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NEWSPAPER

Billboard

88th
YEAR

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PICTURE BRIGHTENS FOR CABLE MUSIC

Madison Ave. Warming To MTV

By LEO SACKS

NEW YORK—Advertiser resistance to MTV may be on the wane, according to a number of ad agency executives who give the cable music channel a good chance to succeed because of its unique ability to target the 12-34 age group.

With 140 national advertisers rep-

resenting more than 240 products, MTV has already sold more ad time in the first three months of this year than it did in all of 1982. This bodes well for the fiscal fate of such advertiser-supported cable music shows as "Night Tracks," "Video Soul" and "Night Flight," the executives agree.

"MTV is right on target," opines

Paul Green, vice president and general manager of national broadcast for McCann Erickson. "I'm meeting more people who want to see us incorporate MTV in their media mix. There's a gut feeling that music programming is the way to go."

The fiscal well-being of the music channel will be explored later this

(Continued on page 64)

GROWING TREND

New Act Pacts Take Vidclip \$ From Royalties

By LAURA FOTI

NEW YORK—New acts seeking recording deals had better be prepared to pay, through record royalties, for the production of their video clips.

In recent months, a number of new artists have signed contracts specifying that monies spent by the label on promotional clip production will be recouped via royalties from record sales. Alternative arrangements, such as joint financing, are also on the rise.

A survey of label executives, artists' management and attorneys un-

covers few specifics regarding contracts, but unanimous agreement that changes are taking place—many just a matter of putting down on paper practices that have been developing over the past couple of years. Among the acts who reportedly have recoupment clauses in their label contracts are DFX-2 (MCA), Alex Call and Krokus (Arista) and Robert Hazard (RCA).

"It's difficult to talk about trends in contracts, because each one is different," points out Rick Dobbis, sen-

(Continued on page 58)

Home Computers In Shakeout

By FAYE ZUCKERMAN

LOS ANGELES—Home computer software and hardware suppliers will be cutting back on hardware inventories, concentrating on software development and sales, and—they hope—stabilizing prices.

These developments are expected as manufacturers and retailers alike grapple with difficult conditions: fierce price-cutting, a product glut and inflated early sales projections for 1983. It was this market environment which precipitated the recent stock market losses suffered by

Texas Instruments, Mattel Electronics and the Milton Bradley-owned GCE (Billboard, June 25).

A Texas Instruments spokesman says that prices on the 99/4A will not drop below \$99, while blaming the company's staggering loss on the ne-

(Continued on page 58)

- Inside Billboard -

- **SELECT RETAIL ACCOUNTS** around the U.S. are receiving their first Compact Disc shipments from CBS. Only 1,000 of the 12-title prepacks will be available during the introductory period, as an exclusive report on page 3 indicates. On page 26, the specific CD experiences of Washington, D.C. retailers are documented, including their acquisition of imports to meet local demand.

- **HOT PRODUCT** by Asia, Jackson Browne, Billy Joel and Rick James is set to ship in July. It's all tabulated in Billboard's monthly Hot Album Release Schedule, page 3.

- **WYOR MIAMI** will be switching to an adult contemporary format, as rumored. Confirmation comes from Dan Vallie, national PD of EZ Communications, as the company consummates its takeover of the beautiful music-formatted Insilco outlet. Radio, page 15.

- **WQUE NEW ORLEANS** has a new morning team, John Walton and Steve Johnson, replacing area favorite "Scoot." The station was looking for "high profile personalities" to complement the hits, says program director Phil Zachary. Radio, page 15.

- **CHAIN EXPANSION** in small and medium market mall locations is overlooked by many record retailers. That's the theory of Atlanta's Ron Freeman, principal of a wholesale firm which operates a fast-growing eight-unit web, Newsom's Music Center. His theory and practice are detailed in Retailing, page 26.



"LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU." ONCE AGAIN, LORETTA IS TELLING IT LIKE IT IS WITH HER NEW ALBUM (MCA-5426), FEATURING THE HIT TITLE TRACK AND NINE MORE POTENTIAL CLASSICS. THE LORETTA LYNN LEGEND CONTINUES ON MCA RECORDS AND CASSETTES. (Advertisement)



Winners of three Countdown Music Awards, Australia's favorite new group, GOANNA, is gaining instant critical and commercial success in North America. GOANNA is "Solid Rock" with a conscience. SPIRIT OF PLACE 90081 On ATCO Cassettes and Records. (Advertisement)

Following the #1 platinum inspirational album in the world! "One Day at a Time?"

Cristy "FOOTPRINTS IN THE SAND" the new album. Includes the hit single "I'VE COME BACK" (To say I love you one more time)

Produced by JAMES STROUD for LS Records. Available on Liberty Records & High Quality XDR Cassette. © 1983 LIBERTY RECORDS, a division of Capitol Records, Inc. All Rights Reserved. Printed in U.S.A.





Since the release of "BILLY IDOL," his debut LP and cassette, in June of '82, we believed we had a hit on our hands. We knew it would only be a matter of time before others discovered what we already knew, as long as we remained committed to the artist and the music.

OUR COMMITMENT

- 12 months of continual promotion and artist development!
- New "Image" poster now seen in record stores across America along with a new streamer featuring "White Wedding" available from your CBS branch distributor
- A new live version of "White Wedding" to AOR
- "White Wedding" promotions at CHR
- A new press campaign
- Major advertising campaign now in progress including radio and national MTV buys

THE RESULTS

MTV re-added "White Wedding" in heavy rotation and spurred on the resurgence... radio took another look...and now...

BB LP: 47

BB HOT 100: 36

Platinum LP and gold single in Canada.

**An idol whose time has come...
BILLY IDOL!**

The Album FV 41377

The Single "White Wedding" FV4 42697

Produced by Keith Forsey

Chrysalis
Records & Cassettes



News

FOURTH ANNUAL SEMINAR 2,000 Expected At New Music Meet

By ROMAN KOZAK

NEW YORK—As many as 2,000 registrants are expected for the fourth annual New Music Seminar July 5-6 at the Hilton Hotel here, making for what may become the largest all-industry music convention of the year.

With about 200 panelists expected to take part in 24 different sessions, the seminar will cover retailing, radio, video, clubs, publishing, promotion, a&r, law, press, and management as they relate to the burgeoning field of new music. Key-note speaker will be Miles Copeland, founder of IRS Records.

"There are not really any all-encompassing music conventions around, and this has become an all-around industry event, one based around a certain kind of music," says Joel Webber, one of the three directors of the New Music Seminar. He notes that as the popularity of new music has grown, so has the attendance at the seminar doubled each year. It started in 1979 with 300 registrants.

Webber notes that new music scored a major airplay and commercial breakthrough shortly after last year's seminar, and this year's event should prove to be a celebratory affair now that new music is a definite part of the commercial mainstream.

In addition to the seminars, there will be showcase performances at the Ritz and Danceteria featuring such acts as Ministry, JoBoxers, Men Without Hats, Fun Boy Three, Trouble Funk, November Group, Dream Syndicate, Aztec Camera and Johnny Dynell. There will also be an exhibition area, and many of the record companies will have hospitality suites.

Admission to the seminar is \$90 per person.

CBS Ships First CD Prepacks; No More Than 1,000 For Now

By IS HOROWITZ

NEW YORK—CBS Records began shipping its initial prepack release of 12 Compact Disc titles last week to a select retail universe of 35 accounts across the country.

No more than 1,000 prepacks, sold to dealers at \$150 each (or \$12.50 per album), will be made available during the introductory period. Company executives say limited pressing capacity at the CBS/Sony plant in Japan is likely to keep distribution of subsequent releases under strict allocation for at least the remainder of the year.

All major markets are said to be covered in the first go-round of product delivery, with allocations ranging from as few as six prepacks to as many as several dozen, keyed in part to size of market and the

number of stores under the account's control.

In New York, recipients of CBS CDs include the Sam Goody chain, King Karol, J&R Music and Elroy Enterprises. On the West Coast, such chains as Tower, Warehouse, Licorice Pizza, Show Industries and Record Factory are on the CBS distribution list, with other major webs, including Record Bar, Musicland and Camelot, also serviced.

While it is up to individual accounts to decide which of their outlets will retail the CBS disks, Tower's intention to augment sales in three of its major stores with special ordering from a central depot is already understood to have irked CBS marketing chiefs. Latter believe this can encourage mail-order fulfillment, a type of marketing they hope to avoid as long as CD software remains in

short supply.

So far, all accounts shipped by CBS belong to its "A" category of customers, those whose business is primarily devoted to sales of records and tapes. Sales to other accounts will be considered at a later date, says Jerry Schulman, CBS director of market development in charge of CD activity. Normal company policy is to charge non "A" accounts an extra 8%, which would bring the price of CDs to them to \$13.50 a disk.

Repertoire in the first prepack is evenly divided between pop/jazz and classical material. The pop and jazz titles are: Billy Joel's "The Stranger," Pink Floyd's "Wish You Were Here," Toto's "Toto IV," the "Wynton Marsalis" album, Michael Jackson's "Thriller" and the Bob James/Earl Klugh "One On One."

Classical titles include the Beethoven Symphony No. 3 conducted by Zubin Mehta; Mozart's Symphonies Nos. 40 and 41 directed by Rafael Kubelik; the Mendelssohn Violin Concerto, performed by Isaac Stern; Bach's "Goldberg Variations," played by Glenn Gould; a set of Kreisler and Paganini transcriptions featuring cellist Yo-Yo Ma; and a Haydn program of chamber music with Stern, Rampal and Rostropovich.

In a letter to accounts last week over the signature of Tom McGuinness, CBS vice president of marketing branch distribution, sales terms for CDs are given as 60 days dating and a 2% discount for cash. No exchange allowance will be (Continued on page 68)

Warner Bros. TV Push Has Broad Focus

By SAM SUTHERLAND

LOS ANGELES—Warner Bros. Records' new video advertising push, plugging various label releases within a continuing series of expanded spots, is taking its generic thrust beyond individual titles to promote recorded music in general.

So claims Sophie Beauvy, the label's director of advertising, who created its "Adventures of the Warner Bros." campaign concept and is producing the two-minute spots here. "I have an agency background, and one of the first things I noticed when I came here was that nobody seemed to be taking advantage of the idea that records and tapes are generally a good product area with consumer appeal," she explains.

Thus, while the humorous video blurbs are keyed to specific Warner Bros. albums, Beauvy says their scripts are also designed to emphasize the basic appeal of music. That goal is also cited in recounting how the series' use of humor has been stressed.

"The basic concept was influenced by the fact that MTV, for whom the spots were created, (Continued on page 61)

LP Pressing Order: One Copy Jarre Plans To Auction Off Very Limited Edition

By MIKE HENNESSEY

PARIS—Francis Dreyfus, head of Francis Dreyfus Music here, has astonished his worldwide licensees by announcing that the pressing order for the new album by Jean-Michel Jarre will be just one copy.

Dreyfus says that he and Jarre are making this move to protest the medium's becoming more important than the message as far as the record industry is concerned.

Jarre, the electronic music instrumentalist and composer whose four previous albums are said to have sold more than 20 million

copies internationally, says that the sole pressing of his new LP, "Music For Supermarkets," will be put up for sale at the Hotel Drouot auction rooms here on July 6 with a reserve price of 50 French francs (roughly \$6.75), the normal French retail price.

The auction will follow a sale of paintings and reflects the idea of Jarre and his record company chief, Dreyfus, that the emphasis should be on the music and not the sound carrier. They describe this as a gesture to associate the creative

musician with creative painters and sculptors, who create only one of each work, which then becomes the personal and exclusive property of the buyer.

The lacquer of the album will be ceremoniously destroyed at the auction in the presence of a notary public. The fate of the master tape has not been specified.

The album, catalog number FDM 18113, took Jarre two months to prepare and comprises seven tracks with a running time of (Continued on page 55)

JOEL, BROWNE ALBUMS ALSO DUE

Asia's 'Alpha' Top July Prospect

By PAUL GREIN

LOS ANGELES—Asia's second Geffen album, "Alpha," their followup to last year's triple-platinum debut, is the top sales prospect on label release schedules for July. Also expected during the month: Billy Joel's "An Innocent Man," his bid for a sixth consecutive platinum LP, and Jackson Browne's "Lawyers In Love," the followup to the No. 1 "Hold Out" from 1980.

With "An Innocent Man," Joel is attempting to return to the multi-platinum level of his smash sets "The Stranger," "52nd Street" and "Glass Houses" after last year's "The Nylon Curtain" stopped in the

one million sales range. And with "Lawyers In Love," Browne is seeking to maintain his sales appeal (his last three albums have gone platinum) despite a shift in emphasis away from Southern California singer/songwriter pop in the music world in general and at Elektra/Asylum in particular.

Asia is one of three acts due in July seeking to follow the gold or platinum success of a 1982 debut. The month's other key second albums: Tom Tom Club's "Close To The Bone," followup to the gold "Tom Tom Club," and Robert Plant's "Principle Of Moments," followup to the gold "Pictures At Eleven."

The month's top compilation album figures to be Air Supply's "Greatest Hits," due on Arista July 28. Though the group's singles success has cooled in the past year, all three of its studio albums have been certified platinum.

Top release on the black music front is Rick James' "Cold Blooded," in which James seeks to recapture the platinum success of 1981's "Street Songs" after last year's "Throwin' Down" stopped at gold. Also due are Shalamar's "The Look" and Jeffrey Osborne's "Stay With Me Tonight," both of which were postponed from the June release schedule.

Besides James' album, Motown is "hoping for" a studio album by Stevie Wonder and is expecting a studio release by Jr. Walker, "Blow The House Down." (The latter album is in addition to the "Get Crazy" soundtrack on Motown's new Morocco label, which features Walker.)

Two "new rock" pioneers are due with new albums in July. Elvis Costello's "Punch The Clock" on Columbia is set for the third week of the month, to be followed by Graham Parker's "The Real McCaw" on Arista. And current new rock champs the Motels are due July 22 with their fourth album "Little Robbers," followup to the gold "All Four One."

Hot Album Release Schedule: July

Nine albums are slated for release in July by acts that hit gold or platinum with their last LPs. All are single-disk studio sets unless otherwise noted. Albums postponed from a previous release schedule are marked with an asterisk.

Artist	Title	Label	Date	Format
Air Supply	Greatest Hits	Arista	July 28	Hits
Asia	Alpha	Geffen	July 27	Studio
Jackson Browne	Lawyers In Love	Elektra/Asylum	ASAP	Studio
Rick James	Cold Blooded	Gordy	ASAP	Studio
Billy Joel	An Innocent Man	Columbia	4th week	Studio
Motels	Little Robbers	Capitol	July 22	Studio
Robert Plant	Principle Of Moments	Atlantic	early July	Studio
Shalamar	The Look	Solar	July 18*	Studio
Tom Tom Club	Close To The Bone	Sire	July 27	Studio

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JULY 2, 1983, BILLBOARD



HAPPY DAYS—Whitney Houston, right, is congratulated by Arista president Clive Davis, center, following her appearance on Merv Griffin's talk show, where the 19-year-old singer made her television debut. Griffin is at right.

Chartbeat

Jackson Ties Own Record; Old Prince Hits Never Die

In June, 1980, Michael Jackson became the first solo artist to lift four top 10 singles from one album, as "She's Out Of My Life" followed "Don't Stop Till You Get Enough," "Rock With You" and "Off The Wall" into the top 10 on the Hot 100.

This week, Jackson becomes the second solo act to accomplish this feat, as "Wanna Be Startin' Something" jumps six notches to number nine, following in the top 10 footsteps of "The Girl Is Mine," "Billie Jean" and "Beat It."

The only other act to pull four top 10 singles from one album is a group—Fleetwood Mac—which did the trick in 1977 with the "Rumours" singles "Go Your Own Way," "Dreams," "Don't Stop" and "You Make Lovin' Fun."

And the only other albums to yield four top 10 singles (excluding compilations and greatest hits sets) are the "Saturday Night Fever" and "Grease" soundtracks. But they both entailed multiple artists—the Bee Gees and Yvonne Elliman in the case of "Fever" and John Travolta & Olivia Newton-John, Newton-John solo and Frankie Valli in the case of "Grease."

★ ★ ★

Never Say Die: Prince's "1999" (Warner Bros.) leaps 10 notches to number 23 this week, six months after it initially peaked at number 44 on the Hot 100. But that was before "Little Red Corvette" rose to number six, establishing Prince's mass appeal potential.

Eric Fader, a student at the University of Pennsylvania law school, notes that only two other singles have reached the top 50 in their first release and then gone on to climb even higher in their second chart run. Cream's "Sunshine Of Your Love" (Atco) reached number 36 in its first run in 1968 and came back to hit number five later that year; Tom Jones' "I'll Never Fall In Love Again" (Parrot) peaked at number 49 in 1967 and then at number six in '69.

The Clash's "Should I Stay Or Should I Go" came close to joining this short list a few months ago. It peaked at number 45 in its first chart run, but only reached 50 the second time out.

A couple of other singles went close to the top 50 in their first runs and later became major hits. Derek & the Dominoes' "Layla" (Atco) peaked at number 51 in '71 and at

number 10 in '72; Neil Diamond's "Solitary Man" (Bang) reached 55 in 1966 and 21 in '70.

Another single in this week's top 40 was released previously without making much impact. Billy Idol's "White Wedding" (Chrysalis) was first released last September as the followup to the top 30 "Hot In The City," but received only scattered radio adds and consequently never hit the Hot 100. Rereleased in the wake of radio's increased receptivity to dance and new-rock records, "White Wedding" climbs this week to number 36.

★ ★ ★

Short Takes: Irene Cara's "Flashdance ... What A Feeling" (Casablanca) logs its sixth week at No. 1, tying Blondie's 1980 smash "Call Me" (Chrysalis) as the longest-running No. 1 hit to date for producer Giorgio Moroder. His biggest hit with Donna Summer, "Bad Girls" (also Casablanca), spent five weeks on top in 1979.

The Police's "Every Breath You Take" (A&M) jumps to number

(Continued on page 60)

NOT ON DISK

Idol Interview A Bonus For Tape Buyers

By IRV LIGHTMAN

NEW YORK—As has become frequent practice among record labels, Chrysalis will give buyers of one of its latest cassettes something more than they can get with the disk version. It involves Billy Idol's mini-LP, "Don't Stop," first released two years ago and now back in circulation.

The tape offers the four-song program on one side, and an interview with the artist on the other. The reissue was sparked by the success of Idol's "White Wedding" single and LP, "Billy Idol," themselves re-serviced product from a year ago.

Interestingly, the interview, conducted by MTV's Martha Quinn, was done Wednesday (22) and scheduled to be delivered to the CBS plant in Pittman, N.J. on Friday (24). CBS, which distributes Chrysalis product, will market the cassette in several weeks, according to Eric Heckman, Chrysalis' senior director of promotion.

Heckman says the interview concept, thought up by label president Jack Craig, is preferable to the growing idea of providing a song on a cassette not available on LP because it won't frustrate those who prefer LPs. Also, Heckman adds, putting all four songs on one side of the cassette enables personal stereo owners to play all the songs without flipping the tape. But the mini-LP buyer is being offered something extra, too, in the form a new Billy Idol poster.

Heckman says the label abandoned the idea of putting a response card in the cassette package so that the tape buyer could also receive a poster. "The response card is not effective," he claims, "and presents an administrative nightmare. I think labels are asking for trouble when they do it."

While Heckman sees the interview, which is exclusive to the cas-

(Continued on page 64)



MENUDO-MANIA (AGAIN)—It struck with the force of a hurricane in Gotham last week as Menudo sold out a series of shows at Madison Square Garden. But the singers managed a quick visit to WBLS, where from left, Charlie, Miguel, Jock Rickey Ricardo, Ray, air personality Denise Colon, and Johnny are shown.

Cable Watch

Live Ross Concert Marks New Policy For Showtime

By LAURA FOTI

Blockbuster events coupled with a strong lineup of new artists: that's Showtime's new policy for music. It kicks off July 21 with a precedent-setting Diana Ross concert, telecast live from New York's Central Park—the first international live pay-tv event of this type. Upcoming shows will feature the US Festival, the Police, Oingo Boingo, A Flock Of Seagulls, Berlin and others.

The Diana Ross concert will be repeated at 10 p.m. (EST) the same night, this time simulcast over Starfleet Blair, and a different, edited version will air on Showtime in the fall. According to Peter Chernin, vice president of program development at the channel, rights to the show revert to Paramount Television in August, 1984.

Steve Binder will direct the program, which will open Ross' tour. Promotional tie-ins include album giveaways for Showtime affiliates and radio contests.

"In our music presentations, we're looking to do two things," Chernin says. "One is the big event, like the Diana Ross concert, and the second

is more new music on a regular basis. MTV has had a big impact; it's made us realize the strong audience of kids out there. But there's a gap between MTV and what Home Box Office is doing. HBO tends to air mainstream acts, like Billy Joel and Dolly Parton, and while that type of program is still important to us, we believe we can provide a real niche among pay services by going for the younger audience."

Chernin adds, "Kids really understand cable, and if we can hook them we'll appeal to the whole family. The loyalty of kids will be important to our growth. We want them to realize Showtime will provide up-to-date music as well as mainstream acts."

To help guarantee the "up-to-date" aspects of the music, Showtime has signed radio consultants Rick Carroll and Marty Schwartz to put together a series called "Rock Of The '80s," based on the new music format launched at KROQ-FM Pasadena and a syndicated radio program by the same name. Paramount, producer of "Solid Gold," is also producing the new series, which begins this fall.

"We figured we'd have access to the new bands, because these guys gave them some breaks, and their appearing on the show is a way to pay them back," says Chernin. Acts signed for the pilot show of the series are the Stray Cats, Berlin, A Flock Of Seagulls, Checkered Past and Chain Reaction. Taping will take place at the Palace in Hollywood, and the show will feature a "mystery hostess." Radio stations carrying "Rock Of The '80s" will also promote the Showtime series, with contests offering trips to see tapings.

In August, over a four-day weekend, Showtime will allow its viewers to relive the recent US Festival, with a different 90-minute show each night. "The lineup for those concerts was one of the greatest ever," says Chernin. "This is the perfect way for us to pick off our more adventurous music programming, create a sense of excitement."

Excitement is also the reason behind a Showtime deal to tape the Police in concert during their upcoming tour, in either Toronto or Montreal. "It appears this will be the Police's last tour," says Chernin, "giving the program tremendous historical value." Directors will be Godley & Creme.

POP TRIVIA FOR THE MASSES

Whitburn 'Top 40' Book A Hit

By PAUL GREIN

LOS ANGELES—After 13 years of targeting books at radio and other industry professionals, Joel Whitburn is bringing pop music trivia to the masses. "The Billboard Book Of Top 40 Hits," published last month, is Whitburn's first book aimed at the consumer market.

The work lists by artist and title all 7,269 singles to have cracked Billboard's top 40 from 1955 to 1982. It's a spinoff of Whitburn's upcoming "Top Pop" book, which will list the more than 16,000 singles to have reached the top 100 since 1955.

The "Top 40" book, priced at \$14.95, has already become Whitburn's best-seller to date. The publisher, Watson-Guptill, is going into a second printing, following a first printing of 30,000 copies (Watson-Guptill is a division of Billboard Publications Inc.). Whit-

burn says he hopes that it will eventually sell 100,000 copies, a quantum leap from the 12,000 sold of his previous best-seller, the 1978 version of "Top Pop Artists & Singles." "I always knew a mass market book would do well," he says, "just from the response I've gotten to my \$50 and \$60 books from janitors and gas station attendants and other non-industry fans."



Joel Whitburn

Whitburn plans a mid-July release for the revised "Top Pop" book and an updated "Pop Annual," which lists all charted singles year by year since 1955. He also hopes to issue two other works before the end of the year: "Top LPs 1955-1983" and "Top Country Records 1945-1983."

Whitburn, whose Record Research Inc. is based in Menomonee Falls, Wisc., where he was born and raised, first began collecting records in 1951. "Johnnie Ray's 'Cry' was the first 78 I ever bought," he says. "I was 11 at the time and thought it was one of the neatest records I'd ever heard."

"I started collecting 45s in 1956, when Elvis hit. By the time I went to college in '58 I had a pretty good collection built up. And as I got out of college and after I got married, I just kept on collecting. I never gave it up like most people do."

(Continued on page 60)

Cross Country Concerts
and
The Hartford Civic Center
salute



Three Record Shattering Sell-Out Performances

May 13, 14, 15 • 1983

Attendance: 48,725

Gross Ticket Sales: \$692,317.50

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**NEW ENGLAND'S MOST PROFITABLE
CONCERT TEAM!**

CROSS COUNTRY CONCERTS

AND



The Hartford Civic Center



Are you sure your pre-recorded cassettes do offer state-of-the-art sound quality? Do you use BASF chrome tape?

Pre-recorded cassettes can fully share in the tremendous success of the compact cassette system, which has become the number one music entertainment system in the world, if the sound quality matches that of personal recordings on state-of-the-art blank tapes; e.g. BASF's chrome tapes.

Too many of the tapes used for pre-recorded cassettes suffer from outdated recording properties, resulting in a dull overall sound quality.

BASF, one of the world's leading manufacturers of pure chrome tapes, offers you the key to update the sound quality of your MusiCassettes, with its unique concept:

chromium dioxide tape at 120 μ s EQ

What is behind it?

BASF's pure chrome audio tapes are true low noise tapes. This allows the usage of the 120 μ s EQ, being the common standard for pre-recorded cassettes anyhow, resulting in an ideally balanced load characteristic.

No surprise that one of the world's leading record review magazines, the British "The Gramophone" writes in its "Critics' Choice" (12/82).

"Against a profusion of riches the selection of merely six cassettes is difficult indeed,

but the first choice is not. It must be the astonishing HMV chrome issue of Jochum's digital Bavarian performance of Bach's Mass in B minor, where the choral sound has an incisive clarity that makes one think one is listening to the master tape! A remarkable achievement!"

Do we really need to argue any more?

Leading music companies are already using BASF chrome tape for their top quality MusiCassettes. Find out what they already know. Put state-of-the-art sound quality in your pre-recorded cassettes with BASF chrome tape.

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BASF

U.K. Vid Firm Into Records

LONDON—VCL Video has become the second British video company to launch its own record label as an adjunct to its normal run of activity.

The company is putting out, on VCL Records, an instrumental album, "From Dr. No To Octopussy," commemorating the 21st anniversary of the first full-length movie version of a James Bond story. Palace Video was the first company here to put out material on its own independent record label.

Martin Goldthorpe, VCL marketing manager, says establishment of a record label was a "natural step forward." He adds: "With our extension into feature-film production, which anyway has a strong leaning to music, we wanted to forge further music/video links."

The Bond LP is distributed through PRT, with a retail price of roughly \$6.



CRITICAL KUDOS—Massimo Giuliano, right, promotions manager of CBS Records Italy, accepts an award recently conferred on the company via a poll of national critics and journalists. They chose CBS as record company of the year. Making the presentation is Sandro Gasparini, organizer of the event which dispensed that and other honors.

BPI's Deacon Predicts Major New U.K. Copyright Legislation

By PETER JONES

LONDON—A "confident prediction" that there will be major copyright legislation under the new Conservative government was made by John Deacon, director general of the British Phonographic Industry, in his report to the body's annual meeting here June 22.

He told members: "The first year of this new administration is likely to be a crucial one for the music industry." And he recalled: "Over the past two years, BPI has been in personal contact with almost 200 Members of Parliament, pressing its case, along with the Mechanical Rights Society and the Musicians' Union, for a royalty on blank tape as some recompense for the devastating losses due to illegal home copying of its copyright material."

He urged members to press for more action through their newly-elected MPs. He said: "Copyright is a non-party matter. It is also a specialized subject which few politicians readily understand. But my experience is that they want to know about it and they are prepared to help."

Deacon emphasized the BPI's conviction that record rental is closely identified with home taping and expressed its disappointment that a proposed bill tackling rental was cut short by the general election. "However, chances are good that a simple piece of legislation can be introduced early into the new parliament," he added.

He said: "Two weeks ago, the U.S. Senate approved a record rental amendment without dissent. Sweden has given rights owners the right to control rental, and a similar bill is set to be passed in France."

The director general continued: "The rapid advance of technology has created a major headache for all governments contemplating copyright reform. But the Compact Disc, now a market reality, is a triumph of modern technology welcomed by BPI as an exciting new medium for producers, composers and musicians. No longer can the music industry be accused of living on its past, devoid of ideas and turning its back on the opportunities created by technological development."

"How soon the Compact Disc will replace the conventional LP and the cassette as a portable music carrier is a matter for speculation. But with an overall drop in sales in 1982 of a further 3.5 million LP/cassette units in the U.K. compared with 1981, we need this shot in the arm. But we must not forget that the Compact Disc, like any other product associated with intellectual property, needs copyright protection to fulfill its promise."

Welcoming the success of the new

British sales charts prepared by Gallup and the arrival of bar coding in the U.K. industry, Deacon laid special emphasis on the "exceptional cooperation" achieved through new deals among various sectors of the music business here.

One breakthrough, he noted, is that the need for artists to re-record their backing tracks for use on such television showcases as "Top Of The Pops" has been scrapped as from July 1, following a new deal with the Musicians' Union.

And the BPI and MU have finalized an extension of the old 1976 promotional films agreement, allowing a much wider use of films and videos in many fields, including television, cable, commercial videos and

(Continued on page 55)

PolyGram Holland Plans Layoffs Economy Move Targets Distribution, Production Jobs

By WILLEM HOOS

AMSTERDAM—In a drastic reorganization plan, drawn up to counter the effects of a sales slump, PolyGram Holland, the biggest company in the Dutch record industry, is looking to axe nearly a quarter of its workforce.

The company, which has a 25% share of the market in the Netherlands, reported a 1982 turnover some \$7.2 million down on the previous year's. While the future remains troubled, the arrival of the Compact Disc is viewed as a potential stimulus.

The current plan is to cut the 1,036 workforce by 230, most of them employed in the distribution and production departments. Among management ploys to combat the economic problems is the closure of the Amsterdam-based PolyGram Record Service (PRS) distribution center, which has a staff of between 60 and 70. It's possible, says man-

agement, that a few could retain their jobs if the center is moved to the central Holland city of Amersfoort.

Another possibility is for the PolyGram distribution center to be fused with Record Service Benelux (RSB), founded a few years ago by record companies Ariola Benelux and WEA Benelux. But even then, only a few PolyGram employees would be kept on.

It is planned for the cassette production unit, based in Amersfoort, to be moved into the record manufacturing plant in Baarn, also in central Holland, which would result in the loss of another 20-30 jobs. Another 50 at PolyGram's Baarn headquarters are set to go, plus others from the company's center in Hilversum and at the PolyGram-owned Wisseloord recording studio complex, also in Hilversum.

While PolyGram management seems determined to implement the reorganization plans by the spring of

1984 at the very latest, there's a major row brewing with the trade unions involved.

A union spokesman complains that the cutback plans are "too vague and incoherent." He adds: "PolyGram management just hasn't done its best to seek out alternatives to this wholesale sacking. We also say management has to look for new areas of sales potential, and new productions, to find real new influences on company viability."

Replies Jan Rubenstein, PolyGram spokesman here: "There will be management/union talks in August, and then firm and final decisions must be taken."

Rubenstein says he is pessimistic about the future of the Dutch record industry, pointing to an overall turnover in 1982 some \$40 million less than in 1978. It is calculated that another \$40 million will be lost in the next three years.

Blame for the industry's problems (Continued on page 55)

STATE LABEL RELEASES '82 FIGURES

Soviet Production Holds Steady

By VADIM YURCHENKOV

MOSCOW—Though actual sales figures are hard to elicit here, Melodiya, the Soviet state record company, reports a total production output of some 200 million units of all configurations in 1982. That's much the same tally as the firm reported for the previous year.

Production reached a total of 2.4 million units, 2.4 million up on 1981, and it's revealed that prerecorded cassettes accounted for 5.4 million.

The figures were announced at the Melodiya directors' council meeting here, attended by representatives of the company's pressing/duplicating facilities, the distribution/wholesale section, the record company and the nationwide chain of retail shops administered by the company. It was stated that total cost of record/prerecorded cassette manufacture was down last year by some \$600,000 compared with 1981.

Main emphasis at the meeting was on Melodiya's efforts to improve the recording and production processes, using the most sophisticated manufacturing facilities available. The

company is working on building a digital recording future and is set to launch Compact Disc product this year, despite the dearth of available hardware. Melodiya is also spending heavily on research into new quality control equipment.

Computer Firms In Japan Sue Rental Dealer

By SHIG FUJITA

TOKYO—Eight companies engaged in manufacturing personal computer software filed a suit with the Tokyo District Court against a software rental store June 13, charging the store with violation of Japanese copyright law.

Involved in seeking an injunction to halt elements of the trading of the Tokyo-based Sofmap chain are AI Planning, Computer Service, Hadson, Kiya Tsusho, Konami Engineering, Systems Fukuoka, Stradford Computers and Technosoft. They assert that Sofmap, established

(Continued on page 55)

Plans for 1983-84 include the release of the major part of the massive anthology "Musical Arts Of The Peoples Of The USSR," plus the prestigious mail-order club series "Pages Of Russian Poetry" and "Fairy Tales." Also set for the marketplace are the final albums of the comprehensive "From The Treasures Of The World's Performing Arts" subscription series. Of the releases planned for the next year, 70% are in the contemporary rock, pop, MOR and jazz sectors.

From now on, Melodiya wholesale and distribution centers are to be involved fully in promotional and advertising campaigns nationwide. The company's quarterly magazine is said to have contributed greatly to corporate successes. It lists national and international releases and has increased its distribution by 300% since its 1979 launch.

Another aspect of Melodiya's planning is the organization of regular press conferences at the group's headquarters, as well as at record fairs in Soviet cities, on television programs and on the various radio showcases for new Melodiya product.

Record Prices Up In Russia

MOSCOW—Retail prices of records in the Soviet Union, basically unchanged for the past two decades, are now up by an average of 50%.

In the contemporary rock, pop, jazz and MOR fields, the price range runs from roughly \$4.50 to \$5.50. The variations are due mainly to differing levels of sleeve quality.

Classical albums are now retailing at around the \$4 mark. Licensed LPs now cost \$6.20; until recently, they sold for around \$4.15.

The so-called "little" LPs—in effect EPs—which, with three or four tracks, are a strong specialty of the Russian marketplace, now cost between \$1.85 and \$2.05. The price variation again depends on the sleeves, some of which are in color, some in black and white.

JULY 2, 1983, BILLBOARD

Refuge from the Road

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Vol. 95 No. 26

Song Of The Year — Any Year

By JOHNNY CHRISTOPHER

The announcement that NARAS has voted to change the eligibility criterion for song of the year Grammys to songs released for the first time during the eligibility period, rather than allowing the nomination of any songs released on records during that period (Billboard, June 4), was extremely disturbing to me as a professional songwriter.

I regret now that I did not respond, as I was tempted, to the editorial which appeared in Billboard's publishing section on Jan. 29 advocating that oldies not be allowed to compete with new compositions for a Grammy in the song of the year category. The editorial stated: "Old songs are always welcome when they return to the charts, but they really have no place in the National Academy of Recording Arts & Sciences song of the year awards."

Fortunately for Mark James, Wayne Carson Thompson and me, the editorial appeared after the final round of voting. Subsequently, we were lucky enough to achieve the dream of our careers—having our composition, "Always On My Mind," win the Grammy for song of the year, as well as one for country song of the year.

I understand that the NARAS trustees discussed the matter at length before voting to change the song of the year eligibility requirement back to the way it had been prior to six or seven years ago. However, I feel that the decision is prejudicial to songwriters, as well as to new and secondary artists who are seeking that hit song which can break them.

I am also saddened by the thought that other songwriters will never have the opportunity to experience the excitement and satisfaction of having a song they believed in enough to continue pitching for years, because they felt that it did not achieve its potential on its previous cuts, finally emerge as a Grammy winner.

More important, however, is the fact that the rule, which was supposed to have been devised out of fairness to "newcomers," giving them a better shot at winning a Grammy, actually penalizes career songwriters who have devoted years to generating covers on their copyrights.

It is significant to point out that once a songwriter assigns his

copyright to the publisher, he has no control over the licensing of the composition. Should he be punished if the publisher permits the tune to be recorded by an unknown or minor artist on an obscure label?

As every dedicated songwriter knows, a No. 1 record or even a platinum disk, along with the monies it accumulates, does not compare to the prospect of his creation winning that Grammy—the crowning achievement of his career.

In the case of "Always On My Mind," the tune was originally recorded by Wayne Carson for his debut album on Monument Records, but was not selected to appear on the album. Had it been released and the new eligibility rule been in effect during 1982, the song would have been permanently disqualified from Grammy competition.

Many songwriter/artists use their albums to present their own compositions, hoping that if their version is not a hit, it will at least stand a chance of being heard and covered by a major

artist. It has appeared in print that Bob Seger covered Rodney Crowell's "Shame On The Moon" after hearing it on Crowell's LP. The song rose to number 2 on the pop charts. According to the new rule, Crowell is not eligible to receive song of the year honors, but "Shame On The Moon" is eligible for record of the year, a producer's award, and could help give Seger a nomination for artist of the year.

This creates a situation as illogical as saying that the driver and his sponsor are eligible to win the Indy 500, but the car being driven is not because it ran in a previous race.

The Nashville Songwriter Assn. International has as its motto: *It All Begins With A Song*. But there is such a fine line between "song" and "record" that these words are used interchangeably in the music industry. Each recording—each blending of song, instrumentation, artist and producer—is a new, unique creation. It is a special work of art, which is what the Recording Academy is supposed to be honoring with its Grammy awards.

Although "Always On My Mind" was a hit—a best-seller—by Elvis Presley, it did not receive a Grammy nomination. Neither was the song a Grammy contender by the next two artists who covered it. It took Willie Nelson's masterful delivery, along with a seasoned group of musicians who tuned in to his natural performance, to create the magic which earned his interpretation song of the year awards from the Country Music Assn., the NSAI, the National Music Publishers Assn. and the Memphis Songwriters Assn.

Since the other releases from Willie's album did not achieve the same status, the song itself must be given major credit. The song, which was recently recognized as BMI's most performed song of 1982 (not most performed record), was obviously made popular by the music and message it conveyed, as well as by how that music and message were conveyed.

Personally, I feel the Academy's effort to give a better chance at winning its most prestigious award to what Billboard's editorial called the "new kids in town" is a slap in the face to veteran writers who should be entitled to receive maximum compensation for a copyright they have invested years in developing.

Let's leave the politics out of the Grammys and let our music speak for itself.

Johnny Christopher, a songwriter and musician based in Nashville, is co-owner with Bobby Vinson of the publishing firm Easy Nine Music.



Christopher: "The Academy decision . . . a slap in the face of veteran writers."

'What's wrong with a standard or classic receiving a Grammy for song of the year if it's the year's best?'

What's wrong with a standard or classic receiving a Grammy for song of the year if it's the year's best? For that matter, what's wrong with a tune winning a Grammy for song of the year more than once if a particular version warrants the recognition? Records and artists are permitted to win twice in some of the other categories.

Like it or not, we live in a survival-of-the-fittest society. After all, we do not disqualify a football team from the Super Bowl because it once won the World Championship.

Let's leave the politics out of the Grammys and let our music speak for itself.

Johnny Christopher, a songwriter and musician based in Nashville, is co-owner with Bobby Vinson of the publishing firm Easy Nine Music.

Letters To The Editor

A Cut-Throat Policy

I was amazed by the cover story on Capitol's stance on imports (Billboard, June 18). Capitol could easily be cutting its own throat by this policy. As a major source for new music in Houston, we have helped break many acts who have gone on to gold or platinum. Needless to say, we went on these records while they were imports.

While import sales can cut into the domestic success of a record, this can be countered by releasing hit product simultaneously with the U.K. release, or by making the initial U.S. release special, such as A&M's gold vinyl Simple Minds LP.

One reason people buy imports is because of their superior pressing quality. Most who are willing to spend the extra \$3-\$5 for an import won't settle for a domestic pressing, so Capitol, or whoever, has completely lost a sale. If labels are so worried about the loss of revenue from imports, they should set up their

own import branches so they will still get a slice of the import pie.

Michael F. Zakes
KTRU, Houston

Musical Reflections

Oystein Skjæveland's recent letter (June 11) was very interesting. He is from Norway and complains that the New British music is a "bore" and that the British should look to the Americans for tomorrow's good sounds.

Both Mick Jagger and John Lennon have been quoted as saying that they listened to American music and found themselves imitating it. And the new British groups, today, are saying the same things. So if Skjæveland finds the music coming from Britain dull and uninteresting, then perhaps it is no more than a reflection of American music today.

I should know. Only about one in 25 LPs I review today are "good." Three or four years ago, one in 10 were.

Daryl S. Toor
Rag Magazine
Ft. Lauderdale, Fla.

50 Years Of IFPI

My compliments on the excellent coverage given 50 years of IFPI in the June 11 issue. A publication of this nature is bound to further the cause of the music and video industry in the never abating struggle for its legitimate rights, and makes all who work for it feel a little bit better.

Coen Solleveld
President, IFPI
New York

IT'S TIME TO BLOW OUR OWN HORN.

CONTEMPORARY HIT RADIO

- 2 POLICE / Every Breath You Take
- 5 STYX / Don't Let It End
- 8 SERGIO MENDES / Never Gonna Let You Go
- 26 CHRIS DeBURGH / Don't Pay The Ferryman
- 29 BRYAN ADAMS / Cuts Like A Knife
- 35 HUMAN LEAGUE / (Keep Feeling) Fascination

As reported in Radio & Records June 24, 1983.

ADULT CONTEMPORARY

- 1 SERGIO MENDES / Never Gonna Let You Go
- 11 POLICE / Every Breath You Take
- 13 STYX / Don't Let It End
- 21 RITA COOLIDGE / All Time High

AOR ALBUMS

- 1 POLICE / Synchronicity
- 19 BRYAN ADAMS / Cuts Like A Knife

AOR HOT TRACKS

- 1 POLICE / Every Breath You Take
- 13 POLICE / King Of Pain
- 21 POLICE / Synchronicity II
- 28 POLICE / Wrapped Around Your Finger



Peruse *RADIO & RECORDS* National Airplay Charts and you can't help but notice us—we've got more hits charting in more formats than any other label. Not only do we top their A/C chart with Sergio Mendes's "Never Gonna Let You Go," dominate the CHR chart with three Top 20 cuts and command the #1 slot on the AOR Hot Tracks chart with Police's "Every Breath You Take," but we've even made history in the AOR Albums chart—Police's *Synchronicity* is the first album ever to debut at #1.

So you see, we have good reason to blow our own horn. We know what success sounds like.

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COLUMBIA RECORDS OF THE OVERNIGHT



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MICHAEL BOLTON

A great video on MTV™ ("Fools Game"), an SRO tour with Bob Seger, overwhelming AOR and retail acceptance...Michael Bolton is making it all seem easy. His Columbia debut album is on its way up the charts and there's no looking back!

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FASTWAY

It took exactly a month to establish Fastway as the fastest-breaking new heavy metal band in years! Spearheaded by former Motorhead guitarist, "Fast" Eddie Clarke, Fastway is mowing 'em down everywhere they go... and they'll be on tour with Iron Maiden all summer. Their video of "Say What You Will" on MTV™ is delivering the Fastway message in a hurry, and album sales are accelerating **100%**!

RED ROCKERS

The group that bleeds music has a single and album culleting up a 1 charts. "China" is an AOR/Top-40/MTV™ sensation. And the "Good As Gold" album is living up to its name, as some markets struggle to keep it in stock! Audiences love them live, North and South, East and West.

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Radio

'SCOOT' OUT WQUE Gets A New Team For Mornings

NEW ORLEANS—John Walton and Steve Johnson comprise WQUE's new morning team, replacing area favorite "Scoot in the morning," who moves over to B-97 (WEZB) here (Billboard, May 14).

"It wasn't just talk, we really conducted a nationwide search when Scoot resigned," says Phil Zachary, PD of the Insilco station. "Our music is moving in a more contemporary vein, and we were looking for high profile personalities to complement the hits. It's the old formula, but it works."

What Zachary found was that "because of format restrictions, there were very few candidates in the major markets. Maybe that's why people are always asking, 'What happened to all the good disk jockeys?' Well, they're out there, I've heard some of the best people I've ever heard, but nobody is hiring them.

"The really creative, funny people are stuck in medium and smaller markets, and the few that are very good are desperately looking, but they're faced with PDs who are afraid to hire them. They're scared of the jocks' creativity, and when they do hire them, the first thing they do is shut them up, and often they are at stations that can afford to try things. The method is safe, but on the other hand it makes the medium less effective for advertisers and less effective in influencing listeners."

Following his own philosophy, Zachary hired Walton and Johnson from KWIC-FM in Beaumont, Tex. and replaced himself in afternoon drive with Mike McCann from WIFI Philadelphia. "We've been flooded with phone calls since the morning team started June 10," he says. "Sure, there have been some negatives, but the vast majority consider it an injection of life on the air.

"As a PD, you don't install personalities just because you personally miss that kind of radio. You do it because you hope it will work, and I believe it will. Radio has got to be more than music. There's got to be something between the records."

London Tastes WFYR Chicago

CHICAGO — Homesick Windy City residents in London can take refuge in the Chicago Pizza Pie Factory there. Not only can they eat a favorite, but they can hear one, too, in the form of RKO's WFYR.

Former Chicago restaurateur Bob Payton has been airing tapes of various Chicago radio stations for the past six years at his English Pizzeria, commercials and all. Now the lone chosen candidate is WFYR, which tapes several consecutive days of programming, shipping it overseas monthly to give Payton's place that wholesome American apple pie (or, in this case, pizza pie) flavor.

For The Record

The headline of a story in the June 25 Billboard incorrectly listed the city in which WHAS is located. The station is in Louisville.

EZ Takes Over Miami's WYOR; To Switch From Beautiful To AC

MIAMI—As the takeover of Insilco's WYOR in Miami by EZ Communications occurs this week, rumors that the longtime beautiful music outlet would switch to adult contemporary have been confirmed.

But Dan Vallie, national program director for EZ, stresses, "We're not running a boiler-plate operation. Each station is tailored to its individual market. We didn't make the decision to go to AC because of our other stations." EZ, once known as a chain of easy listening properties, abandoned that format in favor of top 40 in two of its markets, WEZB New Orleans and WBZZ Pittsburgh. Within the last year, EZ has switched its remaining properties, WEZC Charlotte, WEZS Richmond and WEZR Washington, to adult contemporary.

"When we first looked at the market, we weren't considering AC," says Vallie (four FM properties in

the market are currently using the format: RKO's WAXY, Allan Margolis's WWWL, Cox's WAIA and WWJF, which abandoned Schulke II to move to adult contemporary last year). "But our focus groups and research kept showing more of a hole for the format. What we'll do will be based on similar concepts we use in other markets, but it will be quite different."

While Vallie is keeping in mind South Florida's large ethnic population, he notes, "The majority is still Anglo. Forty-two percent of the Miami population is Hispanic, but it's a Miami/Fort Lauderdale metro," so WYOR, which has applied for the new call letters WEZI, will be mass appeal.

"We're planning to kick it off with a major promotional blitz that we're putting the finishing touches on right now. The station will be consistent and different from what's al-

ready on the air. When you punch it up, you'll know what you're getting." Giving it to listeners will be a new staff of air personalities and management.

Chuck Goldmark, a South Florida media broker for the past year, returns to a hands-on position as general manager of WEZI. His background includes several years with RKO, including stints as GM of Boston's WRKO, GSM of New York's WXLO and retail sales manager of KFRC San Francisco. John Moen, national program director for United Broadcasting, based in Baltimore, joins EZ as operations manager/PD of WEZI. The air staff includes Mike Beach, a former AOR personality in Knoxville and Minneapolis, doing mornings; Brad Morgan, from Baltimore's WQSR, in middays; Rhett Walter, former WQXI Atlanta music director and KJR Seattle air personality, most recently with Elektra Records, on afternoons; and Eric Young, from CILQ Toronto, doing nights.

Even though WYOR has risen in the past three Arbitrons, the station has not been able to surpass the market's longtime beautiful music leader, WLYF. WYOR, which had been grandfathered in at 150 kw until a tower change in the '70s, had hoped that by picking up Bonneville when Fort Lauderdale's WKQS switched to country last year, it would increase its position. But shortly thereafter, WLYF optioned the service while retaining Schulke. At that point, WYOR adopted Churchill's easy listening format.

Insilco's AM, WVCG, has also been sold. And word on the street is that its new owners will also be making a switch, away from the solid gold approach programmed by Jere Sullivan.

"We picked Miami for a couple of reasons," says EZ executive VP Alan Box of the market, which in the past

(Continued on page 60)

NEW VP/GM

Bongarten Named To WNBC Post

NEW YORK—Randy Bongarten, vice president of radio for General Electric Broadcasting, has accepted the position of vice president and general manager of WNBC here. He replaces Dom Fioravanti, who resigned last month to become VP/GM of MTV.

Bongarten, whose entire radio career has been spent with GE, started in 1973 as assistant business manager at the firm's flagship properties, WGY/WGFM Schenectady, later becoming a sales representative there. After a brief stint as business manager for the company's Boston property, WJIB, he returned to Schenectady as sales manager of WGY/WGFM and was elevated to station manager in 1978.

In 1981, Bongarten was appointed vice president of radio, overseeing the group's eight stations, until a decision was made by GE to divest itself of those holdings at which time he played a key role in negotiating the successful sales of the properties.

Salt Lake City's KLRZ Offers Explosive Prize

SALT LAKE CITY—Listeners looking for a way to vent their hostilities are being given a chance to win the ultimate in tension release from KLRZ (Color 95) here.

"An old classic hotel is being torn down to make way for a new building, and a lot of people in town have been very upset about it," says KLRZ president Eric Rhoads. When it became obvious that nothing could be done about it, he says, "we decided to turn it into a positive." Contacting the Baltimore-based demolition firm handling the job, he was able to secure his prize.

"We're giving our listeners a chance to push the button. It's amazing how many people have entered. Everyone in town wants to be known as the guy who blew up the building."



HEAVENLY TASK—WKTU's Paco, left, presents Guardian Angel national director Lisa Silwa with a check for T-shirts sold by the New York station during a spring fund-raising effort.

Vox Jox

Gaskin Out As WFAA Dallas GM

By ROLLYE BORNSTEIN

Jim Gaskin, WFAA Dallas general manager for the past year, has resigned that post to pursue other ventures. Rumors that have been circulating about the station moving away from its news/talk direction are untrue, according to staffers.

Two programming changes in Denver last week, at urban contemporary KDKO and AOR-formatted KAZY. At KDKO, assistant PD/music director Carlos Lando is upped to PD, replacing Byron Pitts. Lando, who continues to do middays, is replaced as music director by Danny Harris. Over at KAZY, they've finally filled the opening created when PD Rich Meyer and assistant PD Bruce Wheeler left for WMET Chicago. The new program director is Scott Jameson, who comes from the same position at Las Vegas' KOMP, where he's replaced by Charlie Morris.

Ernest Gladden is going to be very busy. The KUPD Phoenix PD, who four years ago programmed San Diego's KPRI, is once again programming the Southern California

AOR outlet, along with VP George Johns and operations manager Al Casey. He also continues to program KUPD, and is commuting between both locations.

Speaking of commuting, that's exactly what Rasa Kaye, the new news director at B-97 (WEBZ) New Orleans, will be doing. Kaye—who replaces David Blake, who's now news director at KFI Los Angeles—was doing weather and news on WABC New York's morning show with Ross & Wilson. During her tenure there she married Ross, so in light of her new location they're talking separate bedrooms, but they do plan to alternate weekends in the two cities. ... Across town, E. Rodney Jones is out as PD of WYLD-AM. He's replaced by Donny Taylor.

Another jock is moving into ownership. This time it's longtime WBZ Boston personality Larry Justice, longtime WBZ Boston personality Larry Justice, who is buying Cape Cod's WCIB, a class B adult contemporary facility at 101.9, for around \$2 million. ... Jack Acuff leaves his post as PD of Philadelphia's soft hits outlet WWSH, leaving Mary Catherine with a vacancy to fill. ... Diana

Thomas takes over for Pat McKay as music director of Harte Hanks' WRBQ-FM Tampa. Pat retains his Q-105 air shift and devotes the rest of his time to hosting a local tv offering.

Americans will feel right at home with Australian radio these days, even if they're "Rock Of The 80's" fans. Rick Carroll will be putting the format on 2SM Sydney, which actually puts Men At Work back in their natural habitat.

Infamous Honolulu personality Aku is expected to return to the airwaves next month. Aku, who is currently working at KSSK there, recently underwent surgery for removal of a lung. He's said to be doing well.

Our condolences to the family and many friends of Biggie Nevins. The former KFI operations manager died in his Malibu home of a heart attack June 16. Biggie, 51, had been with Cox Broadcasting for more than 25 years. He started with the organization in the '50s as a jock on "Wacker Radio" WCKR in Miami, which later returned to its WIOD calls. (Continued on page 23)



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 29.

BPA Meeting

Coverage of the Broadcast Promotion Assn.'s annual meeting, held June 23-26 in New Orleans, will appear in next week's issue.

JULY 2, 1983, BILLBOARD

Pro-Motions

STATION: WMJI Cleveland (AC)
CONTACT: Sara Stashower, promotion director
CONCEPT: Singles celebration
EXECUTION: Appealing to the many single listeners in Magic's young affluent target demos, the station, which in conjunction with the Great Lakes Shakespeare Festival sponsored a "party-in-the-park" on Cleveland's Huron Mall, gave away tickets to the event.

The catch was that they only gave the winners (who had to be single to enter) one ticket each. At the event, each winner was seated next to another single ticket holder of the opposite sex, giving brave listeners a free night out and a chance to make new friends.

STATION: KNOW Austin (AC)
CONTACT: Bonnie A. Startek
CONCEPT: The second annual ugly car contest

EXECUTION: Anyone could enter this free event co-sponsored by the station, Budweiser and Maaco, providing they had a valid Texas driver's license and an operable car registered in state with a valid inspection sticker and license plates. A total of 3,200 people showed up to look at the ugly autos and watch the judging done by local television and newspaper personalities (a great idea for guaranteed coverage). The winner, a 1964 Citron AMI-6, received a paint job and body work, a sound system, interior upholstery, tires, a tune-up and an oil change valued at close to

\$3,000. Second and third prizes were also awarded. This kind of event can be a bonanza for a sharp sales department as well as a great publicity device.

STATION: WSIX-AM Nashville (country)

CONTACT: Lisa Kennedy
CONCEPT: Gambling on community involvement

EXECUTION: Parimutuel betting has been a hot issue in Nashville politics for some time. Since several WSIX air personalities have had an ongoing on air feud about legalized gambling in Tennessee, the station opted to take it further. Promotion director Wayne Campbell got two buses and 92 tickets to Churchill Downs in neighboring Kentucky, and the station invited listeners to participate in a "fact finding expedition." ("We decided it was the perfect thing to do," says Campbell.)

Listeners were instructed to watch for signs of organized crime: violin cases, dazed horses, and the "pin striped suit quotient." The tickets sold out within hours, and the station turned what could have been a routine trip into a fun promotion.

If you're looking for promotion ideas, sign up for Fairwest's free Promotion Marketing Letter edited monthly by promotion ace Bob Harris at Fairwest, 3341 Towerwood Drive, Suite 204, Dallas 75234.

ROLLYE BORNSTEIN

Out Of The Box

HOT 100/AC

DETROIT—The hook is great for sing-along on the new Joan Armatrading single, "Drop The Pilot" (A&M), says WHYT music director Bob Ransom, who feels that the British singer/songwriter "has been ignored for too long, and without reason. But this is the tune that should do it for her, finally." The lyrical content of the new David Bowie single, "China Girl" (EMI America), may be a bit obtuse, but the programmer still likes the texture of the tune. And for accessible heavy metal, he recommends the hard rock sound of Def Leopard's "Rock Of Ages" (Mercury). "It's a pop record with a lot of hardness, but don't call them a garage band!"

AOR

LOS ANGELES—KMEL music director Hugh Surratt loves country music and owns the complete Gram Parsons catalog. But he recognizes that the station has carved its market niche as a heavy metal outlet and has grown to worship "balls-to-the-wall" rock. "Yes, metal heads are going crazy for the new Dio and Saxon LPs," he says. The former, "Holy Diver" (Warner Bros.), by the former lead singer of Black Sabbath and Rainbow, features the tune "Stand Up And Shout," which Surratt says "makes one want to run into a Semi." He adds that the title cut from the Saxon record, "Power And The Glory" (Carere), is "face-removal music, about three blocks down from the sound of Motorhead."

BLACK/URBAN

MILWAUKEE—WAWA's Jimmy (Goodtime) Milner has a reputation for recognizing this city's best talent, and the program-music director feels that native Diane Richards is going "all the way" with her new Zoo York single, "You Got It (You Got It All)." "The flavor is in and this summertime groove is what's happening," he says. The new Wynd Chymes single, "Pretty Girls Everywhere" (RCA), refers to Milner's favorite kind of people, but it's the sound he really likes: "I guarantee it's unlike anything out there at the moment." Two message-oriented album cuts he also recommends are "Put Our Heads Together" from the O'Jays' "When Will I See You Again" LP (Epic), and Phyllis Hyman's "Why Did You Turn Me On" from her "Goddess Of Love" album (Arista).

COUNTRY

NEW YORK—Some duets are truly mismatched, notes WHN program director Joel Raab, but he says the pairing of John Denver and Emmylou Harris on the new RCA single, "Wild Montana Skies," works extremely well. "It walks the fence rather nicely with a traditional sound that captures the contemporary essence of both performers," he feels. Tammy Wynette's "Unwed Fathers" (Epic) boasts an unusual story line in that it takes the perspective of the male, according to Raab. Yet he says the tune recalls the power of past hits like "Golden Ring" and could be her first top 10 country hit in some time. The programmer also likes the change of pace for Tom Jones on his new Mercury single, "It'll Be Me," noting that the remix on the rockabilly-oriented tune has a bright sound for radio.

LEO SACKS

Washington Roundup

By BILL HOLLAND

The week-long summer meeting of the joint board of directors of the National Assn. of Broadcasters (NAB) was capped by a suggestion by a retiring NBC executive and longtime NAB board member that the organization be split into a federation with separate radio and tv arms.

Peter B. Kenney, who has been an NAB board member for 22 years, proposed the split in a farewell address, calling the present setup "an outdated organizational structure." Kenney said at the final Friday (17) meeting that the broadcaster group should have two distinct lobbying efforts or "operating divisions," since both are now "completely different in makeup, interest and outlook."

Kenney's proposal found mixed reaction among members, and the

boards, rather than taking any immediate action, said they would take the proposal "under advisement."

Also at issue at the summer meeting was the tug-and-pull between the radio and tv boards over the deregulation bills now stalled in the House.

The concept of quantification standards now being offered as the tradeoff in some House proposals for the discarded spectrum fee (in return for longterm licenses) continued to divide the two boards, with radio refusing to budge from the position that quantification is contrary to First Amendment principles, and tv more willing to work with Congress on the concept.

Two of the results in the board election results were close. Gert H.W. Schmidt, senior VP for broadcasting and entertainment of Harte-Hanks Communications, won 22-19 in the joint board chairmanship

vote, and Ted T. Snider of KARN-AM/KKYK-FM/Little Rock won the radio board vice chairmanship. Martin F. Beck of Beck-Ross Communications, in an uncontested race, was re-elected radio board chairman.

Need some help from the FCC in finding some out-of-the-way documents, say as part of some legal case requiring documents that can be released through the Freedom of Information Act? The Commission has released a new schedule of "search fees" based on the pay levels of government employees, the first revision since the initial 1980 order.

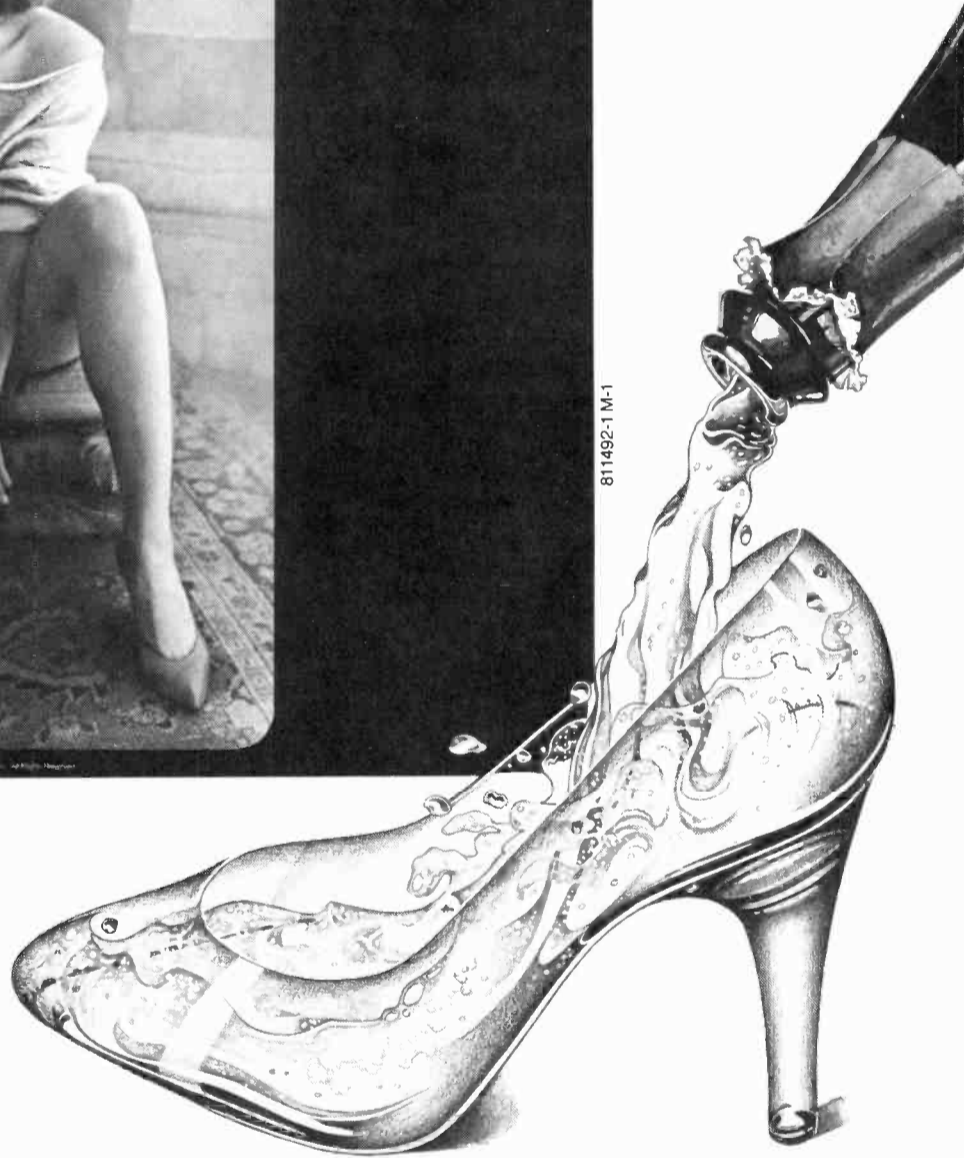
Some examples: if a beginning level GS-2 clerk helps, it'll cost you \$5.50 an hour. Top-grade division chiefs and lawyers will be more in the range of a GS-15's hefty \$29.25 an hour. Tax is included, of course.

Most Added Records

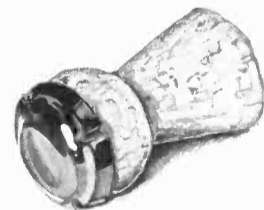
The week's five most added singles at Billboard's reporting stations in each of four formats.

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record	Key stations adding title this week include
HOT 100 (153 Stations)			
1 "It's A Mistake," Men At Work, Columbia	77	85	KIIS-FM, KRTH-FM, KFRC-AM, WGCL-FM, WLOL-FM, WQXI-FM
2 "I'll Tumble 4 Ya," Culture Club, Virgin/Epic	34	34	KRTH-FM, KFRC-AM, WGCL-FM, KNBQ-FM, KBEQ-FM, WPHD-FM
3 "Rock'n'Roll Is King," ELO, Jet	32	92	KIIS-FM, WXKS-FM, KIMN-AM, WKTI-FM, WPHD-FM, WBSB-FM
4 "Pieces Of Ice," Diana Ross, RCA	28	52	WCAU-FM, KOAQ-FM, WBCY-FM, WMC-FM, KLUC-FM, KAFM-FM
5 "China Girl," David Bowie, EMI America	22	64	WHYI-FM, WBSB-FM, KRSP-AM, WZGC-FM, WLOL-FM, KIIS-FM
BLACK (80 stations)			
1 "Pieces Of Ice," Diana Ross, RCA	36	37	WJMO-AM, KMJQ-FM, WBMX-FM, KRNB-FM, WLOK-AM, WNHC-AM
2 "Dead Giveaway," Shalamar, Solar	33	35	KGFJ-AM, WJLB-FM, KMJQ-FM, WBMX-FM, WRKS-FM, KRNB-FM
3 "Get It Right," Aretha Franklin, Arista	27	27	KGFJ-AM, WJLB-FM, WBMX-FM, WZEN-FM, WPLZ-FM, KRNB-FM
4 "Just Be Good To Me," S.O.S. Band, Tabu	22	43	WVEE-FM, WDIA-AM, WPLZ-FM, KMJQ-FM, WJMO-AM, WJLB-FM
5 "We Are The Jonzun Crew," Jonzun Crew, Tommy Boy	22	26	WZEN-FM, KRNB-FM, WLOK-AM, KOKA-AM, WNHC-AM, WVOL-AM
COUNTRY (124 Stations)			
1 "I'm Only In It For The Love," John Conlee, MCA	46	84	WIRE-AM, WSOC-FM, KRMD-FM, KSOP-AM, WDOD-FM, WQYK-AM
2 "Flight 309 To Tennessee," Shelly West, Viva	41	51	WMC-AM, WPLO-AM, KSOP-AM, KEBC-FM, KRMD-FM, KSO-AM
3 "Goin' Downhill," John Anderson, Warner Bros.	36	95	KLAC-AM, WIRE-AM, WDGY-AM, KVEG-AM, WMIL-FM, WWWV-FM
4 "Night Games," Charley Pride, RCA	34	90	KLAC-AM, WIRE-AM, WDGY-AM, KWJJ-AM, WWVA-AM, WIVK-FM
5 "Let's Get Over Them Together," Moe Bandy featuring Becky Hobbs, Columbia	34	53	KLZ-AM, WSOC-FM, KSOP-AM, KWJJ-AM, KRMD-FM, WWVA-AM
ADULT CONTEMPORARY (84 Stations)			
1 "Blame It On Love," Smokey Robinson & Barbara Mitchell, Tamla	20	24	KMGC-FM, WCCO-AM, KFMB-AM, KPLZ-FM, WENS-FM, WLTA-FM
2 "All Time High," Rita Coolidge, A&M	16	54	WGNS-AM, WYEN-FM, WCLR-FM, WZZP-FM, WTMJ-AM, WCCO-AM
3 "The Border," America, Capitol	13	35	WGAR-AM, WFYR-FM, WLAD-AM, WLTA-FM, WSB-AM, KEX-AM
4 "Every Breath You Take," the Police, A&M	12	56	WOMC-FM, WYNY-FM, KFMB-AM, KEYI-FM, WGR-AM, WGNS-AM
5 "Words," F.R. David, Polydor	11	17	KPPL-FM, WGAR-AM, KMBZ-AM, WLAD-AM, KOY-AM, KEX-AM

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- Hit single, "Maniac,"
performed by Michael Sembello heading to the top
- Some accounts report fastest-breaking album in their history
- New hit songs performed by Laura Branigan, Kim Carnes, Donna Summer and others



A PARAMOUNT PICTURE



Laura Branigan appears courtesy of Atlantic Records
Irene Cara appears courtesy of Network Records
Kim Carnes appears courtesy of EMI America Records
Michael Sembello appears courtesy of Warner Bros. Records
Donna Summer appears courtesy of Geffen Records

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Radio

KQAK Bringing New Music To San Francisco Area

By JACK McDONOUGH

SAN FRANCISCO—The great San Francisco AOR radio war of 1982-83 produced its first significant format fallout earlier this spring: the switch of U.S. Broadcasting's KQAK-FM to the Rick Carroll-consulted "all new music" programming that has been so successful at KROQ-FM in Los Angeles and XTRA-FM (91X) in San Diego.

This move comes against the background of the winter Arbitron readings, which show that the two AOR market leaders, KRQR-FM

and KMEL-FM, have both lost listeners and are stabilizing close to each other in the low twos. KMEL fell from 3.3 to 2.1, while KRQR is down from 2.7 to 2.3.

The "Quake's" reading at 1.2 is down from 1.6, with KFOG-FM—the last San Francisco station to jump into the AOR fray, and an outlet which General Electric has had up for sale for some time—showing as the only rock outlet to gain ground, from 1.1 to 1.9. (The Bay Area market is also affected by several strong San Jose-based rockers, including KOMA-FM and KSJO-

FM, as well as by smaller signals like KTIM-FM San Rafael).

Those readings, says Quake programmer Bob Heymann, were key to the decision to move to the Carroll format. "We had what we thought must be the most fractionalized market in the history of album rock," he says. "When the No. 1 station in the Bay Area had a 2.3 share, it became a situation where the goal of being No. 1 isn't worthy of attaining anymore. If all you can hope to get out of being the No. 1 LP station is a 2.3 or a 2.4, then you must really re-examine your position. We wanted to

differentiate ourselves not just from the standpoint of being different but from the standpoint of moving to a format that has a tremendously loyal following and a very impressive track record.

"We were already evolving, from last December or so onward, to playing more new music than any other station here. So we decided to go with it all the way and be a station targeted specially for people who want nothing but 'the rock of the '80s.' This format takes you out of the strict confines of album rock. It draws from different groups of lis-

teners that normally don't listen to album rock."

Heymann notes that his station's conversations with Carroll date back to last July, and that Carroll remained in San Francisco for two weeks at the time the switch was actually made this spring. Consultations are ongoing "on a need-to-know basis. We talk at least once a week for however long it takes."

Heymann emphasizes that "we are not the KROQ of Northern California. We are the Quake. Staying on top of what San Francisco wants is the responsibility of the local station." As examples of differences, Heymann notes that a Los Angeles band like X does not get as much play on the Quake as in Southern California, while Romeo Void and Translator get more. "We played the Kinks' 'Come Dancing' before KROQ did because that's a band that's always done well here. And we will play the best local bands, for instance 'Surf's Up' by the Edge." Heymann says KQAK maintains over 60 titles in its "current" lists.

Though college stations have a notable new music influence in the San Francisco area, Heymann says those stations "had no direct impact on our decision, since they are not competing for the ad dollars. But there was some influence in that listeners of college radio are already very familiar and comfortable with the format, and that makes it that much easier for someone trying something new."

Heymann says he fully expects the new format to pull a larger share than any of the AORs now have, and that KMEL and KRQR "will probably remain pretty closely deadlocked, as are KMEL and KLOS in L.A., although one will bounce ahead of the other from time to time." He also agrees with the general assessment that at least one of the AORs will be shaken out by year's end, most likely KFOG.

Pollack Debuts New Plan For Ratings Analysis

DENVER—The unveiling of a new ratings analysis system highlighted the first annual Jeff Pollack communications seminar, held here June 12-14. Consisting entirely of Pollack's clients ("90% of our stations were represented," says the consultant), the event drew over 50 representatives, primarily from AOR outlets, who expressed mixed reaction to a variety of topics which ranged from "mixing modern music with traditional AOR" to "networks, satellites, syndicators: long form programming."

The new service Pollack will be providing is known as Confidential Ratings Overview (CRO). It was designed "to fill the need for an accurate, simple and concise comparison of two or more ARBs for one station." Pollack says.

"A single CRO covers one station for one daypart in two to four books. For each demographic for each book, the CRO presents the average quarter hour in hundreds, the cume in hundreds, time spent listening in minutes per day and the percentage of listeners in that particular demographic. Then the CRO shows the percentage of change from the previous book listed. It's designed to give us 'the big picture' as accurately as possible by charting trends for major demographics in major time periods."

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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 of these groups to produce a series of special one hour profiles. Group members in brief capsule form,

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A Flock of Seagulls, July 29, July 30, July 31
Def Leppard, August 5, August 6, August 7
The Stray Cats, August 12, August 13, August 14

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JULY 2, 1983, BILLBOARD

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (6/21/83)

PRIME MOVERS-NATIONAL

THE POLICE—Every Breath You Take (A&M)
EDDY GRANT—Electric Avenue (Portrait/Ice)
MADNESS—Our House (Geffen)

TOP ADD ONS-NATIONAL

MEN AT WORK—It's A Mistake (Columbia)
THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King (Jet)
MICHAEL SEMBELLO—Maniac (Casablanca)

BREAKOUTS-NATIONAL

QUARTERFLASH—Take Me To Heart (Geffen)
DIANA ROSS—Pieces Of Ice (RCA)
CULTURE CLUB—I'll Tumble 4 Ya (Epic)

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.
★★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.
● **ADD-ONS**—All records added at the stations listed as determined by station personnel.
●● **KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.
BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels.
ENTRY SYMBOLS—
K—Key Add, A—Add, B—Debut, P—Prime Mover, Q—Key Prime Mover.

★ **MICHAEL JACKSON**—Wanna Be Startin' Something 15-10
★ **DAVID BOWIE**—China Girl 20-17
★ **STEVIE NICKS**—Stand Back
● **CULTURE CLUB**—I'll Tumble 4 Ya
● **QUARTERFLASH**—Take Me To Heart B
● **NEW EDITION**—Candy Girl B
● **SHALAMAR**—Dead Giveaway B
● **MEN AT WORK**—It's A Mistake A
● **AMERICA**—The Border A

KZZP-FM—Phoenix
(Randy Stewart—M.D.)
★ **IRENE CARA**—Flashdance... What A Feeling 1-1
★ **EDDY GRANT**—Electric Avenue 6-2
★ **THE POLICE**—Every Breath You Take 17-8
★ **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away 26-19
★ **ROD STEWART**—Baby Jane 30-20
● **THE HOLLIES**—Stop In The Name Of Love
● **QUARTERFLASH**—Take Me To Heart
● **PRINCE**—1999 B
● **LOVERBOY**—Hot Girls In Love B
● **THE ELECTRIC LIGHT ORCHESTRA**—Rock 'N' Roll Is King A

XTRA-AM—San Diego
(Jim Richards—M.D.)
★ **IRENE CARA**—Flashdance... What A Feeling 1-1
★ **THE POLICE**—Every Breath You Take 14-7
★ **PRINCE**—1999 17-12
★ **OURAN DURAN**—Is There Something I Should Know 18-13
★ **BERLIN**—The Metro 19-17
● **NEW EDITION**—Candy Girl
● **MEN AT WORK**—It's A Mistake
● **MICHAEL SEMBELLO**—Maniac B
● **RED ROCKERS**—China B
● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination A
● **CULTURE CLUB**—I'll Tumble 4 Ya A
● **MECO**—Ewok Celebration A

KTAC-AM—Tacoma
(Rob Sherwood—M.D.)
★ **SERGIO MENDES**—Never Gonna Let You Go 5-1
★ **JIM CAPALDI**—That's Love 6-5
★ **IRENE CARA**—Flashdance... What A Feeling 9-6
★ **ALABAMA**—The Closer You Get 11-9
★ **DEBARGE**—All This Love 18-10
● **CHAMPAIGN**—Try Again
● **RITA COOLIDGE**—All Time High
● **THE HOLLIES**—Stop In The Name Of Love B
● **DIONNE WARWICK**—All The Time In The World B
● **THE POLICE**—Every Breath You Take B

Pacific Northwest Region

★ **PRIME MOVERS**
SERGIO MENDES—Never Gonna Let You Go (A&M)
THE POLICE—Every Breath You Take (A&M)
EURYTHMICS—Sweet Dreams (RCA)

● **TOP ADD ONS**
MEN AT WORK—It's A Mistake (Columbia)
TACO—Puttin' On The Ritz (RCA)
CULTURE CLUB—I'll Tumble 4 Ya (Epic)

● **BREAKOUTS**
STEVIE NICKS—Stand Back (Modern)
THE FIXX—Saved By Zero (MCA)
LOVERBOY—Hot Girls In Love (Columbia)

KBBK-FM—Boise
(Tom Evans—M.D.)
★ **EDDY GRANT**—Electric Avenue 9-4
★ **THE POLICE**—Every Breath You Take 12-7
★ **THE KINKS**—Come Dancing 18-14
★ **DEF LEPPARD**—Rock Of Ages 20-17
★ **MICHAEL SEMBELLO**—Maniac 24-20
● **CHARLIE**—It's Inevitable
● **THE HOLLIES**—Stop In The Name Of Love
● **LOVERBOY**—Hot Girls In Love B
● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination B
● **BRYAN ADAMS**—Cuts Like A Knife B
● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away B
● **DAVID BOWIE**—China Girl A
● **MEN AT WORK**—It's A Mistake A
● **DONNIE IRIS**—Do You Compute A

KCBN-AM—Reno
(Jim O'Neil—M.D.)
★ **EURYTHMICS**—Sweet Dreams 5-1
★ **MARTIN BRILEY**—The Salt In My Tears 8-2
★ **CHERRIFF**—When I'm With You 11-3
★ **PRINCE**—1999 12-4
★ **THE TUBES**—She's A Beauty 18-8
● **MEN AT WORK**—It's A Mistake
● **RITA COOLIDGE**—All Time High
● **MEN WITHOUT HATS**—The Safety Dance B
● **THOMAS DOLBY**—Europa And The Pirate Twins B
● **JOAN JETT AND THE BLACKHEARTS**—Fake Friends B
● **THE ELECTRIC LIGHT ORCHESTRA**—Rock 'N' Roll Is King B
● **YELLOW**—I Love You A
● **CULTURE CLUB**—I'll Tumble For Ya A

KCNR-FM—Portland
(Richard Marker—M.D.)
★ **DARYL HALL AND JOAN OATES**—Family Man 5-3
★ **KAJAGOOGOO**—Too Shy 7-4
★ **SERGIO MENDES**—Never Gonna Let You Go 8-5
★ **CHAMPAIGN**—Try Again 10-7
★ **THE TUBES**—She's A Beauty 11-9
★ **STEVIE NICKS**—Stand Back B
★ **THE HOLLIES**—Stop In The Name Of Love B

KFRC-AM—San Francisco
(Kate Ingram—M.D.)
★ **SERGIO MENDES**—Never Gonna Let You Go 8-5
★ **OURAN DURAN**—Is There Something I Should Know 10-6
★ **THE HUMAN LEAGUE**—(Keep Feeling) Fascination 14-7
★ **MADNESS**—Our House 26-10
● **EURYTHMICS**—Sweet Dreams 23 17
● **SHALAMAR**—Dead Giveaway
● **MEN AT WORK**—It's A Mistake
● **THE ELECTRIC LIGHT ORCHESTRA**—Rock 'N' Roll Is King B
● **DIANA ROSS**—Pieces Of Ice B
● **TACO**—Puttin' On The Ritz B
● **CULTURE CLUB**—I'll Tumble For Ya A

KJRM—Spokane
(Brian Gregory—M.D.)
★ **LITTLE RIVER BAND**—We Two 11-7
★ **MICHAEL JACKSON**—Wanna Be Startin' Somethin' 12-8
★ **KAJAGOOGOO**—Too Shy 15 10
★ **DONNA SUMMER**—She Works Hard For The Money 17-12
★ **THE POLICE**—Every Breath You Take 13-3
● **EURYTHMICS**—Sweet Dreams B
● **PRINCE**—1999 B
● **PAUL ANKA**—Hold Me 'Til The Morning Comes B
● **DURAN DURAN**—Is There Something I Should Know B
● **ROMAN HOLIDAY**—Stand By B
● **SMOKEY ROBINSON**—Blame It On Love A
● **MEN AT WORK**—It's A Mistake A
● **TACO**—Puttin' On The Ritz A
● **RITA COOLIDGE**—All Time High A

KNBQ-FM—Tacoma
(Boau Roberts—M.D.)
★ **THE POLICE**—Every Breath You Take 10-5
★ **MADNESS**—Our House 17 10
★ **PRINCE**—1999 20-14
★ **DEF LEPPARD**—Rock Of Ages 27 21
★ **EURYTHMICS**—Sweet Dreams 26 22
★ **BRYAN ADAMS**—Cuts Like A Knife B
★ **QUARTERFLASH**—Take Me To Heart B
★ **LOVERBOY**—Hot Girls In Love B
● **MICHAEL SEMBELLO**—Maniac B
● **THE ELECTRIC LIGHT ORCHESTRA**—Rock 'N' Roll Is King B
● **CULTURE CLUB**—I'll Tumble 4 Ya A
● **MEN AT WORK**—It's A Mistake A
● **THE HOLLIES**—Stop In The Name Of Love A
● **AMERICA**—The Border A
● **BERLIN**—The Metro A

KRLC-AM—Lewiston
(Jack Armstrong—M.D.)
★ **ALABAMA**—The Closer You Get 13-9
★ **MERLE HAGGARD AND WILLIE NELSON**—Pancho & Lefty 20-14
★ **CRYSTAL GAYLE**—Our Love Is On The Faultline 22-18
★ **STYX**—Don't Let It End 33-18
★ **THE POLICE**—Every Breath You Take 29-21
★ **THE KINKS**—Come Dancing B
★ **RITA COOLIDGE**—All Time High B
● **AMERICA**—The Border B
● **TACO**—Puttin' On The Ritz A
● **LAURA BRANIGAN**—How Am I Supposed To Live Without You A
● **JENNIFER WARNES**—Nights Are Forever A
● **LARRY CARLTON**—Tequila A
● **JOHN OENVER & EMMYLOU HARRIS**—Wild Montana Skies A

KSFM-FM—Sacramento
(Mark Preston—M.D.)
★ **STYX**—Don't Let It End 16-10
★ **DEBARGE**—All This Love 21-13
★ **LITTLE RIVER BAND**—We Two 26-16
★ **GEORGE BENSON**—Inside Love (So Personel) 25-18
★ **PAUL ANKA**—Hold Me 'Til The Morning Comes 29-19
★ **THE HOLLIES**—Stop In The Name Of Love B
★ **THE POLICE**—Every Breath You Take B
★ **DIONNE WARWICK**—All The Love In The World B

KUBE-FM—Seattle
(Tom Hutyler—M.D.)
★ **EDDY GRANT**—Electric Avenue 6 1
★ **NAKED EYES**—Always Something There To Remind Me 4-2
★ **SERGIO MENDES**—Never Gonna Let You Go 5-3
★ **THE POLICE**—Every Breath You Take 12-5
★ **STYX**—Don't Let It End 8-6
● **STEVIE NICKS**—Stand Back
● **THE FIXX**—Saved By Zero
● **PRINCE**—1999 B
● **TACO**—Puttin' On The Ritz B
● **CHRIS DE BURGH**—Don't Pay The Ferryman B
● **EURYTHMICS**—Sweet Dreams B
● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination A
● **DONNA SUMMER**—She Works Hard For The Money A
● **DEF LEPPARD**—Rock Of Ages A
● **LOVERBOY**—Hot Girls In Love A

KYYA-FM—Billings
(Charlie Fox/Jack Bell—M.D.)
★ **THE POLICE**—Every Breath You Take 13-7
★ **SERGIO MENDES**—Never Gonna Let You Go 17-12
★ **MADNESS**—Our House 24-19
★ **THE TUBES**—She's A Beauty 18-8
★ **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away 25-20
★ **DONNA SUMMER**—She Works Hard For The Money 28-24
● **QUARTERFLASH**—Take Me To Heart
● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination
● **LOVERBOY**—Hot Girls In Love B
● **DEBARGE**—All This Love B
● **MICHAEL SEMBELLO**—Maniac A
● **DEF LEPPARD**—Rock Of Ages A

KYYX-FM—Seattle
(Elvin Ichijima—M.D.)
● **CULTURE CLUB**—I'll Tumble For You
● **TEARS FOR FEARS**—Change
● **INXS**—Don't Change A
● **MEN AT WORK**—It's A Mistake A
● **MODERN ENGLISH**—Someone's Calling A
● **MODERN ROMANCE**—High Life A
● **BEN STEELE AND BEAR HANOS**—Lies A

North Central Region

★ **PRIME MOVERS**

MICHAEL JACKSON—Wanna Be Startin' Something (Epic)
EDDY GRANT—Electric Avenue (Portrait/Ice)
MADNESS—Our House (Geffen)

● **TOP ADD ONS**

QUARTERFLASH—Take Me To Heart (Geffen)
MEN AT WORK—It's A Mistake (Columbia)
MARTIN BRILEY—The Salt In My Tears (Mercury)

● **BREAKOUTS**

LAURA BRANIGAN—How Am I Supposed To Live Without You (Atlantic)
MICHAEL SEMBELLO—Maniac (Casablanca)
CULTURE CLUB—I'll Tumble 4 Ya (Epic)

WCIL-FM—Carbondale
(Tony Waitkus—M.D.)

★ **NAKED EYES**—Always Something There To Remind Me 13-4
★ **BILLY IDOL**—White Wedding 12-5
★ **THE POLICE**—Every Breath You Take 21-8
★ **NICK LOWE**—Wish You Were Here 17-13
★ **MICHAEL JACKSON**—P.Y.T. (Pretty Young Thing) 34 14
● **QUARTERFLASH**—Take Me To Heart
● **EURYTHMICS**—Sweet Dreams
● **LOVERBOY**—Hot Girls In Love B
● **MARTIN BRILEY**—The Salt In My Tears B
● **MICHAEL SEMBELLO**—Maniac B
● **THE FLIRTS**—On The Beach A

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

★ **ELTON JOHN**—I'm Still Standing 10-8
★ **MICHAEL JACKSON**—Wanna Be Startin' Something 10-8
★ **MADNESS**—Our House 13 10
★ **PRINCE**—1999 23-11
★ **BRYAN ADAMS**—Cuts Like A Knife 28-14
● **QUARTERFLASH**—Take Me To Heart
● **MEN AT WORK**—It's A Mistake
● **CULTURE CLUB**—I'll Tumble 4 Ya A
● **CHARLIE**—It's Inevitable A
● **LAURA BRANIGAN**—How Am I Supposed To Live Without You A
● **THE STOMPERS**—Never Tell An Angel A
● **ROBERT PALMER**—You Are In My System A
● **MARTIN BRILEY**—The Salt In My Tears A

WHYT-FM—Detroit
(Lee Malcolm—M.D.)

★ **IRENE CARA**—Flashdance... What A Feeling 1-1
★ **THE POLICE**—Every Breath You Take 4-2
★ **OURAN DURAN**—Is There Something I Should Know 14-9
★ **THE KINKS**—Come Dancing 23-14
★ **ROD STEWART**—Baby Jane 29-16
● **BERLIN**—The Metro
● **THE ELECTRIC LIGHT ORCHESTRA**—Rock 'N' Roll Is King
● **DONNA SUMMER**—She Works Hard For The Money B
● **DAVID BOWIE**—China Girl B
● **MARTIN BRILEY**—The Salt In My Tears B
● **JOAN ARMATRADING**—Drop The Bomb B
● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away B
● **MICHAEL SEMBELLO**—Maniac B
● **MARY JANE GIRLS**—Candy Girl A
● **TONY CAREY**—West Coast Summer Nights A

WZPL-FM—Indianapolis
(Jay Stevens—M.D.)

★ **STYX**—Don't Let It End 5-2
★ **CULTURE CLUB**—Time 7-4
★ **EDDY GRANT**—Electric Avenue 12-5
★ **SERGIO MENDES**—Never Gonna Let You Go 15-9
★ **ELTON JOHN**—I'm Still Standing 16-10
● **RITA COOLIDGE**—All Time High
● **MECO**—Ewok Celebration
● **MICHAEL JACKSON**—Wanna Be Startin' Something A
● **DEBARGE**—All This Love B
● **DONNA SUMMER**—She Works Hard For The Money B
● **A FLOCK OF SEAGULLS**—Wishing B
● **THE BEE GEES**—The Woman In You B
● **QUARTERFLASH**—Take Me To Heart A
● **MEN WITHOUT HATS**—The Safety Dance A
● **THE PLIMSOLLS**—A Million Miles Away A
● **SHOR PATROL**—Loverboy A

WKDD-FM—Akron
(Matt Patrick—M.D.)

★ **EDDY GRANT**—Electric Avenue 2-1
★ **THE TUBES**—She's A Beauty 12-6
★ **MADNESS**—Our House 13-9
★ **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away 21-14
★ **DEF LEPPARD**—Rock Of Ages 24-18
● **LAURA BRANIGAN**—How Am I Supposed To Live Without You
● **MEN AT WORK**—It's A Mistake
● **PATRICK SIMMONS**—Don't Make Me Do It B
● **DAVE EDMUNDS**—Slipping Away B
● **BRYAN ADAMS**—Cuts Like A Knife B
● **THE ELECTRIC LIGHT ORCHESTRA**—Rock 'N' Roll Is King B
● **QUARTERFLASH**—Take Me To Heart B
● **BILLY IDOL**—White Wedding B
● **TOTO**—Waiting For Your Love A
● **BERLIN**—The Metro A
● **JOAN JETT AND THE BLACKHEARTS**—Fake Friends A
● **CULTURE CLUB**—I'll Tumble 4 Ya A
● **PRISM**—Beat Street A

WKJV-FM—Louisville
(Jim Golden—M.D.)

★ **MEN AT WORK**—Overkill 8-3
★ **KENNY ROGERS**—All My Life 7-5
★ **IRENE CARA**—Flashdance... What A Feeling 9-6
★ **SERGIO MENDES**—Never Gonna Let You Go 11-9

★ **DEBARGE**—All This Love 14-10
● **CHAMPAIGN**—Try Again
● **JAMES INGRAM WITH PATTI AUSTIN**—How Do You Keep The Music Playing
● **RITA COOLIDGE**—All Time High A
● **THE HOLLIES**—Stop In The Name Of Love A

WKRO-FM—Cincinnati
(Tony Galluzzo—M.D.)

★ **IRENE CARA**—Flashdance... What A Feeling 1-1
★ **MICHAEL JACKSON**—Wanna Be Startin' Something 4-2
★ **JOURNEY**—Faithfully 3-3
★ **EDDY GRANT**—Electric Avenue 10-5
★ **ONNA SUMMER**—She Works Hard For The Money 18-14
● **QUARTERFLASH**—Take Me To Heart
● **Z.Z. TOP**—Gimme All Your Lovin'
● **CYCLE V**—Seduca Me Tonight A
● **JOURNEY**—Send Her My Love A

WNAP-FM—Indianapolis
(Larry Mago—M.D.)

★ **IRENE CARA**—Flashdance... What A Feeling 4-1
★ **CULTURE CLUB**—Time 3-2
★ **STYX**—Don't Let It End 5-7
★ **LITTLE RIVER BAND**—We Two 16-7
★ **DEBARGE**—All This Love 13-8
● **DARYL HALL AND JOAN OATES**—Family Man
● **THE POLICE**—Every Breath You Take
● **ROD STEWART**—Baby Jane A
● **QUARTERFLASH**—Take Me To Heart A
● **THE HOLLIES**—Stop In The Name Of Love A

WOMP-FM—Bellaire
(Don Michales—P.D.)

★ **STYX**—Don't Let It End 1 1
★ **EDDY GRANT**—Electric Avenue 5 3
★ **CULTURE CLUB**—Time 6 6
★ **MICHAEL JACKSON**—Wanna Be Startin' Something 16 7
★ **THE POLICE**—Every Breath You Take 18 9
● **MICHAEL SEMBELLO**—Maniac
● **DIANA ROSS**—Pieces Of Ice
● **PRINCE**—1999 B
● **RITA COOLIDGE**—All Time High A
● **DEF LEPPARD**—Rock Of Ages A
● **MEN AT WORK**—It's A Mistake A
● **DAVE EDMUNDS**—Slipping Away A
● **TONY CAREY**—West Coast Summer Nights A
● **RED ROCKERS**—China A

WXGT-FM—Columbus
(Teri Nutter—M.D.)

★ **THE POLICE**—Every Breath You Take 11-4
★ **MADNESS**—Our House 16 12
★ **LOVERBOY**—Hot Girls In Love 25 18
★ **STEVIE NICKS**—Stand Back 24-19
★ **THE KINKS**—Come Dancing 23-20
● **ERIC CLAPTON**—The Shape You're In
● **PRINCE**—1999
● **DEF LEPPARD**—Rock Of Ages B

Southwest Region

★ **PRIME MOVERS**

THE POLICE—Every Breath You Take (A&M)
PRINCE—1999 (Warner Bros.)
STYX—Don't Let It End (A&M)

● **TOP ADD ONS**

MEN AT WORK—It's A Mistake (Columbia)
THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King (Jet)
MICHAEL SEMBELLO—Maniac (Casablanca)

● **BREAKOUTS**

DIANA ROSS—Pieces Of Ice (RCA)
THE FIXX—Saved By Zero (MCA)
STEVIE NICKS—Stand Back (Modern)

KAFM-FM—Dallas
(Pete Thompson—M.D.)

★ **THE POLICE**—Every Breath You Take 3-1
★ **MADNESS**—Our House 15-5
★ **PRINCE**—1999 11-6
★ **THE HUMAN LEAGUE**—(Keep Feeling) Fascination 16-11
● **DEF LEPPARD**—Rock Of Ages 30-17
● **MEN AT WORK**—It's A Mistake
● **EURYTHMICS**—Sweet Dreams
● **THE KINKS**—Come Dancing B
● **MICHAEL SEMBELLO**—Maniac B
● **THE FIXX**—Saved By Zero B
● **THE ELECTRIC LIGHT ORCHESTRA**—Rock 'N' Roll Is King B
● **DAVE EDMUNDS**—Slipping Away B
● **DIANA ROSS**—Pieces Of Ice A
● **THE HOLLIES**—Stop In The Name Of Love A

KBFM-FM—McAllen-Brownsville
(Bob Mitchell—M.D.)

★ **EDDY GRANT**—Electric Avenue 4 1
★ **THE KINKS**—Come Dancing 5-4
★ **KAJAGOOGOO**—Too Shy 9 6
★ **THE POLICE**—Every Breath You Take 10-8

(Continued on page 20)

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/21/83)

Continued from page 19

- ★ MICHAEL JACKSON—Wanna Be Startin' Something
- 12-10
- MICHAEL SEMBELLO—Maniac
- MEN AT WORK—It's A Mistake
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
- DIANA ROSS—Pieces Of Ice B
- AMERICA—The Border B
- STEVIE NICKS—Stand Back A
- CROSBY, STILLS AND NASH—War Games A

KHFI-FM—Austin

- (Ed Walkman—M.D.)
- ★ PRINCE—1999 17-11
- ★ DEBARGE—All This Love 20-17
- ★ A FLOCK OF SEAGULLS—Wishing 25-22
- ★ CHRIS DE BURGH—Don't Pay The Ferryman 27-24
- ★ DURAN DURAN—Is There Something I Should Know 22-19
- THE FIXX—Saved By Zero B
- DONNA SUMMER—She Works Hard For The Money B
- BILLY IDOL—White Wedding B
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King A

KILE-AM—Galveston

- (Scott Taylor—M.D.)
- ★ STYX—Don't Let It End 3-1
- ★ CHAMPAIGN—Try Again 7-3
- ★ KAJAGOOGOO—Too Shy 12-7
- ★ BILLY IDOL—White Wedding 13-8
- ★ THE POLICE—Every Breath You Take 22-17
- MEN AT WORK—It's A Mistake
- CULTURE CLUB—I'll Tumble 4 You
- MARTIN BRILEY—The Salt In My Tears B
- LOVERBOY—Hot Girls In Love B
- BRYAN ADAMS—Cuts Like A Knife B
- QUARTERFLASH—Take Me To Heart B
- AMERICA—The Border A
- DIANA ROSS—Pieces Of Ice A
- LAURA BRANIGAN—How Am I Supposed To Live Without You A
- MEN WITHOUT HATS—The Safety Dance A

KKBQ-AM—Houston

- (Patty Hamilton—M.D.)
- ★ THE POLICE—Every Breath You Take 7-3
- ★ DURAN DURAN—Is There Something I Should Know 22-18
- ★ PRINCE—1999 18-15
- ★ MADNESS—Our House 23-19
- ★ THE KINKS—Come Dancing 28-25
- MICHAEL JACKSON—Wanna Be Startin' Something
- STEVIE NICKS—Stand Back B
- DAVID BOWIE—China Girl B
- LOVERBOY—Hot Girls In Love B
- DONNA SUMMER—She Works Hard For The Money B

KOFM-FM—Oklahoma City

- (Dave Oquesne—M.D.)
- ★ IRENE CARA—Flashdance What A Feeling 4-2
- ★ STYX—Don't Let It End 7-5
- ★ NEIL DIAMOND—Front Page Story 12-8
- ★ LINDA RONSTADT—Easy For You To Say 20-12
- OEBARGE—All This Love
- TOTO—I Won't Hold You Back B
- AL JARREAU—Boogie Down A
- THE POLICE—Every Breath You Take B
- MAC McANALLY—Minimum Love B

KROK-FM—Shreveport

- (Gary Bennett—M.D.)
- ★ STYX—Don't Let It End 4-1
- ★ ELTON JOHN—I'm Still Standing 7-4
- ★ EDDY GRANT—Electric Avenue 12-7
- ★ THE POLICE—Every Breath You Take 13-10
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 14-11
- RITA COOLIDGE—All Time High
- MEN AT WORK—It's A Mistake
- DURAN DURAN—Is There Something I Should Know B
- PRINCE—1999 B
- THE HOLLIES—Stop In The Name Of Love B
- BRYAN ADAMS—Cuts Like A Knife B
- QUARTERFLASH—Take Me To Heart B
- TACO—Puttin' On The Ritz A
- CHARLIE—It's Inevitable A
- PATRICK SIMMONS—Don't Make Me Do It A

KVOL-AM—Lafayette

- (Phil Rankin—M.D.)
- ★ STYX—Don't Let It End 2-1
- ★ ELTON JOHN—I'm Still Standing 7-2
- ★ EDDY GRANT—Electric Avenue 13-5
- ★ THE POLICE—Every Breath You Take 33-18
- ★ MADNESS—Our House 30-20
- MODERN ENGLISH—Someone's Calling
- SMOKEY ROBINSON—Blame It On Love
- QUARTERFLASH—Take Me To Heart B
- GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me B
- AMERICA—The Border B
- MICHAEL SEMBELLO—Maniac B
- DAVE EDMUNDS—Slipping Away B
- HEAVEN 17—We Live So Fast A
- THOMAS DOLBY—Europa And The Pirate Twins A
- DIANA ROSS—Pieces Of Ice A
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King A
- MECO—Ewok Celebration A

Midwest Region

★ PRIME MOVERS

- THE POLICE—Every Breath You Take (A&M)
- MADNESS—Our House (Geffen)
- STEVIE NICKS—Stand Back (Modern)

● TOP ADD ONS

- MEN AT WORK—It's A Mistake (Columbia)
- BILLY IDOL—White Wedding (Chrysalis)
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King (Jet)

BREAKOUTS

- DAVE EDMUNDS—Slipping Away (Columbia)
- CULTURE CLUB—I'll Tumble 4 Ya (Epic)
- DEBARGE—All This Love (Gordy)

KBEQ-FM—Kansas City

- (Todd Chase—M.D.)
- ★ PRINCE—1999 17-12
- ★ JOE WALSH—Space Age Whiz Kid 18-13
- ★ MEN AT WORK—It's A Mistake

- BILLY IDOL—White Wedding
- LOVERBOY—Hot Girls In Love A
- CULTURE CLUB—I'll Tumble 4 Ya A

KDVV-FM—Topeka

- (Tony Stewart—M.D.)
- ★ THE POLICE—Every Breath You Take 5-1
- ★ MADNESS—Our House 7-4
- ★ STEVIE NICKS—Stand Back 11-8
- ★ DURAN DURAN—Is There Something I Should Know 16-13
- ★ CHRIS DE BURGH—Don't Pay The Ferryman 27-20
- MICHAEL SEMBELLO—Maniac
- MEN AT WORK—It's A Mistake
- A FLOCK OF SEAGULLS—Wishing B
- ROD STEWART—Baby Jane B
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
- DEF LEPPARD—Rock Of Ages B
- CHARLIE—It's Inevitable A
- DEBARGE—All This Love A
- RITA COOLIDGE—All Time High A

KDWB-AM—Minneapolis

- (Lorin Palagi—P.D.)
- ★ THE POLICE—Every Breath You Take 12-8
- ★ KAJAGOOGOO—Too Shy 12-7
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 21-15
- THE HOLLIES—Stop In The Name Of Love 25-20
- DAVE EDMUNDS—Slipping Away
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King

KEYN-FM—Wichita

- (Don Pearman—M.D.)
- ★ SERGIO MENDES—Never Gonna Let You Go 13-9
- ★ THE POLICE—Every Breath You Take 14-10
- ★ EDDY GRANT—Electric Avenue 15-11
- ★ A FLOCK OF SEAGULLS—Wishing 24-21
- ★ DURAN DURAN—Is There Something I Should Know 23-19
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- MEN AT WORK—It's A Mistake
- DEBARGE—All This Love B
- THE HOLLIES—Stop In The Name Of Love B
- BRYAN ADAMS—Cuts Like A Knife B
- OAVE EDMUNDS—Slipping Away A
- AMERICA—The Border A

KFYR-AM—Bismarck

- (Dan Brannan—M.D.)
- ★ EDDY GRANT—Electric Avenue 4-1
- ★ THE POLICE—Every Breath You Take 11-4
- ★ THE KINKS—Come Dancing 13-10
- ★ MADNESS—Our House 20-13
- ★ ROD STEWART—Baby Jane 17-14
- MICHAEL SEMBELLO—Maniac
- CROSBY, STILLS AND NASH—War Games
- PRINCE—1999 B
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B

KHTR-FM—St. Louis

- (Ed Scarborough—P.D.)
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 16-10
- DEF LEPPARD—Rock Of Ages 21-15
- MADNESS—Our House 7-4
- DONNA SUMMER—She Works Hard For The Money 23-18
- MICHAEL SEMBELLO—Maniac 28-24
- ROD STEWART—Baby Jane
- QUARTERFLASH—Take Me To Heart
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B

KIOA-AM—Des Moines

- (Mike Judge—M.D.)
- ★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing
- ★ LEE GREENWOOD—I.O.U. 11-9
- ★ CHRISTOPHER CROSS—No Time For Talk 9-7
- ★ PAUL ANKA—Hold Me 'Til The Morning Comes 20-17
- ★ CHAMPAIGN—Try Again 17-13
- ★ RITA COOLIDGE—All Time High B
- ★ THE BEE GEES—The Woman In You B
- ★ GEORGE BENSON—Inside Love (So Personal) B
- ★ AMERICA—The Border B
- ★ QUARTERFLASH—Take Me To Heart A
- ★ SMOKEY ROBINSON—Blame It On Love A
- ★ JENNIFER WARNES—Nights Are Forever A
- ★ TOTO—Waiting For Your Love A
- ★ GEORGE FISCHOFF—Summer Love A

KKLS-AM—Rapid City

- (Randy Sherwin—M.D.)
- ★ LITTLE RIVER BAND—We Two 3-1
- ★ ELTON JOHN—I'm Still Standing 4-3
- ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 11-6
- ★ STEVIE NICKS—Stand Back 17-12
- ★ CHAMPAIGN—Try Again 21-17
- LOVERBOY—Hot Girls In Love
- BILLY IDOL—White Wedding
- EURYTHMICS—Sweet Dreams B
- THE HOLLIES—Stop In The Name Of Love B
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
- DEBARGE—All This Love A
- MARTIN BRILEY—The Salt In My Tears A

KMGK-FM—Des Moines

- (Michael Stone—M.D.)
- ★ STYX—Don't Let It End 3-1
- ★ KAJAGOOGOO—Too Shy 6-3
- ★ THE POLICE—Every Breath You Take 10-4
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 18-9
- THE BEE GEES—The Woman In You 20-15
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- DIANA ROSS—Pieces Of Ice
- JOE WALSH—Space Age Whiz Kid A
- AMERICA—The Border A
- TACO—Puttin' On The Ritz A
- CROSBY, STILLS AND NASH—War Games B

KMQK-FM—Omaha

- (Mark Evans—M.D.)
- ★ EDDY GRANT—Electric Avenue 1-1
- ★ THE POLICE—Every Breath You Take 11-2
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 5-4
- ★ MADNESS—Our House 8-6
- ★ DEF LEPPARD—Rock Of Ages 24-15
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination B
- ★ MEN AT WORK—It's A Mistake B
- ★ CROSBY, STILLS AND NASH—War Games A

KRNA-FM—Iowa City

- (Bart Goyshor—M.D.)
- ★ EDDY GRANT—Electric Avenue 1-1
- ★ THE POLICE—Every Breath You Take 4-2
- ★ PRINCE—1999 6-3
- ★ ROD STEWART—Baby Jane 11-7
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 12-8
- ROMAN HOLIDAY—Stand By
- CULTURE CLUB—I'll Tumble For Ya
- BRYAN ADAMS—Cuts Like A Knife B

- THE FIXX—Saved By Zero B
- THE HUMAN LEAGUE—(Keep Feeling) Fascination B
- A FLOCK OF SEAGULLS—Wishing B
- AMERICA—The Border A
- MEN AT WORK—It's A Mistake A
- MEN WITHOUT HATS—The Safety Dance A
- LOVERBOY—Hot Girls In Love A
- DONNIE IRIS—Do You Compute A

KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—M.D.)
- ★ JOURNEY—Faithfully 1-1
- ★ SERGIO MENDES—Never Gonna Let You Go 5-4
- ★ CULTURE CLUB—Time 3-2
- ★ STYX—Don't Let It End 6-5
- ★ LITTLE RIVER BAND—We Two 9-7
- PAUL ANKA—Hold Me 'Til The Morning Comes
- Champaign—Try Again
- THE BEE GEES—The Woman In You

WCCO-FM—Minneapolis

- (Curt Lundgren—M.D.)
- ★ STYX—Don't Let It End 4-3
- ★ THE POLICE—Every Breath You Take 11-6
- ★ ELTON JOHN—I'm Still Standing 10-8
- ★ CHAMPAIGN—Try Again 18-15
- ★ JIM CAPALDI—That's Love 20-16
- MEN AT WORK—It's A Mistake
- LAURA BRANIGAN—How Am I Supposed To Live Without You

WKAU-FM—Appleton

- (Rich Allen—M.D./Ron Ross—P.D.)
- ★ MADNESS—Our House 9-6
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 14-8
- ★ THE KINKS—Come Dancing 12-9
- ★ PRINCE—1999 24-16
- ★ DURAN DURAN—Is There Something I Should Know 23-17
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- MICHAEL SEMBELLO—Maniac
- A FLOCK OF SEAGULLS—Wishing B
- THE HOLLIES—Stop In The Name Of Love B
- DAVID BOWIE—China Girl B
- QUARTERFLASH—Take Me To Heart B
- DEF LEPPARD—Rock Of Ages B
- MEN AT WORK—It's A Mistake A
- ROMAN HOLIDAY—Stand By A
- AMERICA—The Border A

WKTI-FM—Milwaukee

- (John Grant—M.D.)
- ★ EDDY GRANT—Electric Avenue 2-1
- ★ CULTURE CLUB—Time 6-3
- ★ THE POLICE—Every Breath You Take 10-4
- ★ PRINCE—1999 15-10
- ★ ELTON JOHN—I'm Still Standing 13-11
- MEN AT WORK—It's A Mistake
- DURAN DURAN—Is There Something I Should Know
- DEBARGE—All This Love B
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King A

WKZW-FM—Peoria

- (Mark Maloney—M.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 1-1
- ★ EDDY GRANT—Electric Avenue 8-3
- ★ THE POLICE—Every Breath You Take 10-5
- ★ ELTON JOHN—I'm Still Standing 9-6
- ★ STEVIE NICKS—Stand Back 20-11
- ★ MADNESS—Our House
- ★ THE HOLLIES—Stop In The Name Of Love
- ★ MEN AT WORK—It's A Mistake A

WLWL-FM—Minneapolis

- (Gregg Swedberg—M.D.)
- ★ THE POLICE—Every Breath You Take 2-1
- ★ LITTLE RIVER BAND—We Two 10-7
- ★ LOVERBOY—Hot Girls In Love 21-12
- ★ DONNA SUMMER—She Works Hard For The Money 20-17
- ★ EURYTHMICS—Sweet Dreams 27-21
- CULTURE CLUB—I'll Tumble 4 Ya
- DEF LEPPARD—Rock Of Ages
- ROMAN HOLIDAY—Stand By B
- RED ROCKERS—China B
- MEN AT WORK—It's A Mistake A
- DONNIE IRIS—Do You Compute A
- DEBARGE—All This Love A
- DAVID BOWIE—China Girl A
- BERLIN—The Metro A

WLS-AM—Chicago

- (Dave Denver—M.D.)
- ★ THE POLICE—Every Breath You Take 6-2
- ★ MADNESS—Our House
- ★ SERGIO MENDES—Never Gonna Let You Go 26-17
- ★ STEVIE NICKS—Stand Back 40-19
- ★ KAJAGOOGOO—Too Shy
- BILLY IDOL—White Wedding

WLS-FM—Chicago

- (Dave Denver—M.D.)
- ★ THE POLICE—Every Breath You Take 6-2
- ★ MADNESS—Our House 22-13
- ★ KAJAGOOGOO—Too Shy 29-16
- ★ STEVIE NICKS—Stand Back 40-19
- BILLY IDOL—White Wedding
- DAVE EDMUNDS—Slipping Away

WRKR-FM—Racine

- (Steve Warren—M.D.)
- ★ DARYL HALL AND JOHN OATES—Family Man 8-6
- ★ PRINCE—1999 11-10
- ★ THE KINKS—Come Dancing 27-19
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 35-25
- MICHAEL SEMBELLO—Maniac 37-32
- DOUBLE IMAGE—Night Pulse
- CHARLIE—It's Inevitable
- EURYTHMICS—Sweet Dreams B
- GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me B
- DONNA SUMMER—She Works Hard For The Money A
- MEN WITHOUT HATS—The Safety Dance A

WSPT-FM—Steven Point

- (Brad Fuhr/Dianne Tracy—M.D.)
- ★ KAJAGOOGOO—Too Shy 8-4
- ★ ELTON JOHN—I'm Still Standing 13-5
- ★ NAKED EYES—Always Something There To Remind Me 10-8
- ★ THE POLICE—Every Breath You Take 21-11
- ★ PRINCE—1999 20-13
- THE HOLLIES—Stop In The Name Of Love
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- STEVIE NICKS—Stand Back B
- LOVERBOY—Hot Girls In Love B
- EURYTHMICS—Sweet Dreams B
- DEF LEPPARD—Rock Of Ages B
- DAVE EDMUNDS—Slipping Away B
- THE HUMAN LEAGUE—(Keep Feeling) Fascination B
- DEBARGE—All This Love A
- MEN AT WORK—It's A Mistake A
- DAVID BOWIE—China Girl A
- JOE WALSH—Space Age Whiz Kids A

WZEE-FM—Madison

- (Matt Hudson—M.D.)
- ★ THE POLICE—Every Breath You Take 21-3

- ★ PRINCE—1999 15-8
- ★ NAKED EYES—Always Something There To Remind Me 15-8
- ★ CHAMPAIGN—Try Again 25-20
- ★ STEVIE NICKS—Stand Back 38-33
- ★ EURYTHMICS—Sweet Dreams B
- ★ LAURA BRANIGAN—Solitaire B
- ★ A FLOCK OF SEAGULLS—Wishing B
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination A
- ★ THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King A
- ★ MEN AT WORK—It's A Mistake A
- OEBARGE—All This Love A

WZOK-FM—Rockford

- (Tim Fox—M.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 5-1
- ★ EDDY GRANT—Electric Avenue 6-2
- ★ ELTON JOHN—I'm Still Standing 8-5
- ★ KAJAGOOGOO—Too Shy 12-7
- ★ MADNESS—Our House 13-8
- MICHAEL JACKSON—Wanna Be Startin' Something
- EURYTHMICS—Sweet Dreams

Northeast Region

★ PRIME MOVERS

- THE POLICE—Every Breath You Take (A&M)
- PRINCE—1999 (Warner Bros.)
- MICHAEL JACKSON—Wanna Be Startin' Something (Epic)

● TOP ADD ONS

- MEN AT WORK—It's A Mistake (Columbia)
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King (Jet)
- QUARTERFLASH—Take Me To Heart (Geffen)

BREAKOUTS

- MICHAEL SEMBELLO—Maniac (Casablanca)
- THE HUMAN LEAGUE—(Keep Feeling) Fascination (A&M)
- MECO—Ewok Celebration (Arista)

WACZ-AM—Bangor

- (Michael O'Hara—M.D.)
- ★ DEF LEPPARD—Rock Of Ages 21-13
- ★ LOVERBOY—Hot Girls In Love 22-14
- ★ THE POLICE—Every Breath You Take 28-17
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 23-17
- ★ RANK AND FILE—Amanda Ruth
- STYX—Don't Let It End
- B-52's—Legal Tender B
- HEAVEN 17—We Live So Fast A
- URTH—Laptnek Overture A

WBLI-FM—Long Island

- (Bill Terry—P.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 1-1
- ★ STYX—Don't Let It End 6-4
- ★ DARYL HALL AND JOHN OATES—Family Man 12-8
- ★ THE POLICE—Every Breath You Take 19-9
- ★ SERGIO MENDES—Never Gonna Let You Go 14-10
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
- THE HOLLIES—Stop In The Name Of Love
- OEBARGE—All This Love B
- DURAN DURAN—Is There Something I Should Know B
- ROD STEWART—Baby Jane B
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King A
- MICHAEL SEMBELLO—Maniac A
- BRYAN ADAMS—Cuts Like A Knife A
- LOVERBOY—Hot Girls In Love A
- MECO—Ewok Celebration A

WCAU-FM—Philadelphia

- (Glen Kalina—M.D.)
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 5-3
- ★ DURAN DURAN—Is There Something I Should Know 8-5
- ★ LOVERBOY—Hot Girls In Love 16-11
- ★ SERGIO MENDES—Never Gonna Let You Go 18-12
- ★ MICHAEL SEMBELLO—Maniac 29-16
- DIANA ROSS—Pieces Of Ice
- MARTIN BRILEY—The Salt In My Tears
- JOE COCKER—Threw It Away B
- THE GREG KINN BAND—Love Never Fails B
- DEF LEPPARD—Rock Of Ages B
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
- MEN AT WORK—It's A Mistake A
- MECO—Ewok Celebration A
- HEAVEN 17—We Live So Fast A
- SMOKEY ROBINSON—Blame It On Love A

WIGY-FM—Bath

- (Scott Robbins—M.D.)
- ★ EDDY GRANT—Electric Avenue 4-1
- ★ THE POLICE—Every Breath You Take 11-6
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 14-9
- ★ THE KINKS—Come Dancing 15-10
- ★ PRINCE—1999 17-12
- ★ JOURNEY—After The Fall
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- THE HOLLIES—Stop In The Name Of Love B
- RED ROCKERS—China B
- CROSBY, STILLS AND NASH—War Games B
- GOANNA—Solid Rock A
- ROBERT PALMER—You Are In My System A
- JOE COCKER—Threw It Away A

WFLY-FM—Albany

- (Jack Lawrence—M.D.)
- ★ EDDY GRANT—Electric Avenue 3-1
- ★ KAJAGOOGOO—Too Shy 8-4
- ★ THE POLICE—Every Breath You Take 17-10
- ★ ELTON JOHN—I'm Still Standing 15-11
- ★ PRINCE—1999 19-15
- MEN AT WORK—It's A Mistake
- CULTURE CLUB—I'll Tumble 4 Ya
- MTUME—Juicy Fruit A
- CHARLIE—It's Inevitable A

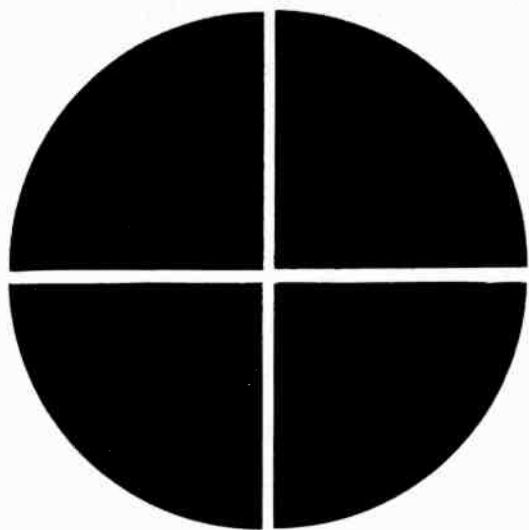
WGUY-FM—Bangor

- (Bill Pasha—M.D.)
- ★ ROD STEWART—Baby Jane 15-8

- ★ THE POLICE—Every Breath You Take 22-9
- ★ DAVE EDMUNDS—Slipping Away 24-18
- ★ PRINCE—1999 25-19
- ★ MICHAEL SEMBELLO—Maniac 30-24
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- JOE WALSH—Space Age Whiz Kids
- THE STOMPERS—Never Tell An Angel B
- DEF LEPPARD—Rock Of Ages B
- MEN WITHOUT HATS—The Safety Dance B
- BEACHES AND HERB—Remember A
- CULTURE CLUB—I'll Tumble 4 Ya

WHEB-FM—Portsmouth

- (Rock Dean—M.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 1-1
- ★ STYX—Don't Let It End 5-2
- ★ JOURNEY—Faithfully 11-9
- ★ ROD STEWART—Baby Jane 12-10
- ★ THE POLICE—Every Breath You Take 19-15
- QUARTERFLASH—Take Me To Heart
- THE



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BOB GIBSON

RAMON HERVEY, II

WAYNE ROSSO

PATTI MITSUI

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/21/83)

Continued from page 20

- MEN AT WORK—It's A Mistake
- DEBARGE—All This Love B
- QUARTERFLASH—Take Me To Heart B
- BRYAN ADAMS—Cuts Like A Knife B
- ROMAN HOLIDAY—Stand By A
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King A
- CULTURE CLUB—I'll Tumble For Ya A

WXKS-FM—Boston

- (Jeni Donaghy—M.D.)
- ★ THE STOMPERS—Never Tell An Angel 1 1
 - ★ THE POLICE—Every Breath You Take 7-4
 - ★ KAJAGOOGOO—Too Shy 12 7
 - ★ ROD STEWART—Baby Jane 13-9
 - ★ DURAN DURAN—Is There Something I Should Know 21-15
 - MICHAEL SEMBELLO—Maniac B
 - RIC OCASEK—Jimmy Jimmy B
 - QUARTERFLASH—Take Me To Heart B
 - BERLIN—The Metro B
 - JOAN JETT AND THE BLACKHEARTS—Fake Friends A
 - B-52's—Legal Tender A
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King A
 - SHALAMAR—Dead Giveaway A
 - STEVIE NICKS—Stand Back A
 - CHRIS DE BURGH—Don't Pay The Ferryman A
 - THOMAS DOLBY—Europa And The Pirate Twins A

Mid-Atlantic Region

★ PRIME MOVERS

- THE POLICE—Every Breath You Take (A&M)
- PRINCE—1999 (Warner Bros.)
- EDDY GRANT—Electric Avenue (Portrait/Ice)

● TOP ADD ONS

- MEN AT WORK—It's A Mistake (Columbia)
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King (Jet)
- BRYAN ADAMS—Cuts Like A Knife (A&M)

● BREAKOUTS

- QUARTERFLASH—Take Me To Heart (Geffen)
- MICHAEL SEMBELLO—Maniac (Casablanca)
- DEF LEPPARD—Rock Of Ages (Mercury)

WABE-AM—Allentown

- (Jefferson Ward—M.D.)
- ★ JIM CAPALDI—That's Love 9 6
 - ★ DEBARGE—All This Love 14 8
 - ★ CHAMPAIGN—Try Again 16 11
 - ★ THE HOLLIES—Stop In The Name Of Love 17 14
 - ★ STYX—Don't Let It End 20 16
 - MEN AT WORK—It's A Mistake
 - RITA COOLIDGE—All Time High
 - AMERICA—The Border A

WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—M.D.)
- ★ EDDY GRANT—Electric Avenue 3 2
 - ★ STYX—Don't Let It End 7 3
 - ★ THE KINKS—Come Dancing 9 4
 - ★ KAJAGOOGOO—Too Shy 8 5
 - ★ THE POLICE—Every Breath You Take 17 6
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
 - DAVID BOWIE—China Girl
 - THE HUMAN LEAGUE—(Keep Feeling) Fascination B
 - MICHAEL SEMBELLO—Maniac B
 - LOVERBOY—Hot Girls In Love A
 - BRYAN ADAMS—Cuts Like A Knife A

WKZZ-FM—Pittsburgh

- (Chuck Tyler—M.D.)
- ★ SERGIO MENDES—Never Gonna Let You Go 5-3
 - ★ MICHAEL JACKSON—Wanna Be Startin' Something 12 7
 - ★ THE POLICE—Every Breath You Take 16 10
 - ★ PRINCE—1999 22 14
 - MICHAEL SEMBELLO—Maniac 26 20
 - MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
 - DEF LEPPARD—Rock Of Ages
 - LITTLE RIVER BAND—We Two B
 - BRYAN ADAMS—Cuts Like A Knife B
 - MTUME—Juicy Fruit A
 - MEN AT WORK—It's A Mistake A

WCCF-FM—Erie

- (J.J. Sanford—M.D.)
- ★ MARTIN BRILEY—The Salt In My Tears 5-2
 - ★ JOURNEY—After The Fall 7 3
 - ★ THE KINKS—Come Dancing 10 5
 - ★ LINDA RONSTADT—Easy For You To Say 14 9
 - ★ PRINCE—1999 17 10
 - RICKIE LEE JONES—Under The Boardwalk
 - BONNIE TYLER—Total Eclipse Of The Heart
 - THE FIXX—Saved By Zero B
 - AMERICA—The Border B
 - SMOKEY ROBINSON—Blame It On Love B
 - ROD STEWART—Baby Jane B
 - PETER DINKLAGE—Johnny B Goode B
 - MTUME—Juicy Fruit A
 - CHARLIE—It's Inevitable A
 - DOUBLE IMAGE—Night Pulse A
 - SHOR PATROL—Loverboy A

WCIR-FM—Beckley

- (Jim Martin—M.D.)
- ★ PRINCE—1999 1 1
 - ★ MICHAEL JACKSON—Wanna Be Startin' Something 8 2
 - ★ STYX—Don't Let It End 3 3
 - ★ CHAMPAIGN—Try Again 7 4
 - ★ DEF LEPPARD—Rock Of Ages 17 6
 - ROBERT PALMER—You Are In My System
 - JOE WALSH—Space Age Whiz Kid
 - STEVIE NICKS—Stand Back B
 - BONNIE TYLER—Total Eclipse Of The Heart B
 - BRYAN ADAMS—Cuts Like A Knife B
 - THE BEE GEES—The Woman In You B
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
 - THE HUMAN LEAGUE—(Keep Feeling) Fascination B
 - THE FIXX—Saved By Zero B
 - MICHAEL SEMBELLO—Maniac B
 - THE BEE GEES—The Woman In You B
 - RITA COOLIDGE—All Time High A
 - MEN AT WORK—It's A Mistake A
 - ROMAN HOLIDAY—Stand By A
 - CULTURE CLUB—I'll Tumble 4 Ya A
 - DURAN DURAN—Is There Something I Should Know B
 - QUARTERFLASH—Take Me To Heart B

WFBG-AM—Altoona

- (Tony Booth—M.D.)
- ★ PRINCE—1999
 - ★ THE POLICE—Every Breath You Take 16 7
 - ★ EURYTHMICS—Sweet Dreams 31 22
 - ★ THE FIXX—Saved By Zero 36 30
 - ★ DIANA ROSS—Pieces Of Ice 31 22
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
 - MEN AT WORK—It's A Mistake
 - A FLOCK OF SEAGULLS—Wishing B
 - MICHAEL SEMBELLO—Maniac B
 - LOVERBOY—Hot Girls In Love B
 - DONNIE IRIS—Do You Compute A
 - LAURA BRANIGAN—How Am I Supposed To Live Without You A
 - TOTO—Waiting For Your Love A
 - SMOKEY ROBINSON—Blame It On Love A
 - BERLIN—The Metro A

WHYW-FM—Pittsburgh

- (Jay Cresswell—M.D.)
- ★ SERGIO MENDES—Never Gonna Let You Go 9 3
 - ★ STYX—Don't Let It End 13 8
 - ★ DEBARGE—All This Love 19 12
 - ★ LITTLE RIVER BAND—We Two 21 14
 - ★ KAJAGOOGOO—Too Shy 14 10
 - RITA COOLIDGE—All Time High
 - QUARTERFLASH—Take Me To Heart
 - CRYSTAL GAYLE—Our Love Is On The Fallline B
 - MICHAEL SEMBELLO—Maniac B
 - TOTO—Waiting For Your Love A
 - MICHAEL JACKSON—Human League A
 - EURYTHMICS—Sweet Dreams A
 - TACO—Puttin' On The Ritz A

WKRC-FM—Wilkes-Barre

- (Jim Rising—M.D.)
- ★ EDDY GRANT—Electric Avenue 8 2
 - ★ ELTON JOHN—I'm Still Standing 9 4
 - ★ THE POLICE—Every Breath You Take 13 6
 - ★ SERGIO MENDES—Never Gonna Let You Go 11 7
 - ★ DAVID BOWIE—China Girl 37 31
 - ★ DIANA ROSS—Pieces Of Ice A
 - R.E.M.—Radio Free Europe A
 - U2—Two Hearts Beat As One A
 - MEN AT WORK—It's A Mistake A
 - MITCH RYDER—When You Were Mine A
 - BOY NEXT DOOR—You Love So Far A

WNVZ-FM—Norfolk

- (Steve Kelly—M.D.)
- ★ THE POLICE—Every Breath You Take 10 1
 - ★ MICHAEL SEMBELLO—Maniac A
 - ★ MICHAEL JACKSON—Wanna Be Startin' Something 9 5
 - ★ THE KINKS—Come Dancing 16 11
 - ★ THE BEE GEES—The Woman In You 20 14
 - LOVERBOY—Hot Girls In Love B
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
 - DIANA ROSS—Pieces Of Ice B
 - MICHAEL SEMBELLO—Maniac B
 - DAVE EDMUNDS—Slipping Away A
 - DAVID BOWIE—China Girl A
 - QUARTERFLASH—Take Me To Heart A
 - TACO—Puttin' On The Ritz A
 - CULTURE CLUB—I'll Tumble For Ya A

WQXA-FM—York

- (Dan Steele—M.D.)
- ★ LITTLE RIVER BAND—We Two 11 8
 - ★ MICHAEL JACKSON—Wanna Be Startin' Something 19 13
 - ★ DEBARGE—All This Love 20 17
 - ★ EDDY GRANT—Electric Avenue 28 18
 - ★ PRINCE—1999 29 25
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
 - DIANA ROSS—Pieces Of Ice
 - DONNA SUMMER—She Works Hard For The Money B
 - QUARTERFLASH—Take Me To Heart B
 - THE HOLLIES—Stop In The Name Of Love B
 - BRYAN ADAMS—Cuts Like A Knife A
 - LOUISE TUCKER—Midnight Blue A

WRQX-FM—Washington

- (Mary Tatem—M.D.)
- ★ THE POLICE—Every Breath You Take 5 2
 - ★ SCANDAL—Love's Got A Line On You 12 10
 - ★ ELTON JOHN—I'm Still Standing 14 12
 - ★ PRINCE—1999 15 13
 - ★ ROD STEWART—Baby Jane 16 14
 - QUARTERFLASH—Take Me To Heart B
 - BRYAN ADAMS—Cuts Like A Knife B
 - MEN AT WORK—It's A Mistake A
 - MADNESS—Our House A

WRVQ-FM—Richmond

- (Jim Payne—M.D.)
- ★ CULTURE CLUB—Time 3 2
 - ★ DARYL HALL AND JOHN OATES—Family Man 5 3
 - ★ EDDY GRANT—Electric Avenue 6 4
 - ★ KAJAGOOGOO—Too Shy 8 5
 - ★ THE POLICE—Every Breath You Take 15 8
 - THOMAS DOLBY—Europa And The Pirate Twins
 - MEN AT WORK—It's A Mistake
 - DEF LEPPARD—Rock Of Ages B
 - THE HUMAN LEAGUE—(Keep Feeling) Fascination B
 - MICHAEL SEMBELLO—Maniac B
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
 - DAVE EDMUNDS—Slipping Away A
 - RED ROCKERS—China A
 - CULTURE CLUB—I'll Tumble For Ya A

WXIL-FM—Parkersburg

- (Paul Demille—M.D.)
- ★ RICKY SPRINGFIELD—Affair Of The Heart 2 1
 - ★ PHIL COLLINS—I Cannot Believe It's True 6 2
 - ★ JOURNEY—After The Fall 11 5
 - ★ PRINCE—1999 18 9
 - ★ THE POLICE—Every Breath You Take 20 10
 - DIANA ROSS—Pieces Of Ice
 - NIGHT PULSE—Double Image
 - ROD STEWART—Baby Jane B
 - QUARTERFLASH—Take Me To Heart B
 - BONNIE TYLER—Total Eclipse Of The Heart B
 - RICKIE LEE JONES—Under The Boardwalk B

WHTX-FM—Pittsburgh

- (Keith Abrams—M.D.)
- ★ THE POLICE—Every Breath You Take 12 5
 - ★ A FLOCK OF SEAGULLS—Wishing 13 16
 - ★ PRINCE—1999 16 7
 - ★ MADNESS—Our House 23 16
 - ★ THE FIXX—Saved By Zero 30 20
 - ★ CHAMPAIGN—Try Again B
 - LITTLE RIVER BAND—We Two B
 - ALABAMA—The Closer You Get B
 - EURYTHMICS—Sweet Dreams B
 - MICHAEL SEMBELLO—Maniac A
 - DONNIE IRIS—Do You Compute A
 - KAJAGOOGOO—Too Shy A
 - BRYAN ADAMS—Cuts Like A Knife A

WXLK-FM—Roanoke

- (David Lee Michaels—M.D.)
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 9 3
 - ★ PRINCE—1999 12 7
 - ★ THE POLICE—Every Breath You Take 20 13

- ★ ROD STEWART—Baby Jane 23 16
- ★ ROBBIE PATTON—Smiling Islands 25 18
- SHALAMAR—Dead Giveaway
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- STEVIE NICKS—Stand Back B
- BILLY IDOL—White Wedding B
- MOLLY HATCHETT—Kinda Like Love B
- BRYAN ADAMS—Cuts Like A Knife A
- MICHAEL SEMBELLO—Maniac A
- LOVERBOY—Hot Girls In Love A

WYCR-FM—York

- (J.J. Randolph—M.D.)
- ★ EDDY GRANT—Electric Avenue 7 2
 - ★ ELTON JOHN—I'm Still Standing 6 4
 - ★ MICHAEL JACKSON—Wanna Be Startin' Something 6 6
 - ★ THE POLICE—Every Breath You Take 21 7
 - ★ KAJAGOOGOO—Too Shy 13 8
 - MEN AT WORK—It's A Mistake
 - DIANA ROSS—Pieces Of Ice
 - THE HUMAN LEAGUE—(Keep Feeling) Fascination B
 - THE FIXX—Saved By Zero B
 - THE HOLLIES—Stop In The Name Of Love B
 - DEBARGE—All This Love B
 - QUARTERFLASH—Take Me To Heart B
 - MICHAEL SEMBELLO—Maniac B
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
 - BRYAN ADAMS—Cuts Like A Knife B
 - CHARLIE—It's Inevitable A
 - TACO—Puttin' On The Ritz A
 - SHALAMAR—Dead Giveaway A
 - BILLY IDOL—White Wedding A

WZYQ-FM—Frederick

- (Kemosabi Joe—M.D.)
- ★ EDDY GRANT—Electric Avenue 1 1
 - ★ THE POLICE—Every Breath You Take 15 3
 - ★ LOVERBOY—Hot Girls In Love 27 18
 - ★ BRYAN ADAMS—Cuts Like A Knife 30 24
 - ★ JIM CAPALDI—That's Love 38 30
 - MEN AT WORK—It's A Mistake
 - ZEBRA—Who's Behind The Door
 - DEF LEPPARD—Rock Of Ages B
 - QUARTERFLASH—Take Me To Heart B
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
 - TACO—Puttin' On The Ritz B
 - THE FIXX—Saved By Zero B
 - TOTO—Waiting For Your Love A
 - CULTURE CLUB—I'll Tumble 4 Ya A

Southeast Region

★ PRIME MOVERS

- THE POLICE—Every Breath You Take (A&M)
- EDDY GRANT—Electric Avenue (Portrait/Ice)
- MADNESS—Our House (Geffen)

● TOP ADD ONS

- MEN AT WORK—It's A Mistake (Columbia)
- DIANA ROSS—Pieces Of Ice (RCA)
- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King (Jet)

● BREAKOUTS

- DAVID BOWIE—China Girl (EMI/America)
- TACO—Puttin' On The Ritz (RCA)
- MICHAEL SEMBELLO—Maniac (Casablanca)

WAEV-FM—Savannah

- (J.D. North—M.D.)
- ★ ELTON JOHN—I'm Still Standing 9 5
 - ★ LITTLE RIVER BAND—We Two 15 11
 - ★ THE POLICE—Every Breath You Take 17 13
 - ★ LEE GREENWOOD—I.O.U. 20 15
 - ★ THE KINKS—Come Dancing 24 17
 - ★ MARTIN BRILEY—The Salt In My Tears
 - DAVID BOWIE—China Girl
 - STARBUCK—The Full Cleveland B
 - MICHAEL SEMBELLO—Maniac B
 - DONNA SUMMER—She Works Hard For The Money B
 - AMERICA—The Border A
 - DIANA ROSS—Pieces Of Ice A
 - RITA COOLIDGE—All Time High A
 - JENNIFER WARMES—Nights Are Forever A

WANS-FM—Anderson/Greenville

- (Rod Metts—M.D.)
- ★ EDDY GRANT—Electric Avenue 7 2
 - ★ SERGIO MENDES—Never Gonna Let You Go 6 3
 - ★ KAJAGOOGOO—Too Shy 8 4
 - ★ BRYAN ADAMS—Cuts Like A Knife 14 10
 - ★ THE POLICE—Every Breath You Take 15 12
 - AMERICA—The Border
 - MEN AT WORK—It's A Mistake
 - MICHAEL SEMBELLO—Maniac B
 - LOVERBOY—Hot Girls In Love B
 - THE HUMAN LEAGUE—(Keep Feeling) Fascination B
 - QUARTERFLASH—Take Me To Heart B
 - BILLY IDOL—White Wedding B
 - TACO—Puttin' On The Ritz A
 - JOE WALSH—Space Age Whiz Kid A

WAXY-FM—Ft. Lauderdale

- (Rick Shaw—M.D.)
- ★ NAKED EYES—Always Something There To Remind Me 10 2
 - ★ CULTURE CLUB—Time 5 3
 - ★ STYX—Don't Let It End 9 5
 - ★ THE POLICE—Every Breath You Take 18 9
 - ★ ELTON JOHN—I'm Still Standing 19 15
 - ★ THE KINKS—Come Dancing
 - ★ RITA COOLIDGE—All Time High

WBBQ-FM—Augusta

- (Bruce Stevens—M.D.)
- ★ EDDY GRANT—Electric Avenue 10 2
 - ★ THE POLICE—Every Breath You Take 21 11
 - ★ ELTON JOHN—I'm Still Standing 23 16
 - ★ ROD STEWART—Baby Jane 28 18
 - ★ STEVIE NICKS—Stand Back 35 25
 - MEN AT WORK—It's A Mistake
 - SHALAMAR—Dead Giveaway
 - DIANA ROSS—Pieces Of Ice B
 - LOUISE TUCKER—Midnight Blue B
 - THE HUMAN LEAGUE—(Keep Feeling) Fascination B
 - JOE WALSH—Space Age Whiz Kids B
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
 - TACO—Puttin' On The Ritz A
 - DAVID BOWIE—China Girl A
 - THE HOLLIES—Stop In The Name Of Love A
 - LOVERBOY—Hot Girls In Love A

WBCY-FM—Charlotte

- (Bob Kagan—M.D.)
- ★ EDDY GRANT—Electric Avenue 1 1
 - ★ THE POLICE—Every Breath You Take 3 2
 - ★ MICHAEL JACKSON—Wanna Be Startin' Something 14 4
 - ★ SERGIO MENDES—Never Gonna Let You Go 16 6
 - ★ DEBARGE—All This Love 20 15
 - MEN AT WORK—It's A Mistake
 - CROSBY, STILLS AND NASH—War Games
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
 - BRYAN ADAMS—Cuts Like A Knife B
 - MICHAEL SEMBELLO—Maniac B
 - EURYTHMICS—Sweet Dreams B
 - A FLOCK OF SEAGULLS—Wishing B
 - DEF LEPPARD—Rock Of Ages A
 - LOVERBOY—Hot Girls In Love A
 - DIANA ROSS—Pieces Of Ice A

WBGW-FM—Tallahassee

- (Al Brock—P.D./Jack Morris—M.D.)
- ★ EDDY GRANT—Electric Avenue 6 3
 - ★ THE POLICE—Every Breath You Take 12 5
 - ★ ELTON JOHN—I'm Still Standing 10 7
 - ★ MICHAEL JACKSON—Wanna Be Startin' Something 14 12
 - ★ ROD STEWART—Baby Jane 22 19
 - MEN AT WORK—It's A Mistake
 - CULTURE CLUB—I'll Tumble For Ya
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
 - THE HOLLIES—Stop In The Name Of Love B
 - MICHAEL SEMBELLO—Maniac B
 - DEF LEPPARD—Rock Of Ages A
 - CHARLIE—It's Inevitable A

WKXX-FM—Birmingham

- (Steve Davis—M.D.)
- ★ EDDY GRANT—Electric Avenue 1 1
 - ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 24 16
 - ★ MADNESS—Our House 22 18
 - ★ PRINCE—1999 28 22
 - ★ STEVIE NICKS—Stand Back 30 27
 - ★ THE HOLLIES—Stop In The Name Of Love B
 - MICHAEL SEMBELLO—Maniac B
 - QUARTERFLASH—Take Me To Heart B
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King A

WCGQ-FM—Columbus

- (Bob Raleigh—M.D.)
- ★ EDDY GRANT—Electric Avenue 3 1
 - ★ ELTON JOHN—I'm Still Standing 8 4
 - ★ SERGIO MENDES—Never Gonna Let You Go 10 7
 - ★ KAJAGOOGOO—Too Shy 12 9
 - ★ EURYTHMICS—Sweet Dreams 14 10
 - DIANA ROSS—Pieces Of Ice
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
 - MICHAEL SEMBELLO—Maniac B
 - THE FIXX—Saved By Zero B
 - PRINCE—1999 B
 - A FLOCK OF SEAGULLS—Wishing B
 - JOE WALSH—Space Age Whiz Kids A
 - CULTURE CLUB—I Tumble 4 Ya A
 - CROSBY, STILLS AND NASH—War Games A

WCSC-AM—Charleston

- (Chris Bailey—M.D.)
- ★ SERGIO MENDES—Never Gonna Let You Go 9 6
 - ★ MICHAEL JACKSON—Wanna Be Startin' Something 15 11
 - ★ THE POLICE—Every Breath You Take 20 12
 - ★ ROD STEWART—Baby Jane 17 13
 - ★ MADNESS—Our House 24 18
 - LOVERBOY—Hot Girls In Love
 - BRYAN ADAMS—Cuts Like A Knife
 - THE HOLLIES—Stop In The Name Of Love B
 - AMERICA—The Border B
 - THE HUMAN LEAGUE—(Keep Feeling) Fascination B
 - QUARTERFLASH—Take Me To Heart B
 - MEN AT WORK—It's A Mistake A
 - TOTO—Waiting For Your Love A
 - DIANA ROSS—Pieces Of Ice A
 - DONNIE IRIS—Do You Compute A
 - PEAPO BRYSON/ROBERTA FLACK—A
 - SMOKEY ROBINSON—Blame It On Love A

WDCG-FM—Durham

- (Randy Kabrich—M.D.)
- ★ EDDY GRANT—Electric Avenue 7 1
 - ★ CHAMPAIGN—Try Again 3 2
 - ★ THE POLICE—Every Breath You Take 16 3
 - ★ MICHAEL JACKSON—Wanna Be Startin' Something 9 7
 - ★ SERGIO MENDES—Never Gonna Let You Go 10 9
 - EURYTHMICS—Sweet Dreams
 - THE HUMAN LEAGUE—(Keep Feeling) Fascination
 - DURAN DURAN—Is There Something I Should Know B
 - DEF LEPPARD—Rock Of Ages A
 - QUARTERFLASH—Take Me To Heart A

WEZB-FM—New Orleans

- (Jerry Lousteau—M.D.)
- ★ SERGIO MENDES—Never Gonna Let You Go 3 1
 - ★ MADNESS—Our House 6 3
 - ★ THE POLICE—Every Breath You Take 11 8
 - ★ DEF LEPPARD—Rock Of Ages 26 13
 - MICHAEL SEMBELLO—Maniac 25 19
 - THE HUMAN LEAGUE—(Keep Feeling) Fascination
 - SHALAMAR—Dead Giveaway
 - BRYAN ADAMS—Cuts Like A Knife B
 - DAVID BOWIE—China Girl B
 - DIANA ROSS—Pieces Of Ice B
 - EURYTHMICS—Sweet Dreams A

WFLB-AM—Fayetteville

- (Larry Canon—M.D.)
- ★ DEBARGE—All This Love 10 6
 - ★ EDDY GRANT—Electric Avenue 12 7
 - ★ THE KINKS—Come Dancing 15 8
 - ★ THE POLICE—Every Breath You Take 24 9
 - ★ QUARTERFLASH—Take Me To Heart 36 25
 - DIANA ROSS—Pieces Of Ice
 - MELO—Ewok Celebration
 - THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King B
 - AMERICA—The Border B
 - CROSBY, STILLS AND NASH—War Games B
 - DAVID BOWIE—China Girl B
 - MICHAEL SEMBELLO—Maniac B
 - TACO—Puttin' On The Ritz B
 - SMOKEY ROBINSON—Blame It On Love B
 - MEN AT WORK—It's A Mistake A
 - LAURA BRANIGAN—How Am I Supposed To Live Without You A
 - PEAPO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love A
 - DONNIE IRIS—Do You Compute A
 - JOE WALSH—Space Age Whiz Kid A
 - HEAVEN 17—We Live So Fast A

WFMF-FM—Baton Rouge

- (Johnny "M"—M.D.)
- ★ IRENE CARA—Flashdance... What A Feeling 1 1
 - ★ STYX—Don't Let It End 3 3
 - ★ EDDY GRANT—Electric Avenue 15 5
 - ★ MICHAEL JACKSON—Wanna Be Startin' Something 12 9
 - ★ THE POLICE—Every Breath You Take 16 10

- THE ELECTRIC LIGHT ORCHESTRA—Rock 'N' Roll Is King
- QUARTERFLASH—Take Me To Heart
- KAJAGOOGOO—Too Shy B
- MICHAEL SEMBELLO—Maniac B
- THE HOLLIES—Stop In The Name Of Love B
- DIANA ROSS—Pieces Of Ice A

WHYY-FM—Montgomery

- (Mark St. John—M.D.)
- ★ EDDY GRANT—Electric Avenue 3 1
 - ★ THE POLICE—Every Breath You Take 16 6
 - ★ EURYTHMICS—Sweet Dreams 13 9
 - ★ MADNESS—Our House 17 10
 - ★ DURAN DURAN—Is There Something I Should Know 20 16
 - MEN AT WORK—It's A Mistake
 - PEAPO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
 - DEF LEPPARD—Rock Of Ages B
 - STARBUCK—The Full Cleveland B

YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Give Me Love, George Harrison, Apple
2. My Love, Paul McCartney & Wings, Apple
3. Will It Go Round In Circles, Billy Preston, A&M
4. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
5. Kodachrome, Paul Simon, Columbia
6. Pillow Talk, Sylvia, Vibration
7. Playground In My Mind, Clint Holmes, Epic
8. Long Train Running, Doobie Brothers, Warner Bros.
9. Right Place, Wrong Time, Dr. John, Atco
10. Shambala, Three Dog Night, Dunhill

POP SINGLES—20 Years Ago

1. Sukiyaki, Kyu Sakamoto, Capitol
2. It's My Party, Lesley Gore, Mercury
3. Hello Stranger, Barbara Lewis, Atlantic
4. Blue On Blue, Bobby Vinton, Epic
5. Easier Said Than Done, Essex, Roulette
6. Those Lazy-Hazy-Crazy Days Of Summer, Nat King Cole, Capitol
7. One Fine Day, Chiffons, Laurie
8. You Can't Sit Down, Dovells, Parkway
9. Memphis, Lonnie Mack, Fraternity
10. Surf City, Jan & Dean, Liberty

TOP LPs—10 Years Ago

1. Living In The Material World, George Harrison, Apple
2. Red Rose Speedway, Paul McCartney & Wings, Apple
3. There Goes Rhymin' Simon, Paul Simon, Columbia
4. Houses Of The Holy, Led Zeppelin, Atlantic
5. The Dark Side Of The Moon, Pink Floyd, Harvest
6. 1967-1970, Beatles, Apple
7. Now & Then, Carpenters, A&M
8. Made In Japan, Deep Purple, Warner Bros.
9. They Only Come Out At Night, Edgar Winter Group, Epic
10. Call Me, Al Green, Hi

TOP LPs—20 Years Ago

1. Days Of Wine And Roses, Andy Williams, Columbia
2. Moving, Peter, Paul & Mary, Warner Bros.
3. West Side Story, Soundtrack, Columbia
4. Vaughn Meader & The First Family Vol. 2, Cadence
5. Surfin' U.S.A., Beach Boys, Capitol
6. Peter, Paul & Mary, Warner Bros.
7. I Wanna Be Around, Tony Bennett, Columbia
8. Lawrence Of Arabia, Soundtrack, Colpix
9. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
10. Kingston Trio #16, Capitol

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

1. One Of A Kind, Spinners, Atlantic
2. Doing It To Death, J.B.'s People, 621
3. Time To Get Down, O'Jays, Philadelphia International
4. Daddy Could Swear, I Declare, Gladys Knight & the Pips, Soul
5. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
6. There's No Me Without You, Manhattans, Columbia
7. Get Off My Mountain, Dramatics, Volt
8. You'll Never Get To Heaven, Stylistics, Avco
9. I'll Always Love My Mama, Intruders, Gamble
10. Give Your Baby A Standing Ovation, Dells, Cadet

• Continued from page 15

That opening for an assistant PD/music director at WTVN Columbus has been filled in-house by **Kent Jones**, who continues to host the Sunday night oldies show. . . . Signed, sealed and delivered: Capitol Broadcasting (**Jim Goodman's** Raleigh-based company) has taken over Mariner's KBEQ Kansas City with the FCC's blessing.

It must be the season for station sales. **Vic Ives**, Portland radio fixture and GM of Magic 107 (KMJK) there, has gotten a group together, and they're buying the Harte-Hanks property. . . . Golden West has agreed to sell its San Francisco property, KSFO, in a move that surprised no one. Buying the AM facility is King Broadcasting; King, which owns KYA/KLHT there, will obviously be selling KYA, and soon. . . . Swanson Broadcasting has sold its second "Music Of Your Life" AM this year. First it was New Orleans' WSHO; now it's Fort Worth's KFJZ, and the word is that Founders Broadcasting, which paid \$2 million for the property and has no other broadcast interests, will be dropping the format.

★ ★ ★

Michael Bailey's back. Bailey, who programmed Portland's KINK and did mornings from 1976 to 1979, rejoined the station last week doing mornings. He most recently held down the same shift across town at KRCK.

If WLS-FM Chicago is sounding better to you, or at least louder, it's probably because it's moved its perch from the John Hancock building to the Sears tower, a move that's been underway for the past two years. . . . Congratulations to WFYR Chicago afternoon drive personality

Chuck Benson, who increased his job security by marrying the station's operations manager, **Barb Brauer**. Other station staffers saying "I do" recently include morning man **Stu Collins** and engineering supervisor **John Valenta**. . . . Across town at Chicago's all-Spanish outlet, WOJO, "Radio Ambients," **Tomas Martinez, Ambrozio Hernandez** and **Eva Field** have been added to the station's news department.

★ ★ ★

Happy birthday to Cleveland's WMJI, which celebrates its first anniversary of bringing "magic" to the rock'n'roll capital of the world. . . . And in Cleveland, Tenn. (Chattanooga, tri-state area), WALS-FM has become WUSY-FM (US-101) and abandoned its AC programming in favor of country. Owned by Colonial Broadcasting (WLWI Montgomery, WOWW Pensacola), the class C FM is programmed by **Jon Anthony**, with **John Hart**, formerly of Albany, Ga.'s WJAZ, handling music.

WYSP Philadelphia has a new production director. He's **Bob Stroud**, who held the same position at Chicago's WMET. . . . **Jeff Serr** makes another move at KMGG Los Angeles. He started as the station's night jock earlier this year, moved into middays and now handles afternoons at the Century station.

John Reid, formerly of KOA Denver, joins KIL0 Colorado Springs as news director. **Gregory Thomas** is upped to promotions/public relations director there and continues in the 10 p.m.-2 a.m. shift. Copywriter **Ann Sears**, meanwhile, is upped to assistant PD. . . . **Ken Brown** vacates his post as VP/GM of Mid America's WQUA/KRVR Davenport to relocate to the company's Peoria

outlets, WIRL/WSWT, where he replaces VP/GM **Mort Cantor**, who resigned last month.

★ ★ ★

Bill Alexander is out at KJ103 (KJYO) Oklahoma City and looking. Bill, who was part of the "Super-Stars" crew when the station switched from Schulke II six months ago, also handled the music chores. He can be reached at (405) 751-1252.

Guillermo Llerena Godoy, a jock from Lima (Peru, not Ohio), stopped by the Billboard offices last week. He's a Peruvian air personality whose Spanish-language program features predominantly American music, and he says things are pretty much the same in Lima as they are here: lots of stations and lots of FM penetration.

In addition to all his other activities, consultant **Jeff Pollack** is now teaching a course in "programming in the '80s" at UCLA, Monday nights through Aug. 22.

If you're in the vicinity of Columbus, Ga., give WDAK PD **Jessica James** a call. She'll show you through the South's only "antique radio museum," which opened last week and is owned by the station.

For those of you into collecting things, the Grand Award- and Gold Medal-winning commercials and PSAs from the second annual International Radio Festival of New York are available on cassette for \$25 from the organization at 251 W. 57th St., New York, N.Y. 10019.

★ ★ ★

"Morning Radio Success Techniques" is the latest offering from Dave Klemm. The three-hour seminar will be held in San Francisco

Aug. 27 prior to the NAB-RPC. For more information call (203) 868-0505.

And if you want more info on this year's NAB radio programming conference write to the NAB radio department, 1771 N Street N.W., Washington, D.C. 20036. They'll send you a poster suitable for framing with all the details on the back.

Steve Boyton is upped from weekends to MD at FM96, CJFM Montreal. . . . Up in Timmins, Ont., CKGB celebrates its 50th anniversary on the air, and PD **Gary Greer** would like to hear from all former staffers.

After a brief midday stint at WJDY Salisbury, Md., **Jeff Newman** segues across the state to Ocean City, where he now does mornings on OC104 (WOCQ), replacing **J.J. McKay**. . . . WJKX Moss Point, Miss. urban midday personality **Etta St. James** is upped to music director. . . . KOCY Oklahoma City's "Gold Country" becomes the state's first AM stereo outlet. . . . **Harvey Yow**, WGWR midday man, is the new PD at the Asheboro, N.C. station, where afternoon drive jock **Penny Nance** is upped to music director.

Dallas public radio station KERA/90 FM will have a new PD Aug. 1 when **Michael M. Nitka** leaves Washington's WAMU-FM to assume the post. . . . New York Univ.'s radio station, WNYU, has a new staff. It includes GM **John Hrynyszyn** and PD **John Loscalzo**. . . . **Paul Lauzon**, who does a weekend gospel show on KLCL Lake Charles, La., needs some earthly intervention and heavenly inspiration in the form of gospel product.



PYROMANIACS—A platinum album isn't enough for the guys in the Mercury band Def Leppard, so they stopped by WLS-FM in Chicago to say thanks for plugging "Pyromania." Shown from left are music director Steve Perun; the band's Phil Collen and Joe Elliott; PolyGram regional promotion manager Marvin Gleicher; manager Cliff Bernstein; and Chicago promotion rep Gary Triozzi.

Midday Male Audience Growing

LOS ANGELES—Trying to reach male listeners? According to "The Mid-Day Myth Exploded," a new study conducted by CBS-FM National Sales, you'll find them listening in the middle of the day, a time slot previously dubbed "housewife time."

"That term is now obsolete," states Eli W. Kaufman, VP of CBS-FM National Sales. "Major demographic changes in the 10 a.m.-3 p.m. daypart, due primarily to new work styles, additions to the overall work force and the development of exurban communities, have resulted in a swelling of upscale professional/managerial men and women now listening to the radio midday in their cars at work and at home."

In the last 10 years, while female midday listening has increased 20%, male listenership has posted a 41% gain. And not only is the audience there, it's being reached cost effectively. In a comparison of daypart costs-per-rating point for men 25-54 in the top 20 markets, the study found a midday buy to be 40% less expensive than a combined drive-time purchase.

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Current issue # 39 features KMPC/Robert W. Morgan, KIQQ/Jack Lacy, KFI/Lohman & Barkley, KNBR/Frank Dill & Mike Cleary, KRTH/Dean Goss, Mighty 690/Steve Sande, plus from Palm Springs, AOR KPFI-FM, A/C KDES and Soft Hit KDES-FM. 90-minute cassette, \$5.50. Classic Issue # C-32 features WMGM/Peter Tripp-1960, WCFL/Scotty Brink-1970, KMPC/Gary Owens-1975, KHJ/Robert W. Morgan-1973, KHJ/Bob Anthony-1977, KCBC/Thom DeVine-1969. Cassette, \$10.50. Special Issue # S-17 features CHR WFME from Baton Rouge, CHR's B-97-FM/Cajun Ken Cooper and WTIX, A/C WQUE and AOR WRNO from New Orleans, plus CHR's G 100 and WABB-FM from Mobile. Cassette, \$5.50. Special Issue # S-18 features CHICAGO! with Larry Lujack and Fred Winston, WLUP/Jonathan Brandmeier, WLS-FM/Steve Dahl, and WLS's oldies show with Peter Dean. 90-minute cassette, \$5.50.

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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	7	THE FIXX —Reach The Beach, MCA	1	1	1	THE POLICE —Every Breath You Take, A&M
2	2	23	DEF LEPPARD—Pyromania, Mercury	2	5	5	STEVIE NICKS—Stand Back, Modern
3	NEW ENTRY		THE POLICE—Synchronicity, A&M	3	4	4	LOVERBOY—Hot Girls In Love, Columbia
4	NEW ENTRY		STEVIE NICKS—The Wild Heart, Modern	4	2	11	DEF LEPPARD—Rock Of Ages, Mercury
5	6	15	DAVID BOWIE—Let's Dance, EMI/America	5	3	8	DURAN DURAN—Is There Something I Should Know?, Capitol
6	NEW ENTRY		LOVERBOY—Keep It Up, Columbia	6	14	5	THE FIXX—One Thing Leads To Another, MCA
7	7	9	DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)	7	16	6	DAVID BOWIE—China Girl, EMI-America
8	10	13	Z.Z. TOP—Eliminator, Warner Bros.	8	9	6	DAVE EDMUNDS—Slipping Away, Columbia
9	5	10	MEN AT WORK—Cargo, Columbia	9	13	7	DEF LEPPARD—Too Late For Love, Mercury
10	14	5	THE KINKS—State Of Confusion, Arista (45)	10	6	13	THE TUBES—She's A Beauty, Capitol
11	8	17	U2—War, Island	11	26	3	IRON MAIDEN—The Flight Of Icarus, Capitol
12	18	10	ZEBRA—Zebra, Atlantic	12	38	6	ZEBRA—Who's Behind The Door, Atlantic
13	12	9	DAVE EDMUNDS—Information, Columbia	13	23	8	MADNESS—Our House, Geffen
14	13	9	A FLOCK OF SEAGULLS—Listen, Jive/Arista	14	7	14	PINK FLOYD—Not Now John, Columbia
15	15	18	INXS—Shaboo, ShooBah, Atco	15	11	9	DAVID BOWIE—Modern Love, EMI-America
16	16	10	RED ROCKERS—China, Columbia (EP)	16	31	4	U2—Two Hearts Beat As One, Island
17	19	22	BRYAN ADAMS—Cuts Like A Knife, A&M	17	59	4	INXS—Don't Change, Atco
18	17	8	FASTWAY—Fastway, Columbia	18	12	10	EDDY GRANT—Electric Avenue, Portrait
19	9	15	THE TUBES—Outside/Inside, Capitol	19	35	7	THE KINKS—Come Dancing, Arista
20	27	5	IRON MAIDEN—Piece Of Mind, Capitol	20	19	6	RED ROCKERS—China, Columbia
21	31	4	CROSBY, STILLS & NASH—Allies, Atlantic	21	15	12	Z.Z. TOP—Gimme All Your Lovin', Warner Bros.
22	29	13	MARTIN BRILEY—One Night With A Stranger, Mercury	22	30	10	MARTIN BRILEY—Salt In My Tears, Mercury
23	25	6	BLACKFOOT—Slog, Atco	23	8	8	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
24	24	12	KROKUS—Headhunter, Arista	24	21	21	BRYAN ADAMS—Cuts Like A Knife, A&M
25	20	8	GOANNA—Spirit Of Place, Atco	25	22	10	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia
26	28	9	QUIET RIOT—Metal Health, Pasha	26	25	4	FASTWAY—Say What You Will, Columbia
27	26	10	EDDY GRANT—Electric Avenue, Portrait (12 inch)	27	46	4	MEN AT WORK—It's A Mistake, Columbia
28	22	17	PLANET P—Planet P, Geffen	28	34	8	RICK SPRINGFIELD—Affair Of The Heart, RCA
29	32	7	JOAN ARMATRADING—The Key, A&M	29	18	7	CULTURE CLUB—Church Of The Poisoned Mind, Virgin/Epic
30	21	10	MADNESS—Our House, Geffen (45)	30	20	6	THE FIXX—Saved By Zero, MCA
31	23	11	RICK SPRINGFIELD—Living In Oz, RCA	31	39	4	GOANNA—Solid Rock, Atco
32	39	4	MARSHALL CRENSHAW—Field Day, Warner Bros.	32	42	4	MARSHALL CRENSHAW—Whenever You're On My Mind, Warner Bros.
33	45	4	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	33	40	3	ROBERT PALMER—You Are In My System, Island
34	NEW ENTRY		JOAN JETT AND THE BLACKHEARTS—Fake Friends, MCA/Blackheart (12 inch)	34	NEW ENTRY		CROSBY, STILLS & NASH—War Games, Atlantic
35	35	5	URIAH HEPP—Head First, Mercury	35	17	12	U2—Sunday, Bloody Sunday, Island
36	43	7	R.E.M.—Murmur, I.R.S.	36	36	12	Z.Z. TOP—Got Me Under Pressure, Warner Bros.
37	NEW ENTRY		DONNIE IRIS—Fortune 410, MCA	37	45	5	ELTON JOHN—I'm Still Standing, Geffen
38	33	5	ELTON JOHN—Too Low For Zero, Geffen	38	47	4	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
39	NEW ENTRY		MINISTRY—With Sympathy, Arista	39	10	16	INXS—The One Thing, Atco
40	30	14	PINK FLOYD—The Final Cut, Columbia	40	33	14	BILLY IDOL—White Wedding, Chrysalis
41	49	3	THE PLIMSOUKS—Everywhere At Once, Geffen	41	51	9	TEARS FOR FEARS—Change, Mercury
42	36	17	CHRIS DE BURGH—The Getaway, A&M	42	52	9	QUIET RIOT—Metal Health, Pasha
43	NEW ENTRY		QUARTERFLASH—Take Me To Heart, Geffen (45)	43	54	6	FASTWAY—Easy Livin, Columbia
44	NEW ENTRY		TALKING HEADS—Speaking In Tongues, Sire	44	43	6	MEN AT WORK—High Wire, Columbia
45	44	9	JIM CAPALDI—Fierce Heart, Atlantic	45	44	5	KROKUS—Screaming In The Night, Arista
46	41	6	TEARS FOR FEARS—The Hurting, Mercury	46	24	5	PLANET P—Static, Geffen
47	34	6	MARILLION—Script For A Jester's Tear, Capitol	47	37	7	JOAN ARMATRADING—Drop the Pilot, A&M
48	37	21	JOURNEY—Frontiers, Columbia	48	56	6	THE HUMAN LEAGUE—(Keep Feeling) Fascination, A&M
49	47	3	ARCHANGEL—Archangel, Portrait	49	27	5	KAJAGOOGOO—Too Shy, EMI-America
50	50	3	JOE WALSH—Space Age Whiz Kid, Full Moon (12 Inch)	50	32	3	NAKED EYES—Always Something There To Remind Me, EMI

Top Adds

1	THE POLICE—Synchronicity, A&M
2	STEVIE NICKS—The Wild Heart, Modern
3	LOVERBOY—Keep It Up, Columbia
4	JOAN JETT AND THE BLACKHEARTS—Fake Friends, MCA/Blackheart (12 inch)
5	CROSBY, STILLS & NASH—Allies, Atlantic
6	TALKING HEADS—Speaking In Tongues, Sire
7	DONNIE IRIS—Fortune 410, MCA
8	SHOOTING STAR—Burning, Virgin/Epic
9	ELO—Rock 'N' Roll Is King, Jet (45)
10	PETER GABRIEL—Plays Live, Geffen

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

Radio

New On The Charts

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



ROMAN HOLLIDAY

Swing, jump, jive: the names are different, but those sounds contribute equally to the success of the new Roman Holliday single, "Stand By," which moves to a starred 68 on this week's Hot 100. The tune, with its rockabilly feel and nod to the influence of such stylists as Louis Jordan and Cab Calloway, was written by the Lambert brothers, vocalist Steve and saxophonist Rob.

Taken from the group's self-titled Jive EP, marketed by Arista Records, "Stand By" was directed by Peter Collins, whose production credits include Musical Youth and the Belle Stars. Guitarist Brian Bonhomme, keyboardist Adrian York, trumpeter John Eacott, drummer Simon Cohen and bassist Jon Durno complete the lineup, which was cemented last year at the aptly named Jive Club in London.

"I think there's a great big gap in the musical jigsaw puzzle for jive to fit in," says Steve Lambert. "You need something different, a bit more excitement. You've got the cold synthesizer bands that don't produce the goods live, and I think it would be good for kids to come out of a gig sweating."

For more information, contact Melani Rogers, Arista Records, 6 West 57th St., New York, N.Y. 10019; (212) 489-7400.



LOZ NETTO

Now that Loz Netto has hit the charts, he doesn't have to run away from home anymore. The singer/songwriter, whose debut single, "Fade Away," moves to 82 on the current Hot 100, tried valiantly to "escape" his native Coventry, England, as a teen, only to return, penniless, some months later. But rock star dreams aren't easily daunted, and Netto finally scored as a guitarist with Sniff 'N the Tears, which scored a worldwide hit last year with "Driver's Seat."

"Loz Netto's Bzar," his debut album for 21 Records, marketed by PolyGram, features "Fade Away," with synthesized effects coordinated by producer Colin Thurston, who has guided David Bowie and, more recently, Duran Duran. Players on the disk include bassist Ian Maidman, drummer Luigi Salvoni and keyboardist Johnathan Cole.

"I wrote lyrics with an awareness of video," says Netto, who believes "the new breed of musicians will be actors, too."

For more information, contact 21 Records, 161 West 54th St., New York, N.Y. 10019; (212) 664-7900.



EURYTHMICS

Annie Lennox was waitressing in London, following three years of study at the Royal Academy of Music there, when David Lennox suggested to her that they form a musical partnership. In their first incarnation, as the Tourists, they scored a hit with a remake of Jackie DeShannon's "Everytime You Walk In The Room." Now they're known as the Eurythmics, and have a big "new music" hit on their hands with "Sweet Dreams (Are Made Of This)," which climbs to a starred 26 in its eighth week on the Not 100. It's taken from the RCA album of the same name.

The duo demonstrate an unusual ability to craft haunting hooks and harmonies in their synthesizer-dominated music. For those who feel the music gets a little too technical, they offer a relatively soulful version of the Stax/Volt hit, "Wrap It Up," written by Isaac Hayes and David Porter.

For more information, contact Gary Kurfurst, Overland Management, 1775 Broadway, New York, N.Y. 10019; (212) 489-4820.

Featured Programming

ABC/Watermark is the new name of the production and syndication arm of the ABC Radio Division, now that the firm has officially transferred to ABC Radio Networks from ABC Radio Enterprises. The company's syndicated shows are unaffected by the reorganization. ABC/Watermark president Tom Rounds now reports to ABC Radio Network chief Edward McLaughlin.

James R. Berry eschews nicknames like "Mr. Science," but that's what programmers at such stations as KIQQ Los Angeles, WEEI Boston and WXYZ Detroit are calling the writer and producer of the "Science Report" show. Underwritten by the American Institute of Physics in New York, the series, which is free, tackles topics of interest to both physical scientists and consumers, such as why bowling balls curve, how the full moon causes personality changes, and why hot tubs can kill you. Entertaining and easy-to-understand, the programs are four-and-a-half-minutes long and shipped on disk. Over 500 stations, including 150 commercial outlets, carry the show. Berry can be reached at (212) 661-9404.

Welcome Lenny Kaye to DIR Broadcasting as producer of two new shows, "Maxwell House Party" and "Live Cuts." The noted guitarist and rock historian, who will also produce DIR's "The Inside Track," will pick one live cut from a syndicator's archives for each episode of the five-minute "Live Cuts" show, sponsored by Maxwell House. A host for the daily program will be named shortly. The 60-minute "House Party" will include live music in a party setting and feature host Meg Griffin of WNEW-FM New York. The new shows will debut on disk sometime next month.

The United Stations will bow "Solid Gold Country" in September. Hosted by Stan Martin, the weekly three-hour show will feature country artists as guests in a magazine format. It's available on disk on a barter basis.

United has also slated four consecutive "Hot Summer Rock" specials for the season, sponsored by Atari. Beginning the weekend of July 22, the 60-minute market exclusives will spotlight the Tubes, A Flock Of Seagulls, Def Leppard and

the Stray Cats.

"Album Country" and "Rockhit" are two new formats on the horizon. The former, marketed by The Syndicate and developed by Sound Idea Productions of Berkeley, targets younger modern country listeners and can be tailored for basic music service or live assist. "Rockhit," developed for FM by the Gene Ladd Broadcast Group of New York, is aimed at the 12-34 listener and incorporates a music mix that's reportedly "broader than 'Hot Hits' and more vertical than top 40."

Watch for TM Programming to change the latter half of its name this fall as part of a new advertising campaign. Five employees were let go last week as part of a streamlining effort that will result in expanded duties for the TM sales team, according to president Pat Shaughnessy, who says the retiring Harold Best will be replaced as Northeast regional rep.

Velma Cato has been named news director of the NBC Radio Network. She joined NBC last year as a producer and editor. Suzanne Berg has joined The United Stations as technical producer. United has also hired Tom Roland as manager of creative services. They're based in New York. Starstream Communications has appointed Robin Rothman national marketing director in Los Angeles. Wil Schutte is the newest account exec on McGovern Guild Radio's Gotham sales force. CBS News correspondent Susan Spencer will be heard on "Newsnotes" every other Wednesday, alternating with correspondent Diane Sawyer. Rob Battles has been named manager of promotion for the ABC Radio Networks. The company's Direction Network has also appointed Cathleen Pratt manager of station relations.

The American Honda Motor Co. has purchased 120 half-minute spots on Mutual this summer to promote the use of safety belts. Birch Radio plans to open an office in Chicago next month, headed by Midwest regional sales manager Rick Dames. A demonic association is in the works for WGN Chicago as the official DePaul Blue Demon basketball host through the school's 1987 season.

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

- June 27, Rick Derringer, Carmine Appice, Guest D.J., Rolling Stone Productions, one hour.
- June 27, Van Halen, part two, Inner-View, Inner-View Network, one hour.
- June 27-July 1, Joan Jett, Peter Townsend, Johnny Rotten, Inside Track, DIR Broadcasting, 90 minutes.
- June 27-July 1, Journey, part one, Inner-View, Inner-View Network, one hour.
- June 27-July 3, Stan Kenton Tribute, part two, Music Makers, Narwood Productions, one hour.
- June 27-July 3, Bellamy Brothers, Country Closeup, Narwood Productions, one hour.
- July 1-3, Styx, Off The Record Special, Westwood One, two hours.
- July 1-3, George Duke, Special Edition, Westwood One, one hour.
- July 1-3, Rock Survivors, Rock Chronicles, Westwood One, one hour.
- July 1-3, Fourth Of July, Dr. Demento, Westwood One, two hours.
- July 1-3, Patrick Simmons, Rod Stewart, Berlin, Off The Record, Westwood One, one hour.
- July 1-3, Earl Thomas Conley, Live From Gilley's, Westwood One, one hour.
- July 1-3, Red Rockers, Fixx, Rock Album Countdown, Westwood One, one hour.
- July 1-3, Irene Cara, Sister Sledge, The Countdown, Westwood One, one hour.
- July 1-4, Beach Boys, Ventures, Don & Deanna On Blecker Street, Continuum Network, one hour.
- July 1-4, Beach Boys, Rockweek, Continuum Radio Network, one hour.
- July 1-4, 20 Years Of British Rock, part two, The Source, NBC, three hours.
- July 2, Gary Lewis & the Playboys, Solid Gold Saturday Night, RKO Radioshows, five hours.
- July 2, Loretta Lynn, Oak Ridge Boys, Alabama, Best Of The Silver Eagle, ABC Entertainment Network, 90 minutes.
- July 2, Rod Stewart, Superstar Concert, Westwood One, two hours.
- July 2, Ringo's Yellow Submarine, ABC-FM Radio Network, one hour.
- July 2-3, Dottie West, Con Hunley, Leon Everette, Larry Gatlin & the Gatlin Brothers Band, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.
- July 2-3, Ray Manzarek, Marty Balin, U2, Billy Idol, Hollies, Rock USA, Mutual Broadcasting, three hours.
- July 2-3, Phil Collins, Captured Live, RKO Radioshows, 90 minutes.
- July 2-3, Quarterflash, Hot Ones, RKO Radioshows, one hour.
- July 2-3, Henry Mancini, Musical, Watermark, three hours.
- July 2-3, B.J. Thomas, Soundtrack Of The 60s, Watermark, three hours.
- 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 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, REO 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.

Billboard®

Survey For Week Ending 7/2/83

Adult Contemporary

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

TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	12	1	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)
2	7	7	7	ALL THIS LOVE Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)
3	3	10	10	THAT'S LOVE Jim Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)
4	4	10	10	FLASHDANCE... WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)
5	2	10	10	ALL MY LIFE Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)
6	6	12	12	TIME Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell ASCAP)
7	8	9	9	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)
8	9	8	8	HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)
9	5	11	11	FRONT PAGE STORY Neil Diamond, Columbia 38-03801 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
10	11	8	8	THE CLOSER YOU GET Alabama, RCA 13524 (Irving/Down 'N Dixie/Chinnichap, Careers, BMI)
11	10	8	8	NO TIME FOR TALK Christopher Cross, Warner Bros. 7-29662 (Pop 'N' Roll, ASCAP)
12	14	6	6	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawako/Foster Frees, BMI)
13	13	8	8	DON'T LET IT END Styx, A&M 2543 (Styngian Songs, ASCAP)
14	15	5	5	TRY AGAIN Champaign, Columbia 38-03563 (Walkin, BMI)
15	20	3	3	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)
16	18	4	4	STOP IN THE NAME OF LOVE The Hollies, Atlantic 7-89819 (Stone Agate, BMI)
17	17	6	6	WE TWO Little River Band, Capitol 5231 (Screen Gems-EMI, BMI)
18	19	4	4	ALL THE LOVE IN THE WORLD Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI, admin. Unichappell, BMI)
19	28	2	2	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)
20	22	5	5	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel, Arista, BMI)
21	24	7	7	TIL YOU AND YOUR LOVER ARE LOVERS AGAIN Engelbert Humperdinck, Epic 34-03817 (Warner House Of Music/Pullman/Warner-Tamerlane/Daticabo, BMI)
22	12	12	12	MY LOVE Lionel Richie, Motown 1677 (Brockman, ASCAP)
23	23	6	6	OUR LOVE IS ON THE FAULTLINE Crystal Gayle, Warner Bros. 7-29710 (Rondor PTY LTD/Irving, BMI)
24	26	5	5	COME DANCING The Kinks, Arista 1054 (Davray, PRS)
25	16	14	14	YOU CAN'T RUN FROM LOVE Eddie Rabbitt, Warner Bros. 7-29712 (Debbave/Briarpatch, BMI)
26	32	2	2	THE BORDER America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)
27	25	13	13	OVERKILL Men At Work, Columbia 38-03795 (April, ASCAP)
28	21	8	8	PONCHO & LEFTY Willie Nelson & Merle Haggard, Epic 34-03482 (United Artists/Columbine, ASCAP)
29	27	17	17	MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau Garden Rake/Foster Frees, BMI)
30	30	5	5	I'M STILL STANDING Elton John, Geffen 7-29639 (Intersong, ASCAP)
31	34	3	3	THE WOMAN IN YOU The Bee Gees, RSO 813173-7 (PolyGram) (Gibb Brothers/Unichappell, BMI)
32	NEW ENTRY			BLAME IT ON LOVE Smokey Robinson With Barbara Mitchell, Tamla 1684 (Motown) (Chardax, BMI)
33	38	3	3	SUMMER LOVE/PIANO POWER George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)
34	33	14	14	SOLITAIRE Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, Arista, ASCAP, GEMA)
35	35	3	3	INSIDE LOVE George Benson, Warner Bros. 7-29649 (Music Corporation Of America/Kashif, BMI)
36	29	15	15	EASY FOR YOU TO SAY Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)
37	NEW ENTRY			PUTTIN' ON THE RITZ Taco, RCA 13574 (UFA)
38	NEW ENTRY			WORDS F.R. David, Carrere 101 (PolyGram) (ASCAP)
39	NEW ENTRY			TAKE ME TO HEART Quarterflash, Geffen 7-29603 (Warner Bros.) (Narrow Dude/Bonnie Bee/Good/WB, ASCAP)
40	37	8	8	FAITHFULLY Journey, Columbia 38-03840 (Twist And Shout, ASCAP)
41	31	6	6	ALWAYS SOMETHING THERE TO REMIND ME Naked Eyes, EMI-America 8155 (Intersong Music, ascap)
42	36	3	3	FAMILY MAN Daryl Hall & John Oates, RCA 13507 (Virgin/Chappell/Josef Weinberger, PRS/TBP/April, ASCAP)
43	40	16	16	I WON'T HOLD YOU BACK Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)
44	41	14	14	STRANGER IN MY HOUSE Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)
45	39	11	11	DO IT FOR LOVE Marty Balin, EMI-America 8160 (Great Pyramid/Mercury Shoes, BMI)
46	43	16	16	SMILING ISLANDS Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)
47	44	17	17	MINIMUM LOVE Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)
48	45	24	24	IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)
49	42	14	14	YOU HAVEN'T HEARD THE LAST OF ME Peter Allen Arista 1052 (Snow, BMI/Kaz April, ASCAP)
50	46	9	9	STRAIGHT FROM THE HEART Bryan Adams, A&M 2536 (Irving/Adams Communications, BMI)

* 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).

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ATLANTA-BASED NEWSOM'S

Chain Focuses On Small Malls

By EARL PAIGE

LOS ANGELES—Mall locations in medium and small markets represent a window for retail expansion that is often overlooked, or even deliberately ignored, by the giant chains. That's the view of Ron Freeman, principal in One Stop Record House, Atlanta, which operates Newsom's Music Center, a fast-growing eight-unit chain built around such sites.

Freeman, 62, says the wholesale firm actively seeks out small-market mall locations which can flourish as suburban expansion continues in a given area.

Originally founded by Bill Newsom, the Music Center stores are now under the aegis of the 15-year-old One Stop Record House. Newest thrust for that combine is a second chain, Peppermint, which debuted a month ago via a pilot store in Atlanta's Westend Mall. More recently, One Stop Record House also picked up an outlet on the Georgia Tech campus formerly owned by Madison Dougherty (Billboard, June 25), which will be revamped as the second Peppermint store.

As a wholesale firm, One Stop Record House services 1,200 accounts in seven states from a 115,000 square foot facility in downtown At-

lanta. Fifty people are employed in the far-flung retail division. Another 50 are employed in the headquarters, which rents out space for administration to the non-affiliated 12-unit Record World retail chain, headed by Mike Parkerson. Freeman also operates a label, Atlanta/International, which specializes in gospel music.

A champion of the mom and pop store, Freeman says there has been no problem so far with One Stop Record House's expansion into retail, which began last year. "We give good service and work closely with our customers, and our own stores are not in conflict because they're in malls," he asserts.

Freeman's advice for the survival of small independent stores: "Personal service, specialization and special orders. When people come in they expect to talk to someone expert in merchandise who cares. Then they'll keep coming back."

"Small stores should realize that they can do the volume of a \$100,000-a-year store with only \$20,000 in inventory because they can special order so efficiently today. We've put \$55,000 in our phone service alone. The problems with too many mom and pops is that they try to compete with the Musiclands and Camelots, which they can never do. They should carve out their own

identity."

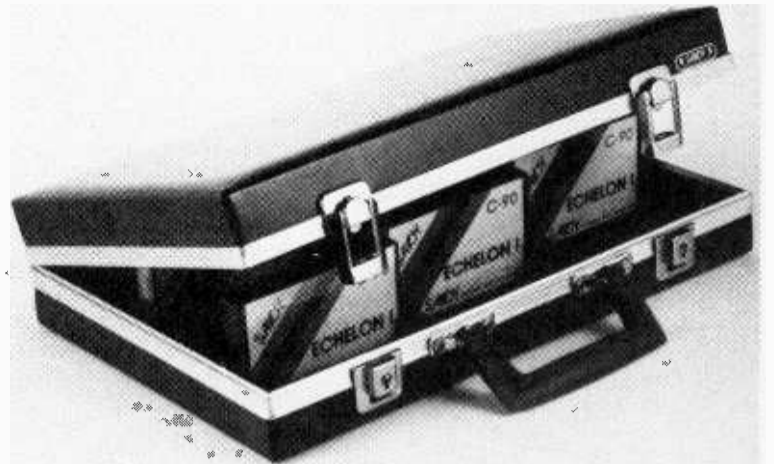
In the company-owned units, Freeman stresses profit: "We don't allow anyone to dictate how we price or operate." As evidence of that philosophy, a manager at a Newsom's Music Center Unit in Anniston, Ala. says that prices for current LPs are often \$8.59—an indication of one of the advantages of being located off the beaten track.

Chainwide, Freeman's philosophy is to emphasize accessories, which he defines as everything from record and tape care to T-shirts. "We make our own T-shirts," he says. "At \$5.98 and \$6.98 for LPs you can't stay there. You have to go for merchandise that offers a profit."

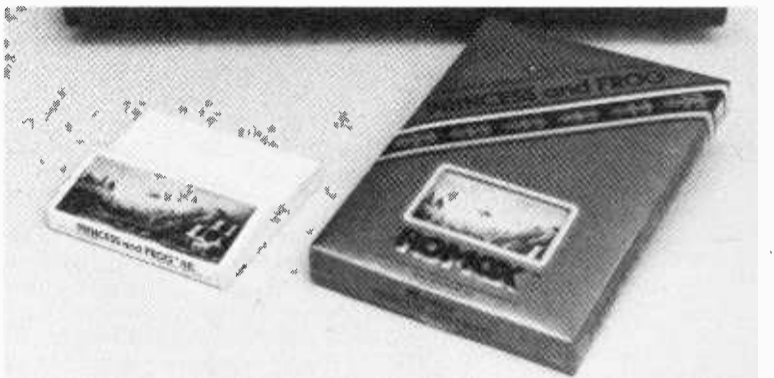
While all the stores carry video games, Freeman says the company has stayed away from prerecorded videocassettes, not wanting to get into the complexities of rental. Video games have slowed down, although Freeman says that a video game contest in the Rome, Ga. store was so successful that the chain is planning more.

Freeman notes that the Peppermint identity offers many pluses in the way of merchandising: "We give all the customers peppermint sticks. The stores are red and white like our shopping bags, the ceilings and

(Continued on page 29)

New Products

Savoy's 2130 model tape case is suitable for various configurations of video games and tapes. List is \$17.95.



Romox's educational and recreational game cartridges utilize 60% of the cartridge surface for graphics. The firm produces cartridges for Atari, Commodore and Texas Instruments personal computers. Four titles for the TI 99/4A each \$44.95 list are "Princess And Frog," "Ant Eater," "Typo" and "Hen Peck."

CD SEEKERS Affluent Customers Flock To D.C. Chains For Digital Disks

By BILL HOLLAND

WASHINGTON—They come in from Bethesda, Chevy Chase, Potomac, McLean: the lawyers, lobbyists, consultants and agency chiefs, double-parking their BMWs and Audis, searching for new kicks. Almost all of them are men, almost all of them well-off. For them, the VCR is last year's playmate.

Who are they? The CD Seekers. They, like affluent customers all over the country, are flocking to the two full-stock store chains here that have managed, sometimes by ingenious means, to obtain a stock of imported Compact Discs in their stores. Right now it's a small flock, but they're gobbling up CDs like teenagers finding a bag of Doritos. And the store owners have already found they don't have to bet them "they can't buy just one."

"These people come in—the word

of mouth is astounding—and they don't just shell out the \$20 or \$25 for one disk. They buy four or five on the average," says Matt Prestone, manager of the classical department of Record & Tape Ltd.'s Georgetown store.

"Supply's tight," says Ken Ney, a buyer at Serenade Records and manager of the M Street, N.W. location in the Federal Triangle power corridor. "But when they come in to buy, they buy."

Both stores have made connections with import sources, and have even made "buying trips" to England to bring back available CDs, dealing with retailers, distributors and one-stops all over Britain. Still, they have only bought 300-400 titles each. Yet, they say, even though the number of customers asking for CDs is small now, the small records are selling well. Both chains say they have sold nearly 75% of the stock

they have imported.

Labels include CBS, Denon, PolyGram (Deutsche Gramophon, Philips and London) and Telarc. More than 90% of the CDs are classical recordings, but both Prestone and Ney agree that their upscale customers are not necessarily classical music fans.

"They're computer people, doctors, those sorts of folks," explains Prestone. "They're buying the sound."

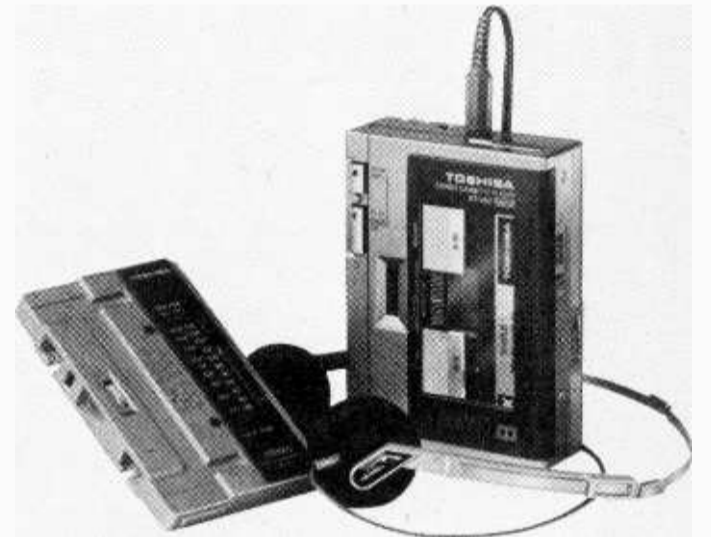
"The CDs are a novelty now, a toy," says Ney. But I think as soon as American companies start supplying stores, and when hardware prices come down, we'll see that change. I ordered rock a few weeks ago—we'll see how that goes."

With American companies moving out domestic CDs soon—CBS this month, WEA in August—in severely limited quantities, with allocation the order of the day (Billboard, June 18), stores like Record & Tape Ltd. and Serenade will be ahead of the game. They have already made calls to nearby stereo stores that carry the CD hardware to advise them they have the records.

However, the increasingly strong stands among labels concerning the so-called "parallel import" rules of the copyright law might quickly cut off the trickle of CDs the stores have been able to get from foreign sources. Capitol, WEA and CBS have already issued warnings to retailers.

Both Prestone and Ney say their stores have received no such letters. In fact, they say, some of the local label reps have given their informal okay.

"Of course, when the American companies start supplying us, we will stop the imports, or else there would be trouble," Ney says. "As it is, they know we'll be a real good CD account for them. And anyway, we're not talking about thousands of records here."



The KT-VS2 from Toshiba is a slim personal stereo cassette player with AM/FM tuner pack. It will be available this fall at a list price of \$119.95.

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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.

POPULAR ARTISTS

AMERICA
Your Move
LP Capitol ST-12277

ANDERSON, LYNN
Back
LP Permian 8205

BENJAMIN, STEVEN, BAND
Prisoner Of Earth
CA Steven Benjamin Prod'ns 3 No List

BROOKS, LONNIE
Hot Shot
LP Alligator AL 4731 \$8.98

DEAD, STEVEN
Ballad Of The Texas Chainsaw Massacre
CA Steven Benjamin Prod'ns No List

Drop Dead
CA Steven Benjamin Prod'ns ORA-1957 No List

Greatest Hits: Steven Dead
CA Steven Benjamin Prod'ns 2 No List

New York City Driller Killer
CA Steven Benjamin Prod'ns EPCAL No List

DIAMOND, NEIL
Gold
LP MCA MCA-37209 \$5.98

Hot August Night
LP MCA MCA-2-6896 (2) \$9.98

GABRIEL, PETER
Plays Live
LP Geffen 2 GHS 4012 (2) \$10.98

GLEAMING SPIRES
Walk On Well Lighted Streets
LP PVC PVC 890

GRAND FUNK
What's Funk?
LP Full Moon/Warner Bros. 23750-1

JOHN ELTON
Goodbye Yellow Brick Road
LP MCA MCA-2-6894 (2) \$9.98

Greatest Hits
LP MCA MCA-37215 \$5.98

Greatest Hits II
LP MCA MCA-2-6898 (2) \$5.98

LOVESMITH, MICHAEL
I Can Make It Happen
LP Motown 6045ML \$8.98

CA 6045MC \$8.98

LYNYRD SKYNYRD
Gold & Platinum
LP MCA MCA-2-6898 (2) \$9.98

One More For From The Road
LP MCA MCA-2-6897 (2) \$9.98

Pronounced Leh-nerd Skin-nerd
LP MCA MCA-37211 \$5.98

Second Helping
LP MCA MCA-37212 \$5.98

Street Survivors
LP MCA MCA-37213 \$5.98

MYSTIC MOODS ORCH.
Another Stormy Night
LP Bainbridge BT6216 \$8.98

CA BTC6216 \$8.98

NEWTON-JOHN, OLIVIA
Making A Good Thing Better
LP MCA MCA-37208 \$5.98

PRICE, RAY
Master Of The Art
LP Viva 23782-1

PRISM
Beat Street
LP Capitol ST 12266

SAMPLE, JOE
Carmel
LP MCA MCA-37210 \$5.98

SIMON, MAGNUS
Fast As Lightning
LP Matmi T-3101

SLACKERS
Slackers
EP Slack Off Music CRS 1-009 \$5.98

STARPOINT
It's So Delicious
LP Boardwalk NB-33266-1

STEELY DAN
Aja
LP MCA MCA-37214 \$5.98

Gaucha
LP MCA MCA-37220 \$5.98

STAPPENWOLF
At Your Birthday Party
LP MCA MCA-37192 \$5.98

STEWART, ROD
Body Wishes
LP Warner Bros. 23877-1

(Continued on page 53)

Survey For Week Ending 7/2/83

Billboard® Midline LPs

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	1972	WEEKS AT #1	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	1972	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	49	17	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3843	1972	17	RCA	5.98	26	24	51	DAN FOGELBERG Home Free Epic Stock PC 31751	1972	CBS	
2	2	53	BILLY JOEL Piano Man Columbia PE 32544	1974		CBS		27	16	17	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	1981	COL	
3	8	17	BOZ SCAGGS Hits Columbia PC-36841	1980		COL		28	18	17	KENNY LOGGINS Celebrate Me Home Columbia PC-34655	1977	COL	
4	7	43	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	1971		MCA	5.98	29	29	39	RUSH Rush Mercury SRM1-1011	1975	POL	5.98
5	3	53	CAROLE KING Tapestry Epic PE 34946	1971		CBS		30	27	45	STEELY DAN Can't Buy A Thrill MCA 37040	1972	MCA	5.98
6	12	21	TOTO Toto Columbia PC-35317	1978		COL		31	32	41	ALAN PARSONS PROJECT Eve Arista ABM 8062	1979	IND	5.98
7	14	49	DAN FOGELBERG Netherlands Epic PE 34185	1977		CBS		32	40	11	BLUE OYSTER CULT Some Enchanted Evening COL PC-35563	1978	COL	
8	4	37	JOE JACKSON Look Sharp! A&M 3187	1979		RCA	5.98	33	39	5	JACKSON 5 Greatest Hits Motown MS-201	1971	HND	5.98
9	19	35	DON McLEAN American Pie United Artists LN 10037	1971		CAP	5.98	34	28	39	STEELY DAN Katy Lied MCA 37043	1975	MCA	5.98
10	17	43	JANIS JOPLIN Greatest Hits Columbia PC-32168	1973		CBS		35	NEW ENTRY		STEELY DAN Aja MCA 37214	1977	MCA	5.98
11	5	45	THE WHO Who Are You MCA MCA-37003	1978		MCA	5.98	36	48	21	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	1977	MCA	5.98
12	13	49	DAN FOGELBERG Souvenirs Epic PE 33137	1974		CBS		37	44	17	TOTO Hydra Columbia PC-36229	1979	COL	
13	21	45	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	1977		MCA	5.98	38	47	5	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	1974	MCA	5.98
14	11	43	THE WHO Live At Leeds MCA 37000	1970		MCA	5.98	39	45	3	DAVID ALLEN COE Greatest Hits Columbia PC-35627	1978	COL	
15	26	33	RUSH Caress of Steel Mercury SRM1-1046	1975		POL	5.98	40	42	33	STEELY DAN Countdown To Ecstasy MCA-37041	1973	MCA	5.98
16	6	21	SPYRO GYRA Morning Dance Infinity 37148	1979		MCA	5.98	41	43	35	JOHN LENNON Mind Games Capitol SN-16068	1973	CAP	5.98
17	9	21	DAVID BOWIE Diamond Dogs RCA AYL1-3889	1974		RCA	5.98	42	38	21	JANIS JOPLIN Pearl Columbia PC 30322	1971	COL	
18	10	15	THIS YEAR'S MODEL Elvis Costello Columbia PC 35331	1978		COL		43	25	25	THE WHO Odds and Sods MCA 37169	1974	MCA	5.98
19	15	35	THE PRETENDERS Extended Play Sire SIR 3563	1981		WEA	5.98	44	37	31	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	1978	MCA	5.98
20	30	51	DAN FOGELBERG Captured Angel Epic PE 33499	1975		CBS		45	35	13	MARVIN GAYE Greatest Hits Motown MS-191	1976	IND	5.98
21	31	9	DAVID BOWIE Heroes RCA AYL1-3857	1977		RCA	5.98	46	NEW ENTRY		EDDIE MONEY Eddie Money Columbia PC-34909	1978	COL	
22	33	47	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	1976		IND	5.98	47	34	21	THE MOODY BLUES On The Threshold Of A Dream Deram DER-18025	1969	POL	5.98
23	22	39	RUSH Fly By Night Mercury SRM1-1023	1975		POL	5.98	48	36	35	STEELY DAN The Royal Scam MCA 37044	1976	MCA	5.98
24	20	19	AL GREEN Greatest Hits Vol. I Motown 5283	1975		INO	5.98	49	NEW ENTRY		JEFF BECK Blow By Blow Epic PE 33409	1975	COL	
25	23	19	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	1976		COL		50	49	3	MOLLY HATCHET Molly Hatchet Epic PE 35347	1978	COL	

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New Motions Are Filed In Gimbel/Morowitz Dispute

LOS ANGELES—Chicago Federal District Court Judge George Leighton heard a motion Friday (24) to dismiss and another for a change of venue in a multi-million-dollar lawsuit filed against Video Shack Inc., a New York City video specialty chain, and its principals, Arthur H. Morowitz and Howard J. Farber.

action as a wholesaler of records, audio and videotapes and cassettes, electronic games and related equipment. Noel Gimbel is founder of both plaintiff firms.

The two motions filed by the defendants are part of a legal dispute that began last November, when Chicago-based Sound Video Unlimited Inc. and Electertainment Inc. filed against the two defendants.

Morowitz and Farber owned a warehouse on West 54th St. in New York which acted, from January through July, 1982, as a conduit for Sound Video, according to the complaint. The suit charges that the defendants failed to properly control inventories, process orders and indicate receipts, returns shipments and deliveries. It also charges that they failed to provide accurate data processing input regarding the warehouse and instead misinformed plaintiffs regarding the warehouse. In addition, the defendants are accused of mixing their own product with Sound Video product in the New York warehouse.

The complaint states that in early October, 1981, Morowitz and Farber "became involved in the management and operation of the business of the plaintiffs." In March, 1982, according to the filing, Morowitz and Farber entered into a reorganization agreement, providing for the exchange of all the shares of Video Shack for 45,000 shares of Electertainment Class B stock. Under the pact, Morowitz was to become president, director and a shareholder in Electertainment, parent company of Sound Video Unlimited. Farber was to become an Electertainment shareholder.

The suit alleges that the defendants conspired to defraud and seeks \$6,281,555 for business and property injuries. The complaint asks that the damages be trebled to \$18,844,665.

In addition, the complaint charges that on around March 2 and May 4, 1982, Morowitz persuaded Sound Video to pay him \$49,925, a sum not owed the defendant. The action seeks the return of that money.

Sound Video is described in the

New Regional Vid Assn.

LOS ANGELES—An association of video specialty stores in the Puget Sound area of Washington is hoping to become the second regional chapter of the Video Software Dealers Assn. (VSDA), according to Ed Empey, vice president of the group, Video West, which will soon have 14 members.

particularly eager to join with the national dealer group in the battle over the First Sale Doctrine.

Empey, who has been a dealer in Lake Stevens, Wash. since 1981 and recently joined VSDA, says his group has really started to take off. Its members want to be part of the national picture, he says. They are

Empey stresses that Video West is not a franchise group ("All the stores are independent"), although the original six dealers are financially involved in new member stores. He says that some cooperative buying is done and that video rental club cards are good for all stores in the group. "Together we have 4,500 club members," he says. Rental fees are uniform at \$3 per day per film, with yearly dues \$25 and lifetime membership \$50.

Game Monitor Software Teledelivery Breakthrough?

By TIM BASKERVILLE

As reported here recently (Billboard, May 28), Romox, a Campbell, Calif.-based games manufacturer, has developed what it claims is a "locked" erasable programmable read-only memory (EPROM) cartridge that allows the recycling of game software, which was impossible using standard memory chips.

come is kept at the outlet until billing is made by Romox.

The common hurdle for both systems is overcoming the strong skepticism of the software suppliers, most of whom express a wait-and-see attitude toward any delivery system which bypasses the distribution and retail network through which games have up until now been sold, or which has the slightest vulnerability to techno-piracy.

The even more wide-ranging upshot of what it calls "edge connector programmable cartridge" (ECPC), it was revealed at CES, is to make possible teledelivery of game software to retail outlets in a scheme that would eliminate inventory investment altogether and reduce consumer cost for purchasing new games. Projected price to the customer who comes in with a cartridge in hand: \$10, according to Romox president Paul Terrell. Importantly, for the retailer, the transaction in-

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

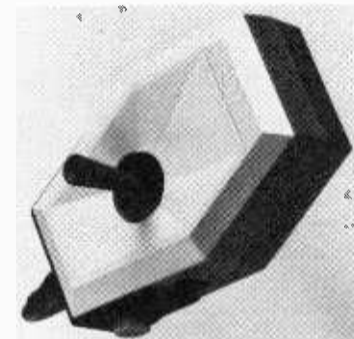
At the CES computer software panel, Broderbund Software's Doug Carlston termed teledelivery "uncontrolled distribution," while Sierra On-Line's Ken Williams observed that the amount of memory involved in computer-format games is much greater (24K to 48K) compared to the 4K to 8K VCS games

that can be reliably downloaded over phone lines. And Micro D.'s Lorraine Mecca succinctly warned: "If you can download it, you can steal it."

Demonstrating a prototype machine on the CES floor, Terrell described the system as one in which retailers lease a counter-top terminal for \$100 a month and complete transactions by opening a locked drawer, accepting a "used" ECPC cartridge from the customer, taking a blank from the drawer and "zapping" it in the unit.

The 20- by 20-inch store unit is capable of downloading hundreds of different games and keeps track of the number of transactions in a non-volatile memory.

New Products



The Enjoystick, Model TJS-400 from TG Products, is designed to fit in the palm of a hand. It has a fire button on one side for use by right-handed players which can be converted to for use by left-handers. List: \$34.95.



A trackball, the TTB-800, is being marketed by TG Products. The trackball, Atari-compatible, features three firing buttons instead of two. The TG-600 also works on the Commodore 64, VIC-20 and NEC PC 6000 computer system. List: \$69.95.



Expanding on its line of Elephant Memory Systems brand floppy disks, Leading Edge Products offers an accessory line called "trunks" consisting of disk storage units.

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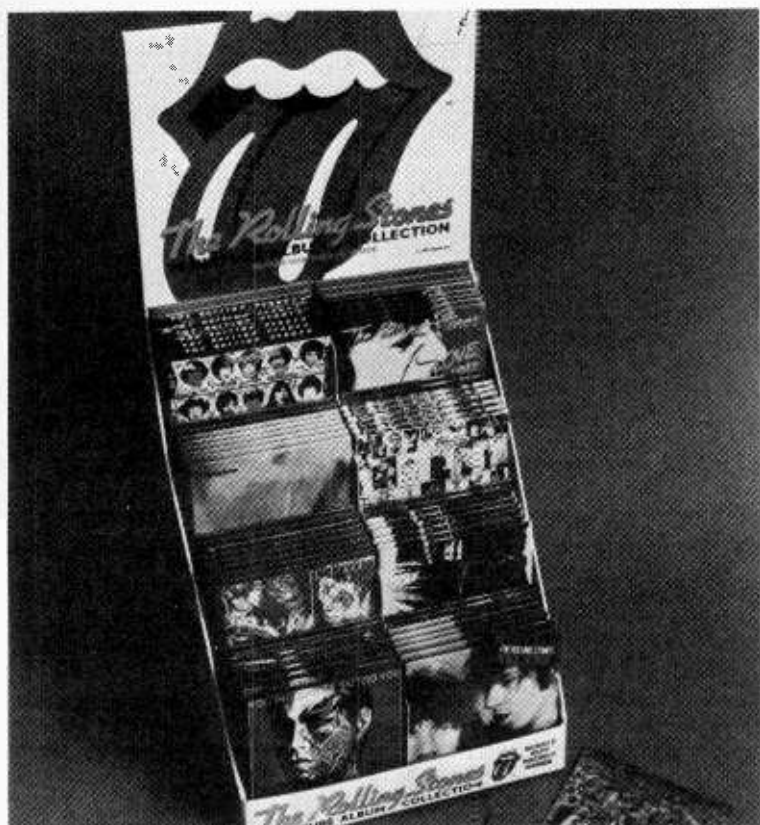
Commtron Sets Expansion Moves

LOS ANGELES—Commtron Corp. is expanding. The video and electronics wholesale firm is moving to new quarters in Dallas, Atlanta and Congers, N.Y., moving its Des Moines headquarters to larger facilities, and opening its ninth branch this month, in Miami Lakes, Fla.

Commtron president Jack Silverman says that all the firm's plants will average between 12,000 and 20,000 square feet. "We're just outgrowing our plants one after another," he says, noting that the Atlanta branch will be doubled in size and that it may be necessary to move the Congers branch to New Jersey.

The newest expansion was undertaken on an interim basis when Commtron took over Pickwick's Ft. Lauderdale building in late May, bringing along many of Pickwick's people. Silverman expects the Miami Lakes operation to be on line by the end of the month.

Installation of an IBM 4041 is one motivation for the forthcoming relocation of Commtron's Des Moines headquarters to the Regency West Center on the city's west side. Silverman says he hopes to make that move by August.



TONGUE & GROOVE—Album Graphics' latest miniature album-with-bubble-gum collection features 11 albums by the Rolling Stones, whose famous "lips and tongue" logo highlights a dealer display. The 64-count prepack includes such classic Stones' albums as "Sticky Fingers," "Exile On Main Street" and "Some Girls," among others.

Sound Video Unlimited Reorganizes

LOS ANGELES—In a move further buttressing its position in video and computers, Noel Gimbel's Sound Video Unlimited has strengthened its executive echelon and reorganized its branches nationwide.

"We are zeroing in more on the expanding video and computer field," the Niles, Ill.-based wholesaler states. "To accomplish that end, we have restructured our executive staff." Len Grossi has joined the firm as chief operating officer. He has been an executive in operations and finance with Paramount TV & Video Distributing here for the past six years. Gimbel has also added Herb Fischer, who was most recently with San Diego wholesaler Major Video, and before that was vice president of sales at ABC's rack division. Both are new positions for Sound Video.

Stan Myers, seven-year Sound Video veteran, heads up the records and video software division, while Bob Jacobs, former Denver Sound Video branch chief, returns to the Chicago area in charge of operations and computer and video game software.

In the allied branch reorganization, Gimbel is deleting records, tapes and accessories from his Denver branch. However, he emphasizes that this merchandise will remain an important part of his Chicago operation. A number of key Rocky Mountain accounts, he stresses, will continue to be served by Sound Video from its northwest suburban Chicago hub. Chicago is the only place where Sound Video handles recorded product.

The Sound Video branch here is moving in July to larger quarters at

8501 Telfair, Sun Valley, Calif. In Portland, Ore., Sound Video is doubling its warehousing space, moving to 5769 N.E. Columbia Blvd. Sound Video is also moving in Denver due to a lessor closure. Quarters have not yet been leased there.

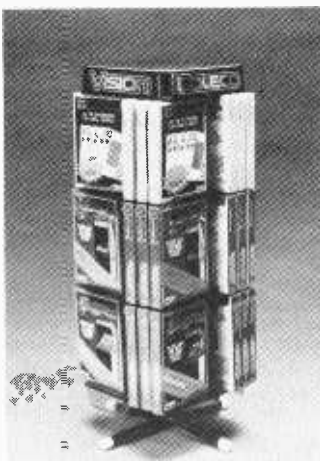
Gimbel says that he has added the new Coleco Adam computer and its allied software to the Texas Instrument and Commodore lines which he already represented as a distributor.

Chain Focuses On Small Malls

• Continued from page 26

walls too. We have red and white balloons. It all adds up to merchandising excitement." Freeman says that the chain's other stores may be phased into the Peppermint design concept.

The typical Newsom's store is a 2,500 square foot site with a full-line stock, including singles. The markets served by the stores in the chain range in size from Huntsville, Ala., with a population of 138,000, down to Tupelo, Miss., which has 23,800 residents.



The Deijon C-12 counter display.

videocassettes. It has three vertically adjustable shelves and 12 pockets. Taking one square foot of counter space, the unit is 32 inches high. It's also available with a plexiglass security shield to deter pilferage.

FOR ELECTRONICS SOFTWARE New Stock Displays Debut

NEW YORK—Three new stock displays for consumer electronics software and related products have been marketed by Deijon, an East Rutherford, N.J.-based manufacturer of merchandising display systems.

The 30-A5 unit will hold computer software, videocassettes or books and features five vertically adjustable shelves and 30 pockets, 8 1/4 by 4 1/2 inches per pocket. It's available with a white or walnut base, 20 1/2 by 20 1/2 inches in size. Height is 67 inches. Price, including a blank white circular header, is \$164.50.

RCR-32, at \$245.50, is designed for consumer electronics magazines and literature. It features four shelves and 32 pockets, each with an adjustable clip to control pocket width. The display is 68 inches in height and is available on a 20 1/2- by 20 1/2-inch white or walnut base.

C-12, at \$55, is a counter display for computer software or

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Video Music Programming

As of 6/22/83

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:

ELO, "Rock 'N' Roll Is King," Jet
Haysi Fantayzee, "Shiny Shiny," RCA
Joan Jett, "Fake Friends," MCA
Journey, "After The Fall," Columbia
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
Shooting Star, "Straight Ahead," Virgin
Slickee Boys, "When We Go To The Beach," Line
Frankie Stallone, "Look Out For Number One," Paramount
Tears For Fears, "Change," Mercury
Stevie Ray Vaughn, "Love Struck Baby," Epic
Joe Walsh, "Space Age Whiz Kids," Warner Bros.

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

David Bowie, "China Girl," EMI America
David Bowie, "Let's Dance," EMI America
Duran Duran, "Is There Something I Should Know," Capitol
Dave Edmunds, "Slipping Away," Columbia
Eddy Grant, "Electric Avenue," Portrait
Michael Jackson, "Billie Jean," Epic
Journey, "Faithfully," Columbia
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 You Take," A&M
Rod Stewart, "Baby Jane," Warner Bros.
Tubes, "She's A Beauty," Capitol
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

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

A Flock Of Seagulls, "Wishing," Jive
Bryan Adams, "This Time," A&M
Joan Armatrading, "Drop The Pilot," A&M
Blackfoot, "Teenage Idol," Atco
Martin Briley, "Salt In My Tears," Mercury
Burning Sensations, "Belly Of The Whale," Capitol
Def Leppard, "Rock Of Ages," Mercury
Thomas Dolby, "Europa," Capitol
Eurythmics, "Sweet Dreams," RCA
Fastway, "Say What You Will," Columbia
Fixx, "Saved By Zero," MCA
Goanna, "Solid Rock," Atco
Daryl Hall & John Oates, "Family Man," RCA
Human League, "Fascination," A&M
Inxs, "Don't Change," Atco
Iron Maiden, "Flight Of Icarus," Capitol
Elton John, "I'm Still Standing," Geffen
Kajagoogoo, "Too Shy," EMI America
Krokus, "Screaming In The Night," Arista
Marillion, "He Knows You," Capitol
Gary Myrick, "Guitar Talk, Love And Drums," Epic
Quiet Riot, "Metal Health," Pasha
Red Rockers, "China," 415/Columbia
Roman Holliday, "Stand By," Jive
Michael Sembello, "Maniac," Casablanca
Styx, "Don't Let It End," A&M
Peter Tosh, "Johnny B. Goode," EMI America
U2, "Two Hearts Beat As One," Island
Zebra, "Who's Behind The Door," Atlantic

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

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
DNA, "Doctors Of The Universe," Boardwalk
Heaven 17, "Temptation," Arista
Hollies, "Stop In The Name Of Love," Atlantic
Juluka, "Scatterling," Warner Bros.
Greg Kihn, "Tear That City Down," Berserkley
Modern English, "Someone's Calling," Sire
Mental As Anything, "If You Leave Me," Oz
Planet P, "Static," Geffen
Ramones, "Psychotherapy," Sire
Roxy Music, "Can't Let Go," EG/Warner Bros.
Saxon, "The Power And The Glory," Carrere/CBS
Jules Shear, "Whispering Your Name," EMI America
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
Alan Vega, "Wipeout Beat," Elektra/Ze
X, "Breathless," Elektra
Yello, "I Love You," Elektra

MTV WEEKEND EVENTS:

Saturday Concert: Loverboy, July 2
Sunday Special: Fast Forward: Boy George & John Moss of Culture Club, July 3

Telegenics Turns The Public On Clip Distribution Service Puts Emphasis On The Music

NEW YORK—The word "telegenics" means qualities that look good on television. But a new firm here by that name emphasizes music over visuals.

Telegenics is a video clip distribution service for clubs. Co-founder Stephanie Shepherd, who is also managing editor of Dance Music Report, explains, "We program whatever will turn the public on,

and for that the record has to be good. A lot of what goes into our choice depends on the song, and that's how it should be."

Compilation tapes from the company (it makes up two or three per month for its subscribers) feature dance music artists spanning a number of different formats. A June tape, for example, features Tears For Fears, Bananarama, Nile Rod-

gers, Greg Kihn, the Jonzun Crew, Sparks, Dexy's Midnight Runners, the Human League, Lulu Temple and Imagination.

"The concept of music video should extend to all types of music," says Shepherd, "not just heavy metal or rock'n'roll. The record companies are not paying attention to the fact that dance music is what's selling, what people want to hear. People are no longer as interested in lyrical content or melodic structure as they once were, and you have to give the people what they want.

"We haven't formatted our music because I don't believe in it. Everyone should be as open-minded as possible. Clubs are not so stratified as the industry would like to believe. The crossover potential is huge, and it's not being acknowledged."

Clips are selected for the compilations largely on the basis of which songs will appeal to "the general dance audiences," according to Shepherd. "Def Leppard probably

(Continued on page 34)

British Report Forecasts Market Explosion In '86

By PETER JONES

LONDON—The most explosive boom year for the British home video market is likely to be 1986, according to forecasts assembled by the Economist Intelligence Unit (EIU) here.

The market will be worth some \$1.27 billion that year, says the report. Software will account for 40% of this figure, hardware purchase and rental the remainder.

Currently, 13% of British homes have VCRs. By 1986, penetration is projected to build to 43%, or nine million video recorders in domestic use.

In its estimates, EIU assumes a total of one title rented per week for each machine in 1986, or a staggering 415 million transactions. At present, it's estimated that each sizable video store handles around 7,000 rentals a year. While EIU accepts that its estimate of 40,000 rentals for each, based on a proportionate business buildup, could prove too high, it stresses that "financially sound and well-run operations are clearly in for a prosperous period."

The report estimates that there were 96 million rentals at a value of \$185 million last year, plus sales of around a million prerecorded videocassettes.

It adds that VHS will, in the

buildup to 1986, continue to be an easy leader in market share terms, though it goes on: "Betamax has upped its share to 35% of the total, and V2000 should certainly benefit from the favorable-to-Philips European trade agreement limiting Japanese imports."



WORKOUT—More than 150 teenagers appear in a video for "Girl Like You" by the San Francisco group the Units. In part a tribute to the Busby Berkeley/Rockettes style of dance, "Girl Like You" tells the story of a gym class that abandons its regular drills for an all-out dance display. Shooting took place at Tamalpais High School in Mill Valley, Calif. Michael Feeney and Juanita Diana produced for Video Caroline; John Torcassi served as cameraman/director of photography; and Patrick Kriwanek directed.

AMIP Draws 125 Buyers

NEW YORK—The American Market for International Program (AMIP) has attracted 125 buyers to date. The event takes place in Miami Beach Nov. 7-10.

So far, such group broadcasters as Metromedia, RKO, Cox and others are already represented. In addition, 76 exhibitors from 24 countries have committed to attend, representing more than 55% of available exhibit space.

Exhibitors include: Antenne 2, Australian Film Commission, Chagnowski Prod. Bv, Cinetheque, Compix, Czechoslovakian Film Export, Egyptian Television, Eurocable, Film Craft Productions, Israel Broadcasting Authority, Latin American Independent Network, London TV Service, Radio Canada, Sacis-RAI, Scottish Television, Shochiko, South African Broadcasting Corp., Television Espanola S.A., Unibel Films and ZDF.

Buyers planning to attend come from Embassy Home Video, Embassy Telecommunications, Home Box Office, Fox/Lorber Associates, Turner Program Services, Paramount TV International, The Movie Channel, USA Cable Network, Sony Consumer Products Co., Playboy/Bravo Cable, Viacom, Blair Television, Telepictures, MGM/UA Television Distribution, Nashville Network, Media Home Entertainment, Pacific Arts Video and others.

Harvey Seslowsky is managing director of AMIP. He can be reached at (516) 364-3686.

Music Monitor

• **Safety Helmets: Men Without Hats**, an MCA group, recently shot a video for "Safety Dance" with Tim Pope. Other MCA video activities include Joan Jett's "Fake Friends," directed by David Mallet and produced by Jacqui Byford; "Do You Compute?" by Donny Iris, produced by Carl Maduri and Mark Rothstein and shot by Chuck Statler at Instant Replay Video; and "Emotion" by DFX-2, directed by Richard Casey and produced by John Marsh.

• **Long Journey: Journey** was captured in concert at Philadelphia's JFK Stadium June 3, and the resulting hour-long program is being produced by NFL Films. It will highlight the backstage and road crews that put together the show. Steve Sabol is producer, Phil Tuckett director and editor; Aaron Baron mixed sound for the Video Music Truck from Scharff Communications.

• **Rebirth: Renaissance** was taped at the Park West in Chicago for "U.S.A. Hot Spots." Marcus Peter-

zell produced for E.J. Stewart Video. Delaware group Jack Of Diamonds is also being taped for "Hot Spots."

• **Doctor's Orders: Devo** has completed "The Theme From 'Doctor Detroit,'" designed to promote both the single and the movie. Band member Gerald Casale directed the clip, which has Devo involved in a playful high-tech caper with Dr. Detroit. Peter Inebnit and Peter Chernack of Metavision in Hollywood served as technical creative director and production supervisor, respectively. Both the film and clip were produced by Robert Weiss.

• **Threefco: Keefco** recently completed three video clips in London: "Milk From The Coconut" from Toto Coelo was directed by Philip Davey for Radial Choice Records; Hot Shot's "I Can't Stand It" and Demis Rousos' "J" were directed by Keith Macmillan for Lion Heart Music and Polydor, respectively.

(Continued on page 32)

'Compleat Beatles' Team: It Shaped Our Careers

By LAURA FOTI

NEW YORK—A strong artistic vision, sufficient time and careful editing: these are the factors that led to the success of "The Compleat Beatles" as a documentary and entertainment feature apparently satisfying everyone from the most die-hard fan to the casual observer to the music lover.

Patrick Montgomery co-produced the program, with Stephanie Bennett of Delilah Films, and David Silver served as writer. The two men are currently working separately on new projects, but both say that the "Compleat Beatles" experience shaped their careers and their visions of what made-for-home-video programming can be.

"It's rare that you get to work on a project where you're involved night and day for 15 months. We ate and slept that film, and very few subjects could inspire that kind of devotion," says Montgomery, adding, "The project started as a promotion for the book (published by Delilah). Since there was no formula to dictate how programs should be made for the home video market, we just

sort of snuck in, made the film we wanted to make and felt we could make. There was no pressure from Delilah to do a certain kind of film, so we had a lot of freedom. In many ways, it was a happy accident."

Silver explains, "There are differences between home video and broadcast, which is what I'd done before. This was something you knew people were going to savor, to watch over and over. It's a good catalog film, and in many ways set precedents."

Both saw the program as a fairly objective view of the Beatles phenomenon. "Instead of hyperbole, we wanted to tell the story in a chronological, objective way," says Montgomery. Silver adds, "We took a communal approach, based on a very strong personal vision. Patrick and Pamela Page (the editor of the program) made the situation such that everyone could stomach the end result. We didn't say the Beatles were gods, because we knew that this was a phenomenon that belonged to everybody and every word would be challenged."

The Beatles were a source of inspiration during the project. Montgom-

ery says, "We all strive to make a creative statement, and at the same time to make money. The Beatles achieved that."

"The Compleat Beatles" traces the history of the group from the childhoods of the individual members until the early 1970s. "It's all cause and effect, the way it happens in life," says Silver. "The Beatles had to go to Hamburg in order for the next step to take place, and so on."

"Most people think the Beatles sprang from nowhere," adds Montgomery, "but the key is the little guys along the way who helped them out. No one could have the success they did without the help of a lot of people. This program tells who they are. In fact, the Beatles became the sum total of everyone they encountered along the way, and most of those people had no prior experience in the music industry—no formulas to give them. The most incredible part of the whole story is that Brian Epstein had a dream for them and for himself, and he realized it."

The high quality of the soundtrack is due to the fact that EMI supplied masters for the sound mix. "It sounds better than any record," says

Montgomery. "That was important on this project, and eventually it will become even more important as more and more stereo machines are out there."

He adds, "What makes these programs successful is having the time in the editing room, after you see what you have. It's a matter of drawing from so many different things, which fall out if you can't clear the rights. New materials come in, most of them in an unorganized form, because there's no comprehensive list of what footage is available on the Beatles. As new materials turns up, it can radically change the perception of the program."

Montgomery is particularly well suited to discuss old footage and rights clearances; his company, Archive Film Productions in New York, specializes in finding, clearing and working with archival footage "shot as early as 1898 or as recently as yesterday." He himself tracked down much of the material used in "The Compleat Beatles."

"Recently, I've been collecting a lot of stuff from the '50s. The problem is, you never know what people will want, and you can't just buy up large quantities of footage hoping

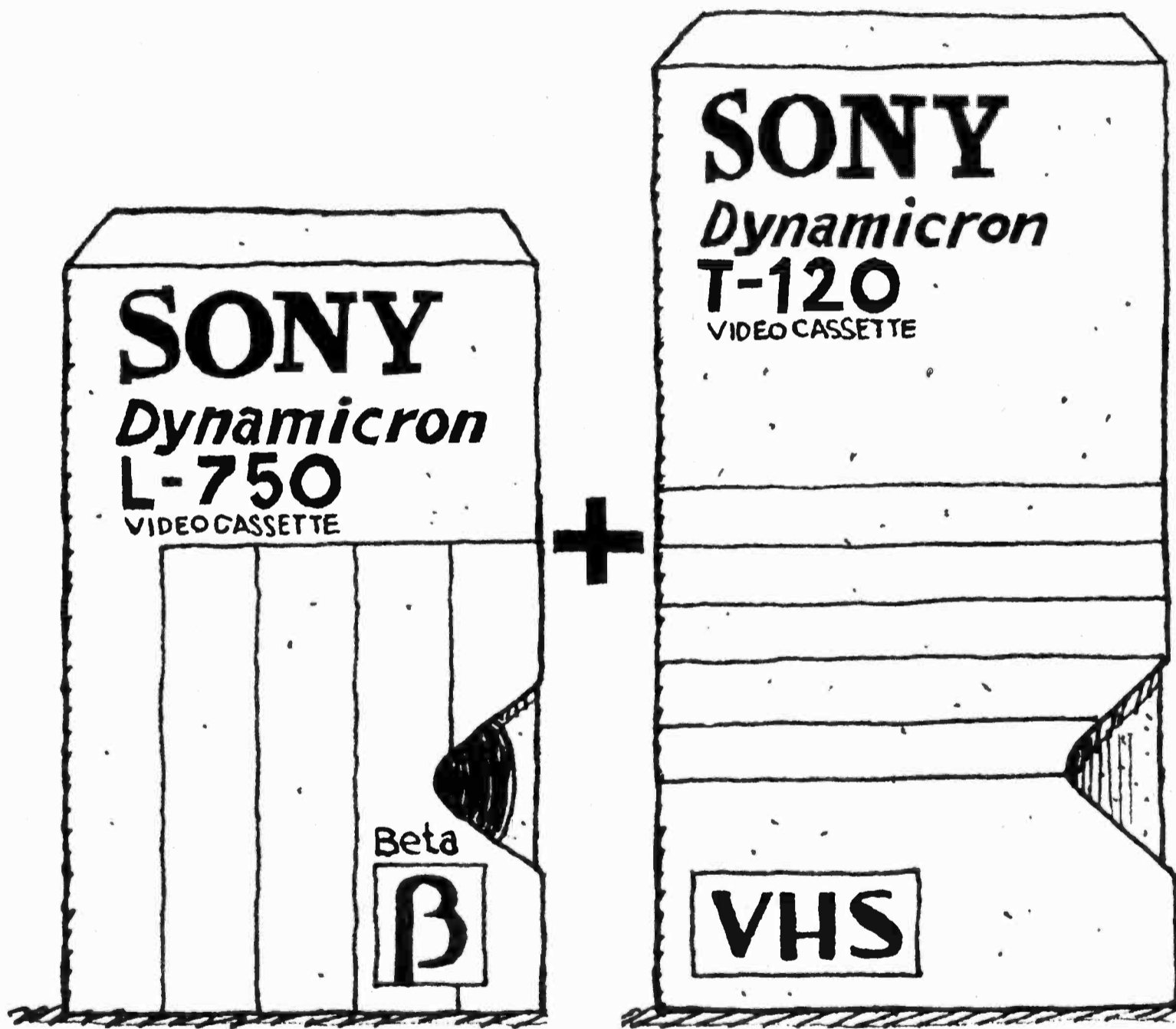
it's what people will be asking for," Montgomery says.

Currently, he is at work on three projects simultaneously. All of them are documentary-style full-length music programs, and all combine performance and archival footage. "I want to make definitive documentaries that will be as interesting in 10 years as they are now. Subject matter is important; it has to be a subject people are interested in, with the right balance of entertainment and information. I'm proud of the fact that people learned from 'The Compleat Beatles,' that we could tell an old story with new insights."

Silver is currently at work directing a series of NBC Enterprises, to be sold to pay/cable and other outlets. The show focuses on a New York club and swing music, as well as rock'n'roll. "I'm getting deeper into the business that combines television and music," Silver remarks.

He also is about to begin a project with Mickey Hart of the Grateful Dead, a million-dollar "fantasy musical" combining live action and animation. "I didn't start out doing television with music in mind, but music is my passion and I'm glad it's worked out the way it has."

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Video

'Jedi' Theft Raises New U.K. Piracy Fears

By PETER JONES

LONDON—Despite stringent security precautions, a copy of the movie "Return Of The Jedi" was stolen from a holiday resort cinema here in what police believe was the first organized burglary by video pirates.

Britain's video industry now fears a marketplace flood of illicit copies, recalling how pirates sliced huge profits out of the hit science fiction movie "E.T." last year.

The film copy was seized from the Classic Cinema in Hastings, on the south coast, sometime between the evening of June 17 and the following morning. Thieves broke down a door into the cinema, then forced their way into the projection room. The film was on a single three-foot-wide reel, weighing around 50 pounds.

But now 20th Century-Fox, pro-

ducers of "Return Of The Jedi"—the fastest grossing film in U.S. cinema history, and the third in the "Star Wars" series—is planning to launch private prosecutions against any home video users who handle pirate cassette copies. This is the first such warning formally handed out by a manufacturer to Britain's estimated 3.4 million VCR owners.

Says an official Fox statement: "What the public has to understand is that there are no legal video copies of this film in existence anywhere in the world. If any member of the public, or any video retailer, accepts a copy of this film, then he'd be handling stolen goods and engaging in a conspiracy to defraud. And these are offenses punishable by imprisonment."

Film company chiefs are convinced "organized crime racketeers" were involved in setting up the burglary, which, according to the cin-

ema manager, showed a great deal of "know-how." He adds: "They were obviously professionals. These guys are bleeding our industry dry."

Says one video company executive: "This time the public and the dealers can't claim ignorance of the criminal elements involved."

That there are no legitimate cassettes in existence makes prosecution that much easier. A Law Society spokesman here says: "In these cases, it has to be proved that a person found in possession of such a copy knew it was produced from a stolen or illegal source."

The launch of the movie here has been surrounded by extremely elaborate security. It has been showing to packed houses in three major West End showcase cinemas, plus selected provincial centers. The single copy brought in to London for the June 2 premiere was given a fake title in transit.

Twentieth Century-Fox won't say whether other copies of the film could have been snatched or copied in other European territories. But it is believed that there are slight changes in all the film copies produced, so that it would be possible to tell easily enough whether an illicit cassette was, for example, copied from the film stolen from Hastings.

In the past, most pirated cassettes came from films "temporarily removed" or "borrowed" from the halls in which they are featured. They are quickly copied and returned before the loss is even noted.

But the "Return Of The Jedi" raid is seen as much more significant and sinister. With high-speed copying machines available, pirate copies could be distributed nationwide inside a week or so.



KIDDIE TITLES—Ben Tenn, vice president, retail sales for Walt Disney Home Video, discusses the current "All-Star Animation Sale" in front of a retail display at CES.

Music Monitor

• Continued from page 30

• **Styx & Stones:** The "Kilroy Was Here" tour by Styx was captured on film (with eight cameras) by Jerry Kramer & Associates. The resulting one-hour program will air on Showtime and MTV. It combines conceptual footage with dance, dialog and performance.

• **In the Limelight:** Limelight America, a two-month-old company composed of Bruce Gowers, Simon Fields, Julian Temple and others, has taped "Haven't We Been Here Before" for Styx, "This Time" for Bryan Adams, "Pale Shelter" for Tears For Fears, and "Hot Girls In Love" for Loverboy, all directed by Steve Barron. In addition, Don Letts directed "What's The Matter With You" for Coati Mundi and Julian Temple directed Mitch Ryder's "When You Were Mine."

• **In Concert:** Nocturne Inc. of San Francisco produced a 90-minute special for Sammy Hagar, with Mike Anger directing. Don Smith performed audio engineering duties, assisted by Dave Marcus of Eureka

Teleproduction Center in San Carlos, Calif.

• **HBOOnly:** Daryl Hall & John Oates also pacted with HBO for a concert special, their first for pay-tv. Taped at the Montreal Forum in March, "Daryl Hall & John Oates In Concert" premiered May 20 and features selections from the duo's LP "H2O." Producer was Danny O'Donovan, director Mike Mansfield.

• **Parallel Lines:** Parallel Communications of New York has completed two video clips for Atlantic recording artists Kix, "Body Talk" and "Cool Kids." For CBS' Unipop, "Let's Make Majek" was taped at an 18th-century castle in upstate New York. Principals are Jon Small and Jay Dubin.

• **Wealthy:** John Jopson of BLTV recently directed a video for Shawn Phillips' song "Share The Wealth." The clip was shot in Los Angeles and produced by Kevin Meagher. Post-production took place at Utopia Video Studios. **LAURA FOTI**

New On The Charts



"48 HRS."

Paramount Home Video—4

When Paramount Home Video's "Star Trek II" debuted on the Billboard sales chart last November at number 7, it set a record. Now the same company tops its own record by three spaces. What does all this prove? The continued viability of the \$39.95 price point for sale titles, and the phenomenal popularity of Eddie Murphy, making his film debut here. (It is also worth noting that "High Road To China," in which another popular television star, Tom Selleck, breaks into the movies, debuted at the same number as the previous record. And "High Road" also lists for \$39.95.)

Nick Nolte co-stars with Murphy in "48 Hrs.," an action-packed comedy. The two make up a cop-and-criminal investigative team.

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

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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.

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CED RCA VideoDiscs 03613\$29.98

AIRPORT
Burt Lancaster, Dean Martin, George Kennedy, Jacqueline Bisset
CED RCA VideoDiscs 03307 (2).....\$39.98

AMERICAN HOT WAX
Tim McIntire, Chuck Berry, Jerry Lee Lewis
CED RCA VideoDiscs 00681\$24.98

BATTLESTAR GALACTICA
Lorne Greene, Richard Hatch, Dirk Benedict
CED MCA Home Video\$29.98

THE BEACH GIRLS
CED RCA VideoDiscs 03614\$24.98

THE BEASTMASTER
Marc Singer, Tanya Roberts, Rip Torn
Beta MGM/UA Home Video
MB600226.....\$79.95
VHS MV800226.....\$79.95

THE BEST LITTLE WHOREHOUSE IN TEXAS
Dolly Parton, Burt Reynolds, Dom Deluise, Charles Durning, Jim Nabors
CED MCA Home Video\$34.98

BIRDMAN OF ALCATRAZ
Burt Lancaster
CED RCA VideoDiscs 01463 (2).....\$39.98

BLUES ALIVE
Albert King, Junior Wells, Buddy Guy, John Mayall, Mick Taylor, John McVie
CED RCA VideoDiscs stereo 12145\$24.98

BODY & SOUL
Leon Isaac Kennedy, Jayne Kennedy, Peter Lawford, Muhammad Ali
Beta MGM/UA Home Video
MB600229.....\$59.95
VHS MV600229.....\$59.95

BRIMSTONE & TREACLE
Sting, Joan Plowright, Denholm Elliott, Suzanna Hamilton
Beta MGM/UA Home Video
MB600227.....\$59.95
VHS MV600227.....\$59.95

THE CHARGE OF THE LIGHT BRIGADE
Olivia De Havilland, Erroll Flynn
CED RCA VideoDiscs 03404\$24.98

CHARLEY VARRICK
Walter Matthau, Joe Don Baker, Felicia Farr
Beta & VHS MCA Home Video\$49.95

CHEAPER TO KEEP HER
Mac Davis, Tovah Feldshuh, Jack Gilford, Rose Marie
Beta & VHS Media Home Entertainment
M230.....\$54.95

COAL MINER'S DAUGHTER
Sissy Spacek
CED RCA VideoDiscs 03308\$29.98

THE COLLECTOR
Terrence Stamp, Samantha Eggar
CED RCA VideoDiscs 03017\$24.98

CROSBY, STILLS & NASH: DAYLIGHT AGAIN
CED MCA Home Video\$24.98

DIVINE MADNESS
Bette Midler
CED RCA VideoDiscs 13148\$29.98

DOROTHY IN THE LAND OF OZ
(Animated)
Beta Family Home Entertainment MGM/UA Home Video FB3-54.....\$29.95
VHS FV3-54.....\$29.95

DRAGNET
Jack Webb, Ben Alexander, Richard Boone, Ann Robinson
Beta & VHS MCA Home Video\$49.95

EDDIE MACON'S RUN
Kirk Douglas, John Schneider, Lee Purcell, Leah Ayers
Beta & VHS MCA Home Video\$69.95

AN EVENING WITH ROBIN WILLIAMS
Robin Williams
CED RCA VideoDiscs 03611\$24.98

FORCE: FIVE
Joe Lewis, Pam Huntington, Master Bong Soo Han
Beta & VHS Media Home Entertainment
M229.....\$54.95

48 HRS.
Eddie Murphy, Nick Nolte
CED RCA VideoDiscs stereo 13612\$29.98

FOXX, REDD
Video In A Plain Brown Wrapper
Beta Vestron Video VB2008No List
VHS VA2008No List
CED VC2008No List
LV VL2008No List

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
CED RCA VideoDiscs 01468\$24.98

THE GAUNTLET
Clint Eastwood, Sonda Locke
CED RCA VideoDiscs 03150\$29.98

GENTLEMAN JIM
Errol Flynn
CED RCA VideoDiscs 03407\$24.98

GILDA
Rita Hayworth, Glenn Ford
CED RCA VideoDiscs 03038\$24.98

GOLD DIGGERS OF 1933
Ruby Keeler, Dick Powell, Joan Blondell
CED RCA VideoDiscs 03408\$24.98

GOODBYE, COLUMBUS
Richard Benjamin, Ali McGraw, Jack Klugman
CED RCA VideoDiscs 00645\$24.98

GREASE 2
Michael Pfeiffer, Maxwell Caulfield
CED RCA VideoDiscs stereo 13615\$29.98

GUMBY'S INCREDIBLE JOURNEY
(Animated)
Beta Family Home Entertainment-MGM/UA Home Video FB3-46.....\$29.95
VHS FV3-46.....\$29.95

GUNFIGHT AT THE OK CORRAL
Burt Lancaster, Kirk Douglas
CED RCA VideoDiscs 00687\$24.98

HALLOWEEN II
Jamie Lee Curtis, Donald Pleasence
LV MCA Home Video\$32.95

THE HEARTBREAK KID
Cybill Shepherd, Charles Grodin, Eddie Albert
Beta & VHS Media Home Entertainment
M238.....\$54.95

HOMEWORK
Michael Morgan, Shell Kepler, Wings Hauser, Betty Thomas, Joan Collins
LV MCA Home Video\$29.95

THE HOUSE ON SORORITY ROW
Beta & VHS Vestron / Artists Releasing Corp.....No List

IN THE HEAT OF THE NIGHT
Sidney Poitier, Rod Steiger
CED RCA VideoDiscs 01476\$29.98

IT'S A MAD MAD MAD MAD WORLD
CED RCA VideoDiscs stereo 11478 (2).....\$39.98

JAWS II
Roy Scheider, Lorraine Gary, Murray Hamilton, Joseph Mascolo, Marc Gilpin
CED MCA Home Video\$29.98

JAZZ AMERICA
Dizzy Gillespie
CED RCA VideoDiscs stereo 12138\$24.98

KELLY'S HEROES
Clint Eastwood, Donald Sutherland, Telly Savalas, Don Rickles, Carroll O'Connor
Beta MGM/UA Home Video
MB700168.....\$69.95
VHS MV700168.....\$69.95

THE KING OF JAZZ
Paul Whiteman, John Boles, Jeanette Loff, Bing Crosby
Beta & VHS MCA Home Video\$29.95

THE LITTLE RIVER BAND—LIVE EXPOSURE
CED RCA VideoDiscs stereo 12153\$24.98

MISSING
Jack Lemmon, Sissy Spacek, John Shea
CED MCA Home Video\$34.98

MR. MIKE'S MONDO VIDEO
Michael O'Donoghue, Dan Aykroyd, Jane Curtin, Carrie Fisher, Teri Garr, Joan Hackett, Deborah Harry, Margot Kidder, Bill Murray, Laraine Newman, Gilda Radner, Julius La Rosa, Paul Schaeffer, Sid Vicious
Beta & VHS Broadway Video / Pacific Arts Video\$59.95

MISTER ROGERS GOES TO SCHOOL
Fred Rogers
CED RCA VideoDiscs 02101\$19.98

MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL
CED RCA VideoDiscs 02144\$24.98

MOONLIGHTING
Jeremy Irons, Eugene Liponski, Jiri Stanislav, Eugeniusz Haczkiewicz
LV MCA Home Video\$29.95

MOTHER'S DAY
Tiana Pierce, Nancy Hendrickson, Deborah Luco
Beta & VHS Media Home Entertainment
M236.....\$49.95

NASHVILLE
Lily Tomlin, Keith Carradine
CED RCA VideoDiscs stereo 10691 (2).....\$39.98

NATIONAL GEOGRAPHIC PRESENTS: GREAT WHALES / SHARKS
CED RCA VideoDiscs 03205\$19.98

OLIVIA IN CONCERT
Olivia Newton-John
LV MCA Home Video\$24.95

PETER & THE MAGIC EGG
(Animated)
Beta Family Home Entertainment-MGM/UA Home Video FB3-53.....\$29.95
VHS FV3-53.....\$29.95

THE PIRATES OF PENZANCE
Kevin Kline, Angela Lansbury, Linda Ronstadt, Rex Smith, George Rose
CED MCA Home Video\$24.98

PRIVATE LESSONS
Eric Brown, Sylvia Kristel, Howard Hesseman
CED MCA Home Video\$29.98

PRIVATE POPSICLE
Zachi Noy, Jonathan Segall, Yftach Katzur
Beta MGM/UA Home Video
MB600228.....\$59.95
VHS MV600228.....\$59.95

PSYCHO
Anthony Perkins, Vera Miles
CED RCA VideoDiscs 03315\$24.98

Q—THE WINGED SERPENT
Michael Moriarty, Candy Clark, David Carradine, Richard Roundtree
Beta & VHS MCA Home Video\$69.95

REDS
Warren Beatty, Diane Keaton, Jack Nicholson, Maureen Stapleton
CED RCA VideoDiscs 03610 (2).....\$39.98

THE RISE & FALL OF THE THIRD REICH
(Documentary Based On William L. Shirer's Book)
Beta MGM/UA Home Video
MB600257.....\$59.95
VHS MV600257.....\$59.95

THE ROARING TWENTIES
James Cagney, Humphrey Bogart, Jeffrey Lynn
CED RCA VideoDiscs 03417\$24.98

ROMAN HOLIDAY
Audrey Hepburn, Gregory Peck, Eddie Albert
CED RCA VideoDiscs 00697\$24.98

THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING
Carl Reiner, Alan Arkin, Jonathan Winters
CED RCA VideoDiscs 01492\$29.98

THE SECRET OF YOLANDA
Aviva Ger, Asher Zarfati, Shraga Harpaz
Beta MGM/UA Home Video
MB600210.....\$59.95
VHS MV600210.....\$59.95

SERPICO
Al Pacino
CED RCA VideoDiscs 00651 (2).....\$39.98

SHARKY'S MACHINE
Burt Reynolds
CED RCA VideoDiscs 03141\$29.98

THE SHINING
Jack Nicholson
CED RCA VideoDiscs 03143 (2).....\$39.98

THE SONS OF KATIE ELDER
John Wayne, Dean Martin
CED RCA VideoDiscs 03606\$24.98

STAR TREK VI: AMOK TIME / JOURNEY TO BABEL
CED RCA VideoDiscs 03609\$19.98

START TO FINISH: THE GRAND PRIX!
(1981 Highlights)
Beta MGM/UA Home Video
MB600232.....\$59.95
VHS MV600232.....\$59.95

THAT'S ENTERTAINMENT
Narrated By Fred Astaire
LV MGM/UA Home Video ML100007 ..\$34.95

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

VIDEO MUSIC SEMINAR

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

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

10 to 10:45AM VIDEO/MUSIC PERSPECTIVES

MODERATOR **Ed Steinberg**—Rockamerica/Soft Focus Productions PANELISTS **Gerald Casale** (Devo)—Warner Bros. recording artist; **Graham Fletcher**—International Director, Phonogram LTD; **Michael Gudinski**—Managing Director, Mushroom Records, Australia; **Martin Machat**—Entertainment Attorney, Machat and Machat; **John O'Donnell**—Manager of Video Software Division, Sony Consumer Products

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

MODERATOR **Laura Foti**—Billboard PANELISTS **Roger Erickson**—Manager, Film and Merchandising, CBS Records International; **Allasonne Lewis**—Marketing Manager, EMI Music Video International, London; **Bob Emmer**—Executive Producer, Rock 'n Roll Tonight; **Geoff Patack**—Associate Producer, Radio 1990/ATI Video; **Jeffrey Peisch**—News Director, MTV; **Gale Sparrow**

1:30 to 3PM ARTISTS/NEW TECHNOLOGY

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

3 to 4:30PM CLUB PROMOTION

MODERATOR **Mark Josephson**—Rockpool PANELISTS **Dody Bowers**—930 Club, Washington, D.C.; **Allan Cohen**—600 North, Daytona Beach; **Chipper McKearnin**—Club Maximus, New City; **Denis McNamara**—Vice President, Programming, WLIR-FM; **Robynne Modiano**—West Coast Promotion Director, Island Records; **Michael Overington**—General Manager, Studio 54, New York; **John Prentice**—Park Avenue, Milwaukee; **Joe Verano**—Metro, Boston

4:30 to 6PM VIDEO PROMOTION/PUBLICITY

MODERATOR **Lyn Healy**—Rockamerica/Videofile PANELISTS **Howard Bloom**—President, The Howard Bloom Organization; **Ted Cohen**—Director of Artist Development, Warner Bros. Records; **Perry Cooper**—Vice President of Artist Relations and Media Development, Atlantic Records; **Bob Currie**—Manager of Talent Acquisition, EMI Records (U.K.); **Clare Grogan** (Altered Images)—Portrait/Epic recording artist; **Robert Haber**—Publisher/Editor-in-Chief, Progressive Media; **Randy Hock**—Director of National Promotion Marketing, Arista Records; **Robyn Kravitz**—Director of National Album Promotion, Elektra/Asylum Records; **Robin Sloane**—Director, National Video Promotion, Elektra/Asylum Records

Further panelists to be announced
Special hotel rates available • Exhibition space available.

- Evening showcase and party at **Danceteria**
- Exhibitions will open Wednesday, July 6th
- Walk-in advance registration:
July 5th and 6th—Rockamerica's hospitality suite at the New Music Seminar
July 6th—The Prince George Hotel, 14 East 28th Street (between Madison and Fifth Avenue)

ROCKAMERICA IS THE WORLD'S LARGEST VIDEO PROMOTION SERVICE

WITH NEW 'FRIDAY NIGHT' SERIES

NBC Takes A Chance On Rock

• Continued from page 4

would enable maybe 40 or 50 videos to be totally produced. This is obviously only a foot in the door as far as recoupment. But clips are being made as promotional tools, with no guarantees regarding airing or recoupment."

Benjamin adds, "When a record company gives a clip to MTV, it washes its hands of it, even if all the issues about rights have not been completely resolved. Now we're on the brink of becoming a real business, with the potential for recoupment."

Both Benjamin and Ebersol see the series as significantly different from MTV. "We're a tv program as distinguished from MTV, or even WTBS," the Atlanta-based "superstation" which has a music video program Friday and Saturday nights, says Benjamin. "We don't just play clips and imitate radio programming."

The show will be "heavily produced," according to Ebersol. It will feature 13 or 14 of the "absolute best videos, based on visual power. We'll only use conceptual clips, because performance footage has been used for 10 years." Among the shows where it has been used in the past is "Midnight Special," which Ebersol himself developed.

"Friday Night Videos" will attempt to break new acts, and will utilize a 900 phone number for a "Video Vote" segment. "We'll pick two uptempo new videos and let viewers vote on their favorite," says Ebersol. Other segments to air on the program include "World Premiere Videos," "Hall Of Fame Videos," "Private Reels," and "Where Are They Now?" There will be an off-camera announcer.

Ebersol says he believes MTV stands to benefit from "Friday Night Videos." He points out, "More than nine-tenths of the U.S. has never

seen MTV, and a show airing the 'best of' will whet their appetite. And if kids know what something is and ask for it forcefully enough, they always get it." He feels MTV will survive because of its narrow focus, while WTBS's programming will be less successful "because they're trying to please everybody."

Traditionally, Ebersol says, "There have been two problems with keeping music interesting on television. It's never really changed since the 1950s, when an artist stood behind an oversized microphone. Also, when television was just beginning, music was more homogenous. The whole family could watch Perry Como. Thirty years later, music is incredibly segmented, and music needs another device to get across to a family."

No Sleep Productions will be located at 850 Seventh Ave., New York, N.Y. 10019.

Film Festival Hits New Note

NEW YORK—The 26th annual International Film & TV Festival of New York is scheduled for Nov. 9-11, and this year, for the first time, music video has a category in the television programs competition. Deadline for entries is Sept. 9.

According to Gerald Goldberg, president of the festival, music video in the past has been grouped "into the same television program category as other kinds of music programming. But the quality and variety of music video being done today warrants a new category exclusively for that medium." He adds that the large number of music entries in the 1982 competition was a factor in the decision.

The festival annually recognizes excellence in state-of-the-art achievements in television programs and commercials, film and audio/visual media.

Entry forms and details may be obtained from the festival's offices at 251 W. 57th St., New York, N.Y. 10019, or by calling (212) 246-5133.



RETAIL SET-UP—Pioneer devoted a portion of its CES booth to retail displays of its videodisk product.

Virgin Pacts With Jo Jones

NEW YORK—Jo Jones & King, a distribution company based here, has signed an agreement to handle video and television rights for all Virgin Films product in Europe and the U.S.

The titles, all music-related, feature such acts as the Human League, Orchestral Maneuver In The Dark, the Sex Pistol, Japan and Mike Oldfield. In addition, the Virgin deal includes "Too Hot To Handle," which features several Monty Python members, Hazel O'Connor and UB40. The film is of a U.K. benefit against nuclear power plants. "The Space Movie," another Virgin title, features the music of Mike Oldfield.

Jo Jones & King has also picked up the rights to product by Darlene Love, Triumph and Gary Numan, as well as to rap music by Michael Holman. These rights are worldwide, notes principal Judith Jones, who adds, "Europe and Japan are both opening up for music product."

Telegenics Clips Distribution Firm

• Continued from page 30

wouldn't be played in the average club," she says.

Shepherd herself has worked as a DJ, and says she understands "what's involved in convincing the public that they like a new record. I believe in being progressive, moving into the next phase of equipment and programming. You have to remember that the record-buying public, the 12- to 25-year-olds, has grown up with computers, video games, television; they're not satisfied with a strictly audio experience. They want to be entertained. And music is not as verbal as it used to be."

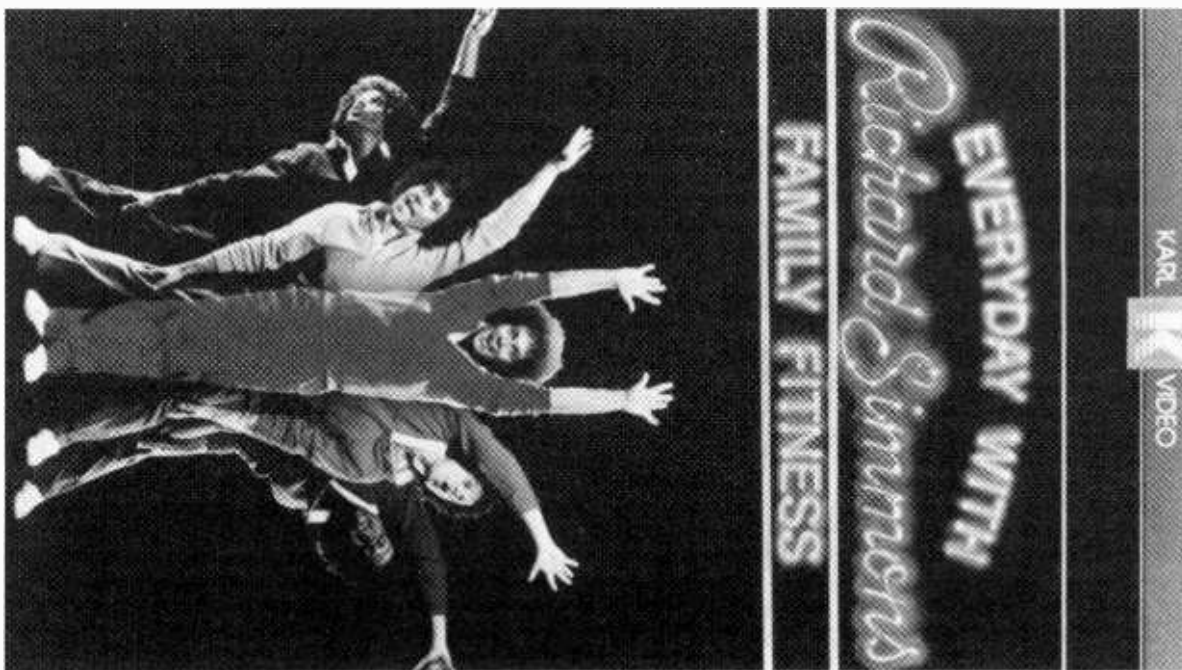
Partly for this reason, Shepherd and her Telegenics partners, Tom Deleso and Chris Russo, take pains in making sure the audio quality of their tapes is high. "If a tape is going to be used in a club, the labels must realize they need good audio quality to sell records. They're spending all the money on the video and not giving the sound its due."

In the future, Shepherd says she'd like to begin offering ambient tapes, "oldies" tapes and "compilations of clips people can't get their hands on." In addition, Telegenics will begin to run educational seminars for club VJs. And a newsletter, Video Print, which accompanies Telegenics tapes, will be expanded and made into a forum on music video issues.

Telegenics is located in Brooklyn. The phone number is (212) 625-0372.

SO WHAT?

NOBODY ASKS FOR IT!



No One Asked For
Jane Fonda
At First

And She's Still
Number One!

Both Everyday With
Richard Simmons and
Jane Fonda's Workout
from KVC.

Catch Simmons'
Sales Fever!

KARL
VIDEO

Videocassette Top 40

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SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	59		1	8	
JAME FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042 WEA Weeks at #1: 24			FIRST BLOOD Thorn/EMI 1573		
2	2	19	2	2	3
AN OFFICER AND A GENTLEMAN ▲ Paramount Pictures, Paramount Home Video 1467			SOPHIE'S CHOICE CBS-Fox Video 9076		
3	4	9	3	4	6
AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489			BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265		
4	NEW ENTRY		4	6	5
48 HOURS Paramount Pictures, Paramount Home Video 1139			LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433		
5	5	5	5	5	4
LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433			THE TOY RCA/Columbia Pictures, Home Video 10538		
6	3	8	6	3	19
FIRST BLOOD ● Thorn/EMI 1573			AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467		
7	NEW ENTRY		7	16	3
HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309			FRANCES Thorn/EMI 1621		
8	6	3	8	7	7
SOPHIE'S CHOICE CBS-Fox Video 9076			AIRPLANE II—THE SEQUEL Paramount Pictures, Paramount Home Video 1489		
9	22	2	9	9	5
ALICE IN WONDERLAND Walt Disney Home Video 36			MY FAVORITE YEAR MGM/UA Home Video 800188		
10	9	6	10	8	6
BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265			LOVESICK Warner Brothers Pictures, Warner Home Video 20011		
11	7	11	11	10	19
PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202			ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181		
12	14	5	12	27	2
MY FAVORITE YEAR MGM/UA Home Video 800188			KISS ME GOODBYE CBS-Fox Video 1217		
13	8	17	13	11	6
BLADE RUNNER ▲ Embassy Home Entertainment 1380			TIMERIDER Pacific Arts, Video Records; MCA Distributing Corp. 528		
14	16	4	14	NEW ENTRY	
THE TOY RCA/Columbia Pictures, Home Video 10538			48 HOURS Paramount Pictures, Paramount Home Video 1139		
15	10	32	15	21	26
STAR TREK II—THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180			POLTERGEIST ▲ MGM/UA Home Video 800165		
16	15	2	16	12	14
FRANCES Thorn/EMI 1621			CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		
17	11	6	17	NEW ENTRY	
LOVESICK Warner Brothers Pictures, Warner Home Video 20011			HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309		
18	20	8	18	18	23
GREASE ● Paramount Pictures, Paramount Home Video 1108			THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149		
19	21	6	19	13	9
LET'S SPEND THE NIGHT TOGETHER Embassy Home Entertainment 1231			JANE FONDA'S WORKOUT Karl Video Corporation 042		
20	39	9	20	14	17
JACKI SORENSON'S AEROBIC DANCING MCA Distributing Corp. 55090			BLADE RUNNER ▲ Embassy Home Entertainment 1380		
21	NEW ENTRY		21	30	2
I THE JURY CBS-Fox Video 1186			I, THE JURY CBS-Fox Video 1186		
22	24	31	22	19	28
PLAYBOY ● CBS-Fox Video 6201			ROCKY III ● (ITA) CBS-Fox Video 4708		
23	12	7	23	15	6
STAR TREK: THE MOTION PICTURE ▲ Paramount Pictures, Paramount Home Video 8858			VIDEODROME Universal City Studios Inc., MCA Distributing Corp. 71013		
24	31	20	24	24	4
STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338			CLASS OF '84 Vestron V-5022		
25	18	3	25	20	5
STAR WARS CBS-Fox Video 1130			STILL OF THE NIGHT CBS-Fox Video 4711		
26	13	28	26	NEW ENTRY	
ROCKY III ● (ITA) CBS-Fox Video 4708			THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015		
27	25	35	27	22	22
THE COMPLETE BEATLES ● MGM/UA Home Video 700155			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
28	NEW ENTRY		28	23	12
THIN THIGHS IN 30 DAYS U.S.A. Home Video, Family Home Entertainment Inc. 213			THE SECRET OF NIMH MGM/UA Home Video 800211		
29	NEW ENTRY		29	34	23
PETE'S DRAGON Walt Disney Home Video S-10			FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015		
30	23	26	30	17	7
POLTERGEIST ▲ (ITA) MGM/UA Home Video 800165			TEX Walt Disney Home Video 123		
31	17	7	31	37	7
THUNDERBALL CBS-Fox Video 4611			THUNDERBALL CBS-Fox Video 4611		
32	19	19	32	NEW ENTRY	
ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181			STAR WARS CBS-Fox Video 1130		
33	27	5	33	35	10
TIMERIDER Pacific Arts, Video Records; MCA Dist. Corp. 528			PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202		
34	26	5	34	25	3
AIRPLANE! ▲ Paramount Pictures, Paramount Home Video 1305			THEY CALL ME BRUCE Vestron V-5015		
35	30	10	35	NEW ENTRY	
JAZZERCISE MCA Distributing Corporation 55)89			TRAIL OF THE PINK PANTHER Titan Productions, MGM/UA Home Video 4710-20		
36	33	10	36	31	32
EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS Karl Video Corporation 043			FIREFOX ● Warner Brothers Pictures, Warner Home Video 11219		
37	34	4	37	26	26
BLACK SUNDAY Paramount Pictures, Paramount Home Video 8855			MISSING Universal City Studios Inc., MCA Distributing Corp. 71009		
38	29	32	38	28	23
FIREFOX ● Warner Brothers Pictures, Warner Home Video 11219			THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261		
39	32	6	39	33	16
VIDEODROME Universal City Studios Inc., MCA Dist. Corp. 71013			MONSIGNOR CBS-Fox Video 1108		
40	28	23	40	40	32
THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149			STAR TREK II—THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180		

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KEEPING SCORE—Pianist Bella Davidovich and Estonian conductor Neeme Jarvi, center, weigh a comment by producer Volker Strauss during a playback of the Saint-Saens Piano Concerto No. 2 with the Concertgebouw Orchestra. The Philips LP includes the Rachmaninoff "Paganini Rhapsody" as companion piece.

ELECTION OF OFFICERS SET

AfCM Names First Board

NEW YORK—The Assn. for Classical Music (AfCM) has elected a full 32-member board, replacing a temporary governing body which had guided the development of the group since its formation last year. The newly constituted board meets Tuesday (28) to elect officers.

Named to a two-year term on the board are: Martin Bookspan, who has joined Moss Music as executive vice president; Margaret Carson, veteran publicist; Schuyler Chapin, dean of the Columbia Univ. School of Fine Arts; Sylvia Craft of G. Schirmer; Matthew Field, president of WNCN New York; Shirley Fleming, editor of Musical America; Ruth Laredo, concert pianist; Lucy Mann of the Naumburg Foundation.

Also, Ray Moore, former president of the New York chapter of NARAS; Ira Moss, president of Moss Music; Elizabeth Ostrow, a&r director of New World Records; Jack Romann of the Baldwin Piano

Co.; Frank Salomon, concert manager; Marvin Sloves, advertising executive; Allan Steckler of Chambers Records; and Ellen Taafe Zwilich, Pulitzer Prize-winning composer.

Elected to one-year terms are: Janet Bookspan, opera stage director; Sam Chase, publisher of Ovation; Ed Cramer, president of BMI; Philip Glass, composer; Keith Holzman, head of Nonesuch Records; Sam Hope, educator; Richard Kaye, executive vice president of WCRB Boston; Andrew Kazdin, recording engineer; Johanna Keller, publicist; Leonard Marcus, consultant; Elmar Oliveira, concert violinist.

Also, Gail Rector of the Univ. of Michigan; Stuart Schwartz, president of the Harmony Hut retail chain; Barry Sherek of Pioneer Video; Teri Towe, attorney and critic; and Albert K. Webster, president of the New York Philharmonic Orchestra.

BY SOVIET STATE LABEL

Comprehensive Oistrakh Series Set

MOSCOW—To mark the 75th anniversary of the birth of Russian violinist David Oistrakh, Soviet state record company Melodiya is planning a comprehensive release of all his recordings available to the firm.

The project, three years in the planning, comes in three parts. The first, which comprises a total of 26 albums, takes in all known studio recordings by Oistrakh from his early days in the 1930s.

Included in this section are duo recordings with Lev Oborin and Alexander Holdenweiser; performances with such conductors as Mravinsky, Ormandy, Rozhdestvensky, Sanderling, Klemperer, Mitropoulos and Szell.

The second part of the project is tagged "Sixty Years Of Oistrakh" and includes his last performances in Moscow, his Leningrad concert of 1968 and samples of the Oistrakh-Richter duo.

The third section comprises "rarities," believed by Melodiya executives to have special interest for the international marketplace. This material, much of which comes from the violinist's own archives, totals 12 albums, covering mainly the 1951-74 period. This set also includes interviews, a recorded telephone conversation with Shostakovich, Oistrakh teaching pupils and many of his own rehearsal sessions.

Stravinsky Papers Stay In New York

NEW YORK—The Stravinsky archive, a massive collection of manuscripts, correspondence and memorabilia assembled by the composer during his lifetime, is expected to wind up in permanent deposit at the Morgan Library here.

In the temporary custodianship of the New York Public Library since January, the location of its permanent resting place became a contentious issue when conductor Paul Sacher, through a foundation he

controls, offered a reported \$3.5 million to bring the archive to his foundation headquarters in Switzerland.

The New York Public Library then entered the bidding, but withdrew when the Morgan offer became known. It had accumulated pledges of more than \$2 million, and takes credit for stimulating efforts to keep the archive in New York. The Morgan bid, now being weighed by the Surrogate Court here, is understood to be for \$3.7 million.

JULY 2, 1983, BILLBOARD

Pro Equipment & Services

NAMM NEWS 20,000 At Show In Chicago View New Hardware, Instruments

By MOIRA McCORMICK

CHICAGO—The National Assn. of Music Merchants' (NAMM) International Music & Sound Expo, held here at McCormick Place June 18-21, offered the dealer and the working musician alike a view of new and upcoming hardware, instruments and gadgets. Attendance figures were unavailable at press-time, but were expected to surpass the 20,000 mark.

Nearly 500 exhibitors utilized the 250,000 square feet of display space. Seminars, workshops, nightly entertainment and celebrity endorsers (including Eddie Van Halen, Bill Bruford, Carmine Appice, Rick Derringer, Toto's David Paich and Steve Porcaro, Boston's Tom Scholz, and B.B. King) rounded out the Expo's activities. Closed-circuit "NAMM TV News" kept registrants informed of the latest products and related events, interspersed by pop videos.

One of the most talked-about new products at NAMM was the Kurzweil 250, a digital synthesizer capable of reproducing acoustic instruments to the finest detail, including the tonally complex piano. A limited engineers' demonstration at Kurzweil's hotel suite had synthesizer pioneer Robert Moog enthusing, "It has not only complete realism, but also complete accuracy of control; it's the best-feeling keyboard of any at this show."

Developed by computer whiz Ray Kurzweil, the Model 250 uses artificial intelligence sound modeling techniques to sample each acoustic tone, storing it in the computer memory in shorthand form, enabling it to reproduce the piano's complexity. Other features include personal computer compatibility, a built-in digital multi-track recorder and sequencer, and ROM cartridge slot.

CBS/Gulbransen's entry in the computerized keyboard division is the Equinox 380-X Musiccomputer, a programmable instrument which interfaces with personal computers such as the TRS-80 and Apple. Expander software includes a "keyboard coupler," which electronically interlocks upper and lower keyboard functions, and the sight-reading teaching game "Note Invaders."

Fender's Chroma Keyboards division introduced the Polaris, a six-voice, programmable polyphonic keyboard, featuring 61 velocity-sensitive keys and interactive polyphonic sequencer. It is the first of Fender's Chroma-based synthesizers to come with the firm's just-introduced Triad computer interface, which lets users connect instruments to computer via a 25-pin D-connec-

tor cable. Chroma software soon to be available includes a transcriber, graph and printout. A sequencer is currently available.

Soundchaser's Computer Music System comes with a 16-pin interface cable for the home computer, AGO Standard Keyboard, 16-voice digital synthesizer, interface card, and a variety of software. Digital synthesizers were also exhibited by Yamaha, New England Digital and Syntauri.

Mattel Electronics combines video games and music lessons in a new computer ensemble from Intellivision. It includes the Intellivision Master Component, a computer keyboard with adaptor and music synthesizer.

The system teaches users to play the keyboard using video game techniques, as onscreen notes literally drop onto the corresponding key to be played. The resulting sound is similar to that of an organ.

The ensemble's computer adaptor provides additional 2K RAM and 12K ROM of memory to the system. It also supplies the system with a total of six sound channels.

"We're generating interest in music, not competing with traditional music teachers," said Mattel's Alison Hill. Software, in the form of cartridges "Melody Blaster" and "Song Writer," will be available later this year, as will Sight & Sound cassettes with Beatles songs, movie and tv themes, and rock oldies to learn.

In the pro equipment arena, manufacturers are introducing a variety of new hardware. Peavey is showing the 400 EQ Monitor, a self-contained power amp and 27-band equalizer, a Ground Monitor which tests AC circuit outlets for errors, the new HT-80 ultra high frequency su-

per tweeter, and the Peavey Digital Effects Processor, an affordably-priced digital audio processor.

JBI has introduced the MI series systems of loudspeakers, the MI-10, MI-12, MI-15, MI-631, and MI-632, ranging in price from \$87 to \$498. All feature die-cast frames and symmetrical field geometry magnetic structure.

Fender's new loudspeakers include the 2851, 2841 and 2821, featuring computer-generated Thiele-Small bass-reflex enclosure, acoustic alignment, and third-order Butterworth crossovers. Fender has also brought out new D-series and M-series microphone lines, as well as 22-series power amps and 42-series mixing consoles.

Electro-Voice and Soundcraft also introduced new stereo mixing consoles, the 52 series and 200 series respectively. Tusc's "Prestige Series" amplifiers includes new models DF-55 Porta-Bass, a compact unit featuring one heavy-duty, 15-inch Fane bass speaker and flip-top power head.

Fostex was showing the first commercially available half-inch tape 16-track recorder, the B-16. According to Fostex's Mark Cohen, "It's perfect for video because it's video-interlocked." Also new from Fostex is the X-15 Multitracker, a four-track cassette recorder with built-in mixer, priced at less than \$500.

Ramsa's new WR-8210A recording console is an improved version of the 8210, with increased gain and cross talk and an improved fader, for the same price (\$1995). TOA's new line includes the MX-106R and 106 mixers, the MP-600 dual power amplifier, and a variety of speaker systems, all due later this year

'Old-Fashioned' Sound At Angel Studio In London

LONDON—Live sound and "old-fashioned recording values" are back in fashion here, judging by the new \$4.4 million Angel Studio complex just built by U.K. background music specialist publishers De Wolfe. Designed by Eastlake's Tom Hidley and equipped with Neve desk, Melkuist automation and the latest Ampex ATR 124 machines, the facility is housed in a de-conse-

crated church and can accommodate up to 100 musicians.

Set to officially open in September, the facility has already been used by Bonnie Tyler, Lynsey de Paul, Elaine Paige, Barbara Dickson and the Royal Philharmonic Orchestra. It will also be used by the De Wolfe company itself, which records up to 60 albums annually, mainly for film and television companies.

Says James De Wolfe: "We've tried to be progressive. For years and years, studios have been dead by design and brought to life by various kinds of electronic equipment. Now many contemporary bands are turning back to a live sound, and we find artists are genuinely thrilled to come across a room with a live air about it, where they can hear themselves play." Studio manager John Timperley, formerly associated with Mountain Studio in Montreux, Switzerland, adds: "Hidley has given us a beautiful live sound in an airy, spacious studio, and that's just what we wanted."

For today's video-conscious bands, full video post-production facilities are offered in the new complex, using Sony U-matic hardware, while the Victorian identity of the building is affirmed by the massive 103-year-old Speechley pipe organ restored at a cost of some \$35,000 and already proving a hit with studio clients.

Fees work out at around \$115 an hour for the main studio. Says De Wolfe: "A lot of work is coming here because recording is so dear in the U.S. At the same time, we should be able to recover our investment within four years."

GLI Moves To Expanded Facility

NEW YORK—GLI/Integrated Sound Systems has moved its operation to a 15,000 square foot facility in Melville, N.Y. The expanded facility houses the firm's manufacturing, assembly, receiving, shipping and computer operations, as well as executive suites and the customer service and quality control departments.

According to Norm Wieland, GLI's vice president and general manager, a 40% growth in operations during fiscal 1982 necessitated the move. The firm is anticipating another 40% to 45% growth spiral during the current fiscal year.

GLI/Integrated Sound Systems designs, manufactures and distributes electronic audio systems and speakers for entertainment centers, corporate audio/visual departments, clubs and restaurants worldwide. Included in its family of creative controller preamp/mixers are the GLI models PMX 7000, PMX 9000 and 5990.

Disco Product Show A Success In Italy

By NICOLA TICOZZI and VITTORIO CASTELLI

MILAN—SIB, Italy's first exhibition exclusively devoted to discotheque and dance hall equipment, was an unqualified success in terms of attendance, trade interest and spinoff music industry meetings—in which piracy, predictably, was a dominant topic.

The event, staged over four days in May in the holiday resort of Rimini, reflected the fact that this is a boom era for the Italian dance product industry. The past 10 years have seen it develop from an import-only entertainment sector to a highly profitable export money-spinner.

The "Made In Italy" tag is now regarded as a quality trademark in virtually all European territories. This point was constantly repeated at the SIB event, staged in Rimini's vast exhibition hall, which housed 150 exhibiting companies, all Italian. There were also some 6,000 visitors over the four days, including retailers, disco owners, disk jockeys and the general public.

It's estimated there are some 7,000 dance halls of various types and sizes in Italy today, with new ones being added weekly and many now offering a wide range of activities other than just music and dancing. Many Italian restaurants are opening up dance gardens as an offshoot facility for customers.

"This event clearly has a wide appeal, including big potential international interest, because there's no denying the high quality of Italian disco equipment these days," Bruno Dedora, president of Coemar, said at the showcase.

Said Luciano Leardini, of Amplilux: "We can match and beat the big international names now. We must go on getting Italian sight and sound into discos worldwide. And we have to pay special attention to getting a constantly better quality-versus-price ratio."

Coemar and Amplilux are among

the most important disco lighting manufacturers in Italy. Coemar is noted for having created (in collaboration with Philips) the halogen lamp range. Amplilux also handles sound equipment lines which are fast gaining international recognition.

Other companies successful in the domestic lighting equipment field include Clay Paky (with strong export links to the U.K.), Spot Light, Ianiro, Falco and the Music & Light Center. Companies at the event in the affiliated business of manufacturing electronic devices for lighting control in Italy included Artick, SGM, Sysma and Masters.

Top Italian names in the sound equipment business are Caborron, Lem Pecker Sound and Davoli. It is in this sector that made-in-Italy product is enmeshed with imported items, especially in the area of speaker systems, which often include foreign components. In the imported product scene, such names as JBL, Cervin Vega and Electro-Voice are important.

In the hi fi equipment field, though, the traffic has been virtually one-way from international companies into Italy. But Brescia-based Outline, an Italian company noted for its home hi fi lines over the past decade, has in recent years operated its own disco hi fi product with great success.

Italian companies are strong in spinoff products associated with the disco and dance hall business, notably Scorpio Ergonomics (air conditioning), Maxivideo and Videocation (video screen units) and Medici, Cestari, Az, Ardesign and Afa (furniture and furnishings). Italian production of disco accessories is slanted towards such lines as multi-colored lasers, 3-D holograms, video projectors and fluorescent and fire-proof materials.

Studio Track

By ERIN MORRIS

In New York City at 39th Street Music, Man Parrish is producing Sandy Dillon for Elektra, with Stephen Guardigli engineering. . . . Howard King and Kevin Robinson are finishing tracks for the new Network album on Salsoul, with Dave Olivier at the console. . . . Randy Klein in producing Sari Redmont, with Richard Kaye engineering.

In Los Angeles at Studio Sound Recorders, Roberta Flack and Peabo Bryson are completing two sides. The duet is being produced by Michael Masser, with Howard Lee Wolen and Jeremy Smith at the board. . . . Producer George Tobin completing a new album for Motown by High Inergy, featuring Smokey Robinson. The project was engineered by Alan Hirshberg. . . . Engineer Les Brockmann at the board with High Rise Artists Skool Boyz, producing their new single. He's also working on an album by Profono artist Maricela with producer Enrique Elizondo. . . . The Dr.s completing their debut album for CBS with Alvin Davies producing and Hal Hellerman engineering. Mark Young is assisting. . . . Jose Quintana and David White co-producing Antonio de Jesus for A&M's Latin division, with engineers Ryan Ulyate and Bryan Stott.

At Ocean Way Recording, Lionel Richie co-producing himself with James Carmichael for Motown. Cal Harris is engineering. . . . Stewart Levine producing Womack & Womack, with Rik Pekkonen at the board. Mark Ettel and David Egerton are assisting. . . . T-Bone Burnett in the studio with producer Jeff Eyrich and engineer Dennis Kirk. . . . Count Basie laying tracks for Pablo with producer Norman Granz and engi-

neer Allen Sides. . . . Barry Gibb, Alby Galuten and Karl Richardson producing Kenny Rogers, with Richardson engineering.

At Sunset Sound, Randy Crawford cutting live Warner Bros. tracks with producer Tommy Li Puma and engineer Al Schmitt. Peggy McCreary is assisting. . . . Paul Anka cutting Columbia tracks, with Denny Diante producing and Larry Hirsch engineering. Bill Jackson is seconding. . . . Diante also producing Johnny Mathis for Columbia, with Hirsch at the console. . . . Hiroshima working on self-produced project with engineer Don Murray and assistant Terry Christian. . . . Sue Ruso co-producing project with Christian for Atlantic. Christian is behind the board. . . . Norris Day producing the Time for Warner Bros. with McCreary engineering. . . . Karizma working with producer David Garfield and engineer Al Schmitt. . . . Keith Forsey producing Nina Hagen for Giorgio Moroder Enterprises, with Ed Stasium behind the board. . . . Chase Williams producing Joni Mitchell, with Hirsch at the controls. . . . E. Yazawa self-producing project with engineer Bobby Schaper and assistant engineer Richard McKernan for WEA International. . . . Ian Hunter working with producer Diante on Columbia project, with Richard McKernan engineering. . . . LiPuma producing Brenda Russell for Warner Bros., with Schmitt engineering. . . . Peter McLan producing Dear Enemy for Capitol. Paul Ray is engineering the project.

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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Talent & Venues

Journey Management In Multi-Faceted Vid Expansion

By JACK McDONOUGH

SAN FRANCISCO—Nightmare Inc., managers of Journey, are extending earlier experiments in video with simultaneous moves in three areas: arcade games, stadium/coliseum video services and a Journey feature film.

The arcade game, manufactured by Bally and titled "Frontiers" after the group's current hit album, is just now going into the nation's amusement centers. The tour services, used first for Journey last year in Texas and since commissioned by the Who, David Bowie, Simon & Gar-

funkel and the Marlboro Country Music Festival, are overseen by Nightmare division Nocturne Inc., under the direction of Pat Morrow. The Journey film is being shot by National Football League Films, under executive producer Steve Sabol and director of field operations Phil Tuckett.

The Bally arcade game, explains Nightmare chief Herbie Herbert, is a direct offspring of last fall's experiment between Nightmare and Data Age, which marketed—unsuccessfully—"Journey Escape," the world's first rock video game. As such, notes Herbert, "the Bally game

makes us the first to go backwards from the home market to the arcade market."

After the announcement last October of the association with Data Age, says Herbert, "we started generating a tremendous amount of press. At that point Bally said, 'That's our answer: We have the new technology that allows us to digitize a photograph and put it into a game, but it's useless unless the game involves people.' They thought rock bands were the perfect candidates, and they came to us to make a deal for an arcade game. By Dec. 2 we had signed an agreement and began to develop the game, which has the highest memory capacity of any game yet, 147K. The Data Age game had only 4K, and to make an interesting and challenging game with that level of memory is very difficult."

The "Frontiers" game, designed by Marvin Glass & Associates in conjunction with Nightmare's Jim Welch, was introduced at the March 28 Amusement Operators show. Bally's own promotion includes 50,000 posters sent to distributors; full-page ads running through July in a dozen trade and consumer magazines; and game-giveaway radio promotions in selected markets in conjunction with the current Journey tour.

Herbert notes that "as soon as we made the Bally deal we completely de-emphasized the Data Age cartridge. We knew that we'd want to make a version of the Bally game available for the home." It will be released on numerous game and computer systems.

While the company's involvement with live performance video services dates back to the mid '70s, when Nocturne associate Mick Anger provided video for the local Kool Jazz Festival at Oakland Stadium, the real kickoff came last year with Journey.

(Continued on page 39)



Journey drummer Steve Smith checks out Nocturne's monitors.

Judge Rules Against 2001 Club Partners

By JOHN MEHNO

PITTSBURGH—The general partners of the 2001 clubs mismanaged money they received from a group of investors, according to a Common Pleas Court ruling here.

At issue was \$86,350 put up by 12 local investors who became limited partners in the company. There are three 2001 entertainment complexes in the greater Pittsburgh area and seven others throughout the country.

Judge Emil Narick ruled that the money had been mismanaged and used for the individual gain of the general partners rather than the good of the new investors.

His 65-page opinion orders the company to return the amount of the initial investment to the 12 individuals. The opinion also requires 2001 to account for profits realized with the investors' money to determine further compensation due them.

The concept of the 2001 clubs was developed in the 1970s by general partner Thomas Jayson, who testified that he saw potential for growth through national franchising. Ten years ago, Jayson and his partners established a company, Interplanetary Development Co., to operate the clubs.

The opinion states that the original partnership agreement led investors to believe the purpose of Interplanetary was to establish new 2001 clubs. In fact, according to the court ruling, only one club was ever operated with investor money, in Columbus, Ohio from 1974 through 1978.

Instead, the opinion says, Jayson started five 2001 companies which

brought the general partners profit at the expense of the investors. The other companies were 2001 Clubs of America, 2001 Management, 2001 Productions, 2001 Records and 2001 Industries.

According to the opinion, profits gained from the Columbus club were used to operate the new ventures. The opinion states that money from the Columbus franchise fee was used by 2001 Productions for slide shows. Judge Narick's ruling says that 2001 Clubs of America served essentially the same function as Interplanetary, with profits going to the general partners rather than the investors.

In addition to Jayson, the other general partners are John Wolfe, James Gregg, Susan Jayson and James Kowalczyk.

The ruling notes that there are 2001 clubs in Neadville, Pa., Memphis, Toledo, Ohio, Jamestown, N.Y., Long Island, N.Y., Pensacola, Fla., and Biloxi, Miss.

Rock'n'Rolling

Palmer On U.S. Tour For 'Selfish' Reasons

By ROMAN KOZAK

"One of my hobbies is not banging my head against the wall. I try to follow demand, not create it," says Robert Palmer, explaining why he so rarely plays in the U.S.

But he's here now, on a tour that began over the weekend at the Ritz in New York, and which will take him through all of July playing around the country in support of "Pride," his new LP on Island Records. The tour is his first in the U.S. since 1980.

Mostly, Palmer stays in the Bahamas or in Europe, where he is

more popular than he is in the U.S. and where he can easily promote his career with occasional appearances on the top music shows.

"My motivations for touring these days are entirely selfish," he says. "I have a great new band that I put together for a live tv spot, and they were just burning. So now I want to take that on the road with me. There are no other considerations."

Palmer says he has no real theories as to why success has so far eluded him in the U.S. "I guess it's the way the winds blow," he says. "Three years ago I was mainstream in America with 'Doctor, Doctor,' and underground in Europe. These things shift. Now I'm mainstream in Europe, and I've just read in the paper that I was avant-garde here."

Palmer says that growing up in Malta until he was 10, his initial musical influences were Billie Holliday, Nat King Cole, Sarah Vaughan and American Armed Forces Network. "I didn't really hear anything that I liked again until I heard Wilson Pickett, Otis Redding and Sam & Dave. And then I didn't hear anything again until I heard Chief Commander Ebenezer and Sonja Day, which was in 1970, I suppose. And I haven't heard anything since until I began enjoying Prince, the Time, Vanity 6 and Shalamar.

"I can't deny that I like black music, but it's not because it's black that I like it. I like physical music. I like rhythms. Everything else to me is decorative. As for white music, I like Shubert, Paco de Lucia and the Commodores," he laughs.

Palmer's new LP, which he produced himself, is heavily synthesized, which was something of a departure for him. But having mastered the studio craft with traditional instruments, he says he wanted to try using the newest technology to create an even more personal sound.

"It put me into a lot of deep water. Often, I would have to call up the maintenance people because this thing wouldn't hook up with that," he says. "And, of course, if you take a tape recorder into a room and you record a drum kit, a guitar, bass and piano, you will create music to your ear, to a certain extent.

"But if everything is just blips and beeps, and it has no real ambience, it

(Continued on page 40)

MANAGER PROFILE

Carman's Approach Is 'Laid-Back'

By ETHLIE ANN VARE

LOS ANGELES—Carman Productions, which guides the careers of Rick Springfield, Walter Egan, William Katt and country newcomer Gus Hardin, doesn't fit any conventional image of a multi-faceted management/production/recording outfit. Despite the many tentacles of its operation, Carman owners Joe Gottfried and Tom Skeeter have an approach that is relaxed and, as they put it, "laid-back." They take their time, and they don't look for personal glory.

"Credit isn't necessarily what counts," says Gottfried, who began his career managing Teresa Brewer. "It's the success of the artists that counts."

Gottfried and Skeeter, who have been operating Sound City recording studios in Van Nuys since 1969 (and have hosted such acts as Pat Benatar, Tom Petty and Fleetwood Mac there), discovered Springfield in their backyard in 1974. He was recording a demo in Studio A as a gift for his girlfriend.

In the early days of their long relationship with Springfield, Gottfried and Skeeter spent most of their time waiting for things to come together. As their singer/songwriter made demos and worked on material, he also worked as a contract player for

Universal, appearing in such television programs as "The Rockford Files" and "Battlestar Galactica." Finally, Carman got a recording contract for their protege at RCA and, as soon as "Working Class Dog" hit the streets, Springfield was offered the part of Dr. Noah Drake in "General Hospital."

The funny thing was, the casting director of the soap had no idea the actor was also a singer—much less a rock'n'roller. And neither RCA nor Springfield's agents were at all enthused about the idea of their boy appearing in a daytime drama. In fact, they were vehemently and adamantly opposed to the thought.

"But we were aware of the age

group that was watching soap operas, how they were starting to catch on at the colleges," says Gottfried. "Against all advice, we decided it was the right thing to do. It was a gut feeling."

Gut feeling proved correct, and Springfield is now approaching his third platinum LP. He has also wrapped up filming his big-screen debut, the Universal feature "Hard To Hold." Gottfried and Skeeter are listed as executive producers of the movie, and production is the next tentacle of their operation. They are also producers of the RCA mini-LP by Gus Hardin

(Continued on page 40)



Tom Skeeter, left, and Joe Gottfried

300,000 Fans Expected At Fest In Long Beach

NEW YORK—July 2-4 will be the dates, the Boardwalk of Long Beach, Long Island will be the venue, and Bobby Bare, Jonathan Edwards, Matt Guitart Murphy, Orleans, Leon Russell and Phoebe Snow will be the headliners at the annual Long Beach Atlantic Coast MusicFest.

Produced by the city of Long Beach and the Boston-based Hurricane Productions, the festival expects to attract up to 300,000 fans, according to Hurricane Productions president Jim LeBlanc. Tickets are \$5 a day or \$10 for the three-day event.

In addition to the headliners, there will be 15 other acts performing at the festival, with the music beginning at 1 p.m. and running continuously until 11 p.m. The festival is being sponsored by Pepsi-Cola and WKMK-FM in New York.

Talent In Action

FRANK SINATRA BUDDY RICH

Universal Amphitheatre,
Universal City, Calif.
Tickets: \$20, \$30

Sinatra was at his most sublime here June 18, placing the emphasis on tender, heartfelt ballads rather than the cool, cocky pop tunes for which he's best known. If, as a result, the show didn't have the sassy assurance and dynamics of past stands, it more than made up for it in the heightened sense of compassion and poignance which Sinatra conveyed.

The emotional tone of the show was established by the third number, Gordon Jenkins' rueful "This Is All I Ask." The set also included such bluesy "saloon songs" as George & Ira Gershwin's "I Can't Get Started," Rodgers & Hart's "It Never Entered My Mind" and David Mann & Bob Hilliard's "In The Wee Small Hours Of The Morning." The key to all these songs was Sinatra's unflinching sense of subtlety and understatement.

The newest song in the set, "How Do You Keep The Music Playing?" by Michel Legrand and the Bergmans, is also a mature, heartfelt love ballad. (In introducing it, Sinatra noted that the song was nominated for, but lost, this year's Academy Award. That, he said, proved two things—that the people who vote for Oscars are more interested in record sales than quality and that the people who decide what songs become hits must all be 12 years old.)

While his focus was on ballads, Sinatra also included such witty, provocative pieces as Cole Porter's "At Long Last Love" and Rodgers & Hart's "The Lady Is A Tramp." The best of the uptempo tunes was Porter's vital, invigorating "I've Got You Under My Skin," in which the protagonist remains hopeful even in the most hopeless situation.

Kander & Ebb's "New York, New York" was tossed away midway through the set (it has apparently replaced "My Way" as the song Sinatra is most tired of but can't leave out). The show was closed with the seemingly autobiographical "Here's To The Band," a brassy piece with much of the strutting energy of "New York."

Sinatra was personally affable, even light-hearted throughout the set, as when he off-handedly remarked: "I've got a den bigger than this room." At another point, he followed a soft

reading of the tender ballads "These Foolish Things" with a bawdy parody lyric of the song.

Regrets? I have a few. Sinatra's vulgar, crass digs at Rex Reed and Rona Barrett are beneath him; moreover, they contradict the graciousness with which he credits each songwriter and arranger. And the show, which runs a little more than an hour, should be expanded to include a few encores, especially since Sinatra omitted such signature tunes as "I Get A Kick Out Of You," "It Was a Very Good Year" and "Strangers In The Night."

Drummer Buddy Rich and his band opened the show with a half-hour set which combined progressive jazz/fusion pieces and light pop show tunes.

PAUL GREIN

ROUGH TRADE

321 Club, Santa Monica, Calif.
Admission: \$5

Booking the Canadian techno-funk band Rough Trade at the 321 Club makes a fortuitous marriage, since the Juneau Award-winning act is having trouble getting U.S. showcases at the same time that the Los Angeles club is having trouble getting live performers. Both situations may change, if this show is any indication.

There was little advance publicity for the June 7 gig, and the crowd consisted mainly of club regulars in their dancin' shoes. But they were happy to give up the dance floor to listeners jamming the stage as Carol Pope, Kevan Staples and their three backing musicians took command.

Boardwalk's Rough Trade is set off by the throaty and sensual vocal delivery of Pope, who appeared in an artfully tattered white outfit. Their songs, marked by dark dancing rhythms, touch on dangerous and sensual themes, yet maintain a sense of humor about themselves. Staples, alternating between guitar and synthesizer, complemented another synth player and a drummer who leaned on his cymbals so hard that he, too, sounded as if he were running a computer program.

The band worked its way through material from its upcoming LP ("Shake The Foundations"), previewed its new Canadian single ("Weapons") and got a rousing ovation for the familiar dance tune "All Touch." The catchiest number was "High School Confidential," which

Pope introduced as being about "an innocent young thing and part-time drag queen."

The evening's format was two 50-minute sets, both of which the audience was welcome to sit (stand) through for their door charge. As with most dance-oriented bands, the greatest weakness of Rough Trade in performance is that the hypnotic funk bass line gets a mite repetitious behind a whole set. But, with 15 years of practice behind them, no one can say these folks don't do it as well as anyone else in the (excuse the expression) trade.

ETHLIE ANN VARE

MESSENGER

My Fathers Place, Roslyn, N.Y.
Admission: \$5

Messenger, recent winners of an MTV talent contest, played their first gig in the Northeast June 10. The three-piece power trio (Brad Sayre, Allen Poole and John Buchan) hail from Tipton, Ga. but do not consider themselves primarily a Southern band.

Their two-set show was reminiscent of a late 1960s Detroit bar band, with all the energy of that era. The 24-year-old Sayre is a remarkable young guitarist, although somewhat overly influenced by the Hendrix school of riffmanship. Still, he is able to combine this style with his own to make for a pleasing combination. All three members share vocal duties.

The first 45-minute set included "Strangers" (the winning song/video from the MTV contest), "Strange Feelings," "Hang On Sloopy" and "Be Bop A Lula" from their self-produced independent album. They also did an outstanding new song entitled "Lose Her."

The second set of five songs lasted 50 minutes and included "Lonely Nights," "Tomorrow's Dreams" and "Don't Look Back," the latter featuring some tasty slide work by Sayre. A Led Zeppelin medley could have been omitted for additional credibility, but this is still only a bar band on the way up, and such things are still mandatory.

Messenger has been together in this form for about two years. There is a sense of positive energy and attitude here that more than compensates for any weaknesses. There are a few rough edges here and there, but overall this is a fine and powerful new band.

PETER KANZE

Journey Management In Expansion

• Continued from page 36

ney's use of the multi-camera shoots and Eidoform projection at dates at the Houston Astrodome, the Rose Bowl and Oakland Stadium. "The Who's use of our services legitimized it for us," notes Morrow.

The Nocturne video service is in addition to other touring services—lights, sound equipment, rigging, staging and trucking—that the company has offered for a number of years.

Since working with the Who, Nocturne has been commissioned by Sammy Hagar and Judas Priest as well as by Bowie, whose current European concert video work is being directed by Anger, while Nocturne's other principal director, Paul Becher, handles all the video for the ongoing Journey tour, set to con-

clude in early September. Nocturne will do all of Bowie's American dates as well.

The company maintains an in-house staff of 10, as well as calling on a Bay Area pool of 20 to 30 video freelancers and commissioning special help as needed in various tour cities. Morrow says the Nocturne equipment includes Hitachi and Ikegami cameras and Grass Valley switchers. The newest acquisition is the Hitachi SK99 750-line resolution camera, and Nocturne maintains three different off-line editing systems for in-house use. Herbert cites a cost of "\$35,000 per week indoors, or per show outdoors," for the Nocturne services.

The commissioning of NFL Films to put together a Journey road documentary based on the first several weeks of the tour (including a 12-camera shoot of the June 4 JFK Stadium date in Philadelphia) resulted when Morrow—who like many members of the Nightmare staff is a rabid San Francisco 49ers fan—approached Phil Tuckett during a Candlestick Park game to see if NFL Films would be interested in such off-season work.

"We've seen everyone else do rock films," says Herbert, "and in general found them uninteresting and unsuccessful. I didn't think those documentaries had given the fans any greater insight into the behind-the-scenes reality of rock'n'roll. The NFL people are experts at documentaries. I've watched their work since I was a kid. They cut all the football stuff to music. I think they're the best editors to music in the country."

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).

- **STYX, SAMMY HAGAR (CO-HEADLINERS), TED NUGENT, TRIUMPH, URIAH HEEP—\$977,669, 60,222 (80,000), \$18.50,** Pace Concerts/Contemporary Pres., Cotton Bowl, Dallas, Texas, June 18
- **STYX, SAMMY HAGAR, (CO-HEADLINERS), TED NUGENT, TRIUMPH, URIAH HEEP—\$848,558, 48,042 (60,000), \$18.50,** Pace Concerts, Houston (Texas) Astrodome, June 19
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON—\$357,644, 28,035, \$13 & \$12,** Cross Country Concerts, Hartford (Conn.) Arena, two sellouts, June 17-18
- **JOURNEY, BRYAN ADAMS—\$227,815, 21,226, \$14 & \$10,** in-house, Alpine Valley Music Theater, E. Troy, Wis., sellout, June 17
- **Z Z TOP, QUIET RIOT—\$198,154, 14,376 (18,000), \$14.30, 13.20 & \$12.10,** Feyline Presents, Red Rocks, Denver, Colo., June 14-15
- **DEF LEPPARD, KROKUS, GARY MOORE—\$113,112, 10,988 (13,418), \$10.50 & \$9.50,** Festival East, Buffalo (N. Y.) Memorial Auditorium, June 12
- **BETTE MIDLER—\$112,350, 6,501 (9,826), \$17.50 & \$15,** Frank J. Russo, Providence (R.I.) Civic Center, June 19
- **Z Z TOP, QUIET RIOT—\$110,280, 9,190 (13,075), \$12,** Feyline Presents, Salt Palace, Salt Lake City, Utah, June 19
- **U-2, ALARMS—\$106,287, 9,633 (12,000), \$11.75 & \$9.75,** Fahn & Silva Prods./West Coast Concerts, Los Angeles Sports Arena, June 17
- **THE WHISPERS, CHI-LITES—\$95,055, 5,882, \$17.50, \$15.50 & \$13.50,** RCMH Prods., Radio City Music Hall, New York, sellout, June 16
- **JERRY GARCIA BAND—\$93,759, 14,000, \$14 & \$13.50,** John Scher Presents (Monarch), Roseland Dance Hall, New York, two sellouts, May 31-June 1
- **JOHN McEUEEN, HANK WILLIAMS JR. & THE BAMA BAND, EMMYLOU HARRIS, TOM RUSH, RIDERS IN THE SKY, FABULOUS T-BIRDS, GUS HARDIN—\$85,794, 5,286 (9,000), \$16.50, \$15.40 & \$14.30,** Feyline Presents, Red Rocks, Denver, Colo., June 18
- **MERLE HAGGARD, DON WILLIAMS—82,481, 6,614 (8,000), \$12.50 & \$11.50,** Contemporary Productions, Starlight Theater, Kansas City, Mo., June 18
- **BEACH BOYS, FIREBALL—\$74,241, 6,200 (13,139), \$15, \$12.50, \$10 & \$8.50,** Electric Factory concerts, Mann Music Center, Philadelphia, Pa., June 14
- **JERRY GARCIA, RICK DANKO—\$73,182, 6,082 (6,794), \$12.50 & \$11.50,** Monarch Entertainment, Capitol Theater, Passaic, N.J., two shows, one sellout, June 3
- **JONI MITCHELL—\$61,930, 3,797 (4,652), \$20 & \$9.50,** Avalon Attractions, Santa Barbara (Calif.) County Bowl, June 10
- **B-52S, RED ROCKER—\$53,147, 4,345, \$15.75, \$10.75,** Fahn & Silva/Avalon Attractions, Marc Erman, San Diego (Calif) State Amphitheater, sellout, house attendance record, June 18
- **ENGELBERT HUMPERDINCK—\$52,112, 3,523 (5,600), \$15 & \$12.50,** Frank J. Russo, Kleinhans Music Hall, Buffalo, N.Y., June 17
- **JERRY GARCIA BAND—\$45,104, 3,963 (5,991), \$11.50 & \$9.50,** Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., two shows, June 5
- **JONI MITCHELL—\$42,812, 3,065, \$15 & \$12.50,** Fahn & Silva Presents, San Diego Civic Theater, sellout, June 9
- **B-52S, RED ROCKER—\$39,611, 3,800, \$11.75, \$10.75,** Fahn & Silva/Feyline Presents, Mesa (Ariz.) Amphitheater, sellout, June 17
- **EVELYN KING, ONE WAY, ZAPP, ROGER—\$39,560, 3,440 (6,800), \$11.50,** Wild West Prods., Sellund Arena, Fresno, Calif., June 14
- **VICTOR BERGE—\$34,544, 2,026 (3,095), \$17.50, \$15 & \$12,** Northwest/Entertainment Consultants, Seattle (Wash.) Opera House, June 8
- **TUBES, PLIMSOULS—\$30,577, 2,708 (3,617), \$11.75,** DiCesare-Engler, Stanley Theater, Pittsburgh, Pa., June 19
- **MICKY GILLEY, BLACKWELL EXPRESS—\$23,675, 1,894, \$12.50,** Wild West Prods., Hacienda, Fresno, Calif., two sellouts, June 12
- **B-52S, RED ROCKER—\$22,661, 2,259 (4,500), \$11 & \$10,** Fahn & Silva/Touring Attractions, El Paso (Texas) County Coliseum, June 16
- **BOBBY & THE MIDNITES—\$14,887, 1,668, \$10 & \$8.50,** Electric Factory Concerts, Brandywine Club, Chadds Ford, Pa., sellout, June 10
- **JOHN KAY & STEPPENWOLF, JOHN SUSI—\$11,668, 1,295 (4,500), \$9.70 & \$8.70,** Feyline Presents, Rainbow Music Hall, Denver, Colo., June 17
- **SWIMMING POOL CUES—\$5,500, 2,000 (3,000), \$2.98 & \$1.98,** Silver Star Prods., Jannus Landing, St. Petersburg, Fla., June 12

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Rock'n'Rolling

• Continued from page 38

can sound awfully unmusical and very mechanical, unless you learn it. And then hopefully you can make it more personal and more organic than ever. But it means you can't just bring in a rhythm section and get a certain groove in a certain key, and from there get a song.

"There is no challenge to that for me any more," he continues. "So consequently, when I listen to this album now, it's just what I meant. And now that I've done that, it's on to the next record. But I also have to go out on the road with it and get some feedback on it in the most realistic way you can, which is by playing it live, and then put it all back into perspective."

★ ★ ★

Greg Hawkes, keyboard player for the Cars, has a new solo album on Passport Records. What's most notable about it is that it's mostly instrumental, and unlike colleague Ric Ocasek's recent solo album, it mostly

sounds nothing like the Cars.

"It just came out sounding that way, but no, it does not sound like the Cars," says Hawkes, who admits that not having vocals does limit an LP's commercial potential.

"I felt that the commercial side was sort of taken care of with the Cars' records," he says. "And it's the way I write, anyway. It's stuff that I write and record, but it's not something that I would necessarily deem appropriate for the Cars. Plus I just like the recording process."

Hawkes pretty much played and produced the whole album by himself, which took him about six weeks of work. But those six weeks were spread out over several months, since in between he also worked on Ocasek's solo LP.

Hawkes describes his style as "daytime car-driving—no pun intended—music." And he says that with an indie like Passport (part of Jem), while there may be fewer records out in the marketplace, he had

much more freedom in making the kind of music he wanted to make.

Beyond a few interviews, Hawkes says he can't do much to promote his solo album, because the time has come to begin work on the next Cars LP, which is due in the fall. With the solo projects, the Cars, as a group, have been pretty much inactive for over a year. But, says Hawkes, he welcomed the layoff, primarily because it gave him a chance to spend more time in the studio.

Carman Is 'Laid-Back'

• Continued from page 38

(whom they have been supporting for four years) and the new Backstreet album by Walter Egan. Combining production with management is rewarding, they say, but can be tricky.

"You have to be real careful," says Gottfried. "You can't double commission anybody."

It's tricky, too, avoiding conflict of interest when the artist's manager also owns a recording studio. Sound City, with its 24-track computerized Studer and Neve equipment, is an ideal place for Carman artists to record. But they are not pressured into doing so.

"The studio is a great conduit for talent," notes Gottfried, who relates an anecdote about Mick Fleetwood meeting both producer Keith Olsen and performers Lindsey Buckingham and Stevie Nicks there, thus giving birth to the best-known and most successful lineup of Fleetwood Mac.

Tom Skeeter, who is just as self-effacing and even quieter than Joe Gottfried, became involved in the entertainment industry only when his former firm, the Daniel Boone Company of West Virginia, bought into Gottfried's young and struggling recording studio. Later, the two became partners and bought out the parent company.

Since then, they have continued to expand the facility, with the latest addition a 15,000 square foot video plant to be built next to the existing two recording and three rehearsal studios. Like all their projects, they say, this one is progressing steadily and surely. They pick a new artist to manage every few years and groom and develop them. In the case of Gus Hardin, the result has been a top 10 country single.

Simon & Garfunkel Tour Begins July 19

NEW YORK—Simon & Garfunkel are embarking on their first U.S. tour in 13 years. They will be doing a 20-date trek beginning July 19 and playing stadium dates exclusively.

The duo did a European tour last year, and played to 500,000 fans in New York's Central Park the summer before. The current tour is booked by Mort Lewis.

It will open at Akron's 40,000-seat Rubber Bowl and will play such venues as Shea Stadium and Meadowlands Stadium in the New York area, the Silverdome in Pontiac, Mich., Dodger Stadium in Los Angeles, the Astrodome in Houston and Comiskey Park in Chicago.

There will be no opening acts for the "Summer Evening With Simon & Garfunkel" shows, which will be presented with a digitally delayed sound system and 660 square foot video screen built into the set.

Leading Country Acts At Mama Wynette's In Atlanta

By RUSSELL SHAW

ATLANTA — Mama Wynette's West, a 10,000 square foot, 3,000-capacity country music club located in suburban Marietta, has announced a series of summer shows which will perpetuate the top-name talent policy it has enjoyed since its grand opening on April 18, which featured Jerry Lee Lewis. Among the upcoming acts are Bill Monroe, July 4; Tammy Wynette, July 7; John Conlee, July 21; Con Hunley, Aug. 4; Janie Fricke, Aug. 25; and Charly McClain and Johnny Lee in September.

All of these nationally prominent talent schedulings are on Thursdays, "which is no accident," according to Mama Wynette Mitchum, veteran Atlanta country music nightclub figure and operator of the facility which bears her name. "At this time of year, you have several country music parks which have shows on either Friday or Saturday nights. We all respect each other, and try to help each other out. I don't hurt them by having the stars here on Thursday.

"Even on the weekends," the grandmotherly Wynette adds, "I don't see that much competition.

The parks let out about 11 p.m., and most are family-oriented places that don't serve alcohol. By the time the parks are closed for the night, you have some people who are ready to party, and we are open to serve them until three o'clock. We like to offer rising stars on the weekend, which are generally newer, recorded acts that are just starting to have hits."

For Mama Wynette, being around both established and new stars is nothing new. During her proprietorship of the Playroom in midtown Atlanta during the 1960s, she featured Charley Pride "at a time," she recalls, "when he wasn't making much money and we didn't know if we might be bombed." Fortunately, the welcome was friendly. Over the years, at various other locations she has been affiliated with, such as Mama's Country Showcase in Decatur and Mama's East in Lithonia, she has booked both established names and newer faces. Her office wall at Mama Wynette's West is adorned with autographed pictures of everyone from arena-packing stars to new clogging groups.

(Continued on page 48)

Delsener, Miller Brewing Team For Gotham Shows

NEW YORK—Local promoter Ron Delsener and the Miller Brewing Co. have teamed up for two concert series to be held in the metropolitan area this summer, one at Pier 84 in Manhattan, the other at the Jones Beach Theatre in Long Island.

The "1983 Miller Time Concerts At The Pier" series is a continuation of the events, previously sponsored by Dr Pepper and Shaeffer Beer, that until 1981 were held at Central Park. This year's radio sponsor for the series, which begins Wednesday (29) with a show by U2 and the Alarm, is WNEW-FM (Billboard, June 4). Tickets for the 30 scheduled shows are \$10 each.

The Jones Beach Theatre shows will be the first contemporary music events to be held at the beachside venue. Concerts will begin at 8 p.m., with the party tent open until midnight for dancing. Radio sponsor for the Jones Beach shows is WAPP-FM. Tickets are \$12.50. Eric Clapton opens the 16-show series Saturday (2).

There will be a number of acts playing both series, among them the Beach Boys, Southside Johnny/Gary U.S. Bonds, America, Men At Work, Elvis Costello, Kenny Loggins, Smokey Robinson/Angela Bofill, Santana and the Jefferson Starship. Additional dates are expected to be announced for both series. But among the acts that are

currently scheduled to play only Long Beach are Rick Springfield/Sparks, Kool & the Gang, Chicago, Stray Cats and Charlie Daniels.

The Pier 84 concert schedule is more musically varied. Acts that will play there include Peter Tosh/Dennis Brown, the Tubes/the Plimsouls, Chaka Khan/Mtume, Tina Turner/the Dragons, Joan Armatrading/Jules Shear, Jaco Pastorius' Word Of Mouth/Lenny White, Michal Urbaniak, Jorma Kaukonen/Paul Butterfield & Rick Danko, Willie Colon & guests, Utopia and Culture Club.

In addition, there will be a \$6 special "tribute to the unemployed" by the Ramones, a "Tennis/Rock '83" event with John McEnroe and Vitas Gerulaitas, and a "Dance Music New York" concert with New Edition, Afrika Bambaataa, Kurtis Blow, Rockers Revenge and others.

Loverboy, Sasson Tie

NEW YORK—Sasson Industries, the jeans company, is joining the rock sponsorship game, following in the footsteps of Jovan, Sony, Panasonic, Camel and others. The company will sponsor the Loverboy tour beginning July 9 and running through the end of the year. Selected concert stops will be tied in with a local Sasson retailer who will co-sponsor the event.

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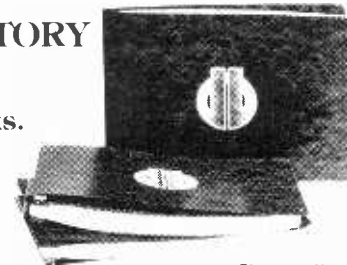
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Survey For Week Ending 7/2/83

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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	2	12	SAFETY DANCE —Men Without Hats—Backstreet (12 inch)	41	45	3	LOVE NEVER FAILS —The Greg Kihn Band—Berserkey (12 Inch) 0-67913
2	1	9	FLASHDANCE . . . WHAT A FEELING —Irene Cara—Casablanca (LP cut) 8114921 (12 inch*—remix)	42	43	5	ALL LINED UP —Shriekback—Warner Bros. (12 inch) WBO-29654
3	3	7	(KEEP FEELING) FASCINATION —The Human League—A&M (7 Inch) A&M 2547	43	26	12	SHOT IN THE NIGHT —Paul Parker—Megatone (12 inch) LP all cuts
4	5	6	BLIND VISION —Blancmange—Island (12 Inch) 0-99886	44	46	3	JAM HOT —Johnny Dynell And The New York 88—Acme Music (12 Inch) AMC 8310
5	8	3	I.O.U. —Freeze—Streetwise (12 Inch) SWRL2210	45	66	2	SWEET DREAMS —Eurythmics—RCA (12 inch) PD 13502
6	6	5	YOU ARE IN MY SYSTEM —Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)	46	41	5	LIVE THE LIFE I LOVE —Fantasy—Quality (12 Inch) QUS 037
7	9	6	INSIDE LOVE (SO PERSONAL) —George Benson—Warner Bros. (7 Inch) 7 29649 (12 Inch*)	47	31	9	TOO SHY —Kajagoogoo—EMI-America (12 inch) 9910
8	14	4	SO MANY MEN, SO LITTLE TIME —Miguel Brown—TSR (12 inch) TSR 828	48	30	9	JUICY FRUIT —Mtume—Epic (12 inch) 49-03834
9	4	14	LET'S DANCE —David Bowie—EMI/America (12 inch) 7805	49	24	11	MUSIC—D Train—Prelude (12 Inch) PRLD 654
10	39	3	STATE FARM/NOBODY'S DIARY —Yaz—Sire/Warner (12 Inch) 20121	50	52	2	THEME FROM DR. DETROIT —Devo—Backstreet (LP Cut) (12 inch*)
11	13	6	SAY YOU DO —Janet Jackson—A&M (12 Inch) SP 12059	51	54	4	CAVERN —Liquid Liquid—99 records (12 inch & LP) 99-11EP
12	20	7	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION —The B52's—Warner Bros. (LP CUTS) 23819	52	58	3	TEMPTATION/WE LIVE SO FAST —Heaven 17—Arista (12 Inch) AD 19030
13	15	7	MEMORY —Menage—Profile (12 Inch) PRO-7022	53	68	2	TURN THE MUSIC ON —Orlando Johnson and Trance—Easystreet (12 inch) EZS 7501
14	19	6	LET NO MAN PUT ASUNDER —First Choice—Salsoul (12 Inch)	54	67	2	ADVENTURES IN SUCCESS —Will Powers—Island (12 inch) 0-99687
15	11	15	BLUE MONDAY/THE BEACH —New Order—Factory (12 inch) FACTUS 10	55	57	6	FOR THE SAME MAN —B Beat Girls—25 West (12 Inch)
16	7	9	MINEFIELD —I Level—Epic (12 inch) 49-03856	56	48	7	YOU AIN'T REALLY DOWN —Status IV—Radar (12 Inch) RDR 12003
17	17	10	WALKIN' THE LINE —Brass Construction—Capitol (12 inch)	57	55	4	OVERNIGHT SENSATION —Peter Brown—RCA (12 inch) PD 13518
18	10	13	PHYSICAL ATTRACTION/BURNING UP —Madonna—Sire/Warner Bros. (12 inch) SRO-29715	58	51	12	PARTY —Julius Brown—West End (12 inch) 22153
19	53	2	SHE WORKS HARD FOR THE MONEY —Donna Summer—Mercury (7 inch) 8123707 (12 inch*)	59	NEW ENTRY		LOVE SO DEEP —Toney Lee—Radar (12 Inch) RDR 12004
20	36	3	MASCHINE BRENNTE/ON THE RUN (Auf Der Flucht) —Falco—A&M (12 Inch) 12603	60	NEW ENTRY		LOW DOWN DIRTY RHYTHM —Sarah Dash—Megatone (12 Inch)
21	21	9	OUR HOUSE —Madness—Geffen (12 inch) GEF-0-29667	61	NEW ENTRY		FACE TO FACE, HEART TO HEART —The Twins—Quality (12 Inch) QUS 041
22	44	2	MANIAC —Michael Sembello—Casablanca (7 inch) 8125167 (12 inch*—Remix)	62	NEW ENTRY		SPEAKING IN TONGUES —Talking Heads—Sire (LP—all cuts) SR1-23883
23	12	11	HEAT YOU UP (MELT YOU DOWN) —Shirley Lites—West End (12 Inch) WES 22155	63	NEW ENTRY		I LOVE YOU —Yello—Elektra (12 Inch) 0-67917
24	34	5	RIDING THE TIGER —Phyllis Hyman—Arista (12 Inch) AD 19041	64	59	7	TIME —Culture Club—Virgin/Epic (LP Cuts) ARE 38398 (12 Inch*)
25	28	6	THESE MEMORIES —O Romeo—Bob Cat (12 Inch) BOB 26	65	61	5	MORNING MUSIC —St. Tropez—Destiny (12 Inch) HT 1001
26	33	4	HEOBAB —Fonda Raye—Posse (12 inch) POS 1207	66	70	4	I'M FREE —Celi Bee—Paris International (12 inch) PI 1203
27	35	4	THE HAUNTED HOUSE OF ROCK —Whodini—Jive/Arista (12 inch) JD 19026	67	65	5	COMMUNICATIONS/LIFELINE —Spandau Ballet—Chrysalis (LP Cut)
28	16	11	WHEN BOYS TALK —Indeep—Sound Of New York (12 Inch)	68	NEW ENTRY		BABY JANE —Rod Stewart—Warner Bros. (7 Inch) WB7 29608 (12 Inch*)
29	32	4	USE ME, LOSE ME (LOSE ME, USE ME) —Paul Simpson Connection—Streetwise (12 inch) SWRL 2209	69	NEW ENTRY		IS THERE SOMETHING I SHOULD KNOW —Duran Duran—Capitol (12 Inch) 8551
30	27	28	THRILLER —Michael Jackson—Epic (LP all cuts) QE38112	70	52	4	WISHING/NIGHTMARES —A Flock Of Seagulls—Jive/Arista (LP cuts) JLR-8013
31	22	16	KEEP ON LOVING ME/TONIGHT —The Whispers—Solar (LP Cuts) 60216	71	NEW ENTRY		DON'T BE SO SERIOUS —Starpoint—Boardwalk (LP CUT) NB33266-1 (12 Inch*)
32	18	13	CANDY MAN/BOYS/ALL NIGHT LONG —Mary Jane Girls—Gordy (LP Cuts) 6050GL	72	64	18	ELECTRIC AVENUE —Eddy Grant—Portrait (12 inch) 4R9-03574
33	37	4	STAY WITH ME —India—West End (12 inch) 221512	73	NEW ENTRY		FREAK-A-ZOID —Midnight Star—Solar (12 Inch) 9-67919
34	23	11	COOL PLACES —Sparks—Atlantic (12 Inch) 0-89863	74	NEW ENTRY		LOVE ME TONIGHT —Attitude—RFC/Atlantic (12 Inch) 0-86998
35	29	7	COOL AS ICE/TWICE AS NICE —52nd Street—Factory/A&M (12 Inch) SP 12058	75	50	12	LIGHT YEARS AWAY —Warp 9—Prism (12 inch) PDS 460
36	25	10	SAVE THE OVERTIME FOR ME —Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)	76	49	15	YOU CAN'T HIDE —David Joseph—Mango (12 inch) MLPS 7804
37	42	5	AM/FM —Natasha—Emergency (12 Inch) 6536	77	47	8	LIKE A GHOST —Ignatius Jones—Warner Bros. (12 Inch) WBO-29703
38	38	4	WHO NEEDS ENEMIES, WITH FRIENDS LIKE YOU —Montana Sextet—Philly Sound Works (12 inch)	78	76	9	ALWAYS SOMETHING THERE TO REMIND ME —Naked Eyes—EMI (12 inch) Remix 9923
39	40	5	I'M OUT TO CATCH —Leon Haywood—Casablanca (12 Inch) 8121641	79	63	11	SHY BOY/NA NA HEY HEY (KISS HIM GOODBYE) —Bananarama—London (LP Cuts)
40	56	2	POTENTIAL NEW BOYFRIEND —Dolly Parton—RCA (12 inch) PW 13545	80	60	12	HERE COMES MY LOVE —Rocket—Quality (12 inch) QUS 033

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 Dance Trax

By BRIAN CHIN

Three important singles are released this week which are likely to spend much of the summer near the top of everyone's playlists. Serge's "Out In The Night" (Warner Bros. 12-inch), produced in France and mixed here by John Luongo, is the best European-American fusion since the first Change album, with no-nonsense rhythm and good, subtle sound effects. Aretha Franklin's "Get It Right" (Arista 12-inch) continues the mellow dance groove of last year's enormously successful Franklin/Vandross collaboration; just when you've had enough drum machines, here's one that builds on progressively more vigorous vocal interplay and an easygoing bass break. David Grant's "Stop And Go," the first solo effort by the ex-member of Linx, and one of the most active U.K. imports lately, has been released domestically on Chrysalis. It's Steve Levine's first really funk-ed-out production, with some fine edit-effects and strong repetition.

★ ★ ★

More singles: C-Bank's followup to the club/black crossover "One More Shot" is the equally powerful "Get Wet" (Next Plateau 12-inch), which has strong rock, new-music and r&b appeal. . . . "In The Nightlife," by Cosmetic with Jamaaldeen Tacuma (Gramavision 12-inch through PolyGram), is a personal pick this week, a highly satisfying combination of jazz-funk to a Police snare drum rhythm—as usable as the instrumental may be, the vocal holds interest easily, even at eight minutes. Todd and Martinelli mixed.

Tried and true: the pop-disco "What's She Got" by Liquid Gold, which is the debut release of Critique Records, marketed through Quality. . . . New Horizons' "Your Thing Is Your Thing" (Columbia 12-inch), which is really something like "Dance Floor, Part 'N'," with a very fine, unclipped dub-rap flip.

Rock and remix: Tears For Fears' "Change" has been issued in a promotional six-minute mix on Mercury—significantly, it is *not* too bass-heavy for radio. . . . Stevie Nicks' surprising "Stand Back" (Modern 12-inch promo) has been pressed promotionally for clubs; it is identical to the album cut, although the time listed is different. . . . The System's ghostly "I Won't Let Go" has been remixed for a Mirage 12-inch, commercially; it's the most interesting cut off "Sweat" and the nearest thing to "Tainted Love" we may hear any time soon.

★ ★ ★

Good news: The Clark Sisters' album and single, "You Brought The Sunshine," raved over repeatedly here, has been picked-up by Elektra. The deal will also involve a couple of other Westbound artists, we're told; Elektra will have product in stores as of this week. Side one of the album is the best pop music to be heard so far this year. . . . Ex-Jam Paul Weller's records on the Respond label will be released here by A&M.

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Baby Won't You Dance (remix)—Vera
You Brought The Sunshine (remix)—Clark Sisters
Potential New Boyfriend (remix)—Dolly Parton
State Farm—Yaz
Memory—Menage
Candy Man—Mary Jane Girls
Walkin' The Line (remix)—Brass Construction
Wanna Be Startin' Something—Michael Jackson
Love So Deep—Toney Lee
Let's Live It Up (remix)—David Joseph
To The Max—Ricky Gee
Backstreet Romance—Loverde
I Love To Dance—Vogue
Living Up To Love—U.S.A. European Connection

I Don't Want To Talk About It—Pamela Stanley
Close Your Eyes (remix)—Queen Samantha
So Many Men, So Little Time—Miguel Brown
Guilty—Lime
Build Me Up Buttercup—Shirley Scott
Love School—Susan Stevens
American Man—Ladies Choice
So Excited—Nance Martinez
I'm Free—Celi Bee

European 12"

No Tengo Tiempo—Azul y Negro
Hold Me Tight—B.B. Band
B. Project—Pink Project
Don't Stop—Digital Emotion
Do It Again—Clubhouse
Hold The Night—Nite Force
Disco Woopie—Kiss Mich
Tonight—Lisa
Something Special—Steve Harvey
Loveline—Shaune Jackson
Love's Warming Up—Shirley Lewis
Save Our Love—Escape From New York

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I Like Chopin—Gazebo
Searchin'—Hazel Dean
Satisfied—Madeleine Uzio
Stop, Don't Do This To Me—Phyllis Nelson
I Can't Stand It No More—Hot Shot
Maybe This Time—Norma Lewis
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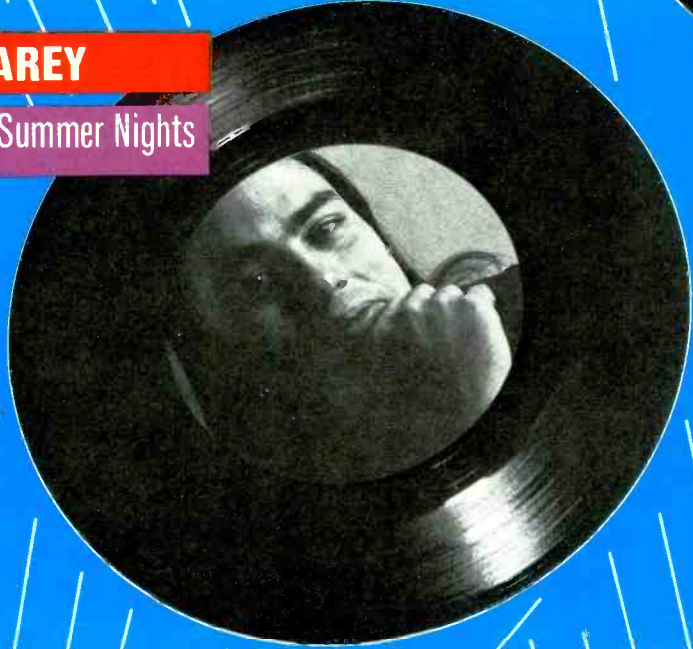
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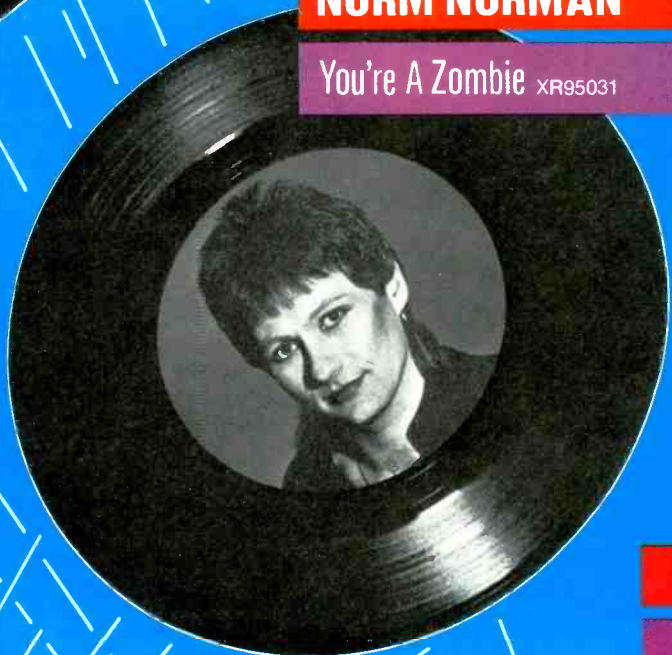
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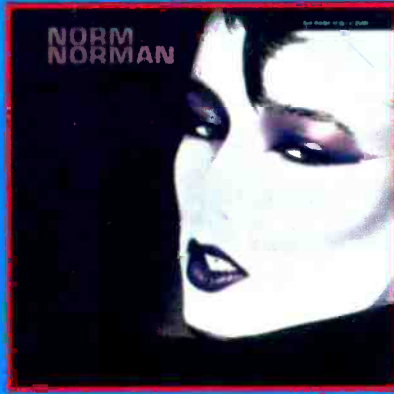
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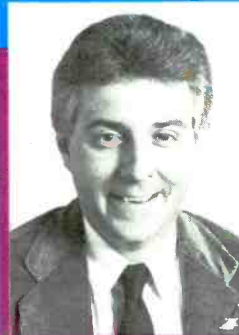
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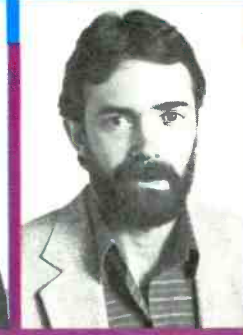
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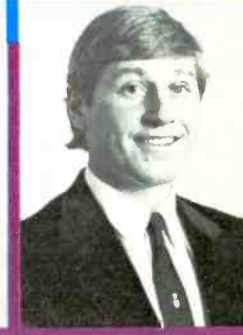
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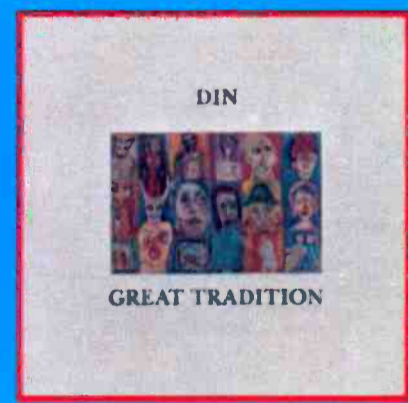
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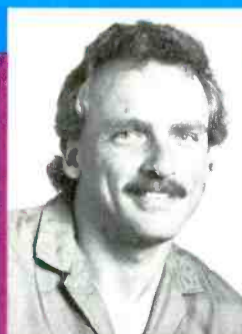
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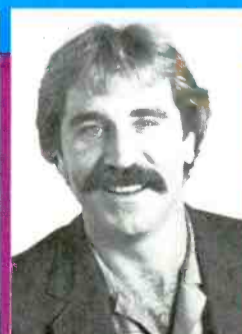
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Billboard® Hot Country Singles™

Survey For Week Ending 7/2/83

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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	12	LOVE IS ON A ROLL —Don Williams (D. Williams, G. Fundis) R. Cook, J. Prime; Roger Cook, BMI/Big Ears/Bruised Oranges, ASCAP; MCA 52205	35	30	10	IT'S YOU —Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Liltom, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711	68	50	16	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL) —Waylon Jennings (W. Jennings) R. Pennington, A. Collins; Venice, BMI; RCA 13465
2	4	10	HIGHWAY 40 BLUES —Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Weik GP); Epic 34-03812	36	43	4	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Staedtler; Music City, ASCAP; MCA 52225	69	NEW ENTRY	NEW ENTRY	FLIGHT 309 TO TENNESSEE —Shelly West (S. Garrett, S. Dorff) R. Scott; Peso/Mighty, BMI; Viva 7-29597
3	3	12	OH BABY MINE (I GET SO LONELY) —Staller Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	37	46	4	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)	70	67	5	YES —Billy Swan (L. Rogers) D. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03917
4	7	11	IN TIMES LIKE THESE —Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206	38	23	16	THE RIDE —David Allan Coe (B. Sherrill) J.B. Dettlerline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-037789	71	56	17	IN THE MIDDLE OF THE NIGHT —Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182
5	8	8	THE CLOSER YOU GET —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N' Dixie/Chinichap, BMI; RCA 13524	39	48	5	WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)	72	65	5	COTTON FIELDS —Tennessee Express (L. Rogers) H. Ledbetter; Folkways, BMI, RCA 13526
6	6	13	I.O.U. —Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Weik Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	40	47	6	THE JOGGER —Bobby Bare (B. Bare) S. Silverstein; Evil Eye, BMI; Columbia 38-03809	73	78	3	NO FAIR FALLIN' IN LOVE —Jan Gray (R. Childs) J.S. Sherrill; Sweet Baby, BMI; Jaxex 45-010
7	10	12	THE LOVE SHE FOUND IN ME —Gary Morris (B. Montgomery, M. Morgan, P. Worley) L. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	41	45	6	IF I DIDN'T LOVE YOU —Gus Hardin (R. Hall) R. Van Hoy, D. Allen; Unichappell/Van Hoy, D. Allen; Unichappell/Van Hoy/Posey, BMI; RCA-13532	74	NEW ENTRY	NEW ENTRY	BREAKIN' DOWN —Waylon Jennings (W. Jennings) J. Rainey; Glentan, BMI; RCA 13543
8	11	10	PANCHO & LEFTY —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842	42	39	8	TILL YOU AND YOUR LOVER ARE LOVERS AGAIN —Engelbert Humperdinck (E. Stevens) J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817	75	88	2	A PLACE I'VE NEVER BEEN —The Tucker Band (M. Tucker Band) T. Caldwell; Marshall Tucker, BMI; Warner Brothers 7-29619
9	1	14	FOOL FOR YOUR LOVE —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	43	19	16	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT— Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell; Desert Rose/Ski Slope, BMI; MCA 52191	76	73	21	JOSE CUERVO —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778
10	12	9	SNAPSHOT —Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501	44	55	4	DREAM BABY (HOW LONG MUST I DREAM) —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926	77	79	3	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK —Sam Neely (R. Chancey) S. Clark, J. MacRae; Music City, ASCAP; MCA 52226
11	13	9	I ALWAYS GET LUCKY WITH YOU —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	45	51	6	WE'RE STRANGERS AGAIN —Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram)	78	NEW ENTRY	NEW ENTRY	SO SAD (TO WATCH GOOD LOVE GO BAD) —Emmylou Harris (B. Ahern) D. Everly; Acuff-Rose, BMI; Warner Bros. 7-29583
12	16	8	YOUR LOVE'S ON THE LINE —Earl Thomas Conley (M. Larkin) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525	46	34	13	WITHOUT YOU —T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695	79	NEW ENTRY	NEW ENTRY	ARE YOU LONESOME TONIGHT —John Schneider & Jill Michaels (T. Scotti) R. Turk, L. Handman; Bourne/Cromwell; Scotti Brothers 4-03945 (CBS)
13	15	9	ALL MY LIFE —Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495	47	58	3	WHY DO I HAVE TO CHOOSE —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	80	87	2	INSIDE STORY —Ronnie Rogers (T. West) R. Rogers; Sister John, BMI; Epic 34-03953
14	17	10	I WONDER WHO'S HOLDING MY BABY TONIGHT —The Whites (R. Skaggs) D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI, Hall Clement, BMI (c/o Weik Music GP); Ricky Skaggs, BMI; Warner/Curb 7-29659	48	53	6	IT AIN'T REAL (IF IT AIN'T YOU) —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, F. Setzer; Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893	81	71	5	YOU STILL GOT ME —David Rogers (Not Listed) H.L. Shields; Chip 'N' Dale, ASCAP; Mr. Music-016
15	18	7	HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN) —Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Columbia 38-03899	49	60	2	GOIN' DOWN HILL —John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585	82	82	2	THIS AIN'T TENNESSEE & HE AIN'T YOU —Sara "Honeybear" Hickey (T. O'Brien) L. Bastian, Jim Shaw; ATV/Blue Book, BMI; PCM 203
16	22	7	I LOVE HER MIND —The Bellamy Brothers (D.&H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645	50	38	13	FLY INTO LOVE —Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	83	NEW ENTRY	NEW ENTRY	HOMEGROWN TOMATOES —Guy Clark (R. Crowell) G. Clark; GSC/April, ASCAP; Warner Bros. 7-29595
17	5	14	YOU CAN'T RUN FROM LOVE —Eddie Rabbit (D. Malloy), E. Rabbit, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29712	51	61	2	NIGHT GAMES —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542	84	NEW ENTRY	NEW ENTRY	IT'L BE ME —Tom Jones (G. Mills, S. Popovich) J. Clement; Knox, BMI; Mercury 812-631-7
18	24	6	LOST IN THE FEELING —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	52	57	4	SHOT FULL OF LOVE —Marty Griggs (R. Landis) B. McDill; Hall-Clement, Weik Music Group, BMI; Liberty 1499	85	89	2	YOU GOTTA GET TO MY HEART (BEFORE YOU LAY A HAND ON ME) —Paulette Carlson (M. Wilson, T. Brown) B. Arledge, J. McFee; United Artists, ASCAP; RCA 13546
19	20	10	AFTER THE GREAT DEPRESSION —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512	53	54	6	LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU —Loretta Lynn (R. Chancey) P. McManus, G. Dobbins; Music City, ASCAP; MCA-52219	86	NEW ENTRY	NEW ENTRY	I'M IN LOVE ALL OVER AGAIN —Cindy Hurt (J.B. Barnhill) L. Martine, Jr.; Ray Stevens, BMI; Churchill 94013 (MCA)
20	21	10	POTENTIAL NEW BOYFRIEND —Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514	54	37	13	OLD MAN RIVER (I'VE COME TO TALK AGAIN) —Mel McDaniel (L. Rogers) R. Scaife, D. Hogan; Vogue/Partner/Julep (Weik Music Group), BMI; Capitol 5218	87	NEW ENTRY	NEW ENTRY	A NICKEL'S WORTH OF HEAVEN —Brian Collins (A.V. Mittlestadt, B. Collins) B. Collins, R. Doss; White Mountain/Beef Baron, BMI; Primero 40183
21	25	10	EVERYBODY'S DREAM GIRL —Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496	55	75	2	I'M ONLY IN IT FOR THE LOVE —John Conlee (B. Logan) D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/Unichappell/Van Hoy, BMI/ASCAP; MCA 52231	88	76	19	FOOLIN' —Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598
22	28	5	LOVE SONG —The Oak Ridge Boys (R. Chancey) S. Runkle; Youngun, BMI; MCA-52224	56	64	3	POOR SIDE OF TOWN —Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966	89	NEW ENTRY	NEW ENTRY	YOU ARE LOVE —Bobby Vinton (B. Morgan) B. Vinton; Feather, BMI; LARC 81019
23	26	9	DON'T YOUR MEM'RY EVER SLEEP AT NIGHT —Steve Wariner (T. Collins) S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515	57	59	4	WHAT IF I SAID I LOVE YOU —Marty Robbins (B. Montgomery) C. Black, T. Rocco; Chappell/Interson, ASCAP; Columbia 38-03927	90	NEW ENTRY	NEW ENTRY	LOVE HAS MADE A WOMAN OUT OF YOU —Vince & Diane (Hatfield) (C. McCoy) W. Weatherly; KECA, ASCAP; Soundwaves 4704 (NSD)
24	27	8	YOU'RE NOT LEAVIN' HERE TONIGHT —Ed Bruce (T. West) K. Chater, T. Rocco, C. Black, Bibb, ASCAP/Vogue (Weik Music Group), BMI/Chappell, ASCAP; MCA 52210	58	63	3	TULSA BALLROOM —Dottie West (S. Garrett, S. Dorff) D. Blackwell, J. Durrill; Peso/Wallet, BMI; Liberty 1500	91	74	18	COMMON MAN —John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178
25	31	5	LEAVE THEM BOYS ALONE —Hank Williams Jr. (J. Bowen, H. Williams Jr.) D. Dillon, H. Williams Jr., G. Stewart; Tree/Forest Hills/Tanya Tucker, BMI; Warner/Curb 7-29633	59	66	3	WALK ON —Karen Brooks (B. Ahern) K. Brooks; Warner-Tamerlane/Babbling Brooks, BMI; Warner Bros. 7-29644	92	72	11	CHANGES —Tanya Tucker (D. Malloy) T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Miene, ASCAP; Arista 1053
26	32	7	ATLANTA BURNED AGAIN LAST NIGHT —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe; Chardax, BMI; MDJ 4831	60	62	5	A TASTE OF THE WIND —James & Michael Younger (R. Chancey) J. Williams, A.M. Williams; Our Child's, BMI; MCA-52222	93	80	11	3/4 TIME —Ray Charles (R. Charles) T.J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-03810
27	9	14	STRANGER IN MY HOUSE —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470	61	29	15	LOVE AFFAIRS —Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	94	70	10	ONCE YOU GET THE FEEL OF IT —Con Hunley (S. Dorff) D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208
28	14	14	OUR LOVE IS ON THE FAULTLINE —Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	62	44	16	MY LADY LOVES ME (JUST AS I AM) —Leon Everette (K. Dean, L. Everette) K. Stegall, C. Walters; Blackwood, BMI; RCA 13466	95	83	21	WHATEVER HAPPENED TO OLD FASHIONED LOVE —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)
29	41	4	YOU'RE GONNA RUIN MY BAD REPUTATION —Ronnie McDowell (B. Killen) J. Grossan; Tree, BMI; Epic 34-03946	63	68	3	THE EYES OF A STRANGER —David Wills (B. Mevis) S. Davis; Dick James, BMI; RCA 13541	96	77	16	I'M MOVIN' ON —Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729
30	33	6	WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, D. Thorn, S. Garrett; Peso/Wallet, BMI; Viva 7-29617	64	49	9	FLAME IN MY HEART —Delia Bell (E. Harris) B. Spurlock, G. Jones; Glad, BMI; Warner Bros. 7-29653	97	95	21	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) —Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)
31	36	7	GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE HER —Jerry Reed (R. Hall) J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement, BMI/Bibo/Chappell, ASCAP/Somebody's (Weik Music Group), SESAC, RCA 13527	65	52	17	YOU TAKE ME FOR GRANTED —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	98	86	9	TIJUANA SUNRISE —Bama Band (L. Morris) D. Hatfield; Surf and Sand, BMI; Soundwaves 4707 (NSD)
32	35	7	EASY ON THE EYE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03885	66	85	2	LET'S GET OVER THEM TOGETHER —Moe Bandy (Featuring Becky Hobbs) (R. Baker) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970	99	81	15	SINGING THE BLUES —Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726
33	40	6	PRECIOUS LOVE —The Kendalls (B. Ahern) B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)	67	69	4	SHE'S READY FOR SOMEONE TO LOVE HER —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	100	84	3	LIFE OF THE PARTY —Carl Miller (P.E. Miller) C. Miller; Country Bach, BMI; Country Bach 0004 (NSD)
34	42	7	OVER YOU —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498								

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Labels Step Up College Push But Most Promotional Efforts Are On Modest Scale

By EDWARD MORRIS

NASHVILLE—With country music continuing to show its potential appeal to younger audiences, a survey of record labels finds them making more promotional forays into the college market. These efforts, however, are neither lavish nor widespread.

The labels deal with relatively few colleges, and most seem to consider campus radio stations insignificant showcases for country product. To reach a greater share of the students, the labels are distributing videos and working with campus newspapers to get features and reviews about the artists.

CBS has distributed more than 200 copies of its "Pancho & Lefty" video by Merle Haggard and Willie Nelson for use in student centers and at concerts. Other videos have been circulated by such artists as Ricky Skaggs, Ronnie McDowell, Charly McClain and Ray Charles. According to a publicist for Epic, campus interest is particularly high for Skaggs and Haggard. She says she contacts college newspapers and offers review tickets for concerts by artists who have established campus popularity.

Barry Levine, associate director of college marketing at CBS, reports that he has an album mailing list of 325 college radio stations. Of these, about 100 are sent every CBS coun-

try album. "Very few stations," Levine explains, "program a full format of country music." The more traditional country albums get the limited mailing, while those by such artists as Skaggs and Rosanne Cash are sent to all the stations.

So far, Cash has been the only country artist to be included in the CBS "Interchord" series for college radio. Each segment in the series, Levine says, is a show of around 50 minutes that features a conversation with the artist woven around cuts from his or her current album.

RCA has been pushing Earl Thomas Conley, Alabama and Gus Hardin in college markets, often with concert ticket giveaways. It also services a radio list of about 300. To promote the release of the Elvis Presley album "I Was The One," RCA commissioned an article on rockabilly music by Art Fein and mailed it to campus newspapers, along with advance cassettes of the album. So far, RCA has not been circulating its music videos to colleges.

"We don't see colleges as a terribly unique market," says MCA publicist Jerry Bailey. He does concede, though, that because college students are "into music," it makes the job of promotion easier. Bailey says he has always contacted college newspapers in the areas MCA artists are appearing and offered to set up phone interviews. The biggest problem here, he adds, is continuity,

since "reporters are changing constantly."

Among the most popular MCA artists on campus are Ed Bruce, the Oak Ridge Boys and Bill Monroe, although Bailey hastens to add that "most of our artists have some college appeal in some markets." He notes, for example, that Loretta Lynn plays to a full house any time she does "Austin City Limits" at the Univ. of Texas.

Erv Woolsey, promotions director for MCA's country division, says he can't estimate the number of college stations he services but acknowledges that it is relatively few. "College stations don't have much effect anymore," he observes. "Let's face it—it's the reporting stations that make a record." Most of the stations he deals with, he says, are in the South and Southwest.

Warner Bros. works regularly with college stations, according to Nancy Solinski, national promotions manager, but does not isolate them to a special list. "If they're a large enough station, we'll put them on a priority list and send them all our product," she notes. In this manner, she estimates she works with between 300 and 400 stations.

"We don't hesitate to service them," Solinski continues, "because we know they sell records." Warner Bros. currently distributes its music videos to colleges on request.



TRUE LOVE—After their first successful album collaboration, "True Love," Warner Bros. artist Crystal Gayle and producer Jimmy Bowen team up again in Sound Stage Studios to finish an album scheduled for an October release.

Fans Pick International Favorites

NASHVILLE—Top winners in an eight-nation balloting for favorite country music stars, sponsored by the International Country & Western Music Assn., are Merle Haggard, best male vocalist; Dolly Parton, best female vocalist; and Alabama, best country group.

Winners within each participating country are Stu Stevens, Tammy Cline and Colorado, U.K.; Big Tom, Susan McCann and Two's Company, Ireland; Johnny Chester, Jewel Blanch and Bullamakanka, Australia; Brendan Dugan, Patsy Riggir and the Gray Bartlett Band, New Zealand; Ruud Hermans, Joanie de Boer and Tulsa, Benelux; Tom Astor and Truckstop, Germany; Bjoro Haaland, Kikki Danielson and Mats Radberg & Rankarna, Scandinavia; and Len Henry, Carroll Baker and Family Brown, Canada.

Concerts featuring the winners will be held at Rodeo Park, in Fort Worth, July 17-21. The ICWMA is based in Fort Worth.

Voting was done through country music fan magazines in each country.

NEW INTERNATIONAL DEALS, NEW SIGNINGS

Compleat Records Is Growing

NASHVILLE—In its first year of operation, Compleat Records has scored on the country charts with Vern Gosdin, who gave the label its first top 10 single, and with two exercise albums by Jayne Kennedy and the Dallas Cowboys Cheerleaders.

Now the label has formalized international distribution agreements with Precision Records & Tapes Ltd. in the U.K. and with Quality Records Ltd. in Canada. And with the signing of Clifford Curry and the Tams, it's moving into the beach music area.

Compleat was formed here by Irwin Steinberg, chairman of the board, and president Charles Fach. Its current roster includes r&b artist Hamilton Bohannon, a country trio

called the Cannons, Narvel Felts and Vern Gosdin. With the expansion into beach music, Fach plans to solidify Compleat's diversity.

For the Tams, who were produced in Nashville by arranger Archie Jordan, Compleat is issuing a double-sided single, "Makin' True Love"/"My Baby Sure Can Shag," and in July, it will release a \$6.98 LP entitled "Beach Music From The Tams." Clifford Curry's single, "That's What I Love About You," was also produced in Nashville, by songwriter Thomas Cain. PolyGram promotion will be targeted to both contemporary hit radio formats and black music stations.

Though he declines to release

sales figures, Fach claims Compleat has doubled its original first-year projections. He attributes this partially to the success of his company's two exercise LPs. A videocassette version of Compleat's "Love Your Body" album by Jayne Kennedy was unveiled at the recent CES in Chicago by JLT Films. Kennedy is in the studio now working on a second acrobics album, and there's talk of a syndicated cable series centered on her routines.

At the same time, RCA Select-aVision is finishing a videodisk version of the Dallas Cowboys Cheerleaders' Compleat LP, "In Training With The Dallas Cowboys Cheerleaders," which was released last fall.

BLUEGRASS GOES TOP 10

'Pure' Whites Hit The Heights

By KIP KIRBY

NASHVILLE—As the Down Home Folks, they have headlined the bluegrass circuit for more than two decades. But the Whites' new success in country music precludes their appearances at many such festivals these days.

The Whites are a family act, consisting of Buck White and daughters Sharon, Cheryl and Rosanna, who was recently added to the show after she filled in some months ago for Cheryl during her pregnancy leave. Their sound is pure, acoustic and traditional; their producer is Ricky Skaggs, who is also married to Sharon White.

With their debut single, "You Put The Blue In Me," the Whites streaked into the top 10; their followup release, "Hangin' Around," reached 9. Interestingly, says Sharon White, they found the first two singles on a four-song demo tape submitted to them by Dixie Gamble-Bowen at Elektra/Asylum Music some time before the group signed a recording contract with the label. (Elektra has since merged its country division

under the corporate banner of Warner Bros. Nashville.) The Whites' latest release, "I Wonder Who's Holding My Baby Tonight," is at starred 14.

Do the Whites attribute their almost-overnight acceptance by country radio to the trail already blazed by Skaggs, another acoustic purist? "Well," responds Cheryl White Warren, "I think that Emmylou Harris paved the way first when she did her 'Blue Kentucky Girl' and 'Roses In The Snow' albums and used us and Ricky on tour. Emmy paved the way for Ricky, he went solo, and now Ricky's paved the way for us through his success."

Adds Buck White, "I'll say this: we've been doing the same music for years, and we'd be doing the same music now, even if there were no Ricky and no major label behind us."

The Whites have expanded to seven pieces with the recent addition of a fiddle player and drummer. Buck plays mandolin and piano, Sharon plays rhythm acoustic guitar, Cheryl plays stand-up bass and long-time member Jerry "Flux" Douglas solos on dobro.

(Continued on page 48)

Nashville Scene

In last week's Fan Fair column, we didn't have room to mention one of the highlights of the week which definitely deserves mention. It was the **Crystal Gayle Celebrity Race**, held at the Fairgrounds as the final event of Fan Fair.

It featured country music celebrities in race cars. First they competed in male and female heats, then the winners of those two races went against each other in a final heat. And when the dust cleared out on the Raceway, who emerged as the big winner? None other than Lynn Anderson, who claimed she'd never raced before but had spent several days out on the track "practicing."

She must have practiced well—or else she has a natural talent for racetrack driving—because she managed to stave off Ronnie Robbins, Vern Gosdin, Johnny Lee, Too Slim from Riders In The Sky, Dave Rowland, Rosanne Cash, Rodney Crowell, Karen Brooks and Sandy Mason to earn her trophy.

Lynn's car in the competition was an ebony black model with "00" lettered on the side, and she drove it fearlessly. Of course, the Raceway announcer did make a point of noting that Anderson's top speed in the race was 44 miles per hour, while the average speed achieved by the regular drivers on the track usually hovered around the 92 m.p.h. mark! Some people assumed that since Ronnie Robbins was Marty's son, he would be the driver to beat, but after the race, Robbins explained that he hasn't really done much driving. Either way, Anderson managed to outstrip all her competition, block repeated threats by Robbins' car in second place, and score victory that night in one of the most interesting events at Fan Fair '83.

Meanwhile, down in Fort Payne, the town that Alabama built, things couldn't have been more ideal for the second annual **June Jam** charity concert June 11. Fans started staking out their positions in line the morning before; by Friday night, thousands of fans (many of whom had journeyed hundreds of miles) were camped out in lawn chairs and sleeping bags.

The concert officially began Saturday afternoon at 1 p.m., though Alabama and Lee Greenwood held an earlier press conference at 10 a.m. There were plenty of press people on hand, including a crew from National Geographic magazine (does this event count as a sociological revolution, perhaps?). Due to scheduling commitments, Janie Fricke wasn't able to arrive until later in the day.

As the day wore on, it was apparent that attendance would easily outstrip last year's figure—and it did. A whopping 37,684 fans came, saw and conquered at Alabama's 1983 June Jam, including William Lee Golden of the Oak Ridge Boys, who showed up to lend his support. (Golden is a native of Brewton, Ala.) He also lent vocal support to Alabama on stage for a version of "My Home's In Alabama."

Gross receipts from the day's gate came to \$565,000, which doesn't include additional monies earned from the sale of concessions (always substantial for this group). In addition, R.J. Reynolds Tobacco presented a \$25,000 check to Alabama in the name of its Salem Concert Series. All proceeds from the event after expenses will be donated to charities.

Watch for Columbia Records to sponsor some "cheap thrills" promotions this summer in support of David Allan Coe's single by the same name. Though the label hasn't released any details, the campaign is expected to tie in activities like roller-coaster riding, sky-diving and auto racing. "Cheap Thrills" is being offered to jukebox operators and radio with a former Coe hit, "You Never Even Called Me By My Name," as its flip side.

Interesting way of promoting its Jamboree In The Hills outdoor country festival comes to us from Jamboree U.S.A. The lead sentence of its newest press release, "Where in the U.S. can you go for a weekend and see the greatest names in country music such as Charley Pride, Tammy Wynette, Ricky Skaggs, Janie Fricke and 22 other country music stars for as little as \$1.54 per star?" We've never seen it broken down quite that way before.

Street rumor has Juice Newton looking closely at RCA. And beautiful Deborah Allen will (Continued on page 48)

ARIZONA

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Artists & Labels....

Is Phoenix a viable alternative to Los Angeles?
Is there a "Desert Sound"?

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Why more stars are coming to Phoenix and Tucson
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Why Arizona is one of the top touring states for
performers on the concert trail.

Promoters.....

How the state's top promoters are gearing up for
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Why some of the major national programmers and
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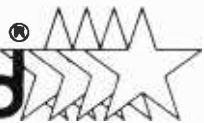
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Survey For Week Ending 7/2/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	WEEKS AT #1 12	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	15	1	ALABAMA The Closer You Get, RCA AHL 1-4663	1	38	34	9	MEL TILLIS After All This Time, MCA 5378
2	22	2	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958		39	38	15	VERN GOSDIN Today My World Slipped Away, AMI-1502
3	3	17	KENNY ROGERS We've Got Tonight, Liberty LO 51143		40	39	9	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406
4	5	10	RONNIE MILSAP Keyed Up, RCA AHL-4670		41	43	6	DELIA BELL Delia Bell, Warner Bros.— 23838
5	4	37	THE OAK RIDGE BOYS American Made, MCA 5390		42	45	31	CRYSTAL GAYLE True Love, Elektra 60200
6	6	15	WILLIE NELSON Tougher Than Leather, Columbia QC-38248		43	42	93	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542
7	7	7	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC-38562		44	49	12	RANDY HOWARD All-American Redneck, Warner/Viva 28320
8	7	14	SHELLY WEST West By West, Warner/Viva 23775		45	NEW ENTRY		CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869
9	8	14	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403		46	50	87	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193
10	12	9	GEORGE JONES Shine On, Epic FE 38406		47	47	8	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compeat CPL-1-1004
11	10	39	RICKY SKAGGS Highways And Heartaches, Epic FE 37996		48	41	36	EDDIE RABBITT Radio Romance, Elektra 60160
12	11	68	ALABAMA ▲ Mountain Music, RCA AHL 4229		49	40	32	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092
13	13	10	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL 4673		50	52	28	BOXCAR WILLIE Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol)
14	16	7	DAVID ALLAN COE Castles In The Sand, Columbia FC-38535		51	44	18	RAY CHARLES Wish You Were Here Tonight, Columbia FC 38293
15	15	36	JOHN ANDERSON Wild And Blue, Warner Brothers 23721		52	55	39	TOM JONES Tom Jones Country, Mercury SRM-1-4062
16	14	9	DON WILLIAMS Yellow Moon, MCA 5407		53	54	41	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1: 4348
17	27	3	DOLLY PARTON Burlap & Satin, RCA AHL- 4691		54	46	141	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072
18	20	37	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193		55	51	55	SYLVIA Just Sylvia, RCA AHL-1: 4263
19	18	18	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb- 60223		56	53	38	DOLLY PARTON Greatest Hits, RCA AHL-1: 4422
20	22	9	MICKEY GILLEY Fool For Your Love, Epic FE 38583		57	48	30	CRISTY LANE Here's To Us, Liberty LT 51137
21	17	11	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA-5384		58	63	3	GUS HARDIN Gus Hardin, RCA MHL- 8603
22	31	2	SYLVIA Snapshot, RCA AHL 1-4672		59	64	5	ED BRUCE You're Not Leaving Here Tonight, MCA 5416
23	25	5	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841		60	62	139	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150
24	24	120	ALABAMA ▲ Feels So Right, RCA AHL 3930		61	61	61	LEE GREENWOOD Inside Out, MCA 5304
25	21	28	THE BELLAMY BROTHERS Strong Weakness, Elektra/ Curb 60210		62	67	43	GEORGE JONES Anniversary, Ten Years Of Hits, Epic KE 38323
26	28	7	MARTY ROBBINS Some Memories Just Won't Die, Columbia FC-38603		63	65	29	EMMYLOU HARRIS Last Date, Warner Bros 1: 23740
27	19	67	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951		64	NEW ENTRY		LACY J. DALTON Dream Baby, Columbia FC 38604
28	29	37	JANIE FRICKE It Ain't Easy, Columbia FC 38214		65	60	21	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386
29	23	12	B.J. THOMAS New Looks, Cleveland International-FC 38561		66	57	22	KAREN BROOKS Walk On, Warner Bros. 23676
30	30	44	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1		67	58	31	CONWAY TWITTY Conway's #1 Classics—Vol. II, Elektra 60209
31	26	8	CHARLY McCLAIN Paradise, Epic FE-38584		68	56	40	CONWAY TWITTY Dream Maker, Elektra 60182
32	32	4	THE STATLER BROTHERS Today, Mercury 812-184-1		69	59	50	REBA McENTIRE Unlimited, Mercury SRM-1: 4047
33	36	13	RONNIE McDOWELL Personally, Epic FE-38514		70	72	144	ANNE MURRAY ▲ Greatest Hits, Capitol S00 12110
34	35	160	ALABAMA ▲ My Home's In Alabama, RCA AHL-3644		71	66	41	MERLE HAGGARD/ GEORGE JONES A Taste Of Yesterday's Wine, Epic FE-38203
35	33	6	RAZZY BAILEY Greatest Hits, RCA-AHL-1: 4679		72	69	19	LOUISE MANDRELL Close-Up, RCA-MHL 1-8601
36	NEW ENTRY		THE WHITES Old Familiar Feeling, Warner/Curb 23872		73	73	269	WILLIE NELSON ▲ Stardust, Columbia JC 35305
37	37	6	ELVIS PRESLEY I Was The One, RCA-AHL 1-4678		74	75	14	CHARLEY PRIDE Country Classics, RCA AHL 1-4662
					75	68	19	LEON EVERETTE Leon Everette, RCA-MHL-1: 8600

JULY 2, 1983, BILLBOARD

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Country

Chart Fax

Don Williams On A Domestic 'Roll'

By EDWARD MORRIS

Domestic bliss is not the stuff of high drama. But as a theme for country songs, it consistently generates chart action. "Love Is On A Roll"—an example of the type—rolls Don Williams to the top this week, the 13th time he has made that trip since he began charting in 1972.

Elsewhere in the high five, Ricky Skaggs' "Highway 40 Blues" leapfrogs the Statler Brothers' "Oh Baby Mine (I Get So Lonely)" to land on the number 2 spot. Barbara Mandrell nudges "In Times Like These" up to number 4. And Alabama takes "The Closer You Get"—a number 27 for Don King in 1981—to 5.

It's a conception too common that country music is preoccupied with love outside the home—in variations from casual encounters to serious cheating. But there is just as rich a vein of domesticity. Cheating and

carousing simply make for better theatre. That being so, a "Love Is On A Roll," in the long run, is almost certain to be eclipsed in one's memory by a "Lucille."

But in country music, "domestic" isn't always a synonym for "tame." Within that vast category, you have everything from Marty Robbins' worshipful "My Woman, My Woman, My Wife" to Conway Twitty's lascivious ode to home improvement, "I'd Love To Lay You Down"—from Kenny Rogers' quietly amazed "She Believes In Me" to Ronnie Milsap's cheerfully calculating "Day Dreams About The Night Things." "Just because we are married/Don't mean we can't slip around," purrs Billie Jo Spears in "Blanket On The Ground," proving once again that libido and loyalty can share the same mailbox.

Domesticity takes many forms. In "Pure Love" and "Happiest Girl In

The Whole U.S.A." it manifests itself with honeymoon intensity. But in "You're My Best Friend," another Williams memorial to the hearth, it opts for security over excitement. "Behind Closed Doors" demonstrates that you can be furtive even without cheating.

Lyric-master Bob McDill must take the laurels, though, for fashioning a song for Bobby Bare that captures both the thrill of cheating and the smarmy rectitude of wedded bliss. It concerns a man who forsakes his lover to be with his wife, and it's called "Look Who I'm Cheating On Tonight."

The only other now-you-see-it-now-you-don't lyric that competes with this McDill masterpiece—by turning slipping around into a state of moral superiority—is Wayne Kemp & Warren Robb's "Your Wife Is Cheatin' On Us Again." It's really something to write home about.

NEW VENUE IN ATLANTA

Big Names At Mama Wynette's

• Continued from page 40

The Mama's Country Showcase affiliation, which lasted over a year, ended in March, 1982 when Mama Wynette left the establishment. Today, save for some generally fond memories, she has no connection with that operation. She does recall "climbing the walls" before she personally acquired what was then a struggling club known as Country Roads and renamed it Mama's East in September, 1982. That room, still a favorite haunt of east metro Atlanta country music fans, recently changed its name to Mama Wynette's East to avoid confusion with Mama's Country Showcase.

Although Mama Wynette Mitchum still keeps close tabs on doings at "East," most of her time and energies are spent at the newer "West," located in a remodeled skating rink on 30,000 square feet of land. Over \$2 million was spent on conversion of the building and land, much of that figure on the handsome physical plant.

From her office located in the upstairs area of the club, Mama Wynette, along with her daughter, club manager Ann Tant, oversee a room with two revolving stages, 50 speakers, a 32-channel sound board, and a wide variety of lighting, including an Orbiter quartz follow spot. The revolving stage concept cuts down on time-consuming and customer-distracting set-up and breakdown

time; while a house act is performing, the other stage is situated in the private rear area, and can be prepared for the headliner with virtually no interruption.

Although Mama Wynette's West's 62 waitresses and 10 bartenders are certainly adequate to meet patrons' needs, Mama Wynette takes pride in the fact that "I personally like to

greet each customer as they come in. I've always had this philosophy that the fella who orders one beer a night is as important as the party who spends \$100, because they may just be out celebrating and only come in once a month. But if you treat them right while they are here, while offering great country music, they'll come back."

Whites Hit The Heights

• Continued from page 46

Manager Chip Peay—who also manages Skaggs—has begun packaging the two acts together as often as possible to capitalize on their musical compatibility.

Since the Whites are an acoustic act (though Cheryl is now in the process of trying to master electric bass), Peay shies away from club bookings and dance halls. Instead, the Whites generally open shows in concert situations, working with acts like Ronnie Milsap, Louise Mandrell or Skaggs. The Dick Balke Agency in Nashville represents their bookings.

"When I took on the Whites, no one knew who they were except bluegrass fans," Peay recalls. "Only

Nashville Scene

• Continued from page 46

be joining Nipper's Nashville division. Both acts have been with Capitol Records.

Crystal Gayle has been named to the "Most Glamorous Expectant Mothers' List," along with actresses Meryl Streep and Mary Steenburgen. Crystal has also been cited as a "left-hander of the year," supposedly displacing last year's honoree, Paul McCartney. Other "left-handers of the year" include Goldie Hawn, Michael Landon, Reggie Jackson and George Bush. . . . Where do they come up with these awards, anyway?

KIP KIRBY



WHITES WATCH—The Whites, Warner Bros. recording artists, watch KLAC's Mike O'Neil go through his paces while in Los Angeles to promote their debut album for Warner, "Old Familiar Feeling." Standing, from left, are Sharon White Skaggs, Buck White and Cheryl White Warren.

Publishing

Chiantia Sounds C'right Warning NMPA Chairman Addresses 'Erosion' At Annual Meet

By IRV LICHTMAN

NEW YORK—The "erosion of copyright," whether through legislative initiative, home taping or record rentals, remains a vital issue for music publishers, warned Sal Chiantia, chairman of the National Music Publishers' Assn. He was speaking at an annual meeting of the trade group here Tuesday (21).

Chiantia, whose concerns were amplified later by other speakers, termed "erosion of copyright" a matter that most publishers "do not express" or "recognize the danger" of.

Claiming he was "sorry to say" that concerns and problems facing

music publishers he expressed at last year's meeting remain "very much the same," Chiantia said that while the 1976 Copyright Act—which took effect in January, 1978—had created "a new umbrella" of protection, people had started to "punch holes," seeking exemptions from Washington. Vigilance against such exemptions would prevent "pulling one thread from a fabric, which ruins the whole fabric," Chiantia said.

Chiantia also said that he hoped an "early determination" would be made in the appeals process with regard to the so-called Buffalo case, in which a federal judge found that blanket licensing by ASCAP and BMI among local tv stations violated the law.

Chiantia, citing recently revised RIAA statistics that show a drop of almost 18% in product shipped between 1978 and 1982, noted the "severe impact" on mechanical income, although Al Berman, chief of the Harry Fox Agency, NMPA's sister division that collects mechanical royalties, said later in the meeting that mechanical income had "not fallen behind due to work done" in having the royalty increased to four-and-a-quarter cents beginning this year.

While praising other industry groups, such as the RIAA, for presenting a "united front" with NMPA on home taping and record rental legislation, Chiantia also sounded warnings on technological developments, such as the Compact Disc. Although he cited its role in a potential industry upturn, Chiantia said the CD's superior sound could make home taping a more "aggravated problem," since it could provide "much better replication than before."

However, with "the bloom off the rose" on video games, and the interest generated in new acts stemming from pressures applied to radio by MTV, Chiantia said he found music industry executives "more sanguine and hopeful" overall.

Jon Baumgarten, former counsel to the Copyright Office who now represents NMPA in Washington in private practice, expanded on Chiantia's theme of "copyright erosion," citing legislative attempts to grant exemptions to small dance studios, fraternal organizations, and social gatherings of volunteer firefighters, and the creation of a one-time fee for jukebox play. He also cited attempts to reverse the "Gap" decision, which upheld performance protection of music performed in retail establishments as a consumer lure.

Referring to Baumgarten's statement about "an unfortunate public attitude toward copyright," Hillary Rosen of Liz Robbins Associates, a Washington lobbyist, urged "continuing lobbying" by publishers in the face of a heavy retailer-influenced letter-writing campaign by consumers urging legislators not to create laws that would add fees to blank

tape to be used to help pay copyright owners for royalties lost due to home taping. On the issue of the Supreme Court's pending decision in the so-called Betamax case, Rosen stated, "Regardless of what the court says, Congress must act on home taping."

NMPA-supported drives against copyright infringement, from both recordings and music print, were outlined by Peter L. Felcher of the law firm of Paul, Weiss, Rifkind, Wharton & Garrison, and Alan L. Shulman of the law firm of Silverman & Shulman.

On the subject of print, Arnold Broido, chairman of the printed product committee, revealed that a "Call To Action On Print Infringement" meeting will be held Oct. 26 at a site yet to be designated, involving major trade associations in the print field. The meeting will set up "procedures on how to identify" print infringements.

Broido also said the Music Publishers' Assn. of the U.S. was planning to create a catalog of all printed material in the U.S., which would be available on microfiche. And he outlined NMPA's study of print sales in the U.S. in 1981-82, which showed an increase of less than 1% in 1982, to about \$239 million (Billboard, June 11).

NMPA president Leonard Feist said that the association's membership had grown to 301 over the past year, an increase of 48 members. He said he anticipated a slowing-down of membership growth in the years ahead, due to the difficulty of uncovering "many more companies that qualify for membership."

Stanley Mills, representing the public relations committee, said that NMPA-sponsored awards for best songs and cumulative song sales were garnering strong consumer media attention.

Indicative of Chiantia's praise of industry-wide efforts to protect copyright owners was the presence of RIAA president Stan Gortikov, RIAA executive director Steve Traiman and Henry Brief of the International Tape/Disc Assn. (ITA) at the meeting.

New BMI Foreign Royalty Procedure

NEW YORK—Beginning with the first performance quarter of 1983, all foreign songs appearing in the top 40 American trade paper pop or country charts will receive U.S. performance royalties on a quarterly basis from BMI.

BMI president Ed Cramer says the new procedure will allow foreign writers and publishers to receive payments at the same time as BMI domestic affiliates. Songs which do not appear in the top 50 positions on the charts will continue to be paid via statements to foreign societies twice a year.

Print On Print

Hal Leonard Publishing has marketed eight songs from the current hit Broadway revival of Rodgers & Hart's "On Your Toes" (\$6.95). New to the company's piano/vocal/guitar series are "Singalong Songfest" and "Familiar Singalongs," each containing 30 songs (\$5.95). Matching lyric books and accompaniment

cassettes are available for both editions, 50 cents for the former, \$8.98 for the latter.

Facts-On-File has issued Sammy Cahn's "Songwriter's Rhyming Dictionary" (\$17.95), drawing on 50 years of lyric writing by the famed writer. It features an introduction by Cahn.



HAPPY PROSPECTS—Irving Music's Nashville office has signed members of the group Calamity to a writer deal. Group members, left to right, Mary Ann Kennedy, Pam Rose and Pat Bunch, are shown with David Conrad, general manager of Almo/Irving's Nashville office.

BMI's Most Performed Songs

A full report of the annual BMI awards presentation appeared in Billboard's June 25 issue. These are the 1982 winners:

ALL MY ROWDY FRIENDS HAVE SETTLED DOWN—Hank Williams Jr./Bocephus.

ALL ROADS LEAD TO YOU—Rhonda J. Fleming/Dennis Morgan/Hall-Clement.

ALWAYS ON MY MIND—Johnny Christopher/Mark James/Wayne Carson Thompson/Rose Bridge/Screen Gems-EMI.

AMERICAN MUSIC—Parker McGee/Ensign Music/Parker McGee Music.

ANOTHER HONKY TONK NIGHT ON BROADWAY—Milton Brown/Steve Dorff/Snuff Garrett/Peso/Wallet.

ARE THE GOOD TIMES REALLY OVER—Merle Haggard/Shade Tree.

BIG CITY—Dean Holloway/Merle Haggard/Shade Tree.

BLAZE OF GLORY—Larry Keith/Danny Morrison/Johnny State/Warner-Tamerlane.

BLUE MOON WITH HEARTACHE—Rosanne Cash/Atlantic/Hotwire.

BOBBIE SUE—Wood Newton/Daniel Tyler/Warner-Tamerlane.

BORN TO RUN—Paul Kennerley (PRS)/Irving.

CASTLES IN THE AIR—Don McLean/Mayday.

CLOSE ENOUGH TO PERFECT—Carl Chambers.

THE CLOWN—Brenda Barnett/Charles Chalmers/Sandra Rhodes/Wayne Carson Thompson/Mammoth Spring/Rose Bridge.

COOL NIGHT—Paul Davis/Web IV.

COUNTRY BOY CAN SURVIVE—Hank Williams Jr./Bocephus.

DADDY'S HOME (Second Award)—William Miller/James Sheppard/Big Seven.

DANCIN' YOUR MEMORY AWAY—Eddie Burton/Tom Grant/Barnwood.

DID IT IN A MINUTE—Janna Allen/Sara Allen/Daryl Hall/Fust Buzza/Hot Cha/Unichappell.

DO YOU BELIEVE IN LOVE—Robert Lang (SAMRO)/Zomba Enterprises.

DON'T STOP BELIEVIN'—Jonathan Cain/Stephen Perry/Neal Schon/Weed High Nightmare.

DON'T TALK TO STRANGERS—Rick Springfield/Vogue.

DON'T WORRY 'BOUT ME BABY—Deborah Allen/Bruce Channel/Duchess/Old Friends/Posey.

EVEN THE NIGHTS ARE BETTER—Kenneth Bell/Terry Skinner/J.L. Wallace/Hall-Clement.

EYE IN THE SKY—Alan Parsons (PRS)/Eric Woolfson (PRS)/Careers/Woolfson.

EYE OF THE TIGER—Frank Sullivan/Holy Moley/Rude.

FOURTEEN CARAT MIND—Dallas Frazier/Larry Lee/Acuff-Rose.

THE GIRL IS MINE—Michael Jackson/Mijac.

GYPSY—Stevie Nicks/Fleetwood Mac Music/Welsh Witch.

HARD TO SAY I'M SORRY—David Foster/Foster Frees Music.

HE GOT YOU—Bobby Wood/Chriswood.

HEADED FOR HEARTACHE—Kent Blazy/New Albany.

HEARTBREAK EXPRESS—Dolly Parton/Velvet Apple.

HEARTBREAKER—Barry Gibb/Maurice Gibb/Robin Gibb/Gibb Brothers Music.

HEY BABY (Second Award)—Bruce Channel/Margaret Cobb/Blackwood/Le Bill.

HOLD ME—Christie McVie/Fleetwood Mac Music.

HONKY TONKIN'—Hank Williams/Fred Rose Music/Hiriam.

I CAN'T GO FOR THAT (NO CAN DO)—Sara Allen/Daryl Hall/John Oates/Fust Buzza/Hot Cha/Unichappell.

I DON'T CARE—Webb Pierce/Cindy Walker/Cedarwood.

I DON'T KNOW WHERE TO START—Thom Schulyer/Briarpatch/Debdave.

I DON'T THINK SHE'S IN LOVE ANYMORE—Kent Robbins/Royalhaven.

I JUST CAME HERE TO DANCE—Kenneth Bell/Terry Skinner/J.L. Wallace/Hall-Clement.

I WILL ALWAYS LOVE YOU—Dolly Parton/Velvet Apple.

I WISH YOU COULD HAVE TURNED MY HEAD—Sonny Throckmorton/Tree.

I WOULDN'T HAVE MISSED IT FOR THE WORLD (Second Award)—Rhonda J. Fleming/Dennis Morgan/Hall-Clement.

I'M GONNA HIRE A WINO TO DECORATE OUR HOME—DeWayne Blackwell/Peso/Wallet.

IT'S GONNA TAKE A MIRACLE—Teddy Randazzo/Lou Stallman/Bobby Weinstein/Vogue.

I'VE NEVER BEEN TO ME—Kenneth Hirsch/Ron Miller/Stone Diamond.

JUST ANOTHER DAY IN PARADISE—Sonny Limbo/Lowery.

JUST TO SATISFY YOU—Don Bowman/Waylon Jennings/Irving/Parody.

KANSAS CITY LIGHTS—Rhonda J. Fleming/Dennis Morgan/Tom Collins Music.

KEY LARGO—Sonny Limbo/Lowery.

LEATHER AND LACE—Stevie Nicks/Gentoo/Welsh Witch.

LET'S HANG ON (Second Award)—Bob Crewe/Sandy Linzer/Denny Randall/Saturday/Screen Gems-EMI/Seasons Four.

LISTEN TO THE RADIO—Frederic Knipe/Southwest.

LONELY NIGHTS—Stewart Harris/Keith Stegall/Blackwood.

LOVE IN THE FIRST DEGREE—Tim DuBois/Jim Hurt/Warner-Tamerlane.

LOVE ME TOMORROW—David Foster/Foster Frees Music/Irving.

A LOVE SONG—Lee Greenwood/Music Corporation of America/Sycamore Valley.

LOVE WILL TURN YOU AROUND—David Malloy/Thomas Schuyler/Even Stevens/Briarpatch/Debdave/Lionsclub.

LOVE'S FOUND YOU AND ME—Ed Bruce/Randall Jay Rogers/Newkeys/Sugarplum/Tree.

MAKE A MOVE ON ME—John Roberts/Carole Bayer Sager/Broozertoones/Carole Bayer Sager Music/Warner-Tamerlane.

MAN ON YOUR MIND—Glenn Shorrock (APRA)/Kerryn Tolhurst (APRA)/Little River Band Music/Screen Gems/EMI.

MANEATER—Sara Allen/Daryl Hall/John Oates/Fust Buzza/Hot Cha/Unichappell.

MOUNTAIN MUSIC—Randy Owen/Maypop.

MOUNTAIN OF LOVE (Second Award)—Harold Dorman/Morris.

NOBODY—Rhonda J. Fleming/Dennis Morgan/Tom Collins Music.

OH GIRL (Second Award)—Eugene Record/Unichappell.

ON THE WAY TO THE SKY—Carole Bayer Sager/Begonia Melodies/Unichappell.

ONE HUNDRED WAYS—Tony Coleman/Mr. Melody.

ONLY ONE YOU—Michael Garvin/Tree.

OPEN ARMS—Jonathan Cain/Stephen Perry/Weed High Nightmare.

PERSONALLY—Paul Kelly/Five of a Kind/Tree.

PHYSICAL—Terry Shaddick/Terry Shaddick Music.

RED NECKIN' LOVE MAKIN' NIGHT—Max Barnes/Troy Seals/Blue Lake/Face the Music/Warner-Tamerlane.

SAME OLE ME—Paul Overstreet/Silverline.

SHE GOT THE GOLDMINE I GOT THE SHAFT—Tim DuBois/Warner-Tamerlane.

SHINE—Waylon Jennings/Waylon Jennings Music.

SHOULD I DO IT—Layng Martine Jr./Unichappell/Watch Hill.

(SITTIN' ON THE) DOCK OF THE BAY (Third Award)—Steve Cropper/Otis Redding/Irving.

'65 LOVE AFFAIR—Paul Davis/Web IV.

SLOW HAND (Second Award)—Michael Clark/Flying Dutchman/Warner-Tamerlane.

SOME MEMORIES JUST WON'T DIE—Bobby Springfield/Warner-Tamerlane.

SOMEONE COULD LOSE A HEART TONIGHT—David Malloy/Eddie Rabbitt/Even Stevens/Briarpatch/Debdave.

SOMEWHERE DOWN THE ROAD—Tom Snow/Cynthia Weil/ATV/Mann and Weil Songs/Snow.

SOUTHERN CROSS—Michael Curtis/Richard Curtis/Catpatch.

STILL DOIN' TIME—Michael Heaney/John Moffat/John Moffat/Cedarwood.

SWEET DREAMS—Graham Russell (APRA)/Careers/Graham Russell.

TAKE IT EASY ON ME—Graham Goble (APRA)/Little River Band Music/Screen Gems-EMI.

TAKE ME DOWN—Mark Gray/James Pennington/Chinnichap/Irving.

THROUGH THE YEARS—Steve Dorff/Marty Panzer/Peso/Swanebravo.

TROUBLE—Lindsey Buckingham/Now Sounds.

TURN YOUR LOVE AROUND—Jay Graydon/Garden Rake.

UP WHERE WE BELONG—Will Jennings/Ensign.

WAKE UP LITTLE SUSIE (Second Award)—Boudleaux Bryant/Felice Bryant/House of Bryant.

WATCHIN' THE GIRLS GO BY—Buddy Killen/Ronnie McDowell/Strawberry Lane/Tree.

WHAT ARE WE DOING LONESOME—Larry Gatlin/Larry Gatlin Music.

WHAT'S FOREVER FOR—Rafe Van Hoy/Tree.

WHEN ALL IS SAID AND DONE—Benny Anderson (STIM)/Bjorn Ulvaeus (STIM)/Countless Songs.

WHO CAN IT BE NOW?—David Colin Hay (APRA)/Blackwood.

WOMEN DO KNOW HOW TO CARRY ON—Bobby Emmons/Waylon Jennings/Baby Chick/Vogue/Waylon Jennings Music.

WOULD YOU CATCH A FALLING STAR—Bobby Braddock/Tree.

YEARS AGO—Donald Reid/American Cowboy.

YOU COULD HAVE BEEN WITH ME—Lea Maalfried (PRS)/ATV.

YOU NEVER GAVE UP—Leslie Pearl/Michael O'Connor Music.

YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Dean Pitchford/Tom Snow/Snow Music/Warner-Tamerlane.

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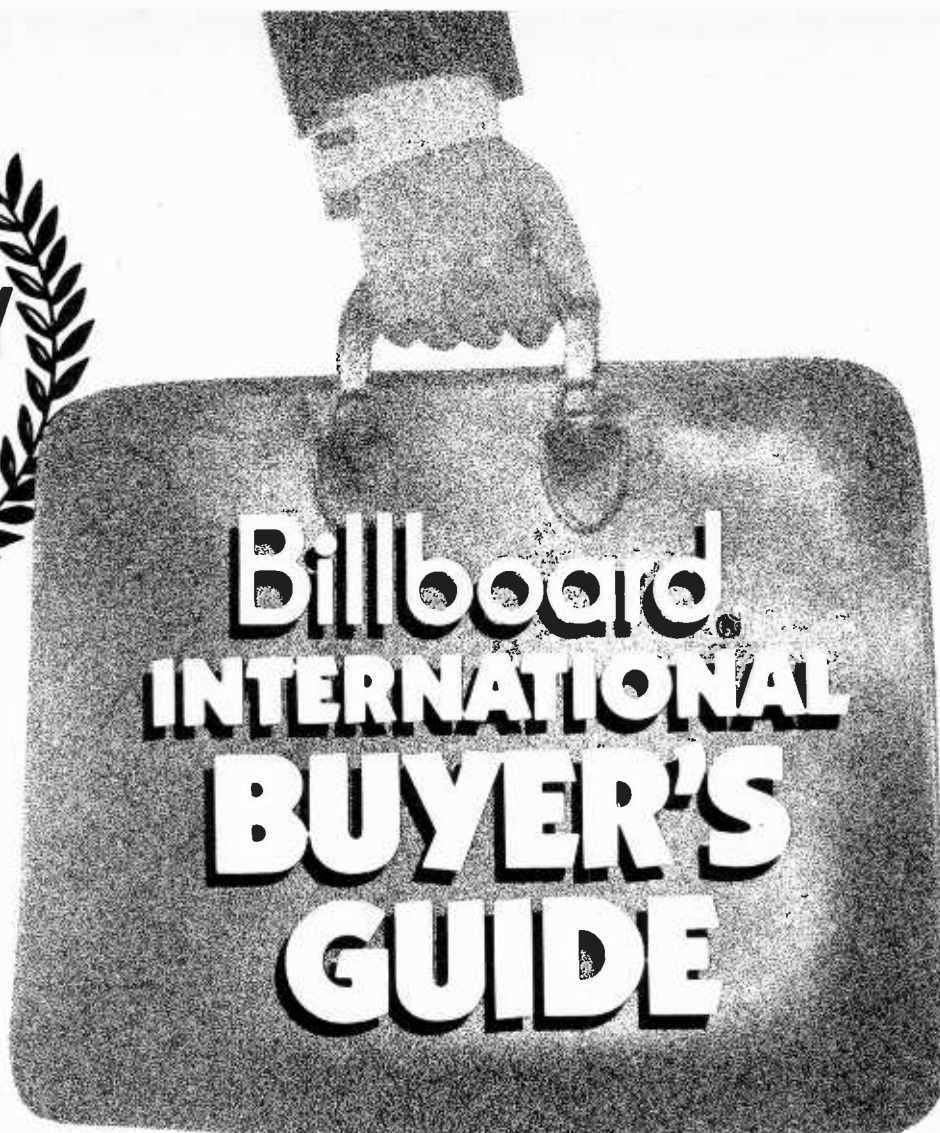
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By PETER JONES

Solid proof that irrepressible and innovative musical talent takes no account of economic recession, gloomy music industry forecasts or depressing record unit sales is dramatically underlined by the explosion of creativity in the U.K. in these "ailing '80s." Whatever else about the music industry may be in a state of stagnation, disintegration or bankruptcy, Britain's talent resources are simply prodigious.

Groups coming through in the wake of previous "high" eras, such as punk and new wave, are so productive, so sale-

able at international level, as to give rise to earnest comparisons with the "swinging '60s" when the Beatles spearheaded a U.K. talent conquest that was to take the world by storm.

The range of talent on show is equally impressive. All styles of music are represented, given leading roles or absorbed in mere supporting sounds, from the new romantic to jazz-rock, from acoustic to the almost outrageously electronic.

It is virtually impossible to put the leading acts in any definitive order in terms of worldwide popularity or actual international sales. If Dexys Midnight Runners is rated top in the U.S., it could be that Duran Duran is No. 1 in acceptance in Austria or Australia, or Culture Club in Sweden or Switzerland.

It's equally difficult to discern precisely when the fuse was lit on this explosion of pop-rock creativity, in which individual personalities come through as strongly as group collective-

ness, or the music itself. But it certainly came in as the "soggy '70s" went out.

In terms of domestic popularity, also in shrewd use of video as a newer promotional tool, Duran Duran is possibly, even probably, Britain's new music leader. Simon Le Bon, lead singer, has a huge personal following, and the band's overall attitude and approach seems to represent virtually all the basic ingredients of the teen-slanted pop scene: sound, image, personality, fashion, energy. Ability to graft hard and pay attention to detail are also key requirements.

Culture Club, with the extrovert Boy George as vocal/focal point, exuding a kind of multi-purpose, bisexual persona, is certainly in the "big three," with internationally snapped-up hits like "Do You Really Want To Hurt Me?" and "Time." In the same rarified atmosphere these days is Dexys Midnight Runners. Its first No. 1, "Geno," a tribute to 1960s soul man Geno Washington, was back in 1980, followed by a depressing "down" period and then today's superstar status.

Putting these bands together as "top three" is itself an act of monumental judgemental bravery. There are many others jostling for leadership, none more determinedly than the

(Continued on page UK-3)

Joe Strummer
of The Clash



Spotlight on the U.K.



Thompson Twins

Treasure Island Renaissance

Boy George
of Culture Club

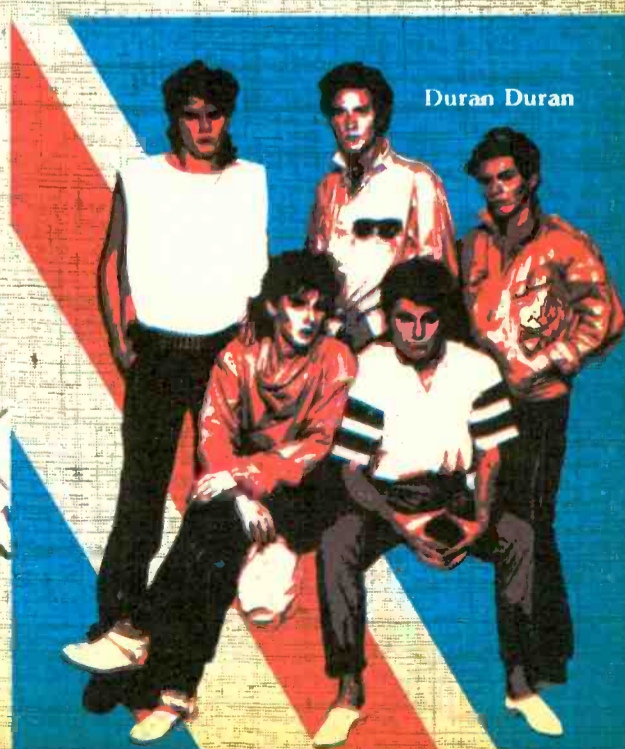
Sting of The
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An International Market Profile

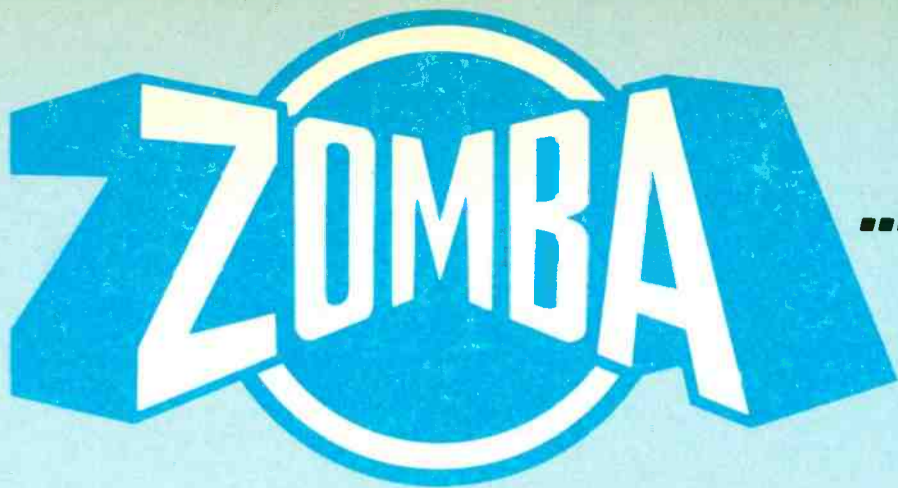
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Fresh Talent Taking On World Marketplace . . . And Winning Big

• Continued from page UK-1



A Flock Of Seagulls

Thompson Twins, now just three in number, and with hits like "Lies" and "Love On Your Side" boosting Britain's export economy. And the Eurythmics, the duo (Annie Lennox/Dave Stewart) that rose from the ashes of the Tourists, score internationally, too.

There are changes of mood, of ambition, involved in this British talent stampede. It's no longer just the search for the hit single but a

determination to use that breakthrough as a solid base for eventual LP acceptance. And the acts involved know they have to be prepared to change direction fast to meet the demands of a young public more volatile and persnickety than ever before.

There's no point now in trying to pin specific name-tags on most of the music coming through. Heavy metal (Iron Maiden and many others) remains very popular, and electronic music has to carry a descriptive title, but the days of compartmentalizing every emergent band and singer into confined musical boxes is over. Today, it's just good music or bad.

Today's ambitious music performers like to feel free to beg, borrow or steal ideas from anywhere—blues to reggae, jazz to soul, stage musicals to old movie themes. It's all music.

Def Leppard, heavier than most, is in the big-time league. Soft Cell (electronic duo Marc Almond and David Ball) is up there. A Flock Of Seagulls, despite limited success in Britain, is another success story.

For a while, Haircut One Hundred was the biggest of the batch. Losing front man Nick Heyward (the usual personality/directional hassles) was a body blow, but the group continues, sensing the wide acceptance of all things British, while Heyward moved off to an immediate solo hit single, "Whistle Down The Wind."

Slanted straight at the mid-teen marketplace is Kajagoogoo. Then there's BowWowWow, with Anabella Lwin singing (she was reportedly unearthed in a launderette by Malcolm McLaren, of Sex Pistols notoriety). And there's Bananarama, an all-female trio, which initially gained recognition by singing with Fun Boy Three on the single "It Ain't What You Do."

Spandau Ballet has a special role in today's British record business. This band started some three years ago when, guitarist/songwriter Gary Kemp feels, "Rock music was in a dire, boring rut. The live music scene in Britain was so bad, we'd promote ourselves by issuing 12-inch singles to be

played in clubs and we didn't bother to play live at all.

"Now we've got used to opening up doors for other bands, some of whom then tread all over us." Recriminations apart, there's no doubt Spandau Ballet triggered much of the "new romantic music" phase, later unenviably sitting back while Duran Duran and others galloped along as front-runners.

Spandau Ballet is the band which had its fair share of ridicule for its image a couple of years ago. It's the band which had to wait through some 10 singles before getting its own first No. 1 ("True"). Now, says Kemp: "We want to help push the new British pop culture right through America. The time is both right and ripe to repeat just what happened back in the 1960s."

It has to be repeated that it's impossible to put the long list of U.K. pop/rock acts in any kind of realistic order of importance, certainly not in an international sense.

The names spill over: ABC, Human League, Musical Youth (with surely the lowest average age of the new breed of chart-toppers), Ultravox, Modern Romance, Kissing The Pink (from Magnet Records, well on the way to the top), JoBoxers, Altered Images and Thomas Dolby, the latter a one-man center of electronic vitality and already established in the U.S. with the albums "The Golden Age Of Wireless" and "Blinded By Science," with attendant spinoff chart singles. Dire Straits is another band with an emphatic international presence. The video of U2's "New Year's Day," which gained heavy exposure on MTV in the U.S., gained instant approval and proved the cable company's selling power for British acts not established in the major league.

So there's the "new" talent wave and the not-quite-so-new. The Jam, alas, split up, but the Clash remains a powerful force with albums like "Combat Rock." In fact, the Clash was never a British singles chart success, mainly because of its decision not to appear in (or conform to) "Top Of The Pops," still the biggest British TV showcase, even as it passes through its 1,000th edition celebrations.

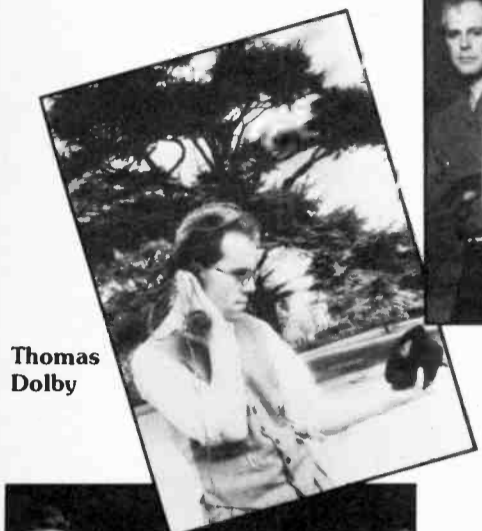
At solo singer level, British influences worldwide are equally strong. Cliff Richard still charts international with every single, and this year goes out on his "Silver Tour," marking his 25th anniversary as a hit-maker. That's a record of consistency and longevity rarely matched anywhere in pop music history. Adam Ant, Shakin' Stevens, David Bowie, Elton John: this list, too, is long, with careers spanning anything from two decades to two years. Sheena Easton and Kim Wilde are outstanding examples of how British female singers take on the international marketplace demands and win the orders.

A paragraph of other names, from a wide range of musical genres, offered just as memory-nudgers: Phil Collins, Total Coelo, the Pretenders, Joe Jackson, Orchestral Manoeuvres In The Dark, Alan Parsons Project, Queen, Genesis, Elvis Costello, Squeeze, Yaz, the Police, Mike Oldfield, Hayzi Fantayzee, Belle Stars, Bucks Fizz. A check of world charts over the past three months shows a total of 75 British acts represented.

And the "old wave", too, retains its hold at worldwide level. To try to list them all, especially in these days when nostalgia is holding sway, would be to offend many, but the Stones, Supertramp, the Kinks, Pink Floyd and individual Beatles deserve name checks.

This tidal wave of talent offers the key chance of salvation for a depressed international record industry. It comes surging on from record companies of all sizes, from multinationals to one-man operations. And, viewed from London, the supply of creativity seems, right now, to be inexhaustible. **Billboard**

Peter Jones is Billboard's International Editor in London.



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Spotlight on the UK

By **RICHARD ROBSON**

The new British Parliament is without doubt going to be a crucial one for the U.K. recording industry.

The general thinking of Members of Parliament and Peers of all political parties is that, within the lifetime of the new Parliament, a new Copyright Act will be introduced and that this legislation will include a royalty on the sale of blank cassettes.

Although the opinions expressed in the copyright Green Paper (consultative document) were disappointing for the record industry, and against the basic idea of a levy, there are now many indications that the government has substantially changed its view with regard to the home-taping problems since that report's publication in 1981.

It should not be forgotten that the Green Paper does have that consultative status and until the industry gets its promised major overhaul of the entire Copyright Act, there are supporters in both the House of Lords and the House of Commons who have indicated they'll continue to press for piecemeal legislation.

An example of these efforts was the second reading in the House of Lords last month of a copyright reform bill introduced by Lord Willis who, as Ted Willis, is a noted British writer.

The bill sought to make illegal in certain circumstances the rental of records and prerecorded cassettes and the sale of double-headed, high-speed cassette recorders.

During the debate, Lord Willis said that the U.K. had become "a treasure island for those who steal the copyright of other people."

Demand for the Compact Disc system in the U.K. has



John Deacon

exceeded all expectations and there is great optimism that the system will eventually prove a real boost for album sales.

The technical excellence of CD is so outstanding that some industry observers in Britain, and elsewhere, are predicting the format will become the primary prerecorded music medium within five years. All the major record companies are now committed to CD and one or two of the smaller independent labels have started releasing albums in the new format.

Another technical innovation, albeit of a different nature, is also about to start making a substantial impact on the U.K. music business. This month, the British Phonographic Industry is recommending to its member companies the introduction of a bar coding system for LPs, singles and prerecorded cassettes. A special BPI working party comprising representatives of major record companies and independent experts has been considering the introduction of a suitable system in the record industry for more than a year. And the recommendations and guidelines are contained in a 30-page booklet, BPI-published.

So now, from this month, all new LPs and cassettes from two major companies will be coded and other major companies are expected to start using the system shortly. This coding system will also eventually be used in the compilation of the BPI/Music Week/BBC charts, prepared by Gallup.

The Dataport machines used in chart return shops to record sales already have the facility to accept bar-coded information. The machines merely need to have a bar code reading "wand" attached.

Gallup took over the compilation of the charts at the beginning of this year from the British Market Research Bureau, which had provided the weekly sales listings for the previous 12 years.

The Gallup system offers more updated methods of data collection and the ability to capture sales up to the minute the shops close at the end of the week.

Central feature of the data collection process is the use of the Dataport machine which is installed at the point of sale and which is connected to Gallup's own computer by telephone line, thus obviating the heavy expense of courier collec-

Government Turnaround Since '81 Green Paper

New Parliament Seen Considering Royalty On Blank Cassette Sales

tions as incurred by the previous BMRB system.

Another feature of the new system is its ability to provide a Top 30 best-selling cassettes chart every week, the first time in Britain there has been such a listing.

Though industry sales generally are still depressed, sales of prerecorded cassettes in the U.K. have steadily risen in recent years.

They've increased from 16 million in 1976, to 20.6 million in 1978, to 25.2 million in 1980, to 31.5 million in 1982.


There are various reasons for this trend, not least the marketing concentration that companies have been giving to the concept of prerecorded cassettes.

As part of the campaign, some companies have introduced special tape-only series of material which is not available on LP. And another factor has been the growing use of high-grade tapes such as chrome dioxide in cassettes which has led to a general upgrading of sound quality.

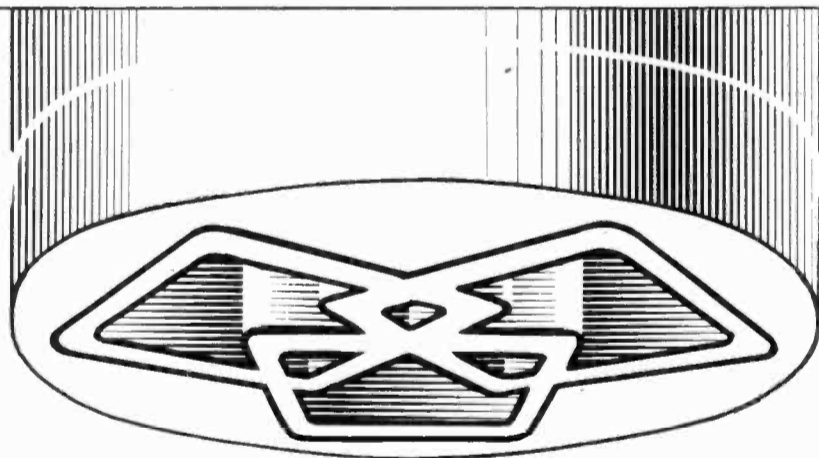
Soon the BPI has the honor of presenting the second Prince's Trust Rock Concert at London's Dominion Theater, with the Prince and Princess of Wales present. This trust fund is the Prince of Wales's own personal charity and was set up to help underprivileged young people and to foster and encourage an interest in music.

The BPI sponsored the first in this series in 1982, and it was enormously successful and raised a considerable sum of money. This year's show has Duran Duran and Dire Straits headlining and looks like it will raise even more.

But looking further to the future, one of the most pressing matters facing the British record industry is cable television. It will shortly be a reality in the U.K. and the industry is currently debating what its stance will be with programmers who will want to license promotional videos from record companies.

Cable will inevitably provide a massive new promotional medium for the British record companies but there is also, understandably, a strong feeling in the industry against simply being used as a source of cheap programming. 

Richard Robson is press and public relations to the British Phonographic Industry.



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UK

Too Many Outlets, Too Little Business

Video Industry Wades Through Shakeout To Build On Solid Base

By NICK ROBERTSHAW

The first years of the U.K. video industry have been much like the Klondike gold rush, with a maximum of disorder, a minimum of control, and a horde of prospectors that ranges all the way from staid city firms to bored greengrocers and criminal adventurers flooding in on the lure of a new challenge and a quick buck.

Today, from a standing start only five years ago, there are some 3.5 million VCRs in British homes, with some research predicting 40% penetration by 1985 and 70% by 1990. There are also anything up to 25,000 video retail outlets of one kind or another, though estimates differ wildly, more than 30 main wholesalers, well over 50 software labels, and several thousand titles all compete for space in a \$325 million home video market that's still at best equally divided between legitimate and pirated product.

A little elementary mathematics is enough to show that there will be casualties, as well as those who strike it rich, and a recent spate of spectacular wholesaler collapses, dealer closures and consumer video magazine failures shows that the process is underway. Among distributors the folly of cramming the pipeline to bursting point with product, as CBS/Fox managing director Steve Mandy recently put it, has not been realized, along with the need to stimulate direct sales alongside rental through realistic pricing.

Now that the initial hectic excitement has subsided and the market is beginning to shake down, it's the British Videogram Assn., representing 46 members and some 75% of Britain's video track, that finds itself in the position of the first policeman in the Yukon. Chief executive Norman Abbott (the Klondike image is his) says: "It's as if we had come along and said we must install some traffic lights, and the response of course is we don't want them: they slow us down, and anyway they cost money."

First target for BVA traffic control are the video pirates. The best part of two years' hard work and lobbying recently went



Norman Abbott

out of the window when the British government's General Election call nearly killed off Sir John Eden's Private Members' bill amending the outdated 1956 Copyright Act just short of its final stages, but Abbott remains optimistic that piracy can and will be controlled. Some form of the bill, which provides for stiff criminal penalties where previously only expensive civil remedies were available, will be re-introduced when the new Parliament sits, and it's hoped the delay caused will be only a few months.

Meanwhile, the newly set up Federation Against Copyright Theft, headed by former Scotland Yard detective Peter Duffy, backed by the Society of Film Distributors, the MPEAA and the BVA among others, and armed with judiciously applied-for Anton Pillar "search and seize" orders, has scored some notable recent successes, despite the estimated \$15,000 cost of each action undertaken. BVA figures show 70,000 pirated videocassettes seized in the last nine months under civil action, along with 350,000 counterfeit inlay sleeves and a quantity of duplicating equipment. Trading Standards Officers have seized a further 6,000 tapes.

"I believe piracy is already slightly on the wane," says Norman Abbott, "because of the activity of the Trading Standards Officers against retailers selling counterfeits. Once the copyright amendment goes through, the punishment has been made to fit the crime, and the police have been persuaded to concern themselves with the matter, video piracy could be reduced extremely rapidly. I would say that it could be brought under 10%, which is probably approaching the irreducible minimum, within 12 months. Information is not the problem: we have copious documentation on dozens of suspected pirate operations."

The BVA's second major concern at the moment is the introduction of its Classification Code, an attempt to regulate what can be marketed on video before the government feels

forced to step in and defuse public concern over porn and video nasties by imposing outside controls. Dealer organization the Video Trade Assn. has led vociferous opposition to the proposals, which entail establishing a Video Standards Council and coding releases according to a movie-style certification system, on the grounds that they constitute restraint of trade and "holding a gun to the dealers' heads," but Abbott and other industry observers believe the majority of retailers welcome this evidence that the video trade is capable of disciplining itself in a responsible fashion.

How many retailers there will be in five years, time, or even by September when the BVA Code is due to come into effect, is a moot point. What is clear is that too many outlets are chasing too little business already, and that only back to back copying, counterfeits and other forms of piracy keep many of them going. Software executives like Embassy's Jim Howell tend to feel that a "strong and solid retail base" of no more than 2,000 independents and perhaps 3,000 multiple outlets will eventually emerge, implying a horrendous toll among the others. Norman Abbott puts the figure a little higher between 7,000 and 8,000 but agrees that the current numbers are "quite absurd."

Problems of survival may also afflict the software distributors themselves before too long. Major video publishers may be doing extremely well, but as prime marketable product becomes scarcer, and its acquisition more and more of an auction, smaller firms are having to cast around for lesser known movies, made for TV pilots or other kinds of material whose potential on home video is at the best doubtful.

While all suppliers are now beginning to ration their issues to the pace that the dealers can absorb, thereby also conserving supplies of suitable ready-made product, signs of the promised move into video program origination are few. Only a handful of interactive projects for videodisk are likely to make sense as video only investments.

Nick Robertshaw is a Billboard contributor in London specializing in video in Europe.

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Spotlight
on the
U.K.

***New Techniques,
Tactics, Strategies***

Record Companies Introduce Marketing Innovations To Woo Lost Music Fans

By **BRIAN OLIVER**



The Fixx



Joan Armatrading

recorded cassette sales has slowed down to only 9.6% last year.

And the enforced result is that most record companies are introducing more professional sales promotion tactics and marketing innovations in a bid to woo music fans and win back "lapsed" record buyers.

Says Stuart Watson, U.K. managing director, MCA Records: "You can't follow the old-style record company approach of simply throwing a record at the radio stations and hoping the airplay will sell it. And I don't believe that taking millions of consumer press advertisements sells records these days. Innovative marketing ideas are urgently needed."

He adds: "The record business, certainly in Britain, is no longer about hosting lavish parties. It now requires qualified experts in areas like promotion and marketing. We're now in the baked-beans business, too. So a great deal of creative thinking is required in order to package artists and produce marketing campaigns that depict their music."

Stuart Till, marketing manager for WEA, in London, agrees and points out that, because prerecorded music is having to compete with many other products for the consumer kitty, record companies are now having to try to match the professionalism of other sectors.

"Sales promotion plays are now analyzed more carefully before they're operated," he says. "They are more cost effective and better timed. Previously they were carried out at random, without much thought about either effect or timing."

Because a successful single can still stimulate demand for an album, a lot of marketing effort and expenditure still goes into the promotion of singles. And hefty emphasis on getting a record onto the charts is still at the heart of most record company sales promotion strategies.

But the U.K. industry has all but said farewell to the old-style approach of simply releasing a 7-inch single and hoping that radio/TV exposure will result in a stampede by fans to their nearest record store.

These days, record sales have to be fought for as never before and extra incentives have to be offered to both dealers and consumers alike during two critical phases in a new record's life cycle: the first two or three weeks after its release (when the company is trying to nudge it onto the charts) and the period when it is hovering just outside the top 30 (pushing it into that list virtually guarantees a spot on BBC-TV's network "Top Of The Pops" weekly showcase and that can often double sales literally overnight).

It is now commonplace, and almost expected by record buyers, for a limited edition of a single to be made available in a 12-inch single configuration. Offered basically as a "collector's item," it usually contains something of value to a record-buying fan, such as three or four previously unreleased tracks, or some kind of interview with the band.

Says WEA's Till: "Instead of spending marketing money on advertising or fly-posting, we spend the money on giving a benefit to consumers in order to accelerate sales in the first week. Sometimes we offer the record at a lower price during this initial period."

Other "collector's items" might be introduced at other crucial points during the record's life in order to stimulate additional sales. Current weapons used in Britain for this purpose include: a picture disk version of the single; a 12-inch dance version (often an extended six or seven minute mix); and a poster of the artist, with a perceived value of some \$2, given away free with each single.

Brian Yates, marketing director for Arista-Ariola in London, says: "When we release a record now, we have to take into account all of the different formats, 7-inch, 12-inch, cassettes and LPs, and use them tactically in order to build the sort of chart position we want."

He points out that the industry-funded "official" chart, produced nowadays by the Gallup market research firm, now

(Continued on page UK-11)

Brian Oliver is a London-based freelance writer specializing in record business marketing and promotion.

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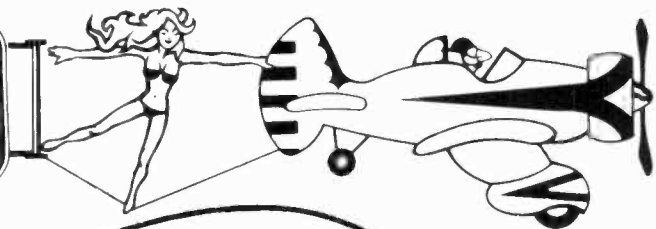
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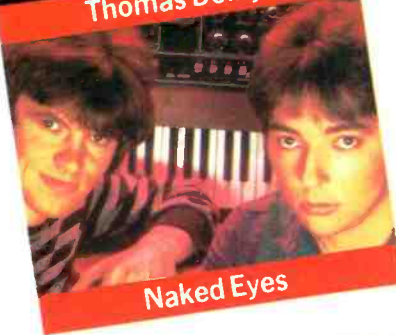
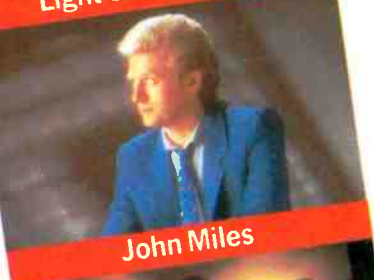
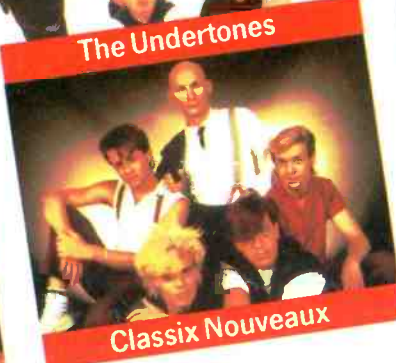
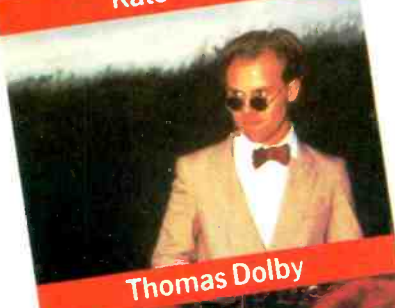
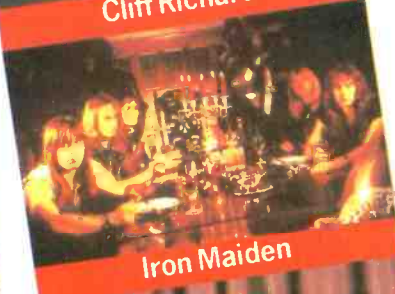
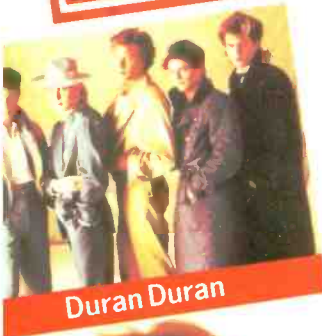
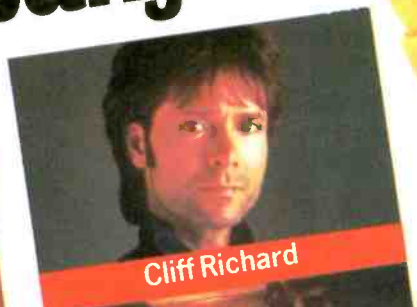
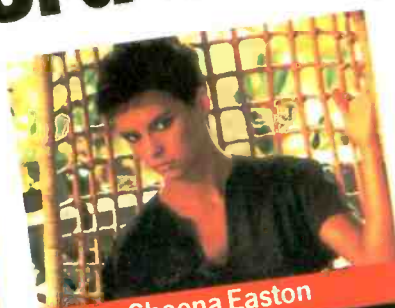


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Record Companies

• Continued from page UK-8

combines 7-inch and 12-inch sales for the first time in order to give an overall chart placing for a title. He says: "The release of a 12-inch version as a 'collector's item' alongside the 7-inch format can often push a title into the top 40 and so generate more airplay and greater dealer confidence.

"Since LPs and cassettes are now also combined in the Gallup chart, we follow the same approach with them. Extra tracks or an exclusive live recording or two are added to the cassette in order to increase its value for money. Healthy sales on a cassette can help the overall chart position of an album."

MCA's Stuart Watson says consumers now expect to be able to obtain 12-inch singles containing extra tracks or a message from the group. "Picture bags on singles are also absolutely essential now. You have to give value for money and seem to be giving it. And you have to make the product look attractive."

Although the release of picture disks has, in the past, been overdone by many labels, certainly in the U.K., Watson says greater selectivity is now necessary. "They're expensive to produce, yet you have to be able to offer them to consumers at the right price. A picture disk is a piece of merchandise, like a scarf or a poster. It's bought to be pinned up on a wall, not to be played."

Retail promotions organized by record companies are aimed chiefly at the 2,400 traditional record and tape stores which still account for half of all sales in Britain. The major High Street multiples, meanwhile, tend to mount their own promotions, albeit financed mainly by the record companies.

Rackjobber Record Merchandisers, which supplies records and tapes to some 1,500 non-traditional record outlets (such as Woolworth and major supermarket chains), frequently mounts tailor-made promotional campaigns for individual store chains. The structure of each "push" is designed specifically, in most cases, to suit the type of outlet involved.

While most record company campaigns tend to be based on a particular artist or record, Record Merchandisers usually creates multi-product sales schemes for particular retailers in order to persuade consumers to buy from them instead of traditional record stocklists.

Such promotions usually have price as the central theme, and "money off" coupons or "buy two, get one free" offers are more and more popular. In the Christmas, 1982, spend-up, Record Merchandisers launched a campaign for the Littlewoods store chain in which consumers who bought any one album or cassette from a selected list were able to take away, free, a specially-compiled EP. Consumers had a choice of four EPs, with each one reflecting a different type of music in order to appeal to the varying musical tastes of the store's customers, and 100,000 EPs were handed out as a result.

The growing need to woo record buyers at the point of sale has increased the importance of in-store promotions. This, in turn, has led to the setting up of strike forces by many of the major record companies. And WEA Records in Britain now spends some 25% of its marketing budget on in-store promotions and point-of-sale material.

Arista-Ariola, which currently runs its own conventional sales force (Tandem) in partnership with Chrysalis, is now actively looking at the possibility of introducing separate strike forces for singles and albums.

A number of independent "strike forces" have also sprung up in the past year or so, pioneered in 1978 by Promo People (then called Record Sales). Acting for clients like MCA Records, Promo People introduces new releases to dealers and hands out background information on the various activities surrounding each record. The company also installs point-of-sale material and handles window displays.

(Continued on page UK-12)

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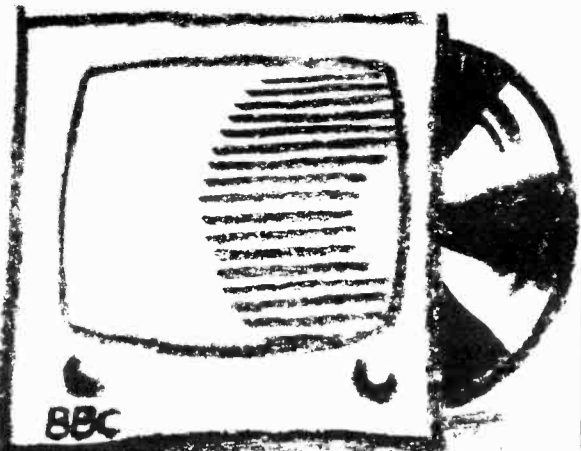
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Record Companies

• Continued from page UK-11

Says Alan Wade, managing director, Promo People: "The controversy in the past over the hyping of records in chart return shops does tend to restrain us. We have to be very careful in what we do because in-store promotion is a very emotive point."

Record Merchandisers, responsible for in-store racking and display on behalf of its High Street customers, says it has had to be "quite forceful" in getting non-traditional record outlets to display music product properly. "A record is an exciting and self-selling product and unless we make it highly visible in stores we're just not optimizing sales opportunities," says the company's deputy managing director, David Hammond.

In 1979, Record Merchandisers linked up with Realmhealth Video to pioneer the use of video as an ins-store promotional medium by launching a trial scheme in several Woolworth outlets. The result was a 30% sales increase on the albums involved in the video promotion and in-store video is now featured in 250 Woolworth stores, 50 Littlewood outlets and 35 Tesco supermarkets.

Realmhealth Video's Bryan Whitman says there is now a greater awareness of the importance of the in-store environment in British record marketing. "Record companies are having to fight tooth and nail for what sales there are and they're looking for new ways of winning back sales. The stores using video as a sales promotional tool for their record departments generally out-perform others in the same chain by about 18%."

Whitman adds that Realmhealth has just developed a new video-based in-store unit called the Tele-Browser. It was specially designed for outlets that do not normally stock records and consists of a freestanding, self-contained carousel which holds a videorecorder, TV set and merchandising material for the 30 albums featured on the video program.

Record company-produced promotional video shorts are being used with much great frequency by national and regional TV stations in Britain and are clearly an increasingly important tactical marketing weapon.

Says MCA's Stuart Watson: "The video industry has given us a key marketing tool that didn't exist before. We're investing as much as we have to in order to break a new artist by linking the packaging and the video so that they give an artist an overall identity and image. The video now often ties in with the sleeve of a record and the merchandising and point-of-sale material."

Watson claims it was this coordination of all aspects of the marketing mix that led to the speedy consumer acceptance of Musical Youth's "Pass The Dutchie" smash of 1982, the biggest-selling and fastest-selling single in Britain for several years.

"You have to create and produce something special for each artist and create an image that consumers can relate to when they see or hear the artist. We even employ a stylist on a retainer fee to design all our artists' clothes."

The MCA U.K. chief hopes to repeat the Musical Youth success this year with the Fixx group. As part of a massive international campaign for the group's new album, "Reach The

Spotlight
on the
U.K.



Bucks Fizz



Def Leppard

Beach," a 7-inch single, "Saved By Zero," and a four-and-a-half minute 12-inch mix of the same song have been released. "Saved By Zero" is also featured on the album, but all three versions are different so that each format has an built-in attraction for record buyers.

The 'B' side of the single isn't even included on the album, while the cassette version of the album contains two extra tracks which are not on the LP.

This marketing campaign follows a "beach" theme to tie in with the title of the LP and the album sleeve features a distinctive painting of a swimmer. The painting is featured strongly throughout the promotional video, produced by Brian Grant, an award-winning director.

Other promotional items round the "beach" theme include: a beach ball, on which a biography of the Fixx has been printed (it has to be inflated before the feature can be read); beach towels and beach vests bearing the band's name and a copy of the album sleeve; plus in-store material which is based on the sleeve illustration. And a "Reach The Beach" contest is being arranged for record retailers, with a top prize of a holiday on a beach in Greece. MCA is also taking a party of international music journalists on a coach trip to the beach in order to hear a preview of the album.

Watson adds: "We're backing the 'beach' campaign with substantial cooperative advertising in the music press and on television with key multiples. Every single advertisement is tied in with a stock commitment from a retailer."

Other promotional tools are also being used by U.K. record companies for particular types of records. For instance, billposting is increasingly accepted as a very powerful method of promotion concerts and albums by heavy rock bands. Dance-oriented records are frequently supported by links between record company and ballroom chain, so that disco evenings can be arranged in key venues in key towns. A particular artist's records are heavily featured during the evening and given any luck the artist also makes a personal appearance.

British Rail and London Underground poster sites are much used by A&M Records in the U.K. for artists like Joan Armatrading and Elkie Brooks. The objective, says managing director John Cokell, is: "to create awareness among record buyers who might not be reached by any other media."

"The whole object of sales promotion in this business is to reach people's eyes and ears. And in this sticky economic situation we're continuously searching for new ideas to make maximum impact."

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Entering Optimistic Period Talent and Video Boost Publishers

A combination of factors in recent years has meant that the U.K. music publishing industry has more than survived the ups and downs of the record business. Though the huge profits of the good 'n' fat years are no longer there to delight bottom-line viewers, some companies are still making worthwhile money.

And, curiously, the members of the Music Publishers Assn. has hardly fluctuated over the years spanning mind-boggling prosperity and worldwide economic recession.

Though small publishers were absorbed by big ones when the crunch came, they've been replaced by new outfits, but the overall turnover, says MPA chief Ron White, who heads up EMI Music publishing operations in London, is probably just 1%.

He says: "There's been only a slight erosion in membership." And he reckons it is a most healthy sign that new publishers are so aware that to succeed they must be business-like. To help them, the MPA started a series of one-day courses in May, it having been decided that one day is all a small company can permit its staff for out-of-office output.

Says White: "Applications for attendance were overwhelming. We have enough to fill six courses and we're going to re-think the scheme along maybe more ambitious lines."

The courses as originally envisaged were to be run by MPA council members, White included, with informative segments emanating from the performing rights society and other interested bodies. White summarizes: "This elementary course is slanted to discuss generation of income, rights, performing and mechanical royalties and, inevitably, piracy problems."

Britain prides itself on always having been a country bursting with new and independently-minded talent and it is this, more than any other single factor, which has helped the publishers ahead of the otherwise gloomy effects of the recession.

Says White: "Without question, the amount of British music, particularly within the U.S. marketplace, is showing a huge increase of late. My view is that the past two or three years have seen more and more of our acts established as genuine innovators. That was always the case, but I don't feel it has been properly appreciated until recently."

"Though unit sales bear no resemblance to the old days, our shares of the U.S. charts have increased, and we're creeping up to the old commonplace million sellers again with more regularity. The next six months should show a tremendous boost to U.K. publishing revenue. On a domestic level, we're getting a few more 500,000 unit sales returns, some even better than that. So, in all it's a very optimistic period."

Responsible for this high-energy upturn, says White, are acts like Adam Ant, Dexys Midnight Runners, Haircut One Hundred and Duran Duran, all with "enormous" success round the world.

Though the MPA was very involved in the build-up of the fight for a blank tape levy, on both audio and video software, the unhappy truth was that not much progress had been made thus far.

But White points to two "major breakthroughs" in rights negotiations in recent months. One was the agreement on mechanical rights for music used on videograms. He says this tussle has been going on for years and the final rate card, put up by the music publishers last summer, has finally been accepted and is now in use by almost all video producers, even though precise details have still to be ratified officially by the British Videogram Assn., the producers' negotiating body.

However, the MPA chief is proud that Britain is one of the few nations to tackle this problem and battle determinedly for a fair publishers' share of the booming video business.

And the other major achievement, he says, is the formal agreement last Christmas with record companies which has ended a seven-year campaign over mechanical royalties.

This started with a performing rights tribunal in a bid to change the copyright law and increase publishers share of revenue on mechanicals from 6¼% to 8%.

That failed, but the publishers did succeed in obtaining some amelioration of mechanical royalty payments and the signatures were finally put on the document at the end of last year.

"There were sighs of relief all round," recalls White. "At last we have stability. When the renewal date comes up in just under three years, very little should need to be changed."

The major publishers have found that the nostalgia business has produced some of the income lost from the rock business. Library music is also profitable because of new media outlets in Britain, particularly the new TV channels and the booming audio-visual business. The collection of these new royalties has been considerably helped by the PRS policy of policing production company returns. **PETER JONES**

Billboard

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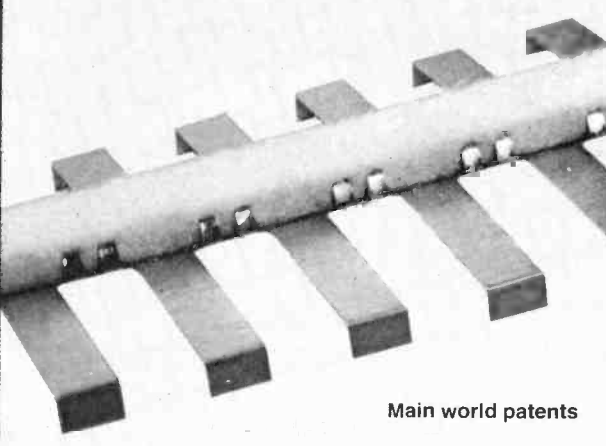
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RCA Planning New U.S. Push

Reported Move Seen As Sign Of Market's Growth

By ENRIQUE FERNANDEZ

NEW YORK—Reliable sources report that RCA Records International's Latin American regional office is moving from Buenos Aires to New York, raising speculation about a big push by the major in the increasingly profitable U.S. Latin market. It's likely that the move will be accompanied by the launching of an RCA office for this market. Currently, RCA Latin product is licensed in the U.S. to Caytronics Corp.

The RCA move may be patterned, insiders say, after CBS's success with the U.S. Latin market through the Discos CBS International office, based in Miami. CBS, the only major with its own U.S. Latin office, is acknowledged to control a lion's share of the market, thanks to a roster headed by Julio Iglesias and Jose Luis Rodriguez, two of the biggest sellers in the Latin field.

Some industryites see in the RCA move a sign of the growth of the U.S. Latin market, swollen by recent immigration, legal and otherwise, from countries troubled by political upheavals, like those of Central America, and economic crisis, like Mexico and Venezuela. This "consumers' migration," as it's being called, may mean that the U.S. is becoming, so to speak, the most prosperous country in Latin America.

The U.S. is certainly the market most desirable to Latin artists, for whom the rate of exchange makes touring extremely profitable. An RCA presence in this country should make the major more attractive to Latin American artists, who would feel that their interests would be well looked after here.

This U.S. presence may give RCA an edge in competing for the leading Latin pop idols. Since the recent signing of their former artist Rocio Jurado to EMI, RCA's only top-rated Latin pop artist is Mexico's Emmanuel, and there is speculation that unless the major can attract some new strong talent, the U.S. move won't work. However, RCA is believed to be planning a U.S. push for some of its acts from Argentina and Central America, who are rela-

tively unknown in this market.

The U.S. market's share of RCA's Latin business is acknowledged to be significant more because of the strength of the dollar than because of its current size. But many observers feel the market's potential has yet to be tapped. The unprecedented success of Julio Iglesias and Menudo has awakened rackjobbers' interest in the Latin field. Stores that never carried Latin product are doing so now, and there are reports of many accounts devoting as much as one-third of the rack to Latin music.

An announcement on the changes in RCA's handling of the U.S. Latin market is expected shortly from the head of its Latin American regional office, vice president Adolfo Pino, and Caytronics Corp. president Joe Cayre.



SOUTHBOUND—In Miami, Panamanian balladeer Basilio maps out his tour of South America and the Caribbean with Manolo Diaz, CBS Records International vice president of creative operations for Latin America. The artist has just signed with Discos CBS.

Alaskans Aren't Cold To Salsa

ANCHORAGE—Salsa is the favorite genre of music among Alaska's Latins, according to a survey conducted by Michael Rodriguez of Palante Enterprises, a Latin record distributor here. The survey, conducted among the nearly 8,000 Hispanics (according to the 1980 census) in the state, showed a 43% preference for salsa, 19% for Mexican rancheras, 11% for Mexican rancheras and norteñas combined, 9% for Colombian cumbia, 9% for various genres, 7% for charanga (a tropical genre of Cuban origin) and 2% for norteña.

Public radio station KSKA caters to Latin tastes with a twice-weekly program that plays salsa, Mexican and Colombian music. Three recently-opened multi-purpose stores in Anchorage cater to Hispanics: Taco Loco, La Tienda, and Tropicalia Foods. Until their opening, Latin records could only be purchased at TriMe Records and Robber Joes Records.

Asked what form of Latin entertainment they desired most, the survey's respondents showed a preference for movies and dances. The majority of the respondents identified themselves as either Mexican or Puerto Rican.

Notas

Jazz Scene Going Strong

Trend spotters might do well to take a look at what's going on with Latin jazz. The genre is not new, but the impetus is, and the potential is significant. Latin-jazz fusion is a music that can reach both jazz and Latin record buyers, plus a general public that will find its lively rhythms and appealing melodies the kind you don't have to be a jazz lover to appreciate. And since most Latin jazz is instrumental, it can reach listeners for whom Latin music's Spanish lyrics are a barrier.

This year's Kool Jazz Festival in New York will feature several evenings of Latin jazz, as part of the Festival's "New Music At Soundscape" concerts, with artists who have been part of that venue's Latin jazz scene for the past few years. Among the Soundscape-fostered acts to be featured are saxophonist Paquito D'Rivera and his Havana/New York band, percussionist Daniel Ponce and his group Jazzbata, and Mon Rivera & the Salsa Refugees. Also on the Soundscape series are performances by pianist Hilton Ruiz and Manny Ocuendo's Libre.

Jerry Gonzalez, who along with his brother Andy helped shape the jazz scene at the Soundscape loft on 52nd St. and 10th Ave., is being heard these days with his Fort Apache Band. Jerry and Andy Gonzalez's work in Latin dance music has been centered on the salsa band Libre, with Jerry on trumpet or congas and Andy on bass. Libre's

flutist, David Valentin, is another of the youngbloods of the Latin jazz scene, a case where practicing both the salsa and jazz styles has enriched each one. This is also true for Jorge Dalto, an inventive and spirited pianist, at home in both dance and jazz idioms. Another pianist, Frank Ferrucci, plays a Brazilian-flavored Latin jazz, but can move with ease into the Afro-Caribbean rhythms of salsa.

Big band Latin jazz is also going strong, with work by young trumpet player Luis "Perico" Ortiz and the godfather of salsa, Machito. All in all, the genre is stronger than ever.

★ ★ ★

The merengue group Los Reyes del Caribe has signed with Discos 84. The band has an LP on the market on the Top Ten Hits label. . . . KLAT-AM in Houston has started broadcasting in stereo. . . . Paloma San Basilio will play the lead in "Evita" in Miami this month, following her performance in San Juan. . . . Puerto Rican baritone Rafael Torrens will sing in the San Juan production of "Annie." Torrens records for the new label F.A.M.E., which is planning to release singer Olguita Alvarez in Spain. . . . Miguelito, TH's entry in the youth music market, has just finished his first LP for that label. . . . TH singer Susy Lemán recently performed in Tampa, a city with increasing potential for the Latin record industry.

Survey For Week Ending 7/2/83

Billboard® Hot Latin LPs™
Special Survey

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	6	CAMILO SESTO 15 éxitos de amor, Telediscos 1505	1	7	JUAN GABRIEL Todo, Ariola 0750		
2	2	ANIBAL BRAVO El gatico, Kubaney 40013	2	4	CHELO La mortaja, Musart 1840		
3	—	OSCAR D'LEON TH 2241	3	9	LOS YONICS Con amor, Profono 3100		
4	4	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302	4	12	CAMILO SESTO Conganas, Pronto 0704		
5	5	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	5	1	LOS CAMINANTES Supe perder, Luna 1088		
6	11	MENUDO De coleccion, Profono 1601	6	—	VICENTE FERNANDEZ La diferencia, CBS 20628		
7	1	JULIO IGLESIAS Momentos, CBS 50329	7	3	CAMILO SESTO 15 éxitos de amor, Telediscos 1505		
8	—	LUIS MARIANO Y SU ORQUESTA La calambra, Borinquen 811	8	14	LOS BONDADOSOS Porque te quiere yo tanto, Profono 3101		
9	—	CAMILO SESTO Con ganas, Pronto 0704	9	—	RAPHAEL Enamorado de la vida, CBS 80367		
10	—	JULIO IGLESIAS Julio, CBS 50333	10	6	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357		
11	3	MENUDO Una aventura llamada Menudo, Profono 9094	11	2	JOSE ALFREDO JIMENEZ El inmortal, Telediscos 1030		
12	—	JOSE JOSE Mi vida, Pronto 0705	12	—	LOS CADETES DE LINARES Monterrey como has crecido, Ramex 1066		
13	—	FERNANDITO VILLALONA El mayimbe, Kubaney 40006	13	—	LOS MUECAS Quien es ese tonto, CBS 20673		
14	—	VICTOR WAIL El super, Alhambra 80108	14	—	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703		
15	10	CUCO VALOY El congo de oro, Gigi 11346	15	—	FRANCISCO Carino mio, Atlas 60245		

FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	5	RAPHAEL Enamorado de la vida, CBS 80367	1	2	JULIO IGLESIAS Momentos, CBS 50329		
2	1	BASILIO Ni te imaginas, CBS 31301	2	3	LA MAFIA Electrifying, Cara 050		
3	2	OSCAR D'LEON TH 2241	3	4	RAMON AYALA Migolondrina, Freddie 1240		
4	—	PIMPINELA CBS 11317	4	9	RAMON AYALA Una carta, Freddie 1250		
5	6	DYANGO Bienvenido al club, Odeon 9000	5	13	RAMON AYALA B'amo de la musica nortena, Freddie 1262		
6	4	ROBERTO CARLOS CBS 12320	6	1	JULIO IGLESIAS Julio, CBS 50333		
7	—	GUSTAVO ROJAS URI 1001	7	11	LORENZO ANTONIO Como me gustas, Musart 1824		
8	15	TOMMY OLIVENCIA TH 2222	8	—	VICENTE FERNANDEZ La diferencia, CBS 20628		
9	—	JULIO IGLESIAS Julio, CBS 50333	9	14	CHELO Le mortaja, Musart 1840		
10	—	THE BAD ST. BOYS Cheek to Cheek, JAP 525	10	—	MENUDO Una aventura llamada Menudo, Profono 9094		
11	—	PECOS KANVAS FIC, CBS 27307	11	15	VARIOS ARTISTAS Lo mejor de 1982, Caytronics 2001		
12	—	VARIOS ARTISTAS Segundo concierto de la familia TH, TH 2244	12	5	VICENTE FERNANDEZ 15 éxitos vol. 2, CBS 20672		
13	—	CHARANGA TIPICA TROPICAL A mi manera, Funny 532	13	—	SONORA DINAMITA Cafe con ron, Fuentes 201435		
14	—	RAY RAMOS Y SU SONORA Yuma 729	14	6	JUAN GABRIEL Cosas de enamorado, Pronto 0702		
15	—	PEPE MORA Tributo al Beny, Golden Notes 100	15	—	MENUDO De coleccion, Profono 1601		

Survey For Week Ending 7/2/83

Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	BONNY CEPEDA Arrasando con todo, Algar 33
2	9	ROBERTO CARLOS CBS 12320
3	7	JULIO ANGEL Y LOS CONDES Romance para recordar, Music Stamp
4	10	MILLIE Y LOS VECINOS Acabando, Algar 32
5	—	RAPHAEL Enamorado de la vida, CBS 80367
6	4	WILFRIDO VARGAS Y SANDY REYS Karen 71
7	5	CAMILO SESTO Con ganas, Pronto 0704
8	—	WILKINS Aventura, Masa 0010
9	8	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124
10	2	AIDITA Y FELIPE Por primera vez, Global 923
11	6	DANNY RIVERA TH 2229
12	—	SANDRA ZAITER D'd pie sigue la esperanza, Guatli 1001
13	—	ALBERTO CORTEZ Como el primer dia, CBS 80368
14	—	ALEX Y LA ORQUESTA LIBERACION Las locas, Laren 73
15	11	JOHNNY VENTURA El sueño, Combo 2028

Juluka Allowed To Play In U.K.

Musicians' Union Grants Group Conditional Approval

LONDON—Juluka, the multiracial South African group which ran into a Musicians' Union performance ban here, has been granted permission to appear on television. But there are some strings attached.

The original ban (Billboard, June 25) was in line with the MU's anti-apartheid policies, under which musicians from South Africa are not allowed to work in the U.K. The group, whose Safari label album "Scatterlings" was recently released here, asked the union to lift the ban on the grounds that that it was a multiracial outfit and that band leader Johnny Clegg, an Englishman, had been arrested twice for contravening South Africa's racial laws.

The MU has now issued this statement: "In the special circumstances,

the union's executive committee has decided, exceptionally, to withhold objection to the group performing engagements for which the Department of Employment has issued permits."

But the terms of the deal are that an equivalent volume of employment to that undertaken by the group in the media will be additionally provided to U.K. musicians, since a reciprocal exchange is impossible in this case, and that the fees derived from such Juluka engagements are donated to the fight against apartheid. And the MU stresses that this is unique to the Juluka visit and not to be seen as setting any kind of precedent.

The union adds that Johnny Clegg has to decide whether "he wishes to remain a member of the Musicians' Union here or return to South Africa to undertake professional music engagements. He can't do both."

Clegg responds: "It seems the union would be much happier if the group was disbanded and some, or

all, became political refugees. Juluka, in furtherance of the internal boycott in South Africa, has turned down significant sums of money from venues which support apartheid. Some MU members perform in these venues and are not expelled.

"I doubt I'll return to Britain, so we'll go on playing in South Africa. But I do hope the MU will re-think a situation which has us involved in a double struggle. We have to maintain non-racial principles in South Africa, and strive for the support of those who oppose apartheid yet seem to turn their backs on us, leaving us in a wilderness."

BPI's Deacon Issues Report

• Continued from page 9

video jukeboxes. Deacon hailed this deal as "something unique in relations between record producers and performers' associations."

These positive aspects plus stepped-up antipiracy action in the face of a worldwide economic recession drew this summation from Deacon: "If the past year can't be regarded as one when our industry began to turn the corner, certainly not if judged by sales statistics, it was a good year in terms of industry cooperation.

"It was a year when a leaner music industry realized it had to think intelligently to survive. Sensible deals with music publishers and the MU, a more professional attitude to the industry chart were added to a realistic look at the opportunities and problems which lie ahead."

The British Phonographic Industry now has a membership of 100 companies of varying sizes. It has a secretariat of nine, a small antipiracy unit, and committees handling such specialist subjects as technical, rights, charts, bar coding, MU/Equity negotiations and statistics.

New chairman is Maurice Oberstein, chairman of CBS U.K., who takes over from Chris Wright, co-chairman of Chrysalis Records.

Dutch PolyGram Cuts Planned

• Continued from page 9

in the Netherlands is attributed to the national and worldwide economic recession, the menace of home taping, the lack of major new music trends and a reluctant realization that records have lost some potential as a leisure product line.

PolyGram is, at least, finding some cause for optimism in the Compact Disc, launched here (and in West Germany, the U.K. and France) in mid-March. But, cautions Rubinstein, "It cannot be a fast process. PolyGram CD production at Hanover this year will be some five million units. But the company will be producing 280 million normal records this year. That shows clearly that CD is still a small and young business. Its real influences on our turnover can't possibly be measured properly for two or three years."

Computer Suit Filed In Japan

• Continued from page 9

last May, has been renting out computer programs, mostly for video games, for overnight use at fees equivalent to just 10% of their actual retail prices. The companies say they can't even recover development costs if their programs are freely copied by borrowers. The computer programs are in both cassette tape and floppy disk formats.

Sofmap is accused by the eight companies of violating distribution rights such as apply to producers of motion pictures. They claim the same rights must apply to video game programs, since they, too, entertain "with images and sound."

The suit charges that Sofmap has rented out the software without consent of the manufacturers and in full awareness that renting customers will duplicate the programs. A similar suit was filed against Sofmap in May by Enix, another Tokyo company, and also awaits a judicial decision.

Sofmap was started by Kei Suzuki, 23, in a Tokyo condominium. He now has three rental stores, two in Tokyo and one in Osaka.

New Jarre LP: Only One Copy

• Continued from page 3

34 minutes. Dreyfus has agreed with Radio Luxembourg, France's top radio station, that the LP will have only one performance on the air, interspersed with comments from Jarre, to explain his philosophy.

Radio Luxembourg will build up the tension for the preview with a countdown starting a week ahead of the July 7 broadcast. Dreyfus admits that the "stunt" will create a tremendous temptation for listeners to make private copies of the albums and acknowledges that he can't rule out the possibility that whoever is the successful bidder at the auction could make tens of thousands of pirate copies to meet what is sure to be a tremendous demand.

However, Jarre points out that there were many illicit copies of his previous albums, noting that 150,000 pirate cassettes of "Oxygene" and "Equinox" were found in West Germany alone.

Dreyfus admits that the response from his European distributors, CBS France and Polydor International, has been "less than enthusiastic." He says: "CBS thinks we're mad, espe-

cially since 'Oxygene' and 'Equinox' each sold a million copies in France alone."

Alain Levy, president of CBS Disques in Paris, says: "I have too much respect for Dreyfus Music and Jean-Michel Jarre to go against them, but I don't think music should be destroyed soon after it has been made. The whole thing leaves me totally puzzled." He would not comment further.

Asked what price he thought the album would make in the auction, Dreyfus said: "I've no idea, but I'd say a thousand dollars would be an ideal price. In any case, whatever it raises, it will all go to Jean-Michel."

A Star Is Born In Yugoslavia

LJUBLJANA—Though Daniel Popovic, a virtually unknown singer/songwriter from Titograd, Montenegro, only finished fourth in this year's Eurovision Song Contest as the Yugoslavian representative, he registered so strongly with the estimated 600 million viewers that he is considered likely to become this

territory's first pop act to break internationally.

Immediately after the contest, Zagreb-based record company Jugoton put its manufacturing plant on a 24-hour pressing schedule to cope with demand for Popovic's Eurovision entry, "Julie." Within a month, national sales of the single reportedly topped the 600,000 mark.



"DANGEROUS" GOLD—Island Records artist Marianne Faithfull receives a gold album award signifying 50,000 sales in Canada for her album "Dangerous Acquaintances." Pictured left to right: Ron Goldstein, president, Island Records U.S.; Garry Newman, vice president, sales, WEA Music of Canada; Ross Reynolds, executive vice president of WEA; Faithfull; Stan Kulin, president of WEA; and Roger Desjardins, artist relations manager at WEA.

Recommendations On Trade Policy Due

By KIRK LaPOINTE

OTTAWA—The federal cabinet will probably receive recommendations for a Canadian recording industry policy from the Communications Dept. early this fall. And everything points to a major strategy announcement for the much-overlooked business sometime this year.

John Watt, former president of the Canadian Independent Record Producers Assn. (now the production association known as CIRPA), says he is finishing recommendations to the upper reaches of the department in his current role as recording industry officer in the cultural industries branch. He says his recommendations will be ready in early July.

Earlier reports indicated a submission would be made to cabinet before the House of Commons recesses for a summer break June 30. But that deadline has since been pushed back.

Industry executives are being consulted on a regular basis for their input into the policy, and some are serving on a special departmental task force on radio. That task force is separate from the one started earlier this year by the federal broadcast regulator, the Canadian Radio-Television & Telecommunications Commission, on FM policy.

Although it had been reported earlier that Watt's recommendations and those of a consultant, Woods Gordon Ltd., would not be made

public, Watt and the department now insist that will not be the case.

The Woods Gordon study, the most comprehensive ever done on the industry, is being translated into French and will be released in both official languages when Communications Minister Francis Fox makes the policy announcement on behalf of the cabinet. "The idea of the study is to help other policy and decision makers," Watt says.

Watt is working on upgrading and updating the Woods Gordon study, whose recommendations and observations he says are "being overtaken" by events since its completion. Details of the policy recommendations are being kept secret, but it is known that Finance Department officials are backing off strong opposition to blank tape levies or other direct tax schemes to assist certain sectors. The industry has also pushed for capital cost allowance measures to allow them to write off investment in domestic record production.

Watt and an industry lobby were recently successful in getting a tariff removed that affected import of recording studio equipment not made in Canada.

A Billboard report June 4 quoted a senior official as saying Watt's recommendations were "impractical." A department spokesman says that comment was in reference to the Woods Gordon study, not Watt's recommendations.

CAPAC Chief Downplays Increase In Concert Fees

TORONTO—The general manager of the Composers, Authors & Publishers Assn. of Canada says a recent Copyright Appeal Board decision granting large percentage increases in performing rights societies fees amounts to "a pittance" and is being overblown by concert promoters.

John Mills of CAPAC says, in a letter rebutting statements by promoters (Billboard, June 18), that the nearly 600% increases will add less to the price of a concert ticket than ticket agency surcharges if passed on to consumers.

Concert Productions International Ltd. of Toronto, the O'Keefe Centre of Toronto and others have reacted vigorously to the May 26 ruling. CPI and O'Keefe have filed an appeal in the Federal Court of Appeals in Toronto, and the case is likely to be heard in the fall.

Performing Rights Organization of Canada Ltd. has not yet commented on the ruling. Neither CAPAC nor PRO have said whether they will make collections retroactive to Jan. 1.

The board says the societies can collect 1% of gross revenues from promoters, up from .175%. That amount is less than the 3% proposed by the board in a decision last November.

The fees would allow CAPAC and/or PRO to collect 10 cents on a \$10 concert ticket, up from 1.75 cents.

Donald Tarlton, president of the Montreal-based Donald K. Donald Productions Ltd., says that the ruling will be a "final crippling blow" to the concert business and that he is considering moving into another line of promotion as a result.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 6/25/83
SINGLES

This Week	Last Week	Title	Artist
1	1	EVERY BREATH YOU TAKE,	Police, A&M
2	6	BABY JANE, Rod Stewart, Warner Bros.	
3	2	CHINA GIRL, David Bowie, EMI America	
4	4	FLASHDANCE ...WHAT A FEELING, Irene Cara, Casablanca	
5	3	BAD BOYS, Wham, Inner Vision	
6	9	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket	
7	10	WAITING FOR A TRAIN, Flash & Pan, Easy Beat	
8	14	WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic	
9	5	NOBODY'S DIARY, Yazoo, Mute	
10	23	WHEN WE WERE YOUNG, Bucks Fizz, RCA	
11	11	LADY LOVG ME, George Benson, Warner Bros.	
12	20	DEAD GIVEAWAY, Shalamar, Solar	
13	8	LOVE TOWN, Booker Newberry III, Polydor	
14	7	BUFFALO SOLDIER, Bob Marley & Wailers, Island	
15	15	DARK IS THE NIGHT, Shakatak, Polydor	
16	24	GARDEN PARTY, Marillion, EMI	
17	19	DREAM TO SLEEP, H2O, RCA	
18	13	HANG ON NOW, Kajagoogoo, EMI	
19	27	MOONLIGHT SHADOW, Mike Oldfield, Virgin	
20	18	WE CAME TO DANCE, Ultravox, Chrysalis	
21	40	TAKE THAT SITUATION, Nick Heyward, Arista	
22	12	JUST GOT LUCKY, JoBoxers, RCA	
23	NEW	I.O.U., Freeze, RCA	
24	NEW	CONFUSION, Truth, Beggars Banquet	
25	NEW	ROCK 'N' ROLL IS KING, Electric Light Orchestra, Jet	
26	21	IN A BIG COUNTRY, Big Country, Mercury	
27	16	PILS AND SOAP, Imposter, IMP	
28	22	CAN'T GET USED TO LOSING YOU, Beat, Go-Foot	
29	32	LOOKING AT MIDNIGHT, Imagination, R&B	
30	NEW	WHEREVER I LAY MY HAT, Paul Young, CBS	
31	17	CANDY GIRL, New Edition, Lodon	
32	25	TEMPTATION, Heaven 17, B.E.F.	
33	NEW	COME LIVE WITH ME, Heaven 17, B.E.F.	
34	NEW	IT'S OVER, Funk Masters, Masterfunk	
35	29	TRUE, Spandau Ballet, Reformation	
36	NEW	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury	
37	NEW	I WON'T HOLD YOU BACK, Toto, CBS	
38	28	WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, RAK	
39	NEW	WAR BABY, Tom Robinson, Panic	
40	38	JUICY FRUIT, Mtume, Epic	

31	NEW	MY LIFE FOR A SONG, Placido Domingo, CBS	
32	38	RICHARD CLAYDERMAN, Delphine	
33	34	THE LAUGHTER & THE TEARS COLLECTION, Various, WEA	
34	26	DUCK ROCK, Malcolm McLaren, Charisma	
35	29	DRESSED FOR THE OCCASION, Cliff Richard & London Philharmonic Orchestra, EMI	
36	28	THE KIDS FROM 'FAME' SONGS, Kids From Fame, BBC	
37	31	THE FINAL CUT, Pink Floyd, Harvest	
38	NEW	LOVERS ONLY, Various, Ronco	
39	NEW	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI	
40	39	TUBULAR BELLS, Mike Oldfield, Virgin	

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/22/83
SINGLES

This Week	Last Week	Title	Artist
1	1	JULIET, Robin Gibb, Polydor/DGG	
2	2	BLUE MONDAY, New Order, Rough Trade	
3	3	BEAT IT, Michael Jackson, Epic/CBS	
4	5	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA	
5	6	KLEINE TASCJENLAMPE BRENN, Markus, CBS	
6	7	BRUTTOSOZIALPRODUKT, Gelersturzflug, Ariola	
7	16	AFRICA VOODOO MASTER, Rose Laurens, WEA	
8	4	LEUTCHTURM, Nena, CBS	
9	10	DIE WUESTE LEBT, Peter Schilling, WEA	
10	8	BREAKAWAY, Tracey Ullman, Stiff/Teledac	
11	12	TEMPTATION, Heaven 17, Virgin/Ariola	
12	15	BUM BUM, Trio, Mercury/Phonogram	
13	9	LET'S DANCE, David Bowie, EMI	
14	13	JULIE, Daniel, Ariola	
15	11	WHY CAN THE BODIES FLY, Warning, Vertigo/Phonogram	
16	NEW	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ariola	
17	NEW	BABY JANE, Rod Stewart, Warner Bros., WEA	
18	30	BAD BOYS, Wham, Epic/CBS	
19	18	JEOPARDY, Greg Kihn Band, Beserkley/WEA	
20	17	BILLIE JEAN, Michael Jackson, Epic/CBS	
21	19	MANUEL GOODBYE, Audrey Landers, Ariola	
22	14	TRUE, Spandau Ballet, Chrysalis/Ariola	
23	27	WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, RAK/EMI	
24	20	DIE FISCHER VOPN SAN JUAN, Tommy Stelner, Polydor/DGG	
25	NEW	L'ITALIANO, Toto Cutugno, Baby/EMI	
26	25	ICH STERBE NICHT NOCH MAL, Nino de Angelo, Polydor/DGG	
27	22	DER KNUTSCHFLECK, IXI, Metronome	
28	NEW	EVERY BREATH YOU TAKE, Police, CBS	
29	23	KARL DER KAEFER, Gaensehaut, Papagayo/EMI	
30	24	LOVE IS A STRANGER, Eurythmics, RCA	

2	2	TWILIGHT, Akina Nakamori, Warner-Pioneer/NTV-Ken On	
3	3	ESCARATION, Naoko Kawai, Nippon Columbia/Geiel	
4	4	MEGUMINO HITO, Rats & Star, Epic-Sony/PMP-Uncle F Festival	
5	8	TOKIO KAKERU SHOUJO, Tomoyo Harada, Canyon/Variety	
6	10	HATSUKOI, Kozo Murashita, CBS-Sony/April	
7	7	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning	
8	9	SUTEKINI CINDERELLA COMPLEX, Hiromi Go, CBS-Sony/Burning	
9	5	TENGOKUNO KISS, Seiko Matsuda, CBS-Sony/Sun	
10	11	KANASHII IROYANE, Masaki Ueda, CBS-Sony/Kitty	
11	6	SHOWER NA KIBUN, Toshihiko Tahara, Canyon/Johnny's	
12	14	BOKU WARACCHAIMASU, Shingo Kazami, For Life/Undecided	
13	12	MAKKANA ONNANOKO, Kyoko Koizumi, Victor/Burning-NTV	
14	13	MANATSUNO ICHIBYOU, Masahiko Kondo, RVC/Johnny's	
15	20	TAIYOU GA IPPAI, Iyo Matsumoto, Victor/Nichlon-Bond-Fuji	
16	15	NIGHT GAME, Hideki Saijo, RVC/Taiyo	
17	16	ZOKKON LOVE, Shibugakital, CBS-Sony/Johnny's	
18	18	NATSUONNA SONIA, Monta & Junko, Nippon Phonogram/PMP	
19	NEW	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Sun	
20	17	NATSUIRONO NANCY, You Hayami, Taurus/Sun-JCM	

This Week	Last Week	Title	Artist
1	2	MELODIES, TATSURO Yamashita, Moon	
2	1	UTOPIA, Selko Matsuda, CBS-Sony	
3	3	UWAKINA BOKURA, YMO, Alfa	
4	4	IMA USHINAWARETA MONOO MOTOMETE, Chiharu Matsuyama, News	
5	5	SKY PARK, Naoko Kawai, Nippon Columbia	
6	7	LET'S DANCE, David Bowie, Toshiba-EMI	
7	6	NO DAMAGE, Motoharu Sano, Epic-Sony	
8	12	THRILLER, Michael Jackson, Epic-Sony	
9	9	FILL UP THE NIGHT, Sadao Watanabe, Warner-Pioneer	
10	18	AFTER MIDNIGHT, Masaki Ueda, CBS-Sony	
11	14	MERRY CHRISTMAS MR. LAWRENCE, Soundtrack, London	
12	16	TIME, Culture Club, Victor	
13	10	MOMENTOS, Julio Iglesias, Epic-Sony	
14	11	MARATHON, Takuro Yoshida, For Life	
15	17	CARGO, Men At Work, Epic-Sony	
16	15	DEJA VU, Mariene, CBS-Sony	
17	13	MEMORIAL LIVE, Japan, Victor	
18	NEW	IN YOUR EYES, George Benson, Warner-Pioneer	
19	8	MATASETE SORRY, Yoshio Nomura, Victor	
20	NEW	KISSING TO BE CLEVER, Culture Club, Victor	

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/27/83
SINGLES

This Week	Last Week	Title	Artist
1	1	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS	
2	2	BEAT IT, Michael Jackson, Epic	
3	9	I'M STILL STANDING, Elton John, Rocket	
4	14	FLASHDANCE, WHAT A FEELING, Irene Cara, Casablanca	
5	4	SAVE YOUR LOVE, Renee & Renato, RCA	
6	16	EVERY BREATH YOU TAKE, Police, A&M	
7	3	I WAS ONLY 19, Redgum, Epic	
8	8	SWEET DREAMS, Eurythmics, RCA	
9	7	ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI	
10	5	SOLITAIRE, Laura Branigan, Atlantic	
11	20	LITTLE RED CORVETTE, Prince, Warner Bros.	
12	10	DROP THE PILOT, Joan Armatrading, A&M	
13	11	JEOPARDY, Greg Kihn Band, Liberation	
14	17	SEND ME AN ANGEL, Real Life, Wheatley	
15	6	BILLIE JEAN, Michael Jackson, Epic	
16	15	LET'S GO TO BED, Cure, Sire	
17	NEW	LOVE IS A STRANGER, Eurythmics, RCA	
18	12	DER KOMMISSAR, Falco, A&M	
19	19	YOU ARE, Lionel Richie, Motown	
20	NEW	FRICTION TOO MUCH, Friction, Tim Finn, Mushroom	

This Week	Last Week	Title	Artist
1	2	THRILLER, Michael Jackson, Epic	
2	1	THE NUMBER ONES, Beatles, Parlophone	

3	4	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS	
4	5	TOO LOW FOR ZERO, Elton John, Rocket	
5	3	1983 THE HOT ONES, Various, Festival	
6	8	SWEET DREAMS, Eurythmics, RCA	
7	6	CAUGHT IN THE ACT, Redgum, Epic	
8	7	THE KEY, Joan Armatrading, A&M	
9	NEW	FLASHDANCE, Original Soundtrack, Casablanca	
10	11	LET'S DANCE, David Bowie, EMI America	
11	NEW	THIS IS MY SONG, Harry Secombe, J&B	
12	14	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS	
13	9	CARGO, Men At Work, CBS	
14	10	GREATEST HITS VOLUME 2, John Denver, RCA	
15	13	WATCH THE RED, Angela, Epic	
16	17	GREATEST HITS VOLUMES 1 + 2, Donna Summer, J&B	
17	15	GREATEST HITS VOLUME 1 + 2, Village People, J&B	
18	NEW	SEANCE, Church, Parlophone	
19	NEW	IN YOUR EYES, George Benson, Warner Bros.	
20	NEW	WOMEN OF ROCK, Various, K-tel	

ITALY

(Courtesy Germano Ruscitto)
As of 6/21/83
SINGLES

This Week	Last Week	Title	Artist
1	1	BILLY JEAN, Michael Jackson, CBS	
2	2	DO YOU REALLY WANT..., Culture Club, Virgin	
3	5	NON SIAMO SOLI, Miguel Bose, CBS	
4	12	GIULIETTE, Robin Gibb, PolyGram	
5	4	LET'S DANCE, David Bowie, RCA	
6	10	NELL'ARIA C'E, Umberto Tozzi, CGD-MM	
7	3	AMICO E', Dario Baidan Bembo & Caterina Caselli, CGD-MM	
8	7	JEOPARDY, Greg Kihn Band, WEA	
9	NEW	LA LORE, Renato Zero, RCA	
10	NEW	I LIKE CHOPIN, Gazebo, Baby/CGD-MM	

11	9	TWO HEADS ARE BETTER..., Cuba, PolyGram	
12	NEW	AMORE DISPERATO, Nada, EMI	
13	14	TOO SHY, Kala Goo Goo, EMI	
14	17	DOLCE VITA, Ryan Paris, Disco Magic	
15	20	YOU DON'T HAVE TO SAY, Wall Street Crash, Panarecord	
16	NEW	OVERKILL, Men At Work, CBS	
17	18	LAST NIGHT I SAID..., In Deep, Int/CGD-MM	
18	13	COMPUTER CAPRICCIO, Alberto Camerini, CBS	
19	NEW	10 HO TE, Rettore, CGD-MM	
20	NEW	MOBY DICK, Banco, CBS	

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 6/25/83
SINGLES

This Week	Last Week	Title	Artist
1	5	THE STARSISTERS, Stars On 45, CNR	
2	1	COMMENT CA VA, Shorts, EMI	
3	9	CHINA GIRL, David Bowie, EMI	
4	4	TRUE, Spandau Ballet, Chrysalis	
5	2	THE HEAT IS ON, Agnetha Faltskog, Polydor	
6	6	EVERY BREATH YOU TAKE, Police, A&M	
7	3	BLUE MONDAY/THE BEACH, New Order, Factory	
8	10	STIEKEM DANSEM, Toontje Lager, Sky	
9	NEW	BABY JANE, Rod Stewart, Warner Bros.	
10	NEW	MANUEL GOODBYE, Audrey Landers, Ariola	

ALBUMS

1	1	THRILLER, Michael Jackson, Epic	
2	2	STIELUM DANSEN, Toontje Lager, Sky	
3	3	LET'S DANCE, David Bowie, EMI	
4	9	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor	
5	6	TRUE, Spandau Ballet, Chrysalis	
6	NEW	BODY WISHES, Rod Stewart, Warner Bros.	
7	5	NENA, CBS	
8	7	SWEET DREAMS, Eurythmics, RCA	
9	4	UB 40 LIVE, Virgin	
10	NEW	SYNCHRONICITY, Police, A&M	

Dutch Indie Label Group Bows

AMSTERDAM—A new organization, De Onafhankelijke Labels, has been set up here to gain a clearer picture of independent record and prerecorded cassette activities in Holland and the Dutch-speaking part of Belgium.

The DOL group, its title translating as "the independent labels," was founded by Jan-Willem van Tienen and Roland Dettmeyer, editors of *Stic*, a monthly music publication here run on non-profit lines which has always given special attention to the independent sector of the music mart.

It's estimated that there are between 70 and 100 such labels operating in Holland and Dutch-speaking Belgium. Support for DOL

comes from the Popmusic Holland Foundation, another non-profit outfit, which was initially set up to back and promote Dutch music.

DOL has launched two independent label charts, one for LPs and cassettes, the other for seven- and 12-inch singles, both based on sales figures from retailers, distributors and importers. The charts are published every third week in a free magazine set for distribution to stores, pop clubs, studios and youth and cultural centers.

Independent label news and releases also figure in the magazine, which is starting out as a four-pager but is expected to grow to 12 pages by year's end. A total of 20,000 copies of each issue will be printed.

BUSCH NAMED IFPI CHIEF

Changes At German Trade Groups

MUNICH—Management shifts at several German record companies have led to the election of new officers at the major record company associations.

Richard Busch, president of newly formed PolyGram Germany, succeeds Siegfried E. Loch as chairman of the German IFPI group. Loch, who resigned following his appointment as senior vice president-Europe of WEA International, had succeeded Busch as IFPI chairman in 1981, when Busch left DG/Polydor to head Polydor International. Busch's experience is considered a major asset for the IFPI, which continues to negotiate with GEMA over a new royalty tariff rate.

Joining Busch on the IFPI board

are Teldec's Gerhard Schulze and Friedrich Wottawa of EMI Electrola.

New elections were also necessary at the record industry association Phonoverband due to the resignation of RCA's Hans-Georg Baum and Wottawa's switch to the IFPI board. Joining chairman Friedrich Schmidt of Ariola on the Phonoverband Board are Jorgen Larsen of CBS and WEA's Manfred Zumkeller. Schmidt has also announced the appointment of Peter Zombik as the new Phonoverband managing director, succeeding Dr. Norbert Thurow, who becomes senior director of both the IFPI group and the Phonoverband.

All board positions at both associations were filled by unanimous vote.



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Billboard's
Survey For Week Ending 7/2/83

Top Album Picks

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QUARTERFLASH—Take Another Picture, Geffen GHS 4001 (Warner Bros.). Produced by John Boylan. Their debut album was one of several signalling a welcome new open-door sensibility at radio for new acts, and this followup effort largely sidesteps any sophomore jinx to yield an equally strong group of songs. Granted lead vocalist Rindy Ross' throat-catching vocal attack has become predictable, writer/partners Marv Ross and Jack Charles have succeeded in crafting solid new songs that should span softer rock and AOR formats, especially on "Take Me To Heart," "Make It Shine" and the title track. Ironically, however, the set's toughest obstacles lie in that same reversal at radio, now leaning toward "new music" elements, as well as a glut of strong competitive product this summer.

ORIGINAL MOTION PICTURE SOUNDTRACK—Staying Alive, RSO 813 269-1 Y-1. Produced by Bee Gees, Karl Richardson, Albhy Galuten. The fever continues with this single-disk compilation of music targeted at pop, black and dance formats. Songs by the Bee Gees comprise side one, including the current top 25 single "The Woman In Me" and an edited reprise of the No. 1 smash "Stayin' Alive." Side two includes cuts by various artists, both hard-edged rock (Frank Stallone's "Far From Over," Tommy Faragher's "So Close To The Fire") and softer pop. The music market has changed a lot in the past six years, but the key songs here should find a wide audience, especially if the film does well.

ELECTRIC LIGHT ORCHESTRA—Secret Messages, Jet OZ 38490 (CBS). Produced by Jeff Lynne. After the disappointing response to "Time," which interrupted ELO's long string of radio-active, platinum-edged albums, this new set will be watched closely. Producer/songwriter Jeff Lynne has thus shrewdly sidestepped any lofty unifying concepts to concentrate on a set of generally strong songs that can stand on their own. In style and substance, the music rests squarely within the band's previous work, while adding a few new synthesizer twists to mesh more easily with the work of younger techno-pop successors. That should help tracks like the title song (inspired by the "backward masking" furor) and "Rock'n'roll Is King" bridge pop and AOR.

JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros. 23884-1. Produced by Bill Szymczyk. Walsh debuts on Warner Bros. after a lengthy association with Elektra/Asylum with a set that has more of a rock edge than his last album, "There Goes The Neighborhood." The first single from that last set, "A Life Of Illusion" was especially soft, but the key cuts here have more rock credibility. Among the standouts: "I Can Play That Rock & Roll," "Told You So" and "I.L.B.T.s," which stand for—you guessed it—"I Love Big Tits."



WAR—Life Is So Strange, RCA AFL1-4598. Produced by Jerry Goldstein & Lonnie Jordan. Long-running War fights to get back on the hit track, and paced by the climbing title tune, Lonnie Jordan & Co. chisel out a tougher, funkier groove that returns them to the streets their sound earlier captured. The rough, reggae "Happiness" is War at its best, while "W.W.III" plunges into the new-music type realism this different, mold-breaking, truly satisfying move forward for re-inspired War offers fans old and new.



RUSS TAFF—Walls Of Glass, Myrrh MSB6706. Produced by Bill Schnee. A highly anticipated album, the solo debut by the former Imperials lead singer is well worth the wait. It is a very contemporary offering, with highly charged performances by Taff and a host of guest artists, including Toto's Jeff Porcaro, James Newton-Howard, Michael Omartian, Bill Champlin and Bonnie Bramlett, plus gospel artists Reba Rambo, Dony McGuire, Cynthia Clawson and Laury Boone. A sophisticated blend of pop, r&b and rock, Taff sparkles on the title track, the pop "Pure In Heart," the rocking "Inside Look" and "Jeremiah."



JOHN McLAUGHLIN, AL DI MEOLA, PACO DE LUCIA—Passion, Grace & Fire, Columbia 38645. Produced by John McLaughlin, Al Di Meola, Paco De Lucia. The dazzling interplay of three world class guitarists made this super trio's live predecessor a radio and retail triumph. For this studio effort, a subtler but no less captivating magic is achieved: although

their formidable technical strengths are still in prominent display, these six pieces—two composed by each musician—downplay the high-speed pyrotechnics of the first set to emphasize the melodic flow of the pieces. The results are acoustic music of the highest order, happily guaranteed broad exposure by the authors' reputations. A digital recording, too.



URBAN BLIGHT—My Side Of The Fence, Urban Blight Records. Produced by Rudi Valentino. Urban Blight, a New York-based sextet with a strong European following, are one of Gotham's most exciting concert attractions at the moment, and this four-song EP captures their potent musical personality and biracial appeal for AOR and urban audiences. They energetically meld their rock, funk, ska and Spanish influences on the title cut, an explosive organ-driven instrumental, and "A Nite Out," with its thumping melodic thrust. 232 West 22nd St., N.Y., N.Y. 10011; (212) 989-9751.



KOINONIA—More Than A Feelin', Breaker BR9946 (MCA). Produced by Bill Schnee. A seven-man Los Angeles band, Koinonia features strong jazz overtones in its vinyl debut. But it's basically a pop group, serving up nine tracks with guitarists Hadley Hockensmith and Dean Parks particularly prominent. Five different vocalists are spotted among the electronic sounds with Tom Keene and Michael Omartian credited for the synthesizer programming.



pop

SCOTT BAI0—The Boys Are Out Tonight, RCA AFL1-4696. Produced by Michael Lloyd. Bai0's second album for RCA is right in the middle between the teen pop formula of such acts as Shaun Cassidy and Leif Garrett and the more mainstream pop/rock approach of RCA's own Rick Springfield. Best cuts in the former category include "I'll Take You Back" and "Fingerprints;" standouts in the latter vein include "The Boys Are Out Tonight."

ORIGINAL MOTION PICTURE SOUNDTRACK—Twilight Zone—The Movie, Warner Bros. 23887-1. Produced by Bruce Botnick. The soundtrack to the much-publicized Steven Spielberg-John Landis film features moody and memorable scoring by Jerry Goldsmith and an excellent single by Jennifer Warnes, "Nights Are Forever" (co-written by Goldsmith and John Bettis). The album's success will hinge on the success of the film and the single; both should do well.

IAN HUNTER—All Of The Good Ones Are Taken, Columbia 38628. Produced by Max Norman. Rock classicist Hunter ends a two-year hiatus with this new set, which also marks a return to the Columbia fold where he enjoyed his widest acceptance as leader of Mott The Hoople. While slightly softer in attack than his more recent Chrysalis work, these songs are his strongest in some time, reaching for the sadder-but-wiser themes and cathartic rock verve of the Mott days. Traditional AOR formats will be first to embrace this set.

LIPPS, INC.—4; Casablanca 811 022. Produced by Steven Greenberg. Behind the lips of singers Melanie Rosales and Margaret Cox is the inventor of Lipps, Steven Greenberg, who, with the help of Sandy Atlas, powers the Minneapolis dance-music machine still churning in the electronic directions of LPs 1, 2 & 3. "Funk 108," "Cryin' Over You" and "Addicted To The Night" are high-tech heartstoppers more electricity than music.

LEFTWICH & HIGGINBOTHAM—Buffalo Gals, RedBud Records RB 1011. Produced by Leftwich & Higginbotham. Fiddle player Brad Leftwich and banjo player Linda Higginbotham render the traditional fiddle music of the rural South with obvious love and tremendous spirit. Their version of the title track is considerably more authentic than Malcolm McLaren's, but neither it nor anything else on this delightful album sounds old-fashioned; Leftwich & Higginbotham breathe a lot of life into these old songs.

MALCOLM DALGLISH & GREY LARSEN—Thunderhead, Flying Fish FF 266. Produced by Micheal O Domhnaill. Dalglish is a master of the hammer dulcimer, an ancient string instrument that produces a variety of delicately beautiful sounds; Larsen accompanies him nimbly on fiddle, guitar, wood flute and other instruments. On their third album, they are joined by various guest musicians on a charming mix of traditional American, Irish, French, Belgian and Greek melodies, as well as a few original compositions.

black

BILLY PRICE AND THE KEYSTONE RHYTHM BAND—They Found Me Guilty, Green Dolphin GD7952. Produced by Denny Bruce & Craig Leon. Price earned his r&b vocal stripes on two Roy Buchanan disks for Polydor in the mid-1970s. Now he makes a living with his r&b cover band in the mid-Atlantic states, and this followup to last year's "Is It Over?" once again affirms his taste in choice r&b chestnuts. "The Jury Of Love," a 10-minute medley built around O.V. Wright's "Eight Men And Four Women," is a worthy add to AOR stations with a sense of history. P.O.B. 4810, Pittsburgh, Pa. 15206; (301) 279-5911.

SLIM HARPO—The Best Of Slim Harpo, Rhino RNLP 106. Compiled by Todd Everett. Rhino has leased Harpo's Excello masters for this 14-track set, which includes the late bluesman's influential "I'm A King Bee" and "Got Love If You Want It," plus his 1966 pop/r&b hit, "Baby Scratch My Back." Also represented are some of Harpo's last sessions from 1970, via "The Music's Hot" and "Rock Me, Baby."

BIG MAYBELLE—The Okeh Sessions, Epic EG 38456. Prepared by Gregg Geller, Joe McEwen. CBS continues its commendable and sensitive r&b reissue program (Chuck Willis, the Okeh volumes, Jackie Wilson) with 22 examples of Mabel Smith's blueswailin' art, drawn from Okeh sessions between 1952 and 1955. The legend is well represented; included are her first three r&b hits, "Gabbins' Blues," "Way Back Home" and "My Country Man."

MOSES TYSON—Do You Want It, Capitol ST-12255. Produced by Tony Coleman. Singer/songwriter Tyson strikes the heart of the chart market with "Do You Want My Love," plus Sly Stone's "Thank You." Tyson's church-inspired vocals suggest a talent that will be heard from, as George Duke, Hazel Payne, Billy Preston, Patrice Rushen, Phillip Ingram and James Ingram chip in their sounds to bring Tyson to their fans as well as his own audience.

DEE DEE WARWICK—Dee Dee, Heritage Sound HSRD 006. No producer listed. Warwick's first album in more than 10 years shows that the singer has lost none of her vocal power and intensity. That's complemented here by some strong materials, notably the neo-gospel "The Grace Of Your Love," the poignant "She Just Won't Wait Forever" and the powerful "Call Me." Label is located at 2990 East Northern, Phoenix, Ariz. 85028.

BROWNIE MCGHEE & SONNY TERRY—MCA Heritage 1369. Produced by Ed Michel. This duo has made hundreds of records through the years. Brownie on guitar and Sonny blowing harmonica. On these 10 titles from the old ABC Bluesway label of 1969, they are backed by piano, bass and Panama Francis on drums. It comes off as a pleasing, entertaining blues concert with "Rock Island Line," "Hole In The Wall," "Long Way Home" and "Life Is A Gamble" outstanding.

MEMPHIS MINNIE—Moaning The Blues, MCA Heritage 1370. Reissue produced by Steve Hoffman. Ten memory-evoking tracks from 1934-35, originally issued by Vocalion and Decca. Minnie (Lizzie Douglas) was one of the better blues singers, and this LP includes her "Squat It," "Give It To Me In My Hand" and "You've Got To Move" with Kansas Joe McCoy and her own guitar providing earthy accompaniment. Minnie died in 1973. Her talents live on.

gospel

THE HEMPHILLS—Louisiana Live, Heartwarming R3785. Produced by Jerry Crutchfield. Recorded in Winnsboro, Louisiana, the album marks the 25th wedding anniversary of Joel and Labreeska Hemphill. The family act, with Joel's originals and distinctive leads by daughter Tandy, stand out on "I'm In This Church," "I'm Not Perfect (Just Forgiveness)," "He's Still Working On Me" and "Good Things." This is good, stomping southern gospel at its best.

VARIOUS ARTISTS—The Record Makers, Myrrh MCD6756. Various producers. This compilation has two things going for it: a strong assortment of black gospel tunes and a low (\$6.98) price. Included are "The Lord Will Make A Way," by Al Green; "Everybody Ought To Praise His Name," the Mighty Clouds of Joy; "Oh Happy Day," Edwin Hawkins; "Cornerstone," Leon Patillo; and "Come And Go With Me," Shirley Caesar. Other artists include Bobby Jones and New Life and the New York Community Choir.

country

JOE WATERS—Harvest Moon, New Colony NC831. Produced by Joe Waters. "Harvest Moon" is a surprisingly strong and even debut album, made more noteworthy by the fact that Waters wrote as well as produced it. Waters has a smooth, firm ballad voice that owes as much to pop as to country. Three songs from the album—"Someday My Ship's Comin' In," "The Queen Of Hearts Loves You" and "Livin' In The Light Of Her Love"—charted country in the past two years.

GARRY BAKER—Jaded In Between, Red Sun RS1. Produced by Norman William Corbett. This Canadian artist bears more than a passing vocal resemblance to Joe Sun, a trait which serves him best on ballads where he can throw in an impressive dose of cry-in-my-beer sincerity. Side one offers the best

selection of songs; side two is neither as commercial nor as deserving of airplay. With direction, Baker could make his move in the States.

jazz

LENNIE TRISTANO QUINTET—Live In Toronto 1959, Jazz Records JR 5. No producer listed. The sound quality on this monaural concert recording is considerably less than perfect, but devotees of Tristano's hauntingly unique music aren't likely to care. The legendary pianist is joined by his two most celebrated disciples, saxophonists Warne Marsh and Lee Konitz, in a program consisting primarily of Tristano originals.

CECIL TAYLOR—Calling It The 8th, Hat Muzics 3508. Produced by Pia & Werner X. Uehlinger. Taylor's music, which can be both exhilarating and nightmarish, has never been for the squeamish. But he is a brilliant pianist and composer whose virtuosity and intensity are unmatched by anyone in contemporary music. He is in peak form on this album, recorded live in Germany in 1981, which features his longtime associate Jimmy Lyons on alto saxophone.

RED GARLAND—Satin Doll, Prestige P-7859. Produced by Esmond Edwards; reissue produced by Orrin Keepnews. Unreleased material from 1959 sessions with the pianist yield a cohesive set here. Trio settings pay tribute to Ellington and Basie, and elsewhere probe the Gershwins' "The Man I Love," with Garland's own work shining. Keepnews' notes are succinct but informative.

MARK MORGANELLI & THE JAZZ FORUM ALL-STARS—Live On Broadway, Jazz Forum Records JR 001. Morganelli is a pretty fair trumpet player, but he is best known as the proprietor of the Jazz Forum, a popular New York nightclub. This album is obviously a vanity production of sorts, but it is also an exemplary jam session, with Morganelli joined by such solid professionals as James Spaulding, John Hicks and Billy Hart on a selection of familiar standards, jazz classics by Monk, Davis and Ellington, and an appealing Morganelli original.

JIMMIE NOONE—Oh Sister, Ain't That Hot, MCA Heritage 1363. Reissue produced by Steve Hoffman. Ten long-forgotten cuts from the New Orleans clarinetist's 1928-30 period confirm that his musical skills were substantial. Earl Hines pops up on one title. Included are "Apex Blues," "It's Tight Like That," "You Rascal You" and "Chicago Rhythm," all of immense historical interest. Noone died in 1944, but his importance in the overall jazz story is reflected in this well-produced LP.

WINGY MANONE—Jam And Jive, MCA Heritage 1364. Reissue produced by Steve Hoffman. Manone died in Las Vegas last year after a long and enviable career as a trumpeter and singer in the Louis Armstrong manner. The nine tracks in this welcome LP are from 1930, 1940 and 1944 and include a previously unreleased "St. James Infirmary." Other gems are "Isle Of Capri" and "Tar Paper Stomp." Manone was a master showman, unfailingly ebullient and humorous, and this album captures his talents well.

COLLECTION JAZZ ORCHESTRA—Texas State Of Mind, Pausa PR7143. Produced by Pete Petersen. Taped in Dallas last September, this big band comprised of Lone Star musicians offers a first rate program of eight tunes including "It Might As Well Be Spring," "I've Got A Crush On You" and "Lady With The Pretty Legs." The soloists are competent and the rich, fat ensemble sounds are splendidly musical.

classical

BEETHOVEN: SYMPHONY NO. 6—The Y Chamber Symphony of New York, Schwarz, Delos. DMS 3017. For conductor Schwarz, the first movement of the symphony is no leisurely stroll through the countryside; it is more of a brisk jog. But it is replete with felicities of phrasing and expression that characterize the entire reading. The level of orchestral response belies its essentially pick-up nature; the recording is state-of-art.

GLAZUNOV: QUARTET, OP. 109; DUBOIS: QUARTET FOR SAXOPHONES—Netherlands Saxophone Quartet, Nonesuch 71410. Saxophone enthusiasts don't have much to turn to on disk, and the major works performed here are already represented in the catalog. Still, the quality of the present production and the high status of the performing group among aficionados should attract reasonable sales.

LISZT: FAUST SYMPHONY; WAGNER: FAUST OVERTURE; BERLIOZ: DAMNATION OF FAUST (EXCERPTS)—Concertgebouw Orchestra, Dorati, Philips, 6769 089. Three views of the Faust legend and in the cases of the Liszt and Berlioz, at least, high points of the Romantic literature. Dorati summons some inspired playing from the Concertgebouw, abetted here by a live recording of uncommon clarity and authority. The album, particularly for the Liszt, is likely to remain a valued catalog staple for many years.

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.

Market Quotations

As of closing, June 21, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Altec Corporation	—	95	1%	1 1/2	1 1/2	— 1/2
69%	48%	ABC	12	560	66%	65	65%	— 1/2
46%	30%	American Can	34	374	44%	44	44 1/2	+ 1/4
17%	8%	Automatic Radio	13	19	16%	16%	16%	— 1/4
77%	55	CBS	17	379	70	68%	69%	— 1/2
65	16%	Coleco	12	7191	55	46	46%	— 7/8
9%	6%	Craig Corporation	—	11	9%	9%	9%	— 1/4
84%	60%	Disney, Walt	20	5097	67%	65 1/2	66%	— 1/2
6	3%	Electrosound Group	—	35	5%	5%	5%	Unch.
30%	16%	Gulf + Western	10	1074	29%	29%	29%	Unch.
35 1/2	18	Handleman	16	206	34%	33 1/2	34%	+ 3/4
11%	3%	Integrity Entertainment	29	241	9%	9	9%	Unch.
11 1/2	6	K-Tel	10	14	10%	10%	10%	+ 1/4
71 1/2	47 1/2	Matsushita Electronics	19	961	74%	72%	74	+ 3/4
16%	10%	Mattel	—	884	11%	11%	11%	+ 1/2
42 1/2	16%	MCA	5	358	40%	34%	40%	+ 3/4
90 1/2	72%	3M	16	763	88%	87%	87%	— 1/2
134%	82	Motorola	29	1697	133	130 1/2	133	+ 1
70%	47	No. American Phillips	12	90	67%	66	66	— 1%
15%	4	Orrox Corporation	—	165	5%	5%	5%	— 1/2
24 1/2	18	Pioneer Electronics	—	59	24	23%	23%	+ 1/2
31 1/2	13 1/2	RCA	18	3893	31%	30 1/2	31%	+ 3/4
16%	12%	Sony	12	16916	15%	15	15%	+ 3/4
32 1/2	25%	Storer Broadcasting	—	357	31%	31%	31%	+ 3/4
4%	2%	Superscope	—	267	4%	4%	4%	+ 3/4
57	38	Taft Broadcasting	13	69	52%	51%	52%	— 1/2
35 1/2	25	Warner Communications	19	2088	28%	27%	28%	— 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Koss Corp.	5,700	6%	6%
Certron Corp.	25,400	3 15/16	4 1/16	Custom Elec.	100	4%	4%
Data	—	—	—	Josephon Int'l	48,200	17%	18%
Packaging	4,600	8	8%	Recoton	1,600	15%	16%
Integrity Ent.	24100	9%	9%	Schwartz Bros.	100	3	3%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

POP TRIVIA FOR THE MASSES

Whitburn 'Top 40' Book A Hit

Continued from page 6

Whitburn became immersed in the charts after he started subscribing to Billboard in 1959. "I started logging all the chart data on three-by-five cards. I spent a lot of time going to the library; they'd bring up bound volumes of Billboard, and I'd sit there all night with a trayful of dimes making photocopies."

It was in the middle of doing this chart research, around 1967, that Whitburn began collecting every record to have hit the charts. It started, he says, so he could cross check each record's label copy to his cards and spot spelling and numbering errors.

Whitburn now has every single and album to have hit Billboard's pop charts since 1955—a total of 16,000 singles and 13,000 albums. And all the singles are original commercial copies; there are no promos or collectors' series reissues in the bunch. Whitburn also has another 16,000 singles and 10,000 albums that didn't make the pop charts.

Surprisingly, Whitburn didn't work in the music business until 1967, when he became a salesman at

the local RCA distributor in Milwaukee. Before that, he did sales work for Campbell's Soup and Smith-Corona and was an office manager at the Carnation Co. in Menomonee Falls. Whitburn finally went on his own in July, 1970

E/P/A Singles Set For Year

Continued from page 4

turn it into AOR and top 40 and then swing back to r&b."

Further, Dileo notes, "The day we released Michael Jackson's 'Billie Jean' is the day our staff began working AOR on 'Beat It.' We released 'Beat It' while 'Billie Jean' was still climbing. Most labels would have held back until 'Billie Jean' was over." To Dileo, laying this preliminary base enables his staff to spend less time breaking major acts and more time on new acts.

And for "balance," Dileo will shortly work on an Engelbert Humperdinck single.

EZ Takes Over Miami's WYOR

Continued from page 15

has been regarded as less than desirable by many broadcasters. Most importantly, he says, "We got a very good property at a very good price. The sales growth in Miami has been 33% this year, after two flat years. Miami is actually a very strong market. We see groups buying stations in much smaller markets for the same amount of money. This is a much better buy."

Box admits EZ is looking for a seventh property. "We're always looking for stations. We won't add one immediately. Maybe in six months, probably within a year, but we'll wait for the right stations at the right time."

Continued from page 6

three, tying 1981's "Every Little Thing She Does Is Magic" as the group's biggest hit to date. Both songs were written by Sting; both also reached No. 1 in the U.K.

Meco's "Ewok Celebration" (Arista) pops onto the Hot 100 at number 85, continuing the producer's mastery of "Star Wars" themes. Meco's original "Star Wars"/"Cantina Band" treatment in 1977 was a No. 1 platinum single; an "Empire Strikes Back" medley in 1980 reached number 14. The former record was on Casablanca, the latter on RSO.

Men Without Hats' "The Safety Dance" jumps to number 80 on the Hot 100 and moves up to No. 1 on the Dance/Disco chart. It's the first No. 1 dance hit for Backstreet Records.

Merry Perry: This month marks the 40th anniversary of Perry Como's signing with RCA Records. That's reason enough, we figured, to recap Como's voluminous chart achievements.

Como placed 102 hits on Billboard's pop chart between "Long Ago (And Far Away)" in 1944 and "Christmas Dream" in 1974. An in-

credible 45 of these songs reached the top 10 (top that, Men At Work!), while 11 hit No. 1. Como's first chart-topper was "Till The End Of Time" in 1945; his last was "Catch A Falling Star" in 1958 (which was also the first single to be certified gold by the RIAA).

Como's last top 10 single was "It's Impossible" (a Chartbeat favorite) in February, 1971; his last top 40 hit was Don McLean's "And I Love You So" in June, 1973.

Como's best year was 1949, when he had a staggering 15 chart hits. (And that was when the chart listed only 30 titles.) Como placed at least one song on the chart every year for 20 consecutive years, though he finally faltered in the Beatles-led British invasion of 1964.

While Como has recorded scores of evergreens, he also cut his share of novelty songs. Como's 102 chart hits include such oddball titles as "Chibaba Chi-Baba," "Bibbidi-Bobbidi-Boo," "Hoop-Dee-Dee," "Zing Zing-Zomm Zoom," "Pa-paya Mama," "Ko Ko Mo," "Chee Chee-Oo Chee," "Chincherinchee" and "Oowee, Oowee." And in 1966, Como bubbled under the chart with the downright ridiculous "Coo Coo Roo Coo Coo Paloma."

PAUL GREIN

Lifelines

Births

Girl, Jessica Sara, to Eilene and Warren Pujdak, June 15 in Huntington, N.Y. He is special project coordinator and singles specialist for WEA Corp. in New York.

Girl, Tessa, to Maria Carchidi and Peter Benau, June 20 in New York. She is programming assistant for WPLJ there.

Girl, Meagen Marie, to Terry and Bob Carroll, June 8 in Thousand Oaks, Calif. He is national manager of quality assurance for Warner Bros. Records there.

Marriages

Ted Riggs to Terri Short, May 7 in Nashville. He is vice president of video for Bullet Recording and she works in the a&r division of Word Records there.

Paul Martin to Nancie Schwartz, June 26 in Northport, N.Y. He is a member of the Plexus Records group Vipers. She edits Tiger Beat magazine and is the former director of publicity for the Peppermint Lounge in New York.

Rudy Moni to Jeanine Pace, June 18 in Jersey City, N.J. He is a producer/engineer for Axis Sound Studios in Mt. Freesom, N.J. She is manager of domestic licensing for the Copyright Service Bureau in New York.

Deaths

Mikis Corinthios, age unknown, of a heart attack June 12 in Athens, Greece. He was the international manager for Matsas & Son S.A., RCA Records' licensee for Greece, and had been with the company since 1971.

Thomas Kalil, 27, of injuries sustained in an auto accident June 7 in Dracut, Mass. The president of Tom Kalil Presents, a New England concert promotion firm, is survived by his wife and a daughter.

R.A. (Bob) Chislett, 70, a pioneer of the Canadian recording business, after a brief illness June 11 in Montreal.

Jack Frazier, 82, president and founder of Frazier Loudspeakers, June 3 in Dallas. He is survived by his wife, Bess.

Elliot "Biggie" Nevins, 50, former operations manager for KFI Los Angeles, June 16 in Malibu, Calif. He is survived by his wife, Linda; two sons; a sister, and his parents.

Bill Anson, 75, an ASCAP composer and radio personality for KFWB Los Angeles in the 1940s, June 18 in Thousand Oaks, Calif. He is survived by his wife, Gerry, and two daughters.

John Schonberger, 90, an ASCAP member since 1925 and composer of "Whispering," "Havana" and "I'll Think Of You," June 19 in Burbank.

Bubbling Under The HOT 100

- 101—WHO'S BEHIND THE DOOR, Zebra, Atlantic 7-89821
- 102—JOHNNY B. GOODE, Peter Tosh, EMI-America 8159
- 103—TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Robert Flack, Capitol 6242
- 104—THREW IT AWAY, Joe Cocker, Island 7-99875 (Atco)
- 105—BETWEEN THE SHEETS, The Isley Brothers, T-Neck 4-03797 (Epic)
- 106—DO WHAT YOU FEEL, Deniece Williams, Columbia 38-03807
- 107—DON'T BE SO SERIOUS, Starpoint, Boardwalk 12-178-7
- 108—NIGHTS ARE FOREVER, Jennifer Warnes, Warner Bros. 7-29593
- 109—TWO HEARTS BEAT AS ONE, U2, Island 7-99861 (Atco)
- 110—CANDY MAN, Mary Jane Girls, Gordy 1670 (Motown)

Bubbling Under The Top LPs

- 201—GARY MYRICK, Language, Epic BSE 38637
- 202—TONY BANKS, This Is Love, Atlantic 89820
- 203—THE PLIMSOULS, Everywhere At Once, Geffen GHS 4002 (Warner Bros.)
- 204—PEACHES & HERB, Remember, Columbia FC 38746
- 205—BURNING SENSATIONS, Burning Sensations, Capitol DLP 15009
- 206—LONNIE LISTON SMITH, Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)
- 207—HELLO, You Gotta Say Yes To Another, Elektra 60271
- 208—POLECATS, Make A Circuit, Mercury 4228123581M1 (PolyGram)
- 209—JUNE POINTER, Baby Sister, Planet BXL1-4508 (RCA)
- 210—VARIOUS ARTISTS, The Motown Story, Motown 6048 ML5

Due to mechanical difficulties, Rock Albums/Top Tracks chart does not appear in this week's issue. The chart which does appear is a repeat of the chart for the week ending 6/25.

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SUSAN MUNAO
MANAGEMENT CO., INC.

Agencies Say Advertiser Resistance To MTV Waning

• Continued from page 1

summer when McKinsey & Co., a prominent consulting firm, undertakes an efficiency study of Warner

Amex Satellite Entertainment Co., which owns MTV. Warner Amex Cable Communications chairman Drew Lewis would like MTV to turn

a profit soon. Pretax losses for the year are expected to drop to \$12 million from \$15 million in 1982, according to Joe Smith of Warner

Amex. Indeed, Domenick Fioravanti, MTV's vice president and general manager, says he "hopes" to operate in the black by the end of

next year.

The McKinsey study, analyst Green feels, will provide MTV with better leadership and direction. "The results are likely to teach them different disciplines," he says. "It will cut down on waste, create a better product and distinguish the creative from the business side of their operation."

Jay James, senior vice president of video and technology programming for Doyle Dane Bernbach, gives MTV a fighting chance because "it's the best single concept on cable to date." Noting that his company will spend more than \$2 million on MTV advertising in 1983, James says that most advertisers "are too conservative to look for the newest way to spend money."

Inflated advertising rates on network television, coupled with resistance to cable advertising, have retarded MTV's fiscal growth, he adds. "Cable is a complicated call for a lot of clients. Out of fear, if they don't understand it, they won't commit dollars to it. If you trust your agency's judgment, you shouldn't worry about cable's ins and outs."

Ira Tumpowsky, vice president and group supervisor of cable television for Young & Rubicam, has also targeted MTV as one of cable's winners. He says that charging cable operators a fee for carrying the service is a significant step towards profitability. "Now that they have a second revenue source, the outlook is bright," says Tumpowsky, who has placed ads for Cadbury, Suzuki and CBS Records on MTV.

A paucity of good tv commercials promoting teen-oriented products has also impacted advertising on the music channel, contends Frank McDonald, executive vice president of marketing media services for Cunningham & Walsh. "A lot of brands with a young target audience have only advertised on rock radio until now," he points out. "Commercial television costs can be very prohibitive. You can't be cheap with kids because they see right through it."

At Batten Barton Durstine Osborn, which will spend over \$20 million through 1984 on cable advertising, cable manager Larry Blasius says that MTV has experienced "a conceptual sales problem with clients who still have a problem with rock'n'roll, similar to the way they felt about rock radio when it first emerged. They'd rather not get involved. But that barrier is beginning to crumble."

Beverly O'Malley is the self-described "agency advocate" for MTV at Dancer Fitzgerald Sample. But the vice president and director of electronic media there recommends that MTV daypart its programming for children, teens and young adults. "The music should be programmed to recognize that there are variations of rock, and that might make it more attractive to some advertisers," she says. "You have to be sensitive to the right environment for your product."

Idol Interview

• Continued from page 6

sette, as a collector's item lure, he admits it won't be played very often. However, he says, he wouldn't mind in the least if it gets extensive radio exposure.

In developing a new marketing thrust for Idol, Craigo ordered the reseriving of "White Wedding," a big dance cut last year and a strong AOR track in the spring. The "Billy Idol" album was also reserived to AOR radio.

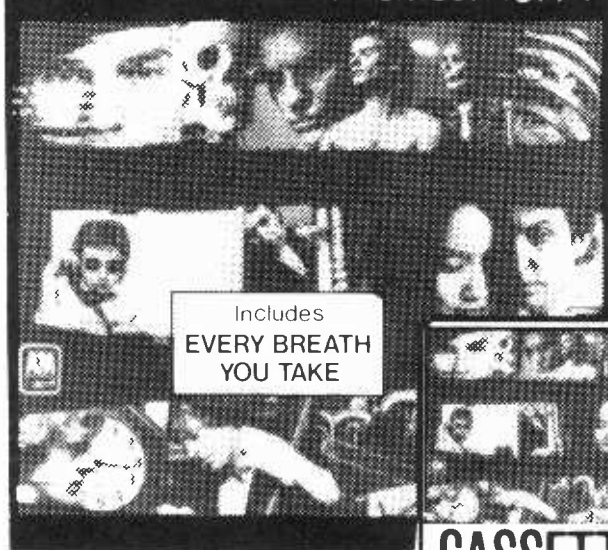
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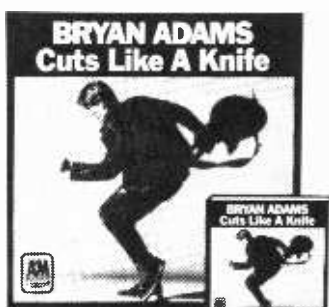
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	
★	1	10	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	8.98	BLP 6	★	77	2	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98		72	53	10	JOAN ARMATRADING The Key A&M SP 4912	RCA		9.98		
	2	28	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1	★	38	NEW ENTRY	LOVERBOY Keep It Up Columbia QC38703	CBS				73	61	14	WHISPERS Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 8	
	3	22	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		★	39	40	THE FIXX Reach The Beach MCA 39001	MCA		8.98		74	67	14	CHAMPAIGN Modern Heart Columbia FC38284	CBS			BLP 18	
	4	9	MEN AT WORK Cargo Columbia QC 38660	CBS	▲			★	40	29	THE B-52'S Whammy Warner Bros. 1-23819	WEA		8.98		★	81	9	TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL		8.98		
	5	10	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	●	8.98	BLP 23	★	50	4	KAJAGOOGOO White Feathers EMI-America ST 17094	CAP		8.98		76	52	13	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98		
	6	20	JOURNEY Frontiers Columbia QC 38504	CBS	▲			★	42	5	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown 6308 ML2	IND		9.98	BLP 32	★	82	8	RED ROCKERS Good As Gold Columbia BFC 38629	CBS				
	7	36	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 34	★	43	10	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98		78	57	11	JOAN RIVERS What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98		
★	8	20	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	●	8.98		★	44	32	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98		★	85	8	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	IND		8.98	BLP 12	
	9	16	STYX Kilroy Was Here A&M SP 3734	RCA	▲	8.98		★	45	2	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA		8.98		80	66	14	JULIO IGLESIAS Julio Columbia FC38640	CBS				
	10	33	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 17	★	46	33	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			81	84	69	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	9.98	CLP 12	
★	15	11	EDDY GRANT Killer On The Rampage Portrait/Ice B6R 38554 (Epic)	CBS			BLP 16	★	47	28	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS				82	75	22	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98		
★	12	10	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	●	8.98		★	48	11	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS				★	94	6	FASTWAY Fastway Columbia BFC 38662	CBS				
	13	37	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 9		49	43	CHRIS OEBURGH The Getaway A&M SP 4929	RCA		8.98		84	87	21	ANGELA BOFILL Too Tough Arista AL 8000	RCA		8.98	BLP 19	
★	14	26	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 37	★	50	36	RONNIE MILSAP Keyed Up RCA AHL1-4670	RCA		8.98	CLP 4	★	90	6	LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 9	
★	16	11	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	●	8.98		★	51	3	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98		86	63	13	KASHIF Kashif Arista AL 8001	IND		8.98	BLP 21	
	16	16	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP	●	8.98		★	52	42	LAKESIDE Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 14	87	71	17	GREG KIHNS BAND Kihnspracy Besserkley 60224 (Elektra)	WEA		8.98		
★	17	NEW ENTRY	THE POLICE Synchronicity A&M SP3735	RCA		8.98		★	53	8	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		8.98		★	104	3	PETER TOSH Mama Africa EMI-America 50-17095	CAP		8.98	BLP 56	
	18	14	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98		★	54	54	DENIECE WILLIAMS I'm So Proud Columbia FC 38622	CBS			BLP 11	★	96	5	HEAVEN 17 The Luxury Gap Arista AL 8-8020	RCA		8.98		
	19	12	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 5	★	55	55	DAVE EDMUNDS Information Columbia FC 38651	CBS				★	90	2	PAT METHENY GROUP Travels ECM 1-23791 (Warner Bros.)	WEA		14.98		
★	21	5	THE ISLEY BROTHERS Between The Sheets T-Neck FZ 38674 (Epic)	CBS			BLP 2	★	56	44	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		91	92	7	JIM CAPALDI Fierce Heart Atlantic 80059	WEA		8.98		
	21	16	U2 War Island 90067 (Atco)	WEA		8.98		★	57	NEW ENTRY	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA		8.98		★	92	3	SYLVIA Snapshot RCA AHL1-4672	RCA		8.98	CLP 22	
★	23	6	A FLOCK OF SEAGULLS Listen Jive/Arista J18-8013	RCA		8.98		★	58	64	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 2	93	60	7	WILLIE NELSON AND WAYLON JENNINGS Take It To The Limit Columbia TC 38562	CBS			CLP 7	
★	30	4	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP		8.98		★	59	41	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		★	111	8	ZEBRA Zebra Atlantic 80054	WEA		8.98		
★	27	4	SOUNDTRACK Return Of The Jedi RSO 422811767-1 (PolyGram)	POL		9.98		★	60	65	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98		95	80	17	KENNY ROGERS We've Got Tonight Liberty LD-51143	CAP	●	8.98	CLP 3	
	25	6	MAZE We Are One Capitol ST12262	CAP		8.98	BLP 7	★	61	72	MARSHALL CRENSHAW Field Day Warner Bros. 1-23872	WEA		8.98		★	105	5	BOB JAMES The Genie Columbia FC 38679	CBS			BLP 43	
	26	12	KROKUS Head Hunter Arista AL 8005	RCA		8.98		★	62	38	EARL KLUGH Low Ride Capitol ST 12253	CAP		8.98	BLP 60	97	99	69	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		8.98		
★	27	6	MTUME Juicy Fruit Epic FE 38588	CBS			BLP 3	★	63	51	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		★	109	5	THE CHI-LITES Bottoms Up Larc LR 8103 (MCA)	MCA		8.98	BLP 15	
★	28	53	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 59	★	64	4	DIANA ROSS Anthology Motown 6049ML2	IND		9.98	BLP 44	99	103	100	JOURNEY Escape Columbia TC 37408	CBS	▲			
★	31	4	THE KINKS State Of Confusion Arista A1 8-8018	RCA		8.98		★	65	39	PINK FLOYD The Final Cut Columbia QC 38243	CBS	▲			100	73	15	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98		
★	30	28	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 10	★	66	70	MARTIN BRILEY One Night With A Stranger Mercury 810332-1M-1 (PolyGram)	POL		8.98		101	93	68	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 27	
★	31	4	THE KINKS State Of Confusion Arista A1 8-8018	RCA		8.98		★	67	74	LITTLE RIVER BAND The Net Capitol ST-12273	CAP		9.98		102	76	23	SCANDAL Scandal Columbia FC 38194	CBS				
★	34	7	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS			BLP 4	★	68	127	PETER GABRIEL Plays Live Geffen 2GHS 4012 (Warner Bros.)	WEA		10.98		★	119	4	BLACKFOOT Siogo Atco 90080	ATCO		8.98		
★	34	7	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS			BLP 4	★	69	78	PINK FLOYD Works Capitol ST-12276	CAP		8.98		104	79	16	INXS Shabooh Shoobah Atco 90072	WEA		8.98		
★	48	20	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98		★	70	58	TOTO Toto IV Columbia FC 37728	CBS	▲			105	91	17	AFTER THE FIRE ATF Epic FE 38282	CBS				
★	37	9	SERGIO MENDES Sergio Mendes A&M SP 4937	RCA		8.98	BLP 25	★	71	68	JONZUN CREW Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 20									

★ 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 2, 1983, BILLBOARD

Photo News



PLAYBOYS AND GIRLS IN THE PENTHOUSE—RIAA executive director Stephen Traiman, center, presents an RIAA Video gold award to Lawrence Hillford, president of CBS/Fox Video, and Christie Hefner of Playboy Enterprises, for the "Playboy Video Vol. 1" cassette at a reception in New York.



TRIBUTE TO THE DAVIDS—ASCAP president Hal David, right, and his brother, ASCAP member Mack David, flank board member John Green at a tribute to the Davids sponsored by the Music Friends of the Los Angeles Library.



OUT FOR HERSELF—Lita Ford, the former Runaway whose new Mercury album is "Out For Blood," works up a sweat at the Country Club in Los Angeles.



WEA WHIZ KID—That's what they're calling 32-year-old Rob Dickens, right, the new chairman of WEA's U.K. Music divisions (WEA Records and Warner Bros. Music). He's shown with Sigi Loch, senior vice president of European operations for WEA International.



Billboard photo by Chuck Pulin

(STILL) HAPPY TOGETHER—Onetime Turtles Mark Volman, left, and Howard Kaylan, also known as Flo & Eddie, celebrate their 21-year partnership at the Bottom Line in New York.



RICH IN TALENT, TOO—CBS Records Israel's David Broza, center, has the look of a rich man as he accepts a double platinum LP for his new disk, "Ha'isha She'iti," which features Spanish songs sung in Hebrew.



BOWLING FOR (CHARITY) DOLLARS—The lanes were packed at an industry fund-raiser for the T.J. Martell Foundation For Leukemia/Cancer Research in Hollywood, where the Capitol Records team topped all scorers. "Coach" Ray Tusken, kneeling, divisional vice president of a&r, is shown with, from left, Tim McGovern of the label's Burning Sensations; Stephen Gelber, Capitol's senior manager of press and publicity; pop promotion coordinator Kathleen Turner; pop promotion manager Michael Lessner; and Mick Kleber, creative director of merchandising.



GETTING IT DOWN "PATSY"—That's the way Patsy, left, always thought it should be as she conducts a string section for a forthcoming Christmas disk on Roperry Records at Media Sound Studios in New York.

TOP LPs & TAPE

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106	115	20	BERLIN Pleasure Victim Geffen GHP 2036	WEA		6.98	
107	102	13	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		5.99	
108	83	11	NONA HENDRYX Nona RCA AFL1-4565	RCA		8.98	BLP 42
109	108	11	CARLOS SANTANA Havana Moon Columbia FC 38642	CBS			BLP 68
110	101	32	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA		8.98	
111	106	12	BANANARAMA Deep Sea Skiing London 422810102-1R-1 (PolyGram)	POL		8.98	
112	120	4	VARIOUS ARTISTS 25 Years Of Grammy Greats Motown 5309 ML	IND		8.98	BLP 45
113	86	21	DEXYS MIDNIGHT RUNNERS Too Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98	
114	97	28	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98	
115	118	86	LOVERBOY Get Lucky Columbia FC 37638	CBS			
116	88	10	SPARKS In Outer Space Atlantic 80055	WEA		8.98	
117	114	23	TRIUMPH Never Surrender RCA AFL1-4382	RCA		8.98	
118	89	9	MICHAEL BOLTON Michael Bolton Columbia BFM 38537	CBS			
119	123	33	PAT BENATAR Get Nervous Chrysalis FY 41396	CBS		8.98	
120	116	9	FALCO Einzelhaft A&M SP 4951	RCA		6.98	
121	107	19	THOMPSON TWINS Side Kicks Arista AL 8002	RCA		6.98	
122	112	53	STRAY CATS Built For Speed EMI-America ST-17070	CAP		8.98	
123	138	2	MINISTRY With Sympathy Arista AL6-8016	RCA		6.98	
124	122	474	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
125	113	9	CAMEO Style Atlanta Artists 811072-1-M-1 (PolyGram)	POL		8.98	BLP 26
126	177	2	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98	
127	124	29	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 24
128	130	10	ROBERT PALMER Pride Island 90065 (Atco)	WEA		8.98	
129	NEW ENTRY		RICKIE LEE JONES Girl At Her Volcano Warner Bros. 1-23805	WEA		8.98	
130	136	5	DOLLY PARTON Burlap & Satin RCA AHL 1-4691	RCA		9.98	CLP 17
131	133	17	GEORGE WINSTON December Windham Hill C-1025	IND		8.98	
132	121	17	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS			BLP 27
133	129	34	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98	
134	137	103	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS			
135	144	28	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98	
136	128	7	THE WHO The Who's Greatest Hits MCA 5408	MCA		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	117	16	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS			CLP 6
138	126	11	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics III RCA AFL1-4588	RCA		8.98	
139	141	15	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS			
140	156	52	BARBRA STREISAND Memories Columbia TC 37678	CBS			
141	110	9	PATRICK SIMMONS Arcade Elektra 60225	WEA		8.98	
142	140	21	HEAVEN 17 Heaven 17 Arista AL 8007	RCA		6.98	
143	148	4	COMMODORES Anthology Motown 6044 ML2	IND		9.98	BLP 50
144	151	3	LARRY CARLTON Friends Warner Bros. 1-23834	WEA		8.98	
145	139	7	WEIRD AL YANKOVIC Weird Al Yankovic Rock 'N' Roll BFZ 38679 (Scotti Bros./ Epic)	CBS			
146	154	13	KING SUNNY ADE Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
147	153	11	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	WEA		8.98	CLP 19
148	NEW ENTRY		BOB MARLEY & THE WAILERS Confrontation Island 90085-1 (Atco)	WEA		8.98	BLP 40
149	135	36	MISSING PERSONS Spring Sesskon M Capitol ST 12228	CAP		8.98	
150	NEW ENTRY		CROSBY, STILLS, & NASH Allies Atlantic 80075-1	WEA		8.98	
151	157	17	O'BRIAN You And I Capitol ST-12256	CAP		8.98	BLP 22
152	150	56	THE CLASH Combat Rock Epic FE 37689	CBS			
153	134	51	JOE JACKSON Night And Day A&M SP-4906	RCA		8.98	
154	143	35	ADAM ANT Friend Or Foe Epic ARE 38370	CBS			
155	125	19	OAK RIDGE BOYS American Made MCA 5390	MCA		8.98	CLP 5
156	158	11	GARY MOORG Corridors Of Power Mirage 90077 (Atco)	WEA		8.98	
157	142	41	KENNY LOGGINS High Adventure Columbia TC 38127	CBS			
158	147	19	MELISSA MANCHESTER Greatest Hits Arista AL 8004	RCA		8.98	
159	171	3	PHYLLIS HYMAN Goddess Of Love Arista AL 8-8021	RCA		8.98	BLP 30
160	165	99	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		6.98	
161	131	16	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98	
162	166	5	URIAH HEEP Head First Mercury 422812313M1 (PolyGram)	POL		8.98	
163	132	140	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP		8.98	CLP 54
164	162	15	THE CALL Modern Romans Mercury 4228103071-M-1 (PolyGram)	POL		6.98	
165	160	7	MILES DAVIS Star People Columbia FC 38657	CBS			
166	168	17	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA		8.98	BLP 48
167	NEW ENTRY		SOUNDTRACK Superman III Warner Bros. 1-23879	WEA		8.98	
168	173	4	JOHN CONLEE Greatest Hits MCA 5405	MCA		8.98	CLP 40

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	176	5	SISTER SLEDGE Betcha Say That To All The Girls Cotillion 90069 (Atco)	WEA		8.98	BLP 35
170	163	98	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	
171	174	34	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 18
172	183	3	SAXON Power And The Glory Carrere BFZ 38719 (Epic)	CBS			
173	185	119	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 24
174	NEW ENTRY		DONNIE IRIS Fortune 410 MCA 5427	MCA		8.98	
175	190	2	NEIL DIAMOND Classics The Early Years Columbia PC 38792	CBS			
176	184	2	CHUCK MANGIONE Journey To A Rainbow Columbia FC 38686	CBS			
177	180	3	JOANIE GREGGAINS Aerobic Shape Up II Parade PA 106	IND		8.98	
178	178	4	BRASS CONSTRUCTION Conversations Capitol ST 12268	CAP		8.98	BLP 36
179	186	2	MARILLION Script For A Jester's Tear Capitol ST 12269	CAP		8.98	
180	181	6	KIX Cool Kids Atlantic 80056	WEA		8.98	
181	167	7	JANE FONDA Jane Fonda's Workout Record For Pregnancy, Birth, & Recovery Columbia CX 2-38675	CBS			
182	164	17	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: 1 Atlantic 80049	WEA		8.98	BLP 33
183	179	34	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS			
184	149	17	ULTRAVOX Quartet Chrysalis FY 41394	CBS			
185	145	6	THE YELLOWJACKETS Mirage A Trois Warner Bros. 1-23813	WEA		8.98	
186	152	33	MARVIN GAYE Midnight Love Columbia FC 38197	CBS			BLP 55
187	146	30	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98	
188	NEW ENTRY		AMERICA Your Move Capitol ST-12274	CAP		8.98	
189	194	2	GOANNA Spirit of Place Atco 90081	WEA		8.98	
190	155	5	THE WAITRESSES Bruiseology Polydor 422810980 (PolyGram)	POL		8.98	
191	196	2	SHRIEKBACK Care Warner Bros. 1-23874	WEA		8.98	
192	195	2	FOGHAT Zig Zag Walk Bearsville 1-23888 (Warner Bros.)	WEA		8.98	
193	197	2	THE STATLER BROTHERS Today Mercury 4228121841M1 (PolyGram)	POL		8.98	
194	170	10	WAYLON JENNINGS It's Only Rock And Roll RCA AHL1-4673	RCA		8.98	CLP 13
195	NEW ENTRY		B.B. KING Blues 'N' Jazz MCA 5413	MCA		8.98	
196	191	10	PINK FLOYD The Wall Columbia PC2 36183	CBS			
197	169	5	MICHAEL HENDERSON Fickle Buddah BDS 6004 (Arista)	RCA		8.98	BLP 41
198	172	12	JOE SAMPLE The Hunter MCA 5397	MCA		8.98	
199	175	8	THE BLASTERS Non-Fiction Slash/Warner Bros. 1-23818	WEA		8.98	
200	187	50	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS			

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Bryan Adams..... 8	Clash.....152	Golden Earring.....187	B.B. King.....195	Stevie Nicks.....57, 160	Sparks.....116
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FOUR LAWSUITS SETTLED

'Amicable' Pact
In Presley Dispute

By ROSE CLAYTON

MEMPHIS—After 21 months of litigation, involving four lawsuits, the estate of Elvis Presley, Col. Tom Parker and RCA Records have "amicably resolved the various matters of controversy among them."

Despite the bitter accusations made earlier that both Parker and RCA Records were guilty of "collusion, conspiracy, fraud, misrepresentation, bad faith and overreaching" in their handling of the late singer's affairs, the estate's agreement now "fully acknowledges the significant contributions of Col. Parker and RCA Records to the unparalleled career of Elvis Presley."

The agreement, revealed last week, has the consent of attorney Blanchard E. Tual, the court-appointed guardian ad litem of Elvis' sole heir, daughter Lisa Marie, who originally petitioned Memphis Probate Court Judge Joseph W. Evans to investigate the Parker/RCA/Presley business dealings.

Under the terms of the agreement, which was closed on June 21, RCA Records will pay Parker a total of \$2 million dollars on a monthly payment schedule that will end May 1, 1987. Parker has agreed to sell, assign, transfer and convey to RCA all right, title and interest to all the Presley masters, as well as all audio/visual master recordings and copies in his possession. Parker's bill of sale to RCA includes a seven-page list of items which he placed in storage in 1978.

Parker will also be compensated from Hill & Range Music and/or Chappell Music from royalties due from Sept. 15, 1972, to June 30, 1982. In addition, Parker will be paid income owed from Cedarwood and Tree Publishing (25% of royalties from 1980-82.) He will also receive a settlement in excess of \$15,000 from Lorimar Productions on royalties from the movie "Tickle Me."

Parker has retained 200 shares of common stock in his merchandising company, Boxcar Enterprises, which he co-owned with Presley and others, as well as all words and compo-

sitions written, composed or recited by Parker at any time, and certain tangible personal property that Parker owns which was used by or belonged to the late entertainer.

The Presley estate will receive without charge a sampling of Parker's collection of memorabilia to display at Graceland, the singer's home in Memphis, where he died Aug. 16, 1977, as long as they properly acknowledge Parker's donation.

The estate will also receive 50% of all royalties on records sold by RCA under the 1973 recording agreement up to Sept. 1, 1982. After that date they receive 100% of the royalties. All masters owned by the estate must be given up to RCA, and if it acquires any masters in the future, they must be immediately turned over to RCA.

Assistance in preparing this story provided by Pat Rainer in Memphis.

The estate will get a 12% royalty on foreign record sales based on the suggested retail price, a 10% royalty on any single sold in any country, and will get 50 cents on every \$8.98 LP sold through record clubs. They will get a 6% royalty on foreign record club sales based on the actual selling price to consumers. When records are issued from the newly acquired masters, the estate will be the sole and exclusive owner of the jackets and their copyrights.

There are five specific audio/visual programs that will be marketed on RCA SelectaVision VideoDiscs which will be shared, with RCA owning one-third and the estate owning two-thirds undivided interest in the property.

Since Col. Parker will no longer be involved in the management of the late entertainer's affairs, the estate has designated Joseph F. Rascoff, of New York to handle Presley's business affairs and negotiate business opportunities on behalf of the estate. Rascoff is general manager of the J. Geils Band and .38 Special and the accountant for the Rolling Stones.

\$20 MILLION IN DAMAGES SOUGHT

Chain Sues WEA Over Prices

By JOHN SIPPEL

LOS ANGELES—The three Do Re Mi stores in central California are seeking \$20 million in punitive and exemplary damages from WEA for potential loss of profits and inventory devaluation that occurred through the major's sales policy change last November.

The chain, which is owned by Ben Goldman and has two stores in Carmel and one in Los Gatos, argues in Superior Court of the county of Monterey, Calif. that the 30,000 units in its inventory of \$8.98 albums depreciated \$37,635 when WEA dropped to \$6.98 for catalog LPs on Nov. 19, 1982.

Under the old system, the plaintiff

paid \$5.45 per LP and was debited \$.2725 per unit or 5% when it was returned. When the album was returned to a \$6.98 list, the complaint says, the new \$4.24 wholesale price was further reduced by a 7½% return charge or \$.317 per unit to \$3.9230. The total net loss was \$1.2545. Do Re Mi claims it lost more than \$10,000 on such returns.

Potential profits, the stores claim, were reduced by \$2 per unit. Under the old suggested list of \$8.98 less \$5.45 wholesale cost, a \$3.53 profit was generated, while at \$6.98 list less the \$5.45 cost paid for inventory, net profit is \$1.53, or \$2 less. The plaintiff therefore alleges an actual loss of \$60,000 on its 30,000-unit inventory. Do Re Mi Records claims WEA un-

justly enriched itself by \$65 million in the U.S. from the start of the price reversal to the possible trial date.

According to the filing, WEA's price and returns percentage changes came at a most inopportune time, as dealers place orders for more than 50% of their yearly goods from Sept. 1 to Nov. 15. The stores claim an oral agreement existed to maintain the price point and return percentage through this vital sales period.

"The unequal treatment afforded plaintiff as opposed to other and larger dealers was wholly unfair and inequitable and designed to evade the laws for the protection of small merchants such as the plaintiff," the complaint adds.

Inside Track

Keep Truckin': Comparisons of 1981 and 1982 figures in the "Manufacturers' Shipments Of Records & Pre-recorded Tapes" listing (Billboard, June 25) show the industry's 1981 grand total dollar volume of \$3,969,900,000 dipped 10% to \$3,592,000,000 in 1982. More significantly, perhaps, unit sales slumped 9.4% from 635,400,000 to 575,600,000 in 1982. The unit plunge continued despite the growing total of midprice catalog releases at \$5.98 and \$6.98, a concept we can thank CBS' Tom McGuinness for conceiving. All this while the U.S. Gross National Product rose in 1982 to \$3,059,300,000,000 from the prior year's \$2,937,700,000,000.

Customers still exist, but the industry must fight harder for each sale. A trustworthy CBS executive told **Track** that Michael Jackson's "Thriller," now in second place on **Billboard's Top LPs & Tape Chart**, racked up 346,000 units for the week ending June 21 on top of a previous cumulative sale of 6,676,000 albums. . . . PolyGram Corp. attempts to perk profits with a reward, starting in July with an additional 1% (a total of 3%) if you pay your statement by the 10th of the first month instead of the 10th of the second month. And accounts are smiling, too, because RSO and PRI cap will be lumped together, making it easier for PolyGram customers to assemble and ship the consolidated return.

When queried as to when WEA will follow CBS's lead in announcing a Compact Disc sales policy, Henry Droz said his organization is working up such a policy for release soon. Emiel Petrone of PolyGram could not be reached for comment. . . . Leonard Feist speechless? The eminent NMPA prexy had to shorten his talk at the annual meeting of the publishers' group Tuesday (20) because of laryngitis. . . . Those in the vicinity of Gotham City are getting a rare chance to hear tapes from Richard Rodgers' personal archives, kept by his wife, Dorothy, during a 50-hour continuous salute to the late composer starting Sunday (26) over Columbia Univ. FMer WKCR.

Expect Aaron Levy to split from his post at Arista Records for an Elektra gig. And word is that Richard Palmese remains at the Arista promotion helm, as he is being held to work out his contract. . . . Sammy Cahn's "The Songwriter's Rhyming Dictionary" (Facts-On-File, \$17.95) repeats the great "lyrist's" (word Cahn prefers) answer to the perennial which-comes-first-the-words-or-the-music issue: the phone call asking you to write a song. . . . In VSDA's first house organ advertising splash, the prime back-cover position grabbed off by Arthur Morowitz's Video X Pix adult videocassettes sent ripples through the dealers' group. Buzz is the ad was considered a little kinky for the first-time ad issue. VSDA is apprehensive about porn in general now that it has opened its exhibits to all for its Aug. 28-31 San Francisco confab.

Former Warner Bros. and MCA exec George Lee heads up the new Columbus, Ohio-based label, Earthtone Records, from his Manhattan office. First album is "Trust Me" by Midwest rockers Money. Distribution is through Boardwalk. Lee also heads the label's pubbery, Jerwin Music (BMI).

Is a deal imminent between Universal Studios and Video Station on the classic Abel Gance silent epic, "Napoleon?" Track hears that George Atkinson's zeal over quality collectibles like "War And Peace" impresses the folk at Universal City. . . .

Former Pickwick rack brass Eric Paulson soliciting labels for his Minneapolis-based distributorship, Navarre. He is based in Excelsior, a suburb. . . . Barrie Bergman hied off with his entire Record Bar top echelon to Pinehurst, N.C., the golf site, for two days last week in what he called the "best future thinking session we ever had." . . . Rube Zeidman stages his 11th festive Conven-

tion Of New England Record & Tape Folk at Francis Farm, Rehoboth, Mass. July 11. For \$18, including a stipend for his very worthy Eunice Zeidman memorial fund benefitting the children's Sunday school fund at his Warwick, R.I., temple, you get a full day of great New England cuisine and outdoor fun. Write or call him at Rhody Record & Tape Service, Warwick, R.I., for reservations and details.

Publisher Forums: L.A.'s Music Publishers' Forum lunches Tuesday (28) at the Cock'N Bull with Carol Childs, a&r at Geffen Records; Peter McLan, producer of Men At Work; Q-Feel's Martin Page and Brian Fairweather and Ray Parker Jr. discussing dance-oriented rock. Call (213) 556-4786 for reservations. The following day, the Assn. of Independent Music Publishers (AIMP) convenes at Gio's at noon for lunch, after which Jere Hausfater of K-tel, Jack Rosner of Screen Gems-EMI and Ira Selsky of Rondor Music discuss after-market licensing of recordings. For reservations phone Anita at (213) 463-1151.

New York promoter Frank Roccio brought new meaning to the phrase "D.I.Y." last weekend when Track caught him decked out in a Hawaiian shirt, sweltering in 90-degree heat, sitting on a fire hydrant in the East Village distributing handbills for the Echo & the Bunnymen show he was staging Tuesday (28) at Roseland. . . . Heads continued to roll last week at National Public Radio, as the network brass accepted the resignation of Myron Jones, chairman of the board of directors; board member Wallace Smith; finance/development chairman Steven Meutche; and NPR's chief financial officer and assistant treasurer, Arthur Roberts. The net has asked the Corp. for public Broadcasting (CPB) for financial assistance. . . . SESAC has rolled back its estimated 24% rate increase for licensing local television stations pending resolution of the appeal by ASCAP and BMI of a Federal Court decision ruling the blanket license for indie tv to be in violation of antitrust law. The concession is the result of an agreement between SESAC and the All-Industry Television Station Music License Committee, and only effects stations whose licenses with the rights organization have expired since Jan. 1 and been renewed at the increased rate.

A last minute offer of \$5.25 million by the Paul Sacher Foundation will remove the Stravinsky archives to Switzerland. Earlier indications were that the collection would be housed in the Morgan Library in New York. . . . It appears that Total Experience Records is throwing in its lot with indie distributors, after a successful association with PolyGram. . . . The NARM independent label/distribution committee meeting Thursday (23) approved additional minimum contributions of \$2,500 each from any U.S. indie distributor to add to its already \$100,000 warchest amassed at this year's NARM convention. . . . Your Tax Dollars In Action: Washington's WRQX-FM (Q-107) has decided not to pick up the production costs of entertainer Wayne Newton's July 4 show on the Mall. In the past, top 40 Q-107 and sponsors picked up tabs upwards of \$100,000 for acts such as the Beach Boys. Official reason: Wayne's not their format. Even though Newton is performing gratis, production cost for his full show amount to \$69,000, according to the U.S. Park Service.

Last But Not Hardy Least: At presstime, word from the Twin Cities was that Ted Deikel had resigned as chairman of the Fingerhut group, a division of American Can that includes the Musicland Group and the Pickwick rackjobbing division. Word is that Deikel will be quartering with Harold Roitenberg, a figure very close to the Walter Mondale, presidential bid.

Edited by JOHN SIPPEL

JULY 2, 1983, BILLBOARD

CBS Shipping First CD Prepacks

• Continued from page 3

earned for the balance of 1982, but after the first of the year a quarterly 10% inventory balance allowance may be earned. CDs returned for exchange "must be in factory fresh conditions to allow for resale," informs the letter, with no damage suffered by the 6-by-12 blister packs

which contain all CDs shipped.

CBS expects to increase the number of accounts serviced as additional prepacks are released monthly (Billboard, June 18), but no reorders of prior releases are likely to be filled before year's end. The company hopes also to increase prepack inventory depth in future months.

Executive Turntable

• Continued from page 4

has left the company, which he joined in 1968, to start A.G. Enterprises, a music retail consulting firm, based in North Canton.

Record Bar, based in Durham, N.C., has named Bruce Levy special products manager for the 146-store chain, and Jackie Stillman inventory control manager. Record Bar has also appointed Leigh Bishop district supervisor. . . . C&M One-Stop, Hyattsville, Md., has appointed Bobbe Shore director of advertising and promotion. She was national advertising manager for Largo Music Corp. and is the former advertising manager and assistant promotion manager for Richman Bros. Inc. . . . WaxWorks Records & Tapes, Owensboro, Ky., has made three appointments. John Paul Jones, formerly marketing director for Sunbird Records in Nashville, has been named regional sales manager for the South Central district. Jim Gallagher has been named to retail operations manager for Disc Jockey Records, a WaxWorks subsidiary, after 10 years with Camelot Music. And Terrence McGinnis has joined as advertising director from Rowe & Field Advertising.

The best selling album of all time now has a sequel.



The original soundtrack recording of the forthcoming Paramount Pictures' film, "*Staying Alive*," is every bit as exciting as its predecessor, "*Saturday Night Fever*."

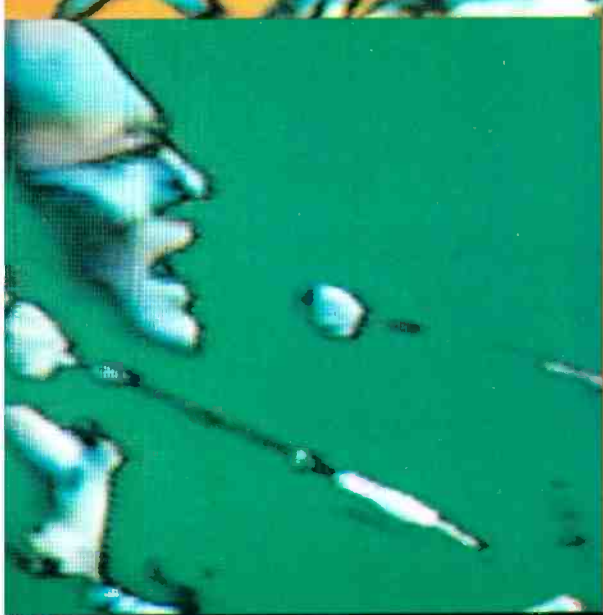
And the Bee Gees' smash hit, "The Woman in You," is only the first of what is sure to be a long list of hit singles to emerge from this monumental album.

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CROSBY, STILLS & NASH

ALLIES



Last year, Crosby, Stills & Nash celebrated a joyous musical reunion with a five month, sold-out tour that drew fans of all ages. This year brings us "Allies," the album that documents this magical event and brings us two new Crosby, Stills & Nash songs, the previously unrecorded studio tracks of "War Games" and "Raise a Voice."

The first single, "WAR GAMES"

PRODUCED BY STEPHEN STILLS, GRAHAM NASH AND STANLEY JENKINSON

CROSSLIGHT MANAGEMENT / PETER GOLDEN AND BILL SIDDOONS.
JEFF WALD AND ASSOCIATES / JEFF WALD AND GERRY TOLMAN

On Atlantic Records and Cassettes

