just finished producing the title tune for Tommy Tutone's next album and David and Jeff Porcaro are going to produce Boz Scaggs. Steve Lukather just co-produced an album with Keith Olsen on (the new group) i-10, the new Toto album is in the works, and they're also working on Diana Ross."

The company's first management client was Rufus & Chaka Khan, whom they've represented since '77. Khan is no longer with the group, but will be featured on the next Rufus album, which Russ Thyret produced for Warner Bros. The album features three sides recorded live at the Savoy and one side of newly-recorded studio material.

The Brothers Johnson lost some yardage with their last studio album, the self-produced "Winners." But their next album will feature a different producer/writer on each cut, with David Foster and the team of Maurice White and Wayne Vaughn already committed to the project.

Though they only started their company in 1977, Fitzgerald and Hartley met in 1971, when Hartley was a student at the University of Colorado and Fitzgerald was working with Jim Guercio at the Caribou Ranch. Hartley went to work for CBS Records shortly afterward, and then for Guercio's Caribou Records, before they joined forces.

Their first success was with the Pic-Disc division, which they formed in 1977 and which hit its peak in 1979 when they were pressing 100,000 units a week, according to Hartley. "Suddenly we became vinyl importers," Hartley says. "We found ourselves in the manufacturing business."

The last word comes from Fitzgerald: "We'd like to thank Irving Azoff for leaving the management business!"

Boxscore

Survey For Week Ending 6/4/83

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

- **JOURNEY, BRYAN ADAMS—\$608,834, 49,700, \$12.50 & \$11.50**, Don Law Co., Centrum, Worcester, Mass., four sellouts, house attendance and house gross records, house fastest sellout, May 17-20.
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON—\$337,337, 26,129, \$13**, Contemporary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., two sellouts, May 18-19.
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON—\$324,285, 25,230, \$13**, Contemporary Prods., Checkerdome, St. Louis, two sellouts, May 21-22.
- **JOURNEY, BRYAN ADAMS—\$206,050, \$17,450, \$12.50**, Harvey & Corky Prods., War Memorial Auditorium, Buffalo, N.Y., sellout, May 22.
- **CHARLIE DANIELS BAND—\$183,000, 30,500 (47,000 capacity), \$8, \$7 & \$6**, Silver Star Prods., Tampa (Fla.) Stadium, May 14.
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON—\$177,320, 14,308, \$13 & \$11**, in-house promotion/produced by Pace Concerts, Univ. of Texas Frank Erwin Center, Austin, sellout May 13.
- **OAK RIDGE BOYS, MICHAEL MURPHEY—\$156,331, 14,481 (16,400), \$12.50 & \$9.50**, in-house promotion, Concord (Calif.) Pavilion, two shows, one sellout, May 22.
- **RICK NELSON, THE DRIFTERS, THE COASTERS, THE SHIRELLES, DEL SHANNON, BO DIDDLEY, LITTLE ANTHONY—\$141,433, 8,400, \$17.50 & \$15.50**, Joe Capetti Prods., George M. Sullivan Arena, Anchorage, sellout, May 14.
- **KINKS, KIX—\$133,059, 13,595, \$10.50 & \$8.50**, Electric Factory Concerts, Spectrum, Philadelphia, sellout, May 21.
- **STYX—\$131,463, 9,811 (12,200), \$13.50**, Contemporary Presentations, Kansas Coliseum, Wichita, May 19.
- **ZZ TOP, SAMMY HAGAR—\$109,503, 9,522 (9,931), \$11.50**, Mid-South Concerts, Mid-South Coliseum, Memphis, May 13.
- **ZZ TOP, SAMMY HAGAR—\$108,249, 9,413, \$11.50**, Mid-South Concerts, Knoxville (Tenn.) Civic Coliseum, sellout, May 14.
- **DARYL HALL & JOHN OATES, OXO—\$93,138, 8,664, \$10.75**, Fantasma Prods., Jacksonville (Fla.) Coliseum, sellout, May 15.
- **DARYL HALL & JOHN OATES, OXO—\$85,924, 8,156, \$10.75**, Fantasma Prods., Bayfront Center, St. Petersburg, Fla., sellout, May 17.
- **DEF LEPPARD, KROKUS, JON BUTCHER AXIS—\$66,775, 7,029 (9,000), \$9.50**, Mid-South Concerts, Mid-South Coliseum, Memphis, May 17.
- **JOHN COUGAR, SCANDAL—\$66,434, 5,800 (10,412), \$11.50 & \$10.50**, Double Tee Promotions/Albatross Prods., Coliseum, Portland, Ore., May 23.
- **PRETENDERS, EMERALD—\$59,420, 5,480 (6,000), \$11.50**, Stone City Attractions/462, Bronco Bowl, Dallas, two shows, one sellout, May 20-21.
- **KINKS, SCANDAL—\$58,821, 4,988 (6,243), \$12.50 & \$11.50**, in-house promotion/produced by Pace Concerts, Univ. of Texas Frank Erwin Center, Austin, May 12.
- **HANK WILLIAMS JR. & THE BAMA BAND, MERLE KILGORE, LEON EVERETTE, CAMILLE—\$50,038, 4,430, \$11.50 & \$9.50**, Shelton Harrison Prods., Jackson (Tenn.) Coliseum, sellout, May 20.
- **ROXY MUSIC, MODERN ENGLISH—\$49,950, 4,162 (12,220), \$12.50**, Cellular Door Prods., Baltimore Civic Center, May 23.
- **JERRY GARCIA BAND—\$49,800, 4,053 (4,350), \$13 & \$12**, Feyline Presents, Rainbow Music Hall, Denver, three shows, two sellouts, May 20-21.
- **WHISPERS, VAUGHN WEST—\$46,325, 3,706, \$12.50**, Darel Oliver/Hart-to-Hart Prods., American Theatre, St. Louis, two sellouts, house gross and house attendance records, May 19.
- **SCORPIONS, QUIET RIOT—\$36,036, 4,019 (5,200), \$10 & \$9**, Contemporary Presentations, Five Flags Center, Dubuque, Iowa, May 20.
- **SCORPIONS, QUIET RIOT—\$35,340, 3,877 (5,000), \$10 & \$9**, Contemporary Presentations, Municipal Auditorium, Sioux City, Iowa, May 21.
- **NORMA ZIMMER, KEN DELO, ARTHUR DUNCAN, GUY & RALNA HOVIS—\$27,388, 2,790 (5,373), \$11 & \$9.50 & \$6**, Jerry Kramer Prods., Lansing (Mich.) Civic Center, "Stars of the Lawrence Welk Show," May 19.
- **KINKS, WHITE ANIMALS—\$26,123, 2,987 (4,424), \$9.50 & \$8.50**, Sound Seventy Prods., Grand Ole Opry House, Nashville, May 17.
- **JERRY GARCIA BAND—\$14,850, 1,350, \$11**, Contemporary Presentations, Stages, E. St. Louis, Ill., sellout, May 23.
- **CHEAP TRICK, LITTLE DIXIE—\$14,500, 1,450, \$10**, Feyline Presents, Rainbow Music Hall, Denver, sellout, May 22.
- **SHOCK, VELVET—\$9,800, 1,400, \$7**, Double Tee Promotions, Masonic Temple, Portland, Ore., sellout, May 21.
- **SCANDAL—\$9,671, 2,146 (2,900), \$5 & \$4**, Feyline Presents, Rainbow Music Hall, Denver, two shows, one sellout, May 17-18.
- **BELLAMY BROTHERS, MARY MacGREGOR—\$7,500, 600 (950), \$12.50**, Rock 'n Chair Prods., Hacienda, Fresno, Calif., May 20.
- **THE BLASTERS, CHRIS BURROUGHS & THE NATIONALS—\$4,385, 625 (1,000), \$7.50 & \$6.50**, Evening Star Prods., Devil House, Tempe, Ariz., May 22.
- **RONNIE MONTROSE, MITCHELL FROM—\$2,870, 404 (500), \$7.75 & \$6.75**, Rock 'n Chair Prods., Fresno (Calif.) Star Palace, May 22.

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Act-ivities

Joan Jett has left Boardwalk to sign with MCA Records. **Kenny Laguna**, Jett's manager, credits **Steve Leeds**, MCA's a&r man in New York, for the switch. As an indie promo man, Leeds was an early supporter of Jett's career. Debut MCA disk expected late this month.

Jermaine Jackson, the last member of the original Jackson Five on Motown, has received his release from his Motown contract, according to the company. This is of particular interest since Jermaine is married to and managed by chairman **Berry Gordy's** daughter **Hazel**. The Motown founder says the split "was not only amiable, but wrapped in love."

Elton John is in China this week to play, but not music. The Chinese government has invited the Watford soccer team, which John owns, to play a series of exhibition games,

and he's going along for the ride. . . . Rolling Stone has established a music Hot Line you can call at 1 (900) 410-ROCK. First news on The Hot Line was about **Genesis' Tony Banks** having a solo LP, followed by a mini-interview in which **Men At Work** say their name came from a road sign, a spot for **KPKC** in Denver, and a **Random Note** saying that **Bob Seger** showered the stage with shaving cream and clowns during a set by opening act **Jon Hall** in San Diego.

Wayne Newton will open the "I Love New York" concert series to be held between the two towers at the World Trade Center, beginning July 9. Produced by **Integrity Productions**, the Newton concert will be the first of eight such events, each expected to attract upwards of 15,000 people. Tickets for the Newton show will run from \$12.50 to \$22.50, with

a \$125 ducat allowing the bearer to join the performers backstage prior to the show for a cocktail party.

Nick Ashford gave **Valerie Simpson** a 9.65 carat diamond for Mother's Day. . . . **Phil Collins** will produce **Adam Ant's** next single. . . . **Bobby Murcer** of the New York Yankees has recorded "Skoal Dippin' Man," a country tune, for The Entertainment Company/Columbia Records. . . . Epic is releasing a two-record set of 22 songs recorded by **Big Maybelle** in the early '50s.

Jazz writer **Arnold Jay Smith** is offering a course at New York Univ. this summer. . . . Former **Blood, Sweat & Tears** singer **David Clayton Thomas** will make a rare New York solo appearance at the Lone Star Cafe Tuesday (31).

The **Police** will headline a date at Shea Stadium in August.

Rock'n'Rolling

Steve Miller Says He's Back In Music To Stay

By ROMAN KOZAK

"'Abracadabra' got me back into business," admits Steve Miller, who was in New York recently following the completion of the accompanying video for his new "Steve Miller Live" album.

As part of his longterm active return to the music business, Miller says he's going on a European tour in the summer after doing a few dates in the U.S. "After Europe we will do a few more dates in the U.S.," he says. "The other thing I am working on is my new material on my next album, and depending on how well it goes it will come out in the fall or next January."

Miller says he now has a focus and a program, and for the next two-and-a-half years he expects to be out on the road and doing a lot of recording. The videocassette and videodisk of his live album will be out shortly on EMI, and Miller expects that the promotion from them will flow over into his world tour.

"Abracadabra" is virtually a new music dance record, and as such we asked Miller, a 24-year veteran in the business, to comment on it and the direction of music in general. "To me it's not really new music," he says. "I find a lot of similarity between a lot of new wave and a lot of Howlin' Wolf and Muddy Waters. What I did about five months ago was, I took my band to the studio and cut my 56 favorite blues songs. We just went in and did one after the other.

"They came out just beautifully. It was sort of like going back to the well. I didn't want to sit around thinking of things to write. I wanted to play, and I just wanted to get into the studio as an exercise. We also did a bunch of rockabilly, and then I went back and listened to all that stuff, and just refreshed myself.

"There is nothing really happening as far as people writing really new music. I've fooled around with electronic music since 1964, so that doesn't seem real new to me, but I think the new thing that's evolved now is just the technology, the quality of the instruments, the sound, and the video, the fact that now kids can make videos instead of old established directors making what they feel will sell.

"And that's probably the new part, the new idea and fantasy that's been added. But musically, 'Blinded Me With Science' doesn't sound new to me. It sounds like a clever reas-

sembly of a lot of ideas. And," he adds, "I really like it."

Miller's tour dates are booked by **Concerts West**, but basically he's managing himself, and for the future he says that he's getting more involved with video, with a new video company. He also says that he plans to do four albums, one after the other, while checking out the various record companies as his deal with Capitol expires after one more LP.

"After the 'Abracadabra' LP I toured a lot in Europe and got back into focus," he says. "And the thing that I found out was something that I really hadn't been sure of from my layoff. It was whether this is what I really wanted to do. And I sort of decided that I don't want to buy and sell real estate in Seattle and make millions of dollars.

"What I really want to do is play guitar. And once I started going, I got real interested in what I was doing. And now I have a great program lined up, and if the public likes it, I'll probably sell a lot of records in the next few years."

* * *

About the most striking video currently being shown on MTV is **Billy Idol's** "White Wedding." With its sex and violence and Nazi images, it's probably also the most controversial. We asked Idol about it recently.

"Some guy who saw it criticized it for being violent and anti-women, but I thought that was a really very jaundiced view of it," says Idol. "And what it's really about is that conventions don't lead to any sort of security. People are constantly using marriage as a means of making life secure—staying together for the kids and stuff when they really have no use for each other or hate each other.

"So the video is really about that. There's a childbirth in it, and the dead bits and the mummified stuff, which isn't really violent but a way of waking people up out of things to make sure that you don't waste your time when things are finished and ended.

"That's where the line 'there's nothing fair in this world, there's nothing safe,' comes from, especially in Manhattan, where you can have King Kong fall on you, let alone getting gunned down by a madman. So you spend all this time getting married, and making sure it's going to be all right, and there's a big bank balance, and insurance, and then an air conditioner falls and hits you on the head. And that's what the song is all about."



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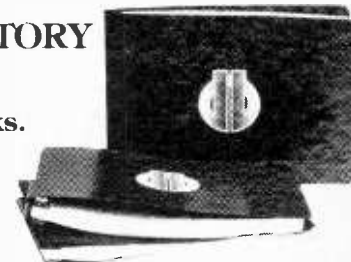
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Survey For Week Ending 6/4/83

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	10	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805	60	2	INSIDE LOVE (SO PERSONAL)—George Benson—Warner Bros. (7 Inch) 7-29649 (12 Inch*)	
2	4	5	FLASHDANCE... WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*-remix)	53	4	LIKE A GHOST—Ignatius Jones—Warner Bros. (12 Inch) WBO-29703	
3	3	9	PHYSICAL ATTRACTION/BURNING UP—Madonna—Sire/Warner Bros. (12 inch) SRO-29715	51	4	SIGN OF THE TIMES—The Belle Stars—Warner Bros. (12 Inch) WBO-29657	
4	6	8	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)	44	5	TAKIN' IT STRAIGHT—Cory Josias—Sire (12 inch) SRO-29665	
5	5	11	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10	45	4	YOU CAN'T HAVE IT—Stargaze—T.N.T. (12 Inch)	
6	9	7	HEAT YOU UP (MELT YOU DOWN)—Shirley Lites—West End (12 Inch) WES 22155	56	2	THESE MEMORIES—O Romeo—Bob Cat (12 Inch) BOB 26	
7	7	10	BABY DOLL—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773-0A	47	19	REACH OUT—Narada Michael Walden—Atlantic (12 inch) 0-89857	
8	13	5	MINDFIELD—I Level—Epic (12 inch) 49-03856	48	12	KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438	
9	11	9	CANDY MAN—Mary Jane Girls—Gordy (7 Inch) (12 inch*)	49	3	TELL ME—Sylvester—Megatone (12 Inch Re-Mix) MT 108	
10	10	8	PARTY—Julius Brown—West End (12 inch) 22153	54	4	NEVER GIVE UP ON YOU—Marlena Shaw—South Bay (12 Inch) SB 22004	
11	2	11	YOU CAN'T HIDE—David Joseph—Mango (12 inch) MLPS 7804	51	13	ANGEL MAN—Rhetta Hughes—Aria (12 inch) AR 1208	
12	12	7	MUSIC—D Train—Prelude (12 Inch) PRLD 654	52	11	ATOMIC DOG—George Clinton—Capitol (12 inch)	
13	23	7	COOL PLACES—Sparks—Atlantic (12 Inch) 0-89863	53	20	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)	
14	15	7	SHY BOY/NA NA HEY HEY (KISS HIM GOODBYE)—Bananarama—London (LP Cuts)	62	3	TIME—Culture Club—Virgin/Epic (LP Cuts) ARE 38398 (12 Inch*)	
15	16	8	SHOT IN THE NIGHT—Paul Parker—Megatone (12 inch) LP all cuts	64	2	FOR THE SAME MAN—B Beat Girls—25 West (12 Inch)	
16	17	7	WHEN BOYS TALK—Indeep—Sound Of New York (12 Inch)	56	11	TELEPHONE OPERATOR—Pete Shelly—Arista (12 inch) CP730	
17	8	9	SO WRONG—Patrick Simmons—Elektra (12 inch) 67929	63	3	YOU AIN'T REALLY DOWN—Status IV—Radar (12 Inch) RDR 12003	
18	20	6	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)	58	13	THE MUSICIS GOT ME—Visual—Prelude (12 inch) PRLD 650	
19	25	6	WALKIN' THE LINE—Brass Construction—Capitol (12 inch)	59	6	BOTTOMS UP—The Chi-Lites—Larc (12 inch) LP 81502	
20	18	24	THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112	NEW ENTRY		LIVE THE LIFE I LOVE—Fantasy—Quality (12 Inch) QUS 037	
21	21	8	LIGHT YEARS AWAY—Warp 9—Prism (12 inch) PDS 460	NEW ENTRY		AM/FM—Nataasha—Emergency (12 Inch) 6536	
22	33	3	MEMORY—Menage—Profile (12 Inch) PRO-7022	NEW ENTRY		I'M OUT TO CATCH—Leon Haywood—Casablanca (12 Inch) 8121641	
23	65	2	SAY YOU DO—Janet Jackson—A&M (12 Inch) SP 12059	NEW ENTRY		COMMUNICATIONS/LIFELINE—Spandau Ballet—Chrysalis (LP Cut)	
24	52	3	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547	NEW ENTRY		RIDING THE TIGER—Phyllis Hyman—Arista (12 Inch) AD 19041	
25	30	12	KEEP ON LOVING ME/TONIGHT—The Whispers—Solar (LP Cuts) 60216	NEW ENTRY		ALL LINED UP—Shriekback—Warner Bros. (12 Inch) WBO-29654	
26	26	5	TOO SHY—Kajagoogoo—EMI-America (12 inch) 9910	NEW ENTRY		MORNING MUSIC—St. Tropez—Destiny (12 Inch) HT 1001	
27	27	8	HERE COMES MY LOVE—Rocket—Quality (12 inch) QUS 033	NEW ENTRY		LOVE TOWN—Booker Newberry III—Boardwalk (12 Inch) NB 99905-9	
28	28	8	SOLITAIRE—Laura Branigan—Atlantic (LP Cut) 80052 (12 inch)	58	9	CONNECT UP TO ME/PROVE IT/JIMMY JIMMY—Ric Ocasek—Geffen (LP Cuts) GHS 2022 (12 Inch*)	
29	29	5	OUR HOUSE—Madness—Geffen (12 inch) GEF-0-29667	69	12	WORKING GIRL—Cheri—21 records (12 inch) T1D 302	
30	31	3	COOL AS ICE/TWICE AS NICE—52nd Street—A&M (12 Inch) SP 12058	70	14	SEX—Berlin—Geffen (LP Cut) GHS-2036 (12 inch*) 82004	
31	32	6	GET THE BALANCE RIGHT—Depche Mode—Sire (12 inch) SRO-29704	71	12	YOUNG GUNS (GO FOR IT)—Wham—Columbia (12 inch) 44-3501	
32	22	14	ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch) 4R9-03574	72	55	TAKE ME TO THE TOP—Advance—Polydor (12 inch) 81115391	
33	36	5	JUICY FRUIT—Mtume—Epic (12 inch) 49-03834	73	57	TEARIN' IT UP—Chaka Khan—Warner Bros. (12 inch) WBO-29721	
34	39	3	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS) 23819	74	59	SWEAT—The System—Mirage (7 inch) 99891 (12 Inch*)	
35	35	7	AGAIN AND AGAIN—Niki Laurant—Wave (12 Inch) BL 1218	75	61	COPYRIGHT ON LOVE—Bobby Stewart—Warner Bros. (12 Inch) WBO-29692	
36	NEW ENTRY		YOU ARE IN MY SYSTEM—Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)	76	12	KISS ME—Tin Tin—Sire/Warner Bros. (12 inch) SRO-2975	
37	37	5	ALWAYS SOMETHING THERE TO REMIND ME—Naked Eyes—EMI (12 inch) Remix 9923	77	11	CANDY GIRL—New Edition—Streetwise (12 inch) SWRL 2208	
38	68	2	BLIND VISION—Blancmange—Island (12 Inch) 0-99886	78	10	NEW YEAR'S DAY—U2—Island (12 inch) DMD 604	
39	66	2	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)	79	16	JEOPARDY—Greg Kihn Band—Berserkeley (12 Inch) 0-6732	
40	40	11	LUCKY—Ellie Hope—Quality (12 inch) QUS 031	80	13	TONIGHT/CAN WE TRY AGAIN—Technique—Ariall (12 inch) ARD 1200	

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch
 ☆ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.
 ★ Stars are awarded to other products demonstrating significant gains for the week.

Talent & Venues Dance Trax

By BRIAN CHIN

As is periodically necessary, this week's column is devoted to catching up on the tremendous backlog of releases glutting the market currently—again, we apologize for our brevity and stress that records appearing here are to be classified *recommended*.

We can only say we're extremely grateful for the new records that do something new with the Linn drum break, which has become a standing cliché of hip-hop. They are: Freeez's "I.O.U." (Streetwise 12-inch), produced by Arthur Baker in a street mode quite a distance from their jazz-funk "Southern Freeez," which ends in a fabulous, tricked-up "syllabic" break; Whodini's "Haunted House Of Rock" (Jive 12-inch), very wavish, with a long bonus-beat-type "Haunted" mix and—shrewd move—a vocodered version that will surely be popular with the kids; and Toney Lee's "Love So Deep" (Radar 12-inch), which takes a mainstream r&b approach a good couple of steps further with all sorts of driving twists and turns.

Album cuts: "Mary Jane Girls" (Gordy) may well be Rick James' most commercial production yet; aside from "Prove It" and "Boys" on the "Party" side, note "Jealousy" (3:28), which will make a great video, and especially the lush "All Night Long." Brass Construction's "Conversations" (Capitol) brings members of Skyy on board and outdoes the latter group's last release, particularly on the cut "Walking The Line," a witty, almost slapstick slipping-around song that's all over the radio here in New York.

Human League's "Fascination!" EP (A&M), we're pleased to note, includes both vocal and instrumental versions of the title single; also, "I Love You Too Much" (the strongest song here, really) will surely make a wonderful 12-inch. Gladys Knight & the Pips' "Visions" (Columbia) indeed combines the best of old and new: the group's own productions are spirited ballads and upbeat soul, while "When You're Far Away" shows how fresh the familiar Solar sound can be with a strong lead vocal.

Singles: Fonda Rae's "Heobah" (Posse), co-written and co-produced by her and a fast radio breakout here, is a real charmer, especially good in the choral stretches. ... Rod Stewart's "Baby Jane" (Warner Bros. promo 12-inch) returns him to a highly produced studio sound and is essentially a pop/r&b record with dance potential. ... Taka Boom's "To Hell With Him" (Prelude) is sung with wrath and gusto; Bob Esty's production aptly shows how rock and disco continue to fuse.

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- Come, Let's Have A Party (remix)—Suzi Q
- Putting On The Ritz—Taco
- Tic Toc—Valerie Krystal
- Scraper/Cavern—Liquid Liquid
- Get To You—Susan Stevens
- Come On—Sweet Heat
- Fools In Love—Stephanie Wells
- So Excited—Nance Martinez
- Are You Lonely—Hypnotic
- Helping Myself—Kendra
- Piece Of My Heart—Valerie Krystal
- All Of My Love—Kim Covington
- Watcha Gonna Do—Stephanie Wells
- I'm Free—Cell Bee

European 12"

- Love Your Body—Amanda Lear
- Explain The Reasons—First Light
- Cycles Woman—Cerrone (w/Santana's musicians)
- I Like Chopin—Gazebou
- On And On—Decadence
- Love Taker—Stefano Pulga
- Sexy Lady—Sun Fire
- Searchin'—Hazel Dean
- I'm Never Giving You Up—Sweet Dreams
- Run Me Down—Higsons
- Nobody's Diary/State Farm—Yazoo
- Okay Run—M. Basic
- Takin' Me To Paradise—Raynard J. K.K.K.—Gang
- Suicidal—Amin Pack
- Talk About—Phaex
- Crazy Family—Jock Hattle
- Young Boy—Life, Love And Liberty
- Around—Chiara
- No Tengo Tiempo—Azuly Negro
- Satisfied—Madeleine Uzio
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New LP/Tape Releases

Continued from page 26

- JAMO** (My Jive) Backstabbing Friend LP Emerald Int'l EIR1002LP No List
- KISSING THE PINK** Naked LP Atlantic 80080-1 \$8.98 CA 80080-4 \$8.98
- LANE, RONNIE**, see Peter Townshend
- LITTLE RIVER BAND** The Net LP Capitol ST-12273
- MARLEY, BOB, & THE WAILERS** Confrontation LP Island 90085-1 \$8.98 CA 90085-4 \$8.98
- MARTIN, FREDDY, & HIS ORCH.** 54 Great Waltzes CA MCA MCAC2-4021 \$8.98
- McLAREN, MALCOLM** Duck Rock LP Island 90068-1 \$8.98 CA 90068-4 \$8.98
- MILLS BROTHERS** Greatest Hits LP MCA MCA-27083 \$5.98 CA MCAC-27083 \$5.98
- NY C PEECH BOYS** Life Is Something Special LP Island 90094-1 \$8.98 CA 90094-4 \$8.98
- NEEVA** Neeva LP MSI MSI 2003
- NICKS, STEVIE** The Wild Heart LP Modern 90084-1 \$8.98 CA 90084-4 \$8.98 (Available in Special 6 x 12 Cassette Package)

- OBERTOTS, RICHARD MICHAEL** When I Grow Up... I Want To Write Songs LP Roll Top 102654MIN No List
- PAIGE, BARBARA** Hear Me Now LP Epiphany ELP 4030
- RONNIE & THE JITTERS** Roll Over EP Banana Recs.
- SAMPLE, JOE** Voices In The Rain LP MCA MCA-27077 \$5.98 CA MCAC-27077 \$5.98
- SAMPSON, DON** Americansongs LP Revolver R101 Coyote LP Revolver R102
- SPACEK, SISSY** Hangin' Up My Heart LP Atlantic America 90100-1 \$8.98 CA 90100-4 \$8.98
- THIN LIZZY** Thunder & Lightning LP Warner Bros. 23831
- TOWNSHEND, PETE, & RONNIE LANE** Rough Mix LP Atco 90097-1 \$6.98 CA 90097-4 \$6.98
- TWISTED SISTER** You Can't Stop Rock 'N' Roll LP Atlantic 80074-1 \$8.98 CA 80074-4 \$8.98

- (Trane's Modes) CA MCA MCAC2-4140 \$8.98 (Also see Duke Ellington)
- DOLPHY, ERIC**, see John Coltrane
- ELLINGTON, DUKE**; with **COLEMAN HAWKINS & JOHN COLTRANE** The Dedication Series, Vol. X (The Great Tenor Encounters) CA MCA MCAC2-4142 \$8.98
- HAWKINS, COLEMAN**, see Duke Ellington
- JONES, QUINCY** The Dedication series, Vol. 4 (The Quintessential Charts) CA MCA MCAC2-4145 \$8.98
- KLEMMER, JOHN**, see Tom Scott
- MANN, HERBIE** Astral Island LP Atlantic 80077-1 \$8.98 CA 80077-4 \$8.98
- MULLIGAN, GERRY** Little Big Horn LP GRP GRP-A-1003
- RANEY, SUE** The Music Of Johnny Mandel LP Discovery DS875
- SANDERS, PHAROAH** The Best Of Pharoah Sanders CA MCA MCAC2-4151 \$8.98 (Also see John Coltrane)
- SCOTT, TOM, JOHN KLEMMER, GATO BARBIERI** The Dedication Series, Vol. XIV (Foundations) CA MCA MCAC2-4153 \$8.98
- SZABO, GABOR** His Greatest Hits CA MCA MCAC2-4155 \$8.98
- TYNER, McCOY** Reevaluations: The Impulse Years CA MCA MCAC2-4156 \$8.98 (Also see John Coltrane)

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- BARBIERI, GATO**, see Tom Scott
- BASIE, COUNT** The Dedication Series, Vol. XI (The Retrospective Sessions) CA MCA MCAC2-4130 \$8.98
- BERK, DICK** The Rare One LP Discovery DS877
- COLTRANE, JOHN** The John Coltrane Group Featuring Eric Dolphy & McCoy Tyner/The Other Village Vanguard Tapes CA MCA MCAC2-4137 \$8.98
- Concert In Japan** CA MCA MCAC2-4135 \$8.98
- His Greatest Years, Vol. 3** CA MCA MCAC2-4133 \$8.98
- Live In Seattle Featuring Pharoah Sanders** CA MCA MCAC2-4134 \$8.98
- The Mastery Of John Coltrane, Vol. I (Feelin' Good)** CA MCA MCAC2-4138 \$8.98
- The Mastery Of John Coltrane, Vol. II (To The Beat Of A Different Drum)** CA MCA MCAC2-4139 \$8.98
- The Mastery Of John Coltrane, Vol. IV**

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- JUNE 11th ISSUE—MAY 27th**
- JUNE 18th ISSUE—JUNE 6th**
- JUNE 25th ISSUE—JUNE 13th**
- JULY 2nd ISSUE—JUNE 20th**
- JULY 9th ISSUE—JUNE 27th**
- JULY 16th ISSUE—JULY 1st**
- JULY 23rd ISSUE—JULY 8th**

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- ANDREWS, INEZ** Shine On Me LP MCA MCA-28115 \$5.98
- BROOKLYN TABERNACLE CHOIR** So In Love LP Myrrh MSB-6708
- CARD, MICHAEL** Legacy LP Milk & Honey MH1045
- DIXIE HUMMINGBIRDS** In These Changing Times LP MCA MCA-28119 \$5.98
- 5 BLIND BOYS** I've Been Born Again LP MCA MCA-28121 \$5.98
- HILL, TESSIE** Yes He Can LP MCA MCA-28114 \$5.98
- HOBBS, AL, & ETERNAL LIGHT** Some Kind Of Wonderful LP Onyx R382
- JACKSON SOUTHERNAIRES**, see Williams Brothers
- JENSEN, GORDON** Just In Time LP Dayspring DST-4110
- KNIGHT, MARIE**, see Rosetta Tharpe
- MILLS BROTHERS** Were You There LP MCA MCA-28116 \$5.98
- O'NEAL TWINS** Throw Out The Life Line LP MCA MCA-28117 \$5.98
- PILGRIM JUBILEE SINGERS** Take Me To The Water LP MCA MCA-28120 \$5.98
- SC 1 YOUTH CHOIR** The Lord Will Make A Way LP MCA MCA-28118 \$5.98
- THARPE, ROSETTA, & MARIE KNIGHT** Gospel Keepsakes LP MCA MCA-28122 \$5.98
- WILLIAMS BROTHERS & JACKSON SOUTHERNAIRES** With You In Mind LP MCA MCA-28113 \$5.98

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- DOCTOR DETROIT** Soundtrack LP Backstreet BSR-6120 \$9.98 CA BSRC-6120 \$9.98
- THE TEN COMMANDMENTS** Music From The Soundtrack CA MCA MCAC2-4159 \$8.98

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- BARTOK, BELA** Songs: Kodaly; Songs Suderburg, Steinhardt LP Turnabout/Vox TV 34791 \$5.98 CA CT 4791 \$5.98
- LISZT, FRANZ** Songs Lindenstrand, Solyom LP Turnabout/Vox TV 34785 \$5.98 CA CT 4785 \$5.98

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JUNE 4, 1983, BILLBOARD

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Currently preparing for a summer tour, Change continues to grow and mature. Clearly, this Time it's time for Change.

—Produced by Jacques Fred Petrus & Mauro Malavasi For Little Macho Music.
—Artist Representative André Perry (201) 836-2387
—Agency Norby Walters (212) 245-3939



ATTITUDE— The blockbuster debut single "We Got The Juice" has all America turned on to Attitude. Now Attitude is ready to turn on America with their debut LP "Pump The Nation" and the single "Love Me Tonight." Attitude. A major new group from RFC. Ready to tour for summer with a brand new LP and already established identity. Aren't You Juiced Yet?

—Produced by Mic Murphy & David Frank for Science Lab Productions.
Executive Producer: Ray Caviano for RFC Records Inc.



TOMORROW'S EDITION— The group from Jersey City that are proteges of Kool & The Gang. A young band, already with two R&B chart singles under their belt, "U Turn Me On" and "In The Grooves" set the pace for their debut LP for RFC. Now completing their 2nd LP, Tomorrow's Edition are a major artist development project for RFC Records. Tomorrow's Edition, all the music that's fit to print.

—Produced by Mel Odom for Mell-O Productions.



PRESTIGE— The new debut LP from Prestige is about to be released, the single "Cheating" will hit the streets shortly. Producer/artist Ed Terry is the creative source of Prestige; a multi-format sound that is certain to make a definite impact on Urban, Black and Pop formats. A total crossover package.

—Produced by Ed Terry for Kiss Off Productions. Executive Producer—Ray Caviano.
"Cheating"—A Ray Caviano/Ed Terry Mix.



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See Gov't Incentives For Industry Soon

By KIRK LaPOINTE

OTTAWA—The federal cabinet could approve a major policy and incentive program for the Canadian sound recording industry by the end of June, a senior adviser to Communications Minister Francis Fox says.

The finishing touches are being put on a package to be sent to the cabinet for deliberation before the House of Commons recesses for the summer break June 30. If approved, the measures would represent the first such policy for the industry, long thought to be highly overlooked by government.

A major input into the policy is a comprehensive study of the recording industry by the respected Toronto-based consultant firm Woods Gordon Ltd. Communications Department official John Watt, a former president of the Canadian Independent Record Production Assn., has been analyzing the report and has submitted a list of recommendations to Fox for presentation to the cabinet.

But Sandra MacDonald, special adviser (culture) to Fox, says the Woods Gordon report and Watt's recommendations will not be made public. "Some of his (Watt's) recommendations are not practical," she says. Instead, his work will be modified and transformed into public policy.

Legislation backing the measures is expected to be put before the House of Commons in the fall. Before that occurs, however, a high-powered cabinet committee examining cultural policy revisions must deal with followup aspects of the broadcasting strategy and enact a new copyright policy.

Still, MacDonald says all of this should occur in swift order. "There

is very little work remaining to be done," she says. "It's just a question of getting cabinet attention."

The powerful blue-ribbon committee, including such key players as Finance Minister Marc Lalonde, has so far been quick to rubber-stamp most of what has been presented to it by Fox and then pass it on to the full cabinet for approval.

Details of the proposed recording industry strategy are closely guarded. But it is known that the question of capital cost allowance investment write-offs for production and tape levies is being examined, among other things.

Little has been said in recent years about federal policy in the recording sector. Indeed, executives have complained that the government hasn't paid enough attention to their companies during troubled economic times.

But Fox has set out in the last two years to remedy many of the cultural sector's ills, commissioning studies and moving forward with a broadcast strategy March 1 as the first of his many programs. Although the minister has never publicly said so, it is believed that Prime Minister Pierre Trudeau has been the guiding hand in the programs.

The Liberal government has also shifted dramatically to the right, economically speaking, in recent months, and has given more indication that it wants industry to be the propellant for an economic recovery.

Meanwhile, the Canadian Recording Industry Assn. has praised the recent federal budget for allowing certain recording studio equipment not manufactured in Canada to be imported duty-free.

Talent Lineup Is Unveiled For Montreal Jazz Fest

MONTREAL—Ella Fitzgerald, Ray Charles, Miles Davis, Sarah Vaughan, Oscar Peterson, Stan Getz and the Pat Metheny Group are among the featured performers at the fourth annual Montreal International Jazz Festival, scheduled for several sites here July 1-10.

The Series A shows at the St. Denis Theatre include Vaughan July 1, Metheny July 2, the VSOP Quintet featuring Herbie Hancock July 3, Charles July 4, Peterson and Zoot Sims July 6, Davis July 7 and Getz July 8.

Series B includes late-night shows at the St. Denis, featuring Jimmy Smith (1), the Modern Jazz Quartet (2), the Paquito D'Riviera Quintet (3), Steps Ahead (4), Sphere (6), Air (7), the Chico Freeman Quintet (8) and the World Saxophone Quartet (9).

Series C concerts at Le Spectrum at 9:30 p.m. feature UB-40 (1), Albert King and John Hammond (2), the Tito Puente All-Stars (3) Uzeb (4), Dianne Tell (6), Carla Bley (7), David Grisman (8) and Didier Lockwood and Christian Escoude (9). Tell's concert will be carried on Premier Choix pay tv.

Additionally, there will be smaller Series D shows at the St. Denis 2, Series E cafe performances at the Grand Cafe and Series F film presentations at La Cinematheque Quebecoise. Fitzgerald will close the festival with the Series D contest

winners in a concert broadcast live nationally on both First Choice and Premier Choix pay-tv July 9.

A \$75 "honorary member" ticket is good for 20 performances, including reserved seating at the Vaughan and Fitzgerald shows, all the Series A, four of the Series B, and two tickets for Series C, D, E and F. A \$45 "supporting member" ticket entitles holders to 10 performances, including reserved seating for three in Series A and three in Series B, plus one each in C, D, E and F. A \$25 "charter member" ticket entitles holders to one seat in five series among A, B, C, D, E and F.

Molson's Breweries Sponsoring Concerts

TORONTO—Molson's Breweries of Montreal has signed a \$1 million-plus pact to sponsor concerts in Toronto, Montreal, Vancouver and Alberta that will include pay-tv and radio simulcasts. Negotiations are still underway for national broadcast of at least 12 shows from the Canadian National Exhibition in Toronto.

First Choice, the national pay-tv network, is believed to have the inside track on the pay sponsorship. But there are expected to be commercial television broadcasts in the offing.

THREE GOLD DISKS IN SIX MONTHS

German Virgin Wing Scoring

MUNICH—Three sold-out concerts by British band Culture Club marked the end of the first six months of Virgin Records' new operation in West Germany. Those six months produced three gold disks for the Munich-based outfit, including Germany's biggest selling single of 1982, "Maid Of Orleans" by Orchestral Manoeuvres In The Dark.

Udo Lange, who heads the operation, says the Culture Club visit paid off immediately in sales of the new single "Church Of The Poison Mind," emphasizing the importance of concerts here as record promotional tools.

Heaven 17's "Penthouse And Pavement" has given the British band broad-based public acceptance in Germany, says Lange, with the followup LP looking like a potential No. 1 record. He also envisages further success for Toni Basil.

Lange says: "Another major job for our German workforce is establishing product from the Virgin operation in France. It's a tough nut to crack, but we're encouraged by interest so far on Julien Clerc, leading French band Telephone, Richard Gotainer and the Steve Hillage protégé Marc Seaberg."

He says Australian band Hunter's Collectors has completed its second album in Conny Plank's Cologne studios and plans to build on exist-

ing support for "down under" rock here by using Germany as its main base.

Domestic product is also high in Virgin's German plans. Frankfurt-based "futuristic" group 4D is building through progressive disco exposure and breaking through in Holland. Lange also notes that the third album by the local Fred Banana Band, which tours widely, has been released.

Lange adds that progressive keyboardist/arranger/producer Michel Cretu is also scoring. He also notes:

"The group Xmal Deutschland is gathering momentum in Scandinavia and even in the U.K., where it has garnered rave reviews from the normally xenophobic and cynical British press."

On the way from Virgin in Germany, says Lange, is a special campaign on Mike Oldfield, commemorating the 10th anniversary of his "Tubular Bells" breakthrough, with an album, concerts and a co-headlining showcase on a midsummer rock festival here with Crosby, Stills & Nash.

Two Tie For Yamaha Contest Prize

TOKYO—The 25th Popular Song Contest, held by the Yamaha Music Foundation May 15 in Tsumagoi, south of Tokyo, ended in a dead heat between two entrants, 17-year-old high school student Makoh Kabesawa and 24-year-old graduate Minoru Komorita, who share the Grand Prize award.

Both contestants are—like half of the 26 finalists—singer/songwriters who performed their own entries, titled respectively "Fuyu No Hana" ("Winter Flower") and "Foreigner." In all, around 15,000 songs were submitted for the contest, with semifinals held in eight districts around the country.

According to the Yamaha Music Foundation, 424,000 songs have been entered for the event since its inception in 1969. Many hits have resulted, among them Akiko Kosaka's "Anata," Crystal King's "Dai-tokai" and Amin's "Matsuwa." Former entrants who have since become successful popular artists include Kyoko Kosaka, Mayo Shono, Junko Yagami, Machiko Watanabe, Tsuyoshi Nagabuchi and Yuko Ishikawa.

WEA, CBS ENTERING MARKET

European CD Supply To Rise

• Continued from page 9

At Phonogram, sales head Werner Hay says he hasn't heard any dealer complaints about the system itself, though he admits that only half of his dealers are now stocking CDs.

Since DG-Polydor took the lead in handling domestic CD distribution for all three PolyGram companies, its bestsellers are the most popular CD titles in this market so far. Leading the German sales chart is Nana Mouskouri's "Nana" on Philips, followed by the No. 1 classical CD, "Ein Heldenleben" with the Boston Symphony Orchestra on Philips, and then "Love Over Gold" by Dire Straits on Vertigo.

AT RCA, the bestselling CD is Julian Bream's Spanish album. Teldec's Decca repertoire is led by Sir Georg Solti's "Pictures At An Exhibition" with the Chicago Symphony.

The first simultaneous LP-cassette-CD release was claimed here May 16 when DG-Polydor put out Barclay James Harvest's "Ring Of Changes" in all three formats.

One universally recognized CD advance over black disks is in quality control. PolyGram spokesman Wolfgang Munczynski says only three out of every 1,000 CDs leaving Hanover are returned, most due to incorrect labeling. He asserts that not one CD has yet been brought back due to poor sound quality.

Asked about the capacity situation in Hanover, Munczynski reveals that the number of CD presses is being doubled in June, from 24 to 48. Thanks to accelerated expansion, Hanover's annual net production projection for 1983 has been upped to over 5.5 million CD units.

Only two major German record companies remain uncommitted on CD. Teldec, which distributes Decca CDs through a license agreement, has not itself joined the digital disk

bandwagon, except as developer of the now-scrapped competitive "mini-disk" system. Teldec confirms, however, that it is "checking the possibility" of ordering Telefunken Compact Discs.

EMI Electrola's Wilfried Jung remains just about the only senior industry leader in Germany with some firmly expressed views opposing the

new medium, though he avers he is a "neutral" at heart "because I think CD may be overtaken by other technologies, like the digital cassette, for example, which could create problems for CD and can be used in both audio and video configurations."

Jung insists: "We don't really need CD for the time being, but we are participating because we have obligations towards our artists. One thing is quite certain, though. CD will not save the music industry. My view is that we need to bring back excitement in the creative area, not on the sound carrier side."

"I do think CD can mean additional volume for our industry if we can manufacture all the software the market needs. Our investment in the Japanese Toshiba side is being expanded over the next six months, but EMI has no plans to manufacture in the U.S. or Europe. We're relying on PolyGram, and we know they have limited capacity there."

Aussie Video Raid Fizzles

• Continued from page 9

ments by the company spoke of the proprietors' reassured belief that "this is still a democratic country." And a company attorney flew to Washington, D.C. May 23 to deliver a letter of protest to President Reagan, requesting that he reprimand and discipline the Motion Picture Assn. of America, parent organization of the Film Security Office. Since the raid, Electronic Sales & Rentals has barely spent a day out of the daily press and appears to have significantly increased its regular electronic and print media advertising schedules.

The raids, involving some 26 officers, were on stores in Sydney, Perth, Brisbane, Ipswich, Canberra, Gosford and Wollongong. In Sydney alone, some 3,000 videocassettes, 20 VCRs, three video monitors and documents were seized.

That same day, Electronic Sales & Rentals sought a Federal Court injunction against the seizures, claiming the company had legitimately purchased the films and the right to copy them from certain vendors. This was refused, but the company later obtained a temporary injunction against further raids. The firm also said it would seek \$2 million in damages against the Crown.

MASTER PLACEMENT SERVICE

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BRITAIN

(Courtesy of Music & Video Week) As of 5/28/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the BRITAIN chart, listing songs and artists.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the BRITAIN chart, listing albums and artists.

Table with columns 'This Week' and 'Last Week' for the WEST GERMANY chart, listing singles and albums.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 5/30/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the WEST GERMANY chart, listing singles and albums.

Table with columns 'This Week' and 'Last Week' for the ITALY chart, listing singles and albums.

ITALY

(Courtesy Germano Ruscitto) As of 5/24/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the ITALY chart, listing singles and albums.

AUSTRALIA

(Courtesy Kent Music Report) As of 5/30/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the AUSTRALIA chart, listing singles and albums.

JAPAN

(Courtesy Music Labo) As of 5/30/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the JAPAN chart, listing singles.

Table with columns 'This Week' and 'Last Week' for the NETHERLANDS chart, listing singles.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 5/28/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the NETHERLANDS chart, listing singles and albums.

JUNE 4, 1983, BILLBOARD

TV Merchandiser Telmak Comes Back In Australia

SYDNEY—Just one year after going into voluntary liquidation, Australian specialist television merchandiser Telmak Teleproducts has bounced back with a new owner and a string of record sales successes.

The company, helmed by former K-tel executive David Hammer, was rivaling K-tel and J&B Records when it went under with debts exceeding \$2 million in March, 1982. In December, control of the ailing company was bought by Trafalgar Financial Corp., an Australian investment company dealing in films, real estate and household commodities, for an estimated \$1 million.

A decision was made last December to pay an initial 50 cents on the Australian dollar to all creditors, with the balance to be paid out in approximately two years. The first payment is to be made in May.

Buoyed with the stability of new ownership, Telmak has begun to repeat the style of success which made it a viable contender for top television merchandising status before the collapse.

"The Wonderful Wireless," a lavish double album of vintage radio broadcasts, has reportedly sold in excess of 40,000 units, remarkably high returns for a non-music package in the current Australian economic recession. A sequel, "More Of The Wonderful Wireless," is now out, and the early signs are that it will do similarly big business.

The compilation "Songs Of The Protest Era", top 10 in both Sydney and Melbourne, has gone gold, while the MOR two-disk package (buy one, get one free) "Themes And Dreams" is double gold. Strong

sales are also reported for packages by the Turtles, Annette Funicello, the Mamas & the Papas, Bing Crosby, Frankie Laine and Sacha Distel. And on the strictly novelty side, there's a big seller from Telmak tagged "Beatle Barkers," an album of Lennon/McCartney songs rendered by barking dogs and sundry farmyard animals.

Says Hammer: "Obviously we're delighted about trading our way out of receivership in such a short period of time. But the big challenge now is to normalize our relationships with all the Australian record companies. Over the past months we've been deluged with offers of product from overseas, and when we combine national and international product sources we'll have an extraordinary range of repertoire to incorporate into our television campaigns."

GLENN A. BAKER

Hitachi's New German Plant

Continued from page 9

capacity available to it, given a broader-based marketing push.

Output of the new Landsburg plant is targeted at 200,000 machines annually. The German subsidiary Hitachi Consumer Products (Europe) expects to employ up to 300 staff immediately and up to 400 by 1986, with additional investment also planned. The firm says the Bavarian government's 8.75% investment subsidy should be seen in the light of the new employment created for the region.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

June 5-8, **Consumer Electronics Show**, McCormick Place, Chicago.

June 6-12, **International Country Music Fan Fair**, Tennessee State Fair Grounds, Nashville.

June 7-9, **6th Visual Communications Congress East**, Hilton Hotel, New York City.

June 12-15, **National Cable Television Assn. convention**, Astroworld Complex, Houston.

June 16-30, **National Computer Graphics Assn. '83 conference and exposition**, McCormick Place, Chicago.

June 18-21, **National Assn. of Music Merchants Expo**, McCormick Place, Chicago.

June 21, **National Music Publishers Assn. annual meeting**, Plaza Hotel, New York City.

June 23-27, **Broadcast Promotion Assn./Broadcast Designers Assn. convention**, Fairmont Hotel, New Orleans.

June 24-26, **2nd annual Midwest Music Exchange symposium**, Bismark Hotel, Chicago.

June 27-29, **Videotex '83 conference & exhibition**, New York Hilton.

June 30, **City Of Hope Music Industry Annual Dinner**, Century Plaza Hotel, Los Angeles.

★ ★ ★

July 5-6, **New Music Seminar**, New York Hilton.

July 12-14, **Country Music Assn. board meeting**, Four Seasons Hotel, Toronto.

July 14-17, **Pori Jazz Festival**, Finland.

July 22-26, **Australian Music Exhibition**, Sydney.

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. 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. 22-25, **Electronic & Leisure Show**, West Hall, Place Bonaventure, Montreal.

Sept. 26-30, **Knowledge Industry Publications Video Expo New York**, New York Passenger Ship Terminal, New York.

Sept. 26-30, **Expo Beirut '83**, Lebanon's first Int'l. Reconstruction & Trade Development Exposition & Conference, Beirut, Lebanon.

Sept. 30-Oct. 2, **NARM Independent Distributor's Conference**, Hyatt Palm Beaches, West Palm Beach, Fla.

★ ★ ★

Oct. 2-5, **National Radio Broadcasters Assn. annual convention**, Hilton Hotel, New Orleans.

Oct. 11-13, **Internecom U.K.**, Metrople Exhibition Centre & Brighton Exhibition Centre, Brighton, England.



PRESTIGIOUS HONOR—Bill Boyd, executive director of the Academy of Country Music, and singer Barbara Mandrell flank Jo Walker-Meador, executive director of the Country Music Association, as she displays the Jim Reeves Memorial Award presented to her at the Academy's 18th annual awards ceremony.

Veteran Black Hitmakers Spanning The Generations

• Continued from page 41

we started getting hits, the dollar hasn't been the uppermost thing. It's very important in any career, because you've got to survive, but there were certain things that we wouldn't give up or give in to for the dollar.

"We could have burned ourselves out playing big halls and not been exposed to the public in a certain kind of light and our show would have suffered. We opted to go into the smaller places that paid less money that showed Gladys Knight & the Pips off at their best. A lot of

acts that play the big concerts and stadiums, once the record dies you don't hear from them no more. We've played these places too, but we didn't develop the ego to think these were the only places we should play. We wanted to be entertaining, and that meant smaller venues. That's why today we can play the Vegas circuit; we groomed ourselves toward that."

Even with their ability to work steadily, and even with the constant stream of chart records that have come over the years, Gladys Knight & the Pips have had to taste the lows that seem a part of many careers. They have been shortchanged by promoters and record companies. One of the reasons they had to record separately a few years ago was because litigation brought on by Gladys, who says she was tired of being cheated, prevented the group from recording together.

With all that behind them, the group is looking forward to new challenges, including success as producers. But most of all, they want to continue singing together to a ripe old age—the way the Mills Brothers have.

"We're after a record," says Gladys Knight. "The Mills Brothers stayed together for more than 50 years. We admire the way they stayed together all that time, and that's what we intend to do. We have more of a challenge than the Mills Brothers did, because these days music changes every month. In order to stay out here we have to be versatile enough to keep adapting, and that's what makes it a challenge. We want our hits to go along with staying together."

Game Monitor

• Continued from page 28

"E.T. Phone Home" were for Atari computers only, and the former was up and down the list within a month, while the latter—different from the "E.T." game that disappointed the VCS division last year—is just starting up the chart. "Pac-Man," for Atari computer only, was winding down after over eight months on the chart.

The longterm, chart-topping success of arcade translation such as "Frogger" and "Zaxxon," however, make it abundantly clear that Atari's market share could easily go up almost exponentially when it releases "Pole Position," "Joust" and other arcade hits in several formats.

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

Bubbling Under The HOT 100

- 101—JUST ANOTHER SATURDAY NIGHT, Alex Call, Arista 1049
- 102—DO IT FOR LOVE, Marty Balin, EMI-America 8160
- 103—ALWAYS GONNA LOVE YOU, Gary Moore, Atco 7-99896
- 104—BODY TALK, Kix, Atlantic 7-89852
- 105—JUICY FRUIT, Mtume, Epic 34-03578
- 106—SOLID ROCK, Goanna, Atco 7-99895
- 107—CANDY MAN, Mary Jane Girls, Gordy 1670 (Motown)
- 108—MORE THAN THIS, Roxy Music, Warner Bros. 7-29912
- 109—LIFELINE, Spandau Ballet, Chrysalis 4-42686
- 110—ANYTIME YOU WANT ME, Amy Holland, Capitol 5228

Bubbling Under The Top LPs

- 201—SOUNDTRACK, Local Hero, Warner Bros. 1-23827
- 202—JOHN CONLEE, Greatest Hits, MCA 5405
- 203—SHRIEKBACK, Care, Warner Bros. 1-23874
- 204—NRBQ, Grooves In Orbit, Bearsville 1-23817 (Warner Bros.)
- 205—GOANNA, Spirit Of Place, Atco 90081
- 206—KIDDO, Kiddo, A&M SP 6-4924
- 207—HIGH ENERGY, Groove Patrol, Gordy 6031 GL (Motown)
- 208—T.G. SHEPPARD, Greatest Hits, Warner Bros. 1-23841
- 209—VARIOUS ARTISTS, 25 Years Of Grammy Greats, Motown 5309 ML
- 210—POLECATS, Make A Circuit, Mercury 4228123581M1 (PolyGram)

Market Quotations

As of closing, May 24, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Altec Corporation	—	85	1%	1 1/4	1 1/4	+ 1/8
69%	48%	ABC	12	170	64%	64 1/2	64 1/2	— 1/8
44%	30%	American Can	34	1270	44%	43 1/2	44 1/2	+ 1 1/2
17%	8%	Automatic Radio	12	50	15%	15	15%	+ 1/8
77%	55	CBS	17	339	70%	69%	70%	— 1/4
40%	16%	Coleco	11	4108	41	39 1/4	40	+ 1 1/4
9%	6%	Craig Corporation	—	4	9%	9%	9%	Unch.
84%	60%	Disney, Walt	23	941	74%	73%	74 1/2	+ 1/8
5%	3%	Electrosound Group	—	84	5%	5%	5%	+ 1/4
27%	16%	Gulf + Western	12	1114	26%	26	26 1/2	— 1/8
30%	18	Handleman	13	64	27%	27 1/4	27 1/4	+ 1/4
8%	3%	Integrity Entertainment	22	166	7%	7 1/4	7 1/4	+ 1/2
11%	6	K-Tei	45	78	11%	11 1/4	11 1/4	Unch.
66%	47%	Matsushita Electronics	16	783	63%	62 1/2	63 1/4	+ 1/2
16%	10%	Mattel	7	3954	14	12%	13%	+ 1 1/4
42%	16 1/2	MCA	5	1066	36%	35%	36	+ 1/4
86%	72%	3M	15	2466	87	85%	86%	+ 1 1/2
121	82	Motorola	26	1341	120%	118%	120	+ 1/2
67	47	No. American Phillips	12	22	65%	64%	65	+ 1/2
18%	4	Orrox Corporation	—	486	5	4%	4%	+ 1/4
22%	18	Pioneer Electronics	—	9	22	21 1/2	21 1/2	+ 1/4
30	13%	RCA	17	2545	29%	28%	29	— 3/4
16%	12%	Sony	12	7576	15%	14%	15%	— 1/4
32 1/2	25%	Storer Broadcasting	—	345	29%	29	29%	+ 1/2
4%	2%	Superscope	—	23	3%	3%	3%	+ 1/4
57	38	Taft Broadcasting	14	282	52%	51%	52 1/2	+ 1
35%	25	Warner Communications	20	8878	30%	28%	30%	+ 1 1/2

OVER THE COUNTER

	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Koss Corp.	1,200	5%	5%
Certron Corp.	9000	3%	3%	Josephon Int'l	14,700	19%	19%
Data Packaging	50	7%	8%	Recoton	1,700	10 1/2	11 1/2
				Schwartz Bros.	2,100	2 1/2	3 1/4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Chartbeat

• Continued from page 6

vious Arista single, 1978's "A Rock'N'Roll Fantasy," peaked at number 30.

"Lola" was itself something of a comeback record. The Kinks were at their peak in terms of pop radio acceptance from '64 to '66, when they scored six top 30 hits: "You Really Got Me" (#7), "All Day And All Of The Night" (#7), "Tired Of Waiting For You" (#6), "Set Me Free" (#23), "A Well Respected Man" (#13) and "Sunny Afternoon" (#14).

All of those hits were on Reprise; the group jumped to Arista in 1977 and has a modest hit with "Sleepwalker," which peaked at 48.

Another group that got its start in the British invasion of 1964 returns to the Hot 100 this week for the first time in eight years. The Hollies (Atlantic) debut at 79 with their remake of the Supremes' "Stop In The Name Of Love."

The Hollies, for what it's worth (no, that was Buffalo Springfield), actually cracked the Hot 100 four months before the Kinks. The Hollies scored in May, 1964 with "Just One Look"; the Kinks didn't break through until September with "You Really Got Me." Back home in Britain, the Hollies had even more of a head start; their "Just Like Me" hit the charts in May, 1963, a full 15 months before "You Really Got Me."

★ ★ ★

Fast Start: The Police have the top new single of the week on both sides of the Atlantic with "Every Breath You Take" (A&M). The song, written by Sting, pops onto the U.K. chart at number seven and onto the American chart at number 36. (It's easily the week's Most Added Record, cracking 110 of Billboard's 151 reporting stations in its first week out.)

The song is a good bet to become the group's first No. 1 American hit: "Every Little Thing She Does Is

Magic," its biggest hit until now, peaked at three in December, 1981.

★ ★ ★

Black Action: Mtume's "Juicy Fruit" (Epic) jumps to No. 1 on this week's black chart, a little more than five years after Mtume scored his first No. 1 black hit, as the co-producer (with Reggie Lucas) of Roberta Flack & Donny Hathaway's "The Closer I Get To You." The team also co-produced a string of high-charting hits for Stephanie Mills, though none of them hit No. 1. The biggest, 1980's "Sweet Sensation," reached number three black.

And New Edition's "Candy Girl" (Streetwise), which topped the black chart three weeks ago, this week moves up to No. 1 on the British pop chart. It's been a great nine months for the Manhattan-based Streetwise label: last September the indie had a No. 1 dance/disco hit with "Walking On Sunshine" by Rocker's Revenge.

That latter hit, which also climbed high on the British chart, was produced by Arthur Baker, who co-owns the Streetwise label with Paul McCraven. Baker may be best known as the producer of last year's Million-seller "Planet Rock," by Afrika Bambaataa & Soul Sonic Force on Tommy Boy Records.

(Our thanks to Billboard's Dance Trax editor Brian Chin for his help with this week's column.)

Vox Jox

• Continued from page 22

Congratulations to KFXM San Bernardino's Mark Mendoza, who recently married Julie Renee Enriques. ... KFI/KOST Los Angeles PD Jhani Kaye wanted to be sure we included the departure of Elton Smith. Elton has been in charge of "overnight admittance" at KFI for years and now joins the KTLA (Channel 5) security force.

Changes In Industry Create New Challenges For Direct Marketing

• Continued from page 3

quadrupled in many markets in the past three years, makes direct marketing album packagers all the more selective.

"Six or seven years ago, you could move 700,000 to 800,000 units," recalls Ira Pittelman, president of Heartland Music, a division of Teleproducts, which numbers among its releases packages on George Jones and the Beach Boys. "Today, a quarter of a million units is considered a hit. The same late-night tv spot I used to buy in New York for \$100 now costs \$400 or more—same station and probably lower ratings, too."

As a result, direct marketing firms are often putting increased dollars into smaller markets where television time is easier and cheaper. Says Pittelman, "We can run George Jones promotions through small markets and do fantastic volume, without ever having to go into the more expensive major markets—especially with our country product."

Nick Hice, president of Charlotte-based Hice Music Corp., has just begun moving his firm into national direct marketing. His albums feature such artists as Jeannie C. Riley, Freddy Weller or Brook Benton doing new versions of their original hits plus new tunes rather than licensed masters. Upcoming will be an international release of the Glenn Miller Band performing instrumental arrangements of contemporary rock hits by groups like Chicago and the Doobie Brothers.

"We aren't geared toward people who go into record stores," Hice states flatly. "A questionnaire we included with an Embers beach music package showed that 92% of our buyers had not even been into a retail record shop during the last year."

Most of the television buys are still

done on network affiliates or such cable-carried "superstations" as WTBS and WOR (and occasionally, for rock LPs, MTV). Local cable channels haven't put a dent in ad budgets yet because their viewership is limited and their audience hard to pinpoint.

Industry veteran Herman Lieben-son, former owner of VNR Advertising (considered the oldest direct marketing company in the field) and now a management consultant with the firm, questions the validity of vast tv expenditures. "We're spending more dollars to reach fewer people," he says. "More people are out working these days. They aren't sitting at home all day watching the idiot tube."

A spokesperson for La Buick & Associates Media in Palm Springs, Calif., now in its third year of existence, claims business is "excellent." La Buick's sales have already exceeded the \$1 million mark, with the company growing annually. (It averages between eight and 10 LPs a year.) "Direct marketing is a cash flow situation," says the spokesperson. "We've been careful not to over-invest in non-music areas."

But for veteran VNR, diversification may indeed be the key to its 25-year success story. According to Lieben-son, VNR once did 99% of its sales in record/tape product; today, that figure ranges around the 50% mark, with the remainder filled in by non-music items.

Another veteran of the direct marketing industry is Candlelite Music, operated by president Wesley Wood in New York. Candlelite became a subsidiary of K-tel in 1981; K-tel handles its royalty administration, and Candlelite often uses K-tel licensed masters for its compilations. However, Wood oversees Candlelite's marketing autonomously.

"I can sell a third less volume and

still keep the same revenue coming in," Wood says. "Our profit volume is up, and we're doing a lot more by mail now. Units may be down, but dollars are up. We're doing more treasury set packages at \$30-\$35 instead of single-record packages."

Wood says he has "significantly reduced" the amount of money he's spending on television advertising. Instead, he's leaning heavily toward direct mail promotion, which allows him to home in on particular purchasers. And Nick Hice says that though 70% of this year's promotion budget for his firm is being spent in tv, he's considering utilizing radio more next year to give him more control over targeting his audience.

"I can pay a lot of money to advertise a Freddy Weller record on tv and reach millions of people who may not even know who Freddy Weller is," Hice explains. "But I can advertise on the No. 1 rated major-market radio station and target his audience exactly. It could mean larger sales volume in the long run."

If the direct marketing professionals are optimistic about their future, this optimism isn't being echoed at the record label level. There, executives point to the loss of such industry stalwarts as TV Records, Tampa Marketing, Lakeshore Music and Brookeville over the years. They also note that new entries into the field aren't exactly beating a path to the door.

Says Tom Kraus, vice president of RCA's special products division, "There's been a real shake-out in the field; it's tremendously reduced. In the late '70s, we'd already have done 10 special packages by this time of the year."

Over at Warner Bros., special products vice president Tony Pepitone observes, "the direct response business still exists—but business isn't what it was. Even the big seller album packages are down as much as 40% in volume from three to five years ago."

Pepitone calls the direct marketing industry "a small profit business, whose potential per album comes in pennies, not dollars. There's been a definite decline. They're doing fewer releases, getting fewer sales, and they've got fewer dollars for marketing."

One label spokesperson comments that major record companies are now asking for higher guarantees on pressing, resulting in more off-label cuts in some direct response LP packages. And Columbia Records recently closed shop on its Vista Marketing, which handled tv music packages through the Columbia Record Club.

Although few are willing to predict the future of the direct marketing record industry, Ed Pfeiffer, vice president of public relations for the Direct Marketing Assn., says members appear to be finding ways to strengthen their sales.

"Our research shows more firms going into telephone sales and tv sales through 800 numbers," Pfeiffer explains. "In fact, in 1981, total telephone sales exceeded tv sales for the first time in the history of the direct marketing industry. And phone sales accounted for \$11.5 billion versus \$10.6 billion in direct mail. With so many people working now, ordering by phone or by mail has become an attractive alternative to fighting store traffic."

Lifelines

Births

Girl, Jane, to Jan and Ivona Hammer, May 18 in Carmel, N.Y. He is a Columbia recording artist.

★ ★ ★

Boy, Gregory, to Carol and Jon Peisinger, May 19 in New York. He is president of Vestron Video.

★ ★ ★

Boy, Brinton Kyle, to Sondra and Dave Loggins, May 19 in Nashville. He is an MCA Music songwriter.

★ ★ ★

Boy, Jeremy Kyle, to Marci and Dale Howard, May 10 in Nashville. He is an engineer for WLUY; she is an air personality for WSIX-FM there.

★ ★ ★

Girl, Eileen, to Susan and John Hayes Jr., April 30 in San Francisco. He is president and general manager of KYUU-FM there.

★ ★ ★

Boy, Paul John 3d, to Mary Jane and Paul John Bezilla, March 30 in Burbank. He is general counsel for K-tel International Inc.

★ ★ ★

Boy, Justin James, to Hannah and Jay Hamilton, May 11 in Seattle. He is an air personality for KMPS-FM there.

★ ★ ★

RCA, HBO In Push On Parton

• Continued from page 4

• Newspaper, radio and tv advertising promoting both the HBO special and the album, with heavy concentration in the simulcast markets.

• An in-store display contest for RCA merchandisers featuring RCA merchandising materials, 24- by 36-inch four-color posters promoting the special and album, and a tune-in notice included on the album sticker. RCA will award to winning record dealers three grand prizes of a trip to Atlantic City to see Parton in concert this fall.

• A special promotion kit to HBO affiliates, providing a poster, sweepstakes entry blanks, and special ad materials. In addition, a special edition picture disk can be used by affiliates as a direct mail offer to subscribers.

• A combined publicity campaign targeted to tv and music editors, including preview tapes of the HBO concert and review copies of the album.

In addition to Matt Blank, HBO executives directing the pay channel's efforts include Lance Friedman, consumer promotion/ad chief, and Molly Seagrave, director of corporate affairs.

Blank says HBO hopes to reach two-thirds of HBO's subscriber base of 12 million homes, offering a potential audience of about 25 million viewers. He notes that HBO measures tune-in to its programming and "level of satisfaction" through monthly diary surveys.

In the past, HBO music programming of concerts, dubbed "Standing Room Only," has included performances by Diana Ross, Simon & Garfunkel and Olivia Newton-John. Ahrold suggests that a similar association with HBO is likely concerning a Kenny Rogers concert in the fall, to tie in with Rogers' first album for RCA. He officially joins the label's talent roster June 1.

Boy, Evan, to Paula Giuggio-Shea and Paul Terry Shea, May 17 in Fanwood, N.J. He is editor of Audio Times magazine.

★ ★ ★

Boy, Daniel Howard, to Betsy Strandberg and Joe Hackney, April 30 in Chapel Hill, N.C. She is general manager of the Record Bar chain's ad agency, AD-Ventures.

Marriages

John Surrell to Sue Finn, April 30 in South Lake Tahoe, Calif. She is an assistant manager of the Old Waldorf club in San Francisco.

★ ★ ★

Philip Bashe to Patty Romanowski, June 19 in Jericho, N.Y. He is senior editor of Circus magazine. She is editor of Rolling Stone Press.

Deaths

Equen Manual (Rex) Gosdin, 45, the singer/songwriter, of a heart attack May 23 in Stockbridge, Ga. (separate story, page 50).

★ ★ ★

Robert Kirstein, 67, of a heart attack May 21 in Los Angeles. He was marketing director of Contemporary Records and had also worked for Fantasy/Milestone/Prestige during his 35-year industry career. Kirstein is survived by his wife, Eve.

★ ★ ★

Nico Antippas, 52, head of PolyGram Records in Greece for the past 20 years, after a long illness May 6 in Athens. He was instrumental in the 1963 merger between the Siemens and Philips record departments that led to the establishment of Helladic, now PolyGram Greece, and was president of the Greek group of IFPI from 1973-1977.

★ ★ ★

Pete Farndon, 30, of an accidental drowning April 14 at his home in London. He was the original bassist for the Pretenders and is survived by his wife, Conover.

★ ★ ★

Mary Collins, 58, of a heart attack April 30 in West Hartford, Conn. She is survived by her husband, Arthur Jr.; two sons, Arthur 3d, president of Rolling Stones Records, and Danny, production assistant for Atlantic Records Studios in New York; and a daughter, Mary Wilson.

★ ★ ★

Berton Swartz, 52, after a long illness April 18 in Somers Point, N.J. Known professionally as Buddy Savitt, the saxophonist toured with Woody Herman at age 16 and later played on sessions for the Cameo-Parkway label. He is survived by his wife, Evelyn, two daughters and a brother.

★ ★ ★

Sophie Tobias, 81, April 29 in Los Angeles. The wife of veteran ASCAP songwriter Harry Tobias for more than 50 years, she is also survived by a daughter, two brothers, a sister and two grandchildren.

★ ★ ★

Bronislaw Kaper, 81, April 26 in Los Angeles. A prolific composer of music for films, Kaper's compositions included "Invitation," "All God's Chillun Got Rhythm" and "Hi Lili, Hi Lo." He won an Academy Award in 1953 for his score for the movie "Lili," one of many he wrote during a 30-year tenure at Metro-Goldwyn-Mayer.

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Billboard's

Survey For Week Ending 6/4/83

Top Album Picks

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ELTON JOHN—*Too Low For Zero*, Geffen GHS4006. (Warner). Produced by Chris Thomas. John's third Geffen album may be his all-around best release since his mid-70s hits "Captain Fantastic" and "Blue Moves." The album marks John's reunion with lyricist Bernie Taupin and with his old band; guitarist Davey Johnstone, bassist Dee Murray and drummer Nigel Olsson. Among the standout tracks are the hit single "I'm Still Standing," an uptempo dance floor tune reminiscent of "Saturday Night's Alright For Fighting," and "Kiss The Bride," a feisty midtempo track which would make a strong second or third single. This album reflects John's continued artistic comeback, which began with last year's "Jump" collection.

ORIGINAL SOUNDTRACK—*Return Of The Jedi*, RSO 811 767 (PolyGram). Produced by John Williams. With anticipation for the third segment of the "Star Wars" saga making this weekend's national launch a safe bet for boxoffice triumph, the outlook for the third soundtrack spinoff is only marginally less solid. If unlikely to match the original for sales, this package should move briskly on souvenir value alone, thanks to an attractive package and photo booklet. The music within offers Williams' reliably stirring symphonic variations on a now familiar set of motifs, along with two winsome imaginings of extraterrestrial pop, complete with alien lyrics.

IRON MAIDEN—*Piece Of Mind*, Capitol ST-12274. Produced by Martin Birch. The second generation heavy metal quintet delivers another predictably frenzied essay on what now looms as a true rock tradition: flailing, furious hard rock driven by razor-sharp guitars, pummeling bass lines and explosive drumming, capped by Bruce Dickinson's howling lead vocals. As on prior albums, smatterings of biblical hellfire and brimstone compete with apocalyptic playlets straight out of "Dungeons And Dragons" to offer lyrics as turbulent as the music. It's headbangers' heaven.

JUNE POINTER—*Baby Sister*, Planet BXL1-4508 (RCA). Produced by Richard Perry. Pointer's first album apart from the Pointer Sisters should be a major hit in both the pop and black markets. The bulk of the album has the sassy, sexy dance/pop approach that has given the Pointers a string of hits over the past five years, though there are also some differences. "Ready For Some Action," co-produced by Perry and Norman Whitfield, has the complex, symphonic sweep of the Temptations' "Papa Was A Rolling Stone," "To You, My Love" is a soft and very pleasing pop ballad.

CHUCK MANGIONE—*Journey To A Rainbow*, Columbia FC 38686. Produced by Chuck Mangione. Mangione's unabashed romanticism brings the usual warmth to this latest smaller group outing, which holds to the interplay of Mangione's current quintet. The front man's ripe flugelhorn plumbs such typically lush melodies as the title song and "Do I Dare To Fall In Love," sharing the foreground with Chris Valada's reeds and Peter Harris' guitars.

VARIOUS ARTISTS—*25 #1 Hits From 25 Years*, Motown 5308ML2. Various Producers. Motown has, in fact collected 48 No. 1 pop records over the years, making this a selected sample of some of the most memorable. (And for that matter, the album includes two tracks that reached No. 1 black, but not pop: Marvin Gaye's classic "What's Going On" and Rick James' smash "Give It To Me Baby.") Highlights: "You Can't Hurry Love," "Tears Of A Clown," "Just My Imagination," "Reach Out I'll Be There," "My Girl." Some highlights. Some history.

WAITRESSES—*Bruiseology*, PolyGram 810 980. Produced by Hugh Padgham & Chris Butler. The Waitresses "Know What Boys Like" and with this LP what "A Girl's Gotta Do," and on the strength of tougher, tighter music and Patty Donahue's vocals, the band is headed for a longer stay on the charts. Donahue has since opted for a solo career, but with Holly Vincent taking over vocals, and the band's solid modern music direction on "Make The Weather" and "Everything's Wrong If My Hair Is Wrong," the Waitresses are bidding to become both a lyrical and musical challenge for the Go-Go's crown.



THE NEW GAITHER VOCAL BAND—*Passin' The Faith Along*, DaySpring DST-4102. Produced by Billy Smiley & Warren Peterson. The Gaither Vocal Band has a contemporary sound with their quartet vocals, reminiscent of the Imperials yet distinctly their own. As with all Gaither albums, the quality of the material shines, especially "I Don't Mind," and the ballad, "No Other Name But Jesus." The album contains a nice mixture of up tempo numbers such as "Majority" and "You Might Forget The Singer" as well as slower numbers such as "Love Them While We Can." This is an outstanding album from a group who have proven themselves commercially successful.

SANDI PATTI—*More Than Wonderful*, Impact R 3818. Produced by David Clydesdale, Greg Nelson, Sandi Patti Helvering. Sandi Patti has exploded on the gospel scene in the past several years and this album, which features a live performance before an enthusiastic audience, shows all the reason

why she has quickly become a top name. With songs such as "We Shall Behold Him" and "How Majestic" from the past and current numbers "More Than Wonderful" (with Larnelle Harris) and "Because of Who You Are" as well as her between song patter that is entertainment from the heart, Sandi captures both the live audience and the record listener.



LACY J. DALTON—*Dream Baby*, Columbia FC38604. Produced by Billy Sherrill. Dalton's strength has been her ability to find marvelous songwriters with great material; her weakness in the past was matching her vocals to the lyrics. This time, she's slipped into a new, restrained sensitivity which makes her husky style much more intriguing. This album has fine original material (plus, of course, the title cover) and none of the distracting brassiness of former Dalton packages. Plus she's cowritten four of the cuts herself, and they're winners, too.



JAMES BROWN—*Bring It On!*, Churchill/Augusta CAS-22001. Produced by James Brown. Now appearing in the box office bonanza "Doctor Detroit," James Brown is probably reaching his widest audience yet in '83. "Bring It On" is J.B. at his timeless, taunting best, with absolutely no compromise to the fad of the day, filling the groove with his feverish brand of dance excitement. "You Can't Keep A Good Man Down" is the other basic Brown chugger, while he also stops to record "Tennessee Waltz," "The Right Time" and "For Your Precious Love." J.B.'s Internationals provide the horns.



SUBURBAN LAWNS—*Baby*, I.R.S. SP70503. (A&M). Produced by Richard Mazda. This five-song mini-album shows the West Coast quartet maintaining its antic, good-humored experimental instincts while shrewdly holding to a crisp, dancefloor pace. Content and the vocal doodlings of Su Tissue and William Ranson don't augur mainstream clout, but new rock aficionados will be receptive.



GREG HAWKES—*Niagra Falls*, Passport PB 6022 (JEM). Produced by Greg Hawkes. Greg Hawkes is no stranger to recording: he's the keyboard player for the Cars. But this is his solo album and on it he plays just about all the instruments, which in this case consists mostly of synthesizers and drum machines. Most of the album is instrumental as well, which may limit its commercial potential, but which at the same time makes for excellent modern mood music. And, unlike Ric Ocasek's recent solo album, this doesn't sound like the Cars.

DEBBIE CAMPBELL—*Two Hearts*, Churchill Records CR 22002. Produced by Peter Nicholis. Campbell describes her music as "reminiscent of 1950's rock with a touch of the blues," but mostly it's country rock delivered in a strong distinctive voice with admirable verve and swagger. Campbell has written nine of the 11 songs here, and with solid and economical band behind her she delivers them effortlessly.

POLECATS—*Make A Circuit With Me*, Mercury 812 358. Produced by Dave Edmunds. Anyone familiar with the Stray Cats and producer Edmunds will want to check out the Polecats, gaining airplay with "Make A Circuit With Me," fitting in perfectly with old and new music formats. Six-songs at \$6.98 should be right price to break the spunky band. "Make A Circuit" produced by Chris Hughes & Ross Cullum (Tears For Fears), along with "Juvenile Delinquent."

THE STICK MEN—*Get Onboard*, Red Music Record EP 004. Produced by the Stick Men. The Stick Men play a sort of no wave funk rock, but being from Philadelphia they also know their audience will not just accept pose for it's own sake. There has to be a solid rock base to all this, and that there is. Amid all the quirky odd rhythms you can hear an accessible good-time band emerging.

OUTSETS, Plexus Records MKE 218718. Produced by Garland Jeffries. Calling itself a "punk/funk/voodoo band" the Outsels are a three-man group led by singer/guitarist Ivan Julian. The four songs here reveal an intelligent approach to contemporary music, eschewing easy electronics in favor of solid songwriting concepts.

Billboard's Recommended LPs

pop

FOGHAT—*Zig-Zag Walk*, Bearsville 23888. Produced by Franz Leipkin. The Foghat name has branded many hits through the years, spanning blues-rock, pop-rock, and now a pop-rock-ably closer to new music than anything they've done before. "That's What Love Can Do" is the highly chartable single. The music and vocals of Dave Peverett switch Foghat into yet another gear while retaining some continuity with their hard boogie-band roots. Foghat goes Stray Cats.

DOC HOLLIDAY—*Modern Romance*, A&M SP6-4947. Produced by Mack. Hard-rock Holliday rides again, this time, armed with some heavy modern metal and techno-pop accents picked up recording in Germany. Bruce Brookshire's throat-scouring vocals, pounding rock rhythm machine, and slide guitar flings power "City Night," "Dreamin'" and "Gimme Some." Lack of single outstanding song could limit this arena arouser.

PETER TOSH—*Mama Africa*, EMI SO-17095. Produced by Peter Tosh. It's a tribute to the durability of the song, that Peter Tosh's reggae rendition of "Johnny B. Goode," is the highlight of this new LP. The other seven cuts here, notably the title track, are first class in their own right, but that old Chuck Berry classic seems to shine above all the rest. That's not to put down Tosh's songwriting but here he's taken on a master.

BOB STEWART—*How About Me*, VWC Records 101. No producer listed. The veteran singer croons a bumper crop of 14 songs, including Irving Berlin's lesser known beauty of a title song. Back by a jazz quintet headed by pianist/arranger Harold Danko, Stewart sings with after-midnight feeling and respect for lyric content. "Green Dolphin Street," "It Never Entered My Mind" and "If There is Someline Lovelier Than You" are among the gold Stewart mines so well.

AMY HOLLAND—*On Your Every Word*, Capitol ST-12178. Produced by Michael McDonald. Holland's second Capitol album should draw pop and AC play with its mix of pretty ballads and somewhat funky midtempo cuts. Producer McDonald has toned down the Doobie-isms, though there is still an identifiable Southern California pop-rock stamp. One of the highlights is a remake of Holland-Dozier-Holland's "Shake Me, Wake Me (When It's Over)."

PINK FLOYD—*Works*, Capitol ST-12276. Produced by Pink Floyd, Norman Smith, Joe Boyd. A well-designed single disk anthology, this sampling of the band's EMI output is slanted more toward their earlier, most surrealistic albums. Its key audience will likely be confirmed fans, however, since its best-known tracks come from the legendary "Dark Side Of The Moon."

NEIL DIAMOND—*Classics/The Early Years*, Columbia PC 38792. Produced by Jeff Barry, Ellie Greenwich. This album consists of the original hit recordings from Diamond's mid-'60s Bang career, including such wonderful pop tunes as "Shilo," "Solitary Man," "You Got To Me" and "Kentucky Woman." In some respects this is the best work of Diamond's career, it's engaging and unpretentious and bristles with pop energy.

black

MICHAEL HENDERSON—*Fickle*, Buddah/Arista BDS 6004. Produced by RR Paul Lawrence Jones III, Thomas McClary and Michael Henderson. On the cover of his last album, "Slingshot," Michael Henderson wore only, as the title implied, a small strip of material. This time around, he's up to his ears in leather. But in both cases the music shows a versatility ranging from tender ballads to partying funk. Among the best cuts on this more refined set (both inside and out): "You Wouldn't Have To Work At All," "Feeling Like Myself Once Again" and "Whip It."

MICHAEL WYCOFF—*On The Line*, RCA ALF1-4563. Produced by Webster Lewis. Singer/keyboardist Wycoff returns in total vocal control of his straight-ahead pop-funk parade. "On The Line" showcases Wycoff's sensuous dance appeal, while "There's No Easy Way" reveals the singer alone with a strong song. Whichever way he turns his voice, Wycoff sings with a confidence and ease that marks those who have made it.

BANKIE BANX—*Soothe Your Soul*, Redemption Records RA 102. Produced by Nik Douglas. Centerpiece of this LP is a nearly seven-minute song, "Remember Bob," which was recorded as a tribute to the late Bob Marley. Banx himself is not from Jamaica, he comes from Anguilla, but he has established himself around the east Caribbean for the mainstream type of reggae music presented here. Address: Suite 108, 1319 Second Ave., New York, N.Y. 10021. (212) 570-1764.

jazz

LAURINDO ALMEIDA/CHARLIE BYRD—*Latin Odyssey*, Concord Jazz CJ211. Produced by Carl E. Jefferson. Bob Magnusson, Joe Byrd, Chuck Redd and Jeff Hamilton alternately provide background for two of the world's finest guitarists. The nine tracks cover a broad spectrum, most with an emphatic Latin feel. The interplay between the two leaders is gently compatible, with the Mexican "Estrellita" particularly effec-

tive. There are no fireworks here—it is simply tasteful, melodic, moving chamber jazz of the highest order.

ERNESTINE ANDERSON—*Big City*, Concord Jazz CJ214. Produced by Carl E. Jefferson. An outstanding vocal LP with Hank Jones, Monty Budwig and Jeff Hamilton contributing to its success. Anderson has somehow never achieved the renown, the celebrity, she has so long deserved, but her unarguable talents are evident on these nine titles. Among them: "Spring Is Here," "Street Of Dreams" and "I Didn't Know What Time It Was."

MAX ROACH QUARTET—*In The Light*, Soul Note SN1053. Produced by Giovanni Bonandri. Drummer Roach fronts a cozy little combo comprised of Cecil Bridgewater, Odean Pope and Calvin Hill. The seven cuts include "Good Bait," "Straight No Chaser" and "Ruby My Dear." All were recorded last July for an Italian diskery. It's contemporary bop, and well-executed by the New York foursome.

JIM GALLOWAY'S QUARTET/JAY McSHANN—*Thou Swell*, Sackville 4011. Produced by John Norris and Bill Smith. Galloway, born in Scotland and now a Canadian, plays a neat batch of soprano on nine timeless tunes. Pianist McShann, bassist Don Thompson and drummer Terry Clarke are with him—beautifully—all the way on this 1981 Toronto session. Titles range from Dvorak's "Humoresque" to Ellington's "Black Butterfly," but each has its moments of beauty.

ART FARMER QUINTET—*Mirage*, Soul Note SN1046. Produced by Art Farmer. Recorded last September in New York for an Italian label, six tracks by one of the most talented flugelhorn players come off well. He is backed by Clifford Jordan, tenor; Fred Hersch, piano; Ray Drummond, bass, and Akira Tana, drums. Charlie Parker's "Barbados" is a particularly impressive performance. Listening to Farmer's musicianship is a pleasure. Notes are by Ira Gitler, who says he served as the "A & P man" on Farmer's first session as a leader.

BUTCH MILES OCTET—*Salutes Count Basie*, Famous Door HL145. Produced by Harry Lim. Drummer Miles and his seven sidemen romp through six tracks, all titles identified with the Basie band. Freddie Green's rhythm guitar sparks a strong rhythm section on tunes like "Topsy" and "Hail To The Chief." It is Miles' sixth LP for the enterprising Long Island label and one of the most salable. His horns include Frank Wess, Jorge Anders, Marky Markowitz and Glenn Zottola. Unreservedly recommended.

gospel

VARIOUS—*The Wedding Album*, Maranatha MM0102A. Produced by Tom Coomes. The gospel field is cognizant of "filling needs" and there has long been a need for a collection of wedding songs for people to pick from when they get married. This album collects ten very good ones and packages them with a songbook. There is definitely a market out there for this product for both the gospel and non-gospel audiences.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

NARM Arm Sets PR Push

• Continued from page 3

The get-together will also set plans for the second annual Independent Distributors Conference, to be held Sept. 30-Oct. 2 at the Hyatt Palms Beaches in West Palm Beach, Fla.

Besides Emerson, other committee members for the 1983-84 NARM year include: John Cassetta, Alpha; Tony D'Alesandro, M.S.; Warren Hildebrand, All South; George Hocutt, California Record Distributors; Steve Marmaduke, Western Merchandisers; Ron Schaffer, Piks; Jim Schwartz, Schwartz Bros.; Leonard Silver, Action; and Jerry Winston, Malverne.

For The Record

In a report on a merchandising panel at the Billboard Video Games Conference (Billboard, May 7), reference to a CBS Video Game Club ad included incorrect prices for cartridges as part of a Gemini player offer. The prices are \$24.95 for the first cartridge and \$29.95 for the next five at the club price.

Billboard's

Survey For Week Ending 6/4/83

Top Single Picks

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STEVIE NICKS—Stand Back (4:18); producer: Jimmy Iovine; writer: S. Nicks; publisher: Welsh Witch, BMI; Modern 7-99863. One of the most added records on pop radio this week is this long-awaited preview of Nicks' second solo album, "The Wild Heart." This time her quirky, stylized singing and moody lyrics are set to a crisp dance beat, complete with synthesizers and pulsing bass line.

HOLLIES—Stop In The Name Of Love (3:06); producers: Hollies, Graham Nash, Stanley Johnston, Paul Bliss; writers: Holland, Dozier, Holland; publisher: Stone Gate, BMI; Atlantic 7-89819. The good old days must be back again: all the original Hollies, including Graham Nash, join forces again to weave their inimitable harmonies around the classic Supremes hit.

LOVERBOY—Hot Girls In Love (4:05); producers: Bruce Fairbairn, Paul Dean; writers: P. Dean, B. Fairbairn; publishers: Dean of Music/Blackwood, BMI; Columbia 38-03941. The power-pop quintet returns with all the megatonnage it can muster in this explosive track from the new "Keep It Up" LP. AOR and pop airwaves should sizzle accordingly.

recommended

MODERN ENGLISH—Someone's Calling (3:53); producer: Hugh Jones; writer: Modern English; publisher: Beggars Banquet, ASCAP; Sire 7-29598.

JOE WALSH—Space Age Whiz Kids (3:40); producer: Bill Szymczyk; writers: Joe Walsh, Joe Vitale; publishers: Wow & Flutter, ASCAP/Marinara, BMI; Full Moon/Warner Bros. 7-29611.

UNIPOP—Let's Make Majik (2:48); producers: Sonny Limbo, Scott Maclellan; writers: P. Loiacono, M. Loiacono, S. Limbo; publishers: Lowery/Kat Family/Unichappell, BMI; Kat Family ZS4 03848.

HELEN REDDY—Imagination (3:58); producer: Joe Wissert; writer: Dane Jeffries; publisher: Warner Bros., ASCAP; MCA MCA-52221.

TRIUMPH—All The Way (3:10); producers: Triumph, David Thoener; writer: Triumph; publisher: Triumphsongs, CAPAC; RCA PB-13539.

FREUR—Doot-Doot (3:45); producers: Freur, Alex Burak; writer: Freur; publisher: not listed; Epic 34-03909.



recommended

FATBACK—Is This The Future? (3:45); producers: Bill Curtis, Gerry Thomas; writer: Gerry Thomas; publishers: Sign of the Twins/Fired-Up, ASCAP; Spring SPR-7-3032.

GEORGE DUKE—Born To Love You (3:10); producer: George Duke; writer: G. Duke; publisher: Mycenae, ASCAP; Epic 34-03920.

VICTOR TAVARES—Show Me (2:54); producer: Tony Valor; writers: B. Wheeler, D. Canterbury, T. Valor; publisher: Listi, BMI; Malaco MAL 2088.

BRIDGET COOPER—(Get Into) The Love Groove (4:16); producer: Wallace Mitchell; writer: Calvin Hodge; publishers: Love Groove/Sunchild, BMI; Birdie BF7004.



GEORGE STRAIT—A Fire I Can't Put Out (2:55); producer: Blake Mevis; writer: Darryl Staedtler; publisher: Music City, ASCAP; MCA MCA-52225. There's magic in the combination of artist and producer in this team; once again they've turned up with a winner. The heat of love's smoldering embers is the message, but the mood comes from Strait's earnest vocal.

KAREN BROOKS—Walk On (3:22); producer: Brian Ahern; writer: Karen Brooks; publisher: Warner-Tamerlane/Babbling Brooks, BMI; Warner Bros. 7-29644. Brooks is as persuasive in her possessive mode here as she was in her no-strings pose in the recent "If That's What You're Thinking." The Mexican-flavored arrangement, with its heavy beat, gives the kind of substance necessary to carry a strong voice like Brooks'.

RONNIE ROGERS—Inside Story (3:11); producer: Tommy West; writer: R. Rogers; publisher: Sister John, BMI; Epic 34-03953. Rogers has a good eye for images and the vocal ability to make them stick—as he does here again and again. Although the we-cheat-from necessity theme is a bit threadbare, Rogers seizes on the right details to freshen it.

MARSHALL TUCKER BAND—A Place I've Never Been (2:59); producer: Marshall Tucker Band; writer: Toy Caldwell; publisher: Marshall Tucker, BMI; Warner Bros. 7-29619. After years as a foremost proponent of country/rock, this group seem to have swerved straight into no-holds-barred country, and the results are excellent. Has country found a new Eagles?

recommended

SAM NEELY—When You Leave That Way You Can Never Go Back (3:50); producer: Ron Chancey; writers: Steve Clark, Johnny MacRae; publisher: Music City, ASCAP; MCA MCA-52226.

TOM WOPAT—Sha-Marie (3:14); producer: Mike Post; writers: B. Darnell, B. Hall; publisher: Central Songs, BMI; Columbia 38-03947.

RAY STEVENS—Mary Lou Nights (3:26); producers: Jerry Kennedy, Ray Stevens; writer: R. Stevens; publisher: Ray Stevens, BMI; Mercury 812 496-7.

RICH LANDERS—What Goes Up Always Comes Down (2:37);

producer: Brien Fisher; writer: Rich Landers; publishers: Escrow/Muhlenberg, BMI; AMI 1313 (c/o N.S.D.)

SONJA YANCEY—It's So Easy (3:30); producer: Vernis Pratt; writers: V. Pratt, B. Faulkner, W. Davis; publishers: Fish-Pratt, ASCAP/Fancy Pants, BMI; Monument WS4 03873.

STEVE DOUGLAS—No Fair Cheating (2:36); producer: Charlie Booth; writers: Thomas H. Adair, Steven Ward Douglas; publisher: Banka, BMI; Banka B-5483 (c/o N.S.D.)

HANK THOMPSON—Once In A Blue Moon (2:48); producer: Hank Thompson; writer: Marc Rossi; publisher: Songmaker, ASCAP; Churchill CR 94026.



JUNE POINTER—Ready For Some Action (3:59); producers: Richard Perry, Norman Whitfield; writer: Norman Whitfield; publishers: Tamerlane/May Twelve, BMI; Planet YB-13522. Though Pointer is billed as a solo artist, she's got her sisters on backing vocals, so the sound isn't much different from the group's when they tackle a rocker. But the Perry/Whitfield production does add a new sharp edge, and the rambunctious teen theme of the lyrics is one that young listeners will approve.

JOHNNY GILL—Super Love (3:59); producer: Freddie Perren; writers: Freddie Perren, Keni St. Lewis, Elliot Wolff; publishers: Perren-Vibes, ASCAP/Bull Pen, BMI; Cotillion 7-99859. This 16-year-old D.C. native debuts with an upbeat r&b love song that's appropriately innocent and engaging; but if it weren't for the material, you'd never guess the singer's age. Gill is a remarkably mature artist with a strong tenor voice, a firm sense of style, and a promising future.

WILL POWERS—Adventures In Success (8:05); producer: Lynn Goldsmith; writers: L. Goldsmith, R. Palmer, Sting; publishers: Adrenalynn/Magnetic, BMI/Ackee, ASCAP; Island DMD 638 (7-inch version also available, Island 7-99868). This record is the self-help movement's first 12-inch single, in which the tranquil and inspiring Mr. Powers speaks his lessons in personal fulfillment over a dance-rhythm track composed by Robert Palmer and Sting. Dddly, the seven-inch edit omits the satirical punch lines that clue the listener in on whose self is supposed to get helped the most.



FONDA RAE—Heobah (Hey-O-Bah) (8:04); producers: Fonda Rae, Freddie Perez, Danny Weiss; writers: F. Rae, F. Perez; publishers: W.D./Sandbox/Perez, ASCAP; Posse POS 1207. A cryptic lyric and bass drone give a mysterious tribal-dance atmosphere to this hypnotic 12-inch single. Rae is a powerful vocalist with an impressive range and the kind of forceful presence that commands attention.

recommended

WHAM!—Bad Boys (3:20); producer: Steve Brown; writer: G. Michael; publisher: Chappell, ASCAP; Columbia 38-03932.

SINNAMON—I Need You Now (5:23); producers: Darryl Payne, Stephen Cumberbatch; writers: S. Cumberbatch, H. Brooks, M. Bailey; publisher: Zomba; Jive/Arista JD 1-9029 (12-inch single).

COOKIE—Can't Judge A Book By Its Cover (6:55); producers: M. Edwards, D. Weiss; writer: Mike Edwards; publisher: W.D., ASCAP; Connection C 2807 (c/o Peter Pan Industries, Newark, N.J. (201) 344-4214) (12-inch single).

KIM LEWIS—(Let's All) Fantasize (6:08); producers: Lew Hanson, Skip McDaniel; writer: Philip Hanson; publishers: Insurance City/3 Seas, ASCAP; 3C 12C-10000 (c/o Laurie Records, Monsey, N.Y. (914) 425-7000. (12-inch single).

WHODINI—The Haunted House Of Rock (6:33); producers: Willesden Dodgers; writers: J. Hutchins, N. Green, P. Harris; publisher: Zomba; Jive/Arista JD 1-9026 (12-inch single).



STEPHEN BISHOP—Tootsie (4:15); producer: Dave Grusin; writers: Dave Grusin, Marilyn & Alan Bergman; publishers: Gold Horizon, BMI/Golden Torch, ASCAP; Warner Bros. 7-29626. Bishop got to the top of the AC chart last month with the theme from the smash movie, and now offers another item from the soundtrack LP. The lyrics on this uptempo charmer carefully refer to a generic "tootsie," so enjoyment of the record is not dependent on familiarity with the film.

MAC McANALLY—How Cool (3:42); producers: Terry Woodford, Clayton Ivey; writer: Mac McAnally; publisher: I've Got the Music, ASCAP; Geffen 7-29602. The followup to the top 10 AC hit "Minimum Love" is another showcase of McAnally's gift for melody and his wryly literate way of turning a phrase. This time there's a stinging rhythm guitar behind the sweet harmonies, making the record equally appropriate for pop and AC playlists.

recommended

LOUIE TUCKER—Midnight Blue (3:46); producers: Tim Smit, Charlie Skarbek; writers: Beethoven, Smit, Skarbek; publisher: Chartel; Arista AS 1-9022.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

'Night Tracks' Video Clip Show Debuting on Turner Cable Net

Continued from page 1

plays any comparison to MTV. Eschewing "narrowcasting" and video jocks will help the station appeal to a wider demographic, he feels. Voiceovers by Los Angeles air personalities Bob Coburn of KLOS and Joanne Erhart of KNX and computer graphics designed by Digital Products Inc. of Los Angeles will be interspersed between clips.

Consultant Dwight Douglas, president of the Burkhart/Abrams radio research firm in Atlanta, says the sound of the show will be similar to the music heard on KIQQ or KIIS in Los Angeles, with a little bit of New York's WYNY, WPLJ and WRKS thrown in. The firm, which also consults MTV, will determine the playlist for each show based on the "success ratio" of the most requested songs in the country that week. The company consults 50 radio outlets in addition to its 80 "SuperStars" stations.

A half-page ad for the station in the May 28-June 3 issue of TV Guide spotlights Men At Work, Hall & Oates and Billy Joel, but executive

producer Scott Sassa says the acts do not necessarily represent the show's programming thrust. "They were picked for their audience familiarity," he maintains, noting that his target demographic is the 18-40 age group.

Lynch, who says that plans for FM simulcast are in the works, explains that he wants the show to develop an image for breaking developing acts. He cites Bananarama and the Belle Stars as "palatable" new music groups with top 40 appeal, and Lionel Richie and Stevie Wonder as performers with genuine biracial appeal. "Any song that's in the top 40

has a built-in black and white core, as far as I'm concerned," he says.

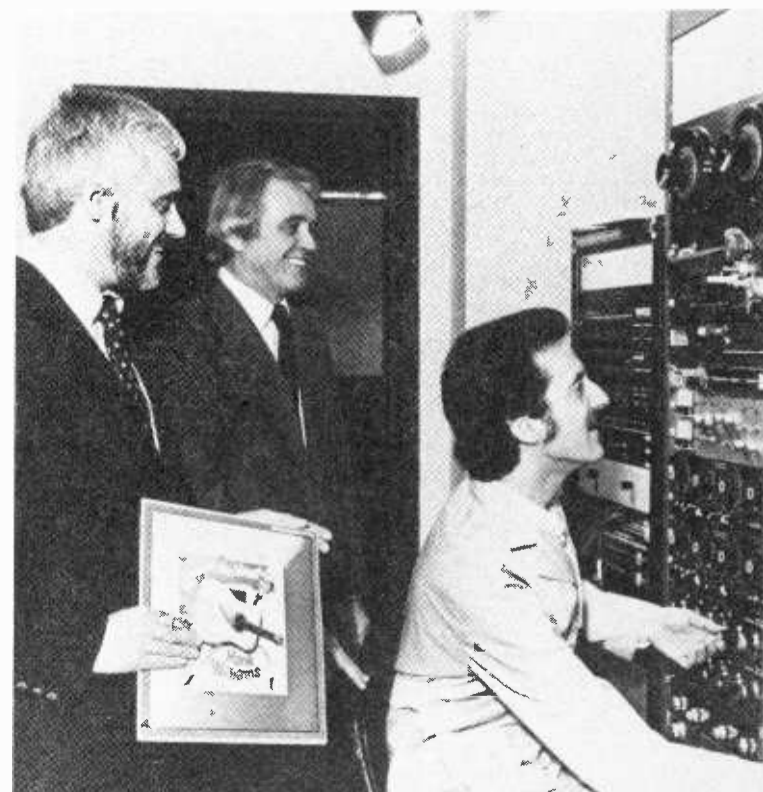
Scheduled to appear on the first weekend are clips by Michael Jackson, Kenny Rogers and Sheena Easton, Kool & the Gang, Madness, the English Beat and Eddie Rabbitt, although Douglas says that he's "having trouble" locating country videos with "mass appeal."

Clips by groups with either independent or major releases will be considered, according to Lynch, who says the Saturday show will be the same as the Friday broadcast but with a different running order.

Executive Turntable

Continued from page 4

Angeles. He has been the arena's operations director since 1978. . . . Margie Dixon is the new studio manager for Sigma Sound Studios in Philadelphia. . . . Bill Dobishinski has been named associate of the entertainment division for the law firm Ervin, Cohen & Jessup in Los Angeles. . . . Dick Beacham and Brenda Sherick have joined the staff of the Joe Taylor Artist Agency in Nashville. . . . Diane Walsh has joined Public I Publicity Services in New York as an account executive.



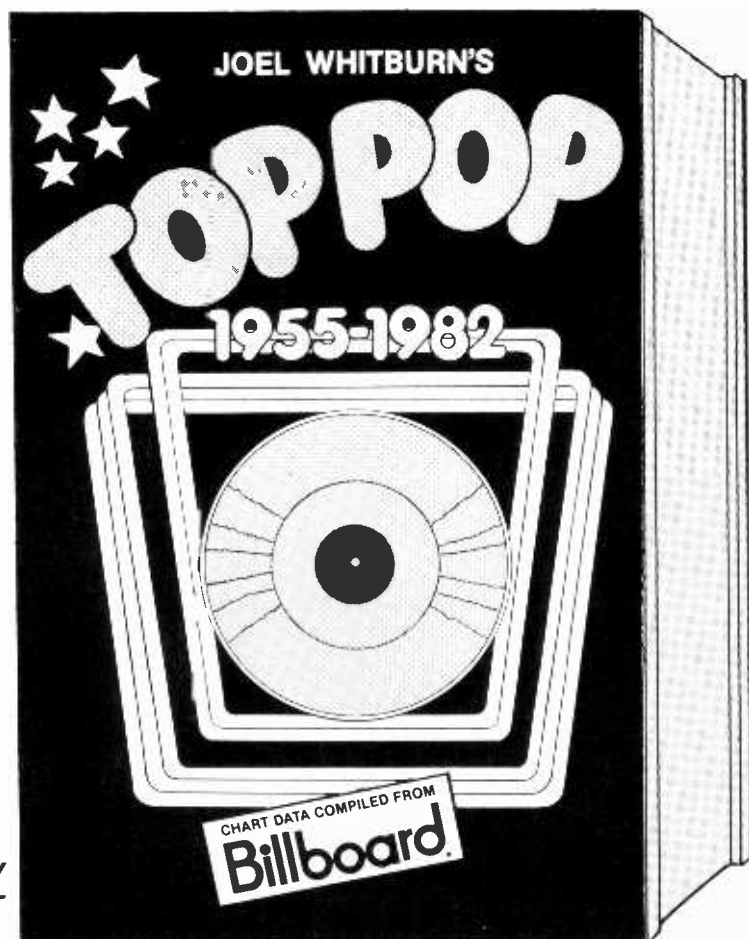
POLYGRAM PUSH—PolyGram Nashville marketing director Joe Poldor, left, and senior vice president Frank Jones watch as engineer Alan Stoker demonstrates the signal processing equipment used to remaster the label's new \$5.98 country reissue series, which is being remastered under the auspices of the Country Music Foundation.

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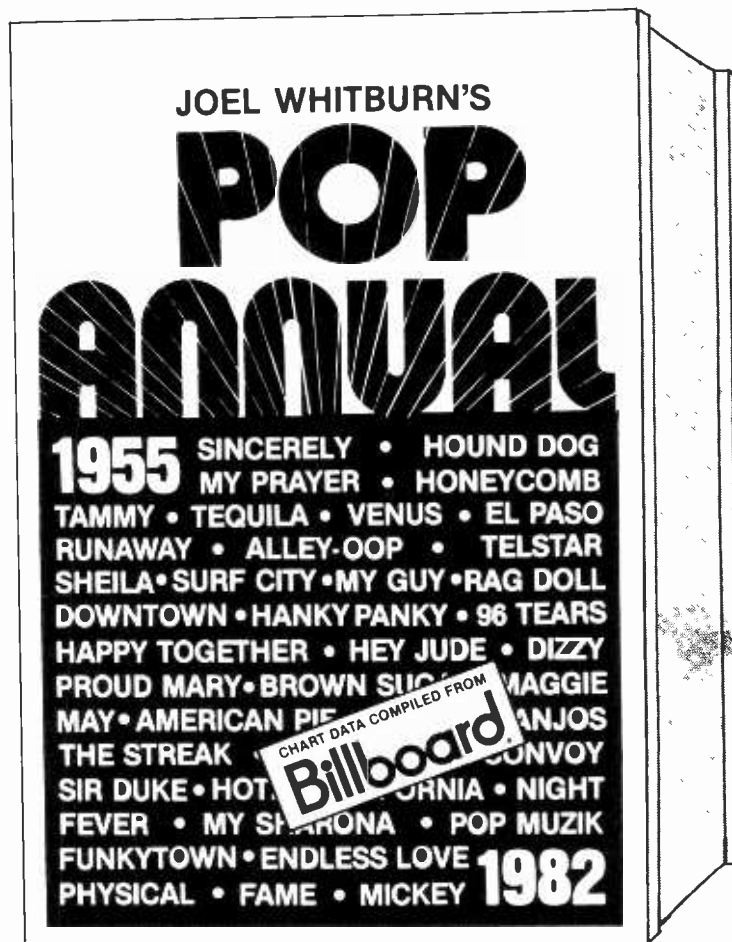
Also indicated are all RIAA-certified Million & Platinum sellers; all Top 10 titles in bold type; and all Christmas, Instrumental, Novelty, Comedy, Spoken, and Foreign Language records — and more.

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	
1	1	24	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1	43	8	8	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98		72	74	10	CHAMPAIGN Modern Heart Columbia FC28384	CBS			BLP 9	
2	6	6	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL		8.98	BLP 7	115	2	2	A FLOCK OF SEAGULLS Listen Jive/Arista JL8-8013	RCA		8.98		73	50	64	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 18	
3	5	5	MEN AT WORK Cargo Columbia QC 38660	CBS				41	35	35	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		86	3	3	DAVE EDMUNDS Information Columbia FC 38561	CBS				
4	18	18	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		40	40	19	SCANDAL Scandal Columbia FC 38194	CBS				75	54	12	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS			CLP 4	
5	6	6	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP		8.98		45	5	5	EARL KLUGH Low Ride Capitol ST 12253	CAP		8.98	BLP 28	76	69	16	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98		
6	6	16	JOURNEY Frontiers Columbia QC 38504	CBS	▲			42	42	11	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98		77	60	15	OAK RIDGE BOYS American Made MCA 5390	MCA		8.98	CLP 2	
7	7	12	STYX Kilroy Was Here A&M SP 3734	RCA	▲	8.98		61	8	8	KROKUS Head Hunter Arista AL 9623	RCA		8.98		184	2	2	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS				
8	8	32	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 30	49	6	6	RONNIE MILSAP Keyed Up RCA AHL1-4670	RCA		8.98	CLP 5	79	70	32	MISSING PERSONS Spring Session M Capitol ST 12228	CAP		8.98		
9	9	29	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 12	62	5	5	SERGIO MENDES Sergio Mendes A&M SP 4937	RCA		8.98	BLP 33	80	76	9	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA		8.98	CLP 12	
10	12	16	BRYAN ADAMS Cuts Like A Knife A&M SP 6 4919	RCA	▲	8.98		46	46	12	INXS Shabooh Shooah Atco 90072	WEA		8.98		81	83	17	ANGELA BOFILL Too Tough Arista AL 9616	RCA		8.98	BLP 18	
11	10	33	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 3	59	3	3	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS			BLP 8	82	85	15	THOMPSON TWINS Side Kicks Arista AL 6607	RCA		6.98		
12	11	9	PINK FLOYD The Final Cut Columbia QC 38243	CBS	▲			48	33	10	JULIO IGLESIAS Julio Columbia FC38640	CBS				97	4	4	R.E.M. Murmur I.R.S. SP20604 (A&M)	RCA		8.98		
13	8	8	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 4	49	36	13	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP		8.98	CLP 3	84	87	11	THE CALL Modern Romans Mercury 4228103071-M-1 (PolyGram)	POL		6.98		
15	12	12	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP		8.98		50	39	16	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98		85	93	96	JOURNEY Escape Columbia TC 37408	CBS	▲			
17	6	6	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA		8.98		65	9	9	CHRIS DEBURGH The Getaway A&M SP 4929	RCA		8.98		86	91	65	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98		
18	22	22	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 36	63	6	6	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98		127	4	4	JONZUN CREW Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 26	
17	14	49	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 57	53	35	29	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98		88	78	37	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●			
18	16	53	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		54	47	18	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98		89	92	7	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics III RCA AFL1-4588	RCA		8.98		
20	7	7	Z.Z. TOP Eliminator Warner Bros. 1-23774	WEA		8.98		55	55	10	WHISPERS Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 2	90	68	47	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		
20	19	12	U2 Rattle and Bang Island 90067 (Atco)	WEA		8.98		56	51	28	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA		8.98		91	94	11	JON BUTCHER AXIS Jon Butcher Axis Polydor 810059-1-Y-1 (PolyGram)	POL		6.98		
26	10	10	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98		66	9	9	KASHIF Kashif Arista AL 9620	IND		8.98	BLP 15	128	5	5	MARTIN BRILEY One Night With A Stranger Mercury 810332-1M-1 (PolyGram)	POL		8.98		
22	22	7	JOAN RIVERS What Becomes A Semi- Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98		58	53	5	CAMEO Style Atlanta Artists 811072-1-M-1 (PolyGram)	POL		8.98		101	7	7	NONA HENDRYX Nona RCA AFL1-4565	RCA		8.98	BLP 34	
23	23	11	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 1	59	57	65	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 8	114	7	7	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS				
24	21	21	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		60	37	13	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS	●		BLP 17	95	98	4	THE BLASTERS Non-Fiction Slash/Warner Bros. 1-23818	WEA		8.98		
29	7	7	EDDY GRANT Killer On The Rampage Portrait/ice BGR 38554 (Epic)	CBS			BLP 21	61	58	19	TRIUMPH Never Surrender RCA AFL1-4382	RCA		8.98		96	79	24	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98		
26	25	59	TOTO Toto IV Columbia FC 37728	CBS	▲			62	56	25	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 11	97	NEW ENTRY	NEW ENTRY	DENIECE WILLIAMS I'm So Proud Columbia FC 38622	CBS			BLP 56	
27	24	13	GREG KIHN BAND Kihnspracy Beserkley 60224 (Elektra)	WEA		8.98		63	52	5	PATRICK SIMMONS Arcade Elektra 60225	WEA		8.98		98	73	24	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98		
28	27	54	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			99	2	2	THE FIXX Reach The Beach MCA 39001	MCA		6.98		99	84	30	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		
29	28	13	AFTER THE FIRE ATF Epic FE 38282	CBS				65	67	8	BANANARAMA Deep Sea Skiving London 422810102-1R-1 (PolyGram)	POL		8.98		100	105	82	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			
30	30	9	Laura Branigan Branigan 2 Atlantic 80052	WEA		8.98		71	3	3	WILLIE NELSON AND WAYLON JENNINGS Take It To The Limit Columbia FC 38562	CBS			CLP 25	101	90	16	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98		
31	31	7	CARLOS SANTANA Havana Moon Columbia FC 38642	CBS			BLP 55	67	64	5	FALCO Einzelhaft A&M SP 6-4951	RCA		6.98		102	77	26	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98		
34	24	24	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 5	193	2	2	LAKESIDE Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 10	103	96	12	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98		
119	2	2	MAZE We Are One Capitol ST12262	CAP		8.98	BLP 13	158	2	2	MTUME Juicy Fruit Epic FE 38588	CBS			BLP 6	104	110	17	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 6	
38	6	6	JOAN ARMATRADE The Key A&M SP 4912	RCA		8.98		70	48	49	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98		105	100	31	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	●			
35	32	17	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98		71	72	9	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		5.99										

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

JUNE 4, 1983, BILLBOARD

AT TRUSTEES MEETING

Melvoin Is Elected NARAS President

LOS ANGELES—Musician Mike Melvoin was elected national president of the Recording Academy (NARAS) at a three-day trustees meeting last week in La Jolla, Calif. Also elected were Dan Morgenstern of New York as national first vice president and Jules Chaikin of Los Angeles as national secretary-treasurer.

In other moves, the trustees voted to increase the number Grammy Awards categories to a record 67 by

adding one more video category and two more each to the Latin and gospel fields. They also changed several eligibility requirements, including returning the criterion for song of the year Grammys to songs released for the first time during the eligibility period, rather than allowing the nomination of any songs released on records during that period. (Billboard advocated this change in an editorial in its Publishing section, Jan. 29.)

The trustees also removed the 25-year-old time limitations heretofore imposed in the best historical category. And the trustees voted to reduce from three to two the number of entries members would be permitted to make in each category, and from nine to seven the number of fields in which they could vote in the final round of the Grammy Awards.

The trustees also voted to recognize those recording studios involved with Grammy Award winners by making special plaques available to them. And they met with Pierre Cossette, executive producer of the annual Grammy Awards shows, to discuss various aspects of next year's telecast, including the possibility of another three-hour event.

Outgoing academy president Bill Ivey also revealed more recipients of the 1983 President's Merit Award certificates: NARM, 3M, the RIAA, Berry Gordy, Phonolog and the Country Music Assn. Earlier recipients this year were Pierre Cossette and Christine Farnon, NARAS' national executive director since its inception 25 years ago.

'Help Line' For Cancer

NEW YORK—A music industry "helpline" has been established in conjunction with the AMC Cancer Research Center. The toll-free telephone service offers information and counseling on causes, prevention, treatment and rehabilitation, from persons with access to the latest findings on cancer.

The toll-free number is 800-525-3777 and is in operation daily from 10:30 a.m. to 7 p.m., eastern standard time. Calls may be made as often as desired and confidentially is assured.

A wide spectrum of the music industry contributed funds for the service, among them record companies, publishers, talent agencies, artists, trade associations, artists and other individuals.

New Companies

Direction G.A., a record production and management firm, formed by George Annesley, P.O.B. 12503, Pittsburgh, Pa. 15241; (412) 221-3473.

Earwax Records, formed by Andre Montell. First signing is Wee Gee. 18329 W. McNichols Rd., Detroit, Mi. 48219; (313) 538-7770.

Settlement In Schwartz Suit

• Continued from page 1

ther he nor other parties to the settlement would comment further.

The Schwartz Bros. suit emerged after considerable speculation that a number of Arista distributors might take action, individually or in a class suit, to test antitrust laws in relationship to label defections to branch operations. So far, however, Schwartz Bros. is the only indie known to have sought legal redress.

While both Arista and RCA believe the Justice Department and the Federal Trade Commission have tacitly approved the deal—giving RCA at least a 50% stake in Arista—the FTC has been raising questions on industry distribution structure, in large part as a result of complaints by such companies as Boardwalk Records (Billboard, May 21, 28). The removal of Pickwick from the mainland distribution scene was to a great degree laid on the doorstep of Arista by Pickwick's Jim Moran.

Hugh Kelly & Company, an entertainment consulting firm, formed by Geoffrey Kelly. 159 East 33rd St., New York, N.Y. 10016; (212) 683-2040.

Ken Shepherd & Associates, a management and record promotion firm, formed by Ken Shepherd. First signing is MCA artist Micki Fuhrman. P.O.B. 9104, Shreveport, La. 71109; (318) 688-4999.

Redwood Promotions, a concert production firm, formed by Marilyn Shantz. 2-7 Walmsley Blvd., Toronto, Ontario, M4V 1X5; (416) 488-1995.

Remember Music Inc., a record promotion, management, production and legal service firm, formed by Cindy Romero and Jill Gold. 11636 Ventura Blvd., Studio City, Calif. 91604; (213) 763-1626.

Rock Wave Productions, a concert promotion firm, formed by Carl Davis and Joe Macaluso. 16820 Foothill Blvd., Fontana, Calif. 92335; (213) 259-3276.

Southeast Media Research Inc., specializing in broadcast research, formed by Don Hagen. P.O.B. 1769, St. Simons Island, Ga. 31522; (912) 638-5948.

Spinning Reels Inc., a cable production company, formed by Shelia Nevins. 515 East. 89th St., New York, N.Y. 10028; (212) 876-9024.



Billboard photo by Laura Levine
BUSHED—Members of MCA's new group the Lost Tropics keep their cool at the label's New York offices. Bottom row, left to right, are Roma Baran, the group's producer, and Monica Serra and Terry Bacon of the group. Top row, from left, are Bruce Levinson, the group's manager, Steve Leeds, MCA's East Coast a&r director, and group members M.E. Miller, Jerry James and Steve Kaufman.

Cable Watch

• Continued from page 6

Dallas, Phoenix and Detroit have all gone under since the first of the year.

As for the two original programs taped to date, they will be distributed to other pay-tv outlets through the Oak Media Distribution Corp. subsidiary. The Temptations were taped Monday (23) at Harrah's Hotel and Casino in Atlantic City, in conjunction with Estate Films. Director/producer was Gary Legon; Niles Siegel co-produced.

ON-TV is also airing Siegel's "To Basie With Love," taped at Radio City Music Hall last year, and Legon's Nancy Wilson special.

★ ★ ★

Home Box Office has had a strong music lineup for some time now, with Dolly Parton, Kenny Rogers, Fleetwood Mac, Billy Joel and many others taped exclusively for the pay channel. And they'll be putting it all together in a special package for the July 4 weekend.

"The HBO Summer Music Festival" is a four-day event featuring 17 acts, highlighted by the Who's final performance, which makes its pay-tv debut July 4. "Billy Joel In Concert: A Television First" makes its debut July 24.

In the nearer future, HBO offers a unique (and yes, exclusive) special June 14. Entitled "When The Music's Over," it features performance footage and interviews with 11 artists whose music lives on after their deaths. The artists are Bill Haley, Buddy Holly, Sam Cooke, Otis Redding, Jimi Hendrix, Janis Joplin, Jim Morrison, Jim Croce, Cass Elliott, Elvis Presley and John Lennon; contemporary (that is, living) musicians supply commentary and interviews.

★ ★ ★

This week, representatives from Showtime and the Movie Channel will meet with a representative of the Justice Department's antitrust division to discuss the proposed merger of their services. Negotiations are currently stalled, as the Justice Department apparently feels that a merger of Viacom, Warner Commu-

nications, American Express, Paramount and Universal violates anti-trust policy.

Showtime and the Movie Channel are the largest pay-tv services in the country, behind Home Box Office, and obviously there is hope that a merger would allow them to compete more effectively. The merger would also put Universal and Paramount in the pay-tv business directly, and allow them to have more control over (and revenues from?) their pictures' airing.

VOTE IS UNANIMOUS**Senate Panel OKs Bill On Audio Rental**

• Continued from page 1

linguishes rights after first sale. The language of the bill does not prohibit record rentals, but does require the permission of the copyright owners of the sound recording and the underlying music works (and, implicitly, a resultant fee for permission for rental, although no fee is mentioned in the language of the legislation).

Built into the bill is an eye to the future if record rentals, in the years to come, prove profitable to the industry—for example, with the Compact Disc or other new technology. In such a theoretical case, the publishers and songwriters would be entering into a rental contract similar to the present one for the sale of the songs. In that case, the record companies, through such a compulsory licensing plan, would be given the rights for permission for rental.

Staffers on the subcommittee say that the full Judiciary Committee could hold an executive meeting as early as the first weeks of June on the bill. However, on the House side, there are no plans yet, even on the subcommittee level, to hold further hearings. And according to Roberta Haerberle, legislative assistant to Rep. Don Edwards (D-Cal.), who introduced a similar measure last

Stars' Albums Due In June

• Continued from page 3

on Riva and Dean Martin's "The Nashville Sessions" on Warner Bros. (And Vanilla Fudge is expected later in the summer on Atlantic, 16 years after its first hit on Atco.)

Two acts that climbed high on the charts with their debut albums last year will seek in June to beat the sophomore jinx. Quarterflash's "Take Another Picture" on Geffen is due June 15, to be followed a week later by Jeffrey Osborne's "Stay With Me Tonight" on A&M. And in a reverse twist, Duran Duran, which broke through with its second Capitol album, "Rio," will see a reissue of its first, which features the current single "Is There Something I Should Know."

Also due before Labor Day are albums by the Human League, .38 Special, Rick James, Robert Plant, Aldo Nova, Survivor, the Motels, Missing Persons, Juice Newton, Ray Parker Jr., Aretha Franklin, Air Supply, Eddie Rabbitt and Roger Hodgson of Supertramp.

WEA, CBS, Return Policies

• Continued from page 6

rather than make one each time selections are deleted, we shall do so each time a new catalog is printed with a deadline for requesting returns of such deleted product six months later," the letter continues.

"It should also be understood that all returns of deleted product are applied against your balance of allowances under our exchange program." The letter also notes, "No requests for returns of 8-track cartridges will be issued after Sept. 30, 1983. And returns authorized must be received at Carrollton by Oct. 28, 1983."

January, "it would be very rare if the (House) subcommittee did not hold at least one day of hearings of its own." At present, no such meeting is planned, according to subcommittee staffers, which means full House passage is not likely before late summer at the earliest.

The music industry coalition was pleased by the Senate subcommittee's action. Stan Gortikov, spokesman for the coalition and president of the Recording Industry Assn. of America (RIAA), issued this statement: "S. 32 places control of the audio record rental just where it belongs—in the hands of the copyright owners. Continuing positive action in the Congress will curtail a budding practice that is ominous to creators and the entire music community."

George Weiss, president of the Songwriters' Guild, formerly the American Guild of Authors & Composers, hailed the development. "We are heartened by the subcommittee's action, which recognizes the plight of songwriters, their publishers, and those who record our music. We hope that this first step in helping legislation catch up with technology will slow the speed of the unconscionable erosion of copyrights happening today," Weiss said.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	82	25	BARRY MANILOW Here Comes The Night Arista AL 9610	RCA	●	8.98		137	104	34	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲		
107	89	7	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	WEA		8.98	CLP 13	138	153	2	LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 9
108	81	30	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●			139	136	52	THE CLASH Combat Rock Epic FE 37689	CBS	▲		
109	75	16	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	●	8.98		140	125	21	WALL OF VOODOO Call Of The West HRS SP-70026	A&M		8.98	
110	80	13	ULTRAVOX Quartet Chrysalis FY 41394	CBS				141	139	37	ABC The Lexicon Of Love Mercury SRM 1-4059 (Polygram)	POL		8.98	
112	3	3	THE WHO The Who's Greatest Hits MCA 5408	MCA		8.98		142	150	34	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	▲		BLP 29
113	5	5	TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL		8.98		143	189	2	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98	
113	106	16	SIMPLE MINDS New Gold Dreams A&M SP 6 4928	RCA		8.98		144	107	11	PETE TOWNSHEND Scoop Atco 90063	WEA		8.98	
114	108	11	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS				145	130	30	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 20
115	116	15	MELISSA MANCHESTER Greatest Hits Arista AL 9611	RCA		8.98		146	152	13	DIRE STRAITS Twisting By The Pool Warner Bros. 0-29800	WEA		4.98	
116	6	6	SPARKS In Outer Space Atlantic 80055	WEA		8.98		147	148	6	GEORGE DUKE Guardian Of The Light Epic FE 38513	CBS			BLP 62
117	120	9	PLACIDO DOMINGO My Life For A Song Columbia FM 37799	CBS				148	185	2	FASTWAY Fastway Columbia BFC 38662	CBS			
119	95	57	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	IND	▲	8.98	BLP 24	149	151	7	GARY MOORE Corridors Of Power Mirage 90077 (Atco)	WEA		8.98	
120	112	6	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98		150	160	3	MILES DAVIS Star People Columbia FC 38657	CBS			
121	88	29	ROBERT PALMER Pride Island 90065 (Atco)	WEA		8.98		151	159	3	WEIRD AL YANKOVIC Weird Al Yankovic Rock 'N' Roll BFZ 38679 (Scotti Bros./Epic)	CBS			
122	113	13	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		152	141	33	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS			
123	135	470	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: 1 Atlantic 80049	WEA		8.98	BLP 32	153	131	48	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
124	121	136	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98		154	NEW ENTRY		THE ISLEY BROTHERS Between The Sheets I-Neck FZ 38674 (Epic)	CBS			BLP 20
124	144	3	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP	▲	8.98	CLP 44	155	142	13	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA		8.98	BLP 31
125	144	3	ELVIS PRESLEY I Was The One RCA AHL1-4678	RCA		8.98	CLP 36	156	143	27	CON FUNK SHUN To The Max Mercury SRM 1-4067 (Polygram)	POL		8.98	BLP 28
126	149	3	JANE FONDA Jane Fonda's Workout Record For Pregnancy, Birth, & Recovery Columbia CX 2-38675	CBS				157	146	8	ROBERT ELLIS ORRALL Special Pain RCA MFL1-8502	RCA		5.98	
127	138	99	ROBERT HAZARD Off The Wall Epic FE 35745	CBS	▲			158	163	9	KING SUNNY ADE Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
128	103	29	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲			159	NEW ENTRY		THE CHI-LITES Bottoms Up Larc LR 8103 (MCA)	MCA		BLP 19	8.98
129	145	4	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲			160	170	4	ZEBRA Zebra Atlantic 80054	WEA		8.98	
130	173	3	RED ROCKERS Good As Gold Columbia BFC 38629	CBS				161	NEW ENTRY		HEAVEN 17 The Luxury Gap Arista AL 8-8020	RCA		8.98	
131	137	5	JIM CAPALDI Fierce Heart Atlantic 80059	WEA		8.98		162	111	6	WAYLON JENNINGS It's Only Rock And Roll RCA AHL1-4673	RCA		8.98	CLP 10
132	102	30	MICHAEL BOLTON Michael Bolton Columbia BFM 38537	CBS				163	168	4	LOU RAWLS When The Night Comes Epic FE 38553	CBS			
133	132	13	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS				164	188	2	THE YELLOWJACKETS Mirage A Trois Warner Bros. 1-23813	WEA		8.98	
134	123	13	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 16	165	118	27	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98	
135	124	11	GEORGE WINSTON December Windham Hill C-1025	IND		8.98		166	109	24	FOREIGNER Records Atlantic 80999	WEA	●	8.98	
136	140	17	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1-4570	RCA		8.98		167	117	6	OXO Oxo Geffen GHS 4001 (Warner Bros.)	WEA		8.98	
			HEAVEN 17 Heaven 17 Arista AL 6606	RCA		6.98		168	134	6	STEVE MILLER BAND Steve Miller Band Live Capitol ST 12263	CAP		8.98	

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

ABC	141
Bryan Adams	10
After The Fire	29
Alabama	23, 59, 176
John Anderson	80
Adam Ant	105
Juan Armatrading	94
Steve Arrington's Hall Of Fame	122
Bananarama	65
Bar-Kays	200
Belle Stars	191
Pat Benatar	47
Berlin	90
Blasters	55
Angela Bofill	81
Michael Bolton	131
David Bowie	5
Bow Wow Wow	135
Laura Branigan	30
Martin Briley	91
Jon Butcher Axis	91
B-52's	36
Call	84
Cameo	58
Jim Capaldi	130
Champaign	72
Chi-Lites	159
Eric Clapton	76
Clash	139
George Clinton	62
Phil Collins	56, 198
Con Funk Shun	156
John Cougar	109
Christopher Cross	109
Culture Club	16
Miles Davis	150
Debarge	32
Chris DeBurg	51
Def Leppard	4, 86
Dazy's Midnight Runners	35
Neil Diamond	196
Dire Straits	146
Thomas Dolby	14, 54
Placido Domingo	117
George Duke	147
Duran Duran	18, 101
Earth, Wind, & Fire	60
Dave Edmunds	74
Walter Egan	187
English Beat	89
Eurythmics	143
Falco	67
Fastway	57
Fixx	64, 182
Flock Of Seagulls	38
Dan Fogelberg	108
Jane Fonda	28, 126
Foreigner	166
Gap Band	173
Marvin Gaye	128
Golden Earring	102
Eddy Grant	25
Lee Greenwood	138
Sammy Hagar	98
Merle Haggard/Willie Nelson	104
Daryl Hall & John Oates	8
Robert Hazard	192
Heaven 17	136, 161
Michael Henderson	188
Nona Hendryx	93
Billy Idol	78
Jill Jagger	3, 17
John J. Johnson	175
Inks	48
Isley Brothers	53
Thomas Dolby	14, 54
Joe Jackson	90
Michael Jackson	1, 127
Bob James	171
Al Jarreau	13, 181
Waylon Jennings	162
Jonzun Crew	87
Journey	6, 85
Judas Priest	172
Kashif	57
Kids From Fame	199
Greg Kihn Band	27
King Sunny Ade	158
Kix	189
Earl Klugh	41
Gladys Knight & The Pips	46
Krokus	43
Lakeside	68
Little River Band	165
Kenny Loggins	88
Loverboy	100
Madness	52
Maze	33
Melissa Manchester	115
Barry Manilow	106
Martha And The Muffins	184
Mary Jane Girls	118
Men At Work	3, 17
Sergio Mendes	158
Steve Miller Band	144
Ronnie Milsap	44
Missing Persons	79
Modern English	103
Molly Hatchet	114
Joe Raposo	149
Mtume	69
Musical Youth	194
Naked Eyes	37
Willie Nelson	66, 73, 75, 170
Olivia Newton-John	39
Stevie Nicks	180
Night Ranger	96
Oak Ridge Boys	77
O'Bryan	133
Robert Ellis Orrall	157
Oxo	167
Robert Palmer	120
Dolly Parton	175
Tom Petty And The Heartbreakers	121
Pink Floyd	12, 123, 177
Planet P	42
Elvis Presley	125
Prince	9
Psychodelic Furs	132
Quiet Riot	94
Rank And File	197
Lou Rawls	163
Red Rockers	129
R.E.M.	83
Jonel Richie	11
Joan Rivers	22
Kenny Rogers	49, 124
Roxy Music	71
Royal Philharmonic Orchestra	89, 183
Saga	152
Joe Sample	185
Carlos Santana	31
Scandal	40
Bob Seger	24
Patrick Simmons	63
Simple Minds	113
Sister Sledge	195
SOUNDTRACKS: Flashdance	2
Spandau Ballet	174
Sparks	116
Rick Springfield	15
Billy Squier	186
Stray Cats	70
Barbra Streisand	153
Styx	7
System	155
Tears For Fears	112
Thin Lizzy	169
B.J. Thomas	193
Thompson Twins	82
Toto	26
Pete Townshend	144
Triumph	61
Tubes	21
Uriah Heep	190
Ultravox	110
U2	20
Luther Vandross	142
Various Artists	178
Waitresses	179
Wall Of Voodoo	140
Whispers	55
Who	111
Deniece Williams	97
Hank Williams, Jr.	107, 145
George Winston	134
Weird Al Yankovic	151
Yellow Jackets	164
Zebra	160
Z.Z. Top	19

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SENATE MODIFIES ANTI-LOOPHOLE LAW

Calif. Tax Bill Nears Passage

By SAM SUTHERLAND

LOS ANGELES—A controversial new California tax bill that would sweep away exemptions affecting the music, video, motion picture and electronic game industries inched nearer passage while losing some of its bite Thursday (26). The state Senate voted 30-10 in favor of AB.1428, the "loophole" legislation authored by Assembly Speaker Willie Brown (D-San Francisco) and championed by Gov. George Deukmejian.

However, the bill as approved Thursday already diluted the impact of the original Brown-Deukmejian initiative sufficiently to make the likelihood of outright passage slim. Floor debate over the measure—designed to plug the state's serious budgetary gap with \$466 million in added revenues by eliminating special interest exemptions in a wide ar-

ray of businesses—reportedly aured a turnaround Friday (27), when the bill was to again go before the Assembly.

If, as anticipated, the Assembly refuses to pass the bill as amended in the Senate, both bodies will appoint members to a conference committee, which would then convene to study the matter. Deukmejian has indicated his unwillingness to sign the bill if it is substantially amended from the form voted on by the Assembly May 16.

As approved by the Assembly, the bill would have reversed past battles between the State Board of Equalization and both the recording and motion picture industries, which each waged successful but costly battles to overturn rulings that would eliminate tax exemptions. More recently, independent produc-

ers and engineers in the recording field overturned a similar ruling through passage of a clarifying bill, AB.2871 (Billboard, Sept. 4).

In the Senate, however, finance committee hearings allowed lobbyists to press for diminution of AB.1428's deeper tax bite. In its amended form, increased tax liability estimated at up to \$9 million in state and local revenues on master recordings would be sharply reduced to about \$5.1 million, according to Jonathan Lewis, a lobbyist representing Capitol Records during last week's hearings.

Eliminated from the original bill was a proposed 6% sales tax on coin-operated games, with the amended bill substituting a \$100 assessment per machine annually. Left intact, however, was a 6% sales tax earmarked for home video movie rentals.



BEAT IT—Martha Quinn of MTV presents a platinum album of Michael Jackson's "Thriller" to Drake Hall, PD of KTXQ-FM in Dallas, on behalf of Epic Records. The reason Hall is getting the award is because his was the first AOR station in the country to play Jackson's "Beat It." The presentation took place at a bowling party sponsored by the T. J. Martell Foundation.

FOR TV STATIONS

BMI Seeks End To CBS Music Licenses

By IS HOROWITZ

NEW YORK—At week's end, CBS Inc. was awaiting a court decision on its petition for an injunction to prevent the cancellation by BMI of music performance licenses for CBS owned and operated television stations. Denial of the injunction by the New York State Supreme Court could subject the CBS stations to copyright infringement suits for the performance of music controlled by BMI.

The rights organization had put CBS on notice that it would terminate the licenses unless a new agreement could be reached. The old contract, asserts BMI, was a month-to-month deal which could be cancelled by either party upon 30 days' notice.

BMI has been seeking a higher fee structure, while CBS wants to maintain licenses in force even as it seeks a reduction in rates, under "most favored nations" clauses, that would be comparable to those currently in effect for independent tv stations.

Fees paid by independent stations have been rolled back to 1980 levels (down about 20%) pending resolution of an appeal in the so-called Buffalo Broadcasting case of a decision by a lower court holding the

blanket license in restraint of trade. Network owned and operated stations were not parties to the class action brought in behalf of indie tv stations in the Buffalo Broadcasting case.

BMI says in a court response to CBS that an agreement had been reached on the parameters of a new rate structure on April 29, but it was later repudiated by CBS. This aborted agreement, says BMI, gave CBS the option of a flat-fee license agreement for its five stations of \$2 million for one year, or an interim arrangement of \$1.85 million subject to retroactive adjustment.

The rights organization suggests in a court document that "a CBS cost cutting drive, initiated after April 29," may explain its change of heart.

Ed Cramer, president of BMI, puts it even more strongly. He says, "If welshing on deals is part of the new CBS morality, then I can only paraphrase the old song: Won't you come home, Bill Paley, won't you come home."

BMI recently reached agreement with owned and operated stations in the ABC fold which it describes as "favorable," and is still negotiating with NBC.

MASSIVE \$ COMMITMENT

WNEW-FM Backs Shows

NEW YORK—WNEW-FM will make the biggest dollar commitment to a summer promotion in its history when the AOR station launches the "Miller Time Concerts At The Pier" series here June 29 with a show starring U2.

The series, sponsored by Miller Beer and promoted by Ron Delsener, will be cross-promoted with the Crazy Eddie retail chain and the Daily News, according to Michael Kakoyiannis, vice president and general manager of WNEW-FM. The shows will take place on Pier 84, overlooking the Hudson River on 12th Ave. and 43rd St., and feature, among others, the Beach Boys, Santana and Men At Work for two nights. Other acts booked through Sept. 1, when the series concludes with Culture Club, include Elvis Costello, Jefferson Starship, Utopia, the Tubes, a reunion of the Animals and a "Tennis Rock" bill incorporating some of the sport's most musical stars.

The executive expects to fare "considerably better" than his cross-town AOR rival, WPLJ, did as last year's co-sponsor with Dr Pepper. "It was a financial disaster," he says. "We put together a package that made sense. Granted, the economy was a factor. But they were promoting groups and not playing their records, so the festival had a real credibility problem. Ticket buyers know who's playing what."

Russ King, director of advertising and promotion for WPLJ, says that Delsener asked the station to support the entire series, but that the outlet was only willing to promote the more rock-oriented shows. "A lot of the acts weren't on target for us," he explains. "They were jazz and folk-related, and it didn't seem to fit our overall summer marketing and programming plans. Ron wanted one station, lock, stock and barrel, and that's his prerogative."

LEO SACKS

InsideTrack

NARM's board of directors is slated to hold its first meeting with counterparts on the Video Software Dealers Assn. (VSDA) board Saturday (4) at the Summer Consumer Electronics Show in Chicago, according to Lou Fogelman, NARM president and SHOW Industries chief. The NARM group will also break with past tradition by holding its own annual post mortem critique of the NARM convention while at CES. Their brethren in the video organization have held advisory board meetings at past Winter and Summer CES huddles, however, and this time around will convene on their own to plan their Aug. 28-31 convention in San Francisco.

Into The Valley: No formal announcement has surfaced, but expect A&M's creative services chief, Jeff Ayeroff, to start parking his Porsche in Burbank. He's leaving the lot to join Warner Bros. in a new vice presidency.

Amarillo Replay: The Western Merchandisers convention last week saw looser purse strings for its suppliers as more than 75 label reps, from local salespersons to national marketing executives, were on hand in Amarillo. Live talent during the four-day bash included Cameo, George Strait, Rory Block and Dave Edmunds, who performed on a special stage built at WM's expense by Dallas-based Showco, which also supplied top-notch audio and lighting for the shows, held in the Hilton Inn's huge indoor atrium. Founder/chairman Sam Marmaduke meanwhile delivered several of the confab's best lines, including his videotaped confrontation with President and Mrs. Reagan during the CMA gathering at the White House, shown at the convention. Marmaduke, as CMA chairman, presented the Reagans with CMA jackets and told them they couldn't penetrate the backstage area at country gigs without them. . . . Also seen in Amarillo was Larry Baunach, former country promo ace with such labels as Dot, Cyclone and ABC, who's now a regional rep for Sunset Books.

CD + CES = Promotion: Chicago's WFMT-FM will beat the digital drum for CES delegates when the station focuses its 9 a.m. to 6 p.m. programming exclusively on Compact Disc titles on June 6-7. The station's library of 110 CD titles was collected in Japan by staffer Rich Warren and in Europe by Ray Nordstrand, another WFMT executive. Also set to plug the new format during CES is Art Shulman, co-principal of Laury's Records, the Chicago retailer, which will be touted as having the largest U.S. retail array of CDs via sandwich boards on the CES floor. Shulman recently toured Europe to strengthen supply lines for the disks. . . . Meanwhile, pre-CES scuttlebutt is building around the prospect of CD players from Sanyo and Fisher priced at \$500 and ready for delivery later this month. That would represent a sharp drop from the current lowest price, Magnavox/Philips' \$800 unit.

Video Plus: After successfully launching its first Videon store last year (Billboard, Oct. 23), Music Plus plans to open its second outlet July 1 in Venice, Calif., at the corner of Washington and Lincoln Boulevards. Location will be at rear of the record/tape outlet opened there last December.

Anniversary Present: Berry Gordy Jr. got the latest tribute for his Motown empire's 25th courtesy of the nation's tv viewers, who tuned in the May 16 NBC-TV special in sufficient numbers to make it the top rated show of the entire week. In view of the once traditional belief that pop music couldn't post strong prime time numbers, that's indeed an achievement—especially since this out-

ing focused on black pop. Track wonders if AOR programmers see any lesson in those numbers.

Wild Workout: Rock traditionalists trying to ride the fitness boom but underwhelmed by their usual music accompaniment may be converted by the arrival of the first video exercise cassette sporting its own ducktail chic. "Rockabilly Glamourize" is shipping now from Intra-Video Properties, and offers "21 Hot Rockin' Hits" by such unrepentant old wavers as Ray Campi & His Rockabilly Rebels, Jimmie Lee Maslon, Johnny Legend and Rip Masters, along with the requisite bevy of scantily clad ladies to demonstrate the steps. Package is the latest brainstorm for San Fernando Valley rockabilly fanatic Ronny "Rollin' Rock" Weiser.

Sendoffs: Musical brothers Mack and Hal David were honored this month by MUSIC, a non-profit outfit devoted to helping develop the music department of the Los Angeles Public Library, which mounted a special exhibit at the institution's downtown central library May 9-27. . . . Promo veteran Billy Bass took the ribbing with glee when his new boite, Billy's Bar-B-Q, opened in Beverly Hills last Thursday (19) with a grand opening party. Music, radio and film biz folk attended to sample the chicken and ribs, since tasted by industry pros at the first private parties held there, one hosted by A&M for visiting program directors, the second held by Michael Lippman and wife Nancy for son Joshua's sixth birthday.

Furthermore: The Hollywood Bowl became the site for a private company function for the first time last Monday (23) when the CBS Television Network held a gala for reps from its more than 200 station affiliates. The New American Orchestra, the five-year old ensemble led by Jack Elliott, performed, an appropriate choice given Elliott's long years of service in television music, including his days as music director for CBS' Judy Garland series. Edited by SAM SUTHERLAND

BackTrack

30 years ago this week: Milt Gabler replaced Jimmy Hilliard, who resigned as Decca a&r boss. . . . The Gale Agency packaged Ruth Brown, the Clovers, the Buddy Johnson band, Lester Young's combo, Dusty Fletcher, Wynonie Harris and ex-champ Joe Louis for one-nighters. . . . Jack Gibson of WMBM Miami got arrested when he backed up traffic offering a case of beer to anyone coming to the station to tell him what Ballantine beer's three-circle logo meant. . . . Gypsy jazz guitarist Django Reinhardt died, as did violinist Albert Spaulding.

20 years ago this week: Lionel Newman named musical director at 20th Century-Fox studios. . . . Chuck Dunaway moved into the PD slot at KLIF Houston, replacing Chuck Benson, who moved to WGR Buffalo. . . . Ted Ponseti opened his own indie promo office in San Francisco.

10 years ago this week: The U.S.S.R. began participation in the Universal Copyright Convention. . . . Vaughn Monroe, 62, passed away. . . . Gene Norman aimed GNP-Crescendo toward stronger catalog, with a prediction that the labels would issue from 200 to 300 vintage albums in 24 months. . . . One-time ophthalmologist Jules Stein stepped down as chairman of the board of MCA, which he founded.

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ABBA's AGNETHA FÄLTSKOG ON HER
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THE OLD "ART MEETS COMMERCE"

BY RICKIE LEE JONES

I had this discussion with some boys from Merchandising, and they thought I should explain why my new album, *Girl At Her Volcano* is a 10-inch disk.

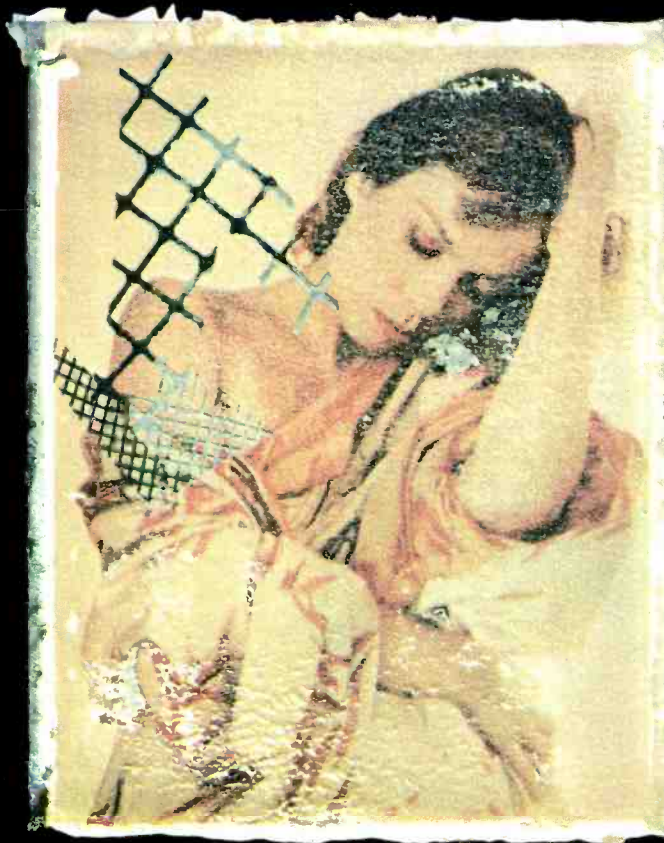
When Lenny Waronker, Bob Regehr and I first discussed the possibility of releasing a recording of live performance material, it seemed to us a mediocre idea to simply release another "live" LP.

I had seven or eight songs I wanted to do, part performance, part studio, not enough to fill a 12-inch LP. Since this record consists primarily of ballads, old songs, why not release it in the old jazz format: a 10-inch? So, we resolved at the onset of this project that it would be a 10-inch record, a format which would also accentuate the fact that it is a *diversion* from my "regular" art.

I wrote only one song on this album. The two albums that I wrote previously are quite different from this one, and yet these songs are very much a part of me, of my writing and, especially, of

my live shows. An integral part and, I think, an essential presentation at this time, on the 10-inch, in the summertime, 1983.

And the fact is that, if this mate-



rial were released on a 12-inch, it *would* be received as the third Rickie Lee Jones album, and not as a special project. You know as well as I how important the package is. It would be a mistake for people to

think this is the direction I'm going in—cover tunes, they would think, or ballads at best. Neither correct and either disastrous to this writer's career (I had to say that.

I've always wanted to say "to this writer." You know, like Bobby Hilburn). And, with the 12-inch, it would be all too easy to charge 12-inch prices, and we cannot allow that.

I have worked very hard on this album. I've integrated some songs from my long bygone youth, summertime stuff, so that it's not merely a jazz novelty item. I think the 10-inch has great potential.

I am not doing this to be a pain in the ass. I think it can work. It is a good idea.

Remember that we are in a creative business. Those two words need not cancel each other out. Don't go bananas over new ideas that

come your way simply because you've never tried them before. It is your business to be creative.

Besides, considering the shape everyone says the record business is in, what have you got to lose?



Lush Life • Walk Away Rene • Hey, Bub • My Funny Valentine
Under The Boardwalk • Rainbow Sleeves • So Long • Something Cool*

Rickie Lee Jones: *Girl At Her Volcano* 1/4-23805

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On Warner Bros. Records and Cassettes, the street date is June 6.

*On cassette only.



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