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# Billboard

88th  
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

July 9, 1983 • \$3 (U.S.)

## GIANTS ON VERGE OF JOINING FORCES

# WCI-PolyGram Talks Shake Music Industry

By MIKE HENNESSEY AND  
PETER JONES

LONDON—Official confirmation Wednesday (29) that Warner Communications Inc. is negotiating to acquire a substantial share in the PolyGram group has rocked the worldwide music industry.

The momentous news ends more than two years of speculation about

the future involvement of the giant Siemens group in the international music industry. And the revelation that WCI will own 80% of PolyGram's U.S. operation, alongside 50% of operations in all other territories, effectively terminates PolyGram's turbulent 10 years of efforts to establish, unaided, a viable foothold in the American marketplace.

*CBS' Yetnikoff challenges proposed merger. Page 3.*

In an unprecedented move, WCI and PolyGram summoned the managing directors of their European companies to a summit meeting at the Sheraton Skyline Hotel near London Airport at 3 p.m. Wednesday to brief them on the state of the negotiations and to put a stop to rumor and speculation.

The meeting of more than 70 top executives was presided over by Jan Timmer (president of PolyGram),

Elliot Goldman (senior vice president, Warner Communications), David Fine (vice president, PolyGram), David Horowitz (office of the president of WCI) and Nesuhi Ertegun (president, WEA International).

To coincide with the meeting, the four parties in the negotiations—Philips, PolyGram, Siemens and WCI—issued a two-page press re-

lease whose noncommittal blandness was in stark contrast to the massive implications of the merger deal.

Some senior executives of WCI and PolyGram insist that negotiations had not yet resulted in a firm deal and that the projected acquisition of the Siemens shares by WCI could still fall through. They emphasize that the London airport summit meeting was simply called to clarify

the position and reassure company chiefs that the more flamboyant rumors in current circulation were without foundation. However, the uncommunicative official communication did nothing to stem speculation as to the significance of WCI's move.

The link between Warner and Philips, in addition to resolving  
*(Continued on page 66)*

## Promoters Scher, Kushner Indicted

By ROMAN KOZAK

NEW YORK—In a legal action that could have widespread repercussions throughout the concert business, promoters John Scher and Cedric Kushner have been indicted

*(Continued on page 66)*

## MCA, Motown Near Distrib Deal

This story prepared by Leo Sacks in New York and Sam Sutherland in Los Angeles.

NEW YORK—Motown Records and the MCA Records Group are expected to unveil a new distribution link this week, dealing independent distributors their third major label loss this year.

Confirmation of the deal was "imminent" late last week, according to a well-placed MCA source, who said an agreement in principle had been accepted by both companies, although contracts had not been signed.

Motown's distributors had not been apprised of the impending

shift at presstime, and the news came as a shock to the web, which has already sustained the defection of Chrysalis Records to the CBS branch system and Arista Records to the RCA network.

"I can't believe it's coming down this way, without even a phone call,"  
*(Continued on page 66)*



The album you've been waiting for! NEW EDITIONS' "CANDY GIRL" on Streetwise Records (SWRL 3301) is now available. Features their upcoming smash hit "IS THIS THE END." Produced by Maurice Starr, co-produced by Arthur Baker. A guaranteed chart climber! (Advertisement)

### - Inside Billboard -

- **RECORD/TAPE CHAINS' PRICES** have reached the highest levels recorded to date, according to a quarterly Billboard survey. Retailers say they've been forced to boost their prices because their profit margins are continuing to erode. Story on page 3; for pricing graph, see Retailing, page 24.
- **SPRING ARBITRON RESULTS** are in for New York, Los Angeles, Chicago and several other major markets. The ratings are listed in Radio, pages 12, 14.
- **COMPUTER AND VIDEO GAME** retailers are reevaluating their product mix and price structures in the wake of hardware manufacturers' recent price reductions and inventory cutbacks. Page 3.
- **COMPACT DISC PRICES** for dealers have been set by PolyGram, which is bringing the new configuration to market Aug. 1. As anticipated, the company will not have a suggested list price for its CDs. Page 3.
- **RADIO PROMOTION** was under scrutiny at the annual joint convention of the Broadcast Promotion Assn./Broadcast Design Assn., held in New Orleans June 23-26. Reports on the gathering appear in Radio, pages 13, 15.
- **ADULT VIDEO** is growing in importance to retailers, which has become a source of embarrassment for some chains and for the Video Software Dealers Assn., which is worried that adult suppliers may dominate the exhibit space at its upcoming convention. Retailing, page 24.



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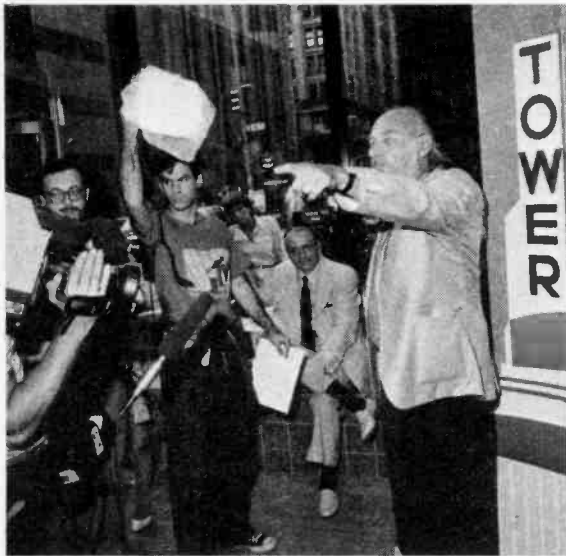
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**THE ABOVE WRITERS ARE SOME OF THE MEMBERS OF FOREIGN PERFORMING RIGHT ORGANIZATIONS LICENSING THEIR WORKS THROUGH ASCAP IN THE U.S.A.**



Billboard photos by Chuck Pulin.

**SOLOMON'S CASTLE**—Russ Solomon, at left, of Tower Records, directs a film crew during festivities to celebrate the Opening of the chain's first store in New York and premiere outlet on the East Coast. The affair drew many of the industry's top executives, not to mention a brass quartet, courtesy of MCA Records.

## 'PATENTLY ILLEGAL'

# WCI-PolyGram Ties Blasted By Yetnikoff

LOS ANGELES—The proposed joint venture merging Warner Communications' label and distribution holdings with those of PolyGram (separate story, page one) threatens "a major dislocation in the record business."

That's the warning sounded Thursday (30) by the chief executive at Warner's arch-rival, the CBS Records Group. Walter Yetnikoff admits that no formal legal strategy has yet been devised within CBS, but predicts that the possible antitrust ramifications of the WCI/PolyGram marriage will ultimately scuttle the venture.

"I don't think it's going to occur," he states flatly. "That's my personal opinion. Everyone I've spoken with seems to think it's patently illegal—you're talking about laws in foreign territories, and about regulations within the Common Market that are taken very seriously there."

Claiming he's aware of plans for legal action at "a number of other record companies," Yetnikoff further cites the defeat of Warner and several other entertainment giants to jointly venture the Premiere cable system, proposed in 1981, as one precedent.

"I can't see how the government can permit this," he adds. "But if the government does permit it, they're giving me the green light to set up an auction block and say, 'Who wants to sell?'"

Yetnikoff also envisions a host of possible legal responses from man-

agers, artists and distributors as well as major competing corporations. But, should such a partnership emerge, Yetnikoff asserts its impact on the music marketplace will be negative. "It will result in an overly concentrated industry. But if they can do it, we have some interesting ideas of our own, which I thought until now were illegal."

## Chains Report Prices Reaching All-Time High

By JOHN SIPPEL

LOS ANGELES—As profit margins continue to erode, U.S. retail record/tape chain entrepreneurs say they've been forced to elevate prices to the highest levels yet recorded.

In a quarterly price graph (see page 24), Billboard finds midline prices approaching full list levels. As an example, the 16 chains sampled average \$5.8375 for \$5.98 list albums. The chains, encompassing 696 stores collectively, average \$6.7425 as shelf price for \$6.98 albums.

Nine of the 16 chains price \$5.98s at \$5.98 or more. Seven sticker their \$6.98s at \$6.98 or more.

Compact Discs, where available  
(Continued on page 62)

# PolyGram Sets Dealer CD Prices \$11.75 For Pop, \$12.75 For Classical; No List Given

By IS HOROWITZ

NEW YORK—PolyGram will charge dealers \$11.75 for pop Compact Discs and \$12.75 for classics when the product comes to market Aug. 1. As anticipated, the company will not tag the albums with a suggested list price.

PolyGram reached its pricing decision last week and is now studying a list of approximately 200 "flagship" retail outlets that will receive CDs during a launch period thought certain to suffer from supply shortages.

The initial 100 titles to be released domestically by the PolyGram family of labels (80 classics and 20 pops) will be brought in from the company's CD pressing plant in Hanover, West Germany, in a product depth of "40,000 to 50,000 units," says Emiel Petrone, PolyGram marketing vice president and CD coordinator. They will be shipped from the company's distribution depot in Edison, N.J.

Some form of allocation will be instituted to insure that all titles have at least marginal representation in each store serviced, says Petrone. However, he says there are no plans to ship product in "formal pre-packs."

While he will not list the chains and independent stores that will make up PolyGram's initial CD distribution roster, Petrone says they will include major operations in key markets across the country. The number of outlets carrying CD product in each chain will vary, he indicates, and may number no more

than six in a web the size of Tower, for example.

No racks or one-stops will be included in the initial group of accounts serviced, Petrone emphasizes; their participation will have to await a more bountiful supply of software.

As in the case of CBS, all product will be shipped in 6 by 12 see-through blister packs, which PolyGram expects will be given prime display space by retailers. Label personnel will work with store management to help create "CD environments."

CD consumers will be encouraged to discard the enhanced blister packs after purchase and retain the disks in their standard, protective jewel boxes. Blister packs are manufactured for PolyGram by Shorewood Packaging.

By the end of the year, PolyGram hopes to have some 200 CD titles active in the U.S. market. Greater inventory depth will work to diminish traffic in the import "gray market," says Petrone. This has seen relatively large numbers of PolyGram CDs brought in by enterprising dealers from Europe and Japan to meet a vigorous pre-launch demand.

## RESPONSE TO PRICE, INVENTORY CUTS

# Computer Dealers Cutting Back

By FAYE ZUCKERMAN

NEW YORK—Outraged over hardware manufacturers' spur-of-the-moment price slashings and inventory cutbacks, computer and video game console retailers have started reevaluating their stores' product mix and price structure. Some retailers plan to stop selling video game consoles and low-end computers until manufacturers put a halt to surprise price cuts. Others, abandoning such products altogether, will be selling the high-priced personal computers as well as deepening and expanding software offering.

Second of two parts

In light of the industry's volatile market conditions, American Home Video's 178 Video Concepts stores will stop marketing low-end products. Instead, the company reports it will be merchandising personal computers, such as Apple and IBM. "If the low-end manufacturers start to produce more serious and powerful machines then we would carry them," explain Mort Gleberman and Dave Westfall, vice presidents and general merchandising managers for the chain, said to be one of the first to sell low-end computer products.

The manufacturers have been unfair to the retailer and the consumer, they lament. "When prices drop suddenly, without warning, retailers are blamed, and must deal with angered customers who want credit or refunds," Gleberman adds. "It makes us wonder if manufacturers care about retailers and consumers."

In the meantime, third party software manufacturers say they have been forced to reevaluate their price structures. Already Commodore, the initiator of the hardware wars, has dropped its computer software prices to less than \$10. So far,

though, no software companies have followed suit, except the now-defunct Data-Age and U.S. Games, whose video games sell for \$5. "We are watching the market closely and plan to adjust prices as the market  
(Continued on page 65)

## Streisand Is UJA Honoree

NEW YORK—Barbra Streisand will be the honoree at the 18th annual dinner-dance at the Sheraton Centre here Saturday, Oct. 29 sponsored by the music industry division of the United Jewish Appeal-Federation campaign. She is the first artist ever to be honored by the charity organization; in past years, music industry executives have been cited.

Walter Yetnikoff, president of the CBS/Records Group, for whom Streisand records, serves as executive chairman of the event; Phil Kahl serves as dinner chairman. Dinner co-chairman are Bob Altshuler, Bob Austin, Ellis Kern and Thea Zavin. Morris Levy is chairman emeritus.

## NOV. 17-19 IN PASADENA Video Music Meet Set

NEW YORK—Billboard's Fifth International Video Music Conference will take place Nov. 17-19 at the Huntington Sheraton in Pasadena, Calif. The first Billboard Awards for Excellence in Video Music will be presented, and a host of panel discussions, speeches, presentations and exhibits are being planned.

The Conference opens Thursday, Nov. 17 with an afternoon of presentations from video music programmers and producers, who will show segments from their programs, provide commentary and answer questions. That evening will feature a cocktail party.

Friday activities focus on video music production techniques. Panels scheduled are "Parts Of The Whole: Lighting, Art Direction And Choreography," "The Computer Age: Graphics And Animation," "Fix It In The Mix: Audio And Video Pre-And Post-Production Techniques" and "A Unique Vision: Artists And Directors."

That evening, the conference offers its traditional Video Music Showcase, the latest in clips and long-form video music. The Showcase will be open to the entire video music industry.

Activities on Saturday include four sessions on the subject "Programming, Licensing And Marketing." Those panels are "An Hour Or More: The Future For Long-Form Programs," "On The Beam: Satellite Delivery," "Selling The Artist: Video As Promotion" and "Making The Scene: Clubs And Campuses."

The evening Showcase, again open to the industry, is highlighted that night by Billboard's awards presentation. A panel of video music industry writers, producers and programmers will select those clips and long-form programs they feel best represent the cutting edge of production techniques in a number of categories.

Further information will be forthcoming. Questions may be directed to Laura Foti, Billboard's video editor in New York, who is directing the conference, or Kris Sofley in Los Angeles, Billboard's conference coordinator.

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## 700 At Midwest Music Exchange

### Promoters Pleased Despite Disappointing Turnout

By MOIRA McCORMICK

CHICAGO—The second annual Midwest Music Exchange, held here at the Bismarck Hotel June 24-26, attracted novice and pro alike under the encompassing principle of getting the Midwest music industry on its feet.

Although attendance wasn't up to

expectations (700 out of a projected 1,000), MMX '83 was seen as valuable both as a training ground for industry hopefuls, and as a contact marketplace for insiders. The three-day symposium included general sessions, panel seminars, clinics, manufacturer exhibits, talent showcases and workshops, all centered on an educational theme. Pulling the

elements into perspective was Arista president Clive Davis, who addressed the AVC Systems Industry Banquet Sunday (26) (separate story, this page).

Some 75 local and national industry figures guested as panelists, along with 30 exhibitors whose wares were open to viewing throughout the course of the Exchange. Exhibiting firms included AVC Systems, Yamaha, Chicago's "big-three" recording studios Universal, CRC, and Streeterville, Midwest Custom Pressing, the Illinois Entertainer magazine, City Video, WNUR-FM, Acme Studios, NARAS, and local band Squadron. dB Sound provided PA and accessories for all MMX showcases.

Grammy-winning producer Phil Ramone contributed one of the highlights of MMX '83, a two-day record production clinic held in stages at CRC studios, Streeterville, and Universal. Ramone guided Chicago's 16-year-old singing prodigy Josie Aiello's "Riding On The Wings" (penned by former Atlantic artist Franne Golde) from rough demo to finished product, observed by a pre-registered group of MMX attendees. Ramone had taken time off from producing Michael Sembello's latest project in Los Angeles in order to appear at the MMX session.

(Continued on page 68)

## Davis Raps 'Arthritic' Radio

CHICAGO—Arista Records president Clive Davis blasted Midwest radio's "arthritic approach to rock programming," while stressing the need for new music in his banquet address at the Midwest Music Exchange here Sunday (26).

Assuring that he hadn't come to the MMX "pompously" to dispense advice, Davis said, "I urge (rock radio) to look at the problems. Sitting back and waiting for clubs and top 40 to break hits is a sorry state of affairs." Davis spoke before 525 MMX registrants at the AVC Systems banquet, fielding audience questions at the conclusion of his speech.

The Arista chief began by refuting claims that "the music business is on its last legs, as if OPEC prices and the new McCartney album were intertwined," citing video games and home computers as the latest media-supported reasons for its supposed demise. "Home computers are selling slower than Kiss LPs at Oral Roberts University," Davis quipped, adding that "the record industry has weathered the onslaught."

Radio's "dogged adherence to the status quo" meant it "had to be bludgeoned to open its doors," said Davis. Still, he asked, "Where is there room for artists like Richard Thompson, the dBs, the Blasters?"

(Continued on page 68)



**PERRY POWER**—Perry Como, celebrating his 40th anniversary with RCA Records and fifth decade in show business, accepts a non-commercial commemorative LP of his favorite works and a bust from label president Robert Summer, left, and RCA Corp. chairman Thronton Bradshaw at a reception in New York.

## Executive Turntable

### Record Companies

CBS/Records Group has named Seymour Gartenberg senior vice president, operations, Masterworks and administration in New York. He has been senior vice president of finance and administration for the Group since 1979. Reporting to him are: **Walter Dean**, executive vice president of the CBS Records Group; **Joseph Dash**, senior vice president and general manager of CBS Masterworks; **Ted Bache**, vice president of finance for the CBS Records Division; **Paul Vitale**, the new controller for the CBS Records Group and its former director of finance and planning; and the Group's Video Enterprises unit.



Gartenberg



Vitale



Pellegrino

PolyGram Records has made three appointments. **Bob Edson**, vice president of promotion, has been named senior vice president of promotion. **Shelly Rudin**, vice president of sales, is now senior vice president of sales. And **Bill Cataldo**, director of promotion, has been upped to vice president of promotion. They are based in New York. . . . Warner Bros. Records in Burbank has named **Jeff Ayeroff** vice president of creative marketing. He comes from A&M Records, where he held a similar post. . . . Chrysalis Records has made three appointments. **Vince Pellegrino** has been named vice president of merchandising and sales. He was vice president of merchandising for RCA Records. **Ken Baumstein** has been named director of East Coast merchandising, also moving from RCA, where he was a product manager. And **Fran Musso**, who was the label's national advertising director, has been upped to director of West Coast merchandising.

**Jack Forsythe** has been appointed vice president of pop promotion for Boardwalk Records in Los Angeles. He held a similar spot at Chrysalis Records for two years. . . . Backstreet Records in Los Angeles has named **Michael Goldstone** director of marketing. He was manager of artist development for Chrysalis. . . . Arista Records in New York has named **David Jurman** director of modern music promotion. He was the label's marketing manager in Los Angeles. . . . Epic/Portrait/Associated Labels in New York has upped **Scott Folks** to associate director of East Coast product management. He was product manager.

### Marketing

California Record Distributors Inc. has hired **Sanchez Chapman** in Glendale, Calif. He will work with accounts on merchandising and has been affiliated with Venture Records.

### Publishing

Warner Bros. Music in Los Angeles has made three appointments. **Michael Sandoval** has been named director of professional activities and **Rachelle Fields** and **George Guim** have been appointed professional managers. Fields was West Coast professional manager for Chrysalis Music. Guim was associated with Cavallo, Ruffalo & Fagnoli Management.

(Continued on page 62)

## First Half Holds Chart Surprises

### Mendes, Bowie Hit While Cross, Fonda Fall Short

By PAUL GREIN

LOS ANGELES—Sometimes it seems the only predictable thing about the music business is its unpredictability. Who would have thought, in January, that Sergio Mendes, David Bowie and the Tubes would all collect top 10 hits by mid-year, or that George Clinton, Mtume and Gladys Knight & the Pips would all reach No. 1 on the black singles chart?

Who'd have guessed that Christopher Cross' followup to a quadruple platinum debut album would fall short of the top 10, or that Jane Fonda's followup to a robust-selling exercise album would fail to hit the top 100?

Every year has its share of unexpected hits and misses, and '83 has been no exception. Here are some key albums from the past six months that have done significantly better or worse than might have been expected. First, the disappointments:

1. "Another Page," Christopher Cross, Warner Bros. Cross' 1980 debut album sold four million copies and won five Grammy Awards. No one expected this followup to do that well, but most expected it to at least hit the top 10.

2. "Jane Fonda's Workout Record For Pregnancy, Birth And Recovery," Columbia. Fonda's first "Workout Record" climbed into the top 15 this spring. While this followup had a more limited potential audience, one would still have expected it to climb higher than 117.

3. "Steve Miller Band Live," Capitol. Miller must like to keep us guessing. His "Circle Of Love" was a "miss" in 1981 when it peaked at 26, but last year's "Abracadabra" was a decided hit when it climbed to number three. Miller returns to the "miss" column with this live set which stopped at 125.

4. "Beatitude," Ric Ocasek, Gef-

fen. Solo albums by group leaders are hard to gauge. Lionel Richie's first album apart from the Commodores is a multi-platinum smash, but Ocasek's first album away from the Cars stalled at 28 and failed to even go gold. By comparison, all four Cars albums are platinum.

5. "Tougher Than Leather," Willie Nelson, Columbia. Nelson reached number two and platinum with his last album, "Always On My Mind," which makes the number 39 peak of this followup a particular disappointment. The main problem: the lack of a multi-format smash single like "Always."

6. "Money & Cigarettes," Eric Clapton, Warner Bros. This album peaked at number 16, which is cer-

tainly no disgrace. But better things might reasonably have been expected from it, since it was Clapton's Warner Bros. debut. All of the artist's RSO albums went gold, which this did not.

7. "Famous Last Words," Supertramp, A&M. This album came out at the end of '82, but we gave it extra time to kick in. It never did, at least not to the degree of its predecessor, 1979's "Breakfast In America." That smash album logged six months in the top 10; this gold followup was in and out of the top 10 in seven weeks.

8. "Records," Foreigner, Atlantic. This had the earmarks of a monster album: all 10 cuts had been top 20 singles, and all four of the group's

(Continued on page 65)

## CBS' Gartenberg Sees Slow Growth For Trade

NEW YORK—Seymour Gartenberg, who has assumed a role that places him second in command at the CBS/Records Group under Walter Yetnikoff (Executive Turntable, this page), sees conservative growth ahead for the music industry over the next few years.

"The overall industry has stabilized," says Gartenberg, a 27-year CBS veteran. "The free-fall ended when the current recession ended." He maintains, however, that significant growth will be inhibited by "the problems of home taping and continuing competition from other home entertainment products."

In predicting a significant role for the Compact Disc, Gartenberg contends that the configuration's status as a "new, different and better sounding" medium will lead to "greater interest in music. And anything that does that is good for the business."

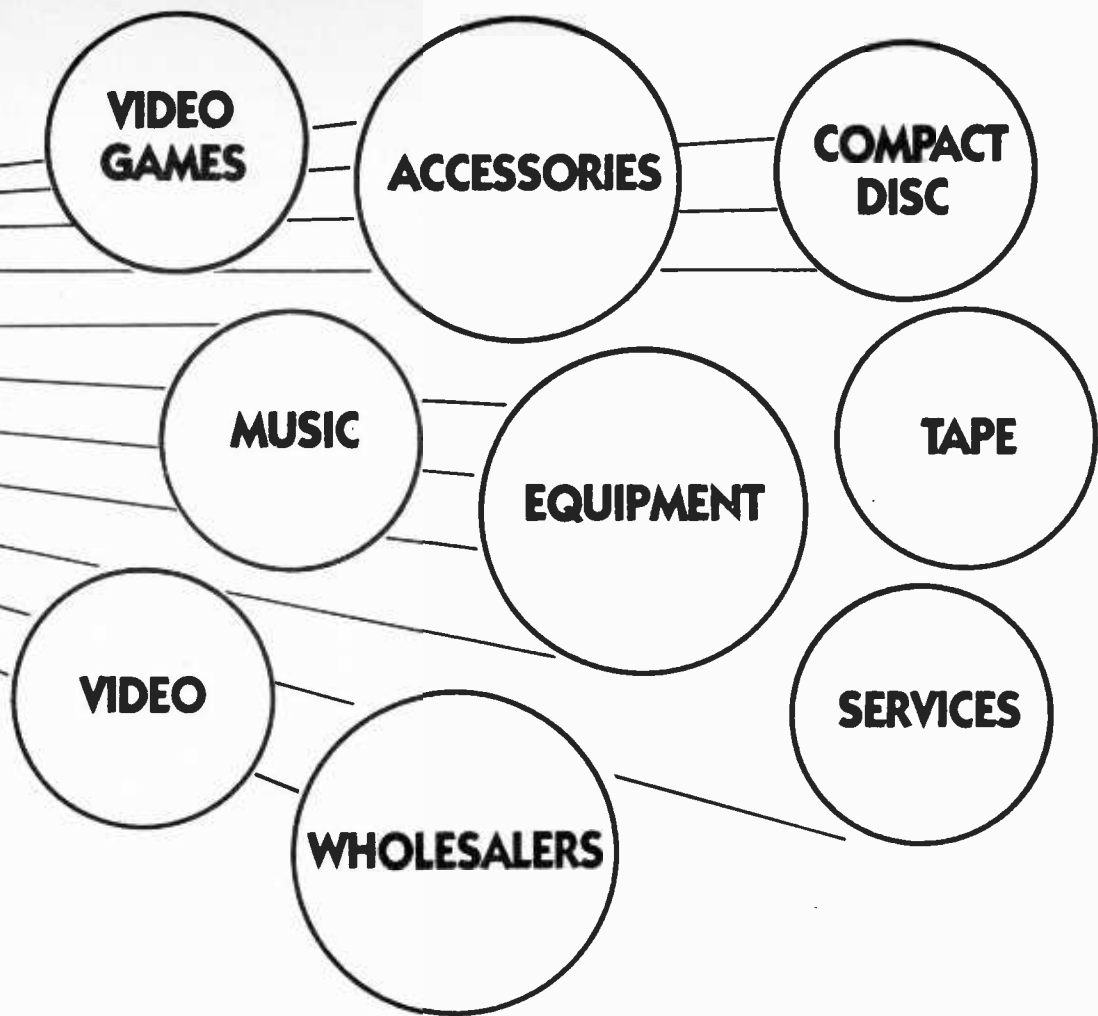
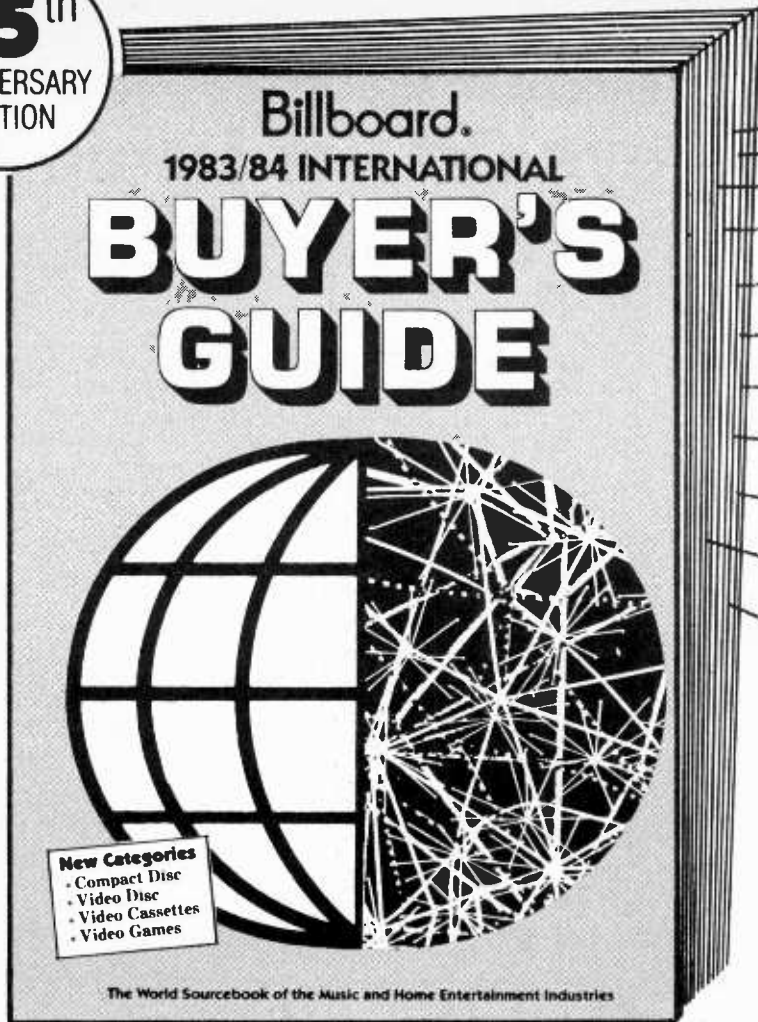
Gartenberg says of the proposed

Philips/Siemens/Warner Communications ventures abroad and in the U.S., "It's very clear we have to study what they want to do. Any merger of this size in our industry has to be studied carefully by our lawyers."

Although his role, if not his title, has elements of similarity to that of Dick Asher, who left the company earlier this year as deputy president and president of CBS Records, some CBS Records executives who reported to Asher will not report to him, since Asher's division title of president of CBS Records does not exist under the current restructuring. Reporting directly to Yetnikoff are Al Teller, senior vice president of Columbia Records; Allen Davis, chief of CBS International; Paul Smith, senior vice president and general manager, marketing/distribution, for CBS Records; and Don Dempsey, senior vice president and general manager of the Epic, Portrait & Associated Labels.



**25<sup>th</sup>**  
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### New Categories

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- Compact Disc
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## Full Senate Passes Record Rental Bill

By BILL HOLLAND

WASHINGTON—Capitol Hill is moving forward on record rental legislation in both houses. The full Senate unanimously passed its version of the audio rental bill, S. 32, last Tuesday (28), and a House subcommittee chairman formally announced two days of hearings in July on several copyright law matters, including the House version of the record rental bill.

The full Senate unanimously passed S. 32 after it had been unanimously forwarded to the floor by the Judiciary Committee on June 16. There was no discussion on the legislation, which protects sound recording copyright owners as well as publishers and songwriters by requiring permission from them before rentals are lawfully authorized.

On the House side, Rep. Robert

W. Kastenmeier (D-Wisc.), chairman of the House Judiciary subcommittee on courts, civil liberties and the administration of justice, formally announced hearings concerning similar matters for July 20 and 21.

The formal announcement, in the form of a press release, follows speculation that Kastenmeier would shortly decide to hold hearings on what he called "new technology and its effect on copyright law." The hearings will focus on a number of bills dealing with issues which have arisen as a result of new technological capabilities—home taping, record and video rental, cable television, and copyright protection for computer microchips and software (Billboard, July 2).

"The rapid growth of technology," Kastenmeier said in the June 24 announcement, "is already overtaking the complete revision of the copyright law that we accomplished in 1976. It is important that we explore the implications of this new technology and find ways to make certain that the law keeps pace with society."

Kastenmeier, as was reported earlier, made a decision early in the session to hold off on home taping and rental legislation until the Betamax decision was handed down by the Supreme Court.

Music industry officials were pleased by the announcement, particularly so since there are few days scheduled for hearings in Congress during July.

### RIAA Cracks Down On Phony Plaques

NEW YORK—The RIAA says it will take legal action against those who duplicate its gold and platinum record award plaques without authorization.

Recent cases of such duplication have the association concerned that industry confidence in the authenticity of confirmed awards may be diluted. RIAA awards are issued only after appropriate sales are certified by audit.

## A&M Unveils Plans For Fall Compact Disc Launch

LOS ANGELES—A&M Records is slated to join the ranks of Compact Disc labels via plans for a fall release of digital CD titles, confirmed last week.

Scheduled for late September are CD versions of "Synchronicity" by the Police, Quincy Jones' "The Dude," Bryan Adams' "Cut Like A Knife," "Night And Day" by Joe Jackson, and the label's first catalog title in the new configuration, Cat Stevens' "Greatest Hits."

That shipment will be the first of three or four CD releases projected by year's end, according to David Steffan, the label's vice president of sales. At present, A&M is planning no suggested list, promising only that the disks will be priced competitively with other CDs. A new CD

prefix will be added on the digital product, which will probably be packaged in an oversized 6- by 12-inch merchandising piece.

The initial five titles are being pressed through Matsushita at its Osaka, Japan plant, according to Marv Bornstein, A&M's vice president, quality control, who adds that additional orders for the Police album are being handled by Sony for A&M's Canadian and European distribution. A&M is also expecting to utilize Nippon/Columbia's Denon pressing plant in Japan.

As for longer range release plans, Steffan reports that A&M won't restrict releases to top gold and platinum sellers. Plans call for substantial catalog exploitation in the new configuration.



Billboard photo by Chuck Pulin

**CAREFUL WITH THOSE STICKS, EDDIE—**That's what impresario George Wein, left, and percussionist Ralph MacDonald whispered to Mayor Ed Koch when hizzoner crashed a drum kit to kick off the Kool Jazz Festival in New York. The high notes were provided by trumpeter Chuck Mangione.

### PRODUCER PROFILE

## Timing Pays Off For Ramone

By PAUL GREIN

LOS ANGELES—To producer Phil Ramone, the huge success of the "Flashdance" film and soundtrack album—on which he served as music supervisor—proves once again that timing is everything.

"Since there were at least three or four musicals last year that didn't do well," he says, "I would have thought that in the film industry it was almost poison to talk about musicals. In fact, I remember being approached by people saying very fearfully, 'We'd like to do a musical, but we don't want to call it a musical.'"

"Everyone in the motion picture business has to predict six months to a year in advance. It's pretty hard to say what kind of music's going to happen. Musically I wanted to go a little further out than some of it is; I felt that you have to set the pace. In retrospect, evidently we did."

Coming up right behind "Flashdance" is Ramone's sixth album with Billy Joel, "An Innocent Man." The collection is a return to a more basic pop-rock approach after last year's thematically ambitious "The Nylon Curtain."

"I felt that we said plenty of things that had to be said on the

last album and that now it was time to move on; to lighten up and have some fun. It was heaviness for me. We're not Ernest Hemingway here."

Ramone says the new Joel album was cut in eight weeks, compared to more than nine months for "The Nylon Curtain." "Billy became prolific, which is unusual for him, because normally he struggles with songs."

Ramone also recently completed work on a Stephanie Mills album for PolyGram, but it's uncertain if the label will authorize its release. Three years ago, a Ramone-produced album by Karen Carpenter met a similar fate. In both cases, Ramone says he was trying to work with "more adult songs and points of view."

Ramone theorizes that labels often have a double standard whereby they become over-protect-



Phil Ramone

(Continued on page 68)

## Chartbeat

### Arresting Moves By Police & Kinks

The Police this week score their first No. 1 single in the U.S., as "Every Breath You Take" dethrones Irene Cara's "Flashdance." The record hits the top in only its sixth week on the chart, which is as fast as any single has climbed since 1975.

"Every Breath You Take" is A&M's first No. 1 single since the Human League's "Don't You Want Me" on A&M/Virgin a year ago. Both hits also topped the U.K. chart, though the gap between No. 1 postings is much shorter in the case of the Police. "Every Breath You Take" falls from No. 1 in Britain just this week, while "Don't You Want Me" topped the British chart a full seven months before it reached No. 1 in America.

The Human League has chart glory of its own this week, as "(Keep Feeling) Fascination" moves up to No. 1 on Billboard's dance/disco chart (and to number 28 pop and 72 black). "Fascination" is A&M's fourth No. 1 dance hit, following Howard Johnson's "So Fine," Chas Jankel's "Glad To Know You/3,000,000 Synths/Questionnaire" and the Brothers Johnson's "Stomp!"

A&M tops yet a third key chart this week, as Sergio Mendes' "Never Gonna Let You Go" holds at No. 1 on the adult contemporary survey for the fourth straight week. The hit also moves up to number four on the Hot 100, tying 1968's "The Look of Love" as the biggest hit of Mendes' career. On this week's black chart, "Never Gonna Let You Go" holds at number 29.

The Police smash is one of eight singles since 1975 to reach No. 1 on the pop chart in just six weeks. The last hit to climb to the top this quickly was Paul McCartney & Stevie Wonder's "Ebony And Ivory," preceded by Diana Ross & Lionel Richie's "Endless Love," Barbra Streisand & Donna Summer's "No More Tears (Enough Is Enough)," the Eagles' "Heartache Tonight," Barbra Streisand & Neil Diamond's "You Don't Bring Me Flowers," Elton John & Kiki Dee's

"Don't Go Breaking My Heart" and C.W. McCall's "Convoy." The last single to reach No. 1 in fewer than six weeks was K.C. & the Sunshine Band's "That's The Way (I Like It)," which made the mark in five weeks.

\*\*\*

Kinks Kick In: The Kinks' "Come Dancing" (Arista) jumps to number eight on this week's Hot 100, becoming the group's highest-charting hit since "Tired Of Waiting For You" reached six in April, 1965. The current record has already topped the number nine peak of the band's last top 10 hit, "Lola," from October, 1970.

The Kinks have collected two other top 10 hits in their 19-year career. "You Really Got Me" and "All Day And All Of The Night," back-to-back releases in 1964-65, both reached number seven.

Since the Kinks figured so prominently in the first British invasion of 1964-65, it's fitting that they're also a part of the current British influx. British acts account for five of this week's top 10 singles, with the Police at No. 1 followed by Kajagoogoo at five, Culture Club at seven, the Kinks at eight and Madness at 10. (International talent is also represented via Guyana-born Eddy Grant at number two.)

And this British domination of the top 10 could increase in the next couple of weeks. Closing in on the top 10 at numbers 12 and 13 are Britons Elton John and Duran Duran.

\*\*\*

Rod's Hot: At the risk of making this an all-British Chartbeat, we should point out that Rod Stewart returns to No. 1 on the British chart

(Continued on page 63)

### STIFFEST PENALTIES YET?

## Four Sentenced In Presley Bootleg Case

LOS ANGELES—U.S. District Court Judge Manuel L. Real handed out what may have been the stiffest punishment to date in a bogus record case recently when he sentenced four defendants to a cumulative 11½ years and \$110,000 in fines in an action here involving bootleg Elvis Presley albums.

William Richard Minor, 40, of Stuart, Fla., recently convicted in a jury trial of music publishing copyright infringement, transportation of stolen property and conspiracy (Billboard, June 18), got eight-and-a-half years' imprisonment and a \$90,000 fine. Paul Edmond Dowling, 37, of Ruxton, Md. received an 18-month sentence and a \$5,000 fine. A third defendant, William Samuel Theaker, 38, of Glendale, Calif., also known as Vic Colonna, got 18 months' imprisonment and a \$15,000 fine. Both had pled guilty.

Asa "Ace" Anderson of Pasadena, Md., an indicted conspirator and cooperative government witness, received a 40-day jail sentence.

The four were participants in a scheme to bootleg unauthorized Presley recorded performances and to pirate RCA masters and Presley motion picture soundtrack material, believed to have been obtained from Radio Recorders studio in Hollywood, where Presley recorded many of his sessions, and the NBC studio archives in Burbank, where RCA stored some of his masters.

Assistant U.S. Attorney Paul Rockmes, who prosecuted the action after grand jury indictments were obtained, called it the largest bootleg case to date. The ring is believed to have done more than \$1 million worth of business with private individuals and dealers all over the world.



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JOINT PRODUCTION, RESEARCH

## Philips/Thomson Games Pact

By WILLEM HOOS

AMSTERDAM—Two of Europe's biggest electronics concerns, Dutch multinational Philips and French firm Thomson Brandt, have finalized a major deal to cooperate closely in the electronic games market, pooling research findings and undertaking joint production.

The latest computer game hardware from the two companies, Philips' G7400 and Thomson Brandt's Jopac, neither yet on sale, are to be based on the same standard, Philips' current computer Videopac, to make games software interchangeable. Both units feature extended memory capability and refined graphics.

Computers and games will be produced by La Radiotechnique, a company linked to Philips in France, while most electronic components will come from Philips' European operations. Screen generators for one of the computers are to be supplied by Efcis, a Thomson Brandt subsidiary.

While the strategy of the new cooperative deal has not yet been unveiled in detail, the move is seen as a determined European initiative to counter U.S. leadership in the video games market.

## CBS/Fox In Distrib Deal With Polar-Bonnier Video

By LEIF SCHULMAN

STOCKHOLM — CBS/Fox Video, the last of the major Hollywood names to be represented in the Swedish marketplace, has finalized a distribution deal for the territory involving Polar-Bonnier Video. The firm is part-owned by Polar Music chief Stig Anderson, the man behind the success of Abba, and finance trading company STC Finans.

The deal follows three years of negotiation and speculation during which every leading video distributor in Scandinavia had sought to represent the attractive CBS/Fox catalog. First titles, due out this fall, include "Star Wars," "The Sound Of Music," "M\*A\*S\*H," "Alien" and "Chariots Of Fire."

Stig Anderson has also signed a new film and video deal with independent U.S. production company Orion, whose work will be represented here by Polar-Bonnier. Together with existing product from Lorimar and other sources, the Polar-Bonnier chief figures that his company will in future command a 28% slice of the local video market.

All distributed titles, including those from CBS/Fox and Orion, will eventually go through a new distribution company set up jointly by Polar-Bonnier and fellow video company Video Express, which for

the last year has handled around 50 titles from RCA-Columbia. The new company is also expected to pick up additional independent company product for distribution.

Video Express is the Scandinavian originator of a "novel" commission-based rental system which the new company will adopt. Under the scheme, the dealer takes 35% of a suggested rental fee and the company 65%. Shops are provided with the amount of product judged adequate for their volume of rental business and are free of the need to buy large packages of titles or pay hefty deposits and advances. The whole system is computerized and the rental performance of individual titles monitored, with unpopular releases quickly withdrawn.

When first introduced, this system met with some criticism from other distributors and from retailers themselves. But Lennart Wiklund, Video Express executive, now says: "After trying this unique system for some time, we know it works, and we're very pleased with the results, as are the shops."

The number of shops served is to be increased this year. Wiklund predicts the new distribution company will have up to one-third of the available market.

## Chart-Hyping Warning Sounded Gallup Executive Cautions Labels At Annual BPI Meet

By PETER JONES

LONDON—The one form of "aggressive marketing" which will never be tolerated or accepted by Gallup, the market research company now handling the official British pop charts, is the buying-in of product. This was made clear by Malcolm Mather, Gallup charts executive, at the annual British Phonographic Industry meeting here June 22.

Mather had earlier urged record companies to spread their marketing activities wider, taking in shops which didn't make chart returns as well as those who did. "We're concerned at the high level of marketing activity which goes on around the chart shops. We're not saying it is necessarily wrong. But we have to say that any kind of marketing activity aimed only at these chart shops will be treated in such a way that that activity won't assist the product's chart placing more than it

would have been if the activity had been spread across the retail board," he said.

He added that spreading the marketing would help Gallup and also save BPI money. A check panel of 100 shops is now in use each week at a total cost of over \$45,000 a year, he said.

"Without the aggressive marketing, we wouldn't need the check panel. But we'll never accept the buying-in of product. That is straightforward hype and nothing to do with record sales.

"Our deal with the record industry is that we'll remove from the chart any product from any company, big or small, whatever the chart position, top 10 or not, if we have evidence it is being bought in."

He added that a record company couldn't hire a promotion company, say that outfit had a free hand, then say it didn't know the promotion outfit was going to buy in product. "We're not concerned about who is

buying in, only that it is being done," he said.

Gallup now initiates panel rotation on chart shops, removing dataport machines from some stores, installing them in others. Mather said that would make hyping even more difficult. And the first to be "rotated," he said, are the shops "most influenced by aggressive marketing."

A.J. Morris, managing director of Polydor Records U.K. are chairman of BPI's chart committee, said that merchandising was essential and part of every industry. "But in the record business it is frequently and wrongly referred to as hyping.

"My view is that merchandising is as fierce as ever, but that hyping is dying. Today, the ease with which electronic data can be audited will fast reveal any foolish buying-in which may be triggered by the obvious visibility of the dataport machines. Gallup and BPI will act quickly in all such cases."

## BPI CHAIRMAN'S FIRST POLICY SPEECH

# Oberstein Boosts Taping Spoiler

By PETER JONES

LONDON—The U.K. record industry should be more willing to seize the opportunities offered by new audio technology to "stamp out home copying forever," insists Maurice Oberstein, newly installed chairman of British Phonographic Industry (BPI), the national IFPI branch.

In his first major policy speech in his new role, Oberstein, chairman of CBS Records U.K., said, "I'll certainly pursue an energetic campaign to overcome objections to use of a spoiler system. CBS technicians have already demonstrated that there is now a spoiler device which works and in no way affects the music.

"Objections to using it are that there needs to be new legislation, that manufacturers have to fit a gadget in the hardware, and that millions of cassette recorders have already been sold without it. But the

same sort of arguments were used against changing over to lead-free petrol in cars. We have to start right now, with new copyright legislation and new hardware, specially in the Compact Disc field, and it'll all happen in a few years."

Oberstein added: "We need less emphasis on the call for a blank tape levy and to go more for the wider objective of copyright law reform. Where home taping is concerned, we have to think along broad lines. But there's more chance of success, now that the general election is over, of getting that levy through Parliament."

Oberstein stressed that "optimism and euphoria" are key ingredients of

the record business. "BPI members should stop persistently looking on the gloomy side. Let's remember that we sold 92 million records last year and that album sales lost in recent years have been replaced almost unit for unit by prerecorded tape sales."

He demanded that the retail traders stop "merely moaning" about the effects of piracy on their business and put money into fighting the menace. "We already have the legislation to protect us against commercial piracy, counterfeiting and bootlegging. We don't need more laws, we need vigilance. And that has to be paid for."

## PRIVATELY-OWNED STATIONS APPROVED

# Big Changes Due In Swiss Radio

By PIERRE HAESLER

ZURICH—The whole structure of broadcasting in Switzerland changes on Nov. 1 with the government's long-awaited approval of privately-owned commercial stations and the addition of a third program for the state-owned radio/television group. It adds up to great news for the national record and music business, especially in terms of greatly increased promotional airtime.

After prolonged negotiations, the government has approved concessions for a total of 36 private radio stations, from 197 applicants. The new legislation covers a trial period of five years.

Additionally, Radio 24, the only commercial radio station operating

## For The Record

The recent Seoul Song Festival report (Billboard, June 25) mistakenly referred to prize-winning artist Anacini. The Mexican entertainer's name is Anacani.

from Italian territory into Switzerland, is to be allowed to carry on transmissions here—but only on the condition that it moves its transmitter from Italy to Switzerland.

As the long battle for free radio here reaches a successful conclusion, the government admits its main reason for approval is an acceptance that pop and other music is a vital ingredient in people's lives, particularly the younger generation. It is acknowledging that the stations it owns have failed to satisfy the enormous demand.

Instead, Swiss fans looked to foreign stations to meet their musical needs. Now, with its approval of privately-owned stations—though with some restrictions on the use of commercials—the government hopes the populace will switch back to local stations.

The third program of the government network will provide a wide-based range of entertainment and news programming.

Meanwhile, there have been other major media changes in Switzer-

land: the massive publishing house Ringier, which recently backed out of the Tel-Sat satellite television project, has acquired the Geneva-based film distribution company Monopole Pathe.

## Clapton Wins Silver Clef

LONDON—Winner of this year's Silver Clef Award for "outstanding achievement in the world of British music" is Eric Clapton. This year's award is the eighth in the series.

The presentation was made by Princess Michael of Kent at the annual Music Therapy Charity lunch staged here. Previous winners of the award have been the Who, Cliff Richard, Genesis, Elton John, Pink Floyd, Status Quo and the Rolling Stones. These lunches have raised a total of \$320,000.

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Vol. 95 No. 28

# Commentary

## Testing The Profit Waters

By VAN WEBSTER

This is the second article that I have written for this column. You'll probably never see the first, as it is sitting beside me awaiting a slam dunk into the trash.

I had set out to write about ways to make a profit in a shrinking market. I had lots of sage advice about marketing, promotion, and manufacturing. But as I read through it I realized that it was all a smokescreen and that I had missed the whole point. In coming up with all this stuff, I was doing the same kind of thing that has made me so angry about the idiotic things that are going on now in the music business.

The record industry is facing an ever shrinking market for its products. Record sales are down, dollar volume is down, and profits are way down. Yet in the face of such evidence, the major record companies have failed to respond adequately to changing market conditions.

Staffs have been reduced, the number of product releases has been reduced, and new artist development has been abandoned to the independent producer. Despite these cuts, profits are still down. None of the labels seem willing to make the necessary major changes. Money is wasted needlessly by head-in-the-sand leadership.

The music business is and probably always will be a small-time enterprise. Despite the fads of the '70s, music is not a big priority in most people's lives. Sure it's there all the time, but how many of us really listen to the songs? We turn the music on and then do something else.

Radio programmers and background music companies choose most of our listening. And we wonder why people don't go out and buy records. If music isn't important to us, why should our customers feel any differently?

How can the industry possibly survive under the delusion that it's big-time? Its sales are small and shrinking. It can hardly sell old product, let alone develop new artists.

The cry goes out about the threats of home taping and new

sales. Go out and create more superstars from the vast, untapped talent pool eager to get to work.

The key to minimizing the losses caused by market uncertainty is to coordinate promotion, manufacturing and distribution. For the record industry, this will require redefining many of the procedures and practices that have evolved over the years.

The first step will come when new releases are treated as promotional vehicles, and not as a license to ship product. A new release is only a "marketing study" until the market is established.

Regional releases of new product, with close computer tracking, can provide the necessary market information to commit to broader distribution. Failure in a regional market will reduce losses when compared to failure on a national level. Success in a regional market can mean more profits from timely distribution nationally, without the burden of unsalable product. In addition, by segmenting market research, promotional resources can be applied to a larger number of titles, thus increasing the opportunity to get a hit.

The second step is manufacturing to match demand. Product shipped in advance of confirmed customer acceptance is at great risk of profitless return. To manufacture a backlog of product without customer orders is foolhardy.

Releases should be limited to cassette-only format for the first 90 days. Other than for promotional use, LPs tie up much needed cash during the market study period. By closely tracking the product's sales in the first weeks, label executives can more accurately predict the manufacturing needs for a national release.

Cassettes can be manufactured on a week-to-week basis to confirmed customer orders. Only after a customer base is established should the commitment be made to LP pressings. Some delays may occur in filling customer orders, but the inconvenience would be more than offset by the reduction in waste and returns.



Webster: "Money is wasted needlessly by head-in-the-sand leadership."

## 'What kind of idiocy could let the fortunes of an entire company hang on the whims of a handful of superstars?'

technology, while technological innovations that would lower costs and increase profitability are ignored. Modern merchandising and promotional techniques, so successful in other mass-market products, are dismissed as unworkable.

Other industries have faced similar marketing problems. The toy industry, for example, is much like the record industry in that its products are subject to fads and bursts of sales. No one can predict what will be a successful toy product before it is released.

Toy makers have solved this dilemma by developing and promoting products before they are manufactured. Commercials, promotional materials and sales prototypes are presented by manufacturers to test markets and to dealers. If a product is successfully received, it is manufactured to match the number of customer orders. Seldom is the manufacturer left with his capital tied up in an inventory of unsalable merchandise.

The fluke sales of the '70s created some unreasonable expectations deep in the minds of the powers in the big companies. They think that if they just trim the fat, profits will return. If only this superstar or that superstar will finish their album, we'll be all right.

What kind of idiocy could let the fortunes of an entire company hang on the whims of a handful of musicians? If this or that star won't produce, don't sit around moping about lost

Such a controlled release has several advantages. The product inventory is minimal and scaled to match the market. As the market develops, production can be more precisely anticipated and scheduled. Promotional resources are conserved and used to maximize profit. Returns are minimized, and the manufacturer is not stuck with unsalable product.

Regional market research and limited format releases are two of many cost-cutting measures already standard practice in other industries that would enable the music business to keep promoting new music without eroding profits. Lower recording costs, coordinated advertising programs, corporate sponsorship of promotional events and a host of other innovations are there to be exploited.

The Compact Disc can bring new life to the industry, but only if the industry can maintain profitability in the meantime.

Profits are shrinking because the industry has failed to respond to market changes. Just sitting back doing the same old thing won't cut it any more. It's time for bold action.

Van Webster is president of Digital Sound Recording in Los Angeles.

## Letters To The Editor

### A Shameful Practice

The lowest form of entertainment life is the "big event" parasite. In Nashville, this species manifests itself by slapping together mindless "songs" in recognition of some person or thing that has managed to catch the momentary fancy of the public. It is predictable and it is inexcusable.

As if the mawkish paeans to Elvis weren't enough,

we've suffered through odes to Billy Carter, Bear Bryant, C.B. E.T., streaking, jogging and, I'm sure, somewhere, herpes. These coldly cynical compositions are offensive to taste, decency and intelligence and need to be exposed for what they are: pure and undiluted exploitation.

And so, it was only a matter of microseconds until we were visited by an egregious little ditty entitled "Ride Sally Ride." It is an insult to Ms. Ride, the U.S.,

the city of Nashville, and the profession of legitimate songwriting.

As one who struggles to make a living in that profession, I am embarrassed and outraged when I see writers living up to our very lowest expectations. I can only hope the public will recognize and refuse to legitimize this shameful practice.

John E. Moffat  
Cedarwood Publishing Co.  
Nashville

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## Deal Reached On KGO Sale

SAN FRANCISCO—An agreement for the sale of KGO-FM San Francisco has been reached. Buying the ABC-owned property will be a limited partnership of Davis/Fowler Corp. and Weaver Broadcasting.

Davis/Fowler/Weaver currently own and operate KARM/KFIG Fresno, KLOK San Jose and KWIZ-AM-FM Santa Ana.

ABC officials say the purpose of the sale, for an undisclosed price, is to allow the company the flexibility to buy an AM/FM combo in another market, or perhaps another stand-alone FM like its Houston property KSRR.

In addition to KGO-FM, ABC owns six AM and six FM properties, including KABC/KLOS Los Angeles, WABC/WPLJ New York, WLS-AM-FM Chicago, WXYZ/WRIF Detroit, WMAL/WRQX Washington, KGO-AM San Francisco and KSRR.

## WPGC's Steele Steps Down

WASHINGTON—"I'm 34 years old. In six years I'm going to be 40. Where am I going to be then?" wondered Jerry Steele. Thoughts of his future caused the WPGC program director to resign that position last week.

"I was interested in a management career, and I thought, 'Where will I be in six years without sales experience?' Name all the managers you know who got there without it." Steele will be getting that sales experience, remaining with First Media. He'll return to Houston and KFMK, where he worked as assistant PD

prior to the Washington promotion.

"For my future, this is the perfect opportunity. I'll be back at a station I know in a market I know, learning something I'll need to know," Steele says.

"A lot of PDs forget something very important. It isn't the numbers, it isn't the stars. Take away the glamor and radio is a business. The real success is on the P&L statement."

No replacement for Steele has been appointed yet, and he'll remain in Washington until the arrival of a new PD.

## 'Spirit Of WABC In '83' Shannon's Goal AT WVNC

NEW YORK—"It will be a very high energy radio station. My goal is to capture the excitement and spirit of the old WABC in a 1983 version," says Scott Shannon, the newly named PD of Malrite's New York property, WVNJ.

VNJ, licensed to Secaucus, N.J., is soon to be WHTZ, and the announcement of Shannon's plans came as no surprise.

Shannon, most recently PD of Harte Hanks' highly successful WRBQ in Tampa, says, "There's only one job that could have made me leave this station. I've had several offers, but I didn't even take the trip to check them out. This was the one situation I was waiting for.

"A number of program directors who went in there got eaten up and

spit out. But we've not only done a lot of research, we're also assembling the right staff, from the GM to the request line operators."

Shannon makes no mention of specific names, but does admit he will eventually handle mornings, a post he's held with Cleveland Wheeler quite successfully at Q105 as the main ingredient of the "Q Zoo." Wheeler will fill in for Shannon, whose varied career prior to Q105 includes record promotion and programming positions at WPGC Washington, WQXI Atlanta and WMAK Nashville, until a replacement is named.

## Drake Chenault Bows New Arm

LOS ANGELES—A new network division has been formed at Drake Chenault, with Edward R. Boyd named president. According to Gene Chenault, chairman of the board of the Los Angeles-based programming company, the division is slated for a fall debut.

Boyd "will arrange the formation of a Drake Chenault national sales office in New York, Chicago and Los Angeles for the distribution of new weekly special programming," according to Chenault. Boyd, a former President of Columbia Pictures' radio division and president/GM of KIIS-AM-FM Los Angeles, is expected to announce new staff additions shortly.

## Sabo Leaves ABC: Will Consult RKO

LOS ANGELES—RKO Radio emphasized its long-range commitments to radio last week in a move that saw Walt Sabo leaving ABC to form W.R. Sabo Inc., with RKO as its first consultancy client. The contract between Sabo and RKO is for five years.

The deal calls for consulting in all RKO network and radio property areas. Sabo had been vice president of ABC Radio Networks since January, 1982, and before that held posts in both NBC and ABC's FM operations.

## KNX-FM Making Switch To Top 40

LOS ANGELES—"We're not really going after anybody. We'll develop our own audience from several other stations," says KNX-FM GM Bob Nelson of the station's newly announced format shift.

The CBS FM had enjoyed a long and successful run with CBS' "Mellow Rock" format until recently. Less than a year ago, adjustments were made, including the addition of live air personalities and a harder music profile, but the initial success did not arrive, so CBS and Nelson

decided to abandon that approach in favor of "Hitradio," the top 40 format which the company is using with good results in St. Louis, Boston, Chicago and Philadelphia.

Ed Scarborough, PD of CBS' KHTR St. Louis, will join KNX-FM, which will be applying for a new set of call letters shortly, as Nelson restructures the program department. Current PD Michael Sheehy will remain, and all air personalities will be given the opportunity to work with the new format.

## Vox Jox

### Durney Leaves WQUE For KHOW

By ROLLYE BORNSTEIN

Tom Durney has resigned his position as general manager of Insilco's WQUE New Orleans to accept the same post at Metromedia's KHOW in Denver. He replaces Sam Sherwood, who has gone into radio ownership with his son in Lincoln, Neb. In addition to his duties at WQUE, Durney was recently appointed head of Insilco's FM division. Heading the AM division is Ken Gaines. No word yet on who'll replace Durney in either position.

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John Sebastian, as promised, has unveiled his "revolutionary new format," and it is unique. Time will tell if it's successful, but as for who's going with it, Sebastian expects to announce clients as early as next week, and as for what it is, it's EOR. That's Eclectic Oriented Rock, which will actually pull music from all the fragmented formats currently going after the 25- to 40-year-old demographic. That wide range includes AOR, top 40, urban, AC and jazz. Target is the 25-40 male listener who has no one place to go for everything he wants, and core artists include the likes of Steely Dan, Hall & Oates and Grover Washington Jr., with a ratio of about 60% currents. If you'd like to find out more, call John at EOR Inc., (602) 951-9029.

\*\*\*

We told you all about WYOR Miami last week, but what about Insilco's AM there? Well, WVCG has also been sold, and the word around town is that the station will be going religion. While that's not confirmed, a few things are. PD Jere Sullivan is the new morning man across town at Cox's FM A/C outlet WAIA. Before joining WVCG in 1980, Jere was with NBC's WYNY in New York and Philadelphia's WCAU-FM, WIOQ and WFIL-FM. As for the rest of WVCG's "solid gold" staff, they're looking. Ned Powers, Bud Melton, Jay Robbins, Mindy Lang, Stu Grant and Bruce Caldwell are all available.

\*\*\*

Get well wishes to WASHINGTON's Bill Tanner, who in spite of hepatitis is making it into his morning show each day. In spite of everything else, rumors continue about all sorts of interesting things on the horizon at the Metromedia D.C. outlet.

Two absolutely delectable rumors out of Philadelphia this week, nei-

## English Leaves WMLX/WUBE

CINCINNATI—Bob English resigned his position as general manager of Plough's WMLX/WUBE last week. English joined the station six years ago as program director after several years programming country facilities, including Austin's KOKE and KCUB Tucson, and was elevated to GM in 1980.

"I hated to resign, but I'm going to work with Les Smith (of Kaye/Smith Broadcasting), who used to own WUBE." English will relocate to Seattle as president of Broadcast Programming International, which syndicates "about 10 different formats, including country, which has the most subscribers." Smith is the controlling principal in the company, which English joins July 15.

A replacement at WUBE is expected to be named shortly.

ther confirmed, but we'd place my bets that the first one is right on and the second has possibilities. The first is that WIFI, now that Beasley owns it, is said to be switching from "Rock Of The '80s," which just earned it a 0.5, to urban under the direction of national PD Bobby Magic. The other one, a bit less likely but nice for us oldies fanatics, is that WFIL will abandon country in favor of the

oldies that the city is infamous for. Ah, the days of Cameo-Parkway... Chancellor... heck, we'll settle for Lost Night at this point.

One more quick rumor: seems Al Casey of San Diego's KOGO is the leading contender for the WPCG gig (separate story, this page), but word is that financial details may be at an impasse.

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Updating the KDKA Pittsburgh PD opening: no one announced, but one of the candidates was said to be Clark Race, Pittsburgh legend in the '60s, Los Angeles game show host and current San Diego personality. 'Twould have been nice to have Race back home, but his background and KDKA's programming requirements didn't match up, so the search continues.

Over at Ted Atkins' HitRadio 96 (WHTX), a change did take place. Bob Savage (a familiar name? It should be: he programmed WBBF Rochester and WNOX Knoxville and jockeyed at CKLW Detroit) fills the morning opening, replacing Randy Miller, who's now at Sis Kaplan's WROQ in Charlotte. If you haven't heard Savage's name in a while, it's because he's been practicing broadcast law in Knoxville (went back to school and got a degree, passed the bar, the whole bit). But Pittsburgh radio fans will re-

(Continued on page 16)

## WFAA Drops Talk For Rock

DALLAS—News/talk outlet WFAA abandoned that format Saturday (2) in favor of what it terms "good time rock'n'roll," a compatible format to its FM, KZEW.

Core artists aimed at the 30-44 demographic include Chuck Berry and Buddy Holly from the late '50s, album rock favorites of the late '60s (Doors, Hendrix, Beatles), and a smattering of mid '60s classics such as the Beach Boys and the Righteous Brothers. PD Tom Bender, who has previous AOR experience at WRIF, continues as WFAA PD, which will be known as stereo 570, broadcasting in AM stereo. A new general manager is expected to be named shortly.

## Spring Arbitron Results

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

station	format	winter '83	spring '83
<b>BOSTON</b>			
WBZ	MOR/talk	9.0	9.8
WHDH	MOR	7.3	8.6
WHTT	contemporary	4.6	6.9
WBCN	AOR	7.4	6.6
WXKS-FM	urban	6.7	5.8
WCOZ	AOR	4.8	4.8
WEEI	news	5.2	5.4
WROR	contemporary	4.1	4.0
WMJX	MOR	4.5	3.8
WJIB	beautiful	4.4	3.8
WXKS	nostalgia	3.2	3.6
WRKO	talk	4.7	3.5
WVBF	adult contemporary	2.5	3.3
WSSH	soft hits	2.6	2.9
<b>HARTFORD</b>			
WTIC	A/C	21.1	19.7
WTIC-FM	contemporary	11.1	12.5
WRCH	beautiful	6.4	11.6
WCCC-FM	AOR	5.9	4.4
WDRC-FM	A/C	4.2	4.4
WKSS	beautiful	6.0	4.3
WIOF	A/C	3.1	4.3
WRCQ	nostalgia	5.0	3.6
WDRC	A/C	3.3	3.0
WPOP	news	3.8	2.9
WWYZ	A/C	3.2	2.7
WKND	urban	2.0	2.2
<b>PROVIDENCE</b>			
WLKW-FM	beautiful	12.6	12.3
WPRO-FM	contemporary	9.4	9.4
WHJY	AOR	8.0	8.7
WPRO	A/C	7.0	6.3
WLKW	nostalgia	3.9	4.9
WSNE	A/C	4.6	4.8
WHJJ	A/C	3.2	4.3
WEAN	news	5.9	3.9
WPJB	contemporary	3.6	3.5
WMYS	A/C	2.9	3.4
WBRU	AOR	2.7	3.4
WBSM	talk	4.1	2.8
WHIM	country	3.7	1.9



# Orkin Urges More 'Human' Approach To Advertising

NEW ORLEANS—"Humor is my specialty, but I'm not here to tell you you need more humor in advertising. I'm here to say you need to put more *human* in advertising," asserted well-known commercial producer Dick Orkin at his Friday morning (24) opening address at the annual

## BPA Report

joint Broadcast Promotion Assn./Broadcast Designers Assn. convention, held here June 23-26.

The BPA is considered primarily a television organization, largely due to the nature of the business—television promotion directors traditionally have executive status, while radio promotion directors in the past have been drawn from the secretarial/administrative ranks. But it is striving to change that image. Key speakers throughout the three-day event stressed the increasing importance of promotion and positioning—a word unknown in the radio vocabulary less than 10 years ago. With the growing fractionalization in radio, the need to target, position and promote a specific audience was mentioned repeatedly.

Orkin's session, a joint presentation with WPIX New York operations director Bert Gould, provided several useful tips on creating effective promos for that target audience. We're so caught up in the day-to-day operation of our stations, said Orkin, that when it comes to creating commercials for ourselves, "We mysteriously lose touch with the principles of advertising.

"Clients carry into advertising myths and facts about how advertising works and how audiences react to it." Three of the major myths, Orkin said, are "One: once I become an advertiser, consumers will tune in just to hear my message. Two: whatever it is I say in my message, because I'm saying it, my claims will be more believed than that of the competitors. And three: my spot will be so carefully constructed, will be so brilliantly executed, that during the 30 seconds it's on the air it will become a giant billboard in attention-getting neon puffing smoke in the center of Times Square. That's how important it will be, and that's the way it will get noticed.

"One and two are largely myths,

and they're often perpetuated by those of us anxious to sell advertising and willing to say anything to do it. But we do get caught, and I'll tell you how we get caught: when we fall victim to our own myths by creating broadcast promos based on these notions and discover, much to our chagrin, that the advertising really isn't as effective as we thought it would be.

"Well, I try as much as I can not to get caught, folks, so I tell my clients that number one and two are largely myths, but I tell them number three, that their message will be a giant

Coca-Cola sign, is something they have a right to believe in. And I tell them that to the best of my ability, I'm going to make that dream come true.

"That's how important I believe radio is. That's how capable I feel we are of using the resources available to us in radio, and I say to you broadcasters, if you'll understand the enormous unlimited possibilities and the very few practical limitations of broadcasting advertising, I think it's also a dream you can make come true."

As to how that's accomplished,

Orkin took a page from his "real hero" David Ogilvy (of Ogilvy & Mather advertising) and said, "Effective advertising understands the limitation of a product or service. You can't expect to change an image overnight." Advertising is done for two reasons: "to build awareness by the public and to motivate employees.

"Determine a position in the marketplace, and make sure it reflects reality. Spotlight your best or most unique product or service. Give facts, shun generalities." To that, Orkin added his own philosophy:

"Find a big idea. Make it simple, truthful and have a heart. When using radio, the most personal, one-on-one medium, this last rule may be most important.

"The basic challenge in creating a 30- or 60-second spot for radio or television is to grab the audience's attention, to draw their interest to the product or service and reward them for the time spent. The common denominator that makes all advertising work is emotional appeal, and in the case of radio, emotional appeal makes use of radio's most precious asset, listener participation."

## New Division Formed At Bonneville Corp.

LOS ANGELES—Bonneville International Corp. is closely focusing its plans for developing information systems. A new division will include three formerly separate entities: Satellite Division, Bonneville Data Systems and Radio Data Systems, under Bonneville Communications Co.

Blaine W. Whipple, corporate senior vice president, is chief executive officer of the new division. Former IBM executive Kenneth J. Bentley is president.

## Rick Devlin Named To ABC Talkradio Post

LOS ANGELES—The strength of talk in general, and ABC radio network activity in the format in particular, is reflected in a new post to which Rick Devlin has been named. Devlin, the former GM of New York's WOR, will be vice president/director of ABC Talkradio.

ABC's need to concentrate on coverage of the Olympics also influenced the move, which will now find Bob Chambers devoting full time to ABC's Olympics package.

**ATARI**  
presents  
**HOT SUMMER ROCK**

■ 1983 is marking major changes in America's contemporary music scene, as young audiences establish their own rock heroes. A "new music" has broken the hold of the stars of the last generation on the charts and allowed new faces and sounds to emerge. For four consecutive weekends this summer The United Stations is joining with the hottest groups to produce a series of special one hour profiles. Group members swap/exchange basis to radio stations in the top 171 Arbitron rated Metro markets. Call The United Stations at (212) 869-7444 to reserve this program package in your market.

**THE TUBES** discuss their songs in brief new, illustrating their stories with lots and lots of music. While some of these groups are truly new, others have had quite a history while only recently achieving popularity. The United Stations is proud to have been chosen to produce and distribute these radio specials.

**A FLOCK OF SEAGULLS**  
Available on a market-exclusive, swap/exchange basis to radio stations in the top 171 Arbitron rated Metro markets. Call The United Stations at (212) 869-7444 to reserve this program package in your market.

**DEF LEPPARD**  
Available on a market-exclusive, swap/exchange basis to radio stations in the top 171 Arbitron rated Metro markets. Call The United Stations at (212) 869-7444 to reserve this program package in your market.

**THE STRAY CATS**  
Available on a market-exclusive, swap/exchange basis to radio stations in the top 171 Arbitron rated Metro markets. Call The United Stations at (212) 869-7444 to reserve this program package in your market.

**The United Stations**  
AMERICA'S TARGET RADIO NETWORKS  
New York • Detroit • Washington, D.C. • Los Angeles

JULY 9, 1983, BILLBOARD

# Spring Arbitron Results

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

station	format	winter '83	spring '83	station	format	winter '83	spring '83
<b>NEW YORK</b>				<b>SAN FRANCISCO</b>			
WBLS	urban	4.9	5.2	KGO	news/talk	7.2	8.6
WOR	MOR	4.9	5.2	KGO-FM	news/talk	.9	1.0
WKTU	urban	5.9	4.9	KCBS	news	6.3	5.1
WRFM	beautiful	3.7	4.9	KFRC	contemporary	4.1	4.2
WINS	news	5.4	4.8	KSAN	country	3.3	4.1
WYNY	AC	4.7	4.6	KNEW	country	2.9	2.7
WRKS	urban	4.0	4.5	KNBR	MOR	3.0	3.6
WCBS	news	4.6	4.3	KYUU	AC	3.7	3.2
WPLJ	AOR	4.5	4.1	KABL-FM	beautiful	4.0	3.2
WPAT-FM	beautiful	3.9	3.8	KABL	beautiful	3.0	3.1
WPAT	beautiful	2.1	2.2	KSFO	nostalgia	2.1	3.2
WPIX	AC	3.3	3.6	KIOI	AC	3.5	3.1
WNBC	AC	4.1	3.1	KSOL	urban	3.2	3.1
WCBS-FM	oldies	3.0	3.0	KOIT	beautiful	3.2	2.9
WNEW	nostalgia	2.7	2.9	KBLX	urban	3.3	2.6
WABC	news/talk	2.4	2.9	KDIA	urban	2.4	2.4
WAPP	AOR	2.9	2.8	KMEL	AOR	2.1	2.3
WHN	country	2.1	2.4	KIQI	contemporary	1.1	2.3
WADO	Spanish	2.5	2.1	KRQR	AOR	2.3	2.2
WNEW-FM	AOR	2.2	2.1	KSJO	AOR	2.2	2.2
WMCA	talk	1.8	2.0	KITS	hot hits	.8	2.0
WKHK	country	1.6	1.9	KQAK	AOR	1.2	1.9
				KYA	oldies	2.3	1.3
				KOME	AOR	1.6	1.3
				KLHT	AC	1.0	1.1
<b>LOS ANGELES</b>				<b>SAN DIEGO</b>			
KABC	news/talk	6.2	7.6	KJQY	beautiful	9.8	8.6
KBIG	beautiful	5.3	6.1	KFMB	MOR	5.5	8.4
KIIS	contemporary	4.7	6.0	XTRA-FM	AOR/new music	6.2	5.6
KROQ-FM	AOR/new music	4.6	4.4	KGB	AOR	5.4	5.6
KLOS	AOR	4.0	4.1	KYXY	AC/oldies	4.5	5.4
KJOI	beautiful	3.4	4.1	KFMB-FM	AC	4.6	5.3
KFWB	news	4.3	3.4	KPRI	AOR	4.6	4.4
KMET	AOR	3.0	3.2	XTRA	contemporary	3.5	4.3
KNX	news	3.7	3.1	KSDO	news/talk	5.4	4.0
KRTH	oldies/AC	3.5	3.0	KSDO-FM	AC	3.4	3.6
KMPC	nostalgia	2.6	2.8	KBZT	AC	4.0	3.9
KIQQ	contemporary	2.6	2.8	XHRM	urban	3.3	3.0
KOST	AC	2.8	2.6	KFSD	classical	2.4	2.9
KPRZ	nostalgia	2.1	2.5	KCBQ	country	3.5	2.7
KHTZ	AC	2.7	2.3	KCBQ-FM	country	3.6	2.3
KZLA-AM-FM	country	2.6	2.3	KSON-FM	country	2.4	2.6
KLAC	country	2.1	2.0	KSON	country	1.9	2.0
KUTE	urban	1.6	1.9	KIFM	AOR	1.6	2.5
KTNQ	Spanish	2.0	1.8	KMLO	nostalgia	3.6	2.3
KALI	Spanish	1.3	1.8	KOGO	AC	3.0	2.2
KRLA	oldies	2.5	1.7	KNX	news	2.6	2.1
KWKW	Spanish	1.6	1.7	KJFM	beautiful	1.5	2.1
KGFJ	urban	1.5	1.6	KCNN	news/talk	1.5	1.4
KJLH	urban	1.7	1.4				
XTRA	contemporary	1.2	1.4	<b>PHILADELPHIA</b>			
KLVE	Spanish	1.9	1.3	KYW	news	9.2	8.2
KMGG	AC	1.9	1.3	WEAZ	beautiful	7.9	7.3
KACE	urban	1.6	1.3	WUSL	urban	5.6	6.5
KNOB	nostalgia	1.1	1.3	WPEN	nostalgia	5.1	6.3
KKGO	jazz	1.5	1.3	WMGK	AC	6.3	6.0
KNX-FM	soft rock	1.4	1.2	WDAS-FM	urban	5.5	5.5
KDAY	urban	1.0	1.1	WCAU-FM	contemporary	5.0	5.5
KFAC-FM	classical	1.0	1.0	WCAU	news/talk	4.7	4.8
KHJ	oldies	1.2	.6	WYSP	AOR	4.2	4.6
				WIOQ	AOR/AC	3.8	4.6
				WWDB	talk	4.4	4.5
				WMMR	AOR	5.3	4.2
				WIP	AC	4.5	4.1
				WKSZ	AC	2.6	2.7
				WSNI-FM	AC	2.5	2.7
				WFIL	country	2.8	2.3
				WWSH	AC	2.4	1.8
				WIFI	contemporary	1.1	.5
<b>CHICAGO</b>				<b>DETROIT</b>			
WGN	MOR	8.7	8.7	WJR	MOR	9.1	8.8
WLOO	beautiful	5.9	5.4	WJOI	beautiful	6.1	7.0
WGCI	urban	5.4	5.1	WDRQ	urban	5.7	6.3
WBBM	news/talk	5.2	5.0	WRIF	AOR	5.9	6.1
WBBM-FM	contemporary	4.0	4.4	WXYZ	news/talk	4.4	5.5
WIND	news	3.8	4.3	WLLZ	AOR	3.9	5.4
WBMX	urban	3.6	4.3	WWJ	news/talk	5.5	4.8
WLS	contemporary	4.1	4.1	WNIC-FM	AC	6.1	4.7
WLS-FM	contemporary	3.5	3.6	WJLB	urban	4.0	4.7
WCLR	AC	3.9	3.7	WHYT	hot hits	4.0	4.5
WLUP	AOR	3.1	3.5	WOMC	AC	3.5	3.7
WXRT	AOR	2.9	3.4	WMJC	AC	4.3	3.6
WMAQ	country	3.5	3.3	WWWW	country	3.4	3.6
WJJD	nostalgia	3.2	3.2	WABX	AOR	3.5	3.5
WMET	AOR	2.6	3.0	WCZY	AC	4.0	3.3
WOJO	Spanish	3.2	2.8	WCXI	country	2.9	2.4
WKQX	contemporary	3.4	2.7	WCXI-FM	country	1.3	1.8
WFYR	AC	2.8	2.7	CKLW	contemporary	2.0	2.2
WJPC	urban	2.6	2.5				
WLAK	beautiful	2.7	2.4				
WUSN	country	2.6	2.1				
WAIT	nostalgia	1.9	2.1				
WFMT	classical	1.9	1.9				
WJEZ	country	1.6	1.7				
WVON	urban	1.2	1.4				
WCFL	MOR	1.1	.9				

## Mike Harrison Sabo's Move Is Big News For Industry

A key news item in radio programming this week is also one of the more significant to come down in quite some time: that Walter R. Sabo Jr. has resigned his position as vice president of the ABC Radio Networks to form his own independent consultation firm, W. R. Sabo Inc., with the RKO radio chain of o&o's and the RKO Radio Networks as the company's first clients (separate story, page 12).

This marriage is certainly going to be one to watch, because what we have here is the coming together of one of the most colorful, diverse and historically pertinent set of facilities with one of the most dynamic and downright brave executive programming forces to emerge among the ranks of radio in years.

The thing that separates Sabo from the pack is that he remains an advocate of true mass appeal radio and station individualism at a time when narrowcasting and dogmatic assembly-line thinking rule what was once a free-wheeling, creative scene. "I'm not an advocate of the cookie-cutter approach to radio," says the 30-year-old Sabo, who's been a major corporate executive since his early twenties. "I'm tired of 'demographics.' . . . My goal for the RKO stations is for them to be No. 1 12-plus. But to do that you've got to be prepared to take risks, to experiment."

According to Sabo, his deal with RKO is a solid five-year pact and is not just advisory, as is the case with most consultation arrangements. Reporting directly to RKO radio president Bob Williamson, Sabo will, in fact, have direct say and final approval in all matters of programming, promotion and advertising at all the RKO o&o's, which include KHJ-AM and KRTH-FM Los Angeles, KFRC-AM San Francisco, WFYR-FM Chicago, WOR-AM and WRKS-FM New York, WRKO-AM and WROR-FM Boston, WHBQ-AM Memphis and WAXY-FM Fort Lauderdale. These stations run the format spectrum from all-talk to top 40, to oldies with varying degrees of success. Only RKO's WGMS-FM Washington, a classical music facility, will be exempt from the Sabo overview.

Prior to heading up ABC's six national programming networks, a post he's held for the past year and a half, Sabo was the executive vice president of the NBC-FM chain of o&o's and was successful in launching the winning incarnations of WYNY-FM New York and KYUU-FM San Francisco, both prototypes of the new Adult Contemporary approach to mass appeal radio. Sabo did well in those places among others with such relatively daring concepts as mixing Frank Sinatra records with Michael Jackson and programming telephone talk shows and personality air people among the elements of his music format.

What is he going to do with the RKO's? "I'll spend the summer visiting each of our markets, listening and watching and meeting with the people at the stations. There'll be no changes until at least September. But we are going to create winners

(Continued on opposite page)



# Radio

## Suggestions Are Offered On Staging 'The Big Event'

NEW ORLEANS—"Big events are just big promotions," stated KZEW Dallas director of advertising and promotion Margie Poole at Friday afternoon's (24) BPA session, "The Big Event." Poole, who runs

### BPA Report

Zoo World, a three-day annual event featuring dozens of sponsors who fill the convention center, suggested, "The more specific you can make your event, the safer you will be.

"Think of everything that can possibly go wrong and plan for it. Are you collecting money? Make sure you've got a safe way to deposit it. Does your station insurance cover all liabilities? If it's a very large event, are you providing medical help, should the need arise? When talking to suppliers, are you getting everything in writing? The cost could change later if you don't."

"Approach sponsors about co-oping," said Jane Mitchell, promotion director of Birmingham's WZZK, which recently co-sponsored a highly successful fireworks display with a local television station and Coca-Cola. "It's hard for a radio station to get newspaper coverage," continued Mitchell. "Usually, they refer to you as 'a local station.' Winning and dining may help, but if you've got a co-sponsor like Coke which is a big newspaper buyer, let them send out the release. You'll have much better luck. If you're working with a public service organization, play up the charity angle. Have them send the release."

"If you're not the No. 1 station, it can be hard to tie into an existing event," said Pam Cleeland, director of advertising and promotion for Detroit's WXYZ. "If that's the case, use your own assets. If you have a tv station, or a newspaper, use it. Tie in with sponsors already on your station." WXYZ successfully did that with TWA on a King Tut promotion last year, with TWA also providing exotic travel footage for the station's tv spot.

"Incorporate as many events as you can into your event," suggested Poole. "Jazzercise, frisbee exhibits, retail fashion shows, whatever fits your format. People will view it as part of your event.

"Send followup letters to everyone. Pay your bills quickly. If it was successful, you'll probably repeat the event next year and you'll need these people's good will. Wait two

weeks when the staff has had a chance to let the event wear off and hold a meeting about what was good and bad. Take notes. You won't remember everything a year from

now."

Cleeland also noted, "It's important to know when to bail out if need be. Judge your risk factors." "Plan for failure," warned Poole, "you can

look like a hero if you pull the plug at the right time."

Further coverage of the BPA convention will appear in next week's issue.



## This is one dish you can't put on a back burner.

Considering what satellite technology can do for a radio station, it's no wonder that satellite dishes are hot items.

They can make a correspondent on Capitol Hill sound like he's in your back yard. And they can give you enough programming flexibility to zero in on the most strictly defined target audience.

The best way to get access to an earth station? Turn to AP Radio Network.

We own, operate and offer the use of 900 functioning earth stations,

making us the largest privately-operated satellite network in the world. So, very likely, you're within a local loop of one of our dishes right now.

We also offer a greater variety of news and information features—in long and short versions—than any other network. Those include our Business Barometer, Sportsline and our one-of-a-kind AgReport.

Plus, we deliver 200 actualities per day, many of them regional reports.

But the best thing about AP Radio Network is that you control

the mix. Completely. So you can compose a unique blend of news and features, a blend that's most compatible with your own format.

You even control all of your own commercial time. What's more, you pocket the profit from every valuable second you sell.

So if you want to explore the very limits of radio technology, while enjoying unlimited programming freedom, contact Glenn Serafin, Broadcast Services Division of

**AP** Associated Press.  
(212) 621-1511.

### Mike Harrison

• Continued from opposite page

without going commercial-free or giving away a quarter of a million dollars."

The RKO radio stations have a long history of leadership and controversy. Ironically, the foundation of today's aforementioned cookie-cutter approach to format music radio can be traced to RKO and KHJ-AM Los Angeles, in particular, where the legendary Bill Drake re-wrote the book of radio programming in the late sixties and early seventies. Even more ironic is the fact that KHJ recently abandoned its ill-fated attempt at urban country to resurrect the old "Boss Radio" sound, another questionable concept.

RKO was smart to grab Sabo. If they let him do what he has proven himself capable of, this might prove to be the beginning of a new day.

(Mike Harrison, producer, broadcaster, journalist, is the president of Goodphone Communications, based in Woodland Hills, Calif.

Associated Press Broadcast Services. Without a doubt.

## Vox Jox

Continued from page 12

member him from his days as PD of 13 Q there.

★ ★ ★

After five years, **Howard Duncan** resigns his post as president of Surrey Broadcasting, to become a media broker, joining Tucson's Kalil & Co. Until the next board meeting, when a new president will be elected, vice chairman of the board **Ken Nichols** will assume Duncan's duties.

**Rich Wood & Associates** is the new consulting company formed by the former Noble Broadcast Consultants executive. Wood, who helped to found Noble after several years in radio and syndication, will remain in San Diego. He's already got a couple of heavy clients—Bonnevill (which recently acquired Noble's beautiful music arm) and Kahn (he'll help them with AM stereo promotion).

With the reorganization of the Satellite Music Network from a partnership to a corporation comes the word that **John Tyler** has been named chairman of the board. He'll also serve as president and CEO of the Dallas-based company. Also elected to the board were **David Hubschman**, **George Williams** and **Ellyn Ambrose**.

★ ★ ★

**Randy Thomas**, most recently at WJJD/WJEZ Chicago, rejoins Malrite's WZUU Milwaukee, where he worked in the mid '70s as afternoon drive personality. He replaces **Jonathan Green**, who plans a relaxing summer on the lake.

ABC's WRIF Detroit looked great in the ratings (and so did Double-day's WLLZ—nice going, guys), but the big news at 'RIF is that PD **Fred Jacobs** has resigned to pursue other interests, with no replacement named.

**Brian Beiler's** replacement has been named at Honolulu's KPOI-AM-FM, as T.J. **Malijewski** moves up from sales manager to GM at the Sudbrink station. Great move, considering he just recently celebrated

his first anniversary in broadcasting. He started as an account executive at KPOI in May of '82. . . . Also moving up the ranks is **Christine Sams**. The WRFD Columbus, Ohio local sales manager moves into the GM post vacated by **Richard McIntosh**. . . . **Roger Farfax**, the deputy executive director of Pittsburgh's Urban League, has resigned that post to become vice president of Sheridan Broadcasting Corporation. He'll assist president **Glenn Mahone** in running the 10-year-old urban network.

★ ★ ★

While the sale of KGO-FM (separate story, page 12) is the big item this week, a couple of other interesting deals went down. **Rome Hartman** and **Joseph Field's** WIRK-AM-FM West Palm Beach has been sold for \$7 million. The combo is the third acquisition for Price Broadcasting, which owns Ft. Wayne's WOWO and is waiting for the official nod on Charter's K101, which it applied for earlier this year. Also buying another property is JAG Communications (the company owned by WOR's **John Gambling Jr.**, which has already applied for WLKW-AM-FM Providence). Now, for \$3.5 million, they'll be adding Cap Cities' WROW-AM-FM Albany to their newly created fold. . . . Approved is the sale of KCMO/KCEZ Kansas City to Fairbanks, which leaves Meredith with two radio properties (Atlanta's WGST/WPCH), the Georgia Radio News service, a syndication division and some television stations.

★ ★ ★

In case you missed the news, **Jerry Clifton** is no longer consulting any of the Amaturio stations. **Don Kelly**, who has been consulting the chain's St. Louis outlet, KMJM, for the past few months, picked up Detroit and Houston as well last month.

Is WKHK New York going top 40? The official word is no. Staffers have been told there will be no format change at the Viacom country outlet.

## Washington Roundup

By BILL HOLLAND

Following up on a U.S. Appeals Court ruling that affirmed most of the FCC's deregulation of radio but questioned its decision to eliminate program logs completely, the Commission asked Thursday (30) for comments from the public on the usefulness of a revised program log and a community issues and programs list to be placed annually in the station's public inspection file.

The Commission is asking for comments on such questions as whether stations should be required to keep a complete listing by time, date and duration of all non-entertainment programming or only of issue-responsive programming, and whether it should require a brief statement regarding the nature of the issues addressed in each program noted in the log. The FCC in its request expressed a tentative

preference for the fuller documentation to be maintained.

★ ★ ★

Radio Marti, the government radio station the Administration wants to beam good news to Cuba (no matter if Cuba beams back bad-news interference, jamming U.S. commercial stations, broadcasters complain), passed both the Senate and House foreign relations committees and is now being debated on the floor of the Senate and House. (In the House, there is an arm-wrestling match between Rep. Claude D. Pepper, the South Florida Democrat, who is for the bill, and House Speaker Thomas (Tip) O'Neill of Massachusetts, who is against it.) If approved by the Congress, Radio Marti will be operated by the Board For International Broadcasting.

★ ★ ★

Daytimers are beginning to see

the light—the full Senate Commerce Committee passed up the Daytime Broadcasters Bill, S. 880, on June 10. The measure now goes to the full Senate, where clear-channel opponents have lined up some powerful support, including majority leader Howard Baker, Jr. The bill would extend broadcast time two hours before sunrise and two hours after sunset.

★ ★ ★

The National Radio Broadcasters Assn. (NRBA) is awarding President Reagan a trophy for his "extraordinary and sensitive recognition of the power of radio," to be given in a presentation ceremony in the Oval Office July 14 by NRBA president Sis Kaplan. The special award will be in the form of a vintage microphone like the one the young "Dutch" Reagan used in his sport-caster days.

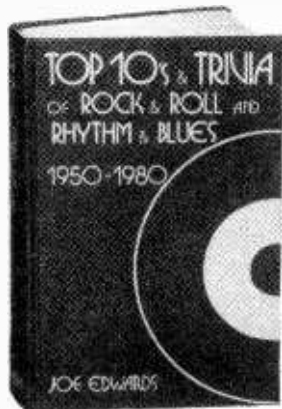
## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record	Key stations adding title this week include
<b>HOT 100</b> (153 Stations)			
1 "Lawyers In Love," Jackson Browne, Asylum	57	57	KRTH-FM, KFRC-AM, WCAU-FM, WQXI-FM, WZGC-FM, WBZZ-FM
2 "I'll Tumble 4 Ya," Culture Club, Virgin/Epic	40	74	WLLOL-FM, WCAU-FM, WQXI-FM, WZGC-FM, KIMN-AM, WBZZ-FM
3 "It's A Mistake," Men At Work, Columbia	35	119	KUBE-FM, WLS-FM, WHYT-FM, WEZB-FM, KHTR-FM, WKXX-FM
4 "After The Fall," Journey, Columbia	35	39	KIQQ-FM, WLLOL-FM, WCAU-FM, KOAQ-FM, KNBQ-FM, WBEN-FM
5 "Human Touch," Rick Springfield, RCA	30	30	WLLOL-FM, KOAQ-FM, KBEQ-FM, WBSB-FM, WHYI-FM, KLUC-FM
<b>BLACK</b> (80 stations)			
1 "Miracles," Stacy Lattisaw, Cottillion	29	44	KGFJ-AM, WZEN-FM, WRKS-FM, KOKY-AM, WLOK-AM, WGPR-FM
2 "Tonight I Celebrate My Love," Peabo Bryson/Roberta Flack, Capitol	27	28	WPLZ-FM, KRNB-FM, WGPR-FM, WBOK-AM, WUFO-AM, WIGO-AM
3 "Choosey Lover," Isley Brothers, T-Neck	21	27	KGFJ-AM, WZEN-FM, WPLZ-FM, KRNB-FM, WNHC-AM, WRAP-AM
4 "Dead Giveaway," Shalamar, Solar	18	50	WVEE-FM, XHRM-FM, WBOK-AM, WJPC-AM, WANT-AM, WIGO-AM
5 "Get It Right," Aretha Franklin, Arista	17	43	WKXI-AM, WAWA-AM, WXYV-FM, WNJR-AM, WTLC-FM, KOKY-AM
<b>COUNTRY</b> (124 Stations)			
1 "Breaking Down"/"Living Legends," Waylon Jennings, RCA	44	80	KLZ-AM, WDGY-AM, WSOC-FM, WWW-FM, WXCL-AM, WPKX-FM
2 "New Looks From An Old Lover," B.J. Thomas, Columbia	41	41	KLAC-AM, WSOC-FM, KNIX-FM, KRMD-FM, KVET-AM, WSLC-AM
3 "So Sad (To Watch Good Love Go Bad)," Emmylou Harris, Warner Bros.	36	70	WIRE-AM, WDAF-AM, WPLO-AM, WSOC-FM, KVEG-AM, KGA-AM
4 "Flight 309 To Tennessee," Shelly West, Viva	35	87	KLZ-AM, KMPS-AM, WDGY-AM, WMAQ-AM, WSOC-FM, WONE-AM
5 "Let's Get Over Them Together," Moe Bandy (featuring Becky Hobbs), Columbia	31	82	WMAQ-AM, WMC-AM, KVOO-AM, WIL-FM, WDOD-FM, WELE-FM
<b>ADULT CONTEMPORARY</b> (84 Stations)			
1 "Blame It On Love," Smokey Robinson with Barbara Mitchell, Tamla	23	46	KHOW-AM, KPPL-FM, WFYR-FM, WOMC-FM, KUDO-FM, WYEN-FM
2 "Puttin' On The Ritz," Taco, RCA	16	32	WFYR-FM, WOMC-FM, WENS-FM, WGR-AM, WHBC-AM, WAFB-FM
3 "It's A Mistake," Men At Work, Columbia	15	23	KHOW-AM, KNBR-AM, KPLZ-FM, KHTR-AM, KKUA-AM, KEZL-FM
4 "The Border," America, Capitol	13	48	WTMJ-AM, WENS-FM, WZZP-FM, KMBZ-AM, KOY-AM, KLTE-FM
5 "Words," F.R. David, Carrere	8	24	WLTA-FM, WVLC-AM, WICC-AM, WMAZ-AM, KCEE-AM, WDEF-AM

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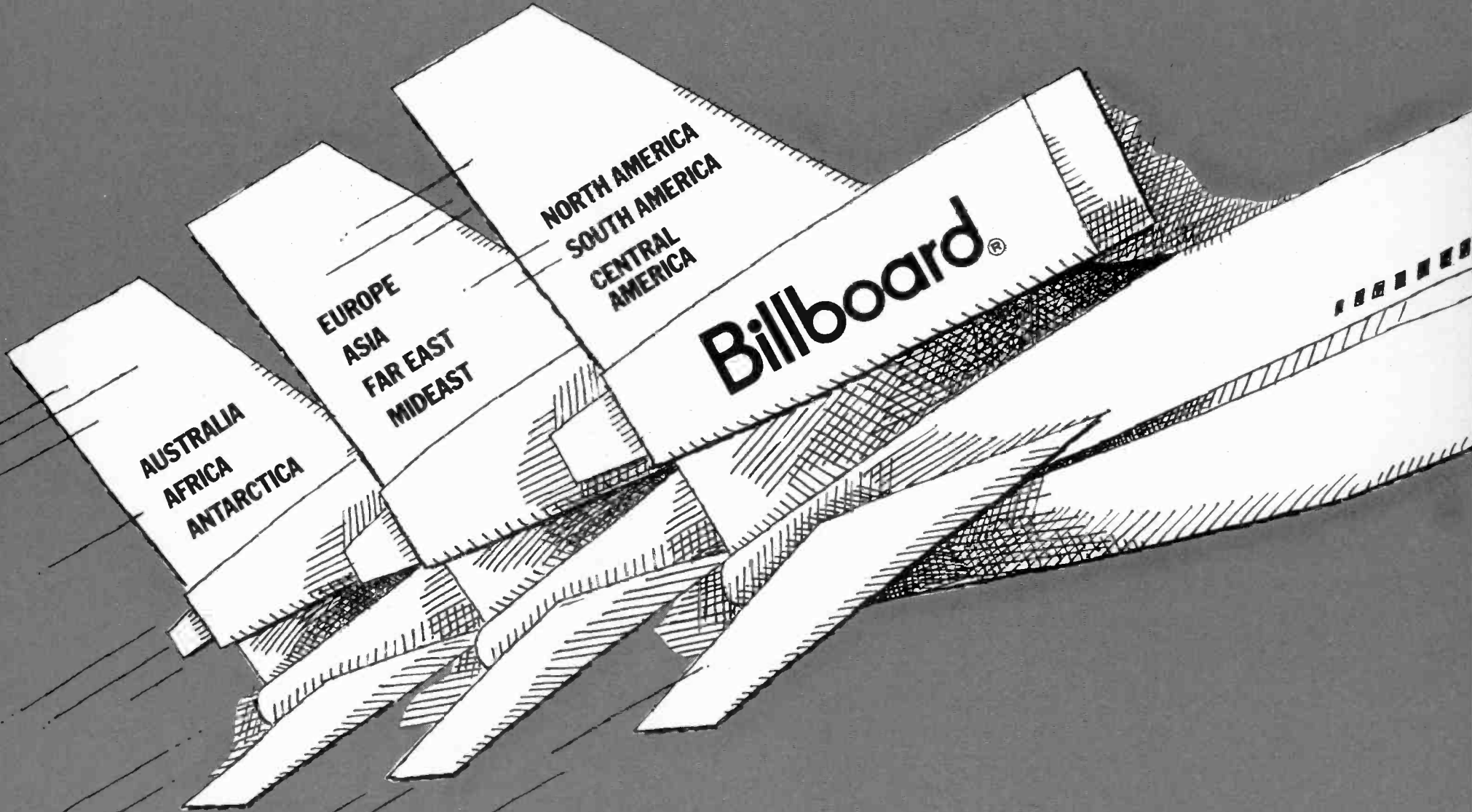
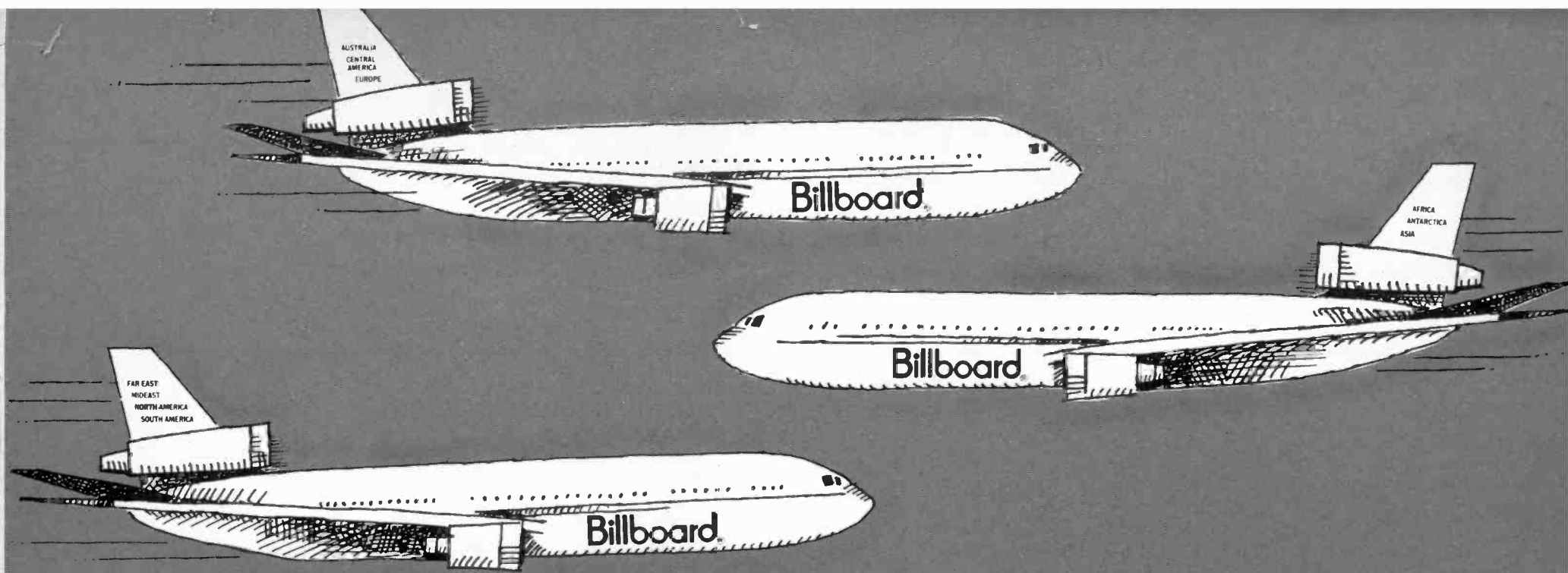
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# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (6/28/83)

## PRIME MOVERS-NATIONAL

- THE POLICE—Every Breath You Take (A&M)
- MICHAEL JACKSON—Wanna Be Startin' Somethin' (Epic)
- MADNESS—Our House (Geffen)

## TOP ADD ONS -NATIONAL

- JACKSON BROWNE—Lawyers In Love (Elektra)
- MEN AT WORK—It's A Mistake (Columbia)
- CULTURE CLUB—I'll Tumble 4 Ya (Virgin/Epic)

## BREAKOUTS-NATIONAL

- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King (Jet)
- MICHAEL SEMBELLO—Maniac (Casablanca)
- DIANA ROSS—Pieces Of Ice (RCA)

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.

★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.

● **ADD-ONS**—All records added at the stations listed as determined by station personnel.

●● **KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.

**BREAKOUTS**—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels.

## Pacific Southwest Region

### ★ PRIME MOVERS

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

### ● TOP ADD ONS

- CULTURE CLUB—I'll Tumble 4 Ya (Virgin/Epic)
- A FLOCK OF SEAGULLS—Wishing (Jive/Arista)
- JACKSON BROWNE—Lawyers In Love (Elektra)

### ● BREAKOUTS

- MEN AT WORK—It's A Mistake (Columbia)
- DAVID BOWIE—China Girl (EMI/America)
- AMERICA—The Border (Capitol)

- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- JOURNEY—After The Fall
- MANAGE—Memory
- KAJAGOOGOO—Hang On Now
- QUIET RIOT—Cum On Feel The Noise
- SPARKS—I Wish I Looked A Little Better

### KKXX-FM—Bakersfield

- (Dave Camter—M.D.)
- ★ THE POLICE—Every Breath You Take 7-1
- ★ STEVIE NICKS—Stand Back 19-12
- RICK SPRINGFIELD—Human Touch
- JACKSON BROWNE—Lawyers In Love
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- THE HOLLIES—Stop In The Name Of Love
- PRINCE—1999
- MEN AT WORK—It's A Mistake
- CULTURE CLUB—I'll Tumble 4 Ya
- NEW EDITION—Candy Girl

### KLUC-FM—Las Vegas

- (Randy Lundquist—M.D.)
- ★ THE POLICE—Every Breath You Take 3-1
- ★ THE KINKS—Come Dancing 10-6
- ★ ROD STEWART—Baby Jane 14-8
- ★ LOVERBOY—Hot Girls In Love 17-13
- ★ MICHAEL SEMBELLO—Maniac 21-16
- MEN AT WORK—It's A Mistake
- CULTURE CLUB—I'll Tumble 4 Ya
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- DAVID BOWIE—China Girl
- THE HOLLIES—Stop In The Name Of Love
- CHARLIE—It's Inevitable
- RICK SPRINGFIELD—Human Touch

### KOAQ-FM—Denver

- (Alain Sledge—M.D.)
- PRINCE—1999
- CHARLIE—It's Inevitable
- JOURNEY—After The Fall
- RICK SPRINGFIELD—Human Touch
- LOUISE TUCKER—Midnight Blue

### KRQQ-FM—Tucson

- (Zapalian/Norris—M.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 1-1
- ★ THE POLICE—Every Breath You Take 7-2
- ★ THE KINKS—Come Dancing 24-18
- ★ MICHAEL SEMBELLO—Never Gonna Let You Go 27-21
- THE HOLLIES—Stop In The Name Of Love
- JACKSON BROWNE—Lawyers In Love
- DONNA SUMMER—She Works Hard For The Money
- DURAN DURAN—Is There Something I Should Know
- THE FIXX—Saved By Zero
- LOVERBOY—Hot Girls In Love
- BONNIE TYLER—Total Eclipse Of The Heart

### KRSP-AM—Salt Lake City

- (Barry Moll—M.D.)
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 10-4
- ★ MICHAEL SEMBELLO—Maniac 20-14
- ★ DEF LEPPARD—Rock Of Ages 22-16
- ★ STEVIE NICKS—Stand Back 26-18
- ★ BILLY IDOL—White Wedding 31-23
- ★ DAVID BOWIE—China Girl
- AMERICA—The Border
- Culture Club—I'll Tumble 4 Ya

### KRTH-FM—Los Angeles

- (David Grossman—M.D.)
- ★ KAJAGOOGOO—Too Shy 3-2
- ★ DURAN DURAN—Is There Something I Should Know 7-4
- ★ DONNA SUMMER—She Works Hard For The Money 13-6
- ★ EURYTHMICS—Sweet Dreams 18-11
- ★ DAVID BOWIE—China Girl 17-12
- JACKSON BROWNE—Lawyers In Love
- A FLOCK OF SEAGULLS—Wishing
- CULTURE CLUB—I'll Tumble 4 Ya
- DEF LEPPARD—Rock Of Ages
- MEN AT WORK—It's A Mistake

### KZZP-FM—Phoenix

- (Randy Stewart—P.D.)
- ★ THE POLICE—Every Breath You Take 8-1
- ★ EDDY GRANT—Electric Avenue 2-2
- ★ ROD STEWART—Baby Jane 20-14
- ★ STEVIE NICKS—Stand Back 26-19
- ★ SERGIO MENDES—Never Gonna Let You Go 10-8
- AMERICA—The Border
- CULTURE CLUB—I'll Tumble 4 Ya
- MEN AT WORK—It's A Mistake
- DIANA ROSS—Pieces Of Ice
- DAVID BOWIE—China Girl
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King

### XTRA-AM—San Diego

- (Jim Richards—M.D.)
- ★ MADNESS—Our House 3-1
- ★ THE POLICE—Every Breath You Take 7-2
- ★ DEF LEPPARD—Rock Of Ages 15-8
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 10-9
- ★ DURAN DURAN—Is There Something I Should Know 13-10
- DAVID BOWIE—China Girl
- AMERICA—The Border
- MEN AT WORK—It's A Mistake
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- CULTURE CLUB—I'll Tumble 4 Ya
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- MECO—Ewok Celebration

### KDZA-AM—Pueblo

- (Rip Avila—P.D.)
- ★ EDDY GRANT—Electric Avenue 4-1
- ★ THE POLICE—Every Breath You Take 9-3
- ★ SERGIO MENDES—Never Gonna Let You Go 7-4
- ★ KAJAGOOGOO—Too Shy 8-6
- ★ THE KINKS—Come Dancing 11-7
- ★ QUARTERFLASH—Take Me To Heart
- ★ MARTIN BRILEY—The Salt In My Tears
- ★ THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- MEN AT WORK—It's A Mistake
- DAVID BOWIE—China Girl
- CHARLIE—It's Inevitable
- BERLIN—The Metro
- JACKSON BROWNE—Lawyers In Love

### KIIS-FM—Los Angeles

- (Michael Schaefer—M.D.)
- ★ THE POLICE—Every Breath You Take 2-2
- ★ MADNESS—Our House 3-3
- ★ EDDY GRANT—Electric Avenue 4-4
- ★ KAJAGOOGOO—Too Shy 5-5
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 6-6
- PRINCE—1999
- THE TUBES—She's A Beauty
- QUARTERFLASH—Take Me To Heart

### KFMB-FM—San Diego

- (Glen McCartney—M.D.)
- ★ DEBARGE—All This Love 5-3
- ★ CHAMPAIGN—Try Again 12-9
- ★ LITTLE RIVER BAND—We Two 16-11
- ★ LOUISE TUCKER—Midnight Blue 20-13
- ★ LEE GREENWOOD—L.O.U. 24-16
- ★ ALABAMA—The Closer You Get
- ★ PAUL ANKA—Hold Me 'Til The Mornin' Comes
- ★ MICHAEL JACKSON—Human Nature
- ★ PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love

### KGGI (99.1-FM)—Riverside

- (Craig Hubbs—M.D.)
- ★ EDDY GRANT—Electric Avenue 3-1
- ★ THE POLICE—Every Breath You Take 6-2
- ★ MADNESS—Our House 11-8
- ★ JOURNEY—Faithfully 12-9
- ★ STYX—Don't Let It End 14-10
- DAVID BOWIE—China Girl
- CULTURE CLUB—I'll Tumble 4 Ya
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- AMERICA—The Border

### KIMN-AM—Denver

- (Gloria Avila-Perez—M.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 1-1
- ★ EDDY GRANT—Electric Avenue 3-2
- ★ THE POLICE—Every Breath You Take 6-3
- ★ KAJAGOOGOO—Too Shy 11-7
- ★ SERGIO MENDES—Never Gonna Let You Go 10-8
- AMERICA—The Border
- CULTURE CLUB—I'll Tumble 4 Ya
- MEN AT WORK—It's A Mistake
- DIANA ROSS—Pieces Of Ice
- DAVID BOWIE—China Girl
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King

### KIQQ-FM—Los Angeles

- (Robert Moorhead—M.D.)
- THE FIXX—Saved By Zero
- LOVERBOY—Hot Girls In Love
- TACO—Puttin' On The Ritz
- MTUME—Juicy Fruit
- SMOKEY ROBINSON WITH BARBARA MITCHELL—Blame It On Love
- LOUISE TUCKER—Midnight Blue
- AL JARREAU—Boogie Down
- MEN WITHOUT HATS—The Safety Dance
- CULTURE CLUB—I'll Tumble 4 Ya

- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- MTUME—Juicy Fruit
- Naked—Promises, Promises

## Pacific Northwest Region

### ★ PRIME MOVERS

- MADNESS—Our House (Geffen)
- THE POLICE—Every Breath You Take (A&M)
- EURYTHMICS—Sweet Dreams (RCA)

### ● TOP ADD ONS

- MEN AT WORK—It's A Mistake (Columbia)
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King (Jet)
- JACKSON BROWNE—Lawyers In Love (Elektra)

### ● BREAKOUTS

- BRYAN ADAMS—Cuts Like A Knife (A&M)
- DONNA SUMMER—She Works Hard For The Money (Mercury)
- THE FIXX—Saved By Zero (MCA)

### KBBK-FM—Boise

- (Tom Evans—M.D.)
- ★ MADNESS—Our House 11-7
- ★ DEF LEPPARD—Rock Of Ages 17-10
- ★ DURAN DURAN—Is There Something I Should Know 19-15
- ★ MICHAEL SEMBELLO—Maniac 20-16
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 23-19
- CULTURE CLUB—I'll Tumble 4 Ya
- RITA COOLIDGE—All Time High
- MEN WITHOUT HATS—The Safety Dance
- DONNA SUMMER—She Works Hard For The Money
- QUARTERFLASH—Take Me To Heart
- ROMAN HOLLIDAY—Stand By
- JOE WALSH—Space Age Whiz Kids
- TONY CAREY—West Coast Summer Nights

### KCBN-AM—Reno

- (Jim O'Neil—M.D.)
- ★ THE POLICE—Every Breath You Take 8-1
- ★ SHERRIFF—When I'm With You 3-2
- ★ PRINCE—1999 4-3
- ★ THE FIXX—Saved By Zero 9-4
- ★ ELTON JOHN—I'm Still Standing 12-7
- JACKSON BROWNE—Lawyers In Love
- RICK SPRINGFIELD—Human Touch
- MEN AT WORK—It's A Mistake
- YELLO—I Love You
- CULTURE CLUB—I'll Tumble 4 Ya
- RITA COOLIDGE—All Time High
- MTUME—Juicy Fruit
- JULUKA—Scatterlings Of Africa

### KCNR-FM—Portland

- (Richard Harker—M.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 1-1
- ★ STYX—Don't Let It End 2-2
- ★ DARYL HALL AND JOHN OATES—Family Man 3-3
- ★ SERGIO MENDES—Never Gonna Let You Go 5-4
- ★ THE POLICE—Every Breath You Take 17-9
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- MEN AT WORK—It's A Mistake
- AMERICA—The Border
- DAVE EDMUNDS—Slipping Away
- DURAN DURAN—Is There Something I Should Know

### KFRC-AM—San Francisco

- (Kate Ingram—M.D.)
- ★ MADNESS—Our House 10-3
- ★ EURYTHMICS—Sweet Dreams 17-9
- ★ DONNA SUMMER—She Works Hard For The Money 18-10
- ★ THE KINKS—Come Dancing 26-15
- ★ BRYAN ADAMS—Cuts Like A Knife 36-18
- JACKSON BROWNE—Lawyers In Love
- DENICIE WILLIAMS—Do What You Feel
- MEN AT WORK—It's A Mistake
- CULTURE CLUB—I'll Tumble 4 Ya
- CHARLIE—It's Inevitable
- SHALAMAR—Dead Giveaway

### KJRB-AM—Spokane

- (Brian Gregory—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 21-14
- ★ LOUISE TUCKER—Midnight Blue 27-21
- ★ QUARTERFLASH—Take Me To Heart 28-22
- ★ THE HOLLIES—Stop In The Name Of Love 26-20
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- DIONNE WARWICK—All The Love In The World
- MEN AT WORK—It's A Mistake
- TACO—Puttin' On The Ritz
- SMOKEY ROBINSON WITH BARBARA MITCHELL—Blame It On Love
- RITA COOLIDGE—All Time High
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- DAVID BOWIE—China Girl
- JOURNEY—After The Fall

### KNBQ-FM—Tacoma

- (Sean Lynch—M.D.)
- ★ MEN AT WORK—It's A Mistake 14-11
- ★ EURYTHMICS—Sweet Dreams 22-15
- ★ DURAN DURAN—Is There Something I Should Know 26-20
- ★ STEVIE NICKS—Stand Back 28-22
- ★ THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King 35-27
- ★ DONNA SUMMER—She Works Hard For The Money
- ★ THE FIXX—Saved By Zero
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination
- ★ BILLY IDOL—White Wedding
- ★ DAVID BOWIE—China Girl
- ★ TACO—Puttin' On The Ritz

- TONY CAREY—West Coast Summer Night
- JOURNEY—After The Fire
- JOE WALSH—Space Age Whiz Kids
- CHARLIE—It's Inevitable
- JOHNNY NOONCE—Don't Make Me Wait
- JACKSON BROWNE—Lawyers In Love

### KRLC-AM—Lewiston

- (Jack Armstrong—M.D.)
- ★ JIM CAPALDI—That's Love 3-1
- ★ IRENE CARA—Flashdance... What A Feeling 4-2
- ★ ALABAMA—The Closer You Get 9-6
- ★ STYX—Don't Let It End 18-14
- ★ THE POLICE—Every Breath You Take 21-15
- ★ TOTO—Waiting For Your Love
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- CHAMPAIGN—Try Again
- SMOKEY ROBINSON WITH BARBARA MITCHELL—Blame It On Love
- PETER ALLEN—Just Another Make Out Song

### KSFM-FM—Sacramento

- (Mark Preston—M.D.)
- ★ CHRISTOPHER CROSS—No Time For Talk 9-5
- ★ DEBARGE—All This Love 13-7
- ★ PAUL ANKA—Hold Me 'Til The Mornin' Comes 19-15
- ★ ALABAMA—The Closer You Get 23-18
- ★ DIONNE WARWICK—All The Love In The World 30-24
- AMERICA—The Border
- ENGLBERT HUMPERDINCK—Til You And Your Lover Are Lovers Again
- RITA COOLIDGE—All Time High

### KTAC-AM—Tacoma

- (Rob Sherwood—M.O.)
- AMERICA—The Border
- ENGLBERT HUMPERDINCK—Til You And Your Lover Are Lovers Again
- CHAMPAIGN—Try Again
- RITA COOLIDGE—All Time High

### KUBE-FM—Seattle

- (Tom Hutyler—M.D.)
- ★ THE POLICE—Every Breath You Take 5-1
- ★ KAJAGOOGOO—Too Shy 9-5
- ★ ELTON JOHN—I'm Still Standing 8-6
- ★ THE KINKS—Come Dancing 12-7
- ★ MADNESS—Our House 15-12
- MEN AT WORK—It's A Mistake
- BRYAN ADAMS—Cuts Like A Knife
- DONNA SUMMER—She Works Hard For The Money
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- DEF LEPPARD—Rock Of Ages
- STEVIE NICKS—Stand Back
- THE FIXX—Saved By Zero
- LOVERBOY—Hot Girls In Love
- MICHAEL SEMBELLO—Maniac
- THD HOLLIES—Stop In The Name Of Love
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King

### KYYA-FM—Billings

- (Charlie Fox—M.D.)
- ★ THE POLICE—Every Breath You Take 7-1
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 16-10
- ★ STEVIE NICKS—Stand Back 18-11
- ★ MADNESS—Our House 19-13
- ★ ROD STEWART—Baby Jane 23-17
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- MEN AT WORK—It's A Mistake
- DAVE EDMUNDS—Slipping Away
- BILLY IDOL—White Wedding
- THE HOLLIES—Stop In The Name Of Love
- QUARTERFLASH—Take Me To Heart
- BRYAN ADAMS—Cuts Like A Knife

### KYYX-FM—Seattle

- (Elvin Ichijima—M.D.)
- ★ THE POLICE—Every Breath You Take 1-1
- ★ EURYTHMICS—Sweet Dreams 3-2
- ★ SPANDAU BALLET—Lifetime 11-3
- ★ B-52's—Legal Tender 12-4
- ★ DURAN DURAN—Is There Something I Should Know 17-6
- MITCH RYDER—When You Were Mine
- SHALAMAR—Dead Giveaway
- MAURICE AND THE CLUTCHES—Soft Core
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- LORDS OF THE NEW CHURCH—Live For Today
- THE ALARM—The Stand

## North Central Region

### ★ PRIME MOVERS

- THE POLICE—Every Breath You Take (A&M)
- EDDY GRANT—Electric Avenue (Portrait/Ice)
- DONNA SUMMER—She Works Hard For The Money (Mercury)

### ● TOP ADD ONS

- AMERICA—The Border (Capitol)
- CROSBY, STILLS AND NASH—War Games (Atlantic)
- DURAN DURAN—Is There Something I Should Know (Capitol)

### ● BREAKOUTS

- MICHAEL SEMBELLO—Maniac (Casablanca)
- MEN AT WORK—It's A Mistake (Columbia)
- ROBERT PALMER—You Are In My System (Island)

### WCIL-FM—Carbondale

- (Tony Waitkus—M.D.)
- ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) 14-5
- ★ THE TUBES—She's A Beauty 12-6
- ★ LOVERBOY—Hot Girls In Love 32-9
- ★ DURAN DURAN—Is There Something I Should Know 26-14

- MICHAEL SEMBELLO—Maniac 34-16
- STEVIE NICKS—Stand Back
- MECO—Ewok Celebration
- QUARTERFLASH—Take Me To Heart
- EURYTHMICS—Sweet Dreams
- BARBARA—Shy Boy
- ROD STEWART—Baby Jane
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King

### WGCL-FM—Cleveland

- (Tom Jefferies—M.D.)
- ★ THE POLICE—Every Breath You Take 2-1
- ★ EDDY GRANT—Electric Avenue 4-3
- ★ MADNESS—Our House 10-6
- ★ DONNA SUMMER—She Works Hard For The Money 20-19
- ★ QUARTERFLASH—Take Me To Heart 21-20
- AMERICA—The Border
- BERLIN—The Metro
- CROSBY, STILLS AND NASH—War Games
- ROMAN HOLLIDAY—Stand By
- AL JARREAU—Boogie Down
- ROBERT PALMER—You Are In My System

### WHYT-FM—Detroit

- (Lee Malcolm—M.D.)
- ★ THE KINKS—Come Dancing 14-9
- ★ THE POLICE—Every Breath You Take 2-1
- ★ STEVIE NICKS—Stand Back 23-13
- ★ EURYTHMICS—Sweet Dreams 25-16
- ★ DONNA SUMMER—She Works Hard For The Money 30-17
- MITCH RYDER—When You Were Mine
- MARSHALL CRENSHAW—Whenever You're On My Mind
- BERLIN—The Metro
- DEF LEPPARD—Rock Of Ages
- DAVE EDMUNDS—Slipping Away
- MEN WITHOUT HATS—The Safety Dance
- TACO—Puttin' On The Ritz
- MEN AT WORK—It's A Mistake
- CULTURE CLUB—I'll Tumble 4 Ya
- AMERICA—The Border
- CROSBY, STILLS AND NASH—War Games
- JOE WALSH—Space Age Whiz Kid

### WZPL-FM—Indianapolis

- (Jay Stevens—M.D.)
- ★ THE POLICE—Every Breath You Take 13-7
- ★ THE KINKS—Come Dancing 19-15
- ★ THE BEE GEES—The Woman In You 27-19
- ★ QUARTERFLASH—Take Me To Heart 30-26
- ★ ROD STEWART—Baby Jane 28-21
- ★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You
- MICHAEL SEMBELLO—Maniac
- DURAN DURAN—Is There Something I Should Know
- DAVE EDMUNDS—Slipping Away
- DIANA ROSS—Pieces Of Ice
- LOVERBOY—Hot Girls In Love
- ZEBRA—Who's Behind The Door
- HEAVEN 17—We Live So Fast
- NAKED EYES—Promises, Promises
- RICK SPRINGFIELD—Human Touch

### WKDD-FM—Akron

- (Matt Patrick—M.D.)
- ★ EDDY GRANT—Electric Avenue 1-1
- ★ THE TUBES—She's A Beauty 6-2
- ★ THE POLICE—Every Breath You Take 13-9
- ★ THE GREG KINN BANO—Love Never Fails 16-12
- ★ DEF LEPPARD—Rock Of Ages 18-14
- JACKSON BROWNE—Lawyers In Love
- JOURNEY—After The Fire
- JOE COCKER—Throw It Away
- AMERICA—The Border
- CROSBY, STILLS AND NASH—War Games
- ROBERT PALMER—You Are In My System
- SMOKEY ROBINSON WITH BARBARA MITCHELL—Blame It On Love

### WKJJ-FM—Louisville

- (Jim Golden—M.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 6-1
- ★ SERGIO MENDES—Never Gonna Let You Go 9-6
- ★ DEBARGE—All This Love 10-8
- ★ JIM CAPALDI—That's Love 14-11
- ★ CHAMPAIGN—Try Again 17-15
- KAJAGOOGOO—Too Shy
- THE POLICE—Every Breath You Take

### WKRQ-FM—Cincinnati

- (Tony Galluzzo—M.D.)
- ★ EDDY GRANT—Electric Avenue 5-1
- ★ NAKED EYES—Always Something There To Remind Me 6-2
- ★ STYX—Don't Let It End 11-6
- ★ CULTURE CLUB—Time 12-7
- ★ THE POLICE—Every Breath You Take 18-12
- DURAN DURAN—Is There Something I Should Know
- MICHAEL SEMBELLO—Maniac
- MARTIN BRILEY—The Salt In My Tears
- MTUME—Juicy Fruit



Based on station playlists through Tuesday (6/28/83)

Continued from page 18

- MEN AT WORK—It's A Mistake
- DEF LEPPARD—Rock Of Ages
- AL JARREAU—Boogie Down
- MICHAEL SEMBELLO—Maniac
- AMERICA—The Border
- SHALAMAR—Dead Giveaway
- CULTURE CLUB—'I'll Tumble 4 Ya
- HEAVEN 17—We Live So Fast
- NAKED EYES—Promises, Promises

### KVOL-AM—Lafayette

- (Phil Rankin—M.D.)
- EDDY GRANT—Electric Avenue 5-1
- MICHAEL JACKSON—Wanna Be Startin' Something 13-5
- THE POLICE—Every Breath You Take 18-8
- MADNESS—Our House 20-9
- ROD STEWART—Baby Jane 23-10
- BERLIN—The Metro
- TACO—Puttin' On The Ritz
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- DEF LEPPARD—Rock Of Ages
- CROSBY, STILLS AND NASH—War Games
- CHARLIE—It's Inevitable
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- RICK SPRINGFIELD—Human Touch
- AL JARREAU—Boogie Down
- MEN AT WORK—It's A Mistake
- CULTURE CLUB—'I'll Tumble 4 Ya
- RED ROCKERS—China
- PAUL ANKA—Hold Me 'Til The Mornin' Comes
- JOURNEY—After The Fall
- RITA COOLIDGE—All Time High

### KZFM-FM—Corpus Christi

- (John Steel—M.D.)
- KAJAGOOGOO—Too Shy 17-9
- LOVERBOY—Hot Girls In Love 20-11
- DEF LEPPARD—Rock Of Ages 4-2
- MICHAEL SEMBELLO—Maniac 22-18
- ROD STEWART—Baby Jane 26-19
- JOURNEY—After The Fall
- NAKED EYES—Promises, Promises
- MEN AT WORK—It's A Mistake
- QUARTERFLASH—Take Me To Heart
- THE FIXX—Saved By Zero
- HEAVEN 17—We Live So Fast
- AMERICA—The Border

## Midwest Region

### ★ PRIME MOVERS

- THE POLICE—Every Breath You Take (A&M)
- DURAN DURAN—Is There Something I Should Know (Capitol)
- LOVERBOY—Hot Girls In Love (Columbia)

### ● TOP ADD ONS

- MEN AT WORK—It's A Mistake (Columbia)
- RICK SPRINGFIELD—Human Touch (RCA)
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King (Jet)

### BREAKOUTS

- JACKSON BROWNE—Lawyers In Love (Elektra)
- MICHAEL SEMBELLO—Maniac (Casablanca)
- CULTURE CLUB—'I'll Tumble 4 Ya (Virgin/Epic)

### KBEQ-FM—Kansas City

- (Todd Chase—M.D.)
- RICK SPRINGFIELD—Human Touch
- MICHAEL SEMBELLO—Maniac
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- AMERICA—The Border

### KDVV-FM—Topeka

- (Tony Stewart—P.D.)
- STEVIE NICKS—Stand Back 8-4
- MICHAEL JACKSON—Wanna Be Startin' Something 14-9
- PRINCE—1999 16-12
- A FLOCK OF SEAGULLS—Wishing 26-15
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King 29-19
- JOURNEY—After The Fall
- CULTURE CLUB—'I'll Tumble 4 Ya
- MEN AT WORK—It's A Mistake
- MICHAEL SEMBELLO—Maniac
- DEBARGE—All This Love
- RITA COOLIDGE—All Time High
- CHARLIE—It's Inevitable
- CROSBY, STILLS AND NASH—War Games
- DAVID BOWIE—China Girl
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- DONNIE IRIS—Do You Compute
- RICK SPRINGFIELD—Human Touch

### KDWB-AM—Minneapolis

- (Lorin Palagi—M.D.)
- ELTON JOHN—'I'm Still Standing 3-1
- THE POLICE—Every Breath You Take 8-3
- THE KINKS—Come Dancing 17-10
- DEBARGE—All This Love 18-13
- AMERICA—The Border 21-16
- EDDY GRANT—Electric Avenue
- STEVIE NICKS—Stand Back
- RED ROCKERS—China

### KEYN-FM—Wichita

- (Don Pearman—M.D.)
- THE POLICE—Every Breath You Take 10-2
- EDDY GRANT—Electric Avenue 11-6
- KAJAGOOGOO—Too Shy 16-11
- STEVIE NICKS—Stand Back 18-15
- DURAN DURAN—Is There Something I Should Know 19-16
- EURYTHMICS—Sweet Dreams
- QUARTERFLASH—Take Me To Heart
- MEN AT WORK—It's A Mistake
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- MICHAEL SEMBELLO—Maniac
- DIANA ROSS—Pieces Of Ice
- CROSBY, STILLS AND NASH—War Games
- JOURNEY—After The Fall

### KFYR-AM—Bismarck

- (Dan Brannan—M.D.)
- ELTON JOHN—'I'm Still Standing 8-4

- PRINCE—1999 17-11
- THE POLICE—Every Breath You Take 4-2
- TACO—Puttin' On The Ritz 19-12
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 20-18
- JOAN JETT AND THE BLACKHEARTS—Fake Hearts
- LINDSAY BUCKINGHAM—Holiday Road
- EURYTHMICS—Sweet Dreams
- STEVIE NICKS—Stand Back
- LOUISE TUCKER—Midnight Blue
- DAVID BOWIE—China Girl

### KHTR-FM—St. Louis

- (Ed Scarborough—M.D.)
- DEF LEPPARD—Rock Of Ages 15-7
- LOVERBOY—Hot Girls In Love 26-17
- DONNA SUMMER—She Works Hard For The Money 18-11
- STEVIE NICKS—Stand Back 23-19
- MEN AT WORK—It's A Mistake
- DAVID BOWIE—China Girl
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- THE FIXX—Saved By Zero
- QUARTERFLASH—Take Me To Heart
- SHALAMAR—Dead Giveaway
- CULTURE CLUB—'I'll Tumble 4 Ya

### KIOA-AM—Des Moines

- (Mike Judge—M.D.)
- THE POLICE—Every Breath You Take 20-9
- ALABAMA—The Closer You Get 14-10
- DEBARGE—All This Love 8-5
- LEE GREENWOOD—I.O.U. 9-6
- CHAMPAGNE—Try Again 13-8
- MEN AT WORK—It's A Mistake
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- SMOKEY ROBINSON WITH BARBARA MITCHELL—Blame It On Love
- QUARTERFLASH—Take Me To Heart
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- F.R. DAVID—Words

### KKLS-AM—Rapid City

- (Randy Sherwyn—M.D.)
- LITTLE RIVER BAND—We Two 1-1
- THE POLICE—Every Breath You Take 10-6
- STEVIE NICKS—Stand Back 12-7
- ROD STEWART—Baby Jane 13-8
- QUARTERFLASH—Take Me To Heart 20-15
- THE FIXX—Saved By Zero
- RICK SPRINGFIELD—Human Touch
- DEBARGE—All This Love
- MADNESS—Our House
- LOVERBOY—Hot Girls In Love
- CHARLIE—It's Inevitable
- DURAN DURAN—Is There Something I Should Know
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- JACKSON BROWNE—Lawyers In Love

### KMGK-FM—Des Moines

- (Michael Stone—M.D.)
- EDDY GRANT—Electric Avenue 2-1
- THE POLICE—Every Breath You Take 4-3
- MICHAEL JACKSON—Wanna Be Startin' Something 9-5
- PRINCE—1999 16-7
- STEVIE NICKS—Stand Back 19-13
- MEN AT WORK—It's Inevitable
- CULTURE CLUB—'I'll Tumble 4 Ya
- DAVID BOWIE—China Girl
- CHARLIE—It's Inevitable
- ROMAN HOLLIDAY—Stand By
- JOE WALSH—Space Age Whiz Kid
- TACO—Puttin' On The Ritz
- AMERICA—The Border
- MECO—Ewok Celebration

### KQKQ-FM—Omaha

- (Mark Evans—M.D.)
- THE POLICE—Every Breath You Take 2-1
- MICHAEL JACKSON—Wanna Be Startin' Something 4-3
- MADNESS—Our House 6-5
- DEF LEPPARD—Rock Of Ages 15-9
- BRYAN ADAMS—Cuts Like A Knife 17-12
- JACKSON BROWNE—Lawyers In Love
- LOVERBOY—Hot Girls In Love
- CULTURE CLUB—'I'll Tumble 4 Ya
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- THE HOLLIES—Stop In The Name Of Love
- TACO—Puttin' On The Ritz
- MARTIN BRILEY—The Salt In My Tears
- DEBARGE—All This Love

### KRNA-FM—Iowa City

- (Bart Goyshor—M.D.)
- THE POLICE—Every Breath You Take 2-1
- PRINCE—1999 3-3
- ROD STEWART—Baby Jane 7-4
- MICHAEL JACKSON—Wanna Be Startin' Something 8-5
- KAJAGOOGOO—Too Shy 10-6
- MARTIN BRILEY—The Salt In My Tears
- JACKSON BROWNE—Lawyers In Love
- MEN AT WORK—It's A Mistake
- QUARTERFLASH—Take Me To Heart
- LOVERBOY—Hot Girls In Love
- THE HOLLIES—Stop In The Name Of Love
- MICHAEL SEMBELLO—Maniac
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- ZEBRA—Who's Behind The Door

### KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—M.D.)
- STYX—Don't Let It End 5-4
- JIM CAPALDI—That's Love 10-7
- SERGIO MENDES—Never Gonna Let You Go 4-2
- KENNY ROGERS—All My Life 19-7
- DEBARGE—All This Love
- THE POLICE—Every Breath You Take
- THE KINKS—Come Dancing

### WCCO-FM—Minneapolis

- (Curt Lundgren—M.D.)
- IRENE CARA—Flashdance... What A Feeling 2-1
- THE POLICE—Every Breath You Take 6-5
- ELTON JOHN—'I'm Still Standing 8-6
- DEBARGE—All This Love 15-10
- LEE GREENWOOD—I.O.U. 17-15
- MICHAEL LOVESMITH—Baby I Will
- JACKSON BROWNE—Lawyers In Love

### WKAU-FM—Appleton

- (Rich Allen—M.D.)
- MADNESS—Our House 6-2
- THE POLICE—Every Breath You Take 11-6
- DURAN DURAN—Is There Something I Should Know 17-10
- LOVERBOY—Hot Girls In Love 22-15
- THE FIXX—Saved By Zero 27-21
- TACO—Puttin' On The Ritz
- CULTURE CLUB—'I'll Tumble 4 Ya
- MEN AT WORK—It's A Mistake
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- BILLY IDOL—White Wedding
- CROSBY, STILLS AND NASH—War Games
- JACKSON BROWNE—Lawyers In Love
- MARTIN BRILEY—The Salt In My Tears

### WKTI-FM—Milwaukee

- (John Grant—M.D.)
- PRINCE—1999 10-5
- ELTON JOHN—'I'm Still Standing 11-8
- BRYAN ADAMS—Cuts Like A Knife 19-11
- ROD STEWART—Baby Jane 17-14
- QUARTERFLASH—Take Me To Heart 23-19
- MICHAEL JACKSON—Wanna Be Startin' Something
- MICHAEL SEMBELLO—Maniac
- JACKSON BROWNE—Lawyers In Love

### WKZW-FM—Peoria

- (Mark Maloney—P.D.)
- IRENE CARA—Flashdance, What A Feeling 1-1
- EDDY GRANT—Electric Avenue 3-2
- THE POLICE—Every Breath You Take 5-3
- ELTON JOHN—'I'm Still Standing 6-5
- LOVERBOY—Hot Girls In Love 12-9
- SERGIO MENDES—Never Gonna Let You Go
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- MICHAEL SEMBELLO—Maniac

### WLOL-FM—Minneapolis

- (Gregg Smedberg—M.D.)
- THE POLICE—Every Breath You Take 1-1
- LOVERBOY—Hot Girls In Love 12-7
- EURYTHMICS—Sweet Dreams 21-11
- DURAN DURAN—Is There Something I Should Know 26-16
- SERGIO MENDES—Never Gonna Let You Go 31-22
- JOURNEY—After The Fall
- RICK SPRINGFIELD—Human Touch
- DEF LEPPARD—Rock Of Ages
- MEN WITHOUT HATS—The Safety Dance
- TONY CAREY—West Coast Summer Nights
- SHALAMAR—Dead Giveaway
- MECO—Ewok Celebration
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- CROSBY, STILLS AND NASH—War Games
- DIANA ROSS—Pieces Of Ice
- BONNIE TYLER—Total Eclipse Of The Heart

### WLS-FM—Chicago

- (Dave Denver—M.D.)
- LOVERBOY—Hot Girls In Love 34-22
- DEF LEPPARD—Rock Of Ages 39-23
- BRYAN ADAMS—Cuts Like A Knife 38-30
- DURAN DURAN—Is There Something I Should Know 37-27
- BILLY IDOL—White Wedding
- DAVE EDMUNDS—Slipping Away
- MEN AT WORK—It's A Mistake

### WLS-FM—Chicago

- (Dave Denver—M.D.)
- SERGIO MENDES—Never Gonna Let You Go 17-11
- DURAN DURAN—Is There Something I Should Know 37-27
- BILLY IDOL—White Wedding
- MICHAEL JACKSON—Wanna Be Startin' Something
- MECO—Ewok Celebration

### WRKR-FM—Racine

- (Steve Warren—M.D.)
- IRENE CARA—Flashdance... What A Feeling 1-1
- PRINCE—1999 10-7
- EDDY GRANT—Electric Avenue 12-10
- THE POLICE—Every Breath You Take 18-14
- THE KINKS—Come Dancing 19-15
- DIANA ROSS—Pieces Of Ice
- TACO—Puttin' On The Ritz
- CHARLIE—It's Inevitable
- ROMAN HOLLIDAY—Stand By
- DONNA SUMMER—She Works Hard For The Money
- DOUBLE IMAGE—Night Pulse
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- BILLY IDOL—White Wedding
- NAKED EYES—Promises, Promises

### WSPT-FM—Stevens Point

- (Drad Fuhr/Diane Tracy—M.D.)
- EDDY GRANT—Electric Avenue 2-1
- KAJAGOOGOO—Too Shy 4-3
- THE POLICE—Every Breath You Take 11-5
- PRINCE—1999 13-7
- DEF LEPPARD—Rock Of Ages 33-25
- AMERICA—The Border
- CULTURE CLUB—'I'll Tumble 4 Ya
- BRYAN ADAMS—Cuts Like A Knife
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- ROD STEWART—Baby Jane
- QUARTERFLASH—Take Me To Heart
- MICHAEL SEMBELLO—Maniac
- CHARLIE—It's Inevitable
- TONY CAREY—West Coast Summer Nights

### WZEE-FM—Madison

- (Matt Hudson—M.D.)
- EDDY GRANT—Electric Avenue 1-1
- THE POLICE—Every Breath You Take 3-2
- NAKED EYES—Always Something There To Remind Me 3-3
- PRINCE—1999 8-6
- STEVIE NICKS—Stand Back 33-19
- SHALAMAR—Dead Giveaway
- JACKSON BROWNE—Lawyers In Love
- DEBARGE—All This Love
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- MEN AT WORK—It's A Mistake
- ZEBRA—Who's Behind The Door
- PETER TOSH—Johnny B. Goode

### WZOK-FM—Rockford

- (Tim Fox—M.D.)
- EDDY GRANT—Electric Avenue 2-1
- IRENE CARA—Flashdance... What A Feeling 5-2
- KAJAGOOGOO—Too Shy 7-4
- MADNESS—Our House 8-5
- THE POLICE—Every Breath You Take 10-6
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- MEN AT WORK—It's A Mistake
- DAVE EDMUNDS—Slipping Away

## Northeast Region

### ★ PRIME MOVERS

- THE POLICE—Every Breath You Take (A&M)
- SERGIO MENDES—Never Gonna Let You Go (A&M)
- DONNA SUMMER—She Works Hard For The Money (Mercury)

### ● TOP ADD ONS

- MEN AT WORK—It's A Mistake (Columbia)
- JACKSON BROWNE—Lawyers In Love (Elektra)
- CULTURE CLUB—'I'll Tumble 4 Ya (Virgin/Epic)

### BREAKOUTS

- JOAN JETT AND THE BLACKHEARTS—Fake Friends (Atlantic)
- DIANA ROSS—Pieces Of Ice (RCA)
- JOURNEY—After The Fall (Columbia)

### WACZ-AM—Bangor

- (Michael O'Hara—M.D.)
- SERGIO MENDES—Never Gonna Let You Go 11-6
- DEF LEPPARD—Rock Of Ages 13-7
- LOVERBOY—Hot Girls In Love 14-8
- THE POLICE—Every Breath You Take 17-9
- MADNESS—Our House 25-20
- JOURNEY—After The Fall
- MARTIN BRILEY—The Salt In My Tears
- MEN AT WORK—It's A Mistake
- THE FIXX—Saved By Zero
- LOUISE TUCKER—Midnight Blue
- Z.Z. TOP—Sharp Dressed Man
- JACKSON BROWNE—Lawyers In Love

### WBEN-FM—Buffalo

- (Roger Christian—M.D.)
- LOVERBOY—Hot Girls In Love 8-7
- EURYTHMICS—Sweet Dreams 14-10
- DEBARGE—All This Love 17-11
- DURAN DURAN—Is There Something I Should Know 21-15
- DONNA SUMMER—She Works Hard For The Money 23-18
- TACO—Puttin' On The Ritz
- DIANA ROSS—Pieces Of Ice
- CULTURE CLUB—'I'll Tumble 4 Ya
- JOURNEY—After The Fall
- JACKSON BROWNE—Lawyers In Love

### WBLI-FM—Long Island

- (Bibi Terry—P.D.)
- LOVERBOY—Flashdance... What A Feeling 1-1
- THE POLICE—Every Breath You Take 10-6
- SERGIO MENDES—Never Gonna Let You Go 10-6
- EDDY GRANT—Electric Avenue 13-8
- KAJAGOOGOO—Too Shy 12-9
- CHARLIE—It's Inevitable
- MEN AT WORK—It's A Mistake
- STEVIE NICKS—Stand Back
- PRINCE—1999
- EURYTHMICS—Sweet Dreams
- DIANA ROSS—Pieces Of Ice

### WCAU-FM—Philadelphia

- (Glen Kalina—M.D.)
- THE POLICE—Every Breath You Take 2-1
- MICHAEL JACKSON—Wanna Be Startin' Something 3-2
- MICHAEL SEMBELLO—Maniac 16-5
- SERGIO MENDES—Never Gonna Let You Go 12-6
- DONNA SUMMER—She Works Hard For The Money 19-10
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- ENGELBERT HUMPERDINCK—Till You And Your Lover Are Lovers Again
- MEN AT WORK—It's A Mistake
- MARTIN BRILEY—The Salt In My Tears
- LOUISE TUCKER—Midnight Blue
- CHARLIE—It's Inevitable
- GOANNA—Solid Rock
- THOMAS DOLBY—Europa And The Pirate Twins
- BANANARAMA—Shy Boy
- MEN WITHOUT HATS—The Safety Dance
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- CULTURE CLUB—'I'll Tumble 4 Ya
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- JACKSON BROWNE—Lawyers In Love
- B.52's—Legal Tender
- JOURNEY—After The Fire
- SHALAMAR—Dead Giveaway

### WIGY-FM—Bath

- (Scott Robbins—M.D.)
- EDDY GRANT—Electric Avenue 1-1
- THE POLICE—Every Breath You Take 6-4
- BILLY IDOL—White Wedding 7-5
- MICHAEL JACKSON—Wanna Be Startin' Something 9-7
- PRINCE—1999 12-9
- CHARLIE—It's Inevitable
- BONNIE TYLER—Total Eclipse Of The Heart
- DIANA ROSS—Pieces Of Ice
- PAUL ANKA—Hold Me 'Til The Mornin' Comes
- ENGELBERT HUMPERDINCK—Till You And Your Lover Are Lovers Again

### WFEA-AM (13 FE)—Manchester

- (Rick Ryder—M.D.)
- EDDY GRANT—Electric Avenue 4-1
- DEBARGE—All This Love 8-6
- THE POLICE—Every Breath You Take 10-7
- ELTON JOHN—'I'm Still Standing 11-9
- MADNESS—Our House 19-10
- STEVIE NICKS—Stand Back
- THE FIXX—Saved By Zero
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- MARTIN BRILEY—The Salt In My Tears
- ENGELBERT HUMPERDINCK—Till You And Your Lover Are Lovers Again
- ROD STEWART—Baby Jane
- RED ROCKERS—China

### WGUY-AM—Bangor

- (Bill Pasha—M.D.)
- THE POLICE—Every Breath You Take 9-2
- DURAN DURAN—Is There Something I Should Know 16-11
- LOVERBOY—Hot Girls In Love 22-16
- PRINCE—1999 19-12
- CULTURE CLUB—'I'll Tumble 4 Ya 33-21
- PAUL ANKA—Hold Me 'Til The Mornin' Comes
- BRYAN ADAMS—Cuts Like A Knife
- DIANA ROSS—Pieces Of Ice
- QUARTERFLASH—Take Me To Heart
- BERLIN—The Metro
- PEACHES AND HERB—Remember
- RED ROCKERS—China
- MTUME—Juicy Fruit
- BANANARAMA—Shy Boy
- THE HOLLIES—Stop In The Name Of Love
- CROSBY, STILLS AND NASH—War Games
- ENGELBERT HUMPERDINCK—Till You And Your Lover Are Lovers Again

### WHEB-FM—Portsmouth

- (Rick Dean—M.D.)
- MICHAEL JACKSON—Wanna Be Startin' Something 13-6
- MADNESS—Our House 17-13
- KAJAGOOGOO—Too Shy 23-18
- LITTLE RIVER BAND—We Two 30-18
- EURYTHMICS—Sweet Dreams 26-20
- CULTURE CLUB—'I'll Tumble 4 Ya
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- QUARTERFLASH—Take Me To Heart

- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King

### WHFM-FM—Rochester

- (Marc Cronin—M.D.)
- THE POLICE—Every Breath You Take 4-1
- THE KINKS—Come Dancing 11-6
- PRINCE—1999 20-9
- DEBARGE—All This Love 19-15
- DEF LEPPARD—Rock Of Ages 22-17
- MICHAEL SEMBELLO—Maniac
- JACKSON BROWNE—Lawyers In Love
- QUARTERFLASH—Take Me To Heart
- AMERICA—The Border

### WROR-FM—Boston

- (Gary Berkowitz—M.D.)
- EDDY GRANT—Electric Avenue 3-2
- THE POLICE—Every Breath You Take 10-4
- MICHAEL JACKSON—Wanna Be Startin' Something 17-10
- DONNA SUMMER—She Works Hard For The Money 18-12
- THE KINKS—Come Dancing 27-18
- TACO—Puttin' On The Ritz
- SHALAMAR—Dead Giveaway
- CULTURE CLUB—'I'll Tumble 4 Ya
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- MEN AT WORK—It's A Mistake
- AL JARREAU—Boogie Down
- MECO—Ewok Celebration
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- MTUME—Juicy Fruit
- MEN WITHOUT HATS—The Safety Dance
- ROBERT PALMER—You Are In My System
- LOUISE TUCKER—Midnight Blue

### WKFM-FM—Syracuse

- (John Carucci—M.D.)
- THE POLICE—Every Breath You Take 5-1
- SERGIO MENDES—Never Gonna Let You Go 12-5
- MICHAEL JACKSON—Wanna Be Startin' Something 13-6
- STEVIE NICKS—Stand Back 22-13
- THE HUMAN LEAGUE—(Keep Feeling) Fascination 34-24
- JOURNEY—After The Fall
- CULTURE CLUB—'I'll Tumble 4 Ya
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'n' Roll Is King
- MEN AT WORK—It's A Mistake
- CHARLIE—It's Inevitable
- CROSBY, STILLS AND NASH—War Games
- DIANA ROSS—Pieces Of Ice
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- MTUME—Juicy Fruit
- NAKED EYES—Promises, Promises
- RICK SPRINGFIELD—Human Touch
- MEN WITHOUT HATS—Safety Dance
- JACKSON BROWNE—Lawyers In Love

### WISN-AM—Dover

- (Jim Sebastian—M.D.)
- IRENE CARA—Flashdance... What A Feeling 1-1
- EDDY GRANT—Electric Avenue 3-2
- SERGIO MENDES—Never Gonna Let You Go 4-3
- ELTON JOHN—'I'm Still Standing 5-4
- THE POLICE—Every Breath You Take 18-8
- DIANA ROSS—Pieces Of Ice
- JOURNEY—After The Fall
- AMERICA—The Border
- THE H

# Billboard Singles Radio Action

Playlist Prime Movers  
Playlist Top Add Ons

Based on station playlists through Tuesday (6/28/83)

Continued from page 19

- BLACKFOOT—Teenage Idol
- QUARTERFLASH—Take Me To Heart
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- MEN AT WORK—It's A Mistake
- BRYAN ADAMS—Cuts Like A Knife
- SHALAMAR—Dead Giveaway
- STEVIE NICKS—Stand Back
- PRINCE—1999 1-1
- Z.Z. TOP—Sharp Dressed Man
- RICK SPRINGFIELD—Human Touch
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- CROSBY, STILLS AND NASH—War Games
- DONNA SUMMER—She Works Hard For The Money

- WCIR-FM—Beckley**  
(Jim Martin—M.D.)
- ★ PRINCE—1999 1-1
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 2-2
  - ★ CHAMPAIGN—Try Again 4-3
  - ★ DEF LEPPARD—Rock Of Ages 6-4
  - ★ THE POLICE—Every Breath You Take 16-6
  - DONNIE IRIS—Do You Compute
  - JACKSON BROWNE—Lawyers In Love
  - TONY CAREY—West Coast Summer Nights
  - JOURNEY—After The Fall
  - TACO—Puttin' On The Ritz

- WFBG-AM—Altoona**  
(Steve Kestie—M.D.)
- ★ MADNESS—Our House 14-4
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 15-9
  - ★ ROD STEWART—Baby Jane 17-10
  - EURYTHMICS—Sweet Dreams 22-11
  - DEBARGE—All This Love 29-15
  - JACKSON BROWNE—Lawyers In Love
  - JOURNEY—After The Fall
  - TOTO—Waiting For Your Love
  - DAVID BOWIE—China Girl
  - AMERICA—The Border
  - CROSBY, STILLS AND NASH—War Games
  - JOAN JETT AND THE BLACKHEARTS—Fake Friends
  - HEAVEN 17—We Live So Fast
  - PAUL ANKA—Hold Me 'Til The Mornin' Comes
  - R.E.M.—Radio Free Europe
  - RITA COOLIDGE—All Time High
  - RICK SPRINGFIELD—Human Touch

- WHYW-FM—Pittsburgh**  
(Jay Cresswell—M.D.)
- ★ STYX—Don't Let It End 8-5
  - ★ KAJAGOOGOO—Too Shy 10-6
  - ★ THE HOLLIES—Stop In The Name Of Love 16-12
  - ★ DEBARGE—All This Love 12-8
  - ★ LITTLE RIVER BAND—We Two 14-10
  - ★ TACO—Puttin' On The Ritz
  - EURYTHMICS—Sweet Dreams
  - QUARTERFLASH—Take Me To Heart
  - TOTO—Waiting For Your Love
  - MICHAEL JACKSON—Human Nature

- WKRZ-FM—Wilkes-Barre**  
(Jim Rising—M.D.)
- ★ THE POLICE—Every Breath You Take 6-3
  - ★ PRINCE—1999 23-6
  - ★ DONNA SUMMER—She Works Hard For The Money 24-16
  - ★ DURAN DURAN—Is There Something I Should Know 36-29
  - ★ THE HOLLIES—Stop In The Name Of Love 38-35
  - RICK SPRINGFIELD—Human Touch
  - JACKSON BROWNE—Lawyers In Love
  - TACO—Puttin' On The Ritz
  - THE HUMAN LEAGUE—(Keep Feeling) Fascination
  - GOANNA—Solid Rock
  - CROSBY, STILLS AND NASH—War Games
  - AMERICA—The Border
  - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
  - DONNIE IRIS—Do You Compute
  - JOURNEY—After The Fire
  - INXS—Don't Change

- WNVZ-FM—Norfolk**  
(Steve Kelly—M.D.)
- ★ ROD STEWART—Baby Jane 21-12
  - ★ STEVIE NICKS—Stand Back 22-14
  - ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 20-16
  - EURYTHMICS—Sweet Dreams 25-18
  - DURAN DURAN—Is There Something I Should Know 29-20
  - MICHAEL SEMBELLO—Maniac
  - DAVID BOWIE—China Girl
  - DAVE EDMUNDS—Slipping Away
  - QUARTERFLASH—Take Me To Heart
  - CULTURE CLUB—'I'll Tumble 4 Ya
  - TACO—Puttin' On The Ritz
  - BILLY IDOL—White Wedding
  - MEN AT WORK—It's A Mistake
  - THE FIXX—Saved By Zero
  - A FLOCK OF SEAGULLS—Wishing
  - CROSBY, STILLS AND NASH—War Games
  - MARTIN BRILEY—The Salt In My Tears
  - AMERICA—The Border
  - AL JARREAU—Boogie Down

- WQXA-FM—York**  
(Dan Steele—M.D.)
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 13-5
  - ★ EDDY GRANT—Every Breath You Take 19-9
  - ★ STEVIE NICKS—Stand Back 23-17
  - ★ PRINCE—1999 25-20
  - DURAN DURAN—Is There Something I Should Know
  - MICHAEL SEMBELLO—Maniac
  - DIANA ROSS—Pieces Of Ice
  - CROSBY, STILLS AND NASH—War Games
  - BRYAN ADAMS—Cuts Like A Knife
  - AMERICA—The Border
  - MEN AT WORK—It's A Mistake
  - RITA COOLIDGE—All Time High
  - MEN WITHOUT HATS—The Safety Dance

- WRQX-FM—Washington**  
(Mary Tatem—M.D.)
- ★ CULTURE CLUB—Time 8-5
  - ★ ELTON JOHN—'I'm Still Standing 12-9
  - ★ PRINCE—1999 13-10
  - ★ DONNA SUMMER—She Works Hard For The Money 20-13
  - ★ QUARTERFLASH—Take Me To Heart 23-17
  - MICHAEL SEMBELLO—Maniac
  - AL JARREAU—Boogie Down
  - JOURNEY—Faithfully
  - RITA COOLIDGE—All Time High

- WRVQ-FM—Richmond**  
(Jim Payne—M.D.)
- ★ THE KINKS—Come Dancing 12-7
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 13-8
  - ★ SERGIO MENDES—Never Gonna Let You Go 14-9
  - ★ DEBARGE—All This Love 18-10
  - ★ DURAN DURAN—Is There Something I Should Know 28-19
  - AMERICA—The Border
  - MEN WITHOUT HATS—The Safety Dance
  - MEN AT WORK—It's A Mistake

- THOMAS DOLBY—Europa And The Pirate Twins
- DAVE EDMUNDS—Slipping Away
- RED ROCKERS—China
- CULTURE CLUB—'I'll Tumble 4 Ya
- CHARLIE—It's Inevitable
- JOURNEY—After The Fall
- JACKSON BROWNE—Human Touch

- WXIL-FM—Parkersburg**  
(Paul Demille—M.D.)
- ★ JOURNEY—After The Fire 5-1
  - ★ THE POLICE—Every Breath You Take 10-5
  - ★ PRINCE—1999 9-7
  - ★ DEF LEPPARD—Rock Of Ages 26-16
  - RED ROCKERS—China
  - BLACKFOOT—Teenage Model
  - DEBARGE—All This Love
  - JOE WALSH—Space Age Whiz Kids
  - GOANNA—Solid Rock
  - CHARLIE—It's Inevitable
  - ALEX CALL—Just Another Saturday Night
  - LAURA BRANIGAN—How Am I Supposed To Live Without You
  - RICK SPRINGFIELD—A Human Touch

- WHTX-FM—Pittsburgh**  
(Keith Abrams—M.D.)
- ★ THE POLICE—Every Breath You Take 5-4
  - ★ THE KINKS—Come Dancing 14-10
  - ★ MADNESS—Our House 16-11
  - ★ STEVIE NICKS—Stand Back 15-12
  - ★ THE FIXX—Saved By Zero 20-15
  - LOVERBOY—Hot Girls In Love
  - THE HUMAN LEAGUE—(Keep Feeling) Fascination
  - BRYAN ADAMS—Cuts Like A Knife
  - MICHAEL SEMBELLO—Maniac
  - ROD STEWART—Baby Jane
  - AMERICA—The Border
  - SHALAMAR—Dead Giveaway
  - CHARLIE—It's Inevitable
  - JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing
  - QUARTERFLASH—Take Me To Heart

- WXLK-FM—Roanoke**  
(David Lee Michaels—M.D.)
- DEBARGE—All This Love
  - MICHAEL SEMBELLO—Maniac
  - TACO—Puttin' On The Ritz
  - THE HOLLIES—Stop In The Name Of Love
  - AMERICA—The Border
  - QUARTERFLASH—Take Me To Heart
  - THE HUMAN LEAGUE—(Keep Feeling) Fascination
  - MEN AT WORK—It's A Mistake
  - SNUFF—Bad Bad Billy
  - JACKSON BROWNE—Lawyers In Love

- WYCR-FM—York**  
(J.J. Randolph—M.D.)
- ★ EDDY GRANT—Electric Avenue 2-1
  - ★ THE POLICE—Every Breath You Take 7-3
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 6-5
  - ★ STEVIE NICKS—Stand Back 12-8
  - ★ PRINCE—1999 16-11
  - JACKSON BROWNE—Lawyers In Love
  - CULTURE CLUB—'I'll Tumble 4 Ya
  - A FLOCK OF SEAGULLS—Wishing
  - MEN AT WORK—It's A Mistake
  - JOURNEY—After The Fire

- WZYZ-FM—Frederick**  
(Nemosabi Joe—M.D.)
- ★ THE POLICE—Every Breath You Take 3-1
  - ★ KAJAGOOGOO—Too Shy 17-9
  - ★ PRINCE—1999 25-19
  - ★ QUARTERFLASH—Take Me To Heart 35-28
  - ★ TACO—Puttin' On The Ritz 39-29
  - RICK SPRINGFIELD—Human Touch
  - LINDSEY BUCKINGHAM—Holiday Road
  - BILLY IDOL—White Wedding
  - ROD STEWART—Baby Jane
  - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
  - THE HOLLIES—Stop In The Name Of Love
  - AMERICA—The Border
  - Z.Z. TOP—Sharp Dressed Man
  - JACKSON BROWNE—Lawyers In Love

## Southeast Region

### ★ PRIME MOVERS

- THE POLICE—Every Breath You Take (A&M)
- MICHAEL JACKSON—Wanna Be Startin' Something (Epic)
- MADNESS—Our House (Geffen)

### ● TOP ADD ONS

- JACKSON BROWNE—Lawyers In Love (Elektra)
- MEN AT WORK—It's A Mistake (Columbia)
- CULTURE CLUB—'I'll Tumble 4 Ya (Virgin/Epic)

### ● BREAKOUTS

- DAVID BOWIE—China Girl (EMI/America)
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King (Jet)
- DIANA ROSS—Pieces Of Ice (RCA)

## WANS-FM—Anderson/Greenville

- (Rod Melts—M.D.)
- ★ THE POLICE—Every Breath You Take 12-7
  - ★ THE KINKS—Come Dancing 17-12
  - ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 20-14
  - ★ ROD STEWART—Baby Jane 22-15
  - ★ STEVIE NICKS—Stand Back 24-17
  - JACKSON BROWNE—Lawyers In Love
  - CULTURE CLUB—'I'll Tumble 4 Ya
  - MEN AT WORK—It's A Mistake
  - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
  - DAVID BOWIE—China Girl
  - DAVE EDMUNDS—Slipping Away
  - DEF LEPPARD—Rock Of Ages
  - MTUME—Juicy Fruit
  - MEN WITHOUT HATS—The Safety Dance
  - SHALAMAR—Dead Giveaway
- WAXY-FM—Fl. Lauderdale**  
(Rick Shaw—M.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 1-1
  - ★ THE POLICE—Every Breath You Take 9-4
  - ★ JOURNEY—Faithfully 10-9
  - ★ ELTON JOHN—'I'm Still Standing 15-11
  - ★ MICHAEL JACKSON—Human Nature 19-15
  - MICHAEL SEMBELLO—Maniac
  - CULTURE CLUB—'I'll Tumble 4 Ya
  - THE KINKS—Come Dancing

- RITA COOLIDGE—All Time High
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King

- WBQQ-FM—Augusta**  
(Bruce Stevens—M.D.)
- ★ THE POLICE—Every Breath You Take 11-3
  - ★ ELTON JOHN—'I'm Still Standing 16-8
  - ★ ROD STEWART—Baby Jane 18-12
  - ★ MTUME—Juicy Fruit 24-18
  - ★ ROD STEWART—Baby Jane 18-12
  - CULTURE CLUB—'I'll Tumble 4 Ya
  - JACKSON BROWNE—Lawyers In Love
  - MEN AT WORK—It's A Mistake
  - LOVERBOY—Hot Girls In Love
  - DAVID BOWIE—China Girl
  - THE HOLLIES—Stop In The Name Of Love

- WBCY-FM—Charlotte**  
(Bob Kagan—M.D.)
- JACKSON BROWNE—Lawyers In Love
  - CULTURE CLUB—'I'll Tumble 4 Ya
  - MEN AT WORK—It's A Mistake
  - QUARTERFLASH—Take Me To Heart
  - BILLY IDOL—White Wedding
  - DEF LEPPARD—Rock Of Ages
  - LOVERBOY—Hot Girls In Love
  - JOURNEY—After The Fall
  - MARTIN BRILEY—The Salt In My Tears

- WBGW-FM—Tallahassee**  
(N Brock/Jack Norris—M.D.)
- ★ THE POLICE—Every Breath You Take 5-1
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 12-7
  - ★ THE KINKS—Come Dancing 13-9
  - ★ DARYL HALL AND JOHN OATES—Family Man 14-11
  - ★ ROD STEWART—Baby Jane 19-13
  - JACKSON BROWNE—Lawyers In Love
  - TACO—Puttin' On The Ritz
  - MEN AT WORK—It's A Mistake
  - DEF LEPPARD—Rock Of Ages
  - CHARLIE—It's Inevitable
  - DAVE EDMUNDS—Slipping Away
  - PEABO BRYSON/ROBERT FLACK—Tonight I Celebrate My Love
  - MEN WITHOUT HATS—Teh Safety Dance

- WKXX-FM—Birmingham**  
(Steve Davis—M.D.)
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 11-5
  - ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 16-12
  - ★ MADNESS—Our House 18-14
  - ★ KAJAGOOGOO—Too Shy 21-15
  - ★ DONNA SUMMER—She Works Hard For The Money 25-21
  - BRYAN ADAMS—Cuts Like A Knife
  - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
  - MEN AT WORK—It's A Mistake
  - DIANA ROSS—Pieces Of Ice
  - JACKSON BROWNE—Lawyers In Love

- WCGQ-FM—Columbus**  
(Bob Raleigh—M.D.)
- ★ ELTON JOHN—'I'm Still Standing 4-3
  - ★ EURYTHMICS—Sweet Dreams 10-4
  - ★ THE POLICE—Every Breath You Take 11-5
  - ★ KAJAGOOGOO—Too Shy 9-8
  - ★ MADNESS—Our House 16-11
  - JACKSON BROWNE—Lawyers In Love
  - STARBUCK—The Full Cleveland
  - BONNIE TALOR—Total Eclipse Of The Heart
  - DURAN DURAN—Is There Something I Should Know
  - QUARTERFLASH—Take Me To Heart
  - DONNA SUMMER—She Works Hard For The Money
  - TACO—Puttin' On The Ritz
  - MEN AT WORK—It's A Mistake
  - DAVID BOWIE—China Girl

- WCSC-AM—Charleston**  
(Chris Bailey—M.D.)
- ★ THE POLICE—Every Breath You Take 12-2
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 11-6
  - ★ STEVIE NICKS—Stand Back 19-11
  - ★ MADNESS—Our House 18-12
  - ★ QUARTERFLASH—Take Me To Heart 31-22
  - CULTURE CLUB—'I'll Tumble 4 Ya
  - JACKSON BROWNE—Lawyers In Love
  - BRYAN ADAMS—Cuts Like A Knife
  - MICHAEL SEMBELLO—Maniac
  - MEN AT WORK—It's A Mistake
  - CHARLIE—It's Inevitable
  - DAVID BOWIE—China Girl
  - BILLY IDOL—White Wedding
  - SHALAMAR—Dead Giveaway
  - MARTIN BRILEY—The Salt In My Tears
  - MECO—Ewok Celebration
  - LAURA BRANIGAN—How Am I Supposed To Live Without You
  - B-52's—Legal Tender
  - ENGELBERT HUMPERDINCK—Til You And Your Lover Are Lovin' Again
  - RICK SPRINGFIELD—Human Touch A

- WDCC-FM—Durham**  
(Randy Kabrich—M.D.)
- ★ DEBARGE—All This Love 18-9
  - ★ RICK SPRINGFIELD—Affair Of The Heart 17-12
  - ★ PRINCE—1999 30-17
  - ★ DONNA SUMMER—She Works Hard For The Money 31-24
  - ★ DURAN DURAN—Is There Something I Should Know 33-25
  - EURYTHMICS—Sweet Dreams
  - THE HUMAN LEAGUE—(Keep Feeling) Fascination
  - DEF LEPPARD—Rock Of Ages
  - QUARTERFLASH—Take Me To Heart
  - THE FIXX—Saved By Zero
  - THE HOLLIES—Stop In The Name Of Love
  - MEN AT WORK—It's A Mistake
  - MICHAEL SEMBELLO—Maniac
  - A FLOCK OF SEAGULLS—Wishing

- WEZB-FM—New Orleans**  
(Jerry Lousteau—M.D.)
- ★ MADNESS—Our House 3-2
  - ★ KAJAGOOGOO—Too Shy 6-3
  - ★ EDDY GRANT—Electric Avenue 7-6
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 10-8
  - MICHAEL SEMBELLO—Maniac 19-13
  - MEN AT WORK—It's A Mistake
  - TACO—Puttin' On The Ritz
  - EURYTHMICS—Sweet Dreams
  - THE HUMAN LEAGUE—(Keep Feeling) Fascination
  - DIANA ROSS—Pieces Of Ice
  - THE HOLLIES—Stop In The Name Of Love
  - SHALAMAR—Dead Giveaway
  - QUARTERFLASH—Take Me To Heart

- WFLB-AM—Fayetteville**  
(Larry Canon—M.D.)
- ★ EDDY GRANT—Electric Avenue 7-1
  - ★ THE HOLLIES—Stop In The Name Of Love 21-16
  - ★ QUARTERFLASH—Take Me To Heart 25-19
  - ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 28-23

- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King 34-26
- MEN WITHOUT HATS—The Safety Dance
- JACKSON BROWNE—Lawyers In Love
- RITA COOLIDGE—All Time High
- MARTIN BRILEY—The Salt In My Tears
- MEN AT WORK—It's A Mistake
- DIANA ROSS—Pieces Of Ice
- BILLY IDOL—White Wedding
- CULTURE CLUB—'I'll Tumble 4 Ya
- JOURNEY—After The Fire
- RICK SPRINGFIELD—Human Touch

- WFMF-FM—Baton Rouge**  
(Johnny A.—M.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 1-1
  - ★ EDDY GRANT—Electric Avenue 5-4
  - ★ THE POLICE—Every Breath You Take 10-5
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 9-6
  - ★ KAJAGOOGOO—Too Shy 27-16
  - MEN AT WORK—It's A Mistake
  - JACKSON BROWNE—Lawyers In Love
  - QUARTERFLASH—Take Me To Heart
  - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King

- WHYY-FM—Montgomery**  
(Mark St. John—M.D.)
- ★ THE POLICE—Every Breath You Take 6-2
  - ★ EURYTHMICS—Sweet Dreams 9-5
  - ★ MICHAEL SEMBELLO—Maniac 18-9
  - ★ DONNA SUMMER—She Works Hard For The Money 20-15
  - ★ BILLY IDOL—White Wedding 21-16
  - CULTURE CLUB—'I'll Tumble 4 Ya
  - JACKSON BROWNE—Lawyers In Love
  - SHALAMAR—Dead Giveaway
  - MEN AT WORK—It's A Mistake
  - AMERICA—The Border
  - RITA COOLIDGE—All Time High
  - CHARLIE—It's Inevitable

- WHYI-FM—Miami**  
(Robert W. Walker/Frank Amadeo—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 10-3
  - ★ DONNA SUMMER—She Works Hard For The Money 9-4
  - ★ THE POLICE—Every Breath You Take 12-5
  - ★ DEF LEPPARD—Rock Of Ages 13-9
  - ★ MTUME—Juicy Fruit 16-12
  - ★ BARBARA MITCHELL—Blame It On Love
  - ★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
  - THE KINKS—Come Dancing
  - AL JARREAU—Boogie Down
  - STARPOINT—Don't Be So Serious
  - ROBERT PLANT—You Are In My System
  - RICK SPRINGFIELD—Human Touch
  - MARTIN BRILEY—The Salt In My Tears
  - JOE WALSH—Space Age Whiz Kids

- WINZ-FM—Miami**  
(Mark Shands—M.D.)
- ★ THE POLICE—Every Breath You Take 1-1
  - ★ NAKED EYES—Always Something There To Remind Me 3-3
  - ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 11-6
  - ★ MICHAEL SEMBELLO—Maniac 13-7
  - ★ MIGUEL BROWN—So Many Men, So Little Time 17-12
  - EURYTHMICS—Sweet Dreams
  - MARTIN BRILEY—The Salt In My Tears
  - SHALAMAR—Dead Giveaway
  - ROBERT PALMER—You Are In My System
  - TACO—Puttin' On The Ritz
  - BRYAN ADAMS—Cuts Like A Knife
  - STEVIE NICKS—Stand Back
  - MEN AT WORK—It's A Mistake

- WISE-FM—Asheville**  
(John Stevens—M.D.)
- ★ EDDY GRANT—Electric Avenue 4-1
  - ★ SERGIO MENDES—Never Gonna Let You Go 16-6
  - ★ ELTON JOHN—'I'm Still Standing 17-12
  - ★ CHAMPAIGN—Try Again 18-13
  - ★ MADNESS—Our House 19-15
  - JOAN JETT AND THE BLACKHEARTS—Fake Friends
  - JOURNEY—After The Fire
  - TACO—Puttin' On The Ritz
  - DIANA ROSS—Pieces Of Ice
  - GOANNA—Solid Rock
  - RITA COOLIDGE—All Time High
  - MICHAEL SEMBELLO—Maniac
  - JOE WALSH—Space Age Whiz Kids
  - MEN AT WORK—It's A Mistake
  - CULTURE CLUB—'I'll Tumble 4 Ya
  - RICK SPRINGFIELD—Human Touch

- WIVY-FM—Jacksonville**  
(Dave Scott—M.D.)
- ★ STYX—Don't Let It End 2-1
  - ★ JIM CAPALDI—That's Love 4-2
  - ★ THE POLICE—Every Breath You Take 12-9
  - ★ DEBARGE—All This Love 14-11
  - ★ THE HOLLIES—Stop In The Name Of Love 16-13
  - MEN AT WORK—It's A Mistake
  - F.R. DAVID—Words
  - ANY TROUBLE—Touch And Go
  - MICHAEL JACKSON—Human Nature
  - SMOKEY ROBINSON WITH BARBARA MITCHELL—Blame It On Love

- WJDQ-FM—Meridian**  
(C. McCarthy—M.D.)
- ★ EDDY GRANT—Electric Avenue 6-1
  - ★ THE POLICE—Every Breath You Take 10-3
  - ★ MADNESS—Our House 9-6
  - ★ ROD STEWART—Baby Jane 12-7
  - ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 14-8
  - STEVIE NICKS—Stand Back
  - CULTURE CLUB—'I'll Tumble 4 Ya
  - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
  - DAVID BOWIE—China Girl
  - AMERICA—The Border
  - LAURA BRANIGAN—How Am I Supposed To Live Without You
  - ROMAN HOLLIDAY—Stand By
  - MTUME—Juicy Fruit

- WJDX-AM—Jackson**  
(Bill Crews—M.D.)
- ★ DEBARGE—All This Love 5-2
  - ★ THE POLICE—Every Breath You Take 7-3
  - ★ KAJAGOOGOO—Too Shy 12-6
  - ★ THE KINKS—Come Dancing 13-9
  - ★ ELTON JOHN—'I'm Still Standing 15-10
  - AMERICA—The Border
  - QUARTERFLASH—Take Me To Heart
  - MECO—Ewok Celebration
  - SMOKEY ROBINSON WITH BARBARA MITCHELL—Blame It On Love
  - MARTIN BRILEY—The Salt In My Tears

- WKRG-FM—Mobile**  
(Scott Griffith—M.D.)
- ★ EDDY GRANT—Electric Avenue 2-1
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 6-4
  - ★ MADNESS—Our House 8-5
  - ★ THE POLICE—Every Breath You Take 10-6
  - ★ THE KINKS—Come Dancing 9-7
  - JACKSON BROWNE—Lawyers In Love

- MEN AT WORK—It's A Mistake
- THE HOLLIES—Stop In The Name Of Love
- QUARTERFLASH—Take Me To Heart
- MARTIN BRILEY—The Salt In My Tears
- DAVE EDMUNDS—Slipping Away
- DIANA ROSS—Pieces Of Ice
- CHARLIE—It's Inevitable
- RITA COOLIDGE—All Time High
- THE GREG KINN BAND—Love Never Fails
- DAVID BOWIE—China Girl

- WBJW-FM—Orlando**  
(Terry Long—M.D.)
- ★ THE POLICE—Every Breath You Take 9-2
  - ★ KAJAGOOGOO—Too Shy 11-7
  - ★ MADNESS—Our House 16-11
  - ★ DURAN DURAN—Is There Something I Should Know 22-16
  - ★ THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King 28-24
  - EURYTHMICS—Sweet Dreams
  - DEBARGE—All This Love 14-7
  - MICHAEL JACKSON—Wanna Be Startin' Something 16-11
  - PRINCE—1999 19-13
  - EURYTHMICS—Sweet Dreams 23-15
  - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
  - DAVID BOWIE—China Girl
  - MICHAEL SEMBELLO—Maniac
  - THE HOLLIES—Stop In The Name Of Love
  - SHALAMAR—Dead Giveaway
  - AL JARREAU—Boogie Down
  - GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me
  - CHARLIE—It's Inevitable

- WMC-FM (FM-100)—Memphis**  
(Tom Prestigiacomo—M.D.)
- ★ THE POLICE—Every Breath You Take 15-3
  - ★ DEBARGE—All This Love 14-7
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 16-11
  - ★ PRINCE—1999 19-13
  - ★ EURYTHMICS—Sweet Dreams 23-15
  - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
  - DAVID BOWIE—China Girl
  - MICHAEL SEMBELLO—Maniac
  - THE HOLLIES—Stop In The Name Of Love
  - SHALAMAR—Dead Giveaway
  - AL JARREAU—Boogie Down
  - GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me
  - CHARLIE—It's Inevitable

- WOKI-FM—Knoxville**  
(Gary Adams—M.D.)
- ★ EDDY GRANT—Electric Avenue 1-1
  - ★ BILLY IDOL—White Wedding 6-5
  - ★ EURYTHMICS—Sweet Dreams 19-15
  - ★ THE POLICE—Every Breath You Take 22-18
  - ★ MADNESS—Our House 23-20
  - ★ CROSBY, STILLS AND NASH—War Games
  - ★ DONNIE IRIS—Do You Compute
  - ★ MEN AT WORK—It's A Mistake
  - ★ DIANA ROSS—Pieces Of Ice
  - ★ MTUME—Juicy Fruit
  - ★ JOURNEY—After The Fire
  - ★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
  - ★ NAKED—Promises, Promises
  - ★ R.E.M.—Radio Free Europe
  - ★ TONY CAREY—West Coast Summer Nights
  - ★ JACKSON BROWNE—Lawyers In Love

- WQEN-FM—Gadsden**  
(Leo Oavis—M.D.)
- ★ PRINCE—1999 1-1
  - ★ MICHAEL JACKSON—Wanna Be Startin' Something 11-6
  - ★ DEF LEPPARD—Rock Of Ages 12-3
  - ★ MARTIN BRILEY—The Salt In My Tears 13-7
  - ★ LOVERBOY—Hot Girls In Love 16



## YesterHits

HITS FROM BILLBOARD 10 AND  
20 YEARS AGO THIS WEEK.

## POP SINGLES—10 Years Ago

1. Will It Go Round In Circles, Billy Preston, A&M
2. Kodachrome, Paul Simon, Columbia
3. My Love, Paul McCartney & Wings, Apple
4. Give Me Love, George Harrison, Apple
5. Bad, Bad Leroy Brown, Jim Croce, ABC
6. Playground In My Mind, Clint Holmes, Epic
7. Shambala, Three Dog Night, Dunhill
8. Yesterday Once More, Carpenters, A&M
9. Right Place, Wrong Time, Dr. John, Atco
10. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century

## POP SINGLES—20 Years Ago

1. Easier Said Than Done, Essex, Roulette
2. Sukiyaki, Kyu Sakamoto, Capitol
3. Blue On Blue, Bobby Vinton, Epic
4. Hello Stranger, Barbara Lewis, Atlantic
5. It's My Party, Lesley Gore, Mercury
6. One Fine Day, Chiffons, Laurie
7. Surf City, Jan & Dean, Liberty
8. Memphis, Lonnie Mack, Fraternity
9. So Much In Love, Tymes, Parkway
10. Tie Me Kangaroo Down, Sport, Rolf Harris, Epic

## TOP LPs—10 Years Ago

1. Living In The Material World, George Harrison, Apple
2. There Goes Rhymin' Simon, Paul Simon, Columbia
3. Red Rose Speedway, Paul McCartney & Wings, Apple
4. The Dark Side Of The Moon, Pink Floyd, Harvest
5. Now & Then, Carpenters, A&M
6. Houses Of The Holy, Led Zeppelin, Atlantic
7. Made In Japan, Deep Purple, Warner Bros.
8. 1967-1970, Beatles, Apple
9. Fantasy, Carole King, Ode
10. Diamond Girl, Seals & Crofts, Warner Bros.

## TOP LPs—20 Years Ago

1. Days Of Wine And Roses, Andy Williams, Columbia
2. Surfin' U.S.A., Beach Boys, Capitol
3. West Side Story, Soundtrack, Columbia
4. Moving, Peter, Paul & Mary, Warner Bros.
5. Vaughn Meader & The First Family Vol. 2, Cadence
6. Lawrence Of Arabia, Soundtrack, Colpix
7. Peter, Paul & Mary, Warner Bros.
8. I Love You Because, Al Martino, Capitol
9. Johnny's Newest Hits, Johnny Mathis, Columbia
10. The Barbra Streisand Album, Columbia

## COUNTRY SINGLES—10 Years Ago

1. Why Me, Kris Kristofferson, Monument
2. Don't Fight The Feelings Of Love, Charley Pride, RCA
3. Ravishing Ruby, Tom T. Hall, Mercury
4. Love Is The Foundation, Loretta Lynn, MCA
5. Satin Sheets, Jeanne Pruett, MCA
6. Southern Loving, Jim Ed Brown, RCA
7. You Were Always There, Donna Fargo, Dot
8. Send Me No Roses, Tommy Overstreet, Dot
9. Kids Say The Darndest Things, Tammy Wynette, Epic
10. Lord, Mr. Ford, Jerry Reed, RCA

## SOUL SINGLES—10 Years Ago

1. Doing It To Death, J.B.'s People, 621
2. Time To Get Down, O'Jays, Philadelphia International
3. One Of A Kind, Spinners, Atlantic
4. There's No Me Without You, Manhattans, Columbia
5. Daddy I Could Swear, I Declare, Gladys Knight & The Pips, Soul
6. Get Off My Mountain, Dramatics, Volt
7. I'll Always Love My Mama, Intruders, Gamble
8. You'll Never Get To Heaven, Stylistics, Avco
9. Plastic Man, Temptations, Gordy
10. Misdemeanor, Foster Sylvers, Pride

## New Music Bringing AOR, Urban Together

By ROLLYE BORNSTEIN

LOS ANGELES—In the mid '50s a change worthy of note occurred in radio. Two formats, diametrically opposed, started sharing similarities on their playlists. Perhaps only five or six records coincided, but even that was revolutionary when the r&b mainstay in the Southeast, 50,000-watt WLAC, and its country counterpart, clear channel WSM, found common ground.

The medium that bridged the gap was, of course, music. Rockabilly. The Johnny Burnett Trio, Carl Perkins, Elvis Presley were among the core artists who were the precursors to rock'n'roll, the top 40 format and the most dramatic changes radio has undergone to date.

Almost 30 years later another remarkable trend is emerging on the airwaves. AOR and black/urban stations equally, if not further apart than the country/r&b axis of the early '50s, are also sharing common additions to their playlists, and plenty of them.

The music responsible for this remarkable feat is referred to in as many diverse ways as it now manifests, as, simply, "New Music."

"It began as the music of the streets," asserts Rick Carroll, the consultant who specializes in New Music programming with his "Rock Of The '80s" format and is responsible for New Music's greatest success story to date, KROQ Los Angeles. "It's a combination of several music forms, and it's really mass appeal music today. No. 1 in teens, number one or two in women 18-34," which obviously is to a great extent unlike AOR, traditionally dominated by a male 18-24 core. In fact, Carroll, who says "KROQ today is 90% modern music," mentions that "the other 10% is Motown and '60s oldies." It's for good reason then that traditional AOR consultants such as "SuperStars" creator Lee Abrams have been termed "late converts."

"Actually, we've been tracking it (New Music) since 1979," claims Abrams, "but any new music movements take a couple of years to become consumable to the masses. It wasn't until 1982 that it really started happening for our audiences."

What is happening "is now confusing a lot of people," adds Abrams. "There are several diverse styles within this musical group. We're finding five different types ranging in appeal from teen—the pop dancing cute records like Toni Basil—to a group like U2 which does appeal to the 18-24 male, the Who crowd. And then there are artists like Joe Jackson and Stray Cats who are strong across the board. What I

really would stress is that with all this diversity, the programming has got to be thought out. You've got to have patience, you've got to be in sync with your audience."

"Some of the music is compatible with AOR," admits Carroll, who adds that KROQ is unique to the "Rock Of The '80s" format elsewhere in that it now has four years of gold to rely upon unlike his newer clients in San Francisco or Philadelphia who may be slower on product. "But it's a question of AOR stations utilizing the right cuts. Jeff Pollack at KLOS and WMMR did it right."

Pollack, who consults the Sandusky chain, ABC and several other clients worldwide, sees the crux of the issue in over-reaction. "People thinking they need to jump off the deep end because they're missing something. Making dramatic changes overnight will cause more problems than it might cure. You've got to anticipate trends and gradually incorporate elements you may have ignored. It's got to evolve, and it's got to be done using your own market research; markets do vary."

Those variances form the philosophy regarding New Music of Doubleday consultant Bobby Hat-trick who says, "You have to look at this with the understanding that nothing applies nationally. You really can't make blanket statements. All phenomena are regional. The evolutionary phases are not the same. We've perhaps played a larger percentage (of New Music) than some stations and that's because our research is not biased against it. We ask the questions so as to preclude the bias, and what we do air tends to have broadbased appeal."

Contributing to some of those evolutionary differences is what Pollack terms "core library burn-out. In the major markets where that core of AOR artists has been over exposed, obviously there is more of a market for modern music. But in tracking it, it's difficult to categorize. The labels are becoming meaningless. It's a blending of many forms. On the whole though, there's a little more resistance in the medium markets." Abrams too notes regional differences and mentions that New Music currently has key "hot pockets. Milwaukee and the Northeast are among them."

But the hottest pocket may still be Los Angeles where Carroll first exposed his "Rock Of The '80s" format in 1978. He joined KROQ in April of that year, coming from Anaheim's AOR outlet, KEZY, after working at several stations in California including Los Angeles' KKDJ and Sacramento's KROY. "When I came to KROQ I was looking for an alterna-

tive to traditional AOR, something that could get us ratings. We had zero at the time and I believed in this music. I also liked it personally.

"Actually, KROQ was airing what would become modern music before I got there but the rotation was wrong and there weren't many groups involved at the time. I went through the process of weeding out the stuff that was not mass appeal. Back then we were about 35% traditional AOR, Stones, Beatles, Who. We just didn't have the product. The increase has only come in the last two and a half years.

"Back in '78 the musicians had an appreciation for it, as did the kids. Every generation had its own music," says Carroll, "and that one really didn't." Clearly new wave was an attempt at "reflecting the attitude of the youth," a reflection responsible for its metamorphosis from narrow new wave five years ago to its mass appeal scope today.

"By 1981, we beat KMET and KLOS." Carroll's claim of AOR dominance in Los Angeles is substantiated across the board 12 plus quite dramatically in the winter '83 Arbitron, which showed KROQ up further from a 3.9 to a 4.6 with KLOS up to a 4.0 from a 3.7 and KMET down 3.7 to 3.0.

Carroll credits timing "and the fact that KMET timed to what we were doing" for his success. "They (KMET) felt that to maintain they'd have to add modern music, and looking at the complexion of traditional AOR they didn't realize that the two don't always mix."

A more natural combination might be New Music and urban, where some of the more interesting results have emerged. Carroll himself looks forward to more competitive situations with urban. "We're anxious to get into New York City. With a slight adjustment we feel we could be the No. 1 rocker and beat the No. 1 urban." Already "Rock Of The '80s" has shown its effect on urban competition. "In San Diego at 91X we had a 3.5. XHRM, an urban station, was No. 1. We targeted directly after them and by the next book we were the No. 1 rocker with a 6.2."

WDAS Philadelphia in head-on competition with urban-formatted WUSL prefers to label itself as a black station, yet PD Joe Tamburro, a 20-year veteran of the station, has been known to open the top of the hour with the long version of Culture Club's "Do You Really Want To Hurt Me" along with other new music songs heard not only on 'DAS but also "Hot Hits" WCAU and AOR WMMR, among others. Says Tamburro, "We're probably late on records like Culture Club. We try to expose as much black product as possible, but when our sales reports show that blacks are spending money purchasing these records, we can't ignore it."

The concept of white acts crossing to Tamburro's black playlist is of long standing. "Elton John's 'Bennie And The Jets' was a No. 1 record for us almost 10 years ago. The early Tom Jones stuff did very well. Today when you see David Bowie produced by Nile Rodgers, that's got to have black overtones."

Barry Richards, PD of New Orleans' highly successful WAIL, agrees. "If a black listener wants to hear David Bowie or Peter Gabriel, why should they have to go to B-97 to do it? If a record has got the sound I'm looking for I don't give a damn who's doing it. It's (New Music) what's happening today. It's not specialized anymore. It's what the streets want to hear."

Richards remembers the station as having "no format," when he arrived. "People played flip sides." His infusion of mass appeal urban product into the one-time ethnic sound has been responsible for its success.

But perhaps the format to be most benefitted by New Music will be top 40. Well-known consultant Mike Joseph, with a 30-year track record in that arena, is understandably excited. New Music "is really helping everybody. There's tremendous creativity. The top 10 songs are super, the artists are great. It's making top 40 more energetic, more fresh, more varied. It's giving you a better sound, a better playlist. These records by every definition are hits."



CALLING ALL WHALES—Country Joe McDonald (R) stopped by the KOZT Fort Bragg, Calif. studios to pay a visit to music director Rhonda Rhoads. McDonald was visiting the Mendocino coast which recently played host to the first annual whale festival, in connection with a local appearance. Also pictured is KOZT GM Bob Woelfel.

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# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	3	THE POLICE—Synchronicity, A&M	1	1	6	THE POLICE—Every Breath You Take, A&M
2	1	8	THE FIXX—Reach The Beach, MCA	2	3	5	LOVERBOY—Hot Girls In Love, Columbia
3	5	16	DAVID BOWIE—Let's Dance, EMI/America	3	2	6	STEVIE NICKS—Stand Back, Modern
4	4	3	STEVIE NICKS—The Wild Heart, Modern	4	7	7	DAVID BOWIE—China Girl, EMI/America
5	2	24	DEF LEPPARD—Pyromania, Mercury	5	4	12	DEF LEPPARD—Rock Of Ages, Mercury
6	12	11	ZEBRA—Zebra, Atlantic	6	5	9	DURAN DURAN—Is There Something I Should Know?, Capitol
7	6	3	LOVERBOY—Keep It Up, Columbia	7	6	6	THE FIXX—One Thing Leads To Another, MCA
8	7	10	DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)	8	NEW ENTRY		Z.Z. TOP—Sharp Dressed Man, Warner Bros.
9	13	10	DAVE EDMUNDS—Information, Columbia	9	9	8	DEF LEPPARD—Too Late For Love, Mercury
10	11	18	U2—War, Island	10	12	7	ZEBRA—Who's Behind The Door, Atlantic
11	10	6	THE KINKS—State Of Confusion, Arista (45)	11	11	4	IRON MAIDEN—The Flight Of Icarus, Capitol
12	8	14	Z.Z. TOP—Eliminator, Warner Bros.	12	8	7	DAVE EDMUNDS—Slipping Away, Columbia
13	9	11	MEN AT WORK—Cargo, Columbia	13	34	3	CROSBY, STILLS & NASH—War Games, Atlantic
14	14	10	A FLOCK OF SEAGULLS—Listen, Jive/Arista	14	NEW ENTRY		THE POLICE—King Of Pain, A&M
15	21	5	CROSBY, STILLS & NASH—Allies, Atlantic	15	22	11	MARTIN BRILEY—Salt In My Tears, Mercury
16	17	23	BRYAN ADAMS—Cuts Like A Knife, A&M	16	30	7	THE FIXX—Saved By Zero, MCA
17	18	9	FASTWAY—Fastway, Columbia	17	23	9	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
18	NEW ENTRY		JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	18	26	5	FASTWAY—Say What You Will, Columbia
19	20	6	IRON MAIDEN—Piece Of Mind, Capitol	19	16	5	U2—Two Hearts Beat As One, Island
20	15	19	INXS—Shabooh, ShooBah, Atco	20	24	22	BRYAN ADAMS—Cuts Like A Knife, A&M
21	NEW ENTRY		JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	21	45	6	KROKUS—Screaming In The Night, Arista
22	44	3	TALKING HEADS—Speaking In Tongues, Sire	22	19	8	THE KINKS—Come Dancing, Arista
23	22	14	MARTIN BRILEY—One Night With A Stranger, Mercury	23	32	5	MARSHALL CRENSHAW—Whenever You're On My Mind, Warner Bros.
24	24	13	KROKUS—Headhunter, Arista	24	15	10	DAVID BOWIE—Modern Love, EMI/America
25	16	11	RED ROCKERS—China, Columbia (EP)	25	13	9	MADNESS—Our House, Geffen
26	36	8	R.E.M.—Murmur, I.R.S.	26	NEW ENTRY		THE KINKS—State Of Confusion, Arista
27	23	7	BLACKFOOT—Siogo, Atco	27	14	15	PINK FLOYD—Not Now John, Columbia
28	26	10	QUIET RIOT—Metal Health, Pasha	28	21	13	Z.Z. TOP—Gimme All Your Lovin', Warner Bros.
29	NEW ENTRY		QUARTERFLASH—Take Another Picture, Geffen	29	36	13	Z.Z. TOP—Got Me Under Pressure, Warner Bros.
30	19	16	THE TUBES—Outside/Inside, Capitol	30	NEW ENTRY		DONNIE IRIS—Do You Compute, MCA
31	37	3	DONNIE IRIS—Fortune 410, MCA	31	NEW ENTRY		JOAN JETT AND THE BLACKHEARTS—Fake Friends, Blackheart/MCA
32	32	5	MARSHALL CRENSHAW—Field Day, Warner Bros.	32	NEW ENTRY		JACKSON BROWNE—Lawyers In Love, Asylum
33	33	5	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	33	NEW ENTRY		ELO—Rock 'N' Roll Is King, Jet
34	25	9	GOANNA—Spirit Of Place, Atco	34	NEW ENTRY		QUARTERFLASH—Take Me To Heart, Geffen
35	38	6	ELTON JOHN—Too Low For Zero, Geffen	35	NEW ENTRY		DEF LEPPARD—Foolin', Mercury
36	35	6	URIAH HEPP—Head First, Mercury	36	NEW ENTRY		JOE WALSH—Space Age Whiz Kids, Full Moon
37	31	12	RICK SPRINGFIELD—Living In Oz, RCA	37	NEW ENTRY		THE POLICE—Wrapped Around Your Finger, A&M
38	27	11	EDDY GRANT—Killer On The Rampage, Portrait (12 inch)	38	18	11	EDDY GRANT—Electric Avenue, Portrait
39	41	4	THE PLIMSOUHS—Everywhere At Once, Geffen	39	17	5	INXS—Don't Change, Atco
40	39	3	MINISTRY—With Sympathy, Arista	40	39	17	INXS—The One Thing, Atco
41	28	18	PLANET P—Planet P, Geffen	41	10	14	THE TUBES—She's A Beauty, Capitol
42	NEW ENTRY		SHOOTING STAR—Burning, Virgin/Epic	42	35	13	U2—Sunday, Bloody Sunday, Island
43	45	10	JIM CAPALDI—Fierce Heart, Atlantic	43	41	10	TEARS FOR FEARS—Change, Mercury
44	46	7	TEARS FOR FEARS—The Hurting, Mercury	44	44	7	MEN AT WORK—High Wire, Columbia
45	30	11	MADNESS—Our House, Geffen (45)	45	31	5	GOANNA—Solid Rock, Atco
46	NEW ENTRY		PETER GABRIEL—Plays Live, Geffen	46	38	5	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
47	29	8	JOAN ARMATRADING—The Key, A&M	47	47	8	JOAN ARMATRADING—Drop the Pilot, A&M
48	40	15	PINK FLOYD—The Final Cut, Columbia	48	57	6	BRYAN ADAMS—Straight From The Heart, A&M
49	NEW ENTRY		CHARLIE—Charlie, Mirage	49	25	11	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia
50	NEW ENTRY		GARY MYRICK—Language, Epic	50	27	5	MEN AT WORK—It's A Mistake, Columbia

## Top Adds

1	JACKSON BROWNE—Lawyers In Love, Asylum (45)
2	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA
3	IAN HUNTER—All The Good Ones Are Taken, Columbia (12 inch)
4	ELO—Rock 'N' Roll Is King, Jet (45)
5	CHARLIE—Charlie, Mirage
6	PETE SHELLEY—Pete Shelley, Arista
7	ESPIONAGE—Espionage, A&M
8	FUN BOY THREE—Waiting, Chrysalis
9	JOE WALSH—You Bought It, You Name It, Full Moon
10	Q-FEEL—Q-Feel, Jive/Arista

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

# Radio

## Out Of The Box

### HOT 100/AC

LOS ANGELES—"Good music, reminiscent of another era," is the way KHTZ program director Ric Lippincott describes the new Kinks single, "Come Dancing" (Arista). The programmer calls "It's A Mistake," the new Men At Work 45 for Columbia, their first single that he's reacted to "immediately." America's "On The Border" (Capitol) is also new; Lippincott says it reminds him of Al Stewart's music.

### AOR

FORT LAUDERDALE/MIAMI—"Lawyers In Love," the new Jackson Browne single (Asylum) and the title track from his forthcoming LP, has the sort of "poignant lyric depth" that WSHE program/music director Dave Lange has come to expect from the purveyor of "California Cool." "The hook and the message are deep," he says. "I expect to hear it everywhere." It blends nicely, he adds, with an album cut by Joe Walsh called "Told You So," taken from his Warner Bros. LP, "You Bought It, You Name It." The programmer also recommends "Turn It Over" by Eddie Jobson & Zinc from their new Capitol LP, "The Green Album," noting that it evokes "strains of Thomas Dolby with violins."

### BLACK/URBAN

PITTSBURGH—WAMO music director John Anthony likes the mass appeal quality of three new singles by Jeffrey Osborne ("Don't You Get So Mad About It"), Stacy Lattislaw ("Miracles") and Peabo Bryson & Roberta Flack ("Tonight I Celebrate My Love For You"). The Osborne record, produced by George Duke, is another fine vehicle for his tough but vulnerable singing, in Anthony's view, and sounds like a natural followup to the success the former LTD drummer experienced with "I Really Don't Need No Light." Lattislaw's "Miracles" (Cotillion) demonstrates "a newfound singing ability, particularly in the lower register, now that her voice is changing. She's not a kid singer anymore." The Bryson-Flack Duet (Capitol) is a ballad much like "The Closer I Get To You," which Anthony says "makes it ripe" for most any format.

### COUNTRY

CHEYENNE, WY.—"Bronco Johnny," also known as Rick Johnson, KUUY's program/music director, is happy that Johnny Rodriguez has come back "so strong" with "I Love Her So Much" (Epic). "Foolin' helped to re-establish his name, and this sounds like an even bigger record," he says. Dean Martin's "My First Country Song" (Warner Bros.) evokes the kind of "good-time" western swing sound of the Bob Wills era which Martin captured in the '60s with tunes like "Houston," he adds. And how about "a happy tearjerker"? That's what he's calling Shelly West's new Viva single, "Flight 309 To Tennessee," or "what happens when the farmhouse and port-o-potty are easier to take than big city living." **LEO SACKS**

## New On The Charts

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



**BANANARAMA**

It was on the floor above the studio where the Professionals were rehearsing in London that drummer Paul Cook heard three young women—Siobhan Fahey, Sarah Dallin and Keren Woodward—humming sweet, seductive melodies. Soon they were charting in the U.K. with "Aie a Mwana," "He Was Really Sayin' Something" and "Shy Boy." The latter song, featured on "Deep Sea Skiving," their new London disk, moves to 86 on this week's Hot 100.

The new single, produced by Tony Swain and Steve Jolley, is a modern-day treatment of the classic Motown beat, which means that the girls, who favor tropical colored clothing, are often compared to different Tamla girl groups. But they eschew all comparisons.

For more information, contact Sherry Ring Ginsberg, PolyGram Records, 810 Seventh Ave., New York, N.Y. 10019; (212) 399-7067.



**TACO**

Clark Gable popularized Irving Berlin's "Puttin' On The Ritz" in MGM's "Idiot's Delight." So did Fred Astaire in Paramount's "Blue Skies." Now Taco has brought back the invitation to view Park Avenue, where millionaires walk with sticks or "um-ber-el-las in their mitts," on his new RCA single, which jumps to a starred 51 in its third week on the Hot 100. The tune, taken from the album "Taco After Eight," features some fairly innovative synthesizer work in its arrangement for a big band, from the clarinets to the horns; even Astaire's blazing tap dance is approximated.

The record, which also features such standards as "Cheek To Cheek" (from "Top Hat," 1935) and "Singin' In The Rain" ("Hollywood Revue Of 1929"), was produced in Germany by David Parker.

For more information, contact Barbara Pepe, RCA Records, 1133 Ave. of the Americas, New York, N.Y. 10036; (212) 930-4339.



## Featured Programming

"The Rock Of The '80s," a weekly modern music countdown show, is now available from Westwood One. The two-hour program, distributed on a barter basis, is hosted by Freddie Snakeskin, who programs KROQ Pasadena, and produced in association with the Carroll, Schwartz & Groves consulting firm.

Stations that have already committed to the show include WIFI Philadelphia, KEGL Dallas, KQAK San Francisco, WCKO Miami, KBPI Denver, KYYX Seattle, XTRA San Diego, KDKE Phoenix, KWFM Tucson and KROQ.

More than 160 stations will launch "Top 30 USA," the new three-hour weekly AC countdown show from CBS RadioRadio that starts the weekend of July 8. First national advertisers include Lee jeans, Hormel chili, Revlon Flex shampoo, and Shasta. ... Starfleet Blair, which produced Donna Summer's live show from the Opera House in Boston earlier this month for WXKS there, will provide the radio simulcast when Diana Ross performs on the Great Lawn in New York's Central Park July 21. The visuals will be courtesy of Showtime, Select TV, Oak Media's On TV, Wometco, The Super Channel and Preview.

"Football Fortune," the scratch and win sports promotion, is being

prepared for a fall launch in the U.S. and Canada by Dallas-based Fair-West. KRLD Dallas, WELI New Haven, KTOK Oklahoma City, WBBF Rochester and CKRM Regina, Saskatchewan, are the first outlets to sign up.

A 13-week series called "The Video Report" began last week on the ABC Rock Radio Network. The 60-second weekday series, hosted by Goodphone's Mike Harrison, features updates on video games and machinery and interviews with video experts, such as Apple Computer inventor Steve Wozniak, who last week addressed the "addictive" quality of the games, and Adam McLoud, a computer specialist who discussed skills learned from video play.

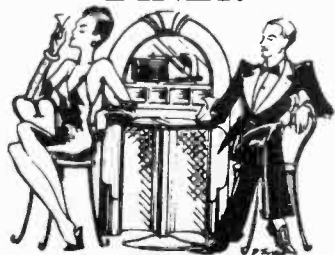
Billy Kidd, the first American skier to win an Olympic medal, will provide commentary for Mutual's "Olympics '84" series beginning July 4. Kidd will also be heard as an Olympic sportscaster for Mutual Sports at the Winter Games in Sarajevo, Yugoslavia. ... Speaking of slipping and sliding, Mutual kicks off its 16th consecutive season of Notre Dame football broadcasts Sept. 10 when the Fighting Irish meet the Boilermakers of Purdue at West Lafayette, Ind. ... The Radio Network Assn. has admitted Westwood One to membership.

LEO SACKS



CAN'T FIGHT THE TEMPTATION—The "Power 99FM" (WUSL Philadelphia) air staff don white tuxes for their appearance on the local "Dancin' On Air" TV show as they lip-synch their way through "The Way You Do The Things You Do." Shown on the steps of City Hall, from left, are Gary Shepherd; PD Jeff Wyatt; MD Fred Buggs; Frank Cerami; Beej Johnson, and Barbara Sommers.

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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.

- July 2-4, "The Alabama Story," United Stations, three hours.
- July 2-4, The Great American Summer, Radio-Radio, The Creative Factor, six hours.
- July 2-4, "Stevie Wonder, The First 20 Years," Mutual Broadcasting, three hours.
- July 4, Greg Kihn Band, The Source, NBC, live.
- July 4, Fee Waybill & Michael Cotten of the Tubes, Guest D.J., Rolling Stone Productions, one hour.
- July 4, Def Leppard, Inner-View, Inner-View Network, one hour.
- July 4-10, Janie Fricke, Country Closeup, Narwood Productions, one hour.
- July 4-10, Johnnie Ray, Music Makers, Narwood Productions, one hour.
- July 8, RadioRadio Countdown, Broadcast International, three hours.
- July 9, Ringo's Yellow Submarine, ABC-FM Radio Network, one hour.
- July 8-10, Cheap Trick, In Concert, Westwood One, one hour.
- July 8-10, George Strait, Live From Gilley's, Westwood One, one hour.
- July 8-10, Deniece Williams, Budweiser Concert Hour, Westwood One, one hour.
- July 8-10, Smokey Robinson, Pop Concerts, Westwood One, one hour.
- July 8-10, RED Speedwagon, Off The Record Special, Westwood One, two hours.
- July 8-10, Chi-Lites, Special Edition, Westwood One, one hour.
- July 8-10, Rock Down Under, Rock Chronicles, Westwood One, one hour.
- July 8-10, Songs About Native Americans, Dr. Demento, Westwood One, two hours.
- July 8-10, Inxs, ZZ Top, Rock Album Countdown, Westwood One, one hour.
- July 8-10, Grand Master Flash, Maze, The Countdown, Westwood One, one hour.
- July 8-10, U2, The Source, NBC, one hour.
- July 8-10, Eric Burdon & the Animals, Don & Deanna On Bleecker Street, Continuum Network, one hour.
- July 8-11, John Cougar, Rockweek, Continuum Radio Network, one hour.
- July 9-10, Christopher Cross, Hot Ones, RKO Radioshows, one hour.
- July 9, Styx, Superstar Concert, Westwood One, two hours.
- July 9-10, Eric Burdon, Soundtrack Of The 60s, Watermark, three hours.
- July 9-10, Larry Kert, "West Side Story," Musical, Watermark, three hours.
- July 9-10, Tubes, Jerry Garcia, Marshall Crenshaw, Styx, Rock USA, Mutual Broadcasting, three hours.
- July 9-10, Terry Gibbs, Eddie Arnold, Ronnie McDowell, Bellamy Brothers, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.
- July 10, Red Rockers, Members, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- July 11, Bob Welch, Guest D.J., Rolling Stone Productions, one hour.
- July 11, Journey, part one, Inner-View, Inner-View Network, one hour.
- July 11-17, Larry Gatlin & the Gatlin Brothers Band, Country Closeup, Narwood Productions, one hour.
- July 11-17, Ray Anthony, Music Makers, Narwood Productions, one hour.
- July 15-17, Rick Springfield, The Source, NBC, 90 minutes.
- July 15-17, Stray Cats, Off The Record Special, Westwood One, two hours.
- July 15-17, Angela Bofill, Special Edition, Westwood One, one hour.
- July 15-17, Record Company Founders, Rock Chronicles, Westwood One, one hour.
- July 15-17, Aviation Humor, Dr. Demento, Westwood One, two hours.
- July 15-17, Def Leppard, Fixx, Rock Album Countdown, Westwood One, one hour.
- July 15-17, George Benson, Mtume, The Countdown, Westwood One, one hour.
- July 15-17, Reba McEntire, Live From Gilley's, Westwood One, one hour.
- July 15-18, Kiss, Devo, Rockweek, Continuum Radio Network, one hour.
- July 16, RED Speedwagon, Superstar Concert, Westwood One, two hours.
- July 16, Ricky Nelson, Solid Gold Saturday Night, RKO Radioshows, five hours live.

# Billboard®

Survey For Week Ending 7/9/83

# Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITL, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	13	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)	4
2	8	8	ALL THIS LOVE Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)	
3	11	11	THAT'S LOVE Jim Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)	
4	4	11	FLASHDANCE ... WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)	
5	9	9	HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)	
6	7	10	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)	
7	5	11	ALL MY LIFE Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)	
8	14	6	TRY AGAIN Champaign, Columbia 38-03563 (Walkin, BMI)	
9	10	9	THE CLOSER YOU GET Alabama, RCA 13524 (Irving/Down 'N' Dixie/Chinnichap, Careers, BMI)	
10	12	7	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squwanko/Foster Frees, BMI)	
11	15	4	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)	
12	6	13	TIME Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell ASCAP)	
13	16	5	STOP IN THE NAME OF LOVE The Hollies, Atlantic 7-89819 (Stone Gate, BMI)	
14	9	12	FRONT PAGE STORY Neil Diamond, Columbia 38-03801 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
15	19	3	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)	
16	18	5	ALL THE LOVE IN THE WORLD Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI, admin. Unichappell, BMI)	
17	17	7	WE TWO Little River Band, Capitol 5231 (Screen Gems-EMI, BMI)	
18	20	6	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel, Arista, BMI)	
19	21	8	TIL YOU AND YOUR LOVER ARE LOVERS AGAIN Engelbert Humperdinck, Epic 34-03817 (Warner House Of Music/Pullman/Warner-Tamerlane/Dalcabco, BMI)	
20	13	9	DON'T LET IT END Styx, A&M 2543 (Stygian Songs, ASCAP)	
21	24	6	COME DANCING The Kinks, Arista 1054 (Davray, PRS)	
22	26	3	THE BORDER America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)	
23	22	13	MY LOVE Lionel Richie, Motown 1677 (Brockman, ASCAP)	
24	32	2	BLAME IT ON LOVE Smokey Robinson With Barbara Mitchell, Tamlia 1684 (Motown) (Chardax, BMI)	
25	11	9	NO TIME FOR TALK Christopher Cross, Warner Bros. 7-29662 (Pop 'N' Roll, ASCAP)	
26	23	7	OUR LOVE IS ON THE FAULTLINE Crystal Gayle, Warner Bros. 7-29710 (Rondor PTY LTD/Irving, BMI)	
27	25	15	YOU CAN'T RUN FROM LOVE Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)	
28	37	2	PUTTIN' ON THE RITZ Taco, RCA 13574 (UFA)	
29	30	6	I'M STILL STANDING Elton John, Geffen 7-29639 (Intersong, ASCAP)	
30	33	4	SUMMER LOVE/PIANO POWER George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)	
31	31	4	THE WOMAN IN YOU The Bee Gees, RSO 813173-7 (PolyGram) (Gibb Brothers/Unichappell, BMI)	
32	NEW ENTRY		IT'S A MISTAKE Men At Work, Columbia 38-03959 (April, ASCAP)	
33	28	9	PONCHO & LEFTY Willie Nelson & Merle Haggard, Epic 34-03482 (United Artists/Columbine, ASCAP)	
34	38	2	WORDS F.R. David, Carrere 101 (PolyGram) (Cezame, ASCAP)	
35	27	14	OVERKILL Men At Work, Columbia 38-03795 (April, ASCAP)	
36	39	2	TAKE ME TO HEART Quarterflash, Geffen 7-29603 (Warner Bros.) (Narrow Dude/Bonnie Bee/Good/WB, ASCAP)	
37	29	18	MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	
38	36	16	EASY FOR YOU TO SAY Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)	
39	34	15	SOLITAIRE Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, Arista, ASCAP, GEMA)	
40	40	9	FAITHFULLY Journey, Columbia 38-03840 (Twist And Shout, ASCAP)	
41	41	7	ALWAYS SOMETHING THERE TO REMIND ME Naked Eyes, EMI-America 8155 (Intersong Music, ascap)	
42	35	4	INSIDE LOVE George Benson, Warner Bros. 7-29649 (Music Corporation Of America/Kashif, BMI)	
43	42	4	FAMILY MAN Daryl Hall & John Oates, RCA 13507 (Virgin/Chappell/Joset Weinberger, PRS/TBP/April, ASCAP)	
44	43	17	I WON'T HOLD YOU BACK Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)	
45	44	15	STRANGER IN MY HOUSE Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)	
46	45	12	DO IT FOR LOVE Marty Bain, EMI-America 8160 (Great Pyramid/Mercury Shoes, BMI)	
47	46	17	SMILING ISLANDS Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)	
48	47	18	MINIMUM LOVE Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)	
49	48	25	IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
50	49	15	YOU HAVEN'T HEARD THE LAST OF ME Peter Allen Arista 1052 (Snow, BMI/Kaz April, ASCAP)	

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

## Adult Video's Rise Troubles Some Dealers

By EARL PAIGE

LOS ANGELES—As the VCR owner base expands steadily, the growing importance of adult video has become a source of embarrassment for certain chains and for the Video Software Dealers Assn. (VSDA).

VSDA's leaders are nervous because, in electing to sell exhibit space at the group's Aug. 28-31 convention in San Francisco, they have created a problem: how to insure that adult suppliers' booths don't overwhelm or otherwise embarrass other exhibitors and delegates. "We'll be very, how shall I say this, careful that it's all done in good taste," says Florida wholesaler Bob Skidmore, a VSDA board member who will head the panel on adult product during the August meetings.

At its first convention, last August in Dallas, VSDA did not sell exhibit space and ignored adult fare in its panels and awards. Ed Krasnoff of adult supplier VCX later took strong exception to this oversight, and this year a panel and awards for that product category are scheduled. Skidmore predicts that the panel will be a volatile one.

Ironically, Skidmore's St. Petersburg-based partnership firm, Media Concepts, doesn't stock adult titles. "I got into volunteering for this out of my sense of outrage that First Amendment rights are being trampled (in how adult product is handled)," he says. To make his point, he claims that one retailer on

(Continued on page 29)

## Album & Singles Pricing Survey

Chain Location	Number Of Stores	\$5.98 List Albums		\$6.98 List Albums		\$8.98 List Albums		Compact Discs	Singles
		Special	Shelf	Special	Shelf	Special	Shelf		
Laury's Chicago	4	\$4.49	\$5.69 3 for \$14.44	\$5.19 \$5.59	\$6.77	\$6.99 \$7.59	\$8.69	\$19.98 \$20.98 \$21.98	\$1.99
Camelot N. Canton, Ohio	140	\$4.99	\$5.99	\$5.99	\$6.79	\$6.99	\$8.79	\$18.99	\$1.85 3 for \$5
J.R.'s Music, Rolling Meadows, Ill.	16	\$3.99	\$5.49	\$4.49	\$6.49	\$5.99	\$8.49		\$1.69
Western Mdrs. Retail Div. Amarillo, Tex.	103	\$4.99	\$5.98	\$5.99	\$6.98	\$6.49	\$7.99 \$8.99	undetermined	\$1.69 to \$2.49
Listening Booth Pennsauken, N.J.	54	3 for \$14	\$5.89	3 for \$17	\$6.89	\$5.29 \$5.49 \$5.99	\$8.49	\$21.95	\$1.79
Young Entertainment Atlanta, Ga.	9	\$4.99	\$5.98		\$6.98	\$6.99 \$7.99	\$8.79	\$21.99	\$1.69 \$1.89
Harmony House Detroit, Mich.	16	\$4.99	\$5.94	\$4.94	\$6.94	\$6.94	\$8.94	undetermined	\$1.99
Record Shop, Edina, Minn.	21	\$4.99	\$5.98	\$5.98	\$6.98	\$6.49 \$6.99 \$7.99	\$8.99	\$19.99	
Peaches Midwest Oak Park, Ill.	10	\$3.98	\$4.96	\$4.98	\$5.96	\$5.97 \$6.98	\$7.96		\$1.69 \$1.98
Licorice Pizza Glendale, Calif.	34	\$3.99 \$4.99	\$5.89	\$4.99	\$6.49	\$5.99 \$6.99	\$7.99	\$19.99	\$1.79 3 for \$5
Record Bar Durham, N.C.	147	\$4.99	\$5.98	\$5.99	\$6.98	\$5.99 \$6.49	\$7.99 \$8.69	\$19.98	\$1.89
Natl. Record Mart Pittsburgh, Pa.	75	\$4.99	\$5.69	\$5.99	\$6.69	\$4.99+	\$7.99 \$8.69	\$19.99	\$1.49 \$1.79 \$1.99
Lyric Records Indianapolis	5	\$4.99	\$5.98	\$5.98	\$6.98	\$5.88	\$7.98		\$1.69
Cavage's Buffalo	16		\$5.99	\$5.99	\$6.99	\$6.99	\$8.69		\$1.79 3 for \$5
Sound Shop Nashville	40	\$4.99	\$5.99	\$5.99	\$6.99	\$6.99	\$8.69		\$1.79

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## NARM Rack, One-Stop Meets Back-To-Back

NEW YORK—NARM's first annual One-Stop Conference will be held at La Posada in Scottsdale, Ariz., Oct. 31-Nov. 2, at the same site as the fourth annual NARM Rack-jobbers Conference, which begins Nov. 2 and ends Nov. 4.

The two conferences were scheduled back to back to make it easier for manufacturers' representatives to meet with both groups. Both conferences will feature extensive person-to-person meetings as well as larger sessions.

Planning for the conferences will be the first order of business when the newly-appointed one-stop advisory committee and the rackjobbers advisory committee meet in early August.

Appointed to the one-stop advisory committee have been: chairman Calvin Simpson of Simpson's Wholesale in Detroit; Murray Berman of C&M Dist. in Hyattsville, Md.; David Colson of Transcontinent Records Sales in West Seneca, N.Y.; Randall Davidson of Central South Music Sales in Nashville, Tenn.; Stan Meyers of Sound Video Unlimited in Niles, Ill.; Patricia Moreland of City One Stop in Los Angeles; Robert Sarenpa of All Records Service in Oakland; and Mike Spector of M.J.S. Entertainment in Miami.

Richard Greenwald of Interstate Record Dist. in Hagerstown, Md. is the new chairman of the rackjobber

(Continued on page 28)

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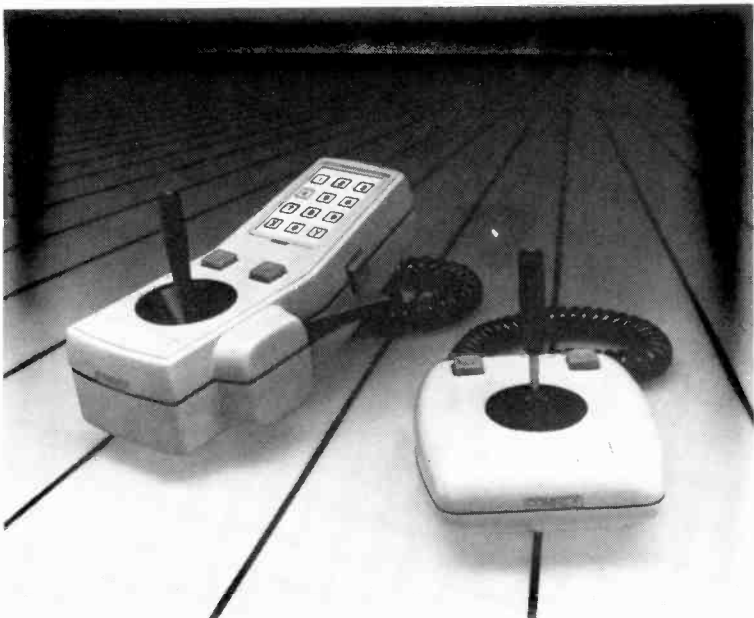


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## New Products



Two new commander joysticks from Comrex International, Inc. feature ease of operation and quick response for Commodore, Atari, Sears computers, and an optional adaptor for the ColecoVision.

## Game Monitor

### Stock Balance Plans: Not Much New

By TIM BASKERVILLE

As suspected (or, more accurately, feared) by distributors of VCS cartridge games, the new stock balance plans put forth by the leading companies will not do a great deal to lessen the inventory problem many of them have experienced over the past six months, when the extent of the post-Christmas problem became apparent (Billboard, May 21).

Our sources indicate that the policies that came up short over the spring will again be offered in the summer. Among the stock balance policies unveiled recently:

- Imagic devalued a selected group of cartridges by almost \$11.50 apiece, and offered to make up the difference in more cartridges—the same ones, one distributor says, which had been released last fall and were past their salable lives.

- Parker Brothers, in its first-stock balance, also devalued stock by \$11 and offered more cartridges to augment the devaluation.

One bright spot is a "delisting," or

deletion, of titles from Activision's catalog. Titles affected are "Dragster," "Boxing," "Checkers," "Stampede," "Laser Blast" and "Barnstorming."

Those titles will be accepted by Activision from its distributors as returns. The dollar amount will be credited to the distributor by Activision, which will resell the cartridges at greatly reduced prices.

The Activision balancing, based on a three-month inventory formula, is rated highly, especially in the context of the deletion, which helps keep channels of distribution clean and open because money tied up in

old catalog titles can be applied to new, hot product.

Atari's stock balancing plan remains a secret at this writing, although Don Kingsborough, the newly appointed head of Atari's sales and distribution wing, indicates that a new plan, not formally provided for in the company's controversial distributor agreement, will be offered to distributors. In addition, Atari reportedly may have to pay out over \$45 million to those distributors no longer selling the company's line.

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

JULY 9, 1983, BILLBOARD

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- HEAVEN 17**—We Live So Fast
- TACO**—Puttin' On The Ritz
- C-BANK**—Get Wet
- T-SKI VALLEY**—Sexual Rapping
- JIMMY CASTOR**—It's Just Begun
- FIRST CHOICE**—Let No Man Put Asunder
- SURFACE**—Falling In Love
- SEXUAL HARRASSMENT**—I Need A Freak
- McFADDEN & WHITEHEAD**—One More Time
- SWEET GEE**—Games People Play
- WARP 9**—Light Years Away
- INDEEP**—When Boys Talk
- ROCKETTS**—Here Comes My Love
- GRAND MASTER FLASH**—New York New York
- IRENE CARA**—Flashdance... What A Feeling
- RUN—D.M.C.**—It's Like That (Sucker M.C.'s)
- ENERGY**—Hard As A Rock
- SLINGSHOT**—Medley / Do It Again—Billie Jean

- NEW ORDER**—Confusion Pt. I, II, III, IV
- FONDA RAE**—Heobah (Hey-O-Bah)
- PAUL SIMPSON CONNECTION**—Lose Me Use Me
- FAB 5 FREDDY**—Change The Beat
- UNLIMITED TOUCH**—No One Can Love Me Quite The Way You Do
- B BEAT GIRLS**—For The Same Man
- PATRICK COWLEY**—Menergy & Megemedy
- WEST STREET MOB**—Rock The Party
- ANGELA BOFILL**—Too Tough
- C-BANK**—One More Shot
- CLASS ACTION**—Weekend
- FRESH FACE**—Huevo Dancing
- IMAGINATION**—Changes
- INDEEP**—Last Night A D.J. Saved My Life
- NAIROBI**—Soul Makossa
- NEW EDITION**—Candy Girl
- SYLVESTER**—Don't Stop
- SUGARHILL GANG**—The Word Is Out
- TREACHEROUS THREE**—Action
- VISUAL**—The Music Got Me
- C.O.D.**—In The Bottle
- ROCKER'S REVENGE**—Walking On Sunshine
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### NARM Names Advisory Group Staff Members

NEW YORK—NARM has set the staff of its retailers advisory staffers for 1983-84. The 18 members, whose firms cover a wide geographic area, will meet for the first time Sept. 20-21 at La Costa in Carlsbad, Calif., in a get-together with the NARM manufacturers advisory committee. The two-day meet is the fourth in the history of the retail committee.

Chairman of the committee is Evan Lasky, president of Denver-based Danjay Music, parent of the Budget Records & Tapes chain. Other committee members are: Jerry Adams, Harmony House; Jim Bonk, Camelot Enterprises; NARM president Lou Fogelman, Show Industries; Bill Golden, Record Bar; Jim Greenwood, Licorice Pizza; Ira Heilicher, Great American Music; Roy Imber, Elroy Enterprises; Tom Keenan, Everybody's Record Co.; Sterling Lanier, Record Factory; Alan Levenson, Turtles Records & Tapes.

Also, Mary Ann Levitt, The Record Shop; Ann Liefi, Spec's Music; Jeff Lynn, The Musicland Group; John Marmaduke, Hastings Books & Records; Carl Rosenbaum, The Flipside Inc.; Stu Schwartz, Harmony Hut; and Russ Solomon, Tower Records.

### NARM Rack, One-Stop Meets

• Continued from page 24  
advisory committee. Serving on the committee are Sylvan Gross of Serv-Rite Records & Tape in Trevoise, Pa.; Jerry Hopkins of Western Merchandisers in Amarillo, Texas; Harold Okinow of Lieberman Enterprises in Minneapolis; Jim Moran of Pickwick International in Minneapolis; Joe Sasich of Alta Dist. in Salt Lake City; Larry Smith of Bee Gee Records & Tape Dist. in Latham, N.Y.; Sydney Silverman of United Record & Tape, Hialeah Gardens, Fla.; and Dan Weiss of Arrow Dist. in Beachwood, Ohio.

Billboard®			Survey For Week Ending 7/9/83					
Top 25 Video Games™								
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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner/Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
★ 1	1	15	CENTIPEDE—Atari CX 2676	•	•			
2	3	5	ENDURO—Activision AX-026	•				
3	2	19	MS. PAC-MAN—Atari CX 2675	•				
4	4	41	PITFALL—Activision AX-108	•			•	
5	5	43	FROGGER—Parker Bros. 5300	•			•	
6	6	9	KEYSTONE KAPERS—Activision AX-025	•				
7	7	25	RIVER RAID—Activision AX-018	•				
8	9	17	DONKEY KONG JR.—Coleco 2601			•		
9	11	17	ZAXXON—Coleco 2435	•		•		
10	8	19	PHOENIX—Atari CX-2673	•				
11	10	43	DONKEY KONG—Coleco 2451	•		•	•	
12	15	7	DOLPHIN—Activision AX-024	•				
13	14	7	GORF—Coleco 2449			•		
14	13	43	PAC-MAN—Atari CX 2646	•	•			
15	12	13	SEAQUEST—Activision AX-022	•				
16	16	25	VANGUARD—Atari CX-2669	•				
17	NEW ENTRY		GALAXIAN—Atari CX 2684	•	•			
18	17	9	OINK—Activision AX 023	•				
19	NEW ENTRY		MINER 2049—Tigervision 7008	•				
20	24	9	SMURF RESCUE IN GAGAMEL'S CASTLE—Coleco 2465	•		•	•	
21	23	3	PEPPER II—Coleco 2605			•		
22	19	12	JEDI ARENA—Parker Bros. 5000	•				
23	NEW ENTRY		BURGER TIME—Intellivision 4549				•	
24	21	23	DRAGONFIRE—Imagic IA 3611	•			•	
25	22	3	LOOPING—Coleco 2603			•		

•Denotes cartridge availability for play on hardware configuration.



## Minneapolis Dealer Makes Transition To Wholesaling

By EARL PAIGE

LOS ANGELES—How do you survive as a record/tape retailer in Minneapolis, where giant Musicland and numerous other retailing behemoths are based? Kieth Covart's solution was to branch out and become a wholesaler.

Covart's Electric Fetus Record Shop, which recently marked its 15th anniversary, made the move into wholesaling two years ago. It was a smooth transition, he says, because the firm has always been involved in one type of distribution: from its start in a 700 square foot site near the Univ. of Minnesota, the store has distributed paraphernalia.

The opportunity to go into one-stopping came when Pickwick and Lieberman discontinued their services, Covart says. But it was more than opportunity: "We were buying from six one-stops and still not get-

ting fill. So we became a one-stop ourselves."

Today, Fetus has 22 employees and services accounts as far away as Oklahoma. "We fill from a stock of 15,000 LP titles," Covart says.

Fetus, which handles only LPs and cassettes, has moved twice in 15 years. In 1970, it moved across the street, doubling its space. Two years later, it moved to its present 3,500 square foot location, which Covart describes as "the craziest place you can imagine" for a free standing building. It's five minutes from downtown Minneapolis, "near the freeway, but there's no exit or entrance, and no walk-by traffic whatsoever. But they come from all over because of our enormous selection."

The one-stop operation is situated in the store's basement. "We will

(Continued on page 63)

## Retailing Adult Video's Rise Troubles Some Dealers

• Continued from page 24

his panel sells adult titles under lock and key and requires customers to sign a contract to shop.

Clearly, adult video is a controversial product category. One point of controversy is just how strong its volume is. The Adult Film Assn. of America (AFAA) has recently started tracking video store action. AFAA board chairman Dave Friedman says that 1982 shipments were 1.3 million units, or 17% of all prerecorded videocassette turnover. However, the real story may be in rental turnover, which Friedman estimates at 15-20 times yearly at \$5 per transaction.

In any event, adult product marketers are cautious in identifying those chains that are doing big numbers, according to Jack Gallagher of Cal Vista, who will be on Skidmore's panel. Gallagher says that many chains vigorously insist suppliers keep quiet.

Another issue is the First Sale Doctrine legislation pending in Congress. Adult marketers have not joined the feature film studios in support of the bill that would appeal the doctrine. "We don't want to get into any hassles with dealers," says Gallagher, himself a former retailer here. Friedman says AFAA will "let the studios fight for it. They have the resources."

Despite suppliers' claims of adult video's profitability for certain chains, and despite the product's comparatively long shelf life, many chains shy away from it. The mall-oriented ones are especially wary, although Michael Frydrych of VCX claims, "Our packaging is so plain any department store can display it."

George Atkinson, head of the locally-based 500-unit affiliate chain Video Station, says he doesn't recommend that his stores stock anything beyond "softcore" to avoid hassles, adding that restrictive laws differ from community to community. As a VSDA board member, he notes, "I guess (VSDA) is acknowledging reality" in recognizing the product.

Suppliers such as Gallagher, Frydrych, Al Bloom of Caballero Home Video and Abe Roth of VCA Labs, the latter another VSDA panelist, all note that the product category is in transition. "Most of the majors are aiming for a market minus the hardcore sex, a product that can go into cable, pay television and the stores," says Roth.

## Video Music Programming

As of 6/29/83

### 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.

#### NEW VIDEOS ADDED:

A Flock Of Seagulls, "Nightmares," Jive  
 Tony Banks, "This Is Love," Atlantic  
 Lindsey Buckingham, "Holiday Road," Warner Bros.  
 Charlie, "It's Inevitable," Mirage  
 Culture Club, "I'll Tumble 4 Ya," Epic  
 Curves, "Friday On My Mind," Allegiance  
 Chris DeBurgh, "Ship To Shore," A&M  
 EBN/OZN, "AEIOU," Elektra  
 Heaven 17, "Live So Fast," Arista  
 Ian Hunter, "All The Good Ones," Columbia  
 Donnie Iris, "Do You Compute," MCA  
 Men Without Hats, "Safety Dance," MCA  
 Stevie Nicks, "Stand Back," Modern  
 Mitch Ryder, "When You Were Mine," Riva  
 Spandau Ballet, "True," Chrysalis

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

David Bowie, "China Girl," EMI America  
 David Bowie, "Let's Dance," EMI America  
 Duran Duran, "Is There Something I Should Know," Capitol  
 Dave Edmunds, "Slipping Away," Columbia  
 Eddy Grant, "Electric Avenue," Portrait  
 Journey, "Faithfully," Columbia  
 Kajagoogoo, "Too Shy," EMI America  
 Kinks, "Come Dancing," Arista  
 Lover Boy, "Hot Girls In Love," Columbia  
 Madness, "Our House," Geffen  
 Men At Work, "It's A Mistake," Columbia  
 Police, "Every Breath I Take," A&M  
 Rod Stewart, "Baby Jane," Warner Bros.  
 ZZ Top, "Gimme All Your Lovin'," Warner Bros.

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

A Flock Of Seagulls, "Wishing," Jive  
 Bryan Adams, "This Time," A&M  
 Blackfoot, "Teenage Idol," Atco  
 Burning Sensations, "Belly Of The Whale," Capitol  
 Eurythmics, "Sweet Dreams," RCA  
 Fastway, "Say What You Will," Columbia  
 Fixx, "Saved By Zero," MCA  
 Fun Boy Three, "Our Lips Are Sealed," Chrysalis  
 Human League, "Fascination," A&M  
 Inxs, "Don't Change," Atco  
 Iron Maiden, "Flight Of Icarus," Capitol  
 Joan Jett, "Fake Friends," MCA  
 Elton John, "I'm Still Standing," Geffen  
 Journey, "After The Fall," Columbia  
 Krokus, "Screaming In The Night," Arista  
 Marillion, "He Knows You," Capitol  
 Gary Myrick, "Guitar Talk, Love And Drums," Epic  
 Red Rockers, "China," 415/Columbia  
 Roman Holliday, "Stand By," Jive  
 Michael Sembello, "Maniac," Casablanca  
 Styx, "Don't Let It End," A&M  
 Tears For Fears, "Change," Mercury  
 Peter Tosh, "Johnny B. Goode," EMI America  
 U2, "Two Hearts Beat As One," Island  
 Joe Walsh, "Space Age Whiz Kids," Warner Bros.  
 Zebra, "Who's Behind The Door," Atlantic

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

Arc Angel, "Tragedy," Portrait  
 Bananarama, "Shy Boy," London  
 Bee Gees, "The Woman In You," RSO  
 Blancmange, "Blind Vision," Island  
 Blue Rose, "Don't You Know," Estate/CBS  
 The Coconuts, "Did You Have To Love Me," EMI America  
 Marshall Crenshaw, "Whenever You're On My Mind," Warner Bros.  
 The Difference, "PMT (She's Avoiding You)," Enigma  
 ELO, "Rock 'N' Roll Is King," Jet  
 Haysi Fantayzee, "Shiny Shiny," RCA  
 Hollies, "Stop In The Name Of Love," Atlantic  
 Modern English, "Someone's Calling," Sire  
 Mental As Anything, "If You Leave Me," Oz  
 New Order, "Blue Monday," Factory  
 Robert Palmer, "You Are In My System," Island  
 Polecats, "Make A Circuit With Me," Mercury  
 Quarterflash, "Take Me To Heart," Geffen  
 Saxon, "The Power And The Glory," Carrere/CBS  
 Shooting Star, "Straight Ahead," Virgin  
 Slickee Boys, "When We Go To The Beach," Line  
 Frankie Stallone, "Look Out For Number One," Paramount  
 Donna Summer, "She Works Hard For The Money," Mercury  
 Telephone, "Ca," Virgin  
 Lulu Temple, "Don't Say No," Columbia  
 20/20, "Jack's Got A Problem," Enigma  
 Bonnie Tyler, "Total Eclipse Of The Heart," Columbia  
 Uriah Heep, "Stay On Top," Mercury  
 Stevie Ray Vaughn, "Love Struck Baby," Epic  
 Alan Vega, "Wipeout Beat," Elektra/Ze  
 Yello, "I Love You," Elektra

#### WEEKEND EVENTS:

Saturday Concert: Roxy Music, July 9  
 Sunday Special: "The Kids Are Alright," July 10

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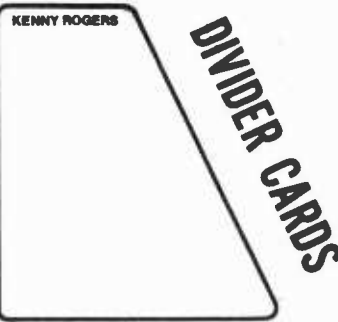
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# New LP/Tape Releases

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

<b>GENERATION X</b> Generation X LP Chrysalis PV 41169 (CBS)..... No List CA PVT 41169..... No List	Ole Opry House) LP RCA AHL1-4749..... \$8.98 CA AHK1-4749..... \$8.98	<b>INDOOR LIFE</b> Indoor Life LP Relativity EMC-6001..... \$6.98	<b>Stand Up</b> LP Chrysalis PV 41042 (CBS)..... No List CA PVT 41042..... No List
<b>HACKETT, STEVE</b> Steve Hackett LP Chrysalis PV 41112 (CBS)..... No List CA PVT 41112..... No List	<b>HIGH EXPOSURE</b> Rock-n-Roll LP Madhouse HE101-MM	<b>JETHRO TULL</b> Benefit LP Chrysalis PV 41043 (CBS)..... No List CA PVT 41043..... No List	<b>JETT, JOAN, &amp; THE BLACKHEARTS</b> Album LP MCA MCA-5437..... \$8.98 CA MCA-5437..... \$8.98
<b>HALL, TOM T.</b> In Concert (Recorded Live At The Grand	<b>HUNTER, IAN</b> Ian Hunter LP Chrysalis PV 41214 (CBS)..... No List CA PVT 41214..... No List	<b>Jethro Tull</b> LP Chrysalis PV 41041 (CBS)..... No List CA PVT 41041..... No List	<b>JON &amp; VANGELIS</b> Private Collection

## POPULAR ARTISTS

<b>AIR SUPPLY</b> Greatest Hits LP Arista AL8-8024 (RCA)..... \$8.98 CA AC8-8024..... \$8.98	<b>ARGUS</b> Argus EP Rainbow Recs. Int'l EP-1000	<b>AUSTIN, PATTI</b> In My Life LP CTI 9009	<b>AVION</b> Avion LP RCA AFL1-4750..... \$8.98 CA AFK1-4750..... \$8.98
<b>BABYS</b> Anthology LP Chrysalis PV 41351 (CBS)..... No List CA PVT 41351..... No List	<b>The Babys</b> LP Chrysalis PV 41267 (CBS)..... No List CA PVT 41267..... No List	<b>BAKER, ANITA</b> The Songstress LP Beverly Glen Music 8G10002	<b>BANGLES</b> Bangles LP IRS SP 70506 (RCA)..... \$5.98 CA CS 70506..... \$5.98
<b>BAUHAUS</b> Burning From The Inside LP A&M SP 4953 (RCA)..... \$8.98 CA CS 4953..... \$8.98	<b>BLONDIE</b> Blondie LP Chrysalis PV 41225 (CBS)..... No List CA PVT 41225..... No List	<b>BLOW, KURTIS</b> Party Time EP Mercury 812 757-1 M-1 (PolyGram)..... \$5.98 CA 812 757-4 M-1..... \$5.98	<b>BOWIE, DAVID</b> Golden Years LP RCA AFL1-4792..... \$8.98 CA AFK1-4792..... \$8.98
<b>BREAKS</b> Breaks LP RCA AFL1-4675..... \$8.98 CA AFK1-4675..... \$8.98	<b>BROWN, DENNIS</b> The Prophet Rides Again LP A&M SP 4964 (RCA)..... \$8.98 CA CS 4964..... \$8.98	<b>CASTOR, JIMMY, BUNCH</b> The Return Of Leroy LP Dream DA-6001 (RCA)..... \$6.98 CA DC-6001..... \$6.98	<b>CLASH, THE</b> Combat Rock LP Epic picture disk 8E8 37689 (CBS)..... No List
<b>COCONUTS</b> Don't Take My Coconuts LP EMI America ST-17097	<b>CONY HATCH</b> Outa Hand LP Mercury 812 869-1 M-1 (PolyGram)..... \$8.98 CA 812 869-4 M-1..... \$8.98	<b>D-DAY</b> D-Day LP A&M SP 6 4933 (RCA)..... \$6.98 CA CS 6 4933..... \$6.98	<b>DEVOTO, HOWARD</b> Jerky Versions Of The Dream LP IRS SP 70036 (RCA)..... \$8.98 CA CS 70036..... \$8.98
<b>ESSEX, DAVID</b> David Essex LP Mercury 812 936-1 M-1 (PolyGram)..... \$8.98 CA 812 936-4 M-1..... \$8.98	<b>FABULOUS THUNDERBIRDS</b> Butt Rockin' LP Chrysalis PV 41319 (CBS)..... No List CA PVT 41319..... No List	<b>What's The World</b> LP Chrysalis PV 41287 (CBS)..... No List CA PVT 41287..... No List	<b>FALTSKOG, AGNETHA</b> Wrap Your Arms Around Me LP Polydor 813 242-1 Y-1 (PolyGram)..... \$8.98 CA 813 242-4 Y-1..... \$8.98

JULY 9, 1983, BILLBOARD

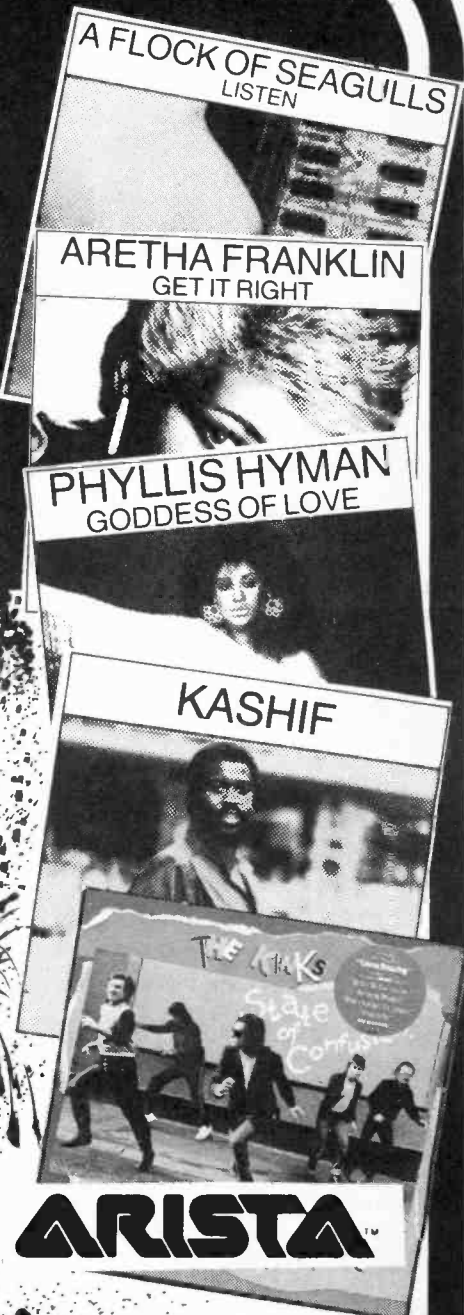
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- HALL AND OATES/Family Man (Remix)/Maneater
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- NONA HENDRYX/Keep It Confidential

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LP Polydor 813 174-1 Y-1 (PolyGram) .....\$8.98  
 CA 813 174-4 Y-1 .....\$8.98

**LAINE, CLEO**  
 One More Day  
 LP DRGSL5198

**LAMB, ANNABEL**  
 Once Bitten  
 LP A&M SP 4969 (RCA) .....\$8.98  
 CA CS 4969 .....\$8.98

**MANHATTANS**  
 Forever By Your Side  
 LP Columbia FC 38700 (CBS) .....No List  
 CA FCT 38600 .....No List

**MOTIVATION**  
 Motivation  
 LP De-Lite DSR 8506 (PolyGram) .....\$8.98  
 CA DCR4 8506 .....\$8.98

**NETTY GRITTY DIRT BAND**  
 Let's Go  
 LP Liberty LT51146

**OINGO BCINGO**  
 Good For Your Soul  
 LP A&M SP 4969 (RCA) .....\$8.98  
 CA CS 4959 .....\$8.98

**OSBORNE, JEFFREY**  
 Stay With Me Tonight  
 LP A&M SP 4940 (RCA) .....\$8.98  
 CA CS 4940 .....\$8.98

**PARKER, GRAHAM**  
 The Real Macaw  
 LP Arista AL8-8023 (RCA) .....\$8.98

CA AC8-8023 .....\$8.98

**RATT**  
 Ratt  
 LP Time Coast TC 2203

**S O S BAND**  
 On The Rise  
 LP Tabu FZ 38697 (CBS) .....No List  
 CA FZT 38697 .....No List

**SCOTT, MARILYN**  
 Without Warning

LP Mercury 812 185-1 M-1 (PolyGram) .....\$6.98  
 CA 812 185-4 M-1 .....\$6.98

**SELECTER**  
 Too Much Pressure  
 LP Chrysalis PV 41274 (CBS) .....No List  
 CA PVT 41274 .....No List

**SPANDAU BALLET**  
 Diamond  
 LP Chrysalis PV 41353 (CBS) .....No List  
 CA PVT 41353 .....No List

**SPECIALS**  
 More Specials  
 LP Chrysalis PV 41303 (CBS) .....No List  
 CA PVT 41303 .....No List

**TAKASHI**  
 Kamikaze Killers  
 EP Mongol Horde 1

**TAMS**  
 Beach Music From The Tams  
 EP Compleat CMLP 5001 (PolyGram) .....\$5.98  
 CA CMLP4 5001 .....\$5.98

**TEN YEARS AFTER**  
 Cricklewood Green  
 LP Chrysalis PV 41084 (CBS) .....No List  
 CA PVT 41084 .....No List  
 Sssh, Ten Years After  
 LP Chrysalis PV 41083 .....No List  
 CA PVT 41083 .....No List

**THOMPSON, RICHARD**  
 Hand Of Kindness  
 LP Hannibal HNLP 1313

**TROWER, ROBIN**  
 Live  
 LP Chrysalis PV 41089 (CBS) .....No List  
 CA PVT 41089 .....No List  
 Robin Trower  
 LP Chrysalis PV 41039 (CBS) .....No List  
 CA PVT 41039 .....No List

**TUCKER, LOUISE**  
 Midnight Blue  
 LP Arista AL8-8088 (RCA) .....\$8.98  
 CA AC8-8088 .....\$8.98

**TYLER, BONNIE**  
 Faster Than The Speed Of Night  
 LP Columbia BFC 38710 (CBS) .....No List  
 CABCT 38710 .....No List

**U F O**  
 Force It  
 LP Chrysalis PV 41074 (CBS) .....No List  
 CA PVT 41074 .....No List  
 U F O  
 LP Chrysalis PV 41059 (CBS) .....No List  
 CA PVT 41059 .....No List

**VARIOUS ARTISTS**  
 The Big Beach Sound  
 LP Era BU 5690  
 Tender Mercies  
 LP Liberty L051147

**WELCH, BOB**  
 Eye Contact  
 LP RCA AFL1-4659 .....\$8.98  
 CA AFK1-4659 .....\$8.98

**WILLIAMS, BEAU**  
 Stay With Me  
 LP Capitol ST-12286

**WILSON, MARI**  
 Show People  
 LP London 810 118-1 R-1 (PolyGram) .....\$8.98  
 CA 810 118-4 R-1 .....\$8.98

**Y & T**  
 Mean Streak  
 LP A&M SP 6-4960 (RCA) .....\$6.98  
 CA CS 6-4960 .....\$6.98

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 CA CS 4968 .....\$8.98

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 G.T./On The Line  
 JANET JACKSON/Say You Do  
 52ND STREET/Cool As Ice  
 ARETHA FRANKLIN/Get It Right  
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**BASIE, COUNT, BIG BAND**  
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(Continued on page 46)

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# Pro Equipment & Services

## Digital Hands Across The Sea

### SPARS, APRS Join In Move For Certification Plan

By RADCLIFFE JOE

NEW YORK—Efforts by the Society of Professional Audio Recording Studios (SPARS) to establish a program for certifying digitally-recorded records are being supported by the British-based Assn. of Professional Recording Studios (APRS).

According to Gary Helmers, who has been working with SPARS on the coordination of the certification program, SPARS and APRS have had preliminary discussions on the possibility of pooling their efforts to conduct an international program of digital certification. "So far," says Helmers, "we agree that our basic goals are the same. We also share the feeling that the pooling of our efforts on this project could add to its credibility and hasten its realization."

According to Roger Cameron of APRS, the word "digital" is being used too freely, and covers so many different degrees of the use of digital technology in the production of records that its effect is meaningless. He adds, "A gulf of misunderstanding about just what digital recording is seems to be opening between artists, producers and record manufacturers on one side, and studio operators on the other." In view of this confusion, Cameron says, "The record buying public should be told just how 'digital' a digital disk is."

APRS's goals, similar to those of SPARS, include:

- Compilation of a set of simple, straightforward definitions on the different extents to which any recording is digitally made.

- Researching the intentions of the record business with regard to the use of digital recording techniques in the immediate future.

- The commission of a survey of producers and record company executives to obtain a rough guide as to the level of demand for digitally-equipped studios in the foreseeable future.

Cameron states that informal soundings have already been taken from among a few potential digital facility users, and they indicate that there would be a good response from the record business "to some kind of forum or seminar" at which the studio side of the music business could explain exactly what digital recording is, and how it works. A similar program is already in effect in Japan, where digitally recorded records have been on sale for some time.

Meanwhile, Chris Stone of the Record Plant Recording Studio, Los Angeles, and Joe Tarsi of Sigma Sound Studios, Philadelphia, have disclosed that funding for the SPARS version of the certification program may soon come from a group of major record manufacturers. Stone and Tarsi, who are spearheading the digital certification program with assistance from Helmers, say that the 2,000 member

stores of NARM will distribute informational literature about the program to their customers.

The literature will complement SPARS' other certification efforts, which will include a statement on all digitally recorded product reading, "SPARS Certified Digital Record," and a logo that identifies them as either:

- Recorded, mixed and mastered digitally (DDD).

- Recorded in analog, mixed and mastered digitally (AD/D).

- Transferred from two-track analog and mastered digitally (AA/D).

According to Stone and Tarsi, small audiophile labels producing "genuine digital" product have embraced the concept of the program, but cooperation from larger labels has been more difficult to obtain.

Meanwhile, the RIAA continues to maintain a "hands off" attitude on the program, with executive director Steve Traiman stating, "Although the RIAA and SPARS have worked closely on many issues confronting the industry, we feel that on this issue it would be better if our members approached participation in the project on an individual basis."

## Aphex Introduces 'Compellor' Unit

LOS ANGELES—Aphex Systems has begun marketing a compressor/leveler/peak limiter for use in recording studios, radio/tv stations and film, tv and video production studios. The unit, designated the Compellor, is an audio processing tool that combines the functions of audio compression, leveling and peak limiting, according to Marvin Caesar, president of Aphex.

Caesar says that the Compellor, with a \$995 price tag, may be used for broadcast pre-processing, motion picture dubbing, live concerts, audio and video tape duplicating, audio production and microphone control. The unit features dynamics control, inaudible compression, increased loudness, and freedom from constant "gain riding."

Aphex Systems also markets a line of professional broadcast, recording studio and concert sound equipment, as well as a series of sound products including equalizers, compressor/expanders, voltage controlled attenuators and operational amplifiers.

## Domino Media Buys Media Sound Studio

NEW YORK—Media Sound, one of the oldest recording studios in the city, has been acquired by Domino Media Inc., a three-year-old entertainment organization dedicated to acquiring, developing, producing, packaging and marketing original sound recordings and film and television properties.

According to Michael Hektoen, the 33-year-old head of Domino Media, his company has earmarked "a substantial amount of money" to upgrade the four 24-track rooms of Media Sound. Domino Media is currently "talking with equipment manufacturers and suppliers to determine the systems best suited to the needs of the studio, in a changing technological and economic environment," he says.

When the revamping of Media Sound is completed, Hektoen says, it will feature facilities for film scoring and audio to video. Hektoen is convinced that video will play an important role in the future of the recording business, and is considering establishing a special video division of Domino Media.

Hektoen is also taking "a hard-nosed look" at digital. "We have not yet made a commitment to any type of system," he says, "but we are open-minded, and will go with whatever we feel will best service the needs of the industry."

Hektoen is bullish on the recording industry. "I see the business flourishing again in the very near future," he says. "To keep pace with the coming boom, we will wage an aggressive campaign to increase our album recording business, both domestically and internationally."

"We are also implementing plans to increase the studio's awareness in the advertising community. Media Sound will be available for the recording of jingles on a daily basis between the hours of 8 a.m. and 2 p.m." Products for which jingle recordings have been made at Media Sound recently include Coca-Cola, Burger King, and Kodak.

One of the first soundtracks to be recorded at Media Sound under the new acquisition agreement will be the score of "The Amazing Dazzleman," a film to be produced by Domino Media, with initial shooting scheduled for September. In the past, Media Sound has recorded the soundtracks of such movies as "Fame" and "The King Of Comedy," as well as the original cast album of the Broadway musical "Dreamgirls."

Under terms of the acquisition agreement, Media Sound Studios will function as a wholly-owned subsidiary of DO Enterprises, a division of Domino Media. Hektoen promises that the studio's key management personnel will remain unchanged. Susan Planner, who has been with the facility for 14 years, and who is currently responsible for the studio's day-to-day operation, is being named president.

Working in tandem with Media Sound will be MediaMax, another wholly-owned subsidiary, which will function as a record production company and personal management firm. It will rely on new talent, and the resources of Media Sound, to produce master recordings.

## Fedco Audio Labs Installs New Console From Trident

PROVIDENCE, R.I.—Fedco Audio Labs, based here, has installed a Series 80 recording and mixing console from Trident (U.S.A.) in its mobile facility. The acquisition of the Series 80 makes Fedco one of the most comprehensive and flexible remote facilities in North America, according to Bill Strauss, head of the firm's remote crew.

Strauss says that with the addition of the Trident console, Fedco now carries 56 inputs, each with full equalization. The Fedco executive adds that the monitor section of the studio has been specially tailored "to

the unique requirements of remote recording." Also featured at the facility are Dolby noise reduction systems and "an array of outboard gear."

Fedco Audio Labs was established in 1968, and Strauss claims that it has been engineering remote audio longer than any other studio in this country. During that time, the facility has recorded the works of such artists as the Doors, Peter Frampton, the Rolling Stones, Fleetwood Mac, Elton John, Joni Mitchell, Bruce Spingsteen, Joe Jackson and Chaka Khan, as well as last year's Kool Jazz Festival in New York City.

Fedco Audio Labs is housed in a 30-foot, turbo-charged truck. In addition to its new Trident console, the facility also features an auxiliary system designed by Fedco engineers. The additional equipment includes two MCI 24/16 track machines, a pair of two track recorders from Otari and monitors by Tannoy and JBL.

Tom Arrison, Fedco's chief engineer, says that the firm's clients "come back to us because of our flexibility and professionalism." He continues, "We're not tied into one way of doing things. Our staff has developed methods that succeed in a wide variety of situations."

Strauss adds, "Experience has taught us that when you're on the road and have a matter of hours to make a show happen, flexibility and attitude become as important as the brand name of your gear."

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BRIDGING THE GAP—Gary Puckett, right, formerly of the rock group, The Union Gap, is reunited with his original producer, Jerry Fuller, as he begins what is described as his comeback tour. The duo is seen here at Foot Print Sound Studios, Calif. where they have recorded 14 new tunes.



By ERIN MORRIS

In Los Angeles at Artisan Studio, Perfect Crime co-producing themselves with producer/engineer Les Cooper for an upcoming EP.

At Sunset Sound Factory, Beverly D'Angelo laying tracks for A&M with producer Greg Mathieson and engineer David Leonard. D'Angelo is working on her debut album for the label. ... Mathieson also producing Sheena Easton for EMI America and Ronnie Laws for Capitol, with Leonard engineering and Tchad Blake assisting. ... Nina Hagen working with producer Keith Forsey and engineer Brian Reeves. Richard McKernan is assisting. ... Warner Bros.' T-Bone Burnett working with producer Jeff Eyrich and engineer Dennis Kirk. ... For CBS, General Caine is cutting tracks with producer Reggie Andrews and engineer Frank Clark. Bill Jackson is seconding. ... Rodger Hodgson finishing an album for A&M with co-producer/engineer Russell Pope.

At Skip Saylor Recording, Michael Jay producing Valerie Hoebel, with Saylor and Jon Gass engineering.

Michael Sembello cutting debut tracks for Warner Bros. at Bossa Nova Hotel, with Phil Ramone producing and Thom Wilson and Jim Galaher engineering.

In Tarzana, Calif. at Redwing Studios, ex-Eagle Timothy Schmit is co-producing himself with Josh Leo; Niko Bolas is engineering. ... Atlantic artist James House co-producing his upcoming album with engineer George Tutco. ... Jim Ed Norman completing overdubs with artist Michael Murphey and engineer Eric Prestidge.

At Ground Control Studio in Santa Monica, Calif., producer Larry Lee and engineer/co-producer Brian Reeves are finishing final mixes of The Marlins. ... Warner Bros. artist Marc Thompson producing himself with Champ Davenport and engineer Paul Ratajczak.

Bodacious Audio's mobile unit recording David Crosby Band in San Francisco, with Jerry Biesler producing and Tom Anderson engineering. Assistants include Dana Chappelle, John Clavin, Bill Ashlee, Brian Hauck, Nancy Evans and Herb Pallant. ... Jazz duo Tuck & Patti recorded direct to digital at the New Varsity Theatre in Palo Alto. Tuck Andress and Herb Pallant produced, with Paul Stubblebine at the board. Assisting were Bill Ashlee, Jerry Kearby and Rob Modeste. ... The Casuals cutting live tracks at the Cotati Cabaret for their second album, with the Zimmertwins producing and Stubblebine engineering. ... Sebastian "Chic" Corso producing live recording of the Don Cox Band at Sam's Club in San Jose. David Haynes is at the controls.

Mark Stein is producing Modern Design at Pasha Studios in St. Northridge, Calif. with Duane Baron engineering.

At The Automatt in San Francisco, Translator cutting tracks for their new 415/Columbia release, with David Kahne producing and Ken Kessie engineering. ... Paul Kantner working with producers Scott Matthews and Ron Nagle on his solo Grunt/RCA LP. Kessie is engineering the project. ... Narada Michael Walden producing Stacy Lattisaw's upcoming LP for Cotillion, with Dave Frazer engineering and John Nowland assisting. ... Holly Near and Ronnie Gilbert mixing their upcoming Redwood release, with Leslie Ann Jones engineering and Ray Pyle assisting.

In New York City at Songshop Recording Co., the Vipers working with producer Ivan Kral and engineer Wayne Vulcan. The group is cutting its

debut EP for Plexus.

Eumir Deodato is at Duplex Sound Studio remastering Kool & the Gang's "Ladies Night" for release in the U.K. Mallory Earl is engineering. ... Deodato also cutting basic tracks on his new album for Warner Bros.

Singer/songwriter/bassist Marcus Miller producing David Sanborn's upcoming LP for

Warner Bros. at Minot Studios in White Plains, N.Y. Michael Colina and Ray Bardani are engineering the project.

The Michael Stanley Band is recording its next album for EMI America at Bearsville Studios in Bearsville, N.Y. Bob Clearmountain is producing and engineering the project, with Mark McKenna assisting. ... Industry working

on an upcoming album with producer/engineer Rhett Davies and assistant Ray Niznik.

Priscilla Herdman is recording her new album for Flying Fish at Midnight Modulation in Saugerties, N.Y. Michael Bitterman is engineering.

At Le Studio in Morin Heights, Quebec, Asia recording their second album for Geffen. Mike

Stone is producing and co-engineering with Paul Northfield. The project will be released on compact disc.

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

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### US Fest Recorded On MCI/Sony Unit

NEW YORK—Westwood One, the Arizona-based mobile recording facility with exclusive worldwide radio rights to the recent US Festival, used an MCI/Sony console to record the event.

The console, model JH-636-M, is a 24-track facility designed specifically for use in mobile operations. The unit has 36 inputs and features a nine channel communications system. Power and audio connections are located on the front of the console for flush installation against walls and bulkheads.

The console was used at the US Festival to record such groups as David Bowie, the Clash, Men At Work and Van Halen. Westwood One will produce a 10-12 hour radio special from the recordings.



## Dance-Rock Clubs Developing More Sophisticated Visuals

LOS ANGELES—Dance-oriented venues have been using giant-screen projection televisions to enhance their rooms since the demise of the light show. But what's being flashed on those screens is undergoing radical changes these days.

A survey of Los Angeles-area clubs finds increasing commitment to video. Video jockeys, or "VJs," are taking on more responsibilities, including actual production of the videotaping of live shows. More clubs are investing in video equipment and looking for unique programming to play on it.

Video content until now consisted mainly of youth-oriented movies, cartoons, and compilations of camp clips—all without sound—running behind the club DJ's mix of dance music. Now, with the availability of

large amounts of product in video music and more sophisticated equipment for editing, mixing, and cueing it, the disk jockey is being supplanted by the video jockey. However, unlike the VJs on MTV, who are hosts, club VJs are true club spinners, doing a "hot mix" in sync with the mood of the crowd.

"Most of our customers still think we have a giant five-hour video going," says Steve Sukman, VJ at the "theatre pub" Revolver in West Hollywood. From the booth he calls "mission control." Sukman manipulates at blinding speed: five VHS

By ETHLIE ANN VARE

decks, one VCR, one videodisk player, an audio cassette deck and a turntable. The club uses a 10- by 10-foot rear projection screen, three 19-inch monitors, a 21-inch monitor, Panasonic editing equipment and a Xerox computer that keeps tab on more than 1,000 hours of tape.

"We started with one deck and one tape," says club co-owner Richard Kawecki. That was four years ago, at the Midnight Sun in San Francisco. Then Kawecki met Stephen Katz, a cinematographer, and

the two have invested some \$100,000 in equipment for Revolver.

"We need a myriad of compressors and limiters to get rid of that noxious midrange," explains Sukman, "or it'd sound like a loud tv."

Sukman says that the club plays about 85% promotional videos, but the record companies stipulate that promo videos not be played back-to-back. So they segue with anything from old television commercials to original productions done to new music by the club VJs.

Revolver runs live video 12 to 14 hours a day (it's open after hours on

weekends), and the place is packed, both with walk-ins from the largely gay surrounding community and with people there mainly to see the video. Though there is no dance floor, the presentation is very dance-oriented.

Because of Revolver's voracious appetite for material, the VJs there find record company compilation tapes, loaned or rented for a period of six months, very useful. They also subscribe to video services such as Rockpool. "Some clubs start up video and don't have anything to play," Sukman notes.

Revolver may be a state-of-the-art video club, but it is not the first. It only started up last August, whereas Larry Zee's Seat Club has been a moveable feast for two years. He has

(Continued on page 36)

## Study Predicts Increase In Disk Player Demand

TOKYO—Worldwide demand for videodisk players in 1990 is expected to increase to an annual 10 million units, while that for Compact Disc players should rise to around six million units, according to a forecast prepared by the Electronic Industries Assn. of Japan (EIAJ).

The report also estimates that world demand for VCRs will reach roughly 28 million units in that year.

It adds that 80% of the decade-end demand will emanate from six major territories: Japan, the U.S., Canada, West Germany, France and the U.K.

According to EIAJ, demand for color television sets is likely to increase to 63 million units in 1990, compared with the 1980 figure of 41 million, with radio/cassette player figures likely to show an upturn from 50 million units to 70 million. The EIAJ also estimates an annual demand for video cameras of four million units. But a marked decline in demand for black and white television sets, radios and tape recorders is foreseen.

The organization predicts that Japan will have the production capacity to meet some 40% of the world demand for electronic home appliances in 1990.

The forecast, based on two years of studies carried out with the Nomura Comprehensive Research Institute here, sees world demand for these appliances growing at an annual rate of some 10% through the rest of the 1980s to a total monetary value of around \$190 billion, which is some 2.7 times more than the 1980 level.

But the trade group says Japanese manufacturers have to push hard in several areas lest they "lose out on potential market share." Especially noted: products connected with new media and system concepts, system software for micro-computers and application software.

## Tape Assn. Presents Its Annual Awards

NEW YORK—The Videotape Production Assn. presented its annual "Monitor" awards last Monday (20) at a reception held in the New York State Theatre of Lincoln Center. Imero Fiorentino of Imero Fiorentino Associates (IFA), a lighting and production company, served as host for the evening.

In the cable television field, "VII International Tchaikovsky Competition" won three awards, for best editing, best direction and best overall program. The show was produced by Robert Dalrymple of Johnston Films in New York, directed by Bill Fertik of Fertik & Co. in New York and edited by Brian Williams of Source Video Services in Brooklyn. It aired on Hearst/ABC's ARTS channel.

Other music-related awards included one given to "Camelot," for best photography/lighting director/video engineer. Greg Brunton of IFA served as lighting director, Mark Sanford as video engineer. The program aired on Home Box Office.

## Rockguide In Pack With Welk

LOS ANGELES—Welk Tele-video International has pacted with Rockguide Productions to co-produce "The Music Guide," a half-hour weekly series for syndicated television. Music critics Robert Christgau of the Village Voice, Steve Pond of Rolling Stone and Mikal Gilmore of the Los Angeles Herald Examiner will review new record releases and air the corresponding video clips. Robert Hilburn of the Los Angeles Times will conduct interview segments for the show.

"This is a natural way to present the music and video with strong content and entertainment values, in a fashion other than a boring, mundane repetition of pop clips," says Gaylon Horton, president of Welk Televideo.

Rockguide is affiliated with Side One Creative Marketing which conducts retail marketing and promotional activities in the record industry. Welk's parent company, Telekew Productions, currently has its syndicated "Memories With Lawrence Welk" showing in 160 markets. Welk also has two other syndicated shows in development.



HOME RUN—Former Brooklyn Dodger Clem Labine signed autographs at the Vestron booth at CES to promote the VidAmerica title "The Boys Of Summer." That's Vestron chairman Austin Furst at left.

## ITA RELEASES FIGURES

### Blank Tape Sales Up In '82

NEW YORK—A sizable increase in U.S. sales of blank videocassettes was slightly offset by a decline in sales of blank audio cassettes during 1982, according to the International Tape/Disc Assn. (ITA).

Lower prices for blank videocassettes were reflected by much larger increases in unit sales than dollar volume when compared with figures for 1981. Total videocassette unit sales in 1982 were 36% greater than in 1981, but only 20% greater in terms of dollar volume. In 1982, 38.6 million videocassettes were sold, compared with 28.4 million in 1981. The dollar volume figures were \$412.3 million in 1982 and \$341.4 million in 1981.

Unit sales of audio cassettes in 1982 slipped 6%, to 223.7 million from 238.8 million in 1981. Dollar sales were off 10.5%, from \$289.3

million in 1981 to \$258.9 million in 1982.

In video, the ITA statistics indicated that VHS-format tapes accounted for about 71% of total units. Blank VHS cassettes soared in unit sales by 34%, from 20.5 million in 1981 to 27.4 million in 1982. Dollar volume rose 22.5%, to \$310 million.

Unit sales of Beta-format cassettes rose even more, 42%, to 11.2 million from 7.9 million. Dollar volume increased 26%, to \$102.3 million.

These figures include all U.S. sales; consumer retail, industrial and bulk videocassettes. They were tabulated by combining total sales reported by the 14 ITA member companies and a composite average of the estimates submitted by those member companies of sales made by non-participating manufacturers and suppliers.

## Stiff Alumni Open New Firm

NEW YORK—Two former employees of Stiff Records have formed an independent promotion company for music videos. Second Vision, as the company is called, is a response to the increased use of video as a marketing tool for records.

Bruce Kirkland is president of the new venture. He is joined by Tara Dennison, formerly head of video promotion for the now-defunct Stiff America label.

"Labels face a dilemma," says Kirkland. "They must do something to protect their large investment in videos, but most are loath to embark on an overhead expansion when the industry is still feeling its way out of the recession. We offer the alternative solution."

The company emphasizes that its service is designed to supplement

the work of existing in-house video departments rather than duplicate it. Second Vision intends to create "mini specials" around artists and then work these in conjunction with album releases or artist tours. "We hope to establish a video 'persona' for the band in contrast to their recording sound or live appearances," says Kirkland. "This, in time, will become an important factor in the sale of audio and video products."

Second Vision will also concentrate on national and regional promotions, with video club nights, in-store use of video and competitions through local cable operators. First project is for Elektra, promoting the Swiss band Yello.

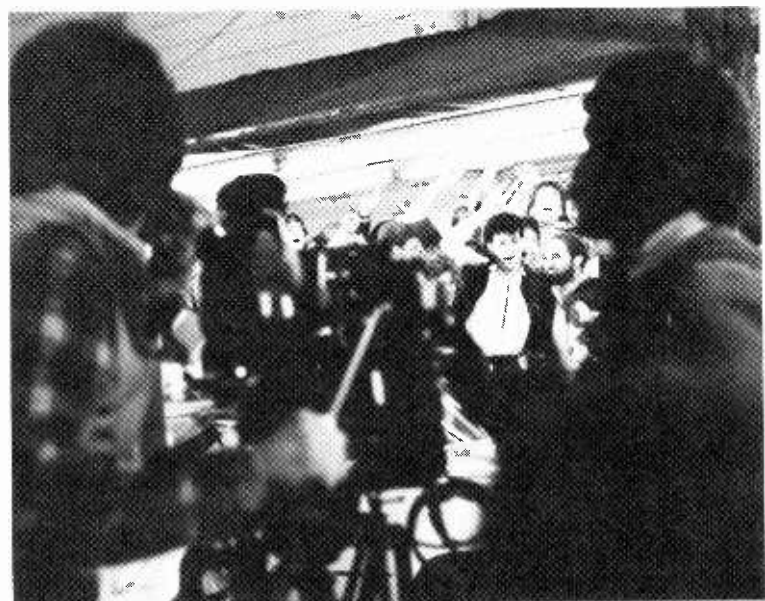
Second Vision is located at 5 Crosby St., New York, N.Y. 10013. Phone is (212) 334-9260.

## Seminar Adds More Panelists

NEW YORK—Additional panelists have been set for the RockAmerica video music seminar, to be held July 7 at the Prince George Hotel here. The seminar will cover uses of video music in clubs, on television and in other areas. Screenings and exhibits of video music products and services will also be featured at the seminar.

Lisa Anderson, international director of Virgin Records, and Bob Emmer, executive producer of "Rock'n'Roll Tonight," have been added to the panel "Cable And Broadcast TV." Gerald Casale of Devo has been added to the "Video/Music Perspectives" panel, Clare Grogan of Altered Images to the publicity panel.

In addition, RockAmerica will hold an evening music showcase and party at Danceteria after the seminar, featuring Haysi Fantaysee.



HAZARDOUS—Robert Hazard taped a video clip for the song "Change Reaction" in Philadelphia, with a cast of 150. Michael Dick produced and Richard Carey directed for RCA Records; E.J. Stewart served as production and post-production facility, with Marcus Peterzell as production director.



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# Video

## Dance-Rock Clubs Develop More Sophisticated Visuals

Continued from page 35  
been presenting his video program at the Atomic Cafe, the Veil and the Sunspot, and now works one night a

week at the male "exotic dance" club, Chippendale's.

Zee (whose real name is Zimberg, but don't tell where you heard it)

doesn't think much of dance clubs with video, like Dillon's, 321 and the Red Onion. "They play gladiator movies while you listen to Bow Wow

Wow," he says.

Over at the Red Onion, though, they're not going to be playing gladiator movies to Bow Wow Wow

for much longer. The nightclub/restaurant chain, which hosts up to 300,000 people a month in its nine Southern California outlets, definitely believes that video is the coming thing in club entertainment. And they are betting a quarter of a million dollars that they're right.

"Up to now, the video's been part of the woodwork, part of the ambience of the room," says Ray Goto of the Onion's entertainment division. Chain owner Ron Newman wants to make it more than that.

The club already owns 24 giant screens and a large number of monitors. They plan to buy, in the next six months, VCRs, special effects generators, computer controls, computer graphics machines and video cameras. They will be using rock videos and independent productions, and will tape their own "house commercials" to intersperse.

The Red Onion's new format has a prototype at their Mardi Gras club in Long Beach, where the response has been good so far, according to Goto. "People danced, they watched, they wowed, they were enthused. They met, they went home together, they did everything they normally do, but with added energy."

While most video clubs, like any audio dance-rock venue, will mainly use available product, the ease and relatively low cost of video production is turning some of them into filmmakers as well. At Revolver, some of the club's original productions have turned into local hits (like VJ Adam Baman's clever cowboy montage to Haysie Fantayzee's "Shiny Shiny"). Taking production a step beyond clip editing is the Golden Bear in Huntington Beach, which has set up facilities to record live videos of bands that perform at the hall.



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### New On The Charts



"JASON AND THE  
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Home Video—31

The legend of Jason and his search for the Golden Fleece is one of the best-known tales in Greek mythology. This film version features the special "Dynamation" effects of Ray Harryhausen, combining live action and animation. Stars include Todd Armstrong as Jason and Nancy Kovack.

The film was produced by Charles Schneer and directed by Don Chafey; it was originally released in 1963. The video version sells for \$59.95.

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

RCA/COLUMBIA PICTURES HOME VIDEO 2901 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

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# Videocassette Top 40

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## SALES

## RENTAL

SALES			RENTAL								
This Week	Last Position	Weeks on Chart	Title	Copyright Owner, Distributor, Catalog Number	Weeks at #1	This Week	Last Position	Weeks on Chart	Title	Copyright Owner, Distributor, Catalog Number	Weeks at #1
1	1	60	JANE FONDA'S WORKOUT ▲ (ITA)	KVC/RCA, Karl Video Corporation 042	24	1	1	9	FIRST BLOOD	Thorn/EMI 1573	7
2	4	2	48 HOURS	Paramount Pictures, Paramount Home Video 1139		2	14	2	48 HOURS	Paramount Pictures, Paramount Home Video 1139	
3	2	20	AN OFFICER AND A GENTLEMAN ▲	Paramount Pictures, Paramount Home Video 1467		3	2	4	SOPHIE'S CHOICE	CBS-Fox Video 9076	
4	7	2	HIGH ROAD TO CHINA	Warner Brothers Pictures, Warner Home Video 11309		4	17	2	HIGH ROAD TO CHINA	Warner Brothers Pictures, Warner Home Video 11309	
5	3	10	AIRPLANE II: THE SEQUEL ●	Paramount Pictures, Paramount Home Video 1489		5	5	5	THE TOY	RCA/Columbia Pictures, Home Video 10538	
6	6	9	FIRST BLOOD ●	Thorn/EMI 1573		6	3	7	BEST FRIENDS	Warner Brothers Pictures, Warner Home Video 11265	
7	5	6	LORDS OF DISCIPLINE	Paramount Pictures, Paramount Home Video 1433		7	6	20	AN OFFICER AND A GENTLEMAN	Paramount Pictures, Paramount Home Video 1467	
8	8	4	SOPHIE'S CHOICE	CBS-Fox Video 9076		8	7	4	FRANCES	Thorn/EMI 1621	
9	10	7	BEST FRIENDS	Warner Brothers Pictures, Warner Home Video 11265		9	4	6	LORDS OF DISCIPLINE	Paramount Pictures, Paramount Home Video 1433	
10	13	18	BLADE RUNNER ▲	Embassy Home Entertainment 1380		10	9	6	MY FAVORITE YEAR	MGM/UA Home Video 800188	
11	11	12	PLAYBOY VIDEO VOLUME 2	CBS-Fox Video 6202		11	10	7	LOVESICK	Warner Brothers Pictures, Warner Home Video 20011	
12	9	3	ALICE IN WONDERLAND	Walt Disney Home Video 36		12	8	8	AIRPLANE II—THE SEQUEL	Paramount Pictures, Paramount Home Video 1489	
13	16	3	FRANCES	Thorn/EMI 1621		13	21	3	I, THE JURY	CBS-Fox Video 1186	
14	15	33	STAR TREK II: THE WRATH OF KHAN (ITA) ▲	Paramount Pictures, Paramount Home Video 1180		14	13	7	TIMERIDER	Pacific Arts, Video Records; MCA Distributing Corp. 528	
15	14	5	THE TOY	RCA/Columbia Pictures, Home Video 10538		15	12	3	KISS ME GOODBYE	CBS-Fox Video 1217	
16	17	7	LOVESICK	Warner Brothers Pictures, Warner Home Video 20011		16	19	1)	JANE FONDA'S WORKOUT	Karl Video Corporation 042	
17	12	6	MY FAVORITE YEAR	MGM/UA Home Video 800188		17	11	20	ROAD WARRIOR ●	Warner Brothers Pictures, Warner Home Video 11181	
18	25	4	STAR WARS	CBS-Fox Video 1130		18	25	6	STILL OF THE NIGHT	CBS-Fox Video 4711	
19	21	2	I, THE JURY	CBS Fox Video 1186		19	26	2	THE STING II	Universal City Studios Inc., MCA Distributing Corp. 71015	
20	19	7	LET'S SPEND THE NIGHT TOGETHER	Embassy Home Entertainment 1231		20	18	24	THE BOAT (DAS BOOT)	RCA/Columbia Pictures Home Video 10149	
21	23	8	STAR TREK: THE MOTION PICTURE ▲	Paramount Pictures, Paramount Home Video 8858		21	15	27	POLTERGEIST ▲	MGM/UA Home Video 800165	
22	32	20	ROAD WARRIOR ●	Warner Brothers Pictures, Warner Home Video 11181		22	20	18	BLADE RUNNER ▲	Embassy Home Entertainment 1380	
23	18	9	GREASE ●	Paramount Pictures, Paramount Home Video 1108		23	23	7	VIDEODROME	Universal City Studios Inc., MCA Distributing Corp. 71013	
24	27	36	THE COMPLETE BEATLES ●	MGM/UA Home Video 700155		24	24	5	CLASS OF '84	Vestron V-5022	
25	20	10	JACKI SORENSON'S AEROBIC DANCING	MCA Distributing Corp. 55090		25	16	15	CREEPSHOW	Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	
26	NEW ENTRY		THIS ISLAND EARTH	Universal City Studios, Inc. MCA Distributing Corp. 55076		26	32	2	STAR WARS	CBS-Fox Video 1130	
27	22	32	PLAYBOY ●	CBS-Fox Video 6201		27	27	23	NIGHT SHIFT	The Ladd Co., Warner Home Video 20006	
28	26	29	ROCKY III ● (ITA)	CBS-Fox Video 4708		28	28	13	THE SECRET OF NIMH	MGM/UA Home Video 800211	
29	31	8	THUNDERBALL	CBS-Fox Video 4611		29	34	4	THEY CALL ME BRUCE	Vestron V-5015	
30	30	27	POLTERGEIST ▲ (ITA)	MGM/UA Home Video 800165		30	22	29	ROCKY III ● (ITA)	CBS-Fox Video 4708	
31	NEW ENTRY		JASON AND THE ARGONAUTS	RCA/Columbia Pictures Home Video 10346		31	39	17	MONSIGNOR	CBS-Fox Video 1108	
32	28	2	THIN THIGNS IN 30 DAYS	U.S.A. Home Video, Family Home Entertainment Inc. 213		32	29	24	FAST TIMES AT RIDGEMONT HIGH	Universal City Studios Inc., MCA Dist. Corp. 77015	
33	24	21	STRAWBERRY SHORTCAKE IN BIG APPLE CITY	Family Home Entertainment, MGM/UA Home Video 338		33	NEW ENTRY		THE BEAST WITHIN	MGM/UA Home Video 700172	
34	29	2	PETE'S DRAGON	Walt Disney Home Video S-10		34	30	8	TEX	Walt Disney Home Video 123	
35	35	11	JAZZERCISE	MCA Distributing Corporation 55089		35	35	2	TRAIL OF THE PINK PANTHER	Titan Productions, MGM/UA Home Video 4710-20	
36	36	11	EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS	Karl Video Corporation 043		36	36	33	FIREFOX ●	Warner Brothers Pictures, Warner Home Video 11219	
37	34	6	AIRPLANE! ▲	Paramount Pictures, Paramount Home Video 1305		37	33	11	PLAYBOY VIDEO VOLUME 2	CBS-Fox Video 6202	
38	38	33	FIREFOX ●	Warner Brothers Pictures, Warner Home Video 11219		38	37	27	MISSING	Universal City Studios Inc., MCA Distributing Corp. 71009	
39	37	5	BLACK SUNDAY	Paramount Pictures, Paramount Home Video 8855		39	31	8	THUNDERBALL	CBS-Fox Video 4611	
40	33	6	TIMERIDER	Pacific Arts, Video Records; MCA Dist. Corp. 528		40	38	24	THE WORLD ACCORDING TO GARP	Warner Brothers Pictures, Warner Home Video 11261	

● 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).



# VIDEO SOFTWARE DEALERS ASSOCIATION CONVENTION

FAIRMONT HOTEL, SAN FRANCISCO, CALIFORNIA

August 28-30

A FORUM FOR COMMUNICATION AMONG RETAILERS, DISTRIBUTORS AND MANUFACTURERS

Welcome to the world of Video Retailing and Distribution. The future of the Video Industry is today... here and now! Indeed, ours is a Present and Future that holds unlimited opportunities for unparalleled successes.

The VSDA Convention will establish an environment in which all segments of our business—Retailers, Distributors and Manufacturers—can openly communicate with one another as well as confer with their particular industry counterparts. Remember, PROFITS ARE THE KEY IN '83... and '84... and '85... So let's get together in San Francisco and tend to business.

### SUNDAY, AUGUST 28

9:00 AM — 6:00 PM REGISTRATION  
 1:00 PM — 6:00 PM EXHIBIT AREA VISITING  
 7:00 PM WELCOMING COCKTAIL RECEPTION  
 Host: RCA/Columbia Pictures Home Video  
 8:00 PM DINNER  
 Host: RCA/Columbia Pictures Home Video

### MONDAY, AUGUST 29

8:00 AM BREAKFAST  
 Host: MGM/UA Home Video  
 9:15 AM OPENING BUSINESS SESSION  
 • Keynote Speaker  
 • Nielsen Survey Report  
 • Merchandising for Sales and Rental  
 • The Growth Profit Centers: Accessories and Games

12:15 PM LUNCHEON  
 Host: MCA Home Video

1:45 PM WORKSHOP SESSION  
 • Advertising — The Low Cost Approach

2:30 PM — 6:30 PM EXHIBIT AREA VISITING  
 7:30 PM COCKTAIL BUFFET  
 Host: Paramount Home Video

### TUESDAY, AUGUST 30

8:00 AM REGULAR AND ASSOCIATE MEMBERS BREAKFASTS  
 9:00 AM BUSINESS SESSION  
 • Keynote Speaker  
 • Manufacturer Panel Session  
 • Distributors and Retailers Panel  
 • Computerizing Your Business

12:30 PM INSTALLATION LUNCHEON  
 Host: Vestron Video

2:00 PM WORKSHOP SESSION  
 • Brown Bag Video... or how to promote sales and rentals without becoming a Dirty Bookstore

3:00 PM — 6:00 PM EXHIBIT AREA VISITING  
 8:00 PM VSDA AWARDS BANQUET  
 Host: CBS-Fox Video

REGISTRATION FEES FOR THE CONVENTION INCLUDE ATTENDANCE AT ALL BUSINESS SESSIONS, MEAL FUNCTIONS AND SOCIAL ACTIVITIES.

Profits are the key in

'83  
'84  
'85

FOR REGISTRATION INFORMATION CONTACT:  
 Joan Chase, VSDA, 1008-F Astoria Blvd., Cherry Hill, N.J. 08003  
 (609) 424-7117

# Video

TAPE OF WORLD TOUR

## Mail-Order Police Offer

NEW YORK—"The Police bring the world to your mailbox" is the theme of a mail-order video offer currently being promoted on flyers slipped into the new Police album, "Synchronicity."

In this joint promotion with A&M Records, initial buyers of the album can purchase through the mail a 75-minute video cassette called "Police Around The World" for \$29.95 for one and \$49.95 for two. According to the flyer, the offer expires Dec. 31, 1983.

The driving force behind this promotion is IRS Records; A&M reports taking only a perfunctory role. The videotape features the trio's 1980-81 world tour. Such songs as "Roxanne," "De Do Do Do, De Da Da Da," "Next To You" and "Can't Stand Losing You" appear on the video, which

is being offered in both VHS and Beta formats.

The direct-marketed Police videocassette is not the first of this type. Vestron Video recently placed a similar flyer in the first 100,000 copies shipped of Grace Jones' Island album "Living My Life." This \$39.95 video offer was part of a joint agreement with Island.

Explains Gordon Bossin, vice president of marketing for Vestron: "It was a typical situation. The cassette happened to be coming out the same time as the album, so we suggested the joint promotion."

Sales of the videocassette, in the end, accounted for only about 25% of the entire sales figures, he reports. "The record promotion was targeted to a very select group."

## Music Monitor

By LAURA FOTI

● **Let's Get Violent: The Violent Femmes**, Slash recording artists, have completed a video of "Gone Daddy Gone" from their self-titled debut album. The black-and-white clip was produced by Steve Martin and directed by Douglas Brian Martin of Martin Industries.

● **Good Mornin': The video to Al Jarreau's "Mornin'"**, from his current Warner Bros. album, combines animation and live action. It was produced by P.R.A. Productions and brought to life by Filmfare/Carousel of Studio City. Coordination of the animation and Jarreau's movements took more than eight weeks. Live action was directed by Gus Jekle, animation by Frank Terry.

● **In Session: E.J. Stewart Video** recently shot a half-hour television pilot titled "In Session" with Nempere's **Single Bullet Theory**. Jerry Martin directed the show, which features performance footage and

interviews.

● **Straight Shooter: "Straight Ahead,"** by Virgin/Epic act **Shooting Star**, was recently videotaped with production manager **Juanita Diana** of Video Caroline and director **Joe Dea**. **Marcus Peterzell** produced.

● **Class Reunion: "Solid Gold"** will salute the 1970s in a special two-hour show airing the weekend of July 16. Such chart-toppers as **Debby Boone**, the **Captain & Tennille**, **Natalie Cole**, **Gloria Gaynor**, **Andy Gibb**, **Gladys Knight & the Pips**, **Barry Manilow**, **Player** and **B.J. Thomas** have been set to perform their '70s hits. The show is a production of **Paramount Television Domestic Distribution** in association with **Bob Banner Associates** and **Brad Lachman Productions**. The production team includes executive producer **Bob Banner**, producer **Brad Lachman**, director **Louis Horvitz** and choreographer **Anita Mann**.

## 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.

**AGENCY**  
Lee Majors, Robert Mitchum, Valerie Perrine  
CED Vestron Video VC5008..... No List

**THE AMITYVILLE HORROR**  
Margot Kidder, James Brolin, Rod Steiger  
LV Vestron Video VL4022..... No List

**BOXCAR BERTHA**  
Barbara Hershey, David Carradine  
CED Vestron Video VC4038..... No List

**CARBON COPY**  
George Segal, Denzel Washington  
Beta & VHS Embassy Home Entertainment..... \$59.95  
CED..... \$29.95

**CENTERFOLD**  
Martha Thomsen  
Beta & VHS VidAmerica R-983 (Vestron Video)..... No List

**COMEDY TONIGHT**  
Andy Kaufman, Robin Williams, Gallagher & Others  
CED Vestron Video VC4001..... No List

**DEFIANCE**  
Jan Michael Vincent  
CED Vestron Video VC4037..... No List

**THE FINAL COUNTDOWN**  
Kirk Douglas, Martin Sheen, Katherine Ross, James Farentino  
Beta Vestron Video VB4047..... No List  
VHS VA4047..... No List

**FINAL EXAM**  
Cecile Bagdadi, Joel Rice  
Beta & VHS Embassy Home Entertainment 1618..... \$59.95

**FORT APACHE**  
John Wayne, Henry Fonda, Shirley Temple  
Beta & VHS VidAmerica R-703 (Vestron Video)..... No List

**FRIGHTMARE**  
Beta Vestron Video VB3026..... No List  
VHS VA3026..... No List

**GOLDEN AGE OF COMEDY**  
Laurel & Hardy, Ben Turpin, Jean Harlow, The Keystone Cops & Others  
Beta & VHS VidAmerica R-216 (Vestron Video)..... No List

**HARPER VALLEY PTA**  
Barbara Eden  
CED Vestron Video VC4043..... No List

**HEARTACHES**  
Margot Kidder, Annie Potts  
LV Vestron Video VL4024..... No List

**HERCULES**  
Steve Reeves  
Beta & VHS Embassy Home Entertainment..... \$59.95

**THE HIGH COUNTRY**  
Timothy Bottoms, Linda Purl  
CED Vestron Video VC5009..... No List

**HOPSCOTCH**  
Walter Matthau, Glenda Jackson  
Beta & VHS Embassy Home Entertainment..... \$59.95

**HOW TO BEAT THE HIGH COST OF LIVING**  
Jessica Lange, Susan St. James, Jane Curtin  
Beta Vestron Video VB4031..... No List  
VHS VA4031..... No List

**IS PIT ON YOUR GRAVE**  
CED Vestron Video ZC016..... No List

(Continued on page 46)

# Jazz

## Catalog Of Kenton's Label Sold GNP-Crescendo Acquires All Creative World Albums

By DAVE DEXTER JR.

LOS ANGELES—The entire record catalog of the late Stan Kenton's Creative World firm has been acquired by Gene Norman for his GNP-Crescendo Enterprises.

Norman concluded the transaction June 21 with the late band-leader's business manager and accountant, Harold Plant, and Audree Coke, Kenton's personal manager and companion. The Kansas-born pianist, composer and maestro died Aug. 25, 1979.

"My deal with Creative World—Kenton's estate—includes the outright purchase of 17 albums Kenton recorded with his Artistry In Rhythm orchestra after he left the Capitol label. I'll also be the U.S. distributor for about 50 LPs Stan made from 1943 into the 1960s for Capitol, masters which he leased from the Hollywood-based label on

a long-term basis," Norman says.

"In addition to the mass of Kenton music," he continues, "I will be reissuing two LPs by Billy May's big band, another by Charlie Barnet, one by the Four Freshmen and perhaps yet another album by Bill Holman. They were all part of the Creative World catalog."

Also involved in the transaction is Norman's acquisition of a 50% interest in three Kenton music publishing firms, Leslie (ASCAP), Benton (BMI) and Anton (BMI). Thus Norman, a nationally celebrated DJ in the 1940s on KFWB and KLAC here, will be adding substantially to his publishing holdings. For many years he has operated his own Skyview (ASCAP) and Neil (BMI) music companies.

For him, the move is more than a business venture. "I promoted nu-

merous concerts with Stan and his band up and down the West Coast in the old days when big bands were major attractions," he says. "It was I who featured his band at the Hollywood Bowl, the first jazz concert ever held there, in the mid-1940s. He also worked the nightclub I once operated. For me, Kenton was a giant in the field, a man in the class of Armstrong, Ellington and Carter. I feel privileged to now have control of so many of his albums. I promise they will remain active, on Stan's original Creative World label and with his logo and graphics, for many years into the future."

Business is on a strong upbeat, says Norman, who estimates sales of his GNP-Crescendo disks are up "at least 15% over the last six months of 1982." A Filipino pianist, Bobby Enriquez, is pacing sales of the label.

## Gotham Kool Fest Gives Exposure To New Sounds

NEW YORK—The newer sounds of jazz played a significant, if peripheral, role in the 1983 Kool Jazz Festival here. The festival, which was officially launched June 24 with a special celebration at Gracie Mansion, the Mayor's residence, closed Sunday (3) with concerts at three different venues.

Soundscape, a midtown Manhattan performance space, played host to most of the "new jazz" artists, among them Paquito D'Rivera, Marion Brown, Andrew Cyrille and Jamaaladeen Tacuma. It was the first time Soundscape had been a part of the festival. Other venues included Avery Fisher Hall, Carnegie Hall, Carnegie Recital Hall, Town Hall, the Village Gate, Waterloo Village in Stanhope, N.J., the Saratoga (N.Y.) Performing Arts Center, and the Staten Island Ferry.

In addition, Harlem was drawn into the festival this year by director George Wein via a June 26 concert called "Echoes Of Harlem." The general-admission show at Small's Paradise featured a potpourri of music and dance by such artists as Diane McIntyre, Anthony Davis and Akbar Ali.

Among the high points of the festival were appearances by Ella Fitzgerald, Miles Davis, Sarah Vaughan, Count Basie and the Modern Jazz Quartet; tributes to the deceased jazz greats Kai Winding, Charles Mingus, Coleman Hawkins and Bill Evans; a retrospective of the career of the still-active composer/arranger/artist Gil Evans; and the first complete performance in 40 years of Duke Ellington's historic suite "Black, Brown And Beige," performed by the Ellington orchestra under the direction of Mercer Ellington.

More than 200 musicians participated in the 11-day event, the showpiece of Wein's 22-city touring Kool Jazz Festival. The New York event began 30 years ago as the Newport Jazz Festival in Newport, R.I. It moved to New York in 1972 and changed its name to the Kool Jazz Festival in 1981, when Kool Cigarettes agreed to become the sole sponsor.

At presstime, indications were that the festival would be a money-maker. In-depth coverage will appear in next week's Billboard.

Survey For Week Ending 7/9/83

## Billboard® Best Selling Jazz LPs™

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	11	JARREAU Jarreau, Warner Bros. 1-23801	26	26	57	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)
2	2	9	EARL KLUGH Low Ride, Capitol ST-12253	27	NEW ENTRY		RAMSEY LEWIS Les Fleurs, Columbia FC 38787
3	3	11	JOE SAMPLE The Hunter, MCA 5397	28	28	7	CHICO FREEMAN The Search, India Navigation IN 1059
4	4	5	MILES DAVIS Star People, Columbia FC 38657	29	29	84	GEORGE BENSON The George Benson Collection, Warner Bros. 2HW 3577
5	5	5	BOB JAMES The Genie, Columbia FC 38678	30	31	3	JAMES NEWTON James Newton, Gramavision GR 8205 (PolyGram)
6	13	3	LARRY CARLTON Friends, Warner Bros. 1-23834	31	32	3	TANIA MARIA Come With Me, Concord Jazz CJ-200
7	7	13	GEORGE WINSTON Autumn, Windham Hill C-1012	32	NEW ENTRY		MICHAEL FRANKS Previously Unreleased, John Hammond BFW 38664 (CBS)
8	10	5	THE YELLOWJACKETS Mirage A Trois, Warner Bros. 23813-1	33	33	5	RALPH TOWNER Blue Sun, ECM 23788-1E (Warner Bros.)
9	9	19	DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin and the New York/L.A. Dream Band, GRP A 1001	34	NEW ENTRY		B.B. KING Blues 'N Jazz, MCA 5413
10	NEW ENTRY		GEORGE BENSON In Your Eyes, Warner Bros. 1-23744	35	37	11	DAVID GRISMAN Dawg Grass/Dawg Jazz, Warner Bros. 1-23804
11	11	17	WEATHER REPORT Procession, Columbia FC 38427	36	38	30	LEE RITENOUR Rit/2, Elektra 60186
12	NEW ENTRY		PAT METHENY GROUP Travels, ECM 23791-1 (Warner Bros.)	37	18	52	DAVID SANBORN As We Speak, Warner Bros. 1-23650
13	16	11	LONNIE LISTON SMITH Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)	38	20	11	HANK CRAWFORD Midnight Ramble, Milestone M-9112 (Fantasy)
14	14	97	AL JARREAU Breakin' Away, Warner Bros. BSK 3576	39	30	53	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019
15	17	7	CARLOS SANTANA Havana Moon, Columbia FC 38642	40	22	38	SPYRO GYRA Incognito, MCA MCA-5368
16	15	30	GEORGE WINSTON December, Windham Hill C-1025	41	41	35	VARIOUS ARTISTS Casino Lights, Warner Bros. 23718-1
17	19	7	GEORGE DUKE Guardian Of The Light, Epic FE 38513	42	21	11	LIZ STORY Solid Colors, Windham Hill C-1023
18	6	34	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247	43	43	19	JOHN KLEMMER Finesse, Musician 60197-1 (Elektra)
19	8	30	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215	44	45	3	SONNY STITT The Last Session, Vol. 1, Muse MR 5269
20	36	3	CHUCK MANGIONE Journey To A Rainbow, Columbia FC 38686	45	47	52	BOB JAMES Hands Down, Columbia/Tappan Zee FC 38067
21	12	11	WILTON FELDER Gentle Fire, MCA 5406	46	34	23	HERBIE HANCOCK Quartet, Columbia C2-38725
22	NEW ENTRY		WYNTON MARSALIS Think Of One, Columbia FC 38641	47	40	137	GROVER WASHINGTON JR. <b>▲</b> Winelight, Elektra 6E-305
23	23	5	JAY HOGGARD Love Survives, Gramavision GR 8204 (PolyGram)	48	48	17	CHICK COREA Again and Again, Musician 60167-1 (Elektra)
24	24	9	STEPS AHEAD Steps Ahead, Musician 60168-1 (Elektra)	49	25	9	GEORGE HOWARD Asphalt Garden, Palo Alto PA 8035
25	27	7	RARE SILK New Weave, Polydor S10028-1Y1 (Polygram)	50	50	107	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)

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



VIA HOME COMPUTER BOOM

# Distributors Finding New Customers

LOS ANGELES—Sales of home computer hardware and software are not of the retailers, but of the distributors. Video retailers systems toms Co., B Lanhan Seattle

# Retail Facing Computer Age With Image-Building Ad Outlays

By EARL PAIGE

LOS ANGELES—As video games continue to represent a significant portion of the home computer market, retailers in some way. The survey clearly indicates that the number of specialized retailers is increasing.

# SEE HEAVY COMPETITION Computer Firms Key On Power And Price

Power and price: two buzz words around the computer industry. The personal computing category has been most adventurous. Given greater power, computer manufacturers are competing on price.

# Game Monitor Computer Software Gear For Big Push

By TIM BASKERVILLE

The spring and summer will see all computer software manufacturers revving up their retail and print campaigns in preparation for the medium's first general-interest ad blitz later in 1983. With shelf space at a premium, software manufacturers are looking for ways to get their products noticed.

# Hastings Key Centerpiece Of New 8,16

By EARL PAIGE

LOS ANGELES—Most record/tape retailers may be tentative about moving into home computer software. However, Hastings Music is making a big push.

# Game Dealer Renting

By TIM BASKERVILLE

At the Winter CES, the notion of renting computer software was dismissed out of hand before the audience of curious record, video and electronics storeowners. One retailer panelist called it "a sale for the price of a rental," because of the relative ease with which a computer owner can copy programs, even if copy-protected.

# Home Computer Business

By SAM SUTHERLAND

LOS ANGELES—Record/tape/video merchandisers are bracing themselves for the roller coaster ride promised by a new product area offering even greater sales potential and perhaps even deeper pitfalls than the video games business: the explosive home computing field, which is already bringing the market to a boil.

# Record Rackjobbers Commit To Computer Software

By LAURA FOTI

NEW YORK—Record rackjobbers, in search of ways to expand their business, have picked up on the wave of the home computer software market.

Lieberman now committed as well. For those racks and the few retail chains entering the field, the allure of marketing computer software is similar to that posed by the games business three years ago: with an existing base in merchandising entertainment software to consumers, marketers experienced the success of the games business.

SKU in San Francisco, has a program in operation in California and Illinois, and plans a roll-out shortly. Services include stock adjustment and inventorying. Bob Goldberg, SKU vice president of marketing, says, "I see us competing with the record stores."

have little or no experience in computer software. There are a number of ways for them to use rackjobbers; Pickwick will work with Softsel's marketing group to determine the optimum selection of software." Softsel president Bob Leff further explains, "Pickwick is our agent in the home computer software market."

plains that company's reasons for working with Softsel: "We saw computer software as a very desirable line for the '80s. It was within our servicing skills and was deemed important by our customer base. They couldn't buy effectively because of the number of publishers and manufacturers and the rapid proliferation of software units. It's too difficult to keep track of."

Every week, everywhere... Billboard covers computers

with a myriad of timely features—from retailing to rackjobbing to R&D, from breakthrough technology to the nuances of image-building, from the manufacturer's viewpoint to the consumer's needs.

Watch for Home Computer market coverage in Billboard every week!

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# Game Monitor Industry Analyst's Study Sees Computer Crossover

By TIM BASKERVILLE

Manufacturers shipments of dedicated game/computer systems—particularly for serious personal computer systems.

# SOFTSEL EXECUTIVE SPEAKS Personnel Called Key In Selling Computer

# Softsel, Pickwick In Rack Pact Major Step In Home Computer Mass Merchandising

By SAM SUTHERLAND

LOS ANGELES—The advertising budgets of the nation's record/video retail chains are changing. Softsel and Pickwick are making a major step in home computer mass merchandising. Softsel executive speaks: Personnel called key in selling computer. Softsel has introduced the first extensive dealer co-op ad program to be offered for computer products. As for the Pickwick linkup, the partnership will see the Minneapolis-based rack services giant providing merchandising and in-store promotion services.

# Computers Get Push From Mattel

As the industry matures, Mattel is moving into the home computer market. That doesn't mean that Mattel has forsaken the traditional toys at its headquarters. The company is looking for new opportunities. Mattel's new System Changer, for example, plugs into the Intellivision II Master component and expands that system's capabilities to include play of Atari 2600-compatible game cartridges. And M Network supplies software for hardware from non-Mattel manufacturers.

# Game Monitor Computer Market Ready To Explode

By TIM BASKERVILLE

Game/computer industry is expected to double in 1983, according to P. Simon. Availability, \$1 million per year in 1983. Population to 10 million by year's end. Development of console market at a price lower than price cutting per se will propel the market thereafter. Simon, despite profits, is optimistic. "All major competitors should have improved computer sales in 1983," concludes the Wall Street analyst. "But based on near-term momentum of the established companies, Commodore or Texas Instruments should gain the most. Atari in need of new low-end hardware."

# Home Computer Growth Pains

the computer as a toy rather than as a serious business device," contends Marmaduke. "Software for the less experienced systems is relatively expensive."

Dalton Books and Schaak Electronics, along with a major discount store.



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

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		THIS WEEK		Artist-TITLE-Label			
2	★	29	▲	29	▲	WEEKS AT #1	▲	MICHAEL JACKSON Thriller Epic QE 38112	CBS	BLP 1	83	★	7	★	7	★	FASTWAY Fastway Columbia BFC 38662	CBS	
1	11	11	▲	11	▲			SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	9.98	BLP 6	77	★	9	★	9	★	RED ROCKERS Good As Gold Columbia BFC 38629	CBS
3	23	23	▲	23	▲			DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	8.98		74		10		10		TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL
★	17	2		17				THE POLICE Synchronicity A&M SP3735	RCA	8.98		88	★	4	★	4	★	PETER TOSH Mama Africa EMI-America SD-17095	CAP
5	5	11	●	11	●			DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	8.98	BLP 23	90	★	3	★	3	★	PAT METHENY GROUP Travels ECM 1-23791 (Warner Bros.)	WEA
6	4	10	▲	10	▲			MEN AT WORK Cargo Columbia QC 38660	CBS	8.98	BLP 32	89	★	6	★	6	★	HEAVEN 17 The Luxury Gap Arista AL 8-8020	RCA
7	6	21	▲	21	▲			JOURNEY Frontiers Columbia QC 38504	CBS	8.98		78		9		9		MARY JANE GIRLS Mary Jane Girls Gordy 60406L (Motown)	IND
8	8	21	●	21	●			BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	8.98		85	★	7	★	7	★	LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA
9	10	34	▲	34	▲			PRINCE 1999 Warner Bros. 1-23720	WEA	10.98	BLP 20	92	★	4	★	4	★	SYLVIA Snapshot RCA AHL1-4672	RCA
10	7	37	▲	37	▲			DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	8.98	BLP 51	94	★	9	★	9	★	ZEBRA Zebra Atlantic 80054	WEA
11	11	12		12				EDDY GRANT Killer On The Rampage Portrait/ice 86R 38554 (Epic)	CBS	8.98	BLP 14	82		64		64		TOTO Toto IV Columbia FC 37728	CBS
★	57	2		57				STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	8.98		83		14		14		PINK FLOYD The Final Cut Columbia QC 38243	CBS
13	9	17	▲	17	▲			STYX Kilroy Was Here A&M SP 3734	RCA	8.98		84		11		11		JOAN ARMATRADING The Key A&M SP 4912	RCA
14	14	27	●	27	●			CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	8.98	BLP 36	85		70		70		ALABAMA Mountain Music RCA AFL1-4229	RCA
★	15	12		15				Z.Z. TOP Eliminator Warner Bros. 1-23774	WEA	8.98		86		15		15		JULIO IGLESIAS Julio Columbia FC38640	CBS
16	13	38	▲	38	▲			LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	8.98	BLP 13	87		15		15		WHISPERS Love For Love Solar 60216 (Elektra)	WEA
17	12	11	●	11	●			RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	8.98		88		10		10		EARL KLUGH Low, Fido	WEA





**THE GANG'S ALL HERE**—Hail, hail to the writers and publishers of "Always On My Mind," the single most performed song for 1982 in the BMI repertoire. Shown at reception in Los Angeles, from left, are Mark James, Bobby Weinstein and Del Bryant of BMI; and Wayne Carson, Lester Sill and Charlie Feldman of Screen Gems-EMI.

## New Companies

**Adams & Levine**, artist representatives handling the CMI group No Guitars, formed by Jim Adams and Steve Levine. 51 Upper Montclair Plaza, Suite 59, Upper Montclair, N.J. 07043; (201) 744-4888.

**Backstage Productions**, a concert promotion and management company, formed by Lois Lechleitner. 2047 McBride Lane, Yorktown Heights, N.Y. 10598; (914) 962-3784.

**Cactus Records**, an independent label formed by Tom Sondag. First release is "Try To Beat The Heat" by B.B. Spin. 975 Webster Lane, Des Plaines, Ill. 60016; (312) 296-5995.

**Country Music Consultancy**, formed by Ron Adsett. P.O.B. 268, Dee Why 2099, Sydney, Australia; 93-3714.

**Flip Records**, a new rock label subsidiary of Vanguard Records. First releases are an EP by Endgames and a single by Lex. 71 West 23rd St., New York, N.Y. 10010; (212) 255-7732.

**Fraser Records**, a gospel label formed by Leonard Fraser. First release is an album, "Christ Is King," by the Fraser Family. 27 East 13th St., New York, N.Y. 10003; (212) 741-3250.

**Goldberg & O'Reilly**, specializing in cable programming, formed by Spike Jones and Gabrielle Boone. 8033 Sunset Blvd., Suite 799, Los Angeles, Calif. 90046; (213) 876-8935.

**NV Promotions**, specializing in promotion and artist management, formed by Nancy Sefton and Vicky Hamilton. 3927 1/2 Sawtelle Blvd., Los Angeles, Calif. 90066; (213) 398-4757.

**Phase Two Music**, a publishing and graphic arts company, formed by Wendell Foreman, David Crawford and Larry Wise. First release is a single by Crawford, "Cement City." P.O.B. 200, Sulphur, La. 70663; (318) 527-8308.

**Plug Records**, a division of P.M. Records, formed by Gene Perla. First releases are Steve Holt's "The Lion's Eyes," Lee Willhite's "First Venture," Bernie Charles' "Blue Viol," and "The Midweek Blues" by

David Earle Johnson, Jan Hammer and John Abercrombie. 20 Martha St., Woodcliff Lake, N.J. 07675.

**Romarey Music Group**, formed by Cecil Lopez and Stanley George. First production is a television theme song, "The Sounds Of Country Music." P.O.B. 11368, Houston, Tex. 77293; (713) 590-3889.

**Southern Cross Promotions**, specializing in country and adult contemporary radio promotion, formed by Johnny Bee. 4566 Old Norcross Road, Duluth, Ga. 30136; (404) 449-5222.

**Stang Management Ltd.**, formed by Raymond Peck and Pete Stanges. First signing is Nadine Herman ("Boy I Need You" for Kiderian Records). P.O.B. 256577, Chicago, Ill. 60625; (312) 399-5535.

**Talentepe Booking Associates**, specializing in booking and personal management. 6310 N. Lincoln Ave., Suite 22, Chicago, Ill. 60659; (312) 236-0321.

**Taylor Recording, Publishing & Video Co.**, formed by Charles Taylor. 5545 Dunbar Drive, St. Louis, Mo. 63131; (314) 524-5183.

**The Acme Music Corp.**, formed by William Chafin and Martin Thau. First release is "Jam Hot (Rhumba Rock)" by Johnny Dynell & New York 88. 259 West 10th St., Suite 4C, New York, N.Y. 10014; (212) 741-5236.

**Toby Lubov & Associates**, specializing in public relations. 4050 Via Dolce, Suite 243, Marina Del Rey, Calif. 90291; (213) 306-8385.

**Tom Wilkerson Advertising & Public Relations**, specializing in radio and television jingle productions, formed by Tom Wilkerson. 50 Music Square West, Suite 804, Nashville, Tenn. 37203; (615) 327-0570.

**206 Records Inc.**, formed by Diana Vaughan Harris and Kim Harris. First releases are disks by Queensryche and the David Surkamp Band. 15251 Bel-Red Road, Bellevue, Wash. 98007; (206) 643-1433.

# Gospel

## A New Market: Skating Rinks

### Gary Paxton Finds An Audience For Holy Rollers Club

By EDWARD MORRIS

NASHVILLE—A project that started as a skating club for Christian teenagers is being expanded into a new market for the sale of Christian music. Artist and songwriter Gary Paxton is using his Nashville-based Holy Rollers Club as a way of getting record racks into skating rinks one night each week.

Paxton set up the currently non-profit Holy Rollers about a year ago in cooperation with a skating rink owner in a Nashville suburb. The rink owner agreed to program Christian music for skating Monday nights, when business is normally

slow. Paxton provided guidance and promotion. The upshot of the experiment was that Christian music night ultimately achieved a popularity second only to rock night.

In May, John Crawford, a Christian music DJ involved in the project, presented a report on it to a convention of rink owners in Las Vegas. About 150 of the owners filled in response cards to show their interest in establishing Holy Roller Clubs for their facilities.

Plans now call for record racks to be in place by August in rinks that have the Christian skating clubs established. Several major gospel labels have agreed to offer their product on consignment, according to Rex W. Bledsoe, who is acting as a consultant to Paxton.

Racks will be stocked with from 20-25 MOR, contemporary and rock titles, Bledsoe estimates, and will be re-stocked weekly. Rink owners' share of sales will be negotiable. Bledsoe says, but is expected to be around 25%. The racks will be on

display during "Christian Skate Night" only.

The Holy Rollers organization will select, train and pay the DJs for each rink. Bledsoe says, however, that the organization will rely heavily on the rink owners or operators to help in the selection. The DJs will help program the skating music to accommodate regional preferences.

Aimed chiefly at the 12-21 age group, the Holy Rollers Clubs will charge monthly dues of \$15—of which 50 cents will go into a co-op advertising fund to match rink operators' ad expenditures. The dues will guarantee the members admission to the rink, a monthly newsletter and a free record and T-shirt. Plans are to include discount coupons in the newsletter as an additional source of revenues and merchant involvement.

Once a network of clubs has been established, Bledsoe says, touring Christian artists will be invited to make rink appearances to sign autographs and "meet with the kids."

## Calvary Releases Midline Albums

NASHVILLE—The Calvary Music Group—via its Life Stream and Front Line record labels—is issuing a collection of midline albums called "The Exceptional Performance Series." Each 12-inch album contains four songs and will sell at \$4.98 retail.

EPS albums have been issued on Kenny Hinson, Gary Paxton, David Baroni and the Willoughby Wilson Band. Hinson and Baroni record for the MOR/inspirational Life Stream label, while the others are on the Front Line rock'n'roll gospel label. Rex W. Bledsoe, Calvary's executive director, says the company aims to have 10 titles on the market by year's end.

Another feature of the series is its generic packaging. The album jackets are die-cut to display the record label, and each jacket is in a single bright color on which there is no printing or design. Stickers are put on the shrink wrap to identify the artist, title series and price.

Bledsoe says the new configuration can have a helpful effect on touring Christian artists. "Some artists have a problem going back into a locality the second time, because they've already saturated it the first time with their record sales. Now we can come out with a new unit every 120 days or so."

Bledsoe contends that the low-priced albums should be an incentive for a consumer to take a chance on a new product and also to buy more than one album at a time.

As far as manufacturing costs are concerned, Bledsoe says the new albums require the same amount of investment as conventional ones. Cassettes, he adds, cost five to seven cents less to produce than those of regular length.

The album jackets are fabricated in Canada and die-cut in Nashville.

## Bayer Sponsoring 'Pat Boone Show'

NASHVILLE—Bayer Aspirin has signed on as a sponsor of "The Pat Boone Show," an hour-long weekly syndicated gospel program that airs on more than 100 radio stations. It is one of the few gospel shows to date to attract a major national sponsor.

Boone and Ed Lubin, his producer, say they will increase the weekly show to a two-hour format if sponsorship warrants. They also say they are in negotiations with the Armed Forces Radio & TV Service to do a noncommercial version that would be broadcast in 28 countries.

Boone's show features contemporary gospel music, and Boone performs all the commercials involved.

Survey For Week Ending 7/9/83											
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number				
1	1	9	<b>JESUS, I LOVE CALLING YOUR NAME</b> Shirley Caesar, Myrrh MSB 6721	17	19	13	<b>THE FANTASTIC VIOLINAIRES</b> The Violinaires, Malaco 4382				
			<b>TOUCH OF CLASS</b> Jackson Southernaires, Malaco MAL 4375	18	5	68	<b>PRECIOUS LORD</b> Al Green, Myrrh 6702				
2	2	30	<b>THE JOY OF THE LORD IS MY STRENGTH</b> Douglas Miller, The True Way Choir (C.O.G.I.C.), GosPearl 16008	19	7	38	<b>UNCLOUDY DAY</b> Myrna Summers, Savoy 14594				
3	4	38	<b>YOU BROUGHT THE SUNSHINE</b> The Clark Sisters, Sound Of Gospel SOG 132	20	14	43	<b>BIBLEWAY—ALL THE WAY LIVE</b> Bibleway Mass Choir, Gospearl PL 6011				
4	15	9	<b>LEAD ME</b> Jackson Southernaires, Malaco MAL 4383	21	27	5	<b>REACHIN' OUT</b> New York Community Choir, Myrrh MSB 6716				
5	22	5	<b>ROUGH SIDE OF THE MOUNTAIN</b> Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	22	24	13	<b>PEACE BE STILL</b> Vanessa Bell Armstrong, Onyx R3831				
6	6	34	<b>THE RICHARD SMALLWOOD SINGERS</b> Onyx/Benson R3803	23	NEW ENTRY		<b>ONE MORE SUNNY DAY</b> Leontine Dupree, Savoy SL-14644				
7	8	20	<b>I FEEL LIKE GOING ON</b> Keith Pringle, Hope Song 2001	24	NEW ENTRY		<b>PRAYER AND FAITH</b> Keith Pringle and the Pentecostal Community Choir, Savoy 14719				
8	3	43	<b>IT'S GONNA RAIN</b> Rev. Milton Brunson, Myrrh MSB 6696	25	28	5	<b>10th ANNUAL PRAISE &amp; REDEDICATION CONCERT</b> Southeast Inspirational Choir, Jewel 0172				
9	12	20	<b>SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD</b> James Cleveland and the N.J. Mass Choir of the Gospel Music Workshop, Savoy SL 14709	26	25	34	<b>TOUCH ME LORD</b> The Angelic Gospel Singers, Malaco 4381				
10	9	47	<b>LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> Florida Mass Choir, Savoy SGL 7078	27	26	21	<b>BEAUTIFUL TOMORROW</b> Rev. Ernest Franklin, Savoy SL-14724				
11	11	21	<b>MOVE ALONG</b> The Gospel Keynotes, Nashboro 7266	28	NEW ENTRY		<b>MAMA</b> Dixie Hummingbirds, Atlanta Int'l 10061				
12	10	21	<b>MIGHTY CLOUDS ALIVE</b> The Mighty Clouds of Joy, Myrrh 6687	29	NEW ENTRY		<b>EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II</b> Myrrh MSB 6700				
13	13	30	<b>CLOSER</b> Tommy Ellison, Atlanta International 10052	30	23	34	<b>DOUGLAS MILLER &amp; THE TEXAS SOUTHEAST CHOIR</b> (Copic) W/MATTIE M. CLARKE (Recorded Live), GosPearl PL-16002				
14	17	13	<b>THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR—HOUSTON, TX</b> Savoy SG 7081	31	20	68	<b>MATTIE MOSS CLARK PRESENTS THE GREATER WILLIAMS TEMPLE CHOIR LIVE</b> Gospearl PL 16004				
15	18	30	<b>WHEN IT RAINS, IT POURS</b> Rev. F. C. Barnes and Sister Brown, Atlanta Int'l 10041	32	21	20	<b>THE SACRAMENTO COMMUNITY CHOIR LIVE</b> Onyx/Benson 3824				
16	16	21	<b>SINCERELY</b> The Clark Sisters, New Birth 7058	33	34	20	<b>LORD MAKE ME OVER</b> The Benny Cummings Singers, New Birth 7057				
				34	29	21	<b>BROTHER TO BROTHER</b> The Williams Brothers, Myrrh MSB 6717				





16	★	14	16	★	84	65	18	★	18	(Peter Hauke), T. Carey; Rocshire 001
17	★	12	17	★	85	90	2	★	18	<b>STRAIGHT FROM THE HEART</b> —Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536
18	★	7	56	★	86	89	2	★	2	<b>WAITING FOR YOUR LOVE</b> —Toto (Toto), B. Kimball, D. Patch; Columbia 38-03981
19	★	7	55	★	87	NEW ENTRY	NEW ENTRY	★	2	<b>SHY BOY</b> —Banarama (Tony Swain, Steve Jolley), T. Swain, S. Jolley; London 810-112-7 (PolyGram)
20	★	9	57	★	88	59	6	★	6	<b>WHO'S BEHIND THE DOOR?</b> —Zebra (Jack Douglas), R. Jackson; Atlantic 7-89821
21	★	13	63	★	89	NEW ENTRY	NEW ENTRY	★	6	<b>LOVE NEVER FAILS</b> —Greg Kinn Band (Matthew King Kaufman), Kinn, Wright, Lynch, Phillips, Douglas; Beserkley 7-69820 (Elektra)
22	★	5	70	★	90	75	4	★	4	<b>TONIGHT I CELEBRATE</b> (M. Masser), M. Masser, G. Goffin; Capitol 5242
23	★	5	61	★	91	73	10	★	10	<b>DON'T MAKE ME DO IT</b> —Patrick Simmons (John Ryan), H. Lewis & The News; Elektra 7-69817
24	★	16	NEW ENTRY	★	92	95	2	★	2	<b>THE CLOSER YOU GET</b> —Alabama (Harold Shedd, Alabama), J.P. Pennington, M. Gray; RCA 13524
25	★	6	69	★	93	74	17	★	17	<b>NIGHT PULSE</b> —Double Image (Bob Gaudio), P. Bolen, G. Katona, B. Butler; Curb 4-03942 (Epic)
26	★	9	51	★	94	76	16	★	16	<b>SOLITAIRE</b> —Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868
27	★	7	NEW ENTRY	★	95	NEW ENTRY	NEW ENTRY	★	16	<b>STRANGER IN MY HOUSE</b> —Ronnie Milsap (Ronnie Milsap, Tom Collins), M. Reid; RCA 13470
28	★	7	37	★	96	72	9	★	9	<b>JOHNNY B. GOODE</b> —Peter Tosh (Chris Kimsey, Peter Tosh), C. Berry; EMI-America 8159
29	★	4	68	★	97	96	11	★	11	<b>INSIDE LOVE</b> —George Benson (Arif Mardin, Kashif), Kashif; Warner Bros. 7-29649
30	★	7	53	★	98	82	6	★	6	<b>ALL MY LIFE</b> —Kenny Rogers (David Foster, Kenny Rogers), V. Stephenson, D. Robbins, J. Silbar; Liberty 1495
31	★	16	47	★	99	97	10	★	10	<b>FADE AWAY</b> —Loz Netto (Colin Thurston), Loz Netto; 21 Records 1-104 (PolyGram)
32	★	2	83	★	100	93	4	★	4	<b>NO TIME FOR TALK</b> —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29662
			NEW ENTRY							<b>NEVER TELL AN ANGEL</b> —The Stompers (Richie Cordell, Glen Kolotkin), S. Baglio; Boardwalk 121777

10	★	10	62	★	51	3	3	★	3	(Gary Katz), M. Jordan, J. Capek; RCA 13549
11	★	12	56	★	52	3	3	★	3	<b>PUTTIN' ON THE RITZ</b> —Taco (David Parker), Berlin; RCA 13574
12	★	7	55	★	53	6	6	★	6	<b>WAR GAMES</b> —Crosby, Stills & Nash (Stephen Stills, Graham Nash, Stanley Johnston), S. Stills; Atlantic 7-89812
13	★	7	57	★	54	5	5	★	5	<b>CHINA</b> —Red Rockers (David Kahne), D. Hill, J. Griffith, J. Singletary; Columbia 38-03786
14	★	9	63	★	55	3	3	★	3	<b>SPACE AGE WHIZ KID</b> —Joe Walsh (Bill Szymczyk), J. Walsh, J. Vitale; Full Moon/Warner Bros. 7-29611
15	★	13	60	★	56	4	4	★	4	<b>IT'S INEVITABLE</b> —Charlie (Kevin Beamish, Terry Thomas), T. Thomas; Mirage 7-99862 (Atco)
16	★	5	70	★	57	4	4	★	4	<b>MIDNIGHT BLUE</b> —Louise Tucker (Tim Smit, Charlie Skarbek), Beethoven, Smit, Skarbeck; Arista 1-9022
17	★	5	61	★	58	7	7	★	7	<b>JUICY FRUIT</b> —Mtume (J. Mtume), J. Mtume; Epic 34-03578
18	★	20	NEW ENTRY	★	59	NEW ENTRY	NEW ENTRY	★	NEW ENTRY	<b>THE METRO</b> —Berlin (Daniel R. Van Patten), J. Crawford; Geffen 7-29638 (Warner Bros.)
19	★	6	69	★	60	2	2	★	2	<b>LAWYERS IN LOVE</b> —Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69826 (Elektra)
20	★	6	51	★	61	20	20	★	20	<b>ALL THE HIGH</b> —Rita Coolidge (John Barry), J. Barry, T. Rice; A&M 2551
21	★	9	NEW ENTRY	★	62	NEW ENTRY	NEW ENTRY	★	NEW ENTRY	<b>LITTLE RED CORVETTE</b> —Prince (Prince), Warner Bros. 7-29746
22	★	7	37	★	63	14	14	★	14	<b>AFTER THE FALL</b> —Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-04004
23	★	7	68	★	64	4	4	★	4	<b>MY LOVE</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1677
24	★	4	53	★	65	7	7	★	7	<b>STAND BY</b> —Roman Holiday (Peter Collins), S. Lambert, R. Lambert; Jive/Arista 1-9036
25	★	7	47	★	66	11	11	★	11	<b>I.O.U.</b> —Lee Greenwood (J. Crutchfield), K. Chater, A. Roberts; MCA 51299
26	★	3	83	★	67	3	3	★	3	<b>THAT'S LOVE</b> —Jim Capaldi (Steve Winwood), J. Capaldi; Atlantic 7-89849
27	★	2	NEW ENTRY	★	68	NEW ENTRY	NEW ENTRY	★	NEW ENTRY	<b>DEAD GIVEAWAY</b> —Shalamar (L.F. Sylvers, III), J. Gallo, M. Dare, L.F. Sylvers, III; Solar 7-69819 (Elektra)
28	★	16	47	★	69	11	11	★	11	<b>FAKE FRIENDS</b> —Joan Jett and the Blackhearts (J. Jett, R. Cordell, K. Laguna), J. Jett, K. Laguna; Blackheart/MCA 52240
29	★	2	NEW ENTRY	★	70	NEW ENTRY	NEW ENTRY	★	NEW ENTRY	

14	★	14	14	★	14	14	14	★	14	<b>SHE'S A BEAUTY</b> —The Tubes (David Foster), Lukather, Foster, Waybill; Capitol 5217
15	★	12	56	★	15	12	12	★	12	<b>ALL THIS LOVE</b> —Debarge (Iris Gordy, Eldra Debarge), E. Debarge; Gordy 1660 (Motown)
16	★	7	55	★	16	7	7	★	7	<b>SHE WORKS HARD FOR THE MONEY</b> —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7 (PolyGram)
17	★	7	57	★	17	7	7	★	7	<b>BABY JANE</b> —Rod Stewart (Rod Stewart, Tom Dowd), Stewart, Davis; Warner Bros. 7-29608
18	★	9	63	★	18	9	9	★	9	<b>SWEET DREAMS</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13533
19	★	13	60	★	19	13	13	★	13	<b>AFFAIR OF THE HEART</b> —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497
20	★	5	70	★	20	5	5	★	5	<b>CUTS LIKE A KNIFE</b> —Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A&M 2553
21	★	5	61	★	21	5	5	★	5	<b>HOT GIRLS IN LOVE</b> —Loverboy (Bruce Fairbairn, Paul Dean), P. Dean, B. Fairbairn; Columbia 38-03941
22	★	20	NEW ENTRY	★	22	20	20	★	20	<b>BEAT IT</b> —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759
23	★	6	69	★	23	6	6	★	6	<b>MANIAC</b> —Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812516-7 (PolyGram)
24	★	9	51	★	24	9	9	★	9	<b>WISHING</b> —A Flock Of Seagulls (Mike Howlett), M. Score, A. Score, F. Maudsley, P. Reynolds; Jive/ Arista 2006
25	★	7	37	★	25	7	7	★	7	<b>ROLL ME AWAY</b> —Bob Seger And The Bullet Band (Jimmy Iovine), B. Seger; Capitol 5235
26	★	7	68	★	26	7	7	★	7	<b>(KEEP FEELING) FASCINATION</b> —The Human League (Martin Rushent, Human League), Oakley, Callis; A&M 2547
27	★	4	53	★	27	4	4	★	4	<b>TAKE ME TO HEART</b> —Quarterflash (John Boylan), M. Ross; Geffen 7-29603 (Warner Bros.)
28	★	7	47	★	28	7	7	★	7	<b>SAVED BY ZERO</b> —The Fixx (Rupert Hine), Curmin, Woods, West-Oram, Greenall, Agies; MCA 52213
29	★	16	47	★	29	16	16	★	16	<b>LET'S DANCE</b> —David Bowie (David Bowie, Nae Rodgers), D. Bowie; EMI-America 8158
30	★	2	NEW ENTRY	★	30	2	2	★	2	<b>IT'S A MISTAKE</b> —Men At Work (Peter McLean), C. Hay; Columbia 38-03959

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(Continued on page 46)



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24	★20	5	SOUNDTRACK Return Of The Jedi RSO 422811767-1 (PolyGram)	CBS	BLP 2		9.98		
23	★21	5	IRON MAIDEN Piece of Mind Capitol ST 12274	POL			8.98		BLP 43
22	22	7	A FLOCK OF SEAGULLS Listen Jive/Arista J18-8013	CAP			8.98		
23	23	15	THE TUBES Outside/Inside Capitol ST-12260	RCA			8.98		CLP 26
24	★24	5	THE KINKS State Of Confusion Arista A1 8-8018	CAP			8.98		BLP 38
26	★25	13	KROKUS Head Hunter Arista AL 8005	RCA			8.98		CLP 7
27	★26	7	MTUME Juicy Fruit Epic FE 38588	RCA			8.98		8.98
27	27	54	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	BLP 3		8.98		8.98
37	★28	3	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	CBS	BLP 75		8.98		8.98
33	★29	4	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA			8.98		8.98
35	★30	21	DURAN DURAN Duran Duran Capitol ST-12158	WEA	BLP 7		8.98		8.98
31	31	5	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	CAP			8.98		
39	★32	7	THE FIXX Reach The Beach MCA 39001	WEA			8.98		8.98
36	★33	10	SERGIO MENDES Sergio Mendes A&M SP 4937	MCA	BLP 25		8.98		8.98
34	34	21	U2 War Island 90067 (Atco)	RCA			8.98		8.98
35	35	19	JARREAU Jarreau Warner Bros. 1-23801	WEA			8.98		8.98
36	36	17	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	WEA	BLP 9		8.98		8.98
58	★54	22	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			8.98		CLP 6
61	★55	4	MARSHALL CRENSHAW Field Day Warner Bros. 1-23872	CBS			8.98		
52	56	7	LAKESIDE Untouchables Solar 60204-1 (Elektra)	WEA			8.98		
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50	60	11	RONNIE MILSAP Keyed Up RCA AML1-4670	CBS	BLP 10		8.98		8.98
56	61	26	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	RCA			8.98		8.98
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64	63	5	DIANA ROSS Anthology Motown 6049ML2	POL			8.98		8.98
67	★64	4	LITTLE RIVER BAND The Net Capitol ST-12273	IND	BLP 63		9.98		8.98
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74	★69	15	CHAMPAIGN Modern Heart Columbia FC38284	CAP	BLP 21		8.98		8.98
71	70	9	JONZUN CREW Lost In Space Tommy Boy TBLP1001	CBS			8.98		8.98
150	★71	2	CROSSBY, STILLIS, & NASH Allies Atlantic 80075-1	IND	BLP 17		8.98		8.98
99	99	101	JOURNEY Escape Columbia TC 37408	CBS			8.98		8.98
96	★90	6	BOB JAMES The Genie Columbia FC 38679	CBS			8.98		8.98
91	91	70	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	CBS			8.98		8.98
92	92	101	WILLIE NELSON Always On My Mind Columbia FC 37951	POL			8.98		8.98
148	★93	2	BOB MARLEY & THE WAILERS Confrontation Island 90085-1 (Atco)	CBS			8.98		8.98
94	94	18	KENNY ROGERS We've Got Tonight Liberty LO-51143	WEA			8.98		8.98
103	★95	5	BLACKFOOT Siogo Atco 90080	CAP			8.98		8.98
126	★96	3	DIO Holy Diver Warner Bros. 1-23836	CAP			8.98		8.98
97	97	8	JIM CAPALDI Fierce Heart Atlantic 80059	WEA			8.98		8.98
98	98	23	THOMAS DOLBY Blinded By Science Capitol MLP 15007	WEA			8.98		8.98
99	99	102	SCANDAL Scandal Columbia FC 38194	CAP			8.98		8.98
115	★100	87	LOVERBOY Get Lucky Columbia FC 37638	CBS			8.98		8.98
101	101	76	LAURA BRANIGAN Branigan 2 Atlantic 80052	CBS			8.98		8.98
102	102	84	ANGELA BOFILL Too Tough Arista AL 8000	WEA			8.98		8.98
103	103	86	KASHIF Kashif Arista AL 8001	RCA			8.98		8.98
104	104	98	THE CHI-LITES Bottoms Up Larc LR 8103 (MCA)	IND			8.98		8.98
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**New LP/Tape Releases**

• Continued from page 31

CHARLES, DENNIS, see Billy Bang

DISTEL, SACHA  
**My Guitar & All That Jazz**  
 LP Pablo 2310-892 (RCA) ..... \$9.98  
 CA K10-892 ..... \$9.98

DOUGLASS, BILL, see Art Tatum

ELLINGTON, DUKE, & RAY BROWN  
**This One's For Blanton**  
 CA Pablo K10-721 (RCA) ..... \$9.98

ELLIS, HERB, & JOE PASS  
**Two For The Road**  
 CA Pablo K10-714 (RCA) ..... \$9.98

GILLESPIE, DIZZY, RAY BROWN, JOE PASS, MICKEY ROKER

Dizzy Gillespie's Big 4  
 CA Pablo K10-719 (RCA) ..... \$9.98

HAMPTON, LIONEL, see Art Tatum.

HAWKINS, COLEMAN  
 Sirius  
 CA Pablo K10-707 (RCA) ..... \$9.98

JACKSON, MILT, with STRINGS  
 Feelings  
 CA Pablo K10-774 (RCA) ..... \$9.98

PASS, JOE  
**The Best Of**  
 LP Pablo 2310-893 (RCA) ..... \$9.98  
 CA K10-893 ..... \$9.98  
 Also see Dizzy Gillespie & Herb Ellis)

PEDERSEN, NIELS-HENNING ORSTED, & PHILIP CATHERINE  
**The Viking**  
 LP Pablo 2310-894 (RCA) ..... \$9.98  
 CA K10-894 ..... \$9.98

PETERSON, OSCAR  
**The History Of An Artist, Vol. 2**  
 LP Pablo 2310-895 (RCA) ..... \$9.98  
 CA K10-895 ..... \$9.98

RICH, BUDDY, see Art Tatum

ROKER, MICKEY, see Dizzy Gillespie.

TATUM, ART, BEN WEBSTER, RED CALLENDER, BILL DOUGLASS  
**Tatum Group Masterpieces**  
 CA Pablo K10-737 (RCA) ..... \$9.98

TATUM, ART, LIONEL HAMPTON, BUDDY RICH  
**Tatum Group Masterpieces**  
 CA Pablo K10-720 (RCA) ..... \$9.98

TURNER, JOE, see Count Basie

WEBSTER, BEN, see Art Tatum.

**GOSPEL**

CARDAN  
**Sunday's On The Way**  
 LP priority JU 38713 (CBS) ..... No List  
 CA JUT 38713 ..... No List

SIMMONS, MAX  
**In The Beginning**  
 LP Mind Power MP7701  
 CA MPCA7702

VARIOUS ARTISTS  
**Great Contemporary Christian Duets**  
 LP NewPax NP33142  
**Great Inspirational Christian Duets**  
 LP Paragon PR33141

WARE, LA VERNE, SINGERS  
**Will You Be Ready**  
 LP Nashboro NA7623

**THEATRE / FILMS / TV**

DANCE CRAZE  
 Soundtrack  
 LP Chrysalis PV 41299 (CBS) ..... No List  
 CA PVT 41299 ..... No List

ON YOUR TOES  
 Original Cast  
 LP Polydor 813 667-1 Y-1 (PolyGram) ..... \$9.98  
 CA 813 667-4 Y-1 ..... \$9.98

**CHILDREN'S**

PLAYSKOOL  
**Happy Birthday Three Year Old**  
 LP Parachute 812 573-1 (PolyGram) ..... \$5.98  
 CA 812 573-4 ..... \$5.98

**Happy Birthday Four Year Old**  
 LP Parachute 812 574-1 (PolyGram) ..... \$5.98  
 CA 812 574-4 ..... \$5.98

**Happy Birthday Five Year Old**  
 LP Parachute 812 575-1 (PolyGram) ..... \$5.98  
 CA 812 575-4 ..... \$5.98

RICHIE, RICH  
**Merry Adventures Of Richie Hood**  
 LP Parachute 812 576-1 (PolyGram) ..... \$5.98  
 CA 812 576-4 ..... \$5.98

**Surprise Party**  
 LP Parachute 812 577-1 (PolyGram) ..... \$5.98  
 CA 812 577-4 ..... \$5.98

ROBBINS, GRANNY  
**Sing Along With Ol' Granny Robbins**  
 LP Lamon LR-10052

SWEET PICKLES  
**Goof Off Goose "In A Pickle Again"**  
 LP Parachute 812 578-1 (PolyGram) ..... \$5.98  
 CA 812 578-4 ..... \$5.98

**Kidding Kangaroo "In Concert"**  
 LP Parachute 812 580-1 (PolyGram) ..... \$5.98  
 CA 812 580-4 ..... \$5.98

**Lovey Lion "You Can't Say Enough About Love"**  
 LP Parachute 812 579-1 (PolyGram) ..... \$5.98  
 CA 812 579-4 ..... \$5.98

**MISCELLANEOUS**

ALLEN, STEVE  
**Funny Fone Calls**  
 LP Casablanca 811 366-1 M-1 (PolyGram) ..... \$5.98  
 CA 811 366-4 M-1 ..... \$5.98

**More Funny Fone Calls**  
 LP Casablanca 811 367-1 M-1 (PolyGram) ..... \$5.98  
 CA 811 367-4 M-1 ..... \$5.98

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 LP Lakeside LSL 20001 (2) ..... \$11.98  
 CA LSL4 200001 ..... \$11.98

**Volume II (Waist & Stomach)**  
 LP Lakeside LSF 50002 ..... \$5.98  
 CA LSF4 50002 ..... \$5.98

**Volume III (Arms & Bust)**  
 LP Lakeside LSF 50003 ..... \$5.98  
 CA LSF4 50003 ..... \$5.98

**Volume IV (Hips & Thighs)**  
 LP Lakeside LSF 50004 ..... \$5.98  
 CA LSF4 50004 ..... \$5.98

COLOR TRAIN  
 Andrew Gunsberg  
 LP Folkways FC 7417 ..... \$9.98

CRUISING CASSETTES  
 CA Folkways SFX 3 (3) ..... \$35.00

HALLOWEEN HORRORS  
**The Story Of Halloween: The Sounds Of Halloween (Special Effects)**  
 LP A&M SP 3152 (RCA) ..... \$5.98  
 CA CS 3152 ..... \$5.98

HEART OF OAK  
 CA Folkways 732419 ..... \$10.98

**HUNGARIAN FOLK MUSIC IN THE UNITED STATES**

Lazlo Kurti  
 LP Folkways FE 4020 ..... \$10.98

IN A PLACE CALLED CHENANGO  
 Fred Gee  
 LP Folkways FTS 32360 ..... \$9.98

INVOCATIONS  
**A Word Montage Of More Than 24 Languages: The Meaning & The Purpose Of The Language Of Prayer**  
 LP Folkways FR 8902 ..... \$9.98

LEARNING INDIAN MUSIC  
 Ravi Shankar  
 CA Folkways SFX 4 (3) ..... \$39.50

MILL, ALAN, & THE "SHANTY MEN"  
**Songs Of The Sea**  
 CA Folkways SFX 1 ..... \$15.00

MR. INDIAN & TIME  
 Morning Star  
 LP Eagle Chanter Music EC-491 ..... \$7.98  
 CA EC-493 ..... \$7.98

MUSIC FROM MOZAMBIQUE III  
 LP Folkways FE 4319 ..... \$10.98

MUSIC OF THE VAI OF LIBERIA  
 LP Folkways FE 4388 ..... \$10.98

PIPIL INDIANS OF EL SALVADOR  
 LP Folkways FE 4244 ..... \$10.98

SEA SONG FAVORITES  
 CA Folkways SFX 2 (2) ..... \$25.00

SEA SONGS  
**Newport Festival Series, No. 2**  
 CA Folkways 737312 ..... \$10.98

Seattle  
 CA Folkways 737311 ..... \$10.98

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 Malcolm Goldstein  
 LP Folkways FX 6242 ..... \$9.98

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 LP Folkways FE 4371 ..... \$10.98

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 Annotated By David A. Jasen  
 LP Folkways RFS 604 ..... \$10.98

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 Dr. Morris Schreiber  
 CA Folkways 79125 ..... \$10.98

VARIOUS ARTISTS  
**Best Of The Bloopers**  
 LP MCA MCA-27079 ..... \$5.98  
 CA MCAC-27079 ..... \$5.98  
**A Country Christmas, Volume 2**  
 LP RCA AYL1-4809 ..... \$5.98  
 CA AYK1-4809 ..... \$5.98  
**Light Through The Leaves: Traditional Irish Wind Instruments**  
 LP Rounder 6014 ..... \$8.98

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

**New Video Releases**

• Continued from page 38

IF YOU COULD SEE WHAT I HEAR  
 LV Vestron Video VL5014 ..... No List

LET'S SPEND THE NIGHT TOGETHER  
 Rolling Stones Tour  
 Beta hi-fi Embassy Home Entertainment ..... \$39.95  
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 CED & LV ..... \$29.95

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**JULY 23rd ISSUE—JULY 11th**  
**JULY 30th ISSUE—JULY 18th**  
**AUG. 6th ISSUE—JULY 25th**  
**AUG. 13th ISSUE—AUG. 1st**  
**AUG. 20th ISSUE—AUG. 8th**  
**AUG. 27th ISSUE—AUG. 15th**

Beta Vestron Video VB4020 ..... No List  
 VHS VA4020 ..... No List

LOSIN' IT  
 Tom Cruise, John Stockwell, Shelley Long  
 Beta & VHS Embassy Home Entertainment  
 2061 ..... \$59.95

MATILDA  
 Elliott Gould, Clive Revill, Harry Guardino  
 CED Vestron Video VC4033 ..... No List

MAUSOLEUM  
 Beta & VHS Embassy Home Entertainment ..... \$59.95

THE MIKADO  
 Eric Donkin, Marie Baron, Henry Ingram, Richard McMillan  
 Beta & VHS Embassy Home Entertainment ..... \$89.95

THE NEW VIDEO AEROBICS  
 CED Vestron Video VC3009 ..... No List

NIGHT GAMES  
 Cindy Pickett  
 Beta & VHS Embassy Home Entertainment  
 2009 ..... \$59.95

THE NORSEMAN  
 Lee Majors  
 CED Vestron Video VC4036 ..... No List

O'HARA'S WIFE  
 Ed Asner, Mariette Hartley, Jodie Foster  
 Beta Vestron Video VB4056 ..... No List  
 VHS VA4056 ..... No List

THE OSCAR  
 Stephen Boyd, Elke Sommer, Milton Berle, Eleanor Parker, Joseph Cotten, Jill St. John, Tony Bennett, Edie Adams, Ernest Borgnine  
 Beta & VHS Embassy Home Entertainment  
 2060 ..... \$59.95  
 CED ..... \$29.95

THE PREMONITION  
 Sharon Farrel, Edward Bell, Danielle Brisebois  
 Beta & VHS Embassy Home Entertainment ..... \$59.95

PUMP IT  
 Dr. David Engel  
 Beta & VHS Embassy Home Entertainment ..... \$59.95

QUICK DOG TRAINING WITH BARBARA WOODHOUSE  
 Beta & VHS Embassy Home Entertainment ..... \$59.95

THE RAVEN  
 Vincent Price, Peter Lorre, Boris Karloff  
 LV Vestron Video VL4021 ..... No List

RETURN TO MACON COUNTY  
 Nick Nolte, Don Johnson, Robin Mattson  
 CED Vestron Video VC4039 ..... No List

ROAD GAMES  
 Stacy Keach, Jamie Lee Curtis  
 Beta & VHS Embassy Home Entertainment ..... \$59.95  
 CED ..... \$29.95

ROOM SERVICE  
 Marx Brothers  
 Beta & VHS VidAmerica R-936 (Vestron Video) ..... No List

ROSELAND  
 Christopher Walken, Geraldine Chaplin, Joan Copeland, Teresa Wright, Lou Jacobi  
 Beta Vestron Video VB3021 ..... No List  
 VHS VA3021 ..... No List

ST. HELEN'S, KILLER VOLCANO  
 Art Carney  
 Beta Vestron Video VB4057 ..... No List  
 VHS VA4057 ..... No List

SAVANNAH SMILES  
 Mark Miller, Donovan Scott, Bridgette Andersen, Peter Graves  
 Beta & VHS Embassy Home Entertainment  
 2058 ..... \$59.95

SENIORS  
 Dennis Quaid, Priscilla Barnes  
 CED Vestron Video VC4011 ..... No List

SEPARATE WAYS  
 Karen Black, Tony LoBianco, David Naughton  
 CED Vestron Video VC5010 ..... No List

A SMALL TOWN IN TEXAS  
 Timothy Bottoms, Bo Hopkins, Susan George  
 CED Vestron Video VC4034 ..... No List

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.



# Country

## Nashville Banks Backing Music Increased Attention To Industry Seen As Hopeful Sign

By EDWARD MORRIS

NASHVILLE—If the benign attention being paid to it by the city's banks is any indication, then Nashville's music industry seems to be in exceedingly good health. Most banks now have at least one influential member of the music community on their boards of directors, as well as special music industry divisions to proffer financial aid and financial guidance.

Last week, First American National Bank officially opened its posh, by-appointment-only office on Music Row and installed its chief music industry lending officer there. A representative for Commerce Union Bank has estimated that its music-related accounts have more than doubled in the past year, and there is general agreement that competition among banks for the music dollar is heating up as the more apocalyptic forecasts about the business fail to materialize.

Some of the heightened financial activity comes from the still-growing appeal of country music—which remains Nashville's main artistic export—and some from the cutoff of advances to songwriters and publishers by BMI and ASCAP.

Says Nancy Breeding, assistant vice president and manager of the music industry division for Commerce Union, "Songwriters and small publishers are now having to deal directly with the banks, and that has created a lot of new business. Before, writers never even considered coming to the banks."

To make its music services better known, First American will soon launch an advertising campaign through various trade publications and will also do a direct mailing of promotional brochures to members of the music community.

Joyce Rice, First American's primary lending officer for the music industry, declines to estimate how much her bank is spending on its promotional efforts, but she points to the new office, the ad campaign and the legal fees involved in drawing up custom-tailored loan documents to demonstrate the bank's commitment to capturing its share of the market. She says that the idea for opening a Music Row office came up about a year ago, and that the decision to go ahead was made when a poll of Music Row executives confirmed that there was a need for such an office.

### Seagram's Sets Band Contest

NASHVILLE — Seagram's 7 Crown whiskey will sponsor its third annual International Battle Of The Bands talent contest this summer. The contest will be conducted through clubs to determine regional winners. Finalists will compete in Nashville Oct. 29.

Top prizes include a recording contract with I.B.B. records or its designee, a \$7,000 cash prize and the title "Seagram's 7 International Band Of The Year." Second prize is a cash award of \$3,000, while third through seventh prizes carry awards of \$1,000 each.

All music performed in the final must be original material from the performing bands. Additional prizes will be given to winners whose songs concern Seagram's 7 Crown.

Details are available from Jerry Free, 50 Lindsley Ave., Nashville, Tenn. 37210.

The new office has no exterior sign and no specific hours of service. "You can't really have set hours," Rice explains, "because entertainers have such tight schedules." It is not uncommon, she says, for the office to be open from 8 in the morning to 8 at night.

Joe Talbot, a director of Third National Bank and a lifetime board member of the Country Music Assn., says that bank competition "heats up commensurate with the expansion of the music industry." And, he adds, "You can almost gauge the expansion of the music industry by memberships in the CMA." Talbot says the association's membership is still growing.

He adds that banks are becoming better prepared to understand the risks and potentials of music businesses. "I think that banks in the early years stuck their necks out too far," he says.

Lending officers are reluctant to specify which music businesses represent the safest investments and which are the most precarious. "A

new business is the highest risk," Breeding asserts, "because there's no track record." Talbot says he thinks "successful artists and successful publishers" are potentially the best customers for a bank.

Noting the proliferation of recording studios in Nashville, Rice says, "Some are tremendously successful and some are failures. A lot depends on having a working producer in the studio. If a studio has to survive on outside business, it's riskier." She also points out that studio equipment depreciates rapidly and has to be replaced often—conditions which curtail the length of a loan.

Observes Breeding, "Recording studios notoriously have had a higher degree of risk. But some of our most successful accounts are studios."

Increasingly, the bankers say, people are coming to them to finance video projects. One spokesperson estimates that "under-capitalized small labels" are among the top financial risks.



**KILLER AND COUGAR**—Jerry Lee Lewis, left, and John Cougar met backstage prior to Lewis' performance at the Little Nashville Opry in Nashville, Ind. Cougar, who is a resident of nearby Seymour, stopped by to see Lewis' performance.

## Grand Ole Opry Veterans Remember DeFord Bailey

NASHVILLE—DeFord Bailey, the first black to be a member of the Grand Ole Opry, was honored at a series of memorial services here June 23. Bailey, who died last July, was on the Opry from 1926 to 1941.

The memorials were held at the housing project where Bailey spent his final years, at his gravesite, and at the Country Music Foundation Library.

At a monument-unveiling cere-

### Reeves' Life Is Subject Of Radio Special

NASHVILLE—Eddy Arnold will narrate a five-hour radio special about the life and career of the late Jim Reeves. The program is being produced by Bill Robinson of The Musicworks here, under the direction of Jim Reeves Enterprises.

The program is designed to be aired as a single unit or in hour-long segments, according to Robinson. He says the show is not chronologically structured.

Research for the documentary was conducted by Mary Reeves Davis, Reeves' widow and president of Jim Reeves Enterprises, and Tom Perryman, also a member of the company and the show's executive director. Included in the program will be recorded comments from Reeves, reminiscences from other stars and excerpts from Reeves' music.

mony at Greenwood Cemetery, veteran Opry members Roy Acuff, Bill Monroe, Herman Crook and Kirk McGee recalled their days of touring with Bailey and spoke of his contributions to country music. "DeFord was well-known when I came to the Grand Ole Opry," said Acuff. "I was an unknown then. He travelled with me a long time. He helped get me where I am."

Acuff said that Bailey had a "soft" style of harmonica playing that required him to use a megaphone on stage. Many of Bailey's songs reflected his rural upbringing, and he used his harmonica to capture the sounds of trains, fox hunts and gospel meetings.

Bill Monroe performed Bailey's "Evening Prayer Blues" on the mandolin, and Herman Crook and the Crook Brothers played the hoedown tunes, "Sugar In The Gourd" and "Grey Eagle," which were said to be among Bailey's favorites. Crook and his band concluded the graveside ceremonies with "Amazing Grace."

In response to the question of whether he thought Bailey should be admitted to the Country Music Hall Of Fame, Acuff said, "If his name is ever put on the ballot, he will have a vote from Roy Acuff." Artifacts from Bailey's musical career have been put on display at the Country Music Hall Of Fame & Museum.

Bailey seldom performed publicly after leaving the Opry in 1941 in a dispute over management's urging that he add original material to his repertoire. **EDWARD MORRIS**



**BAILEY HONORED**—Grand Ole Opry stars Bill Monroe, left, and Roy Acuff flank Nashville mayor Richard Fulton as he unveils a monument to DeFord Bailey, the first black member of the Opry. The unveiling was one of a series of memorials honoring the late harmonica player.



**MUSIC ROW BANK**—Nashville's First American National Bank recently opened an office on Music Row to cater specifically to music industry accounts. Nashville Mayor Richard H. Fulton, right, and Richard Sterban of the Oak Ridge Boys were two of the first guests to survey the new offices. Also on hand was Joyce Rice, First American's primary lending officer for the music industry.

## Marlboro Tour Headliners Set

NASHVILLE—Barbara Mandrell, Ronnie Milsap and Ricky Skaggs will headline the Marlboro Country Music Tour that gets underway in November with six concerts. Dates for the 1984 tour have not been set.

Concert sites and dates are the Checkerdome, St. Louis, Nov. 4; Mid-South Coliseum, Memphis, Nov. 5; Market Square Arena, Indianapolis, Nov. 11; Riverfront Coliseum, Cincinnati, Nov. 12; the Omni, Atlanta, Nov. 18; and Greensboro Coliseum, Greensboro, N.C., Nov. 19.

As a part of the tour, Marlboro is also sponsoring contests for local talent, the top winners of which will work as opening acts for the Mandrell/Milsap/Skaggs package. The Marlboro Country Music Talent Roundups will be held in each city on the tour prior to the concert. Local groups and performers will enter the contests via audition tapes, and those that pass the preliminary screening will enter semifinal and final judgments at local country music clubs. In addition to opening for the headliners, winning local acts will be awarded cash prizes of \$5,000, \$1,000 and \$500.

The concert staging will feature the use of 10- by 14-foot video screens to give the audience closeups of the performances. The screens will be fed by five roving video camera operators.

Tickets for the concerts will be scaled to the level normally reserved for appearances by a single artist, tour promoters say.

### Bluegrass Festival Set For New York

NASHVILLE—The 11th annual New York City Bluegrass Festival & Band Contest will be held July 17 at Snug Harbor, Staten Island.

The festival will be headlined by Bill Harrell & the Virginians and the John Herald Band. Other acts scheduled are Jimmy Arnold & Tex Logan, Don Stover, Yellin Grass, the Yankee Rebels and square-dance caller Pat Cannon. Twelve regional bands will compete in the bluegrass contest.

The festival is being co-produced by Snug Harbor and Orange Blossom Productions as part of the Merrill-Lynch Summer Serenades series.

# Billboard Hot Country Singles

Survey For Week Ending 7/9/83

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	11	<b>HIGHWAY 40 BLUES</b> —Ricky Skaggs (R. Skaggs) L. Cordle; Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Weik GP); Epic 34-03812	35	40	7	<b>THE JOGGER</b> —Bobby Bare (B. Bare) S. Silverstein; Evil Eye, BMI; Columbia 38-03809	68	38	17	<b>THE RIDE</b> —David Allan Coe (B. Sherrill) J.B. Dettler, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-037789
2	3	13	<b>OH BABY MINE (I GET SO LONELY)</b> —Statler Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	36	44	5	<b>DREAM BABY (HOW LONG MUST I DREAM)</b> —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926	69	83	2	<b>HOMEGROWN TOMATOES</b> —Guy Clark (R. Crowell) G. Clark; GSC/April, ASCAP; Warner Bros. 7-29595
3	5	9	<b>THE CLOSER YOU GET</b> —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N Dixie/Chinnichap, BMI; RCA 13524	37	41	7	<b>IF I DIDN'T LOVE YOU</b> —Gus Hardin (R. Hall) R. Van Hoy, D. Allen; Umchappell/Van Hoy, D. Allen; Umchappell/Van Hoy/Posey, BMI; RCA-13532	70	NEW ENTRY	NEW ENTRY	<b>NEW LOOKS FROM AN OLD LOVER</b> —B.J. Thomas (P. Drake) G. Thomas, R. Lane; Honey Man/Tree, BMI/Petewood, ASCAP; Columbia 38-03985
4	4	12	<b>IN TIMES LIKE THESE</b> —Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206	38	32	8	<b>EASY ON THE EYE</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03885	71	67	5	<b>SHE'S READY FOR SOMEONE TO LOVE HER</b> —The Osmond Brothers (J.E. Norman) T. Rocco, J. Gillespie, C. Black; Bibo/Somebody's/Weik Music Group/ASCAP/SESAC/Chappell, ASCAP; Warner/Curb 7-29594
5	7	13	<b>THE LOVE SHE FOUND</b> <b>IN ME</b> —Gary Morris (B. Montgomery, M. Morgan, P. Worley) L. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	39	49	3	<b>GOIN' DOWN HILL</b> —John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585	72	64	10	<b>FLAME IN MY HEART</b> —Delia Bell (E. Harris) B. Spurlock, G. Jones; Glad, BMI; Warner Bros. 7-29653
6	8	11	<b>PANCHO &amp; LEFTY</b> —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842	40	51	3	<b>NIGHT GAMES</b> —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542	73	80	3	<b>INSIDE STORY</b> —Ronnie Rogers (T. West) R. Rogers; Sister John, BMI; Epic 34-03953
7	10	10	<b>SNAPSHOT</b> —Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501	41	47	4	<b>WHY DO I HAVE TO CHOOSE</b> —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	74	62	17	<b>MY LADY LOVES ME (JUST AS I AM)</b> —Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466
8	11	10	<b>I ALWAYS GET LUCKY WITH YOU</b> —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	42	45	7	<b>WE'RE STRANGERS AGAIN</b> —Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram)	75	61	16	<b>LOVE AFFAIRS</b> —Michael Murphey (J.E. Norman) M. Murphey, M. d'Abbo; Timberwolf/d'Abbo, BMI; Liberty 1494
9	1	13	<b>LOVE IS ON A ROLL</b> —Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Brused Oranges, ASCAP; MCA 52205	43	48	7	<b>IT AIN'T REAL (IF IT AIN'T YOU)</b> —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, F. Setzer; Irving/Down 'N Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893	76	54	14	<b>OLD MAN RIVER (I'VE COME TO TALK AGAIN)</b> —Mel McDaniel (L. Rogers) L. Scaife, D. Hogan; Vogue/Partner/Julep (Weik Music Group), BMI; Capitol 5218
10	12	9	<b>YOUR LOVE'S ON THE LINE</b> —Earl Thomas Conley (M. Larkin) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525	44	55	3	<b>I'M ONLY IN IT FOR THE LOVE</b> —John Conlee (B. Logan) D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/Umchappell/Van Hoy, BMI/ASCAP; MCA 52231	77	85	3	<b>YOU GOTTA GET TO MY HEART (BEFORE YOU LAY A HAND ON ME)</b> —Paulette Carlson (N. Wilson, T. Brown) B. Arledge, J. McBe; United Artists, ASCAP; RCA 13546
11	15	8	<b>HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN)</b> —Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Columbia 38-03899	45	52	5	<b>SHOT FULL OF LOVE</b> —Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement, Weik Music Group, BMI; Liberty 1499	78	NEW ENTRY	NEW ENTRY	<b>HOW COULD I LOVE HER SO MUCH</b> —Johnny Rodriguez (R. Albright) H. Moffatt; Boquillas Canyon/Atlantic, BMI; Epic 34-03972
12	14	11	<b>I WONDER WHO'S HOLDING MY BABY TONIGHT</b> —The Whites (R. Skaggs) D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI, Hall Clement, BMI (c/o Weik Music GP), Ricky Skaggs, BMI; Warner/Curb 7-29659	46	27	15	<b>STRANGER IN MY HOUSE</b> —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470	79	86	2	<b>I'M IN LOVE ALL OVER AGAIN</b> —Cindy Hurt (J.B. Barnhill) L. Martine, Jr.; Ray Stevens, BMI; Churchill 94013 (MCA)
13	16	8	<b>I LOVE HER MIND</b> —The Bellamy Brothers (D.&H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645	47	56	4	<b>POOR SIDE OF TOWN</b> —Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966	80	87	2	<b>A NICKEL'S WORTH OF HEAVEN</b> —Brian Collins (A.V. Mittlestadt, B. Collins) B. Collins, R. Doss; White Mountain/Beef Baron, BMI; Primo 40183
14	6	14	<b>I.O.U.</b> —Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Weik Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	48	28	15	<b>OUR LOVE IS ON THE FAULTLINE</b> —Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	81	NEW ENTRY	NEW ENTRY	<b>WHY YOU BEEN GONE SO LONG</b> —Jerry Lee Lewis (R. Chaney) M. Newbury; Acuff-Rose, BMI; MCA 52233
15	18	7	<b>LOST IN THE FEELING</b> —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	49	59	4	<b>WALK ON</b> —Karen Brooks (B. Ahern) K. Brooks; Warner-Tamerlane/Babbling Brooks, BMI; Warner Bros. 7-29644	82	NEW ENTRY	NEW ENTRY	<b>WILD MONTANA SKIES</b> —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562
16	13	10	<b>ALL MY LIFE</b> —Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, O. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495	50	58	4	<b>TULSA BALLROOM</b> —Dottie West (S. Garrett, S. Dorff) D. Blackwell, J. Durrill; Peso/Wallet, BMI; Liberty 1500	83	NEW ENTRY	NEW ENTRY	<b>UNWED FATHERS</b> —Tammy Wynette (G. Richey) B. Braddock, J. Prine; Tree, BMI/Brused Orange/Big Ears, ASCAP; Epic 34-03971
17	22	6	<b>LOVE SONG</b> —The Oak Ridge Boys (R. Chaney) S. Runkle; Youngun, BMI; MCA 52224	51	63	4	<b>THE EYES OF A STRANGER</b> —David Wills (B. Mevis) S. Davis; Dick James, BMI; RCA 13541	84	NEW ENTRY	NEW ENTRY	<b>KISS ME JUST ONE MORE TIME</b> —Floyd Brown (E. Foster) F. Brown; Drew Mark/Concluded, BMI; Magnum 1002
18	21	11	<b>EVERYBODY'S DREAM GIRL</b> —Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496	52	69	2	<b>FLIGHT 309 TO TENNESSEE</b> —Shelly West (S. Garrett, S. Dorff) R. Scott; Peso/Mighty, BMI; Viva 7-29597	85	NEW ENTRY	NEW ENTRY	<b>LADY OF THE EIGHTIES</b> —Jeannie Pruett (H&D Bellamy, W. Haynes) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Audiograph 45-467
19	25	6	<b>LEAVE THEM BOYS ALONE</b> —Hank Williams Jr. (J. Bowen, W. Williams Jr.) D. Dillon, H. Williams Jr., G. Stewart; Tree/Forest Mills/Tanya Tucker, BMI; Warner/Curb 7-29633	53	42	9	<b>TILL YOU AND YOUR LOVER ARE LOVERS AGAIN</b> —Engelbert Humperdinck (E. Stevens) J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817	86	NEW ENTRY	NEW ENTRY	<b>MY FIRST COUNTRY SONG</b> —Dean Martin (J. Bowen) C. Twitty; Twitty Bird, BMI; Warner Bros. 7-29584
20	26	8	<b>ATLANTA BURNED AGAIN LAST NIGHT</b> —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe; Chardax, BMI; MDJ 4831	54	74	2	<b>BREAKIN' DOWN</b> —Waylon Jennings (W. Jennings) J. Rainey; Gientan, BMI; RCA 13543	87	89	2	<b>YOU ARE LOVE</b> —Bobby Vinton (B. Morgan) B. Vinton; Feather, BMI; LARC 81019
21	24	9	<b>YOU'RE NOT LEAVIN' HERE TONIGHT</b> —Ed Bruce (T. West) K. Chater, T. Rocco, C. Black; Bibo, ASCAP/Vogue (Weik Music Group), BMI/Chappell, ASCAP; MCA 52210	55	66	3	<b>LET'S GET OVER THEM TOGETHER</b> —Moe Bandy (Featuring Becky Hobbs) (R. Baker) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970	88	NEW ENTRY	NEW ENTRY	<b>LOVE DON'T KNOW A LADY (FROM A HONKY TONK GIRL)</b> —Billy Parker & Friends (J. Gibson) M. Lane; Hitkit/Merlane, BMI; Soundwaves 4708 (NSD)
22	9	15	<b>FOOL FOR YOUR LOVE</b> —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	56	53	7	<b>LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU</b> —Loretta Lynn (R. Chaney) P. McManus, G. Dobbins; Music City, ASCAP; MCA-52219	89	NEW ENTRY	NEW ENTRY	<b>SON OF THE SOUTH/20TH CENTURY FOX</b> —Bill Anderson (B. Anderson, M. Johnson) B. Anderson/B. Anderson, J. Abbott; Stallion/Lowery, BMI; Southern Tracks 1021
23	29	5	<b>YOU'RE GONNA RUIN MY BAD REPUTATION</b> —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	57	78	2	<b>SO SAD (TO WATCH GOOD LOVE GO BAD)</b> —Emmylou Harris (B. Ahern) D. Everly; Acuff-Rose, BMI; Warner Bros. 7-29583	90	90	2	<b>LOVE HAS MADE A WOMAN OUT OF YOU</b> —Vince & Diane (Hatfield) (C. McCoy) W. Weatherly; KECA, ASCAP; Soundwaves 4704 (NSD)
24	30	7	<b>WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS</b> —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, D. Thom, S. Garrett; Peso/Wallet, BMI; Viva 7-29617	58	60	6	<b>A TASTE OF THE WIND</b> —James & Michael Younger (R. Chaney) J. Williams, A.M. Williams; Our Child's, BMI; MCA-52222	91	70	6	<b>YES</b> —Billy Swan (L. Rogers) D. Robertson, B. Swan; Music City, ASCAP/ Sherman Oaks, BMI; Epic 34-03917
25	20	11	<b>POTENTIAL NEW BOYFRIEND</b> —Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514	59	57	5	<b>WHAT IF I SAID I LOVE YOU</b> —Marty Robbins (B. Montgomery) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Columbia 38-03927	92	77	4	<b>WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK</b> —Sam Neely (R. Chaney) S. Clark, J. MacRae; Music City, ASCAP; MCA 52226
26	36	5	<b>A FIRE I CAN'T PUT OUT</b> —George Strait (B. Mevis) D. Slaedler; Music City, ASCAP; MCA 52225	60	35	11	<b>IT'S YOU</b> —Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Litton, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711	93	71	18	<b>IN THE MIDDLE OF THE NIGHT</b> —Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182
27	31	8	<b>GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE HER</b> —Jerry Reed (R. Hall) J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement, BMI/Bibo/Chappell, ASCAP/Somebody's (Weik Music Group), SESAC; RCA 13527	61	43	17	<b>YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT</b> —Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell; Desert Rose/Ski Slope, BMI; MCA 52191	94	76	22	<b>JOSE CUERVO</b> —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/ Galleon, ASCAP; Warner/Viva 7-29778
28	34	8	<b>OVER YOU</b> —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498	62	46	14	<b>WITHOUT YOU</b> —T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Epic 34-03965	95	65	18	<b>YOU TAKE ME FOR GRANTED</b> —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723
29	33	7	<b>PRECIOUS LOVE</b> —The Kendalls (B. Ahern) B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)	63	50	14	<b>FLY INTO LOVE</b> —Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	96	91	19	<b>COMMON MAN</b> —John Conlee (B. Logan) S. Johns, Lowery/Legibus/Captain, BMI; MCA-52178
30	23	10	<b>DON'T YOUR MEMORY EVER SLEEP AT NIGHT</b> —Steve Wariner (T. Collins) S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515	64	73	4	<b>NO FAIR FALLIN' IN LOVE</b> —Jan Gray (R. Childs) J.S. Sherrill; Sweet Baby, BMI; Jamex 45-010	97	88	20	<b>FOOLIN'</b> —Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598
31	37	5	<b>HEY BARTENDER</b> —Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)	65	75	3	<b>A PLACE I'VE NEVER BEEN</b> —The Tucker Band (M. Tucker Band) T. Caldwell; Marshall Tucker, BMI; Warner Brothers 7-29619	98	96	17	<b>I'M MOVIN' ON</b> —Emmylou Harris (B. Ahern) K. Snow; Rightsong, BMI; Warner Bros. 7-29729
32	19	11	<b>AFTER THE GREAT DEPRESSION</b> —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512	66	79	2	<b>ARE YOU LONESOME TONIGHT</b> —John Schneider & Jill Michaels (T. Scotti) R. Turk, L. Handman; Bourne/Cromwell; Scotti Brothers 403945 (CBS)	99	92	12	<b>CHANGES</b> —Tanya Tucker (D. Malloy) T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASCAP; Arista 1053
33	39	6	<b>WAY DOWN DEEP</b> —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)	67	84	2	<b>IT'LL BE ME</b> —Tom Jones (G. Mills, S. Popovich) J. Clement; Knox, BMI; Mercury 812-631-7	100	72	6	<b>COTTON FIELDS</b> —Tennessee Express (L. Rogers) H. Ledbetter; Folkways, BMI, RCA-13526
34	17	15	<b>YOU CAN'T RUN FROM LOVE</b> —Eddie Rabbit (D. Malloy) E. Rabbit, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29712								

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

IT'S THE SMASH HIT ...

**"DIZZY"**

# UA 4053

Written By:  
**TOMMY ROE & FREDDIE WELLER**  
Arranged By:  
**CHARLIE MCCOY**



... BY THE LOVELY

**JUDY LINDSEY**

Promotion By:





# Nashville Scene

(In Kip Kirby's absence, "Nashville Scene" is being handled by Edward Morris. Kirby will resume her column duties next week.)

It's been so hot here on Music Row lately that the citizens of this fabled village have hardly had the strength to confer awards on each other. But there was an awards ceremony last week that would still the most cynical. After years of neglect by Music Row officialdom, **DeFord Bailey** was finally recognized for his contributions to country music.

The black harmonica player and Grand Ole Opry pioneer earned the public praise of **Roy Acuff** and **Bill Monroe**, as well as the promise from Acuff that he would cast his vote for him should Bailey ever be nominated for election to the Country Music Hall Of Fame. The memorials were orchestrated by Bailey's friend and chronicler **David Morton**, who finally did what the music community should have done long ago.

★ ★ ★

Talk about doubling up: Little brothers **Tommy Cash** and **Tommy Jennings** have just released on Audiograph Records the tribute to end all tributes. It's called "My Mother's Other Son."

**SESAC** and **Nashville Songwriters Assn. International** did their part to beat the heat recently by inviting everyone on Music Row to a free beer and hot dog party. About 400 accepted the invitation.

We hear that **Alabama** was a hit at the National PTA Convention, where the Fort Payne Four received an award for their support of the PTA and the nation's children. The ceremony was held at the convention center in Albuquerque.

**Rachel Dennison**, **Dolly Parton's** sister, who plays Doralee in the ABC-TV sitcom "9 To 5," is being produced in New York by David Wolfert of The Entertainment Co., which also produced Dolly's 1977 hit LP, "Here You Come Again."

★ ★ ★

It's hard to believe, but Detroit must have a powerful country music following buried among its citizenry. How else to explain the estimated 470,000 fans who turned out for a four-day Budweiser Downtown Hoedown in May? The crowds packed Detroit's Hart Plaza, an 11-acre park next to the Detroit River, to see **Hank Williams Jr.**, **Tanya Tucker**, **Brenda Lee** and **Mel Tillis**, among others. Anheuser-Busch sponsored the celebration, with help from Ford Bronco Trucks, Pepsi, Skoal, Salem and radio station WCXI-AM/ FM. MC for the event was **Deano Day**, who has since relocated from WCXI to KLAC in Los Angeles.

The Nashville Network's flagship 90-minute show, "Nashville Now," will soon have new production headquarters when it moves from the Stagedoor Lounge in the Opryland Hotel to the park's Gaslight Studio.

Her role in "Superman III" may never have materialized, but **Dolly Parton** didn't let that faze here; instead, she's set to co-star with Sylvester Stallone in a new 20th Century-Fox movie, "Rhinestone." As with her other films, Parton will oversee the musical score and scripting on the project, and write original tunes for the soundtrack as well. If that seems like a lot of responsibility for someone who's only done two movies, well, Dolly was recently named as one of the 10 biggest boxoffice draws by the National Assn. of Movie Exhibitors, beating out other actors and actresses who make a full-time career out of screen work. Thus her free rein creatively.

★ ★ ★

New group **Atlanta** was chosen to sing "The



**TALKIN' COUNTRY**—That's the name of a satellite radio show from L.A., and it's also what **Rosanne Cash** is doing here with program host **Charlie Cook**. Cash did the interview on-air from Nashville's **WJKZ-FM**.

Star Spangled Banner" June 4 at the Braves-Cardinals nationally televised "Game Of The Week." Meanwhile, MDJ Records president **Larry McBride** seems to be getting good response to the videos of the group mailed out last month—especially, as one might expect, with the Music Video Channel based in Atlanta. However, for the second consecutive year, the **Kansas City Royals** are opening their home games

with the **Oak Ridge Boys'** rendition of the National Anthem. And once again the popular Double A Nashville Sounds baseball team uses the Oaks' bouncy "Elvira" to liven up the home games' seventh-inning stretch! (So far this season, though, it doesn't seem to be helping the Sounds play any better.)

**Bill Monroe** was Grand Marshall of the Kentucky Derby Pegasus Parade, where more than

200,000 observed the bluegrass champion. During the Memorial Day weekend, Monroe shared billing for the first time with **Willie Nelson** at the Richmond, Va. Coliseum. But that's low-key, perhaps, compared to an honor Bill received earlier in the month.

On May 17, President and Mrs. Reagan honored individual artists and corporations for their contributions to the arts in special White House

luncheon ceremonies. Present for the event were **Monroe**, **Frank Sinatra**, author **James Michener**, and representatives from **Texaco Oil** and **Philip Morris Tobacco**. Monroe was honored as the creator of the style of American music known today as bluegrass. He was accompanied to the White House by **Tony Conway**, vice president of **Buddy Lee Attractions** in Nashville, which books him.

## The Producers of The International Country and Western Music Awards Gala congratulate our 1983 winners

### International

Male: Merle Haggard  
Female: Dolly Parton  
Group: Alabama

### United Kingdom

Male: Stu Stevens  
Female: Tammy Cline  
Group: Colorado

### Ireland

Male: Big Tom  
Female: Susan McCann  
Group: Two's Company

### Australia

Male: Johnny Chester  
Female: Jewel Blanch  
Group: Bullamakanka

### New Zealand

Male: Brendan Dugan  
Female: Patsy Riggir  
Group: The Gray Bartlett Band

### Benelux

Male: Ruud Hermans  
Female: Joanie de Boer  
Group: Tulsa

### Germany

Male: Tom Astor  
Female: None  
Group: Truckstop

### Scandinavia

Male: Bjørro Haaland  
Female: Kikki Danielsson  
Group: Mats Radberg & Rankarna

### Canada

Male: Len Henry  
Female: Carroll Baker  
Group: Family Brown

International Country and Western  
Music Awards Gala  
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## Chart Fax

### Skaggs' Road Leads Back To Top

By EDWARD MORRIS

A road-weary **Ricky Skaggs** rolls into No. 1 this week with "Highway 40 Blues," proving anew that wanderlust is as potent a country theme as human lust. It is Skaggs' fourth drive to the top.

Somewhat farther back in the pack, the durable **Dean Martin** registers his first country chart appearance with the propitiously titled "My First Country Song." Let it be noted, though, that Martin had his pop debut in 1950—a good four years before Skaggs was born. The song was "I'll Always Love You."

After a long absence from the charts, **John Denver** returns with the bucolic "Wild Montana Skies." He is aided in this estimable effort by the celestial harmonies of **Emmylou Harris**. (But whither Colorado?)

In LP Land, **Alabama** relinquishes the summit status "The Closer You

Get" has held for the last 12 weeks. Moving in is **Merle Haggard & Willie Nelson's** "Pancho And Lefty." Together again, albeit circumstantially. **Conway Twitty** and **Loretta Lynn** each enter the country charts, with albums cozily juxtaposed at 63 and 64, respectively.

There are lots of roads and highways in modern country music. They seem to have replaced the "long, long trails" and "well beaten paths" of yesteryear.

As metaphors for escape, exile, experience and renewal, roads take on the character of those who travel them. "Country Roads," which established Denver, draws on a return-to-home theme that is older than "The Odyssey," while "King Of The Road" and "On The Road Again" present the road as a home in its own right.

If "Highway 40 Blues" seems

grim, with its talk of "squandered youth in search of truth," it is positively sunny compared to "A Tombstone Every Mile," the account of a treacherous stretch of road in the Maine woods. "Six Days On The Road," that prototypical trucker's anthem, renders the highway both a trial and a triumph because, exults the singer "I'm gonna make it home tonight."

"Convoy" also gives us the road as testing ground, but undercuts the drama by making the travelers happy innocents and their adversaries buffoons. "Drivin' My Life Away" reveals the road in all its elemental drabness.

If country roads do not invariably lead out of Eden, they do very often lead to an exile of some sort, usually a self-imposed one. "Goin' Down This Road Feelin' Bad" or "Don't This Road Look Rough And Rocky" are cases in point. Sometimes it is the road itself that despoils Eden, simply by being there, as in "The Coming Of The Roads." In "By The Time I Get To Phoenix," the road is an escape route that doesn't quite work since it fails to carry the mind along with the body.

With the virtual dethronement of the trucker as an American folk hero and the decline of interest in CB radios, there has been a noticeable drop in road songs. It has not been a loss most of us have had difficulty in bearing up under, since the jargon was becoming hackneyed and the poses predictable. Still, the urges that set one on the road are strong and insistent, and even the longest road can turn into a gray rainbow with treasures at its end. As Steve Wariner recently advised, "All Roads Lead To You."



**WILLS' WAY**—RCA's David Wills, right, discusses the story behind his current single, "Eyes Of A Stranger," with Benny Ray, host of the Music Country Radio Network.

### SINGER FINALLY HITS THE TOP

## McEntire Establishing Identity

NASHVILLE—Reba McEntire has labored long in the country music field to cultivate that elusive first No. 1 hit. And this year the Mercury Records artist earned two in a row with "Can't Even Get The Blues" and "You're The First Time I've Thought About Leaving." The chart bonanza has helped launch her busiest year since her Mercury debut in 1976.

She is currently averaging 12 to 15

dates a month, she says, and has worked as the opening act for such country heavies as Conway Twitty, the Statler Brothers, Ronnie Milsap and Mickey Gilley. Her upcoming fair dates include appearances at the state fairs in Utah, New Mexico and Ohio as well as at several smaller ones.

Although she has charted consistently since signing with Mercury, McEntire has had some difficulty establishing her own identity and sound. Her vocal versatility has worked against her, some critics say, in that she could sound like a lot of singers in general and no one in par-

ticular. If that was over her problem, it now appears to be fading.

"Identity-wise I'm still not very well known," McEntire admits, "but I'm getting there. It's just a battle."

"The most recognizable thing about me is my waltzes. My last No. 1 was a waltz, and there's a waltz on every album." Even so, she adds, she does not want to limit herself to a single style.

Early in her recording career, McEntire teamed with Jacky Ward and had two top 30 hits. "Three Sheets In The Wind" and "That Makes Two Of Us." She says she would like to have a try at other duets, possibly with Steve Wariner, Gary Morris or George Strait. But the ideal, she confesses, would be to double with Janie Fricke: "She's my favorite singer."

Currently, McEntire travels with a five-piece band, a road manager, a bus driver and a sound man. "We've got the reputation so far—and I'm very proud of it—that we're one of the easiest groups to get along with."

Except for syndicated country music shows, McEntire has had relatively little television exposure. She says she hopes to correct that deficiency when she meets in August with Los Angeles representatives of her booking agency, William Morris. She says she wants to do network sitcoms as well as commercials. Her manager is Don Williams.

EDWARD MORRIS

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# Billboard® Hot Country LPs™

Survey For Week Ending 7/9/83

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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	2	23	<b>MERLE HAGGARD AND WILLIE NELSON</b> Pancho And Lefty, Epic FE 37958 CBS	38	21	12	<b>GENE WATSON &amp; THE FAREWELL PARTY BAND</b> Sometimes I Get Lucky, MCA 5384 MCA
2	1	16	<b>ALABAMA</b> The Closer You Get, RCA AHL 1 4663 RCA	39	42	32	<b>CRYSTAL GAYLE</b> True Love, Elektra 60200 WEA
3	4	11	<b>RONNIE MILSAP</b> Keyed Up, RCA AHL 4670 RCA	40	47	9	<b>VERN GOSDIN</b> If You're Gonna Do Me Wrong (Do It Right), Complete CPL 1-1004 POL
4	5	38	<b>THE OAK RIDGE BOYS</b> American Made, MCA 5390 MCA	41	44	13	<b>RANDY HOWARD</b> All American Redneck, Warner/Viva 28320 WEA
5	6	16	<b>WILLIE NELSON</b> Tougher Than Leather, Columbia QC-38248 CBS	42	37	7	<b>ELVIS PRESLEY</b> I Was The One, RCA-AHL 1-4678 RCA
6	7	8	<b>WILLIE NELSON WITH WAYLON JENNINGS</b> Take It To The Limit, Columbia FC-38562 CBS	43	35	7	<b>RAZZY BAILEY</b> Greatest Hits, RCA-AHL 1 4679 RCA
7	3	18	<b>KENNY ROGERS</b> We've Got Tonight, Liberty LO 51143 CAP	44	49	33	<b>MERLE HAGGARD</b> Goin' Where The Lonely Go, Epic FE 38092 CBS
8	15	15	<b>LEE GREENWOOD</b> Somebody's Gonna Love You, MCA 5403 MCA	45	46	88	<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine, Epic FE 37193 CBS
9	10	10	<b>GEORGE JONES</b> Shine On, Epic FE 38406 CBS	46	43	94	<b>WILLIE NELSON</b> Greatest Hits, Columbia KC 237542 CBS
10	8	15	<b>SHELLY WEST</b> West By West, Warner/Viva 23775 WEA	47	50	29	<b>BOXCAR WILLIE</b> Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol) CAP
11	11	40	<b>RICKY SKAGGS</b> Highways And Heartaches, Epic FE 37996 CBS	48	39	16	<b>VERN GOSDIN</b> Today My World Slipped Away, AML-1502 NSD
12	16	10	<b>DON WILLIAMS</b> Yellow Moon, MCA 5407 MCA	49	48	37	<b>EDDIE RABBITT</b> Radio Romance, Elektra 60160 WEA
13	13	11	<b>WAYLON JENNINGS</b> It's Only Rock & Roll, RCA AHL 1 4673 RCA	50	58	4	<b>GUS HARDIN</b> Gus Hardin, RCA MHL 1-8603 RCA
14	14	8	<b>DAVID ALLAN COE</b> Castles In The Sand, Columbia FC-38535 CBS	51	54	142	<b>KENNY ROGERS</b> Greatest Hits, Liberty LOO 1072 CAP
15	17	4	<b>DOLLY PARTON</b> Burlap & Satin, RCA AHL 1 4691 RCA	52	59	6	<b>ED BRUCE</b> You're Not Leaving Here Tonight, MCA 5416 MCA
16	12	69	<b>ALABAMA</b> Mountain Music, RCA AHL 1 4229 RCA	53	53	42	<b>EARL THOMAS CONLEY</b> Somewhere Between Right And Wrong, RCA AHL 1-4348 RCA
17	15	37	<b>JOHN ANDERSON</b> Wild And Blue, Warner Brothers 23721 WEA	54	52	40	<b>TOM JONES</b> Tom Jones Country, Mercury SRM 1-4062 POL
18	22	3	<b>SYLVIA</b> Snapshot, RCA AHL 1-4672 RCA	55	55	56	<b>SYLVIA</b> Just Sylvia, RCA AHL 1-4263 RCA
19	19	19	<b>HANK WILLIAMS, JR.</b> Strong Stuff, Elektra/Curb 60223 WEA	56	64	2	<b>LACY J. DALTON</b> Dream Baby, Columbia FC 38604 CBS
20	23	6	<b>T.G. SHEPPARD</b> T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	57	56	39	<b>DOLLY PARTON</b> Greatest Hits, RCA AHL 1-4422 RCA
21	18	38	<b>HANK WILLIAMS JR.</b> Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	58	60	140	<b>THE OAK RIDGE BOYS</b> Greatest Hits, MCA 5150 MCA
22	20	10	<b>MICKEY GILLEY</b> Fool For Your Love, Epic FE 38583 CBS	59	38	10	<b>MEL TILLIS</b> After All This Time, MCA 5378 MCA
23	25	29	<b>THE BELLAMY BROTHERS</b> Strong Weakness, Elektra/Curb 60210 WEA	60	61	62	<b>LEE GREENWOOD</b> Insult Out, MCA 5304 MCA
24	30	45	<b>THE BELLAMY BROTHERS</b> Greatest Hits, Warner/Curb 26397-1 WEA	61	62	44	<b>GEORGE JONES</b> Anniversary, Ten Years Of Hits, Epic KE 38323 CBS
25	26	8	<b>MARTY ROBBINS</b> Some Memories Just Won't Die, Columbia FC-38603 CBS	62	66	23	<b>KAREN BROOKS</b> Walk On, Warner Bros. 23676 WEA
26	27	68	<b>WILLIE NELSON</b> Always On My Mind, Columbia FC 37951 CBS	63	NEW ENTRY		<b>CONWAY TWITTY</b> Classic Conway, MCA 5424 MCA
27	24	121	<b>ALABAMA</b> Feels So Right, RCA AHL 1 3930 RCA	64	NEW ENTRY		<b>LORETTA LYNN</b> Lynn', Cheatn', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You, MCA 5426 MCA
28	28	38	<b>JANIE FRICKE</b> It Ain't Easy, Columbia FC 38214 CBS	65	51	19	<b>RAY CHARLES</b> Wish You Were Here Tonight, Columbia FC 38293 CBS
29	29	13	<b>B.J. THOMAS</b> New Looks, Cleveland International-FC-38561 CBS	66	63	30	<b>EMMYLOU HARRIS</b> Last Date, Warner Bros. 1-23740 WEA
30	31	9	<b>CHARLY McCLAIN</b> Paradise, Epic FE 38584 CBS	67	68	41	<b>CONWAY TWITTY</b> Dream Maker, Elektra 60182 WEA
31	32	5	<b>THE STATLER BROTHERS</b> Today, Mercury 812-184-1 POL	68	72	20	<b>LOUISE MANDRELL</b> Close-Up, RCA-MHL 1-8601 RCA
32	36	2	<b>THE WHITES</b> Old Familiar Feeling, Warner/Curb 23872 WEA	69	70	145	<b>ANNE MURRAY</b> Greatest Hits, Capitol 500 12110 CAP
33	33	14	<b>RONNIE McDOWELL</b> Personally, Epic FE 38514 CBS	70	71	42	<b>MERLE HAGGARD/GEORGE JONES</b> A Taste Of Yesterday's Wine, Epic FE-38203 CBS
34	34	161	<b>ALABAMA</b> My Home's In Alabama, RCA AHL 1 3644 RCA	71	65	22	<b>MERLE HAGGARD</b> Merle Haggard's Greatest Hits, MCA 5386 MCA
35	41	7	<b>DELIA BELL</b> Delia Bell, Warner Bros. 23838 WEA	72	57	31	<b>CRISTY LANE</b> Here's To Us, Liberty LT 51137 CAP
36	40	10	<b>JOHN CONLEE</b> John Conlee's Greatest Hits, MCA 5406 MCA	73	74	15	<b>CHARLEY PRIDE</b> Country Classics, RCA AHL 1-4662 RCA
37	45	2	<b>CONWAY TWITTY</b> Lost In The Feeling, Warner Bros. 23869 WEA	74	73	270	<b>WILLIE NELSON</b> Stardust, Columbia JC 35305 CBS
				75	67	32	<b>CONWAY TWITTY</b> Conway's #1 Classics—Vol. II, Elektra 60209 WEA

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



# What Is New Music? All That Came Before . . . And More

## Music Meets Audience

By BRIAN CHIN

Considering the underground in which it matured, it's safe to assume that "New Music" is neither "new wave" nor "disco" nor "punk" recycled in corporate disguise, but a thoroughly new synthesis, incorporating all the trends that immediately preceded it and a good many that date further back.

Its arrival has ended a five-year logjam in American pop music that, at the close of the '70s, threatened to segregate music, and audiences, permanently.

The failure, until lately, of the American music industry to develop new acts aggressively and the lingering stigma attached to danceable music by the industry left the exposure of fresh, new music entirely to the dance club underground, which, in turn, came to be fed substantially by British acts who devoted more time to studio craft, and less to touring—the latter fact dictated by the economics of young bands being able to make more money on a single than in touring, and vice versa in the U.S., according to Rockpool's Mark Josephson. As a result, quite simply, "their records sound better," hence the domination of the Rockpool club chart by European records.

Three key label heads, Chris Blackwell of Island, Terry Ellis of Chrysalis, and Simon Draper of Virgin, all place the roots of new music in the 1977 British "punk" movement. But only the roots: punks were, in Ellis' words, "new to the business, new to their craft, and often new to their instruments. At the time, it was revolutionary music."

What was a reaction against a music establishment gained both technical and artistic sophistication in the interim, Draper says, resulting in "tremendously commercial music with a wide ranging appeal."

In America, the most recent New Music chart successes often reflect an overturning of ingrained promotional methods and standards. For example, both Thomas Dolby's "She Blinded Me With Science" and Duran Duran's "Hungry Like The Wolf" were over six months old, according to Capitol marketing vice president Walter Lee, when, having been "kept alive" through MTV exposure of the accompanying videos, "radio recognized their development around the first of the year and opened up." The "Carnival" and "Blinded By Science" EPs were issued, containing both old and new tracks, and AOR, "contemporary hit" radio and hybrids such as KROQ, all came in with support.

Dolby, incidentally, is the clear "producers' choice" when they are queried on the most interesting New Music artists of recent vintage.

One of A&M's notable successes never even hit the pop chart: Falco's original German-language "Der Kommissar" nevertheless has so far sold 85,000 singles, 80,000 LPs, on the strength of its club play staying power, MTV exposure, in-store play and unofficial radio play, mixed into the After The Fire English-language cover, which ultimately hit the top 10. "It didn't show on the charts, but in the major markets, it was there (on radio)," says A&M national singles promotional director Rick Stone. It was a street record."

(Continued on page NM-11)



## All's Fair On Live Ride

By ROMAN KOZAK

There is no doubt that in the bad old days when New Music was no more than punk, and radio and the major record companies stayed well away from it, if it hadn't been for the live venues the music would never have survived.

New Music began in the mid-'70s in such New York venues as CBGB and Max's, then took root across the ocean in innumerable small and dingy clubs in Britain before coming back here into many rock discos or dance clubs, Hurrah's being the first in New York, and the Ritz being the most popular.

Then video became viable, and the visually oriented New Music acts found a natural convergence of interests and ambitions with the nascent video scene. Together, via MTV and the new video clubs, they bypassed corporate radio while moving to the top.

Now New Music, whatever that means and whoever that includes, from Men At Work to the Stray Cats, to Duran Duran, to the Clash, to Culture Club and ABC, to Black Flag, is more or less in the mainstream, albeit more comfortably for some than others.

Talk to Ian Copeland, head of Frontier Booking International, and he couldn't be happier. It was the F.B.I. that started business some five years ago by sending the Police out on tour of the U.S. driving around in a small van, looking for anyplace that would allow these new strange acts to play. But now

Copeland doesn't have these kinds of problems; he's now setting up dates in stadiums, arenas, and most recently, summer fairs and amusement parks.

"We're booking a lot of fairs now, and I'll just mention a few. We got Magic Mountain dates in L.A. where we've had a lot of the bands play—the Suburban Lawns, Bow Wow Wow, the Thompson Twins, and all the L.A. bands. Others are Six Flags in Georgia, Six Flags in Texas, Six Flags Mid-America in St. Louis, Great Adventure in New Jersey, and Astro World in Houston. Those are probably the main ones that are doing bands, but we sent two agents to the fairs convention, and we were surprised by the reaction we got there from people we had expected had not even heard of any of our bands.

"They were primarily interested in acts like the Go-Go's, Joan Jett and the Police, of course, but we were able to channel their interest into some of the other acts that might not be so obvious, for instance, Bow Wow Wow," he continues.

"What I noticed about those dates, and their main advantage, aside from the large fees sometimes paid, was that you could also reach an audience that you normally don't get to in concerts," he says. "Maybe we haven't booked 999 or the Cramps to these things, but those fairs are not as MOR as you may think. After all, Bow Wow Wow is pretty . . . you know."

Copeland says that whereas he

did three or four fair dates last year, the number has gone up to 40 or 50 this summer, in addition to a number of stadium dates. "I always expected that the fairs would sort of be the last who would embrace the New Music, but now who's left. New Music is the only music that is now happening, everybody else is just struggling to hold on," he says.

And what of the clubs? Copeland says there are still a lot of new bands and a lot of bands that have jumped on the New Music bandwagon, so that maybe the market is being flooded by acts not ready to tour yet, but who have had their one video hit.

One obvious advantage to fairs for New Music acts is that they can draw a crowd that may be too young or not allowed to go to concerts. A way to be more accessible to the young would be for clubs to hold non-alcoholic afternoon concerts, and though there have been a few, mostly hardcore and notably the afternoon series at CBGB, this is an idea that has never really gotten off the ground, at least not in the U.S.

We try to do that everytime it makes sense, but sometimes it's not as easy as it sounds," he says. "There is still that fear from parents, about drugs or being slam danced to death or whatever."

Chris Gremski, who books such hardcore acts as Black Flag and the Minutemen, says that while slam dancing is still going strong, and kids still get their lumps and bruises, the fad for fans to climb up

(Continued on page NM-3)

## U.K. Leads The Way

By PETER JONES

A remarkably rich vein of new music talent, whisking together the ingredients of rhythmic danceability, image, technology and originality, has given the British music industry an international acceptance not experienced to such an extent since the days of the Beatles.

For the nation's talent-builders, the situation is even more savory because many of these acts are scoring, in the U.S. as emphatically as anywhere else, with music styles traditionally considered to be an American preserve.

And this talent explosion comes in a period of economic depression when pessimistic prognostications are trotted out daily about the state of the industry. These new acts are creating long-sought grounds for optimism through record sales, disco exposure and spinoff merchandising. It's not so much a concert bonanza, more a disco/club area of activity.

The list of acts taking British music round the world is long and consistently lengthening. Though it's invidious to attempt a comprehensive listing, leading names include: Dexys Midnight Runners, Duran Duran, Culture Club, the Thompson Twins, the Eurythmics, Def Leppard, A Flock Of Seagulls, Kajagoogoo, BowWowWow, Spandau Ballet, Altered Images, Orange Juice, Soft Cell, ABC, JoBoxers, Human League, Fun Boy Three, Heaven 17, Yazoo and Haysi Fantayzee.

The emergence of some came as a result of a pervading mood of sheer boredom with what was happening in British music in the aftermath of the punk and new wave eras. Sean McCluskey of JoBoxers says: "Bands, especially those leaning heavily on synthesizers, were just dull to look at. They just stood around, pouting, on stage. We helped spearhead an inevitable move back to guts and aggression, a visual/audial mix of entertainment."

Kate Garner of Haysi Fantayzee, a duo with a reputation for visual "outrage," agrees: "Our image reflects our music. Our critics say it's fraudulent. But we're in the business of selling music, not clothes. But in this video age, the way we look obviously wins us a lot of attention."

Duran Duran is a band expert in using video to gain maximum impact. Its first videocassette, linking all previous singles video clips, had some controversial nudity added and earned a "restricted" sales rating in one major chain, W.H. Smith.

Singer Simon le Bon says: "The primary value in a video package isn't people going out and buying it and showing it on their television. It's important because of the way you can gain maximum exposure from a business point of view in, say, Germany, Australia, Japan and Britain all on the same day."

Changing policies away from top 40 on radio stations in Britain, as in the U.S., have also encouraged the new music newcomers. The visual power promotional additive of MTV in the States is talked of with awe in the U.K., where TV exposure is very much a matter of luck.

The visual element seems to apply in a rather different way for the Thompson Twins. Says Tom Bailey (Continued on page NM-9)



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## All's Fair On Live Ride

• Continued from page NM-1

on the stage and then dive off, appears to be declining. "It's still happening, but it's going away a little bit," he says.

While hardcore is nowhere near mass commercial acceptance, and no hardcore band is really making any money, there is a circuit for these bands, and there are plenty of them. Gremski estimates there are about 20 or 30 hardcore bands in the New York area alone. The better known ones can play in the established rock clubs and halls, either booked directly or through third parties. Sometimes community halls are rented.

"With Black Flag, for instance, I can book them directly into the Channel in Boston, but with some of my smaller bands, I go to a kid who will rent the Channel for them," says Gremski.

Mark Josephson, founder of Rockpool, also notes that there is a strong hardcore cult out there, and as the scene matures, there is less and less violence.

"The clubs have been around for a while and so have the bands. And if you are doing five shows in seven nights, you are not going to be diving off the stage very often. And the kids don't want to hurt each other, either," he says.



Robbie Shakespeare & Sly Dunbar

Aside from the hardcore scene, Josephson sees a return to more traditional type of nightclubs, even if they do program the latest in New Music.

"What I see is that the live performance places are having a hard time," he says. "Bands are getting too expensive and too big, so I see a return to places where the emphasis is more on (recorded) music, which is less expensive, and where you can have more different kinds of fun, and where the entertainment is more local. Danceteria and the Pyramid Club in New York are examples of this," he says. *Billboard*

Roman Kozak is *Billboard's* Rock and Talent & Venues Editor.

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Urban Blight

## Inside The Future Wave

By LEO SACKS

"Mr. Linn, you have a telephone call on line two," paged the receptionist at the recording studio in midtown Manhattan. The joke, of course, was on her. "Mr. Linn," otherwise known as the electronic Linn drum kit computer, was in session. But the concept isn't as abstract as it sounds.

Certainly the application of rhythm-generating innovations is having a marked effect on the sonic possibilities available to pop music writers, technicians and producers. The diversity of electronic sources, from polyrhythmic synthesizers and sequencers to the amplifica-

tion of guitars and voices, fits as comfortably today on the dance floor as it does on urban-formated radio stations. It affects musical perspectives as diverse as George Clinton's futuristic funk to Marvin Gaye's electronic-tinged gospel doo wop. And the growing fragmentation and specialization of the record business will undoubtedly thrust the synthesizer and the development of new sounds into an even more radical light. But as funk changes, can we expect AOR programmers to warm to the influence of electronic funk formulas, or will the industry see a backlash against the new technology?

Consider David Bowie's "Let's

Dance," which he co-produced with Nile Rodgers of Chic. A joyous mix of rock and funk, the track is firmly rooted in the black soul tradition yet modern at the same time. But AOR programmers weren't listening as carefully as Gary Gersh, vice president of a&r for EMI-America, would have liked.

Although he says, "The message of the song hits middle America in a very simple, direct way," Gersh estimates that "only 65% of the country's album rock stations played the track. It should have been 100%, but its musical flavor kept it from mass acceptance, and that becomes a racial issue," he feels. "How does AOR justify playing Thomas Dolby over 'The Message' or other inner-city records?"

AOR's failure to whole-heartedly embrace "Let's Dance" does not surprise Rodgers. "I have to think the reason was the sound of my production, which reminds me of stuff I used to do, like 'Dance Dance Dance,'" he says. Mic Murphy of the System, however, says the airplay "Let's Dance" did get represents a "bright light at the end of the tunnel." "Nile's foot in the door brings us that much closer, too," says Murphy, whose recording of the bebop-oriented "You Are In My System" is receiving AOR exposure as a cut on Robert Palmer's new album. "He shouldn't blame himself. Bowie has always gone for a different audience. If anybody could have played it safe, it was him." Nevertheless, Murphy notes that Palmer's cover gives him "a dull feeling" about the music business. "A tune is either pop or soul, not black or white, and the fact that the race thing still exists is a big drag."

Many industry observers feel that if the urban sound is going to make a discernable impact at AOR beyond such cause-celebre tunes as "Beat It" and "Little Red Corvette," it will have to begin at KROQ Los Angeles, where fresh programming ideas give supporters of new rock and urban-oriented music cause for optimism. But music director Larry Groves says that the station is beginning to limit the number of dance-style records it plays. "We're starting to hear talk of a synth backlash, that we're just another white disco station," he says, noting that the outlet has "mellowed" its dance-orientation in recent weeks to counter some of that criticism. "AOR by nature is narrow in scope, designed for white rednecks. We're about as close as the West Coast gets to an East Coast-styled urban station as it is already."

Groves asserts that record labels are now signing bands whose sound they feel will fit the KROQ format, which he describes as a mixture of rockabilly, ska and synth pop. But a&r executives Karin Berg and Danny Heaps of the Warner Bros. and Geffen labels eschew that sort of thinking. "It's negative when people start predicting," says Berg. "I think in terms of what's good and original, and as long as you stick to that you can sign anything. The strength of a record company depends on those acts that don't fit the mold." To Heaps, "Genre, timing and style are secondary to talent. Trends are irrelevant when it comes to artistic force, which all great bands have. You just have to look through the style for the substance." Today's record buyers, he adds, are a new breed with little sense of musical history. "They missed Woodstock, Muddy Waters and roots music; they don't know about song structures and hooks and Sam & Dave. They don't see A Flock Of Seagulls as cold and

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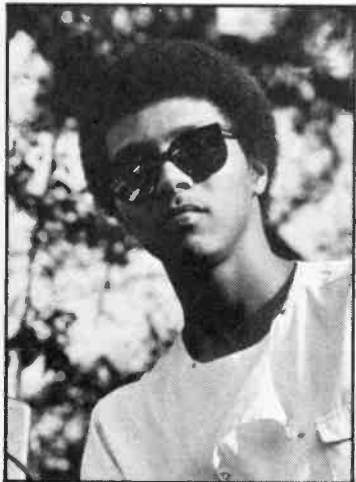


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boring because they have no point of comparison. And you can't blame them, either. It takes young people to communicate with young people."

Jerry Jaffe, vice president of rock for PolyGram, feels strongly about the return of roots-conscious garage bands. "Maybe I'm missing something, but I don't see American youth standing in front of their mirrors emulating Mike Score of A Flock Of Seagulls for very long," he says. "I think the signing of synthesizer-dominated bands from Britain has been a coverall and copout for U.S. record companies to hide behind when they should be exploring their own backyards."

Michael Plen, national director of promotion for IRS Records, looks to the Carolinas, for example, as "a honing ground" for 12-string guitar-oriented pop music produced by Mitch Easter to emerge in the next few years. Plen predicts that Easter, whose work with R.E.M., Chris Stamey and the dBs has won critical praise for its melodic pop resonance, "will do for the South what L.A. did for quirky new wave pop. Every college kid in the country already knows who he is."



Ivan Neville

Murphy, of the System, foresees "technological ignorance" as the future wave. "I hear so many groups leave the sequencer on from beginning to end, a total reverence of the computer. We like to disrespect it, turning it on and off, out of synch. The beauty of the computer lies in the application of your own madness."

Both Kurtis Blow, the pop-rap star who mixed the new Run-D.M.C. disk, a striking synthesis of urban styles called "It's Like That," and Maxanne Sartori, who programs WBOS Boston, suggest that the move away from the synth pop sound will result in a return to basics. Blow, for instance, likes the commercial potential of the "go go" sound—basic funk grooves with lots of percussion—purveyed by such Washington D.C.-based bands as Trouble Funk and E.U. Freeze. Sartori, a former a&r executive for Island and Elektra, foresees "sparser, less ambient-sounding records. Today's demos are so overly produced that labels aren't getting what they pay for because studio creations don't make it live. You need Journey's money to take your producer on the road with you. Good live bands shouldn't give up."

Precision and fire is all it takes. The careening shows staged by the Nitecaps, for example, are among the most exciting on the East Coast. Guitarist Jahn Xavier looks like a genial choir boy, until he starts to sing. His gritty soul shout, assured and unaffected, is the most striking quality of the bouncy pop songs featured on the Nitecaps' debut album, "Go To The Line," for Sire. Produced by Clive Langer and Alan

Winstanley and released in January, the horn-dominated disk had more in common with a 1960s soul record than floating clouds of synthesized music and was largely ignored by radio programmers as a result. But the Caps, behind the powerhouse drumming of Sammy Brown, are as consummate a live band as one could hope for, and in time they stand to become one of

(Continued on page NM-11)



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Tommy  
Boy



# Music Programming Explodes On TV

By LAURA FOTI

Years ago, virtually all the music heard on television came from Lawrence Welk or Donny and Marie. Similar to the Grammy Awards, rock and "New Music" artists were never even acknowledged.

Recently, however, it's become hard to avoid New Music on the tube. It's everywhere. The networks are paying more attention; NBC is replacing SCTV with "Friday Night Videos," a clip-based show. In addition, there are syndicated shows and a seemingly endless number of national and local cable, pay-TV, subscription-TV and even low-power TV shows and channels featuring music.

Why the sudden interest? For one thing, much music programming is available free from record labels anxious to promote their artists—and most of the artists they promote are in the rock and New Music categories. MTV: Music Television was launched as a 24-hour-a-day rock music channel when executives at Warner-Amex saw that enough promotional clips existed to make such a service viable. The majority of the new shows also take advantage of all that free music video product.

Some shows, of course, do feature hosts, special effects, interviews, live concert footage and/or other non-promotional segments. But the lure of the free is too strong for most producers of music shows to resist throwing in at least a few clips.

Mainstream rock acts—REO Speedwagon, Journey, Hall &

Oates, for example—are the prime beneficiaries of video-based promotion. It could also be argued that the larger the act, the more money is spent on video; therefore video would seem to be self-perpetuating.

But New Music artists have also reaped their share of benefits from video exposure. While not every act is considered appropriate for every outlet, several have used video to help them break through: Men At Work, Culture Club, the Thompson Twins and others.



The Police



Duran Duran

Herewith, a rundown of music shows and channels from around the country and around the dial:

NBC's "Friday Night Videos" bows July 30. It will feature rock clips and an off-camera announcer. Executive producer is Dick Ebersol of "Saturday Night Live" fame; producer is David Benjamin; coordinating producer is John McGhan.

"Night Tracks" kicked off June 3 on WTBS, the largest cable channel, with 24 million subscribers.



Prince

course, plenty of clips. The show is a production of MG Films/Perin Enterprises and All American Television.

Atlanta's Video Music Channel is a local service hoping to go national. Cathy Rozelle is in charge of programming, which ranges from rock to black music, to jazz and pop. Clips take up much of the time, although coverage of the Atlanta music scene makes the concept hit hard.

ABC will soon begin airing "The Pop 'n' Rocker Game," a hybrid formed from the marriage of game show and rock concert. It's produced by Ron Greenberg.

ON-TV is a subscription-TV service offering its programming in a few cities around the country—and beamed by satellite from Salt Lake City. The service recently taped its first music programs, but clips have been a part of ON-TV for a long time. Each local channel has its own programmer. In addition, there's "Rock ON-TV," developed for the services by Videowest.

Showtime, like HBO, offers concerts and other music specials, and the type of artist featured is, again, usually mainstream.

The Playboy Channel is just launching a new series, "Playboy's HotRocks," produced by Buzz Potamkin. The emphasis, not surprisingly, is on the sensual, with the show's developers (who are MTV alumni) promising to seek out the untamed, uncensored video clip. Happy hunting, boys.

A subscription-TV service known as Skychannel, out of Holly Hill, Fla., has a show known as "Sky Rock," which its producer, Vincent Monsey, is hoping to distribute to other outlets. The show is a mix of concert footage, interviews and

## ENTERING THE MODERN ERA NEW MUSIC

clips, highlighting new music and, particularly, British acts. Monsey is also U.S. distributor for the British rock show "The Tube."

Black Entertainment Television is placing increased emphasis on music with the launch of an urban-contemporary-format show.

Somach/Nelson Productions puts together "The Rock 'N' Roll Show" for syndication and "Hot Spots" for USA Network. For the former, concerts are taped around the country.

Then there are the local shows, which spring up incessantly. These range from clip-based programs to those that interview artists in town for concert appearances or feature local acts performing. Some examples: "New Jersey Music Magazine," with local artists only; Detroit-area "Waveforms," which focuses on a different act each program; and "Dance Videotheque" in New York.

In addition, the concepts for even more music (and New Music) shows are making the rounds. Everyone, it would seem, has discovered the New Music audience and is trying to reach it.

Billboard

Laura Foti is Billboard's Video Editor.



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GINO SOCCIO  
ATTITUDE  
TOMORROW'S  
EDITION  
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With a top-40 format, the show runs six hours per night Friday and Saturday (including repetition) and features off-camera announcers. Producers are Thomas Lynch ("Don Kirshner's Rock Concert") and Gary Biller.

MTV: Music Television turns two next month (August) and has evolved quite a bit in that time. Straight clips, with on-air hosts and a couple of "events" per week, MTV can be credited with changing corporate America's attitude toward music. Vice president of programming Les Garland is the man who makes the decisions.

NBC offers "Rock 'N' Roll Tonight" in most major markets following "Saturday Night Live." (Yes, music is still seen largely as a late-night genre by TV programmers.) It uses no clips, and instead offers concert performances by two or three acts in the course of 90 minutes. Alive Video produces.

ATI Enterprises has three shows on air featuring new music. It all started with "Night Flight" on USA Network Fridays and Saturdays. The approach of that show spawned a syndicated show called "FM-TV," currently in syndication, and another USA show, "Radio 1990," a fast-paced look at music and the people making it. The people making all three shows are Stuart Shapiro and Cynthia Friedland.

Home Box Office, the largest pay-television service, is featuring more music now than ever, and even works with record companies to promote artists. The emphasis, though, is on mainstream pop, country and rock acts (Billy Joel, Fleetwood Mac). Clips are used on "Video Juke Box" segments and show a cross-section of artists.

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*Shipping July 13, a specially-priced mini album on Sire featuring "The Walk" and "Let's Go To Bed." The Cure's "brightest sounding music" to date, according to the L.A. Times. Production duties were split by Steve Nye and Chris Parry. Look for a video of "The Walk" and select U.S. dates in August.*

**JULUKA**  
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*The six members of Juluka blend indigenous African and international sounds into an exciting new music of broad appeal. Juluka's debut LP on Warner Bros. was produced by Hilton Rosenthal; the first single, with accompanying video, is "Scatterlings Of Africa" 7-29599.*

**TIM SCOTT**  
Swear 1/4-23840

*A specially-priced mini album of modern, danceable rock created by singer/songwriter Tim Scott. Produced by Richard Gottehrer—whose other debut credits include Blondie, The Go-Go's and Marshall Crenshaw—the first Sire single is "Swear" 7-29554. Videos and a major tour throughout July and August add to Scott's visibility.*

**YAZ**  
You And Me Both 1/4-23903

*A debut album which included "Situation," "Don't Go" and "Only You" won Yaz a broad-based and devoted following. Produced by E.C. Radcliffe and Yaz, the group's second Sire LP—on the street July 18—features the current 7" and 12" single, "Nobody's Diary" b/w "State Farm" 7-29569/0-20121. New Musical Express says the sound of Yaz is "the only viable electro-pop."*

## ROCK & DANCE

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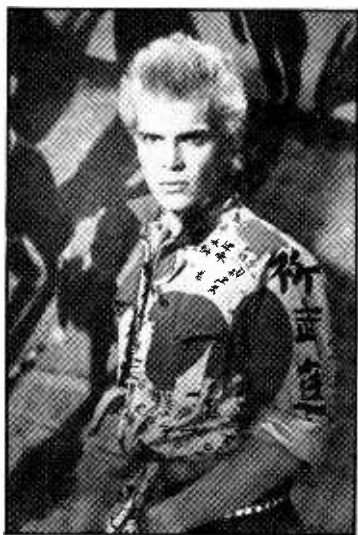
## U.K. Leads The Way

• Continued from page NM-1

of the three-strong band: "When we write, we think essentially in non-musical terms. We think of visual things and try and paint a picture with music. This approach suits synthesizers because a synthesizer, if you know how to use it, is like having a box of different colored paints at your disposal."

Stevo, of the Some Bizarre company, tries his hand at explaining the basic motivation for the British new music sector. "Everybody wants to be part of a cult, and that tribalistic instinct is called fashion. But fashion dies, and if a band is relying on people's tribalistic instincts, then it'll die, too. So what we're trying to do is build up a fashion which is a contradiction in terms, where the acts can't be pigeonholed."

David Bowie, as he's consistently shown in recent months through records, a magnificently successful tour, movies, plus a controversial video package which has him in nude scenes on a beach with a Japanese woman (scenes slashed out for TV screening in Britain), is regarded as the father figure of the whole new music industry.



Billy Idol

He says: "There's a strange nihilistic, though romantic, quality, that seems to me to be overshadowing everything else at the moment. It's really a matter of style over content. I think that is being accepted as the musical value of the moment, more so in Europe maybe than in America."

There's also growing infiltration of continental European bands into the U.K. central clearing bank of new music. Yello, from Switzerland, with its synthesized theatricality, is an example, as was DAF, from Germany, politically heavy but now disbanded, and there's also Secret Service from Sweden.

The Fun Boy Three group, noting growing political allusions in lyrics, takes the view: "There's no point in writing any song just for the sake of it. It's got to mean something deep down."

Billboard

Peter Jones is Billboard's International Editor.

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## Bands Ready For L.A. Getaway

By JEFF SPURRIER

If one could pick one word to describe the attitude of new bands rising up out of garages and clubs in Southern California, it would be realistic.

Following the hesitation of major labels to invest in unknown acts in the late '70s, the new generation of bands have approached the music business with a pioneering do-it-yourself outlook that has helped foster new labels; innovative economical approaches towards recording and videos; and an appreciation for making do and avoiding

the excesses associated with rock superstardom. Berlin's debut EP on Geffen Records (which included only minor remixing changes from the Enigma Records original) was recorded for less than \$3,000 and has sold over 100,000 copies.

The variety of acts attracting SRO crowds in local clubs ranges widely, reflecting the diverse ethnographic mix of Los Angeles. From the beach to downtown, L.A. audiences pour out for everything from mod-ska (the Untouchables) to rocking blues (James Harman), r&b-flavored rock (Jack Mack and the Heart Attack), punk-edged fusion (the Minute-men) heavy metal (Motley Crue, Quiet Riot), rockabilly (Red Devils), hard pop (Plimsouls), Latin and Norteno flavored rock (Los Lobos, the Plugz), Caribbean-style "Afrobilly" (Burning Sensations) as well as a number of acts whose music defies description (Fibonacci, Savage Republic). In addition, there is a new generation of local bands whose idiosyncratic reinterpretation of the '60s sound has evoked comparisons with such classic L.A. acts as the Seeds, Love and the Byrds. While some may call them traditionalists, groups like Dream Syndicate, the Bangles, the 3 O'Clock and Green On Red are making music that is at once commercial, unpredictable, sincere, and based on solid rock roots.

While all L.A. bands recognize the importance of working the local club circuit, there is a realization that lasting popularity is more the result of strong songwriting and musicianship than simply maintaining constant exposure in the public eye. Most important, say many, is making music that is fun to listen to.

"I think that kids today just want to have a good time," says Danny Benair of the 3 O'Clock. "They want to listen to music that is danceable, interesting and fun. If you went into a typical 17-year-old's bedroom you'd find A Flock Of Seagulls, the Plimsouls, Stray Cats and Oingo Boingo. It's not like you're pigeon-holed into one style of music anymore."

Freedom to experiment with styles has been matched by low-cost recording techniques that allow aggressive bands the chance to get their product quickly into record stores. The Dream Syndicate recorded their debut EP for less than \$100 five weeks after they formed. The record went on to receive national and local critical acclaim. "There's no reason to spend two years becoming mediocre waiting to break into bigger clubs," says Steve Wynn, the band's main songwriter.

Most successful local groups have either released records on their own or through independent labels in Los Angeles such as Slash, Faulty Products, SST, Down There, Enigma, New Alliance and Index. Enthusiastic responses from record buyers have come in from all over the world. For nearly every taste in music, there seems to be a band and a label in L.A. with attractive product.

Translating the live appeal to record sales has been the bane of many bands, but fortunately a number of established individuals have helped new acts get their sound down on vinyl. They include producers Earle Mankey, Craig Leon, Richard Mazda, the Eagles' Glenn Frey and X's Billy Zoom.

The variety of groups that have emerged from obscurity to receive commercial success and critical acclaim in the last two years is an indication of the richness of musical talent available in Los Angeles, from the Go-Go's to Missing Persons,

Berlin, X, the Blasters and Wall Of Voodoo. It's certain their popularity will be paralleled by others from the local musical melting pot. And when their turn comes for a grab at the gold ring, L.A. groups will be ready.

As James Harman says: "We're not going to walk in (to a record company) with a cassette and say 'Give me a chance.' We're going to have a finished hit record with art, promotion, and a plan and lay it in front of them. That's the only way I know to do it these days." *Billboard*

Jeff Spurrier is a freelance writer based in Los Angeles.



Richard Blade and Linda McInnes from "New Music News," a weekly, hour-long program from Watermark/ABC Radio.



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# Music Meets Audience

• Continued from page NM-1

Ellis and Stone agree that the strong song-orientation of New Music made it more readily acceptable in top 40 formats than in AOR, which, Stone says, followed top 40 on hits such as "Steppin' Out," "Don't You Want Me," and "Our Lips Are Sealed."

And as much as videos assisted in the exposure of "Mickey," "Hot in the City" and "White Wedding," Chrysalis' Ellis maintains that those excellent videos were promotional vehicles for excellent records.

Despite continuing controversy over crossover and programming in radio and cable, there is a crucial give-and-take between black and white music in clubs and in the creative community that's been increasingly apparent since pivotal across-the-board hits such as "Rapper's Delight," "Rapture," "Genius Of Love," and soon afterward, "Numbers," "Planet Rock" "Don't You Want Me" and "Situation" began attracting the enthusiasm of black and white buyers, DJs and artists.

period and later, judging from the newest singles by Culture Club, Heaven 17 and Human League, all of whom are said to be moving away from electronics-dominated productions and more "human, adult" records, according to Virgin Records head Simon Draper. Human League's next album, for example, is to be produced by Chris Thomas, rather than Martin Rushent.

In clubs, notes Rockpool's Mark Josephson, even the hard-core rock DJs have begun discovering "the eternal quality of black music. The spinners are more professionals and less partisans of a particular music."

Weirdly enough, notes Arthur Baker, producer of "Planet Rock" and on his Streetwise label, supplier of such broad-based dance hits as "Candy Girl," "I.O.U." and "Walking on Sunshine," the contemporary black music of America is coming back to the ears of the domestic mass market twice-removed. The appreciation of black music in Britain (where "Candy Girl" is one of the top pop singles so



R.E.M.

"The first records you hear influence you most," comments Culture Club producer Steve Levine. "In my age group, those were late Motown, Philadelphia, more soulful things; Boy George has many Philadelphia influences in melody and rhythm." The older school of American producers "will always be best at producing the Eagles-type lush, highly polished AOR music," influenced by early Beatles and Rolling Stones, he observes.

The major musical influence on English music right now may be the soul of the Holland-Dozier-Holland



Thomas Dolby

# ENTERING THE MODERN ERA NEW MUSIC

far this year) indirectly but indisputably influences American pop stars now fighting to get on to a dance music/New Music bandwagon: "I love British dance music, but that's a bizarre thing—they (Britons) get it from us, and Stevie Nicks gets it from them."

Baker is convinced that his upcoming productions by Freeez, New Order and English Beat will be more "acceptable" to radio and MTV even if they are linked stylistically to the urban street records by Planet Patrol and Soul Sonic Force.

Musically, American producers frankly admit that there's not a lot new in 1983-model new music, as compared to 1982. The music is "settling in," as Arthur Baker puts it, since electronics entered the rap and pop music of last year.

Nile Rodgers, who says he's lately been intrigued by British technopop, though working with David Bowie "U-turned" him into updating older sounds, concurs: "I've done so much music in my life, nothing strikes me as new. What knocks me out is if it's cleverly done or if it just makes you feel good." Rodgers—possibly one of the most imitated musicians of recent years—quotes the adage: "The best composers are the greatest thieves."

This year's English model may likely lose the extreme high-tech tone of the past year. According to Steve Jolley and Tony Swain, the infatuation with electronics that made some records into a "robotic... wonderment of Linn drums" is about over. Their recent productions with Imagination have a "bright and alive" sound, Swain says; Jolley adds that the new Spandau Ballet album—their biggest yet—took them out of the shadow of previous over-productions. Their newest project, the Truth, was "kept as live as possible," Jolley says.

Still, technological advances have continuing effect on music making whether they are actually heard on record: miniaturization has made it possible for all the technopop acts to perform in concert environment, and grow from the experience. In addition, their capabilities are bringing more talent into music.

Steve Levine, for example, calls his \$60,000 Fairlight Computer Musical Instrument his "pride and joy". It digitally samples sounds played or sung into it and reproduces them, while a visual display shows the sound written in musical notation. Levine, who has been learning to read music from the machine, observes: "A lot of the younger bands can't read music, but have excellent ideas. Modern equipment allows people to get across their ideas."

To observers fearing a technological overrunning of music, the System's Mic Murphy responds that because technology erases the obstacles—particularly time lag—between conceiving music and making it reality, "music becomes much

(Continued on page NM-12)

Credits: Special Issues Editor, Ed Ochs; Special Issues Coordinator, Robyn Wells; Cover Design, Miriam King.

# Inside The Future Wave

• Continued from page NM-5

the most accomplished rock bands in the business.

Rick Rhodes of the Wild demonstrates an equally high level of pop craftsmanship with his tight, chugging pop-rock quartet. The boyish singer-guitarist writes bright, melodic tunes supported by an exceptional bassist, Jake Jacobson, whose style is original and totally refreshing. He's the backbone of a remarkably resilient, eminently programmable sound that has rapidly become one of the most dependable on the New York club circuit.

Urban Blight is also creating a musical language of its own. People tend to compare the sextet to Madness because each group punctuates its pop-ska sound with driving horns and a manic vocal energy. But on their four song EP, "My Side Of The Fence," U.B. affirms a sassy funk style that translates exceptionally well in live performance. At the Ritz in New York last month, they invested their urban vignettes with pulsating rhythm arrangements, sparkling horn phrases and

a delirious stage presence that was fanatically well-received, the kind of show musicians build their reputations on. They aren't stars yet, but one suspects these handsome college-aged kids will be soon.

Another hotshot on the horizon is Ivan Neville of the Neville Brothers, the first family of rock-and-soul in New Orleans. The 23-year-old keyboardist, who joined his father, the great ballad stylist Aaron Neville, and uncles Charles, Art and Cyril in the group last year, writes and sings with exceptional resource. There is a calculated intelligence to the songs he has composed for the Neville's forthcoming MCA album, with their melodic references to Prince and Hall & Oates. But his sense of composition on such tunes as "I'm A Big Boy Now" and "One Thing (Say That You Love Me)" is so deft, and the warm physicality of his singing so distinct, that he looms as one of the decade's most promising pop-soul talents. **Billboard**

Leo Sacks is *Billboard's* Assistant Editor.

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# Music Meets Audience

Continued from page NM-11

more available. I don't think that's mechanized. It's spontaneous. Spontaneity is never mechanized."

The System single "It's Passion," Murphy says, was recorded in one day, and "You Are In My System" written and recorded in three. The key is for the musician "not to over-respect the computer. It's just a tool (that) puts the power to make a record at the fingertips of an individual."

The very interaction of technology and live musicians continues to make for musical advances, suggest the remarks of Sly Dunbar, who's hardly likely to be obsoleted by the Roland Rhythm Composer: "If there's a rhythm going around on the street, I try to change it." New sounds and rhythms, he says, spring from observations of every-

day experiences "like if you're walking, and you fall—I can create a rhythm from the way people walk." Such profound insight is beyond the realm of the computer.

Label heads stress, however, that live performance, as crucially in small, suburban venues as in arena environments, is the next important step in New Music's foundation for its future.

"Because New Music acts have made entry in the U.S. through top 40," observes Terry Ellis, "the biggest problems those acts have is that they are on stage all of a sudden and people expect a lot. One of the most sensible from that point of view was Spandau Ballet. They recognized that they were limited in stage experience. What they did (in Britain) were strange gigs, in strange places, literally unannounced. They took the time to build up a stage act."

Adds Chris Blackwell, who terms the performances of King Sunny Ade "more like a dance than a concert," the emergence of new playing bands will be key to the future of music. "At the moment, particularly in the rest of the world, music is promoted, marketed and sold through television. That is a very long way from the true value of music, (and) the advantage music has over other forms of entertainment, which is in live playing."

Rockpool's Josephson is somewhat less sanguine regarding the future of live bands. In America, he says, the number of large inner-city showcase clubs, which can support the cost of live entertainment because of their central location, is declining.



Talking Heads

This may have the effect, he believes, of forcing American groups to hone their studio skills, with the effect that the current dominance of European acts in the playlists of stateside DJs may be somewhat lessened. In turn, "once it becomes possible to break through with records, it will be less attractive to make money in a hard-work way (such as touring)."

New Music of the live, American variety continues to center most notably on the groups that defined the term "new wave" several years ago: Talking Heads, the B-52's, and the Ramones, for example. The stirrings of New Music in younger bands is clear from the demos reaching label a&r staff, according to Sire's Michael Rosenblatt: "There is still that hard-rock core, (but) the synthesizer is included. There is a definite changeover toward the New Music side."

West Coast activity may be key in American New Music, signalled by the breakthroughs of bands such as the Go-Go's, Berlin, the Bangles and Rank and File. "We have a long rock tradition of original music out here," comments Alan Robinson, who heads the Western Assn. of Rock Disc Jockeys (WARD), and New Music has boomed with its penetration into cable and radio sources readily available to casual listeners.

Creatively, the environment is somewhat the opposite of New York, Robinson observes. The proximity of cultures in New York tends toward inbreeding and rock/r&b fusion, while on the West Coast,

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"people can isolate themselves and perfect something completely different. Wall Of Voodoo did incredibly well out here, and they sound like Ennio Morricone and Ralph Records (in) a spaghetti western."

The long term safety and health of New Music, like its birth, depends on the continued insistence of its underground in dance clubs and progressive radio on resisting record industry hype and setting its own standards.

"The old guard in AOR radio is predicting a new wave backlash," Rockpool's Josephson says, "but in two years time, there won't be any other kind of records. It's a credit to us that we have the problem. It means that what we've done without commercial support is build a kind of music and network (that's) obviously attractive and powerful. It has not gone too far. There is no reason why we can't keep the quality level high. You can hype a promo man who doesn't know anything about new wave, but you can't hype our jocks."

Billboard

Brian Chin is a Billboard Contributing Editor and author of the "Dance Trax" column.

A Billboard Focus



Sunny Ade

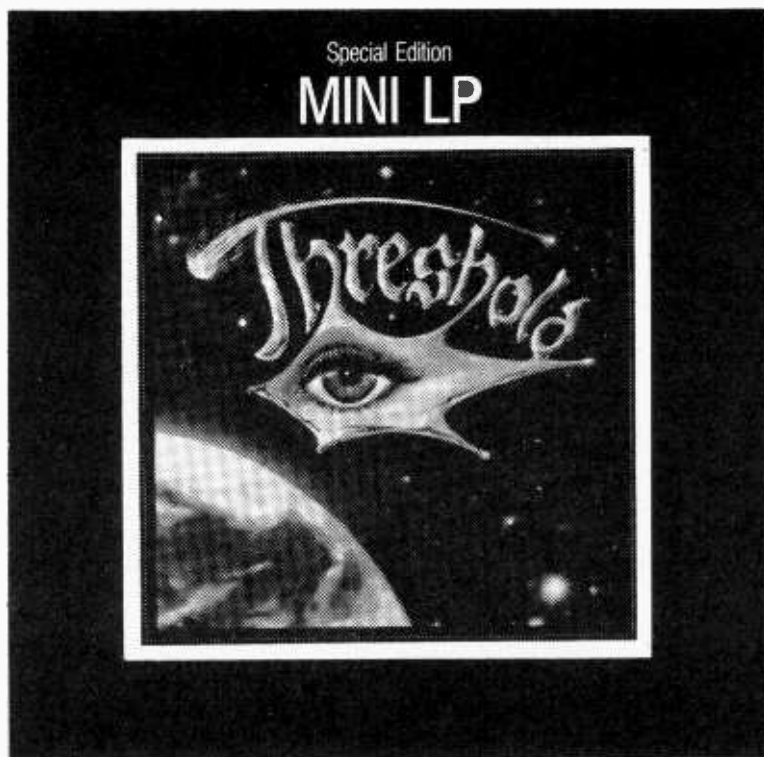


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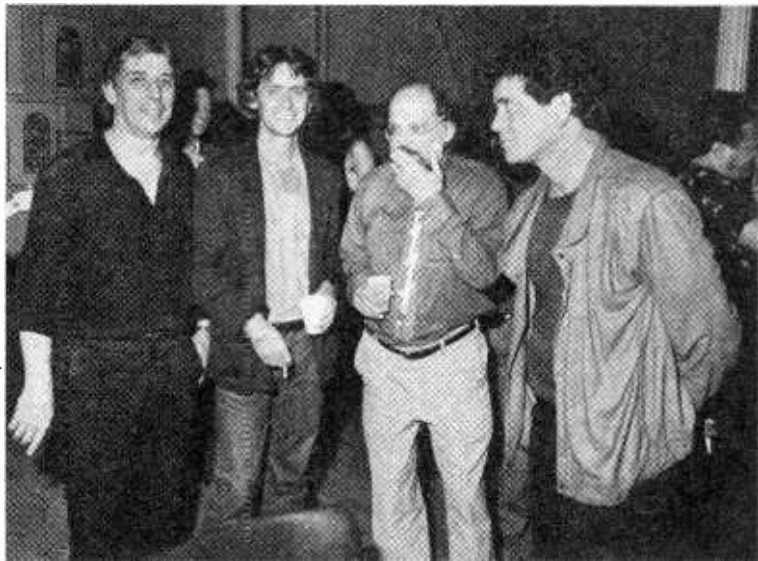
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Billboard photo by Chuck Pulin

**ROCK POETS**—Some top rock poets performed at a benefit for the New York Poetry Project at St. Marks Church. Shown from left are John Cale, Bob Neuwirth, Alan Ginsberg and Lou Reed. Others who performed included Jim Carroll, Willie Nile, Lenny Kaye, Richard Hell and Anne Waldman.

## Mud Island Tops Expectations Amphitheatre's Second Season Starts Strongly

By ROSE CLAYTON

MEMPHIS—When Mud Island celebrated its first anniversary on Sunday (3), it boasted a yearly attendance record in excess of 1,200,000, 20% above the city-owned facility's projected figure.

The \$63 million park, which houses the world's only river museum, had an operating budget of \$5.5 million and operated in the black, with its 4,300-seat amphitheatre filling at a 75% occupancy rate. Due to the success of its debut season, the park's talent budget was increased to \$1.2 million, bleachers were added to expand the seating capacity to 5,000, and \$100,000 was spent to upgrade and correct problems with its sound system.

Entertainment director Davis Tillman says that the entertainment season, which last year closed Labor Day weekend, has been extended to early October as weather permits to increase the number of booking dates to between 30 and 35.

Meanwhile, matinee performances have been eliminated. According to Tillman, the weather was too hot to draw the crowds needed to make the additional shows financially worthwhile, and the entertainers were uncomfortable with the afternoon sun beaming directly onto the stage.

Mud Island's season opener on June 17, a gala featuring Dionne Warwick and Henry Mancini, "did very well," says Tillman, "netting a profit of over \$10,000 although it was an exceptionally expensive project to produce." Tickets sold for \$25. Tillman says a debut gala is planned for next year also.

Another successful event was Mud Island's Jazz Festival Weekend, June 24-25, headlined by the Preservation Hall Jazz Band, and featuring other concerts, riverboat cruises and special meals at the Peabody Hotel. Tickets for that event sold for \$50.

Five special concert packages, featuring either country, soul, or rock, have sold out for the season. Prices varied from \$45 to \$60.

Mud Island promotes its shows in-house, because, as Tillman puts it:

"Most of the promoters feel that no cover over the amphitheatre presents too big a risk."

Tillman based his bookings for the second season on how well the acts drew in their first appearance there or on their potential to draw based on what similar types of acts had done. Merle Haggard, who was the first entertainer to appear on the amphitheatre stage, was re-scheduled for July 10 at an \$8 admission price.

Other acts booked in July include the O'Jays (15), \$12.50; the Association, the Mamas & the Papas and

Gary Puckett (16), \$7.50; Little River Band (17), \$10.50; Kenny Loggins (18), \$10.50; Don Williams and Lee Greenwood (22), \$9; Ferrante & Teicher (29), \$6.50; and Rick James (31), \$12.50.

Acts featured in August include Mickey Gilley and Gail Davies (5), \$9; Melissa Manchester (6), \$10.50; Tom Jones (9), \$12.50; Air Supply (12), \$11; Al Jarreau (13), \$11.50; America with the Atlanta Rhythm Section (16), \$10; Dolly Parton (19), \$14.50; Al Hirt and Buddy Rich (20), \$10.50; Todd Rundgren (21), \$11; and Ricky Skaggs (26), \$8.

## U2 Edges Forward With Its Own Brand Of 'New'

By SAM SUTHERLAND

LOS ANGELES—War may be hell, but for Ireland's U2 the response to "War," their third Island album, has been justification for victory celebrations. By far their fastest selling release for the U.S., the set has broken into the top 20 on the album charts, spawned two strong singles and added palpable momentum to their current tour here, which has posted capacity turnouts in the largest venues they've yet to play in this country.

Such career benchmarks aren't the only ironic elements for that recording, or for the four resolute musicians who comprise the band. Although frequently lumped in with the "new music" tag now in vogue, U2 resists not only that tag but most of the earmarks of that increasingly nebulous pigeonhole.

"That's something we've always fought against," insists guitarist The Edge by way of commentary on the post-punk typecasting. "Most of the 'new music' that's being programmed here is very poppy, very disposable—apart from the instrumental style, there's isn't much of a change at all, really." Although he gives high points to American radio stations for being "prepared to take more of a risk" than with the band's previous albums, he remains adamant in distinguishing U2 itself from the new music camp.

"Something we're at pains to point out is that 'new music' is a meaningless phrase," he asserts. "Basically, what we play is U2 music. Apart from that, we don't want to be part of any movement. Trends

and fads tend to come and go quickly."

That pronouncement dovetails with the group's music, which continues in the guitar-driven, atmospheric vein of the earlier albums. Although the new album does augment U2's lineup—which also includes lead vocalist Bono Vox, bassist Adam Clayton and drummer Larry Mullen—with an eclectic array of outside players, there are no outside nods to current fashion.

Contends The Edge, "I think, basically, America has woken up to U2. I don't think we've changed the style, or our musical chemistry, at all. Maybe to an extent we were able to condense our style somewhat, as on 'New Year's Day.'"

That song may provide one of the band's few links to the new music boom, namely the substantial exposure given the single's accompanying video clip on cable, pay and broadcast television. But the band's serious-minded guitarist stresses the promo's distance from most clips: filmed on location in a snow-covered forest, it depicts the band members crossing the frozen landscape, intercut with apocalyptic battle footage.

The Edge believes the clip's prominence derived from that stark visual style, as well as from the song's rumbling undercurrent of anti-war themes. And it's on the issue of thematic content that he and his partners are now proving most voluble. "We're actually very optimistic in our outlook, but we've tried

(Continued on page 53)

## Rock'n'Rolling You Gotta Have Art, Says Producer Gordon

By ROMAN KOZAK

Laurie Anderson may have been the most successful, but she is not the only representative from the world of fine arts to take the plunge into the murky realm of avant-garde rock.

"A while back I got the idea of doing a record with visual artists, not people who could play violin on the side, but purely visual artists, sculptors, conceptual artists, or whatever," says producer Jeff Gordon.

The result was "Revolutions Per Minute (The Art Record)," released by the Ronald Feldman Fine Arts Inc. and featuring the work of 21 primarily visual artists, among them Hannah Wilke, Douglas Davis, Komar & Melamid, Helen & Newton Harrison, Vincenzo Agnelli, Chris Burden, Piotr Kowalksi & William Burroughs, Ida Applebroog, Edwin Schlossberg, Site, and R. Buckminster Fuller.

"The only limit I put on the record is that they all had four or five minutes," continues Gordon. "On 'Revolutions Per Minute' you have spoken word, sound works and songs. I

also asked each of the artists to design their own album cover, so that in the regular edition package there is a poster that reproduces all 21 graphics that each artist did."

After the album was pressed there were shows in galleries with headphones on the wall alongside the artwork for each track. Each headphone played the music (or whatever) on that track.

"Most of these people had never been to a recording session or studio before because they are used to working in a visual context. But it worked out very well. For example, a sculptress named Hannah Wilke is on this album and she has a song I co-wrote. It started getting college play, and when the exhibit was at the Tate Museum in London, BBC was having a field day with the record. And now I'm talking with a couple of majors about releasing

(Continued on page 54)



## Queen Ida's Band Takes Zydeco Out Of The Bayou

By ETHLIE ANN VARE

LOS ANGELES—Ten years ago, Ida Guillory was a 44-year-old California housewife known in her neighborhood for singing and playing on accordion the Cajun music of her Louisiana bayou childhood. Today, Ida is known as Queen Ida, and she and her Bon Temps Zydeco band have won a Grammy, toured the world, and recorded music for an upcoming feature film.

"I wasn't thinking at all of pursuing music as a career," says Ida, until the San Francisco Chronicle profiled her, after which promoters and club owners approached her. After some initial reluctance, she formed a band and has been hitting the road ever since. In 1976 she signed with Gene Norman's GNP Crescendo label, which specializes in preserving jazz and indigenous American sounds. But while zydeco does fall into the category of "ethnic" music, Queen Ida's audiences are far from staid musicologists.

"I would say that our audience is mostly pop- or rock-oriented," she

says. "Our music is a fusion. Basically it's Cajun or 'Arcadian' and sung in French, but we've added the influence of the Latin sound, rock, a little country, and r&b, too."

Queen Ida and the Bon Temps band will be on the soundtrack of Francis Ford's Coppola's upcoming film "Rumble Fish," and she hopes that her on-camera appearance will survive the cutting room and result in her big screen debut. Ida is now in Europe, performing at music festivals in Holland, Germany, Sweden, Belgium and Denmark.

She hopes that one day zydeco will no longer be viewed in America as "just folk music. Ethnic music isn't that appealing as far as distributors are concerned. But we're getting to be more commercial, with both English and French lyrics that are suitable for airplay. I want more people to enjoy it, too, as other varieties of music, because this is modern music." To Queen Ida, zydeco is "right in there, somewhere between jazz and post-funk techno-pop."

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Survey For Week Ending 7/9/83

# Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **NEIL DIAMOND**—\$1,850,731, 126,131, \$15.50, Concerts West, Los Angeles Forum, seven sellouts, record attendance, record gross and fastest sellouts, June 13-19.
- **JOURNEY, BRYAN ADAMS**—\$733,159, 59,054, \$12.50 & \$11.50, Brass Ring Prods., Joe Louis Arena, Detroit, three sellouts, June 23-25.
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON**—\$374,400, 28,000, \$13 & \$12, Electric Factory Concerts, Spectrum, Philadelphia, two sellouts, June 21-22.
- **JOURNEY, BRYAN ADAMS**—\$322,680, 34,000, \$14 & \$9, in-house, Saratoga (N.Y.) Performing Arts Center, two sellouts, June 14 & 15.
- **JOURNEY, FOGHAT, DONNIE IRIS, ROSIE**—\$256,000, 16,000, \$16, Belkin Prods., Legend Valley, Columbus, Ohio, sellout, June 26.
- **STEVIE NICKS, JOE WALSH**—\$274,348, 20,037, \$13.50 & \$11.50, Monarch Entertainment Bureau, Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, June 24.
- **STEVIE NICKS, JOE WALSH**—\$189,340, 14,949, \$13.50 & \$12, East Coast Concerts, Spectrum, Philadelphia, sellout, June 27.
- **DEF LEPPARD, KROKUS, GARY MOORE**—\$161,116, 14,154, \$11.50 & \$10.50, Monarch Entertainment Bureau, Byrne Meadowlands Arena, E. Rutherford, N.J., June 26.
- **STYX**—\$126,865, 8,869 (12,224), \$15.50 & \$14.50, Sound Seventy Prods., Murphy Center, Murfreesboro, Tenn., June 25.
- **U-2, THE ALARM**—\$116,145, 10,329 (11,000), \$11.50 & \$9.50, Frank J. Russo/Don Law Co., Centrum, Worcester, Mass., June 28.
- **MAZE with FRANKIE BEVERLY, O'BRYAN**—\$110,288, 9,323 (9,663), \$12.50 & \$10.50, Rainbow Prods., Reunion Arena, Dallas, June 26.
- **CHICAGO, ALLEN KAYE**—\$92,819, 7,707 (10,000), \$12.50 & \$10.50, Michael P. Wasserman for the Boston City Arts, Boston Common, June 21.
- **OAK RIDGE BOYS, LEE GREENWOOD**—\$92,124, 8,055 (10,575), \$11.50, Little Wing Prods., Mabee Center, Tulsa, Okla., June 17.
- **BARBARA MANDRELL, STEVE WARINER**—\$88,060, 7,152 (7,500), \$12 & \$10, Varnell Ent., Peoria (Ill.) Civic Center, June 24.
- **STEVIE NICKS, JOE WALSH**—\$83,964, 7,208 (10,000), \$12, Sound Seventy Prods., Knoxville (Tenn.) Civic Coliseum, June 21.
- **DEF LEPPARD, KROKUS, GARY MOORE**—\$82,582, 7,187, \$11.50, Don Law Co., Cape Cod Coliseum, S. Yarmouth, Mass., sellout, June 25.
- **BARBARA MANDRELL, PORTER WAGONER**—\$79,000, 6,722 (7,100), \$12 & \$10, Vernell Ent., Bicentennial Arena, Salina, Kan., June 25.
- **GRATEFUL DEAD**—\$76,256, 6,631 (10,000), \$11.50, Stardate Prods., Dane County Coliseum, Madison, Wis., June 24.
- **JONI MITCHELL**—\$62,825, 5,314 (9,663), \$12.50, Pace Concerts, Reunion Arena, Dallas, June 23.
- **U-2, MARSHALL CRENSHAW, THE ALARM**—\$62,608, 5,695 (9,000), \$11.50, \$10.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, June 27.
- **JONI MITCHELL**—\$62,541, 5,691 (9,800), \$11.50, \$10.50 & \$9.50, Stone City Attractions, Frank Erwin Center, Houston, June 25.
- **ENGELBERT HUMPERDINCK, JOHN DOT**—\$59,573, 4,223 (5,600), \$17.50 & \$15, Frank J. Russo, Ocean State Performing Arts Center, Providence, R.I., June 24.
- **ENGELBERT HUMPERDINCK, JOHN DOT**—\$58,732, 3,590 (5,600), \$17.50 & \$15, Frank J. Russo/Cross Country Concerts, Bushnell Auditorium, Hartford, Conn., two shows, June 23.
- **THE TUBES, PLIMSOLS**—\$55,296, 4,840 (5,250), \$11.50 & \$10.50, Blue Suede Shows, Grand Valley State College, Allendale, Mich., June 22.
- **ENGELBERT HUMPERDINCK, JOHN DOT**—\$44,860, 3,784 (4,400), \$12.50 & \$10, Frank J. Russo, Cumberland County Civic Center, Portland, ME, June 25.
- **A FLOCK OF SEAGULLS, THE FIXX**—\$42,057, 4,348 (5,000), \$10.25 & \$9.25, Fantasma Prods., Curtis Hixon Center, Tampa, Fla., June 14.
- **WAYLON JENNINGS, JESSI COULTER, THE CRICKETS**—\$39,637, 3,171 (7,240), \$12.50, Stage One Ent., August (Maine) Civic Center, June 11.
- **MOLLY HATCHET, BLACKFOOT**—\$38,370, 4,185 (9,900), \$9.50, Sound Seventy Prods., Municipal Auditorium, Nashville, June 26.
- **ENGELBERT HUMPERDINCK, JOHN DOT**—\$36,992, 2,183 (2,500), \$17.50 & \$15, Frank J. Russo, Kennedy Center, Washington, June 21.
- **U-2, THE ALARM**—\$31,412, 3,702 (4,000), \$8.75, Silver Starr Prods., Curtis Hixon Center, Tampa, June 22.
- **A FLOCK OF SEAGULLS, THE FIXX**—\$29,163, 3,187 (3,500), \$10 & \$9, Fantasma Prods., Orlando Jai Alai, Fla., June 15.
- **JOAN ARMATRADING**—\$29,062, 2,246 (3,800), \$14 & \$12.50, Evening Starr Prods., Mesa (Ariz.) Amphitheater, June 27.
- **U-2, THE ALARM**—\$24,981, 3,029 (3,500), \$8.75, Silver Starr Prods., Orlando Jai Alai, Fla., June 21.
- **A FLOCK OF SEAGULLS, THE FIXX**—\$24,942, 2,272 (4,000), \$11, I.M.P. Seth Hurwitz, The Smith Center, Washington, June 8.
- **JOAN ARMATRADING, ROBERT CRAY BAND**—\$24,881, 2,046 (3,000), \$12.25 & \$10.75, Double Tee Promotions, Portland (Ore.) Civic Center, June 18.
- **WHISPERS, O'BRYAN**—\$20,074, 2,325 (3,287), \$12.50 & \$11, Festival East, Shea's Buffalo (N.Y.) Theater, June 18.
- **QUARTERFLASH**—\$19,757, 1,807 (2,887), \$11 & \$10, Double Tee Promotions, Paramount Theater, Portland, Ore., June 17.
- **WAYLON JENNINGS, JESSI COULTER, THE CRICKETS**—\$19,239, 1,576 (5,802), \$12.50, Stage One Entertainment, Palace Theater, Albany, N.Y., June 10.
- **THE WHITE**—\$13,327, 2,900, \$5.20 & \$4.20, Feyline Presents, Rainbow Music Hall, Denver, two sellouts, June 24.

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# Talent & Venues

## Talent In Action

### SONNY ROLLINS

Beacon Theatre, New York  
Tickets: \$13.50, \$12.50

When it was first announced that Sonny Rollins, master of the tenor saxophone and arguably the greatest living jazz musician, would be joined in concert by Wynton Marsalis, trumpet virtuoso and arguably the most gifted young musician to hit the jazz scene in years, the stage was set for musical history to be made. Unfortunately, when the two locked horns on April 26 at Town Hall, Rollins collapsed onstage about 20 minutes into the concert, and for a few frightening moments it looked as if a very different kind of history was being made.

As it turned out, Rollins was not seriously ill. He was suffering from a combination of high blood pressure and exhaustion, and six weeks later he was back in shape and ready to team up with Marsalis again, this time at the Beacon Theatre. To further guarantee that the evening would be something special, Rollins' regular drummer, Tommy Campbell, was replaced for this gig by Jack DeJohnette. Campbell is a capable, dependable drummer, but DeJohnette is a percussion wizard, as inventive in his approach to the drums as Rollins is in his approach to the saxophone.

Certainly, the chemistry appeared right for a memorable concert on June 3, and that's just what the enthusiastic but less than capacity crowd at the 2,600-seat Beacon got. From the moment Rollins strode purposefully on stage and roared into one of his signature tunes, the stomping calypso "Don't Stop The Carnival," the atmosphere was charged.

"Carnival" was a powerful performance, marked by spirited interplay between Rollins and DeJohnette and marred only by an excessively showy Russell Blake electric bass solo. But it was just a preview of the fireworks to come. As soon as Marsalis walked on to join Rollins in the classic Charlie Parker blues "Big Foot" (the same tune they had been playing when Rollins fainted six weeks earlier), things got extremely serious.

Marsalis is a remarkable technician and a perspicacious student of jazz; his style mixes the flash of bebop with the growls, slurs and relaxed swing of earlier generations, and throws in some more contemporary harmonic ideas for good measure. At times he sounds overly studied, but at his best he is a warm, witty and exciting player. Facing up to the challenge of performing with Rollins, he was at his best.

"Big Foot" was a joyous bebop explosion, reaching its climax in a furious exchange of phrases between saxophone and trumpet. The chemistry between old master and young phenom intensified on the ballad "My Ideal," warmly interpreted by the two horns with help from the subtle shadings of Rollins' rhythm section.

The highlight of the two-hour show came shortly after intermission, when the band launched into "Hesitation," Marsalis' clever variation on the "I Got Rhythm" chord structure. Rollins was a little shaky on the melody line, but his solo was remarkable. Through approximately 40 impassioned choruses, Rollins explored the entire range of his instrument, evoked a stunning variety of moods, quoted

playfully from a string of familiar melodies (including, tellingly, "Nobody Knows The Troubles I've Seen"), and more or less offered an object lesson in what jazz is about. Marsalis appeared as impressed as the audience was.

DeJohnette's amazingly facile, always swinging drumming had a lot to do with the high level of energy and inspiration that prevailed throughout the concert. The rest of the band kept pretty much in the background—guitarists Yoshiaki Masuo and Bobby Broom and bassist Blake had only one solo each all night—but their accompaniment was always supportive.

PETER KEEPNEWS

### THE ALARM

Club Lingerie, Los Angeles  
Admission: \$7.50

IRS Records is very hot on its new Welsh band, the Alarm. The group had opened the night before this showcase for the "in" Irishmen, U2, at the Sports Arena, and U2's lead singer Bono Vox hyperbolically called his cohorts "the future of rock and roll."

Actually, there's more than a touch of the past in the Alarm: you could call them the post-punk Byrds, or folk rock of the '80s. With acoustic guitars and harmonica, against a painted backdrop of Student Union graffiti, they sing socially relevant songs of pacifism and solidarity. And they do it very well.

The June 18 presentation at the Lingerie saw a crowd heavily peppered with press and record company types, but the paying audience itself was visibly drawn into the band's power and emotion. These youngsters were all too obviously sincere about their message, and that honesty shone through.

The 65-minute set featured material from Alarm's new EP and from the album due this fall: "Marching On," "Make A Stand," "Hands Held High," "The Deceiver." Propelled by the urgent hammering of drummer Twist, the group drove home their statement with musical verve. Club acoustics are less than ideal for hearing lyrical content, but even when you didn't know precisely what they were saying, you knew it was something more than "Let's dance."

The Alarm may not be "the future of rock and roll," but it is fair to say that they are rock and roll with a future.

ETHLIE ANN VARE

### WOODY HERMAN & HIS THUNDERING HERD

Venetian Room, Fairmont Hotel  
San Francisco  
Admission: \$17

The 70-year-old bandleader and his youthful 15-piece troupe opened a two-week engagement May 10 with a zesty and sometimes intriguing one-hour set that mixed old and new themes and provided plenty of room for stretching by various featured players, while still allowing Woody to punctuate the proceedings definitively with his clarinet and soprano saxophone.

Among the older material was "Wood-chopper's Ball" (with lead saxophonist Frank Tibber getting lots of spotlight), "Early Autumn" and "John Brown's Other Body." New stuff included an invigorating take on Chick Corea's "La Fiesta" and a nice original piece by Herd pianist/musical director John Oddo titled "Theme In Search Of A Movie."

Herman prides himself on stacking his band with very young players, and while this is admirable, it presents a few minor problems. The age difference between the leader and his band is so apparent that at times the equation seems out of balance; a gradation of ages might make for a better dynamic.

More importantly, the presence of so much youthfulness makes the absence of truly crack-jack contemporary material more noticeable. The group's run-through on the hoary "Caledonia, What Makes Your Big Head So Hard?" was perfunctory enough that the time could have been put to better use. For example, when Les Brown & His Band Of Renown played recently at San Francisco's Black & White Ball, several of the hornmen struck up an impromptu—and totally delightful—version of Men At Work's "Who Can It Be Now." There was nothing quite so ear-catching from the Herd on opening night.

JACK McDONOUGH



Billboard photo by Chuck Pulin  
**DAMNED IN U.S.**—Pioneer English punk band the Damned plays the Network in New York during a rare U.S. tour.

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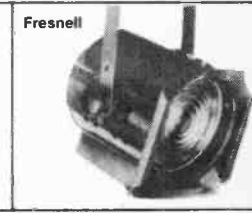


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# Billboard Dance/Disco Top 80

Survey For Week Ending 7/9/83

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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	3	8	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547	41	18	14	PHYSICAL ATTRACTION/BURNING UP—Madonna—Sire/Warner Bros. (12 inch) SRO-29715
2	5	4	I.O.U.—Freeez—Streetwise (12 Inch) SWRL2210	42	39	6	I'M OUT TO CATCH—Leon Haywood—Casablanca (12 Inch) 8121641
3	4	7	BLIND VISION—Blancmange—Island (12 Inch) 0-99886	43	53	3	TURN THE MUSIC ON—Orlando Johnson and Trance—EasyStreet (12 inch) EZS 7501
4	6	6	YOU ARE IN MY SYSTEM—Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)	44	52	4	TEMPTATION/WE LIVE SO FAST—Heaven 17—Arista (12 Inch) AD 19030
5	8	5	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828	45	62	2	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SRI-23883
6	10	4	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121	46	28	12	WHEN BOYS TALK—Indeep—Sound Of New York (12 Inch)
7	2	10	FLASHDANCE... WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch* remix)	47	60	2	LOW DOWN DIRTY RHYTHM—Sarah Dash—Megatone (12 Inch)
8	1	13	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)	48	16	10	MINEFIELD—I Level—Epic (12 inch) 49-03856
9	19	3	SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)	49	43	13	SHOT IN THE NIGHT—Paul Parker—Megatone (12 inch) LP all cuts
10	7	7	INSIDE LOVE (SO PERSONAL)—George Benson—Warner Bros. (7 Inch) 7-29649 (13 Inch*)	50	51	5	CAVERN—Liquid Liquid—99 records (12 inch & LP) 99-11EP
11	11	7	SAY YOU DO—Janet Jackson—A&M (12 Inch) SP 12059	51	71	2	DON'T BE SO SERIOUS—Starpoint—Boardwalk (LP CUT) NB33266-1 (12 Inch*)
12	12	8	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS) 23819	52	35	8	COOL AS ICE/TWICE AS NICE—52nd Street—Factory/A&M (12 Inch) SP 12058
13	13	8	MEMORY—Menage—Profile (12 Inch) PRO-7022	53	73	2	FREAK-A-ZOID—Midnight Star—Solar (12 Inch) 9-67919
14	14	7	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)	54	34	12	COOL PLACES—Sparks—Atlantic (12 Inch) 0-89863
15	22	3	MANIAC—Michael Sembello—Casablanca (7 inch) 8125167 (12 inch* Remix)	55	NEW ENTRY		KEEP GIVING ME LOVE—D Train—Prelude (12 Inch) PRLD 660
16	9	15	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805	56	36	11	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)
17	20	4	MASCHINE BRENNTE/ON THE RUN (Auf Der Flucht)—Falco—A&M (12 Inch) 12603	57	47	10	TOO SHY—Kajagoogoo—EMI-America (12 inch) 9910
18	25	7	THESE MEMORIES—O Romeo—Bob Cat (12 Inch) BOB 26	58	44	4	JAM HOT—Johnny Dynell And The New York 88—Acme Music (12 Inch) AMC 8310
19	26	5	HEOBAB—Fonda Raye—Posse (12 inch) POS 1207	59	74	2	LOVE ME TONIGHT—Attitude—RFC/Atlantic (12 Inch) 0-86998
20	24	6	RIDING THE TIGER—Phyllis Hyman—Arista (12 Inch) AD 19041	60	68	2	BABY JANE—Rod Stewart—Warner Bros. (7 Inch) WB7-29608 (12 Inch*)
21	40	3	POTENTIAL NEW BOYFRIEND—Dolly Parton—RCA (12 inch) PW 13545	61	NEW ENTRY		EVERY BREATH YOU TAKE—The Police—A&M (7 Inch) 2542 (12 Inch*)
22	17	11	WALKIN' THE LINE—Brass Construction—Capitol (12 inch)	62	56	8	YOU AIN'T REALLY DOWN—Status IV—Radar (12 Inch) RDR 12003
23	15	16	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10	63	46	6	LIVE THE LIFE I LOVE—Fantasy—Quality (12 Inch) QUS 037
24	45	3	SWEET DREAMS—Eurythmics—RCA (12 inch) PD 13502	64	48	10	JUICY FRUIT—Mtume—Epic (12 inch) 49-03834
25	23	12	HEAT YOU UP (MELT YOU DOWN)—Shirley Lites—West End (12 Inch) WES 22155	65	NEW ENTRY		JIMMY JIMMY (Re-Mix)—Ric Ocasek—Geffen (7 Inch) 0-20114 (12 Inch*)
26	21	10	OUR HOUSE—Madness—Geffen (12 inch) GEF-0-29667	66	NEW ENTRY		LET'S LIVE IT UP—David Joseph—Mango (12 Inch) NLPS 7806
27	27	5	THE HAUNTED HOUSE OF ROCK—Whodini—Jive/Arista (12 inch) JD 19026	67	57	5	DVERNIGHT SENSATION—Peter Brown—RCA (12 inch) PD 13518
28	29	5	USE ME, LOSE ME (LOSE ME, USE ME)—Paul Simpson Connection—Streetwise (12 inch) SWRL 2209	68	69	2	IS THERE SOMETHING I SHOULD KNOW—Duran Duran—Capitol (12 Inch) 8551
29	33	5	STAY WITH ME—India—West End (12 inch) 221512	69	NEW ENTRY		INFATUATION—Upfront—Uproar (12 Inch)
30	41	4	LOVE NEVER FAILS—The Greg Kihn Band—Berserkley (12 Inch) 0-67913	70	NEW ENTRY		I'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913
31	63	2	I LOVE YOU—Yello—Elektra (12 Inch) 0-67917	71	50	3	THEME FROM DR. DETROIT—Devo—Backstreet (LP Cut) (12 inch*)
32	32	14	CANDY MAN/BOYS/ALL NIGHT LONG—Mary Jane Girls—Gordy (LP Cuts) 6050GL	72	58	13	PARTY—Julius Brown—West End (12 inch) 22153
33	30	29	THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112	73	70	5	WISHING/NIGHTMARES—A Flock Of Seagulls—Jive/Arista (LP cuts) JL8-8013
34	61	2	FACE TO FACE, HEART TO HEART—The Twins—Quality (12 Inch) QUS 041	74	66	5	I'M FREE—Celi Bee—Paris International (12 inch) PI 1203
35	54	3	ADVENTURES IN SUCCESS—Will Powers—Island (12 inch) 0-99687	75	65	6	MORNING MUSIC—St. Tropez—Destiny (12 Inch) HT 1001
36	59	2	LOVE SO DEEP—Toney Lee—Radar (12 Inch) RDR 12004	76	67	6	COMMUNICATIONS/LIFELINE—Spandau Ballet—Chrysalis (LP Cut)
37	37	6	AM/FM—Natascha—Emergency (12 Inch) 6536	77	55	7	FOR THE SAME MAN—B Beat Girls—25 West (12 Inch)
38	38	5	WHO NEEDS ENEMIES, WITH FRIENDS LIKE YOU—Montana Sextet—Philly Sound Works (12 inch)	78	49	12	MUSIC—D Train—Prelude (12 Inch) PRLD 654
39	31	17	KEEP ON LOVING ME/TONIGHT—The Whispers—Solar (LP Cuts) 60216	79	72	19	ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch) 4R9-03574
40	42	6	ALL LINED UP—Shriekback—Warner Bros. (12 Inch) WBO-29654	80	64	8	TIME—Culture Club—Virgin/Epic (LP Cuts) ARE 38398 (12 Inch*)

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch

★ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

# Talent & Venues

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## Dance Trax

By BRIAN CHIN

One of the questions posed to a group of journalists at last year's New Music Seminar called for a definition of the term "new music." Like nearly everything else about the topic, it made us recall disco's heyday, when defining "disco" took up all kinds of media time and space. It was a popular theme, but no one ever came up with a satisfactory answer. Defining "disco" didn't mean anything to the audience who used it, and at any rate, the definition kept changing and adding exceptions until it outgrew any umbrella meaning and became the word for one kind of disco, the cha-cha kind.

Five years later, it is said that a new age in music is dawning, but to most of us, the new age dawned at least five years ago. The real eruption—musically and socially—occurred when the Sex Pistols were first banned. No one needs to point out that the "new music" is quite often close in spirit and, at times, even form, to the best of disco. (The worst of it was simply ignorable.) What disco desperately needed was a way out of its image, an escape from backfired packaging and marketing.

As traumatic as the process was, the advent of punk rock and rap did not eclipse the community that grew up in disco's rise, but instead freed it to continue making and enjoying music, doing so with increasingly greater credibility, as a vanguard group of rock artists gravitated back toward black rhythms and electronic instrumentation.

"New music" surely does connote a penchant for the radical, but in the flare of publicity, overstatements of the term's significance show troubling signs of creating a sort of logical setup for failure.

Not everything about "new music" needs to be new. Much of what we hear out of England lately pays graceful and affectionate homage to Motown, James Brown, Giorgio Moroder, Chic and a host of other sources. That's always healthy.

The corollary to the above statement is that not everything new in new music necessarily remains new for very long. The smartest independent record executive of last year, we felt, was the one who copied his own breakthrough success so quickly no one else had time to burn out the sound before he did. That's commercially wise, and not a sin. (He made about six really great records.)

And the bottom line, to us, is that not everything in new music is necessarily meant to be mass-marketed and made commercially viable. Many of us out of disco are only beginning, with the distance of time, to consider how insignificant much of the music coming out of that movement was.

This is not to say at all that the music was inherently insignificant: it was, in fact, inherently important. But not every single record was exactly fierce; not everything was "Love Is The Message" or "Let's Start The Dance" or "Week-end."

Disco's great mystery was that it was used and felt intensely, by a highly informed, demanding group. In its mass-market phase, it shouldn't have been that much of a surprise or disappointment that every corner disco did not generate cult-like tribal energy. Or that every disco record did not elicit intense reaction.

So, as "new music" becomes the signal term for a music business trying to get back on its feet, it is increasingly important that people who care about the variety of music that falls under that term (like a Zen riddle, it's better not to think about it, but to assume that it's been resolved) retain clear vision of what is merely acceptable, what is commercially admirable and what is really an achievement or an advancement. We suspect that few will pay all that much attention to that kind of purist category-mongering, but it may help us, as a group of fans, retain some perspective over this boom period.

## U2 Scoring New Success

Continued from page 51  
to go beyond the boy/girl lyrics that are so prevalent in much new pop music.

"We still write from feeling, though. We don't sit down and intellectualize our songs. If there's any political weight to what we do, it's because of our emotional commitment." He shares the view that much popular culture is essentially "escapist" in response to a palpable element of apathy. "It's not just an American problem," he suggests. "It's universal. I think people are genuinely too scared to look beyond their noses."

Yet if he recognizes that hunger for insulation, the band's guitarist also believes U2's clout rests with its

willingness to overstep that boundary. "There seems to be a very empathetic response to us from concert audiences—they respond to people singing about things they really care about, instead of participating in some sort of pop ritual where the music is secondary."

If such lofty issues remain at the center of the band's work (as well as its members' conversations about it), there is a more lighthearted and obvious satisfaction at the career breakthrough now underway. The Edge claims, with some amazement, that despite Island's distribution swing to Atlantic, prior to "War," "most of the Warner Bros. people still worked the record and came to the show."

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## Act-ivities

Barry Manilow has been named the national chairman for youth and volunteerism for the United Way of America. Manilow contributed his song "One Voice" as the national theme song of the United Way. . . . The government of St. Kitts in the Caribbean has invited native daughter Joan Armatrading to provide the

entertainment for the country's first anniversary celebration.

Melissa Manchester to do a 30-city tour in July and August. . . . Dancers from the American Ballet Theatre to be featured on the new Diana Ross video, "Pieces Of Ice." . . . A Flock Of Seagulls will headline Radio City Music Hall July 28. . . .

Nona Hendryx on a European promotional tour.

Bob Seger postponed his show at the Nassau Coliseum when Christine Campbell, wife of bassist Chris Campbell, went into premature labor. The show was pushed back to July 6. Mother and new daughter Ashley are reportedly doing fine. . . . Los Illegals have been named the most promising new Latin musical artists by the Latin Musician Awards Committee of Los Angeles.

Wilson Pickett's "Mustang Sally" has been heard all over the place during news reports about Sally Ride, but the first U.S. woman astronaut now has a song devoted just to her: "Ride Sally Ride," recorded by Casse Culver on the Shuttle Songs Ltd. label. . . . Happy Traum and Odetta received the New York Folk Festival's first "Special Folks" award. The festival is scheduled for Aug. 5-13.

Bob Wow Wow cancelled two months of dates after band member Mathew Ashman fell off the stage at Great Adventure amusement park in New Jersey, breaking his hand. . . . The English Beat's Ranking Roger has cut a "toasted" version of "Rock The Casbah" with members of the Clash, according to the new music magazine, The Twist, which is debuting in Los Angeles. Toasting, incidentally, is Jamaican rapping.

Joe Cocker is the special guest on the Supertramp tour of Europe. . . . Sly Dunbar and Robbie Shakespeare are the rhythm section on the new Bob Dylan LP, produced by Mark Knopfler of Dire Straits. . . . Jules Shear appears on the upcoming solo LP by Cyndi Lauper, formerly of Blue Angel, on Portrait Records. . . . Barry Gibb producing Kenny Rogers' next LP.

Signings: Haircut 100 to Polydor/PolyGram worldwide. New album, produced by Bob Sargent, will be the first since the departure of singer Nick Heyward. . . . English trio Imagination to Elektra/Asylum. . . . Roger Walters to Peter Ashmer Management Co. for "non-Pink Floyd career." . . . Beach music acts the Tams and Clifford Curry to Compeat Records. **ROMAN KOZAK**

## Rock'n' Rolling

• Continued from page 51

her cut as a pop record," says Gordon.

Originally, the "Revolutions Per Minute" LP was sold through art galleries, but with radio play on college stations the record also attracted orders from record stores. "Several thousand" copies of the \$15 double album have been sold, says Gordon. There has also been a 500-copy deluxe edition of the album that came boxed and contained the two records as well as 21 12- by 12-inch reproductions of the artists' work. Those sets cost \$1,000 each. Among the buyers was the New York Museum of Modern Art, says Gordon.

The relative success of the "Revolutions Per Minute" project prompted Gordon to start his own production company, Zane Productions, and to further attempt to direct visual artists toward musical expression—but on a commercial level. First such project is a single, "We Know You're Alone (L.A.)," by Bob & Bob, two Los Angeles video artists, which is being released by PolyGram.

## Philly Kool Festival Is A Money Loser

By MAURIE ORODENKER

PHILADELPHIA—While the second annual Philadelphia Kool Jazz Festival, which ended its 11-day run June 14, brought critical acclaim and cheers from jazz aficionados, it fell short of the financial returns anticipated by producer George Wein. For the second straight year, the festival ran out of the money. Although operating expenses are made good by the sponsoring Brown & Williamson Tobacco Co., Wein declined to release a loss figure.

While Wein looked for growth this year, the actual business attracted by the 11 days and nights of celebrations, symposium and concerts featuring some of the biggest names in jazz was close to what had been pulled in last year. Last year, Wein reported a festival gross of "well over \$300,000." He blamed a single factor for pushing the premiere Philadelphia Kool Festival into the red: the decimated attendance at the Count Basie-Oscar Peterson-Ella Fitzgerald concert at the

outdoor Mann Music Center last year. This year's gross was reported within 3% to 4% of last year's gate receipts.

This year, there were four concerts that could well share the blame. The biggest disaster was a June 10 concert at the newly refurbished NU-Tec Uptown Theatre, the city's newest rhythm & blues temple, featuring the McCoy Tyner Quintet and the Archie Shepp Quartet. Only 800 tickets were sold for a venue that seats 2,000. Another low point was the Chick Corea-Sonny Rollins concert on June 8 at the Academy of Music. Only 1,685 of the Academy's 3,000 seats were sold.

Also disappointing were the two nine-hour marathons staged Saturday (11) and Sunday (12)—the major Kool events—at the Mann Music Center, which seats 5,000 under a roof in the park, with the open sides of the venue allowing for another 10,000 to be seated on benches and lawns on the outside. Jazz Kaleidoscope I on Saturday attracted approximately 7,000 fans to see headliners Miles Davis, Art Blakey and Dizzy Gillespie. Jazz Kaleidoscope II on Sunday, featuring such jazz-fusion stars as the Crusaders and Freddie Hubbard, attracted only 5,000 fans. The attendance for the two days barely made up a full house for the Mann Music Center.

The festival closed on a high note June 14 with 2,610 fans almost filling the Academy of Music for Mel Torme, Carmen McRae, Joe Williams, and the bands of Woody Herman and Lionel Hampton. Also doing well at the Academy with an attendance of 2,175 on June 9 were Oscar Peterson and Herbie Hancock. A June 6 salute to Philadelphia's own McCoy Tyner at the Chestnut Cabaret, a rock club near the Univ. of Pennsylvania campus, drew a full house estimated between 350 and 400.

Two free concerts were also well attended, with some 4,000 at the opening concert featuring local talent, at outdoor Penn's Landing June 4, and a capacity crowd of 250 in the auditorium for local acts at the Black History Museum.

Although Wein vowed to return to Philadelphia, Brad Broecker, spokesman for Kool Cigarettes, isn't willing to guarantee it. This year's festival was one of the largest and most ambitious presentations on Kool's 22-city schedule. According to Broecker, the company will first have to evaluate the enormous production costs as a marketing tool for Kool Cigarettes.

## East Coast Sets Full Slate Of Summer Shows

PHILADELPHIA — East Coast Concerts is planning a full summer of concert promotional activities both here and in Atlantic City at various venues. Stephen Starr, who heads up the local agency, has already scheduled eight summer events, which started June 27 with Stevie Nicks plus Joe Walsh at the 19,500-seat Spectrum. Three dates have been inked in at the Tower Theatre with Peter Tosh and Dennis Brown on July 7; Eddy Grant on Aug. 3; and Culture Club on Aug. 31.

Starr will again promote concerts at the Garden Pier on the Boardwalk in Atlantic City with Dave Edmunds plus John Eddie & the Front Street Runners on July 3; and another concert on July 8 with Southside Johnny & the Asbury Jukes. Also set for this summer is a Men At Work concert on Aug. 13 at the 15,000-seat Mann Music Center, a park venue here.

In addition to his East Coast Concerts activities, Starr also operates the Ripley Music Hall, popular rock and contemporary night club here, which will continue with its nightly program changes all summer long.

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## Karen Carpenter Remembered

LOS ANGELES—Richard Carpenter and the University Choir at California State Univ. at Long Beach mounted a fitting tribute to the late Karen Carpenter Saturday (25) at the First Congregational Church of Long Beach.

The briskly paced two-hour concert stressed the joy in the Carpenters' music rather than the sadness of Karen's death. Lyricist John Bettis set the tone for the show in a light-hearted spot in which he performed the Carpenters' "Top Of The World" and the Pointer Sisters' "Slow Hand," both of which he co-wrote. ("Can you believe we did that in a church?" he exclaimed after singing the latter tune.)

Dennis Heath, another choir alumnus, performed several songs, including "Look To Your Dreams," an eloquent Carpenter-Bettis ballad which is expected to appear on the Carpenters' studio album "Voice Of The Heart" in September.

And Richard Carpenter offered instrumental piano versions of such Carpenter-Bettis hits as "Yesterday Once More" and "I Need To Be In Love." Carpenter also offered a jazzy version of "The Girl From Ipanema," with which the Carpenter Trio won the Hollywood Bowl Battle of the Bands in 1966. And Carpenter dueted with choir director Frank Pooler (co-author of the Carpenters' "Merry Christmas, Darling") on a medley of songs from the '30s and '40s, including such gems as Burton Lane and Ralph Freed's charming "How About You?" and Kermit Goell's comical "Huggin' And Chalkin'."

The show also featured the University Choir in a series of brightly-arranged songs, including the pop-jazz classic "Cloudburst" and the gospel-rooted "Just A Little Bit Of Faith." The choir also performed such Carpenters hits as "For All We Know" and "We've Only Just Begun." **PAUL GREIN**

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# Photo News



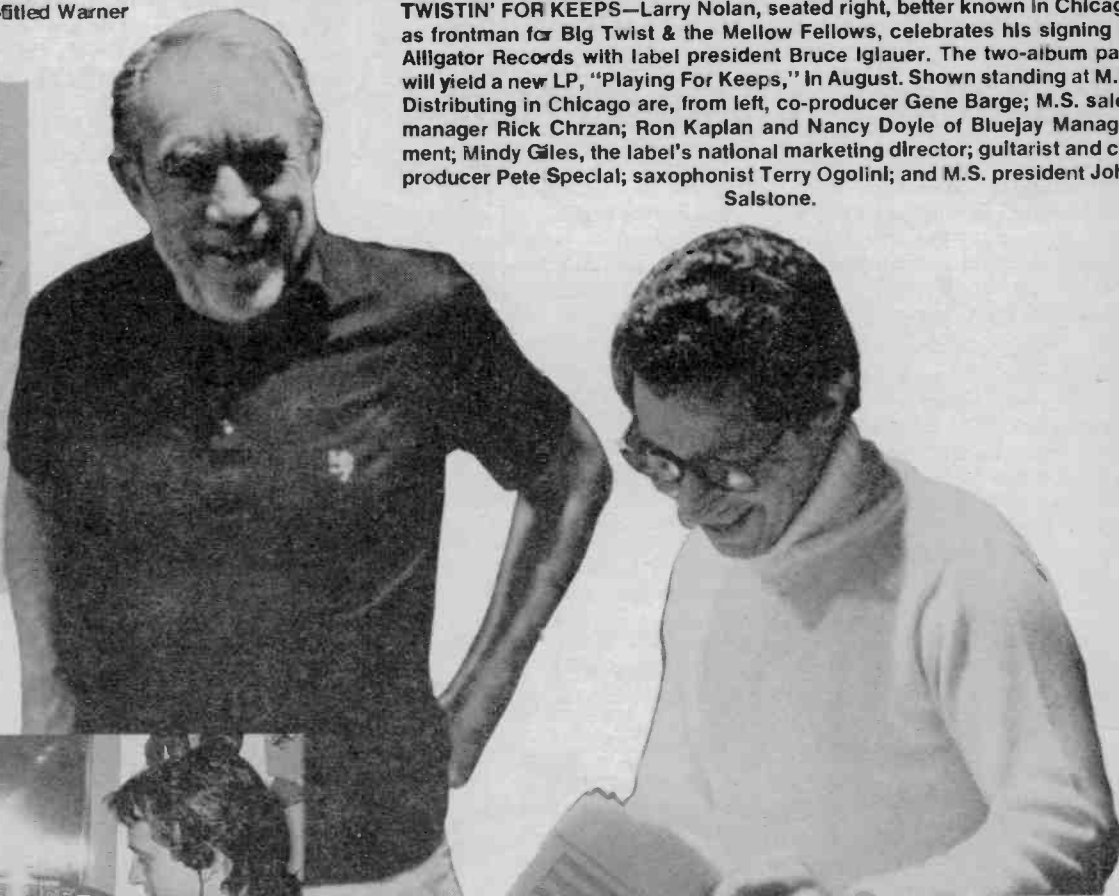
**43 YEARS YOUNG**—Al Jarreau, center, celebrates his 43rd birthday in Los Angeles with members of the crew who filmed his video of the single "Mornin'" from his self-titled Warner Bros. LP.



**TWISTIN' FOR KEEPS**—Larry Nolan, seated right, better known in Chicago as frontman for Big Twist & the Mellow Fellows, celebrates his signing to Alligator Records with label president Bruce Iglauer. The two-album pact will yield a new LP, "Playing For Keeps," in August. Shown standing at M.S. Distributing in Chicago are, from left, co-producer Gene Barge; M.S. sales manager Rick Chrzan; Ron Kaplan and Nancy Doyle of BlueJay Management; Mindy Giles, the label's national marketing director; guitarist and co-producer Pete Special; saxophonist Terry Ogolini; and M.S. president John Salstone.



**TENDER LOVING CARE**—Bow Wow Wow guitarist Matthew Ashman examines his broken hand at the Baptist Medical Center in Jacksonville, Fla., after falling from a 15-foot stage at the Great Adventure Amusement Park in New Jersey. The incident brought new meaning to the group's new RCA LP, "When The Going Gets Tough The Tough Get Going."



**TONY THE GREEK**—Anthony Quinn, left, is ready to sing as Thomas Z. Shepard checks a chart during a cast recording session for the musical "Zorba." Shepard is producing the disk for RCA's Red Seal label.

**THE DOCTOR IS IN**—Drummer Carmine Appice, left, shows a beginner how to jam like a pro during a clinic for Synsonics Drums. The demonstration was held at the Mattel Electronics Booth in conjunction with the National Assn. of Music Merchandisers summer show in Chicago.



**JOURNEY TO CAMELOT**—Paul David, president of Camelot Enterprises, clears his throat as he prepares to introduce Journey's Steve Smith and Jonathan Cain, seated, to his office staff in North Canton, Ohio. At left is Jim Hawn, the CBS Records branch manager in Cleveland.



**PRE-GAME WARMUP**—Yankee Stadium was the scene of an ASCAP party in the Great Moments room, where the association's president, Hal David, presented Yankee top-per Gene McHale with a framed memento commemorating the evening, whose theme was "ASCAP and the Yankees—A Million Hits Between 'Em." Also shown is ASCAP managing director Gloria Messinger with Valerie Simpson and Nicholas Ashford, who sang the National Anthem before the game, which the Bronx Bombers won, 5-4.



**MAGIC POTION**—Members of the Chrysalis group Spandau Ballet show off the gold albums and singles they collected for "True," which recently topped the U.K. charts. Standing from left are Roy Eldridge, the label's a&r director; marketing manager Phil Cikelli; and marketing director Keith Lewis. Seated are Steve Norman and Gary Kemp of the group; Chrysalis co-chairman Chris Wright; and Tony Hadley, John Keeble and Martin Kemp of the group.

JULY 9, 1983, BILLBOARD

## BPI'S HOFFMAN HAILS NEW LAW

## Antipiracy Breakthrough Seen

LONDON—Though new legal powers could help combat the problem, some 12% of the British prerecorded cassette industry is in the hands of pirates, according to Tony Hoffman, who heads the British Phonographic Industry's antipiracy squad.

At the BPI's annual meeting here June 22, Hoffman said, "The U.K. record industry has prided itself over the last 12 years that it has been able

to contain piracy and counterfeiting at the lowest level in the western world. Now we're gravely at risk of losing this enviable record."

But what Hoffman's team sees as a "significant" legal breakthrough, plus a planned "day of action" against street market traders suspected of handling pirated product, is new ammunition in the antipiracy fight.

Available now is a new form of

the Anton Piller "search and seize" orders previously used in many BPI raids on pirates. The new warrant is tagged a "class injunction" and it can be served on anyone found to be trading in a specific named counterfeit product, whether or not that person's name or address is known.

Previous injunctions were, by law, required to be served in the name of a particular person with a specified address. But the "class injunction" has greater legal clout in terms of street market traders. The new warrant was granted to BPI by the Court of Appeal first for a period of one week, and it has already been extended for a further period. BPI lawyer Patrick Isherwood has already personally confronted traders in one noted London street market and served injunctions of this kind.

Now, says Hoffman: "We're marshalling industry manpower for a day of all-out action on which we'll visit street traders and market stallholders dealing in these pirated tapes. We'll serve injunctions and demand delivering up of infringing software. But we're no way letting up on our top-level investigations into the pirates who manufacture these phony tapes."

At the BPI meeting, Michael Kuhn, chairman of the IFPI branch's rights committee, said the record industry was determined to get high-speed cassette copiers outlawed.

## STORE PLACES PLATINUM ORDER

## 'Flashdance' Aussie Milestone

SYDNEY—Australia's biggest record chain, the Melbourne-based Brash's/Allan's group, has set a new retailing record for this territory by placing a platinum-earning opening order for the "Flashdance" soundtrack album, released here by PolyGram.

While many albums have previously shipped platinum in Australia (qualification is 50,000 units), this is the first occasion that such a peak has been achieved by one buyer. It recalls the frantic sales excitement of 1977-79, fanned by the sales of albums by Abba and the soundtracks of "Saturday Night Fever" and "Grease."

An ebullient Cliff Baxter, director of the Brash's/Allan's group, says:

"This platinum order, while being the first in Australia, is, I'm confident, just the beginning. I'm sure my stores in Victoria, New South Wales, Tasmania and South Australia can achieve double platinum on what is surely the most exciting music soundtrack since 'Saturday Night Fever.'

"While many people believe the music industry is on a continuing downslide, my bet is that 'Flashdance' will generate the same excitement and sales as experienced five years ago."

Baxter's bulk order, like all purchases of "Flashdance", is on a special consignment basis, which is itself unique for Australia, where returns policies are far less flexible than in America.

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## PARALLEL IMPORT PROBLEM

## CRIA Chief Denies Working With RIAA

By KIRK LaPOINTE

TORONTO—The president of the Canadian Recording Industry Assn. (CRIA) strongly denies that any liaison exists with the Recording Industry Assn. of America (RIAA) to identify exporters who are moving infringing product into the U.S.

Noting that exporting is "perfectly legal" in Canada, CRIA's Brian Robertson says there has been no direct involvement with the RIAA in its attempt to thwart parallel imports into the U.S. Robertson says some exports contravene copyright laws as they pertain to distribution agreements in certain jurisdictions. But he says his association has no official policy on the matter and is not working with any group to curtail or dis-

suaude its membership from exporting.

Recently, the head of CRIA's antipiracy branch in Toronto moved to the RIAA to fulfill a similar role. But Robertson denies that John Langley's move was designed to serve as a liaison effort with the RIAA. He says that Langley will not be working at all with CRIA, but will head an RIAA antipiracy division based in Toronto. Langley could not be reached for comment.

Importing from Canada has in recent years become an attractive option for retailers and rackers, given the exchange advantage of about 20% on the dollar and roughly simultaneous release schedules in the two countries.

Many large multinational firms operating in Canada deal with foreign accounts, saying they would be risking antitrust action if they don't. In many cases, shipments and sales in foreign territories, particularly the U.S., have been responsible for some of the unusually large sales figures for certain product certified by the CRIA.

While Robertson admits there have been some discussions with the RIAA and other foreign representative bodies about their problems, he says, "We have no direct involvement and no policy" about the parallel imports problem that is plaguing U.S. firms (Billboard, June 25).

CRIA now is searching for a replacement for Langley, the Royal Canadian Mounted Police officer who launched the association's successful antipiracy branch a few years ago.

Copyright law amendments which will help dismantle the massive piracy and counterfeiting problems in Canada are expected to be presented in the House of Commons late this year.

## CBS Reports First CDs Getting Strong Response

TORONTO—CBS Records Canada is "pleasantly surprised" by the initial response to its Compact Disc marketing efforts and is vying with other CBS Records International groups for a larger slice of overall CD supplies from the CRI pool, says the official in charge of the company's CD campaign.

Norman Miller, president of CBS Masterworks Canada, says the shortages of hardware and software are still the biggest problems facing the Canadian CD market. And, interestingly, Miller says the impression he has of the CD buyer is of a person "more interested in the technology than in the music."

CBS has so far shipped 29 CD titles in Canada, about half of them pop. In July, it will add CDs featuring music by Earth, Wind & Fire and Journey. But Miller notes that he is receiving calls from CD buyers who wonder why the technology of the actual disk isn't fully utilized. People are asking why only 45 minutes or so of music is put on a CD when there is much more room for music available, he says.

There are only about 1,000 CD players on the Canadian market, mainly from Sony and Hitachi. Technics and Sharp plan to intro-

duce their players sometime this summer or fall.

So far, only CBS and PolyGram have firmed their CD marketing plans. WEA, A&M and RCA are readying their campaigns.

The first buyers "do it for the technology," Miller says. "But the demand has been very high, both for hardware and software, even though we are attracting the curiosity buyer at first."

## Gov't Proposes New Video Obscenity Laws

OTTAWA—The federal government has announced proposals to amend Criminal Code provisions pertaining to obscenity which would allow any videocassette found obscene to be confiscated anywhere in Canada.

Justice Minister Mark MacGuigan says the provisions, likely to be introduced in the House of Commons later this year, will allow police to seize any item found to be "obscene" or "degrading." The proposal, to be studied by a task force this summer, could pose massive problems for distributors of so-called adult video in Canada.



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## BRITAIN

(Courtesy of Music & Video Week)  
As of 7/2/83

This Week	Last Week	SINGLES
1	2	BABY JANE, Rod Stewart, Warner Bros.
2	1	EVERY BREATH YOU TAKE, Police, A&M
3	4	FLASHDANCE...WHAT A FEELING, Irene Cara, Casablanca
4	19	MOONLIGHT SHADOW, Mike Oldfield, Virgin
5	6	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
6	3	CHINA GIRL, David Bowie, EMI America
7	23	I.O.U., Freeze, RCA
8	12	DEAD GIVEAWAY, Shalamar, Solar
9	5	BAD BOYS, Wham, Inner Vision
10	10	WHEN WE WERE YOUNG, Bucks Fizz, RCA
11	7	WAITING FOR A TRAIN, Flash & Pan, Easy Beat
12	30	WHEREVER I LAY MY HAT, Paul Young, CBS
13	8	WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
14	21	TAKE THAT SITUATION, Nick Heyward, Arista
15	25	ROCK 'N' ROLL IS KING, Electric Light Orchestra, Jet
16	33	COME LIVE WITH ME, Heaven 17, B.E.F.
17	39	WAR BABY, Tom Robinson, Panik
18	17	DREAM TO SLEEP, H2O, RCA
19	11	LADY LOVE ME, George Benson, Warner Bros.
20	9	NOBODY'S DIARY, Yazoo, Mute
21	15	DARK IS THE NIGHT, Shakatak, Polydor
22	24	CONFUSION, Truth, Beggars Banquet
23	16	GARDEN PARTY, Marillion, EMI
24	14	BUFFALO SOLDIER, Bob Marley & The Wailers, Island
25	13	LOVE TOWN, Booker Newberry III, Polydor
26	NEW	THE TRDOPER, Iron Maiden, EMI
27	18	HANG ON NOW, Kajagoogoo, EMI
28	NEW	FORBIDDEN COLOURS, David Sylvian & Rlucht Sakamoto, Virgin
29	34	IT'S OVER, Funk Masters, Masterfunk
30	20	WE CAME TO DANCE, Ultravox, Chrysalis
31	NEW	ALL NIGHT LONG, Mary Jane Girls, Motown
32	29	LOOKING AT MIDNIGHT, Imagination, R&B
33	36	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
34	22	JUST GOT LUCKY, JoBoxers, RCA
35	NEW	TANTALISE, Jimmy The Hoover, Inner Vision
36	28	CAN'T GET USED TO LOSING YDU, Beat, Go-Foot
37	26	IN A BIG COUNTRY, Big Country, Mercury
38	37	I WON'T HOLD YOU BACK, Toto, CBS
39	31	CANDY GIRL, New Edition, London
40	NEW	DONT TRY TO STOP IT, Roman Holiday, Jive

### ALBUMS

1	1	SYNCHRONICITY, Police, A&M
2	2	THRILLER, Michael Jackson, Epic
3	3	LET'S DANCE, David Bowie, EMI America
4	NEW	SECRET MESSAGES, ELO, Jet
5	5	BODY WISHES, Rod Stewart, Warner Bros.
6	12	CRISES, Mike Oldfield, Virgin
7	4	IN YOUR EYES, George Benson, Warner Bros.
8	6	TWICE AS KOOL, Kool & Gang, De-Lite
9	9	TRUE, Spandau Ballet, Reformation
10	10	TOO LOW FOR ZERO, Elton John, Rocket
11	13	THE LUXURY GAP, Heaven 17, B.E.F.
12	7	CHART STARS, Various, K-tel
13	8	OIL ON CANVAS, Japan, Virgin
14	23	STREET SOUNDS-Edtion 4, Various, Streetsounds
15	14	WHAT IS BEAT?, Beat, Go Feet
16	18	BITE, Altered Images, Epic
17	11	DIONNE WARWICK-THE COLLECTION, Arista
18	19	THE HURTING, Tears For Fears, Mercury
19	17	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
20	38	LOVERS ONLY, Various, Ronco
21	34	DUCK ROCK, Malcolm McLaren, Charisma
22	15	PETER GABRIEL PLAYS LIVE, Charisma
23	NEW	PRIVATE COLLECTION, Jon & Vangelis, Polydor
24	20	HOLY DIVER, Dio, Vertigo
25	16	CONFRONTATION, Bob Marley & The Wailers, Island
26	26	SWEET DREAMS, Eurythmics, RCA
27	22	SPEAKING IN TONGUES, Talking Heads, Sire
28	27	NIGHT DUBBING, Imagination, R&B
29	30	IN THE GROOVE, Various, Telstar

30	25	PIECE OF MIND, Iron Maiden, EMI
31	NEW	THE WILD HEART, Stevie Nicks, WEA International
32	29	WHITE FEATHER, Kajagoogoo, EMI
33	24	CHART ENCOUNTERS OF THE HIT KIND, Various, Ronco
34	28	CARGO, Men At Work, Epic
35	NEW	WAR, U2, Island
36	NEW	RID, Duran Duran, EMI
37	NEW	TOTO IV, Toto, CBS
38	21	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
39	NEW	POWER CORRUPTION AND LIES, New Order, Factory
40	NEW	JULIO, Julio Iglesias, CBS

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 7/4/83

This Week	Last Week	SINGLES
1	1	JULIET, Robin Gibb, Polydor/DGG
2	2	BLUE MONDAY, New Order, Rough Trade
3	7	AFRICA VOODOO MASTER, Rose Laurens, WEA
4	18	BAD BOYS, Wham, Epic/CBS
5	3	BEAT IT, Michael Jackson, Epic/CBS
6	16	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Arista
7	NEW	CHINA GIRL, David Bowie, EMI
8	4	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
9	12	BUM BUM, Trio, Mercury/Phonogram
10	10	BREAKAWAY, Tracey Ullman, Stiff/Teldec
11	9	DIE WUESTE LEBT, Peter Schilling, WEA
12	5	KLEINE TASCHENLAMPE BRENN, Markus, CBS
13	13	LET'S DANCE, David Bowie, EMI
14	15	WHY CAN THE BODIES FLY, Warning, Vertigo/Phonogram
15	17	BABY JANE, Rod Stewart, Warner Bros., WEA
16	NEW	FLASHDANCE...WHAT A FEELING, Irene Cara, Casablanca/Phonogram
17	8	LEUTCHTURM, Nena, CBS
18	28	EVERY BREATH YOU TAKE, Police, CBS
19	11	TEMPTATION, Heaven 17, Virgin/Arista
20	6	BRUTTOSOZIALPRODUKT, Gelersturzflug, Arista
21	14	JULIE, Daniel, Arista
22	NEW	COMMENT CA VA, Shorts, EMI
23	25	L'ITALIANO, Toto Cutugno, Baby/EMI
24	20	BILLIE JEAN, Michael Jackson, Epic/CBS
25	23	WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, Rak/EMI
26	NEW	TAUCHEN-PROKOPETZ, Codo, WEA
27	NEW	NOBODY'S DIARY, Yazoo, Mute/Intercord
28	19	JEOPARDY, Greg Kihn Band, Beserkley/WEA
29	24	DIE FISCHER VOPN SAN JUAN, Tommy Steiner, Polydor/DGG
30	NEW	PALE SHELTER, Tears For Fears, Mercury/Phonogram

### ALBUMS

1	1	THRILLER, Michael Jackson, Epic/CBS
2	2	NENA, CBS
3	4	CRISES, Mike Oldfield, Virgin/Arista
4	3	LET'S DANCE, David Bowie, EMI
5	5	RING OF CHANGES, Barclay James Harvest, Polydor/DGG
6	8	HOW OLD ARE YOU?, Robin Gibb, Polydor/DGG
7	10	THE LUXURY GAP, Heaven 17, Virgin/Arista
8	6	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
9	11	TRUE, Spandau Ballet, Chrysalis/Arista
10	NEW	SYNCHRONICITY, Police, A&M/CBS
11	NEW	BODY WISHES, Rod Stewart, Warner Bros.
12	14	WHITE FEATHERS, Kajagoogoo, EMI
13	7	STREICHELEINHEITEN, Peter Cornelius, Polygram
14	15	PRIMITIVE MAN, Icehouse, Chrysalis/Arista
15	9	PIECE OF MIND, Iron Maiden, EMI
16	20	THE HURTING, Tears For Fears, Mercury/Phonogram
17	12	CARGO, Men At Work, CBS
18	NEW	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor/DGG
19	16	THE GETAWAY, Chris De Burgh, A&M/CBS
20	17	HEISSE ZEITEN, Geier Sturzflug, Arista

## JAPAN

(Courtesy Music Labo)  
As of 6/27/83

This Week	Last Week	SINGLES
1	1	TANTEI MONOGATARI, Hiroko Yakushimaru, Toshiba-EMI/Variety
2	2	TWILIGHT, Akina Nakamori, Warner-Pioneer/NTV-Ken On

3	5	TOKID KAKERU SHOJUJ, Tomoyo Harada, Canyon/Variety
4	3	ESCARATIDN, Naoko Kawai, Nippon Columbia/Geiel
5	6	HATSUKOI, Kozo Murashita, CBS-Sony/April
6	4	MEGUMINO HITO, Rata & Star, Epic-Sony/PMP-Uncle F
7	7	YAGIRIND WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning
8	12	BOKU WARACCHAIMASU, Shingo Kazami, For Life/Undecided
9	NEW	KOIWA SUMMER FEELING, Hidemi Ishikawa, RVC/Geiel
10	10	KANASHII IROYANE, Masaki Ueda, CBS-Sony/Kitty
11	8	SUTEKINI CINDERELLA COMPLEX, Hiroki Go, CBS-Sony/Burning
12	9	TENGOKUNO KISS, Seiko Matsuda, CBS-Sony/Sun
13	11	SHOWER NA KIBUN, Toshihiko Tahara, Canyon/Johnny's
14	13	MAKKANA ONNANOKO, Kyoko Koizumi, Victor/Burning-NTV
15	NEW	DENWA, Chiharu Matsuyama, News/Millhouse
16	15	TAIYOU GA IPPAI, Iyo Matsumoto, Victor/Nichion-Bond-Fuji
17	16	NIGHT GAME, Hideki Saijo, RVC/Taiyo
18	14	MANATSUNO ICHIBYOU, Masahiko Kondo, RVC/Johnny's
19	NEW	KOIFUBUKI, Eisaku Ohkawa, Nippon Columbia/JCM
20	19	NANIWA KDISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Sun

### ALBUMS

1	1	MELODIES, TATSURO Yamashita, Moon
2	2	UTOPIA, Seiko Matsuda, CBS-Sony
3	NEW	MARTINI HOUR, Tatsuhiko Yamamoto, Toshiba-EMI
4	NEW	KAZENO SASAYAKI, Chiemi Hori, Canyon
5	NEW	HEAVY GAUGE, Tsuyoshi Nagabuchi, Toshiba-EMI
6	NEW	MACROSS VOL. 3, Soundtrack, Victor
7	NEW	WHITE FEATHERS, Kajagoogoo, Toshiba-EMI
8	3	UWAKINA BOKURA, YMO, Alfa
9	NEW	ENDLESS SUMMER, Iyo Matsumoto, Victor
10	10	AFTER MIDNIGHT, Masaki Ueda, CBS-Sony
11	5	SKY PARK, Naoko Kawai, Nippon Columbia
12	4	IMA USHINAWARETA MONOO MOTOMETE, Chiharu Matsuyama, News
13	6	LET'S DANCE, David Bowie, Toshiba-EMI
14	11	MERRY CHRISTMAS MR. LAWRENCE, Soundtrack, London
15	8	THRILLER, Michael Jackson, Epic-Sony
16	12	TIME, Culture Club, Victor
17	7	NO DAMAGE, Motoharu Sano, Epic-Sony
18	9	FILL UP THE NIGHT, Sadao Watanabe, Warner-Pioneer
19	18	IN YOUR EYES, George Benson, Warner-Pioneer
20	NEW	SEISENSHI DANBAIN, Soundtrack, King

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 7/4/83

This Week	Last Week	SINGLES
1	1	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
2	4	FLASHDANCE, WHAT A FEELING, Irene Cara, Casablanca
3	2	BEAT IT, Michael Jackson, Epic
4	3	I'M STILL STANDING, Elton John, Rocket
5	6	EVERY BREATH YOU TAKE, Police, A&M
6	8	SWEET DREAMS, Eurythmics, RCA
7	5	SAVE YOUR LOVE, Renee & Renato, RCA
8	11	LITTLE RED CORVETTE, Prince, Warner Bros.
9	14	SEND ME AN ANGEL, Real Life, Wheatley
10	9	ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI
11	NEW	CHURCH OF THE POISON MINDS, Culture Club, Virgin
12	10	SOLITAIRE, Laura Branigan, Atlantic
13	20	FRACTION TOO MUCH FRICTION, Tim Finn, Mushroom
14	12	DROP THE PILOT, Joan Armatrading, A&M
15	7	I WAS ONLY 19, Redgum, Epic
16	13	JEOPARDY, Greg Kihn Band, Liberation
17	16	LET'S GO TO BED, Cure, Sire
18	NEW	BLUE MONDAY, New Order, Factory
19	NEW	ORCHARD ROAD, Leo Sayer, Chrysalis
20	NEW	BABY JANE, Rod Stewart, Warner Bros.

### ALBUMS

1	1	THRILLER, Michael Jackson, Epic
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2	2	THE NUMBER ONES, Beatles, Parlophone
3	3	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
4	4	TOO LOW FOR ZERO, Elton John, Rocket
5	6	SWEET DREAMS, Eurythmics, RCA
6	9	FLASHDANCE, Original Soundtrack, Casablanca
7	8	THE KEY, Joan Armatrading, A&M
8	7	CAUGHT IN THE ACT, Redgum, Epic
9	11	THIS IS MY SONG, Harry Secombe, J&B
10	5	1983 THE HOT ONES, Various, Festival
11	10	LET'S DANCE, David Bowie, EMI America
12	NEW	MUSIC FROM LOCAL HERDS, Mark Knopfler, Vertigo
13	19	IN YOUR EYES, George Benson, Warner Bros.
14	12	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
15	NEW	THE HURTING, Tears For Fears, Mercury
16	NEW	BODY WISHES, Rod Stewart, Warner Bros.
17	NEW	SPEAKING IN TONGUES, Talking Heads, Sire
18	17	GREATEST HITS VOLUME 1 + 2, Village People, J&B
19	13	CARGO, Men At Work, CBS
20	15	WATCH THE RED, Angels, Epic

## ITALY

(Courtesy Germano Ruscolto)  
As of 6/28/83

This Week	Last Week	ALBUMS
1	1	1983, Lucio Dalla, RCA
2	6	MILANO-MADRID, Miguel Bose, CBS
3	NEW	GUCCINI, Francesco Guccini, EMI
4	2	THRILLER, Michael Jackson, CBS
5	3	BOLLICINE, Vasco Rossi, Carosello
6	7	30 X 70, Various, COM/CGD-MM
7	5	LET'S DANCE, David Bowie, RCA
8	9	COMMON GROUNDS, Ritchie Evans, EMI
9	8	FLY MIX 2, Nick Baxter, Zanza/Gong
10	4	THE FINAL CUT, Pink Floyd, EMI
11	12	FESTIVAL BAR, Various, PolyGram
12	10	ORO PURO, Various, CBS
13	NEW	CRISES, Mike Oldfield, Ricordi
14	NEW	YOUR MOVE, America, EMI
15	NEW	DAL BLUE, Eugenio Finardi, Fonit Cetra
16	NEW	BANDIERA GIALLA, Ivan Cattaneo, CGD-MM
17	NEW	AZZURRO MARE, Various, CGD-MM
18	11	PEACE OF MIND, Iron Maiden, EMI
19	16	SAPORE DI MARE, Various, COM/CGD-MM
20	19	THE JOHN LENNON COLLECTION, EMI

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 7/2/83

This Week	Last Week	SINGLES
1	1	THE STARSISTERS, Stars On 45, CNR
2	3	CHINA GIRL, David Bowie, EMI
3	10	MANUEL GOODBYE, Audrey Landers, Arista
4	2	COMMENT CA VA, Shorts, EMI
5	NEW	ROCK 'N' ROLL IS KING, ELO, Jet
6	9	BABY JANE, Rod Stewart, Warner Bros.
7	6	EVERY BREATH YOU TAKE, Police, A&M
8	8	STIEKEM DANSEM, Toontje Lager, Sky
9	4	TRUE, Spandau Ballet, Chrysalis
10	NEW	HEIDI, NORMAAL, WEA

### ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	2	STIELUM DANSEN, Toontje Lager, Sky
3	3	LET'S DANCE, David Bowie, EMI
4	4	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor
5	6	BODY WISHES, Rod Stewart, Warner Bros.
6	10	SYNCHRONICITY, Police, A&M
7	5	TRUE, Spandau Ballet, Chrysalis
8	7	NENA, CBS
9	8	SWEET DREAMS, Eurythmics, RCA
10	NEW	CRISES, Mike Oldfield, Virgin

## SWEDEN

(Courtesy GLF)  
As of 6/29/83

This Week	Last Week	SINGLES
1	1	THE HEAT IS ON, Agnetha Faltskog, Polar
2	4	FLASHDANCE, Irene Cara, Casablanca
3	2	LET'S DANCE, David Bowie, EMI America
4	3	THE TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
5	NEW	BABY JANE, Rod Stewart, Warner Bros.

6	7	MIDNIGHT BLUE, Louise Tucker, Arista
7	8	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
8	9	WHAT ARE YOU DOING TONIGHT, Tomas Ledin, Polar
9	5	BILLY JEAN, Michael Jackson, CBS
10	NEW	EVERY BREATH YOU TAKE, Police, A&M

### ALBUMS

1	1	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polar
2	2	LET'S DANCE, David Bowie, EMI
3	NEW	BODY WISHES, Rod Stewart, Warner Bros.
4	3	FRAEMLING, Carola Haeggkvist, Mariann
5	4	FASTER THAN THE SPEED OF THE NIGHT, Bonnie Tyler, CBS
6	10	FLASHDANCE, Soundtrack, Casablanca
7	7	BLUE FUN, Mikael Rickfors, Sonet
8	6	PIECE OF MIND, Iron Maiden, EMI
9	9	CRISES, Mike Oldfield, Virgin
10	5	THRILLER, Michael Jackson, Epic

## South Africa Gets A Top 30

JOHANNESBURG—Following the trend in most international music markets, Springbok Radio, compiler of the official South African charts, has extended its top 20 format to a top 30 listing.

The radio station says it made the decision "because the wealth of good hit music available these days makes such a move necessary and inevitable. The chart will now better reflect the country's top-selling records and will also take in sales of maxi-singles."

The first chart published under the new system showed, at the lower end, acts like A Flock Of Seagulls and Depeche Mode bowing in. All record companies seem happy with the arrangement; one executive says, "It all adds to the competitive spirit of the industry and gives new local artists and the more obscure international acts more visibility."

On top of the first South African top 30 was Bonnie Tyler's "Total Eclipse Of The Heart," followed by "Up Where We Belong," by Joe Cocker & Jennifer Warnes, and Michael Jackson's "Billie Jean."

## Finnish Band Inks World Deal

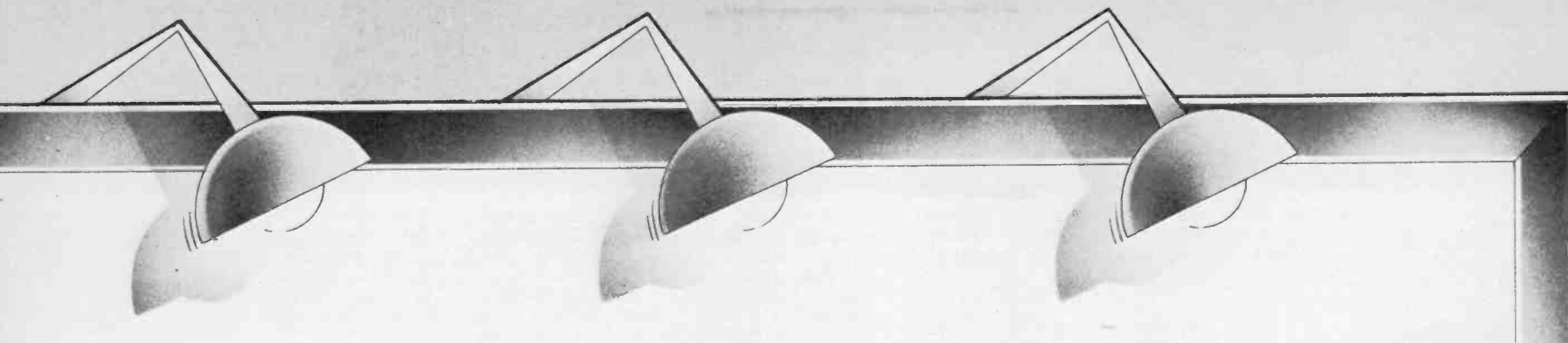
HELSINKI—CBS Records International has signed Finnish "glam-rock" band Hanoi Rocks for the world, excluding Scandinavia and Japan, where current deals already exist.

The pact calls for eight albums over a period of six-and-a-half years, assuming normal renewals. The group's next album, its fourth, will be the first to come under CBS's worldwide banner.

The four-person group, which has a British drummer, is only the fourth







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Billboard's

Survey For Week Ending 7/9/83

# Top Album Picks

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**DONNA SUMMER—She Works Hard For The Money, Mercury 812 265-1 M-1 (PolyGram).** Produced by Michael Omartian. Summer closes out her PolyGram association with an album which stresses the sassy, street-wise pop/r&b that brought her to the top of the charts four years ago with "Bad Girls" and "Hot Stuff." Case in point is the sizzling title track, which leaps to number 18 on this week's Hot 100. All of side one consists of feisty horn-inflected dance pop, while side two is more diverse, including a calypso cut and a slow soul ballad. Summer sought to experiment in new styles and musical forms on her two first two Geffen albums; here, she returns to what she does best.



**EARL THOMAS CONLEY—Don't Make It Easy For Me, RCA AHL14713.** Produced by Nelson Larkin & Earl Thomas Conley. Continuing his formidable combination as soulful singer and sensitive writer, Conley does a masterful job here of revealing human relationships in all their alluring perplexities. Except for two songs (one of which, oddly enough, is by Elton John), Conley's signature pervades the album. Exceptionally touching are his "Crowd Around The Corner" and the Aldridge and Brasfield number, "Holding Her And Loving You."

**JOHNNY LEE—Hey Bartender, Full Moon/Warner Bros. 238891.** Produced by Jimmie Bowen. Under Bowen's new tutelage, Lee emerges as a more upbeat and rock-oriented artist than in previous outings. The smooth ballad delivery is still there—as in "I'll Have To Say I Love You In A Song"—but the dominant sound is the good-time foolery of such numbers as the title track, "Women In Boots" and "My Baby Don't Slow Dance."

**DAVID FRIZZELL—On My Own Again, Viva 238681.** Produced by Snuff Garrett & Steve Dorff. Frizzell's singularity and sensitivity are even more apparent here than in his debut solo album, "The Family's Fine But This One's All Mine." While the selection is not varied enough to strain his interpretive power, it does do a lot to show it off—from the truculent "Survivor" to the shamelessly maudlin "We Won't Be Hearing 'Always Late' Anymore." The gem of them all, though, is "Black And White," which wrenches the emotions thematically and melodically to begin with, but which is made devastatingly effective through Frizzell's precise rendering.

**JERRY REED—Ready, RCA AHL14692.** Produced by Rick Hall. A little romance, a little redneckery and a lot of raucousness. Reed's album combines all these—and more. He does an especially moving job at sketching a pitiful has-been in "Old What's His Name," and he brings new life to such old standards as "Promises" and "Don't It Make You Wanna Go Home." For those who relish Reed for his portraits of comic frustration, there's "I'm A Slave" and a few others.



**RAGE—Nice 'N' Dirty, Carrere BFZ 38460 (CBS).** Produced by Rage & Peter Hinton. Rage starts off this LP with an assault on "American Radio Stations" which is a pretty gutsy move for this English heavy metal band. But it's not all that surprising. Beneath the formula sludge there's a real intelligence at work, and when it works, it works well. In fact what's really nice about this band is the slight smell of mustiness about it. This is a band rooted in the Deep Purple era, but with no keyboards or synthesizers. And it's still good fun.

**FAST FLOYD & THE FAMOUS FIREBIRDS—Devil's Daughter, King Pin Records KP001 (Enigma/Greenworld).** Produced by Jan Mueller & Fast Floyd. Fast Floyd used to play with Mink De Ville, and while Willy De Ville aspires to a certain shabby elegance, there's nothing elegant about Fast Floyd. Rather, it's basic sleazy rock'n'roll that he plays, and does it with vim and vigor, fitting there with the Blasters and Joe & King Carrasco. The cover photo is of '60s porno star Candy Barr.

**TACO—After Eight, RCA PL 28520.** Produced by David Parker. Combining standards with a dance/disco beat is nothing new, but the vocals of Taco Ockerse possess an eerie similarity to those of Rudy Vallee, and with the music playing a background role, Irving Berlin's "Puttin' On The Ritz" is turning into an international hit, with "Singin' In The Rain" an enticing followup. Multi-chart appeal of arrangements and straight-ahead approach make for more than novelty interest.

**GARY BYRD AND THE G.B. EXPERIENCE—The Crown, Motown/Wondirection 4507WG.** Produced by Stevie Wonder. Wonder produced, arranged and wrote the music for "Professor Rap" Gary Byrd, plays several instruments and sings, including background with Andrae Crouch, Teena Marie and Syreeta. But Byrd's rap is really the star, as is the highly musical

inspiration he evokes. Wonder lifts the music into chart territory while Byrd lifts the hearts of listeners with his marvelous message of courage, confidence and brotherhood.



**B.J. THOMAS—Love Shines, Priority JU38400.** Produced by Pete Drake. Following his comeback on the country charts with "Whatever Happened To Old Fashioned Love," Thomas makes his Priority gospel debut with an album of pop and country—with Southern gospel flavorings provided by the familiar harmonies of the Jordanaires. A stellar group of Nashville musicians and outstanding vocals by Thomas make this one of the singer's best gospel offerings yet.

**THE CATHEDRAL QUARTET—Live In Atlanta, Riversong BJU38632.** Produced by Bill Traylor. The veteran southern gospel quartet has modernized its musical sound without compromising the familiar rich harmonies that have distinguished the group's career. "You Can Walk On The Water," "I'm Gonna Live Forever," "It's So Peaceful" and "Rivers Of Joy" are good, but then there are no bad tracks on this one.



**CITY OF GLASS—City Of Glass, Allegiance SA10.** Produced by Matt Hyde & Bob Casale. Formerly the Naughty Sweeties, this L.A. pop/rock standard bearer offers high-energy workouts and crystal-clear production that capture their live excitement. "Amanda," "Little Girl Eyes" and "Friday Night" highlight this four-song effort that lacks only a strong single to break wider.

**TV BABIES—Apt. 621 Rockin' Horse Records RH2004.** Produced by TV Babies. TV Babies is an innovative three-person New York group that plays smart, witty, up-to-date commercial pop. This is their third EP, and you can happily dance to it, listen to it, or do what you will with it, cause it's really hot music. Somewhat like the Doors meet Blondie. Or is it Kraftwerk plays the Pink Floyd. Very good. Contact: (212) 255-7674.

**HONEST CARTWRIGHTS—The Honest Cartwrights.** No producer listed. On their own label, this L.A. group plays '60s-flavored, organ-accented rock with new music fervor and vitality. Soulful approach and strong songs lift the Cartwrights into chart contention with "On The Wagon," "Jackin'," "Shadow of the Bomb" and "Cartwright Theme." Major labels might check this out.

## Billboard's Recommended LPs

### pop

**VARIOUS ARTISTS—The Artists & Songs That Inspired The Motown 25th Anniversary Television Special (The Incredible Medleys), Motown 5321 ML.** Various Producers. Among a host of spinoffs prompted by its anniversary, Motown here repackages historic singles in medley form. Featured are the Temps & Tops, Martha & The Vandellas, Gladys Knight & The Pips, Diana Ross & The Supremes, and the Jackson Five. Any pop, soul, Motown or music fan keen on magical moments will find the compilation irresistible.

**FUN BOY THREE—Waiting, Chrysalis B6V41417.** Produced by David Byrne. Fun Boy Three emerged from the breakup of the Specials. The three men who formed this new group concentrate on creating "fun" pop tunes that are never quite straight. The fun here is ironic fun, and underneath the good times there is a bedrock layer of concern and intelligence.

**DICK DALE—The Tiger's Loose, Balboa Records.** Produced by Dick Dale. Featuring the Deltones, recorded live at Golden Bear in Huntington Beach, Calif., Dale's first live album in eight years marks the return of the "King of the Surf Guitar." Dale's guitar-driven instrumentals catch the wave on "Peter Gunn" and "The Wedge," while he vocalizes a little too close to "Gimme Some Lovin'" on "Pick And Play." Includes "Summertime Blues," "House of the Rising Sun" and "Miserlou."

**RODNEY ON THE ROQ VOL. III—Various Artists, Posh Boy 140.** Produced by Robbie Fields. Punk and new wave L.A.-style is sampled here by KROQ's Rodney Bingenheimer, and those outside of L.A. can listen in to the kind of sounds percolating in the West Coast underground. Leading the way are cuts from the Vandals, Venus, David Hines and the Bangles.

**POSH HITS VOL. I—Various Artists, Posh Boy PBS 8138.** No producer listed. Assembled by Stan Ross, this compilation of West Coast bands traces the evolution of the Posh Boy label and owner Robbie Field's plunge into the emerging punk and wave scene. Featured here are 16 groups, including the Circle Jerks, Agent Orange, F-Word, Los Microwaves, Channel 3 and Black Flag.

**JOHNNY MERCER—Jeepers Creepers, Glendale GLS9005.** Produced by Wayne Knight. The late singer-lyricist, who died in 1976, is well represented in this program of 14 evergreens with backup supplied by Les Brown's band, the Paul Smith Quartet and Ray Bloch's orchestra. Six of the titles are Mercer's own, "One For My Baby," "Blues In The Night" and the rare, little-known "Facts Of Life" among them. Taped in the mid-1950s, it's an entertaining, historically valuable LP with unique, poetic annotation by Mercer's friend, Bobby Troup.

**RAY HERBECK'S ORCHESTRA—Live & Romantic, Glendale GL6025.** Produced by Ray Herbeck Jr. The Herbeck aggregation was nationally popular throughout the 1940s with the leader playing alto saxophone and his wife Lorraine Benson the featured singer. This album shows the Herbeckians live in 1947-48, taken from radio broadcasts, with a generous 17 tracks included. For all devotees of the old big bands, this entry hits the mark brilliantly. The tunes are almost all well-remembered goodies, the graphics are above par and the notes lengthy in detail and accurate. Urgently recommended.

### black

**LTD—For You, Montage MA105.** Produced by Jake Riley, Carle Vickers, Jimmie Davis. LTD has unlimited vocal energy that lifts workouts like "For You," "Stop On By" and "Steppin' Out" into radio-active territory. Instrumental execution is top-notch, mastering soul to funk, and group vocals are highly charged to reach out and grab listeners. Always quality performers, LTD will grab on the charts.

### country

**RAY STEVENS—Greatest Hits, RCA AHL14727.** Produced by Ray Stevens. Believe the title. This is a lush bouquet of lyrical whimsy: "Ahab The Arab," "The Streak," "Shriner's Convention," "Gitarzan"—plus the more placid memorables, like "Misty" and "Everything Is Beautiful." It amounts to a powerful package of a gifted artist.

**DEAN MARTIN—The Nashville Sessions, Warner Bros. 238701.** Produced by Jimmie Bowen. There are a few flashes of Martin's characteristic bounce and humor here, but too often he comes off sounding restrained and dispirited. "My First Country Song" (on which its writer, Conway Twitty, lends some vocals) is the most energetic of the collection.

**VARIOUS ARTISTS—Backstage At The Grand Ole Opry, RCA AHL14350.** Produced by Bill Anderson. This album catches much of the variety and flavor of Anderson's television series of this name by striking a nice balance between singing and conversation and between traditional and newer country music. Featured are Anderson, Minnie Pearl, John Conlee, B. J. Thomas, Boxcar Willie, Dottie West, the Osborne Brothers, Connie Smith, Jimmy C. Newman, Hank Snow, Roy Acuff and venerable Opry announcer Grant Turner.

### jazz

**TEDDY WILSON WITH SARAH VAUGHAN—Time After Time, Musicraft MVS2001.** Produced by Albert L. Marx. Recorded in

1946-47, these 12 tracks catch the superb pianist at his best, accompanied by four different small combos in which stalwarts like Billy Taylor, Don Byas, Charlie Ventura and Buck Clayton perform well. Vaughan contributes four vocals but it is Wilson's 88 magic that distinguishes the LP. Sound is surprisingly faithful despite the dates of recording. An artistic winner.

**CHARLIE SHOEMAKE SEXTET—Cross Roads, Discovery DS878.** Produced by Shoemake & Ozzie Cadeno. Backed by a compatible five-man team with Tommy Flanagan at the piano and Paul Motian's drums, Shoemake plays excellent vibes on seven strong tracks including a delightful "Say It Isn't So." Featured with George Shearing seven years, the leader impresses with this entry. Four of the titles are Shoemake compositions.

### classical

**HAYDN, HUMMEL, L. MOZART: TRUMPET CONCERTOS—Wyn-ton Marsalis, National Philharmonic Orchestra, Leppard, CBS IM 37846.** Marsalis, whose reputation in jazz has rocketed, brings an uncommon facility to his first recording of classical music. But over and above his easy command of the instrument floats a gift of communication that makes for an eloquent statement of these well-worn pieces. Accompaniment, as the credits would lead one to expect, is expert and the recording suffers only from a shade of unnatural prominence given the solo trumpet. Heavy label promotion, as well as crossover curiosity, should help sales.

**KIOSQUE 1900—Maurice Andre, Paris Police Band, Pich-aureau, Erato 75041.** Andre, of course, is one of today's towering trumpet talents, equally at home in the literature of all periods. Here, he tackles some of the repertoire's most overt display pieces whose high points are invariably virtuosic splurges crafted to amaze and titillate. And so they do in these spectacular renditions. Variations on "Carnival of Venice" and themes from "La Traviata" are prime showstoppers among the seven works offered.

**MENDELSSOHN: TRIOS, NOS. 1 & 2—Joseph Kalichstein, Jaime Laredo, Sharon Robinson, Vox Cum Laude D-VCL 9040.** Each of these artists has accumulated high solo credits in addition to accolades for chamber music performance, and connoisseurs are welcoming their recent concentration on the piano trio literature. And this, their first recording as a group, is a winner both for sound and interpretation. Although active mainly on the East Coast, the trio is stepping up touring activities, presenting more frequent opportunities for tie-in promotion.

**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.**

## Executive Turntable

• Continued from page 4

### Video/Pro Equipment

RCA/Columbia Pictures Home Video has named **Robert Blattner** president. He has been vice president and general manager of the joint venture since June, 1982. . . . **Wendy Moss** has been promoted to vice president of merchandising for Family Home Entertainment, Canoga Park, Calif. She was national sales manager. . . . CBS/Fox Video has named **P.J. Leone** director of marketing and **Susan Blodgett** manager of special products in New York. . . . TDK Electronics Corp., Port Washington, N.Y., has appointed **Tak Koyama** corporate advertising and public relations manager. . . . Home Box Office Film Licensing Inc. has named **Jon Gumpert** vice president of operations and **Paul Lazarus 3rd** vice president of production.



Blattner

### Related Fields

**David Johnson**, a former director of business affairs for CBS Cable, has joined the New York entertainment law firm of Mayer, Nussbaum, Katz & Baker. . . . **Ira Howard** has been named senior music editor of Reader's Digest's recorded music division. . . . **Arthur Barron** has been appointed executive vice president of Gulf & Western's Entertainment and Communications Group in New York.

## Chains' Prices Hit New High

• Continued from page 3

under the CBS program (Billboard, July 2), range in price from a low of \$18.99 at Camelot to \$21.99 at Young Entertainment stores. All retailers in the survey chosen to carry

the first CBS 12-unit prepacks, except for John Marmaduke of Western Merchandisers' retail division, had determined an opening price, which all admitted was subject to change.



## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

July 5-6, **New Music Seminar**, New York Hilton.

July 7, **RockAmerica's Video Music Seminar**, Prince George Hotel, New York.

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, **Nashville Songwriters Assn. International summer seminar**, Belmont College Business School, Nashville.

July 23-27, **International Assn. of Auditorium & Arena Managers conference**, MGM Grand Hotel, Reno.

July 24-25, **International Assn. of Auditorium & Arena Managers trade show**, Reno Convention Center.

July 24-26, **Institute for Graphic Communication Optical & Video Disc Systems conference**, Holiday Inn, Monterey Bay, Calif.

★ ★ ★

Aug. 14-16, **Music Industry Assn. of Canada marketplace**, Montreal Convention Centre.

Aug. 15-17, **Digicon '83 international conference** on the digital arts, Vancouver, B.C.

Aug. 18-21, **Jack The Rapper's Family Affair**, Dunfey Hotel, Atlanta.

Aug. 21-27, **IMZ's 16th International Music Congress**, Kongresshaus, Salzburg, Austria.

Aug. 28-31, **National Assn. of Broadcasters radio programming conference**, St. Francis Hotel, San Francisco.

## Bubbling Under The HOT 100

- 101—**TWO HEARTS BEAT AS ONE**, U2, Island 7-99861 (Atco)
- 102—**DO WHAT YOU FEEL**, Deniece Williams, Columbia 38-03807
- 103—**CANDY MAN**, Mary Jane Girls, Gordy 1670 (Motown)
- 104—**THREW IT AWAY**, Joe Cocker, Island 7-99875 (Atco)
- 105—**NIGHTS ARE FOREVER**, Jennifer Warnes, Warner Bros. 7-29593
- 106—**WE LIVE SO FAST**, Heaven 17, Arista 1-9027
- 107—**DON'T CHANGE**, Inxs, Atco 7-99874
- 108—**TOTAL ECLIPSE OF THE HEART**, Bonnie Tyler, Columbia 38-03906
- 109—**LEGAL TENDER**, The B-52's, Warner Bros. 7-29579
- 110—**DON'T BE SO SERIOUS**, Starpoint, Boardwalk 12-178-7

## Bubbling Under The Top LPs

- 201—**LONNIE LISTON SMITH**, *Dreams of Tomorrow*, Doctor Jazz FW 38447 (CBS)
- 202—**THE PLIMSOUHS**, *Everywhere At Once*, Geffen GHS 4002 (Warner Bros.)
- 203—**JUNE POINTER**, *Baby Sister*, Planet BXL1-4508 (RCA)
- 204—**TONY BANKS**, *This Is Love*, Atlantic 89820
- 205—**DIVINYLS**, *Desperate*, Chrysalis BFV 41404 (Epic)
- 206—**POLECATS**, *Make A Circuit*, Mercury 4228123581M1 (PolyGram)
- 207—**GARY MYRICK**, *Language*, Epic BSE 38637
- 208—**YELLO**, *You Gotta Say Yes To Another*, Elektra 60271
- 209—**BURNING SENSATIONS**, *Burning Sensations*, Capitol DLP 15009
- 210—**RAMSEY LEWIS**, *Les Fleurs*, Columbia FC 38787



**HUNTER, DANIELS HONORED**—Alberta Hunter and Charlie Daniels received special awards when the Performing Arts Lodge of B'Nai B'Rith held its annual dinner-dance at the Sheraton Centre in New York. Pictured above, from left, are Al Feilich, president of the Lodge and assistant vice president of information and research for BMI; David Lieberman of Lieberman Enterprises; Daniels, who was presented with a Creative Achievement Award; John Hammond of Hammond Records, who accepted the Humanitarian Award for the ailing Hunter; and dinner chairman Joe Cohen, executive vice president of NARM.

## Computer, Game Dealers Reevaluate Market Strategy

• Continued from page 3

demands," reports Ken Grant, executive vice president of Synapse, which makes software for Commodore, IBM, Apple, Texas Instruments and Atari computers. "We certainly will not become a leader when it comes to price battling. We do feel we will be lowering prices eventually."

Though software pricing has brought little confusion to retailers, the hardware continues to propose a problem and is becoming a bone of contention. One New York electronics dealer who prefers anonymity explains, "I'm so frustrated. I tried to get a new list price on the Commodore 64 from the manufacturers; one person told me \$199 while another quoted a \$299 price." The store was selling the 64 computer for \$200, or \$1 over what it believed was cost.

"Obviously, we are banking on software to bring profits," says a manager at Video Concepts in Sherman Oaks, Calif. With new prices, he says he has noticed that customers buy four or five titles along with a hardware purchase. Prior to this, they only bought two or three titles.

The aftershocks of the mid-June hardware shakeout (Billboard, July 2) have brought a surprising flurry of computer hardware and software sales, while video game console purchases have nearly come to a halt—even though consoles list for less than \$100. Most of those retailers surveyed report that since the shakeout they have sold only one or two game consoles. But they say their computer sales have more than doubled.

Astro Video Electronics in Lancaster, Ohio, Crazy Eddie in New York City, Record Factory in San Francisco, Recordland in Florida, Video Concepts and K-mart stores all observe increases in sales of low-end computer products. Most suggest that their customers have wanted to buy a computer for a while, but couldn't justify the previous price tag. "They watched the market, and when prices dropped they came out like termites to wood," says Sterling Lanier, president of the 30-store Record Factory chain. Its largest store, on San Francisco's Geary Street, saw its weekly average sales of about two computers jump to more than 10 during the weekend of June 18, he says.

Since then, the store has seen a similar average, not only on com-

puter hardware, but on its software sales. Says store assistant manager Carol Nadig, "Nearly 10% of the store's sales is computer products. This is expected to increase. All these computer sales will spur software sales."

For now, most software developers and retailers are scrutinizing the hardware and software industries to determine depth of product and which merchandise to stock. With new products from Atari, Texas Instruments, Commodore, Apple, IBM, Mattel and Timex rumored to be entering the marketplace this fall, pricing still continues to be a highly charged issue.

And only now are retailers beginning to expand their software offerings to include third party software. Says Nicholas Santrizos, president of home video for Thorn EMI: "Most merchandisers are only carrying three or four brands of software. It will be our (software industry) challenge to convince stores to offer a wide range of software, especially with hardware penetration increasing."

Paul Terrel, president of Romox, Campbell, Calif., suggests that retailers stock only the top 10 or 15 titles in varying formats. "With three formats, ROM packs, disks and cassettes, for the five or six major computers, retailers will be carrying about 100 titles. That is enough for now."

Eventually, he believes, retailers will be delving deeper into software and selling far less video games. It is still too early, he says, to tell what kind of an impact the hardware shakeout will have.

"But when a company of the magnitude of a Texas Instruments stubs its toe," concludes Michael Katz, president of EPYX, "it makes us all reassess our thinking and marketing approaches. We find ourselves asking: Are we communicating to the retailer enough? Is our company positioned correctly? Are we doing the right thing?"

## Studio Sues Clinton

LOS ANGELES—Keda Enterprises, doing business as Larrabee Sound here, claims in a Superior Court action that producer/artist George Clinton and Uncle Jam Records owe a recording bill of \$30,369.28.

## First Six Months Bring Hits, Misses On Charts

• Continued from page 4

past albums had gone platinum. But the album was only a moderate hit, peaking at 10 and stopping at gold.

9. **"Powerlight," Earth, Wind & Fire, Columbia.** When this album peaked at number 12 this spring, it became the group's first release to fall short of the top 10 since 1974's "Open Our Eyes." That was especially disappointing because the group's last album, 1981's "Raise!" went top five and platinum.

10. **"The Final Cut," Pink Floyd, Columbia.** This is another album that did reasonably well, just not as well as had been expected. Pink Floyd's last studio album, "The Wall," logged 15 weeks at No. 1; this followup may not even manage 15 weeks in the top 100. In its 14th chart week, it drops to 83.

But the charts have also carried pleasant surprises. Here are some albums that did appreciably better than expected.

1. **"Let's Dance," David Bowie, EMI America.** Everyone expected this album to be a hit; it's the magnitude of its success that's surprising. The album is top five and platinum; the title track hit No. 1 and gold. Apart from a duet with Queen, Bowie hadn't reached the singles top 40 since 1976.

2. **"Pyromania," Def Leppard, Mercury.** This album has been in the top 10 for the past 18 weeks, and has climbed as high as number two. That's a quantum leap from the group's last album, "High & Dry," which peaked at 38.

3. **"Sergio Mendes," A&M, and "Killer On The Rampage," Eddy Grant, Portrait.** Former group leaders Mendes and Grant are back in the top 40 for the first time in 15 years with their singles "Never Gonna Let You Go" and "Electric Avenue." All the airplay is having the desired effect on the respective albums, which are also posted in the top 40.

4. **"All This Love," DeBarge, Gordy.** The biggest surprise of the past six months in terms of a better-than-expected performance may be the phenomenal ratings racked up by the "Motown 25" special. The exposure from that show helped this album climb to 24 on the pop chart, whereas the group had never before cracked the top 200.

5. **"Computer Games," George Clinton, Capitol.** Clinton made it back to number 40 on the top pop chart with this album, his best showing since his heyday in 1978 and '79

when he routinely hit big with Parliament, Funkadelic and Bootsy. Alternate picks: Mtume's "Juicy Fruit," Epic, and Gladys Knight & the Pips' "Visions," Columbia. All three acts scored on the strength of No. 1 black singles; respectively, "Atomic Dog," "Juicy Fruit" and "Save The Overtime For Me."

6. **"1999," Prince, Warner Bros.** This album has gone platinum and amassed seven weeks in the top 10, events that seemed unlikely when its first single, "1999," fell short of the top 40 last winter. But "Little Red Corvette" turned it around, and the rerelease of "1999" has kept it going.

7. **"Kihnspracy," Greg Kihn Band, Beserkley, and "Outside/Inside," the Tubes, Capitol.** Big things have been predicted for years for both of these acts. It all came together this year, in the form of top 10 singles ("Jeopardy," "She's A Beauty") and top 20 albums.

8. **"Cuts Like A Knife," Bryan Adams, A&M.** Adams' last album, "You Want It, You Got It," peaked at number 118 on the Billboard chart. This followup has already climbed 110 notches higher, and produced two top 30 singles.

9. **"Head Hunter," Krokus, Arista, and "Piece Of Mind," Iron Maiden, Capitol.** Heavy metal lives, via these current top 25 albums. Krokus' last set, "One Vice At A Time," peaked at 53; Iron Maiden's last effort, "The Number of The Beast," stopped at 35.

10. **"War," U2, Island.** This album climbed as high as number 12 a few months ago, a striking jump from the group's last album, "October," which peaked at 104.

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## MCA, Motown Near Distrib Deal

• Continued from page 1

says Jim Schwartz, president of Schwartz Bros., Lanham, Md., who has handled the label since it was founded in Detroit by Berry Gordy Jr. "It's a cruddy way to end a relationship."

The timetable for the arrangement, said to be a conventional distribution deal rather than any broader marriage of equity or interests, could not be determined at presstime. Attempts to reach Motown and MCA principals for comment were unsuccessful.

Asked what effect the MCA/Motown pact would have on Together Distributors Inc., Motown's new distribution arm in Chatsworth, Calif., general manager Bill Shaler said he couldn't comment because "I don't have any information. This came about as a complete surprise." Together was formed this spring following the demise of Pickwick's distribution wing.

MCA Distributing personnel are expected to convene in Los Angeles later this week to discuss the addition of Motown product to the MCA pipeline, according to the source, who said a reception is planned for Thursday (7) to celebrate the deal.

Motown's defection from the indie ranks comes as a particularly critical blow to MS Distributing of Chicago. The company, which opened a warehouse in Atlanta to handle the label after Pickwick's departure there, was assured by Motown president Jay Lasker that "we would not get hurt," according to MS president John Salstone. "We took his word," says Salstone. "What can I say?"

MS, which also hired a sales and promotion staff to distribute the label in Miami, will continue to market records because, Salstone says, "We've been through this before. We received assurances from other labels who've left us, and we're still

here."

The distributor, in fact, is buoyed by the prospects for indies, especially in the wake of the PolyGram-WCI situation (separate story, page one). He reasons that "they might not want to handle acts that won't sell 250,000 copies. Give me 10 that do a percentage of that and I've got a hell of a business."

Bob Schwartz, president of AMI Distributors, Livonia, Mich., notes that he, too, will stay in business, but that the defection will probably mean a staff cutback. "That they talk with branch people doesn't upset me," he says. "It's the retailers and racks who get nervous when they read speculation and then hold back on payments."

Leonard Singer, president of Associated Distributors, a Motown carrier in the Phoenix market, does not project layoffs because, he says his company is already "lean and mean."



**HUMAN CONTACT**—Rick Springfield, center, reminisces about his days on the "General Hospital" soap with Gregg Geller, left, RCA's division vice president of music operations, and Don Ellis, the label's division vice president for the U.S. and Canada, after a show at the Brendan Byrne Arena in East Rutherford, N.J., to promote his new single, "Human Touch."

## Marketing Shifts Likely In PolyGram Move

By IRV LICHTMAN

NEW YORK—Although the proposed joint venture in recording activities between Warner Communications Inc. and the PolyGram Group stresses that PolyGram Records U.S.A. retains its identity as a "self-contained" record company, the label would enter the orbit of labels distributed here by WEA. This alone assures changes in marketing, pricing and credit strategies from the label's own policies within the PolyGram branch setup.

While the undeniable power of the WEA organization may strike a positive note, many accounts view WEA policies and practices with some hostility. And as one account puts it, "Dealing with them is like dealing with AT&T." PolyGram is believed to generate U.S. billings of about \$200 million.

What is yet to surface in WCI's proposed 80% share in PolyGram's U.S. recording interests is how PolyGram's three depots and 14 branch sales and marketing offices would fit into the WEA picture. The PolyGram depots in Edison, N.J., Indianapolis and Sunnyvale, Calif. are noted for their highly sophisticated, computerized facilities.

That there would be a reduction of the PolyGram sales force seems evident from an official statement calling attention to the anticipation that a "significant portion of the PolyGram sales force will be taken over by WEA... to assist in the distribution of PolyGram's classical and catalog product." The deal, of course, would bring to WEA the massive PolyGram Classics line of Deutsche Grammophon, Philips and London product, in addition to a heavy concentration of jazz product from the Verve and Emarcy catalogs. The specialty Nonesuch and Finnadar lines now comprise WEA's classical inventory.

About 25 PolyGram department heads met with label president Guenter Hensler at the label's headquarters at 888 7th Ave. here Thursday (30). Hensler, who retains his title as president and chief executive officer of PolyGram Records U.S.A., spent an hour discussing the ramifications of the Philips/WEA venture, and, according to sources, presented a positive view of it. Executive vice presidents Mel Ilberman and Jack Kiernan accompanied Hensler to London last week, where they met with other PolyGram officials.

reorganization of the Dutch branch of PolyGram (Billboard, July 2), when it was announced that 230 of the 1,000-strong workforce would have to be let go. The unions are claiming that the redundancies were planned in anticipation of the Philips/Warner deal.

The European music industry had been buzzing with rumors of Siemens' withdrawal from the music business for more than two years, a period which has seen an increasing dominance of the PolyGram board by Philips executives, with the accession of Jan Timmer as president, and developments in the field of consumer electronics which have broadened the gulf between the two holding companies, Philips and Siemens, whose association with PolyGram goes back 20 years.

Philips is essentially a consumer company which has successively delivered to the marketplace audio and video equipment, cassettes, video recorders and most recently the Compact Disc. Siemens, on the other hand, is an industrial corpora-

## Two Promoters Hit By Indictment

• Continued from page 1

by a federal grand jury in Trenton, N.J. on charges of violating Section 1 of the Sherman Antitrust Act.

Also named in the criminal indictment are Scher's companies, John Scher Presents and Monarch Entertainment Bureau. Maximum penalties for conviction are a \$1 million fine for corporations and three years in prison and a \$100,000 fine for individuals. Arraignment is set for July 22 in U.S. District Court in Camden, N.J.

The charges cover Scher and Kushner's activities only in the upstate New York market, defined as the areas around Rochester, Syracuse, Albany, Utica, Binghamton, and Glen Falls. The two men's concert activities in New Jersey, New York City and other markets are not mentioned in or affected by the indictment.

"Total gross receipts from musical performances promoted by the defendants in upstate New York from February, 1980 through December, 1981 were approximately \$6.5 million," reads the indictment. "The defendants and co-conspirators engaged in a continuing combination and conspiracy to reduce or elimi-

nate competition in the promotion of musical performances in upstate New York, in unreasonable restraint of interstate trade and commerce in violation of Section 1 of the Sherman Act.

"The aforesaid combination and conspiracy consisted of a continuing agreement, understanding and concert of action among the defendants and co-conspirators, the substantial term of which was to allocate and divide among themselves certain areas in upstate New York for the promotion of musical performances."

As a result, the indictment reads, "competition among the defendants and co-conspirators has been restrained; and users of the services provided by the defendants and co-conspirators have been deprived of the benefits of free and open competition in the promotion of musical performances."

The indictments are the result of a year-long grand jury investigation in Trenton, N.J. into the concert promotion business. According to a spokesman for the Justice Dept. in Washington, whose antitrust division is handling the case, the indictments of Scher and Kushner represent the only such cases being pursued at this time.

The indictment itself contains no allegations of any specific wrongdoing, which is something that Scher notes in rebutting the charges against him.

"What is so unfounded in all this is that the government has spent this huge amount of money on this (grand jury investigation) and they weren't able to come up with anything substantial," he says. "In the things they accuse me and Cedric of, they make no allegations that anyone was hurt."

Scher notes that he only does one or two shows a year in Utica, Glen Falls and Albany, and while he may do the majority of shows in Rochester, there are other people doing shows there as well. Scher says Saratoga Arts Center, which is in the same area, does more shows than he does, and that such independent promoters as Ted Boylan, Concerts West, Larry Vaughn and Jack Bell are also working in the area.

"I don't know why John Scher (was indicted), and what the hell they are going to get from him," says Frank Barsalona, president of Premier Talent, who says he has had long interviews with the U.S. attorneys in this case.

## Talks Between WCI, PolyGram Shake Music Industry

• Continued from page 1

PolyGram's losing battle in the American market, which has cost the group hundreds of millions of dollars, is also seen as safeguarding the WEA labels' access to Compact Disc software via the Hanover, West Germany factory in which they would have a 50% stake. This would sustain WEA for the initial Compact Disc launch period in the U.S. and until such time as a possible joint venture in a pressing plant in the U.S. could be set up with finance from Warner and Philips.

Immediate reaction in Holland, home territory of the Philips conglomerate, was that the deal was already a fait accompli and that it could result in massive retrenchment plans and consequent redundancies. The story was on the front pages of almost all the Dutch daily newspapers, and Dutch labor union officials were quoted as saying that the proposed deal had come as "a complete surprise."

About two weeks ago, the unions were involved in talks relating to the

tion involved in nuclear power, telecommunications, medical engineering and automation systems.

A company with 316,000 employees, about the same size as Philips, Siemens has an annual turnover of some \$15.7 billion. Its profits after taxes in the year ending September 1982 were \$298 million.

The group does not include in its figures income from its joint PolyGram venture with Philips nor from its involvement with the Bosch group. But its turnover from PolyGram last year was 50% of \$1.01 billion, or \$509 million.

The proposed deal between Warner and Philips does not involve the music publishing interests of either party, but among the many rumors circulating in Europe following the announcement is one that suggests that PolyGram might be interested in finding a buyer for Chappell and Intersong, possibly to help finance its resolute commitment to the Compact Disc as the sound carrier of the future.

Timmer predicted at Billboard's

International Music Industry Conference (IMIC) in Portugal in May that the LP would be "buried" by 1993. He also stressed that to achieve maximum penetration and mass acceptance, it would be necessary to construct 10 more CD pressing plants similar to the one in Hanover.

Other areas of speculation concern the possible retrenchment of WEA and PolyGram operations in Europe. But it was emphatically stated in Hamburg that the present autonomous structure of Polydor, Phonogram and Metronome would be preserved for at least the next two years.

Although the official press release talks about Siemens "substantially decreasing its shareholding in the recorded music field," it is widely supposed that the firm will withdraw altogether from the music business.

There had been talk that MCA, RCA and Sony were interested in buying into PolyGram—possibly with Compact Disc production facilities uppermost in their minds. But it now seems that Warner is the sole

contender.

It has also been revealed that the new Warner/PolyGram company would, in most countries outside the U.S., succeed WEA International as the home video distributor of the film libraries controlled by WCI.

News of the projected deal coincides with the departure from PolyGram of executive vice president Dr. Hermann Franz, the brilliant architect of the Compact Disc production facility at Hanover. Siemens has recalled Franz to take a place on the management board in charge of microchip technology and integrated circuits. His place in the pressing plant will be taken by Gerhard Mistrigler, who currently manages the Philips factory in Althofen.

Also leaving PolyGram is Herbert Winter, head of group public relations, who plans to pursue his own business interests in the fields of corporate identity and public relations consultancy. It was one of Winter's last assignments at PolyGram to prepare the press statement on the Warner proposals.



# 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	2	29	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	CBS	▲		BLP 1	37	45	3	<b>ROD STEWART</b> Body Wishes Warner Bros. 1-23877	WEA		8.98		74	83	7	<b>FASTWAY</b> Fastway Columbia BFC 38662	CBS				
2	1	11	<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 6	38	41	5	<b>KAJAGOOGO</b> White Feathers EMI-America ST 17094	CAP		8.98		75	77	9	<b>RED ROCKERS</b> Good As Gold Columbia BFC 38629	CBS				
3	3	23	<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		39	30	29	<b>DEBARGE</b> All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 11	74	75	10	<b>TEARS FOR FEARS</b> The Hurting Mercury 8110391 (PolyGram)	POL		8.98		
4	5	11	<b>DAVID BOWIE</b> Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 23	40	40	8	<b>THE B-52'S</b> Whammy Warner Bros. 1-23819	WEA		8.98		75	88	4	<b>PETER TOSH</b> Mama Africa EMI-America SO-17095	CAP		8.98	BLP 55	
5	5	11	<b>DAVID BOWIE</b> Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 23	41	34	8	<b>GLADYS KNIGHT AND THE PIPS</b> Visions Columbia FC 38205	CBS			BLP 4	75	90	3	<b>PAT METHENY GROUP</b> Travels ECM 1-23791 (Warner Bros.)	WEA		14.98		
6	4	10	<b>MEN AT WORK</b> Cargo Columbia QC 38660	CBS	▲			42	42	6	<b>VARIOUS ARTISTS</b> 25 #1 Hits From 25 Years Motown 6308 ML2	IND		9.98	BLP 32	75	89	6	<b>HEAVEN 17</b> The Luxury Gap Arista AL 8-8020	RCA		8.98		
7	6	21	<b>JOURNEY</b> Frontiers Columbia QC 38504	CBS	▲			43	43	11	<b>MADNESS</b> Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98		78	79	9	<b>MARY JANE GIRLS</b> Mary Jane Girls Gordy 60406L (Motown)	IND		8.98	BLP 12	
8	8	21	<b>BRYAN ADAMS</b> Cuts Like A Knife A&M SP-6-4919	RCA	●	8.98		44	51	4	<b>THE HUMAN LEAGUE</b> Fascination A&M 1-2501	RCA		5.98		79	85	7	<b>LEE GREENWOOD</b> Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 8	
9	10	34	<b>PRINCE</b> 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 20	45	48	12	<b>QUIET RIOT</b> Metal Health Pasha BFZ 38443 (Epic)	CBS				80	92	4	<b>SYLVIA</b> Snapshot RCA AHL1-4672	RCA		8.98	CLP 18	
10	7	37	<b>DARYL HALL &amp; JOHN OATES</b> H2O RCA AFL1-4383	RCA	▲	8.98	BLP 51	46	47	29	<b>BILLY IDOL</b> Billy Idol Chrysalis FV 41377	CBS				81	94	9	<b>ZEBRA</b> Zebra Atlantic 80054	WEA		8.98		
11	11	12	<b>EDDY GRANT</b> Killer On The Rampage Portrait/ice B6R 38554 (Epic)	CBS			BLP 14	47	25	7	<b>MAZE</b> We Are One Capitol ST12262	CAP		8.98	BLP 5	82	70	64	<b>TOTO</b> Toto IV Columbia FC 37728	CBS	▲			
12	57	2	<b>STEVIE NICKS</b> The Wild Heart Modern 90084-1 (Atco)	WEA		8.98		48	60	7	<b>EURYTHMICS</b> Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98		83	65	14	<b>PINK FLOYD</b> The Final Cut Columbia QC 38243	CBS	▲			
13	9	17	<b>STYX</b> Kilroy Was Here A&M SP 3734	RCA	▲	8.98		49	53	9	<b>R.E.M.</b> Murmur I.R.S. SP70604 (A&M)	RCA		8.98		84	72	11	<b>JOAN ARMATRADING</b> The Key A&M SP 4912	RCA		8.98		
14	14	27	<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 36	50	32	16	<b>ALABAMA</b> The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2	85	81	70	<b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 16	
15	15	12	<b>ZZ TOP</b> Eliminator Warner Bros. 1-23774	WEA	▲	8.98		51	44	13	<b>NAKED EYES</b> Naked Eyes EMI-America ST 17089	CAP		8.98		86	80	15	<b>JULIO IGLESIAS</b> Julio Columbia FC38640	CBS				
16	13	38	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 13	52	46	59	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			87	73	15	<b>WHISPERS</b> Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 8	
17	12	11	<b>RICK SPRINGFIELD</b> Living In Oz RCA AFL1-4660	RCA	●	8.98		53	55	8	<b>DAVE EDMUNDS</b> Information Columbia FC 38651	CBS				88	62	10	<b>EARL KLUGH</b> Low Ride Capitol ST 12253	CAP		8.98	BLP 57	
18	38	2	<b>LOVERBOY</b> Keep It Up Columbia QC38703	CBS				54	58	22	<b>MERLE HAGGARD/WILLIE NELSON</b> Poncho & Lefty Epic FE 37958	CBS			CLP 1	89	99	101	<b>JOURNEY</b> Escape Columbia TC 37408	CBS	▲			
19	20	6	<b>THE ISLEY BROTHERS</b> Between The Sheets T-Neck FZ 38674 (Epic)	CBS			BLP 2	55	61	4	<b>MARSHALL CRENSHAW</b> Field Day Warner Bros. 1-23872	WEA		8.98		90	96	6	<b>BOB JAMES</b> The Genie Columbia FC 38679	CBS			BLP 43	
20	24	5	<b>SOUNDTRACK</b> Return Of The Jedi RSD 422811767-1 (PolyGram)	POL		9.98		56	52	7	<b>LAKESIDE</b> Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 15	91	97	70	<b>DEF LEPPARD</b> High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98		
21	23	5	<b>IRON MAIDEN</b> Piece of Mind Capitol ST 12274	CAP		8.98		57	68	3	<b>PETER GABRIEL</b> Plays Live Geffen 2GHS 4012 (Warner Bros.)	WEA		10.98		92	101	69	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951	CBS	▲		CLP 26	
22	22	7	<b>A FLOCK OF SEAGULLS</b> Listen Jive/Arista JLB-8013	RCA		8.98		58	49	14	<b>CHRIS DEBURGH</b> The Getaway A&M SP 4929	RCA		8.98		93	148	2	<b>BOB MARLEY &amp; THE WAILERS</b> Confrontation Island 90085-1 (Atco)	WEA		8.98	BLP 38	
23	18	15	<b>THE TUBES</b> Outside/Inside Capitol ST-12260	CAP		8.98		59	54	6	<b>DENICE WILLIAMS</b> I'm So Proud Columbia FC 38622	CBS			BLP 10	94	95	18	<b>KENNY ROGERS</b> We've Got Tonight Liberty LO-51143	CAP	●	8.98	CLP 7	
24	29	5	<b>THE KINKS</b> State Of Confusion Arista AL 8-8018	RCA		8.98		60	50	11	<b>RONNIE MILSAP</b> Keyed Up RCA AHL1-4670	RCA		8.98	CLP 3	95	103	5	<b>BLACKFOOT</b> Siogo Atco 90080			8.98		
25	26	13	<b>KROKUS</b> Head Hunter Arista AL 8005	RCA		8.98		61	56	26	<b>BOB SEGER AND THE SILVER BULLET BAND</b> The Distance Capitol ST 12254	CAP	▲	8.98		96	126	3	<b>DIO</b> Holy Diver Warner Bros. 1-23836	WEA		8.98		
26	27	7	<b>MTUME</b> Juicy Fruit Epic FE 38588	CBS			BLP 3	62	66	10	<b>MARTIN BRILEY</b> One Night With A Stranger Mercury 810332-1M-1 (PolyGram)	POL		8.98		97	91	8	<b>JIM CAPALDI</b> Fierce Heart Atlantic 80059	WEA		8.98		
27	28	54	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS	▲		BLP 75	63	64	5	<b>DIANA ROSS</b> Anthology Motown 6049ML2	IND		9.98	BLP 63	98	82	23	<b>THOMAS DOLBY</b> Blinded By Science Capitol MLP 15007	CAP		5.98		
28	37	3	<b>THE TALKING HEADS</b> Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98		64	67	4	<b>LITTLE RIVER BAND</b> The Net Capitol ST-12273	CAP		8.98		99	102	24	<b>SCANDAL</b> Scandal Columbia FC 38194	CBS				
29	33	4	<b>GEORGE BENSON</b> In Your Eyes Warner Bros. 1-23744	WEA		8.98	BLP 7	65	129	2	<b>RICKIE LEE JONES</b> Girl At Her Volcano Warner Bros. 1-23805	WEA		5.99		100	115	87	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲			
30	35	21	<b>DURAN DURAN</b> Duran Duran Capitol ST-12158	CAP		8.98		66	59	58	<b>DURAN DURAN</b> Rio Capitol ST-12211	CAP	▲	8.98		101	76	14	<b>LAURA BRANIGAN</b> Branigan 2 Atlantic 80052	WEA		8.98		
31	31	5	<b>ELTON JOHN</b> Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98		67	63	40	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA		8.98		102	84	22	<b>ANGELA BOFILL</b> Too Tough Arista AL 8000	RCA		8.98	BLP 19	
32	39	7	<b>THE FIXX</b> Reach The Beach MCA 39001	MCA		8.98		68	69	4	<b>PINK FLOYD</b> Works Capitol ST-12276	CAP		8.98		103	86	14	<b>KASHIF</b> Kashif Arista AL 8001	IND		8.98	BLP 18	
33	36	10	<b>SERGIO MENDES</b> Sergio Mendes A&M SP 4937	RCA		8.98	BLP 25	69	74	15	<b>CHAMPAIGN</b> Modern Heart Columbia FC38284	CBS			BLP 21	104	98	6	<b>THE CHI-LITES</b> Bottoms Up Larc LR 8103 (MCA)	MCA		8.98	BLP 16	
34	21	17	<b>U2</b> War Island 90067 (Atco)	WEA	●	8.98		70	71	9	<b>JONZUN CREW</b> Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 17	105	93	8	<b>WILLIE NELSON AND WAYLON JENNINGS</b> Take It To The Limit Columbia FC 38562	CBS			CLP 6	
35	19	13	<b>JARREAU</b> Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 9	71	150	2	<b>CROSBY, STILLS, &amp; NASH</b> Allies Atlantic 80075-1	WEA		8.98										
36	16	17	<b>THOMAS DOLBY</b> The Golden Age Of Wireless Capitol ST 12271	CAP	●	8.98	BLP 50																	

★ Bullets are awarded to those products demonstrating the greatest sales gains this 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).

JULY 9, 1983, BILLBOARD

## Market Quotations

As of closing, June 28, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3/4	Altec Corporation	—	128	1%	1 1/2	1 1/2	Unch.
64%	48%	ABC	11	478	63%	62 1/2	62%	- 1/4
46 1/2	30 1/2	American Can	34	210	44 1/2	43%	44%	+ 1/4
17%	8 1/2	Automatic Radio	13	38	16%	16	16	- 3/4
77%	55	CBS	16	365	67	66	66 1/2	- 1/4
65	16 1/2	Coleco	11	3295	44%	42 1/2	42%	- 1 1/2
9%	6%	Craig Corporation	—	78	8%	8 1/2	8 1/2	- 3/4
84 1/2	60 1/2	Disney, Walt	20	1863	66%	66%	66%	+ 1/2
6%	3%	Electrosound Group	—	96	6%	5%	5%	- 1/4
30%	16 1/2	Gulf + Western	10	1351	28 1/2	27%	27%	- 3/4
35 1/2	18	Handleman	15	115	33%	32%	32%	- 1/4
11%	3%	Integrity Entertainment	29	127	10	9%	9%	- 1/2
11 1/2	6	K-Tel	10	29	10%	10%	10%	- 1/4
74 1/2	47 1/2	Matsushita Electronics	17	94	69%	67%	67%	- 3/4
16%	10%	Mattel	—	763	11%	11	11	Unch.
42%	16 1/2	MCA	5	377	40	39%	39%	- 1
90 1/2	72%	3M	15	1147	86%	84%	84%	- 1 1/4
139 1/2	82	Motorola	29	928	138 1/2	132%	132%	- 4%
70%	47	No. American Phillips	11	303	65	63%	63%	- 1 1/2
15 1/4	4	Orron Corporation	—	57	5 1/2	5 1/4	5 1/4	- 1/4
24 1/2	18	Pioneer Electronics	—	—	—	21 1/2	—	Unch.
31%	13 1/2	RCA	17	7399	30%	29	29 1/4	- 1/2
16%	12%	Sony	33	19,447	14%	13%	14	- 1/4
32 1/2	25%	Storer Broadcasting	—	301	30%	29%	29%	- 3/4
4%	2%	Superscope	—	38	4 1/4	4	4	- 1/4
57	38	Taft Broadcasting	12	294	49%	48%	48%	- 1 1/4
35 1/2	25	Warner Communications	18	2552	28 1/2	27%	27%	- 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Koss Corp.	84	6 1/2	6 3/4
Certron Corp.	147	3 11/16	3 3/4	Josephon Int'l	230	17 1/2	18
Data	—	—	—	Recoton	50	12 1/2	13 1/2
Packaging	34	8 1/4	8 3/4	Schwartz Bros.	—	3	3 1/2

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.

## Timing Is Everything For Hot Producer Phil Ramone

• Continued from page 6

tive of female artists. "I think there's a father image at various labels over what the little girl should be. And if you change that, it's their little girl; it's their daughter. Being male makes a big difference. Michael Jackson and Stevie Wonder have certainly grown. But it's a lot easier for the little boy than the sweet, shy, adorable girl."

"Olivia (Newton-John) has managed to bridge that gulf (to more adult themes) real well, but then she's so tight with (writer/producer) John Farrar that there's no way anyone is going to touch that combination. But if she'd come from where she'd been and then John got involved and brought her 'Physical,' somebody at the label would have said, 'Cut that out! That's not good for her!'"

Ramone is currently working on solo albums by two artists with

whom he worked on the "Flashdance" soundtrack: Michael Sembello, who sings "Maniac" on the soundtrack, and Karen Kamon, who performs "Manhunt." Sembello's album is for Warner Bros.; Kamon's is for CBS.

Sembello played in Stevie Wonder's band for eight years and also wrote Diana Ross' top 10 hit "Mirror, Mirror" before breaking out on his own. "Maniac" is now scaling the top 40, and is likely to become Ramone's biggest rock hit to date.

Ramone, a former engineer, likes sonic perfection. "I was cutting (Joel's) 'Songs From The Attic' digitally, but gave up in the middle of it because it was slowing me down and costing a fortune. With 'The Nylon Curtain' and 'An Innocent Man,' we've worked with both analog and digital, and the digital sounds great.

"And the CD sounds fantastic. It's 50% better than analog. I'm a big believer that it's going to happen, contrary to many in the industry. Pop producers are afraid that they'll lose distortion and other things that are very much a part of rock'n'roll. But that can be there, just broader and bigger."

Ramone is also pursuing a concept he has for a cable music show dubbed "Rock The World." The once-a-month show would have a regular cast—a la "Saturday Night Live"—which would also appear in concert in small halls. The show would link cable and satellite, and emanate from various parts of the world. Ramone says that MTV passed on the idea, calling it too expensive, but adds that he's now submitting it to Ted Turner's Turner Broadcasting System.

Ramone is also eyeing various film projects. He wrote a screenplay with the Hudson Brothers for a comedy/musical called "The Dot." And he's hoping to produce a film or video. But Ramone acknowledges that the transition to film production may be difficult, in spite of his involvement in the music to "A Star Is Born," "One Trick Pony," "Reds" and now "Flashdance."

## THREE-DAY CHICAGO SYMPOSIUM

# 700 At Midwest Music Exchange

• Continued from page 4

Participating panelists included consultant Lee Abrams, Tuesday Productions' Tom DiNoto, Jam Productions' Jerry Mickelson, publicist Howard Bloom, jingle writer Steve Sperry, AVC president Doug Ordon, producer John Ryan, WXRT Chicago PD Norm Winer, WLUP Chicago jock Sky Daniels, Alligator Records VP of marketing and promotion Mindy Giles, Minneapolis-based personal manager (and discoverer of Prince) Owen Husney, WLS operations director Steve Casey, WGCI/WVON Chicago PD Richard Pegue, entertainment attorneys Jay Ross and Linda Mensch, IRS Records' Keith Altomare, studio presidents Marty Feldman (Paragon), Murray Allen (Universal), Jim Dolan (Streeterville) and Mike Rasfeld (Acme), writers Don McLeese and Cary Baker, and Tree International's Randy Cox.

The 24 seminars covered diverse areas of interest in the music business, consisting of panel discussions followed by question and answer sessions. Panels included "Record Promotion: Broadcast versus Press," "Tuesday Productions: The Controversial Debate Of Union versus Non-Union Commercial Music Production," "New Music On The Radio: Change Of Format," "Making A Small Venue Count Big," "Pitfalls And Ripoffs," "Record Engineering As A Career," "Women In The Biz," "Changing Trends In Record Production" and "Cable TV: Facts and Fantasies." Seminars and general sessions were taped and made available to MMX registrants for \$7 each.

Guesting clinicians in the instrumental department included saxophonist Bunky Green and drummer Danny Gottlieb.

Showcases spotlighted established Midwest talent as well as MMX contest winners, with a surprise midnight appearance by the Plimsouls Friday (24). "Best in the Midwest artists performing Saturday night (25) included Wisconsin pop group Spooner, Alan Hewett & 88, jazz-fusion band Simon & Bard, and South Side r&b ensemble NTB. MMX contest winners for 1983, showcased Friday night, were Breath (jazz), Hold On (pop), Force Of Music (r&b), the Mechanics (rock), the Inspectors (new music) and Images (country). Our Gang Records artists Amusement Park Band, sans horn section and sporting a new synthesizer player, provided entertainment

Sunday (26) following the AVC Banquet.

MMX organizers Music Events Inc. said they were pleased with the overall operation of the Exchange despite the lower than expected crowd. "There wasn't as much repetition this year as we'd assumed there'd be," said coordinator Petersen. "It was a different group of people."

Petersen and Music Events Inc. president Chuck Thomas said they considered lack of advertising to be mainly responsible for the low turnout (Petersen says the event was promoted more on a street level with flyers and publication inserts this year), and agreed that a combination of advertisement and street promotion would produce better results. "It takes time for something like this to come together a bit more, but it

will," promised Petersen.

He added that he believed the MMX's guiding goal of strengthening the heartland industry is being realized. "There's a lot of interaction and meeting here, as well as education and helping the novices," he said.

Thomas praised the cast and crew of MMX '83, noting that "virtually all of the city's radio stations and all major labels were represented at one time or another."

There were some major difficulties—the one-on-one "Ask A Pro" sessions fell victim to unavailability of facilities, and many felt the seminars' block scheduling limited their potential attendance. Thomas assured that such problems are being attended to for the projected 1984 Midwest Music Exchange.

## Arista's Clive Davis Raps Midwestern Rock Radio

• Continued from page 4

"If records as idiosyncratic as Rickie Lee Jones' 'Pirates' and (artists such as) Roxy Music only get perfunctory airplay, and if Prince got in the back door through top 40 and MTV, has something really changed? Or have we exchanged one narrow form of elitism for another?"

After he had formed Arista, Davis recalled, he had tried to break acts like Lou Reed and Patti Smith. "Critics and knowledgeable rock fans loved them, but radio thought they were (as programmable) as Steve and Eydie." Slamming "AOR apathy," Davis said, "AOR seriously underestimated the taste and intelligence of its listeners."

That condition is most prevalent, Davis claimed, in the heartland. "The Midwest is so far behind in radio and retail, it is back in the time when dinosaurs ruled the earth and 'Free Bird' ruled the air. When LPs sell here without radio, when black radio is more responsive to rock acts than rock radio, when WXRT is getting bigger numbers and selling records—that's a real cause for optimism, a clear sign of the future."

Davis blamed some of radio's lack of adventurousness on the industry itself and its late '70s excesses. The resultant cutbacks, he said, "fueled the media fires of doom and gloom;

but we've managed to live through the death of rock four times. We've lived through vinyl shortage, price resistances—the music itself and awareness of new artists mattered.

"Some problems have been predicated on the public's appetite for music. Home taping and piracy (would not exist) if the public weren't hungry for new music."

Davis also warned against discarding the "old masters" like Bob Dylan, and recalled that "the Monterey Pop festival introduced the world to new artists who would have stood as much AOR chance as the Cubs in the National League playoffs."

"We've still capable of creating the revolution rock started in the '50s, he said. "But if we're too cautious, it will become self-fulfilling and we'll deserve what happens. There is a musical future, and you can be part of it."

WLUP jock Sky Daniels offered a defense for those involved in Midwest radio, requesting that Davis "suggest changes for radio" instead of "attacking."

Davis described his frustration at making new artists available, "that I couldn't get through due to numbers and ratings. The bastions of conservatism all are going to tumble," he assured. "It's going to happen, and I want you all to help."

## NEW NIPPER RCA Strengthens Its Commitment To New Music In U.S. Marketplace

By ROMAN KOZAK

NEW YORK—Is Nipper going punk? Not quite, but Don Ellis, vice president of RCA's U.S. and Canadian operations, and Gregg Geller, new vice president of music operations, assert that the label has a strong commitment toward its new music roster.

New music artists currently represent about a quarter of the label's pop acts, among them Americans Nona Hendryx, Robert Hazard and the Bongos, Canadian group Martha & the Muffins, and English acts Eurythmics, Bow Wow Wow, Haysi Fantayzee, JoBoxers and Wide Boy Awake.

"We have been into new music in the U.K. for a while, and now we want to make sure that it is being properly released in this country and to release some of those things that

we had already rolling in the U.K.," says Ellis, who came to New York in April after running RCA's English operations.

"I think it's also important to stress that this new music, whatever it is, is not just confined to the English," adds Geller. "As this music gets disseminated, it will affect music that is here, with new artists and bands inspired by the new wave into developing in an American way."

Though most new music product is going from the U.K. to the U.S., David Betteridge, the managing director of RCA in the U.K., adds that as part of the improved communications between RCA in the two countries, North American new music product is also being promoted in Britain, notably Nona Hendryx, but also Martha & the Muffins and Robert Hazard.

RCA will be signing more new music acts both in the U.S. and Brit-

ain. But Ellis notes that the company has not established any quotas, and it won't be concentrating just on new music.

Geller also points out that within the loose new music moniker there are a number of different kinds of acts. Consequently, he says, RCA plans no umbrella new music promotion or marketing. Each act will be promoted on its own, though because of the nature of the music this promotion will go beyond radio and into video and clubs.

Both Ellis and Geller also note the rise of new black music, and both say that RCA is definitely interested in such acts. Ellis also notes that with the recent reorganization of RCA (Billboard June 25), which combines black and pop music in one department, there will be more cross-fertilization between black and white new music.

## Recoton Reports Record Earnings

NEW YORK—Recoton, marketer of home entertainment accessory products here, reports record earnings and sales for the first quarter ending March 31.

Net income for the period increased 229% to \$303,000 or 23 cents per share from \$92,000 or seven cents per share a year ago, after adjustment to give effect in both periods to the one-for-two share distribution declared on March 5 of this year and paid on April 28. Recoton is traded Over-The-Counter. Net sales increased 43% to \$5,073,000 from \$3,546,000 in the new three-month period.

According to Bob Borchardt, president of the company, continued growth for the balance of 1983 is expected, based on current business activity and the introduction of personal computer accessories at the recent Consumers Electronics Show in Chicago.



# 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
106	100	16	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98	
107	112	5	VARIOUS ARTISTS 25 Years Of Grammy Greats Motown 5309 ML	IND		8.98	BLP 45
108	123	3	MINISTRY With Sympathy Arista AL8-8016	RCA		6.98	
109	104	17	INXS Shaboo Shooah Atco 90072	WEA		8.98	
110	78	12	JOAN RIVERS What Becomes A Semi- Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98	
111	87	18	GREG KIHN BAND Kihnspracy Elektra 60224 (Elektra)	WEA		8.98	
112	106	21	BERLIN Pleasure Victim Geffen GHS 4011 (Warner Bros.)	WEA		8.98	
113	NEW ENTRY		QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA		8.98	
114	108	12	NONA HENDRYX Nona RCA AFL1-4565	RCA		8.98	BLP 39
115	110	33	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA		8.98	
116	107	14	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		5.99	
117	105	18	AFTER THE FIRE ATF Epic FE 38282	CBS			
118	111	13	BANANARAMA Deep Sea Skiving London 422810102-1R-1 (PolyGram)	POL		8.98	
119	122	54	STRAY CATS Built For Speed EMI-America ST-17070	CAP		8.98	
120	124	475	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
121	116	11	SPARKS In Outer Space Atlantic 80055	WEA		8.98	
122	119	34	PAT BENATAR Get Nervous Chrysalis FV41396	CBS		8.98	
123	121	20	THOMPSON TWINS Side Kicks Arista AL 8002	RCA		6.98	
124	118	10	MICHAEL BOLTON Michael Bolton Columbia BFM 38537	CBS			
125	131	18	GEORGE WINSTON December Windham Hill C-1025	IND		8.98	
126	128	11	ROBERT PALMER Pride Island 90065 (Atco)	WEA		8.98	
127	130	6	DOLLY PARTON Burlap & Satin RCA AHL 1-4691	RCA		8.98	CLP 15
128	114	29	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98	
129	140	53	BARBRA STREISAND Memories Columbia TC 37678	CBS			
130	134	104	MICHAEL JACKSON Off The Wal Epic FE 35745	CBS			
131	133	35	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98	
132	144	4	LARRY CARLTON Friends Warner Bros. 1-23834	WEA		8.98	
133	NEW ENTRY		THE HOLLIES What Goes Around Atlantic 80078-1	WEA		8.98	
134	120	10	FALCO Einzelhaft A&M SP 4951	RCA		6.98	
135	127	30	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 28
136	117	24	TRUMP Never Surrender RCA AFL1-4382	RCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
137	113	22	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM 1-4069 (Polygram)	POL		8.98	
138	125	10	CAMEO Style Atlanta Artists 811072-1-M-1 (PolyGram)	PDL		8.98	BLP 29
139	142	22	HEAVEN 17 Heaven 17 Arista AL 8007	RCA		6.98	
140	137	17	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS			CLP 5
141	143	5	COMMODORES Anthology Motown 6044 ML2	IND		9.98	BLP 67
142	146	14	KING SUNNY ADE Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
143	147	12	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	WEA		8.98	CLP 19
144	138	12	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics III RCA AFL1-4588	RCA		8.98	
145	151	18	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 24
146	132	18	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS			BLP 42
147	159	4	PHYLLIS HYMAN Goddess Of Love Arista AL 8-8021	RCA		8.98	BLP 22
148	155	20	OAK RIDGE BOYS American Made MCA 5390	MCA		8.98	CLP 4
149	160	100	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		6.98	
150	109	12	CARLOS SANTANA Havana Moon Columbia FC 38642	CBS			BLP 68
151	136	8	THE WHO The Who's Greatest Hits MCA 5408	MCA		8.98	
152	149	37	MISSING PERSONS Spring Session M Capitol ST 12228	CAP		8.98	
153	139	16	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS			
154	141	10	PATRICK SIMMONS Arcade Elektra 60225	WEA		8.98	
155	135	29	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98	
156	156	12	GARY MOORE Corridors Of Power Mirage 90077 (Atco)	WEA		8.98	
157	153	52	JOE JACKSON Night And Day A&M SP 4906	RCA		8.98	
158	163	141	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP		8.98	CLP 51
159	162	6	URIAH HEEP Head First Mercury 422812131M1 (PolyGram)	PDL		8.98	
160	NEW ENTRY		VARIOUS ARTISTS The Motown Story: The First 25 Years Motown 6048 ML5	IND		17.98	
161	174	2	DONNIE IRIS Fortune 410 MCA 5427	MCA		8.98	
162	166	18	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA		8.98	BLP 53
163	167	2	SOUNDTRACK Superman III Warner Bros. 1-23879	WEA		8.98	
164	176	3	CHUCK MANGIONE Journey To A Rainbow Columbia FC 38686	CBS			
165	NEW ENTRY		JOE WALSH You Bought It, You Name It Full Moon/Warner Bros. 1-23887	WEA		8.98	
166	168	5	JOHN CONLEE Greatest Hits MCA 5405	MCA		8.98	CLP 36
167	173	120	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 27
168	171	35	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 21

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
169	188	2	AMERICA Your Move Capitol ST-12277	CAP		8.98	
170	172	4	SAXON Power And The Glory Carriere BFZ 38719 (Epic)	CBS			
171	175	3	NEIL DIAMOND Classics The Early Years Columbia PC 38792	CBS			
172	152	57	THE CLASH Combat Rock Epic FE 37689	CBS			
173	157	42	KENNY LOGGINS High Adventure Columbia TC 38127	CBS			
174	NEW ENTRY		IRON MAIDEN The Number of the Beast Capitol ST 12212	CAP		8.98	
175	179	3	MARILLION Script For A Jester's Tear Capitol ST 12269	CAP		8.98	
176	178	5	BRASS CONSTRUCTION Conversations Capitol ST 12268	CAP		8.98	BLP 34
177	180	7	KIX Cool Kids Atlantic 80056	WEA		8.98	
178	154	36	ADAM ANT Friend Or Foe Epic ARE 38370	CBS			
179	NEW ENTRY		WYNTON MARSALIS Think Of The One Columbia FC 38641	CBS			
180	170	99	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	
181	169	6	SISTER SLEDGE Betcha Say That To All The Girls Cotillion 90069 (Atco)	WEA		8.98	BLP 49
182	185	7	THE YELLOWJACKETS Mirage A Trois Warner Bros. 1-23813	WEA		8.98	
183	195	2	B.B. KING Blues 'N' Jazz MCA 5413	MCA		8.98	
184	NEW ENTRY		COMPLETE ORIGINAL BROADWAY CAST Cats Geffen 2GHS 2031 (Warner Bros.)	WEA		16.98	
185	177	4	JOANIE GREGGAINS Aerobic Shape Up II Parade PA 106	IND		8.98	
186	189	3	GOANNA Spirit of Place Atco 90081	WEA		8.98	
187	NEW ENTRY		KATE BUSH Kate Bush EMI-America MLP 19004	CAP		5.98	
188	191	3	SHRIEKBACK Care Warner Bros. 1-23874	WEA		8.98	
189	198	13	JOE SAMPLE The Hunter MCA 5397	MCA		8.98	
190	NEW ENTRY		DAVID ALLAN COE Castles in the Sand Columbia FC 38535	CBS			
191	NEW ENTRY		MITCH RYDER Never Kick a Sleeping Dog Rva 7503 (PolyGram)	POL		8.98	
192	194	11	WAYLON JENNINGS It's Only Rock And Roll RCA AHL1-4673	RCA		8.98	CLP 13
193	200	51	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS			
194	196	111	PINK FLOYD The Wall Columbia PC2 36183	CBS			
195	193	3	THE STATLER BROTHERS Today Mercury 4228121841M1 (PolyGram)	POL		8.98	
196	NEW ENTRY		SELECTIONS FROM THE ORIGINAL BROADWAY CAST Cats Geffen GHS 2026 (Warner Bros.)	WEA		8.98	
197	183	35	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS			
198	145	8	WEIRD AL YANKOVIC Weird Al Yankovic Rock 'N' Roll BFZ 38679 (Scotti Bros./Epic)	CBS			
199	158	20	MELISSA MANCHESTER Greatest Hits Arista AL 8004	RCA		8.98	
200	186	34	MARVIN GAYE Midnight Love Columbia FC 38197	CBS			BLP 54

## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Bryan Adams.....	8	George Clinton.....	135	Joanie Greggains.....	185	Kix.....	177	O'Bryan.....	145	Sparks.....	121
After The Fire.....	117	David Allan Coe.....	190	Sammy Hagar.....	128	Earl Klugh.....	88	Robert Palmer.....	126	Rick Springfield.....	17
Alabama.....	50, 85, 167	Phil Collins.....	115	Merle Haggard/Willie Nelson.....	54	Giady's Knight & The Pips.....	41	Dolly Parton.....	127	Stallar Brothers.....	195
America.....	169	Commodores.....	141	Daryl Hall & John Oates.....	10	Krokus.....	25	Pink Floyd.....	83, 68, 120, 194	Rod Stewart.....	37
Adam Ant.....	178	Heaven 17.....	77, 139	John Conlee.....	166	Lakeside.....	56	Piant P.....	106	Stray Cats.....	119
Joan Armatrading.....	84	Marshall Crenshaw.....	55	Marshall Crenshaw.....	55	Little River Band.....	56	Police.....	4	Barbra Streisand.....	129
B-52's.....	40	Crosby, Stills, & Nash.....	71	Culture Club.....	14	Kenny Loggins.....	173	Prince.....	9	Styx.....	13
Bananarama.....	18	Debarge.....	39	Debarge.....	39	Loverboy.....	18, 100	Quaterflash.....	113	Sylvia.....	80
Pat Benatar.....	122	Chris Deburgh.....	3, 91	Def Leppard.....	3, 91	Madness.....	43	Quiet Riot.....	45	System.....	162
George Benson.....	29	Def Leppard.....	3, 91	Dexy's Midnight Runners.....	137	Melissa Manchester.....	199	RED M.....	49	Talking Heads.....	28
Berlin.....	112	Dexy's Midnight Runners.....	137	Neil Diamond.....	171	Chuck Mangione.....	164	Red Rockers.....	73	Tears For Fears.....	74
Blackfoot.....	95	Neil Diamond.....	171	Dio.....	96	Marillion.....	175	Lionel Richie.....	16	Thompson Twins.....	123
Angela Bofill.....	102	Thomas Dolby.....	36, 98	Duran Duran.....	30, 66	Bob Marley & The Wailers.....	93	Joan Rivers.....	110	Peter Tosh.....	75
Michael Bolton.....	124	Duran Duran.....	30, 66	Earth, Wind, & Fire.....	146	Mary Jane Girls.....	78	Kenny Rogers.....	94, 158	Toto.....	82
David Bowie.....	5	Earth, Wind, & Fire.....	146	Bob James.....	90	Wynnton Marsalis.....	179	Diana Ross.....	63	Triumph.....	136
Laura Branigan.....	101	Dave Edmunds.....	53	Joe Jackson.....	157	Maze.....	47	Roxy Music.....	116	Tubes.....	23
Brass Construction.....	176	English Beat.....	131	Michael Jackson.....	1, 30	Men At Work.....	6, 27	Royal Philharmonic Orchestra.....	144	U2.....	34
Martin Briley.....	62	Eurythmics.....	48	Michael Jackson.....	1, 30	Sergio Mendes.....	33	Mitch Ryder.....	191	Uriah Heep.....	159
Kate Bush.....	187	Falco.....	134	Michael Jackson.....	1, 30	Pat Metheny Group.....	70	Joe Sample.....	189	Various Artists 25 + 1 Hits.....	42
Cameo.....	138	Fastway.....	72	Michael Jackson.....	1, 30	Ronnie Milsap.....	60	Joe Sample.....	189	Various Artist 25 Yrs. Grammy.....	107
Jim Capaldi.....	97	Flux.....	32	Michael Jackson.....	1, 30	Ministry.....	108	Joe Sample.....	189	Various Artists First 25 Years.....	160
Larry Carlton.....	132	Flock Of Seagulls.....	22	Michael Jackson.....	1, 30	Missing Persons.....	152	Joe Sample.....	189	Joe Walsh.....	165
Champaign.....	69	Dan Fogelberg.....	197	Michael Jackson.....	1, 30	Molly Hatchet.....	153	Bob Seger.....	61	Whispers.....	87
Chi-Lites.....	104	Jane Fonda.....	52	Michael Jackson.....	1, 30	Gary Moore.....	156	Shriek Back.....	188	Who.....	151
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.  
RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

# Author Sues Gaye Over 'Sexual Healing' Copyright

By NELSON GEORGE

NEW YORK—Marvin Gaye is being sued by author David Ritz for \$15 million in damages for allegedly failing to credit Ritz for penning the lyrics to Gaye's comeback single "Sexual Healing." CBS Records is listed as co-defendant in the suit, filed in California Superior Court.

Ritz, co-author of Ray Charles' popular biography "Brother Ray," is also seeking an accounting of all royalties accrued by Gaye for "Sexual Healing."

Ritz claims that in April, 1982 he traveled to Ostend, Belgium to interview Gaye for a magazine article. At that time, Ritz says, he heard the music to what would become "Sexual Healing" and he wrote lyrics to it. In addition, Ritz claims that a musician named Odell Brown, not Gaye, wrote the music. The suit claims that "on numerous occasions thereafter defendant Gaye acknowl-

edged that said song would be a success and that plaintiff (Ritz) was responsible for it."

According to the suit, Gaye promised Ritz that he would "share equally in all royalties, mechanical payments and any other proceeds" in an oral agreement between the two men. However, Ritz received no credit on Gaye's "Midnight Love" album other than a mention on the back of the jacket, stating "Thanks to David Ritz whose brilliant literary mind created the title, 'Sexual Healing.'"

The suit claims that in October, 1982 CBS expressed an interest in signing Ritz to a publishing contract as a songwriter, but that Gaye "interfered with and intimidated defendant CBS" into withdrawing its offer and that "Gaye will continue to interfere with plaintiff's prospective business advantage."

## Lifelines

### Births

Boy, Bradley William, to Kay and B.J. Kelch, June 16 in Chicago. He is Midwest country marketing manager for CBS Records there.

★ ★ ★

Boy, Timothy James, to Susan and Jim O'Brien, June 6 in Providence, R.I. He is program/music director of WHIM there.

★ ★ ★

Boy, Michael Brian, to Debbie and Marc Resnick, June 22 in Montgomery, Ala. Great grandfather is independent promotion rep Juggy Gayles.

★ ★ ★

Girl, Brea Marion, to Dacia and John Burns, June 9 in Northridge, Calif. He is vice president of branch distribution for MCA Distributing. She works in the creative affairs department of MCA Records.

★ ★ ★

Girl, Stephanie Laura, to Inez and Albert Grundy, June 18 in New York.

### Marriages

He is president of the Institute of Audio Research there.

Roberto Ornato to Joan Kamuca, June 20 in New York. He works in the international division of RCA Records there.

★ ★ ★

Paul Faherty to Cynthia Schumps, June 25 in New York. He has been an Island Records employee there since 1978.

★ ★ ★

J. Michael Rose to Laura Shaw, May 15 in St. Louis. She is the oldies buyer for CML One-Stop there.

### Deaths

Dorothy Resnick, 53, of lung failure June 17 in Sunland, Calif. She is survived by a son, Steve Resnick, national promotion director of A&M Records.

★ ★ ★

Lucky Carle (Luigio Carlone), 63, of a heart ailment May 8 in Los Angeles. The brother of veteran band leader Frankie Carle was a 25-year veteran of the Peer-Southern Organization in New York and Los Angeles and also served as promotion chief for United Artists Records. He is survived by his wife, Jackie; a daughter, Laura; two sisters, and two brothers.

★ ★ ★

Walter Jackson, 45, an exponent of the Chicago soul sound of the 1960s, of a cerebral hemorrhage June 19 in Chicago (separate story, page 55).

★ ★ ★

Walter O'Keefe, 82, humorist, radio performer and ASCAP member since 1941, of congestive heart failure June 26 in Torrance, Calif. The composer of such novelty tunes as "Henry's Made A Lady Out Of Lizzie" and "I Wanna Dance" was also known as the singer of "The Man On The Flying Trapeze."

★ ★ ★

Bill Pottle, 48, of cancer June 11 in San Francisco. The overnight air personality for KABL there was an 18-year veteran of the station and was the first recipient of a Performance Award established in his honor at the Shamrock outlet. Pottle is survived by his wife, Gloria Jeanne, and four children.

## Inside Track

MCA and Motown reached agreement early Friday (1) morning on a deal bringing Motown into MCA's branch setup. Transfer of the Motown line from indie distributors is expected to begin July 15.

Gaylor Broadcasting has acquired WSM Inc., including WSM Radio, Grand Ole Opry, the Opryland park and hotel and the Nashville Network.

Swingin' Pendulum: The WEA/PolyGram consolidation move and the concurrent Motown domestic distribution pact with MCA have cast a shadow over the indies' future. Track remembers in 1947-48 when the Huge Three, RCA Victor, Columbia and Decca, dominated the scene. Neophytes like Lou Chudd, the Messner and Bihari fraters, Lee Egalnick, Sid Nathan, Irv Green, Egmont Sonderling, Paul Reiner and Art Rupe created labels like Philo, Imperial, Kent, Miracle, King, Mercury, Rondo and Specialty from nothing and added a new dimension to the industry. The stage is set and the time is right for the resurgence of the indie label and distributor. Would you believe that in the late '40s Chicago had about eight different indie label distribs and New York had over a dozen?

Pressing Problem: Record manufacturing compound suppliers intimating to clients that before Aug. 15 they may have to add an additional \$.025 or \$.03 per pound to the record-high \$.06 increase of early April (Billboard, April 2). At deadline, Les Silver of Vytec, Santa Ana, attributed a possible increase to recent vinyl chloride monomer prices. Consensus of pressing plant ops is that the prospective compound price hike would add a penny to current LP manufacturing prices. ... Speaking of manufacturing, don't be surprised if videodisk plants like the Pioneer location at Carson, Calif. shift some of their space from videodisk to Compact Disc production by early 1984.

Attention, Monroe Goodman: Amos Heilicher has some money for you from a longtime Israeli investment you both made. Last time Track heard from the pioneer rackjobber, he had retired in northern California. ... Speaking of old-timers, Artie Mogull of Applause Records is dicker for Savoy Records, the jazz-gospel citadel established by the late Herman Lubinsky and now part of the Arista-RCA umbrella. ... Ripete Records, the beach music label owned by Pete Smolen, the one-time Record Bar buyer, is moving more into new music with Charleston's Killer Whales and Charlotte's Spongetones.

The first million generic Compact Disc catalogs are moving fast, according to RIAA's Steve Traiman, who reports another quarterly title compendium is due in September. By January, 1984, the Compact Disc Group anticipates a monthly issue probably in newsletter format, corraling all the data about the intriguing new format. Watch for some interesting cross-marketing efforts from hardware and software members of CDG working in tandem. Kudos to the embryonic organization for building a foundation so sadly lacking in the introduction of stereo, quadrasonic and the cassette. ... It appears that the NARM retailers' advisory group will hold its planning session for the agenda of its LaCosta Sept.

### DESPITE DROP IN LIVE MUSIC

## PRS Posts 16.2% Income Rise

LONDON—Though there was a decline in live music presentations and a sizeable cutback in the number of discotheques and dance halls operating in the U.K. and Ireland last year, the Performing Right Society's income from all sources in 1982 was \$81.75 million, 16.2% up on the previous year's tally of \$70.35 million.

The dip in live music/disco action combined to limit the society's increase in gross public performance revenue to 4.7% for the year ending December. Another contributory factor to what's seen as a modest increase in income was the fact that the 1981 total was artificially boosted by the adoption of a new accounting system, which, for the first time, calculated income in terms not only of money received but also of amounts due and invoiced.

Taking out licensing and administrative costs, distributable income for the year from public performances amounted to \$11.4 million, up 1.9% on the 1981 figure.

Helping to offset the reduction in live music performances was additional income from broadcasting

20-21 confab around Aug. 1 in Denver.

Watch for the first of a pilot run of tv spots bankrolled by Integrity Entertainment pushing videocassette rentals. Word is that the Wherehouse/Big Ben's chain is testing a possible \$150,000 budget aimed to spur its movie rentals. Chain is understood to feel that the rentals will boost its blank videotape sales. ... Speaking of blank videotape, Evan Lasky of Danjay Music, Denver, predicts the accessory will hit an all-time sales peak during the 1984 Summer Olympics in L.A. ... Track, on behalf of the industry, wishes well to Norton Young, who departs the business next week after nine years as creative services boss at Music Plus and two years before that at Integrity. He is off to Oregon to build his own home and begin a career in an as-yet-unselected business.

Wags and some folk disgruntled by the WEA/PolyGram link coined their own moniker for the proposed new U.S. distribution titan—WEAP. ... Guenter Hensler as PolyGram topper in the U.S. told a New York corporate gathering Thursday (30) that the firm will do its utmost to maintain a work force from its present personnel on down through the ranks, and that every effort would be made to find work for those terminated. He hinted that firings would be sporadic and most could expect to remain at least four months or more. ... Simultaneous with the Motown/MCA negotiations, Irv Azoff continued to revamp the record executive flow chart at Universal City with his longtime Front Line Management associate Larry Solters expected to be tapped in a new, expanded creative services role.

Sam Shapiro, Frank Fisher and Jim Grimes convene 150 of the National Record mart folk in a rest and recreation/business conclave July 10-13 at Seven Springs, Champion, Pa. ... Sick Call: CBS Records a&r administrator, West Coast, Atlee Austin, recuperating from spinal surgery. Cheer her up with a call to (213) 828-0934. Lakeside group member Tom Shelby convalescing from a collapsed lung suffered while playing basketball with friends. ... Benton & Bowles, the advertising agency biggie, has formed an entertainment group, tailored to serve the industry. ... Bobby "Blue" Bland, Jimmy McCracklin, Sonny Rhodes and Freddie Roulette headline the fourth annual Long Beach (Calif.) Blues Festival Sept. 18 for eight hours on the grounds of California State Long Beach Univ. Show is sponsored by KLON-FM, whose blues DJ Bernie Pearl will MC. Admission is \$15 and \$12.50.

Track read recently about a supermarket that has initiated a drive-in window to handle phone-in orders. Is this a concept that would adapt to retail record/tape retailing where the location permitted? ... Partners Bob Sturges and Al Scafati, both formerly with Tommy Heiman's Peaches chain, will double their Coconut Records stores, adding two more in Atlanta, where they now have one location, while their original store is in Jacksonville. On the boards are a 6,000 square footer in the new Northlake strip center, they will also reopen the old 8,000 square foot Peaches on Peachtree St. Both will unveil before the holidays.

Edited by JOHN SIPPEL

### Indie Labels Plan Meeting At Seminar

NEW YORK—Faced with a deteriorating distribution situation, small independent labels attending the New Music Seminar in New York this Tuesday and Wednesday (5-6) plan a meeting to work out a common strategy for better getting their product into the marketplace.

According to sources, the idea for the unpublicized meeting came at NARM, when many of the representatives of the new music labels were disappointed by the reaction they got to their product from the old-line regional indie distributors, who are currently having problems of their own with the defection of their biggest accounts.

Sources say that only indie labels are invited to the private meeting, and that an effort will be made during that meeting to form a common cause group or a federation of labels able to deal with distributors as a single entity.



We would like to thank  
all the people at Epic Records Worldwide  
for all their effort, hard work and support.

With much love and appreciation,  
Ron Weisner and Fred DeMann

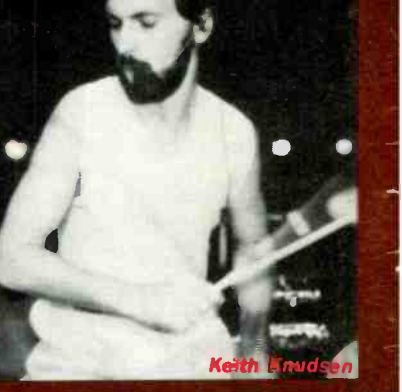
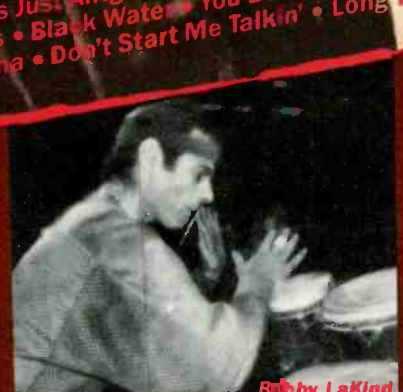
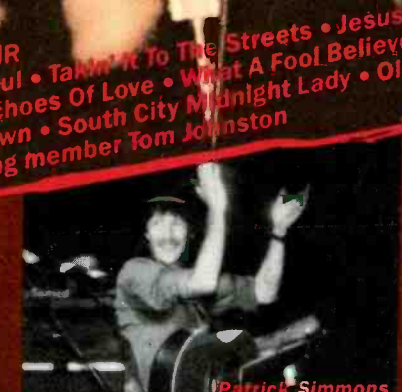
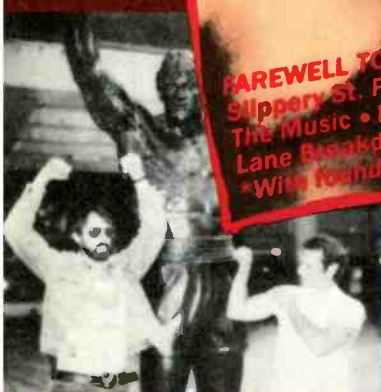
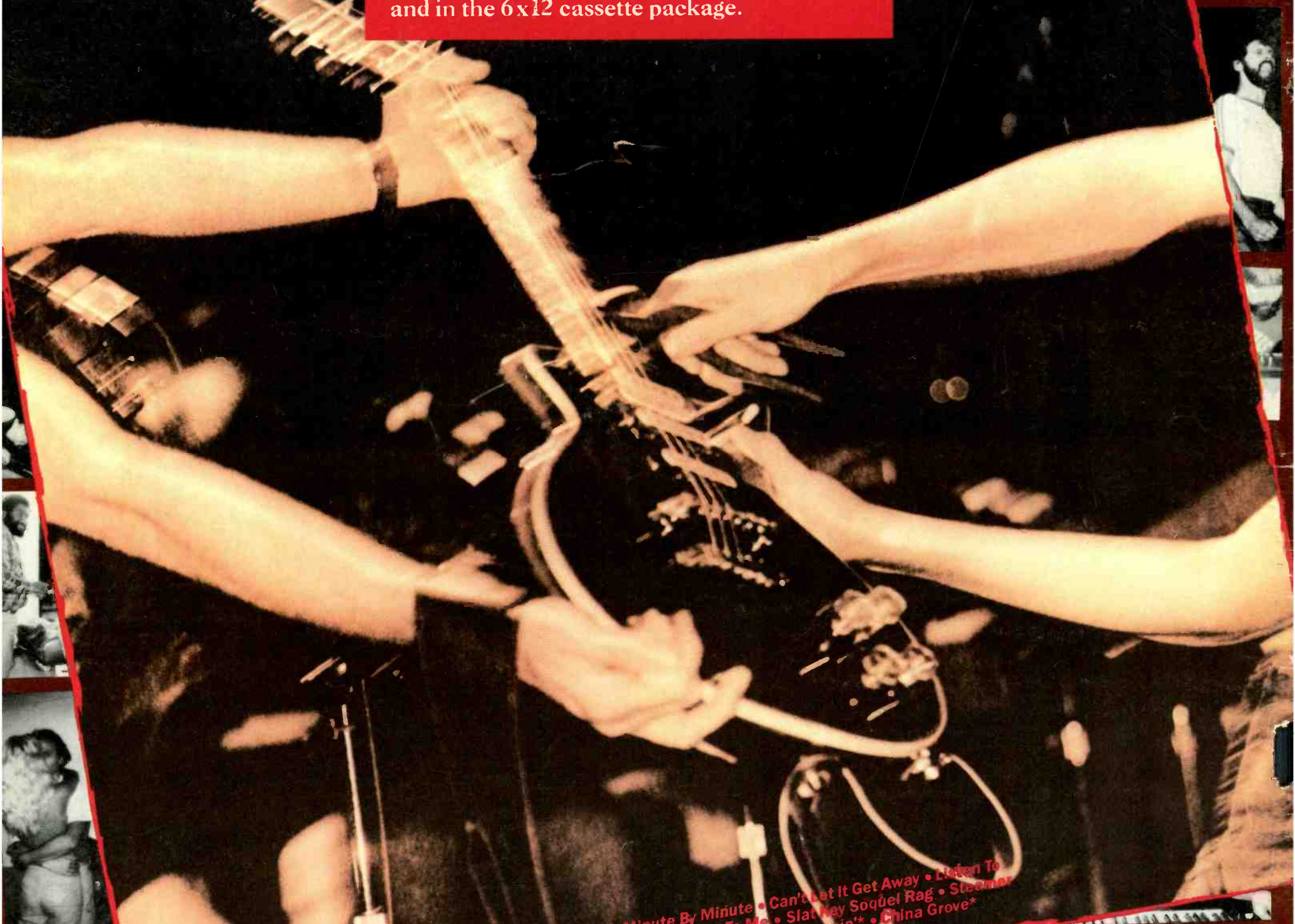


# FAREWELL TOUR spans twelve years

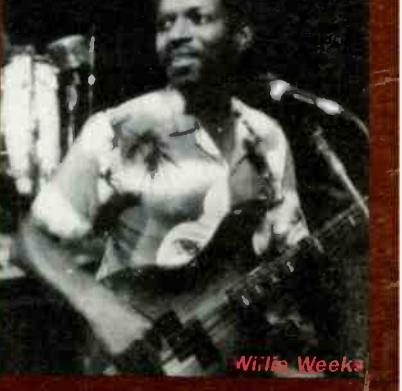
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