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IMIC '83 Full coverage inside

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AT IMIC

1983 Trendsetter Awards Presented

THE ALGARVE, Portugal—Billboard Trendsetter Awards for 1983 were conferred on the developers of the Compact Disc system, David Geffen, Quincy Jones, Paramount Home Video, Los Angeles broadcaster Rick Carroll and his station KROQ and the Stark Record & Tape chain.

A triple award went to Philips, Sony and PolyGram "for developing an exciting new audio recording system, the digital Compact Disc."

David Geffen received the award for his "commitment to fusing music and the theatre with five concurrent Broadway productions, including 'Dreamgirls' and 'Cats'."

The award to Quincy Jones was for "his work with a range of

artists exemplifying the producer's art and incorporating the essential commercial elements."

Paramount Home Video's citation was "for pioneering low-price prerecorded software and demonstrating how this strategy can stimulate sales."

Rick Carroll's award was for "changing the sound of rock radio with new music by new artists."

And the Stark Record & Tape Service award was for "charting a course into video retailing while still retaining its traditional commitment to selling records and tapes."

(For pictures of the Trendsetter Awards presentation, see special IMIC '83 coverage inside, pages 51-57.)

PRAISE FROM RETAILERS, ONE-STOPS

Mini-LPs Develop Sales, Artists

By EARL PAIGE

LOS ANGELES—The mini-album is a winner in sales and as a boost to new artist breakouts, say key retail and one-stop buyers. But while universally applauding the concept, buyers are concerned about label marketing approaches that could seriously impair the future of mini-albums.

With recent titles such as Thomas Dolby's "Blinded By Science" (Capitol) attaining hit sales, some buyers are even importing mini-albums following domestic deletion by labels. Capitol deleted the "Science" EP when it released Dolby's LP "The Golden Age Of Wireless."

Among the trends mentioned by buyers with regard to mini-albums are slower than normal sales for cassette counterparts, steady price escalation, and the possibility that there may soon be a glut of such product.

Some declare the mini is living up

to its promise in breaking acts and hope the idea spreads to more genres of music. "It's helped Missing Persons, Duran Duran and Thomas Dolby," says David Coleman, buyer at Turtles, the 26-unit Atlanta chain. "We need it especially for black acts."

Success is not seen in all categories, with RCA's January release of a country series producing spotty sales, according to an earlier

roundup (Billboard, April 23). However, Don Jensen, album buyer at Roundup Music Distributors in Seattle, which services 66 stores, likes the prospect of an expanded musical base for minis.

Expressing a thought echoed by others, Jensen says, "I think a lot of acts have been burned because they didn't have enough material for a whole LP. Hand a programmer an

(Continued on page 60)

Doubt Cast On Future Of CX

By IS HOROWITZ

NEW YORK—CBS Records is nearing a decision that may spell finis to CX as a commercial disk configuration, banishing it like quadraphonic sound before it to the limbo of unfulfilled audio promise.

Although CBS is continuing to release CX-encoded product at a brisk pace, the failure of other major labels to pay more than lip service to the noise reduction system is forcing a painful policy review. A CBS spokesman says that labels that have taken out CX licenses, but have yet to issue their first encoded records, are now being pressed for a firm commitment to CX or a flat-out rejection.

(Continued on page 60)



GUS HARDIN stood the music industry on its collective ear with her debut RCA single, "After The Last Goodbye," which shot directly to the Top-10 on a wave of excitement. "IF I DIDN'T LOVE YOU" (PB-13532), is Gus' new single from her first RCA album, "GUS HARDIN" (MHL1-8603). Produced by Rick Hall, as a part of RCA's Mini LP Series, "GUS HARDIN" is guaranteed to continue the excitement. Watch for her on Solid Gold this month!

(Advertisement)

-Inside Billboard-

- VIDEO GAME RETURNS policies have been instituted by most major manufacturers. But dealers and distributors say that the market may be too slack to make traditional two-for-one return arrangements effective. Page 3.
• INDEPENDENT DISTRIBUTION in the wake of Pickwick's departure from the field was enhanced last week with the launching of JEM Records Texas, a joint venture between the importer/distributor and the recently formed Dagan Distribution in Dallas. Page 3.
• RETAIL FIXTURE MANUFACTURERS are getting ready for an increasing emphasis on open display merchandising involving an expanding array of configurations, including Compact Disc, video games and personal computers. Retailing, page 20.
• BROADCAST DEREGULATION orders issued by the FCC in 1981 have been upheld by the U.S. Appeals Court, with one exception. The court sent back to the Commission for reconsideration its ruling abolishing mandatory program logs. Radio, page 10.
• COMPACT DISC SALES in Germany have been slowed by a shortage of available software. Industry estimates are that at least 400,000 CD players and three million disks could be sold there this year, but only if supply can be stepped up to meet the great demand. Page 3.
• WEEI FAIRFAX, VA., which was donated to the George Mason Univ. Foundation by the LBJ Co. earlier this year, will be abandoning its country format for news/talk. The new format will rely heavily on Cable News Network 2. Radio, page 10.



DURAN DURAN ASKS "IS THERE SOMETHING I SHOULD KNOW?"—You should know that Duran Duran's new single, "Is There Something I Should Know?" (B-5233), has already topped the British charts. Now it's America's turn. Watch for the stunning video on MTV, and find the tune (along with "Girls On Film") on the new, improved Duran Duran (ST-12158). On records and high quality XDR cassettes from Capitol.

(Advertisement)



EVERYBODY'S DOING IT! DENIECE WILLIAMS. "DO WHAT YOU FEEL" 38-03807. THE HIT SINGLE FROM THE NEW ALBUM, "I'M SO PROUD." FC 38822 ON COLUMBIA RECORDS AND CASSETTES.

Contributing Producers: George Duke for George Duke Enterprises, Deniece Williams and Bill Neale. International Artist's Management - Alan Mink/Myrna Williams.

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Distributors, Dealers Suffer Videogame Return Problems

NEW YORK—Most major video game manufacturers have by now instituted returns or stock balancing programs, but they say, as do distributors and retailers, that the current hit-or-miss nature of the market, and the current retail slump, inhibit reordering in large quantities.

As a consequence, distributors in particular declare that the market as a whole may be too slack to make typical two-for-one exchange arrangements effective—let alone the three-tiered policy Fox Games is understood to have that differentiates among titles original to Fox, Fox-licensed games and Fox-distributed cartridges.

Like most game cartridge companies, Fox refuses to discuss its re-

turns or stock balancing program with anyone but its distributors. But, says company president Frank O'Connell, "There is no such thing as 'no returns.' The question is, who owns the inventory?" And Activision president Jim Levy puts it this way: "We take back our mistakes."

In effect, a two-for-one stock balance might just worsen an already serious inventory problem. Complains a Midwestern distributor, "If I have more than a couple of dozen pieces (of a game that's not moving), I've got a serious problem. It's not piles of merchandise; it's piles of money—a scary amount of money is on my floor gathering dust."

Typically, this distributor, who, like others, prefers anonymity, is ap-

proaching CES with some apprehension, fretting that the stock balancing offerings to be announced there are "not going to help at all."

The saving grace for these programs, distributors agree, is dating, which can make even the seemingly least inviting stock balancing offer that cannot be refused. The alternative, they point out, is paying a bill and owning cold catalog titles outright.

A sampling of distributor comments on some stock balance terms reveals:

- Atari balanced stock once last spring in a two-for-one arrangement that even allowed new product to be balanced, and a second balancing, announced at a distributors meeting

late last year, instituted a "pretty liberal" one-for-one exchange, with a list of titles eligible for return and reorder.

The company maintains that it has an official stock balance plan; however, one prospective distributor under its new exclusive contract says there is no formal plan described in that contract.

- "Mattel had a one-time three-for-one stock balancing, with a list of what you could return and what you could buy," says a mid-Atlantic distributor. "It was a joke. I passed; it would have been trading one headache for another."

- Imagic's recent two-for-one trade was also deemed widely unusable: "They had 12 cartridges out

and (distributors) were overstocked on all of them," according to one distributor.

- Activision's stock balancing requires an order of \$2 for every \$1 returned. Balancing is limited to the amount over a three-month inventory level, according to informed sources. Curiously, the company itself does not claim to have an official stock balancing plan, although balancing has occurred once so far.

Nonetheless, Activision appears to be the one bright spot among all the software independents whose product was expected to fuel an industry boom just months ago.

Its current line is moving, says a

(Continued on page 60)



AGGIE WINNER—Henri Mancini, center, accepts AGAC's highest honor in recognition of 25 years of award-winning composition from Guild president George David Weiss and the Pink Panther at the organization's 10th annual awards ceremony in Los Angeles.

German Demand For CD Soars Dealers Frustrated By Delays In Software Shipment

By WOLFGANG SPAHR

HAMBURG—Industry estimates here are that at least 400,000 Compact Disc hardware units could be sold in Germany this year, plus around three million CD records, if only supply could be stepped up to meet the dramatic levels of demand. As things stand, German retailers are deeply frustrated by the long waiting lists of customers pleading for product, especially software.

The CD catalog in West Germany stands at some 125 titles, and the bulk of the classical titles are already "out of print." Nationwide, only a few pop and jazz titles are available in the major retail outlets.

Says Holger Wenzel of the Ger-

man radio/television retailers' association: "The irony is that this new medium could bring a major upswing in our trade, but right now the supply problems are blocking development." He estimates an actual sale of some 70,000 hardware units here by year's end.

Wenzel adds that it is important that the CD marketplace avoid the price-cutting hassles that "ruined so much of the video business." Japan, with its huge hardware production output, is facing European demands for stiff levies on its exports in CD product to prevent "Japanese market domination on the same lines it has in video."

PolyGram's Compact Disc pressing plant in Hanover, Germany is said to be aiming for delivery of one million units by the end of 1983, with efficiency consistently improving in terms of lower rejection levels. Now Ariola, CBS, Deutsche Grammophon, Metronome, Philips, Teldec and WEA are in the CD software business in Germany, all with custom pressing links with Hanover.

Despite the hardware supply

problems, it's estimated here that there will be around 400 titles in the shops by the end of this year. Classical material will account for more than half, and this is the most popular line with more affluent consumers.

Helga Meyer of Saturn, Cologne, one of the biggest record/tape retail stores in Europe, says she's "very angry" about the "abysmal flow" of Compact Disc software. She's now buying mainly from France. But she agrees: "The Compact Disc has a tremendous opportunity to score throughout Europe."

Major wholesalers, such as Brink-

(Continued on page 58)

RCA Releases First Batch Of New Arista LPs

NEW YORK—The initial batch of all-new Arista albums and the first singles product are on their way to accounts through RCA and A&M distribution. In addition, under terms of the deal giving RCA Records at least a 50% interest in Arista, the label's Indianapolis pressing and duplication facilities are "beginning" to produce product, according to an RCA spokesman.

Following the release on April 20 of 12 catalog titles, the following six albums were marketed Tuesday (10): A Flock Of Seagulls' "Listen," Michael Henderson's "Fickle," Ministry's "With Sympathy," Heavy 17's "Luxury Gap," the Kinks' "State Of Confusion" and Phyllis Hyman's "Goddess Of Love." The new singles feature performances by Aretha Franklin, Dionne Warwick, Louise Tucker, Kashif, Sinnamon and Shore Patrol.

During the first two weeks of May, RCA and A&M also began to mar-

(Continued on page 66)

JEM Joins Dagan In New Texas Venture

By SAM SUTHERLAND

LOS ANGELES—JEM Records further broadens its service base via a new venture with former Pickwick distribution personnel in Dallas that will see JEM's profile in domestic product distribution increased.

JEM Records Texas has been formed within the past week as a joint venture between JEM and Dagan Distribution, itself only just launched by former Pickwick Dallas branch manager Dan Gillespie. With startup of the Dallas operation, JEM will gain a third distribution center, and thus become involved with distribution of major U.S. independent labels for the first time.

For JEM president Marty Scott, the move is the first of what he indicates will be several expansion moves. "JEM Texas will be a regional independent distributor as well as a warehousing and distribution site for JEM nationally," he explains. Scott and marketing director Andy Miele say the merger with Gillespie was the natural result of both JEM and Gillespie seeking to pick up the slack left by Pickwick's Dallas shutdown. JEM was already eyeing a Texas operation—and mulling Gillespie as the candidate they'd approach to head it—when news of Dagan's formation broke.

The Texas move occasions Scott's prediction that JEM could emerge as the largest U.S. distribution entity in the near future "not by design so much as by osmosis." Adding that JEM's 12-year history as a major force in the import business has

caused most trade observers to type-cast the company in those terms, Scott argues that the company is in fact a hybrid, with operations spanning distribution and manufacturing as well as its import trade.

While he forecasts an expansion of its manufacturing activities (which already include two owned labels, Passport and PVC, as well as myriad license agreements), Scott asserts that the majority of its sales and profits still come from distribution activities. Its original base in imported rock product has since diversified to include adult pop, country and even classical product from overseas, and the company has already begun distribution of digital Compact Disc titles to selected accounts.

He also boasts that JEM has the ability to market hot imports such as domestic majors do their own new releases. Miele offers a newly released album from John Cougar, originally out for Main Man productions prior to Cougar's current PolyGram deal, as an example, with plans including circulation of a video piece and an MTV ad campaign.

Other new projects include further expansion of JEM staff regionally, to buttress such posts as its regional representatives in Portland/Seattle and San Francisco. A special projects position is being developed to help generate a detailed research model for all accounts, with market

(Continued on page 66)

Motown Says Pickwick Pullout Cost It \$11 Mil

LOS ANGELES—Motown Records alleges it was damaged more than \$11 million worth when Pickwick abruptly pulled out as its distributor in Miami, Los Angeles and Atlanta March 24.

The local Federal District Court action offers a contract and addendum thereto signed in 1979 between the parties, wherein a year's advance notice was required in case of a split. The complaint charges that Pickwick made false statements about its intention to leave independent label distribution, causing the plaintiff to lose vital time in replacing Pickwick. Motown also says it lost money when forced to cover itself by marketing its own product in these areas during the emergency.

The two contracts provided the court show that in October, 1979, when Motown appointed Pickwick to handle Los Angeles as "an area of service," the deal called for a \$300,000 non-returnable advance, recoupable through \$50,000 monthly installments against monthly billing during the first year of the binder.

JOHN SIPPPEL

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Journey, Styx Get More Platinum Groups Lead List Of RIAA Certifications For April

By PAUL GREIN

LOS ANGELES—Albums by Journey and Styx went gold and platinum simultaneously in April, leading the RIAA's monthly certifications list. For the year to date, there have been 35 gold albums, up fractionally from 34 at this point last year, and 17 platinum albums, down from 20.

It's Styx's fourth album in a row to reach gold and platinum simultaneously, following "Pieces Of Eight," "Cornerstone" and "Paradise Theatre." Journey also hit both sales levels simultaneously with its last album, 1981's "Escape."

Three other bands earned platinum albums in April, all for the first time in their careers. They're Duran Duran, whose "Rio" was certified gold March 1; Def Leppard, whose "Pyromania" went gold March 21, and Judas Priest, whose "Screaming For Vengeance" hit gold last October.

Duran Duran's platinum certification wasn't the only good news on the new rock front in April: Culture Club's "Kissing To Be Clever" on Virgin/Epic also went gold.

Also in April, Michael Jackson collected his second gold single of

the year with "Billie Jean." Jackson's current hit, "Beat It," earned its gold stripes in May. For the year to date, there have been seven gold singles, the same as in the first four months of '82.

Both figures exclude children's records and oldies, which between them accounted for seven certifications in April. Five never-before-certified Elvis Presley hits from 1958 to 1962 earned RIAA stripes in April, bringing Presley's total of gold singles to 14. (He had numerous other million-sellers prior to the inception of the RIAA awards program in March, 1958.) And two more kiddie disks on Disneyland/Vista went gold in April, bringing to 11 the total of Disney singles certified since last May.

Here's the complete list of April certifications:

PLATINUM ALBUMS

Journey's "Frontiers," Columbia. Their sixth.

Styx's "Kilroy Was Here," A&M. Their fifth.

Def Leppard's "Pyromania," Mercury. Their first.

Duran Duran's "Rio," Capitol. Their first.

Judas Priest's "Screaming For Vengeance," Columbia. Their first.

GOLD ALBUMS

Kenny Rogers' "We've Got Tonight," Liberty. His 12th.

Earth, Wind & Fire's "Powerlight," Columbia. Their 11th.

Oak Ridge Boys' "Room Service," MCA. Their ninth.

Oak Ridge Boys' "American Made," MCA. Their eighth.

Styx's "Kilroy Was Here," A&M. Their eighth.

Journey's "Frontiers," Columbia. Their seventh.

Culture Club's "Kissing To Be Clever," Virgin/Epic. Their first.

CURRENT GOLD SINGLES

Michael Jackson's "Billie Jean," Epic. His fourth.

OLDIE/CHILDREN'S GOLD SINGLES

Elvis Presley's "It's Now Or Never," RCA. His 14th.

Elvis Presley's "Return To Sender," RCA. His 13th.

Elvis Presley's "Don't," RCA. His 12th.

Elvis Presley's "Are You Lonesome Tonight," RCA. His 11th.

Elvis Presley's "I Got Stung," RCA. His 10th.

Various Artists' "Dumbo," Disneyland/Vista.

Various Artists' "Mary Poppins," Disneyland/Vista.



WALL OF PLATINUM—Bob Seger, flanked by Jim Mazza, president of the Capitol Records Group, and Don Zimmermann, chief operating officer, recorded music division, beams in front of a display of the six gold and platinum albums Seger has collected since 1976. Capitol presented the display following Seger's recent show at the Forum in L.A.

Executive Turntable

Record Companies

Elektra/Asylum Records in New York has promoted **Bill Berger** to vice president of sales. He was the label's East Coast director of marketing and general



Winnick

manager. . . . Epic/Portrait/CBS Associated Labels has made four new appointments. **Walter Winnick**, E/P/A's Northeast regional promotion marketing manager, has been



Bennett

upped to director of national promotion, based in New York. **Bill Bennett**, associate director of East Coast product management since 1981, has been named director of national album promotion. He is also based in New York. In Los Angeles, **Polly Anthony**,



Anthony



Kirksey

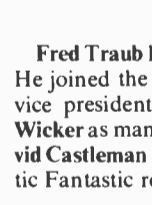


Gorman

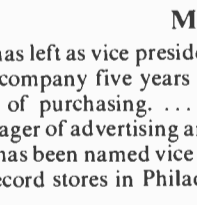


Berger

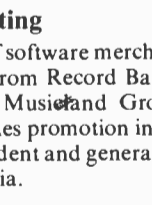
manager of adult contemporary promotion, has been appointed associate director of national adult contemporary promotion and trade relations, and **Jon Kirksey**, E/P/A's regional album promotion manager in Dallas, has been pro-



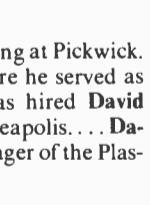
Traub



Wicker



Castleman



Salidor

moted to associate director of West Coast AOR promotion. . . . **Marcie Gorman** has joined Elektra/Asylum Records in New York as national marketing director, a new post. She was assistant of corporate communications for Warner Communications Inc. . . . RFC Records in New York has named **Chuck Coleman** national promotion assistant in its new music department and **David Salidor** media consultant. . . . **Dino Barbis** has been named a vice president of Backstreet Records. He continues his duties as the label's promotion director.

Marketing

Fred Traub has left as vice president of software merchandising at Pickwick. He joined the company five years ago from Record Bar, where he served as vice president of purchasing. . . . The Musicland Group has hired **David Wicker** as manager of advertising and sales promotion in Minneapolis. . . . **David Castleman** has been named vice president and general manager of the Plastic Fantastic record stores in Philadelphia.

Publishing

The Welk Music Group has appointed **Bob Kirsch** Nashville division manager, succeeding the late **Bill Hall**. He joined the company as professional manager last year from Warner Bros. Records in Los Angeles, where he was general manager of its country division. . . . Cottillion/Walden Music has promoted **Bonnie Blumenthal** to publishing administrator, a new post. She was publishing assistant and joined the firm in 1981 from The Entertainment Company. . . . **Tom Bolan** has been named manager of copyright and licensing for Chrysalis Records and Chrysalis Music Group in New York. . . . BMI in Hollywood has appointed **Cynthia Miska** director of writer administration. . . . ASCAP has appointed **Carlton Garner** station relations representative in the Southeast for the Alabama, Florida, Georgia, Tennessee, Mississippi and Arkansas territories. He is based in Searcy, Ark. . . . **Kathleen Carey** has been appointed president of Backstreet Music, a division of Backstreet Entertainment. She has named **Ron Vance** vice president of the unit. Both were previously executives of Warner Bros. Music.

(Continued on page 66)

OVER \$1 MILLION GROSSED

New Orleans Fest Sets Record

By LEO SACKS

NEW ORLEANS — Impresario George Wein's 14th annual production of the Jazz & Heritage Festival here drew over 220,000 music lovers and grossed in excess of \$1 million to surpass the previous high, set last year. The event ran April 29-May 8.

The festival, a 10-day affair featuring performances by over 350 acts whose styles originated in New Orleans or influenced its musical character, was staged without a sponsor by the non-profit New Or-

leans Jazz & Heritage Foundation after 10 years of support from the Schlitz Brewing Co.

Schlitz, purchased last year by Stroh Brewing, proposed a figure that was considerably less than the \$150,000 it contributed in 1982, according to associate producer Anna Zimmerman. "Contrary to news reports, Schlitz did not back out," she says. "But the event has established a value, and rather than compromise financially, we decided to look ahead and do it ourselves." A surplus from the 1982 festival was used

to promote this year's event, which she says cost approximately \$1.4 million to produce, with a \$300,000 budget for talent.

The festival, which began with more musicians than patrons in Beauregard Square, site of the current Louis Armstrong Park, brought together rock, r&b, folk, gospel, Cajun, Latin, country and traditional and contemporary jazz groups during 14 evening concerts at such venues as the Saenger Performing Arts Center and aboard the riverboat President. Tens of thousands also trekked to the grassy Fair Grounds race track, where continuous music poured from five outdoor stages, gospel and jazz tents, and two gazebos.

The track, site of the Louisiana Heritage Fair, also celebrated crafts and cuisine from the Bayou region. Marching bands wove their way

(Continued on page 60)

Quebec Okays \$2 Levy On Blank Videotape

QUEBEC CITY—The Quebec provincial government is imposing a \$2 tax on blank half-inch videocassettes in what it says is an attempt to reduce home taping and protect copyright owners. But the tax, outlined Tuesday (10) in a budget speech by Quebec Finance Minister Jacques Parizeau, has been criticized as a money grab because the estimated \$2 million it is expected to collect this coming year will not be channeled back to copyright owners.

Parizeau says the measure was designed to discourage copyright infringement, but he has refused to earmark the money collected either to film and television firms or to the province's cultural affairs ministry to promote Quebec television and filmmaking.

(Continued on page 60)

Rights Organizations Agree On Cable Royalty Division

By BILL HOLLAND

WASHINGTON—ASCAP, BMI and SESAC, in a filing with the Copyright Royalty Tribunal May 6, have entered into a compromise settlement with other cable royalty claimants providing for the division among them of 1981 and 1982 royalties.

The three performing rights organizations, calling themselves the "music claimants," joined with the Motion Picture Assn. of America (MPAA), the Joint Sports Claimants, the Public Broadcasting Service and National Public Radio.

The total royalty available to all parties in 1980 was \$26 million, and in 1981 the figure grew to \$30 million. Based on figures for the first six months of 1982, plus interest, Tribunal sources say the 1982 royalty "could approach \$40 million." In past years, these settling parties received nearly 95% of the Phase One awards (in which the relative shares are determined).

For procedural reasons, the joint claimants are initially asking for 88% of the fund to be distributed to their common agent.

The three performance rights groups are asking for 4.497% as their Phase One shares of the 1981 and 1982 funds—a figure that works out to be approximately \$3.1 million for all three organizations, to be later divided between them in Phase Two proceedings. MPAA and the other program syndicators are asking for 74.074%, the Joint Sports Claimants for 15.873%, PBS for 5.556%, and NPR for 0.25%.

The agreement, to be hammered out at a prehearing conference May 16, includes each party which received a Phase One award in the hotly contested 1979 and 1980 distribution hearing except for the National Assn. of Broadcasters (NAB) and the Canadian claimants. The latter two participated in compromise discussions, but could not come to agreement with the other claimants.

The joint claimants, in their letter to the Tribunal, call the compromise "a significant development" that could make upcoming hearings "less time-consuming and complex than in previous years."

SALES REFLECT FILM'S SUCCESS

'Flashdance' Soundtrack Hot

By ROMAN KOZAK

NEW YORK—If the recording business is seeing a resurgence, no small amount of credit should go to the "Flashdance" soundtrack. According to PolyGram, 140,000 copies of the LP were sold in one day recently, and it hit the million-unit mark only three weeks after release.

The brisk sales of the Casablanca album and Irene Cara's single "Flashdance... What A Feeling," currently at a super-starred 3 on the Hot 100, reflect the success of the film, which within a week of its release shot to the top of Variety's film chart.

"We knew that the album would be strong, but not this strong," says Jack Kiernan, senior vice president of sales and marketing at PolyGram. "Comparisons can be

somewhat tricky, but not since 1978 have I seen anything like this. It's going to be a big record."

"With soundtracks you never know," adds Bob Edson, vice president of promotion. They are high risk. But you know it when you catch one of those things, a soundtrack that has eight or nine good songs that radio will respond to. If you have a soundtrack that can stand on its own musically, combined with a film that becomes a phenomenon, as did "Saturday Night Fever" and as does "Flashdance," then you strike that magic chord, and the sky's the limit."

"Flashdance" is the third major successful collaboration between PolyGram and Paramount Pictures. The first two were "Saturday Night Fever" and "Grease."

"We have been dealing with

them for a long time, since 1978, and I think that they know that we're really specialists when it comes to soundtracks," says Kiernan. "Our people in the field, both sales and promotion, know the exhibitors, they know how to work with them and how to set up cross promotions with the theatres. We've done it so many times before with 'American Gigolo,' 'Victor/Victoria,' or whatever else it might be."

"One thing that we have found about soundtracks is that your normal temptation in the way of singles is to release one single and then wait until the next single," says Edson. "But when you have a movie like this, where the music plays such a prominent part, and the motion picture is exposing this music to hundreds of thousands of

(Continued on page 58)

JVC Lawyers Warn Of Album Solicitation Scam

LOS ANGELES—Attorneys representing Victor Musical Industries Inc. of Japan and its JVC label operations are alerting U.S. labels, distributors and producers to an apparent fraud involving unauthorized solicitations of free recordings.

According to James R. Fryman in the law offices of Barry A. Menes & Associates here, the scheme involves requests for free samples of current albums under the pretext of scouting licensing and distribution deals abroad. "Several thousand dollars" in invoices for product provided at nominal cost finally spurred JVC to pursue legal action, according to Fryman, who claims the culprits have variously identified themselves as representatives of Victor, JVC or Victor managing director Shoo Kaneko, as well as executives from Harbor Records, a fictional label.

Fryman theorizes that the merchandise may be destined for illegal distribution abroad, although thus far requests for the material from legitimate companies has been confined to the West Coast, primarily Southern California. Regarding the material solicited, Fryman contends the requests are for various amounts of product, seemingly "depending on what they think they can get" from an unsuspecting company.

"It's especially alarming to the Japanese, whose sense of honor is distinct from that seen in occidental circles," notes Fryman, whose firm took recent advertisements in Billboard and Variety seeking to alert possible victims of the scheme.

He says he believes the illicit practice has been underway for at least several months, "although it seems I'm hearing from somebody new al-

most daily, saying they were solicited earlier." He credits the Los Angeles-based Bainbridge Records, which distributes through the mail and direct to accounts, with alerting JVC and Victor to the bogus orders. "They've been wonderful in assisting me, and they've shown the sort of vigilance more companies in this industry will need to maintain," says Fryman, who warns that such fraudulent ploys appear to be on the rise. SAM SUTHERLAND

Denon Returns To Market Via Audio Source

NEW YORK—AudioSource has been named exclusive distributor of Denon LPs, returning the Japanese processed line to active circulation after a six-month hiatus. The label had been handled previously by Discwasher.

Formerly listing at up to \$17.98, the digitally mastered recordings will now bear a \$9.98 list, the price peg at which they were previously wholesaled.

Some 100 titles will make up the initial release, to be available for shipment to the trade by the end of summer. Repertoire stress will be on mainstream classics, with a good deal of chamber music performed by such groups as the Suk Trio and the Smetana and Janacek Quartets. Orchestral music will include performances under the direction of Otmar Suitner and Herbert Blomstedt, and Beethoven and Bruckner symphony cycles will be among the earliest imported material.

Chartbeat

Dance Fever Grips U.S. Pop Chart

By PAUL GREIN

Break out your dancing shoes, everybody—dance fever is at its highest pitch since the disco frenzy of 1978-79. David Bowie's "Let's Dance" is No. 1 on both the pop and dance charts this week, with Irene Cara's "Flashdance... What A Feeling" looking to overtake it on both surveys, most likely by next week.

Casablanca's "Flashdance" soundtrack leaps to number four on the pop album chart in its fourth week, emerging as the first serious threat to Michael Jackson's 13-week chart supremacy. And fully eight of the week's top 10 singles are also listed on the dance/disco chart (with Men at Work and Lionel Richie the lone wallflowers).

Integrity Earnings Continue To Rise

LOS ANGELES—Integrity Entertainment Corp. here continued its earnings upturn into yet another quarter, showing 13 cents for the period ending March 31, 1983, as compared to nothing for the same three months a year ago.

The 13-cent yield boosted earnings for the nine months ending March 31, 1983, to 47 cents, compared to the same three quarters a year ago, when net income was 28 cents.

The three months ending March 31 produced sales of \$20,219,000 for the approximately 135-store chain, compared to \$17,739,000 a year ago, for a 14% gain. Net income improved sharply, with the record/tape/video retailer generating \$411,000 compared to a loss of \$107,000 for the same period in 1982.

The quarter continued the resurgence of the chain, based in the Western states, whose sales for the nine months now total \$64,036,000, trailing the prior year's \$65,109,000 for the first three quarters just slightly. For the nine months ending March 31, net income was \$1,436,000, a gain of 71.5% over the comparable period a year ago, when net income was \$837,000.

Given this resurgence of interest in dance music, it's fitting that the highest new entry on the Hot 100 is by the Bee Gees, who so thoroughly dominated the charts in disco's peak years. "The Woman In You" (RSO), the first single from the "Saturday Night Fever" sequel "Stayin' Alive," pops on at an impressive 49.

Bowie isn't the first mainstream pop-rock performer to hit No. 1 on the disco chart. The Bee Gees had received relatively little club exposure before "You Should Be Dancing" topped the disco chart for 10 weeks in 1976; similarly, Rod Stewart was a newcomer to club play when "Do Ya Think I'm Sexy" hit No. 1 disco and pop in 1979.

The ranks of pop-rock figures who have gone on to top the disco chart also include Abba, who scored in 1980 with "Lay All Your Love On Me"/"Super Trouper"/"On And On And On"; Blondie, which reached No. 1 in '81 with "Rapture"/"The Tide Is High"; Daryl Hall & John Oates, who hit in '82 with "I Can't Go For That," and the Greg Kihn Band, who triumphed last month with "Jeopardy."

We might also include Dan Hartman, one-time sideman for the Edgar Winter Group, who topped the disco chart with both "Instant Replay" and "Vertigo"/"Relight My Fire"/"Free Ride" (the latter an old Edgar Winter hit); and the Tom Tom Club, a side project by Talking Heads members Tina Weymouth and Chris Franz, who reached No. 1 disco with "Genius Of Love"/"Wordy Rappinghood."

"Let's Dance" is Bowie's second No. 1 pop single, following 1975's "Fame," which he co-wrote with John Lennon. "Let's Dance," of course, was co-produced by Nile Rodgers, who has co-produced three previous No. 1 pop hits: Chic's "Le Freak" and "Good Times" and Diana Ross' "Upside Down." (Another smash collaboration by Rodgers and Bernard Edwards, Sister Sledge's "We Are Family," peaked at number two.)

"Let's Dance," finally, is the sixth No. 1 pop single in less than four years for EMI America/Liberty. It follows (deep breath) Robert John's "Sad Eyes," Kenny Rogers' "Lady," Sheena Easton's "Morning Train," Kim Carnes' "Bette Davis Eyes" and

the J. Geils Band's "Centerfold." EMI has thus been quite adept at reviving careers: All of these acts except Easton earned their first American hits on other labels.

(Our thanks for his help on this column to writer/dancer/wit Jay Grossman, who's out now getting his white suit back from the cleaners.)

Black Action: Hits by Motown alumni who have since moved to (Continued on page 60)

CAN WE TALK? Joan Rivers Takes Active Role In Promoting Her New Album

By SAM SUTHERLAND

LOS ANGELES—The typical rock or pop superstar could learn much about the value of marketing from comedienne Joan Rivers: in launching the release of her first album for Geffen Records, "What Becomes A Semi-Legend Most?," the self-proclaimed "Jacqueline Susann of comedy" has taken so active a promotional role that it's clear that sobriquet is only half-kidding.

Pausing midway through a formidable spring schedule of in-store appearances, tv show host engagements and guest spots and seemingly continuous media interviews, Rivers and husband Edgar Rosenberg point to the late novelist's own reputation for tireless promotion as a key to her best-seller clout.

"My husband always says that half of any product is the selling of it," Rivers says seriously in reviewing the marketing, merchandising and promotional blitz she and Rosenberg have helped blueprint. Both confirm that Rivers' high tv profile leading into the album's release, bracketed as it was not only by two week-long "Tonight Show" hosting stints but by her debut as guest host of "Saturday Night Live," was just one aspect of a schedule built around the album.

"My career had no involvement with recording, and I kept away from it," recalls Rivers. Although she did two early albums, separated by years, for Warner Bros. and then Buddah, her subsequent rise to wide visibility didn't spark recording plans.

"I never felt it was right," she says

now. "I thought you were giving away too much material for no return."

"I don't mean money-wise, because die-hard fans will buy your album anyway. But they don't need the album. The album should be for new people."

Rivers credits David Geffen ("an old friend of mine from 15, 16 years back") with convincing her to record. "And he gave me a deal that really made it work. The deal was this: no money changed hands. We did the album for no money (in front), and he just paid the expenses." Upon completion, she adds, each would have the option to pull the plug on the project.

Instead, Rivers' "What Becomes

A Semi-Legend Most?" emerged as the young Geffen Records' catalog's first outright comedy title. Rivers and Rosenberg are now watching its progress closely, and clearly enjoying its fast rise (the album is super-starred at 24 on this week's Top LP & Tape listings).

A witty thrust to the campaign, which has employed tongue-in-cheek trade ad layouts, media post-card mailings, and even a "Goochy" bag filled with various gag premiums, saw Rivers writing ad copy, taping canned radio interviews and approving merchandising designs. Much of the campaign's appeal to trade veterans has been its use of inside jokes aimed at pop and rock stars and industry executives.



WHAT BECOMES HER—Joan Rivers mixes and mingles with a crowd of 2,000 fans during a visit to Tower Records in Los Angeles to promote her hit comedy album on Geffen Records, "What Becomes A Semi-Legend Most?"

May 21, 1983 BILLBOARD

Seven-City Vid Raid In Australia 6,000 Tapes Seized At Branches Of Leading Chain

By GLENN A. BAKER

SYDNEY—Australia's federal police have seized an estimated 6,000 allegedly pirated videocassettes in what's believed to be the country's largest video antipiracy swoop to date. The coordinated seven-city raid on branches of major retail chain Electronic Sales & Rentals took place April 27 and involved some 26 officers.

ES&R has now hit back with a temporary injunction against further raids, and says it will be seeking \$2 million in damages against the Crown. But Australasian Video Copyright Assn. deputy director Joanna Simpson says: "We think they doth protest too much." And Stuart Silver, assistant executive director of AVCA's parent, the Australian Record Industry Assn., notes: "It seems that the best defense

is offense in this case."

Information from AVCA and the Australasian Film Security Office led to the raid, in which stores in Sydney, Perth, Brisbane, Ipswich, Canberra, Gosford and Wollongong were the targets. In Sydney alone, 3,000 videocassettes, 20 VCRs, three video monitors and a quantity of documentation were seized.

The same day, ES&R sought a Federal Court injunction against the seizures, claiming it had legitimately purchased the films and the right to copy them from certain vendors, but was refused by Justice Frankie, who said he was satisfied with the police evidence before him. On April 28, however, a temporary injunction against further raids was obtained in the New South Wales Supreme Court from Justice Waddell.

The retail chain had been under suspicion for almost a year. Silver, who joined ES&R's highly publicized video library as a private citizen in order to further the investigations, says: "There had been whispers about them for quite some time. Industry suspicion arose when they started making extravagant claims about their giant borrowing library while actually buying very little from the video companies. We became aware that special customers would receive special treatment in the area of title availability, and then called in professional investigators who gathered evidence to be handed over to the federal police."

Prime mover in the raid, though, was the AFSSO, a secondary film/video piracy-monitoring body set up by the Motion Picture Export Assn. of America some six months ago after a number of film companies, led by Rigby-CIC, 20th Century-Fox and Roadshow, withdrew their support from AVCA, apparently protesting against being too closely associated with the record industry. Head of the Film Security Office is former federal police detective inspector Ray Stevenson, and though

the staffs of AFSSO and AVCA work closely and exchange information, there is no official liaison between the two.

With an estimated 10% of video trade in the hands of pirates, Australia is in a far healthier position than, for instance, Britain, where the corresponding figure may be as high as 70%. But here the problem is only in its infancy. The past two years have seen an extraordinary expansion of the home video market, with around one million VCRs expected to be in Australian homes by the end of 1983, and get-rich-quick operators have inevitably been attracted to the industry, with many of the hundreds of video rental shops opening up in suburban centers throughout the country run by shady or inexperienced characters.

Nevertheless, leaders of the antipiracy fight are optimistic. Cooperation between federal and state police forces is good. AVCA's Simpson says: "We believe in hitting hard and fast whenever we have enough evidence, and we intend to eradicate the parasites from the blossoming video industry."

"Big raids produce the public awareness we need, and every major action brings the pirates closer to their knees. Over a 40-week period we have had one successful operation a week, and that level will increase in the future."

Hill, Genesis Honored With Novello Awards

LONDON—Andy Hill was named songwriter of the year in this year's Ivor Novello Awards. The group Genesis was honored for making "the outstanding contribution" to British music. The awards are made by the British Academy of Songwriters, Composers & Authors (BASCA), sponsored by the Performing Right Society.

A special award for "lifetime achievement in British music" went to Vivian Ellis, now 76, whose musical "Mr. Cinders" is currently enjoying a triumphant revival in London. (Continued on page 49)

AT PHONO-ACADEMY CEREMONY

German Award Winners Named

HAMBURG—British acts Paul McCartney and Manfred Mann's Earth Band, plus domestic singers Falco and Udo Jürgens, collected major honors in the 1983 German Phono-Academy Awards. These awards have been presented for 10 years as part of a campaign to promote the status of records as a cultural asset in Germany.

At the awards ceremony here, tenor Rene Kollo and classical cellist Rostropovitch named the winners from a total of 482 recordings submitted for judgment.

McCartney scored in the international pop section for his "Tug Of War" package (EMI Electrola). The Earth Band won in the international rock division for "Somewhere In Africa" (Bronze/Ariola), along with the soundtrack album "Rock 3" (Liberty/EMI).

Jürgens topped the national pop section with his Ariola album "Silberstreifen," and Falco (Teldec)



THE SHIRT OFF HIS BACK—WEA International recording artist Jim Capaldi (right) gets soccer great Pele's signature on a Brazilian National Championship team shirt, already signed by Pele's former teammates. Pele was in New York to kick off the season for the N.Y. Cosmos, while Capaldi was there to promote his new LP, "Fierce Heart," and single, "That's Love."

U.K. Video Report Puts '82 Piracy At \$150 Million

By PETER JONES

LONDON—The pirate videotape market in the U.K. was worth an estimated \$150 million in 1982, according to a report from the Economist Intelligence Unit here.

Noting that the U.K. home video market is second only in volume to that of Japan, having grown from virtually nothing to \$6 billion over five years, the report says it is not surprising that the business has attracted organized crime. "The effects of the rapid development have been startling and the implications for a host of associated industries are only just being realized," the EIU document observes.

"Television companies can hardly judge who is watching what. The entire stock of Hollywood films is being gobbled up at an alarming rate and the sales of pirated and illegally produced software have created huge copyright and law enforcement problems, intensified by the generally high proportion of pornographic and sadistic material in the product mix in the initial stages of market development."

The report says the extent of

videogram piracy in Western Europe ranges from 50% of the tapes in circulation in West Germany to 75% in the U.K. London is named as the world video piracy capital.

Three European countries, the U.K., France and West Germany, account for 75% of the total European trade in VCRs, according to the report. Penetration in the U.K. is up to 13% of homes (16% of homes with color television), and the report ascribes the U.K. boom to the abundance of rental facilities and to Britain's strong cultural ties with the U.S. and the ready availability of films, tv programs and cassettes in a common language.

London, says the report, is a key center for the production of music videograms. But it adds that the improvement in the sound quality of home video equipment is crucial for the success of music on video and the first generation of stereo VCRs is not adequate in this respect.

The Western European video software market is expected to increase by almost 300% by 1985, from \$1.2 billion to \$3.5 billion, in spite of the menace of piracy.

Five Vid Stores Are Raided In Central Holland

AMSTERDAM—Police here have raided five video stores in the central Dutch town of Amersfoort and seized more than 6,000 allegedly counterfeit videocassettes, along with six VCRs and two video duplicating machines. Titles confiscated included U.S. feature films "E.T.," "Firefox" and "Annie" and the popular Dutch animated feature "If You Know What I Mean."

Following the raid, in which employees of the newly formed Video Security Foundation also took part, police took the names of the five store owners, who are expected to face stiff penalties if convicted of making and renting illegal videocassettes.

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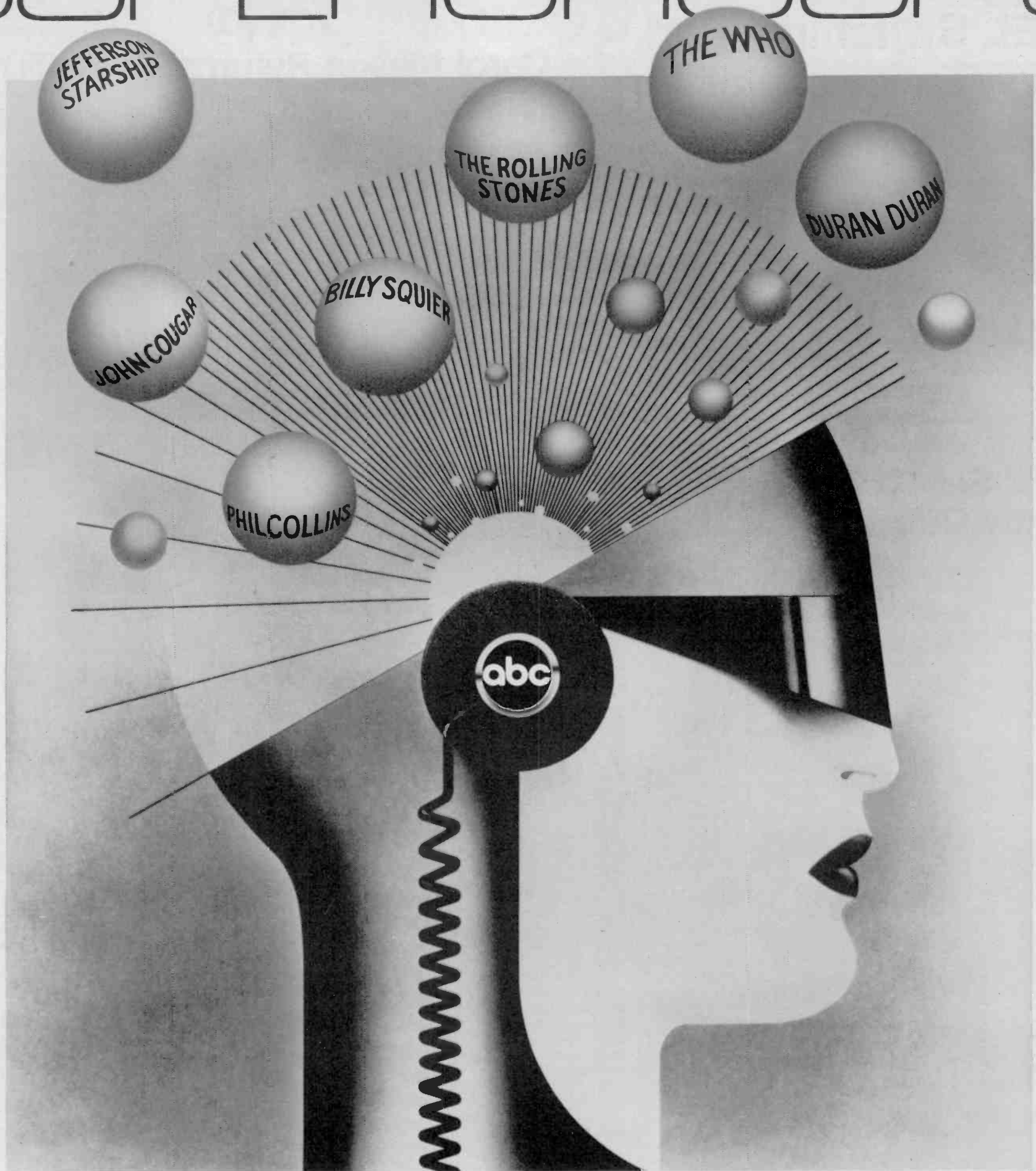
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FAIRFAX, VA. AM

WEEL Switching To News/Talk Format

FAIRFAX, Va.—WEEL, which made the news earlier this year when the LBJ Co. donated it to the George Mason Univ. Foundation here at an appraised value of \$1.5 million, will be switching formats May 30.

The full-time AM facility at 1310 will abandon the country approach it adopted in September, 1981 to go news/talk. The decision to make the change came from Dr. George Johnson, president of the university.

WEEL GM Curt Newton describes the intended format as relying heavily on Cable News Network 2. "We'll be the only radio outlet in the Washington area taking the service. Each hour during morning and afternoon drive and at noon, we'll break away on the half hour present-

ing local news/and sports.

"We're going to be what we are: a Northern Virginia local station. We'll heavily play up local news items, with our in-house news team. We'll get into local sports, high school and college, and of course when something of major importance is happening locally we'll be on hand to cover it live." Newton says he estimates the drive time mix will be about 50% local, 50% CNN-2.

Talk is not a foreign concept to WEEL. The former top 40 outlet, which suffered greatly with the penetration of FM in the '70s, previously offered a mixture of adult contemporary and talk, spawning such personalities as Allan Prell, who now handles WBAL Baltimore's midday call-in block.

WMTZ Set To Debut As Country Outlet In Augusta

AUGUSTA, Ga.—This market gets a new entry in country early next month when WMTZ makes its debut on the airwaves here.

The new 3,000-watt FM facility at 94.3 is being billed as "Z94," according to music director Dave Hensley, who recently left his p.d. post at competitor WGUS after 11 years at the station. WGUS-AM-FM are currently the only country outlets in the market.

Hensley says he couldn't resist the appeal "of launching a station from the ground up." With program director Matt Stovall, he intends to position WMTZ toward the crossover audience.

"We will have an open door policy about records," he says. "We want to break new artists, be the first to play new records, and we won't be limiting ourselves to any 40-position playlist, either."

On-air target date for WMTZ—which is licensed to Martinez, adjacent to Augusta—is June 1. The facility is owned by investors Pat Blan-

chard and Randy Watkins. Warren Watkins (no relation) will act as general manager.

Anticipated lineup includes PD Matt Stovall of Aiken, S.C. in the 6-10 a.m. slot; Earl Taylor from WZZW in North Augusta doing 10 a.m.-2 p.m.; music director Hensley handling 2-6 p.m.; Ronald F. Montgomery in the 6-midnight shift; and Barry "The Bear" Kendrick from WTHO in Thompson, Ga. covering midnight to 6 a.m.

Hensley says the station will make its premiere with a Terri Gibbs song, since Gibbs is from Augusta, and tie the debut in with a "Terri Gibbs Day." He also wants to do a similar promotion with Leon Everett, another artist originally from the area.

The station is now in the process of compiling singles and albums (album cuts will be featured on the air, along with live artist interviews). Labels wishing to contact Stovall or Hensley may do so at WMTZ-FM, 3730 Washington Rd., Augusta, Ga. 30907; (404) 860-0943.

RETURNS AS VP/GM

Goodman To WMBM/WWWL

MIAMI BEACH—Dean Goodman has returned to WMBM/WWWL Miami Beach as vice president and general manager of the facilities owned by Alan Margolis' Community Service Broadcasters.

Goodman, who had previously served in that capacity, left two years ago to manage Southwest Radio Enterprises' KKCI-AM-FM Kansas City. Southwest, which is predominantly in the paramutual business, made the decision to get out of radio, at which time Goodman returned to Miami, playing a role in the disposal of the properties.

WMBM, with over two decades of continuous service to the black community at 1490, currently airs TM's urban contemporary format, programmed locally by chief engineer Roy Pressman. WWWL ("Love 94"), which started out as WMBM-FM in the early '60s, became WGOB ("The Wild Goose") playing country before switching to WBUS in 1968.

Interestingly, WBUS, which some hoped would stand for "Best Underground Sounds," debuted as a busi-

ness, stock market and information outlet, before becoming AOR as "the Magic Bus."

The station later adopted the WWWL "Love 94" calls and a mellow rock format. Its current AC approach, programmed by Michael Delphonso, consistently nets it competitive shares in the market.

Brown Promoted To WJAS Post

INDIANAPOLIS — Amos C. Brown III moves up in the BENI organization to VP/GM of Pittsburgh's "Music Of Your Life" outlet, WJAS. Brown, who comes from urban-formatted WTLC Indianapolis, becomes one of the few black general managers of a non-black major market facility.

In addition to Indianapolis and Pittsburgh, Philadelphia-based BENI (Broadcast Enterprises National Inc.) also owns Atlanta's WAOK, Cincinnati's WBLZ and Jacksonville's WPDQ, all urban, as well as Baltimore's "Music Of Your

Carol Mason, who left WYNY New York to join the ill-fated Superadio, is back at WYNY doing 9 p.m. to 1 a.m., replacing Paulie. Mason was most recently doing weekends on WKHK, leaving Dene Hallam with an interesting opening on the FM country outlet. If you get the gig, you'll be guaranteed at least two weekend shifts and prime bucks plus lots of vacation relief, netting you part-time hours at full-time pay. He'd really prefer someone in the New York area, but he'll talk to anyone qualified. So if that's you, call him at (212) 382-6072. Dene's also in need of a production director. Good

money, but you've got to be choice, quality stuff.

As for AM country in New York, Joel Raab at WHN has just hired Terry Danner as marketing and music research director. She joins the Mutual country outlet from a similar post at San Francisco's KYUU. . . . And at WABC, Mark Mason is upped to program/production director, reporting to operations director Jay Clark, and Lenora Fields is upped to director of community affairs at "Talkradio 77."

★ ★ ★
Peter Moore rises from GSM to GM at Charter's KCBQ-AM-FM

San Diego. Former GM John Bayliss relinquishes that title but continues as Charter president until Infinity takes over the properties, pending FCC approval. . . . Across town at KSDO-FM, Dave Parks is upped from PD to operations manager, while Jeff Lucifer moves up from assistant PD to PD at the Gannett outlet.

Tim Harper returns to WQYK St. Petersburg, where he did afternoons two years ago. Since then he's been at WLFW and more recently at Taft's WDAE, both in the Tampa Bay area. This go-round at country 'QYK he'll serve as promotions director, pulling a weekend air shift.

★ ★ ★
At Ken Dowe's KLTE in Oklahoma City, evening jock Charlie Parker is upped to music director and PD Randy Kemp takes on additional duties as operations manager as OM Tony Stone departs. . . . Quincy McCoy, PD of St. Louis' KMJM, has resigned that post. No replacement has been named. . . . Jim Kendrick is upped to PD at WAAY Huntsville, where he's been handling music for the past several years. . . . Russ Brown is upped from PD to GM (nice move) at Roanoke's WXLK. . . . And Joe Collins is the new PD at KSLY San Luis Obispo. Joe, who used to program KZOZ across town, replaces J. Michael Stuart. (Continued on page 16)

Dean Leaving WBLS For WLBS

NEW YORK—After two-and-a-half years as an air personality for WBLS here, Sergio Dean is moving to Detroit to program urban-formatted Inner City sister station WLBS on June 1. Dean will take over for acting pd Pat Edwards and double as a jock on an unspecified shift. Edwards will remain with the station as an air personality.

It's the second major talent loss for WBLS in as many weeks. Morning man Ken Webb recently moved across town to fill that shift for WRKS (Billboard, May 14). Inner City vice president Charles Warfield says that replacements for Webb and Dean, who was the afternoon jock, will be on the air by June 8. Warfield is in the process of interviewing candidates with program director Frankie Crocker, who has been filling in for Webb.

Dean, who programmed ZFB in Bermuda for seven years and has held announcing slots at WWRL and WABC here, says that he's up for the challenge. "I'm gung-ho, man, ready to roll," he states. "I see a void in the market that's not being filled. I don't want to discuss the direction I'll take. I'd rather surprise everyone instead. I want them to feel the change."

BY U.S. APPEALS COURT

Most FCC Deregulation Upheld

By BILL HOLLAND

WASHINGTON—The U.S. Appeals Court, in a ruling handed down last Tuesday (10), has upheld, with one exception, the FCC's 1981 broadcast deregulation orders, saying in its opinion that the Commission had acted within its delegated authority under the Communications Act.

Policies under consideration by the court included the elimination of non-entertainment programming guidelines ascertainment procedures, advertising commercial guidelines and programming log requirements. The court opinion, running more than 60 pages, while upholding the basic decisions of the Commission, took a cautious approach to public interest matters.

The Appeals Court also sent back to the Commission for reconsideration its deregulatory ruling abolishing mandatory program logs, saying it "failed to give sufficient consideration to the benefits of a modified form of program logs," bringing up

the question of whether log information "about issues and not categories of programming might not produce benefits that would outweigh the record-keeping cost."

The court also cast a wary eye on the Commission's concurrent plan to adopt a mail-in, simplified renewal form. "We find the Commission's decision to eliminate the logs to be seriously disturbing in light of . . . a simplified renewal procedure," the court said.

"This proposed renewal scheme would place near-total reliance on petitions to deny as the means of identifying licensees who are not fulfilling their public interest obligations," the opinion states.

Broadcast industry organizations hailed the court's decision as a victory. But because of the court's close reading of the problems in public interest verification, the consolidated petitioners, including the United Church of Christ, the NAACP, Classical Radio for Connecticut and Henry Geller, expressed satisfaction with the opinion.

In its conclusion, the court noted that "Congress, and not the Commission, may be the more appropriate source of . . . significant deregulation," and that the FCC "had pushed hard at the inherent limitations . . . of the Communications Act."

KTTL DODGE CITY ACCUSED

Say Station Broadcasts Hate

WASHINGTON—The FCC is being asked to deny the license renewal of a Dodge City, Kan. FM station that is allegedly broadcasting daily hate and violence messages against blacks, Jews and other minorities.

The National Black Media Coalition (NBMC) filed a petition to deny with the Commission May 2 against KTTL-FM Dodge City, a 100,000-watt Class C station owned by Cattle Country Broadcasters, alleging the station has been airing "repeated, coarse and hostile programming aimed at minorities."

The station, one of four in the city of 14,500, has a country format, with some religious programming, and its co-owner, Nellie Babbs, has said that the station is not responsible for the content of the offending program, produced and broadcast by Rev. William Gale. However, the

Kansas State Attorney General, Robert Stefan, has stated that Mrs. Babbs has ties with Gale, and that the programs have her tacit approval.

NBMC is charging the station with libel and violation of the fairness doctrine in its petition, adding that a religious format "doesn't shield" such a program. According to reports, Rev. Gale has broadcast racial slurs and death threats, and has urged citizens to form posses and to "learn the names of local Jews and kill them."

FCC sources say that in addition to the NBMC petition, there are also petitions from at least one competing applicant for the license, the Dodge City Citizens for Better Broadcasting. The sources also say that "because of the controversy surrounding this case," it would go to the full Commission for action.



ROCKLINE GOES DEF—Marc Coppola, left, of WPLJ New York is all ears as Rick Allen of Def Leppard takes a phone call from a listener during the 100th live broadcast of the "Rockline" show.

Washington Roundup

By BILL HOLLAND

WASHINGTON—Radio station can now advertise grocery store and gas station contests more easily, thanks to a recent Federal Trade Commission (FTC) rule suspension governing cash and prize giveaways.

The FTC, according to Mary Ann Miller of its public information office, has suspended requirements requiring food stores and gas stations to supply complete information on prizes offered and odds of winning in on-air spots. Naturally, many advertisers chose not to bother trying to cram all the required information into their spots, and gave up on radio and tv ads. The FTC will suspend these rules until it decides to issue a notice of proposed rulemaking, invites public comments, and makes a decision on the matter—a slow process that could take up the rest of this year.

★ ★ ★

Ever wonder who's in charge of the various branches and divisions at the FCC? Well, now you can find out. The latest FCC Directory is now available for purchase c/o Downtown Copy Center, 1413 K St. N.W., Washington, D.C., 20071. Price, including mailing, is \$1.70.

★ ★ ★

Station owners hoping to take advantage of the recent FCC relaxation of SCA rules may be interested in a new Mutual Broadcasting venture to acquire rights to authorized SCAs held by local FM stations.

The network will "entertain expressions of interest" from any FM station with unleased subcarrier channels, according to Mutual senior vice president Gene Swanzy. Mutual plans a series of private or specialized communications networks to be multicast over its \$10 million satellite system. Mutual affiliates will have a negotiating preference, Swanzy says, but all stations are invited to get in touch with the network c/o its headquarters at 1755 S. Jefferson Davis Highway, Arlington, Va. 22202.

★ ★ ★

Remember quadrasonic FM? Certainly broadcasters with long memories should, since the industry has been after the FCC to decide what avenue to take ever since 1972, when broadcasters requested the Commission to conduct a study on FM quad broadcasting standards.

Well, it appears the FCC has ruled on quad FM. The Commission's recent vote to authorize FM broadcasters to use their subcarrier channels (SCAs) for money-making purposes included, according to the Commission, an implicit okay on moving ahead with FM quad.

Rather than leasing both of the two allowed SCAs, stations can now use them for quadrasonic broadcasts, without requiring Commission approval. The question now facing broadcasters: has all interest in quad FM dissipated after all these years?

★ ★ ★

The FCC wants to re-define the word "community" to mean "metropolitan area." So? Well, the latter could mean all the difference in the world to a radio license applicant in a comparative hearing proceeding. Many seeking a license for a station assigned to a specific community, but one that also covers a metropolitan area, may or may not receive a Commission "preference." Now the FCC wants to make clear that applicants for a license could all be considered serving metropolitan areas, and therefore no comparison between proposals would be necessary, at least on this point. The Commission is presently asking for public comment on this newest bit of de-regulation.

★ ★ ★

The National Assn. of Broadcasters (NAB) is supporting a new FCC proposal to revise ownership attribution rules, and favoring a uniform standard on reporting and attribution, rather than a case-by-case approach. The NAB says the proposal would increase the flow of capital into the industry and would strengthen the participation of minorities, as well as eliminating burdensome paperwork for stations.

The FCC is presently considering a proposal raising the minimum levels of ownership of broadcast properties to between 5% and 20%. The NAB suggests between 5% and 10% could accomplish "valid reforms."

FCC Commissioner Fogarty To Leave

WASHINGTON—FCC Commissioner James Fogarty announced last week that when his term expires June 30, he will become chief of a new telecommunications department with the Washington office of the New York law firm of Weil, Goshel & Manges.

Commissioner Fogarty, a Democrat, has served on the FCC since his appointment in 1976. Before joining the FCC, he was communications counsel to the Senate Commerce Committee.

Pro-Motions

STATION: **WLUP, Chicago (AOR)**
CONTACT: **Sandy Stahl**
CONCEPT: **Combatting competing promotions**

EXECUTION: Doubleday's strategy of a "commercial-free" period of time when entering a market has brought praise and criticism, but the reality of the promotion is that it's got an amazing track record. Competing AOR outlet the Loop is attempting to combat that approach with reverse psychology.

Morning man Jonathon Brandmeier is asking listeners to count the commercials aired in a specified block of time. Designated callers giving him the correct tally will win \$98. Additionally, Brandmeier will periodically ask callers to sing a recently played sponsor's jingle. Mastering that will net listeners an easy \$1,000, and will probably provide hilarious moments on the air,

along with unbeatable advertiser support.

★ ★ ★

STATION: **KFMH, Quad Cities (Muscatine, Iowa) (AOR)**
CONTACT: **Steve Bridges, operations director**

CONCEPT: **First annual KFMH stupid contest**

EXECUTION: The idea came to Bridges as a parody of the "tough man contest" where print ads are placed, especially in depressed areas, asking "How tough are you?" Contestants up for the challenge get into a ring and slug it out (with some serious injuries) in hopes of claiming the lone \$1,000 prize.

In the spirit of fun, KFMH placed identical ads that inquired "How stupid are you?" Listeners sent in postcards explaining their stupid stunt. Fourteen were selected to perform their acts of stupidity at a local

club in front of a packed house of fans who paid \$3 a head to watch the action.

★ ★ ★

STATION: **KSRR Houston (AOR)**
CONTACT: **Bill Moffett, promotion manager**

CONCEPT: **Concert tie-ins**
EXECUTION: Regardless of whether your station is promoting a local concert or not, there are several ways to appear that you are involved. This winter KSRR (96 Rock) in Houston came up with an excellent plan. Knowing the Rush concert would have fans on line for hours waiting to obtain tickets, and realizing the winter weather would be cold and uncomfortable, the station appeared with T-shirts, beverage holders, frisbees, albums and hot coffee and donuts for the freezing crowd of 3,000. Grateful listeners will remember the inexpensive gesture long after the concert date.

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 "The Woman In You," Bee Gees, RSO	60	60	KRTH-FM, KFRC-AM, WGCL-FM, WNBC-AM, WCAU-FM, WZGC-FM
2 "Come Dancing," Kinks, Arista	34	82	WCAU-FM, WQXI-FM, KIMN-AM, WHTX-FM, KHTR-FM, WBCY-FM
3 "That's Love," Jim Capaldi, Atlantic	32	87	WQXI-FM, KIMN-AM, KNBQ-FM, WBZZ-FM, KFYZ-AM, WHFM-FM
4 "Electric Avenue," Eddy Grant, Portrait	31	86	KFRC-AM, WINZ-FM, KZZP-FM, WKRQ-FM, KHTR-FM, WBSB-FM
5 "Inside Love (So Personal)," George Benson, Warner Bros.	25	47	WLOL-FM, WBEN-FM, KNBQ-FM, WKFM-FM, WANS-FM, WFLB-AM
BLACK (80 Stations)			
1 "Inside Love (So Personal)," George Benson, Warner Bros.	47	49	KGJF-AM, WJLB-FM, WRKS-FM, WPLZ-FM, WAOK-AM, WVEE-FM
2 "New York, New York," Grandmaster Flash & the Furious Five, Sugarhill	22	40	WJMO-AM, KMJQ-FM, WBMX-FM, WZEN-FM, WNHC-AM, WXYV-FM
3 "Say You Do," Janet Jackson, A&M	20	52	WAOK-AM, WZEN-FM, WJMO-AM, WJLB-FM, WGIV-AM, WAMO-FM
4 "Keep On Lovin' Me," Whispers, Solar	18	49	KDAY-AM, KGJF-AM, WBMX-FM, WPLZ-FM, WAMO-FM, WNJR-AM
5 "Flashdance... What A Feeling," Irene Cara, Casablanca	17	46	WJMO-AM, WZEN-FM, WKTU-FM, WANT-AM, WRAP-AM, WTMP-AM
COUNTRY (124 Stations)			
1 "I Love Her Mind," Bellamy Brothers, Warner/Curb	63	67	KMPS-AM, WMAQ-AM, WPLO-AM, KNIX-FM, KRMD-FM, WXCL-AM
2 "Good Ole Boys," Jerry Reed, RCA	44	46	KNIX-FM, KGA-AM, KEBC-FM, KSO-AM, WSLC-AM, WKSJ-FM
3 "He's A Heartache (Looking For A Place To Happen)," Janie Fricke, Columbia	38	38	KLZ-AM, KIKK-AM, WMAQ-AM, WPLO-AM, WSOC-FM, KRAK-AM
4 "Atlanta Burned Again Last Night," Atlanta, MDJ	36	36	WKSJ-FM, WIRK-FM, KYNN-AM, KSO-AM, KRMD-FM, KGA-AM
5 "Your Love's On The Line," Earl Thomas Conley, RCA	30	88	WSOC-FM, KVEG-AM, KRAK-AM, WONE-AM, KVOO-AM, WSLC-AM
ADULT CONTEMPORARY (84 Stations)			
1 "How Do You Keep The Music Playing?," James Ingram with Patti Austin, Qwest	23	51	KPPL-FM, KMGC-FM, WENS-FM, WZZP-FM, WYEN-FM, WSB-AM
2 "Flashdance... What A Feeling," Irene Cara, Casablanca	17	55	KHOW-AM, KFMB-AM, WZZP-FM, KEYI-FM, WCLR-FM, WBT-AM
3 "No Time For Talk," Christopher Cross, Warner Bros.	16	46	KFMB-AM, KNBR-AM, WCLR-FM, WSB-AM, WLLT-FM, WRVA-AM
4 "The Closer You Get," Alabama, RCA	16	31	KIXI-FM, KFMB-AM, KPLZ-FM, KMBZ-AM, WGNS-AM, KOY-AM
5 "I.O.U.," Lee Greenwood, MCA	14	41	KPPL-FM, WTMJ-AM, KUDO-FM, WSB-AM, KOY-AM, WHB-AM

Singles Radio Action

- AL JARREAU—Mornin' 14.9
- ALABAMA—The Closer You Get
- THE KINKS—Come Dancing
- ROBBIE PATTON—Smiling Islands B
- EDDY GRANT—Electric Avenue B
- CHAMPAIGN—Try Again B
- SERGIO MENDES—Never Gonna Let You Go B
- THE HUMAN LEAGUE—(Keep Feeling) Fascination A
- PAT BENATAR—Looking For A Stranger X
- Z.Z. TOP—Gimme All Your Lovin' X
- LITTLE RIVER BAND—We Two X
- CHRISTOPHER CROSS—No Time For Talk X
- ELTON JOHN—I'm Still Standing X
- KENNY ROGERS—All My Life X
- JIM CAPALDI—That's Love X

WBGM-FM—Tallahassee

- MEN AT WORK—Overkill 3:1
- DAVID BOWIE—Let's Dance 5:2
- PRINCE—Little Red Corvette 4:3
- IRENE CARA—Flashdance, What A Feeling 13:9
- CULTURE CLUB—Time 19:12
- THE BEE GEES—The Woman In You
- EURYTHMICS—Sweet Dreams
- EDDY GRANT—Electric Avenue B
- THE KINKS—Come Dancing B
- LITTLE RIVER BAND—We Two B
- AFTER THE FIRE—Dancing In The Shadows A
- A FLOCK OF SEAGULLS—Wishing A
- CHRIS DE BURGH—Don't Pay The Ferryman A
- GEORGE BENSON—Inside Love X
- PLANET P—Why Me X
- MADNESS—Our House X
- THE KINKS—Come Dancing X

WXXX-FM—Birmingham

- CULTURE CLUB—Time 11:8
- DAVID BOWIE—Let's Dance 19:14
- STYX—Don't Let It End 23:17
- ALABAMA—The Closer You Get 26:21
- DARYL HALL AND JOHN OATES—Family Man 27:23
- DEBARGE—All This Love
- THE BEE GEES—The Woman In You
- LITTLE RIVER BAND—We Two B
- KENNY ROGERS—All My Life B
- NAKED EYES—Always Something There To Remind Me B
- ELTON JOHN—I'm Still Standing A
- LEE GREENWOOD—I.O.U. A

WCGQ-FM—Columbus

- MICHAEL JACKSON—Beat It 1:1
- THOMAS DOLBY—She Blinded Me With Science 2
- DAVID BOWIE—Let's Dance 3:3
- MEN AT WORK—Overkill 4:4
- THE GREG KINN BAND—Jeopardy 15:8
- THE BEE GEES—The Woman In You
- EDDY GRANT—Electric Avenue
- EURYTHMICS—Sweet Dreams A
- CHAMPAIGN—Try Again X
- PLANET P—Why Me X
- JIM CAPALDI—That's Love X
- KAJAGOOGOO—Too Shy X
- CHRISTOPHER CROSS—No Time For Talk X
- THE BELLE STARS—Sign Of The Times X
- ALABAMA—The Closer You Get X
- THE KINKS—Come Closer X
- KENNY ROGERS—All My Life X
- LITTLE RIVER BAND—We Two X

WCSC-AM—Charleston

- DAVID BOWIE—Let's Dance 2:1
- MEN AT WORK—Overkill 5:2
- CULTURE CLUB—Time 6:3
- IRENE CARA—Flashdance, What A Feeling 20:8
- DARYL HALL AND JOHN OATES—Family Man 23:18
- GEORGE BENSON—Inside Love
- AFTER THE FIRE—Dancing In The Shadows
- EDDY GRANT—Electric Avenue B
- LITTLE RIVER BAND—We Two B
- LEE GREENWOOD—I.O.U. A
- HUMAN LEAGUE—Fascination A
- BEE GEES—The Woman In You A
- ROXY MUSIC—More Than This A
- A FLOCK OF SEAGULLS—Wishing X
- THE KINKS—Come Dancing X
- EURYTHMICS—Sweet Dreams X
- ALABAMA—The Closer You Get X
- DAVE EDMUNDS—Slipping Away X
- KENNY ROGERS—All My Life X
- FRIDA—Here We'll Stay X
- DEBARGE—All This Love X
- PHIL COLLINS—I Can't Believe Its True X

WBIW-FM—Orlando

- MEN AT WORK—Overkill 4:1
- DAVID BOWIE—Let's Dance 5:2
- LAURA BRANIGAN—Solitaire 7:4
- THOMAS DOLBY—She Blinded Me With Science 15:9
- IRENE CARA—Flashdance, What A Feeling 19:14
- KAJAGOOGOO—Too Shy
- BEE GEES—The Woman In You
- WALTER EGAN—Fool Moon Fire B
- INXS—The One Thing B

WEZB-FM—New Orleans

- THOMAS DOLBY—She Blinded Me With Science 4:1
- IRENE CARA—Flashdance, What A Feeling 9:6
- NEW EDITION—Candy Girl 15:10
- DEF LEPPARD—Photograph 21:16
- STYX—Don't Let It End 23:17
- CHRISTOPHER CROSS—No Time For Talk
- THE BEE GEES—The Woman In You
- INXS—The One Thing B
- KAJAGOOGOO—Too Shy B
- LITTLE RIVER BAND—We Two A
- EDDY GRANT—Electric Avenue A
- JIM CAPALDI—That's Love X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- BARRY MANILOW—Some Kind Of Friend X

WFLB-AM—Fayetteville

- MEN AT WORK—Overkill 11:4
- DAVID BOWIE—Let's Dance 15:9
- DARYL HALL AND JOHN OATES—Family Man 30:25
- KENNY ROGERS—All My Life 36:31
- ALABAMA—The Closer You Get 38:34
- THE BEE GEES—The Woman In You
- GEORGE BENSON—Inside Love
- THOMPSON TWINS—Love On Your Side B
- ELTON JOHN—I'm Still Standing B
- THE KINKS—Come Dancing B
- EDDY GRANT—Electric Avenue B
- DAVE EDMUNDS—Slipping Away A
- A FLOCK OF SEAGULLS—Wishing A
- MADNESS—Our House A
- LEE GREENWOOD—I.O.U. A
- BILLY IDOL—White Wedding A
- MARTIN BRILEY—The Salt In My Tears A

WFMM-FM—Baton Rouge

- LIOMEL RICHELIE—My Love 6:2
- DAVID BOWIE—Let's Dance 3:3
- MEN AT WORK—Overkill 9:5
- STYX—Don't Let It End 21:14
- BRYAN ADAMS—Straight From The Heart 24:19
- ALABAMA—The Closer You Get
- ELTON JOHN—I'm Still Standing
- PRINCE—Little Red Corvette B
- IRENE CARA—Flashdance, What A Feeling B
- DARYL HALL AND JOHN OATES—Family Man B
- SERGIO MENDES—Never Gonna Let You Go A
- THOMAS DOLBY—She Blinded Me With Science A
- NEIL DIAMOND—Front Page Story X
- DEBARGE—All This Love X
- CHAMPAIGN—Try Again X
- EDDIE RABBITT—You Can't Run From Love X
- MEN AT WORK—Be Good Johnny X

WHYY-FM—Montgomery

- THOMAS DOLBY—She Blinded Me With Science 4:1
- DAVID BOWIE—Let's Dance 11:6
- LIOMEL RICHELIE—My Love 12:7
- CHAMPAIGN—Try Again 22:17
- DARYL HALL AND JOHN OATES—Family Man 25:19
- MADNESS—Our House
- THE BEE GEES—The Woman In You
- DEBARGE—All This Love B
- GEORGE BENSON—Inside Love A
- A FLOCK OF SEAGULLS—Wishing A
- INXS—The One Thing A
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- WALTER EGAN—Fool Moon Fire X
- JIM CAPALDI—That's Love X
- FRIDA—Here We'll Stay X

THE KINKS—Come Dancing X

- Z.Z. TOP—Gimme All Your Lovin' X

WHYI-FM—Miami

- ROBERT W. WALKER/FRANK AMADEO—MD
- DAVID BOWIE—Let's Dance 4:1
- IRENE CARA—Flashdance, What A Feeling 10:2
- THOMAS DOLBY—She Blinded Me With Science 7:4
- SERGIO MENDES—Never Gonna Let You Go 12:5
- DEF LEPPARD—Photograph 11:7
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing B
- SPARKS—Cool Places B
- KAJAGOOGOO—Too Shy A
- DEVO—The Theme From Dr. Detroit A
- ORCHESTRAL MANOEUVRES I—Telegraph A
- JONZUN CREW—Space Cowboy A
- A FLOCK OF SEAGULLS—Wishing X
- TODD RUNDGREN—Bang The Drum All Day X
- THE TUBES—She's A Beauty X

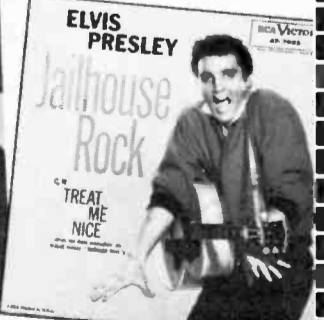
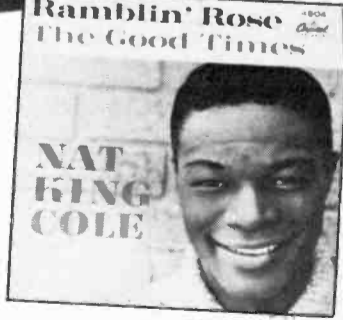
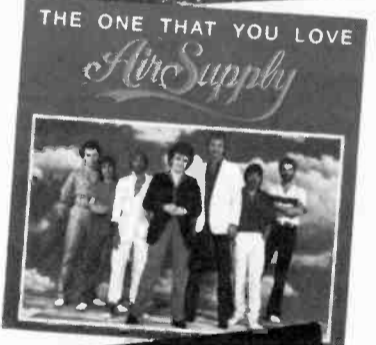
INXS—The One Thing X

WINZ-FM—Miami

- JOHNNY DOLAN—MD
- LIOMEL RICHELIE—My Love 9:6
- CHAMPAIGN—Try Again 13:12
- PRINCE—Little Red Corvette 18:13
- WEIRD AL YANKOVIC—Ricky 20:14
- SERGIO MENDES—Never Gonna Let You Go 12:5
- CULTURE CLUB—Time 23:17
- EDDY GRANT—Electric Avenue
- BEE GEES—The Woman In You
- KAJAGOOGOO—Too Shy B
- THE TUBES—She's A Beauty B
- JOURNEY—Faithfully B
- KIX—Body Talk X
- MICHAEL SEMBELLO—Maniac X
- DENICE WILLIAMS—Do What You Feel X
- WHAM—Young Guns (Go For It) X
- KASHIF—I Just Gotta Have You X
- JONZUN CREW—Space Cowboy X

WQEN-FM—Gadsden

- PRINCE—Little Red Corvette 3:1
- LIOMEL RICHELIE—My Love 6:2
- IRENE CARA—Flashdance, What A Feeling 8:3
- THOMAS DOLBY—She Blinded Me With Science 13:5
- DEF LEPPARD—Photograph 14:6
- EDDY GRANT—Electric Avenue
- THE BEE GEES—The Woman In You
- ELTON JOHN—I'm Still Standing B
- KAJAGOOGOO—Too Shy B
- LITTLE RIVER BAND—We Two B
- MADNESS—Our House A
- DEBARGE—All This Love A
- TOMI BASIL—Rock On X
- MARTIN BRILEY—The Salt In My Tears X
- THOMPSON TWINS—Love On Your Side X
- JIM CAPALDI—That's Love X
- MICHAEL BOLTON—Fool's Game X



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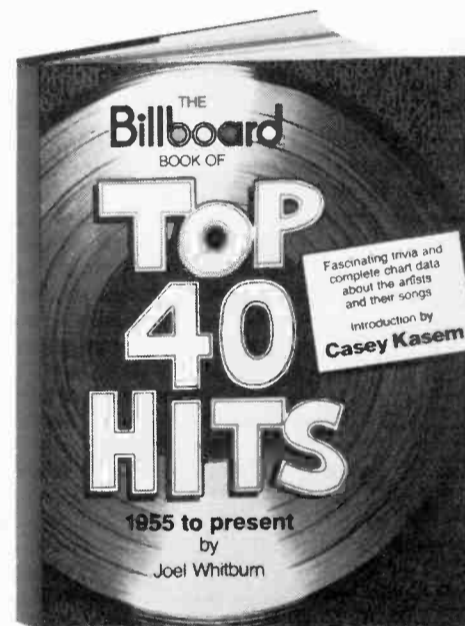
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—ARNIE “WOO WOO” GINSBURG
WXKS-FM, BOSTON

Radio



BREAKING GROUND and raising money for Dover General Hospital are the staff of "The Jersey Giant." Standing are, from left, Kevin Cottrell, afternoons; morning man and PD Mark Chernoff; Kathy Millar, middays; GM Bob Linder, and evening jock Curtis Kay. Sitting down on the job is overnigher Bill Hall.

Dover, N.J. Rocks To WDHA State's Only AOR Outlet Cultivates Its Own Backyard

By ROLLYE BORNSTEIN

LOS ANGELES—Running a station on the fringes of a major market is like being a kid looking into a toy store window. You see everything you want, but you know it's not going to be yours.

Bob Linder, VP/GM of WDHA Dover, N.J., is in just that position. Dover lies about 40 miles outside of New York City, and while all the big-town signals pour into his market, WDHA, a class A FM facility, barely makes it across the state line.

The station's strength, however, lies in Linder's ability to cultivate his own backyard. Billed as "The Rock Of North Jersey," WDHA is, surprisingly, the state's only AOR outlet.

The decision to switch from top 40

to the rock format five years ago was based on common sense. Morris County, which the station blankets, has a minority population of less than 2% and an overload of young, white, affluent male demos primed for the station's local AOR approach.

"We don't approach the format as esoteric or strange. Above all, we're accessible. Personalities present the product. Listeners feel like they can talk to us. We're located on a major highway and open almost 24 hours to people who want to come by and pick up prizes or tour the station," says Linder, who admits his biggest frustration has turned into an asset.

"Located adjacent to New York, we're virtually blocked from all syndicated programming. If it's any good at all, it'll be picked up by New York. Even if we do get it, we know they'll drop us in a second if New York calls." To counteract this, Linder has created several in-house shows; localized the format with an eight-man news department targeting features, weather and traffic information directly to the station's audience, and spent a great deal promoting the facility.

"Obviously we can't afford tv, but we have a full billboard campaign and non-stop local involvement. We're the official New Jersey station for the US Festival, and we're giving away trips to that event. We've just done the first New Jersey 'home-grown' LP. Right now, one of our contest winners is in Scotland looking for the Loch Ness monster."

WDHA's history includes the fact that it was the first station to regularly broadcast in stereo. "That was in 1961," says Linder, "and it won us an Armstrong Award for engineering excellence. We still have the original stereo generator, HBI, which stands for home brew. It's the size of half a room. Today it's replaced by a little IC chip."

These days the station continued to be an innovator. It was "one of the first to put CDs on the air," says Linder, who, unlike his major-market counterparts, had to secure his own player. "We checked into that giveaway promotion, and the companies were downright nasty to us."

But as anyone who has operated a facility like WDHA will attest, the real question lies in its saleability. How can you market it positively in a sea of negatives? It is there that Linder, who started out with the station 18 years ago as a jock, has really made his mark. "We can't sell this as if we were in New York," he asserts. In order for a fringe station to be successful, he says, it must be marketed like a small-market facility.

"In the past, 25% to 30% of our business came from national buys. Now that national business is severely off, we'd be hurting if we depended 90% on those buys. As it is, we're sold out in most time periods. We are in an Arbitron-rated market, but local and even some regional merchants couldn't care less. They can't relate to numbers. We're pitching that we'll get them results."

But the real key to sales success is borrowed from the small-market approach. "It's the constant effort of merchandising. Putting together attractive packages, not ROS deals. We tie the sponsor into the station; our rates are very attractive, about a fourth of New York's, and the bottom line is we get them involved."

Survey Finds Promo Chiefs Want More \$\$

LOS ANGELES—Among the findings of a recent Broadcast Promotion Association (BPA) survey outlining the current state of radio promotion managers in the United States and Canada is the fact that most promotion managers are satisfied with their job but not the money derived from it. Fifty-five percent of the promotion managers in the U.S. do not feel their salary reflects even fairly well their professional education and experience, according to the survey.

Regarding that salary, 45% of the promotion managers surveyed earn between \$15,000 and \$25,000. Of the women (37% of the total, a increase from 12% in 1968), 24% earn over \$25,000. Only 17% of the men earn under \$15,000.

GOODPHONE COMMENTARIES

A New Frontier For Video Music

By JEFFREY B. KELLY

There's been much discussion in the past few years about the difficult situation in the record industry. Both the video game explosion and adult contemporary radio programming have hurt the promotion and sales of records in the '80s. Video games have become something new to contend with, while problems with radio have caused some bad feelings between the radio and record industries.

That relationship used to be an extremely good one. But while record labels try to sell records to an ever-decreasing active, young audience, the radio business must be concerned with its advertising success with the older, less active, less musically oriented majority of the population.

Despite my dedication and love for the radio industry and what it has done in society, I can understand the plight of the record industry. They still must sell records; they don't sell anything else. And those to whom they sell are so actively interested in music that they are willing to spend money to hear their favorite music. Many radio stations have moved away from appealing to this type of audience, and this has cut down on the record industry's territory for promotion.

There are still rock stations, of course, and the new, hot urban formats are geared to the active music audience that helps sell records. And another type of media has emerged, video, which also appeals to that active audience and helps sell records.

MTV has become the newest, hottest form of music programming in the country, especially with that active, record-buying public. MTV works because the type of person

who sits and watches musical groups on tv is the type of person who is really interested in music. They buy records, own lavish stereo systems, go to many concerts, and want to know a lot about their favorite artists.

I don't know if MTV would work if it appealed to those who listen to adult contemporary radio. People who are 25 and over, that passive audience we hear about in research, are more concerned with paying bills than with whether or not Ozzy Osbourne bit off the head of a chicken at his latest concert. It's doubtful that the majority of that audience would sit down for hours and get into watching videos of Neil Diamond and Barry Manilow.

However, there is another radio/music format which appeals to active, musically-oriented people: ur-

Mutual Chief On NAB Board

WASHINGTON—Martin Rubenstein, president of Mutual Broadcasting System, has been elected by Mutual to serve a two-year term on the board of directors of the National Assn. of Broadcasters (NAB).

Rubenstein, elected with five other radio networks—their names are not yet available—will begin his term in June. NAB bylaws allocate six board seats for representatives of radio networks, and this term will have representatives from CBS, NBC, ABC, RKO, Sheridan and Mutual.

Rubenstein also received the annual Roger S. Firestone Award from the United Cerebral Palsy Association at the annual UCP conference on April 22.

ban contemporary, or black music. Black music lovers buy records, go to concerts, own those expensive stereos and want to know where their favorite artists are going. Thus another audience has the potential to be into sitting and watching their favorite groups on television.

Currently, there is a stir over black artists on MTV. Rick James, Maurice White and other artists have expressed their view that MTV should play "all" the contemporary music that is hot and on video. But isn't it true that, like radio formats, this type of television programming is segmented? MTV doesn't air Rick James' video; it doesn't air Neil Diamond's video, either, MTV is a rock format, just like the formats of KLOS in Los Angeles, WCOZ in Boston, WLUP in Chicago and WMMS in Cleveland, to name a few. With rare exceptions, these radio stations don't play black or soft rock or country music, because it doesn't appeal to their segment of the audience.

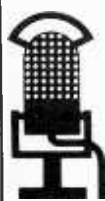
It makes sense that a similar type of television programming appealing to that active, black, music-loving public is in the future. Then all of the great urban contemporary artists will get the same exposure as their hard rock counterparts on MTV.

WDMT-FM, along with Viscom Cablevision of Cleveland, the largest cable company in the market, has agreed to put together a black music video program on its cable access channel. To get things going, the first item necessary is video product. Sure, it can be said it's only a local access show in Cleveland, not an MTV. But MTV got started somewhere, and we look at this project with a "the sky's the limit" attitude, due to its potential.

However, to go that direction, the video product which is available has to become accessible to projects like the one we are working on. We have received product from some labels, but the further and continuous support of all labels is necessary to the success of WDMT-V or other smaller ventures.

When the record industry suffers tough times and another form of promotion as hot as video music is on the scene, it only makes sense that the record labels should do their part to help ventures like the one WDMT-FM has planned. It can only sell more records.

Jeffrey B. Kelly is operations manager of WDMT (FM 108) in Cleveland.



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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

May 21, 1983 BILLBOARD

Week	Last Week	WEEKS ON CHART	ARTIST—Title, Label	This Week	Last Week	WEEKS ON CHART	ARTIST—Title, Label
1	2	11	U2—War, Island	1	1	7	THE TUBES—She's A Beauty, Capitol
2	3	9	THE TUBES—Outside/Inside, Capitol	2	2	6	Z.Z. TOP—Gimme All Your Lovin', Warner Bros.
3	1	4	MEN AT WORK—Cargo, Columbia	3	3	7	MEN AT WORK—Overkill, Columbia
4	9	9	DAVID BOWIE—Let's Dance, EMI/America	4	5	16	JOURNEY—Separate Ways, Columbia
5	4	17	DEF LEPPARD—Pyromania, Mercury	5	4	10	INXS—The One Thing, Atco
6	5	12	INXS—Shabooh, Shoobah, Atco	6	10	5	DEF LEPPARD—Rock Of Ages, Mercury
7	8	7	Z.Z. TOP—Eliminator, Warner Bros.	7	9	8	PINK FLOYD—Not Now John, Columbia
8	6	16	BRYAN ADAMS—Cuts Like A Knife, A&M	8	6	15	BRYAN ADAMS—Cuts Like A Knife, A&M
9	10	8	PINK FLOYD—The Final Cut, Columbia	9	8	8	BILLY IDOL—White Wedding, Chrysalis
10	7	11	PLANET P—Planet P, Geffen	10	16	2	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
11	13	5	RICK SPRINGFIELD—Living In Oz, RCA	11	13	9	DAVID BOWIE—Let's Dance, EMI/America
12	14	4	RED ROCKERS—China, Columbia (EP)	12	11	3	DAVID BOWIE—Modern Love, EMI/America
13	17	4	MADNESS—Our House, Geffen (45)	13	15	4	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia
14	11	15	JOURNEY—Frontiers, Columbia	14	12	15	DEF LEPPARD—Photograph, Mercury
15	12	11	CHRIS DE BURGH—The Getaway, A&M	15	7	8	PLANET P—Why Me?, Geffen
16	15	7	MARTIN BRILEY—One Night With A Stranger, Mercury	16	NEW ENTRY	→	THE TUBES—Monkey Time, Capitol
17	16	6	KROKUS—Headhunter, Arista	17	35	4	PRINCE—Little Red Corvette, Warner Bros.
18	27	3	A FLOCK OF SEAGULLS—Wishing, Jive/Arista (12 inch)	18	NEW ENTRY	→	PATRICK SIMMONS—So Wrong, Elektra
19	18	16	THOMAS DOLBY—The Golden Age Of Wireless, Capitol	19	NEW ENTRY	→	CULTURE CLUB—Church Of The Poisoned Mind, Virgin/Epic
20	23	4	EDDY GRANT—Electric Avenue, Portrait (12 inch)	20	33	6	U2—Sunday, Bloody Sunday, Island
21	19	6	PATRICK SIMMONS—So Wrong, Elektra (12 inch)	21	28	4	EDDY GRANT—Electric Avenue, Portrait
22	NEW ENTRY	→	THE FIXX—Reach The Beach, MCA	22	20	2	DURAN DURAN—Is There Something I Should Know?, Capitol
23	29	3	DAVE EDMUNDS—Information, Columbia	23	26	2	RICK SPRINGFIELD—Affair Of The Heart, RCA
24	36	2	FASTWAY—Far, Far From Home, Columbia	24	NEW ENTRY	→	ROXY MUSIC—Like A Hurricane, Warner Bros.
25	33	4	ZEBRA—Zebra, Atlantic	25	NEW ENTRY	→	R.E.M.—Radio Free Europe, I.R.S.
26	28	3	QUIET RIOT—Metal Health, Pasha	26	42	8	PINK FLOYD—Your Possible Pasts, Columbia
27	22	11	MICHAEL BOLTON—Michael Bolton, Columbia	27	44	5	MICHAEL BOLTON—Fool's Game, Columbia
28	24	4	DURAN DURAN—Duran Duran, Capitol	28	21	2	MADNESS—Our House, Geffen
29	32	5	PRINCE—1999, Warner Bros.	29	NEW ENTRY	→	DEF LEPPARD—Too Late For Love, Mercury
30	47	2	GOANNA—Spirit Of Place, Atco	30	27	6	NAKED EYES—Always Something There To Remind Me, EMI/America
31	30	25	SCANDAL—Scandal, Columbia	31	58	5	JON BUTCHER AXIS—Life Takes A Life, Polygram
32	21	11	THE CALL—The Walls Came Down, Mercury (45)	32	25	5	THE CALL—The Walls Came Down, Polydor
33	20	6	BILLY IDOL—Billy Idol, Chrysalis	33	14	4	MICHAEL JACKSON—Beat It, Epic
34	25	9	GARY MOORE—Corridors Of Power, Mirage	34	34	4	MARTIN BRILEY—Salt In My Tears, Mercury
35	26	12	STYX—Kilroy Was Here, A&M	35	NEW ENTRY	→	JOAN ARMATRADING—Drop the Pilot, A&M
36	31	11	JON BUTCHER AXIS—Jon Butcher Axis, Polydor	36	30	14	TONY CAREY—I Won't Be Home Tonight, Rocshire
37	45	3	DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)	37	31	9	MODERN ENGLISH—I Melt With You, Sire/Warner Bros.
38	43	2	THE KINKS—Come Dancing, Arista (12 inch)	38	NEW ENTRY	→	the KINKS—Come Dancing, Arista
39	35	11	MOLLY HATCHET—No Guts, No Glory, Epic	39	19	17	TRIUMPH—A World Of Fantasy, RCA
40	44	3	WALTER EGAN—Wild Exhibitions, Backstreet	40	39	14	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol
41	37	5	CARLOS SANTANA—Havana Moon, Columbia	41	60	14	BRYAN ADAMS—Take Me Back, A&M
42	38	19	TRIUMPH—Never Surrender, RCA	42	24	12	THOMAS DOLBY—She Blinded Me With Science, Capitol
43	NEW ENTRY	→	R.E.M.—Murmur, I.R.S.	43	41	9	CHRIS DEBURGH—Don't Pay The Ferry Man, A&M
44	NEW ENTRY	→	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	44	32	7	DURAN DURAN—Girls On Film, Capitol
45	41	5	MICHAEL JACKSON—Thriller, Epic	45	18	6	Z.Z. TOP—Got Me Under Pressure, Warner Bros.
46	NEW ENTRY	→	JOAN ARMATRADING—The Key, A&M	46	45	4	PINK FLOYD—The Hero's Return, Columbia
47	39	3	JIM CAPALDI—Fierce Heart, Atlantic	47	46	3	TEARS FOR FEARS—Change, Mercury
48	50	2	KAJAGOOGO—White Feathers, EMI/America	48	47	3	SCANDAL—Love's Got A Line On You, Columbia
49	48	3	DNA—Party Tested, Boardwalk	49	48	3	QUIET RIOT—Metal Health, Pasha
50	NEW ENTRY	→	NAKED EYES—Naked Eyes, EMI/America	50	49	10	FALCO—Der Kommissar (The Commissioner), A&M
				51	50	8	ORCHESTRAL MANOEUVRES IN THE DARK—Genetic Engineering, Virgin

Top Adds

1	THE FIXX—Reach The Beach, MCA
2	A FLOCK OF SEAGULLS—Wishing, Jive/Arista (12 inch)
3	DAVE EDMUNDS—Information, Columbia
4	FASTWAY—Far, Far From Home, Columbia
5	GOANNA—Spirit Of Place, Atco
6	MADNESS—Our House, Geffen (45)
7	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville
8	R.E.M.—Murmur, I.R.S.
9	MARILLION—Script For A Jester's Tear, Capitol
10	WEIRD AL YANKOVIC—Ricky, Rock'N'Roll (45)

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.



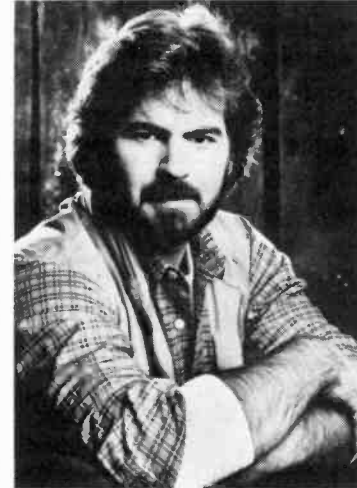
ATLANTA

The debut of the group Atlanta on the country chart this week with "Atlanta Burned Again Last Night" at starred 78 coincides with the rebirth of Larry McBride's MDJ Records, formerly known as the label which launched Alabama and signed them to RCA.

Although the group is being billed as country, all nine members perform a variety of musical styles. There are two drummers, two keyboardists and a multitude of instrumentation ranging from banjo and fiddle to guitars and bass. All members sing lead vocals.

MDJ has shipped more than 200 videocassettes showcasing the band to radio and media across the country. It also hosted a press party in Atlanta featuring a concert appearance by the group. Members are Alan David, Dick Stevens, Brad Griffis, Bill Davidson, Jeff Baker, Bill Packard, Allen Collay, Tony Ingram and John Holder Jr.

For more information on Atlanta, contact MDJ Records at 38 Music Square East, Suite 217, Nashville, Tenn. 37203, (615) 244-5220.



ED HUNNICUTT

Ed Hunnicutt, a 31-year-old singer/songwriter who graduated from Clemson Univ. with a degree in industrial management, had a variety of careers before solidifying his commitment to music with an entry this week for "Fade To Blue" at starred 83 on the Hot Country Singles chart.

Hunnicutt, a native of Columbia, S.C., has held jobs as a textile company executive, a truck driver and a fire fighter in the Northwest. After the obligatory stint as a guitar-playing songwriter in Austin, Tex., Hunnicutt moved to Nashville, where he delivered telephone books while trying to get his songs out. In 1982, the Oak Ridge Boys recorded his song "Old Kentucky Home" on their "Bobbie Sue" LP, which opened the door.

Hunnicutt linked with producer Dave Burgess, who took him into the studio. Exactly eight days after they finished, Burgess landed him a contract with MCA Records. Hunnicutt and Burgess co-wrote "Fade To Blue" with Dennis Knutson.

For more information, contact Merit Music Corp. at (615) 327-0518.



ROBERT ELLIS ORRAL

Robert Ellis Orral, whose new RCA single, "I Couldn't Say No," climbs to 32 this week on the Hot 100 chart, was born in Boston, although the sound of the record is distinctly British. Produced by Roger Bechirian of Elvis Costello and Nick Lowe renown, the disk features a duet with Carlene Carter and is taken from Orral's mini-LP, "Special Pain."

The singer-pianist, who cites Paul Anka's "Diana" as a big influence on his musical development, demonstrates his ability to coin a catchy phrase and memorable melody on the hit, which originally broke on the adult contemporary chart.

Orral, who came to the label through its pact with England's Why-Fi Records, plans to tour later this summer with some of the musicians who performed on "Special Pain," including drummer David Stefanelli, guitarist Kook Lawry and bassist Don Walden.

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

Featured Programming

CBS' RadioRadio celebrates the 25 "greatest rock acts" of all time when it presents "The Honor Roll Of Rock And Roll" over Memorial Day weekend.

Country Music... "The Dick Clark National Music Survey" broadcast its 100th edition April 23.

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

- May 15-21, Shep Gordon, the English Beat, Newsweek FM, Thirsty Ear Productions, 30 minutes.
May 16, Danny Joe Brown, Dave Hlubek of Molly Hatchet, Guest D.J., Rolling Stone Productions, one hour.
May 16, Dave Mason, Guest D.J., Rolling Stone Productions, one hour.

Watermark's "New Music News" debuts May 14-15 over XTRA San Diego, KYYX Seattle and WIFI Philadelphia.
The Source features a two-hour encore special profiling Van Halen.
The Source has also named Gig Barton regional director of affiliate relations.

Mutual plans to launch two new daily programs May 30: "Commentary With Roger Wilkins" and "Commentary With Guy Vander Jagt."

RKO Radio Networks has installed the first of 300 earth stations for its top RKO One and RKO Two affiliates at WAXY Ft. Lauderdale, Fla.

And now this word from your local station: "Ray Miller's Texas," a travel guide to areas off the beaten path, is a new weekend feature on Houston's news/talk outlet, KTRH.

"What's Your Problem?" Those fighting words are the name of KYUU's new Sunday night offering. Hosting the shrink-rap segment on the San Francisco NBC AC outlet is Dr. Frieda Porat.

Believing that life is one big soap opera, WCAU Philadelphia airs "All My Callers" on Friday afternoons, hosted by afternoon talk hostess Maxine Schnell.

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Billboard TOP 50 Adult Contemporary

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

Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee), WEEKS AT #1. Lists songs like MY LOVE, MORNING, YOU CAN'T RUN FROM LOVE, etc.

May 21, 1983 BILLBOARD

☆ Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains.

Retailing

Fixture Manufacturers Adapting Firms Gear For Open Display Of New Configurations

By EARL PAIGE

LOS ANGELES—The nation's large retail fixture makers are gearing up for increasing emphasis on open display merchandising involving an expanding array of configurations. Several note readiness for products ranging from Compact Disc and video games to personal computer software.

Even more exotic areas of merchandising are attracting fixture manufacturers. For example, Crown Store Equipment Co. of Holland, Ohio, which supports Camelot Enterprises, has developed a shelf-attached tag holder that incorporates bar coding, says president V.W. Vern Hansen.

Explaining the application, Hansen notes that many inventorying procedures include inspection with bar code readout devices. "By merely lifting up the hinged price tag, the inventorying bar coding for the item on the shelf is right there all the time."

Overall, fixture makers are emphasizing more flexible models, adapted to various prerecorded configurations. Many are achieving flexibility in design and cost control and maximizing shipping efficiency by integrating plants specializing in wood, metal and plastics.

Robert Pavone, sales manager of Hamilton Fixture Co., Hamilton, Ohio, was one of the few surveyed who specifically mentioned CD. On

the subject, he says Hamilton received "great feedback while we were at NARM. It appears the CD will be handled a lot like cassettes. There is a need for visual merchandising with as much pilferage-proof consideration as possible."

Hamilton has three plants: a 120,000 square foot home base facility, 40,000 square feet in Brea, Calif. and Concepts Plastics with 20,000 square feet in Cincinnati. Pavone notes that Hamilton integrates its plants: "We have quick access to wood, plastics and steel and even do vacuum form injection molding."

Most fixture manufacturers see CD as one of several new configurations, of unconventional size and prone to theft, coming into open display merchandising. "We have found a way to strengthen our cabinets without relying so much on dividers," says Crown's Hansen, explaining how fixture interiors can be adapted to hold various configurations.

Access to a 104,000 square foot metal plant in Grand Rapids, Mich. has assisted Crown in developing flexible models. The firm has expanded its New Castle, Va. plants to 50,000 square feet and has 50,000 square feet in its Holland, Ohio home base facility.

Len Espich of Harbor Industries (formerly Freeman Aircraft) stresses the importance of cost stabilization. As an example, he says the cost of a new LP fixture that allows for 460

(Continued on page 47)

AT VSDA SEMINAR

Vid Dealers, Studios Talk Merchandising

Increasingly, despite differences over First Sale Doctrine legislation pending in Congress, video dealers and movie studios are realizing that they must work together. Retailing editor Earl Paige reports on the issues raised during a recent dealer seminar involving reps from five manufacturing firms.

FULLERTON, Calif. — Prerecorded movies are becoming available to retailers sooner after theatrical release than at any time in the past, but dealers meeting here May 3 pressed manufacturer reps for even quicker action. Release window was the leading topic during a three-hour session of give and take that was at times quite lively.

The session of the Southern California chapter of the Video Software Dealers Assn. (VSDA) marked the first sizable manufacturer-dealer faceoff since the two factions became involved in the current legislative dispute. Santa Ana dealer John Pough, president of the chapter, kept that dispute on the back burner by holding off discussion of the First Sale Doctrine until late in the session (Billboard, May 14).

Addressing an audience of about 80, one of the largest of the chapter has convened to date, teams of panelists from five manufacturers polled the dealers on merchandising topics. Many also revealed what they dislike most when they inspect stores.

The subject of advertising allowances, once introduced by Pough, stirred long debate. Retailers were repeatedly urged to be more creative; Jim Brown of Embassy Home Entertainment, for example, suggested that dealers make their own light boxes. "You can, you know, with cardboard and Christmas lights," he said.

Pough intervened when one delegate criticized the fact that posters came in too many different sizes. "You're being invited to be creative," he said. "Go into record shops. These people merchandise. You see a whole wall devoted to one album."

The manufacturer reps stressed the importance of sales as opposed to rentals. Jerry Hartman of MCA also stressed knowledge of product, as well as listing some of his "pet peeves" about merchandising.

"There's no longer any need to stock by studio. You should instead display by category and merchandise around events such as Halloween," Hartman said. He castigated dealers for not making more imaginative use of point-of-purchase materials, and was joined in his call for a better awareness of p-o-p by distributor sales rep Bob Stolarski.

Hitting hard on increasing sales, Rand Bleimeister of Warner Home Video called attention to a study on

(Continued on page 22)

Video Music Programming

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.

As of 5/11/83

MTV NEW VIDEOS ADDED:

Jim Capaldi, "That's Love," Atlantic
Devo, "Dr. Detroit," Backstreet
Iron Maiden, "Flight Of Icarus," Capitol
Gary Myrick, "Guitar Talk, Love And Drums," Epic
Pink Floyd, "Fletcher's Memorial Home," Columbia
Rank And File, "Rank And File," Warner Bros.
Todd Rundgren, "Bang The Drum," Bearsville
Michael Sembello, "Maniac," PolyGram
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia

★ ★ ★

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

David Bowie, "Let's Dance," EMI America
Def Leppard, "Rock Of Ages," Mercury
Thomas Dolby, "She Blinded Me With Science," Capitol
Billy Idol, "White Wedding," Chrysalis
Inxs, "The One Thing," Atco
Michael Jackson, "Beat It," Epic
Michael Jackson, "Billie Jean," Epic
Men At Work, "Overkill," Columbia
Naked Eyes, "Always Something There To Remind Me," EMI America
Pink Floyd, "Not Now Johnny," Columbia
Planet P, "Why Me," Geffen
Prince, "Little Red Corvette," Warner Bros.
Tubes, "She's A Beauty," Capitol
U2, "New Years Day," Island
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

★ ★ ★

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

Berlin, "The Metro," Geffen
A Flock Of Seagulls, "Wishing," Arista
Michael Bolton, "Fools Game," Columbia
Bow Wow Wow, "Do You Wanna Hold Me," RCA
Martin Briley, "Salt In My Tears," Mercury
The Call, "When The Wall Came Down," Mercury
Chris DeBurgh, "Don't Pay Ferryman," A&M
Duran Duran, "Girls On Film," Capitol
Dave Edmunds, "Slipping Away," Columbia
Walter Egan, "Fool Moon Fire," Backstreet
Eddy Grant, "Electric Avenue," Portrait
Inxs, "Don't Change," Atco
Journey, "Chain Reaction," Columbia
Kajagoogoo, "Too Shy," EMI America
Kinks, "Come Dancin'," Arista
Madness, "Our House," Geffen
Pink Floyd, "Gunner's Dream," Columbia
Red Rockers, "China," 415/Columbia
Scandal, "Love Has Got A Line On You," Columbia
Patrick Simmons, "So Wrong," Elektra
Sparks, "Cool Place," Atlantic
Rick Springfield, "Affair Of The Heart," RCA
Styx, "Don't Let It End," A&M
Thompson Twins, "Love On Your Side," Arista
Robin Williams, "Elmer Fudd Sings Bruce Springsteen," Casablanca
"Weird Al" Yankovic, "Ricky," Scotti Bros.

★ ★ ★

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

ABC, "All Of My Heart," Mercury
Joan Armatrading, "Drop The Pilot," A&M
Art In America, "Art In America," Pavillion
Marty Balin, "Born To Be A Winner," EMI America
Bananarama, "Na Na Hey Hey," London
Belle Stars, "Sign Of The Times," Stiff
Laura Branigan, "Solitaire," Atlantic
Alex Call, "Just Another Saturday Night," Arista
Culture Club, "Time," Virgin/Epic
Depeche Mode, "Get The Balance Right," Warner Bros.
Dexy's Midnight Runners, "Celtic Soul Brothers," Mercury
Echo & the Bunnymen, "The Cutter," Sire
English Beat, "I Confess," IRS
Eurythmics, "Sweet Dreams," RCA
Fixx, "Saved By Zero," MCA
Ellen Foley, "Boys In The Attic," Epic
Goanna, "Solid Rock," Atco
Kelly Groucutt, "Am I A Dreamer," PolyGram
Garland Jeffreys, "El Salvador," Epic
Kix, "Body Talk," Atlantic
Martha & the Muffins, "Danseparc," RCA
Musical Youth, "Never Gonna Give You Up," MCA
New Models, "Strangers In Disguise," JVC/JEM
Rick Ocasek, "Jimmy Jimmy," Geffen
Oxo, "Whirly Girl," Geffen
Polyrock, "Working On My Love," PVC/JEM
Quiet Riot, "Metal Health," Pasha
Rockats, "Make That Move," RCA
Nile Rodgers, "Land Of The Good Groove," Atlantic
Pete Shelley, "Telephone Operator," Arista
Roxy Music, "Can't Let Go," EG/Warner Bros.
Single Bullet Theory, "Hang On To Your Heart," Nempcor

(Continued on page 58)

New Products



Sony has introduced a five-band equalizer to extend the flexibility of Walkman units. It connects directly to headphone output jack and lists for \$49.95.



Nicoletti Productions aims at the videogames player with its slide coin holder that dispenses up to \$9 in quarters. Suggested list: \$7.95.

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Game Monitor

Teledelivery System Needs Titles

By TIM BASKERVILLE

To judge by the formal press introduction of William Von Meister's latest teledelivery venture, Game Line, those without a specific game library to draw on are going to find competition tough.

Von Meister had no blockbusters for his test run, which, based on game industry experience to date, could make for a stillborn delivery of his telephone-based game service. Von Meister, it will be remembered, had the same difficulty in lining up major sources of audio product for a would-be cable delivery system called the Home Music Store.

Many of the major game and computer companies are reportedly working on their own such systems—and it's not difficult to imagine where Ataritel, for example, is going to get its catalog from. Or where

Mattel, Colaco or Texas Instruments would give priority for alternative delivery of their games.

The exception that makes the rule, of course, is American Bell, which has said nothing of its plans, but whose representation at game conferences and seminars has been heavy. The company's resources and potential penetration would be considerable enticement for exclusive licensing arrangements; it would come as little surprise were some of the bigger independents to go that route with their valuable titles.

Speculation on an introduction date for Ataritel is running high, and ever nearer, though Atari itself is mum, as usual. Current rumors are fueled by reports that the company has purchased 150,000 telephones in Singapore. The units would presumably be used as part of a very basic

home terminal that would be capable, initially, of downloading games and of allowing players to compete in different locations via telephone. What a future for conference calls!

★ ★ ★

Latest of the indie game manufacturers to take a stab at going public is Activision. Despite Wall Street's general skepticism about the long-term viability of the game industry—witness Imagic's postponed public offering—the highly successful Activision has filed a preliminary prospectus, calling for a 4.5 million share offering. Expected selling price would be about \$15-\$17.

A second manufacturing plant is proposed, as well as foreign warehouse facilities that would better support international forays. Those wondering how ex-GRT record man Jim Levy is faring in all this can rest

(Continued on page 58)

Dealers, Studios At Vid Seminar

• Continued from page 20

the profitability of \$39.98-list product. "Buying 12 instead of three can increase your profits eight to tenfold," he claimed, noting that he felt too few retailers put prices on product.

Two manufacturers not tied to feature films also stressed sales. Stuart Karl and Court Shannon of Karl Video noted the fast action on Billboard's video chart of their firm's new Richard Simmons title, with Karl urging retailers to focus on the "perceived value" consumers find in much product. And Jack Gallagher of Cal Vista shot down some myths about adult product, particularly the idea that most of it is sold in adult book stores.

Noting that video dealers account for 95% of such product's sales, Gallagher mentioned one title, "Nothing To Hide," saying, "Wherehouse, which I'm sure you'll love me mentioning, had it No. 1 for 84 stores and number 8 overall." He stressed developing lists and using flyer mailings.

WEA's Dave Mount surprised delegates with the announcement that "High Road To China" is street-dated June 15 even though it's still on its first run in 107 theatres. "We didn't get word on this until last Wednesday, and yet we had a mailing piece out in two days," Mount said.

Later, as retailers hammered on their desire for earlier release windows, Mount said, "We're at the mercy of the theatrical release division. We thought we had a real chance for 'The Outsiders' and then it was determined it was a good drive-in movie, so it stays in theatrical."

Brown cited some of the complexities in releasing certain titles, for example, contracts which stipulate varying periods of exhibition. "We thought we had the Rolling Stones ('Let's Spend The Night Together') worldwide, only to find it's just going theatrical in Quebec and Japan," he said.

Hartman, noting that theatres have primacy, said, "We really protect you with a three-month window following theatrical and a nine-month period before we go to pay television, even though for pay-tv we have only to supply one print."

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DEF LEPPARD—"PYROMANIA"—PDLY 810308	BOB JAMES—"THE GENIE"—CBS 38678
GEORGE CLINTON—"COMPUTER GAMES"—CAPITOL 12246	GREG KIHN—"KIHN SPIRICY"—E/A 60224
MAZE—"WE ARE ONE"—CAPITOL 12262	OEXY'S MIDNIGHT RUNNERS—"TOO RYE-AY"—MERCURY 4069
BRASS CONSTRUCTION—"CONVERSATIONS"—CAPITOL 12268	HALL & OATES—"H2O"—RCA 4383
B. B. KING—"BLUES & JAZZ"—MCA 5413	Z Z TOP—"ELIMINATOR"—WBR 3774
CHI-LITES—"BOTTOMS UP"—MCA 8103	CONWAY TWITTY—"DREAM MAKER"—E/A 60182
BAR-KAYS—"PROPOSITIONS"—MERCURY 4065	KENNY ROGERS—"WE'VE GOT TONIGHT"—LIBERTY 51143
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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.

PUCCINI, GIACOMO

Orchestral Music
Berlin Radio Symph. Orch., Chailly
LP London digital LDR 71 107
CA LDR5 71 107

RAVEL, MAURICE

Piano Concerti In D & G
Paik, Stuttgart Radio Symph. Orch.,
Bertini
LP Sinfonia digital SDS 607.....No List
CA SCS 607.....No List

RODRIGO, JOAQUIN

Concierto Madrigal; Fantasia Para Un
Gentilhombre
Pepe & Angel Romero, Academy Of St.
Martin-in-the-Fields, Marriner
LP Philips 65 14 295.....\$10.98
CA 7337 295.....\$10.98

SAINT-SAENS, CAMILLE

Piano Concertos Nos. 2 & 4
Roge, Royal Philh. Orch., Dutoit
LP London CS 7253.....\$10.98

CA CS 7253.....\$10.98

SALZEDO, LEONARD

Scintillation Harp Music
Lehwalder
LP Nonesuch digital 79049.....\$11.98
CA 4-79049.....\$11.98

SCHUMANN, ROBERT

Symphony No. 3
Vienna Philh., Mehta
LP London digital LDR 71055.....\$12.98
CA LDR5 71055.....\$12.98

SHOSTAKOVICH, DMITRI

Symphony No. 5
National Symph., Rostropovich
LP DG digital 2532 076.....\$12.98
CA 3302 076.....\$12.98
Symphony No. 12, Op. 112 (The Year
1917); Overture On Russian & Kirghiz
Folk Themes
Concertgebouw Orch., Haitink

(Continued on page 24)

POPULAR ARTISTS

- BELL, DELIA**
Delia Bell
LP Warner Bros. 238381
- CARTER, CLARENCE**
Love Me With A Feeling
LP Big C AG-B2 14
- CHI-LITES**
Bottom's Up
LP Larc LR-8103
- D'RONE & DE HAAS**
Sing Anak
LP Phonograph Recs. PRI 607
- KNOPFLER, MARK**
Local Hero
LP Warner Bros. 23827
- McDANIEL, MEL**
Naturally Country
LP Capitol ST 12265
- MOODY, CARLTON, & THE MOODY BROS.**
Gimme A Smile
LP Lamon LR-10024
- NEEVA**
Neeva
LP MSI 2003.....\$8.98
- THOUGHT**
I Had Too Much To Dream Last Night
b/w There's A Boy & I Am
EP Index/Enigma 12.002
- VIRGINS**
The Virgins
LP Virgin Boy
- ZOW**
The Brink Of Exposure
LP Arigo Int'l Rec'g LP 1001.....No List

JAZZ

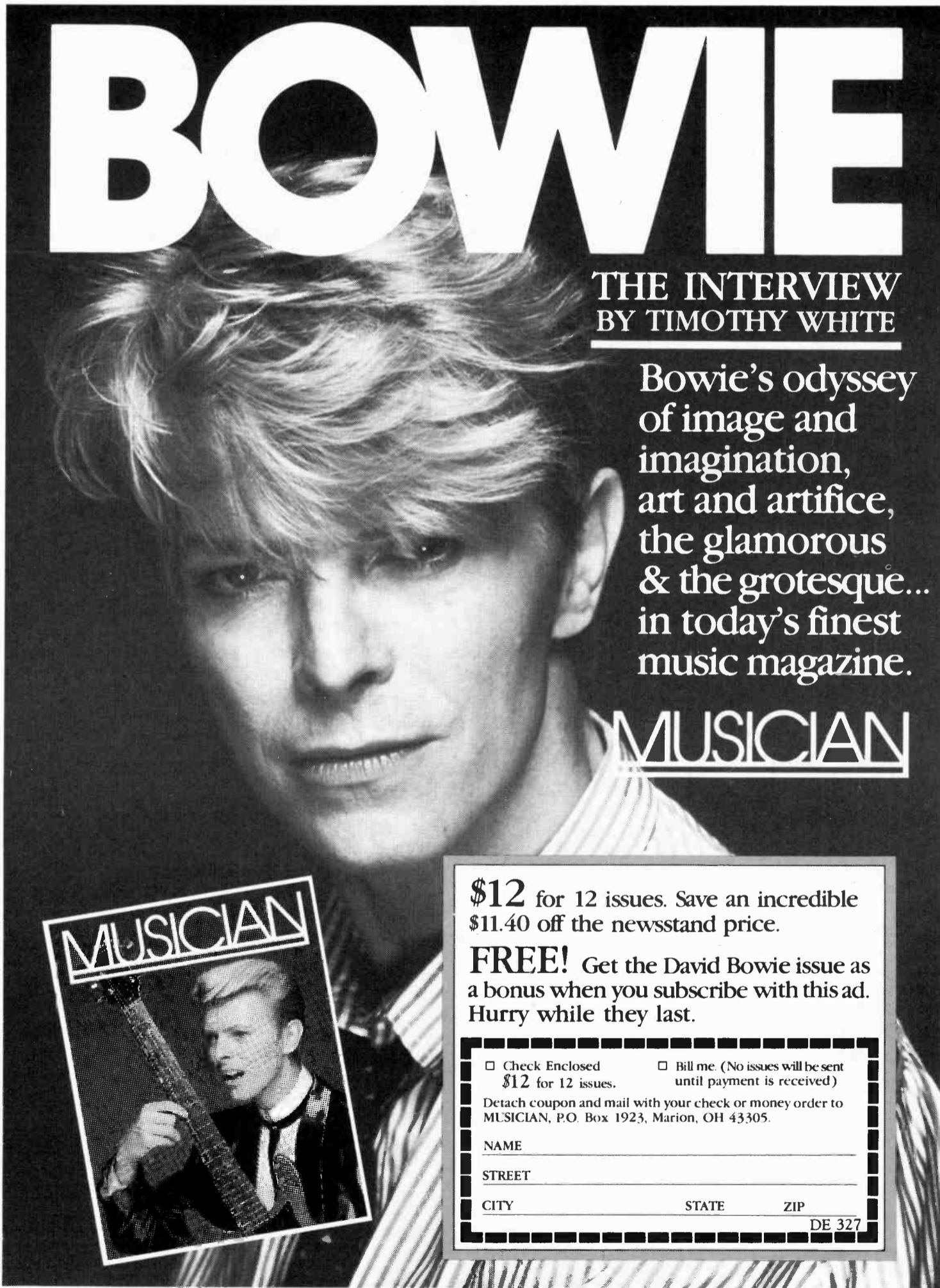
- CROTHERS, CONNIE**, see Max Roach
- EMERY, JAMES**
Artlife
LP Lumina L007
- IGOE, SONNY**, see Dick Meldonian
- KLUGH, EARL**
Low Ride
LP Capitol ST-12253
- MELDONIAN, DICK, & SONNY IGOE BIG BAND**
The Jersey Swing Concerts
LP Progressive PRO7058
- QUEEN, ALVIN**
Glidin' & Stridin'
LP Nilva NQ 3403
- ROACH, MAX, & CONNIE CROTHERS**
Swish
LP New Artists NA 1001

GOSPEL

- FRASER FAMILY**
Christ Is King
LP Fraser FR7701 No List
- SEVENTY SEVENS**
Ping Pong Over The Abyss
LP Exit ER 0001

CLASSICAL

- BRANT, HENRY**
Solar Moth; Kobialka: Autumn Beyond
LP 1750 Arch S-1795
- DVORAK, ANTONIN**
Czech Suite; Wind Serenade
Los Angeles Chamber Orch., Schwarz
LP Nonesuch digital 79044.....\$11.98
CA 4-79044.....\$11.98
- KOBIALKA, DANIEL**
Echoes Of Secret Silence; There:
Nightmusic
Oakland Symph. Youth Orch.
LP 1750 Arch S-1792
- LOPEZ, PETER DICKSON**
The Ship Of Death
Buckner, Arch Ensemble For Experimental
Music, Hughes
LP 1750 Arch 1794
- MOZART, WOLFGANG AMADEUS**
Symphonies Nos. 31, 35, 38, 39, 40 &
41
Academy Of Ancient Music, Hogwood
(Vol. 6)
LP L'Oiseau Lyre digital D172D 4 (4).....\$43.92
CA K 172K 44.....\$43.92
Symphony No. 41 (Jupiter); Overtures
(Marriage Of Figaro & Magic Flute)
London Philh., Scholz
LP Sinfonia digital SDS 609.....No List
CA SCS 609.....No List
- PULENC, FRANCIS**
Oboe Sonata, Trio, Sextet
Roseman, Kalish, New York Woodwind
Quintet
LP Nonesuch digital 79045.....\$11.98
CA 4-79045.....\$11.98
- PROKOFIEV, SERG**
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Sequoia String Quartet
LP Nonesuch digital 79048.....\$11.98
CA 4-79048.....\$11.98



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New LP/Tape Releases

Continued from page 23

LP London digital LDR 71077 \$12.98
 CA LDR5 71077 \$12.98

STRAUSS, RICHARD

Death & Transfiguration;
Metamorphosen

Berlin Philh., Karajan
 LP 0G digital 2532 074 \$12.98
 CA 3302 074 \$12.98

Ein Heldenleben
 Dicterow, New York Philh., Mehta
 LP CBS Masterworks digital IM 37756 No List
 CA IMT 37756 No List

TCHAIKOVSKY, PETER ILYITCH

Capriccio Italien; Grieg: Peer Gynt Suite; Liszt: Les Preludes
 Vienna Symph., Ahronovitch
 LP Sinfonia digital SDS 610 No List
 CA SCS 610 No List

VERDI, GIUSEPPE

I Masnadieri
 Sutherland, Bonisolli, Ramey, Manuguerra, Orch. Of The Welsh National Opera, Bonyng
 LP London digital LDR 73008 (3) \$38.94
 CA LDR5 73008 \$38.94

Overtures
 National Philh. Orch., Chailly
 LP London digital LDR 71095 \$12.98
 CA LDR5 71095 \$12.98

VILLA-LOBOS, HEITOR

The Baby's Family
 Krimsky
 LP 1750 Arch 1789

WAGNER, RICHARD

Goetterdaemmerung
 Jung, Mazura, Huebner, Becht, Jones, Altmeyer, Killebrew, Wenkel, Bayreuth Festival Orch., Boulez
 LP Philips 6769 073 (5) \$54.90

CLASSICAL COLLECTIONS

ALLEN, SUSAN

New Music For Harp
 LP 1750 Arch S-1787

CHAMBRE DU ROY, LA, see Jean-Claude Malgoire

CLASSICS FOR JOY

American Rhapsody
 CA Quintessence CFJ-034 No List
April In Paris
 CA Quintessence CFJ-031 No List
The Great Outdoors
 CA Quintessence CFJ-028 No List
In The Park
 CA Quintessence CFJ-029 No List
A Midsummer's Night
 CA Quintessence CFJ-027 No List
Summer In Vienna
 CA Quintessence CFJ-030 No List
A Summer Romance
 CA Quintessence CFJ-026 No List
Summer Serenades
 CA Quintessence CFJ-035 No List
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 CA Quintessence CFJ-033 No List
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 CA Quintessence CFJ-032 No List

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 CA DG 3584 036 \$7.98
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 CADG 3584 034 \$7.98
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 CA DG 3584 037 \$7.98

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GUETTLER, LUDWIG, with NEW BACH COLLEGIUM MUSICUM MUSICUM & MAX POMMER

Baroque Trumpet Concerti (Trumpet Concerti By Baldassare, Telemann, Albinoni, Torelli)
 LP Sinfonia digital SOS 605 No List
 CA SCS 605 No List

GUETTLER, LUDWIG, with NEW BACH COLLEGIUM MUSICUM

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 CA SCS 608 No List

MALGOIRE, JEAN-CLAUDE, w/ LA GRANDE ECURIE & LA CHAMBRE DU ROY

French Dances Of Versailles (Music Of Rameau, Tully, Couperin, Marais, Etc.)
 LP CBS Masterworks M 37822 No List
 CA MT 37822 No List

MUSIC OF THE REFORMATION

Peter Schreier, Dresden Kreuzchor, Members Of The Capella Fidinicia, Hans Gruess
 LP Pro-Arte digital CO 751007 No List
 CA CO 751007 No List

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 CA 4-71410 \$5.98

NEW BACH COLLEGIUM MUSICUM, see Ludwig Guettler

PARNAS, LESLIE, see Jean-Pierre Rampal

POMMER, MAX, see Ludwig Guettler

RAMPAL, JEAN-PIERRE, ISAAC STERN, JOHN STEELE RITTER, & LESLIE PARNAS

J.S. Bach, C.P.E. Bach, J.C.F. Bach, W.F. Bach; Trio Sonatas
 LP CBS Masterworks digital IM 37813 No List
 CA IMT 37813 No List

RITTER, JOHN STEELE, see Jean-Pierre Rampal

STERN, ISAAC, see Jean-Pierre Rampal

TE KANAWA, KIRI

Verdi/Puccini: Arias
 LP CBS Masterworks digital IM 37298 No List
 CA IMT 37298 No List

WILLIAMS, JOHN

The Guitar Is The Song (A Folksong Collection)
 LP CBS FM 37825 No List
 CA FMT 37825 No List

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

Survey For Week Ending 5/21/83

Billboard

Midline LPs

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE	Artist	Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE	Artist	Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	8	47	CAROLE KING Tapestry	Epic PE 34946	CBS			26	33	41	THE MONKEES The Monkees' Greatest Hits	Arista ABM 4089	IND	5.98	
2	1	43	DAVID BOWIE The Rise And Fall Of Ziggy Stardust	RCA AYLI-3842	RCA	5.98	27	34	9	THIS YEAR'S MODEL Elvis Costello	Columbia PC 35331	COL			
3	9	15	TOTO Toto	Columbia PC-35317	COL		28	29	11	KENNY LOGGINS Celebrate Me Home	Columbia PC-34655	COL			
4	2	31	JOE JACKSON Look Sharp!	A&M 3187	RCA	5.98	29	30	33	STEELY DAN Katy Lied	MCA 37043	MCA	5.98		
5	6	37	THE WHO Live At Leeds	MCA 37000	MCA	5.98	30	31	19	THE WHO Odds and Sods	MCA 37169	MCA	5.98		
6	3	39	THE WHO Who Are You	MCA 37003	MCA	5.98	31	35	39	STEELY DAN Can't Buy A Thrill	MCA 37040	MCA	5.98		
7	7	29	THE PRETENDERS Extended Play	Sire SIR 3563	WEA	5.98	32	36	27	STEELY DAN Countdown To Ecstasy	MCA-37041	MCA	5.98		
8	4	47	BILLY JOEL Piano Man	Columbia PE 32544	CBS		33	41	29	STEELY DAN The Royal Scam	MCA 37044	MCA	5.98		
9	11	37	JANIS JOPLIN Greatest Hits	Columbia PC 32168	CBS		34	19	29	JOHN LENNON Mind Games	Capitol SN-16068	CAP	5.98		
10	5	37	THE WHO Meaty, Beaty, Big And Bouncy	MCA 37001	MCA	5.98	35	28	35	ALAN PARSONS PROJECT Eve	Arista 9504	INO	5.98		
11	17	43	DAN FOGELBERG Netherlands	Epic PE 34185	CBS		36	21	13	LOGGINS AND MESSINA "Best Of Friends"	Columbia PC-34338	COL			
12	10	29	DON McLEAN American Pie	United Artists LN 10037	CAP	5.98	37	32	27	RUSH Caress of Steel	Mercury SRM1-1048	POL	5.98		
13	14	43	DAN FOGELBERG Souvenirs	Epic PE 33132	CBS		38	38	29	STEELY DAN Pretzel Logic	MCA 37042	MCA	5.98		
14	20	15	SPYRO GYRA Morning Dance	Infinity 37148	MCA	5.98	39	43	15	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes	MCA 37150	MCA	5.98		
15	13	25	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It!	MCA 37116	MCA	5.98	40	44	15	STEEPLEWOLF 16 Greatest Hits	MCA 37049	MCA	5.98		
16	15	11	PSYCHEDELIC FURS Talk Talk Talk	Columbia PC-37339	COL		41	45	7	MARVIN GAYE Greatest Hits	Motown M5-191	IND	5.98		
17	16	33	RUSH Rush	Mercury SRM1-1011	POL	5.98	42	46	15	JANIS JOPLIN Pearl	Columbia PC-32168	COL			
18	12	39	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers	MCA 37143	MCA	5.98	43	50	31	THE BEATLES Rock 'N' Roll Music Vol. II	Capitol SN-16021	CAP	5.98		
19	24	11	BOZ SCAGGS Hits	Columbia PC 36841	COL		44	42	15	MOODY BLUES In Search Of The Lost Chord	Deram Der 18017	POL	5.98		
20	25	15	DAVID BOWIE Diamond Dogs	RCA AYLI-3889	RCA	5.98	45	40	15	THE MOODY BLUES On The Threshold Of A Dream	Deram DER-18025	POL	5.98		
21	18	45	DAN FOGELBERG Captured Angel	Epic PE 33499	CBS		46	NEW ENTRY	ELVIS PRESLEY Pure Gold	RCA AYLI-3732	RCA	5.98			
22	23	45	DAN FOGELBERG Home Free	Epic Stock PC 31751	CBS		47	47	3	DAVID BOWIE Heroes	RCA AYLI-3889	RCA	5.98		
23	26	33	RUSH Fly By Night	Mercury SRM1-1023	POL	5.98	48	37	17	JOHN LENNON Rock N Roll	Capitol SN 16069	CAP	5.98		
24	27	11	TOTO Hydra	Columbia PC-36229	COL		49	49	3	SCORPIONS Virgin Killer	RCA AYLI-3659	RCA	5.98		
25	22	13	AL GREEN Greatest Hits Vol. I	Motown 5283	IND	5.98	50	39	5	BLUE OYSTER CULT Some Enchanted Evening	COL PC-35563	COL			

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Classical

Broadcaster Meeting Mulls Impact Of CD

By IS HOROWITZ

NEW YORK—The impact of Compact Disc technology on radio and unresolved negotiations with ASCAP over performing rights royalties are key topics on the agenda of the Concert Music Broadcasters Assn. (CMBA) at its annual conference in Chicago this week (18-21).

Record company executives will also participate in one of the roundtable workshops, a format that will replace panel-type seminars at this year's conclave. Recurring concerns over the distribution of recordings to stations and steps taken to discourage home taping are expected to surface again.

Most of the nation's classical stations belong to the CMBA, and attendance at this year's event is expected to set an association record, according to Lee Hanson of WQRS Detroit, now completing his first year as president of the association. Business for classical radio has been good over the past year, he says, with a number of new stations converting to the format.

Major market classical stations were among the first to receive CD players on a planned basis from Sony and Magnavox, as well as from a few other manufacturers under less formal arrangements, and the meet will provide a forum for the exchange of early experiences. A number of the stations have already gone beyond experimental phases and have instituted regular weekly CD programming.

Hanson says some financial support has been given to stations by local or regional suppliers of CD systems via advertising schedules aimed at promoting the new digital playback system. This is expected to increase as more equipment and disks become available.

Conference attendees will receive a report on the progress of negotiations with ASCAP for licensing agreements replacing the ones which expired last Dec. 31. These talks have so far proved fruitless, and some of the participants feel it may yet wind up in the courts for resolution.

In common with certain other cat-

Classical Notes

The latest volume of Mozart symphonies by Christopher Hogwood and the Academy of Ancient Music on London Records is the only one in the series to be recorded digitally. When it goes to market this month, however, it will carry the analog suggested price to maintain consistency. An addendum to the cycle may be issued later, including some very early Mozart works recently discovered. . . . An album devoted exclusively to the compositions of harpist Carlos Salzedo is due out shortly on Nonesuch. Another rarity upcoming on the label is a saxophone set.

Teresa Sterne, former chief of Nonesuch, to produce an album of Brahms songs for Arabesque Records, featuring mezzo Jan De Gaetani and pianist Gilbert Kalish. . . . Moss Music will score a first with the recording of a newly discovered Offenbach cello concerto. The soloist, Israeli/Canadian artist Ofra Harnoy, will also be recorded in more standard repertoire. First albums due out in the fall.

Pro Arte has released the first in a group of recordings it has licensed from Sound 80, a Grammy winning Copland/Ives album performed by the Saint Paul Chamber Orchestra under its former conductor, Dennis Russell Davies. More Ives and Copland from the source is due later this month.

egories of broadcasters, the classical stations are seeking a "workable" per-program license alternative to the standard traditional blanket license. They deem the latter approach unfair in view of their relatively restricted use of copyrighted music. Their case has been integrated into the bargaining being carried on by the All Industry Music Licensing Committee.

Among other topics to be addressed at the CMBA workshops are barter arrangements, television simulcasts, the impact of cable on radio, research, promotion and sales. There will also be an election of officers for the new year. A special address will be delivered by John Amis, a producer and program host for the BBC.

The conference will be held at the Executive House Hotel. Host station is WFMT. The event is being dedicated to the memory of Walter Neiman, president of WQXR New York, who died March 29.



CENTER CUT—Julien Fifer, executive director of Orpheus, slices into a cake at a post-concert party on the Carnegie Hall stage marking the 10th anniversary of the conductorless ensemble. Shindig also marked release of the group's performance of Stravinsky's "Pulcinella" on Pro Arte Records.

DIGITALLY REMASTERED 'Legends' From RCA

NEW YORK—RCA Records is transferring many of its vintage stereo recordings to digital working masters to recapture and preserve the original sound characteristics, for early reissue in a new \$5.98 budget line as well as for possible use later on Compact Disc.

The first 20 titles are to be released this month in a "Legendary Performers" series that will eventually encompass some 100 albums. They will carry the Gold Seal label.

The transfer process calls for use of the original master tape wherever possible, or the earliest mixdown where the original is no longer available. The purpose is to bypass second- or later-generation tapes that may have suffered some degradation because of now outdated dubbing technology, says an RCA spokesman.

Among the first batch of recordings, special mention is made of the 1954 two-track experimental taping of the Berlioz "Symphonie Fantastique" performed by the Boston Symphony under Charles Munch. In the case of other early recordings,

original three-track masters were reprocessed digitally.

The process permits digital "detticking" of some masters and sophisticated repair of damaged tapes from alternate sources. Once locked in its digital format, the performance is said to retain its quality indefinitely.

Artists featured in the initial group of recordings include Fritz Reiner, Eugene Ormandy, Arthur Fiedler, Andre Previn, Leopold Stokowski, Erich Leinsdorf, Artur Schnabel and Itzhak Perlman.

The line, including Dolby encoded cassette versions, is slated to receive extensive merchandising support. This includes a sampler to be serviced to radio stations and retailers, header cards, full-color posters and a consumer brochure.

Promotion will plug the line as taking the guesswork out of building a classical collection. Reference to the digital reprocessing will be made on jackets. Trade advertising is being planned, and an installment of the new syndicated "Red Seal Showcase" radio program will be devoted to the series.

15 Orfeo CDs Due From Pantheon

NEW YORK—Pantheon Productions will be bringing in Orfeo Compact Discs beginning in September, priced to the trade to permit retail sale at \$18 to \$20, according to Pantheon president George Mendelssohn. The first release will comprise 15 titles, he says.

Meanwhile, Pantheon continues to import analog pressings from the German label with which it participates frequently in joint productions. Coming shortly are a Salzburg performance of Mozart's "Zaide," and a Strauss "Salome" featuring Grace Bumbry. These titles will also figure in CD later in the year, says Mendelssohn.

In its Historical Series, released on cassette only, Pantheon is readying a Mahler Second Symphony recorded by British Decca in 1951, with Otto Klemperer conducting the Concertgebouw Orchestra and Kathleen Ferrier and Jo Vinvent as soloists. From EMI, in the same series, will

come cassette packages of violinist Ginette Neveu in the Brahms and Sibelius concertos, Maggie Teyte in a double-play cassette including works by Berlioz and Chausson, and a complete collection of Liszt's works for piano and orchestra featuring Michel Beroff. Latter will be offered in a three-cassette package.

Tioch Names New Distributions

NEW YORK—Tioch Records has named five new distributors to service territories formerly handled by Pickwick.

New outlets for the line are MS in Minneapolis, California Record Distributors in Los Angeles, W&M in Denver, Tara in Atlanta, and Dagan, the new facility set up by Don Gillespie in Grand Prairie, Tex. The New York-based label has 13 distributors in all.

Survey For Week Ending 5/21/83
(Published Once A Month)

Billboard Best Selling **Classical LPs**™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
★ 1	1	29	BACH: Goldberg Variations Glenn Gould, CBS IM 37779
2	9	5	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319
3	8	5	GALA CONCERT AT THE ROYAL ALBERT HALL Pavarotti, London LDR 71082
4	13	5	MY LIFE FOR A SONG Domingo, CBS 37799
5	2	9	IN CONCERT AT THE MET Price, Horne (Levine), RCA CRC 2-4069
6	6	5	BACH: The Brandenburg Concertos English Concert (Pinnock), DG 2742 003
7	4	179	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
8	5	25	VIVALDI: The Four Seasons (Pinnock), DG 2534 003
9	3	9	BEETHOVEN: Symphonies #'s 5 & 6 Philharmonia Orch. (Ashkenazy) London LDR 72015
10	14	5	HIGH, BRIGHT, LIGHT & CLEAR Canadian Brass, RCA ARC1-4574
11	NEW ENTRY		CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104
12	15	5	VERDI: Falstaff Bruson, Ricciarelli, L.A. Philh. (Giulini), DG 2741 020
13	NEW ENTRY		GLADRAGS LeBecque Sisters, Angel DS 37980
14	25	5	GLASS: The Photographer Glass, CBS FM 37849
15	10	9	BRAHMS: Hungarian Dances Vienna Philh. (Abbado), DG 2560 100
16	11	16	PERHAPS LOVE Placido Domingo, CBS FM 37243
17	NEW ENTRY		MAHLER: 9th Symphony Chicago Symphony Orch. (Levine), London LDR 72012
18	7	65	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
19	19	13	SHOSTAKOVICH: Symphony #5 Concertgebouw Orch. (Haitink), London LDR 71051
20	12	379	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
21	18	21	AISLE SEAT The Boston Pops (Williams), Philips 6514 328
22	16	9	BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio English Chamber Orch., Bolling (Rampal), CBS FM 37798
23	NEW ENTRY		FAURE: Songs Von Stade, Angel DS 37893
24	NEW ENTRY		MAHLER: 4th Symphony Popp, London Philharmonic (Tennstedt), Angel DS 37954
25	17	49	THE TANGO PROJECT Schimmel, Sahl, Kurtis, Nonesuch Digital D-79030
26	21	5	MAHLER: 7th Symphony Chicago Symphony Orch. (Levine), RCA ATC2-4245
27	24	9	HOROWITZ IN LONDON Horowitz, RCA ARC 1-4572
28	20	9	SOAP OPERA The Cambridge Buskers, DG 2532 072
29	NEW ENTRY		STRAUSS: Four Last Songs Te Kanawa, CBS M 35140
30	23	9	VIVALDI: The Four Seasons I Musici, Philips 6514 372
31	31	5	MUSSORGSKY: Pictures At An Exhibition London Symphony Orch. (Abbado), DG 2532 057
32	29	33	SOLITUDE Zamfir, Philips 6312238
33	22	16	SACRED MUSIC FOR THE GUITAR Parkening, Angel DS 37335
34	26	13	REICH, GLASS & BECKER Wilson-Angel DS 37340
35	33	5	BRAHMS: Piano Concerto #1 Ashkenazy, London Philh. (Haitink), London LDR 71052
36	35	16	MOZART: The Marriage of Figaro (Solti), London LDR 74001
37	28	21	AFTER HOURS Elly Ameling, Philips 6514 284
38	36	13	BEETHOVEN: "Archduke" Trio Ashkenazy, Perlman, Harrell, Angel DS 37818
39	32	21	GLASSWORKS The Philip Glass Ensemble, CBS FM 37265
40	37	9	DEL TREDICI: In Memory of a Summer Day St. Louis Symphony Orch. (Slatkin), Nonesuch 79043

May 21, 1983 BILLBOARD

Pro Equipment & Services

Ariz. Studio: Business Booming Chaton Owners Say 'Labor Of Love' Is Paying Off

By RADCLIFFE JOE

NEW YORK—At a time when many other studios are slashing rates and turning to jingles and demo tapes in an effort to make ends meet, Chaton Recording Studios of Scottsdale, Ariz. reports that it's doing capacity business. In fact, says Marie Ravenscroft, who runs the seven-year-old studio and its eight-month-old remote truck the CAT (Chaton Audio Truck) with her husband Ed, business is so good that they're considering cutting back on some of the media advertising they do to keep up with the demand.

Ravenscroft says she feels that people use Chaton's facilities because they offer a combination of state-of-the-art equipment, qualified personnel and tender loving care. She describes herself as "den mother" to the artists and their support staffs who find their way to the Ravenscroft operation, which sits on two-and-a-half acres of land "in a very picturesque part of the country." She explains, "Ed supplies the technical expertise, and I cook them a meal and try to make them feel at home as much as possible for the length of their stay."

Ravenscroft continues, "Chaton is now, and always has been, a labor of love for us. We believe that people sense this and gravitate to the sort of environment we are continually trying to maintain."

"The CAT is a sort of culmination

of the Ravenscroft dream. It has been in the making for the seven years we have had Chaton Recording," Ravenscroft explains.

One of the reasons the dream took as long as it did to come to fruition was the cost. Says Ravenscroft, "We wanted state-of-the-art equipment such as we had in the studio, and we knew that would be very costly. In addition, it was important in this era of video that everything interfaced with video and film."

"The big unknown was, could it pay off financially for a studio operating out of Scottsdale?" The question has been answered during the past 18 months. During that time the CAT has completed a 13-week tv series, "Nashville On The Road"; the Michael Murphey Special, "What's Forever For"; Flora Purim and Airtio Moreira In Santa Fe; and a long list of live concerts including rock'n'roll festivals, "Live At Billy Bob's" in Fort Worth, Tex., and a live album titled "Rhythm Of The City."

The CAT has worked extensively in Colorado, Arizona, New Mexico, California and Texas, but Ravenscroft stresses that its range of operation is not restricted to these areas—"although we would like to remain in the Southwest," she adds as an afterthought.

The CAT commands as much as \$600 a day for its services, but Ravenscroft admits that this is nego-

tiabile depending on the size and nature of the job. A mileage charge is also tacked on. However, the price includes two engineers and all support services.

The studio itself charges \$70 an hour for use of its 16- or 24-track facility, and \$50 an hour for use of its 8-track facility. It offers the services of four independent audio engineers and an independent video engineer.

In addition to its impressive array of state-of-the-art equipment, Chaton Recording also features a reconditioned Steinway Grand piano from 1881, and "all other musical instruments the musician needs to function in a studio environment," Ravenscroft says.

The CAT, too, is also fully equipped. It features an Otari model MTR-90 16/24 track recording console, an Otari model MX5050B two-track, quarter-inch tape deck, Soundcraft 800 Series console, Master Room model XL305 reverberation chamber, three dbx model 208 noise reduction systems, four video monitors, video cameras for production and communications viewing, and a long list of supporting audio and video gear.

The studio also uses Agfa tape almost exclusively. Steve Moore of Chaton explains that the studio has made a policy of continuously testing available recording tapes, because "the tape is a critical part of our total effort."

FOR AUDIO OR VIDEO

Agfa Introduces New Mastering Tape

TETERBORO, N.J. — Agfa-Gevaert has begun marketing a professional two-inch mastering tape, for either audio or video use. The tape is part of an expanded line of products shown at the recent NAB convention in Las Vegas. It includes broadcast quality U-Matic videocassettes, and a line of duplicator tapes.

According to Ken Wiedeman of Agfa-Gevaert, the new mastering tape, series number PEM 428, is a one-mil version of the company's popular seller, the PEM 468 studio mastering tape. It is designed for users who want less bulk, lighter weight and greater versatility.

Wiedeman states that the new tape is a low-noise, high-output product offering dynamic range for true reproduction. Its polyester base is tensilized for strength, and it offers

superior print-through characteristics that reduce the effects of pre- and post-echo, according to Wiedeman.

The PEM 428 is produced with a back-coating that contributes to the ease of its handling, says Wiedeman, adding that superior winding characteristics eliminate slow winding. The tape also features reliable mechanical and electro-acoustical properties that lessen the need for machine realignment, he says. Other features of the new tape include superior oxide formulation, quality slitting that assures consistent edge tracks, even transport across the head, and accurate phase relationship from edge to edge.

The tape is available in lengths of 4,800 feet on 12½-inch reels. It can be used for a full hour of recording at 15 ips.

Agfa-Gevaert's expanded assortment of broadcast quality U-Matic videocassettes is designed for use by duplicators, broadcasters, industrial, educational and religious users. The products include a series KCS 10 mini-cassette for portable applications, and a standard series KCA 10. According to Wiedeman, the firm has also begun marketing a new bulk duplicator series in six sizes.

The new broadcast quality U-Matic videocassettes offer a 3dB advantage in color signal-to-noise and video signal-to-noise. According to Wiedeman, they also feature an RF output greater by 2dB, and a drop-out rate that is consistently lower than the industry standard.

Scene Three Debuts New Mobile Facility

NASHVILLE—Scene Three, a video and film production company here, has unveiled a new \$1.5 million mobile teleproduction center. The 45-foot tractor-trailer facility can offer up to eight cameras, six one-inch tape machines and recording studio quality audio.

At the debut ceremonies, held May 2, Scene Three officials also announced that the firm will begin producing national programming immediately for Multimedia and General Television Network.

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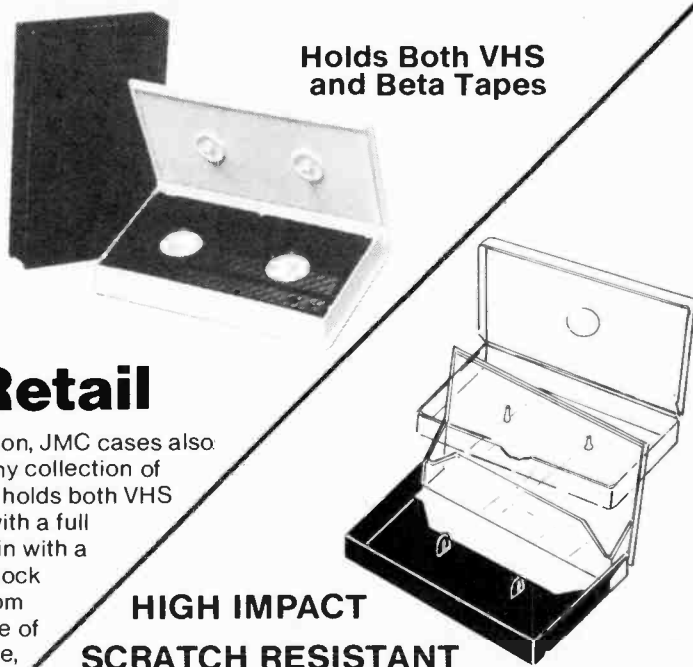
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Pro Equipment & Services

Showco Marketing Sound System For Small Venues

DALLAS—The Showco Co., based here, has developed a new professional sound system, designed for use in small venues. The system, the S/S Pro, is intended as a companion to Showco's model AS-1 arena-size system, used for larger indoor and outdoor applications. Showco is one of the few companies in the country that designs and manufactures sound reinforcement systems almost exclusively for the audio rental market.

According to Wil Sharpe, Showco's sales manager, the S/S Pro was designed with struggling new artists in mind. He says, "We wanted to make quality hi-fi sound available at an affordable price to new artists who would otherwise be forced to use house systems or local sound companies."

To accomplish this, Showco has established a sliding rental scale that is tailored to the artist's budget. Among the new acts that are using the S/S Pro system are Simple Minds, the Call, Missing Persons and Saga.

Sharpe describes the S/S Pro as a compact, high-quality, professional sound reinforcement system that shares components with the larger arena system. However, it is designed for use in smaller spaces, such as theatres and ballrooms.

The system, which weighs less than 150 pounds, consists of a bass cabinet and a cabinet for mid-bass, midrange and highs. They can be stacked on tight wings and handled by a two-man crew.

The bass cabinet of the S/S Pro is a computer-optimized reflex design, housing a single JBL 2200 18-inch low frequency driver. The three-way cabinet features a JBL 12-inch driver on a proprietary mid-bass short horn, a JBL model 2441 compression driver on a compact mid-range horn and a Yamaha model JA-4281 compression tweeter for highs.

Sharpe explains that the system is electronically tri-amplified, and driven by Crown PSA-2 amplifiers. RMS power available to each unit is a minimum of 800 watts.

The Showco Arena system features JBL's 18-inch speakers for lows in conjunction with JBL bi-radial mid-range horns. Like the S/S Pro, the Arena consists of two cabinets, one for bass and the other for mid-bass, mids and highs. The system's bass cabinet is a computer-optimized reflex design that houses three JBL 2200 series 18-inch drivers in separate cells. The low end array is essentially flat to below 30Hz, according to Sharpe. The mid-bass in

the three-way cabinet features two JBL model E120 12-inch high efficiency drivers, on a proprietary short mid-bass horn.

The system's mid-range features

JBL bi-radial horns with JBL model 2441 drivers. Highs are handled by two Yamaha model JA-4281 compression tweeters. The horns are mounted vertically in the three-way

cabinet for arena hanging.

According to Sharpe, the unit has a 60 degree vertical dispersion and a 40 degree horizontal dispersion. He explains that this concept allows the

units to be hung in a curved array that minimizes hot spots, holes and comb filtering caused by having the sound arrive at the ear from multiple sources.

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Sony Digital First For Dutch PolyGram Studio

AMSTERDAM—PolyGram Holland's Wisseloord studio in Hilversum has become the first in Europe to be equipped with a Sony 24-track digital recorder. Only four other European recording facilities boast digital 24-track hardware, the company says, and these all use 3M machines.

Sony engineers flew from Tokyo to install the equipment, worth around \$180,000. Country group Personal was the local act which baptized it. An unnamed international act signed to Polydor International will be in the studio at the end of May, and Dire Straits and the Steve Miller Band are among those reportedly keen to record there in the near future.

Pro Equipment & Services



SKY DREAMS—Producer Martin Scot Kosins, center, is flanked by actress Loretta Swit and actor John Carradine, as the trio work on "The Land Where Dreams Are Made," a children's LP scheduled for release on Open Sky Records. The album is being recorded at Santa Barbara Sound Studio, Calif.

Studio Track

By ERIN MORRIS

In New York City at Unique Recording, Bobby Orlando producing the Village People for RCA. Orlando also producing the Flirts, with Steve Jerome behind the board and Tracy Melvin assisting.

At Evergreen, Ray Gomez producing Patti Oja, with Rob Stevens engineering. . . . Singer/songwriter Dutch Robinson of the Ohio Players laying tracks, with Jerry Thicava engineering and Peter Crawford assisting. . . . Kevin Brennan working on self-produced album project, with Buddy Pollack at the controls. . . . The Stranglers recording and mixing their upcoming Epic

release, with Stevens engineering. . . . George Dream co-producing his debut release with Duane A. Snipe. David Belafonte is engineering the project. . . . Rusty Cloud of the Asbury Jukes laying album tracks, with Stevens engineering.

At The Workshope in Douglaston, N.Y., RCA act Steel Breeze laying tracks for soundtrack of feature film titled "20,001 B.C.: An Animated Rock Fantasy." Kevin Kelly is engineering and Alan Brewer is producing.

In Gladwyne, Pa. at Kajem Recording Studios, Alan Mann completing his forthcoming EP with producer/engineer Mitch Goldfarb.

In Chicago at Red Label Studios, Vanessa Davis Band mixing album tracks with producers

George Olszewski, Kevin Lents and Norman Kruger. Freddie Breitberg is engineering the project.

In Detroit at RMJ Recording Studio, r&b group You finishing their upcoming release with producers Carl Vest, Samikel DeLeon and Jim Lifton and engineers John Yacczz and Earl Size. . . . Barrett Strong producing Smoke, with Rick Kerr behind the board.

In Minneapolis at American Artists Studio, Andre Cymone laying Columbia tracks, with Peter Martinsen engineering. . . . Dave Toland working with producer Randy Schwoerer and engineer Martinsen.

In Los Angeles at Skip Saylor Recording, Pamela Moore working on an upcoming EP with producer Davey Johnstone and engineer Jon Gass. . . . King Errisson mixing solo album for Shatter Records. Gass is at the controls. . . . Five Figures is in laying LP tracks with producer Skipper Wise and engineer Gass. . . . Broadcasters working on next single with Bill Hermes producing and Gass engineering. . . . Kim Boleyn laying tracks for a forthcoming EP with producer Ben Knauer.

At Eldorado Recording Studio, Bill Laswell and Michael Beinhorn producing Herbie Hancock's next album for Columbia, with Dave Jerden engineering. . . . Liam Sternberg producing the Dickies for A&M England. Ed Stasium is engineering the project. . . . Warner Bros. artist Marc Thompson producing himself with Champ Davenport and engineer Jerden. . . . Jerden engineering the Red Devils for Chrysler.

Spencer Proffer is completing the Vanilla Fudge reunion album for Atlantic at the Pasha Music House.

At Magnolia Sound, the Kendalls recording their new single with producer Brian Ahern and engineers Stuart Taylor and Alan Vachon. The project is for Mercury Records. . . . Kris Kristofferson in the studio with producer Fred Foster laying album tracks for Monument, with Chip Young engineering. . . . The Enactron Truck recorded Quincy Jones' "Seattle Celebration," on location at the Paramount Theatre in Seattle. The concert, which included over 80 musicians, featured Jones, Ray Charles, Patti Austin and James Ingram. Bruce Swedien, Stuart Taylor, Vachon and Al Burnham engineered the effort.

Oingo Boingo tracking their new LP at Baby'O Records. The project, which will be released on A&M, was produced by Robert Margouleff and engineered by Howard Siegel.

At The Village Recorder, Sammy Hagar in with producer/engineer Don Smith cutting Gefen tracks. Cliff Jones is assistant engineer for the project. . . . Warner Bros. artist Randy Crawford mixing new project with producer Tommy Li Puma and engineer Al Schmitt.

In Van Nuys, Calif. at Salty Dog Recording, Billy Preston in the studio with engineer Galen Senogles and arranger Ralph Benatar. The three are all producing Preston's new album.

At Perspective Sound in Sun Valley, Calif., Dante beginning work on debut album, with Isaac Suthers producing and Bill Poppy engineering.

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

Hauppauge Using New Dolby System

NEW YORK—Hauppauge Tape Manufacturing, Ltd. is using the Dolby HX Professional recording system for the duplication of audio cassettes. The HX Professional is a new recording technique developed by Dolby Labs, designed to improve the audio quality of cassettes while requiring no special playback equipment at the consumer end.

Roger Gouldstone, president of Hauppauge Tape, says that the HX Professional enhances frequency response and dynamic range and reduces distortion. The service is immediately available to all Hauppauge Tape customers.

The HX Professional is manufactured by Electro Sound Inc. under a special licensing agreement with Dolby Labs.

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Video

More Clubs Are Shouting 'Everybody Into The Pool'

By LAURA FOTI

NEW YORK—The ever-burgeoning production of promotional video clips has led to their visibility in a number of venues, including cable and broadcast television, movie theatres, clubs and "Video 45s" and albums. Clubs were among the first outlets for the tapes, and they continue to be heavy users.

service run by Stephanie Shepherd, managing editor of *Dance Music Report*; and Video Rock International, run by two former employees of Steinberg.

In the beginning, there was Rockamerica, a company founded by Ed Steinberg as a distribution mechanism for music video clips to clubs. Recently, a number of other "video pools" have sprung up, some similar to Rockamerica, others more narrowly focused.

Steinberg says, "There's room for other people in this field," and adds he's adapted some of his practices due to the new competition. "When I was the only game in town, I put out anything the record companies told me to. But now I see companies specializing in the kinds of product they want to put out, so I'm going to be more discerning too."

Rockamerica remains the leader in the field, with more than 260 clubs subscribing to its service, according to Steinberg. But recent months have seen the birth also of Sound & Vision (*Billboard*, May 7); Telegenics, a Brooklyn, N.Y.-based

Telegenics, specifically, is promoting itself as a service specializing

in "dance-oriented" music video. Its playlist includes the Thompson Twins, Blancmange, U2, Grace Jones, Whodini, Michael Jackson, Bow Wow Wow and others. "We're featuring a number of acts that don't get as much support from the record companies," says Stephanie Shepherd. "The independent labels are doing respectable videos that can act as a showcase for artist development."

Shepherd has connections with club personnel through her work on *Dance Music Report*. She claims to have lined up 50 subscribers to her

service, which costs \$200 per month for two hours of programming. "I have a very strong grassroots interaction with the clubs and kids, and I know which clips they want to see."

Subscribers are required to give feedback to Telegenics on audience response to the clips, and to provide the company with a monthly top 20. In addition, all subscribers must sign a contract forbidding them to duplicate the tapes. (The other services also have this requirement.)

"These are still promotional items," Shepherd points out. "We don't require clubs to return the tapes to us, because that would only

encourage piracy, so we make those arrangements with the labels."

Video Rock International, based in New York, did a blind mailing to clubs around the country to enlist subscribers. Jacqueline Munz and Solveij Lamberg run the company, and Lamberg claims deals have been reached with most of the major record labels for the supply of clips.

Quality is a major issue in the video pool business. Steinberg states that the tapes he gets from the labels are often of "miserable sound quality."

"I have to equalize them all," he remarks. "For a while I didn't bother, because I saw myself strictly as a distribution conduit, and whatever the record company supplied was what I distributed." But the increased competition and complaints from clubs have led to a new policy at Rockamerica.

VETERAN PRODUCER OF MUSIC CLIPS

Walz Mixes Creativity, Frugality

NEW YORK—What makes a successful music video producer? Besides production experience, it takes an ability to work within time and financial restraints, to recognize the importance of the creative while keeping track of slightly more bottom-line concerns.

Ken Walz has been producing music video projects for 11 years, and says it is a business in need of more professionals. The head of Ken Walz Productions, based here, points out, "The video business is too cluttered with amateurs today. The really good work is being done by professionals who take pride in

what they do—be it a \$20,000 rock video or a \$10 million feature.

"The record industry has to awaken to the fact that without a strong producer, a video can fall apart. Too often record companies and acts choose a director and let the production end slide. But without an experienced producer, the whole video will suffer."

Walz explains, "The producer on a project puts together the right combination of creative people—director, cameraman, editor, set designer, etc.—to make the best possible product. Too often, a director or a member of the group will bring in a friend to act as producer, and the project goes over budget."

Because budget considerations are so important on music projects, Walz explains, a producer must be able to figure out ways of getting the video's concept across within strict financial guidelines. "No one can have carte blanche," he says. "The dollars aren't there, unfortunately. But the director shouldn't have to worry about the budget. It's his job to come up with the concept, and the producer's to find a way to do it."

While there are many aspiring video directors, Walz says producing is an area that isn't emphasized at all. Yet a good producer is also a creative force within the video project: "He's the one who mixes the right elements." Video is still a relatively

new area for record companies, so the need for an experienced producer becomes even more pronounced, Walz feels.

"There are elements of video production that people at the record companies are not always aware of. For example, you have to have insurance, you have to get permission from local film commissions to proceed on productions, and so on. Conceiving and directing the project are not everything; most problems stem from a bad producer—or no producer at all."

Walz adds, "Video is a serious part of the business, but it's not always treated that way by the record companies. When you try to do a video on a shoestring, it shows. Production dollars are a bad corner to cut because it's so difficult to hide an inadequate budget."

"The viewing audience doesn't see budgets. They say, 'Wow, my favorites are Michael Jackson, Fleetwood Mac, Billy Joel ...' Invariably, they're the ones that are over \$50,000. The audience doesn't care how much a clip costs. I have sympathy for the record companies because I know they don't have the money to spend. But, on the other hand, the better the video, the more records you sell. This is not to say a good, simple concept well executed can't be very effective and help sell,

(Continued on page 33)



A DIFFERENT STRIPE—Producer Ken Walz (second from right) is seen on the set of a clip for Zebra. Lead singer Randy Jackson (right) is at work on a computer. Also shown: director Adam Friedman (left) and cameraman Francis Kenny (second from left).

Fast Forward

Goodbye Beta/VHS, Hello 8mm?

By KEN WINSLOW

The half-inch Beta/VHS videocassette technology is at long last opening the gate to prerecorded product the music industry can sink its teeth into and sell: stereo video with better than 80 db audio tracks (Beta Hi-Fi), two-title pop music video single packaging (Video 45s), and battery portable video boom boxes (hand-held V HS-C decks). Now, along come 122 manufacturers to tell us to make way for a new one-third-inch or 8mm videocassette format.

The coming 8mm format has a lot going for prerecorded audio-plus-video music distribution: a simple auto-changer capable cassette about the size of a pack of cigarettes with up to 90-minute (soon to be 120-minute) capacity and audio options for fixed head analog, rotary head FM (similar to Beta Hi-Fi) and rotary head PCM audio. The outside dimensions of the recorder/player are strictly up to each manufacturer's own design, because the specified dimensions of the 8mm tape cassette are very roughly the size of a fat C-60 audio cassette. It seems to predict that eventually the size of an 8mm video recorder/player can be roughly the size of a C-60 recorder/player. And you know how small they are getting these days.

The standardization announcement was formally made March 28 in Tokyo, where meetings have been underway for a year. Until then, 8mm video was no more than a pa-

per specification tiger. We may, however, see some mockups, perhaps as early as at next month's Chicago CES. But give 8mm video four to five years or so and you will probably hear its roar around the world.

I say "probably." The relationship holding the 122 manufacturers to-

VPA Enlists 16 New Members

NEW YORK — The Videotape Production Assn. drive for new membership has so far resulted in 16 sign-ups, seven in the full (voting) membership category. The group is expanding its interests and activities to appeal to a broader variety of firms in the video production field.

Since January, the following facilities have become full members of the VPA: Intercontinental Tele-video, IPC (International Production Center), JSL Video, Moviellab, Rimyth Productions, Today Video and Telecolor Productions.

In the Allied Services category, new members are Carob Video, Charlex, Creative Ways, Communications Plus Video, the Raleigh Group and Merrill Lynch Video Network. Len Elliot of Roger Wade Productions, Steven Wechsler of the Wechsler Group and video editor John Custodio have joined the VPA as individual members.

Additional information is available from Janet Luhrs, VPA executive director, 236 E. 46th St., New York, N.Y. 10017.

gether—as well as others not participating—is fragile at best at these early stages. Such accords have fallen apart before in audio and in video.

It should be noted that European Thomson CSF has momentarily blocked the issuance of the 8mm video format for SECAM over its advocacy of a different base band recorder technique. But the 8mm video format has been issued for the NTSC and PAL encoding standards, and by all rights it should hold among the great majority of the world's manufacturers.

The fact of the matter is that 8mm video is a logical third phase development that follows product evolution cycles we have seen before.

I hope the industry quickly comes up with a name that avoids any suggestion to the consumer that 8mm video shoots 8mm photographic film and shows it on a tv set. Kodak tried that one 10 years ago with its Super 8mm Film Videoplayer and fell smack on its face.

Speaking of Kodak, I wouldn't be a bit surprised to see it pick up the 8mm video ball and run like hell. Unlike the Japanese and such U.S. firms as RCA, Zenith and GE, who have got to carefully handle the transition from their existing half-inch Beta/VHS commitments, Kodak starts with an absolutely clean slate.

At this point the only major omissions I can detect in standardization as presented are the lack of a provi-

(Continued on page 47)

May 21, 1983 BILLBOARD

AT LAS VEGAS MEETING

RCA Debuts New Players

NEW YORK—RCA has introduced a new line of five CED videodisk players ranging in price from below \$300 to \$450. In addition, the company has previewed its first random-access player, to be available this fall. There are also three new VCRs. The products were seen at a national distributor meeting in Las Vegas earlier this month.

The Random Access Player, model SJT 400, can be programmed to play any segment of a disk by either time or band selection, using the model's 30-function remote control. A "page" feature allows the display of still pictures or other information from specially prepared CED disks. The model also has stereo capability.

A new feature introduced in several of the other new models is forward/reverse scanning, with picture, at 120 times normal speed, in addition to 16-time scanning. This feature is found on the SJT 300, which lists for \$450.

RCA showed three new VCR models in Las Vegas. The VJT 400 has four video heads, front-loading and a six-program 14-day timer. Retail price is \$760. The VJT 500 uses a five-head "field still" helical scanning system to help deliver jitter-free playback. A cable-ready model with six-program 14-day timer and remote control, it lists for \$1,000. And the VJT 700 features an eight-program three-week timer, with Dolby stereo, an automatic sensing system that indicates the amount of time left on the tape and cable tuning. Price is \$1,300.

ACT NOW AND PICK UP THE MOST INCREDIBLE

Jessica Lange in Frances

Jessica Lange. Not since 1942 has an actress been nominated for two Academy Awards. Now, in a performance that won her the Oscar nomination for Best Actress, Jessica Lange is Frances Farmer. A woman who dared to be herself.

THORN EMI Video is proud to announce "Frances" is now available in videocassette (VHS and Beta). This fall, "Frances" opened to rave reviews, and, week in and week out, made Variety's 50 top-grossing films list. Now you, too, can put Jessica Lange to work for you.

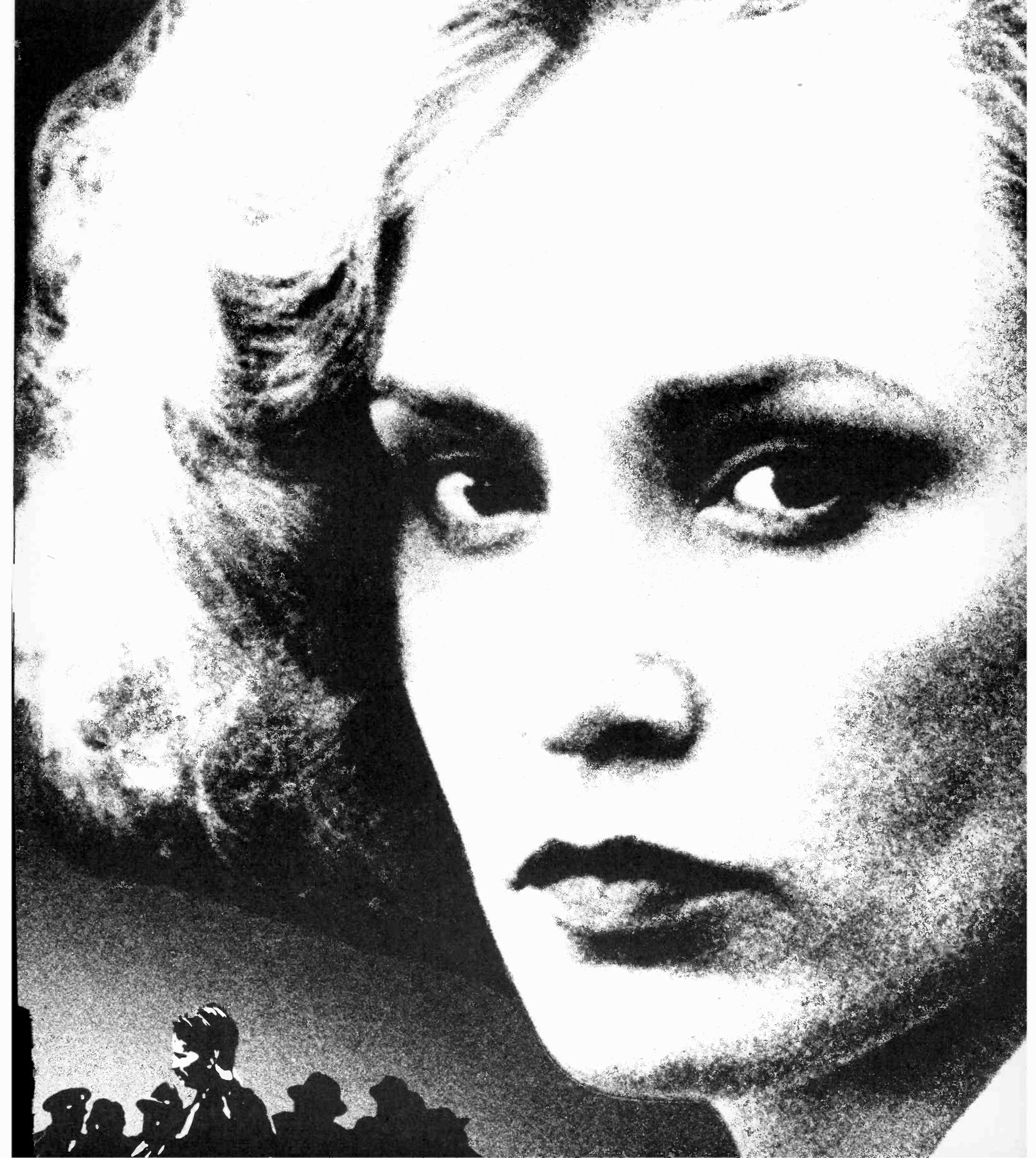
So, don't lose out this summer. Pick up Jessica Lange in "Frances" and pick up business with this blockbuster exclusively from THORN EMI.

For more information and the distributor nearest you, call toll-free: (800) 526-7443, ext. 255. In New Jersey: (800) 522-4503, ext. 255.

ANOTHER THORN EMI BLOCKBUSTER VIDEOCASSETTE!



**WAKE UP THIS YEAR'S
BEST ACTRESS.**



Videocassette Top 40

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SALES

RENTAL

These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.			These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.						
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	13	AN OFFICER AND A GENTLEMAN	Paramount Pictures, Paramount Home Video 1467	1	1	13	AN OFFICER AND A GENTLEMAN	Paramount Pictures, Paramount Home Video 1467
2	2	53	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA, Karl Video Corporation 042	2	3	8	CREEPSHOW	Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
3	7	5	PLAYBOY VIDEO VOLUME 2	CBS-Fox Video 6202	3	4	13	ROAD WARRIOR	Warner Brothers Pictures, Warner Home Video 11181
4	3	11	BLADE RUNNER ▲	Embassy Home Entertainment 1380	4	24	2	FIRST BLOOD	Thorn/EMI 1573
5	4	3	AIRPLANE II: THE SEQUEL	Paramount Pictures, Paramount Home Video 1489	5	2	11	BLADE RUNNER ▲	Embassy Home Entertainment 1380
6	21	2	FIRST BLOOD	Thorn/EMI 1573	6	5	20	POLTERGEIST ▲	MGM/UA Home Video 800165
7	11	17	THE BOAT (DAS BOOT)	RCA/Columbia Pictures Home Video 10149	7	8	17	THE BOAT (DAS BOOT)	RCA/Columbia Pictures Home Video 10149
8	5	13	ROAD WARRIOR	Warner Brothers Pictures, Warner Home Video 11181	8	9	6	THE SECRET OF NIMH	MGM/UA Home Video 800211
9	6	26	STAR TREK II-THE WRATH OF KHAN (ITA)	Paramount Pictures, Paramount Home Video 1180	9	6	3	JANE FONDA'S WORKOUT	Karl Video Corporation 042
10	14	14	STRAWBERRY SHORTCAKE IN BIG APPLE CITY	Family Home Entertainment, MGM/UA Home Video 338	10	12	22	ROCKY III ● (ITA)	CBS-Fox Video 4708
11	9	22	ROCKY III ● (ITA)	CBS-Fox Video 4708	11			AIRPLANE II-THE SEQUEL	Paramount Pictures, Paramount Home Video 1489
12	12	20	POLTERGEIST ▲ (ITA)	MGM/UA Home Video 800165	12	14	16	NIGHT SHIFT	The Ladd Co., Warner Home Video 20006
13	10	6	THE SECRET OF NIMH	MGM/UA Home Video 800211	13	13	17	THE WORLD ACCORDING TO GARP	Warner Brothers Pictures, Warner Home Video 11261
14	13	25	PLAYBOY ●	CBS-Fox Video 6201	14	30	10	MONSIGNOR	CBS-Fox Video 1108
15	8	8	CREEPSHOW	Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	15	10	4	PLAYBOY VIDEO VOLUME 2	CBS-Fox Video 6202
16	28	2	ROCK AND ROLL HIGH SCHOOL	Warner Home Video WAR 24054	16	7	20	MISSING	Universal City Studios Inc., MCA Distributing Corp. 71009
17	20	26	FIREFOX	Warner Brothers Pictures, Warner Home Video 11219	17	11	17	FAST TIMES AT RIDGEMONT HIGH	Universal City Studios Inc., MCA Dist. Corp. 77015
18	18	4	EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS	Karl Video Corporation 043	18	32	22	ANNIE (ITA)	RCA/Columbia Pictures Home Video 10308
19			NEW ENTRY THE WHO ROCKS AMERICA	CBS-Fox Video 6234	19	17	26	FIREFOX	Warner Brothers Pictures, Warner Home Video 11219
20	16	2	GREASE	Paramount Pictures, Paramount Home Video 1108	20	35	27	VICTOR/VICTORIA ●	MGM/UA Home Video 800151
21			NEW ENTRY THUNDERBALL	CBS-Fox Video 4611	21	20	12	YOUNG DOCTORS IN LOVE	Vestron VA-5012
22	17	19	MISSING	Universal City Studios Inc., MCA Distributing Corp. 71009	22	23	22	THE BEST LITTLE WHOREHOUSE IN TEXAS ● (ITA)	Universal City Studios Inc., MCA Distributing Corp. 77014
23	23	29	THE COMPLEAT BEATLES ●	MGM/UA Home Video 700166	23	21	7	HONKY TONK MAN	Warner Brothers Pictures, Warner Home Video 11305
24	26	22	TRON (ITA)	Walt Disney Home Video 122	24	16	26	STAR TREK II-THE WRATH OF KHAN (ITA)	Paramount Pictures, Paramount Home Video 1180
25			NEW ENTRY MASH-GOODBYE, FAREWELL, AND AMEN	CBS-Fox Video 1215	25	36	22	TRON (ITA)	Walt Disney Home Video 122
26	30	11	YOUNG DOCTORS IN LOVE ●	Vestron VA-5012	26			NEW ENTRY TEX	Walt Disney Home Video 123
27	31	6	MIDNIGHT COWBOY	MGM/UA Home Video 700193	27	27	3	LAST AMERICAN VIRGIN	MGM/UA Home Video 800190
28	27	6	COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN	Embassy Home Entertainment 1333	28	22	5	COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN	Embassy Home Entertainment 1333
29	35	3	CAPTAIN BLOOD	CBS-Fox Video 4624	29	18	7	THE LAST UNICORN	CBS-Fox Video 9054
30	22	2	BASKET CASE	Media Home Entertainment M-220	30	33	2	AN EVENING WITH ROBIN WILLIAMS	Paramount Pictures, Paramount Home Video 2319
31	19	27	VICTOR/VICTORIA ●	MGM/UA Home Video 800151	31	19	26	THE THING	Universal City Studios Inc., MCA Distributing Corp. 77009
32	15	17	THE WORLD ACCORDING TO GARP	Warner Brothers Pictures, Warner Home Video 11261	32	28	13	STRAWBERRY SHORTCAKE IN BIG APPLE CITY	Family Home Entertainment, MGM/UA Home Video 338
33			NEW ENTRY STAR TREK: THE MOTION PICTURE	Paramount Pictures, Paramount Home Video 8858	33			NEW ENTRY THUNDERBALL	CBS-Fox Video 4611
34	33	7	HONKY TONK MAN	Warner Brothers Pictures, Warner Home Video 11305	34	15	8	HALLOWEEN III	Universal City Studios Inc., MCA Distributing Corp. 71011
35	34	4	JAZZERCISE	MCA Distributing Corporation 55089	35	37	3	INCUBUS	Vestron V-4016
36	32	9	MONSIGNOR	CBS-Fox Video	36	26	2	THE TEMPEST	RCA/Columbia Pictures, Home Video 10455
37	36	17	FAST TIMES AT RIDGEMONT HIGH	Universal City Studios Inc., MCA Dist. Corp. 77015	37	29	15	ZAPPED	Embassy Home Entertainment 1604
38	24	7	THE LAST UNICORN	CBS-Fox Video 9054	38	34	9	VICE SQUAD	Embassy Home Entertainment 2015
39	39	3	JACKI SORENSON'S AEROBIC DANCING	MCA Distributing Corp. 55090	39	38	4	HOMEWORK	MCA Distributing Corporation 55111
40	38	4	FUNNY GIRL	RCA/Columbia Pictures Home Video 10212	40	39	25	RICHARD PRYOR LIVE ON THE SUNSET STRIP	RCA/Columbia Pictures Home Video 10469

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Video

Disney Has High Hopes For New Cartoon Push

NEW YORK—Last year, Walt Disney Home Video sold 50,000 units in three months during its summer cartoon promotion. This year, there are more titles included in the promotion, as well as a special baseball tie-in, and marketing manager Richard Fried is expecting even higher sales.

Four movie features—"Alice In Wonderland," "The Many Adventures Of Winnie The Pooh," "Bedknobs And Broomsticks" and "Pete's Dragon"—are reduced to \$39.95 each from prices ranging from \$70 to \$85. Two cartoon collections—"Goofy Over Sports" and "Storybook Classics"—are reduced to \$29.95 from \$50.

"This is strictly a pricing promotion," says Fried, "and we expect it to handsomely excel last year's performance, because the market is more primed than ever."

Each title included in the "all-star animation sale" comes with a child-sized baseball cap. Store dealers are also eligible to enter a sweepstakes offering five free trips to the 1983 World Series. Dealers who enter by June 1 receive a free Mickey Mouse

plush toy. Deadline for entries is Aug. 15, the same as the deadline for buy-in.

Point-of-purchase materials are available free with qualifying orders. These include a floor display with bins, counter cards and posters. An extensive consumer ad campaign is also planned.

"Video has not been used to sell video effectively," Fried says. Disney is therefore looking into the preparation of a five-minute video program for use by dealers and distributors.

"We are also actively pursuing other product that can make sense for the children's market. We want to keep our library hot and current, although we are not in the hit title business. 'Tex' and 'Tron' are exceptions—other than that we're very much a catalog business," Fried says.

Disney is introducing a new series called "Cartoon Classics" within the Disney library. The features to be included have never been seen other than theatrically, and star such Disney characters as Donald Duck and Chip 'n' Dale.

Music Monitor

- **Sparks Flying:** Russell and Ron Mael of Sparks teamed with Jane Wiedlin of the Go-Go's to perform a video for "Cool Places," a cut off the Atlantic "Sparks In Outer Space" album. Director was Graeme Whiffler, producer Larry Nimmer of Whiffler-Nimmer Productions in San Francisco. While Russell and Jane dance and sing about the "cool places" they're about to visit, Ron executes a series of sinister magic tricks.

- **Music Teacher:** Jules Shear portrays an English boys' school music teacher in the new video for "Whispering Your Name" from his EMI America album "Watch Dog." The clip, directed by Chris Gabrin, was filmed at the Charterhouse School in Surrey. Shear conducts classes made up of young students with violins, cellos, guitars, keyboards, bass and drums.

- **Video Test:** The Syracuse, N.Y.-based group Screen Test recently completed a video of their song "You Don't Know Me." Shot in Manhattan and Montauk, N.Y., the project was produced and directed by Tom Garber of New York's 20/20 Video Productions.

- **Video (Music) Games:** Through their consoles, subscribers to the Warner-Amex QUBE interactive cable system can play a variety of games. On Friday, "Video Rockade" presents 30 minutes test-

ing viewers' knowledge of rock'n'roll. Video clips are used in the question-asking segments. The QUBE system is available in Columbus, Cincinnati, Pittsburgh, St. Louis, Dallas and Houston.

- **Hot Talks:** Redline Records & Videoworks, producer of "Hot Rocks," a local cable tv show based in Yonkers, N.Y., has completed two interviews at the Meadowlands Area in New Jersey. Nick Lowe ran May 10; the segment on Paul Carrack runs May 17. LAURA FOTI



FOR A FEE—Fee Waybill of the Tubes barks an invitation to the sideshow during the filming of video clip for the band's single "She's A Beauty." The theme of the clip involves a young boy sampling the wares at the Tubes' theme park. Director on the project was Kenny Ortega.

New On The Charts

"THE WHO ROCKS AMERICA" CBS/Fox Video-19

The Who's "final" concert took place at Maple Leaf Gardens in Toronto last December and was seen live around the country via satellite. Now the concert is available on videocassette for \$39.98 list, and is the highest new entry on Billboard's chart this week. The band is seen performing such classics as "Long Live Rock," "My Generation" and "Won't Get Fooled Again."

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



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.

Beta RCA / Columbia Pictures BCF 8430 \$59.95
VHS VCF 8430 \$59.95

JASON & THE ARGONAUTS
Todd Armstrong, Nancy Kovack, Gary Raymond, Laurence Naismith
Beta RCA / Columbia Pictures BE 10346 \$59.95
VHS VH 10346 \$59.95

LUV
Jack Lemmon, Peter Falk, Elaine May
Beta RCA / Columbia Pictures BE 10351 \$59.95
VHS VH 10351 \$59.95

MAROONED
Gregory Peck, David Janssen, Richard Crenna, James Franciscus, Gene Hackman
Beta RCA / Columbia Pictures BE 10365 \$59.95
VHS VH 10365 \$59.95

ROARING FIRE
Sonny Chiba
Beta & VHS Thorn EMI Home Video \$69.95

SEAVISION, VOLUME I
Beta & VHS Beach Video \$59.95

SOFT CELL
Beta & VHS Thorn EMI Home Video \$49.95

TIMERIDER
Belinda Bauer, Peter Coyote, Fred Ward
Beta & VHS Pacific Arts PAVR-528 \$59.95

THE TOY
Richard Pryor, Jackie Gleason, Scott Schwartz, Teresa Ganzel, Wilfred Hyde-White, Ned Beatty
Beta RCA / Columbia Pictures BE 10538 \$79.95
VHS VH 10538 \$79.95

ZOLTAN . . . HOUND OF DRACULA
Beta & VHS Thorn EMI Home Video \$69.95

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.

BEHOLD A PALE HORSE
Gregory Peck, Anthony Quinn, Omar Sharif, Mildred Dunnock, Raymond Pellegrin
Beta RCA / Columbia Pictures BE 10019 \$59.95
VHS VH 10019 \$59.95

BUTTERFLIES ARE FREE
Edward Albert, Goldie Hawn, Eileen Heckart
Beta RCA / Columbia Pictures BE 10115 \$59.95
VHS VH 10115 \$59.95

CARRY ON CLEO
Beta & VHS Thorn EMI Home Video \$39.95

COLUMBIA PICTURES CARTOONS, VOLUME VI
Beta RCA / Columbia Pictures BE 15055 \$39.95
VHS VH 15055 \$39.95

DURAN DURAN
Beta & VHS Thorn EMI Home Video \$49.95

FIREMEN'S BALL
Josef Svet, Maria Jezkova
Beta RCA / Columbia Pictures BCF 3045 \$59.95
VHS VCF 3045 \$59.95

THE FIRST TIME
Beta & VHS Thorn EMI Home Video \$59.95

FRANCES
Jessica Lange
Beta & VHS Thorn EMI Home Video \$69.95

HOTHEAD (COUP DE TETE)
Patrick Dewaere

Pacific Arts Plans Big Push For 'Timerider'

LOS ANGELES — "Timerider, The Adventure Of Lyle Swann," from Pacific Arts Video Records, is the first full-length feature film produced and co-written by Michael Nesmith, and his first contribution to the home video market since "Elephant Parts." As such, it is being backed by an extensive promotional campaign.

The movie has just been released into the home video market; it was released theatrically in January. It will be available in Beta Hi-Fi.

The campaign surrounding "Timerider" consists of a national contest sponsored by Pacific Arts and Sound Video Unlimited. First prizes are six Kawasaki motorcycles; second prizes are six videocassettes autographed by Nesmith; third prizes are autographed posters; fourth prize is an autographed script, to be given to the store with the best "Timerider" display; and six autographed videocassettes will be awarded to top distributor salespeople.

Video Shack, the 10-store New York chain, will feature in-store and window displays, as will Nickelodeon in Century City, Calif.

Veteran Clip Producer Walz

• Continued from page 29

but that doesn't seem to be the way the industry's going."

It is frustrating for Walz—and for many other professionals in the music video field—when experienced commercial producers and others agree to work on clips for free or at a cut rate. "It's a shame that's the kind of business it is. Payment should be commensurate with their skills."

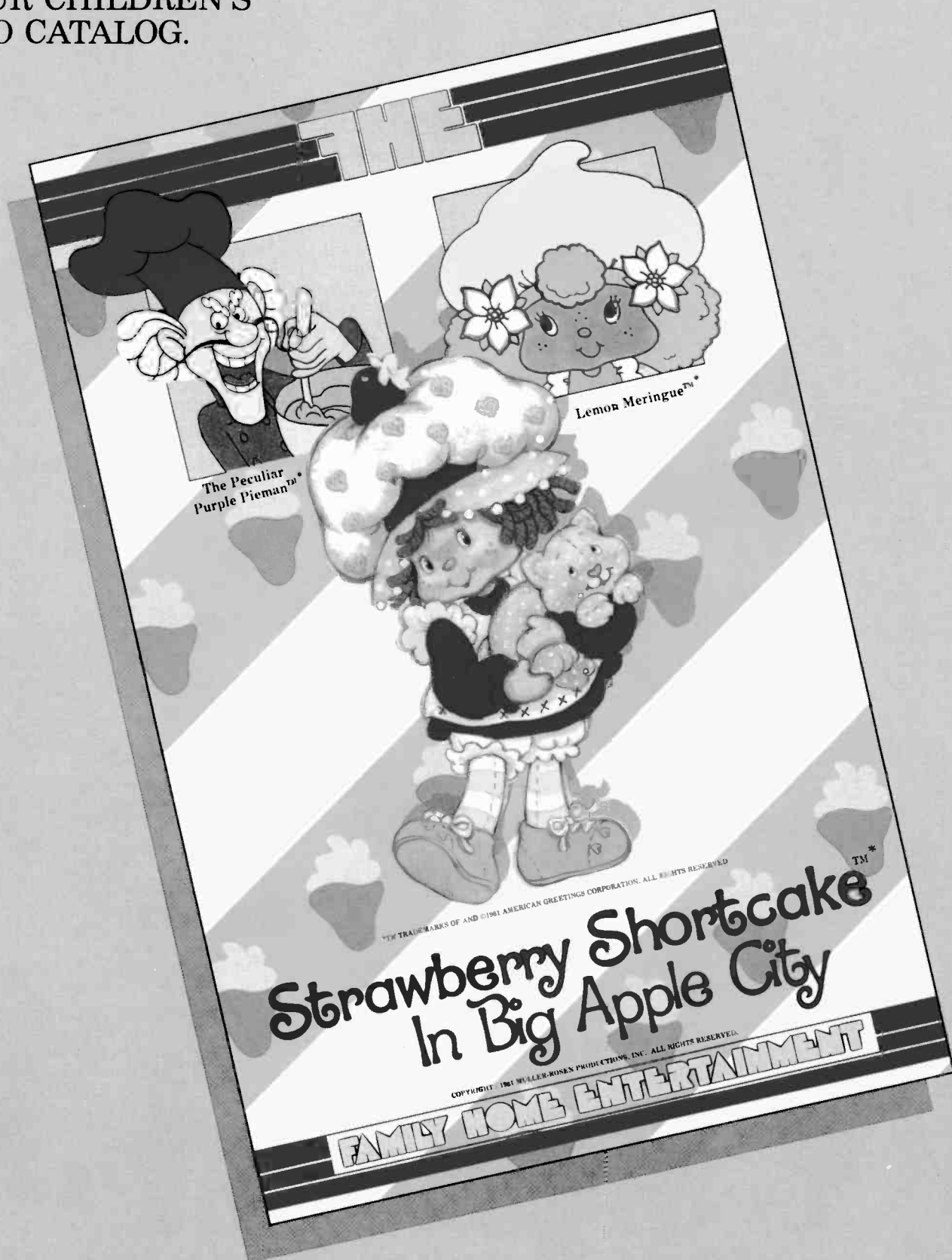
Walz's background includes such diverse productions as sports, industrial films, documentaries and outdoor adventure films. He has produced clips on Pat Travers, Loggins & Messina, Bette Midler, Dr. Hook, The Waitresses and Jon Butcher & His, among others. "Somehow I always seem to come back to music," he says. "I just can't seem to say no."

LAURA FOTI

THANK YOU.

TO: ALL VIDEO RETAILERS
FROM: FAMILY HOME ENTERTAINMENT

THANK YOU FOR HELPING TO MAKE STRAWBERRY SHORTCAKE A BILLBOARD BEST SELLER, AND FOR YOUR CONTINUED SUPPORT OF OUR CHILDREN'S VIDEO CATALOG.



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Chappell Revenues, Profits Up Robinson Credits Gains To Contemporary Copyrights

By IRV LICHMAN

NEW YORK—With a big assist from the contemporary/new music area, Chappell/Intersong Music is running ahead in revenues and profits so far this year. For the quarter ending March 31, company president Irwin Robinson reports an 11% increase in gross revenues and an 18% increase in operating profits over the same period last year.

For 1982 as a whole, the company had 24% increases in both revenues and profits over 1981. The 1981 total does not include income from Interworld, acquired last year.

While admitting that revenues are not at a record pace, Robinson declares, "In a declining state in the market, we keep inching forward. We feel we're ahead of the game."

Key areas of income are showing gains. Robinson says mechanicals are up—thanks to being on target in the contemporary area, while soft in standards—as are performance and print royalties. Synchronization and jingles dollars are off from a "timing point of view," Robinson suggests,

meaning that many projects set in motion have yet to realize their full income potential.

Of concern on a fuller realization of mechanical income, the veteran music publisher cites "controlled composition" clauses, wherein artists commit to a label for lower mechanical rates—generally 75% of statutory—when making a record deal. While there is little Robinson can do when an artist/writer deal comes his way after a label deal has been made, Chappell can possibly negotiate a higher rate—in the 80%-82% range—if no label deal has been made, he says.

Robinson says the issue of making video deals, seen as a formidable task in the past with little precedent to go by, is "not a problem." He notes, "We're making licensing agreements every day. We're licensing in all formats on the basis of royalties and buy-outs based on units sold. So far we've bent over backwards to peg a number that we feel reflects a maximum sales potential."

As for label video clips, Robinson says he's been getting a "token fee"

from labels by licensing a video clip performance for a six-month period after release. This generally amounts to \$50 for one song, although two songs by the same artist or publishing affiliate may command the same price tag.

While the recent so-called Buffalo Broadcasting decision that held blanket licensing of local tv stations a violation of copyright law established a "budget risk" at Chappell, Robinson believes that ASCAP's overall fees will be up this year, thus cutting into losses from the decision. The decision, formalized in federal court here in January and under appeal, also led to a retreat of the local tv income formula to 1980 levels.

Robinson continues to deny persistent rumors that Chappell will be sold by its PolyGram parent. "I've called Hamburg and I've been told it's not true."

Creatively, senior vice president Irwin Schuster claims "revitalization" of acts available to do outside material who can "sell a lot of records." His caveat, however, is to provide the strongest material pegged to the strongest act.

The publisher's chart and other activity is spread wide, but Robinson points to a particularly strong showing in contemporary new music, much of which represented in Chappell's claim of an 11% share of recent Hot 100 singles charts. Its association with Virgin Music has brought in copyrights by such acts as Culture Club, ABC and Musical Youth. While also running hot in country, the company is currently represented with the giant film theme, "Flashdance," now in its third printing in music print.

The company has recently signed Dave Steen, writer and ex-member of the Hawks; REM (with a new IRS album, "Murmur"); MCB, a group consisting of ex-members of Cameo, with an album on Epic, and Joe Cherry, a writer whose group Silver Condor has a Columbia album due soon.

On the album charts, Chappell is represented with material cut by Hall & Oates, Pink Floyd, Culture Club, Earth, Wind & Fire, After The Fire, Eric Clapton, Pat Benatar, ABC, Laura Branigan, Musical Youth, ABC, and others.

On Broadway, Chappell has the scores of the successful revival of Rodgers & Hart's "On Your Toes" (set for a label deal, with Chappell paying part of the cost for the digital recording) and of Gershwin's "Porgy & Bess." The rewrite of the Gershwin brothers' "Funny Face"—re-titled "My One & Only"—has two Chappell songs. New shows are being penned by Marvin Hamlisch, Jule Styne and Burton Lane, and a number of new films will feature Chappell copyrights.

Barry Enterprises Pacts With Pacific

NEW YORK—Jeff Barry Enterprises has made a longterm subpublishing agreement with Pacific Music of Japan. With recent expansion of its staff, the Los Angeles-based company now actively deals in the production and packaging of music, motion pictures, cable and radio syndicated projects.

Initial negotiations between the two companies began at this year's MIDEM. Final signing took place in Los Angeles with Ichi Atsushima, managing director of Pacific Music.



SPLIT DECISION—Leeds Levy, second from right, president of MCA Music, has worked out a co-publishing deal with Bruce Allen, right, and his Bruce Allen Music. Along with the deal, MCA obtains rights for the music of Red Rider, while Bruce Allen Music will sign two new writer/artists for the joint venture as well as promote the existing MCA Music catalog in Canada. Also shown during the pact's signing are Rocket Norton, extreme right, director of operations for Bruce Allen Music, and seated, Tom Cochrane, Red Rider's lead singer.

Print On Print

Cherry Lane Music offers a matching folio of Barry Manilow's "Here Comes The Night" (\$7.95) and "Jim Henson's Muppets Present Very Easy Piano Favorites Featuring Rowlf" (\$6.95). Also recently marketed is "Dan Fogelberg Greatest Hits" (\$6.95), an 80-page folio with 23 songs.

From Columbia Pictures Publications, there are a Willie Nelson personality folio, "Tougher Than Leather" (\$9.95), "The New 1983 200 All Gold Blockbusters" (\$14.95) and "Showcase Solos," a new piano series by composer/arranger Tom Roed. From Studio P/R-Columbia, "Snoopy Goes To Broadway To See King & I" (\$3.95), the first book in a Broadway supplemental series suitable for use with any piano method. For its Big 3 Richard Wolfe "Legitimate Professional Fake Book" (\$25), the company is offering two for \$25 along with a free display box.

Newcomers from Warner Bros.

Publications include "The Rock Styles Of Bruce Springsteen" (\$7.95), with guitar instructions, a softcover version of "The Neil Diamond Songbook" (\$19.95), and the following matching folios: Christopher Cross' "Another Page" (\$9.95), Ric Ocasek's "Beatitude" (\$9.95), Alabama's "The Closer You Get" (\$7.95) and Sammy Hagar's "Three Lock Box" (\$7.95).

"Elvis Aron Presley 1935-1977 The Memorial Album" (\$8.95) from Hal Leonard includes 13 of Elvis' biggest hits in chronological order as he released them. A 32-page section features the front pages of newspapers from around the world on the day he died.

Hal Leonard says its country folio line is currently its top selling product. See Country, Page 37.

FROM BMI, ASCAP, FOX Committee Spurs New Handbooks

NEW YORK—An Ad Hoc Committee on Copyright, established with the effective date of the new Copyright Act in 1978, is the catalyst behind a new BMI Publishers Handbook and forthcoming handbooks from ASCAP and the Harry Fox Agency.

According to John McKellen, a member of the committee, a group of administrators and lawyers from music publishing companies in New York decided to get together for the purpose of analyzing the changes in the new law and its impact on general day-to-day procedures. Thought was given to a need for a series of manuals to be used by publishers for training new staff and also to give a broader knowledge of the workings of the publishing industry.

For the BMI handbook, questions were submitted to Thea Zavin of the licensing organization, who personally got involved in the project. The 46-page document covers such areas as clearances, accounting and logging department and foreign dealings.

Besides McKellen, the committee includes Helene Blue of Belwin-Mills, Sylvia Goldstein of Boosey & Hawkes, Suzanne Landry of United Artists Music, Burt Litwin of Belwin-Mills, Frank Mandel of Chappell, Sigrid Pederson of Famous Music and Ed Slattery of United Artists Music.

Warner Bros. Supporting 'New' Gershwin Musical

NEW YORK—Warner Bros. Music, once again involved in a hit Broadway score that draws songs by a composer from various sources, is lining up folio and single sheet releases, while attempting to gain cover recordings of top songs for "My One And Only," a rewrite of the 1927 Gershwin hit, "Funny Face."

CAPAC Posts Revenue Rise

TORONTO—The Composers, Authors & Publishers Assn. of Canada (CAPAC) says its revenues increased \$1.6 million in 1982 to reach nearly \$26 million.

CAPAC says in its annual report that foreign performing rights revenues for its 10,200 writers and 7,400 publishers reached \$1.75 million. Meanwhile, revenues paid out to CAPAC-assigned foreign composers or publishers reached the \$11.2 million mark, up nearly \$2 million from a year earlier.

Domestic revenues also increased, to \$24.2 million from \$22.8 million in 1981.

Although it holds all the copyrights of Harry Warren songs for "42nd Street," which is still running after its August, 1980 Broadway opening, Warner Bros. is involved this time around with Chappell Music, which has two film songs by George and Ira Gershwin integrated into the plotline.

According to Henry Marks, East Coast executive of Warners, the publisher will soon market a folio of the score plus single sheets of key songs. He's also directing a drive, through recordings and personal visits, to obtain new recorded versions of such standard copyrights as "S Wonderful," "How Long Has This Been Going On?," "Strike Up The Band" and "Soon."

Starring Tommy Tune and Twiggy, "My One And Only" contains only five songs from the original "Funny Face" score: "S Wonderful," "He Loves And She Loves," "My One And Only," "High Hat" and "In The Swim." The Chappell copyrights, likely to appear in the WB folio, are "Nice Work If You Can Get It" and "I Can't Be Bothered Now," both from the 1937 Fred Astaire film, "Damsel In Distress."

David Pomeranz Preparing For His Broadway Debut

LOS ANGELES—Songwriter David Pomeranz has written the book, music and lyrics to his first Broadway musical. He's also putting out a live album on his own label, in hopes of landing a major label deal down the line.

The Broadway show has occupied most of Pomeranz's time and energies for the past two years. The musical, about the life and times of a famous comedian, is being produced by Shep Gordon and Mannheim Fox, a veteran of the Broadway smash "Sophisticated Ladies." The show was set to open later this year, but production problems may push that date back; Pomeranz plans to move to New York in a few months to get it mounted.

Pomeranz, published through Warner Bros. Music, co-produced the live album with Tony Berg at a Los Angeles nightclub. It features most of Pomeranz's best-known songs, including "Tryin' To Get The Feeling Again" and "The Old Songs," both top 15 hits for Barry Manilow; "Old Home Town," cut by such diverse acts as Glen Campbell and Eddie Kendricks; and "It's

In Every One Of Us," cut by John Denver. The latter tune served as the theme song for the first "End Hunger Televent," a three-hour program which aired in Los Angeles last month on KCOP-TV.

Pomeranz's live album also contains five new songs not included on his past four major-label albums. It features backup vocals by a 10-member chorus, including Lori Lieberman, Evie Sands and David Palmer.

Pomeranz also has three film ties. He co-wrote the theme "Never Gone" for the current Martin Sheen film "Man, Woman And Child"; co-wrote the song "I Still Believe In You" for the upcoming Paramount feature "Footloose," and sings "As Time Goes By" in the forthcoming Warner Bros. film "Blue Skies Again."

While Pomeranz is intent on being known as more than "just a songwriter," he isn't ungrateful for the rewards his songs have brought him. He refers to his home in the Malibu hills only half-jokingly as "the house that Barry built."

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OUTLOOK BRIGHTENS FOR MUSIC INDUSTRY ADAPTING TO CHANGE

By SHIG FUJITA

Although still plagued by many problems, including the continuing recession, the music industry in Japan has an overall outlook that is brighter than it was at this time last year.

This is because of the bright spots which have appeared, including the unexpectedly good sales of Compact Disc hardware and software since their launch in October 1982 and the launch of the VHD videodisk hardware and software on April 21, 1983.

The record companies, although not happy about the fact that total record and prerecorded tape production was down in 1982 from the previous year for the second year in a row, are taking constructive steps to increase production. The problems they continue to fight are the record rental problem, home taping, imported records and the lack of really big hits.

The music publishing firms are diversifying their activities in order to boost total sales. They are licensing songs for use in television commercials, publishing books on artists, selling merchandise connected with music and even producing TV commercials.

As in past years, international artists continued to make successful concert tours in Japan, and the major promoters, Kyodo Tokyo and Udo Artists, promise to bring big stars in a continuous parade. But the promoters point out that because money is tight, fans are becoming more selective and buying tickets for the artists they really like.

The biggest music event as far as the number of artists participating was the Aurex Jazz Festival '82 in September with Toshiba bringing 54 top American jazz musicians to Japan.

Woody Herman, who brought his orchestra with him, said the Aurex Jazz Festival is "one of the most exciting festivals in the world and one of the most exciting times of my life" and praised the sponsors for their "fantastic job in organizing" the festival.

Others in the festival were the Dave Brubeck Quartet, Jaco Pastorius and the AJF '82 All-Stars Jam consisting of J. J. Johnson, Kai Winding, Tommy Flanagan, Kenny Burrell, Clark Terry, Dexter Gordon, Richard Davis and Roy Haynes.

Anne Bertucci, a rock singer from the U.S., won the grand prize and \$10,000 in the international section of the World Popular Song Festival '82 held Oct. 31, 1982, at the Nippon Budokan Hall in Tokyo. She sang, "Where Did We Go Wrong," a song composed by Luigi Lopez and Nat Kipner.

The grand prize in the Japanese section and \$10,000 went to Asuka, the stage name of composer Minako Suga, for singing, "Flower Thief," with lyrics by Yumiko Suzuki.

Yoshio, a singer from Mexico, won the outstanding performance award and \$3,000 for singing "Ensename A Querer." The song also one of the two best song awards, along with "Tellement J'aio D'amour Pour Toi" sung by 14-year-old Celine Dion from France.

A total of 30 songs from 21 countries were sung in the preliminary heats on Oct. 29 and 30, pared down to 16 (12 international and four Japanese) for the finals.

Shig Fujita is Billboard's correspondent in Tokyo.



Grand prize winners Lionel Richie (second from left) and Joe Cocker and Jennifer Warnes and best singer award winner Nancy Wilson (left) in the 12th Tokyo Music Festival in Tokyo on March 27.



Anne Bertucci of the U.S. shouts with joy after being awarded the grand prize in the World Popular Song Festival '82 on Oct. 31, 1982, in Tokyo. With her is Asuka, who won the grand prize for the Japanese section.

Other participants included B. J. Thomas and Taffy McElroy from the U.S., Dollar and Jade from Britain and Sheeba from Holland.

The 12th Tokyo Music Festival in Tokyo on March 27 included such artists as Nancy Wilson, Lionel Richie, Joe Cocker, Connie Stevens and, as guest singer, Barry Manilow. Consequently, there were people standing in the back, the first time there was an SRO crowd at this festival.

Lionel Richie singing "You Are" and Joe Cocker and Jennifer Warnes singing "Up Where We Belong" split the grand cash prize, and Richie promptly announced he was donating his share of the prize to establish a scholarship for promising young Japanese singers and musicians.

Wilson won the best singer's award with "For You" which was composed by Tatsuo Yamashita, who won the best com-



Toto performing in the Nippon Budokan Hall in Tokyo.



Shoo Kaneko, vice president of Victor Musical Industry (third from left), with (left to right) Phil Caston (Motown international manager), Ken Kragan (Richie's manager) and Lionel Richie.

poser's award for the song. Wilson won a bonus in the form of the best costume award.

The two gold prizes and cash each went to Billy Field of Australia and Shinichi Mori of Japan.

The foreign judges award went to Ruiko Kurahashi of Japan.

The Off Course group sold the most records and music tapes last year, \$24,263,000 worth, followed by idol singer Seiko Matsuda with \$23,333,000. Miyuki Nakajima was in third place, while Chiharu Matsuyama, who was second the year, dropped to fourth.

International artists in the top 50 included Simon & Garfunkel (13th), Olivia Newton-John (24), Julio Iglesias (25th), Arabesque (28th) and Bertie Higgins (35th).

(Continued on page J-10)

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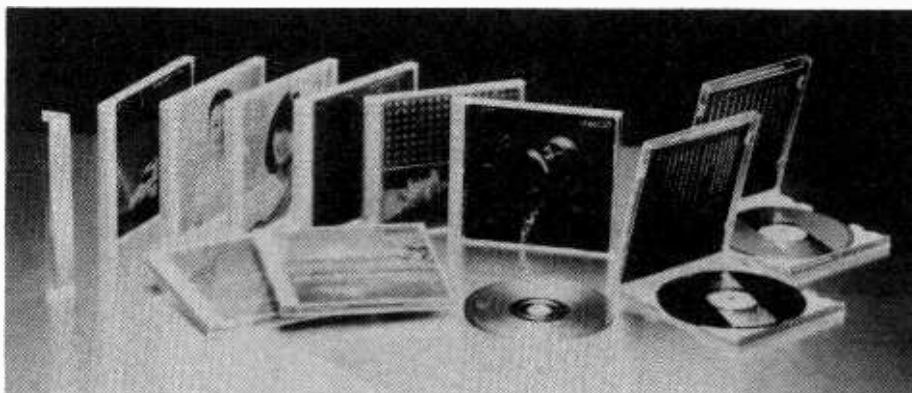
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Toshio Ozawa, president of CBS/Sony, with idol singer Seiko Matsuda, the artist who sold the most albums, singles and music tapes in 1982 for CBS/Sony.

Executive Evaluations RECORD COMPANIES SEEK CREATIVE SOLUTIONS TO STIMULATE UPTURN

The record companies of Japan are neither defeatist nor overly pessimistic about the record market despite the fact that record and prerecorded tape production during 1982 was down from the previous year for the second year in a row.

While no one is optimistic about the situation, most feel that various steps can be taken to stop the downturn in production and sales of records and prerecorded tapes.

Some leaders believe there will be no significant improvement during the coming year, while others are taking the constructive stand that only aggressive steps will bring about a favorable turn in the market.

As at this time last year, the problems the industry faces are the home taping problem, disk rental outlets, imported rec-



Seiji Udo, president of Udo Artists, smiles as he is given a lame jacket by Martin Frey, leader of the ABC group.

ords and no million-seller hits.

Here is what some of the leaders of the record industry intend to do about the situation on the basis of their individual evaluations of the market.

SHOO KANEKO, vice-president of Victor Musical Industries (JVC), recalls the words of President Franklin D. Roosevelt that "there is nothing to fear but fear itself."

"Our business is entertainment, and at the beginning of this year, I began to feel that these words fit our industry better than any other industry," he says. "Last year at this time, we didn't know what steps to take; it was difficult to decide what to do. This year we feel there are several steps we can take."

Kaneke says that after attending MIDEM earlier this year, he toured Europe and found people were realizing that they have to do something to overcome the situation.

He points out, "From the end of last year to this year, people are returning to the original principle that this industry is based on creating things. I believe the outlook this year is a little brighter than it was a year ago. Although people say rental outlets and high record prices are at fault, the most important thing is good product."

He says JVC will either increase its promotion budget this year or "use our brains rather than just money." Producers will search for and nurture good talent over a long period.

JVC artists in Japan who sold many records and tapes last year included Hiromi Iwasaki whose "Madonna-tachi no Lullaby" was considered the top candidate for the coveted Japan record Grand Prize but was nosed out in the last two months by Takashi Hosokawa's "Kita Sakaba." Other domestic stars

(Continued on page J-12)

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JAPAN



Recession, Rental Take Toll RECORD AND TAPE PRODUCTION DRIFTS THROUGH SERIOUS ECONOMIC STRAITS

The value of records and prerecorded tapes produced in Japan in 1982 fell to \$1.2 billion, a 3% drop compared to the year before. It was the second year in a row that total value had decreased from the year before.

Noboru Takamiya, who became chairman of the Japan Phonograph Record Assn. in March 1983, says the situation for the record industry is unprecedentedly serious.

He points out that videodisks and the Compact Disc have appeared and that the record industry must survive while co-existing with such new technology.



Yasuhide Taku, president of Toshiba-EMI, presents a gold disk to Rosemary Clooney.

As for the outlook for the year, Takamiya says, "Because of the world recession and various problems, including the record rental question, there is no hope for any big increase in record and tape production and sales. It would be good if we can keep production from decreasing."

As for the court case on the record rental problem, he ex-



Noboru Takamiya, chairman of the Japan Phonograph Record Assn., poses with Kim Wilde.

plains, "From the time the matter was taken to court in October 1981, seven hearings have been held so far, but it will take three to four years before a court decision is handed down. We believe the judge in charge has come to understand the situation after we fully explained why we believe the rental business is illegal. But there is no telling what kind of court decision will be handed down."

Takamiya was president of Toshiba-EMI for nine years until June 1982, when he became chairman of the company. He succeeded Takami Shobochi, chairman of Nippon Columbia, as chairman of JPRA.

Juzaburo Kamei, managing director of JPRA, says that a new problem had arisen with regard to record rental outlets from last year. Some outlets in the southern part of Japan had installed cassette-to-cassette dubbing machines which could copy a tape in just three minutes because of their high speed.

Consequently, the major record firms had brought suit against two rental outlet chains in October 1982, asking for a court injunction against use of the dubbing machines. Kamei points out that the outlets were trying to escape censure by pinning up instructions on use of the dubbing machines and having customers operate the machines themselves.

"If the use of such dubbing machines spreads in rental outlets, it will become a bigger problem than the rental one itself," Kamei says.

Production of records in 1982 totalled 151.9 million, down 10% from the 168.5 million in 1981. The 151.9 million compares with the peak of 198.8 million in 1979.

Total value of the disks came to \$655.2 million, also a decrease of 10% from 1981's \$727.4 million on the basis of an exchange rate of 240 Japanese yen to the U.S. dollar.

(Continued on page J-13)

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COMPACT DISC DEMAND

The better-than-expected sales of Compact Disc hardware and software after their launch in October 1982 and the launch of the VHD videodisk system at the end of April 1983 have given a brighter outlook to the audio-video industry, which is suffering from stagnant sales of audio equipment and a decrease in the increase rates for VCR production and exports.

When the Compact Disc debuted in October 1982, both the hardware and software makers took a cautious stand in view of the rough time that Pioneer had in launching its Laser-Vision system in October 1981. They started out with a conservative number of CD players and CDs on the market but soon found that demand was far outstripping supply.

Toward the end of 1982, dealers were reporting that customers had to wait anywhere from a month to two months for CD players, while the CDs themselves were in short supply in all stores.

The makers hurriedly increased production of CD players so that as of April 1983 supply had more or less caught up with demand, but in the case of the CDs, production still is not big enough to cope with demand. Those companies with CD production facilities are receiving orders, including those from companies in the U. S. and Europe, for custom pressing CDs.

Although no firm figures are available, it is estimated that 30,000 CD players were sold in the first two months with each player purchaser buying an average of 10 Compact Discs each.

Earlier this year, CBS/Sony president Toshio Ozawa predicted that 350,000 CD players will be produced in Japan this year with about 100,000 units being exported. On the basis of 250,000 players being sold in Japan, the number of Compact Discs should come to 2,500,000.

Sony doubled its CD player production capacity to 10,000 a month in January, while Hitachi also doubled its capacity to

6,000 units a month plus the 500 a month it is producing for Columbia.

As for the Compact Discs, Sony's Shizuoka record and tape plant south of Tokyo has a capacity of 300,000 discs a month, although the figure has not yet been reached.

Toshiba-EMI began test production of CDs in April, although it continues to have most of its CDs custom-pressed by Sony. It is hoping to convert to production of all its own CDs by the end of the year.

Nippon Columbia is trebling CD production capacity at its Kawasaki factory just outside Tokyo to 200,000 CDs a month and says it will be accepting custom-pressing orders from this summer.

Concerning the cautious start on the CD, Sony president Norio Ohga says, "Everyone probably didn't think Sony would sell so many CD players. Actually, there was a big shortage of both hardware and software at the end of 1982. Since the beginning of this year, the various firms have been enthusiastically making CD players and software because they don't want to be left behind."

He continues, "Because I had made CBS/Sony the biggest and strongest record company in Japan during the time that I was its president, the CD launch went so well. If we had not had a software company, the launching of the CD would not have gone so smoothly. If we had had to ask another company to make the software by a certain date, the CD would not have gone as well as it did."

Ohga says that his 15 years at CBS/Sony, before returning to Sony several years ago, will be beneficial in his future management of Sony. "When you are in a software company, you can understand the feelings of the younger generation toward music and what kind of music is most popular at a given time," he points out. "I believe it would be good if more presidents of software companies became presidents of hardware firms."

Sony is the only major hardware maker which is not producing videodisk players for home use, because it feels that videodisk players are more suitable for educational and industrial uses.

SHIG FUJITA *Billboard*



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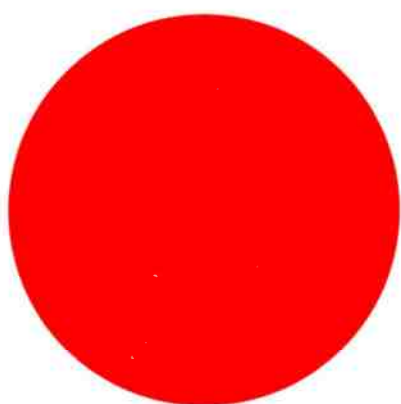


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JAPAN

Outlook Brightens

• Continued from page J-2

The songwriters were topped by Takashi Matsumoto with 5,210,000 records, followed by Etsuko Kisugi with 2,405,000 and Noriko Miura with 1,786,000. Nakajima, third in list of top artists, was fourth among songwriters with 1,593,000 and also fifth among the composers.

Top composer was Kyohei Tsutsumi with 3,672,000 records, followed by Takao Kisugi with 2,389,000 and Johnny with 1,654,000.

Among the new singers, the Amin duo sold 1,018,000 singles, followed by Hiroko Yakushimaru with 865,000 and Daisuke Shima with 818,000.

The top album was "Kansuigo" by Miyuki Nakajima (473,520 copies), followed by "For You" by Tatsuo Yamashita (439,470) and "Nude Man" by Southern All Stars (417,190). Albums by international stars in the top 20 were "Central Park Concert" by Simon & Garfunkel and "Casablanca" by Bertie Higgins at 14th and 16th, respectively.

Total magnetic tape production in 1982 came to \$1,767.5 million, an increase of 37.1% from the year before. Production of audio tape inched up only 0.7%, while that of video tape jumped by 65.1%.

The Magnetic Tape Assn. of Japan moved to new offices on April 1, 1983, and Dr. Takeshi Mitsuma is the general manager. He said that audio tape production would probably remain the same this year, while video tape production is expected to go up about 30-40%.

Meanwhile, the video software sales during 1982 came to \$45 million which was more than double the volume for the year before, according to the Japan Video Assn.

Saburo Kusunoki, secretary-general of the JVA, says the big increase in sales was due to the diffusion rate for VCRs having risen to 15%, to the availability of more titles at lower prices and to more outlets selling videotapes. He says the association expects that sales in 1983, including rentals and production on order, will increase to \$83 million at least.

A video rental system was inaugurated on April 21, 1983, with 13 major video software makers participating. Some 70-80 stores designated by the JVA are renting videotapes throughout the nation at 10% of the videotape retail price for three days. The number of rental outlets is to be increased to about 800 by the end of this year.

The effective system worked by the JVA and approval by the Fair Trade Commission calls for the JVA members specially making videotapes for rental packaged in a uniform light brown plastic casing with no price on them.

Titles available for rental include nearly 560 movies, nearly 150 educational, instructional and travel, about 130 soft porn movies, about 60 "karaoke" (sing-along) music tapes, nearly 120 sports instruction and nearly 70 tapes for children.

The record stores saw record sales drop although music tape sales continued to increase. Jiro Ohtake, managing director of Shinseido Co. which is the biggest record store chain in Japan, aid his chain's record and tape sales increased by 5%—down 3% for records but up 14.8% for tapes.

Ohtake says, "There were many good releases in February this year, and March also was quite good. But this is just the start of a whole year, and it is still too early to say what the year will be like. There is nothing good in the environment, and the situation will be difficult until individual consumption increases."

Shinseido finds that 90% of sales consist of records and tapes from catalog with the remainder accounted for by new releases. Ohtake points out, "If the new releases can account for 20%, it will mean 90 plus 20 for 110. Unless good releases are put on the market each month, overall sales will drop."

He admits there was an unprecedented increase in the sales of "karaoke" (sing-along) tapes, but says there must not be too much dependence on such "karaoke" tapes, which he doesn't consider as software.

Out of Shinseido's 155 shops, 120 are handling Compact Discs, and consumers are showing great interest in the CD. Ohtake expressed the opinion that Compact Discs and video-disks will really start selling after July this year.

As for videogames, he says, "We are not handling them yet, but we would like to handle them in certain specialized stores. We will have to sell them together with the hardware and allocate space in the store where they can be played or it will not be possible to sell them."

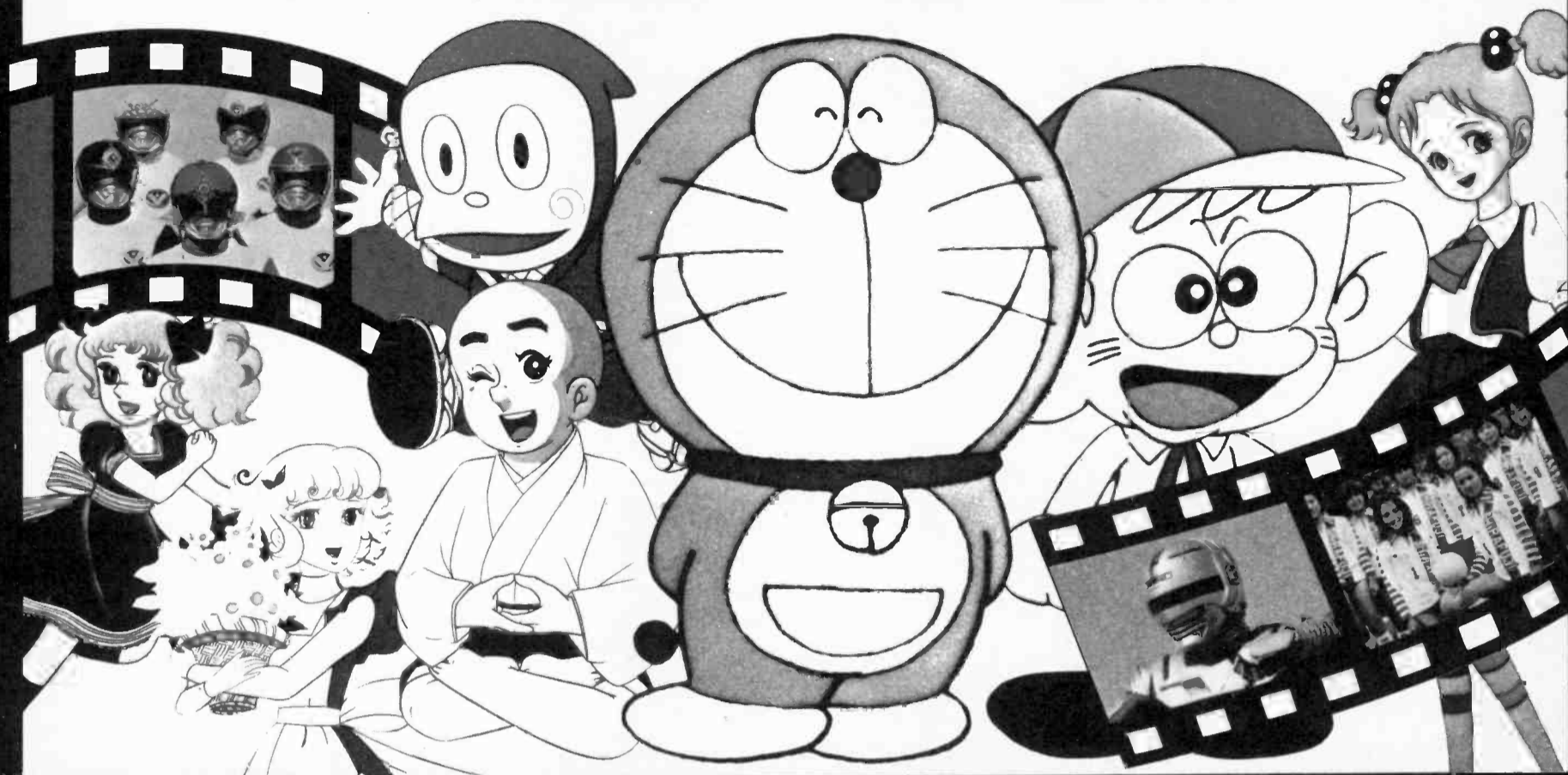
The TV Guide weekly television guide, which was first published in August 1962, was the only such guide for 20 years, but in 1982 two others appeared to give it competition. The TV Guide is a pocket-size 5 3/4 x 8 1/4-inch guide with over 200 pages and is priced at 70 cents.

TelePal and The Television began publication in October and November 1982. TelePal is a biweekly guide put on sale every other Saturdays: it is the same size as Time magazine and has over 140 pages.

The Television is a weekly guide and is larger, 8 1/4 x 10 inches, and has about 160 pages.

Discos continue to be quite popular, although some are not doing such good business. But the most popular ones, such as the Lexington Queen in Tokyo, are jam-packed on Fridays and Saturdays; it has become the night spot which all visiting international artists go to during their stay in Tokyo. **Billboard**

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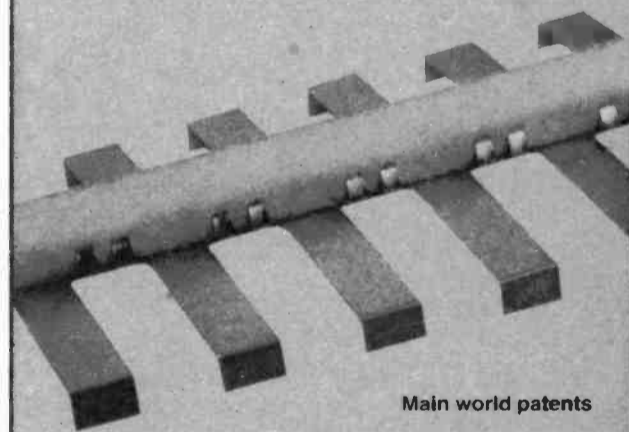


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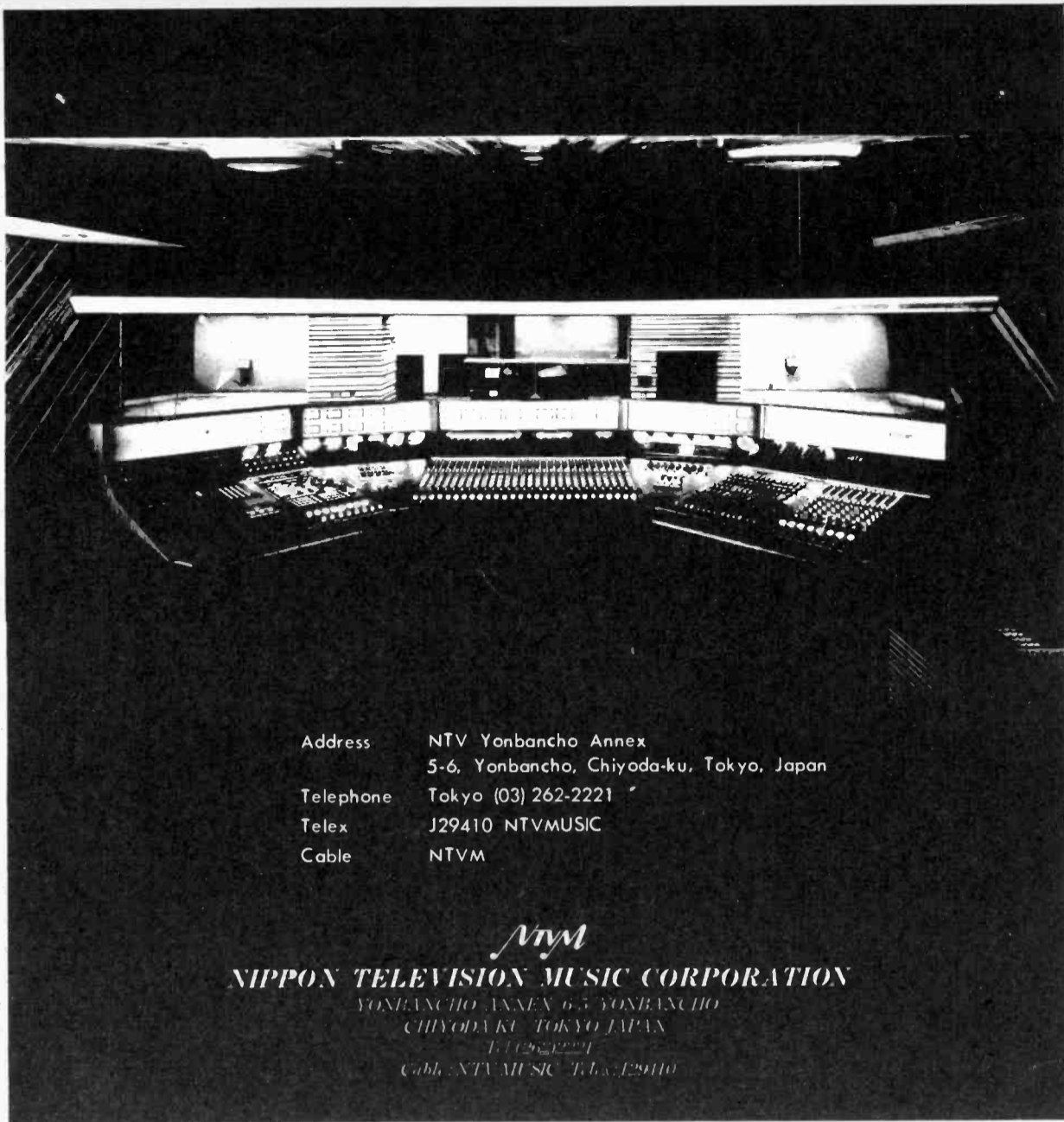


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JAPAN

Creative Solutions

• Continued from page J-4

were Kyoko Izumi, Yasuko Agawa and Southern All Stars.

As for international artists whose records are handled by JVC, Richard Clayderman and Arabesque were good, as well as Stevie Wonder.

YASUhide TAKU, who became president of Toshiba-EMI in June 1982, taking over from president from Noboru Takamiya who had served for nearly nine years, says sales were down 5% from the year before but that Toshiba-EMI will nurture new artists this year in order to maintain sales volume at least at the present level.

Toshiba-EMI's production department is exerting great efforts to nurture new stars in the Japanese pop field. Considered a good hope is Yasuko Kuwata, while Hiroko Yakushimaru is expected to contribute to sales this year. There are also Yasuhiro Abe, new music singer Yudai Suzuki, and Mio Honda, who won a major prize in the World Popular Song Festival in October 1982.

Akira Terao, who won the Japan Record Grand Prize for his "Ruby Ring" in 1981, went on a year and a half vacation. His single put out in the end of 1982, "Long Distance Call," sold quite well, and Taku said Terao was now working on the song that will follow it.

Concerning the record rental problem, he says that since the number of outlets is increasing, "I can't help but feel that their sales are increasing also." He expresses concern about the Reikodo rental chain's announcement of a system under which it will buy back records if within three days of purchase and then sell these records as second-hand records at low prices.

Taku points out, "To say return it within three days means take it on tape and return it before the quality drops. It will not be much different from a new record. If the price is reduced drastically, it will mean destruction of the current resale price maintenance system. It will be a worse problem than the record rental problem."

Toshiba-EMI began selling video "karaoke" (sing-along at-home entertainment) from October 1982 and did quite well for a late starter.

As for Compact Discs Toshiba-EMI is currently having its CDs custom-pressed by CBS/Sony, although it began test production on its own in April this year. Taku said that although his company had not yet started full-scale production of CDs, it was already getting requests from other companies for custom pressing.

TOSHIO OZAWA, president of CBS-Sony, believes the severe situation will continue. He says the 10% decrease in the production of records during 1982 is due to the continuing economic recession, the record rental problem, the home taping problem and the problem of the record companies not producing what the end users really want. He points out, "I believe that the record industry must frankly recognize and accept these facts."

As for the outlook for this year, he says that the problems had not changed so the severe situation will continue. He points out, "The individual record firms must exert efforts aiming at increasing sales of records. If record sales are minus for three years in a row, the shock will be very great for the industry as a whole. We must make good products, products which will appeal to end users."

Ozawa says the Compact Disc is a bright light in the picture, having been very warmly welcomed when both hardware and software were placed on sale in October 1982. "The outlook now is that the CD will become a very powerful force in the industry," he says. "Sony just recently put on sale a higher-priced CD player. If there is a variety of hardware, there is the possibility that it will naturally grow into a big market."

TOSH HIRAHARA, general manager of the Planning & Development Dept. of Nippon Columbia's Record Division, says that Nippon Columbia recorded a 12% increase in overall sales last year, due mainly to a 30% hike in prerecorded music tape sales. Record sales were down 10%.

Columbia artists who sold well last year were Eisaku Okawa, Naoko, Kawai, Kumikok Yamashita, Takashi Hosokawa, Akio Kayama and Masatoshi Nakamura. Columbia is strongest in the "enka" field, accounting for 57% of the market.

Loudness is a Columbia group which is proving quite popular overseas, and enquiries about licensing the group have been received from the U.S., Britain and European countries.

As for international repertoire, Columbia is strong in classics. It has a stock of 600 PCM recordings from which CDs can be made.

Columbia presently has 30 CD titles on the market and is increasing titles at the rate of 10 a month. It hopes to have over 150 titles by the end of the month.

It is expanding its CD factory in Kawasaki so that CD production can be tripled to 200,000 CDs a month from this summer, when it will be able to accept orders for custom pressing.

Although everyone agrees that the CD is a bright light in an otherwise dark picture, no one believes it will solve the problems facing the record industry. But the industry leaders feel that constructive steps must be taken to resolve the situation, and they are willing to try. **SHIG FUJITA**

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Economic Straits

• Continued from page J-6

Prerecorded tapes in 1982 totalled some 97.6 million units, up 12% from the 86,780,000 units in 1981. Tape production has been rising every year since 1975, with the biggest increases in 1978 (34%), 1979 (32%) and 1980 (30%). The increase dropped to 9% in 1981 and rose slightly to 12% last year.

The monetary value of tapes, however, rose only 8% from \$490.6 million to \$530.6 million as compared to disk production worth \$655.2 million. With disk production continuing to drop since 1980 and with tape output rising steadily, the value of the latter is expected to overtake that of the former either this year or next year in Japan.

The JPRA is trying to combat the poor turnover figures by its nationwide campaign, involving two types of posters (one carrying pictures of young popular artists and the other, of older, established singers), to increase public awareness of copyright problems.

As for the ratio between domestic and international repertoire in product value, it was 65% domestic to 35% international as compared to 64:36 in 1981. The international repertoire percentage has been dropping since the peak of 43% in 1972.

During 1982, 11,189 new disk titles were released as well as 10,341 new tape titles. In the case of disks, international repertoire and classics increased, but domestic repertoire decreased.

This was due to the adverse effects from the record rental outlets, so that the record and tape makers had to cut back on the number of new titles.

The number of new tape titles increased for five years in a row, due mostly to the "karaoke" (sing-along) tape sets selling very well, and the ratio between disk and tape new titles became 52:48.

Disk imports during 1982 totalled 5,410,000, down 7% in number, but up 2% in value to \$24.5 million.

Of the 5.17 million 30-cm, 33rpm disks imported in 1982, 3.78 million (73.2%) came from the U.S., 519,000 from West Germany (10%), 495,000 from Britain (9.6%) and 370,000 from other countries (7.2%).

On the other hand, disk exports came to 2,390,000, a big 26% drop from the 3,232,000 in 1981. The exports came to only 1.1% of total production in Japan.

Exports were valued at \$7,356,000, down 9% from 1981. The main markets for the disks exported from Japan were the U.S. (\$3,866,000, down 5%), Hong Kong (\$746,000, up 100%) and Britain (\$398,250, down 26%).

Amid the 26% drop in disk exports, the Japan Publications Trading Co., Japan's biggest exporter of records, has been able to record a 34% boost in its exports, following a bigger 44.8% hike in 1981.

Masuo Kokubo, manager of Japan Publications Trading's record division, is confident that his company can increase its disk exports at the rate of \$290,000 a year from the \$1,485,000 in 1982. The company's disk exports started out at \$254,600 in 1979, jumped to \$764,800 in 1980 and rose to \$1,108,000 in 1981.

And the interesting thing about the company's disk exports is that practically all of them are international repertoire, indicating that the high sound quality of Japan-pressed disks is becoming increasingly popular in other countries despite the high prices being asked.

Kokubo, who goes to Europe, the U.S. and Canada twice a year to sign contracts, has found that the disks exported from Japan are being retailed at \$14.80 in Europe and the U.S.

Another company that continues to increase its overseas sales is the TV Asahi Music Co., Ltd., which is finding a big market, not only for its records, but also for its TV animation films and TV movies.

Its "Candy Candy" character is so popular in European countries, especially in France, that many children sincerely believe "Candy Candy" is a European product.

Shinichiro Tamura, copyright manager of TV Asahi Music, says he recently received a request from a Japanese father in Paris asking for the Japanese records of "Candy Candy" and merchandising so that his son in a French primary school could prove "Candy Candy" actually came from Japan.

Tamura says that his company's records (re-recorded in the language of the countries concerned), animation films and children's movies are very popular in the European countries, including such East European countries as Hungary, Poland and Czechoslovakia, but have yet to sell in the U.S.

He thought that maybe the spread of cable TV in the U.S. might make it possible to sell TV Asahi animation films and children's movies eventually in the American market.

Record companies continue to make efforts to penetrate foreign markets with the aim of redressing to some extent the disproportionate ratio between disk imports and exports. The music industry is one of the few industries in which imports far outweigh exports.

Alfa & Assoc. had to shut down Alfa Records U.S. in July 1982, releasing staff as of July 31. At that time Alfa president Kuni Murai said the shutdown was only a temporary measure and that the office will be retained so that a fresh start can be made when trading conditions improve.

SHIG FUJITA

Billboard

Credits: Special Issues Editor, Ed Ochs; Special Issues Coordinator, Robyn Wells; All editorial by Shig Fujita, Billboard correspondent in Tokyo; Cover photograph of model Annie Kajiya by Ann Summa; Cover Art & Design, Miriam King.



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DESPITE BUDWEISER BOYCOTT

Lakeside Signs For SuperFest

NEW YORK—In a strange twist to the ongoing story of the boycott of the Anheuser-Busch-sponsored Budweiser SuperFest, it has been announced that Solar Records group Lakeside will be appearing at 15 SuperFest dates. Solar president Dick Griffey, who is also a leading concert promoter, has been an outspoken opponent of the SuperFest concerts because of his support of Operation PUSH's national boycott of all Anheuser-Busch products.

Lakeside, which is also managed by Griffey's Griffco Management, will be appearing at the concerts due to a verbal agreement made with SuperFest promoter Michael Rosenberg of Marco Productions a few months ago, according to Dick Grif-

fey Productions' legal counsel Virgil Roberts. "At a reception a few months ago, members of the group met with Rosenberg, who then made a verbal offer based on an understanding dating back to last summer," says Roberts.

The band members accepted Rosenberg's verbal offer at the time, though after speaking with Griffey about his position on the concerts they tried to pull out, according to Roberts. "At that time Rosenberg said he made plans based on the fact that Lakeside would appear, and that if they pulled out it would constitute breach of contract," says Roberts. "As a result of the possibility of losing such a lawsuit, I ad-

vised them to honor this verbal agreement."

Roberts admits, "This puts us in sort of a 'Catch 22' situation, where we'll try to have our artists, in our role as managers, treated with the utmost respect, while at the same time we'll be working as an organization against the concerts." The members of Lakeside have also proclaimed their support for the Anheuser-Busch boycott and would, says Roberts, "prefer not to be there."

Roberts adds that the position of Dick Griffey Productions is unchanged and that the firm will continue to oppose Anheuser-Busch until company officers meet with the Operation PUSH negotiating team.

The Rhythm & The Blues Producers: What's In A Lyric?

By NELSON GEORGE

The producer panel held last Sunday (7) by the New York chapter of the Black Music Assn. was a success. Over 200 people squeezed into a studio at Media Sound Recording to hear young producers Randy Muller, Nile Rodgers, Bernard Edwards, Howard King, Hubert Eaves, Kurtis Blow and Mic Murphy join RCA black a&r head Robert Wright, who

moderated, in a discussion of everything from how long it takes to compose to how to negotiate a contract.

Yet the topic that generated the most heated comments from the audience was the question of lyric content. In general, the producers felt that as businessmen they must reflect the interests of their audience. If sex is what the market will support, then they'll give it to them. If today's songs are more explicit than they were in the 1960s or early '70s, it is only because today's audience is more knowledgeable and sophisticated about sex, according to the producers.

The producers certainly had a point: black music has always been suggestive and even raunchy. In fact, that uninhibited quality has always been part of its appeal. Yet if there was any disturbing quality to this attitude, it was that few of the producers sounded willing to force the issue. His fellow panel members cited Eaves' song "Keep On" with 'D' Train as a "positive song" that was a hit. Yet none made any commitment to increase the range of their lyrical concerns outside of dancing or sex, though both Muller and Blow cited songs they recorded that broke this mold.

This writer is not attempting to brand these musicians as "corrupters of American youth" or shout that they must "write positive



songs!" That kind of rhetoric is useless noise. But, as the members of the audience claimed, it would be wise for all the writers and producers in the industry to try to expand the range of their songs. Musicians claim to be artists at the drop of a sentence, but listening to the words of their songs one wonders how much thought they give to their impact on listeners.

Since we're on the topic of songwriting, Stevie Wonder's recent hilarious appearance on "Saturday Night Live" made a telling comment on the subject. During the show's news segment, Wonder, sporting a British accent, played a rock critic named Rodney Rhythm, a rather pompous character who was overjoyed that Marvin Gaye and other black performers had moved from songs about life and society to those about sex. The character also chided Wonder for writing "boring" songs like "Living For the City."

It was a sharp satire on the attitudes of certain people in the industry about what black music should and shouldn't be about. Wonder de-

(Continued on page 36)

Nashville Assn. Holding Forum

NASHVILLE—The black music division of the Nashville Music Assn. will present its first panel and songwriters performance on Thursday (19) at the Blair School of Music. The forum, entitled "You Know The Song: M&T The Writer And Producer," begins at 5:30 p.m.

Panelists will be Keith Stegall, co-writer of Al Jarreau's "We're In This Love Together"; Mark Gray and Jan Buckingham, co-writers of Melissa Manchester's "Nice Girls"; Steve Buckingham, Melissa Manchester's producer and co-writer of "Nice Girls"; Ron Haffkin, producer of Dr. Hook and Lou Rawls; Jeff Silbar, co-writer of "Wind Beneath My Wings," recorded by Lou Rawls; and Kossi Gardner, writer of "I Am Somebody," cut by Glen Jones. Moderator is Thomas Cain, co-writer of Kenny Rogers' "In And Out Of Your Heart."

The forum is sponsored by AF-TRA/SAG, Warner Bros. Records and Tree International. Admission is free. The performance follows the panel.

Motown Heads Magazine's List Of Top Firms

NEW YORK—Motown Industries led Black Enterprise Magazine's list of the top 100 black-owned companies for the 12th straight time with sales of \$104.3 million in 1982. The company, which is celebrating its 25th anniversary this year, reported that it had 231 employees.

Other entertainment-related companies on the Black Enterprises list include Dick Griffey Productions at number 13 with \$41.2 million in sales, Inner City Broadcasting at number 20 with \$24.5 million, Broadcast Enterprises National at number 38 with \$16.5 million, and Unity Broadcasting at 67 with \$11.1 million.

Not present on the list for the first time in the magazine's 12-year history is Philadelphia International Records, which, according to the magazine, didn't submit any financial information for 1982.



VIDEO GAME—The Earons, a New York area band, has just signed with Boardwalk. Their first single is called "Video Babies." At the signing (front row, left to right) are Boardwalk vice president of r&b promotion Ruben Rodriguez; Boardwalk sales manager Beverly Weinstein; Boardwalk vice president of business affairs David Shein; and Earons manager Vernon Gibbs. In the back row (left to right) are Earon .28, Earon .33, Earon .22 and Earon .18.

May 21, 1983 BILLBOARD

Survey For Week Ending 5/21/83

Billboard Black LPs

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This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)
1	1	22	MICHAEL JACKSON	Thriller, Epic QJ 38112	38	33	29	JANET JACKSON	Janet Jackson, A&M SP-4907
2	2	22	WHISPERS	Love For Love, Solar 60216 (Elektra)	39	39	16	SMOKEY ROBINSON	Touch The Sky, Tamla 60307L (Motown)
3	3	23	GEORGE CLINTON	Computer Games, Capitol ST-12241	41	31	23	GLADYS KNIGHT & THE PIPS	Visions, Columbia FC 38205
4	2	30	LIONEL RICHIE	Lionel Richie, Motown 6007ML	42	34	8	GROVER WASHINGTON JR.	The Best Is Yet To Come, Elektra 60215
5	6	6	JARREAU	Jarreau, Warner Bros. 23801-1	43	40	24	CHANGE	This Is Your Time, RFC/Atlantic 80053
6	7	32	DE BARGE	All This Love, Gordy 6012GL (Motown)	44	41	5	PEABO BRYSON	Don't Play With Fire, Capitol ST-12241
7	8	27	PRINCE	1999, Warner Bros. 23720-1	45	47	14	BETTY WRIGHT	Back At You, Epic FE 38558
8	4	11	EARTH, WIND & FIRE	Powerlight, Columbia TC 38367	46	46	3	INSTANT FUNK	Instant Funk V, Salsoul SA 8558 (RCA)
9	9	27	CON FUNK SHUN	To The Max, Mercury SRM-1-4067 (Polygram)	47	47	14	GEORGE DUKE	Guardian Of The Light, Epic FE 38513
10	10	7	KASHIF	Kashif, Arista AL 9620	48	48	3	MTUME	Juicy Fruit, Epic FE 38588
11	11	8	CHAMPAIGN	Modern Heart, Columbia FC 38284	49	49	31	SERGIO MENDES	Sergio Mendes, A&M SP-4937
12	12	13	DARYL HALL & JOHN OATES	H2O, RCA AFL1-4412	50	44	11	PATTI AUSTIN	Every Home Should Have One, Qwest QWS 3691 (Warner Bros.)
13	13	11	O'BRYAN	You And I, Capitol ST-12256	51	53	22	YARBROUGH & PEOPLES	Heartbeats, Total Experience TE 1-3003 (Polygram)
14	14	11	SOUNDTRACK	Flashdance, Casablanca 811492-1 M-1 (Polygram)	52	52	2	CHAKA KHAN	Chaka Khan, Warner Bros. 23729
15	17	16	ANGELA BOFILL	Too Tough, Arista AL 9616	53	56	3	OZONE	Glasses, Motown 6037ML
16	16	12	STEVE ARRINGTON'S HALL OF FAME	Steve Arrington's Hall Of Fame: I, Atlantic 80049	54	57	6	JOE SAMPLE	The Hunter, MCA 5397
17	20	3	CAMEO	Style, Atlanta Artists 811072-1 M-1 (Polygram)	55	54	6	SISTER SLEDGE	Bet Cha Say That To All The Girls, Cotillion 90069-1 (Atco)
18	18	23	ZZ HILL	The Rhythm & The Blues, Malaco 7411	56	42	34	WILTON FELDER	Gentle Fire, MCA 5406
19	15	27	THE BAR-KAYS	Propositions, Mercury SRM-1-4065 (Polygram)	57	62	37	MEN AT WORK	Business As Usual, Columbia ARC 37978
20	45	2	LAKESIDE	Untouchables, Solar 60204-1 (Elektra)	58	62	37	EVELYN KING	Get Loose, RCA AFL1-4337
21	14	13	THE SYSTEM	Sweat, Mirage 90062-1 (Atlantic)	59	59	67	LONNIE LISTON SMITH	Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)
22	21	32	LUTHER VANDROSS	Forever, For Always, For Love, Epic E 38235	60	60	67	ZZ HILL	Down Home, Malaco MAL 7406
23	32	2	CHI-LITES	Bottoms Up, Larc LR 8103 (MCA)	61	61	30	NARADA MICHAEL WALDEN	Looking At You, Looking At Me, Atlantic 80058 1
24	24	11	CULTURE CLUB	Kissing To Be Clever, Virgin/Epic ARE 38398	62	63	23	JOHNNIE TAYLOR	Just Ain't Good Enough, Beverly Glen BG 10001
25	28	7	NONA HENDRYX	Nona, RCA AFL1-4565	63	50	29	RAY PARKER JR.	Greatest Hits, Arista AL 9612
26	35	4	DENISE LASALLE	A Lady In The Street, Malaco 7412	64	48	36	MELBA MOORE	The Other Side Of The Rainbow, EMI-America ST-12243
27	27	6	FATBACK	Is This The Future?, Spring SP-1-6738 (Polygram)	65	51	22	THE TIME	What Time Is It?, Warner Bros. 23701-1
28	19	9	THE TEMPTATIONS	Surface Thrills, Gordy 6032GL (Motown)	66	54	34	TYRONE DAVIS	Tyrone Davis, Highrise HR 103
29	37	6	EDDY GRANT	Killer On The Rampage, Portrait/lce B6R 38554 (Epic)	67	66	24	VANITY 6	Vanity 6, Warner Bros. 1-23716
30	38	2	JONZUN CREW	Lost In Space, Tommy Boy TBLP 1001	68	55	20	GRACE JONES	Living My Life, Island 90018 (Atco)
31	36	2	EARL KLUGH	Low Ride, Capitol ST-12253	69	67	11	MUSICAL YOUTH	The Youth Of Today, MCA MCA 5389
32	22	49	THE GAP BAND	Gap Band IV, Total Experience TE-1-3001	70	65	30	MARGIE JOSEPH	Knockout, HCRC HLP 20009
33	30	15	DAZZ BAND	On The One, Motown 6031ML	71	52	5	DIONNE WARWICK	Heartbreaker, Arista AL 9609
34	23	27	MARVIN GAYE	Midnight Love, Columbia FC 38197	72	58	6	BLUE MAGIC	Magic #, Mirage 90074 (Atco)
35	43	2	MARY JANE GIRLS	Mary Jane Girls, Gordy 6040GL (Motown)	73	68	17	GEORGE HOWARD	Asphalt Gardens, Palo Alto PA 8035
36	25	9	TYRONE (TYSTICK) BRUNSON	Sticky Situation, Believe In A Dream FZ 38140 (Epic)	74	72	30	SYLVESTER	All I Need, Megatone M-1005
37	29	8	KIDDO	Kidido, A&M SP-6-4924	75	74	25	ONE WAY	Wild Night, MCA 5369
								COMMODORES	All The Greatest Hits, Motown 6028ML

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

Agent/Manager Bob Neal, 65 Dies In Nashville

NASHVILLE—Bob Neal, long-time Nashville booking agent and Elvis Presley's first manager, died here Monday (9) after a short illness. He was 65 years old.

From the early 1940s through the mid 1950s, Neal was an influential Memphis disk jockey. He began managing Presley in 1954, while Presley was still a regional performer. In subsequent years, Neal also handled personal management for Johnny Cash, Tom T. Hall and Sonny James.

Neal came to Nashville in 1962 and worked at the Wil-Helm Agency, which then had Loretta Lynn among its clients. He started his own agency in 1963. Ten years later, he sold the firm to the William Morris Agency. He was kept on at William Morris to head its country music division.

In 1979, Neal resigned from the company, ostensibly to write his memoirs. He soon returned to booking and management, however, by establishing the Neal Agency Ltd., which he owned at the time of his death.

McDowell Push: Venues, Stations Work Together

NASHVILLE — Ronnie McDowell has embarked on his first tour of the West and Southwest in more than a year to plug his latest album, "Personally." Epic is tying in each date with an area radio station, including advance phoners, "Personally" LP giveaways, station contests and concert tickets.

Among the cities, venues and stations participating in the promotional push are KPLX with Belle Star in Dallas, KWKH with Shreveport's Kirsch Memorial Auditorium, KWEN in Tulsa with Mabee Center, KEBC with Oklahoma City's Lloyd Noble Hall, KDJW with Bojangles in Amarillo, KLAC with the Palomino in North Hollywood, KIK-FM with Cowboy's in Anaheim, KEEN with Sam's Place in San Jose, KRAK with the Brass Horse in Sacramento, KMAK in Fresno with Warno's Place, and Tucson's Outlaw Club with KCUB.

'ULTIMATE FAKEBOOK' DUE IN JULY

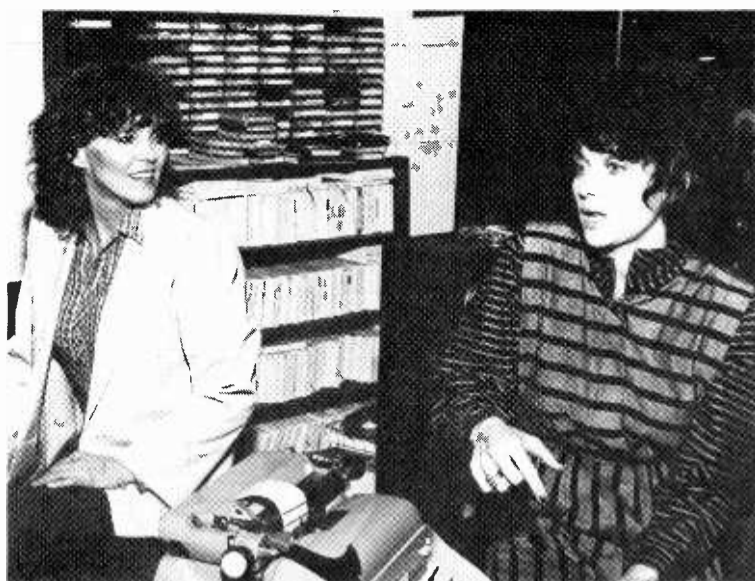
Leonard Reports Print Explosion

By EDWARD MORRIS

NASHVILLE—After slightly less than three years of developing a country music catalog of print music, the Hal Leonard Co. says country folios are its top print sellers. The Milwaukee-based firm is set to release a deluge of country-oriented songbooks between now and the fall.

Currently, Leonard does print publishing for such houses as Cedarwood, Welk, Chappell and Hall-note, as well as educational publishers for Tree.

Spokesman Keith Mardak reports his company has signed agreements with Merle Haggard and Eddie Arnold and that the first Haggard songbook will be out in June. Soon to be released is "The Ricky Skaggs Songbook," a personality folio of 22 songs that will sell for \$8.95. Also set for release in time for display at the



GIRL TALK—Gus Hardin watches Louise Mandrell answer a question on "Talkin' Country," a radio interview show. Both RCA artists have been on the road promoting their \$6.98 mini-LPs, and Mandrell has just finished taping her first television special.

Chart Fax

Conlee Sounds Fanfare For The 'Common Man'

"Common Man," country music's latest tribute to the militantly ordinary, plods into first place on this week's chart—reluctantly, one supposes. It is John Conlee's third No. 1 single and his first since "Backside Of Thirty" topped the competition in 1979. Sammy Johns, who wrote "Common Man," sang it to number 50 on the country chart in 1981. Other covers in the current country top 10 are "Lucille (You Won't Do Your Daddy's Will)," "I'm Movin' On" and "The Ride."

Of all the self-serving myths in music and literature, none is as puzzling or as persistent as the notion that to be uncouth is to be irresistible. Says Johns' common man, "I'd rather chug-a-lug a mug of Budweiser beer/Than sip a crystal glass of wine/So won't you make your mind up to believe in me/And leave this high-livin' world behind." With a rousing prologue like that, one can envision a future in which the speaker bounds about the hut on all fours during his off hours.

It is probably only coincidence that at the same moment country music was coming to life via the Car-

ter Family and Jimmie Rodgers recording sessions of 1927. D. H. Lawrence was putting the finishing touches on his own common-man saga, "Lady Chatterley's Lover." Anyway, the torch was passed, and Lawrence's lustful gamekeeper was transmuted into a legion of good ol' boys, poor-but-proud boys and randy rednecks—all of whom, by their own accounts, are cauldrons of virility.

"Ladies Love Outlaws," sings Waylon. "Them Good Ol' Boys Are Bad," John Schneider promises. Conway Twitty sniffs at the moon and declares it's a "Red-Neckin' Love-Makin' Night." Johnny Paycheck, sinister in his untutored sensuality, growls, "Slide Off Of Your Satin Sheets." And when Dave Rowland & Sugar sing about "New York Wine and Tennessee Shine," there's no need to go past the title to discover which gender goes with which libation.

The oddity in all this is that it is not the simple life that's being celebrated—but rather the restricted life: restricted visions, restricted pros-

(Continued on page 40)

ANNUAL ACM AWARDS

Nelson, Alabama Cop Two 'Hats' Apiece

BUENA PARK, Calif.—Willie Nelson and Alabama were double "Hat" winners during the two-hour live telecast last Monday night (9) of the 18th annual Academy of Country Music Awards.

Nelson's victories came for "Always On My Mind" as top album and top single of the year. Alabama scored as both vocal group and entertainers of the year. It was the band's third consecutive win in the vocal group category and its second as entertainers of the years.

No one artist or label dominated this year's ceremonies, although RCA collected both top male and top female vocalist honors when Ronnie Milsap won the former and Sylvia took the latter, the first such win of her career.

Karen Brooks was voted top new female vocalist by the Academy, with Michael Murphey winning top new male vocalist. Merle Haggard earned "Hat" trophies as composer and performer when "Are The Good Times Really Over For Good" won song of the year honors. And once again, David Frizzell and Shelly West were named top vocal duet in the Academy balloting.

Chet Atkins was honored with the ACM's Pioneer Award, and the Jim Reeves Memorial Award was presented by Barbara Mandrell and

ACM president Bill Boyd to Jo Walker-Meador, executive director of the Country Music Assn., which is celebrating its 25th anniversary this year. "The Best Little Whorehouse In Texas" won the Tex Ritter Award as best country movie of the year.

Hosts for the live NBC show were Jerry Reed, John Schneider and Tammy Wynette.

FICAP Clinic Set For July

NASHVILLE—The Federation of International Country Air Personalities will host its fifth annual Country Radio Mini-Clinic in Knoxville on Friday and Saturday, July 15-16.

Host for this year's event is WIVK and its general manager, Bobby Denton. Along with the workshop will be a cocktail party Friday night, and a Saturday luncheon with CBS sportscaster Lindsey Nelson as guest speaker.

Registration is \$25 for radio station personnel, which includes FICAP membership dues. Attendees may pre-register for the mini-clinic through FICAP's Nashville offices. A registration form will be included with the next issue of the organization's newsletter.

Halsey, Hotel Presenting Festival In Las Vegas

LAS VEGAS—Jim Halsey and the Frontier Hotel, owned by the parent Summa Corp., are combining to sponsor a month-long country music festival here headlining Roy Clark, Mel Tillis, Freddy Fender, Lynn Anderson, Carl Perkins and George "Goobar" Lindsey. The festival, the first of its kind in this market, is scheduled for May 16-June 12, taking over the Frontier's "Beyond Belief" showroom while the hotel's permanent attraction, Siegfried & Roy, are vacationing.

According to hotel sources, the arrangement between Halsey and the Frontier Hotel is a "two wall," a co-op deal whereby both the hotel and the Halsey organization put up money for advertising (over \$50,000) and share profits.

Halsey will use more than 40 bill-

boards here, spotlighting the festival for the entire run, with a list of performers and their dates: Roy Clark and Lynn Anderson, May 16-25; Freddy Fender and George Lindsey, May 26-29; Mel Tillis and Carl Perkins, May 30-June 12.

The 28-night joint venture, put together by Halsey and Frontier executives Curt Thompson, Phil Arce and longtime Halsey associate Walter Kane, is geared toward drawing country music fans from Texas and Oklahoma, as well as the broader-based audience that country music has developed in the last decade.

According to Halsey, the acts will all use their own bands rather than relying on the house band. He says he hopes to turn the Frontier country event into a yearly booking if the dates are successful.

IRA DAVID STERNBERG



TELETHON TOKEN—Joe Stampley, Mickey Gilley and Con Hunley read the words on Gilley's "key to the jail" plaque presented to him by Nashville sheriff Fate Thomas during the 1983 Arthritis Foundation Telethon.

Billboard® Hot Country Singles

Survey For Week Ending 5/21/83

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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	COMMON MAN —John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	35	42	3	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	68	78	2	MARY LEE —Rodney Lay & The Wild West (J.B. Barnhill) K. Stegall, S. Harris; Blackwood, BMI; Churchill 94020 (MCA)
2	3	11	YOU TAKE ME FOR GRANTED —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	36	30	13	AMERICAN MADE —Oak Ridge Boys (R. Chancey) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179	69	NEW ENTRY		EASY ON THE EYE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03885
3	8	10	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL) —Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 3465	38	45	3	SNAPSHOT —Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501	70	NEW ENTRY		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
4	5	13	FOOLIN' —Johnny Rodriguez (R. Albright) R. Moore; Ace in the Hole, BMI; Epic 34-3598	39	54	2	I ALWAYS GET LUCKY WITH YOU —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	71	76	3	TIJUANA SUNRISE —Bama Band (L. Morris) D. Hatfield; Surf and Sand, BMI; Soundwaves 4707 (NSD)
5	11	10	I'M MOVIN' ON —Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	40	27	16	THE CLOSER YOU GET —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Dawn 'N Dixie/Chinnichap, BMI; RCA 13524	72	73	3	WILLIE, WRITE ME A SONG —Ray Price (S. Garrett) C. Crofford; Peso, BMI; Warner/Viva 7-29691
6	16	8	OUR LOVE IS ON THE FAULTLINE —Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	41	49	4	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING —Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)	73	83	2	NOBODY ELSE FOR ME —Stephanie Winlow (R. Huff) S. Winlow; Checkmate, BMI; Oak 1056
7	13	8	YOU CAN'T RUN FROM LOVE —Eddie Rabbitt (D. Malloy) E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29712	42	51	4	I WONDER WHO'S HOLDING MY BABY TONIGHT —The Whites (R. Skaggs) D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI; Warner/Curb 7-29659	74	NEW ENTRY		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
8	12	10	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	43	47	5	AFTER THE GREAT DEPRESSION —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512	75	62	6	TRAIN MEDLEY —Boxcar Willie (J. Martin) Various; Various; Main Street 954 (Capitol)
9	15	10	THE RIDE —David Allan Coe (B. Sherrill) J.B. Dettlerline, Jr., G. Gentry; Algee/Newt Wers, BMI; Columbia 38-037789	44	24	12	3/4 TIME —Ray Charles (R. Charles) T.J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-03810	76	60	8	WE HAD IT ALL —Conway Twitty (R. Chancey, C. Twitty) T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154
10	1	15	WHATEVER HAPPENED TO OLD FASHIONED LOVE —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	45	50	7	I STILL LOVE YOU IN THE SAME OL' WAY —Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia 38-03625	77	88	2	I.O.U. —Jimmy Dean (P. Baugh) J. Dean, L. Markes; Plainview, BMI; Churchill 94024 (MCA)
11	17	8	STRANGER IN MY HOUSE —Ronnie Milsap (R. Milsap), T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470	46	48	5	YOU CAN'T LOSE WHAT YOU NEVER HAD —Lynn Anderson (M. Clark) M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permian 82000 (MCA)	78	NEW ENTRY		ATLANTA BURNED AGAIN LAST NIGHT —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe; Not Given; MDJ 4831
12	7	12	MORE & MORE —Charley Pride (N. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA 13451	47	53	5	IT'S HEARD A HEART BREAK (AND I'M SO AFRAID I'S MINE) —Tammy Wynette (G. Richey) T. Wynette, J. Taylor, G. Richey; ATV/First Lady/Sylvia's Mother, BMI; Epic 34-03811	79	87	2	DON'T SAY YOU LOVE ME (JUST LOVE ME AGAIN) —Mike Campbell (J. Crutchfield) C. Cloninger, J. Crutchfield; MCA, ASCAP/Music Corp. of America, BMI; Columbia 38-03838
13	19	8	FOOL FOR YOUR LOVE —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	48	61	4	CHANGES —Tanya Tucker (D. Malloy) T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASCAP; Arista 1053	80	82	2	REMINISCING —Linda Nail (K. Phillips, S. Kesler) T. Wammack; SnakeMan/Blue Moon/Moe's Music, ASCAP; Grand Prix 3 (F&L)
14	18	11	IN THE MIDDLE OF THE NIGHT —Mel Tillis (H. Shedd) B. Corbin; Sabat, ASCAP; MCA 52182	49	57	4	POTENTIAL NEW BOYFRIEND —Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514	81	67	5	I KNOW MY WAY TO YOU BY HEART —Marlow Tackett (H. Shedd) T. Laio; Blue Lake, BMI; RCA 13471
15	21	10	MY LADY LOVES ME (JUST AS I AM) —Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	50	34	14	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	82	52	8	CRY BABY —Marvel Felts (J. Morris) J. Foster, J. Morris, R. Lovoi; Jerry Foster, ASCAP; Compleat 104 (PolyGram)
16	4	13	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) —Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	51	37	15	AFTER THE LAST GOODBYE —Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	83	NEW ENTRY		FADE TO BLUE —Ed Hunicutt (D. Burgess) E. Hunicutt, D. Knutson, D. Burgess; Young Beau/Tapadero, BMI; MCA 52207
17	22	9	LOVE AFFAIRS —Michael Murphy (J.E. Norman) M. Murphy, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	52	56	4	AMARILLO BY MORNING —George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162	84	63	17	GONNA GO HUNTING TONIGHT — Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846
18	23	9	SINGING THE BLUES —Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	53	65	2	ONCE YOU GET THE FEEL OF IT —Con Hunley (S. Dorff) D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208	85	NEW ENTRY		LOVER IN DISGUISE —Wayne Massey (J. Dowell, M. Daniel) J. Dowell, B. Mevis; Hoosier/Jack and Bill, ASCAP; MCA 52211
19	10	11	LITTLE OLD FASHIONED KARMA —Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674	54	59	4	YOUR LOVE'S ON THE LINE —Earl Thomas Conley (N. Larkin) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525	86	NEW ENTRY		OVER YOU —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498
20	25	7	WITHOUT YOU —T.G. Sheppard (B. Killen) P.Ham, T. Evans; Apple, ASCAP; Warner Bros. 7-29695	55	43	7	IT'S YOU —Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Lilom, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711	87	90	2	I'D DO IT IN A HEARTBEAT —Sierra (P. Baugh) B. Ham, J. Duncan; North Creek, BMI; Musicom 52702
21	26	6	LOVE IS ON A ROLL —Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Bruised Oranges, ASCAP; MCA 52205	56	40	15	YOU'RE GONNA LOVE YOURSELF (IN THE MORNING) —Willie Nelson and Brenda Lee (F. Foster) D. Fritz, Combine, BMI; Monument 4-03784 (CBS)	88	75	19	SWINGIN' —John Anderson (F. Jones) L. Delmore; Music/Hall Element Publ. (Welk Group); Warner Bros. 7-29788
22	9	15	JOSE CUERVO —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	57	64	3	DIXIELAND DELIGHT —Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446	89	71	12	THIS COWBOYS HAT —Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772
23	6	13	SAVE ME —Louise Mandrell (E. Kilroy) R.C. Bannon, D. Fielt, G. Fletcher; Rare Blue, ASCAP; RCA-13450	58	58	6	DON'T YOUR MEM'RY EVER SLEEP AT NIGHT —Steve Wariner (T. Collins) S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515	90	66	19	I HAVE LOVED YOU GIRL (But Not Like This Before) —Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414
24	28	7	I.O.U. —Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	59	72	2	YOU'RE NOT LEAVIN' HERE TONIGHT —Ed Bruce (T. West) K. Chater, T. Rocco, C. Black; Bibo, ASCAP/Vogue (Welk Music Group), BMI/Chappell, ASCAP; MCA 52210	91	74	17	WE'VE GOT TONIGHT — Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492
25	29	6	OH BABY MINE (I GET SO LONELY) —Statler Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	60	44	16	LOVE ME —Jeanne Pruett & Marty Robbins (W. Haynes) J. Pruett, Johnny Beinstock, BMI; Audiograph 45-454	92	85	9	CAJON INVITATION —David Frizzell & Shelly West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 7-29756
26	14	11	IT HASN'T HAPPENED YET —Rosanne Cash (R. Crowell) J. Hiatt; Bug Music/Bilt, BMI; Columbia 38-03705	61	55	17	SOUNDS LIKE LOVE —Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848	93	79	4	I'LL BE SEEING YOU —Leon Raines (M.L. Brown) I. Kahal, S. Fain; Williamson, ASCAP; American Spotlite 103
27	31	5	IN TIMES LIKE THESE —Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206	62	61	17	PERSONALLY —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	94	80	14	FINDING YOU —Joe Stampley (R. Baker) J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558
28	36	4	HIGHWAY 40 BLUES —Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP; Epic 34-03812	63	69	4	I LOVE HER MIND —The Bellamy Brothers (D.&H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner Bros. 7-29645	95	84	18	MY FIRST TASTE OF TEXAS —Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156
29	33	7	FLY INTO LOVE —Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	64	65	8	FLAME IN MY HEART —Delia Bell (E. Harris) B. Spurluck, G. Jones; Glad, BMI; Warner Bros. 7-29653	96	92	9	CHANGE OF HEART —Marty Robbins (B. Montgomery) R. Sharp; Warner-Tamerlane/Rumble Seat, BMI; Columbia 38-03789
30	32	8	YOU GOT ME RUNNIN' —Jim Glaser (D. Tolle) P. McGee; Dawnbreaker, BMI; Noble Vision 102	65	68	4	LOVERS AGAIN —Brice Henderson (S. Tutti) D.C. Gillon; Royal Haven, BMI; Union Station 1001-12	97	81	19	YOU DON'T KNOW LOVE —Janie Fricke (B. Montgomery) B. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP; Columbia 38-03498
31	35	6	THE LOVE SHE FOUND IN ME —Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	66	41	11	TWO HEARTS —Texas Vocal Company (B. Mevis) B. Shore, O. Wills, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13504	98	86	3	IF TOMORROW NEVER COMES —Ray Griff (R. Griff) R. Griff; Blue Echo, ASCAP/Sunbury, CAPAC; RCA 50722
32	20	15	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)	67	77	2	IT'S A DIRTY JOB —Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628	99	89	3	STAY WITH ME —Tammy Chaparro (C. Deal) C. Deal, D. Cummings; ATV/Play, BMI; Compass 60
33	39	4	PANCHO & LEFTY —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842	68	66	4	TILL YOU AND YOUR LOVER ARE LOVERS AGAIN —Engelbert Humperdinck (E. Stevens) J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817	100	94	19	SHINE ON (Shine All Your Sweet Love On Me) —George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489
34	38	7	OLD MAN RIVER (I'VE COME TO TALK AGAIN) —Mel McDaniel (L. Rogers) R. Scarfe, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218								

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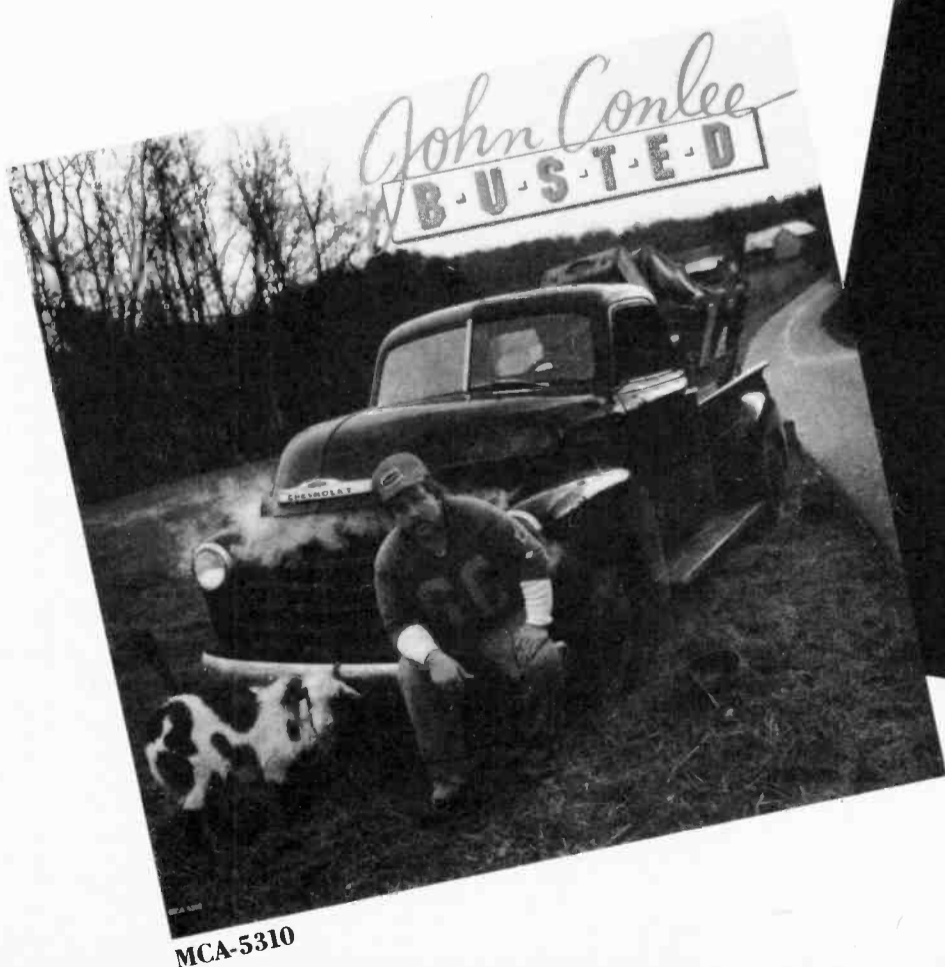
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Nashville Scene

By KIP KIRBY

A brilliant—well, at least an interesting—idea occurred to us the other evening while we were watching the annual **Academy of Country Music Awards**: what if you could get the producers of the ACM show together with the producers of the Oscars? The Oscars always run over their allotted network time and space their awards out too far between, while the ACMs, on the other hand, pace their show so tightly that they barely have room to get all their awards in on time.

This year was no exception. The Academy, in its worthwhile effort to feature as many talented artists as possible, had just about everyone who's anyone in country music on the show.



The awards (a manageable total of 11 main "Hat" categories plus two special tribute awards) streamed along one after another. Unfortunately, about midway through the program, the old bugaboo of time suddenly raised its head; after that, the show began to resemble a Keystone Kops parody of a country awards show.

Dialog was sliced, repartee was chopped, banter all but vanished, as the glamorous presenters (usually a country music artist paired with a Hollywood celebrity) whipped through the nominations like a knife through butter. It was easy, sitting at home before the television, to picture Dick Clark filling the offscreen moments during commercial breaks with urgent requests for time-tightening revisions and beseeching winners to keep their speeches short. By the end of the show, the pace had accelerated to such a degree that it looked like Alabama moved in triple time as they galloped up to the podium to accept their triumph as entertainers of the year.

Luckily, everyone associated with the production—especially co-host John Schneider—seemed to have a great sense of humor. It became almost a necessity, since it was obvious

that cue cards were getting all jumbled up during the frantic revisions, and more than one entrance was rushed. But people still seemed to be thoroughly enjoying themselves. One of the funniest moments occurred when the **Bellamy Brothers** and Heather Thomas, a television starlet, came onstage together. Whether Heather got excited and jumped her cue, or whether the director was waving "hurry up" signals to her in panic wasn't clear, but she started to rip into the envelope before David and Howard even got through the list of nominations.

This year's show was one of the ACM's best. If it had a fault, it was merely in trying to cram too much for its viewers into too small a space. The cameramen were excellent about scouting around through the audience with their lenses, picking up reaction shots from stars and executives in the audience, something other awards shows have been poor about doing lately.

The opening medley of past "crossover" hits sung by Roger Miller, Louise Mandrell and Mickey Gilley was effective; and after listening to Roger Miller perform on the show, isn't it time this guy came back to some heavy-duty country recording? His sound is still unique, and with the right material, couldn't he easily rejuvenate his chart activity?

Sylvia got a vote from Scene for one of our favorite quotes of the evening when she was named top female vocalist of the year and blurted out candidly, "Oh, I'm not prepared for this! I'm used to losing!" An understandable comment in light of the fact that this was Sylvia's first award. (On the other hand, how many first-time awards winners have already managed to rack up a gold single!?)

Rosanne Cash got our other vote for favorite quotes of the evening when, accepting Ronnie Milsap's "Hat" for best male vocalist, she confided, "I saw Ronnie the other day and he was disappointed he didn't win this on the CMA Awards, so I know he'll be very happy!"

Having the Academy's voting procedures explained by the formidable "Mr. T" was a stroke of genius: he certainly commanded everyone's attention during his feisty explanation. There were also some new haircuts seen during the show, including Alabama drummer Mark Herndon's new shorter "summer cut" and Dottie West's soft, sporty style with bangs that made her look almost as young as daughter Shelly during their duet on "Mamas Don't Let Your Babies Grow Up To Be Cowboys." (Speaking of Shelly, her baby Tess Marie nearly stole the show every time the camera caught her with dad Allen Frizzell.)

Willie Nelson sent a buzz throughout the Knotts Berry Farm Good Time Theatre when he suddenly emerged from the backstage wings to accept his first award for "Always On My Mind." He seemed especially relaxed and glad to be on hand, and looked younger without his beard. The Academy had set up a camera backstage so that when Willie won, it was able to show him walking out onstage in front of the audience—a nice touch, we thought. And what a great performance he gave on his ballad.

There were other nice highlights as well: John Schneider's beautiful love ballad to girlfriend Tawny Godin, a former Miss America, sitting misty-eyed in the audience. . . . Karen Brooks telling manager John Ciambotti not to raise his percentage as a result of her win in the top new female vocalist category. . . . The tasteful tribute to Chet Atkins, with Chet grinning and looking characteristically embarrassed.

However, we must confess that after Rex Al-

len Sr.'s beautiful narration to the program's Marty Robbins tribute, we were somehow totally unprepared for him to announce a few minutes later the establishment of what will become the Academy of Country Music's annual Marty Robbins Golf Tournament! For some reason, it sounded more as if they were leading up to announcing an ACM-sponsored annual music scholarship, or perhaps a new awards category.

Many are called, but not all are chosen. However, Leon Everette was chosen from 15 artists to sing a radio commercial for soft drink Mellow Yellow. You'll start hearing it around the country in June. . . . On a slightly maltier note, Gus Hardin has been taping radio spots for Schlitz Beer.

Chart Fax

Continued from page 37

pects, restricted understanding. In a word, common. But sexy, say the lyricists.

Even poverty is alluring in country songs—as long as it's a male condition. Poor women are not the stuff of glandular upheaval. But Charley Pride can croon, with no apparent fear of rejection, that "All I Have To Offer You Is Me," adding, as if one suspected otherwise, "There'll be no mansion waiting on the hill with crystal chandeliers/And there'll be no fancy clothes for you to wear."

More often than not, country music presents poverty in a way that suggests virtue lies in being poor rather than in being virtuous, or as if being poor was intrinsically a state of grace. Poor but proud. Of what? Well, she likes it.

Look out, common fans. There's more commonness coming your way. At starred 15, Leon Everette is insisting that "My Lady Loves Me (Just As I Am)." Ah, to be rich, female and downwardly mobile!

EDWARD MORRIS

Leonard Reports Print Explosion

Continued from page 37

Leonard's "The Greatest American Country Songbook" has 75 entries. It sells for \$12.95. Last year, the company published folios on Boxcar Willie and Hank Williams, both of which, Mardak says, have sold well. The same has been true with books of Mickey Gilley, Mac Davis and Johnny Cash songs.

Where country print sales have been slight, according to Mardak, is in single sheets. This format becomes a big seller, he notes, only when the song crosses over.

MUSIC LISTENING SURVEY

Nashvillians' Preferences Probed

NASHVILLE—Newly compiled research profiling this market shows that country music has now tied easy listening as Nashvillians' favorite, with both receiving a 37% share. Rock music is in third place with 14%.

Three years ago, easy listening music accounted for 43% of the Nashville survey audience and country was second with 31%.

According to the latest poll conducted by Shockley, a leading marketing research firm here, Kenny Rogers remains the favorite country singer of people in this community (11%). Barbara Mandrell finishes in second place with 9%, followed by Dolly Parton (5%) and then Willie Nelson, Johnny Cash and Marty Robbins, each tied with 4%. (Percentages in this category are fragmented due to the large number of performers in the recording field.)

Eighty-two percent of Shockley research participants claim to approve of Nashville's reputation as "country music capital of the world." Eight percent say they don't like the reference, and another 8% say they don't care.

The survey, conducted in February, polled 300 adult heads of households in Davidson County, where Nashville is located.



TOP SPOT—B.J. Thomas performs his No. 1 single, "Whatever Happened To Old Fashioned Love," his first to hit the top of the country charts since "(Hey, Won't You Play) Another Somebody Done Somebody Wrong Song" in 1975, during a recent date at the Palomino Club in Los Angeles.

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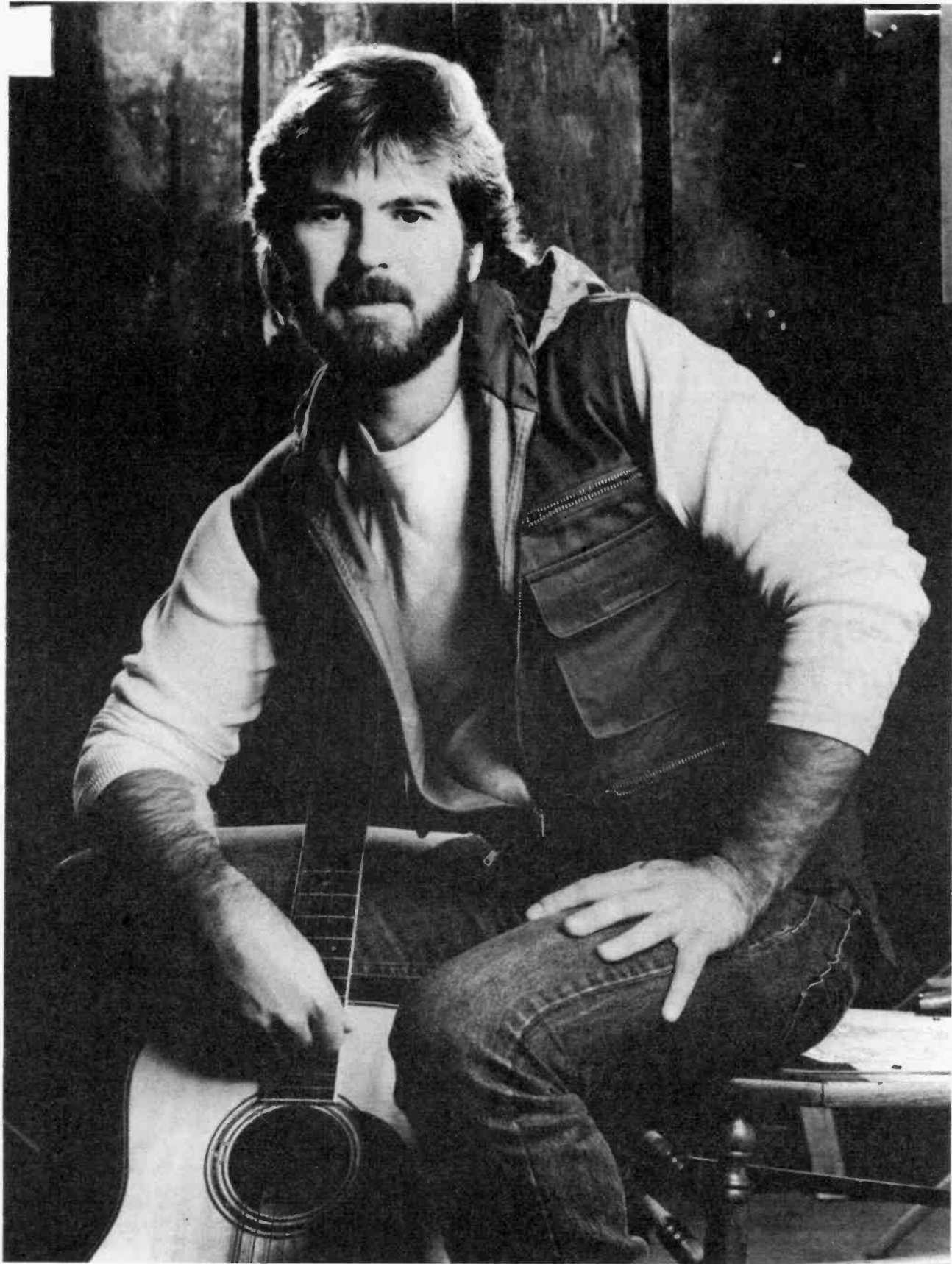
Survey For Week Ending 5/21/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	9	ALABAMA The Closer You Get, RCA AHL 1-4663	39	33	13	MARTY ROBBINS Some Memories Just Won't Die, Columbia FC-38603
2	2	31	THE OAK RIDGE BOYS American Made, MCA 5390	40	42	22	LOUISE MANDRELL Close-Up, RCA-MHL 1-8601
3	3	16	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958	41	47	3	BOXCAR WILLIE Best Of Boxcar Volume I, Main Street ST 73002 (Capitol)
4	4	9	WILLIE NELSON Tougher Than Leather, Columbia QC-38248	42	36	8	MEL TILLIS After All This Time, MCA 5378
5	5	11	KENNY ROGERS We've Got Tonight, Liberty LO 51143	43	46	29	CHARLEY PRIDE Country Classics, RCA AHL-1-4662
6	6	30	JOHN ANDERSON Wild And Blue, Warner Brothers 23721	44	41	25	ROY CLARK Turned Loose, Churchill CR 9425
7	7	62	SHELLY WEST West By West, Warner/Viva 23775	45	38	16	CONWAY TWITTY Conway's #1 Classics—Vol. II, Elektra 60209
8	8	8	ALABAMA ▲ Mountain Music, RCA AHL 4229	46	48	24	KAREN BROOKS Walk On, Warner Bros. 23676
9	9	8	RONNIE MILSAP Keed Up, RCA AHL-4670	47	45	135	CRISTY LANE Here's To Us, Liberty LT 51137
10	10	13	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403	48	56	3	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072
11	11	33	RICKY SKAGGS Highways And Heartaches, Epic FE 37996	49	39	17	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406
12	12	8	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223	50	52	6	DAVID FRIZZELL AND SHELLY WEST Frizzell West—Our Best To You, Warner/Visa 1:23754
13	13	61	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951	51	52	6	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC-38562
14	14	38	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397	52	40	13	RANDY HOWARD All-American Redneck, Warner/Viva 28320
15	15	26	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092	53	53	23	LEON EVERETTE Leon Everette, RCA-MHL-1-8600
16	16	3	GEORGE JONES Shine On, Epic FE 38406	54	43	35	EMMYLOU HARRIS Last Date, Warner Bros. 1-23740
17	17	114	ALABAMA ▲ Feels So Right, RCA AHL 3930	55	51	29	MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine, Epic FE-38203
18	18	31	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193	56	50	35	RODNEY LAY Heartbreak, Churchill CR 9423
19	19	4	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL 4673	57	54	81	EARL THOMAS CONLEE Somewhere Between Right And Wrong, RCA AHL-1-4348
20	20	6	B.J. THOMAS New Looks, Cleveland International-FC-38561	58	58	133	RICKY SKAGGS Wattin' For The Sun To Shine, Epic FE 37193
21	21	30	EDDIE RABBITT Radio Romance, Elektra 60160	59	49	49	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150
22	22	22	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210	60	63	2	SYLVIA Just Sylvia, RCA AHL-1-4263
23	23	3	DON WILLIAMS Yellow Moon, MCA 5407	61	61	32	VERN GODDIN If You're Gonna Do Me Wrong (Do It Right), Compeat CPL-1-1004
24	24	154	ALABAMA ▲ My Home's In Alabama, RCA AHL-1-3644	62	60	8	DOLLY PARTON Greatest Hits, RCA AHL-1-4422
25	25	31	JANIE FRICKE It Ain't Easy, Columbia FC 38214	63	57	55	PORTER WAGONER Viva Porter Wagoner, Warner/Viva 23783
26	26	3	MICKEY GILLEY Fool For Your Love, Epic FE 38583	64	65	138	LEE GREENWOOD Inside Out, MCA 5304
27	27	34	CONWAY TWITTY Dream Maker, Elektra 60182	65	66	37	ANNE MURRAY ▲ Greatest Hits, Capitol S00 12110
28	28	7	RONNIE McDOWELL Personally, Epic FE-38514	66	59	31	GEORGE JONES Anniversary, Ten Years Of Hits, Epic KE 38233
29	29	33	TOM JONES Tom Jones Country, Mercury SRM-1-4062	67	64	20	WAYLON JENNINGS & WILLIE NELSON WW II, RCA AHL-1-4455
30	30	9	VERN GODDIN Today My World Slipped Away, AMI-1502	68	62	15	MARTY ROBBINS Biggest Hits, Columbia FC 38309
31	31	5	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA-5384	69	67	80	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386
32	32	12	DAVID ALLAN COE Castles In The Sand, Columbia FC-38535	70	55	24	MERLE HAGGARD Big City, Epic FE 37593
33	33	12	RAY CHARLES Wish You Were Here Tonight, Columbia FC 38293	71	73	263	KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON, BRENDA LEE Kris, Willie, Dolly & Brenda The Winning Hand, Monument JWG 38389
34	34	25	CRYSTAL GAYLE True Love, Elektra 60200	72	74	51	WILLIE NELSON ▲ Stardust, Columbia JC 35305
35	35	87	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542	73	72	47	JUICE NEWTON ● Quiet Lies, Capitol ST 12210
36	36	44	REBA McENTIRE Unlimited, Mercury SRM-1-4047	74	71	25	ROSANNE CASH Somewhere In The Stars, Columbia FC-37570
37	37	2	CHARLY MCCLAIN Paradise, Epic FE-38584	75	70	37	JANIE FRICKE Greatest Hits, Columbia RC 38310
38	38	2					MARTY ROBBINS Come Back To Me, Columbia FC 37995

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MANAGER PROFILE

Billy Gaff Stays Behind The Scenes

NEW YORK—"Good management means that you should be able to stay in the background and let everybody think that you're not doing anything. Those that are running around and trying to look very busy are probably not very good," says Billy Gaff, who has been John Cougar's manager for four years.

Gaff, who also runs his own label, Riva Records, distributed by PolyGram, until last year also managed Rod Stewart. Previously he managed Status Quo, Peter Frampton, and a number of lesser known artists.

"There are no rules in this game," he continues. "Every manager has different kinds of clients, and different ways of working. The only rules are that the business deals are pretty much the same. When you talk about management it's a personal service that I give, and if I can't give it, I won't do it."

"You also have to keep in mind that I own the record company and the publishing company, and I work for them as well." In addition to Cougar, artists on Riva Records include Kelly Groucutt of ELO and Mitch Ryder, but Gaff says Riva Music, his publishing com-



Billboard photo by Chuck Pulin
Billy Gaff

pany, is the bigger operation, representing artists as diverse as Air Supply and the Clash.

Gaff will not talk much about his much-publicized court battle last year with Rod Stewart, but he does confirm that after the dust settled Stewart came away with all

the rights to his songs and performances, while Gaff got a sum of money and stock Stewart held in Riva Records.

"It was a two-way street," says Gaff of the breakup. "He was unhappy, and I was a bit weary myself. As for the actual court case itself, and all the stuff that was slung back and forth, that was just a lot of ego and lawyers. And they had a field day with that one. There were no winners. I think the courts found for the lawyers and against myself and Stewart. Certainly we were both worse off, between us, after the case than before it."

Gaff notes that his suit happened at about the same time as Air Supply, AC/DC, Barry Manilow and a few other major acts were also splitting up from their management companies. "The reasons were that it was a very bad year all the way around. I know in the case of Stewart one of the biggest arguments we had was that his tours were not selling out. And it's the last few thousand people where you make your profits."

"If they are paying \$10 bucks a head, and you've made your overhead, it's the last 2,000 people

(Continued on page 44)

Rock Nightclub In Austin Opens Its Doors To Teens

By KATY BEE

AUSTIN—Give the kids a break: that's the new twist for a popular Austin nightclub. Gary Johnson's Party, formerly a country disco called the Sundowner, has started a Saturday afternoon gathering that opens its doors to the younger set—those teens too young to frequent the local club scene.

One Saturday afternoon in April, some 600 kids streamed in to Party, paying a \$3 cover, to see Private Lives, a favorite area band. An added attraction was an appearance put in by MTV's Nina Blackwood. The crowd wasted no time flocking around her as she sat in for a 45-minute autograph session. (Her swing through Austin, her first visit to the Texas capitol, also took her and her MTV entourage to several Sound Warehouse record stores, an outdoors Fiesta Gardens bash with Joe "King" Carrasco, and an evening stop at club Foot.)

Around the Party's video games, 20 cable tv monitors were tuned to MTV and Rockamerica's syndicated video tapes. The crowd, with a median age of 13-16 years old, was able to order soft drinks or non-alcoholic frozen daiquiris from the upstairs and downstairs bars. The club also gave away LPs and MTV T-shirts.

The music preference at Party is contemporary dance-rock, and the dress of the socially-conscious clientele is the latest fashion. But one thing has not changed for this age group: boys are on one side of the room and girls on the other.



Billboard photo by Bob Scott
TEEN SHOW—Deborah Scott, lead singer of Private Lives, performs for a teen crowd at Party in Austin, Texas.

Aside from some advertising on K-98 and KLBJ-FM for these special affairs, Party went straight to area school administrators and student councils to get support for its Saturday plan. With their combined enthusiasm, promotion director Danny Reed hopes to create a local "American Bandstand"-type setting, providing the right backer is found.

For now, the teen-oriented Party, continues with its promotion, mostly by word of mouth in the schools. As Reed observes, "It gives kids something to do, and we get good publicity."

Sinatra Signs New Pact With Golden Nugget

ATLANTIC CITY, N.J.—Putting to rest rumors that he was unhappy with his one-year exclusive contract with the Golden Nugget Hotel-Casino here and was planning to return to the Resorts International Hotel Casino, where he appeared exclusively from 1979 until last year, Frank Sinatra recently signed a new three-year contract.

Under the pact, believed to be worth \$10 million, Sinatra will perform exclusively at the Golden Nugget here and at the new hotel which the same company is building in downtown Las Vegas. The new contract was announced by Golden Nugget's board chairman Stephen A. Wynn, who said that Sinatra will continue to serve as a "celebrity spokesman" and "worldwide goodwill ambassador" for both hotels. He also said the deal will take Sinatra through the opening of the Golden Nugget's second Atlantic City casino, to be built in the resort's marina area by late 1985 or early 1986.

Sinatra was reportedly getting \$50,000 per show at Resorts International, making him the highest-paid performer here. But he jumped on the Golden Nugget bandwagon for even bigger bucks, and Wynn says he is convinced the high price is well worth it. Sinatra's first appearance at the Golden Nugget last December resulted in a record-breaking four-day gambling spree. Gamblers put down \$20 million during that period, with one unlucky player alone reportedly accounting for \$3.7 million.

In addition, the Golden Nugget deal means that Sinatra will also tape the television commercials for the casinos, both here and in Las Vegas. With the exception of a non-salaried promotional commercial he did several years ago for Chrysler Corp., Sinatra had been virtually unapproachable regarding commercial endorsements.

Wynn has shelled out top dollars to get exclusive ties with other superstars for the Golden Nugget. He has already signed Kenny Rogers and Diana Ross to serve both as entertainers and commercial spokespersons for the hotel, and is shopping around for others.

Rockpool Moves

NEW YORK—Rockpool, the new music record pool and publishers of the Rockpool newsletter, has moved to new offices at 50 West 29th St., Suite 12W, New York, N.Y. 10001. Phone: (212) 686-7410.

The Laughs Keep Coming For The Firesign Theatre

By ETHLIE ANN VARE

LOS ANGELES—The Firesign Theatre, for whom the phrase "irreverent comedy troupe" was invented, hasn't exactly been gone these past few years. Phil Proctor, Phil Austin and Peter Bergman—three of the original four members—are still together, writing and performing.

But their heyday of Columbia albums that hit the top 50 and radio shows on Los Angeles' AM giant KRLA has been replaced by appearances at Seattle's Bumbershoot Festival and LPs on the Rhino label. According to Bergman, though, the Firesign (minus David Ossman, who is writing poetry and preparing a one-man comedy show) is ascending once again.

"We haven't changed," says Bergman of his iconoclastic menage, "but the times have changed—a lot. This is not a very irreverent time."

He feels, however, that there is still a place for the off-the-wall, youth-oriented comedy that such Firesign inheritors as SCTV and the Not Ready For Prime Time Players have been occupying. Firesign intends to fill its niche once again, utilizing the new technology.

Michael Nesmith's Pacific Arts Video is currently producing the first Firesign Theatre videodisk and videocassette, to be released in October through MCA. "It's called 'The Yolks Of Oxnard,' and it's about America's poorest family in the year 1999. We're working with Bill Dear, the director of 'Elephant Parts,' and producer Kevin McCormick," says Bergman. "This is a very exciting market, one which we think is right for the Firesign."

At the same time, Firesign is preparing a national radio special to be aired live via the Global Satellite Network in July. If this initial broadcast is well received, it may lead to a live weekly comedy program. "The show will feature AOR music and our own AOR—that's Android Oriented Radio—comedy."

Simultaneously, Firesign is read-

ing a stage production called "America, You're Beautiful," which will debut at the L.A. Stage theatre on June 27 (its official opening is set for July 11) and run twice weekly indefinitely.

There's more. In the past few years, Bergman has been involved in computer applications, co-designing such complex devices as the cine-angiogram viewer-analyzer (a system used by cardiologists to view the heart and determine if bypass surgery is necessary.) This newfound expertise led to the next Firesign project: "The Adventures Of Nick Danger," a home computer game.

What are the omens for all these projects? "The record business is slow for comedy now," says Bergman, "and I'd just as soon sell them videodisks and computer games. It will be fascinating to see what kind of response we get from the audience which is not familiar with us."

"You know, we're the longest stuck-together comedy group around. In November, we'll be 18 years old as a group. We'll be able to drive in California."

Joan Jett, who's back on the road for a 16-month tour, is lowering the price of admission to her concerts by up to \$3 a ticket. "People have less and less money to spend these days," she says. "I don't want kids to miss our concerts because they don't have enough money." ... Rickie Lee Jones' next album, "Girl At Her Volcano," will be a live set consisting mostly of ballads. Warners will release it as a 10-inch disk.

Elton John has reunited with his old cohorts Nigel Olsson, Dee Murray, Davey Johnstone and Bernie Taupin for his new LP. ... Drummer Judy Parsons of the Belle Stars is a "former environmental engineer for the government and top researcher in the field of estuary muds," says

Scher Pacts With Roseland

NEW YORK—The historic Roseland Ballroom in Manhattan has reached an agreement with New Jersey/New York concert promoter John Scher whereby Scher will present at least 10 contemporary music shows at the 3,500-capacity venue.

According to an announcement by Scher and Albert, Larry and Hillary Ginsberg, owners of the venue, the stage and backstage areas will be upgraded and there are also plans to install a video system. First Scher-promoted shows at the venue will be Dave Edmunds, May 18, and the Jerry Garcia Band, May 31-June 1.

Ritz Sued By Ex-Employee

NEW YORK—Cosmo Ohms, head of Anamaze Records and former lighting director for the Ritz here, is suing the venue in Kings County Supreme Court here. In his suit, Ohms is asking for \$30,000 he claims was not paid him in wages when he was employed at the Ritz from May, 1980 to May, 1982. The Ritz denies the charges.

Act-ivities

Warner Bros. ... Unsigned bands who want their product released by Clone Records should contact the label at (516) 744-0422. The label is staging its second "Independent Song and Master Tape Contest."

Warner Bros. is reservicing the "Avalon" LP in conjunction with the current Roxy Music tour. In New York, the band will play Radio City Music Hall, where a second date has been added. ... Earth, Wind & Fire have received the 3M Co.'s Scotty Award for their "Raise" LP. As part of the award \$1,000 will be donated to the Muscular Dystrophy Assn. ... Molly Hatchet is doing a benefit for the United Steelworkers Local 1397 Food Bank in Pittsburgh.

The Turtles are embarking on

their first tour in 10 years, with Flo & Eddie (Howard Kaylan and Mark Volman) back as lead singers. ...

Among those who came to see Bryan Adams at the Bottom Line recently were John McEnroe, Gene Simmons and Paul Stanley of Kiss, Patti LuPone, Mick Jagger, Paul Dean of Loverboy, John Waite, Rick Derringer, Nils Lofgren, Rick Nielson and Martin Briley.

John Cougar has turned out to be a big fan of Prince. At a recent concert in Tulsa, Cougar stopped his set to play the audience a bit of "Little Red Corvette," and on the Mitch Ryder album he is producing, he and Ryder have cut a version of Prince's "When You Were Mine."

Talent In Action

JOURNEY BRYAN ADAMS

Brendan Byrne Arena,
Meadowlands, N.J.
Tickets: \$13.50, \$12.50

It's not very fashionable in rock critic circles to like Journey, and this writer, too, had to admit that there have been Journey shows and albums that have left him less than totally enthusiastic. But after seeing the group's show at the packed Brendan Byrne Arena, May 6, maybe it is time for a reappraisal.

Certainly Journey's millions of fans need have no second thoughts: they just come out in droves and have a marvelous time. Friday night's show was only one of three at the 20,000 capacity Byrne Arena, and after that stint ended, Journey played yet another date at the nearby Nassau Coliseum.

It was easy to see why the kids like them so much: Journey is a remarkably positive and pleasing band. Where most currently fashionable new music is painted with dark and gloomy strokes, Journey still believes in tender love songs, the "Chain Reaction" video not withstanding.

And there is absolutely nothing wrong with that. It's much nicer to go on a date to a concert where the singer sings such songs as "Open Arms," "Faithfully," "Don't Stop Believin'" and "Lovin' Touchin' Squeezin'" than one where both the music and lyrics seem nothing less than a rehearsal for the apocalypse.

Moreover, Steve Perry may be the least threatening and least affected singer in any superstar band—on top of which he is probably the most vocally adept.

But a singer is only as good as his songs and his band, and while the songs lean toward the romantic, the playing in concert is rock-hard. Journey played for nearly two hours, and if anything was apparent, it was that here were four musicians who knew how to play—and equally important, liked what they played.

They started the concert with a hard rock medley of such songs as "Chain Reaction," "Wheel In The Sky" and "Line Of Fire," and then eased up a bit as they went into their softer and more recent hit material, before picking up the pace toward the end. However, softer did not mean quieter, as they played at a volume that soon had this concert veteran reaching for his earplugs.

The concert was augmented by a giant video screen showing the band as they played. It also served as a wonderful way of ending the show after the second encore. Everybody knew it was time to go home when the credits started rolling on the screen.

Opening the show was Bryan Adams, a Canadian rocker in the sweaty muscle T-shirt tradition of Bruce Springsteen, John Cougar and Eddie Money. His set was generally warmly received, especially "Cuts Like A Knife," the video of which is frequently seen on MTV. But the song that appeared to define his set was "Take Me Back," and its tasteless macho denouement served to put Journey's more human approach in bold relief. **ROMAN KOZAK**

DARYL HALL & JOHN OATES OXO

Universal Amphitheatre,
Universal City, Calif.
Tickets: \$15, \$13.50

Riding the crest of their most successful al-

bum to date, Hall & Oates mounted their most ambitious live show here for four nights beginning April 26. The elaborate lighting and staging effects added greatly to the impact of the two-hour show, as did the interplay with the four-man backup band.

The show faltered only during the laborious band introductions, which included extended solo performances by each of the sidemen. Despite some playful moments, the spot mostly served to undermine the show's momentum.

One of the keys to the show's success was the diverse nature of the duo's hits, which range from the passion of "She's Gone" to the nonchalance of "I Can't Go For That"; from the conversational charm of "Kiss On My List" and "One On One" to the tough-edged feistiness of "Maneater."

At least two of the songs in the set were markedly improved from their recorded versions. The slower approach to "Rich Girl" made it seem somewhat less insipid; the greater intensity on "Sara Smile" offset a certain blandness in the song.

Hall capped "I Can't Go For That," which reached No. 1 on both the pop and black charts, with some clever street-styled rapping. In much the same way, Hall's falsetto improvisations lent a more soulful edge to "Sara Smile" and "Wait For Me." The duo paid tribute to their roots more directly on a "Sweet Soul Music" medley and on the song "Diddy Doo Wop" (from "Voices"), which is centered on streetcorner vocal harmonies.

The lighting effects were superb throughout, most notably on "Private Eyes," where searchlights scanned the audience, underlining the key lyric, "They're watching you."

The show was opened by Oxo, the four-man Geffen group which had a recent top 30 hit with "Whirly Girl." That song is fairly typical of the group's sound, which mixes full-bodied vocal harmonies with light techno-pop instrumental touches. The 30-minute set was capped by a faithful reading of the Rascals' blue-eyed soul smash "Good Lovin'." **PAUL GREEN**

STEVE GOODMAN RIDERS IN THE SKY

McCabe's, Los Angeles
Tickets: \$8.50

Return with us now to those thrilling days of yesteryear, to a 150-seat concert hall behind a guitar shop where one man and a guitar inspire such hushed attention that the rustle of a reporter's notepad is terrifyingly audible.

Steve Goodman's April 30 performances at McCabe's were sold out, and the hardcore fans didn't care that Elektra had dropped him after six albums. They happily bought his self-distributed "Artistic Hair" LP in the lobby before and after the show. He is an artist who inspires loyalty, if not mass appeal.

Sitting alone onstage, balding and almost dwarfed by his guitar, Goodman entertained his fans as if they were guests at a small party in his living room. He chose his material at random (thereby befuddling Jim Rothermill, the recorder-clarinetsax player who joined him for half the set) and prefaced many songs by saying "Let's see if I remember this one."

During the first set, he actually forgot to play his most famous composition: "City Of New Orleans," the song Arlo Guthrie turned into an American classic. Goodman wrote that one in 1970, and it's already assumed to be in the public domain.

Goodman excels at musical stories, either

talking blues or extended jokes in song. His "Watching Joey Glow" (about a post-nuclear nuclear family), "Letter To The Penthouse Forum," and "The Dying Cub Fan's Last Request" were a delight. His mandolin-backed ballads, found as he is of them, don't come across half as well.

The 75-minute set received a standing ovation, which led to a long encore that brought the opening act back on stage to jam.

Opens Riders In The Sky, who record for the Rounder label, combine tight Western musicianship with cornball comedy. Call it "Abbott & Costello Meet Bob Wills." The trio—"Ranger Doug" Green, "Too Slim" La Bour and Woody Paul—utilize guitar, fiddle, stand-up bass, rope tricks, yodeling and a talking horse head for an entertaining country cabaret act.

ETHLIE ANN VARE

WARNE MARSH/LOU LEVY Pizza On The Park, London

Admission: \$10.50

Warne Marsh refreshes the parts of tunes that other tenor saxophonists cannot reach. With a tone that has the mellow silkiness of a cello, with lines that show an astonishing continuity of invention, and with a mellifluous legato delivery, he combines originality with a supreme and sinuous melodic gift that makes him the outstanding tenor saxophone improviser of his time.

What really sets Marsh apart from other jazz soloists is that his creative extemporization is almost seamless; his music is constantly creative. Where other players would bridge an invention gap with a favorite cliché or simply a tacit couple of bars, Marsh continues to explore the changes, setting delightfully fresh and unhackneyed lines against the framework of the tune.

He has one of the quickest harmonic minds in jazz and a tremendous assurance. His technical facility is informed by a flawless sense of structure. He builds solos into winning compositions, starting and ending phrases with scant regard for bar lines, spinning off fresh inventions with apparent effortlessness but always staying true to the changes.

At Pizza On The Park, April 11, Marsh appeared with West Coast pianist Lou Levy, and their two one-hour sets were appropriately acclaimed by an almost full house. Levy, a percussive player with a kind of jagged attack normally associated with stomping West Coast rhythm sections, might seem a curious partner for Marsh, but the contrast in styles worked remarkably well.

Furthermore, Levy is a strong enough player to make the absence of bass and drums scarcely noticeable. Although he possesses little of the conventional bravura of the solo pianist, his sheer pianistic integrity, his good sense of time and his ability to "dig in" made him a perfect foil for Marsh.

MIKE HENNESSEY

THE BATTLEFIELD BAND

Holstein's, Chicago
Admission: \$5

In their first Chicago appearance, April 12, this quartet of gifted Celts managed to coax 85 out of a possible 150 to Lincoln Ave. folk haven Holstein's. The appreciative house got what it came for: 90 minutes of traditional Scottish music, served up with more than a few modern twists.

The Flying Fish artists presented a well-spaced melange of jigs, reels, hornpipes, and "dance tunes," including "Cockle Geordie," which synthesizer player/vocalist Alan Reid introduced as "more of a riff than a melody—something Led Zeppelin would have been proud of," and "Miss Thompson's Hornpipe," to which Reid referred as "a funky number you can jive to."

Reid, whose synthesizer successfully aped Celtic harp, pipes and electric bass on several tunes, exhibited a strong Scottish tenor. Brian McNeill displayed an easy wit and effortless acuity on fiddle as well as mandolin, bouzouki, and a host of other stringed things. Ged Foley's acoustic guitar proved an able percussion instrument, which he traded from time to time for a mandolin or Northumbrian pipes. And Duncan MacGillivray handled traditional Highland bagpipes and bluesy mouth organ (not to mention tin whistle) with equal soulfulness, prompting keyboard player Reid's assessment of his "split personality: half piper, half Blind Lemon MacGillivray, the hot blues harp player." **MOIRA McCORMICK**

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Survey For Week Ending 5/21/83

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **JOURNEY, BRYAN ADAMS**—\$721,547, 58,593, \$13.50 & \$11.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., three shows, two sellouts, May 5-7
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON**—\$408,748, 32,614, \$13.75 & \$11.75, Coast-to-Coast Prods., Reunion Arena, Dallas, two sellouts, May 4-5
- **DEF LEPPARD, KROKUS, JON BUTCHER AXIS**—\$186,662, 16,484, \$12.25 & \$11.25, Stone City Attractions/Pace Concerts, Reunion Arena, Dallas, sellout, May 8
- **MARVIN GAYE, CONFUNCTION**—\$187,710, 12,899, \$15 & \$14, W.G. Enterprises, Reunion Arena, Dallas, sellout, May 7
- **ALABAMA, JANIE FRICKE**—\$127,500, 10,200, \$12.50, Keith Fowler Productions, Barton Coliseum, Little Rock, Ark., sellout, May 8
- **ROXY MUSIC, PRIVATE VIEW**—\$105,296, 9,034, \$13 & \$11.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, May 7
- **ALABAMA, JANIE FRICKE**—\$99,212, 7,937, \$12.50, Keith Fowler Promotions, Monroe (La.) Civic Center, sellout, May 7
- **RONNIE MILSAP, LOUISE MANDRELL**—\$96,418, 9,448 (13,154 capacity), \$10.50-\$8.50, in-house promotion/produced by Dick Blake Int'l, Univ. of Texas Frank Erwin Center, Austin, April 22
- **TRIUMPH, FOGHAT**—\$89,232, 8,851 (9,826), \$10.50 & \$9.50, Frank J. Russo, Providence (R.I.) Civic Center, May 6
- **TRIUMPH, FOGHAT**—\$88,822, 8,690 (9,714), \$10.50 & \$9.50, Frank J. Russo, Centrum, Worcester, Mass., May 7
- **DEF LEPPARD, KROKUS, JON BUTCHER AXIS**—\$85,877, 8,712, \$10.50 & \$8.50, in-house promotion/Stone City Attractions, Univ. of Texas Frank Erwin Center, sellout, May 7
- **ALABAMA, JANIE FRICKE**—\$80,875, 6,470, \$12.50, Keith Fowler Promotions, Beaumont (Texas) Civic Center, sellout, May 6
- **WAYNE NEWTON**—\$75,140, 5,166 (7,068), \$15 \$12.50, in-house promotion/Texas Amusements Media, Univ. of Texas Frank Erwin Center, Austin, May 3
- **CONWAY TWITTY, RONNIE McDOWELL**—\$73,480, 7,348 (9,138), \$10, United Prods., Mississippi Coliseum, Jackson, May 6
- **WAYNE NEWTON**—\$70,920, 4,728 (7,984), \$15, Buddy Swords Prods., Pine Bluff Convention Center, Ft. Smith, Ark., April 27
- **HANK WILLIAMS JR., EARL THOMAS CONLEY**—\$65,600, 6,560, \$10, Little Wins Prods., Pine Bluff Convention Center, Ft. Smith, Ark., April 30
- **U-2**—\$61,792, 5,600, \$11.50 & \$10.50, Don Law Co., Orpheum Theatre, Boston, two sellouts, May 5-6
- **SAMMY HAGAR, THE ROCKETS**—\$54,021, 4,911 (6,910), \$11 & \$10, Brass Ring Prods., Munn Arena, Mich. State Univ., E. Lansing, May 6
- **ENGELBERT HUMPERDINCK, JOHNNY DARK**—\$48,632, 3,228 (3,985), \$15.25 & \$12.75, Alex Cooley Prods./Concert Promotions Inc., Fox Theatre, Atlanta, May 7
- **HANK WILLIAMS JR., LEON EVERETTE**—\$47,838, 4,857 (6,000), \$10.50 & \$9.50, C.K. Spurlock/G. Gerald Roy, Louisville Gardens, May 4
- **HANK WILLIAMS JR., LEON EVERETTE**—\$46,588, 5,354, \$8.50 & \$7.50, Richard Mischell, Hara Arena, Dayton, Ohio, "Stroh-Down," sellout, May 5
- **RETURN TO FOREVER**—\$43,269, 3,717, \$12.50 & \$11.50, Evening Star Prods., Mesa (Ariz.) Amphitheatre, sellout, April 26
- **PETER, PAUL & MARY**—\$42,316, 3,372 (4,135), \$17.75, \$12.75 & \$10.75, Avalon Attractions/Marc Berman Concerts, San Diego State Amphitheatre, April 29
- **THE KINKS, SCANDAL**—\$39,732, 3,784 (10,000), \$10.50, Evening Star Prods., the Coliseum, Phoenix, May 9
- **GEORGE CLINTON & THE P-FUNK ALL-STARS, KIDDO**—\$39,480, 3,360 (4,740), \$11.75, Avalon Attractions/Marc Berman Concerts, Fox Theatre, San Diego, May 29
- **ROXY MUSIC, BURNING SENSATIONS**—\$32,318, 2,406 (4,135), \$18.75, \$13.75 & \$11.75, Avalon Attractions/Marc Berman Concerts, San Diego State Amphitheatre, April 30
- **PETER, PAUL & MARY**—\$28,977, 2,368, \$12.50 & \$11.50, Evening Star Prods., Univ. of Ariz. Auditorium, Tucson, sellout, April 30
- **POINTER SISTERS, NYLONS**—\$27,485, 2,445 (2,735), \$11.50, Cloud 9 Prods., Civic Center of Greater Des Moines, May 4
- **ROXY MUSIC, THE JETZONS**—\$26,450, 2,456 (3,800), \$11.50, Evening Star Prods., Mesa (Ariz.) Amphitheatre, May 4
- **PETER, PAUL & MARY**—\$24,946, 1,923 (4,625), \$20.50, Avalon Attractions, Santa Barbara (Calif.) County Bowl, May 1
- **BETTS, HALL, LEAVELL, TRUCKS, JOHNNY WINTER**—\$24,885, 2,244 (3,347), \$11.50 & \$10.50, Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., May 7
- **POINTER SISTERS, NYLONS**—\$24,107, 2,200, \$11.50 & \$9.50, Cloud 9 Prods., Madison (Wis.) Civic Center, sellout, May 3
- **SOFT WINDS, ALBERTINA WALKER**—\$24,000, 3,000, \$8, Korvette Prods., Temple Auditorium, St. Louis, sellout, May 3
- **DAVID BROMBERG & THE REUNION BAND**—\$23,374, 2,003 (2,618), \$12.50 & \$10.50, John Scher Presents (Monarch Entertainment), Beacon Theatre, New York City, May 7
- **POINTER SISTERS, THE NYLONS**—\$20,480, 1,598 (2,331), \$13.50 & \$11.50, Cloud 9 Prods., Performing Arts Center, Minneapolis, May 2
- **IMPRESSIONS**—\$19,860, 1,370 (2,618), \$17.50, \$15 & \$12.50, John Scher Presents (Monarch Entertainment), Beacon Theatre, New York City, May 6

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Rock 'n' Rolling

Schneider EP Features Berlin Wall Crossover

By ROMAN KOZAK

Helen Schneider's "Smuggle Out A-Live" on Mirage Records is a live EP, recorded in Germany. What makes it unique is that part of it was recorded live in East Germany.

"It was a first: I was the first American ever to do that," says Schneider. "I played the Palace de la Publique, where Brezhnev used to deliver his speeches, and there were 5,000 kids and 500 Party members.

"It was amazing. You have to go to a place where there are Russian soldiers driving around in trucks and signs that say 'Join our Russian allies against our NATO enemies.' They asked me to calm down my show and not be very sexy, and other things, which I proceeded to ignore. I said, you guys asked me to come here, you've seen my show before. Now what do you expect?"

Schneider says the "Rock'n'Roll Gypsy" cut comes from that concert, held last October. The show was also broadcast across Eastern Europe.

"I'm a star in that part of the world because of the radio waves coming from West Germany. They can stop everything except radio. There are some albums available there now, but there weren't any then. The kids taped everything off the radio." She adds that she expects to return there for another tour.

Schneider says that the reason only one song was taken from the East Berlin concert was because during the tour she had recorded a number of concerts at various venues, and that the best four songs were picked from all of them. When it's suggested that a complete "live from East Berlin" EP would have had a greater curiosity value, and hence might be easier to market in the U.S., she says that was not her decision. Her record company and management decide these things, and "I would rather die than be my own manager," she says.

"Udo Lindenberg, who started the whole German rock movement, manages himself, but I don't know how he manages to be artistic and creative and still manage himself. I've met people who are capable of that, but I am not. I've been with my manager (George Nassar) for 15 years, and he's an extension of my brain. It gives me the freedom artistically to do what I want," she says.

She adds that, with a new film career, she also doesn't really have much time to worry about the nuts and bolts of management. She's in a film, "Eddie And The Cruise," that will be released here in August. She has a non-singing dual role as an 18-year-old girl and a 40-year-old.

She says that depending on how the EP does, she may go back out on the road, possibly to Brazil or Japan. "I count the days," she says. "When you walk into a concert hall to see a live act, you are so much more involved then you could ever be just hearing (a record). It's a whole emotional thing about being in the room with thousands of people. Even film doesn't capture that atmosphere. I think that's why people still see live concerts."

Nevertheless, she is also quick to point out that her EP goes a long

way in capturing the excitement of her live performances, going on to add that she is also planning to do a video, though the who and the what of that have not yet been resolved.

"It's multi-media time, my shot at combining two worlds, so I'm looking forward to do that," she says. "Video is great because it can also offer something that movies can't. I've always thought that movies were movies and records were records and video was something completely different, and that you were able to use a different art form that had different things to offer from either one of them. And I want to experiment with that. I want to work with tape. I think that video looks more realistic."

Dean Torrance, the Dean of Jan & Dean, is currently working with Beach Boy Mike Love on the "Rock'n'Roll City" project (Billboard May 14). He is also doing some free shows with Love, sponsored by Miller Beer.

But Jan & Dean still exists—though, he says, in a very limited way. "Jan & Dean are going to work this summer, but real limited dates," he says. "There haven't been any Jan & Dean dates in almost two years and I'm wondering how it will work out. We've kept in contact, and he's doing extremely well. He's gone into therapy, which he should have done before, just in dealing with his handicap."

Jan Berry was seriously hurt in an automobile accident in 1965 and suffered some brain damage. In the late '70s he attempted what may have been a premature comeback.

"He never really came to terms with his handicaps, and the crutch of drugs made him not think about it," says Torrance. "But now I think he's coming to terms with it. We're first playing a fair in California, but I'm not taking it outside of California for now, because I don't want to be too far from home in case it doesn't work and we have to get home quick and shut off the phones."

Gaff Stays Behind Scenes

• Continued from page 42

times 50 nights where you make the \$1 million. So it's the last 2,000 people on a gig who matter, and if you don't get them, you're in trouble.

"Stewart has a big outfit, a huge entourage. And it takes an awful lot of money to keep that show on the road, and he just wasn't making enough money. That was one of the biggest problems we had. Short of mugging people, dragging them in and taking their money, there was nothing more I could do. We did a satellite broadcast which boosted boxoffice sales enormously, but it was just a very bad year all around, and I think that a lot of groups were not making money, or were not making enough."

Gaff was in town recently to meet with PolyGram executives to discuss the upcoming release of Mitch Ryder's LP, produced by Cougar. Though Riva maintains an office in Los Angeles, its headquarters is in London.



Billboard photo by Chuck Pulin
STEVE & J.J.—Steve Miller chats with MTV's J.J. Jackson at a recent party in New York.

Private Sponsorship Eyed For '83 Chicago Festival

By MOIRA McCORMICK

CHICAGO—Festivals Inc., the Milwaukee-based company which has produced the city-sponsored music extravaganza ChicagoFest since its inception in 1978, has submitted a proposal to recently elected Mayor Harold Washington suggesting private production of ChicagoFest 1983 this summer.

In conjunction with a group of private investors, primarily festival food vendors and other local businesspeople previously involved in

Musicians' Union Protests Atlantic City Hotel's Plan

By MAURIE ORODENKER

ATLANTIC CITY, N.J.—A summer marketing program announced by the Tropicana Hotel & Casino here, offering daily free entertainment—primarily musicians and singers—who would not be paid for their work on a stand in front of the hotel, has brought angry reaction from this city's musician's union.

George Fognaro, president of Local 661-708, AFM, says the union is against any casino using free, non-union musicians on the Boardwalk. He adds that the union will do everything it can legally to stop it.

The musicians, according to the Tropicana program, would appear along with other performers in the format of a talent contest that would run for 14 weeks from Memorial

Day to Labor Day. Tropicana marketing chief Pam Popielarski, who dreamed up the program, convinced the hotel to stage the summer shows in its gazebo on the Boardwalk across from the hotel.

Various hotel executives will serve daily as judges, with winners picked each week. At the end of the summer, there will be a run-off of all the weekly winners. The grand winner will get a one-night engagement in the Tropicana's Wild Swan Ballroom. Popielarski says that in addition to providing a showcase for those who would like to become performers, the daily talent hunt will also provide free entertainment for Boardwalk strollers and raise the profile of the Tropicana, the resort's newest casino hotel.

The entertainment would be presented in the gazebo in 45-minute shows from noon to 5 p.m. throughout the week. Popielarski says there is a strict rule that the talent hunt is for amateur entertainers only. Anyone who has ever performed or been paid for a professional engagement is barred from entering. She describes the contest as one of the hotel's many community participation projects and a demonstration of the Tropicana's commitment to be the "local" casino hotel.

Glenn Lillie, hotel spokesman, denies there is anything improper with the program because none of the performers will be paid. In addition to competing for the grand prize of a one-night gig, the weekly winners will have an opportunity to appear on the local radio show Pinky Kravitz originates from the hotel. During the summer, Kravitz will bring his microphone to the gazebo on Mondays and Wednesdays to accommodate the winners. Lillie admits that some local musicians have received payment for an occasional appearance in local bars and clubs, but they'll still be considered amateurs since no cash payment will be made.

Union president Fognaro says that its complaint will be filed with the state Casino Control Commission, and the union is also considering going to court to seek an injunction to prohibit the Tropicana program. He adds that while the union does not want to stop "kids from performing," other casino hotels who also provide Boardwalk entertainment during the summer have always hired union musicians. If the Tropicana wants to do a local service, he says, it could sponsor the amateur performers in hospitals and nursing homes. Fognaro also says he fears other casinos will cut back in hiring musicians for their summer Boardwalk programs if the Tropicana is permitted to have free musicians on the Boardwalk.

the event, Festivals Inc. proposes to shift ChicagoFest Inc. from city sponsorship to private control. Festivals Inc. would continue to be responsible for the festival's production, and the city of Chicago would be paid either a flat fee or percentage of profits for city property usage and for official festival endorsement.

According to Festivals Inc. president Tom Drilias, approximately 30 investors and the production company itself have agreed to put up \$50,000 each to raise the over \$1.5 million deposit needed to produce ChicagoFest and its related food festival Taste Of Chicago. The investors include some of Chicago's most prominent restaurateurs: Arnie Morton, Leon Finney, Gene Sage, Rich Melman and Mark Malnati, all of whom have served as ChicagoFest food vendors. According to Crain's Chicago Business Special Events Report, Morton's and Finney's booths last year grossed \$162,000 and \$310,000 respectively.

Morton estimates that transferring the Fest's production from city to private funds would "save over a million dollars. . . . As private investors, obviously we'd be more cost-conscious." Festivals Inc.'s Drilias has continued to pursue corporate sponsors and entertainment headliners, assuming that the proposal will go through.

Festivals Inc.'s campaign support of former Mayor Jane Byrne, whose personal stamp had branded ChicagoFest as her own the past few years, has jeopardized its position with the ChicagoFest contract under Mayor Washington. Drilias says the move to private funding "gets us out of politics."

Swing Singers To Be Saluted

LOS ANGELES—The Hollywood Media Assn. is sponsoring a "Salute To The Swingin' Singers" June 6 at the Castaway in suburban Burbank.

Guests will include Chuck Cecil, whose "Swingin' Years" radio program is syndicated to more than 60 stations; and singers Tony Martin, Mel Torme, Harry Babbitt, Gene Puerling, Helen Greco, Paula Kelly, Connie Haynes, Ted McMichael and Ernie Andrews, all of whom recorded frequently in the 1930s and '40s. Admission is \$25.

"The interesting thing about management," comments Gaff, "is that the artists always give you credit for the little things. They never give you credit for the multi-million-dollar deal, or anything like that. That's taken for granted. So it's the little things that matter, like getting the right colored wallpaper in the hotel suite. Now, that's important.

"But I don't find that frustrating. A lot of intelligent people have jobs even more frustrating. The only time I do find it frustrating is when it's too much, and it really does interfere. Going on the road with Rod Stewart was just an emotional drain on me, because I was totally useless. In the early afternoons and midday, when I should have been working, I was checking into hotels. So I had about an hour, and then it was the gig, and oh God. At least he (Stewart) has something to do, but me, nothing. I used to pray there would be a problem. It was totally, utterly ludicrous. Look at John (Cougar)'s career, and I never had to go on the road with him."

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Billboard Dance/Disco Top 80

Survey For Week Ending 5/21/83

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	8	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805	41	25	10	KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438
2	9	9	YOU CAN'T HIDE—David Joseph—Mango (12 inch) MLPS 7804	51	3	OUR HOUSE—Madness—Geffen (12 inch) GEF-0-29667	
4	7	7	PHYSICAL ATTRACTION/BURNING UP—Madonna—Sire/Warner Bros. (12 inch) SRO-29715	46	3	JUICY FRUIT—Mtume—Epic (12 inch) 49-03834	
15	3	3	FLASHDANCE...WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*-remix)	44	35	9	CANDY GIRL—New Edition—Streetwise (12 inch) SWRL 2208
5	9	9	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10	45	28	10	YOUNG GUNS (GO FOR IT)—Wham—Columbia (12 inch) 44-3501
6	6	12	ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch) 4R9-03574	67	10	KEEP ON LOVING ME/TONIGHT—The Whispers—Solar (LP Cuts) 60216	
7	8	8	BABY DOLL—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773-0A	47	37	7	CONNECT UP TO ME/PROVE IT/JIMMY JIMMY—Ric Ocasek—Geffen (LP Cuts) GHS 2022 (12 Inch*)
8	7	7	SO WRONG—Patrick Simmons—Elektra (12 inch) 67929	50	4	BOTTOMS UP—The Chi-Lites—Larc (12 inch) LP 81502	
10	5	5	HEAT YOU UP (MELT YOU DOWN)—Shirley Lites—West End (12 Inch) WES 22155	64	2	YOU CAN'T HAVE IT—Stargaze—T.N.T. (12 Inch)	
12	6	6	PARTY—Julius Brown—West End (12 inch) 22153	58	3	TAKIN' IT STRAIGHT—Cory Josias—Sire (12 inch) SRO-29665	
11	7	7	CANDY MAN—Mary Jane Girls—Gordy (7 Inch) (12 inch*)	NEW ENTRY	NEW ENTRY	COOL AS ICE/TWICE AS NICE—52nd Street—A&M (12 Inch) SP 12058	
12	3	11	ANGEL MAN—Rhetta Hughes—Aria (12 inch) AR 1208	52	42	7	UNDERLOVE—Melba Moore—Capitol (12 inch) 8547
13	9	22	THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112	53	53	5	DO YOUR BEST—Carol Hahn—Nickel (12 Inch) CH 9637
14	9	9	LUCKY—Ellie Hope—Quality (12 inch) QUS 031	NEW ENTRY	NEW ENTRY	TELL ME—Sylvester—Megatone (12 Inch Re-Mix) MT 108	
21	6	6	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)	55	55	4	TAKE ME TO THE TOP—Advance—Polydor (12 inch) 81115391
16	6	6	SHOT IN THE NIGHT—Paul Parker—Megatone (12 inch)	NEW ENTRY	NEW ENTRY	MEMORY—Menage—Profile (12 Inch) PRO-7022	
24	5	5	MUSIC—D Train—Prelude (12 Inch) PRLD 654	NEW ENTRY	NEW ENTRY	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS) 23819	
20	5	5	WHEN BOYS TALK—Indeep—Sound Of New York (12 Inch)	58	56	15	LOVE ON OUR SIDE—Thompson Twins—Arista (LP Cut) AL6607
19	7	7	REACH OUT—Narada Michael Walden—Atlantic (12 inch) 0-89857	59	59	4	YOU'VE REACHED THE BOTTOM LINE—Carol Williams—Vanguard (12 inch) SPV 64
23	5	5	SH' BOY/NA NA HEY HEY (KISS HIM GOODBYE)—Banarama—London (LP Cuts)	60	54	8	NEW YEAR'S DAY—U2—Island (12 inch) DMD 604
29	6	6	LIGHT YEARS AWAY—Warp 9—Prism (12 inch) PDS 460	63	2	SWEAT—The System—Mirage (7 inch) 99891 (12 Inch*)	
22	22	9	TELEPHONE OPERATOR—Pete Shelly—Arista (12 inch) CP730	NEW ENTRY	NEW ENTRY	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547	
40	3	3	MINDFIELD—I Level—Epic (12 inch) 49-03856	65	2	COPYRIGHT ON LOVE—Bobby Stewart—Warner Bros. (12 Inch) WBO-29692	
32	4	4	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)	68	2	SIGN OF THE TIMES—The Belle Stars—Warner Bros. (12 Inch) WBO-29657	
31	5	5	COOL PLACES—Sparks—Atlantic (12 Inch) 0-89863	69	2	NEVER GIVE UP ON YOU—Marlena Shaw—South Bay (12 Inch) SB 22004	
26	26	7	TEARIN' IT UP—Chaka Khan—Warner Bros. (12 inch) WBO-29721	66	66	6	CHANGES—Imagination—MCA (12 inch)
27	27	10	WORKING GIRL—Cheri—21 records (12 inch) T1D 302	70	2	LIKE A GHOST—Ignatius Jones—Warner Bros. (12 Inch) WBO-29703	
30	6	6	HERE COMES MY LOVE—Rocket—Quality (12 inch) QUS 033	NEW ENTRY	NEW ENTRY	TIME—Culture Club—Virgin/Epic (LP Cuts) ARE 38398 (12 Inch*)	
39	3	3	TOO SHY—Kajagoogoo—EMI-America (12 inch) 9910	69	NEW ENTRY	YOU AIN'T REALLY DOWN—Status IV—Radar (12 Inch) RDR 12003	
33	6	6	SOLITAIRE—Laura Branigan—Atlantic (LP Cut) 80052 (12 inch)	70	48	11	TONIGHT/CAN WE TRY AGAIN—Technique—Arista (12 inch) ARD 1200
43	4	4	WALKIN' THE LINE—Brass Construction—Capitol (12 inch)	71	47	13	WEEKEND—Class Action—Sleeping Bag Records (12 inch) SLX001
32	13	10	KISS ME—Tin Tin—Sire/Warner Bros. (12 inch) SRO-2975	72	49	7	IN THE BOTTLE—C.O.D.—Emergency (12 inch) EMDS 6535
33	18	11	THE MUSICS GOT ME—Visual—Prelude (12 inch) PRLD 650	73	60	5	GAMES PEOPLE PLAY—Sweet G—Fever (12 Inch) TFR 001
34	34	18	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)	74	52	9	YOU ARE A DANGER—Gary Low—Quality (12 inch) QDC38
35	17	14	JEOPARDY—Greg Kihn Band—Beserkley (12 Inch) 0-6732	75	61	7	LITTLE RED CORVETTE—Prince—Warner Bros. (7 Inch) WB 7-29746 (12 Inch*)
44	5	5	AGAIN AND AGAIN—Niki Laurant—Wave (12 Inch) BL 1218	76	71	14	GOTCHA WHERE I WANT YA—Stereos Fun Inc.—Moby Dick (12 Inch) BTG 1532
45	3	3	ALWAYS SOMETHING THERE TO REMIND ME—Naked Eyes—EMI (12 inch) Remix 9923	77	57	20	DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)
41	4	4	GET THE BALANCE RIGHT—Depche Mode—Sire (12 inch) SRO-29704	78	73	14	WE GOT THE JUICE—Attitudes—RFC/Atlantic (12 inch) 0-89884
39	36	12	SEX—Berlin—Geffen (LP Cut) GHS-2036 (12 inch*) 82004	79	72	18	THAT'S GOOD/SPEED RACER—Devo—Warner Bros. (LP cuts) WB 1-23741
40	38	9	ATOMIC DOG—George Clinton—Capitol (12 inch)	80	62	4	SHE TALKS TO ME WITH HER BODY—Bar-Kays—Mercury (12 inch) 811165

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch
 ☆ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.
 ★ Stars are awarded to other products demonstrating significant gains for the week.

Talent & Venues Dance Trax

By BRIAN CHIN

The ghosts of disco past haunted us this week, through new releases influenced by dance music of every sort invented since early rock'n'roll. Obvious case in point: the B-52s' "Whammy!" (Warner Bros.), a peppy return to their pre-"Mesopotamia" dance-rock, with added production values—such as synthesized bass—which are probably the contribution of producer Steven Stanley. Every moment of this all-up-tempo album is crazy fun, although "Song For A Future Generation" does make us wonder whether this is all that escapist, after all. Left-field picks: "Don't Worry," possibly the successor to the spaced-out "Mesopotamia," and "Work That Skirt," which has to be the new-music equivalent of "Walk, Don't Run."

★ ★ ★

Other albums: Gwen Guthrie's "Portrait" (Island) is her second outstanding album in a row, one of the rare few that reveals more with closer attention. "Hopscotch" is Guthrie's variant on hip-hop, with lots of breathy chant (compare last album's "Dance Fever"); a remake of Sly Stone's "Family Affair" is supported by the instantly recognizable *pump* of producers Sly Dunbar and Robbie Shakespeare. Paul Parker's "Too Much To Dream" (Megatone), produced by Patrick Cowley, often draws a direct line between techno-pop and psychedelia, and does so while remaining true to requisite disco vamping and breaking—as on "Love's On The Line," and the remake of the Electric Prunes' "I Had Too Much To Dream Last Night." More in the disco mainstream: "Baby You Can Have My Lovin'," Parker's first really passionate performance, and "Nighthawk," which sells it shamelessly.

★ ★ ★

Singles: George Benson's "Inside Love" (Warner Bros. 12-inch promo) sports the stuttering, melodic electronic bass of Kashif, who co-produced with Arif Mardin; a seven-minute "instrumental" has backup vocals and more great Benson scatting. . . . Heaven 17's "Temptation" (Arista promo 12-inch) is their finest single yet, a big production with a strong Holland-Dozier-Holland feel; "We Live Too Fast," also included on the sampler, could itself take some slowing, which turns it into a Motownesque dancer. . . . A Flock Of Seagulls' promo dance sampler on Jive includes an extended "Wishing"; another smooth dance-rocker, "Committed"; and two avant-garde breaks, one of which, "Rosenmotag," is dense, numbing, and of possible drop-in interest. . . . Neil Young's "Mr. Soul" has been remixed—by a team of five!—for a Geffen commercial 12-inch. It starts off with a break right out of "Dreaming A Dream," then winds up in a great series of changes.

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Fast Forward

• Continued from page 29

sion to obstruct unauthorized duplication by customers of copyrighted material and a pass counter to register pay-per-play rentals. But these are probably unrealistic expectations from the hardware side of the industry that is now happily making dual C-60 transport "piracy" decks.

Next up in importance is the open allowance for the use of a variety of tape formulations: conventional powered metal iron and chromium; evaporated metal which has worked its way into C-60 but not yet in half-inch video; and even the prospect of the new vertical domain formulations now heading toward market.

Instead of relying on the consumer to flip switches to adjust bias, equalization, etc., or having to build in costly electrical sensing and automatic calibration capability, the allowance for a recognition hole code in the cassette plastic makes for a cheap and sensible solution—something Philips never quite caught onto for C-60.

The three-way audio channel provision has something for everyone. The important change from the current Beta/VHS fixed head, longitudinal audio recording approach, has been to plan from the beginning to put audio through the rotating video head in a fashion similar to Beta Hi-Fi's after-the-fact adaptation of the half-inch Beta specifications.

A one-channel optional fixed head audio channel is, however, provided for. There is, in fact, even allowance for a separate fourth au-

dio capability in the form of a fixed audio cue head.

The provision for FM audio multiplexed with the video through the rotating head, plus a yet-to-be-specified noise reduction system, is mandatory for all 8mm format machines. But what is troubling here is that only a single audio channel (i.e. mono) is provided in the mandatory FM audio provision. These are what we know as minimum specifications, which means that any manufacturer can extend them just so long as it maintains record/play compatibility with the minimum standard. We could see a stereo FM audio machine produced, but there is no guarantee.

There's no doubt that 8mm video will be our next generation video formats, and that for the first time audio will be on a more equal footing with video, provided the hardware manufacturers and their merchandisers stay smart about it. We can expect plenty of sibling rivalry.

Ken Winslow is publisher of the Videoplay Report, a newsletter analyzing developments in video hardware and software. He is based in Washington D.C.

Fixture Makers Eye Changes

• Continued from page 20

pieces and facings on 16 products including pockets is being held at \$140. Harbor integrates its three plants: a 25,000 square foot plant in City Of Industry, Calif., and 160,000 square foot plants in Grand Haven and Charlevoix, Mich.

High among factors determining fixture design are the shifting priorities of department store managers, according to several fixture makers. Roy Pink, president of Pro 1 Packaging, Highland Park, Ill., lists the proliferation of local video specialty stores as still another factor.

Espich notes that working on designs for Sears and Atari led to improvements. Mentioning another mass merchandiser, he says, "We took into mind K-mart's requirements—for example, their gondola. We can supply our own base, too. By going higher and lower to the floor, we will achieve about 45% more product facing."

Among others indicating that fixtures must reflect the parameters of high-ticket, theft-prone goods such as CD and computer software is Robert Kassover, of Wiremaid Products, Patchogue, N.Y.

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JUNE 25th ISSUE—JUNE 13th
JULY 2nd ISSUE—JUNE 20th
JULY 9th ISSUE—JUNE 27th

IN THE U.S. & PUERTO RICO

TH To Distribute EMI-Odeon

By ENRIQUE FERNANDEZ

NEW YORK—TH Records & Tapes Inc. (U.S.A.) has obtained the exclusive right to manufacture and distribute EMI-Odeon product in the United States and Puerto Rico. Negotiations between EMI's Ken Butcher and TH president Wilhelm Ricken were recently concluded in London. EMI-Odeon's previous licensee for these markets was Alhambra Records, which like TH is based in Miami.

TH promotion director Oscar Lord has been appointed label manager for the EMI license. Scheduled for immediate release are new LPs by Spain's Dyango, Mexico's Arianna and Brazil's Rita Lee. The license agreement marks the first time the Venezuelan indie, parent company of TH U.S.A., has hooked up with a major.

Lord has high hopes for Lee, a Brazilian rocker whose single "Lanzaperfume" sold 750,000 copies in her home country, according to EMI. The single will be included in her new TH release, "Baila conmigo (Dance With Me)," sung in Spanish. EMI sales figures show that the album's Portuguese-language original sold 400,000 in Brazil. The album's mix was done by John Luongo.

Lee, along with Dyango and EMI-Odeon's young Mexican star Luis Miguel, will visit the U.S. this year on a promotional tour. Lord also

plans an all-media campaign for all three artists in the Latin market, Mexico's Arianna has already received strong publicity through Mexican tv's penetration of the U.S. market.

U.S. To Host OTI Festival For First Time

NEW YORK—The U.S. will host this year's OTI International Song Festival, which will be telecast live to the U.S. and 20 other countries from Washington's Kennedy Center by the SIN tv network on Nov. 6. This will be the first time in the festival's 12-year history that the event originates in the U.S.

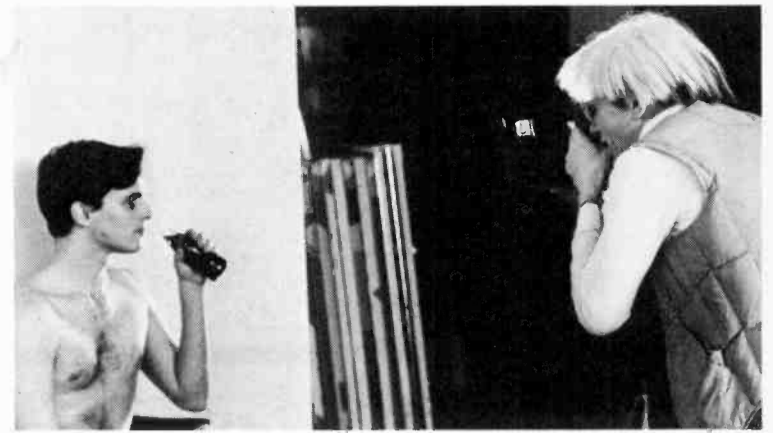
The OTI festival is open to Spanish- and Portuguese-speaking artists from 21 participating countries. Participants in the competition are the winners of their respective national festivals.

OTI (Organizacion de Television Iberoamericana) is an international organization of tv stations, headquartered in Mexico City. The first OTI festival was held in Madrid in 1972. Other host countries have included Mexico, Brazil, Chile, Argentina and Peru. The U.S. joined the festival in 1979.

Lord, who joined TH a year ago, points with pride to his company's growth in spite of hard times in the Latin world. Unlike other Latin labels, TH has consistently reported good sales during the last two years. Though the label's forte is salsa, TH held until fairly recently one of the aces of the Latin ballad, Jose Luis Rodriguez, now with CBS. The EMI-Odeon license once again brings major international balladeers to the label, whose consistently strong figure in that genre has been Puerto Rican singer Danny Rivera.

TH is also entering the youth market with a 12-year-old singer from Puerto Rico, Miguelito, winner of the Children's Song Festival in Venezuela in 1981. Lord explains that the label's decision to sign a young soloist was based on the view that the youth market was saturated with groups. (Miguelito had reportedly been approached to join the successful Puerto Rican group Menudo). At one point, TH had considered recording Miguelito as part of a group, Lloyd says, but that decision was reversed.

Another recent TH acquisition is the catalog of Panart, a label of old-time tropical music that enjoys consistent sales in the Latin market, where catalog sales are powerful. "We're currently in an expansion program in the U.S. and Puerto Rico," concludes Lord.



POP ICONS—CBS artist Miguel Bosé poses for Andy Warhol's camera in New York for the album covers of Bosé's upcoming Spanish and Italian language LPs. Warhol is also producing two video clips in support of Bosé's albums, which are due for a late spring release.

Survey For Week Ending 5/21/83

Billboard® Special Survey Hot Latin LPs™

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NEW YORK

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	MENUDO Una aventura llamada Menudo, Profono 9094	1	1	LOS CAMINANTES Supe perder, Luna 1088
2	2	ANIBAL BRAVO El gatico, Kubaney 40013	2	3	JULIO IGLESIAS Momentos, CBS 50329
3	8	MENUDO Por amor, Profono 9089	3	13	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703
4	15	BONNY CEPEDA Arrasando con todo, Algar 33	4	—	MENUDO De coleccion, Profono 1601
5	—	EL GRAN COMBO 20 anos, Combo 2029/30	5	5	EMMANUEL En la soledad, RCA 0403
6	3	CAMILO SESTO Con ganas, Pronto 0704	6	4	JULIO IGLESIAS Julio, CBS 50333
7	—	JOHNNY VENTURA El sueño, Combo 2028	7	—	CAMILO SESTO 15 exitos de amor, Telediscos 1505
8	—	AMANDA MIGUEL El sonido vol. 2, Profono 3093	8	8	LOS BUKIS Yo te necesito, Profono 3090
9	—	FERNANDITO VILLALONA El mayimbe, Kubaney 40006	9	9	VICENTE FERNANDEZ Es la diferencia, CBS 20628
10	4	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302	10	11	AMANDA MIGUEL El Sonido vol. 2, Profono 3093
11	14	EL GRAN COMBO Nuestro aniversario, Combo 2026	11	7	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357
12	—	CAMILO SESTO 15 exitos de amor, Telediscos 1505	12	—	VICENTE FERNANDEZ Exitos y mas exitos, CBS 20672
13	—	MUSIQUITO Cómete la ripia, Sonomax 214	13	6	CAMILO SESTO Con ganas, Pronto 0704
14	—	ELIO ROCA Solo tu amor me hace feliz, Atlas 60241	14	—	RENE Mi musica, Profono 3107
15	5	JULIO IGLESIAS Julio, CBS 50333	15	—	FERNANDO Fuego en el alma, Profono 3099

FLORIDA

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	TOMMY OLIVENCIA TH 2222	1	1	JULIO IGLESIAS Momentos, CBS 50329
2	2	ROBERTO CARLOS CBS 12320	2	2	JULIO IGLESIAS Julio, CBS 50333
3	3	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	3	5	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703
4	8	SOPHY Comparame, Velvet 6027	4	—	LOS BUKIS Yo te necesito, Profono 3090
5	12	JULIO IGLESIAS Momentos, CBS 50329	5	—	JOSE ALFREDO JIMENEZ La musica inmortal de, Caytronics 1030
6	—	JOSE FELICIANO Escenas de amor, Motown Latino 6018	6	3	RAMON AYALA Una carta, Freddie 1250
7	4	GUSTAVO ROJAS URI 1001	7	—	BOBBY NARANJO Shanana, Hacienda 7972
8	—	EL GRAN COMBO 20 anos, 2029/30	8	12	LORENZO ANTONIO Como me gustas, Musart 1824
9	11	LUPITA D'ALESSIO De parte de quien, Orfeon 005	9	10	JANIE C. RAMIREZ Mi vida la causa fuiste, Hacienda 6993
10	9	ROBERTO TORRES Charanga vallenato vol. 3, SAR 1034	10	8	JUAN GABRIEL Cosas de enamorado, Pronto 0702
11	—	MARIA MARTA SERRA LIMA Estilo, CBS 11316	11	4	VARIOS ARTISTAS Lo mejor de 1982, Caytronics 2001
12	—	NOCHE CALIENTE Noche caliente, K-tel 5194	12	—	CARLOS Y JOSE TH 2234
13	—	BASILIO Ni te imaginas, CBS 31301	13	—	KATHY Mis ojitos, Musart 10907
14	—	PERET El jilguero, Belter 3300112	14	—	VICENTE FERNANDEZ Exitos y mas exitos, CBS 20672
15	13	MENUDO Una aventura llamada Menudo, Profono 9094	15	14	DUETO FRONTERA El peso y el dolar, Musart 14528

TEXAS

Survey For Week Ending 5/21/83

Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	WILFRIDO VARGAS Y SANDY REYES Karen 71
2	10	BONNY CEPEDA Arrasando con todo, Algar 33
3	2	JOHNNY VENTURA El sueño, Combo 2028
4	6	EL GRAN COMBO 20 anos, Combo 2028
5	7	GILBERTO MONROIG A mi manera, Artomax 740
6	3	JULIO ANGEL CON LOS CONDES Romance para recordar, Music Stamp
7	9	JULIO IGLESIAS Momentos, CBS 50329
8	—	LISSETTE CBS 10333
9	—	ALEX CON ANDRES DE JESUS Como quisiera, Karen 63
10	15	WILLIE COLON Corazon guerrero, Fania 619
11	5	WILKINS Aventura, Masa 0010
12	4	MILLIE Y LOS VECINOS Acabando, Algar 32
13	12	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124
14	13	SOPHY Comparame, Velvet 6027
15	—	DANNY RIVERA TH 2229

Notas

Falling Under Brazil's Spell

Rita Lee's launching by the new EMI-Odeon/TH deal (separate story, this page) is good news to those who would like to find more Brazilian music in the U.S. Latin market. Brazil has a pop scene that rivals any country's, with a wide range of musical genres, a sophisticated mastery of production, and a taste for the progressive and the funky.

One U.S. Latin artist who has fallen under the Brazilian spell is salsero Willie Colon, whose last two albums are heavily influenced by Brazilian pop, particularly the work of Chico Buarque. The South Bronx trombonist/bandleader seems to have abandoned salsa, a genre that he, as much as any musician, helped define. His big band arrangements are slicker than anything in salsa, and his crooning suggests that the tough barrio musician (a/k/a "El Malo") may yet become a romantic balladeer, albeit a funky one. His new LP "Corazon Guerrero (Warrior Heart)," on the Fania label, follows the lines of his collaboration last year with Venezuelan singer Soledad Bravo for the TH label. That album, "Caribe," was a big seller.

Of course, Willie wasn't always a singer. Throughout the years, El Malo has worked with the queen of salsa Celia Cruz, with *El Cantante* (the singer) Hector Lavoe, and most recently with Ruben Blades. The Panamanian singer/songwriter is now working with his own group, a sextet called Seis del Solar (Six From The Tenement), and his new sound is also influenced by Brazil.

The Brazilian codas that characterized Blades' salsa compositions when he worked with Colon now move with more intense samba

rhythms, and Blades' Brazilian scat sounds meaner, more authentic. The coda of his new version of "Sin tu cariño" has an extra kick. What appears at first to be another Brazilian riff turns into a heavy-gauge Latin-macho version of Marvin Gaye's "Sexual Healing." The song moves from romantic salsa, to Brazilian soul-pop, to Latinized Afro-American pop-funk. Smooth changes and a happy marriage of styles.

★ ★ ★

Julio Iglesias' LP "Julio" has captured the number 32 spot on the pop chart. Not bad for a compilation LP with scant English-language lyrics. All augurs well for the Spaniard's English-language product. The ground has been carefully tilled with the "Julio" LP, the Johnny Carson guest spots, and the U.S. tour.

Discos CBS Sets Yuri LP

NEW YORK—Discos CBS International, the major's company for the U.S. Latin market and Puerto Rico, is releasing an LP by Mexican singer Yuri, from Mexico's Gamma label. Gamma is a sister company of Spain's powerful indie, Hispavox, which is licensed in the U.S. to Discos CBS.

This spring, Discos CBS is also releasing new product from Jose Luis Rodriguez, Rafaella Carra, Pecos Kanvas, Nelson Ned, Mirla Castellanos, newly signed Panamanian singer Basilio, Alberto Cortez, and Raphael in one of his customary collaborations with composer Manuel Alejandro. In addition, the label is releasing an LP by Johnny Mathis in which he sings three songs in Spanish penned by Alejandro.

POLYGRAM, EMI LOSE TOP ACTS

Hong Kong Stars Change Labels

By HANS EBERT

HONG KONG—Two of Hong Kong's leading record companies, PolyGram and EMI, have both failed in their bids to re-sign their two best-selling acts.

Sam Hui, widely acknowledged as the most popular recording artist in Hong Kong and Southeast Asia, has, after months of negotiations, signed with Contec Sound Media, a record label set up less than a year ago. Hui, who is also one of the region's most popular actors and the pioneer of what has been dubbed Canto-rock—a strange hybrid of Cantonese lyrics sung over a rock-oriented instrumental backdrop—has been PolyGram's best selling artist for the past decade. In a related move, Alan Yip, PolyGram's marketing manager of local repertoire and the president of Hui's fanclub, has also joined CSM.

According to Hui, his decision to switch labels had to do with his need to find "a new environment conducive to creativity." CSM seems to be providing that environment: the company's first and only release thus far, "Paula Tsui: A Collection

Of Love Songs," was backed with a \$300,000 promotional blitz. The singer's vocals were recorded at Kendun Studios in Los Angeles. The time and money spent were well spent, as the album has reportedly sold in excess of 180,000 units in Hong Kong alone.

Says Norman Chang, head of PolyGram in Southeast Asia: "Though we would have liked Sam Hui to stay, we simply could not match Contec's offer. But what worries me are the high advances being paid to artists by these relatively new recording companies. In the long run, this spending could have a damaging effect on the industry, with the only people coming out as winners being the artists."

Chang also says that Hui's last album sold "considerably less than expected," which he attributes to changing consumer attitudes of. He adds: "Right now, the majority of

Hong Kong's best selling recording artists are the same people who have been around for over 10 years. The new breed of local disk jockeys are bored with these artists and, I believe, so are today's record buyers. What people want is fresh talent. And to track down this talent is one of PolyGram's key priorities this coming year."

Meanwhile, EMI Hong Kong has lost its best selling artist, Lam, to WEA. Lam, an actor and singer/songwriter, is widely considered to be the only artist in Southeast Asia capable of achieving international acceptance.

His portrayal of a Vietnamese photojournalist in the controversial anti-war movie "Boat People" has already attracted offers from filmmakers in Europe and the U.S., while his records are beginning to sell in substantial quantities in Japan.

Two U.K. Firms Get Queen's Award

LONDON—Two British music companies, Lasgo Exports Ltd. and Audio Kinetics, are to receive the Queen's Award for Export Achievement, an honor based on 1982 trading action.

Lasgo, based in North London, deals in a wide product range, including records and cassettes, pop magazines, music videos and video games and, now, Compact Disc material. The company doubled its turnover last year to some \$3.75 million and pushed into new markets,

notably Japan and Australasia. It has also helped break acts overseas, including Duran Duran, Toni Basil and ABC, through its export activities.

Audio Kinetics' turnover is 80% on exports. The firm was set up in 1974 to produce a range of acoustic screens for use in recording studios. Next came a patented tape timer for professional tape recorders, and the autolocator, a multi-function tape recorder remote control.

Sales Figures For 1982 Released By Soviet Label

By VADIM YURCHENKOV

MOSCOW—State-owned record company Melodiya has released sales figures covering the national market in Russia last year. In the absence of any published charts, they offer the only means of assessing the relative popularity of leading acts, as well as highlighting the large sales volume achieved here by artists who are totally obscure in the West.

The figures reveal, for instance, that top female singer Alla Pugatchova has now sold some 7.75 million copies of her debut album "Mir-

ror Of The Soul" since its release in 1978. Last year, her single "Maestro" was the country's top seller, as it had been the year before. Sales were reported at around 2.6 million units.

But in the album category, Pugatchova was beaten by rock group Zodiak, whose "Disco Alliance" shipped 2.2 million units. Issued as the group's debut album in 1980, this disk now has racked up cumulative sales of 5.36 million copies.

Among the runners-up, the album "Songs By Vyssotsky" sold 1.8 million units in 1982. Vladimir Vyssotsky died in 1980, and his popularity has been soaring ever since, with several additional issues of his posthumous album being pressed to meet demand. By contrast, Melodiya's statistics show support for prolific songwriter David Tukhmanov flagging slightly, though his new album "NLO," released this January, may redress the situation.

Among singles, Vyssotsky's "Yak The Fighter Plane" sold 1.8 million copies, while total sales of the three singles released during 1982 by Yuri Antonov were 4.6 million. Over the past five years, singer/songwriter Antonov has enjoyed a massive national following among the Soviet Union's younger record buyers.

Others who did well last year include singers Nikolai Gnatiuk and Valeri Leontjev, rock group Zemliane, and Stas Namin's band Verasy. This year, established superstar Pugatchova is expected to sweep all before her once again, with her new single "Millions Of Scarlet Roses" likely to repeat or exceed the performance of "Maestro."

Nevello Award Winners Named

• Continued from page 6

don's West End and from which pop singer Sting, of the Police, culled a major hit single, "Spread A Little Happiness." Best new British musical was adjudged to be "Windy City," by Tony Macaulay and Dick Vosburgh.

Other awards included: best song, musically and lyrically, "Have You Ever Been In Love?" by Andy Hill, Pete Sinfield and John Danter; best pop song, "Our House," by Carl Smyth and C.J. Freeman; best radio/tv theme, "Harry's Game," by Paul Brennan; and best film theme or song, "For All Mankind," from "Gandhi," by Ravi Shankar and George Fenton.

Other winners: outstanding British lyric, "Private Investigations," by Mark Knopfler; best-selling A side, "Come On Eileen," by Kevin Rowland, Kevin Adams and James Paterson; international hit of year, "Ebony And Ivory," Paul McCartney; and most performed work, "Golden Brown," by Jean J. Burnell, Hugh A. Cornwell, Jet Black and David Greenfield.

FOUR ALBUMS IN TOP 50

Holland Falls For 'Fame' Kids

AMSTERDAM—American troupe the Kids From "Fame" has become the first act, domestic or international, to have four albums in the Dutch top 50 at the same time. Aggregate sales of the RCA Benelux releases "The Kids From 'Fame,'" "The Kids From 'Fame' Again," "The Kids From 'Fame' Live" and "The Kids From 'Fame' Songs" total some 250,000 copies to date.

Six leading members of the act, including Valerie Landsburg, Erica Gimpel and Carlo Imperato, received platinum disks for sales of over 100,000 units of "The Kids From 'Fame'" during a visit here at the end of April, when they also played four sold-out shows at the 7,500-seat Ahoy Hall in Rotterdam. All four concerts were taped by a 24-track mobile unit from PolyGram Holland's Wisseloord studio for a possible further live album.

RCA Benelux, now headed by American Don Burkheimer, tied a strong marketing and promotion campaign to the concerts, including the distribution of information booklets on the company's entire artist roster to every member of the audience. Media coverage was intense, with tv stations NOS, VARA and AVRO all running stories.

In fact, a "Fame" craze has been in full swing among teenagers here ever since VARA TV began transmitting the U.S. series in January. After 18 episodes, the show commands an audience of some 3.5 million, viewers, most of them young, or almost 25% of Holland's entire population. Sales of all kinds of spinoff merchandise are buoyant, and Alan Parker's feature movie "Fame," a flop when it first played here two years ago, has reopened to great acclaim.

RCA, PolyGram In Formal CD Debuts

By KIRK LaPOINTE

OTTAWA—RCA Canada and PolyGram Canada have formally announced their entries into the Compact Disc business. And an announcement is expected, perhaps as early as this week, from A&M Canada on its CD launch.

RCA has entered the market with 18 titles, all classical, aimed for a late July release. PolyGram has released some details of what appears to be a cautious campaign to sense market demand before proceeding full-scale.

PolyGram executive vice president Dieter Radecki, in a memo to the industry, says the company will focus on existing record outlets "to keep music distribution centralized," despite several inquiries from stereo retailers.

While CBS Records has installed a minimum-order level of 50 during the first stages of its launch, PolyGram will approach the CD business with a "prepack" system.

The PolyGram A prepack will consist of 71 pop, four double-CD pop and 75 double-CD classical titles, with a base price of \$2,685.30. The B prepack will include 50 classical and 50 pop releases with a \$1,745

base price.

However, resistance to the pre-pack concept has already surfaced among retailers who object to the mandatory inclusion of titles they consider of marginal sales potential. Observers speculate that PolyGram may alter its plan shortly to allow optional choices.

Meanwhile, A&M's entry is being held off pending decisions on the availability of software. It had been widely thought the firm would enter the market with a simultaneous release on CD and conventional disk of the forthcoming Police album. About 20 titles would accompany the mid-June release.

But label senior vice president Joe Summers says nothing is official yet. "An announcement is expected soon, though," he says.

CBS Canada, the only firm to already have a full-fledged CD presence, says titles by Journey ("Frontiers"), Earth, Wind & Fire and a number of classical releases will be among the third-month additions to its nearly 30 titles. "WEA Music of Canada says it plans to enter the CD business in early June, but its plans have not been spelled out.

Commission Clears Way For Cable Music Channel

OTTAWA—The federal broadcast regulator has opened the door to a Canadian equivalent of MTV with its call for license applications for specialty programming television services.

The Canadian Radio-Television & Telecommunications Commission, following two weeks of hearings last November and December and five months of deliberation, says it will entertain the addition to cable television of such services as news, sports, lifestyle, children's and multilingual channels. And it says it will look at applications involving some form of music video programming, using as its source concerts, recording studios or other "adaptations" of music.

But for the time being, it will not allow MTV to expand into Canada. Its decision May 5 will allow only Canadian-owned firms to apply, even though the Commission says there will doubtless be some "foreign components" to the services' programming.

Already waiting in the wings is Viewsic, a Toronto-based broadcasting concept that largely resembles MTV, but without the exclusive emphasis on rock-oriented programming.

The CRTC's call is not for services appealing to "general interest audiences, particularly those which include mass appeal feature films or variety specials." Instead, it lists the types of "theme" or "vertical" programming material it envisions the new channels to exhibit. Apart from the new and ex channels, "other approaches might consider a music-video format, which could include productions of recording artists in concert, video adaptations of studio recording sessions or experimental music-video programming."

Because many of the services will be largely foreign in nature, "it may be impossible to include more than a minimum amount of Canadian content," the Commission says.

The services will not be allowed to solicit local advertising because they

would unfairly compete with conventional broadcasters.

Proposals are virtually complete or being prepared for all-news, all-sports and a health and lifestyle channel. A multilingual on-air station in Toronto is expected to apply for the national network cable license.

It is expected that the services will be delivered by satellite to cable. They are currently being called "poor man's pay-tv," but may not be inexpensive.

The Commission, setting aside other cable-related issues when it called for applications by July 4, set a precedent when it said it will allow cable companies to hold minority shareholder positions in the new services. Previously, it hadn't allowed cable to hold broadcast licenses. Cable companies will have to prove they will not restrict access to other new services that want to be exhibited.

The decision is one of the first tangible fallouts from the recent federal broadcasting strategy, which endorsed the idea of more services being made available to consumers. However, such services as MTV and the ESPN sports network will not be allowed into Canada for the time being.

Montreal Gets A New Venue

MONTREAL — Fogel-Sabourin Productions is experimenting with a 3,000-to-5,000-capacity roller rink as a new mid-size concert venue in this site-starved city. The Paladium officially opened Wednesday (11) with a concert by Simple Minds, with seating for about 1,000 people.

The licensed facility, formerly known as Showmart, will be used by Fogel-Sabourin as an alternative to the St. Denis Theatre and Place des Arts, two traditional but expensive halls. The site does not have its own sound system yet, and bands are bringing in their own equipment for those purposes.

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music & Video Week)
As of 5/14/83
SINGLES

This Week	Last Week	
1	1	TRUE, Spandau Ballet, Reformation
2	3	(KEEP FEELING) FASCINATION, Human League, Virgin
3	8	TEMPTATION, Heaven 17, B.E.F.
4	2	WORDS, F.R. David, Carrere
5	6	DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign
6	5	PALE SHELTER, Tears For Fears, Mercury
7	30	CANDY GIRL, New Edition, Lodon
8	7	WE ARE DETECTIVE, Thompson Twins, Arista
9	16	OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis
10	29	CAN'T GET USED TO LOSING YOU, Beat, Go-Foot
11	4	BEAT IT, Michael Jackson, Epic
12	28	BLIND VISION, Blancmange, London
13	9	LET'S DANCE, David Bowie, EMI America
14	11	TRUE LOVE WAYS, Cliff Richard, EMI
15	13	FRIDAY NIGHT (Live Version), Kids From Fame, RCA
16	10	CHURCH OF THE POISON MIND, Culture Club, Virgin
17	12	LOVE IS A STRANGER, Eurythmics, RCA
18	17	BLUE MONDAY, New Order, Factory
19	19	LAST FILM, Kissing The Pink, Magnet
20	15	ROSANNA, Toto, CBS
21	26	MISS THE GIRL, Creatures, Wonderland
22	24	OVERKILL, Men At Work, Epic
23	14	FLIGHT OF ICARUS, Iron Maiden, EMI
24	35	FAMILY MAN, Daryl Hall & John Oates, RCA
25	18	BREAKAWAY, Tracey Ullman, Stiff
26	NEW	DON'T STOP THAT CRAZY RHYTHM, Modern Romance, WEA
27	25	BOXERBEAT, JoBoxers, RCA
28	21	I'M NEVER GIVING UP, Sweet Dreams, Arista
29	40	SWEET MEMORY, Belle Stars, Stiff
30	33	NOT NOW JOHN, Pink Floyd, Harvest
31	20	I AM ME, Twisted Sister, Atlantic
32	NEW	MUSIC (PART 1), D Train, Prelude
33	NEW	BUFFALO SOLDIER, Bob Marley & Wailers, Island
34	36	CREATURES OF THE NIGHT, Kiss, Casablanca
35	NEW	WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, RAK
36	NEW	STOP AND GO, David Grant, Chrysalis
37	NEW	BAD BOYS, Wham, Inner Vision
38	23	YOUNG, FREE AND SINGLE, Sunfire, Warner Bros.
39	22	THE HOUSE THAT JACK BUILT, Trale, Respond
40	27	OOH TO BE AH, Kajagoogoo, EMI

ALBUMS

This Week	Last Week	
1	3	TRUE, Spandau Ballet, Reformation
2	2	THRILLER, Michael Jackson, Epic
3	1	LET'S DANCE, David Bowie, EMI America
4	NEW	POWER CORRUPTION & LIES, New Order, Factory
5	4	THE LUXURY GAP, Heaven 17, Virgin
6	8	THE HURTING, Tears For Fears, Mercury
7	6	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
8	5	SWEET DREAMS, Eurythmics, RCA
9	NEW	NIGHT DUBBING, Imagination, R&B
10	7	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Cleveland International
11	10	CARGO, Men At Work, Epic
12	13	THE FINAL CUT, Pink Floyd, Harvest
13	12	TOTO IV, CBS
14	NEW	THE KIDS FROM 'FAME' SONGS, Kids From Fame, BBC
15	9	WHITE FEATHER, Kajagoogoo, EMI
16	11	QUICK STEP & SIDE KICK, Thompson Twins, Arista
17	NEW	TWICE AS KOOL, Kool & Gang, De-Lite
18	16	LISTEN Flock Of Seagulls, Jive
19	14	YOU CAN'T STOP ROCK 'N' ROLL, Twisted Sister, RCA
20	17	RIO, Duran Duran, EMI
21	15	THE KIDS FROM FAME LIVE!, BBC
22	18	LIONEL RICHIE, Motown
23	NEW	THE HEIGHT OF BAD MANNERS, Bad Manners, Telstar
24	19	RICHARD CLAYDERMAN, Delphine
25	21	BUSINESS AS USUAL, Men At Work, Epic
26	30	MAGICAL RING, Ciannad, RCA
27	24	MUSIC FROM 'LOCAL HERO', Mark Knopfler, Vertigo
28	23	WAR, U2, Island
29	26	HELLO, I MUST BE GOING!, Phil Collins, Virgin
30	NEW	CHIMERA, Bill Nelson, Mercury
31	31	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury

This Week	Last Week	
32	NEW	H20, Daryl Hall & John Oates, RCA
33	20	CHART RUNNERS, Various, Ronco
34	NEW	LOVE OVER GOLD, Dire Straits, Vertigo
35	28	20 GREAT ITALIAN LOVE SONGS, Various, Telstar
36	NEW	WAITING, Fun Boy Three, Chrysalis
37	NEW	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA
38	NEW	DURAN DURAN, EMI
39	22	JOURNEY THROUGH THE CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
40	27	THE KEY, Joan Armatrading, A&M

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 5/16/83
SINGLES

This Week	Last Week	
1	1	BRUTTOSOZIALPRODUKT, Gelersturzflug, Ariola
2	2	LET'S DANCE, David Bowie, EMI
3	4	BILLIE JEAN, Michael Jackson, Epic/CBS
4	8	LEUTCHTUM, Nena, CBS
5	5	HEY LITTLE GIRL, Icehouse, Chrysalis/Ariola
6	3	TOO SHY, Kajagoogoo, EMI Electrola
7	6	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
8	9	BUM BUM, Trio, Mercury/Phonogram
9	7	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island/Ariola
10	11	MANUEL GOODBYE, Audrey Landers, Ariola
11	12	DER KNUTSCHFLECK, IXXI, Metronome
12	14	LOVE IS A STRANGER, Eurythmics, RCA
13	13	DIE FISCHER VOPN SAN JUAN, Tommy Stiner, Polydor/DGG
14	NEW	JULIET, Robin Gibb, Polydor/DGG
15	18	WENN ES DICH NOCH GIBT, Roger Whittaker, Aves/Intercord
16	17	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
17	NEW	BLUE MONDAY, New Order, Rough Trade
18	16	MR. ROBOT, Styx, A&M/CBS
19	26	BEAT IT, Michael Jackson, Epic/CBS
20	10	RUECKSICHT, Hoffmann & Hoffmann, Global/Ariola
21	15	LAST NIGHT A D.J. SAVED MY LIFE, Indeep, Metronome
22	24	EINMAL NUR MIT ERIKA, Hubert Kah Mit Kapelle, Polydor/DGG
23	27	KLEINE TASCHENLAMPE BRENN, Markus, CBS
24	NEW	CHURCH OF THE POISONED MIND, Culture Club, Virgin/Ariola
25	20	WAT, Willem, CBS
26	28	GIVE IT UP, KC & SUNSHINE BAND, Epic/CBS
27	19	SONDERZUG NACH PANKOW, Udo Lindenberg, Polydor/DGG
28	NEW	IS THERE SOMETHING I SHOULD KNOW?, Duran Duran, EMI
29	23	MAD WORLD, Tears For Fears, Mercury/Phonogram
30	22	99 LUFTBALLONS, Nena, CBS

ALBUMS

This Week	Last Week	
1	2	THRILLER, Michael Jackson, Epic/CBS
2	3	LET'S DANCE, David Bowie, EMI
3	1	NENA, CBS
4	4	THE FINAL CUT, Pink Floyd, Harvest/EMI
5	7	PRIMITIVE MAN, Icehouse, Chrysalis/Ariola
6	5	CHE ANGELO SEI, Ai Bano & Romina Power, Baby/EMI
7	8	THE GETAWAY, Chris De Burgh, A&M/CBS
8	6	ODYSSEY, Udo Lindenberg, Polydor/DGG
9	9	KILROY WAS HERE, Styx, A&M/CBS
10	NEW	SWEET DREAMS..., Eurythmics, RCA
11	NEW	THE LUXURY GAP, Heaven 17, Virgin/Ariola
12	14	TYPISCH ROGER WHITTAKER, Intercord
13	20	JETZT KOMMT SHAKY, Shakin' Stevens, Epic/CBS
14	NEW	LISTEN, A Flock Of Seagulls, Jive/Teldec
15	16	THE HURTING, Tears For Fears, Mercury/Phonogram
16	12	ANOTHER PAGE, Christopher Cross, Warner Bros./WEA
17	19	HELLO, I MUST BE GOING, Phil Collins, WEA
18	10	AEROBIC, Sydne Rome, Hoerzu-Hansa/Ariola
19	NEW	CARGO, Men At Work, CBS
20	11	DAZZLE SHIPS, Orchestral Manoeuvres In The Dark, Virgin/Ariola

JAPAN

(Courtesy Music Labo)
As of 5/16/83
SINGLES

This Week	Last Week	
1	1	TENGOKUNO KISS, Seiko Matsuda, CBS-Sony/Sun

This Week	Last Week	
2	2	MANATSUNO ICHIBYOU, Masahiko Kondo, RVC/Johnny's
3	4	MEGUMINO HITO, Rats & Star, Epic-Sony/PMP/Uncle F
4	3	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burnling
5	6	ZOKKON LOVE, Shibugakitai, CBS-Sony/Johnny's
6	5	KIMINI MUNKEYUN, YMO, Alfa/1980-Yano
7	9	NATSUIRONO NANCY, You Hayami, Taurus/Sun-JCM
8	7	MEDAKANO KYODAI, Warabe, For Life/TV-Asahi Music
9	12	BODY SPECIAL 2, Southern All Stars, Victor/Amuse
10	11	HISAME, Akio Kayama, Nippon Columbia/Victor Music
11	10	CHOTTONARA BIYAKU, Yoshie Kashiwabara, Nippon Phonogram/Dream Music
12	13	NATSUIRONO DAIRY, Chiemi Hori, Canyon/Top
13	NEW	MAKKANA ONNANOKO, Kyoko Koizumi, Victor/Burning-NTV
14	8	NIBUNNOICHINO SHINWA, Akina Nakamori, Warner-Pioneer/NTV-Nichion
15	15	OTOKOWA DOKUESHISA, Daisuke Shima, King/Crazy Rider
16	17	NATSUONNA SONIA, Monta & Junko, Nippon Phonogram/PMP
17	NEW	KOUKIATSU GIRL, Tatsuro Yamashita, Moon/Smile Company
18	18	HEY MR. POLICEMAN, Hidemi Ishikawa, RVC/Gelid/TV Asahi
19	NEW	HATSUKOI, Kozo Murashita, CBS-Sony/April Music
20	20	ICHIGONO KATAOMOI, Sayuri Iwai, King/Crazy Rider-Burning

ALBUMS

This Week	Last Week	
1	1	NO DAMAGE, Motoharu Sano, Epic-Sony
2	5	PS ANATAE, Aming, Nippon Phonogram
3	2	MOMENTOS, Julio Iglesias, Epic-Sony
4	NEW	LANAI, You Hayami, Taurus
5	NEW	SIXTEEN CARNIVAL, Hidemi Ishikawa, RVC
6	3	VITAMIN, Epo, RVC
7	4	FANTASY, Akina Nakamori, Warner-Pioneer
8	7	CARGO, Men At Work, Epic-Sony
9	10	LET'S DANCE, David Bowie, Toshiba-EMI
10	8	LOVE CALL, Hiroko Yakushimaru, Kitty
11	6	STARGAZER, Masamichi Sugi, CBS-Sony
12	NEW	HALO, Tuiip, Toshiba-EMI
13	9	YOKAN, Miyuki Nakajima, Canyon
14	13	REINCARNATION, Yumi Matsutaya, Toshiba-EMI
15	11	PRIVATE MAIL, Asami Kado, Telchiku
16	20	DEJA VU, Marine, CBS-Sony
17	12	RISING, Masahiko Kondo, RVC
18	14	LIONEL RICHIE, Victor
19	15	THRILLER, Michael Jackson, Epic-Sony
20	NEW	FRONTIERS, Journey, CBS-Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 5/16/83
SINGLES

This Week	Last Week	
1	4	I WAS ONLY 19, Redgum, Epic
2	1	BILLIE JEAN, Michael Jackson, Epic
3	9	SAVE YOUR LOVE, Renee & Renato, RCA
4	5	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
5	2	1999, Prince, Warner Bros.
6	3	LET'S DANCE, David Bowie, EMI America
7	6	DROP THE PILOT, Joan Armatrading, A&M
8	10	DER KOMMISSAR, Falco, A&M
9	8	DON'T PAY THE FERRYMAN, Chris De Burgh, A&M
10	NEW	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
11	7	OVERKILL, Men At Work, CBS
12	18	WHAM RAP, Wham, Epic
13	11	SHOOP SHOOP DIDDY WOP CUMMA CUMMA WANG DANG, Monte Video & Cassettes, White Label
14	12	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Liberation
15	17	LET THE FRANKLIN FLOW, Gordon Franklin, The Wilderness
16	13	WHITE WEDDING, Billy Idol, Chrysalis
17	16	POWER AND THE PASSION, Midnight Oil, CBS
18	14	TOO SHY, Kajagoogoo, EMI
19	15	BABY I NEED YOUR LOVIN', Carl Carlton, RCA
20	NEW	BEAT IT, Michael Jackson, Epic

ALBUMS

This Week	Last Week	
1	12	1983 THE HOT ONES, Various, Festival
2	1	CARGO, Men At Work, CBS
3	9	GREATEST HITS VOLUME 2, John Denver, RCA
4	4	THRILLER, Michael Jackson, Epic
5	2	LET'S DANCE, David Bowie, EMI America

This Week	Last Week	
6	3	THE FINAL CUT, Pink Floyd, CBS
7	7	WATCH THE RED, Angels, Epic
8	6	THE KEY, Joan Armatrading, A&M
9	5	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
10	10	SPIRIT OF PLACE, Goanna, WEA
11	14	MILLION SELLERS OF THE 60S, Various, J+B
12	8	GO FOR IT, Various, CBS
13	15	PIANO HITS, Eric Robertson, J&B
14	13	IV, Toto, CBS
15	NEW	ONE VOICE, Simon Gallaher, J+B
16	NEW	ALL MY LOVING, Matt Monro, J+B
17	11	LOVE OVER GOLD, Dire Straits, Vertigo
18	16	BUSINESS AS USUAL, Men At Work, CBS
19	19	WAR, U2, Island
20	17	CREATURES OF LEISURE, Mental As Anything, Regular

ITALY

(Courtesy Germano Ruscitto)
As of 5/10/83
SINGLES

This Week	Last Week	
1	1	VACANZE ROMANE, Matia Bazaar, Ariston/Ricordi
2	2	CHI CHI CHI, COCO COCO COCO, Pippo Franco, Lupus/Ricordi
3	7	AMICO E', Dario Baldan Bembo & Caterina Caselli, CGD-MM
4	6	FACE TO FACE, Twins, Fonit Cetra
5	NEW	BILLY JEAN, Michael Jackson, CBS
6	4	I DIDN'T KNOW, PhD, WEA
7	9	DO YOU REALLY WANT..., Culture Club, Virgin
8	5	SHOCK THE MONKEY, Peter Gabriel, PolyGram
9	3	L'ITALIANO, Toto Cotugno, Carosello/Ricordi
10	13	TWO HEADS ARE BETTER..., Cube, PolyGram
11	11	VITA SPERICOLATA, Vasco Rossi, Carosello/Ricordi
12	20	LET'S DANCE, David Bowie, RCA
13	8	ACQUARELLO, Toquinho, CGD-MM
14	10	VOLVEVO DIRTI, Donatella Milani, Ricordi
15	NEW	GEOPARDY, Greg Klan Band, WEA
16	NEW	ALRIGHT, Christopher Cross, WEA
17	12	SARA QUEL CHE SARA, Tiziana Rivale, WEA
18	15	WHO CAN IT BE NOW?, Men At Work, CBS
19	14	MARGERITA NON LO SA, Dori Ghezzi, Fado/CGD-MM
20	17	COMPLIMENTI, Stefano Sani, Fonit Cetra

DENMARK

(Courtesy BT/IFPI)
As of 5/10/83
SINGLES

This Week	Last Week	
1	1	KLODEN DREJER, Gry, Royton
2	2	BILLIE JEAN, Michael Jackson, CBS
3	6	LET'S DANCE, David Bowie, EMI America
4	4	OUR HOUSE, Madness, Stiff
5	3	G'IR DU ET KNUS, Snapshot, Medley
6	5	UP WHERE WE BELONG, J. Cocker & J. Warnes, Island
7	9	MANEATER, Daryl Hall & John Oates, RCA
8	NEW	ELECTRIC AVENUE, Eddy Grant, CBS
9	10	YOUR MA SAID YOU CRIED LAST NIGHT, Shakin' Stevens, CBS
10	7	YOUNG GUNS GO FOR IT, Wham, CBS

ALBUMS

This Week	Last Week	
1	1	ALL VORE HAAB, Toesadrenge, Mercury
2	5	LET'S DANCE, David Bowie, EMI America
3	3	X, Gnags, Gentyd
4	2	THE FINAL CUT, Pink Floyd, Harvest
5	4	HIGH HIGH, Various, Medley
6	7	THRILLER, Michael Jackson, CBS
7	6	ROULET, Sneakers, Mercury
8	NEW	SWING, Kasper Winding, CBS
9	NEW	ROCAZINO, Mercury
10	NEW	KEEP SMILING, Laid Back, Medley

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 5/14/83
SINGLES

This Week	Last Week	
1	1	BEAT IT, Michael Jackson, Epic
2	4	BREAKAWAY, Tracey Ullman, Stiff
3	2	LET'S DANCE, David Bowie, EMI
4	6	FOOD FOR THOUGHT, UB 40, Virgin
5	NEW	JOHNNY B GOOD, Peter Tosh, EMI
6	8	THE MESSAGE, Grandmaster Flash, Sugarhill Gang
7	7	CHURCH OF THE POISONED MIND, Culture Club, Virgin

Scandinavian Country Fans Have Their Say

STOCKHOLM—Dolly Parton and Ed Bruce are the favorite international country singers of Scandinavian fans, and Alabama is the most popular group, according to a poll taken here by Sture Borgedahl, president of AIR Music, Scandinavia, who represents the Texas-based International Country & Western Music Assn. in Scandinavian territories.

Male singer runners-up in the poll were Waylon Jennings and George Jones, and Emmylou Harris and Lacy J. Dalton followed Parton on the distaff list. Second and third place groups were the Oak Ridge Boys and the Eagles.

Borgedahl also ran a poll for local groups and singers, with the winners to go to the ICWMA Gala Awards Show in Fort Worth, Tex. on July 21. Top female singer was Sweden's Kikki Danielsson, with Bjoero Haaland (Norway) top male artist and Mats Raadberg and Rankarna (Sweden) top group.

Song Contest: Dutch Team Set

AMSTERDAM—Teams from eight nations will compete for this year's Knokke Cup, top prize in the annual International Song Contest to be held July 5-9 in that Belgian resort town.

The countries represented are the U.K., Ireland, France, Sweden, Norway, Finland, Belgium and Holland, but so far only the Dutch team has been announced. It will consist of vocalists Reina Boelens, Meike Touw and Ge Titulaer, all experienced performers with a collective repertoire spanning jazz, pop and easy listening.

Manager of the Dutch team is Co De Kloet of broadcasting organization VARA. VARA Radio plans four programs on the Knokke Song Contest. If the Dutch team should reach the July 9 final, VARA TV will transmit it live.

Chart Discontinued

OTTAWA—The chart service of the Canadian Broadcasting Corp., known as "The Beaver Bin," has been discontinued because of financial constraints. These charts had been published weekly in Billboard, and the magazine is now seeking an alternate service. During the interim, no Canadian charts will appear.

CD's Timetable: Parity With Disk By Decade's Close



Hennessey



Timmer



Jopp



Cornyn

The Compact Disc will achieve parity with the conventional vinyl record before the end of the '80's, predicted Jan Timmer, president of PolyGram Record Operations worldwide, and will supercede it completely by 1993. He was speaking during the opening business session of Billboard's International Music Industry Conference '83, held May 3-6 in the Algarve, Portugal; venue was the Alvor Praia Hotel.

Timmer's provocative prediction reflected the conference preoccupation with new technologies and their impact upon the rights of copyright holders. He further stated that he expects the music industry to "bury" the vinyl record in 10 years' time, but acknowledged that the new medium's success will depend on the willingness of other manufacturers to invest in CD production capacity. Consumer demand for Compact Discs by 1986 will amount to 100 million units, Timmer projected, which will require investment of \$250 million to attain. The CD player universe by that time will be five million, and the machine's retail price tag around \$350.

The PolyGram chief also provided delegates with the latest information on Compact Disc consumer acceptance since its launch in Japan last October and in Europe in March. In the latter region, he said, 50,000 players and 500,000 disks have been sold. In Japan, 100,000 players and 1.3 million discs have been sold.

Bearing this response in mind, record companies should be prepared, too, for a speedy increase in the number of CD players which will be available as hardware

firms commit to the technology. As an instance of manufacturers' capabilities, Timmer pointed to Japanese VCR production: from 800,000 machines in 1977 to 14.2 million by the end of this year. But if labels don't match the CD hardware output with sufficient software, he warned, third parties will seize the production initiative. "Only the coordinated and joint efforts of the hardware and music industries can bring success." He added, "There is no doubt that huge investments will be needed, but a \$10 billion consumer market certainly justifies these investments."

Participating with Jan Timmer in the CD session were Michael Jopp, digital audio project manager of Sony in the U.K., and Stan Cornyn, senior vice president for the WEA/Warner Communications group.

Jopp noted that the Compact Disc's debut in Britain has already prompted an increase in demand for custom pressing, and an upsurge in demand for Sony's digital studio hardware.

Cornyn conceded that many in the U.S. are waiting and watching developments abroad before making major CD commitments, at least in terms of production capacity for the software. He also pointed out that hit product will be the best engine to power the new configuration's mass appeal. But he warned that consumers may be disappointed when they realize that much of the repertoire available on CD for years to come will derive from analog sources.

A full report of the Compact Disc IMIC session appeared in Billboard's May 14 issue.

IFPI's Endeavors Outlined; Federation \$\$ Call Renewed



Ertegun



Stewart



Thomas

Astounding, shortsighted, unbelievable, stupid. These were some of the words used by Nesuhi Ertegun, president of WEA International, and a former president (1979-82) of IFPI, to describe the record industry's parsimony towards its federation's anti-piracy fund.

He was introducing a presentation "IFPI: The First 50 Years And The Next 50," in which Stephen Stewart, for 19 years director general of the organization reviewed the first half-century and Ian Thomas, current director general, surveyed the next.

Ertegun said that even if some U.S. record company presidents didn't know what IFPI was, it played a vital role. If people asked why it hadn't accomplished more, say over piracy or home-taping, the answer was: money. "The federation is underfunded. It's the paradox of an industry losing billions of dollars yet not funding its protector, IFPI, with just hundreds of thousands of dollars.

"We haven't yet persuaded artists to join the anti-piracy fight. We want the superstars joining in. I'm openly begging for money from the big names."

Ian Thomas, looking ahead, agreed there was still much for IFPI to do but underscored the scope for optimism. In Singapore, the federation's anti-piracy fight, "even more intense than that which cleaned

up Hong Kong, where piracy was reduced from 90% to 5%," uncovered a container load of 600,000 cassettes, of Arabian, Japanese, Chinese and Korean sources, targeted for the Middle East. Said Thomas: "We have to persuade the Singapore government it is out of line."

IFPI looks to open up other markets for its members. In Thailand now, there is an official decree against piracy. Malaysia is another potentially good market, with a copyright law, but a proliferation of piracy.

Indonesia's copyright law protects only domestic material, not foreign, but Thomas said licensing arrangements would open up a big new market. In Peking, China, IFPI's Hong Kong team is making waves to ensure the few records going in there aren't pirated.

Among other pointers for the future is the setting up of regional offices in Africa, the Middle East and Latin America, "where the laws are reasonably satisfactory." But he said he saw no signs of private copying being resolved, though the EEC Commission was taking note of this and other problems, set for debate in 1985.

He said: "We need adequate cover of new technology. The old pace of development just can't cope with the speed of new product. As for the next 50 years, we need IFPI, or an IFPI. Membership will grow."

Stephen Stewart, looking back, said his initial aim, when he joined IFPI at the height of the Beatles' era, was to ponder the image and the rights of the recording industry. The image was of a get-rich-quick business; the rights were, according to the law books, virtually non-existent.

The twin tasks were to create laws and put together an organization for the international industry and the latter now comprised over 600 members, from 68 countries, with 30 national groups. Rights involved were on reproduction, performance and distribution.

Piracy has been tackled well, nowhere more so than in Hong Kong. Since that territory was "cleaned up," capital investment in the record industry has trebled and domestic content on radio programs has upped from 10% to around 50%. "You must fight piracy on these lines," said Stewart. "Explain you can make money and increase cultural growth by eliminating it."

Basic aims before moving in on a territory like Indonesia were: teach concept of copyright; force politicians to make laws; move from national level to international; and man an enforcement campaign, which is a skilful and expensive exercise.

Stewart saw no "marvellous invention" to prevent home taping and ended: "If IFPI was a nice luxury when I went there 20 years ago, it's an absolute necessity now."

Portugal Welcomes IMIC



Arbreu

Though the Portuguese group of IFPI has been in existence only since 1977, it has had considerable success in support of the national record industry, said Jorge Arbreu, secretary-general, welcoming IMIC delegates to the Algarve.

But the country's political instability and slow-moving bureaucracy had hamstrung the implementation of the full powers of the 1980 revised copyright law, with its strong anti-piracy ramifications.

He said: "The law has been drafted and redrafted several times. Piracy levels dropped in 1981 but by the end of last year were back to what they were in 1975 and 1976, those unstable years after the political revolution, when pirates had 80% of the prerecorded cassette marketplace."

Now new challenges of technological advances were revealed at every international meeting, he said. But Portugal's political upheavals meant an overall lack of authority so that piracy remained the record industry's main concern.

Luiz Francisco Rebello, president of the Sociedade Portuguesa de Autores, national copyright society, in a message read to delegates, stressed: "Producers and authors are partners in the same adventure, that common aim of making life easier to live through music. We're on the same side of the river, no matter what our problems."

New technological developments need ed firm measures "so that we're not overcome by them. But those measures must harmonise with the interests of authors, not be taken against them."

David: Laws Must Stop Music Theft



David

The most disturbing problem facing the music industry worldwide goes beyond single dimensions such as piracy or home taping. It's the lack of government support with protective legislation, said Hal David, president of ASCAP, in a special IMIC address: "Music: Goodwill and Good Dollars."

He had emphasized earlier to delegates how music, as a cultural ambassador, crossed boundaries of language and geography. "But outside the goodwill, it generates good dollars. Everywhere music is written, produced and played, it creates jobs, employs people, generates taxes and investments, attracts tourists and boosts territorial Gross National Product figures."

In the U.S. alone, he reminded his audience, the three performing right societies collected some \$310 million in performance income in 1982. Worldwide, it was around \$800 million a year. Mechanical royalties in the U.S. derived from record and prerecorded tape sales of \$3.5 billion last year.

Add in monies generated by concert

tours, musical theater, sheet music; folios, films and so on and an "impressive case for the contribution of music to the world economy is built," David said.

He went on: "Demand for music has never been greater, through radio, television, cable, jukeboxes, wired music and so on. In the U.S., people are watching less television because of unsatisfactory programming. The broadcasters thought at one time that the medium was the most important thing, but it's evident now the message is what counts. The copyright owners create the message."

He said: "We songwriters and publishers know only too well that the people who use our music fight to get it for as little as possible, preferably for free. They should learn it's a chain reaction. When we do well, they do well. When we hurt, sooner or later they'll get hurt."

David pleaded for the production and service sectors of the music industry to learn to live side by side. "Inexplicably, we spend much time and money working at cross purposes. We're all in entertainment.

A hit song is a hit for all of us, the radio stations, the record stores, the record companies, artists, publishers and songwriters."

He noted the flow of news reports of national music industries pressuring governments to help music survive. "But outdated copyright laws are still on the books, illegal production and sale of records still goes on, record companies lose billions of dollars through home taping, and record and video rental stores compound our dilemma.

"Yet still governments listen to voices from the past. World leaders, by virtue of their inaction over our industry, keep biting the hand that feeds them."

He cited the chairman of the U.S. Congressional Arts Caucus: "If we withdraw government support for the arts and humanities, we'll starve the spirit of our country." But, asks David: "What about the legal and moral issues? Our government doesn't permit citizens to commit other crimes. Why should it permit people to steal someone's music?"

Panel Finds Disk Rental Dilemma Looms As Threat; Calls For New Legislation Banning Record Leasing



Percy



Anderson



Sapirostein



Fabricius-Bjerre

After piracy and home taping, record rental is looming as the next serious threat to the audio industry, and it is essential to invoke the protection afforded by international conventions in order to secure national legislation to prohibit leasing of sound carriers.

This was the clear conclusion reached by panelists and floor speakers participating in the debate on "The Rental Dilemma" which opened IMIC's second day.

Moderator Trevor Percy, legal advisor to the International Federation of Phonogram and Videogram Producers (IFPI), argued that the only sure means of beating the record rental problem was for record producers to secure a distribution right which is not exhausted at the first sale.

In his introduction to the session, Percy reviewed the rental situation internationally and underlined the vital distinction between audio rental and video rental. "The phonogram in law is treated quite differently from the videogram, which is regarded to all intents and purposes as a film for domestic private use. In addition, whereas the video industry is actively encouraging rental in face of consumer resistance to outright purchase of prerecorded videocassettes, the record industry is doing all it can to kill rental of sound recordings."

Percy recalled that record rental was at its most prolific in Japan where, in the space of two years, the number of record rental shops had grown to 1,500. Surveys had shown that record stores in the vicinity of rental outlets had sustained a drop in sales volume of 30% and that 97% of persons renting records did so to transfer them to blank cassettes. The renters also estimated

that their purchases of prerecorded music had dropped by a third since rental shops had come into operation.

To combat the rental problem, Percy said, the Japanese group of IFPI reacted in three ways:

- It tried to restrict supplies to distributors servicing rental shops, but encountered opposition from the national Fair Trade Commission on the grounds that the action deprived the rental shops of the freedom to pursue their business activities;

- Thirteen of IFPI's board members filed a civil suit against four selected chains of rental stores on the basis that the exemption granted to consumers by the Japanese Copyright Law, allowing them to make private copies of recordings, was being abused by the rental shops in a way and to an extent that was against the spirit of the law;

- The industry lobbied for new legislation to control rental and, as a result, a draft law is under consideration. However, this only gives the producer control for a period of one year from the time of first sale and applies only to recordings produced or first fixed in Japan.

Percy said that IFPI sent a delegation to Japan last year to try to remedy the situation and persuade the Government to extend the period of control and widen the protection to include foreign as well as national product.

He noted that the rental problem had spread since to North America, Scandinavia, the U.K., Holland and Germany, but the industry had reacted quickly by taking legal action and by lobbying for a distribution right.

Said Percy: "The law may give the

record producer the exclusive right to put his records into circulation - as in Austria, Germany, Italy and the U.S. - but that right is exhausted after the first sale has been made. Thus even when a producer does have a distribution right, a change in the law is still necessary in order to overturn the first sale doctrine."

Turning to video rental, Percy said that the aim here was not to stop leasing of product but to put the producer in the best legal position when negotiating with rental operations.

Some copyright laws, such as those of Scandinavia, provide that the distribution right in films and videograms is not exhausted on first sale. In other countries the principle of exhaustion does apply. "But in the absence of strong legislative protection, video producers can make contractual arrangements to strengthen their position," Percy said.

He outlined four types of contract:

1. The producer sells videograms to the retailer with a surcharge to include a notional return from rentals;

2. The producer sells videograms on condition that the retailer pays a percentage of his income from each rental transaction;

3. The producer leases videograms to the retailer and licenses him to rent them out on payment of a fixed percentage for each transaction;

4. The producer leases his videograms to the retailer for a flat rate fee with permission to rent over a fixed time period.

Under the last two arrangements, Percy noted, the producer retains his distribution right in the videograms since he has not sold them.

Panelist Bent Fabricius-Bjerre, head of Metronome, Denmark, and chairman of the Danish Film Producers' Assn., addressed himself solely to the question of video rental and said it was vital for the film or video producer to keep control of his product by renting it but never selling it.

Pointing out that he was dealing not with music videos but with the feature film repertoire which generated 95% of videogram turnover, Fabricius-Bjerre said: "Film producers should never allow video distributors to sell cassettes until the law is changed and home taping is abolished. However, I rather fear that day may never come - and I therefore urge producers - never to sell their productions."

"When a film producer finances a movie production he acquires a synchronization right which entitles him to make as many prints as he likes. This includes video copies and no further royalties need to be paid to American composers."

"But in Europe composers receive a small royalty from cinema box office sales of movies for which they have written the music. I think composers should have some compensation for video use, but it should be on the same level as the cinema royalty; a mechanical fee of 8% of the retail price of the video is out of proportion compared with the producer's income of 25% or 30% from rental."

In a short summary of the situation in Sweden, panelist Stig Andersen, president of Polar Music, Stockholm, said that swift action by the government, following combined representations by the Swedish Musicians' Union, the authors' society and the record industry, had effectively curbed the national rental problem.

"It is now the case that the author's consent is needed not only for the leasing of sheet music but for rental of recordings of all kinds. This law has been in force since January; it is already in force in Norway and is under way in Denmark and Finland. We are now in good shape."

Panelist Jonathan Sapirostein, an attorney from Bloomfield, Conn., and the author of a major paper on the commercial resale and rental of phonograms, said that an amendments to the American Copyright Law was now under consideration prohibiting the buyer of a record from disposing of it by rental, leasing or lending for the purpose of gain.

Under the present law, a record dealer could rent out a record as many times as he wanted. Sapirostein quoted the Billboard story of a John Lennon album which, through successive rental and an eventual sale, had earned the dealer a total of \$36. "The dealer said he had paid 15% in royalties on each transaction, but no royalties on the rental went to the record company or artist."

Sapirostein said the new rental amendment, introduced by Sen. Charles Mathias (D-Md.), seemed likely to go through this summer. "But it is not a panacea," he added. "It does not address the problem of record resale - and there is also the problem of how you achieve enforcement of the no-rental law in the mom and pop record stores."

"The record company has a civil law remedy, but if it can only prove four or five rental transactions - and the burden of proof is on the record producer - then it is not worth the cost of an action."

Roundtable Rap: International Issues Probed 53



Dag Haeggqvist, Chairman
HOME TAPING – ARE RIGHTS OWNERS LOSING THE BATTLE?

Legislation to compensate copyright owners for home taping losses, as in Sweden, and the prospect of a universal music delivery system in the shape of the Compact Disc offer the music industry cause for optimism about the future. That, at least, was the approach taken by Dag Haeggqvist, director of Sweden's Sonet Records, reporting to delegates on the roundtable discussion of **"Home Taping: Are Rights Owners Losing Their Battle?"**

He agreed the industry had been losing thus far, adding: "But it should be possible to recover. We need legislation and we need a fully united industry to get it."

The Compact Disc era encouraged optimism, he said. The readying, maybe in two-and-a-half years, of car and personal CD players, offered a tremendous opportunity – "one solution, because a person can buy one piece of product and get a medium for music for use at home, in the car or elsewhere."

The Compact Disc, said Haeggqvist, couldn't be copied to get the same quality and, in any case, there wasn't much point if the consumer had a relatively small piece of equipment he could take anywhere. It would also mean the projected digital "Compact Cassette" player would not play a very important role.

His roundtable team also debated the marketing of prerecorded cassettes and the obvious link with sales of blank tapes. "We say there's a lot left to be done. There's a collector instinct with albums which helped build sales. But it's not there for prerecorded cassettes, which are so inferior in packaging to LPs. And the sad truth is that a hometaped cassette, handled the right way, is often superior to the original prerecorded tapes."

Pricing in most countries is equal, cassette to album. He reminded delegates how Warners in Australia cut the price on prerecorded cassettes and got good results. "This is something we can do in the industry now, not just by longterm legal wrangles."

The Swedish legislation involved a fee which turned into a tax, but it was a victory – albeit a shallow one. At least copyright was recognized, thanks to media support. "We're not earning money from the tax, but we are returned some money."



Roy Tempest, Chairman
FUTURE OF MUSIC PUBLISHING

Music publishers have made a big contribution to the music industry and their sector of the business will grow and grow. And in terms of repertoire and its acquisition, publishers are more creative than the record companies.

That was the basis of the summary by Roy Tempest, managing director of Peer Southern in the U.K., who headed the panel debating **"The Future of Music Publishing."** He said: "We're surprised there are even any doubts about our future."

But there were serious matters of concern, protection of publisher rights and their erosion, with special emphasis on the blanket license court case in the U.S., which, Tempest said, "scares us to hell."

Concern, too, was evident about the image of the publishing industry. He said: "We know there are two sides to the publisher. There's the banker, who pays large sums, gets the catalogs, makes a few hits, makes money. And there is the creative publisher, who signs new writers, spends money on them, goes into the studio, produces demos, exploits them, gets them covered. And the creative image is the one we think we should be portraying."

Another key topic was the eventual setting up of an international computer database system of copyrights, a few years away, thought the roundtable. Said Tempest: "Several individual publishers have them already, but our thinking is on a full international basis. Each copyright would have a certain code."

"We feel publishers must work towards this. It would enable publishers to be more creative, rather than administrative. Administration is a big part of our life."

He added: "On video clips, we're concerned that we give away our rights to television networks so our copyrights can be exploited. We see the other side of the argument, that we're getting promotion. But we must beware giving our rights away for nothing, because the more we give, the more they'll take."



Adelfo Forni, Chairman
HITS BREAKING THE LANGUAGE BARRIER

"Der Kommissar" by Falco, initially recorded in German, and "Gloria," a million-seller in Italian for Umberto Tozzi four years before Laura Branigan's English version, are hopeful signs for national record industries seeking **"Hits Breaking The Language Barrier,"** said Adelfo Forni, international licensing and promotion manager of Italy's CGD Messaggerie Musicali, reporting back on the roundtable debate on that subject.

Falco scored in most European territories, as did Tozzi in 1979, with original-language productions. One way of hurdling the language barrier, said Forni, is with English versions of the original lyrics, slanted to suit individual territories, but performed by the original artists.

What would really help, he said, is schools in different countries – especially the U.S. – teaching children different languages, as they were obliged to do in Italy through classes in English, Spanish and French.

His panel also emphasized the great importance of international music festivals and other events in terms of pushing national product through the linguistic "wall." He said: "We thought this year's Eurovision Song Contest, for instance, produced something very interesting from Yugoslavia. But we agreed that even if you're successful in winning one of these international events, you're not necessarily going to succeed in a commercial sense."

One major solution projected by his roundtable was a situation where a few companies from one territory, say France, Germany or Italy, combined to create a kind of music campaign to reach people of another country.

Said Forni: "In other words, you'd have a group of music companies cooperating in presenting the basic style of that country to move into, say, the U.S. You could put on the back of the record information about the artist, the music, a literal translation of the lyrics."



Robert W. Montgomery, Chairman
MECHANICAL ROYALTY CONFLICT

Licensing deals based on territorial exclusivity could be things of the past in Europe, as application of European Economic Community principles make the concept of one common market more and more a reality.

Reviewing the roundtable discussion on **"Mechanical Royalty Conflict,"** Robert Montgomery, managing director of the Mechanical Copyright Protection Society, London, said: "Deals done in Europe territory by territory are in great difficulty because that's what the treaty is all about, stopping those deals."

"The idea of interstate recording and publishing deals in the U.S. wouldn't work, but that's what we're moving to in Europe. If you make a deal in Europe, to have exclusive rights to press a record in France, you have no certainty that the record which is sold there is the one you made. It may well have been manufactured in Germany, sold to a wholesaler and shipped into France. You can't stop it."

"It seems to me that it doesn't matter much to the multinationals, with companies in all main European countries, but it certainly matters to someone who wants to make a subpublishing deal for one territory or a record deal for one territory."

"The point was raised in our debate that copyright is not merchandise but the method by which merchandise is produced. However, the European Court has already ruled that copyright is within the meaning of the Treaty of Rome, no doubt about that."

Roundtable also clarified the situation over Compact Disc royalties. Montgomery said there was a difference between group pressing and custom pressing. The former is by a company in a pressing plant within the same ownership, even if it is not in that country. PolyGram, pressing in Hanover, Germany, is the only company involved in that.

"For others, and that means Japan so far, it is custom pressing. Product from Hanover will be treated in one of two ways. If it's PolyGram product, it will pay royalties to GEMA and if anybody else's product, it will be allowed to be shipped royalty-free. GEMA will distribute the publishing royalties as exports in relation to their contracts with individual publishers."

"As for the Japanese factory, you can't take out an export license with JASRAC and therefore the product can be exported from Japan royalty free. As far as Europe is concerned, CBS is having its CD product pressed in Japan and has indicated plans to bring it into Europe via Holland, paying royalties to Dutch society STEMRA."

Montgomery singled out Australia as a territory where no agreement had yet been made but added: "I think it is reasonable to assume that where the royalty is laid down as a percentage, societies will follow what has happened in Europe and agree a percentage of the comparable black disk price. In the U.S. it carried on as a cents-per track calculation."



Robert Krasnow, Chairman
NEW MUSIC'S ROLE INTERNATIONALLY

The roundtable team debating **"New Music's Role Internationally"** concluded that major record companies have become top-heavy with the "executive mentality" and have left the streets, said Bob Krasnow, chairman of Elektra/Asylum Records, who led the discussion.

"New music is essentially a street phenomenon. Record companies must get back there, and become actively involved. We're here on the coattails of the Rolling Stones and Led Zeppelin and we have to look for the new acts of this quality."

"We talked of how the young entrepreneurs have gambled heavily on their music and brought new artists to the attention of record companies and music fans worldwide. What we didn't do is pigeonhole the music, and for me that's good. We looked on music as an all round entertainment in the broadest terms."

"15 years ago, it was all so highly defined. We talk today in general terms. We're no longer slaves to the old doctrines. Music can come from Italy, from Hong Kong anywhere, if it's good."

The roundtable noted that 16 of a recent Billboard Top 40 were from International sources and concluded that "maybe the U.S. no longer leads the way."

Said Krasnow: "We felt America is now reacting to other countries who are helping develop new music with their looser radio formats, with more venues for young new music acts to learn their trade – and by accepting it as a reality, rather than something forced down the throats of the media."

But he added, on behalf of his panel, a "careful" comment about the position of lawyers and managers. "They can overreact too quickly to something new and make undue demands on record companies, thereby causing them to limit enthusiasm in getting involved."

"The panel generally accepted that people who are advising these young entrants to our business have to be very sensitive to the fact that record companies, talent and legal advisers are all working to the same end. If anybody is going to overreach at a particular area, it will only inhibit the growth of the new acts in today's music."



George Greif, Chairman
ARTISTS' TOURS – A GOOD INVESTMENT?

The answer to the roundtable topic question **"Artist Tours – A Good Investment?"** was a firm affirmative, given that artists and record companies shared the same aims, understanding and enthusiasm, said George Greif, president of Crusaders Records, who summarized the discussion.

It was felt the only way – not just to break artists, but to break them, and then have continuation of success – was to go out on tour. In the case of major artists, what was needed was cooperation in the area of the market in which they should work.

Said Greif: "For instance, we noted that an artist can go out and play large arenas to hundreds of thousands of people but not sell a record, yet on the other hand can play one particular television show and sell maybe hundreds of thousands of records."

"Record companies must orientate artists and managers as to what touring is about, what benefits there are in touring, why and how they should tour, and also have the ability to change plans in mid-tour."

"If a record starts breaking and an important television show comes up, the record company gets very frustrated if the artist refuses to do these particular shows. You have to orientate the artist to these things. Timing is the key."

"You can't make demands of a company if there's no enthusiasm for the artist, so there's no reason to tour. But if the artist feels that a market is important, then it is up to him to subsidize himself in that market to prove it can be done."

Greif ended: "Basically it goes back to orientation, to markets and to people to help record companies understand the need for good tours. In that way, tour support can be put together in such a way that everybody benefits and nobody gets hurt."

May 21, 1983 BILLBOARD

"New Technology Can Spur Copyright Changes



Overbury



Cramer



Montgomery



Sikorski



David

The recurring theme over the three days of IMIC that the creators of intellectual property were under growing threat from developing technology was given a new twist by H. Colin Overbury, principal administrator, competition section of the directorate-general of the European Economic Community, speaking as a panelist on the session dealing with "The Impact Of New Technology on Rights."

Overbury said that there was a real possibility that technological advances could produce a move to accelerate harmonization of copyright laws within the common market by force of necessity.

One example of a development which could stimulate harmonization was the plan for a European television channel using direct broadcast satellite transmission which would reach a market of some 350 million people.

"As a result of this, and of the satellite transmissions of member states, each of which will have a footprint extending beyond national boundaries," Overbury said, "national copyright may become largely ineffective. Indeed, it is even possible to consider that European copyright may become ineffective."

He added that the European Commission is now preparing a Green Paper relating to changes in copyright protection throughout the community. It was the plan of the Commission, that the European television channel would be used to foster interchange of programs among the various member states. By the end of the 1980s, each member state should have something like 30 television networks and three DBS channels, plus three normal channels, each producing 10 hours of transmission daily.

"It has been estimated that by the end of

the decade, the total number of hours of transmission annually in the EEC will be between one million and one-and-a-half million," he said.

Referring to the "open skies" philosophy of Emilio Azcarraga-Milmo, in his opening keynote speech of the day, Overbury described this as "an exercise in organized anarchy" and contrasted it with the EEC approach which sought to cross national boundaries with product and services without disadvantage to the rights owners.

However, he acknowledged that within the EEC, intellectual copyrights were so disparate and fragmented that there might be occasions when they come into conflict with the overall aim of the Treaty of Rome, which was to create an economic community with all the characteristics of a single market. Anything which conflicted with the free flow of goods and services among the 10 member states was unacceptable.

Opening the session, Bob Montgomery, managing director of Britain's Mechanical Copyright Protection Society, said that a paradoxical feature of the contemporary scene was that the commercial music business had constantly been overtaken by the very equipment which had helped to create its expansion.

He pointed to the advent of the Compact Disc and predicted it would be followed by the compact digital cassette in a much shorter time span than some people were predicting. "By the time it appears on the market, there will be plenty of Compact Discs around to give everyone the possibility of making their own copies on digital cassette," he said.

Dealing with the European Economic Community, Montgomery said that just as the Common Market did not like territorial

partitions, neither was it respected by the new technology. When it came to direct broadcast satellite transmission, for example, the footprint could cover an area extending from Finland to Malta. The theory was that the rights organizations licensing the up-leg transmission would pass on royalties collected to their affiliate societies in the various countries receiving the transmission. But would they?

"It may well be that the societies will pay rights relating to a U.K. transmission only to the U.K. owners and those relating to the German transmission to the German owners."

Turning to cable television, Montgomery predicted that rights owners would find themselves up against companies which were very much more powerful than those currently operating in the entertainment business, and he urged organizations representing all categories of rights owners to pool their negotiating resources.

Montgomery noted that cable operators in the U.K. would need a mechanical license, a phonographic performance license, a performing right license, a musicians' union license, an actors' union license and anything up to 10 more licenses.

"It is clearly desirable that the rights organizations should get together to simplify the procedure before it is simplified for them by the user," he said. "We must never stop trying to preserve our rights but we have to realize that the world is changing. It is as easy for governments to take away rights as it is to support them, and sometimes you have to give something in order to get something else in exchange."

On the subject of blanket licensing, Montgomery said that his belief was that the American television companies wanted an

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Federation Moves With Emphasis On Africa's Potential

IFPI is mounting a new initiative in black Africa to create the right conditions for the international record industry to take advantage of its enormous market potential.

But Trevor Percy, IFPI legal adviser, told IMIC delegates: "Laws are an essential prerequisite but not enough on their own. Enforcement of those laws is all-important. Without the support of the national governments there, you can do nothing in Africa. Certainly you won't see the defeat of piracy."

"Therefore, it's in the interests of international record companies to support the recording of local African music, to set up studios and help black African companies. It's only when African governments see their own national interest is threatened that they'll act decisively to end piracy. But first they must see that the record industry is contributing actively to support black African music."

Percy was responding to a speech by Dick Griffey, president of the Black Music Assn. and chairman of Solar Records in the U.S., who fronted a panel debating "Black Africa: The Emerging Market And More."

Griffey urged record companies to get into the African market, to take care of day-to-day business there, injecting technology in the sense of promotion men, marketing tools and merchandising divisions.

He said: "Our music is the most popular there. We have to get visibility for black African music in such a vast marketplace. My acts go to Nigeria and sell out concerts. We also sell records, but it's on street corners, so we don't get paid. People in stores will tape you an album in 45 minutes dead. It's that bad. Yet WEA, number one in black music, doesn't have a representative there. PolyGram, CBS and Decca are the ones who do."

"We have to convince black African government's we're serious. We have to

lobby opinion. We have to get the Nigerian government to see our problems. Outside, we have to tell ambassadors and governments we don't want to be ripped off any more."

Robert Hamilton, acting international director of the African Music Industry Assn., first collective music business society in Africa, said continent-wide efforts were being made to boost black African music, including the commissioning of design of production facilities for record, tape and video products.

But he added: "In these countries, some of the poorest in the world, legitimate albums sell at \$12 to \$15. The pirates act according to people's financial abilities. And music is regarded as a luxury item, so governments won't let money out until foreign territories show good intentions by putting money in."

Percy said there were already well-developed copyright laws in some of these developing countries, legislation largely a legacy of the colonial period, so that the U.K. and France influence still what is happening. Colonial laws are retained in Central African Republic, Chad, Congo, all French, and Botswana (U.K.).

The African Intellectual Property Organization was set up in 1977. Though few black African countries are signatories of the Rome or Phonograms Conventions, the reproduction right is granted producers - not recognized by all European countries - by 14 of them: Botswana, Congo, Ghana, Guinea, Kenya, Malawi, Niger, Nigeria, Sierra Leone, South Africa, Sudan, Tanzania, Uganda and Zaire.

The main problem, said Percy, is piracy, particularly of cassettes, though Nigeria has up to 60% disc piracy, too. Copyright law makes piracy a criminal offence in Botswana, Kenya (up to 12 months in prison), Sierra Leone, South Africa (10

years) and Sudan. IFPI has national groups in Kenya and Nigeria, and members in Ghana, Ivory Coast, Kenya, Nigeria and South Africa. Because of shortage of financial and human resources, and because only 19 IFPI members, of a total 600, are in Africa, priority has been low.

Said Percy: "But now we're paying much more attention. There are two reasons. One, the world recession means the international industry accepts that boom years of the 1960s are not likely to return. Therefore, the industry looks for expansion areas through technology such as CD, or new geographical markets, such as the Middle and Far East and Africa."

"The second reason, simply, is that there are indications that piracy has reached such high levels in some black African areas that the whole legitimate business is threatened. Nigeria is a case in point, and this country is also a staging post for pirate imports from the Middle East and a primary source of pirate imports into Europe and the U.S."

Main thrusts of the new IFPI initiative are in Nigeria ("large, comparatively affluent, musically important, reasonable legal protection") and Kenya ("small but with efficient legal system"). Percy said Nigeria was also a leader of African opinion so success there could have major repercussions elsewhere. He said there would be IFPI action next in Ghana, Ivory Coast, Senegal and Zaire.

Key campaign plans, said Percy, included persuading local companies to join IFPI; governments being reluctant to act on requests for help from foreign interests alone; promoting changes in law, with increased penalties; recruit a full-time antipiracy coordinator; educate governments and authorities on dangers of piracy; involve law enforcement agencies; and build up representation of black African countries at international meetings.



Hamilton



Griffey



Percy



MTV's Les Garland, left, enjoys a light moment with Bob Krasnow of Elektra/Asylum Records.



Sam Holdsworth, left, of Musician magazine engages in conversation with John Dolan of CBS Records International and his wife, Jeanne.



Billboard's Trendsetter awards are presented during the concluding banquet of IMC. Top row, from left: the magazine's managing editor, Adam White, congratulates Michael Jopp of Sony U.K. and Antonio Noronha of Philips Portugal, who collected the honors on behalf of Philips/Sony for the Compact Disc. Center row, from left: Phonogram International's Art Dalhuisen accepts the award for PolyGram's CD role, while at right, White is pictured with Chuck Kaye of Warner Bros. Music, who accepted on behalf of David Geffen. Bottom row, from left: Nesuhi Ertegun of WEA International receives the honor for producer Quincy Jones, and Roy Laurence of radio station WFLI Philadelphia accepts for programmer Rick Carroll and station KROQ-FM Pasadena.



Polar Music's Stig Anderson, left, and PolyGram's Jan Timmer chat during the conference's welcoming cocktail reception.



In deep discussion are, from left, manager George Greif, former IFFP executive Stephen Stewart, WEA International's Siggie Loch and Chuck Kaye of Warner Bros. Music.



A Dutch reunion at the Trendsetter Awards banquet when Aart Dalhuisen of Phonogram International, left, takes wine with WEA Spain's Ben Bunders and his wife Annie. In the background is Robert Hamilton of Pan-African Entertainment Industries.



Graham Churchill of Britain's Mechanical Copyright Protection Society poses a question from the floor.



BMI's Ed Cramer and wife Robin.



Ted and Tom Legarde of the group Australia serenade Karina Attar, daughter of Italy's Raphael Attar, during IMIC's concluding banquet.



Discussing the conference agenda are, from left, Louis Coultolenc of RCA Mexico, Ian Thomas of IFPI and Ariola's Andrew Pryor.



In relaxed conversation after a morning session are, left to right, WEA International's Siggie Loch, Stig Anderson of Polar Music and Nesuhi Ertegun, WEA International topper.

May 21, 1983 BILLBOARD

Panelists View The Small Screen's Power



Knowles



Titulaer



Garland



Cramer



Loch



Doglio

The role of tv in promoting music, and the matter of payment for what in many cases amounts to free programming content for the broadcasters, was dissected in the conference panel entitled "Television: Friend Or Foe?" Participants were Sigg Loch, vice president of WEA International; Les Garland, vice president of programming for the U.S. video music channel, MTV; Denis Knowles, music and marketing director of Tellydisc, London; Daniele Doglio, general manager of Italy's CGD-MM; and Christ Titulaer, media/communications expert from the Netherlands, where he operates his own production firm. Moderator was Ed Cramer, president and chief executive officer of America's Broadcast Music Inc. (BMI).

The session's most provocative aspects emerged from views expressed by WEA International's Loch and CGD-MM's Doglio. The former suggested that the music industry cannot continue to give away rights and income purely to secure small screen exposure. "We do need television as a partner," he said, but a partner whose attitude is not that record companies must have tv to stay in existence. "I say to television, you cannot exist without our programming."

Loch's point during the panel and other IMIC sessions in which he participated was that royalty structures must be established as new technologies alter the shape of music delivery systems. "The days of the traditional systems are numbered," he stated, "but the future is still a matter of bringing musical information from the creator to the consumer." The function of record companies, Loch continued, is to find and develop artists, not necessarily to

develop new configurations to get those artists to public attention. "We must become a programming industry," he concluded, noting that there is no decline in people's enthusiasm or appetite for music.

Daniele Doglio's view was that the vast amount of music programming on television is changing consumers' attitudes towards music itself. "To them, it's becoming a visual act." The result is that record companies are having to become multi-media enterprises, no longer concerned only with the sound of the product, but also with the look of it. This may be an evolution that multinational operations can handle, he warned, but it's making life tougher for independent firms.

Doglio buttressed his comments by detailing the changes in tv in Italy since 1975, when the medium was under government control and when exposure for artists and repertoire was difficult to obtain. Today, he explained, there are three public tv channels and four commercial networks in operation, together with almost 600 tv stations that are not affiliated with the networks.

During those years of change, Doglio went on, the annual sales of Italy's record companies doubled, and television became their most important promotional medium. Where the non-payment of royalties was hardly an issue in 1975 and before, it's now become of considerable concern - especially, the panelist said, because this tremendous exposure for music may have undermined the public's interest in buying records and tapes.

The panel presentation made by Les Garland was in contradiction to Doglio's point, namely that MTV has proven to be a

powerful marketing tool for record companies since its U.S. launch in two million homes in August, 1981. That number has now increased dramatically, said Garland, who reiterated the results of MTV's most recent viewer research (Billboard, April 23). One of the most significant findings, he said, was that the video music channel's viewers represent an active buying audience. They're estimated to purchase nine albums a year, of which the purchase of four was attributed to MTV influence.

Garland also spoke of the net's "partnership" with the music industry, citing the way in which music news is delivered and emphasized, and mentioning the co-production of concert broadcasts. He augmented his presentation with the screening of a short excerpt from the channel's programming.

Britain's Denis Knowles offered delegates a look at the effectiveness of the small screen in advertising records and tapes, based on the three-year experience of his company's direct marketing strategy. "Tv is the most powerful communications medium in the world, and the most powerful marketing tool," he said. Referring to the record industry's economic woes, he added, "We must market ourselves out of trouble."

Without television advertising, Knowles claimed, artists such as Barry Manilow and Richard Clayderman would not be the superstars they now are in the U.K. Calling upon his earlier experiences at United Artists Records, he explained how press and broadcast resistance to Slim Whitman forced the label to look at new methods of promotion. The subsequent use of tv advertising netted for UA sales of 600,000

on one Whitman LP.

The Tellydisc executive also screened for delegates examples of the firm's tv commercials, which employ a creative theme rather than the traditional artist/LP content crawl found in U.S. commercials. "Good quality commercials have been essential to our success," he said.

Media specialist Christ Titulaer gave the conference audience a look into the future of audio and video delivery systems, alarming for those concerned with rights payments by those new technologies, but certain to develop during the next 15 years. Satellites are becoming a reality, he said, but they don't represent the end of such developments. The use of optical fibres will change cable television totally, for example, and offer consumers the opportunity to call up an unlimited number of programming channels.

Eventually, the television set will become a home entertainment center capable of generating a wide range of services: video programming, computers, music and more. "In the long term," said Titulaer, "there will be no market for records, tapes, videodisks or videotapes. You'll be able to call up anything you want from a central system."

The lesson to be drawn from this view of the future? Titulaer emphasized that the music and home entertainment industries must stay ahead of - or at least keep up with - developments in the field as they occur. "Your industry is generally behind in its awareness of technological developments," he said, "although not as far behind as the lawmakers." Television can be a friend," the speaker concluded. "But be sure you know what is going on."

The Last Freedom? Televisa's Azcarraga Looks To The Sky



Keynoter Emilio Azcarraga amuses and provokes Conference delegates.

In an extravagantly swashbuckling keynote speech to open the final day of IMIC '83, Emilio Azcarraga Milmo, president of Televisa S.A. and one of Mexico's most powerful communications entrepreneurs, spoke with vigorous enthusiasm about the future offered by international satellite communication.

Lacing his delivery with some acidulated and irreverent comments on the lawmakers and politicians, Azcarraga observed: "The politicians have messed up the earth and the sea, but the sky is still wonderfully free - and satellite communication is the last freedom we have."

Azcarraga, whose Televisa group controls four of Mexico's tv networks, said that people today needed more information than was the case 40 years ago and were being trained to understand by seeing rather than reading.

Satellites offered a cheap means of distribution of information and entertainment which did not respect political boundaries. "With a satellite you can send a tape to any part of the world, duplicate it simultaneously and sell it. Of course, if you use the freedom of the skies in this way, you'll have the politicians after you, but they'll be after you in any case."

Azcarraga said technology was advancing

at such a pace that the lawmakers just couldn't keep up and were falling years behind.

"We are still trying to apply laws which existed before the new technology was known. But this wonderful world of technology is used - and sometimes misused - to bring all communications media together with one aim: to educate and entertain throughout the world. People with rights may be hurt for a little while, but eventually this communications expansion will help everybody."

Azcarraga said that "nationalism" was becoming an increasingly forgotten word. It is possible today to address the entire Spanish-speaking world - whether in El Salvador, Panama or San Francisco - by satellite.

"We in Mexico use the television system to sell records, not just our own records but all labels, and we find it very successful, if combined with drama programs or soap operas. We find the combination is good for everybody, but it is illegal outside Mexico."

"The rest of the world sees television, radio, motion pictures and publications all as separate media. But to us it is all one concept: communications."

"If the television industry combines with

the record industry and works in harmony, we could achieve tremendous results. The hard part, as you all know, is to find good talent. But once you have found it, it is easy to distribute it via satellite, and it really seems silly to have all these people trying to stop us from selling a good product freely.

"We get threatening letters about crossing borders with our transmissions, but we just keep on sending - and that is good, because being able to cross countries is one of the most effective sales systems a record company can have."

Azcarraga claimed that Europeans are afraid of direct satellite communication, due in 1986, a year after its inauguration in the United States. "It is a political problem, but it is all in the mind. They think we need someone to guide us; they believe we are either corrupt, irresponsible or nuts. They don't like changes and they hate to give up what they have conquered. But this is part of our liberty, and there is nothing they can do to stop it."

"I understand that the FCC is not very happy about our operations. I am a wetback because I use the satellite over Ecuador. I can understand their unhappiness, but I don't care. We fight for our principles just as you do, and the principle of freedom of the air space is very important."

end to this in order to achieve a reduction in copyright fees. He called upon rights owners to use their collective strength to resist the erosion of royalty payments.

Ed Cramer, president of BMI, was concerned that the general preoccupation with new technology was causing the welfare of the creator to be overlooked.

As head of an organization representing 40,000 writers and 18,000 publishers, his prime concern was to safeguard their rights in the new technological age.

"For example," he said, "if we limit production on Compact Disc to new recordings of Beethoven's Ninth, what will happen to the Beethovens of tomorrow? How will the creators of tomorrow's music get exposure?"

He recalled his appearance before a U.S. Senate committee considering exemption of certain organizations from paying performance fees, when he'd made the point that the erosion of creators' income was a dangerous tendency.

"I argued that if do-good organizations have free access to music then why could not there be free access to plumbers when you have a leaking sink? The chairman asked me if I was equating songwriters with plumbers, and I told him 'yes' - because the issue was exactly the same and songwriters have exactly the same needs and aspirations as plumbers."

Concluding the presentation, Dr. Hans Sikorski, president, Hans Sikorski Musik-

verlage, West Germany, and a board member of GEMA, contrasted the runaway progress of technological innovation with the painfully slow progress in terms of modernising intellectual property protection legislation.

It has been decided in 1974 that a new international convention was necessary to deal with satellite broadcasting. This convention, which came in force in 1979, provides that the originating organization is responsible for payment of royalties to rights owners.

"However, checking my files, I find that the only countries which are signatories to this convention so far are Kenya, Mexico, Nicaragua and Yugoslavia. You can see that

achieving the necessary changes in copyright law internationally takes an immense amount of time."

Referring to Emilio Azcarraga Milmo's concept of "freedom of the air," Sikorski said that there had to be law and order applied to DBS transmissions otherwise the situation would become "chaotic."

Sikorski said that even when international conventions were in force they were not always observed. He claimed that the Berne and Universal Copyright Conventions clearly outlaws the rental of phonograms, but even though Japan was a signatory to the conventions rental continued unabated.

Convention law also stipulated that

foreigners have the same rights as nationals and thus the draft Japanese law limiting rental of phonograms of domestic product only was inconsistent with the international treaty.

He cited other examples such as Roumania, a signatory to the Berne Convention, paying no money to foreign authors and composers for the works it used, and Turkey, refusing to pay royalties on any musical work of less than five minutes duration.

He predicted that chips which could carry up to three hours of music and cost only 50 cents to produce were going to present further thorny problems for the rights owners around the world.



Lee Zhito

Publisher's Report

Two primary themes threaded their way through the IMIC '83 sessions - the crucial need for the protection of property rights in the face of exploding technology, and the necessity for a continuing dialog between the various sectors in the industry to forge a united front in meeting the challenges of the times.

From the session on "The Challenge of the Compact Disc" to the one on "The Rental Dilemma," from "The Impact of New Technology on Rights" to the keynote address by Televisa president Emilio Azcarraga it was clear that laws protecting rights were being far outpaced by technology's onslaught. In an address laced with humor to sugar-coat its chilling message, Azcarraga tweeked his listeners with repeated reference to his disregard for property rights because technology makes access to copyrighted material so easy.

Futurist Chriet Titulaer underscored the dire prospect in a presentation dealing with satellite access to world tv programs

wherein as of now there is no compensation to property rights owners. He showed prototypes of devices that allow the user to call up at will prerecorded programming material, audio as well as video, bypassing the manufacture and distribution of software.

How will rights be protected when these devices come into common use? How will the artist, the writer, the production company and all who contribute their talents to a program be compensated? The message was clear. The lawyers and lawmakers better keep abreast of what is happening in the labs to be prepared for each technological innovation.

The theme calling for a dialog between the various forces within the industry was first sounded by PolyGram's Jan Timmer in his discussion of the Compact Disc. He stressed the need for more software manufacturing facilities so as to speed up CD's market penetration. The purpose: to forestall the dreaded arrival of the digital

compact tape feared as ushering in a new era of home dubbing.

The same need was echoed in a call for unifying the efforts of IFPI with CISAC in fighting for rights legislation in third world markets. Dick Griffey, Solar Records chairman and Black Music Assn. president, pledged BMA's participation in an IFPI/CISAC effort to bring rights legislation to black Africa. Warner Communication's Stan Cornyn similarly called for a unification of efforts among the various international organizations in fighting for rights protection as opposed to each group going its individual way.

Both primary themes then merged into a single, compelling refrain: A summit meeting is essential. Only in such a forum can answers be sought to benefit all.

This is the purpose of IMIC, and IMIC '83 seemed to serve that purpose well.



At the closing banquet of the conference are, from left, Miriam Zhito, Anne David and Jack Dolan.



Taking a lunch break are, from left, Tellydisc's Denis Knowles, Sony's Michael Jopp, ASCAP's Karen Sherry and Music & Video Week's Rodney Burbeck.



It's a Motown meeting when David Giffin from Motown U.K. and wife Maria, left, chat with West German Motown licensee Branko Zivanovic and Renate Strack of Bellaphon Records.



In a break between sessions, George Greif of Crusaders Records, left, and Bob Altshuler of CBS Records, right, chat with Billboard's Miles Killoch.



IMIC's Japanese delegates toast the '83 convention.



The Hotel Alvor Praia in the Algarve, Portugal, scene of IMIC '83.



An attentive audience in the conference room on IMIC's opening day.

Billboard's editorial coverage of the 1983 International Music Industry Conference was provided by Adam White, managing editor; Mike Hennessey, international editorial director; Peter Jones, international editor; and Fernando Tenente, the magazine's correspondent in Portugal. Art and layout for the report was handled by Lee Lebowitz. Conference coordinators were Kris Sofley and Vera Madan.

Market Quotations

As of closing, May 11, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	¾	Altec Corporation	—	9100	1¼	1¼	1¼	Unch.
69%	48%	ABC	13	745	69¾	68¾	68¾	- 1
44	30½	American Can	—	1710	44	42½	43¾	+ 1¼
17	8½	Armstrong	13	47	17	16½	16¾	- ¼
77%	55	CBS	18	222	77¼	76	76¾	- ¾
38¼	16%	Coleco	9	3652	38¼	35¾	36¾	- ½
9%	6%	Craig Corporation	—	21	9¼	9	9¼	Unch.
84%	60%	Disney, Walt	22	3171	75¾	73¾	73¾	- 2¾
5%	3%	Electrosound Group	—	70	5¼	5	5¼	+ ¼
27%	16%	Gulf + Western	12	2767	27%	26¾	27	- ½
30%	18	Handyman	14	355	30%	29%	29%	- ½
7%	3%	Integrity Entertainment	22	210	¾	13/16	¾	Unch.
11%	6	K-tel	45	229	11¼	10¼	11¼	+ ½
66¼	47¼	Matsushita Electronics	16	340	63¾	62¼	63¼	- 1
16%	10%	Mattel	7	3584	13%	13%	13%	- ¼
42%	16%	MCA	10	686	37¾	36¾	37¼	- ¼
86%	72%	3M	15	2172	86%	85%	86¼	+ ¼
120%	82	Motorola	25	1720	118%	116¼	116%	- 2¾
66½	47	No. American Phillips	12	31	66	65%	65%	- ½
15¼	5%	Orrox Corporation	—	86	6%	6%	6%	+ ¼
22%	18	Pioneer Electronics	—	5	22%	22%	22%	- ¼
27%	13%	RCA	16	3081	27%	26%	27%	- ¼
16%	12%	Sony	12	4273	16%	15%	16	- ½
32½	25%	Storer Broadcasting	—	2259	29%	28	28%	- 1%
4%	2%	Superscope	—	42	3%	3%	3%	- ¼
57	38	Taft Broadcasting	14	365	53%	52½	53	+ ¾
35¼	25	Warner Communications	19	4927	28%	27¾	28¼	- ¾

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	½	1%	Koss Corp.	3300	5%	5%
Certron Corp.	24,300	4-1/16	4%	Josephon Int'l	9300	18½	18%
Data Packaging	400	8½	9	Recoton	6800	10%	11%
				Schwartz Bros.	1000	3¼	4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Increased Profits Seen For Spring In Indie Role

NEW YORK—Spring Records sees higher investment but increased profits, and a 12-inch single market that is a "fast operation that flourishes best unhampered by the release schedules of the majors," as key issues in ending a 13-year worldwide distribution relationship with PolyGram Records (Billboard, May 7).

Under the terms of what Julie Rifkind, a principal and founder of Spring along with Roy Rifkind and Bill Spitalsky, calls "a mutually amicable split," all product will revert back to Spring after a "reasonable" PolyGram sell-off period with the exception of Fatback's current album success, "Is This The Future?," which remains with PolyGram for a period of 15 months. However, a new single, a title song, will appear on Spring, which sports a new logo. All previous masters of Fatback, Millie Jackson, Busta Jones and C-Brand, among others, will be owned and released on Spring.

Most of the independent distribu-

tors named are currently distributors of Posse Records, an indie-handled line established by Spring several years ago. Posse also gets the new Fonda Rae single, "Heobah."

The Spring distributor network includes Malverne in New York/New England; Universal, Philadelphia; Zamoiski, Baltimore/Washington; Bib, the Carolinas; Big State, Texas; Piks, Cleveland, Detroit and Buffalo; Stan's, Louisiana; Together, West Coast; and M.S., Chicago, Atlanta and Florida. Non-Spring distributors continuing to handle Posse product include Action, Buffalo; Acquarius, New England; and Sunshine, New York.

According to Bill Spitalsky, worldwide licensing agreements are now "wide open."

Spring was formed by the Rifkinds and Spitalsky in the late '60s and was associated with MGM Records, then an indie label, before its deal with PolyGram. Another label from the trio, Event, was disbanded some years ago. **IRV LICHTMAN**

'Flashdance' Album Sales Reflect Success Of Film

• Continued from page 5

people every day, you don't wait that normal time period to get the music from the picture and soundtrack exposed. You go with one single right on top of the other.

"It's like when we had four singles going at the same time from 'Saturday Night Fever,'" he continues. "Now with the movie out we want to keep it alive as long as possible. Paramount does that with its marketing, but what we can do is expose the music on the radio, and have the DJs talk about it.

"People have heard of the movie, but they may not have heard all the music except the Cara cut, and they may see the film if all the music is that good. And that's what starts to happen."

The Cara single was out three

weeks before the film opened. The next single will be "Maniac." Moreover, says Edson, PolyGram is taking the whole album to radio stations, and letting them "pluck" whatever cuts they like.

Most of the current radio exposure for "Flashdance" comes from top 40 stations, says Edson, but adult contemporary and r&b stations are getting on it, while "AOR is starting to respond to the impact of the film in their areas, and I think they are now doing a bit of soul searching, for something possibly they could play off this album in order to get on the bandwagon."

Beyond that, PolyGram is doing a variety of retail and radio promotions and ticket giveaways, "anything to make the snowball bigger, because the bigger it is, the longer it will roll," says Edson.



JONES KEEPS ON DOIN'—RCA's Glenn Jones makes a Big Ben's record customer happy in Los Angeles during an autograph signing session in support of his new single, "Keep In Doin'."

Game Monitor

• Continued from page 22

easy: according to the prospectus, Levy earned \$477,400 in salary and other compensation last year.

At projected selling prices, Levy should get more than \$1.25 million for 75,000 shares of stock while retaining another 1.93 million shares. Estimated market value of the latter: \$32.7 million. Levy and other insiders will hold a controlling 50.4% interest in the company after the stock sale.

★ ★ ★

"Simulators may make military training one big video game," proclaims International Resource Development Inc., which forecasts a crossover between the two technologies. "Video games will incorporate simulator principles in order to achieve greater real world likeness," IRD says, "and simulator designers will come to understand the contribution fun makes to training."

Social scientists, psychologists, teachers and product developers will share in a Harvard conference titled "Video Games And Human Development" May 22-24. Keynoter Robert Kegan, a psychologist, will speak on "Donkey Kong, Pac-Man And The Meaning Of Life: Casual Reflections In River City." The conference is funded by Atari.

German Demand For CD Soars

• Continued from page 3

mann and Schaulandt in Hamburg, are filing long lists of potential hardware buyers. The Munich retail store WOM reports it is completely sold out of CD records and sees no prospect of catching up with orders, "maybe for months."

The virtually unanimous plea from both wholesalers and retailers is: "We'll sell whatever we get. But we're not getting enough."

Video Music Programming

• Continued from page 25

Spandau Ballet, "Lifeline," Chrysalis
Storm, "Running From You," Capitol
Sylvester, "Hard Up," Megatone
Tears For Fears, "Mad World," Mercury
Peter Tosh, "Johnny B. Goode," EMI America

★ ★ ★

MTV WEEKEND EVENTS:

Saturday Concerts: Triumph, May 21

Sunday Specials: Best Of Liner Notes, May 22

Bubbling Under The Top LPs

- 201—WALTER EGAN, *Wild Exhibitions*, Backstreet BSR 5400 (MCA)
- 202—LOCAL HERO, *Soundtrack*, Warner Bros. 1-23827
- 203—THE BELLE STARS, *The Belle Stars*, Warner Bros. 1-23866
- 204—KIX, *Cool Kids*, Atlantic 80056
- 205—DAVID GRISMAN, *Dawg Grass/Dawg Jazz*, Warner Bros. 1-23804
- 206—DIVINYLS, *Desperate*, Epic BFV 41404
- 207—OZONE, *Glasses*, Motown 6037ML
- 208—THE FIXX, *Reach The Beach*, MCA 39001
- 209—KIDDO, *Kiddo*, A&M SP 6-4924
- 210—LONNIE LISTON SMITH, *Dreams Of Tomorrow*, Doctor Jazz FW 38447 (CBS)

Bubbling Under The HOT 100

- 101—NA NA HEY HEY (Kiss Hit Goodbye), Bananarama, London 810117-7 (PolyGram)
- 102—THE METRO, Berlin, Geffen 7-29639 (Warner Bros.)
- 103—DO IT FOR LOVE, Marty Balin, EMI-America 8160
- 104—CHINA, Red Rockers, Columbia 38-03786
- 105—THE CELTIC SOUL BROTHERS, *Dexy's Midnight Runners*, Mercury 811142-7 (PolyGram)
- 106—BODY TALK, Kix, Atlantic 7-89852
- 107—SAVE IT FOR LATER, The English Beat, I.R.S. 9909 (A&M)
- 108—DROP THE PILOT, Joan Armatrading, A&M 2328
- 110—JUST ANOTHER SATURDAY NIGHT, Alex Call, Arista 1049

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

May 20, **International Radio Festival of New York**, 2nd annual awards ceremony, Sheraton Centre Hotel, New York.

May 21, **T. J. Martell Foundation** for Leukemia and Cancer Research annual Humanitarian award dinner, New York Hilton.

May 22-25, **International Program Marketplace**, New York Hilton.

May 26-29, **National Assn. Of Independent Record Distributors** convention, Americana Congress Hotel, Chicago.

★ ★ ★

June 5-8, **Consumer Electronics Show**, McCormick Place, Chicago.

June 6-12, **International Country Music Fan Fair**, Tennessee State Fair Grounds, Nashville.

June 7-9, **6th Visual Communications Congress East**, Hilton Hotel, New York City.

June 12-15, **National Cable Television Assn. convention**, Astroworld Complex, Houston.

June 16-30, **National Computer Graphics Assn. '83** conference and exposition, McCormick Place, Chicago.

June 18-21, **National Assn. of Music Merchants Expo**, McCormick Place, Chicago.

June 21, **National Music Publishers Assn. annual meeting**, Plaza Hotel, New York City.

June 23-27, **Broadcast Promotion Assn./Broadcast Designers Assn. convention**, Fairmont Hotel, New Orleans.

June 24-26, **2nd annual Midwest Music Exchange symposium**, Bismark Hotel, Chicago.

June 27-29, **Videotex '83** conference and exhibition, New York Hilton.

June 30, **City Of Hope Music Industry Annual Dinner**, Century Plaza Hotel, Los Angeles.

★ ★ ★

July 5-6, **New Music Seminar**, New York Hilton.

July 12-14, **Country Music Assn. board meeting**, Four Seasons Hotel, Toronto.

July 22-26, **Australian Music Exhibition**, Sydney.

July 23-27, **International Assn. of Auditorium & Arena Managers** conference, MGM Grand Hotel, Reno.

July 24-25, **International Assn. of Auditorium & Arena Managers** trade show, Reno Convention Center.

July 24-26, **Institute for Graphic Communication Optical & Video Disc Systems** conference, Holiday Inn, Monterey Bay, Calif.

★ ★ ★

Aug. 14-16, **Music Industry Assn. of Canada marketplace**, Montreal Convention Centre.

Aug. 28-31, **National Assn. of Broadcasters** radio programming conference, St. Francis Hotel, San Francisco.

Aug. 28-31, **Video Software Dealers Assn. second annual conference**, Fairmont Hotel, San Francisco.

★ ★ ★

Sept. 22-25, **Electronic & Leisure Show**, West Hall, Place Bonaventure, Montreal.

★ ★ ★

Oct. 11-14, **Seventh International Fibre Optics and Communications Exposition**, Bally's Park Place Casino Hotel, Atlantic City, N.J.

★ ★ ★

Nov. 8-10, **6th Visual Communications Congress West**, Convention Center, Los Angeles.



LITTLE RIVER BAND—The Net, Capitol ST-12273. Produced by Little River Band & Ernie Rose. LRB's first studio album since the departure of lead singer Glenn Shorrock has the group moving from its middle-of-the-road pop/rock approach to a somewhat harder, tougher, tighter sound. As a result, some AOR stations that have shied away from the group may take a second listen; just as some AC stations that have played the group in the past may now back off a bit. The first single, Graham Goble's "We Two," bridges the old and new styles effectively, as does Goble's punchy "Down On The Border," which closes out the first side. Great throaty lead vocals from new member John Farnham.

JANE FONDA—Workout Record For Pregnancy, Birth And Recovery, Columbia CX238675. Executive producer: Debby Colton. Fonda follows her platinum-selling "Workout Record" with this double album targeted at pregnant women. The more specialized nature of the concept this time will reduce the size of the potential audience, though it's easy to see this becoming a perennial gift item for pregnant friends and relatives for years to come. The chief difference between this album and the "Workout Record" is that here all the songs are originals by Lenny Colton and Tom Kubis, rather than established hits by the Jacksons and others. But Fonda again does the voice-instructions, along with Femmy DeLyser.

DIANA ROSS—Anthology, Motown 6049ML2. Various Producers. This double-disk album collects all of Ross' major solo hits on Motown, from 1970's "Reach Out And Touch (Somebody's Hand)" to '81's "Endless Love," a duet with Lionel Richie. The only disappointment is that none of Ross' equally fine duets with Marvin Gaye, from their joint 1973 album, is included. But the other songs more than make up for it, including such treasures as "Surrender," "Touch Me In The Morning," "Gettin' Ready For Love," "The Boss" and the classic "Ain't No Mountain High Enough."

COMMODORES—Anthology, Motown 6044ML2. Produced by James Anthony Carmichael, the Commodores & various producers. This album chronicles the Commodores' big '70s hits, but omits such more recent singles as "Lady (You Bring Me Up)" and "Oh No," which are presumably being saved for future hit collections. Thus, this is an incomplete look at the group that has bridged pop, black, dance and MOR audiences for nearly a decade. The highlights: "Still," "Easy," "Sweet Love," "Three Times A Lady" and "Sail On." And with Lionel Richie's solo album doing so well, the time may be right for a Commodores retrospective.

THE FIXX—Reach The Beach, MCA MCA-39001. Produced by Rupert Hine. This British quartet survived a slow start to earn sleeper acceptance in new rock circles with its debut. This sequel is even stronger, balancing punchy guitar vamps and moody electronics to offer both traditional rock and newer, post-punk listeners their respective hooks. The opening "One Thing Leads To Another" kicks the set off in high style, but there are also chillier, downtempo interludes that nod toward Ultravox and Roxy Music.

MEAT LOAF—Midnight At The Lost And Found, Epic/Cleveland International FE 38444. Produced by Tom Dowd. For his third album, the rock powerhouse sidesteps the conceptual trappings offered in prior outings (and shaped by Jim Steinman's central role as writer) to focus on a straightforward but still high-octane collection of songs from various sources. Dowd's reliably tough and tight production, strong players and several gripping songs could help restore Loaf's lustre, especially at more traditional AOR outlets.

PAUL ANKA—Walk A Fine Line, Columbia FC 38442. Produced by Denny Diante. This is Anka's most thoroughly contemporary album in years, as he moves into the midtempo pop/rock/r&b groove of acts like Toto and the Doobie Brothers. In fact, former Doobies kingpin Michael McDonald co-wrote three of the tunes, while studio whiz David Foster contributed five songs. Among the highlights: "Gimme The Word," a hot duet with Karla DeVito (written by Anka, Foster, Jay Graydon and Steve Kipner), and "Golden Boy," a punchy pop piece which has been featured in Anka's stage show for at least a year. With songs like "My Way" and "Times Of Your Life," Anka strayed to the right of the middle of the road; here he's back in the pop market.



BOB JAMES—The Genie, Columbia/Tappan Zee FC 38678. Produced by Bob James. Subtitled "Themes & Variations From The TV Series 'Taxi,'" James' latest adds its prime time connection (the James-composed series theme) to the veteran arranger, producer and keyboardist's already red-hot commercial stature. Here, James taps a typically blue chip roster of players for infectious, smaller ensemble settings with the expected crossover appeal to catch up to his latest chart-topping duo effort with Earl Klugh.

VARIOUS ARTISTS—Conrad Silvert Presents Jazz At The Opera House, Columbia C2 38430. Produced by Conrad Silvert & David Robinson. Writer Silvert produced the lavish and innovative Opera House jazz gala in San Francisco early last year, not long before his untimely death, as a jazz buff's dream fulfilled: a long roster of superb stylists brought together for challenging new solo and group pairings. This two-

disk excerpt may not feature all who appeared, but the lineup is certainly impressive enough, including Toshiko Akiyoshi, Charlie Haden, Herbie Hancock, Bobby Hutcherson, Wynton Marsalis, Wayne Shorter, Lew Tabackin, Tony Williams and Denny Zeitlin.



DENIECE WILLIAMS—I'm So Proud, Columbia FC38622. Produced by George Duke, Deniece Williams, Bill Neale. Williams' latest is an attractive mix of pretty ballads, like the title track and "I'm Glad It's You," and upbeat danceable items like "Do What You Feel" and "Heaven In Your Eyes." One of the highlights is the ballad "So Deep In Love," which reunites Williams and her "Too Much, Too Little, Too Late" partner Johnny Mathis. In short, this is a sparkling package from one of the top female singers in contemporary black pop.



BACKSEAT SALLY, Atlantic 80057. Produced by Todd D. Schafer. This new five-piece band builds more than its name around Sally Kay: the band's blonde lead singer co-wrote the workmanlike originals, and sustains a commanding vocal presence, thanks in part to producer Schafer's punched-up mix. Her stance emphasizes the tough over the tender, whether wreaking vengeance on an old lover ("Get In Line") or calling a Lothario's bluff ("Prove It"). In all, her music is aimed squarely at the rock mainstream.

THE EXPLOSIVES—Restless Natives, Ready Go Records RRLP 1001. Produced by Stu Cook. This Austin rock trio has emerged in that city's new rock ranks, but its music is cut more to vintage blues and rockabilly themes, as signalled by the classic guitar rumble found on the opening instrumental, "Headhunter." All three are crack players, and, as aided by such hired hands as the "Thunderbirds" Kim Wilson and producer Cook (of Creedence fame), they make this eight-song, \$6.98 debut crackle.

MCB, Epic FE 38369. Produced by Tom Tom 84 & MCB. The two members of this new outfit, Aaron Mills (bass and vocals) and Jheryl Bright (trombone and vocals), are alumni of Cameo, and they display much of that group's knack for creating and sustaining a funky groove. But MCB's sound is more sophisticated than Cameo's, closer to the smooth pop-funk of Earth, Wind & Fire or Kool & the Gang. They don't appear to have developed a sound of their own yet, but they're in tune with today's black music marketplace.

BRUCE BAXTER—Middle Of The Night, Cheap Producer Records CP 101. Produced by Bruce Baxter. Baxter has been associated, as producer, engineer and/or performer, with most of the leading bands on the burgeoning Atlanta/Athens new music scene. His debut album as a solo performer (he sings and plays all instruments except drums) might be described as mainstream dance-rock—very high energy; very modern in sound, but nothing too offbeat or disconcerting.

BARBARA PAIGE—Hear Me Now, Epiphany ELP 4030. Produced by Michael Stagg & Barbara A. Paige. The latest wrinkle in the reggae/r&b fusion is provided by Paige, a powerful vocalist list from Cleveland whose roots are in soul and gospel, but who came under Bob Marley's spell and ended up recording her debut album in Kingston with a supporting cast of Jamaican session stalwarts. Her compositions range, musically and lyrically, from traditional reggae ("Babylon Must Fall," "Jah Love") to funky, reggae-tinged r&b ("I Hope You Don't Mind," "Roots Occasion").

ELECTRICITY—Of The Heart, Flying Fish FF-281. Produced by Bob Lucas & Bill Schwartz. As their name implies, this acoustic trio has an eclectic approach, incorporating a broad range of ethnic folk styles and original ideas into their sound. Indeed, they are so stylistically diverse that they may have difficulty finding an audience. But their talent—especially that of violinist Miriam Sturm, whose two instrumental features are among this intriguing album's highlights—is unmistakable.

NEEVA, MSI Records MSI 2003. Produced by T.J. Tindall. Principals in Neeva are James Nevius, who plays guitar and sings, and Vanessa Wilkinson, who does most of the vocals and plays keyboards. The LP has a friendly and bright techno pop sound generally kept light and simple by C.P. Roth, who handles most of the synthesizers for the band. The LP is geared for Top 40 and dance clubs, with the video and audio versions of "Blue Star" beginning to get some response.



MICHAEL CARD—Legacy, Milk & Honey, MH1045. Produced by Randy Scruggs & John Thompson. Michael Card has emerged as a rising star on the contemporary Christian music scene. With just one album behind him, he has already captured the GMA Dove for Songwriter of the Year and Song of the Year honors for "El Shaddai." He includes that composi-

tion, made famous by Amy Grant, on this, his second album. Musically, this one is a bit more diverse while still retaining the AOR sound. Best cuts include "Love Crucified Arose" and "God Will Provide a Lamb" as well as one certain to be a future classic, "Tell The World That Jesus Loves You" that comes complete with children's choir.

LENNY LE BLANC—Say A Prayer, Heatland WU38649. Produced by Jon Phelps & Lenny Le Blanc. Formerly a recording artist for Green Tree Records and part of the Le Blanc and Carr duo, this talented singer/songwriter debuts with his first contemporary Christian album and it's a real gem. Le Blanc's vocals are appealing, his songwriting is solid and the album sounds perfect for radio. Le Blanc has long held the talent for stardom. That's not what he's chasing anymore but his talent still emerges from the grooves here. Best cuts include "Say A Prayer," "New Tomorrow," "Soul Searching" and "I Believe In You."



LINK—Temptation, Our Gang Entertainment OGG 60001 (Mirus Music). Produced by Gary Loizzo. This six-song debut set offers the latest evidence that '70s hard rock fashion is alive and well in the heartland. The band, based in Cleveland, charges its songs with the sort of precision and melodrama synonymous with rock's arena draws, right down to the interplay of guitar and synthesizers Traditional AOR stations may want to check this out.

RONNIE & THE JITTERS—Roll Over, Banana Records. No number (Rebel Riot). Produced by Steve Missal. Averaging about 13 minutes per side this eight-song disk is somewhere between an EP and an LP. The music is basic, energetic, and fun rock'n'roll performed by a four man band which plays around the New York City club circuit. This is a very enthusiastic and winning record. Address: 530 Vine St. C2, Elizabeth, N.J. 07202, (201) 527-9074.



pop

BLACKFOOT—Siogo, Atco 90080. Produced by Al Nalli. The addition of erstwhile Uriah Heep keyboardist Ken Hensley gives this hard rock quintet an added edge over its more guitar-dominated past works, one that could translate into new fans via warehouse AOR formats. The accent is still on Rick Medlocke's howling guitar leads and scowling vocals, while the original songs stick to the book by showcasing familiar romantic longings.

JOHN DENVER & THE MUPPETS—Rocky Mountain Holiday, RCA AFL-4721. Produced by Milton Okun, John Denver, Barney Wyckoff. Denver and the Muppets team up again for this soundtrack from their TV special. The result is a pleasing mix of cornball novelties, charming kiddie material and one or two philosophical ballads, like Denver's "Poems, Prayers And Promises." Millions will see the TV show.

NEW ORDER—Power Corruption And Lies, Factory Records FACTUS 12 (Rough Trade). Produced by New Order. Together with a recent companion album tying together various B sides and dance mixes, this new studio outing attests to an uncompromising arresting style for this trio. Insistent, danceable rhythms and melancholy harmonic colors coexist to bring a compelling, if mysterious atmosphere to tracks like "Age Of Consent" and "The Village."

THIN LIZZY—Thunder And Lightning, Warner Bros. 23831. Produced by Thin Lizzy & Chris Tsangarides. This may or may not be the last effort by Thin Lizzy as a group, and if it is the band is certainly going out with a bang. This LP all but throbs with power; it's as if this veteran group wanted to show all the newcomers just what hard and heavy rock was supposed to sound like. Even on a softer cut like "The Sun Goes Down" there is an edge, a tension and feeling of impending explosion.

ALLEN COLLINS BAND—Here There & Back, MCA MCA-39000. Produced by Allen Collins Band. After Lynyrd Skynyrd there was the Rossington Collins Band, and now there is the Allen Collins Band, with Collins, guitarist Harwood and bassist Leon Wilkinson all that remain from the original superstar group. The music is still three-guitar Southern rock and the addition of vocalist Jimmy Dougherty brings the band closer to the original Skynyrd style. Especially effective here is the nifty way the rhythm is used to punctuate the lyrics.

BAD MANNERS—Klass, MCA Records MCA-5415. Produced by Roger Lomas. As the title and cover art implies this is a band with its own idea as to what a "class" act is. Or isn't. Hailing from London this nine-man band plays ska oriented songs with their own idiosyncratic point of view. The band is fronted by Fatty "Buster" Bloodvessel who apparently works on living up to the band's name. But it's all in fun here, which makes up for a lot.

VARIOUS ARTISTS—Everything went Black, SST Records SST 015. Produced by Spot. Actually this is a Black Flag LP, but as an enclosed copy of a court order explains the band is currently enjoined from using its name on any new release pending resolution of a suit brought against the band by Unicorn

Records. But in the spirit of punk, SST Records has released this LP anyway, containing the band's recordings from 1979 to 1981, but blacking out the band's name throughout.

ALISTAIR ANDERSON—Steel Skies, Flying Fish FF 288. No producer listed. If the Chieftains can make it, there's no reason why Anderson, who takes his inspiration from the traditional music of Northumberland, Scotland and Ireland, shouldn't find a devoted audience here. Concertina, pipes, fiddles, flute and mandolin combine to paint charming, often compelling sound pictures that are timeless in their appeal.

JAMES LAST ORCHESTRA—Music For, Polydor 81029-40 1Y1. The international favorite covers a lot of pop and classical ground here, all based on the signs of the Zodiac, wherein composers who were born under one of 12 signs are represented in the 12 volume series. Besides the fine MOR sounds of the Last Orchestra, albums can be purchased as gifts for those who fall under the signs. Most of the material has not been marketed in the U.S. before.

LOS INDIOS TABAJARAS—Guitars On The Go, RCA AFL 1-4649. Produced by Ethel Gabriel. It may be a trifle disconcerting to hear these two Brazil-based guitar virtuosos work their magic on material like "If I Were A Rich Man," "Chariots Of Fire" and "Dueling Banjos." But they manage, as they always have, to imbue everything they play with a delicate beauty that transcends categorization. This is "easy listening" in the best sense of that term.

HIGH ON POPS ORCHESTRA & CHORUS—High On America, Parade Records PA109 (Peter Pan). Produced by Derek Bolton. This LP is a big band medley with something of a flag waving theme in 13 sections. Compiled by former Billboard staffer Richard Nusser, there are 70 songs in all, and the tempo is brisk and lively. Not just for patriots only.

jazz

BOB MOSES—When Elephants Dream Of Music, Gramavision GR8203 (PolyGram). Produced by Bob Moses & Pat Metheny. Drummer Moses has assembled a pool of 25 top players to flesh out these fresh, funny and stylistically freewheeling pieces. Various evoking prewar dance bands, chamber symphonies and the surreal ensembles one might imagine from the title, Moses and associates succeed in paying homage to the masters of orchestral jazz while sustaining an air of whimsy. A sleeper.

GERRY MULLIGAN—Little Big Horn, GRP GRP-A-1003. Produced by Gerry Mulligan & Hank O'Neal. Teaming with GRP co-founder Dave Grusin in the arrangements, Mulligan frames his always commanding baritone sax in crisp, crossover-minded settings propelled by pop and r&b paces, while still sustaining his melodic bent. Digital master recording spotlights the deft playing and the expanded horn section featured on two of the six cuts.

SUE RANEY—The Music Of Johnny Mandel, Discovery DS875. Produced by Albert L. Marx. Pianist Bob Florence, bassist Bob Magnusson and drummer Jim Plank give impeccable support to Raney's voice on 10 strong tracks. "The Shadow Of Your Smile," "Emily," "Don't Look Back" and the deeply philosophical "Suicide Is Painless" are highlights among Johnny Mandel's enviable oeuvre. Raney, as always, does a good job vocally.

JAMES NEWTON—Gramavision GR8205 (PolyGram). Produced by Jonathan F. P. Rose. The acclaimed flutist directs a strong septet whose offbeat front line—including violin, trombone and vibes—combines with Newton's flute, Anthony Davis' piano and the rhythm section in a fresh chamber jazz vision. Lyrical, thoughtful new jazz that should carry Newton closer to the breakout his career promises.

WES MONTGOMERY—Bumpin', Verve UVM 2114 (PolyGram Classics). Produced by Creed Taylor. Another of the late guitarist's most popular, pop-slanted collections offers a natural opportunity for PolyGram's imported Japanese Verve catalog. Don Sebesky's arrangements and a program of pop covers and originals already augur the CTI stamp that would follow, and are showcased by the immaculate pressing.

GERRY MULLIGAN—A Concert In Jazz, Verve PolyGram UVM2652. Produced by Jim Davis. Recorded in July, 1961, Mulligan blows beautiful, gutsy baritone saxophone in front of a big band in which valve trombonist Bob Brookmeyer also shines as a soloist. There are six titles, including "All About Rosie" and "Summer's Over." Pressed in Japan, and with informative notes by Dom Cerulli, it's a strong LP entry and the music still sounds contemporary. The good drum sounds are by Mel Lewis.

DICK BERK—The Rare One, Discovery DS877. Produced by Albert L. Marx. Drummer Berk calls his combo the Jazz Adoption Agency. Six men back him. The LP comprises eight cuts, taped last October in Los Angeles, and include a pleasing version of "I Didn't Know What Time It Was" and "Dizzy's Business." Kudos to Berk's sidemen: Steve Rosenbloom, Keith Saunders, Jim Seeley, Andy Martin, Jon Nagourney and Bob Wackerman. A promising septet, with first rate annotation by Pete Welding.

(Continued on page 61)

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.

PRAISE FROM RETAILERS, ONE-STOPS

Mini-LPs Develop Sales, Artists

• Continued from page 1

album with six good cuts and four boring ones and the whole LP gets forgotten."

Among buyers saying they import minis following domestic deletion are Tom Jacobs, LP buyer at Radio Doctors, Milwaukee, who notes he can bring in Dolby's record at \$6.98 as an import.

"Blinded By Science," which peaked on Billboard's Top LPs & Tape chart April 23 at number 20 and has been on the chart 15 weeks, seems to have impressed many buyers and angered some.

"Capitol is screwing itself by deleting the mini when the larger LP comes out," says Kathy Schaaf, LP buyer at Danjay Music & Video, Denver, which services the 70-unit Budget Tapes & Record chain. "Customers cannot get the EP and become confused and angry. We did import Duran Duran ("Carnival") after it was cut out, but can't get any more now."

"Carnival" entered Billboard's LP chart at No. 177 last Oct. 2 and eventually peaked at 98 on Nov. 13, sliding off January 8 at 180 after being eclipsed by the full-length LP "Rio."

While "Missing Persons," "Carnival" and "Blinded By Science" (all on Capitol) were all listed at \$4.98, City One-Stop manager Sam Ginsberg here is among those who see more and more minis going up in price. "Berlin," which lists at \$6.98, has been exceptionally strong at City, he says. Seeing "Missing Persons" stay on Billboard's chart 47 weeks made him a believer in the

configuration, Ginsberg adds.

Ginsberg echoes others, too, in saying mini-LP sales are not hurting 12-inch singles. "We've expanded to three rows from one in our 12-inch singles section." Several buyers, however, acknowledge some confusion between the 12-inch single and mini-LP.

Generally, most stores say they do not trust mini-LPs separately in-store, though Radio Doctors' retail store does, notes buyer John Janowski. "Mini-LPs kind of floated between 12-inch singles and regular LPs, but we now have them in a special section in between. We use banners to promote cuts being aired on local stations. We have maybe 200 titles between domestic and imports. We price the imports by cost, usually \$5-\$7."

Among those seeing labels staying with minis longer is Norman Hunter, purchasing manager of prerecorded product for 147-unit Record Bar, Durham, N.C. "I think CBS will let 'Scandal' run its course," he says of the \$5.98 package, which is at number xx on this week's chart. On the subject of minis, Hunter says he has a "crusade."

"I keep saying, why not make one side blank and go with an interview on the other side? Kiss has an import with autographs on the back side. I never play the EP because it is inconvenient."

Hunter also puts into perspective the slow sales of cassette mini-LPs. "The cassette is a portable medium. The customer does not want a partial album." Nearly all buyers say

cassette minis are slow sellers.

An exception to the cassette sales is seen for Western Merchandisers, according to Dan Steibins, LP buyer for the 103-unit chain. He is among those who see a product glut coming. Of all the obscure acts and labels releasing mini-LPs, he says, "I look at them, but I will be buying very carefully." He agrees, though, with those who see the mini-LP's success as opening the way for acts to break and get on radio.

New Orleans Heritage Fest

• Continued from page 4

across the 33-acre infield as fairgoers sampled native dishes like alligator piquante, crawfish and corn maquechoux, and hot sausage po-boys and viewed displays of blown glass, sculpture and jewelry.

Wein says that record company support for the event is virtually non-existent. "The record business doesn't get too involved because we don't book hit artists," he observes. "That's not the guts of the festival. We stress jazz and ethnic music, and it's not going to change. Why should it? Other festivals emphasize new or changing music styles. This one encourages young people to relate to the traditions of their fathers."

Soliciting a soft drink or beer manufacturer as a sponsor next year would be "ideal," Zimmerman says.

A review of the festival's closing weekend will appear in next week's issue of *Billboard*.



BIG BOSS HUG—RCA's Robert Hazard, left, convinces division vice president Don Ellis that it's okay to show some affection at the Palace in Los Angeles.

Lifelines

Births

Boy, Troy Lemar, to Debbie and George Johnson, April 23 in Los Angeles. He is a member of the Brothers Johnson.

Boy, Nicholas, to Kim and Glen Campbell, April 19 in Los Angeles. He is signed to Atlantic-America Records.

Boy, Adam Thomas, to Sandy and Tom Whisner, April 25 in Cincinnati. He is president of Manticore Sound & Lighting there.

Girl, Michelle Carmen, to Nelly and Edward Arce, May 2 in New York. He is project cost analyst, a&r administration, for CBS Records here.

Marriages

Dave Peet to Barb Moore, April 23 in Boulder, Col. She is manager of the Record Bar store in Greeley, Col.

Edmund Stone to Carol Gelfund, April 16 in Studio City, Calif. She works for K-tel Music there.

Tudor Coleman to Katy Rowland, April 16 in Denver. They are em-

ployed by Sound Video Unlimited there.

Deaths

Kai Winding, 60, of a coronary attack May 6 in Yonkers, N.Y. One of the premier trombonists in modern jazz, Winding first achieved prominence in the mid 1950s when he coled a quintet with trombonist J.J. Johnson, but his greatest commercial success came in 1963, when his recording of "More" became a surprise hit single, reaching number eight on Billboard's Hot 100. Born in Denmark, Winding moved to the U.S. with his family at age 12 and played with Benny Goodman, Stan Kenton and other bandleaders in the 1940s. He also led his own groups and was active as a studio musician after splitting with Johnson in 1956. He moved to Spain in the mid-1970s. Winding is survived by his wife, Eleanor, two daughters, two sons, and three stepchildren.

Bob Neal, 65, Elvis Presley's one-time manager and longtime Nashville booking agent, after a short illness May 9 in Nashville (separate story, page 37).

Chartbeat

• Continued from page 5

CBS hold down the top three positions on this week's black chart. Michael Jackson's "Beat It" (Epic) climbs to No. 1, followed by Gladys Knight & the Pips' "Save The Overtime For Me" (Columbia) and the Isley Brothers' "Between The Sheets" (T-Neck).

Quebec Levy On Videotape

• Continued from page 4

The tax, the first of its kind in Canada, does not apply to audio cassettes or to three-quarter-inch videocassettes for professional use. It is in addition to the 9% sales tax already imposed on most goods in the province.

Some observers had expected Quebec to assess the tax and funnel the money into an administered fund to offset the damages of home taping to copyright owners. The federal government is rumored to be studying such a measure.

The Quebec and Ontario budgets, brought down the same day, generally favor small business and provide several investment incentives.

"Beat It" is Jackson's third consecutive No. 1 black hit from "Thriller." And making that even more impressive is the fact that only one of those singles, "Billie Jean," has a mainstream black radio sound. "The Girl Is Mine," a duet with Paul McCartney, was essentially adult contemporary/pop; "Beat It," featuring a guitar solo by Eddie Van Halen, is dance-rock. In fact, Epic released "Billie Jean" before "Beat It" precisely because it didn't want to hand black radio two successive singles that were out of its normal programming scope.

This week's black chart holds other signs that black radio is increasingly open to a broad range of sounds and styles. David Bowie's "Let's Dance" leaps to number 21 (matching the chart peak of "Fame," his previous top-charting black hit); while Irene Cara's "Flashdance" vaults to 23 in its third week.

Thomas Dolby's pop hit "She Blinded Me With Science" (Capitol) is the week's third-highest new entry on the black chart, at 77. And Culture Club's "Time" leaps to number 46, while the Greg Kihn Band's "Jeopardy" recedes to 98.

DISTRIBS, DEALERS CONCERNED

Vidgame Return Problems Seen

• Continued from page 3

distributor who has "great expectations" for the upcoming "Enduro" and for a new series of games based on an 8K chip. The higher price point of those games will also make them attractive entries in a slim-margin business. Product that is turning, obviously, is no problem.

Smaller independents, distributors say, generally have no official returns/balancing plans, but terms are usually negotiable. Two companies which do readily describe their policies, Tiger and Telesys, are in a position similar to that of independent record labels: they're as dependent on cash flow from distributors as distributors are on product from these companies.

Tiger has in the past offered a two-for-one deal, probably to be repeated this year after CES in June: Telesys will codify its future exchange program somewhat at CES. Previously, any account requesting "stock rotation" was accommodated on a one for one basis.

Two-for-one plans, remarks Telesys sales director Herb Hershfield, are basically just "selling tools for manufacturers, as opposed to the corrective surgery the industry needs." The company's "major cleanups" have already taken place, he says, and have "put customers in a better position to roll inventory."

The choice for the independent, according to Hershfield, is between adjustment and non-payment of bills. "When you cool off," he warns recalcitrant payers, "they (distributors) will bury you."

On the computer game side, Softsel Computer Products has 100%

credit on returns from retailers. But, says Softsel chairman David Wagman, the return rate has risen from 3% early in the company's two-and-a-half-year history to 7% currently. "It's a serious problem, and we have to deal with it soon: we have to limit returns."

Like everything else about the games business, the success of any exchange, return or stock balancing plan depends on hits. "When games are dead, they're dead. Catalog

doesn't sell, and it's hard to buy two-for-one if nothing's hot," is the typical outlook.

"The business doesn't need stock balancing—it needs price reductions, with price protection for older titles," says one distributor. "Everybody's got too much inventory: the manufacturers, distributors, right on out to the stores."

"Stock balancing is not clearing it up. Somehow, it has to end up in the consumers' hands."

CBS Mulls Abandonment Of The CX Configuration

• Continued from page 1

tion, so that CBS can determine its own course of action. Without a broad-based pool of encoded recordings in the marketplace, the configuration is doomed, the spokesman admits.

Hardware manufacturers have so far held back on wholesale inclusion of decoders in playback equipment as they await greater record industry participation. At the opposite pole, labels say they are delaying implementation because there is insufficient decoding capability available to consumers.

It's a chicken or egg confrontation, with little or no motivation at either end of the supply axis to spur positive action. Observers see the gathering interest in Compact Disc as another inhibiting factor to the spread of CX.

Labels that have secured CX licenses include the Warner Communications group, RCA and Capitol.

CBS is said to be placing special attention on the conversion of the Warner labels, whose product is considered key to CX expansion.

Should the disk noise reduction system be abandoned by CBS, it will bring to a close a project that almost foundered in its earliest days. Early on, some of the label's own producers and artists resisted the development, challenging claims of single-inventory compatibility.

More recently, CBS altered its approach to allow for a CX version in addition to non-encoded stock, putting both records out to market under an "integrated inventory" plan that includes some CX product in the mix of most orders shipped to retailers.

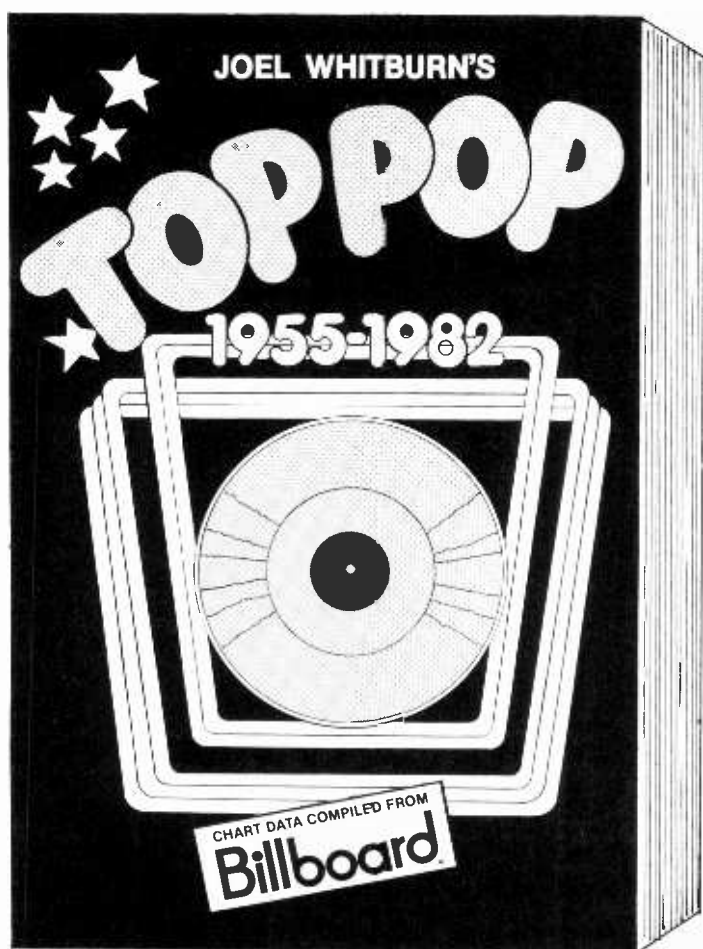
At the present time the CX catalog is approaching the 200 mark, 30% of which is classical titles. More are being released, and CX is beginning to figure on newly issued titles for the first time.

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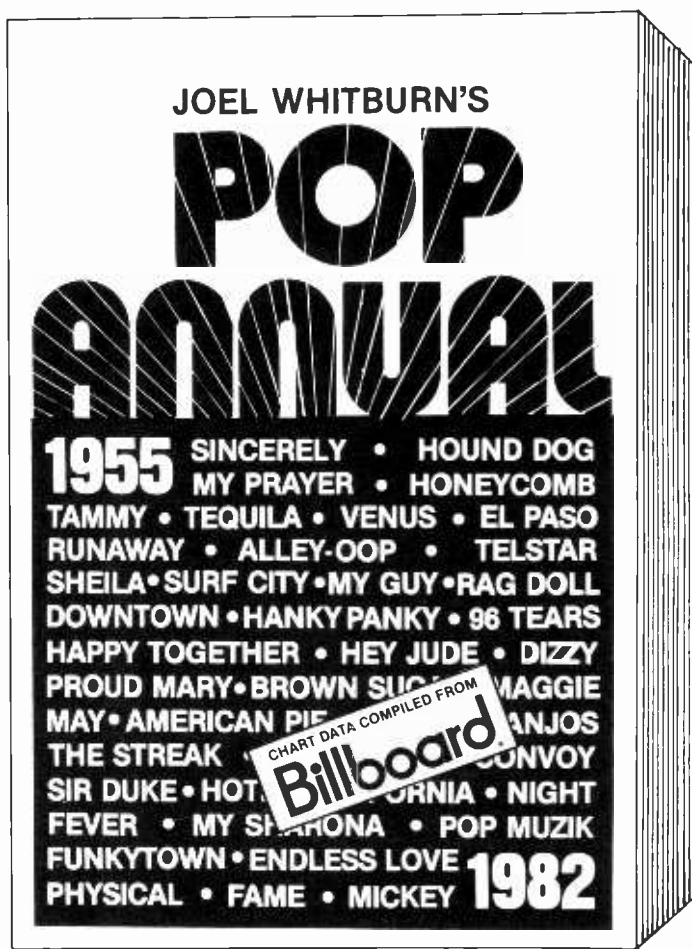
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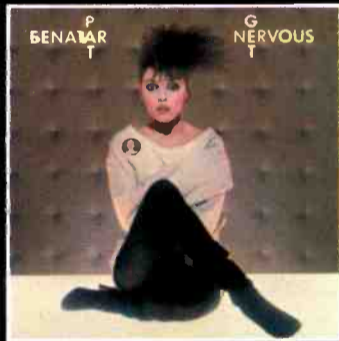
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart		
																								WEEKS AT #1	
★		22	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1																		
★	2	16	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		37	38	8	WHISPERS Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 2	72	65	27	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98			
★	4	3	MEN AT WORK Cargo Columbia QC 38660	CBS				38	36	16	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98		73	74	11	ULTRAVOX Quartet Chrysalis FV 41394	CBS					
★	13	4	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL		8.98	BLP 14	39	41	10	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS			CLP 4	★	98	7	CHRIS DEBURGH The Getaway A&M SP 4929	RCA		8.98			
★	9	4	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP		8.98		★	59	5	EDDY GRANT Killer On The Rampage Portrait/Ice B6R 38554 (Epic)	CBS			BLP 29	75	67	28	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98			
6	3	14	JOURNEY Frontiers Columbia QC 38504	CBS	▲			41	42	22	DEBARGE All This Love Gordy 5012 GL (Motown)	IND		8.98	BLP 6	★	83	3	FALCO Einzelhaft A&M SP 6-4952	RCA		6.98			
7	5	10	STYX Kilroy Was Here A&M SP 3734	RCA	▲	8.98		42	40	47	STRAY CATS Built For Speed EMI America ST-17070	CAP	▲	8.98		77	80	7	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		5.99			
8	8	30	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 12	43	45	23	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 3	★	85	4	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98			
9	7	47	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲			★	49	9	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98		79	72	28	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●				
10	6	7	PINK FLOYD The Final Cut Columbia QC 38243	CBS				★	50	33	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		★	86	8	CHAMPAIGN Modern Heart Columbia FC28384	CBS			BLP 11		
11	10	31	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 4	★	56	3	EARL KLUGH Low Ride Capitol ST 17093	CAP		8.98	BLP 31	81	75	13	THOMPSON TWINS Side Kicks Arista AL 6607	IND		6.98			
12	11	51	URAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		47	55	62	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 13	82	76	15	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 3		
★	14	27	PRINCE 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 7	48	46	17	TRIUMPH Never Surrender RCA AFL1-4382	RCA		8.98		★	NEW ENTRY	84	79	55	WILLIE NELSON AND WAYLON JENNINGS Take It To The Limit Columbia FC 38562	CBS			CLP 50
★	15	14	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA		8.98		★	71	4	JOAN ARMATRADE The Key A&M SP 4912	RCA		8.98		84	79	55	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98			
★	18	6	JARREAU Jarreau Warner Bros. 1-23801	WEA		8.98	BLP 5	50	53	10	INXS Shabooh Shoobah Atco 90072	WEA		8.98		85	68	15	ANGELA BOFILL Too Tough Arista AL 9616	IND		8.98	BLP 15		
16	16	10	U2 Rattle and Bang Island 90067 (Atco)	WEA		8.98		51	52	17	SCANDAL Scandal Columbia FC 38194	CBS				86	70	13	MELISSA MANCHESTER Greatest Hits Arista AL 9611	IND		8.98			
17	12	19	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		★	60	6	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98		87	91	94	JOURNEY Escape Columbia TC 37408	CBS	▲				
★	20	10	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP		8.98		★	61	4	RONNIE MILSAP Keyed Up RCA AHL1-4670	RCA		8.98	CLP 9	88	66	9	PETE TOWNSHEND Scoop Atco 90063	WEA		8.98			
★	22	4	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		★	62	3	PATRICK SIMMONS Arcade Elektra 60225	WEA		8.98		89	77	9	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS					
★	23	20	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 24	55	54	26	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		90	73	32	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲				
★	21	5	Z.Z. TOP Eliminator Warner Bros. 1-23774	WEA		8.98		56	47	45	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		91	88	14	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98			
22	17	9	ALABAMA The Closer You Get RCA AHL1-4663	RCA		8.98	CLP 1	57	44	30	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		92	87	23	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●	8.98			
23	19	57	TOTO Toto IV Columbia FC 37728	CBS	▲			58	48	14	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98		93	97	9	THE CALL Modern Romans Mercury 4228103071-M-1 (PolyGram)	POL		6.98			
★	32	5	JOAN RIVERS What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98		★	89	3	CAMEO Style Atlanta Artists 810331-1M-1 (PolyGram)	POL	●	8.98		94	96	29	ADAM ANT Friend Or foe Epic ARE 38370	CBS	●				
25	24	11	GREG KIHN BAND Kihnspiracy Beserkley 60224 (Elektra)	WEA		8.98		61	51	22	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98		95	90	10	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98			
26	25	11	AFTER THE FIRE ATF Epic FE 38282	CBS				62	39	24	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98		96	99	9	JON BUTCHER AXIS Jon Butcher Axis Polydor 81006910 (PolyGram)	POL		6.98			
★	29	8	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98		63	58	7	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA		8.98		★	108	5	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics III RCA AFL1-4588	RCA		8.98			
28	26	52	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			64	64	5	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	WEA		8.98	CLP 12	98	93	27	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		BLP 34		
29	28	15	DEXYS MIDNIGHT RUNNERS Too Rye-Ay Mercury SRM-1-4059 (Polygram)	POL		8.98		65	63	13	OAK RIDGE BOYS American Made MCA 5390	MCA	●	8.98	CLP 2	99	94	22	FOREIGNER Records Atlantic 80999	WEA	●	8.98			
30	27	11	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP	●	8.98	CLP 5	66	69	35	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●			100	92	28	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS					
31	30	11	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS	●		BLP 8	★	84	6	KROKUS Head Hunter Arista AL 9623	IND		8.98		101	105	11	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: I Atlantic 80049	WEA		8.98	BLP 16		
★	35	5	CARLOS SANTANA Havana Moon Columbia FC 38642	CBS				68	57	22	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98		102	95	63	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98			
34	31	14	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98		★	82	6	BANANARAMA Deep Sea Skiving London 422810102-1R-1 (PolyGram)	POL		8.98		★	115	2	THE BLASTERS Non-Fiction Slash/Warner Bros. 1-23818	WEA		8.98			
★	37	7	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98		★	81	7	KASHIF Kashif Arista AL 9620	IND		8.98	BLP 10	★	104	100	14	SIMPLE MINDS New Gold Dreams A&M SP-6-4928	RCA		8.98		
36	34	27	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98		71	78	63	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 8	★	105	3	SERGIO MENDES Sergio Mendes A&M SP 4937	RCA		8.98	BLP 48		

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MAY 21, 1983 BILLBOARD

Geller Sets Varied A&R Policy Epic VP Stresses Diversity, Longterm Development

By SAM SUTHERLAND

LOS ANGELES—Even as radio and retail are finally embracing rock's emerging generation of "new music" acts, one of that sector's earliest major label supporters is still careful to stress multiple market segments and varied styles in longterm talent development plans.

"To me, any record that's been released in the recent past is 'new music,'" Gregg Geller notes wryly, admitting he's apt to "cringe a little bit when we use that term." The Epic Records vice president in charge of a&r is better equipped than many to evaluate the field, regardless of nomenclature, having made some of the first significant new wave signings (including Elvis Costello, Nick Lowe and other late '70s British stylists) while part of Columbia's a&r team.

Instead of enjoying the market's new receptivity to that music, however, Geller says he's more involved with his mission since returning to Epic over two years ago, diversifying its roster. Acknowledging that the label's mid '70s strength in hard rock had invited some typecasting for the comparatively compact roster, Geller today is bullish on Epic's position in a variety of different genres.

"In the case of the Epic roster at that time," he recalls of his arrival in his current post in 1981, "it was very heavily weighted with pretty mainstream rock—what has since become known as the 'arena rock' acts. That was understandable at that time, since acts like Cheap Trick, Molly Hatchet, Heart, REO and Boston were viable, and we've endeavored to keep building them to this day.

"But it was pretty clear we needed to get involved in other areas. My job is to fashion an artist roster that,

at any given time, can take advantage of all those different current strains that may be valid. It's a particularly tricky time right now, but I think if you look at our roster, it's been well-designed to adjust to shifts."

Thus, while Geller remains involved with post-new wave rock through such acts as Culture Club, Adam Ant and the Clash, he's as

New Firm Sets Distributors For Smaller Labels

NEW YORK—A music marketing figure, a business attorney and an accountant have joined forces to set up either regional or national distribution for smaller labels.

President of the new company, Musical Mergers Ltd., is Mel Fuhrman, a veteran label executive who works directly with labels that seek his marketing expertise. According to Fuhrman, formal contractual relationships are established, with a fee established and a small percentage of sales following a recoupment of the label's fee. These contracts are approved by Peter Lane, vice president of business affairs. A third associate, accountant Larry Hornstein, handles financial matters.

The New York firm recently got underway with representation of Adem Records and national distribution of its first album, "Americaid."

Fuhrman says, "The turmoil caused by the recent move by Chrysalis and Arista away from independent distribution has created a void that good products can partially fill."

quick to stress the importance of fusion acts like George Duke and Stanley Clarke, contemporary black pop stylists like Michael Jackson and Luther Vandross, and a strong country roster including such new and veteran stars as Ricky Scaggs, Merle Haggard and George Jones.

"I don't know where the idea started that an artist's record should sound as close as possible to the last," Geller says, linking that expectation to the sense of stagnation in much late '70s music as well as the trend toward new signings modelled too closely on the sound of existing hit bands. Geller says that striking new creative partnerships for familiar artists is one of his most satisfying challenges, whether leading to fresh topical concerns as on the Charlie Daniels Band's "Still In Saigon," or yielding stylistic swings. He cites Molly Hatchet's newest single as an example of the latter, terming it the heretofore hard rocking band's "first real pop single."

Along those lines, Geller is enthusiastic about new producer alliances for three of those "mainstream" Epic fixtures: Heart, now recording with Keith Olsen; Cheap Trick, pairing with Todd Rundgren for the first time; and Meat Loaf, whose just-released album marks his first with veteran Tom Dowd.

For the long term, Geller is optimistic about both the business and the music. To the laments of attorneys and managers who claim less money is available for deals, he responds, "I think that's because we're no longer throwing it around. The key thing is, we still know how to spend enough to make the record properly, and we're still signing new talent."

JEM, Dagan In Texas Venture

• Continued from page 3

share by customer to be determined. Yet Scott and Miele stop short of predicting a more longterm goal of opening up other regional distribution entities similar to JEM Texas. Noting that JEM itself already works through other domestic indies when releasing titles on its own labels, Scott indicates he has no plans to compete generally with independents; the move in Texas, he says, was necessitated by the void left when Pickwick closed.

WCI German Plant Gets DMM License

NEW YORK—Record Service GmbH, the Warner Communications pressing plant in Alsdorf, Germany, has secured a license from Teldec for the Direct Metal Mastering (DMM) process. Friedrich-Carl Coch, plant manager, says it will be used on WEA repertoire it will manufacture for worldwide distribution.

The DMM process, said to improve audio quality and provide cost savings, is utilized by Telefunken and has also been licensed to EMI in Germany.

RCA/Arista LPs

• Continued from page 3

ket 32 additional Arista catalog titles. The time-frame for total involvement in Arista product calls for additional releases this month, culminating in total availability of Arista's catalog—some 700 titles—by the end of June. IRV LICHTMAN

Legal Briefs

Devo Seeking Damages In Videotaping Of Concert

LOS ANGELES—Devo asks Superior Court here to determine damages it suffered when Black Tie Network, a producer of videotaped concerts, allegedly botched an October, 1982 videotaping of a local concert by the group.

The complaint alleges that the defendant failed to get enough usable footage out of the concert to fulfill the contract's provisions that enough for 45 minutes to 120 minutes be provided. The suit also charges that the three-dimensional footage can't be seen even with special glasses.

In addition, the plaintiffs, who include Gerald V. and Robert E. Casale, Mark and Robert Mothersbaugh and Dan Myers, members of the act, contend that the film is dark and impossible to see in part, three songs are out of sync and certain audio tracks are missing. The contract called for editing of the film to take place between Jan. 1 and Jan. 22, 1983, it's claimed, but the defendant has failed to meet that deadline.

The suit asks that Black Tie Network be enjoined from offering the

Devo production to any commercial source, citing especially ON-TV, where it is claimed the defendant has made a deal for commercial use.

The contract accompanying the filing provides for use of the Devo production by members of the Campus Entertainment Network, composed of the Univ. of Maine-Orono; Elizabethtown College; Indiana Univ. in Pennsylvania; Lehigh Univ.; Fairmont Univ.; East Carolina (sic); Memphis State Univ.; Tulane; Townsend State; Univ. of North Carolina; the Univ. of Wisconsin at Oshkosh and Stevens Point; Washington Univ., and the Univ. of Washington-Seattle. Devo was to receive 10% of the gross of income from these one-time playdates at the schools.

The pact also called for Black Tie Network to pay Devo a \$185,000 nonreturnable advance in stages. The contract provided that the production would probably cost \$400.00 to \$550,000, and that if the costs went over the maximum shown, that amount could be deducted from net income. Charles Stalter was named producer in the binder. On all other income from the commercial use of the concert, Devo was to receive 23% of the net.

Doors Say Firm Shorted Them On Sheet Music

LOS ANGELES—The three living members of the Doors claim Music Sales Corp., New York, shorted them on accounting and payment for approximately 60 of their songs.

In Superior Court here, Doors Music, composed of John Densmore, Robert Krieger and Raymond Manzarek, allege they pacted with the defendant from March, 1970 to March, 1972 and from May, 1967 to September, 1969 through Nipper Music with Music Sales to handle their sheet music.

The complaint charges the defendant failed to print and reprint adequate copies of their songs over the years. The plaintiffs ask for accounting and \$500,000 in exemplary damages.

Redondo Beach Pier Sues For Back Rent

LOS ANGELES—The Redondo Beach Pier Co. seeks Superior Court intervention in a suit against long-time jazz boite owner Howard Rumsey, claiming he is behind \$8,000 in his monthly \$3,500 rent.

The complaint states that the rent for the location on Fishermen's Wharf originally was set at \$1,500 monthly on a 20-year lease in 1972.

The rent was upped to \$3,500 monthly in August 1982.

Rumsey denies he owes the back rent in a filing to the court.

Parton Plagiarism Alleged

LOS ANGELES—Neil Goldberg, also known as Gandharva, and his wife, Jan Thomas Goldberg, also known as Eternity and Mobita, claim Dolly Parton, Jane Fonda and Tom Hayden plagiarized their song, "Money World," musically and lyrically in "Nine To Five."

In the Federal District Court litigation, the songwriters allege they performed their copyrighted song at two 1976 Hayden political rallies, at which the unsuccessful U.S. sena-

torial candidate was present on time and his wife the other. In addition, they contend they mailed copies of two albums containing the song to the Haydens at their residence, hoping that, because the song correlated with the thrust of his campaign, it would be utilized.

They ask for compensatory damages to be determined plus \$1 million in exemplary and punitive damages.

DEFAULT IS ALLEGED

Boardwalk Seeks Polar \$

LOS ANGELES — Boardwalk Records seeks \$100,000 in alleged defaulted payments and the return of its masters and negatives from Polar Music International, Stockholm, Sweden in a Federal District Court filing here.

Boardwalk claims it pacted with the defendant for representation in Sweden, Denmark, Norway, Finland and Iceland in April, 1982. The label further alleges the binder provided for a \$300,000 non-returnable

advance, calling for \$100,000 down and four payments of \$50,000 through July 1, 1983. Plaintiff contends Polar defaulted by not paying the Jan. 1, 1983 installment, and also including the final payment immediately due.

The court is asked to declare Polar an involuntary trustee, ordered to pay up and return Boardwalk parts. It's also claimed that when defendant defaulted, Polar asked to rescind the deal a month later.

Executive Turntable

• Continued from page 4

Video/Pro Equipment

CBS Records Group Video Enterprises in New York has named Robert Kennedy director of accounting. He has been manager of accounting for the CBS Educational & Professional Publishing division since 1981. . . . Edouardo Pieruzzi has been named vice president of 3M's Magnetic Audio/Video Products division in St. Paul, succeeding Alfred Smith, who becomes vice president of the Broadcasting and Related Products division. Pieruzzi was international vice president of the Electronic and Information Technologies sector.

Related Fields

Coleco Industries Inc., Hartford, Conn., has named Alfred Kahn senior vice president of marketing. . . . James Cole has been appointed assistant chief for the licensing division of the Copyright Office in Washington. . . . Lisa Failla has joined Mike's Artist Management in New York as assistant manager. . . . The JVC Cutting Center has named Joe Gastwirt mastering engineer in Hollywood.



NEW YORK FLIGHT—Steve Miller, left, Capitol recording artist, chats with Garland Jeffreys at a recent taping of "Night Flight" in New York. Miller was also in Gotham to promote his new live album, "Steve Miller Band Live," and the first single from the album, "Living In The U.S.A."

TOP LPs & TAPE

POSITION 106-200

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Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	102	19	WALL OF VODOO Call Of The West IRS SP-70026	A&M		8.98		138	123	42	DAVE EDMUNDS Information Columbia FC 38561	CBS			
107	111	80	LOVERBOY Get Lucky Columbia FC 37638	CBS				139	133	32	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP		8.98	
108	121	5	NONA HENDRYX Nona RCA AFL1-4565	RCA		8.98	BLP 25	140	135	32	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS			BLP 22
109	103	9	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1-4570	RCA		8.98		141	139	28	NEIL DIAMOND Heartlight Columbia TC 38359	CBS			
110	NEW ENTRY		GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS			BLP 40	142	164	3	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 18
111	104	11	DIRE STRAITS Twisting By The Pool Warner Bros. 0 29800	WEA		4.98		143	142	88	MARTIN BRILEY One Night With A Stranger Mercury 810332 1M-1 (PolyGram)	POL		8.98	
112	106	11	GEORGE WINSTON December Windham Hill C-1025	IND		8.98		144	136	50	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS			CLP 35
113	117	134	KENNY ROGERS Greatest Hits Liberty LDD 1072	CAP		8.98	CLP 47	145	125	6	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98	BLP 32
114	101	28	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98		146	151	6	JOE SAMPLE The Hunter MCA 5397	MCA		8.98	BLP 69
115	109	4	WAYLON JENNINGS It's Only Rock And Roll RCA AHL1-4673	RCA		8.98	CLP 19	147	151	6	ROBERT ELLIS ORRALL Special Pain RCA MFL1-8502	RCA		5.98	
116	119	4	ROBERT PALMER Pride Island 90065 (Atco)	WEA		8.98		148	124	20	TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL		8.98	
117	107	35	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		149	127	8	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA		8.98	BLP 68
118	114	31	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS				150	160	4	ROBIN WILLIAMS Throbbing Python of Love Mercury 422811150-1M-1 (PolyGram)	POL		8.98	
119	113	50	THE CLASH Combat Rock Epic FE 37689	CBS				151	146	43	GEORGE DUKE Guardian Of The Light Epic FE 38513	CBS			BLP 46
120	110	11	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA		8.98	BLP 21	152	155	7	PATTI AUSTIN Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 49
121	129	4	OXO Oxo Getten GHS 4001 (Warner Bros.)	WEA		8.98		153	150	104	KING SUNNY ADE Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
122	116	46	BARBRA STREISAND Memories Columbia TC 37678	CBS				154	156	5	PINK FLOYD The Wall Columbia PC2 36183	CBS			
123	134	7	PLACIDO DOMINGO My Life For A Song Columbia FM 37799	CBS				155	154	39	GARY MOORE Corridors Of Power Mirage 90077 (Atco)	WEA		8.98	
124	126	15	HEAVEN 17 Heaven 17 Arista AL 6606	IND		6.98		156	NEW ENTRY		ELVIS PRESLEY I Was The One RCA AHL1 4678	RCA		8.98	
125	130	4	STEVE MILLER BAND Steve Miller Band Live Capitol ST 12263	CAP		8.98		157	179	2	MARY JANE GIRLS Mary Jane Girls Gordy 60406L (Motown)	IND		8.98	BLP 35
126	112	25	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98		158	181	3	MICHAEL BOLTON Michael Bolton Columbia BFM 38537	CBS			
127	118	11	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 13	159	149	27	THE BAR-KAYS Proposition Mercury SRM 1-4065 (Polygram)	POL		8.98	BLP 19
128	120	9	ROBERT HAZARD Robert Hazard RCA MXL 1-8500	RCA		5.98		160	166	48	PHIL COLLINS Face Value Atlantic 16029	WEA		8.98	
129	128	468	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98		161	153	4	UFO Making Contact Chrysalis FV 41402	CBS			
130	190	2	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		8.98		162	165	5	ORCHESTRAL MANOEUVRES IN THE DARK Dazzle Ships Virgin/Epic BFE 38543	CBS			
131	NEW ENTRY		THE B-52'S Whammy Warner Bros. 1 23831	WEA		8.98		163	195	2	JONZUN CREW Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 30
132	131	25	CON FUNK SHUN To The Max Mercury SRM 1-4067 (Polygram)	POL		8.98	BLP 9	164	178	2	RED ROCKERS Good As Gold Columbia BFC 38629	CBS			
133	161	4	SPARKS In Outer Space Atlantic 80055	WEA		8.98		165	NEW ENTRY		JANE FONDA Jane Fonda's Workout Record For Pregnancy, Birth, & Recovery Columbia CX 2-38675	CBS			
134	144	97	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS				166	152	44	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS			
135	122	9	THE KIDS FROM FAME Fame—Live RCA AFL1-4674	RCA		8.98		167	180	3	RANK AND FILE Sundown Slash/Warner Bros. 1-23833	WEA		8.98	
136	148	5	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS				168	174	2	LOU RAWLS When The Night Comes Epic FE 38553	CBS			

May 21, 1983 BILLBOARD

TOP LPs & TAPE

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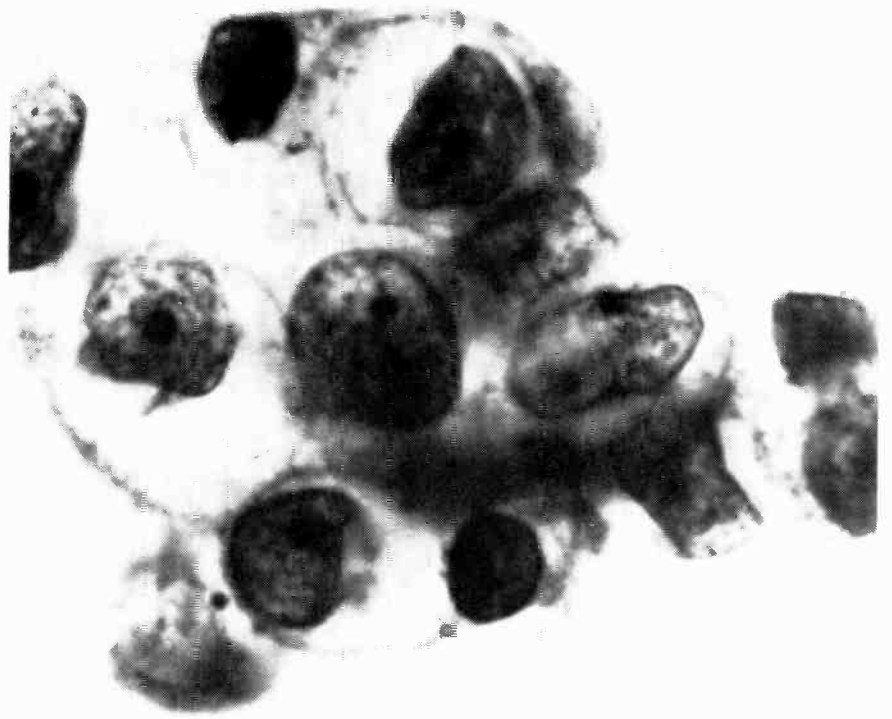
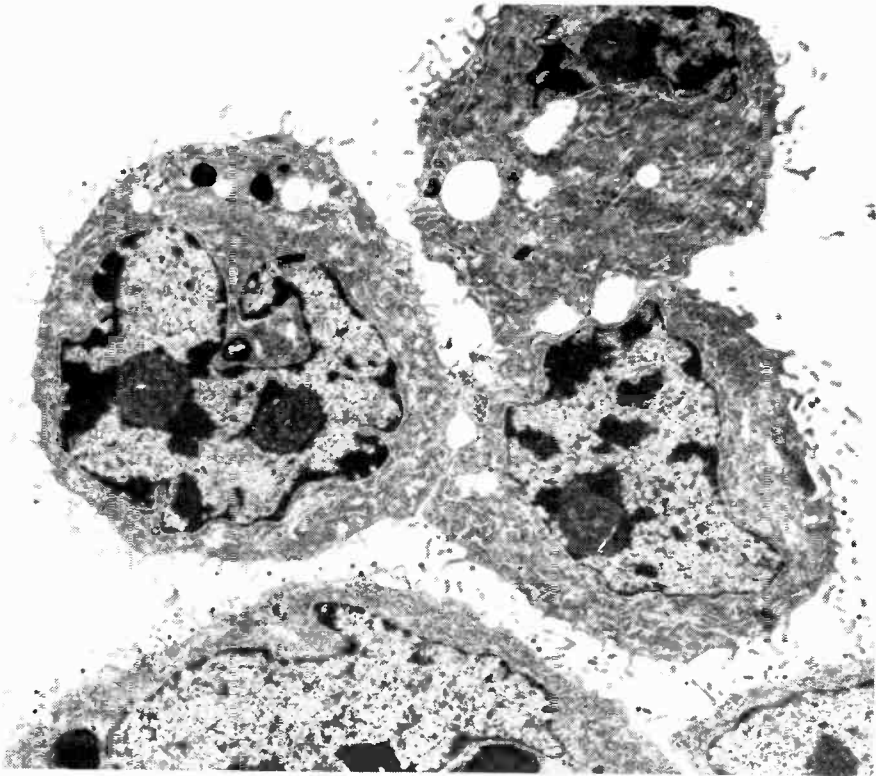
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Scott Muni

Award dinner in honor of radio veteran Scott Muni of NEW-FM/New York, Saturday, May 21, 1983 at the New York Hilton.

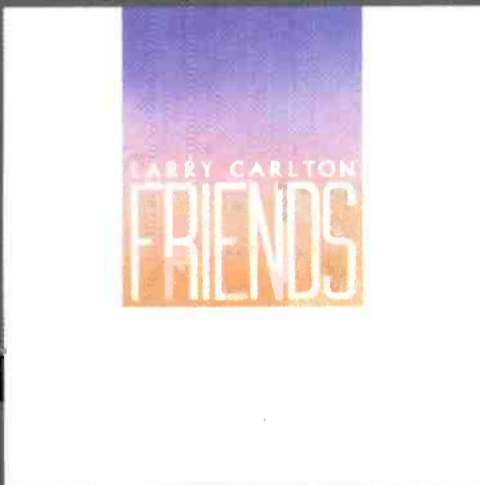
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SUPERSTAR MATERIAL



Larry Carlton: *Friends* 1/4-23834

Larry Carlton's *Friends* joined him in the studio and helped to create a breakthrough album from one of the most sought-after session guitarists in the business. Artists such as Michael Brecker, Al Jarreau, B. B. King and Jeff Porcaro contribute to *Friends*, a Warner Bros. release produced by Larry for Larry Carlton Productions.



Foghat: *Zig-Zag Walk* 1/4-23888

Foghat's new LP is an intoxicating effort called *Zig-Zag Walk*. The quartet has updated its always innovative rock, creating a new Foghat sound that's sensational. Produced by Franz Leipkin, the first single from this Bearsville release is "That's What Love Can Do."



The Plimsouls: *Everywhere At Once* GHS/M5G 4002

The Plimsouls are turning up *Everywhere At Once* — concerts, TV and the airways — in support of their first Geffen LP. Produced by Jeff Eyrich, *Everywhere At Once* features a new version of "A Million Miles Away," an L.A. radio and retail favorite.



Brenda Russell: *Two Eyes* 1/4-23839

Prove it with your own *Two Eyes*. Brenda Russell's first album for Warner Bros., produced by Tommy LiPuma, contains all original material. Brenda hit the charts a couple of years back with "So Good, So Right," and *Two Eyes* is; her first single from the new album is "I Want Love To Find Me," and it certainly will.



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