

Billboard

BB049GRFFNLYMONT00
MONTY GREENLY
3740 ELM
LONG BEACH CA 90807

MAR84
03 10
UCY

NEWSPAPER

88th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

June 18, 1983 • \$3 (U.S.)

'PIRACY' WARNING Capitol Takes Strong Stand On Imports

NEW YORK—Capitol Records has issued a stern warning to U.S. retailers that they risk punitive court action if they sell any recordings produced abroad whose copyright is held here by Capitol.

The company equates such unauthorized importation with "record piracy" in a letter to accounts which shapes up as the strongest statement of policy with respect to such traffic yet noted by a record company.

Both CBS and WEA have taken public positions against importation of product they control. CBS only recently with respect to Compact Discs, although it did reach a court settlement some months ago with an importer who brought in CBS-controlled material. WEA's attempt to stem unauthorized imports was to assign such rights exclusively to one importer, Jem Records.

The Capitol letter, signed by Walter Lee, vice president of marketing,

(Continued on page 65)

Tight Supply Slows CD Rollout; Labels To Let Retail Price Float

By IS HOROWITZ

CHICAGO—Compact Discs will begin moving out to U.S. record and tape retailers this month, but quantities will be severely limited. Allocations will be the order of the day, suppliers indicate, and dealers had better be in a good credit posture if they hope to be among the select group that will receive product early on.

During initial distribution phases, at least, most labels will not tag their CDs with a suggested list price, making it relatively simple to adjust

*Compact Disc hardware
update, page 6*

wholesale prices as marketing experience is gained.

These are among developments that surfaced at the Consumer Elec-

tronics Show here last week as manufacturers of both software and hardware disclosed early marketing plans for the new audio technology.

CBS Records will be the only major to ship CDs this month, with a first release of 12 titles, but it will be joined by a number of key indies that will swell the initial product pool by at least 45 more titles. Ad hoc purchasing from foreign sources

(Continued on page 65)

TOUR TIE-IN

MTV Tests Promo Power With Police

By LEO SACKS

NEW YORK—MTV will test its clout in the concert promotion arena this summer when the video music channel trumpets the upcoming Police tour in a coordinated effort with A&M Records and Frontier Booking International.

The Warner Amex music cable channel has made no financial commitment as the tour sponsor, but its logo will appear on tickets, billboard snipes and posters distributed to retailers promoting the new Police album, "Synchronicity."

"We're presenting this as an endorsement, much like a radio station would promote a local show," says John Sykes, director of programming for MTV. "The only difference is that we're pushing the button in 50 states." FBI's Ian Copeland estimates that the Police will save as much as \$250,000 on advertising

(Continued on page 72)

Black Music Making Cable Gains

By LAURA FOTI
and NELSON GEORGE

NEW YORK—Black music's presence on cable television will increase over the next few months, courtesy of Black Entertainment Television (BET) and Warner Amex. The former, a 42-hour-per-week cable channel reaching four million subscribers nationwide, is to devote more than a third of its programming to urban contemporary music beginning in September. Warner Amex will launch a nightly

black music program on its Qube system in five markets in July.

"Video Soul," a revamped BET program will consist of six hours of video clips, interview segments and concert footage, shown twice weekly, for a total of 12 hours. BET president Robert Johnson explains that the programming decision was made in response to demand by the channel's subscribers and by black artists who have been unable to get national video exposure for their music.

The program has been in existence for some time on the channel,

but Johnson says its format is being completely reworked. It will be produced in-house, "because the music business is an important part of our programming format and we'd like to build a better relationship with it, to get to know the people who make the music." BET also has two other music programs, "The Bobby Jones Gospel Show," originating from Nashville, and "Black Showcase," featuring r&b and jazz acts.

"The highlight of 'Video Soul' will be the video clips," says Johnson.

(Continued on page 72)



1983 is America's JUNIOR year! After a solid first album, British brother JUNIOR will turn America inside out with his new album, "INSIDE LOOKIN' OUT," 812 325-1, featuring his spectacular single "COMMUNICATION BREAKDOWN," 812 397-7. A unique kind of music, making a unique kind of impact on America! On Mercury, marketed by PolyGram Records.

(Advertisement)

- Inside Billboard -

- **COMPUTER HARDWARE** and software dominated the Consumer Electronics Show in Chicago June 5-8. The Compact Disc demonstrated a strong presence, too. Billboard's on-the-spot team covered these and other CES topics, which appear in a series of special reports on pages 3, 6 and 61.

- **WNVJ NEWARK** is the new location for WMMS Cleveland's Dean Thacker, who takes over as GM. The Malrite facility's call letters will be WHTZ, if approved, and "it doesn't take a genius to figure out the direction we're going," says the chain's programming consultant Jim Wood. Radio, page 12.

- **VIDEO RENTAL** is on the upsurge among three of California's largest record/tape chains: Record Factory, Licorice Pizza and Music Plus. Influential in this development has been the video activity of their competitors, Integrity and Tower. Page 3.

- **NASHVILLE RADIO** has a history of contradictions, not least the fact that country-formatted stations take a back seat to rock outlets there. The market is profiled in depth in Radio, pages 16-17.

- **STORE EXPANSION** has characterized the Chicago-based J.R.'s Music Shops chain in the past 18 months, which now operates 16 outlets. An updated report on the firm and its founder Bob Kennedy appears in Retailing, page 28.

- **PROGRAMMER MIKE ELLIOTT** returns to Milwaukee as PD of WTMJ, leaving WIOD Miami with very definite opinions about the market. Radio, page 12.



LOST IN SPACE LOST IN SPACE LOST IN SPACE JONZUN CREW album over 100,000 UNITS in 4 WEEKS! #76/SUPERSTAR on POP LP CHART #24/STAR BLACK LPS.!!!! "PACK JAM" 12-inch over 250,000 UNITS!!!! "SPACE COWBOY" over 100,000 singles, #14/SUPERSTAR "WE ARE THE JONZUN CREW" REMIX 12-inch (TB824) 7-inch (TB824-7) NOW AVAILABLE on TOMMY BOY.

(Advertisement)



IN THIS ISSUE:

A Billboard
Special Salute to
Tree International

10
Years on
top

INCLUDES THE
RITA COOLIDGE
SINGLE OF THE TITLE SONG
"ALL TIME HIGH" AM-2551

ORIGINAL MOTION PICTURE SOUNDTRACK

ALBERT R. BROCCOLI
presents

ROGER MOORE
as IAN FLEMING'S
JAMES BOND 007
in

OCTOPUSSY
SP 4967

music composed and conducted by
JOHN BARRY
lyrics by
TIM RICE
featuring the theme song
'ALL TIME HIGH'
performed by
RITA COOLIDGE
produced by
JOHN BARRY



© 1983 A&M RECORDS INC. ALL RIGHTS RESERVED.

© 1983 Danjaq SA



THE ORIGINAL MOTION PICTURE SOUNDTRACK FROM A&M CASSETTES AND DISCS.
www.americanradiohistory.com

Computers Dominate Chi CES; Attendance Hits Record High

By LAURA FOTI and SAM SUTHERLAND

CHICAGO—For the first time in couple of years, people were talking up audio at the Consumer Electronics Show here June 5-8, with the compact Disc much in evidence. Not even more, they were talking about computer hardware and software. That category has grown so much that it now occupies its own building.

Video software was less of an attraction this time around. Electronic Industries Assn. vice president Jack Wayman has expressed the belief that those suppliers do not belong at

CES, and while some defied him by attracting large crowds to their booths, most stayed away from the show floor. Enough in the business were in town, however, for the Video Software Dealers Assn. to hold its annual board meeting.

Comprehensive CES coverage on pages 6, 61.

As anticipated, this was the largest CES to date, with an estimated 90,000 attendees and more than 1,200 exhibitors. Those numbers give some indication of the effect on the city's hotels, airports, restaurants and local transportation, but they only begin to illustrate the marketplace confusion that will almost certainly be generated by competing and incompatible computer systems—or the intense competition in virtually every consumer electronics area.

Price points are strained to their bottom limits in all areas: computer hardware and software, video hardware and software, blank tape and so on. Only the Compact Disc has remained out of pricing battles, and that because demand still greatly outpaces supply.

There was much concern expressed by retailers here about which product lines to carry and which companies to watch. In the computer area, Coleco was king. The company's stock rose nine

points the day after its announcement of Adam, a \$600 all-inclusive computer system to be available in September. Other new computers were also introduced, and the race is now on to supply software.

In video, stereo played less of a role than it has in the recent past, with a handful of companies demonstrating new Beta Hi-Fi machines, JVC the only firm with a VHS Hi-Fi demonstration (and that off the show floor), the laser videodisk only a minimal factor and the CED camp barely represented at all.

In audio, 16 firms showed CD players and many more attempted to cash in on the craze by touting their products as "digital ready." If, in

(Continued on page 61)



RIGHTS ISSUE—Jack Wayman of the Electronic Industries Assn. and Congressman Tom Foley (D-Wash.), first and second left respectively, chat with an unidentified retailer at the Right To Tape exhibit at last week's Consumer Electronics Show in Chicago. Attendees were encouraged to send telegrams to Congress on the issue.

CASE HISTORY

Elvis Lives, Especially For The Pirates

Convictions were recently handed down in a nationwide Elvis Presley bootleg record scheme. In this special report based on a study of the Federal District Court dossier, Billboard's John Sippel probes the intricacies of the case, and demonstrates how recordings of "the King" live on in various permutations.

LOS ANGELES—The Elvis Presley bootleg operation in which four participants were recently convicted here probably grossed over \$1 million. Indicating the scheme's extent are facts such as:

FBI special agent Wilbur E. Jarrett of Baltimore, who broke down six Yellow Freight truck shipments from packing slips made by members of the bootleg ring between January and June, 1979, estimated the "whole shipment value" at \$467,664, based on the ring's list price.

Records in the criminal action Billboard, Dec. 25, 1982), which was consolidated here, show that Louis Rodwick of Delta truck lines, which took over McLean Trucking, testified that on Nov. 9, 1979, the latter freight carrier transported three shipments from Glendale, Calif. to Baltimore and Miami, containing an estimated 33,500 LPs.

Another government witness, Norma Sears, a postal clerk at Brooklandville, Md., stated that Paul Edmond Dowling, 37, of Ruxton, Md., conducted during 1979-80 a high volume of record mailings through her window. "His mailings generally consisted of several hundred pieces ranging from one-record packages to packages weighing 20 to 30 pounds each. Dowling's postal bills came to at least \$1,000 weekly," she testified. One particular mailing cost \$2,200, which Dowling paid with \$100 bills, she said.

Eugene H. Furlong, owner of Send Service, a mailing service in Glendale, Calif., testified that he mailed 26,056 record catalogs for convicted defendant William Samuel Theaker, also known as Vic Comma, in June, 1979 and 25,000 catalogs in December, 1980.

Another witness whose testimony was stipulated, Horace V. Waddell, resident of H.V. Waddell, a Burbank, Calif. pressing plant, stated that he pressed between 60,000 and 5,000 LPs for Theaker, primarily in 1976 and 1977. Waddell said Theaker

(Continued on page 72)



Billboard photo by Henry Diltz

TOWER TRIBUTE—Capitol Records president Jim Mazza, center, toasts Missing Persons' Terry and Dale Bozzio on the band's first gold album award. Terry, left, is drummer, keyboard player and vocalist, while wife Dale is the band's provocative lead singer.

IN NEW YORK STATE ASSEMBLY

Move To Boost Antipiracy Law

NEW YORK—An amendment before the New York State Assembly would strengthen the state's antipiracy law by giving U.S. licensees of foreign recordings complainant powers equivalent to those of the recordings' owners. Under present law, prosecutions must be based on the complaint and testimony of the owner, an often expensive and time-consuming requirement when the infringing recording is owned by a foreign company.

The amendment is currently in the hands of the Assembly's committee on codes. It has yet to be introduced in the State Senate. If passed, it would take effect immediately, since the amendment does not

define a new crime, but merely enlarges the category of allowable complaints.

According to Assemblywoman Helene Weinstein (D-Brooklyn), who proposed the amendment, the act would fill a technical gap by adding exclusive licensees to the definition of the word "owner."

At a press conference here Monday (6), Weinstein said the amendment would help save music industry jobs, since it would put a dent in the estimated \$350 million in industry dollars lost to pirates each year. In support of the amendment, RIAA attorneys Joel Schoenfeld and Eugene Berman pointed out that in 1982 over 2,000 employees of record

companies headquartered in New York State were laid off. They attributed many of the layoffs to recording piracy.

Weinstein termed the amendment "cost effective" in two ways: the state would not have to pay for witnesses from abroad to testify, and once the pirates are put behind bars legitimate recording sales will bring tax revenues into the state and create "legitimate jobs." The biggest labels headquartered in New York are CBS, RCA and Atlantic.

The press conference was also attended by Sheldon Vogel of Atlantic Records. Additionally, various counterfeit albums and tapes were displayed and helpful hints on how to discover bogus recordings were offered.

Integrity in around 85 of its stores. Also having an impact is the dramatic (though more gradual) entry of Tower Records, with eight video units, including a new one opening this month across from Russ Solomon's famous Sunset Boulevard store.

The impact of Integrity and Tower has forced the 30-unit Record Factory, based in the Bay Area, to open with rental in three stores immediately, according to marketing vice president Bob Tolifson, while Licorice—with rental in 18 of its 34 units—has set a goal of going chain-wide by the end of the year. Lou Fogelman, head of 28-unit Music Plus, says the success of the chain's one video store in Studio City has led to the opening of a new one this month in Venice.

While Music Plus' nine-month-old Videon and Tower's stores represent a trend toward opening separate video-only stores, other chains, including Camelot (Billboard, June 11), are taking a different expansion route, opening video units inside existing record/tape stores.

Among the patterns found among the California chains moving into video are careful testing with a few stores before adding more; attempts to solidify the rental process at checkout; and moves to adopt a new image that signals more than records and tapes to the consumer.

"We're consulting with agencies now and intend to broaden our image," says Records Factory's Tolifson.

Calif. Chains Add Video Rentals Record Factory, Licorice Pizza, Music Plus Get Active

By EARL PAIGE

LOS ANGELES—Reflecting and pacing a trend seen nationally, three of California's largest record/tape chains are swiftly and aggressively moving into video rental, long considered anathema to record stores.

Principals of Record Factory, Licorice Pizza and Music Plus all cite as a prime influence in this development the job being done by In-

son. His chain, he notes, sent a team of executives to the East Coast to check out how video specialty stores operate. Record Factory plans to emphasize personal computer hardware and software along with video.

As far as simplifying the rental process, Tolifson envisions a ticket being placed on product and presented at a security counter. New slotted impact racks are being designed, too.

Although Record Factory is only now entering video rental aggressively, it had tested the waters ear-

(Continued on page 74)

In This Issue

BLACK.....	52
CLASSICAL.....	32
CLASSIFIED MART.....	54, 55
COMMENTARY.....	10
COUNTRY.....	39
INTERNATIONAL.....	9
LATIN.....	59
PRO EQUIPMENT & SERVICES.....	34
PUBLISHING.....	38
RADIO.....	12
RETAILING.....	28
TALENT & VENUES.....	46
VIDEO.....	36

FEATURES

Chartbeat.....	4
Executive Turntable.....	4
Game Monitor.....	29
Industry Events.....	64
Inside Track.....	74
Lifelines.....	72
Most Added Records.....	14
Nashville Scene.....	39
New LP & Tape Releases.....	30
Rock'n'Rolling.....	46
Stock Market Quotations.....	64
Studio Track.....	35
The Rhythm & The Blues.....	52
Video Music Programming.....	30
Vox Jox.....	12
Yesterhits.....	25

CHARTS

Hot 100.....	68
Top LPs & Tape.....	71, 73
Black Singles, LPs.....	53, 52
Country Singles, LPs.....	42, 40
Radio Singles Action.....	18, 20, 22, 23
Rock Albums/Top Tracks.....	26
Adult Contemporary Singles.....	27
Hits Of The World.....	58
Videocassette Rentals, Sales.....	37
Disco/Dance Top 80.....	50
Boxscores.....	48
Classical LPs.....	32
Midline LPs.....	29
Latin LPs.....	59

REVIEWS

Album Reviews.....	62
Singles Reviews.....	67

22 CITIES

D.C. Shows Kick Off '83 Kool Festival

By BILL HOLLAND

WASHINGTON—The 1983 Kool Jazz Festival launched its 22-city, six-month, 500-concert mega-tour last Saturday (4) at the John F. Kennedy Center for the Performing Arts here with a two-day series featuring almost 200 jazz artists that drew a whopping 14,000 fans—4,000 more than attended the kickoff of the first annual coast-to-coast festival here last year.

For only the second time in its history, the entire Kennedy Center—the Opera House, the Concert Hall, the Eisenhower Theatre, the outside patio and several other nooks and crannies throughout the giant arts complex—was host to one single musical event.

If the Washington gala, and the satellite concert held at the Baltimore Civic Center, are accurate barometers of what's to come in the 1983 Festival, producer George Wein might well look forward to breaking the two million attendance mark set last year.

The Washington Kennedy Center concerts were pieces of heaven for the "pure" jazz fan, as 40 hours of music went by with only one group scheduled that could be termed fusion or pop-jazz—Spyro Gyra. The biggest house draws of the two five-hour sessions (eight acts per session) were the VSOP II Quintet, an all-star jam with George Benson, Stanley Turrentine and Jimmy Smith (with only straight-ahead guitar work from Benson), and a set by Art Blakey & the Jazz Messengers with guest stars Dizzy Gillespie and John Faddis.

The sessions provided great breadth of talent, from mainstream perennials Oscar Peterson and Ella

(Continued on page 46)



NUC HONORS MARSALIS—Trumpeter Wynton Marsalis, center, accepts a Distinguished Artist Award from Dr. George Butler, vice president of jazz at CBS Records, at the National Urban Coalition's 16th anniversary Salute to the Cities in Washington, D.C. NUC president M. Carl Holman, right, and LeBaron Taylor, vice president of CBS Records, looks on

Canadian Promoters Fight Rights Fee Hike

By KIRK LaPOINTE

OTTAWA—Concert Productions International of Toronto has launched an unprecedented court action on behalf of itself and other Canadian concert promoters slapped with nearly 600% increases in performing rights fees ordered by the federal Copyright Appeal Board.

CPI, the largest concert promoter in the country, has taken the action in the Federal Court of Appeal to overturn the board's May 26 decision imposing the collection of 1% of gross revenues to either or both performing rights groups, up from .175%.

The decision was made public in the weekly Canada Gazette, the government publication of regulations. Promoters and performing rights groups were told of the decision a week earlier. It allows the Composers, Authors & Publishers Assn. of

Canada and the Performing Rights Organization of Canada to collect 1% from promoters when repertoire from their represented artists is performed.

The move has touched off a storm of controversy in the concert business, with Montreal's Donald Tarlton, president of Donald K. Donald Productions, calling it "absolutely the worst thing that could happen to the industry." Tarlton says that secondary markets "will be a thing of the past" and that he will look this fall to move into different promotion fields if appeals are unsuccessful.

Donna Stevens, who has been CPI spokesperson during the fees controversy, which began last November, says the board tried to reach a compromise that is "still a huge increase and is unacceptable."

In November, the board said it wanted to increase the fees to 3% for either or both of the societies from the promoters' coffers (Billboard, April 9). The promoters and hall

(Continued on page 57)

Executive Turntable

Record Companies

Atlantic Records and Elektra Records in New York have named **Bruce Kolbrenner** assistant vice president of domestic royalties and **Fran Wakschal** assistant vice president of foreign and mechanical royalties. Prior to these new created posts, he was Atlantic's director of domestic royalties and she was the label's director of foreign and mechanical royalties. . . . Chrysalis Records has



Kolbrenner



Wakschal



Hackett



Nesbitt

named **Jeff Hackett** Southwest regional field representative and **Robert Nesbitt** Northwest regional field representative. Hackett has been with the label for seven years and is based in Dallas. Nesbitt has been with Chrysalis for 5 years and is Seattle-based. . . . CBS Masterworks has appointed **Roger Holm** Western region marketing manager in Los Angeles. He was sales manager of the CBS Records branch there and joined the company in 1975. . . . Alex Neel has been appointed office manager of Europa Records in New York. He comes to the label from the New Music Distribution Service in New York.

Marketing

Sound Video Unlimited, Niles, Ill., has appointed **Len Grossi** chief operating officer. He has been operational and finance chief for Paramount's television and video distribution division since 1978.

Pro Equipment/Video

CBS Electronics in New York has named **Robert Hunter** vice president and general manager. He was vice president of CBS Video Games and is a former vice president of the CBS/Columbia Group. . . . **Richard Baumbusch** has joined CBS Toys as vice president of marketing, based in New York. He was marketing director for Intellivision. . . . RCA/Columbia Pictures Home Video has named **Vallery Kountze** director of marketing. She was vice president and marketing director for Mainstreet Communications. The firm has also promoted **Mitchell Wallis** to senior accounts manager and has hired **Jody Katz** to fill the position he vacates as accounts manager. The executives are based in Los Angeles. . . . **Jerry Flavin** has been appointed regional director of the southern central region for Home Box Office Inc. in Dallas. He was director of marketing information and analysis and joined HBO in 1980. . . . **David Benjamin** has joined NBC-TV's "Friday Night Video" as producer. He is a former vice president of business affairs for CBS Records. . . . PDMagnetics, Wilmington, Del. has named **Roel Buis** president, succeeding **Rudd Tensen**. Buis was European marketing manager for N.V. Philips. PDMagnetics has also named region sales managers in Dallas and Chicago. They are **Michael Coghlan** and **T. Michael Craft**.

Related Fields

Neil Friedman has been named manager of public relations for Radio City Music Hall Productions in New York. He joined Radio City in 1981 as a publicist. . . . **Rick Reno** has been appointed director of the Monroe Civic Center in Monroe, La. . . . **Marci Greenberg** has been named senior publicist for Mortimer Dennis Wax & Associates in New York.

Mark Shimmel has joined Regency Artists as an agent in the firm's contemporary music division. He is based in Los Angeles. . . . **Honey Combs-Young** has joined the Deaton Agency in Nashville as director of public relations. . . . **John Dittmar** has joined Entertainment Services Inc. as an agent in the firm's Buffalo, N.Y. headquarters.

RCA SELECTAVISION STUDY

Market Survey Finds Vidisks Doing Well

By IRV LICHTMAN

NEW YORK—The videodisk is faring well in competition with other home video entertainment, claims an April survey of 1,272 CED videodisk player owners by the software unit of RCA SelectaVision. The latest in a series of regularly conducted surveys also seems to allay fears of limited viewing of video product by noting multiple screening of releases.

RCA says the average player owner uses the player 8.5 hours a week. This compares to HBO viewing of 8.8 hours among player owners (10.3 hours in households with children) and 7.9 hours a week of VCR viewing.

Stu Gray, vice president of program and market research at RCA VideoDiscs, adds, "We continue to see that cable television has not been a competitive problem to marketing videodisk players, since (player) owners are just as likely to subscribe to basic pay-cable as the general population." He says 79% of player owners subscribing to cable already had cable when they bought their players.

The survey also shows that player owners are nearly four times as likely to have a VCR as the general population (23% versus 6%), more than three times as likely to have a home computer (14% versus 4%) and twice as likely to have a video game (48% versus 20%).

On the matter of repeat viewing of videodisk product, the survey indicated that among those who own "On Golden Pond," 93% have watched it more than once and the average number of viewings during the first five months of ownership was 6.3 times. In addition, 35% of the respondents who owned the title one year said they watched it more than 15 times.

Gray notes that among respondents who did not own "On Golden Pond," 94% had viewed the last disk they watched more than once and the disk had been owned 3.7 months and watched 5.8 times on average.

RCA's videodisk system was launched in March 1981. More than 400,000 CED players are said to be in U.S. homes.

Chartbeat

U.K. Toppers Swarm Over U.S. Chart

By PAUL GREIN

The increasing interaction between British and American pop singles charts is dramatized this week, with each of the top five singles spots in the States occupied by an act that's hit No. 1 in the U.K. within the past year.

Irene Cara ("Flashdance") topped the British chart last July with "Fame"; **Culture Club** ("Time") hit No. 1 in the U.K. last October with "Do You Really Want To Hurt Me"; **David Bowie** ("Let's Dance") took that smash to No. 1 on both sides of the Atlantic earlier this spring; **Eddy Grant** ("Electric Avenue") hit the top in Britain last November with "I Don't Wanna Dance"; and **Men At Work** ("Overkill") took "Down Under" to No. 1 in both countries in January.

Several other No. 1 British hits are posted on this week's Hot 100, including the current U.K. topper, the **Police's** "Every Breath You Take," which jumps to number 14. **Kaja-**

gogoo's "Too Shy," which hit No. 1 in Britain in February, is up to 15; **Duran Duran's** "Is There Something I Should Know," No. 1 in the U.K. in March, is up to 32; **New Edition's** "Candy Girl," No. 1 in Britain in May, climbs to 48; **Michael Jackson's** "Billie Jean," No. 1 in both countries in March, dips to 70; and **Dexy's Midnight Runners'** "Come On Eileen," also No. 1 in both countries within the past year, falls to 87.

And we mustn't forget **Madness'** "Our House," which jumps to number 21 in the States, or the **Human League's** "(Keep Feeling) Fascination," which advances to 45. **Madness** topped the British chart in May, 1982 with "House Of Fun"; the **Human**

League hit No. 1 in both countries last year with "Don't You Want Me."

★ ★ ★

Motown Surge: Several Motown albums are streaking up the charts in the wake of the surprisingly strong ratings racked up by the label's recent 25th anniversary special. The "25 #1 Hits From 25 Years" package jumps to number 49 in its third week on the chart, while "25 Year Of Grammy Greats" advances to 129 in its second week. Double-disc anthologies by **Diana Ross** and the **Commodores** jump to 77 and 153, respectively, in their second week.

(Continued on page 64)

Billboard (ISSN 0006-2510) Vol. 95 No. 25 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

MITCH RYDER



BEWARE OF MAN!

**“NEVER KICK A SLEEPING DOG.”
THE NEW ALBUM FROM MITCH RYDER.
ROCK 'N' ROLL THAT BITES BACK.**

Featuring the single, “When You Were Mine.” R-213



ON RIVA RECORDS.



Manufactured and Marketed by
PolyGram Records™

RVL-7503

PRODUCED BY “LITTLE BASTARD.”

More Firms Set For Big Leap Into CD Hardware Race

By SAM SUTHERLAND

CHICAGO—The field of Compact Disc hardware competitors is expanding swiftly, with as many as 20 different CD player models from 16 manufacturers promised for U.S. retail exposure by the end of the third quarter.

That rapid startup for the new digital audio market emerged as one of the most eagerly scrutinized product areas during CES here, with the majority of the CD player prototypes seen at recent CES booths being supplanted by actual production models. Five manufacturers are already represented with players in the retail pipeline—Magnavox, Sony, Denon, Kyocera and Phase Linear—while Fisher is also offering its first CD player as part of an available single-ticket audio system.

Other manufacturers are slating introduction of their respective CD units starting later this month. June entries include Technics, NEC and Yamaha, the latter two models describing the upper limits of the CD hardware price spectrum. NEC's CD-803E player will retail for \$1,300, while Yamaha's first CD unit, the CD-1, will fetch \$1,350. A third high-end CD player, Sony's CDP-707, was also on display during CES, and, like the NEC and Yamaha machines, will boast more sophisticated and flexible accessing features to justify the higher ticket.

If the CD hardware market saw upward pricing limits raised by such designs, the rumored unveiling of players breaking through to price points as low as \$500 failed to materialize. The majority of designs will retail between \$900 and \$1,000, although several companies indicated

they would attempt to carry tags as low as \$750 or as high as \$1,200.

Final price points, however, are likely to hinge on the volume of available product from all suppliers. Sharp's DX-3 player, for example, is due in July, but while published reports indicated that product might sell for \$750, the company's floor reps reported a probable tag as much as \$200 higher.

Other firms set to enter the CD market by year's end include Akai, Hitachi, Luxman, Marantz and Sansui. Manufacturers showing CD hardware but demurring at a firm release date include Aiwa, Kenwood, Mitsubishi, Onkyo, Pioneer, Sanyo and Toshiba.

If the number of firms committed to CD hardware introduction has risen dramatically since winter CES in Las Vegas this January, estimates

(Continued on page 61)

Name Of The Game: Conversion Computer Software, Vidgame Firms Proving Adaptable

By FAYE ZUCKERMAN

CHICAGO—Conversions to other machine formats of top-selling computer and video games became the dominant trend for major entertainment software and game manufacturers at CES. Interestingly, the traditional video game makers—like Activision and Imagic—will start to market computer software for Atari and Texas Instruments computers, respectively, while known software companies have announced they will be marketing video games.



THE MAIN ATTRACTION—Attendees at last week's CES in Chicago wait on line to try out new computer models.

One of the original entertainment software manufacturers, Broderbund, a three-year-old company based in San Raphael, Calif., has adapted "Choplifter" and "Serpentine" for the Atari 5200. Additionally, "Sky Blazer" and "Solo" are now available for the Atari 2600 game system.

In making this commitment to the VCS trade, Gary Carlston, company vice president, comments, "This is not an experiment. We want to satisfy all Atari owners regardless of whether they have small computers or VCS units. We don't plan to design an array of VCS games every year." Broderbund has also developed and migrated titles to Commodore computers and Atari 400/800/1200.

Sierra On-Line, another traditional supplier of software on floppy formats for high-end computer systems, has announced "Ulysses" and "Cranston Manor" for ColecoVision as well as six new games for the Texas Instruments computer. "We used to only make software for the Apple. Now we are doing versions for Atari, Commodore, IBM, and Coleco," reports Ken Williams, president of the company. "But you get so much more on floppies. A cartridge only carries about 4K-8K, while a floppy gets in the hundreds."

Micro Lab's best-selling "Miner 2049er" will be made available on the ColecoVision. The game cartridges, a company spokesman says, will be shipped this July.

As for the video game companies, Activision is rolling out two Atari 400/800/1200 titles—"River Raid" and "Kaboom!" starring the Mad Bomber. The company will continue to make mostly video games, as it still perceives a strong VCS market exists.

"Look at the installed base," notes Frank Mainero, vice president of marketing for the Sunnyvale-based firm. "Sales on super game systems (adding on to existing game consoles) have picked up recently. Most will plan to buy software. Software is a main staple; entertainment software still dominates."

Imagic, too, has introduced games

for the Commodore VIC-20 and Atari 400/800/1200 computers: "Moonsweeper," "Fathom" and the mythology-themed game "Flap!" Additionally, it announced eight titles for the Intellivision, Atari VCS and ColecoVision systems.

By far the most surprising entry into the low-end software and video game trades was EPYX, which until CES almost exclusively made esoteric strategy games for the Apple. Its "Temple Of Apsai" has remained on the computer trade's best-sellers lists since its introduction nearly two years ago. At the show, the company displayed, in addition to its line of strategy games, four arcade games, two educational software packages and several action-strategy games.

Bits'n'Bytes

Overcrowding surpassed the weather as cliché topic of the week at CES, where an estimated 90,000 people took over Chicago for the event. Getting around the city was often an exercise in futility, as cabs and buses sat bumper to bumper outside McCormick Place. Inside, and at the other CES buildings—McCormick Inn (home of audio hardware), McCormick West (computer and video games hardware and software) and the Conrad Hilton (high-end audio)—news was made, rumors exchanged and friendships renewed. Among the more interesting rumors and news items:

At a CES press conference, Bob Klingensmith, senior vice president of Paramount Home Video, remarked that the most appropriate title for release at the company's popular \$39.95 price point would be one that would sell 200,000 copies. This prompted speculation that Paramount was considering releasing "Raiders Of The Lost Ark" at that price this fall.

Paramount is no longer releasing sales figures for its \$39.95 titles, but inside information indicates that newer releases are not living up to the success of "An Officer And A

CHI CONFAB

Video Prices, Components In Spotlight

By MOIRA McCORMICK

CHICAGO—The viability of component video systems in today's market and the feasibility of low videocassette prices were among the major topics covered at the Summer CES video conference Tuesday (7). The session which lasted nearly two hours, was divided into two consecutive panel discussions, addressing the subjects of hardware and software respectively.

NAP consumer electronics chairman Frank Lann delivered the keynote address, in which he proclaimed 1983 "the year of the software." Lann cited ballooning sales figures in all divisions of video hardware and software "with the exception of black and white television," and predicted "a strong fall selling season" before turning the session over to moderator Dave Rowe of Video Store magazine. Other panelists included retailer Sony Cohen of Video Etc., Rick Williams of General Electric, Pioneer Video's Ken Kai, Jack Pluckhan of Quasar, and Toshiba America's J. Paul Michie.

The possibility of monitor television becoming a regular household item was the first subject discussed, with Michie surmising that "in two to three years, the monitor approach will become significant."

Pluckhan added, "Right now the monitor is for videophiles. 'Household item' status is a few years down the road." Retailer Cohen countered, "Manufacturers aren't offering products the consumer wants. Why take a tv, cut out the tuner and speakers, and charge more?"

"Because people want a better picture quality and the monitor has it," offered Williams. "They're willing to pay for better value."

Citing the "sensitivity" of the

(Continued on page 61)

NEW MACHINES, PRICE CUTS

Home Computers Stir Most Interest

By LAURA FOTI

CHICAGO—Adam is poised to take a bite out of the Apple, it's the dawning age of Aquarius II, and the newest game from Atari seems to be catch-up ball.

At CES last week, Coleco's new Adam, a \$600 80K all inclusive home/business computer system, generated the most talk of thousands of new products, but it was certainly not the only new computer or the only pricing breakthrough. Commodore, for example, slashed list prices of the Commodore 64 console in half, to under \$300, while Mattel showed its second-generation computer system, the 64K Aquarius II.

In general, the introduction of new computers in non-compatible formats spells continuing marketplace confusion and a continuing rush to supply software for the various systems. Without adequate software, no system has a chance of survival.

Coleco's Adam, an 80K console with built-in digital data pack drive, keyboard and daisy wheel printer, has a word processing program built in and two separate additional programs included in the purchase price. Coleco says it will be available in August and can be added to the current ColecoVision game system for \$400.

The system attracted enormous and continuous lines to the company's massive exhibit area and prompted a spur-of-the-moment press conference by Atari at which half a dozen top executives spent most of their time defending the VCS system and refusing to answer questions.

Atari also launched a new line of four home computers at CES, including the 1450XLD, a 64K unit that will go head to head against Adam. It includes a built-in disk drive, modem and voice synthesizer, with no price yet announced.

Mattel's Aquarius II will be made available later this year at an undisclosed price point. It is a 12K unit, expandable to 64K, and is compatible with all Mattel peripherals and software introduced to date. The company was one of only a handful in the video/computer field to ex-

(Continued on page 61)

STARR



KLING

LOW RIDE ST-1225.3

THE NEW ALBUM FEATURING THE SINGLE
"BACK IN CENTRAL PARK" ST-5216



ON RECORDS AND HIGH QUALITY XDR CASSETTES

Producer: Tom King
Co-Producer: Roland W. Lee



MR. ROBOTO WOULD LIKE TO THANK
ALL HUMANS FOR MAKING HIM
A GOLD SINGLE



FROM THE PLATINUM LP "KILROY WAS HERE"
INCLUDING THE CURRENT HIT "DON'T LET IT END"

STYX

D O M O A R I G A T O





DIONNE THE HEARTBREAKER—Dionne Warwick picked up a Dutch gold disk for sales of 50,000 units of her Arista album "Heartbreaker" after a sold-out concert in The Hague's Congress Center, part of her recent European tour. The title track and another cut, "All The Love In The World," both made top 10 in Holland. Handling the presentation on behalf of Ariola Benelux is William G. Dyess, U.S. ambassador to the Netherlands.

CD Magazine Bows In Britain

LONDON—Dire Straits' "Love Over Gold" is Britain's best-selling Compact Disc title to date, and Vivaldi's "The Four Seasons" is the leading classical title, according to a new quarterly publication, CD Magazine, launched here by Sony U.K. this month.

The magazine, to be distributed free to record companies, disk retailers and owners of Sony CD hardware, aims to provide consumers with information available from no other single source and to speed the adoption of the CD format by the industry.

Its first issue details the release plans of WEA, CBS, PolyGram, Virgin, Chrysalis and others, and headlines the recent announcement by

EMI Music chairman Bhaskar Menon of support for the "advanced technology and high consumer quality of the CD," with first product to appear in "mid-1983." EMP's announcement, comments the paper, "completes the worldwide jigsaw of commitment to the new medium."

All currently available CD titles are listed, and a catalog of 1,000 CD disks is predicted by the end of this year in the U.K. In a chart based on dealer surveys and record company sell-in figures, CD albums by Dire Straits (two), Michael Jackson, Roxy Music (two), James Last, Jean-Michel Jarre, Barbra Streisand, 10cc and Vangelis are listed as this market's top sellers.

Twin Tapes Make Japan Bow

TOKYO—Nippon Phonogram has put out a batch of 19 titles in a new range of two-in-one cassette packages, containing two full LPs on one tape.

Norio Kurihara, deputy general manager of the company's sales planning division, is hoping to sell a total of 200,000 units, or the equivalent of 400,000 albums. The release includes 12 international titles and seven domestic titles.

Nippon Phonogram is using a multi-media promotion campaign for the initial release, which includes three two-in-one Barry Manilow sets and three from Paul Mauriat. Other artists involved include Dionne Warwick, Melissa Manchester and the Stray Cats.

Most titles are priced at \$14.80 as against a normal album/cassette price of \$10.55 here. All are from original digital mastering.

MOVE ANNOUNCED AT VENICE MEETING

Dutch IFPI, Video Group Merge

By WILLEM HOOS

VENICE—A significant move in aligning the video industry with the record industry in defense of their common interests was announced here during the 50th anniversary meeting of the International Federation of Phonogram & Videogram Producers (IFPI) by Leo Boudewijns, managing director of NVPI, the Dutch group of the IFPI.

The Dutch association of video distributors, NVVD, has merged with the NVPI, and the two segments will be administered by a newly-created board. The principal aims of the organization will be to press for a royalty on blank cassettes and to step up the fight against the pirates who, reportedly, now control 60% to 70% of the video business in Holland.

According to Boudewijns, the Dutch group of IFPI is the first in

the world to have separate audio and video divisions. "I think this is a very logical development," he says, "because the audio and video businesses have many interests in common, and when you join hands in this way, the whole becomes greater than the sum of the parts."

Koos de Vreeze, managing director of CBS Holland, has been appointed chairman of the board of NVPI's audio section, with Roel Kruize, managing director of EMI Holland, as his vice chairman. Other officers are Martin Kleinjan, managing director of Ariola Benelux, secretary, and Jan Mascini, managing director of Inelco, treasurer. Board members are Kees Baas, managing director of CNR, and Nico van Biemen, managing director of Polydor.

Appointed chairman of the video

section of NVPI is Dick 't Hooft, managing director of Veralux, the video company affiliated with VNU, Holland's largest book and magazine publisher. Secretary is Harry van Denderen, managing director of Videoscreen, which is linked to the Goflex film company, and treasurer is Taco Dijkgraaf, managing director of PolyGram Video, Holland. Members of the board are Theo van der Schaaf, managing director of video company EVC, and Cornelis Verwey, managing director of the Esselte video company.

Joop Buinink, former managing director of Polydor Holland, has been appointed chairman of the board of NVPI, with Koos de Vreeze as secretary, Dick 't Hooft as treasurer and Roel Kruize and Taco Dijkgraaf as board members.

Tapes, Inlay Cards Seized In Nigerian Police Raids

LAGOS—Nigerian police, raiding the premises of a long-established book printing business here, say they found some 210,000 counterfeit cassette inlay cards, covering album product by such big-name international acts as Michael Jackson, Jimmy Cliff and Marvin Gaye.

An Indian businessman, alleged to have placed the inlay printing order with the firm, has been arrested in connection with cassette piracy activities. Police allege he has sold "perhaps a million" pirate tapes in Nigeria at around \$3.35 each.

In a further raid on the Indian's home in a Lagos suburb, police say they found "several thousand" pirated tapes, which were confiscated along with a tape-duplicating machine. The raids took place mid-May.

Police claim the businessman told them: "I didn't know what I was doing was an offense in Nigeria." He's also said to have admitted a series of tax evasion offenses since his arrival in the country.

Bode Akinyomi, managing direc-

tor of EMI Nigeria, is among the key record industry executives who have inspected the haul. His company's product involved includes Michael Jackson's "Thriller" and Marvin Gaye's "Sexual Healing."

Says Robert Martijnse, managing director of PolyGram Records Nigeria: "The printing company raided is Academic Press, which is a well-established book printing firm. The discovery of this massive pile of inlay cards was a severe shock to the antipiracy committee of the national book publishers' association here."

He adds: "We're starting a very active antipiracy campaign here, and these raids represent our determination to come to grips with this menace. The national IFPI branch is coordinating all activities, and we've recently had a meeting in the British High Commission of organizations most hard hit by piracy and counterfeiting in this territory."

"Our aim is to form a Nigerian antipiracy action group, to link together all legislative, political and publicity activities against piracy in all its forms."

Decca U.K. Changes Name To London

LONDON—Decca Records U.K. has changed its name officially to London Records Ltd. On July 1, Roger Ames becomes managing director of the company.

The change follows two years of U.K. recording activity by the company aimed at building a new artist roster. During this time, product by new roster artists has been released on the London label.

Since 1981, Ames, though part of the Phonogram a&r team, has been closely involved with the artistic direction of the London Records artist roster. He'll continue to work closely in that area.

John Preston, general marketing manager for Decca, joins Polydor as marketing director. He joined Decca three years ago, after its acquisition by PolyGram.

Stan Cornyn And A 'Stunning Voyage Of Discovery'

By PETER WARING

VENICE—If any delegates present at the 50th anniversary council meeting of the International Federation of Phonogram & Videogram Producers (IFPI) were in any doubt that the world of music and copyright protection has changed out of all recognition from the one existing at the time of the inaugural Rome meeting in 1933, then Stan Cornyn, senior vice president of the Warner Communications Record Group, swiftly set the record straight.

His address, bearing the disarmingly deceptive title of "Future Markets In The Recording Industry," was a devastating assessment of the state of the art in new technologies and what it portends in the foreseeable future. Using the Venetian explorer Marco Polo as an analogy, Cornyn took IFPI delegates on a "stunning voyage of discovery" to the various areas of new technologies, explaining stage by stage their significance and how they'll link and interface their resources to give the public access to virtually

anything in terms of communications, services and entertainment in their own homes—and how, in the process, present methods of copyright protection and control will be entirely bypassed and outmoded.

Cornyn gently nudged his listeners to accept that, while legalities and legislative lobbying remain essential as the bedrock of IFPI's activities, events and developments are rapidly outpacing the current rate of progress in maintaining copyright protection, and a quicker and more aggressive reaction to the accelerating new technologies is imperative.

He declared: "The copyright and royalties business has one overriding priority. That is to get working on an encode-decode signal protection system built permanently into the playback equipment—a device in every player that the copyright owner's program can trigger."

Cornyn termed this device "a copygate" and suggested that there are two ways of obtaining it. One would be to get legislation passed in every country decreeing that no equipment can be sold without copygate devices. The other would be to con-

vince hardware manufacturers, notably the Japanese, that such a device would be "in their enlightened self-interest" and would bring reciprocal benefits in its wake.

To highlight the urgency of this issue, Cornyn emphasized that there was already in existence in the U.S. a computer program called Orchestra 90. This enables anyone to gain access by means of a telephone connection to popular and classical songs by dialing a phone number and loading the desired songs onto a recording disk at home. "Which means, my friends in the traditional record business, who needs you? Who needs us?"

Cornyn implied during his address that IFPI should consider uniting with other sectors of the leisure and communication industries in its efforts to overcome the copyright problems which are multiplying as the new technologies advance, instead of remaining confined to the narrower record and video fields. He also advocated political and economic as well as purely legislative measures to ensure copyright owners

their just dues and rewards, noting that if, for example, the Singapore authorities continued to show insufficient response and concern with regard to the tape piracy rampant in their territory, then perhaps Singapore Airlines should be denied landing rights elsewhere.

Expanding along similar lines, Cornyn conjured up a piquantly whimsical scenario whereby James Last and Paul McCartney linked hands with each other and a vast array of other entertainers to march figuratively on Tokyo if measures like the copygate are not conceded. As a final sanction, he suggested the blanking of screens throughout the world by the refusal of creative people to provide material until guaranteed their due reward for the use and dissemination of their work.

Cornyn received a standing ovation for his address, and IFPI president Coen Solleveld produced what, in the circumstances, seemed an epic understatement by declaring that there must be "a wider scope for IFPI activities."

Edward Thompson, IFPI consult-

ant based in Geneva, told delegates that, as a result of an IFPI meeting in England in May, it was decided not to seek a revision of the Rome Convention for the Protection of Performers, Producers of Phonograms & Broadcasting Organizations, signed in 1961, in respect of cable systems. Said Thompson: "A revision has been in the air for a number of years because it is generally accepted that the Rome Convention does not provide protection in terms of cable. We decided it was time for the IFPI to examine whether revision would be of advantage to our members and prepared a working paper. We reached a unanimous conclusion that a revision of the Rome Convention wouldn't be in the interests of IFPI members."

"The Convention has built into it a revision mechanism, which is difficult to control once it's put into motion. A member state can propose a revision, which must be approved by two-thirds of the signatory member states."

Thompson acknowledged the de-
(Continued on page 57)



STEVIE NICKS

STEVIE NICKS
GIVES YOU
HER HEART.



"THE WILD HEART." 90084
The new album from Stevie Nicks.
Featuring the single, "STAND BACK."
7-99863

ON MODERN RECORDS AND CASSETTES

DISTRIBUTED BY ATCO RECORDS. A DIVISION OF ATLANTIC RECORDING CORP. PRODUCED BY JIMMY IOVINE. FRONT LINE MANAGEMENT

© 1983 Atlantic Recording Corp. • A Warner Communications Co.

STEVIE NICKS ON TOUR

- | | | | | | | | |
|---------|--|--------|----------------------------|----|------------------------------|----|--|
| JUNE 23 | The Scope, Norfolk, VA. | JULY 2 | Auditorium, Buffalo, NY | 10 | Coliseum, Greensboro, NC | 18 | Rosemont Horizon, Chicago, IL |
| 24 | Byrne Meadowlands Arena, East Rutherford, NJ | 3 | Civic Center, Hartford, CT | 11 | Omni, Atlanta, GA | 19 | C.N.E. Bandshell, Toronto, Canada |
| 27 | Spectrum, Philadelphia, PA | 6 | Centrum, Worcester, MA | 14 | Kempe Arena, Kansas City, MO | 21 | Blossom Music Center, Cuyahoga Falls, OH |

www.americanradiohistory.com



MALRITE TAKEOVER APPROVED

Thacker Named GM At WVNJ

NEW YORK—WMMS Cleveland station manager Dean Thacker has been appointed GM at Malrite's newest facility, WVNJ Newark. "We got the word that the sale was approved at our meetings in West Palm Beach this past week, and the announcement was made that Dean would be moving into that position," says Jim Wood, operations manager at San Francisco's KNEW/KSAN, who also serves as national programming consultant to the chain.

"With the new call letters, WHTZ, applied for, it doesn't take a genius to figure out the direction we're going. But I will say conclusions at this point are premature. Malrite isn't your average straight-line-thinking company. We could be doing underground Indian religion," Wood jokes.

"WMMS isn't your average AOR, our AM in San Francisco isn't what traditional country is usually thought to be, so don't assume that WHTZ will fit specifically into any mold," he continues. "What we're going to do we've spent a lot of money researching. We have some answers, but the report also turned up some other interesting possibilities." New studios for WVNJ are under construction in Secaucus, N.J., and approval has been received to move its tower to the top of the Empire State Building.

Last week's management meetings demonstrated Malrite owner Milton Maltz' operation philosophy that "people are what makes an organization work," says Wood. Dubbed "Camp Malrite" by some of the participants, the meetings were

attended by over 250 employees, including all sales and promotion people, PDs, GMs and much of the support staff.

"It sounds hokey," continues Wood. "I mean, we even sang the Malrite song (written by Minneapolis PD Dave Malmberg). But the motivational aspects were incredible. It was almost like a Mary Kay cosmetics meeting; we were walking out of there frenzied to win."

Guest speakers ranged from Dr. Guido Sarducci and Don Pardo to motivational experts, lawyers and researchers. "I've been to a lot of corporate meetings before and they've always been, 'We're getting together to find out what's wrong.' The theme in West Palm Beach was, 'We want to show you how wonderful we are!'"



MONSTER BASH—The man in "The Monsters" T-shirt is Full Moon's Joe Walsh, who's shown with some of the winners of the "Rock 'N' Roll To Go" radio contest sponsored by the "Rock 'N' Roll Tonight" tv show and stations WYY Baltimore, WCOZ Boston, WLLZ Detroit, KPRI San Diego, KMEL San Francisco, WAVA Washington and WAPP New York.

PD Job At WTMJ Lures Elliott Back To Milwaukee

MILWAUKEE—Three months after Mike Elliott left WLUM here to program Cox's WIOD in Miami, his return to the beer capital as PD of WTMJ has been announced, leaving observers to wonder: what went wrong in Miami, and why did he leave?

"The answer to that question revolves around a number of personal things," says Elliott. "I have a house in Milwaukee I haven't been able to sell and a family who really wanted to stay. When Steve Smith called me and offered me the PD thing, it came out of left field."

Smith, who worked with Elliott in the '70s when Elliott was the PD at WTMJ and Smith was a salesman, had been VP/GM at WTMJ's FM, WKTI, until his promotion to VP/GM of both stations following the resignation of WTMJ VP/GM Don Richards last month. Elliott fills the post vacated by Bill Conway, who recently resigned, while WKTI PD Dallas Cole has been upped to operations manager at the top 40 FM.

"My family wanted me there. It was almost like the Lord was telling me to go back, it's one of America's truly great stations, but still, it wasn't an easy decision," Elliott continues. "Basically, Miami radio is asleep. That's one of the reasons I came here. That, and I wanted to work for Joel Day (WIOD GM). He came from a news/sports situation in

Denver and knows how to operate in that area.

"WIOD is sitting in a good position, even with four news/talk stations in the market. It's got the Dolphins, the Hurricanes, and a strong morning personality, Mike Reneri. It's positioned to make noise, and it's going to promote. Currently, the only station in the market really promoting is Y-100, and they do well but they're not direct competition."

"I didn't leave because I thought this was a bad situation. Actually, Joel hasn't found a replacement for me yet, but whoever comes in will be walking into an excellent situation. This station should do things by fall."

Porter Now A Consultant

BUFFALO—Pete Porter, who resigned as PD of Tampa country outlet WQYK last month after more than two decades of programming and air work, has opened his own consultancy in his hometown of Hamburg, N.Y.

Specializing in medium and small market country facilities, Porter, who will also be doing weekends at Buffalo country outlet WYRK, can be reached at Porter Broadcast Consultant Services, 31 Hawkins Ave., Hamburg, N.Y. 14075; (716) 649-2451.

Vox Jox
Sherwood Surfaces In St. Louis

By ROLLYE BORNSTEIN

For those of you wondering where and when Lee Sherwood would re-surface, make note: the former KHJ Los Angeles morning man is now holding down the same slot at Gannett's KSD-AM St. Louis, replacing Bob Wilkinson ("Wilke in the morning"), who exited earlier this month. Prior to stints at KHJ (which he left with an allegedly great payoff when Allan Chlowitz took over as GM of both KHJ and KRTH) and WMAQ, Sherwood programmed NBC's "Monitor" and WRC Washington as well as KIIS Los Angeles, WFIL Philly and WQAM Miami. Exiting KSD is overnighter Steve Norms, who moves into the midday slot at Denver's KLZ. And at KHJ, midday jock Terry Moss also exits.

Meanwhile, at KIIS, Danny Lemos leaves his post as—well, the best way to put it would be to call him one of Rick Dees' characters, but prior to that he had been music director at KIIS, and it's that position he'll fill at San Jose's KEZR, where he'll work with former KIIS PD Mike Wagner. He replaces Gary Weinstein, who moves to Visalia's KONG-FM as PD.

If you want to make it to KFI Los Angeles, it might help to work at New Orleans' B-97. Or so it seems, as WEZB news director David Blake has just been appointed KFI ND, joining his former B-97 staffer Ken Cooper, who will be doing afternoons.

John Hook leaves his overnight oldies show on 50kw 1110 WBT Charlotte to become the PD and morning man at WGSP there. You don't recognize the calls? Well, here's the story. WHVN, a religious daytimer at 1310, bought WIST, a full-time facility at 1240 (which Hook used to program in its top 40 days). Appearing at 1310 in the next two weeks will be WGSP, featuring Hook's favorites: oldies and a smattering of beach music.

Chuck Knapp adds to his duties as operations manager/program director at KS95-FM (KSTP-FM) in Minneapolis, having recently been appointed station manager. He'll continue to report to Hubbard Broadcasting radio division president and KSTP GM John Mayasich,

In addition to all that, the energetic Knapp—who joined KSTP in 1973 after a string of on-air successes including WLS Chicago, and left briefly in 1976 to program Fairbanks' WIBG in Philadelphia—will continue to handle morning drive with his partner in crime Michael J. Douglas.

Washington's WLTT (Bethesda) has probably seen more action in the last two weeks than it has in the last two years. Now PD Gary Balaban has exited and been replaced by Bob Hughes. Huges, you'll remember, programmed D.C.'s WASH-FM for

about a decade until he was replaced by Bill Tanner earlier this year. Sadly, Hughes' first order of business will be filling the evening slot: former evening personality Wells Bunyea died of cardiac arrest in his home June 2. Bunyea, 50, leaves a wife, three kids, and many fans throughout the area. Among those in contention for that 7-midnight slot is one familiar name: Carol Parker, the former PD of Viacom's Washington country outlet WMZQ, who is currently doing weekends on WLTT.

Jim Tate has certainly cleaned up his act. The formerly outrageous morning man on such stations as Houston's KULF and Raleigh's WKIX has been named news director at New Orleans' WGSO. Actually, it's not so far-fetched: Tate was most recently a newsman at Ed Shane's KTRH in Houston. He replaces Mike Longman, who we told you last month was going across town to WWL, which has moved to a news block in afternoons.

It's back to weekends for Dia, the 10 p.m. to 2 a.m. personality on WMMS Cleveland. She's replaced at the Buzzard by parttimer TR. The switch "is permanent, for the time being," according to the station. ... Kathy Novak walks from WOR New York to WABC there, moving her hours from afternoons to mid-mornings, as she continues to talk. ... KYA/KLHT San Francisco has finally hired that assistant PD. He's Scott Kenyon, most recently director of marketing for Surrey Research. ... Promoted at WMEE/WQHK Fort Wayne is PD John Curry, who becomes operations manager. ... The new operations manager at Billings' KGH/KIDX is Lee Rogers, who has been at KMPS Seattle for the last several years. ... Top 40 station Q101 Meridian promotes Chuck McCartney to PD and Larry O'Neal to operations manager.

Dominic Quinn adds to his duties as morning host of Philadelphia's FM news/talk outlet WWDB (WHAT's sister station). He becomes PD, replacing Marc Kuhn, who exits. Also at 'DB, Stan Major is upped to program manager.

(Continued on page 24)

BRANDMEIER BLASTED

Cubs Strike Out At WLUP

CHICAGO—The Chicago Cubs will not be listed among fans of WLUP Chicago's Jonathan Brandmeier. Moreover, the ball club has revoked the station's press privileges.

It all started when Brandmeier took a tape of Cubs manager Lee Elia's now-famous blue tirade against the fans and superimposed it over a copy of the Cubs song "Hey, Hey, Holy Mackerel, No Doubt About It." Cubs management took it for a while but finally felt enough time had elapsed that the repeated playing of the cut on Brandmeier's morning show constituted harassment, and thus pulled the credentials.

"Brandmeier isn't being malicious," said WLUP VP/GM Jim DeCastro in the Chicago Sun-Times Wednesday (8). "I think what he did with the Cub song was quite humorous, but apparently the Cubs have gotten pretty perturbed about it. I guess I have, too, because in my eyes this has become a first amendment issue."

Should this go to court, WLUP has a willing defender in sports director Bruce Wolf, who is also an attorney. He'd have his hands full: the latest figure threatening legal action against the Loop is WGN sportscaster Milo Hamilton. Brandmeier recently heard a taped interview with Hamilton's wife Arlene and, thinking her voice sounded a lot like Lily Tomlin's "Ernestine" character, carted it up, complete with Ernestine snorting like a pig in the background.

YOUR LISTENERS CAN'T GET ENOUGH OF JACKIE.

America's a nation of soap opera addicts. And 25 million of them love Jackie Zeman, the sexy star of TV's #1 rated* serial drama, *General Hospital*.

It's little wonder then that *Soap Talk*, hosted by Jackie Zeman, is a hit on over 300 radio stations. Aired in drive time, it can help you capture part of this lucrative market.† Call Julie Eisenberg at (212) 887-5690. She can tell you how to hitch your ratings to our *Soap Talk* star, Jackie Zeman.

* (NTI) 1983 TV Industry—Accepted Audience Estimates.

† 77% of *General Hospital* women viewers 18-34 listen to radio on an average weekday; 66% of them during drive time. (1982 Simmons Study of Media & Markets.)

SOAP TALK™

SPONSORED EXCLUSIVELY BY EXCEDRW®

ABC RADIO NETWORKS 

Produced by



Watermark

Satellite Sports Network Ready For National Debut

By EARL PAIGE

LOS ANGELES—After six months of experimentation, Sports Radio Network claims it is set to go nationally with an all-weekend all-sports barter package, distributed by satellite.

Hal Uplinger, a principal of the Orange County firm, says he is conscious of the bad taste left by the failure of Enterprise Radio, an earlier attempt to do on radio what ESPN does on cable television. But the former CBS sports producer says, "Our key is serving stations on weekends only. That's when sports happens and when stations most need help in terms of program fill, revenue and holding down costs."

Part of SRN's formula is to offer stations eight spots an hour, with SRN receiving another four spots as

the bartered fee. Service is to run from 6 a.m. Saturdays to midnight Sundays.

The service will revolve around four announcers offering headlines and briefs, with three minutes of scores per hour. Ken Jones, Chuck Benedict, Jane Chaistain and Pete Arbogast have been hired as what Uplinger calls "our big four."

Uplinger notes that the launch of SRN has been preceded by six months of tests at KWRM-AM Corona, owned by Pat Michaels, who also owns KQLH-FM in San Bernardino and is one of the three principals in SRN. "We programmed three to four hours, sometimes six," he says.

Uplinger emphasizes that no play-by-play segments will be offered: "That's ABC's, and we don't want it. In fact, we'll tell listeners where to dial for the big events we're covering."

Discussing the demise of Enterprise, Uplinger says that two mistakes were made. The first was thinking that an ESPN-type service on radio had to be on seven days a week, 24 hours a day. "That's not where the need is, and Enterprise found out not enough was happening midweek." The other was going with too much invested in announcer talent.

Funding for the initial test came from a letter of credit Uplinger says he, Michaels and third partner Tommy Mason jointly obtained. SRN is currently headquartered at the Balboa Bay Club and KWRM, but Uplinger expects to open an office shortly.



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 30.

Out Of The Box

HOT 100/AC

NEW YORK—Taco's "Putting On The Ritz" (RCA) could be one of 1983's biggest hits, opines WNBC program director Kevin Metheny. "We're inclined to feel that it will be an enormous record in New York because the lyrics are so localized," he says. "but the buzz could grow, too, and we could have another 'My Sharona' on our hands. The '40s-oriented lyrics and the new music feel have genuine novelty impact." If Metheny is excited about the Taco single, he's positively delirious about the new **Eurythmics** 45, "Sweet Dreams" (RCA). "Part of our summer plan is to enliven the station's sound, and the bright, vibrant, positive feel of this record has extraordinary commercial potential."

AOR

BOULDER/DENVER—**Juluka** moves away from the techno-pop sound on their new Warner Bros. single, "Scatterlings Of Africa," and KBCO music director Doug Clifton feels its "electric reggae sound" is one of the best he's heard by a new group in recent months. He imagines **Mitch Ryder's** interpretation of Prince's "When You Were Mine," a new Riva single produced by John Cougar, will become a summertime anthem for those who rocked to Cougar's "American Fool" last year at this time. Clifton says the tune, taken from Prince's "Dirty Mind" LP, goes well with the dance beat of "Safety Dance" by **Men Without Hats** (Backstreet) and the melodic texture of "Nobody's Diary," which is new from **Yaz** (Sire).

BLACK/URBAN

COLUMBUS, Ga.—Al Smith is a self-described "jazz buff," but the WOKS program/music director is sure that the new **Ronnie Laws** single, "In The Groove" (Capitol), transcends that category. "It's a mood tune with a nice pop feel," he says. "the kind of tune you might sip a drink to." **Fatback's** "Is This The Future?" (Spring) relates as well to the economy as it does to the dance floor, he adds. Smith also likes "the hitbound sound" of the new **Crown Heights Affair** single, "Is It As Good As It Looks" (De-Lite), whose lyrics apply to one of life's common denominators—"sex, of course."

COUNTRY

SACRAMENTO—"Most of our audience was listening to pop radio when the original came out, so the nostalgia factor is pretty good," says **KRAK** music director Rick Stewart, speaking about **Joe Stampley's** remake of Johnny Rivers' "Poor Side Of Town" (Epic). "It sounds darn good, a natural summer song. Joe just nails it." Two album cuts which Stewart is hot on are **Ronnie Milsap's** "Like Children I Have Known" from his "Keyed Up" album, and **Waylon Jennings'** "Mental Revenge" from the "Rock & Roll" LP, both on RCA. The former is "one of those slow ballads Ronnie handles so well," but he says the Jennings tune is "uptempo all the way," adding that Waylon makes the Mel Tillis tune sound like it was written "just for him." **LEO SACKS**

Washington Roundup

By BILL HOLLAND

With the retirement of FCC Commissioner Anne P. Jones and the elapsed seven-year term of Joseph R. Fogarty, who has announced he will soon join a Washington law firm, the Commission will be reduced from seven seats to five and, according to recently passed legislation, it will now stay that way. The Commission trimming will cut nearly \$400,000 from the agency's annual budget.

However, Jones' term was not scheduled to end until June, 1985, and the question of who will be appointed to replace her lingers. Possible candidates include Commissioner Stephen A. Sharp, a Republican who is serving a special one-year term, but who is supposed to step down on the same date as Fogarty—June 30.

No more than three of the five

members of the FCC are supposed to be from the same party. Sharp maintains that he does not want Jones' chair, and certainly doesn't want to go through the Senate confirmation hearings wringer. That will leave two Republican and two Democrats. The Republicans are Chairman Mark S. Fowler (whose term expires in 1986) and Mimi Weyforth Dawson (1988). The Democrats are James H. Quello (1984) and Henry M. Rivera (1987).

Republican politicians have begun drawing up lists of possible candidates. The names of contenders already bandied about: FCC Congressional liaison Jackson Lee and Mimi Feller, administrative assistant to Sen. John H. Chafee (R-R.I.).

The growing interest among station owners in taking advantage of the FCC's April ruling that deregulates

use of FM subcarrier channels (and their confusion) will surely be helped by an upcoming National Assn. of Broadcasters (NAB) video teleconference to be held in 21 cities on July 20.

The four-hour NAB hookup will provide interested broadcasters the opportunity to explore methods of utilizing their subcarrier channels (SCAs). Topics to be discussed in the 5 p.m. (EDT) session include SCA leasing, utility load management, background music, electronic mail, income potential, paging systems and digital data transmission.

The NAB's "SCA Day—USA" will be held in Atlanta, Boston, Charlotte, N.C., Cincinnati, Cleveland, Chicago, Dallas, Denver, Harrisburg, Pa., Kansas City, Mo., Long Beach, Calif., Nashville, Newark, New Orleans, Orlando, Fla., Phoenix, Salt Lake City, San Francisco, Seattle, St. Louis and Washington.

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 "Take Me To Heart," Quarterflash, Geffen	54	54	KIIS-FM, KUBE-FM, KIQQ-FM, KRTH-FM, WXKS-FM, WLOL-FM
2 "Cuts Like A Knife," Bryan Adams, A&M	38	66	WGCL-FM, KNBQ-FM, KHTR-FM, WOMP-FM, WTRY-AM, WDCG-FM
3 "Stop In The Name Of Love," Hollies, Atlantic	36	67	KIIS-FM, WGCL-FM, KCPX-FM, WBEN-FM, WKXX-FM, WMC-FM
4 "Stand Back," Stevie Nicks, Modern	33	108	KFRC-AM, WGCL-FM, WLS-AM, WNBC-AM, WZGC-FM, WTIK-AM
5 "Maniac," Michael Sembello, Casablanca	31	61	KRTH-FM, WGCL-FM, WLOL-FM, WXKS-FM, WQXI-FM, WZGC-FM
BLACK (80 stations)			
1 "Crazy," Manhattans, Columbia	28	28	KGFJ-AM, WPLZ-FM, WAOK-AM, WHRK-FM, WLOK-AM, KDIA-AM
2 "Bad Boys," Skyy, Salsoul	24	26	WHRK-FM, KRNB-FM, WPLZ-FM, WRKS-FM, WBMX-FM, KGFJ-AM
3 "Super Love," Johnny Gill, Cotillion	17	44	KGFJ-AM, WBMX-FM, WAOK-AM, WDAO-FM, WGCL-FM, WTMP-AM
4 "Ready For Some Action," June Pointer, Planet	13	55	WDIA-AM, WDAO-FM, KAPE-AM, WCIN-AM, WBMX-FM, WHRK-FM
5 "Freak-A-Zoid," Midnight Star, Solar	13	36	WAMO-FM, WDAO-FM, WGCL-FM, WJPC-AM, WAIL-FM, WVOL-AM
COUNTRY (124 Stations)			
1 "A Fire I Can't Put Out," George Strait, MCA	44	87	WDAF-AM, WDGY-AM, KVEG-AM, KWJJ-AM, KVOO-AM, WSLC-AM
2 "Hey Bartender," Johnny Lee, Full Moon/Warner Bros.	39	82	WDAF-AM, WDGY-AM, WSOC-FM, KVEG-AM, WWWW-FM, KEBC-FM
3 "Dream Baby (How Long Must I Dream)," Lacy J. Dalton, Columbia	32	68	WPLO-AM, KVEG-AM, WELF-FM, KIK-FM, KCUB-AM, KUZZ-AM
4 "You're Gonna Ruin My Bad Reputation," Ronnie McDowell, Epic	30	93	WIRE-AM, KVEG-AM, KGA-AM, KRAK-AM, KVET-AM, WMIL-FM
5 "Shot Full Of Love," Nitty Gritty Dirt Band, Liberty	29	52	WHK-AM, KRMD-FM, KSO-AM, WSLC-AM, WWVA-AM, WTQR-FM
ADULT CONTEMPORARY (84 Stations)			
1 "Try Again," Champaign, Columbia	21	44	KIXI-FM, WWSW-AM, KFMB-AM, KNBR-AM, WLAD-AM, KOY-AM
2 "Every Breath You Take," Police, A&M	16	29	KPPL-FM, WASH-FM, WENS-FM, WCLR-FM, KEZI-FM, WLLT-FM
3 "All This Love," DeBarge, Gordy	12	65	WKRC-AM, KLTE-FM, KKRD-AM, WTIC-AM, WRVA-AM, KSEL-AM
4 "We Two," Little River Band, Capitol	12	47	WGAR-AM, WWSW-AM, WTMJ-AM, KUDO-FM, WLTA-FM, WHB-AM
5 "All The Love In The World," Dionne Warwick, Arista	12	34	KHOW-AM, WTMJ-AM, KFMB-AM, WYEN-FM, KOMO-AM, WHBC-AM

TOP 30 USA

MORE MUSIC, LESS TALK

Now, after a year of research and development, RADIORADIO proudly presents TOP 30 USA—the only weekly adult contemporary countUP program that takes your listeners from #30 up to #1.

John Parikh and Joint Communications surveyed radio program directors and held listener focus groups. With this valuable input, we've designed the countUP that works for both your young adult audiences *and* your advertisers with:

- Three hours weekly.
- More music and less talk.
- Strictly within A/C concepts.
- Based on *Radio & Records* weekly top 30 A/C hits.
- Brief, catchy, uptempo features.

TOP 30 USA has an outstanding host, M.G. Kelly, veteran of radio, television, films and commercials. His natural and engaging delivery earned him a Radio Personality of the Year award from *Billboard*.

TOP 30 USA. It starts the weekend of July 8, 1983. Get in at the beginning of RADIORADIO's exciting new programming development. All it takes is a call to Susan Jacobi (212) 975-6917.



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

Nashville Market Profile

Billboard's former editor-in-chief Gerry Wood recently sneaked into Nashville's Hall Of Fame Motel for a solid week's worth of listening to Nashville area radio stations for this exclusive report. No stranger to the Nashville radio scene (he once worked for WKDA as news director and jock), Wood was still amazed at the major changes that have taken place. In addition to its heated competition, the market is most unusual in that, while it is perceived as the country recording capital throughout the world, local residents largely reject the country image, making the Nashville radio industry a history of contradictions.

AM

650 khz WSM

Like bookends bracketing both extremities of the AM radio spectrum, WSM at 650 kHz and WLAC at 1510 kHz have long histories as two of the most important stations in the country. While both were plugged into the pop music mainstream during their daylight hours, they took advantage of darkness, 50,000 watts of clear channel power and signals that reached most states in the U.S. and crossed the borders to slide into their nighttime personalities. As WSM blared country, WLAC hawked r&b, and somewhere in the middle, these grassroots forms of music merged into rockabilly and changed the musical tastes, not only of the South, but of the entire world.

These two stations have never claimed credit for their unprecedented impact on music, but they deserve it. Not only did they influence a generation of listeners and bridge long-standing gaps between urban and country, black and white, they influenced many of those now responsible for writing, singing and producing today's most popular music forms. Though WLAC has gone to talk (except for a nighttime gospel show), WSM continues its tradition as the nightly champion of country music.

The most important show in the history of country music, the Grand Ole Opry, still hits the airwaves every Saturday night as it has without exception every Saturday since November, 1925, making it the nation's longest running radio show. With golden-throated announcers who would do NBC proud, a cast of country music might-be's and has-beens, and less frequent performances by the top country music stars of today, the Opry deserves its reputation—past and present.

WSM-AM contains one other time capsule: an early morning wake-up show, featuring a live band, before an audience. Perhaps the only surviving show of this type, "The Waking Crew" is now hosted by Tony Lyons. This Smithsonian Institution of the air, heard from 6:45 a.m. to 9 a.m., currently broadcasts from the Opryland Hotel in front of a live audience depicting radio as it used to be—and probably will never be again.

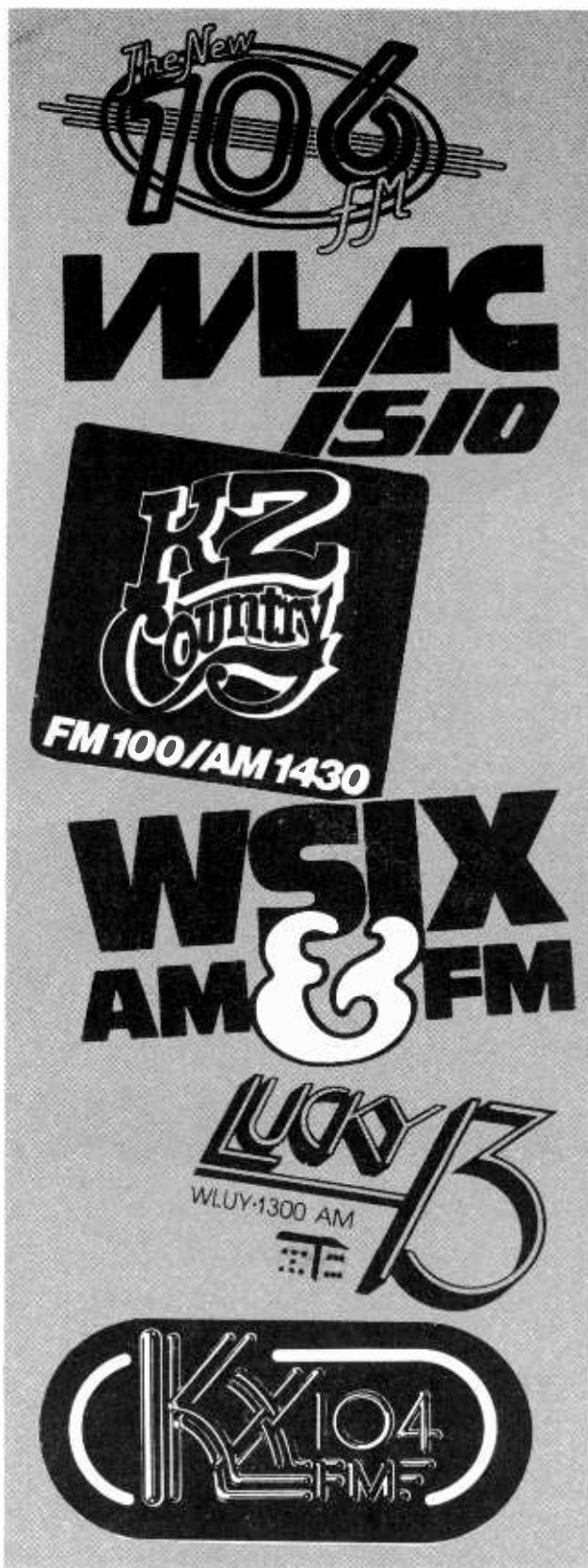
These days, the large orchestra has been replaced by a smaller band rendering country music. But even so, a listen to the show had Lyons dipping into the band for some (usually) corny jokes and (usually) banal chatter about wives and fishing, throwing it to George Plaster for sports, pausing for a long news segment, and coming back to introduce Diana Ryan, who effectively crooned "It Ain't Easy Being Easy." Later, backed by the band that's still heavy on musician/philosophers and even heavier on saxophone (the Saxophone-That-Ate-Japan continued to be an integral part of the Waking Crew Orchestra), Tom Grant tackled a romantic ballad, "He Got You." Smirk, if you will, but Arbitron rates WSM as number three in Nashville for this time period.

The rest of the day, once MOR, is now mainline country. So after the Waking Crew goes to sleep, you'll hear Hairl Hensley (who starts at 6 a.m. and sits back stoically in the studio for 75 minutes trying to decipher the true meaning of the Waking Crew) carry on to 10 a.m., followed by Skip Woolwine mid-days, afternoon jock Charlie Chase and Keith Bilbrey until 9 p.m., at which time the "Music Country Network" emanates from the WSM studios. The joint venture with AP had been hosted by Chuck Morgan from 9 p.m. to 1 a.m. until he resigned in April to become an executive with the Texas Rangers baseball team. Benny Ray has been filling in on an interim basis, awaiting the arrival of well-known personality Charlie Douglas, who will be followed by Al Risen, handling the 1 to 6 a.m. segment. Overall, WSM ranks fifth in the metro.

980 khz WSIX

Born in 1927, WSIX keeps contemporary with one of the two best jocks in Nashville, Gerry House. He's also program manager of WSIX AM/FM and is equally at home on Nashville television and the stage. With sidekick Paul Randall (who formerly worked for RCA Records in Nashville), House rides herd until 9 a.m. with an entertaining, lively and upbeat program. A mild form of country music (Kenny Rogers/Kim Carnes, Alabama, Marty Robbins) breaks up the chatter, but it's the House humor that wins the day, day after day.

Balancing the House/Randall team, the news comes from former WSM PD Al Voeks, perhaps the best radio/tv newsman in Nashville. Their efforts make the morning into the stronger time slot for this station, which was 10th in the most recent Arbitron. Diane Richey and Jerry Minshall follow in the midday slot, with the Marvis (Harris) and Charlie (Williams) Show heard afternoons. NBC Talk Net rules the WSIX airwaves from 7 to midnight—and then it's Vick Clemons all night.



1170 khz WAMB

What can you say about Al Ham's "Music Of Your Life" format that Al hasn't already said? We're talking such musical movers and shakers as Perry Como, Ed Ames and Charlie Spivak and his orchestra. When we tuned into WAMB, Jerry Vale, another blast from the past, was rendering a version of "Sleepy Time Gal" that did justice to the title. WAMB, a daytime with 25,000 watts, features Joe Holcomb mornings, Tim Branning mid-days and Bill Jones afternoons. With a 2.2 average share, WAMB ranks 11th in the market.

1240 khz WKDA

Back in the days when AM was king and FM was, at best, a hip-pocket simulcast operation run grudgingly to protect a frequency from competitors, WKDA-AM was at the top of the Nashville heap. Headed by the late Jack Stapp, WKDA always managed to stay one step ahead of its bitter rival, WMAK, which claimed the legendary Nashville jock Noel Ball. When Jack Sanders left WAKY in Louisville two steps ahead of an early '60s tar-and-feather vigilante group, Stapp grabbed him to host drivetime at "Smashville in Nashville." The genius of Stapp and the talent of Sanders soon had WKDA sounding as good as any major market rocker. Then, along came FM. It did in WKDA-AM, which experimented with different forms of music, finally coming back to what it terms "modern rock." WKDA is still the No. 1 station in Nashville—except it's WKDF.

WKDA, billing itself as the "Rock Of The '80s," simulcasts

with its FM sister during morning drive. Middays it's Denny Ray, Dick Shannon does afternoons, Erin Edwards is on night, with Big Jim Buford coming in for the graveyard shift.

KDA is an AM version of 'KDF—and a godsend for those who like album oriented rock on AM (all three of them). We tuned in to find Dick Shannon doing an excellent job while playing such acts as the Thompson Twins, Elvis Costello, A Flock Of Seagulls, Ric Ocasek, Jefferson Starship and the Greg Kihn Band.

We'd be remiss if we covered WKDA and failed to mention Captain Midnight, the best all-night DJ who ever graced the airwaves of Nashville. He was, and is, one of America's best street-people jocks. His show was a microcosm of the heart of Nashville. He could call his Honor Mayor Briley "Fuzzlip"—and not only did he get away with it, but hizzoner often called between 2 a.m. to 4 a.m., and was immediately put onto the air for a live interview with the Captain.

Police called. "Have you heard from Rabbit Veach?" The Captain would answer, "Yes, weren't you listening? He called in a half hour ago." Veach was a notorious Nashville jail escapee who was every bit as masterful as Houdini when it came to getting out of a location he didn't want to be in. Every time Veach was arrested, Captain Midnight would announce it to his listeners—and it was like waiting for the next shoe to fall for the inevitable news bulletin ("Clayton Rabbit Veach has once again escaped from Metro Jail. . .") and the inevitable phone call from Veach to Midnight that was broadcast live to Nashville ("Hey, Captain, I'm free again." Midnight: "Well, where are you?" Veach: "You know I'm not going to tell you that.")

Captain Midnight was fired three times in a one-year period. He had a habit of putting on a one-hour tape of his show and slipping down to a Printers Alley nightclub to mingle with his fans. One night, Jack Stapp was also at the nightclub. Fired. Another time, the Captain raced back before the tape was to run out, and ran into his program director, who had made a rare nocturnal visit to the station and found no jock. Fired. The last time, the tape broke after 10 minutes. Fired. But he was the best Nashville ever had, and he's available for a job right now.

1300 khz WLUY

"Lucky 13" is number 20 in the market—and all is right with the world. Formerly the legendary WMAK, home of everyone from Russ Spooner to Scott Shannon and Mark Damon, the station also bills itself as "Your NASCAR Racing Station" and "Your Sports Station." What they need to be is a radio station. The format is adult contemporary (you'll hear Bob Seger, Billy Joel, Hall & Oates), and the jocks we heard were nothing to write home about, rarely identifying the records they played.

1430 khz WNKZ

Fasten your seatbelts for this one: WNKZ-AM, with its transmitter north of Nashville in Madison, simulcasts with WJKZ-FM, with its transmitter south of Nashville in Franklin—while the studios are in the heart of Nashville's Music Row. Nashville producer/record executive Jimmy Bowen loves to flip the button between the AM station and the FM station to hear the differences in the sound. It's remarkable. While the FM provides some delicate guitar work that's completely swallowed up on AM, the AM adds a momentum and drive to the music that the FM can't achieve.

Janet Bozeman, national music director for the Mack Sanders radio chain, programs non-corn country, and the station has leaned to half-hour music sweeps. You'll hear Kenny Rogers, Ed Bruce, Conway Twitty, Shelly West, Don Williams, the Whites, Larry Gatlin, George Jones, Jennifer Warnes and John Anderson.

Some programming changes may be on the way, since Bob Sterling (from sister station WRKK-FM Birmingham) who replaced Don Keith as PD earlier this year, has also resigned, with Steve Atkins, also from WRKK, coming in as PD and morning man. Additionally, Burkhart/Abrams/Michaels/Douglas & Associates now consults the Mack Sanders chain. Another newcomer to the air lineup, Jack Gallo, is on middays, followed by Ken Johnston, a proficient, steady announcer, Joey Baker from 7-midnight, and Chris Collins all night.

The AM half of KZ Country was formerly WENO, a station better known for its promotions than for its ratings. The WENO trucks became familiar but puzzling landmarks in Nashville. They'd be strategically located within eyesight of the interstates, perched precariously atop sheer rockwalled cliffs with no roads leading up. WENO didn't bother with the cab of the truck—just the rusty trailers painted with the call letters, which became so omnipresent that Nashville residents finally quit wondering how they got there, accepting them as other locals no doubt accept Stonehenge, the Sphinx or those remnants on Easter Island.

The stations combined average 2.8, not a bad showing—and worth watching in future Arbitrons.

1470 khz WVOL

When we first tuned to WVOL at 10 a.m., Clarence Kilcrease was playing gospel music. It's appropriate, because the station's ratings, plunging from an 8.8 in the spring book to 4.1 in the fall book, need to be healed. Sister Betty Shelton followed by never-ending church announcements does not good rating make. Lord knows where all those listeners went.

WVOL, primarily an urban contemporary station, shines best in this format. Unlike many Nashville stations, WVOL is ahead of the game in its music selection. Among the songs on the way up that were spun by Richard St. John in the afternoon were "Nobody Can Be You" by Steve Arrington's Hall Of Fame, "Love On My Mind Tonight" by the Temptations, "When I First Saw You" from "Dreamgirls," and "Candy Man" by the Mary Jane Girls. Add a little Little Milton and it's not a bad mix for the "Mighty 147," which, despite its slide, is still ninth in Nashville.

1510 khz, WLAC

Muddy Waters, Dee Clark, Jimmy Reed, Wilbert Harrison; you won't hear them now on WLAC, since the station is predominantly talk—but a generation of U.S. radio listeners will forever identify their emergence from adolescence with the music (sometimes black trying to sound white) and announcers (always white trying to sound black) that were WLAC in the '50s and '60s. With jocks ranging from the nervous-sounding Gene Nobles to bass-rattling Hoss Allen and John R., WLAC attracted a nighttime audience that would do a network proud.

'Stereo 98 plays country for all seasons. The Jones you hear is more likely to be Tom than George.'

Double-entendres ruled the night. Such sponsors as White Rose Petroleum Jelly just added fuel to the fire: "It has 101 uses—and we all know what that one use is," barked Nobles with a leer in his voice. "Why, here's a letter from a lady at the University of Florida who's ordering a 40-gallon drum of White Rose." Nobles would later relate, in great detail, how one college fraternity poured sand into another fraternity's giant container of White Rose.

The station, through its jocks, established one of the most profitable radio and record retailing setups in the history of the music business. Ernie's Record Mart and Randy's Record Store of Gallatin (does the name Randy Wood ring a bell?) would buy an hour or two of airtime each night on the station. Ernie's specials offered "A dozen of your biggest hits for just \$3.98." Randy's specials offered a hit or two plus a pack of dogs, via mail order. If the record store ran out of stock on a record—even if it was No. 1—somehow that record never got played by the jock. The special mail order deals, and the airplay, would be dictated by the record outlet stock—and not vice versa. Returns were not a problem in those days. The slower a record sold, the higher its on-air rotation became.

John R. (Richbourg) is now a successful producer in Nashville, and Hoss Allen is the only remnant on the air at WLAC, with an 11 p.m.-5 a.m. gospel show—the only music on this otherwise all-talk station, which is now number 4 in the metro survey area and the top-ranked AM station in town.

Still as soulful as ever, Hoss Allen now hawks real deals—such as this one broadcast at 2:43 a.m.: "This is the Preacher Special. . . . Send \$7.98 plus \$1.00 and you get two sermons—the Rev. Cleophus Robinson with 'A Woman Needs Loving' and the Rev. Jasper Williams with 'I Fell In Love With A Prostitute.'" Even Albertina Walker, who followed with a song, seemed anticlimactic after that hustle. But Allen will fit right in, as the station has just announced a move to paid religion from 7 p.m. to 6 a.m. effective later this month.

The verbal hours of WLAC feature Nashville's top media personality, Ruth Ann Leach, the co-anchor on the WTVF (Channel 5) 6 p.m. news and a columnist for the Nashville Banner newspaper. Talented enough to make it in any major market, Leach plays it safe and remains the big frog in the middle-market pond. Network quality on television, she tried talk radio as a sideline three years ago, and now her WLAC segment is the highest-rated gab period in the ratings, but she can be curt. Guest: ". . . I was talking about an alternative to social security." Leach: "Yeah, dog food."

FM

92.1 mhz WMAK

If you want a weird blend of music, dial your way to 92 FM. Though it bills itself as an urban contemporary station, the former oldies outlet licensed to Hendersonville is more like an "urban everything" format. "Metro's Music on Nashville's New 92" might play, back to back, such acts as Angela Bofill, Ray Parker Jr., Neil Diamond, the Pointer Sisters, the Greg Kihn Band, Hall & Oates, Juice Newton, Indep, Ramsey Lewis, Luther Vandross, War and Duran Duran.

The only jock I heard was Dan James, and he sounded very good. But 92 FM is going through one of those all-too-familiar staff upheavals. This one could be so severe that we'd be taking a chance to list the on-air staff at this time. Send resumes.

There's a local buzz about this station and its crazy mixture of dance, neo-disco, uptown country and AOR music. With a 2.0 overall rating now, it'll be interesting to watch what happens here. A prediction: 92 FM's ratings will go up.

92.9 mhz WZEZ

If you're lucky enough to someday be in the holding room for check-in at the Pearly Gates, on a busy day, this is the music

that will be piped in. After a half hour of it, you might be tempted to bribe St. Peter and see if he could throw in a soul, rock or country tune. There are enough strings on this station to weave a sturdy straitjacket—which some people will need if they listen for extended periods. "93 FM is EZ all the time," says the jock, who adds, "Procrastination is the EZ word of the day." What else? The first alert listener making the connection was \$93 richer for the experience.

The station leans toward instrumental versions of songs, some recognizable, some not: your basic Bonneville fare. At one time I heard five straight instrumentals, a Kenny Rogers vocal and another nondescript instrumental with a piano that had to have been played by an elephant.

What does all of this laid-back programming get WZEZ? Simply a 9.1 rating, good for number 3 in the market—proving you can't argue with success.

95.5 mhz WSM

Believe it or not, it was only recently that WSM-FM adopted a country format. Playing pop music, it gained a 10.0 share in 1981, so the jury is still out on whether the new format can regain the glory of the former numbers. Currently, it has slid to eighth in the market—and Nashville, traditionally not a country radio town, has several stations vying for that audience. The conversion to country seems questionable at best. Commercials—two or three—are usually bunched together, followed by about three records back to back. Steve Henderson was on mike when I tuned in, and he was playing T.G. Sheppard, George Jones, Loretta Lynn, Don Williams, Mel McDaniel and Elvis.

96.3 mhz WKOS

KOS is one of the surprises of the Nashville market. The music and programming are brisk, bright and enjoyable. Licensed to Murfreesboro, "Nashville's Music FM" is a well-paced station that effectively segues from "Sail On" by the Commodores to the new Christopher Cross hit.

What's even more surprising is the station's anemic ratings—a 1.4 overall in the last ARB. Keep an eye on this number. This station could be a sleeper in the Nashville market. Normally, commercials and records are run two at a time. Those records include Lou Rawls, Chicago, the Electric Light Orchestra, Billy Joel, Dan Fogelberg, Donna Summer, Michael Jackson, Elton John and Diana Ross.

97.9 mhz WSIX

With its 12.8 overall rating in the last Arbitron, good enough for second in the metro survey area, Stereo 98 plays country for all seasons. The Jones you hear is more likely to be Tom than George.

The Metropolitan Country sounds are hosted by Beau Kent, Jim Kent, Marci, Jack Stevens and Vick Clemons (WSIX-AM-FM simulcast between midnight and 5 a.m.). With a beautiful music approach, this is a watered-down version of a country station, favoring Bobby Goldsboro, Charlie Rich, Emmylou Harris, Michael Murphey and George Strait, with way too much surface noise—pops and scratches—on some of these records.

100.1 mhz WJKZ

(See AM, WNKZ)

103.3 mhz WKDF

With a 14.4, this is Nashville's No. 1 station. Sometimes when you listen to it, it seems 'KDF doesn't deserve to be No. 1, but it is—and that's what counts.

As Abrams-consulted AOR stations have done recently, 'KDF has allowed enough flexibility to crack the door for new music, and is catching up to top 40 radio in this area. 'KDF has a head start, since PD Smokey Rivers has a top 40 background.

Here's how the numbers look

The following are Nashville market Arbitrons, Monday-Sunday, 6 a.m.-Midnight, 12 plus AQH

Call	Format	Spring '82	Fall '82
WKDF	AOR	12.4	12.8
WZEZ	easy listening	9.4	10.2
WSIX-FM	country	9.2	10.0
WWKX	top 40	10.0	9.0
WLAC	news/talk	5.7	6.8
WVOL	urban	9.4	6.1
WSM	country	6.8	5.9
WYHY	AC	3.3	4.9
WSM-FM	country	5.3	4.1
WNKZ/			
WJKZ	country	1.1	3.4
WMAK-FM	top 40	2.0	3.0
WSIX	country	2.9	2.9
WJYN	AC	3.4	2.8
WAMB	big band	3.1	1.5
WKOS	A/C	2.1	1.3
WAJN	MOR	—	1.3
WTJT	country	M	1.1
WKDA	AOR	1.4	1.0
WLUY	AC	2.4	.7

The station fluctuates between greatness and grossness. At 7 a.m., when many listeners are trying to focus their bleary eyes on a mound of oatmeal, DJ ("Don't call me DJ, I'm an *air personality*") Carl P. Mayfield used his alter-ego voice, Cleon, for an overlong, unfunny report about walking through a local park and stepping in dog dung. Eat up, folks. Mayfield is one of those maddening jocks who manages to mention his name 30-40 times per show, but routinely forgets to mention the names of the singers and songs that gain 'KDF that No. 1 rating. But when Mayfield is hot, he shows why he's presently Nashville's most popular jock.

'KDF owes much of its popularity to the loyalty of its listeners, the selection of music and promotions. When I tuned in, 'KDF was giving free Bojangles biscuits to the first 500 people standing in line for Journey tickets overnight—a cheap but effective fan-winning promotion.

Mayfield, who played the Steve Miller Band, Paul McCartney & Wings, Stevie Nicks, the Beatles, After The Fire, Kenny Loggins and A Flock Of Seagulls, is followed by Patti Murray, who's not only enthusiastic, crisp and clear, but actually gives the names of the songs and artists. Three songs in a row is not unusual here.

News and rush-hour traffic reports provide a welcome depth, though Mayfield would be well advised that there are better

'Sometimes when you listen . . . it seems 'KDF doesn't deserve to be No. 1, but it is and that's what counts.'

ways to build credibility for his station's news department than referring to newsman Steve Dickert as "the village idiot." David Hall handles 1-4 p.m., and the popular Dave Walton is back in a 4-8 p.m. slot, followed by Charley until midnight and Cy Young from midnight to 6 a.m.

Many in Nashville consider 'KDF to be an exciting AOR station. I liked it when it was on a roll, and felt embarrassed for it during rocky moments. If another AOR station came into the market, it could cause some trouble for 'KDF. Until then, it sure is nice to be No. 1.

104.5 mhz WWKX

Kicks 104 has become a dominant force in Nashville radio during the past three years, though it has recently dropped to a 5.3 and seventh in the metro survey area. The station sounds too good to stay down for long. Constant listenings to this station initially revealed no apparent reason for the slide, but further comparison between 'KDF and 'KX pointed out several possible factors. A listener scanning the dial more often than not finds music on 'KDF, which plays three or four in a row, while 'KX is likely to be into spots, a horoscope, a five-minute newscast—all too close together. Obviously, the music/talk ratio and the music selection (it sounds brighter in the morning on 'KDF) are largely responsible for the ratings differential.

But Kicks, headed by Ron Bledsoe, former VP at Liberty Records in Los Angeles and Columbia Records in Nashville, generally plays top 40 the way top 40 should be played. And it also features the best uptempo jock in Nashville, Coyote McCloud. He's quick of wit and tongue, and he could make it in New York or L.A. But McCloud, who was heard nights on WMAK in the '70s, seems to have found a comfortable niche in Nashville—and his show is a riot. Handling the morning slot, McCloud, with his alter ego sidekick Bruce Croon, makes four hours seem like four minutes.

Coyote reveals he is on a diet: "I've lost six pounds. And the will to live." Between Hall & Oates and Christopher Cross, McCloud tells of a promotional appearance of the station's Dirty Dribbler basketball team. Later, relating to his audience, which has gone in and out of countless concerts, McCloud advises, "You can tune out if you want to, but you can't tune back in unless I stamp your knob."

Outside the drivetimes, you're likely to encounter a half-hour of non-stop music on Kicks 104. Bryan Sargent barks the commands middays, followed by Bobby Cook afternoons, Barry Fox evenings, B.J. Harris nights and Katie handling overnights.

105.9 mhz WJYN

"The New 106 FM" runs an adult contemporary format in a fast-paced no-nonsense environment. Dick Kaiser was doing a commendable job while playing such songs as "Southern Cross" by Crosby, Stills & Nash and "My Kind Of Lady" by Supertramp. There's a nostalgic feeling for music here; you'll hear the Beatles and Jim Croce. Add Paul McCartney, Seals & Crofts and the Beach Boys, and you've got the musical number of this station that's tied for 12th in the market.

107.3 mhz WYHY

Y-107 FM has been dramatically increasing its rating share, but from my observations has been far behind in putting current hits into airplay rotation. Playing adult contemporary music, Y-107 has climbed to sixth in the market with a 5.7. Formerly WUSW and WCOR, licensed to Lebanon, the station seems to be picking up a rapid new identity despite (or perhaps because of) its penchant for playing records that are about to drop off the charts. I heard songs dropping off the charts with an anchor by such acts as Billy Joel, Sylvia, Ronnie Milsap and the Commodores, before Dr. Hook took us on a 20-minute music sweep.



**RECORD COLLECTORS!
NOSTALGIA FANS!**

**TRIVIA BUFFS!
RADIO PROGRAMMERS..**

**AND EVERYONE INTERESTED
IN MUSIC PAST AND PRESENT!**

BILLBOARD'S RESEARCH AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"):
A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"):
A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"):
A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

- A-1 Number One Pop Singles, 1941 through Present \$50.00
- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

POP ALBUMS

- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

COUNTRY SINGLES

- C-1 Number One Country Singles, 1948 to Present 50.00
- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

COUNTRY ALBUMS

- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

SOUL (RHYTHM & BLUES) SINGLES

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

SOUL (RHYTHM & BLUES) ALBUMS

- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

ADULT CONTEMPORARY SINGLES

- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

CLASSICAL ALBUMS

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

JAZZ ALBUMS

- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

***GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM**

- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

GREATEST HITS

- J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
- M Bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.

Billboard Chart Research
9107 Wilshire Blvd.
Beverly Hills, Ca. 90210

Please send me the following Research Aids Packages
(please list by code number):

Name _____

Address _____

City/State _____ Zip _____

Postage/Handling: _____

Europe-So. America—Add \$10.00 Per Book
Asia-Middle East—Add \$15.00 Per Book

I am enclosing a check or money order in the amount of \$ _____
(sorry there is no billing available for this service).

EXCLUSIVELY



FESTIVAL



*It was the biggest, baddest rock 'n' roll party of the '80s and we got it all... EXCLUSIVELY!... for a 12-hour concert spectacular featuring the actual performances of VAN HALEN THE PRETENDERS, STEVIE NICKS, STRAY CATS, OZZY OSBOURNE, MEN AT WORK, SCORPIONS, MISSING PERSCNS, TRIUMPH, JUDAS PRIEST, A FLOCK OF SEAGULLS, JOE WALSH, QUARTERFLASH, U-2. INXS, THE ENGLISH BEAT, LITTLE STEVEN AND THE DISCIPLES OF SOUL, OINGO BOINGO, MOTLEY CRUE, WALL O' VOODOO, BERLIN, QU*ET RIOT and DIVINYLS. Plus backstage interviews and reports that will make the biggest concert event of the '80s come alive on your radio station.*

Three days, 700,000 screaming fans, the world's biggest stage, in an incredible 500 acre setting impossible to describe unless you experienced it... and now you can on thè radio. The US Festival '83 exclusively from WESTWOOD ONE. (213) 204-5000.

WESTWOOD ONE

America's number one producer of nationally spcnsoresd radio programs, concerts and specials

Singles Radio Action

- ROD STEWART—Baby Jane X
- ROBERT PALMER—You Are In My System X
- THE HUMAN LEAGUE—Fascination X
- DAVID BOWIE—China Girl X
- DURAN DURAN—Is There Something I Should Know? X
- THE STOMPERS—Never Tell An Angel X
- TONY CAREY—West Coast Summer Night X
- DOUBLE IMAGES—Night Pulse X
- BERLIN—The Metro X

- WIVY-FM—Jacksonville**
(Dave Scott—M.D.)
- SERGIO MENDES—Never Gonna Let You Go 3-1
 - IRENE CARA—Flashdance... What A Feeling 4-2
 - SHERRIFF—When I'm With You 18-12
 - CHRISTOPHER CROSS—No Time For Talk 15-8
 - STYX—Don't Let It End 6-4
 - THE POLICE—Every Breath You Take
 - LOUISE TUCKER—Midnight Blue
 - HOLLIES—Stop In The Name Of Love A

- WJDQ-FM—Meridian**
(Chuck McCartney—M.D.)
- LITTLE RIVER BAND—We Two 14-10
 - ELTON JOHN—I'm Still Standing 15-11
 - STYX—Don't Let It End 6-5
 - JIM CAPALDI—That's Love 12-8
 - SERGIO MENDES—Never Gonna Let You Go 7-6
 - STARBUCK—The Full Cleveland
 - AMERICA—The Border
 - THE POLICE—Every Breath You Take B
 - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
 - ROD STEWART—Baby Jane B
 - EURYTHMICS—Sweet Dreams B
 - NEW EDITION—Candy Girl A
 - SMOKEY ROBINSON WITH HIGH ENERGY—Blame It On Love A
 - CHARLIE—It's Inevitable A
 - LOUISE TUCKER—Midnight Blue X
 - AL JARREAU—Boogie Down X
 - LEE GREENWOOD—I.O.U. X
 - A FLOCK OF SEAGULLS—Wishing X
 - DONNA SUMMER—She Works Hard For The Money X
 - MICHAEL SEMBELLO—Maniac X
 - THE STOMPERS—Never Tell An Angel X

- WJDX-AM—Jackson**
(Bill Crews—M.D.)
- EDDY GRANT—Electric Avenue 8-4
 - DEBARGE—All This Love 13-10
 - JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 18-12
 - LITTLE RIVER BAND—We Two 17-14
 - MADNESS—Our House 20-15
 - CHAMPAIGN—Try Again B
 - MICHAEL SEMBELLO—Maniac B
 - STEVIE NICKS—Stand Back B
 - PRINCE—1999 B
 - LEE GREENWOOD—I.O.U. X
 - HOLLIES—Stop In The Name Of Love X
 - BRYAN ADAMS—Cuts Like A Knife X
 - CHRIS DE BURGH—Don't Pay The Ferryman X
 - POLECATS—Make A Circuit With Me X
 - STARBUCK—The Full Cleveland X

- WKRQ-FM—Mobile**
(Scott Griffith—P.D.)
- THE TUBES—She's A Beauty 11-8
 - EDDY GRANT—Electric Avenue 14-9
 - THE KINKS—Come Dancing 20-14
 - MADNESS—Our House 21-15
 - THE POLICE—Every Breath You Take 27-21
 - JOE WALSH—Space Age Whiz Kid
 - LOVERBOY—Hot Girls In Love
 - PRINCE—1999 B
 - DURAN DURAN—Is There Something I Should Know B
 - EURYTHMICS—Sweet Dreams B
 - CHRIS DE BURGH—Don't Pay The Ferryman B
 - HOLLIES—Stop In The Name Of Love A
 - MARTIN BRILEY—The Salt In My Tears A
 - QUARTERFLASH—Take Me To Heart A
 - DAVE EDMUNDS—Slipping Away A
 - THE GREG KIHN BAND—Love Never Fails A
 - DEF LEPPARD—Rock Of Ages A
 - THE FIXX—Saved By Zero X
 - A FLOCK OF SEAGULLS—Wishing X
 - BRYAN ADAMS—Cuts Like A Knife X
 - MICHAEL SEMBELLO—Maniac X

- WMC-FM (FM-100)—Memphis**
(Cynthia May Weather—M.D.)
- PRINCE—1999
 - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
 - THE KINKS—Come Dancing A
 - MICHAEL SEMBELLO—Maniac A
 - HOLLIES—Stop In The Name Of Love A
 - MODERN ENGLISH—Someone's Calling X
 - STEVIE NICKS—Stand Back X
 - THE GREG KIHN BAND—Love Never Fails X
 - THE HUMAN LEAGUE—Fascination X
 - SCANDAL—Love's Got A Line On You X
 - PLANET P—Why Me?
 - CHRIS DE BURGH—Don't Pay The Ferryman X

- WOKI-FM—Knoxville**
(Gary Adkins—M.D.)
- PRINCE—1999 2-1
 - EDDY GRANT—Electric Avenue 7-5
 - KAJAGOOGOO—Too Shy 13-7
 - A FLOCK OF SEAGULLS—Wishing 14-14
 - DEBARGE—All This Love 22-17
 - QUARTERFLASH—Take Me To Heart
 - CHARLIE—It's Inevitable
 - MICHAEL JACKSON—Wanna Be Startin' Somethin' B
 - THE FIXX—Saved By Zero B
 - DONNA SUMMER—She Works Hard For The Money B
 - DURAN DURAN—Is There Something I Should Know B
 - LOVERBOY—Hot Girls In Love B
 - DEF LEPPARD—Rock Of Ages B
 - RED ROCKERS—China A
 - BRYAN ADAMS—Cuts Like A Knife A
 - MEN WITHOUT HATS—Safety Dance A
 - AMERICA—The Border A
 - SPARKS—Cool Places X
 - JOAN ARMATRADING—Drop The Pilot X
 - MICHAEL SEMBELLO—Maniac X
 - NEW EDITION—Candy Girl X
 - BERLIN—The Metro X
 - LOUISE TUCKER—Midnight Blue X
 - DOUGLE IMAGE—Night Pulse X

- WQEN-FM—Gadsden**
(Leo Davis—M.D.)
- EDDY GRANT—Electric Avenue 4-1
 - PRINCE—1999 16-5
 - DEBARGE—All This Love 12-7
 - SERGIO MENDES—Never Gonna Let You Go 13-8
 - MICHAEL JACKSON—Wanna Be Startin' Somethin' 18-12
 - THE HUMAN LEAGUE—Fascination
 - DURAN DURAN—Is There Something I Should Know
 - BRYAN ADAMS—Cuts Like A Knife B
 - LOVERBOY—Hot Girls In Love B
 - DONNA SUMMER—She Works Hard For The Money B
 - THE FIXX—Saved By Zero B

- DEF LEPPARD—Rock Of Ages B
- HOLLIES—Stop In The Name Of Love A
- QUARTERFLASH—Take Me To Heart A
- EURYTHMICS—Sweet Dreams A
- THE GREG KIHN BAND—Love Never Fails X
- CHRISTOPHER CROSS—No Time For Talk X
- DAVID BOWIE—China Girl X
- PATRICK SIMMONS—Don't Make Me Do It X
- CARLOS SANTANA—Watch Your Step X

- WQUE-FM—New Orleans**
(Chris Bryan—M.D.)
- CHRISTOPHER CROSS—No Time For Talk 13-10
 - DEBARGE—All This Love 15-12
 - THE KINKS—Come Dancing 18-15
 - ROD STEWART—Baby Jane 19-16
 - DARYL HALL AND JOHN OATES—Family Man 20-17
 - PAUL ANKA—Hold Me 'Till The Morning Comes
 - DONNA SUMMER—She Works Hard For The Money

- WQUT-FM—Johnson City**
(Dave Adams—M.D.)
- JOURNEY—Faithfully 7-1
 - CULTURE CLUB—Time 14-Z
 - RICK SPRINGFIELD—Affair Of The Heart 16-11
 - DARYL HALL AND JOHN OATES—Family Man 20-12
 - THE TUBES—She's A Beauty 30-24
 - LOVERBOY—Hot Girls In Love
 - QUARTERFLASH—Take Me To Heart
 - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
 - SERGIO MENDES—Never Gonna Let You Go B
 - ROD STEWART—Baby Jane B
 - ALABAMA—The Closer You Get B
 - BRYAN ADAMS—Cuts Like A Knife A
 - PRINCE—1999 X
 - CHRIS DE BURGH—Don't Pay The Ferryman A

- WQXI-FM—Atlanta**
(Jeff McCartney—M.D.)
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 20-7
 - DEBARGE—All This Love 24-14
 - THE POLICE—Every Breath You Take 29-20
 - LEE GREENWOOD—I.O.U.
 - GEORGE BENSON—Inside Love (So Personal) B
 - PRINCE—1999 B

- WRBQ-FM—Tampa**
(Pat McKay—M.D.)
- MICHAEL JACKSON—Wanna Be Startin' Something 13-8
 - SERGIO MENDES—Never Gonna Let You Go 15-10
 - RONNIE MILSAP—Stranger In My House 17-15
 - THE TUBES—She's A Beauty 26-21
 - KAJAGOOGOO—Too Shy 29-25
 - THE POLICE—Every Breath You Take
 - THE KINKS—Come Dancing
 - LOVERBOY—Hot Girls In Love A

- WZGC-FM—Atlanta**
(John Young—M.D.)
- KAJAGOOGOO—Too Shy 18-12
 - DEBARGE—All This Love 20-14
 - IRENE CARA—Flashdance... What A Feeling 1-1
 - EDDY GRANT—Electric Avenue 4-2
 - SERGIO MENDES—Never Gonna Let You Go 14-5
 - STEVIE NICKS—Stand Back
 - QUARTERFLASH—Take Me To Heart
 - THE POLICE—Every Breath You Take B
 - MICHAEL JACKSON—Wanna Be Startin' Something B
 - DONNA SUMMER—She Works Hard For The Money B
 - DURAN DURAN—Is There Something I Should Know B
 - MICHAEL SEMBELLO—Maniac A
 - LOUISE TUCKER—Midnight Blue A
 - JIM CAPALDI—That's Love X
 - BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X



AP LaserPhoto

In a single bloody moment, seven shots were taken. Six were Hinckley's, one was ours.

Nearly six thousand AP member radio and television stations sizzled with first news of the Reagan assassination attempt.

With the first tinny crack of John Hinckley Jr.'s .22 caliber revolver, AP photographer Ron Edmonds was heading toward him. Coolly. Methodically. As he moved, he marked Hinckley's victims on that bloody

Washington sidewalk forever, in a series of Pulitzer Prize-winning photographs. His colleague, Mike Putzel, meanwhile, was dictating what was to become the 1981 story of the year. Just 53 seconds after the first syllable of gunfire rang out. If they had been a less skilled news team, they might have muffed the facts. It would be easy in the chaos.

If they had worked for anyone other than AP, they probably wouldn't have been anywhere near Reagan that day. And they'd have had to settle for second-hand information. So would their subscribers. If you can't afford to deal in second-hand news, contact Glenn Serafin at the Broadcast Services Division of Associated Press. (212) 621-1511.



Associated Press Broadcast Services. Without a doubt.

Vox Jox

• Continued from page 12

Rob Hasson is upped from GSM to GM at 56/KLZ in Denver. He replaces **Alfred Grosby**, president of Group One Broadcasting, who's been filling in as GM since **Ed Hardy's** departure from the business last year.

Che Moreno gets the official nod as managing editor of news/talk KCNN San Diego. . . . Also official is **Lon Thomas** as PD of KY98 (KYKY) St. Louis, where **Guy Phillips** (half of the morning team of Phillips & Wall) is doing his show from home following an appendectomy.

Former Nashville programmer **Don Keith**, now with American Image Productions there, announces some new services: a people bank (helping jocks locate jobs and vice versa) and The Winners Club, an aircheck analysis of client stations on a monthly basis. If you're looking for work, the services are free, so drop your tape, etc. in the mail to Don at P.O. Box 23355, Nashville, Tenn. 37202.

National Broadcast Talent Coordinators performs a similar service out of Birmingham. Among their recent placements are **Bob Scott Dorfman**, who leaves Defiance, Ohio to join WKNR Battle Creek, and **Rusty Boettcher**, who moves from

Memphis to Missouri, joining the air staff of KSYN Joplin.

★ ★ ★

Gossip from the nation's capital says it's shape up or ship out time at WTOP Washington, where general manager **Michael Douglass** has issued a dress code forbidding jeans, shorts or mini-skirts, among other no-no's. Also, gentlemen must wear ties between 8 a.m. and 8 p.m. or face warnings, suspension and possible firing. . . . Across town, Mutual Broadcasting president **Marty Rubenstein** lunched with violinist **Itzhak Perlman** last week to discuss the future of fine arts programming on commercial radio given the financial and cutback problems over at NPR.

Marty Wilson, overnight fixture at New York's WEVD and most recently at WHLI Hempstead, L.I., joins Manhattan's WNEW-AM doing weekends and swing. . . . The oldies king, **Bob Walker**, who left WTIW New Orleans a couple of months ago, is back on the air there doing remote broadcasts from the Ramada Inn on WQUE. Still no word on who'll replace "Scoot In The Morning" at WQUE, since he's going to B-97. . . . A change in the KMPC Los Angeles overnight shift: **Deana Crowe** exits and **Art Nelson** moves up from weekends to full-time.

★ ★ ★

Happy anniversary to CHUM-FM, marking 15 years as Toronto's original progressive/AOR outlet. Since that fateful day on July 2, 1968, CHUM-FM has become Canada's most dominant FM outlet of any format. . . . Across town at Q107, things aren't going badly either. Q107 GM **Gary Slight** and some

key members of his staff will be taking their brand of AOR on the road—at least as far as Halifax, where **Arnie Patterson**, owner of CFDR-AM, is putting a new FM on the air. Known as Q-104, with Slight's help it will become the area's first AOR facility.

Pittsburgh's WTKN has survived all the talk, and celebrated its first year as the town's only all-talk outlet June 1 with everyone from **Howard Cosell** (who could easily talk for the next year) to **Phyllis Diller**. Apparently talk is paying off, at least on the awards circuit, where the station just walked off with all three top awards from the AFTRA banquet at the Pittsburgh Press Club.

WBBM Chicago celebrates a year with its "Hot Hits" format with the introduction of a new logo, "B96," and a "phrase that pays contest" ("WBBM-FM is B96") which paid out five grand in 10 days. . . . WTVN Columbus hosted a "Desperate & Dateless" wedding. The lucky (?) couple met over the love lines on the air during "Easy" **Ed Hartley's** matchmaking fiasco April 22 and announced their engagement May 1.

WVVA's "Jamboree In The Hills" is coming up again. The Wheeling country legend is expecting a crowd of 50,000 for the two-day country music festival July 16 and 17. . . . If you can't be in Wheeling, maybe you can make it to Fort Worth for the International Country & Western Music Assn's Awards Gala and Summer DJ Blowout, as they put it. **Bill Mack** is heavily involved with this one and he'd love to see you there July 17 through 21. If you can handle it, phone before June 29 at (817) 625-6101.

★ ★ ★

If you've ever wondered what's wrong with AM radio in Dallas, or what's right with it, you'll soon find out. The Dallas AM Broadcasters Group, including WBAP, KFJZ, WFAA, KLIF, and KAAM, has hired **Jon Coleman's** Audience Analysts there to take an in-depth look at the perceptions of AM in the market, prior to launching a joint marketing campaign to re-sell AM to Metroplex listeners.

WIOU/WZVZ Kokomo has a couple of openings. They're looking for a staff announcer and a news person. . . . Should the warmer climes of West Palm Beach be your thing, **Joe Nuckols**, GM of "Music Of Your Life" outlet WJNY, is also

looking for a jock or two. . . . Rochester, N.Y.'s "Music Of Your Life" WYLF has promoted **Stephen Godofsky** to vice president of Empire Media Associates/Life 95 FM. (The group, by the way, also owns Long Island's WLIR.)

Rene Cloukey is upped to PD at WFST/WDHP Caribou, Me., while continuing to handle the music chores on country-formatted 'FST. **Mark Rediker**, meanwhile, is upped to MD at the AOR FM. Both jocks hold down their respective morning drive slots.

Jim Hawk is looking for any jock who has ever worked at KICA Clovis, N.M. The operations director of the AOR station, which at one time featured the likes of Norman Petty, is putting together a tape for KICA's 50th anniversary later this month. If your golden throat was featured on AM or FM, call him at (505) 763-5511.

"American Top 40's" **Casey Kasse** has been elected a corporate member of the Muscular Dystrophy Assn. . . . **Bob Burnham**, where are you? You worked at KSTP in the '50s, and your ole buddy **Bill Taylor** is looking for you. He has not become a bill collector (although some of his clients may testify otherwise), so call him at (213) 791-4836.

★ ★ ★

Congratulations . . . to KFWB Los Angeles, which picks up another award. This one's from the sixth annual Champion Media Awards for Economic Understanding . . . to WGAR Cleveland and news staffers **Nancy Smith** and **Mark De Marino**, who walk off with some plaques from the Cleveland Press Club and Women In Communications . . . to WSB Atlanta, which recently won an armload of stuff, including Georgia UPI, Georgia AP, Atlanta Chapter of AWRT's Tara award, and the Families In Media Radio Award from the Georgia Council On Family Relations . . . to WOKQ Dover, N.H., which is a finalist in the 1983 Clio awards competition . . . to KOMO Seattle, which won the RTNDA's Edward R. Murrow Award . . . and then there's **J.P. McCarthy**. The WJR Detroit morning man received a citation from the governor officially making him a "Michigan Minutemen," which brings to mind all sorts of bad one-liners.

YesterHits

POP SINGLES—10 Years Ago

1. My Love, Paul McCartney & Wings, Apple
2. Playground In My Mind, Clint Holmes, Epic
3. Pillow Talk, Sylvia, Vibration
4. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
5. Daniel, Elton John, MCA
6. Frankenstein, Edgar Winter Group, Epic
7. Will It Go Round In Circles, Billy Preston, A&M
8. Give Me Love, George Harrison, Apple
9. Kodachrome, Paul Simon, Columbia
10. Tie A Yellow Ribbon Round The Old Oak Tree, Dawn, Bell

POP SINGLES—20 Years Ago

1. Sukiyaki, Kyu Sakamoto, Capitol
2. It's My Party, Lesley Gore, Mercury
3. You Can't Sit Down, Dovells, Parkway
4. Da Doo Ron Ron, Crystals, Philles
5. I Love You Because, Al Martino, Capitol
6. Blue On Blue, Bobby Vinton, Epic
7. Those Lazy-Hazy Days Of Summer, Nat King Cole, Capitol
8. Still, Bill Anderson, Decca
9. Hello Stranger, Barbara Lewis, Atlantic
10. Yellow Roses, Bobby Darin, Capitol

TOP LPs—10 Years Ago

1. Red Rose Speedway, Paul McCartney & Wings, Apple
2. 1967-1970, Beatles, Apple
3. Houses Of The Holy, Led Zeppelin, Atlantic
4. They Only Come Out At Night, Edgar Winter Group, Epic
5. 1962-1966, Beatles, Apple
6. Diamond Girl, Seals & Crofts, Warner Bros.
7. There Goes Rhymin' Simon, Paul Simon, Columbia
8. The Dark Side Of The Moon, Pink Floyd, Harvest
9. Made In Japan, Deep Purple, Warner Bros.
10. Bloodshot, J. Geils Band, Atlantic

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Kids Say The Darndest Things, Tammy Wynette, Epic
2. Satin Sheets, Jeanne Pruett, MCA
3. You Always Come Back, Johnny Rodriguez, Mercury
4. Don't Fight The Feelings Of Love, Charley Pride, RCA
5. Yellow Ribbon, Johnny Carver, ABC
6. Sweet Country Woman, Johnny Duncan, Columbia
7. Ravishing Ruby, Tom T. Hall, Mercury
8. Send Me No Roses, Tommy Overstreet, Dot
9. What's Your Mama's Name?, Tanya Tucker, Columbia
10. Why Me, Kris Kristofferson, Movement

SOUL SINGLES—10 Years Ago

1. One Of A Kind, Spinners, Atlantic
2. Daddy Could Swear, I Declare, Gladys Knight & the Pips, Soul
3. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
4. Natural High, Bloodstone, London
5. Give Your Baby A Standing Ovation, Dells, Cadet
6. Time To Get Down, O'Jays, Philadelphia International
7. Finders Keepers, Chairmen of the Board, Invictus
8. Doing It To Death, J. B.'s, People
9. Get Off My Mountain, Dramatics, Volt
10. Will It Go Round In Circles, Billy Preston, A&M

For The Record

A story in the June 4 issue of Billboard on KRE/KBLX in Berkeley cited urban formatted KSOL and KDIA as KBLX's chief competitors. The story neglected to note that KBLX also runs in strong competition with adult contemporary stations K101 and KYUU.

BILLBOARD RADIO JOB MART

- Position Wanted
- Position Available
- Services
- \$30.00 per inch

WE ACCEPT
ALL MAJOR
CREDIT CARDS



ADDRESS ALL ADS: JEFF SERRETTE

Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 764-7388 (locally) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

SERVICES

CHUCK BUELL'S
SUPER
GOLD

TIMBERLINE
PRODUCTIONS
Box 9541 So. Station,
Denver, CO 80209
(303) 756-9091

Attention Program Directors

Draw attention to your weekends inexpensively with well-known personality, **Chuck Buell** and a strong specialized program. Each week 3 hours of the hits from the 50's, 60's, & 70's and the stories behind them. Send or call for your demo tape today.

INSIDE COUNTRY

Designed With The Country DJ In Mind. Current artist bios, Monthly Calendar, Country Trivia. We do the research! You sound informed! For more information.

Inside Country
6000 Fulton Ave., Suite 12-B
Van Nuys, CA 91401

MUSIC BINGO

No numbers. No tune-outs. Played with your music, makes money, builds audience. Contemporary version, \$298 complete.

Bill Taylor
213-791-4836
1425 E. Orange Grove
Pasadena, CA 91104

POSITION AVAILABLE

DJ WANTED

To play in Killington, VT. 3 or 4 nights a week this summer. Must have references. Contact: Jeff Gehris.

(802) 672 3330

JOB MART CLASSIFIED

ADVERTISING
DOESN'T COST,
IT PAYS.



DON'T SPEND IT ALL IN ONE PLACE—Rosemary Janusz, foreground, makes that promise to WCAU Philadelphia program director Scott Walker after winning \$10,000 as part of the station's cash countdown promotion. They're shown with "Hot Shot" jocks Terry "the Motormouth" Young, left, Billy Burke, center, Christy Springfield and music director Glenn Kallina.

GOODPHONE COMMENTARIES

A Plea To Promo People:
Promote But Don't Hype

By BILLY PARKER

I respect good promotion people no end. But on the other hand, I have no respect for the handful of so-called promotion people who will do anything to assure a report on a record and artist for a week or two so they can show their clients, who are wasting good money, that they can get their product in the charts.

I have tried to be a friend to everyone in the business by helping when space or dropout product allows, but one must wake up to the fact that we are not helping the industry by making a chart entry for one or two weeks for a promoter or an artist. We are contributing to the type of nonsense we don't need in our business.

I make records in Nashville, and I am proud of the airplay I receive. But I will honestly say that a report on one of my records that is not being actually played is of no earthly benefit to me or my career.

I believe that I speak for many people in the radio side of country music when I say, "Promote me, but don't hype me." My market may differ from other markets, but there are some very high charted records that I can do without in Tulsa. So if I tell a promotion person "maybe later" or "no," I would like to go ahead with other business without being put in a daily position of re-establishing my negative.

At KVOO, there will be no changes in the charts. At KVOO, there will be no intentional favor-

itism. We will continue to play 70 singles, plus albums, and even more if the product is worthy of airplay. I will also continue to help the new blood in our business to the best of my ability. I feel that the right kind of mix in programming would allow more stations to do the same, but that remains in the market place.

I hope all promotion people understand what I stand for when I say "Promote me, don't hype me." Don't ask us to cheat, ask us to play.

Billy Parker is vice president of operations for KVOO Tulsa, Okla.

SCA Seminar
Set For D.C.

WASHINGTON—A seminar geared to radio station owners and general managers interested in learning more about the options opening up to them in conjunction with their Subsidiary Communication Authorization, (SCAS) will be held July 18-19 at the Vista International Hotel here.

Sponsored by Phillips Publishing, "Making Money With Subcarriers," led by Larry Patrick of Hiber, Hart & Patrick, will focus on the opportunities available since the FCC's deregulation of subcarriers, including the marketing and management of paging, music services, data transmission and utility load management.

Mike Harrison
US Brought Broadcasters Together

The just-concluded US Federal '83 provided the numerous radio stations from around the nation who covered it with a unique and massive challenge. Not only did radio stations have to compete against each other for all-precious access, but the television and print media were also on hand vying for the limited space, technical facilities, passes and creature comforts available.

To radio, it was a rock'n'roll Disneyland—an event to be participated in as well as covered. And considering the incredible obstacles thrown in its collective path by the amazingly radio-insensitive Unuson Corp., the many stations, networks and syndication firms in attendance did a magnificent job of bringing a slice of the event to their listeners.

Most of the pressure fell upon Los Angeles' three big rockets, KMET-FM, KLOS-FM and KROQ-FM, each of which spent months prior to the festival carving its respective niche at the event and trying to prevent the others from seeming to be the festival's official "presenters." Unuson did a heck of a job of dangling carrots in front of each station, holding back full support and cooperation in the name of being fair to all three. But from my perspective, it seemed more as if Unuson were playing these stations against each other, using the competitive sensitivity of the market to its own advantage. The rules seemed to change ev-

ery day; it was impossible to nail anything down.

But the spirit of radio prevailed. By the first day it became obvious to the big three that they had more to gain by cooperation than by division. When KLOS and KMET both found themselves thrown off the FAA tower upon which they had planted their signal boosters, their

engineering squads teamed up to conveniently save the day for both. It was a beautiful demonstration of cooperation.

And when the KMET team spotted some under-equipped KROQ staffers sweating in a frightfully hot station wagon, a round of cold sodas and beers was quickly donated. In return, KMET was privileged to share in some nice interviews of new music groups gathered by the hard-working KROQers.

This level of cooperation among radio broadcasters went beyond the L.A. contingent. Makeshift spontaneous simulcasts were set up in parking lots and under trees in which teams of jocks and newspeople from different stations around the country lent their perspective and commentaries to each other.

Objectively, the US Festival '83 was an overwhelmingly impressive demonstration of artistic and technological achievement, not to mention organization. I would have loved to have loved it.

But c'mon, Unuson—give the media a break next time (should there be one). It's hard enough to cover so large an event without being subject to so much needless jerking around.

(Mike Harrison, broadcaster, producer, air personality, journalist, is president of Goodphone Communications in Woodland Hills, Calif.)

Blair & Co.'s
John Blair Dies
In Fla. At 83

NEW YORK—John Portwood Blair, 83, founder of John Blair & Co., a publicly held communications conglomerate, died May 25 in Naples, Fla.

Blair, who is survived by his wife and brother, began his career in advertising through his father, who had a 40-year career in that industry. It was as a staffer at a San Francisco advertising agency in the late '20s that he began his association with radio, persuading a client to try the new medium.

Convinced by his client's success, he formed one of the industry's first sales rep firms, Greig, Blair & Spight, in 1933. His first client was KNX-FM. He incorporated as John Blair & Co. in 1935, entering the tv field in 1947.

Hear what some of the
Radio Stations are Saying!


"Congratulations! Your latest L.P. "High On America", if given the exposure it deserves, should go all the way.

I could not be more pleased by the response from our listeners thus far."

Ben Cagle
General Manager



"I intended to play a selection or two from your High on America Album! I ended up playing the entire album. It is GREAT!"

The Old Timer
The Fantasy Ballroom



"A terrific addition to our middle-of-the road/big band sound in Philadelphia. We're getting great response from our listeners with many of the medleys from the album."

Ed Klein Music Director



"Your "High on America" album to me is one of the most tasteful and best produced modern albums of big band music that I have heard."
"WREC would be interested in getting involved with the promotion with you on this album."

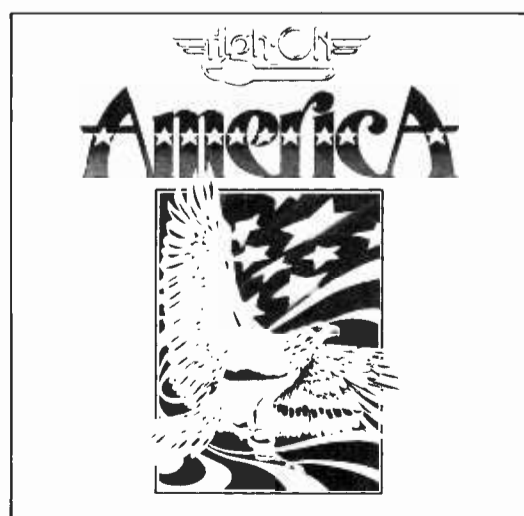
Allan Tynes Program Director

Over 30 Radio
Stations Already!

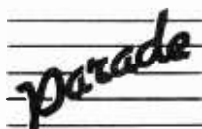

America

A BIG BAND TRIBUTE

Over 70 Proven Hits



of America's
Most Popular
Theme Songs
that Capture
the Very Heart
of this
Great Land!



Please contact VINNIE

201-344-4214 • Peter Pan Industries • 145 Komorn St., Newark New Jersey 07105

Distributed by: Peter Pan Industries 145 Komorn St., Newark, NJ 07105

Rock Albums & Top Tracks

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
★ 1	1	3	THE POLICE—Every Breath You Take, A&M (45)	★ 1	1	3	THE POLICE—Every Breath You Take, A&M
2	2	21	DEF LEPPARD—Pyromania, Mercury	2	2	9	DEF LEPPARD—Rock Of Ages, Mercury
3	5	5	THE FIXX—Reach The Beach, MCA	3	4	6	DURAN DURAN—Is There Something I Should Know?, Capitol
4	13	3	STEVIE NICKS—Stand Back, Modern (45)	4	18	2	LOVERBOY—Hot Girls In Love, Columbia
5	4	8	MEN AT WORK—Cargo, Columbia	5	5	3	STEVIE NICKS—Stand Back, Modern
6	3	13	DAVID BOWIE—Let's Dance, EMI/America	6	8	11	THE TUBES—She's A Beauty, Capitol
7	9	7	DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)	7	7	12	PINK FLOYD—Not Now John, Columbia
8	11	15	U2—War, Island	8	3	6	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
9	6	13	THE TUBES—Outside/Inside, Capitol	9	10	4	DAVE EDMUNDS—Slipping Away, Columbia
10	7	11	ZZ. TOP—Eliminator, Warner Bros.	10	11	14	INXS—The One Thing, Atco
11	25	2	LOVERBOY—Hot Girls In Love, Columbia (12 inch)	11	6	7	DAVID BOWIE—Modern Love, EMI-America
12	14	7	DAVE EDMUNDS—Information, Columbia	12	12	8	EDDY GRANT—Electric Avenue, Portrait
13	12	7	A FLOCK OF SEAGULLS—Listen, Jive/Arista	13	20	5	DEF LEPPARD—Too Late For Love, Mercury
14	21	3	THE KINKS—State Of Confusion, Arista (45)	14	13	3	THE FIXX—One Thing Leads To Another, MCA
15	8	16	INXS—Shabooh, Shoobah, Atco	15	39	10	ZZ. TOP—Gimme All Your Lovin', Warner Bros.
16	10	8	RED ROCKERS—China, Columbia (EP)	16	34	4	DAVID BOWIE—China Girl, EMI-America
17	23	6	FASTWAY—Fastway, Columbia	17	15	10	U2—Sunday, Bloody Sunday, Island
18	15	8	ZEBRA—Zebra, Atlantic	18	17	5	CULTURE CLUB—Church Of The Poisoned Mind, Virgin/Epic
19	17	20	BRYAN ADAMS—Cuts Like A Knife, A&M	19	29	4	RED ROCKERS—China, Columbia
20	27	6	GOANNA—Spirit Of Place, Atco	20	60	4	THE FIXX—Saved By Zero, MCA
21	20	8	MADNESS—Our House, Geffen (45)	21	27	19	BRYAN ADAMS—Cuts Like A Knife, A&M
22	19	15	PLANET P—Planet P, Geffen	22	16	8	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia
23	16	9	RICK SPRINGFIELD—Living In Oz, RCA	23	9	6	MADNESS—Our House, Geffen
24	18	10	KROKUS—Headhunter, Arista	24	31	3	PLANET P—Static, Geffen
25	29	4	BLACKFOOT—Siogo, Atco	25	14	2	FASTWAY—Say What You Will, Columbia
26	26	8	EDDY GRANT—Electric Avenue, Portrait (12 inch)	26	NEW ENTRY	→	IRON MAIDEN—The Flight Of Icarus, Capitol
27	46	3	IRON MAIDEN—Piece Of Mind, Capitol	27	23	3	KAJAGOOGOO—Too Shy, EMI-America
28	28	7	QUIET RIOT—Metal Health, Pasha	28	21	2	MARILLION—He Knows, You Know, Capitol
29	22	11	MARTIN BRILEY—One Night With A Stranger, Mercury	29	19	11	MEN AT WORK—Overkill, Columbia
30	24	12	PINK FLOYD—The Final Cut, Columbia	30	25	8	MARTIN BRILEY—Salt In My Tears, Mercury
31	44	2	CROSBY, STILLS & NASH—Allies, Atlantic	31	26	2	U2—Two Hearts Beat As One, Island
32	30	5	JOAN ARMATRADING—The Key, A&M	32	NEW ENTRY	→	NAKED EYES—Always Something There To Remind Me, EMI
33	36	3	ELTON JOHN—Too Low For Zero, Geffen	33	28	12	BILLY IDOL—White Wedding, Chrysalis
34	39	4	MARILLION—Script For A Jester's Tear, Capitol	34	41	6	RICK SPRINGFIELD—Affair Of The Heart, RCA
35	34	3	URIAH HEPP—Head First, Mercury	35	42	5	THE KINKS—Come Dancing, Arista
36	33	15	CHRIS DE BURG—The Getaway, A&M	36	40	10	ZZ. TOP—Got Me Under Pressure, Warner Bros.
37	31	19	JOURNEY—Frontiers, Columbia	37	33	5	JOAN ARMATRADING—Drop the Pilot, A&M
38	35	15	MICHAEL BOLTON—Michael Bolton, Columbia	38	22	4	ZEBRA—Who's Behind The Door, Atlantic
39	45	2	MARSHALL CRENSHAW—Field Day, Warner Bros.	39	36	2	GOANNA—Solid Rock, Atco
40	38	6	KAJAGOOGOO—White Feathers, EMI-America	40	NEW ENTRY	→	ROBERT PALMER—You Are In My System, Island
41	49	4	TEARS FOR FEARS—The Hurting, Mercury	41	38	20	JOURNEY—Separate Ways, Columbia
42	32	5	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	42	37	2	MARSHALL CRENSHAW—Whenever You're On My Mind, Warner Bros.
43	42	5	R.E.M.—Murmur, I.R.S.	43	54	4	MEN AT WORK—High Wire, Columbia
44	37	7	JIM CAPALDI—Fierce Heart, Atlantic	44	30	3	KROKUS—Screaming In The Night, Arista
45	50	2	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	45	43	3	ELTON JOHN—I'm Still Standing, Geffen
46	40	10	BILLY IDOL—Billy Idol, Chrysalis	46	35	2	MEN AT WORK—It's A Mistake, Columbia
47	NEW ENTRY	→	ARCHANGEL—Archangel, Portrait	47	45	2	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
48	41	20	THOMAS DOLBY—The Golden Age Of Wireless, Capitol	48	46	13	DAVID BOWIE—Let's Dance, EMI/America
49	NEW ENTRY	→	THE PLIMSOLS—Everywhere At Once, Geffen	49	24	12	PLANET P—Why Me?, Geffen
50	NEW ENTRY	→	JOE WALSH—Space Age Whiz Kid, Full Moon (12 Inch)	50	48	8	PINK FLOYD—The Hero's Return, Columbia

Top Adds

1	DONNIE IRIS—Fortune 410, MCA
2	QUARTERFLASH—Take Me To Heart, Geffen (45)
3	TALKING HEADS—Speaking In Tongues, Sire
4	PETER GABRIEL—Plays Live, Geffen
5	ROD STEWART—Baby Jane, Warner Bros. (45)
6	SHOOTING STAR—Burning, Virgin/Epic
7	CHARLIE—It's Inevitable, Atlantic (12 inch)
8	THE HOLLIES—Stop In The Name Of Love, Atlantic (12 inch)
9	IRON MAIDEN—Piece Of Mind, Capitol
10	GARY MYRICK—Guitar Talk, Love And Drums, Epic (12 inch)

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

Radio

New On The Charts

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



RED ROCKERS

New Orleans—birthplace of jazz, home of the blues—is where Red Rockers first got together, but from the sound of their new disk, "Good As Gold," one is hard-pressed to make the musical connection. While they do exhibit a strong sense of rhythm on the album, the 415/Columbia recording group is more like a "new music" band, and a good one.

"China," the group's debut single, which jumps to 66 on the current Hot 100, abounds with an energy and drive that sets it apart from most synthesizer-oriented "new music" bands. Produced by David Kahne, of Translator and Romeo Void renown, the album departs from the slashing punk sound heard on Red Rockers' independent disk, "Condition Red," released last year. But if the music is more accessible, it certainly hasn't been compromised, for vocalist John Griffith, bassist Darren Hill, drummer Jim Reilly and guitarist James Singletary remain committed to making meaningful pop with a political message.

For more information, contact Marilyn Laverty, Columbia Records, 51 West 52nd St., New York, N.Y. 10019; (212) 975-6784.



JOHNNY GILL

Stacy Lattisaw is still in her teens, but so is her protege, 16-year-old Johnny Gill, who demonstrates remarkable vocal maturity on "Super Love," which climbs to 58 on this week's Black Singles chart.

The tune, which comes from Gill's self-titled album for Cotillion, was produced by Freddie Perren, who seems to have a knack for working with young talent, having recorded the Jacksons and the Sylvers in their early years. He was drawn to Gill on the strength of a tape which caught the Washington, D.C. native "fooling around" with Lattisaw, with whom he went to high school. The result is a disk that plays it safe in terms of repertoire but clearly shows Gill's exciting potential.

The focal point of his family's gospel group, Johnny Gill & The Wings Of Faith, the singer is the latest addition to the label's "D.C. Connection" and a talent who bears watching.

For more information, contact Bill Underwood Associates, 1775 Broadway, New York, N.Y. 10019; (212) 245-2520.



ANITA BAKER

Anita Baker gives thanks to God for the gift of song on her new album, "The Songstress," for the Beverly Glen label. Radio programmers, in turn, should give thanks to her. The Detroit native makes a stunning impact on "No More Tears," a message-oriented ballad that moves to 66 on the Black Singles chart and heralds the coming of a new pop diva.

Her musical background is rooted in gospel singing, but Baker, who sang lead for the Ariola group Chapter Eight in 1979, also shows remarkable depth as a pop and jazz stylist. The tight studio playing, anchored by bassist Nathan East and drummer James Gadson, and sparkling production was choreographed by Patrick Moten and Otis Smith, who masterminded last year's sensational album by Bobby Womack ("The Poet").

The disk, which also features background vocals by the Waters, is a winning team effort.

For more information, contact Beverly Glen Music, 6430 Sunset Blvd., Hollywood, Calif. 90028; (213) 469-1246.

Featured Programming

When it comes to cars, Leon Kaplan is the "Motor Man." Now the host of the popular feature on KABC Los Angeles has his own series, "The Motorized World Of Leon Kaplan," on the new-what else-Motorized Network.

CBS Radio has proposed a series of features in conjunction with the Library of Congress designed to promote the joys of reading. Called "Read More About It," the concept was unveiled last week at a radio and reading seminar sponsored by the Library.

KCTY/KRAY Sets Celebration

SALINAS-KCTY/KRAY, an AM/FM combo feeding into this predominantly Spanish-language Northern California area of approximately 250,000, celebrates its 20th anniversary of programming folklore and pop standards in Spanish June 19 at Rodeo Stadium.

According to president Martin Kline and VP Tony Trevino, the goal is to make the benefit not only a one-time celebration but an annual event. The station hopes to sell out the stadium at prices ranging from \$4 to \$12, with proceeds benefitting several charities.

More than a dozen singers from Mexico, headed by Juan Valentin, Alicia Juarez and Regolo Alcocer, will be featured, accompanied by three mariachi ensembles from the local area.

"Kickoff Classic." The prelude to the regular NCAA football schedule takes place Aug. 29 at Giants Stadium in East Rutherford, N.J., pitting pre-season favorite Nebraska against Penn State, last year's national champs.

The dangers of sunbathing and different types of suntan lotion are explored by John Stossel June 18-19 on his "Consumer Lookout" show for ABC Radio. The 90-second weekend feature examines some facts about the sun's rays the following week.

"Dick Clark Presents ... Our Summer Love," a three-hour music special featuring love songs from the past 20 summers, will air on Mutual August 6-7. Memories of romance will undoubtedly stir with the selection of such favorites as the Supremes' "Back In My Arms Again."

Three CBS-owned AM stations won Grand Awards at last month's second International Radio Festival of New York. WBBM Chicago won for "Save Rape Victims" in the editorial/local issues category; WCAU Philadelphia scored in the information/science and medicine section with "Venerial Disease," and KNX Los Angeles won for its "Afternoon News" program in the regularly scheduled newscast category.

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

- June 13, Ronnie James Dio, formerly with Rainbow & Black Sabbath, Guest D.J., Rolling Stone Productions, one hour.
June 13-17, Def Leppard, Inner-View, Inner-View Network, one hour.
June 13-18, Hi-Lo's, Music Makers, Narwood Productions, one hour.

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: Rank, This Week, Last Week, Weeks on Chart, Title, Artist, Label & Number (Dist. Label) (Publisher, Licensee), Weeks at #1. Includes songs like 'NEVER GONNA LET YOU GO' and 'ALL MY LIFE'.

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

THE SHINING LIGHT OF THE NIGHT GREAT FOOD OPEN 24 HOURS LARRY PARKER'S BEVERLY HILLS DINER 206 S. Beverly Dr. at Charleville, Beverly Hills, CA (213) 274-5658

JUNE 18, 1983, BILLBOARD

11 STORES IN 18 MONTHS

Rapid Expansion At J.R.'s Music Shops

By JOHN SIPPEL

LOS ANGELES—The U.S. retail record/tape chain with the highest percentage of recent store growth may well be J.R.'s Music Shops. The chain, based in suburban Chicago, has added 11 stores to its five-store base in the past 18 months.

Bob Kennedy, the chain's founder, is a conservative. His patient, careful attitude is the product of 25 years in the record/tape industry. Like the late Fred Meyer, who pioneered discount department stores and advocated recessionary periods for capital expansion, Kennedy says he found the recent downturn a good time for his business.

Kennedy matriculated during the zenith of rackjobbing. He started 25 years ago with R&R Record Distributing in Chicago, working for the late Edwin Sundling, whose operation was later acquired by wholesaling veteran Jack Silverman. Silverman was eventually bought out by ABC Record & Tape Racks.

Kennedy started as a route man, later rose to sales manager of R&R, and eventually was named general manager. In his travels through the five-state Midwest area served by R&R, Kennedy perceived the success of the first mall-oriented record stores. "It came at a time when racks found more and more department stores kicking out records when they could no longer produce the desired profit margins," he says.

While still an executive with R&R, Kennedy opened up the Music Shop in the then-new Yorktown mall in Lombard, Ill. He stayed with the rack six more months before leaving, seeing his future in retail. The 1,800 square foot store grossed \$400,000 in its first 12 months.

Five of the full- and part-time staffers who worked at Yorktown are still with Kennedy. Joan Kennedy, a cousin, and Betty Schlick are manager and assistant manager, respectively. (Continued on page 30)

CD Dealer's Sales Tally: 1,000 Sold Nationwide

By IRV LICHTMAN

NEW YORK—A pioneering Compact Disc dealer reports that he has sold 1,000 CDs to a nationwide consumer base over the past six months.

Capitol Record Shop, a one-store, 1,000-square foot outlet in Hartford, Conn., has been using both U.S. distributorship and direct buys abroad to assemble a current inventory of some 66 titles, with depth running up to five copies, according to Gary Clark, a co-partner in the shop (Billboard, March 12). Clark, who claims at least three radio stations as purchasers, says that of the 66 titles, 52 represent new wave music—his musical thrust—10 classical and four jazz.

While he claims accessibility to Japanese-originated CD pressings, Clark paints a surprising picture of customer preference for German-made product. "We've been dealing mostly in German product as opposed to Japanese because my customers say they sound better," he says. The irony to Clark is that he considers his operation one of the

nation's largest suppliers of product on highly-regarded Japanese vinyl pressings. "But I'm being told that the German CD pressings are more dynamic, while the Japanese pressings sound unnatural in the high end."

With about 200 CDs currently on hand, Clark says he's averaging about 50 to 100 new ones a week, with some 10 new titles among the mix. For European CDs, he's charging \$18.95 per selection, with his cost running at \$12 or \$13. He's been charging \$25 for Japanese product, which run him about \$18 or \$19 because of higher shipping costs. Again citing customer leanings toward CDs from Europe, he claims he's carrying only three Japanese-made titles.

In August, Clark says, he'll initiate a nationwide ad program in what he terms "specialty magazines," hoping for wider availability of product at that point. For demonstration purposes, he continues to use a player made by Hitachi. Clark says his store has no plans to sell CD hardware.

New Products



Fuji is suggesting new recommended list prices on its high grade Beta video blank tape units. The various configurations: SHG Beta 1-125 \$16.80; L-250 \$18.55; L-370 \$21.70; and L-500 \$25.90.



To promote such Filmation characters as Zorro, the Lone Ranger, Lassie and Blackstar, Family Home Entertainment is making available a full line of point-of-purchase materials.



With the addition of a VHS-format T-120, Sony makes an aggressive move to become a full-line tape manufacturer.



The SP67 is one of four new car speaker systems from Sanyo. It lists for \$59.95 a pair and is a six-and-a-half-inch model.

DON'S IN HOUSTON

Store Gives Good Phone

LOS ANGELES—You have to be impressed when you dial (713) 667-9196 to reach Don's Record Shop in suburban Houston. A recorded message from Don Janicek himself graciously thanks you for calling, provides store hours, exact locations and how far it is from the freeway, and enumerates credit card services available.

That recorded intercept occurs even when the lines are open, for Janicek does more than 20% of his annual volume in phone orders using credit cards. He ships to such far-away places as New York, Maine, California and Washington from his 1,600 square foot store in Bellaire, Tex., a southwest suburb of Houston.

He found out working part-time in a store in El Paso, where he was stationed with the U.S. Army in the early '50s, that record buyers like good special order service. He even started his own record label, Bellaire, to fulfill such requests. For example, one of his best-sellers is a 45 of the wedding march from "Lohengrin," while another is a rather raunchy version of "Cotton Eyed Joe" on a 12-inch single.

How does Janicek advertise his mail order? He really doesn't. He took an abortive flyer with a New York City FM station that went country three years ago because the program director was an acquaintance. That brought mail order from the East for hard-to-get tunes for a while. But he feels his strongest mail pull is word of mouth and the fact that he prominently lists his shop address and phone number on every record and tape he sells.

Schwartz Bros. Earnings Dip

NEW YORK—Schwartz Bros., the Lanham, Md.-based wholesaler and retailer of recordings and video products, has reported a loss of \$211,377, or 26 cents per share, on record sales of \$50,798,939 for the fiscal year ended Jan. 31. The company, in the last fiscal period, had reported profits of \$197,248, or 25 cents per share, on sales of \$45,377,715.

While the company credits two new Harmony Hut retail units and continued increase in the sale of its wholesale video lines with the record sales volume, a letter to stockholders declares that a major contributor to the net loss was an increase in wholesaling business, which traditionally provides a lower profit rate than its retail operation. Earnings

were further depressed as a result of expenses incurred in the closing of one of the company's retail outlets, which now number 25.

The letter also notes that "in view of the generally depressed state of the record industry, the company's decision to enter wholesale video-cassette, games and accessories distribution during the latter part of fiscal year 1981 has proved to be a good one." Video products accounted for 75% of the sales increase in the new period, compared to 50% last year, the letter says. In September, 1982, Schwartz established the Schwartz Bros. Inc. Computer Products Division, a regional distributorship specializing in computer software and computer accessory products.

Video Is An Old Story To Store In Springfield, Mo.

By EARL PAIGE

LOS ANGELES—Joe Horton and Dave Milner of Springfield, Mo. aren't surprised that national record/tape chains are moving into prerecorded video. The two men, who have been partners in a record/tape store for nearly six years, have been steadily diversifying into video for some time and are now racking other stores with rental movies.

Horton and Milner, both 34, are products of the rock generation; they even named their store Beggars Banquet, after the Rolling Stones album title. They both bought VCRs at about the same time that they were opening their store. "We quickly found we had nothing new to watch," Horton recalls, "so we put in some movies. Now we have 2,200 movie library titles, including 400 CEDs."

The original store, opened in 1977, was 1,500 square feet in the southeastern section of Springfield, a city with a population of 200,000. But the owners say the rapid expansion of their movie stock overwhelmed them, so they moved in 1980 to their present location across from Battlefield Mall, the city's largest. Along the way, Beggars Banquet became Beggars Records & Video.

The movies, in fact, caused a total change in the store's product selection. "We started out originally selling records, paraphernalia and T-shirts," says Horton, who had previously managed other local record stores and booked bands (Milner has a similar background). "With

the movies, we had a family trade, so we made a quick exit out of head goods and clothes."

At the same time, the partners enlarged their involvement in hardware, adding VCRs, cameras and related accessories. They are members of the American Video Assn., the dealer buying group based in Mesa, Ariz. Currently, Horton estimates, the store's volume breaks down to 75% video hardware and software, the balance records/tapes and video games.

The store's record/tape section occupies about 25% of the floor space, or 400 square feet, with \$8.98 albums sold at \$7.98. Beggars also rents about 800 LPs, which Horton sees as an outgrowth of the sale of used records.

Beggars' video rental plan is innovative. Movies rent for \$1.25, \$2.25 or \$3.25 a day depending on popularity and cost. "You don't rent 'Star Wars' for the same price you rent 'Casablanca,'" Horton explains. Life membership is \$49, but members get 15 free rentals, which can translate to as much as \$48.75 saved.

Horton and Milner recently began bicycling their rental program up Interstate 44. "We said, hey, why not take 100 titles a month off the top of our library inventory and put those in other stores?" says Horton. They admit it stretches them beyond their long store hours (10 a.m.-9 p.m. Monday-Saturday, 1-6 p.m. Sunday). But Horton notes, "we just put in a computer that will help us tremendously."

FEATURES OF THE WEEK

ARTEMIS POSTERS

THE BEST POSTERS
THE LARGEST SELECTION
Fully Licensed, Full Color, Full Size

To Order Call
1-800-292-2902
Call for Free Catalog
Dealer Inquiries Invited

ARTEMIS, INC., 347 5TH AVE. NEW YORK, N.Y. 10016

Retailing



RAMONES' CORNER—The Ramones sign autographs at an in-store appearances at Strawberries Records & Tapes' Copley Square location in Boston. The group is promoting their latest Sire album, "Subterranean Jungle."

Game Monitor CES Draws a Discerning Crowd

By **TIM BASKERVILLE**

The floor of the Summer Consumer Electronics Show's computers and games area was jammed again, but one sensed that, unlike the Winter show crowd, this one was much, much pickier and better informed. Some booths were nearly empty of

spectators; others, like that of Coleco—which introduced a packaged "family computer system," including a printer, boxed in a four-by-two-foot package with a carry handle—were constantly mobbed.

Another mobbed series of events was the workshops dealing with the basics of starting up in the software retail business. Some salient points brought up by moderator Pamela Inserra at a discussion of opening a software department or store:

- Only 45% of revenues in a software store are from software alone. Accessories and hardware peripherals account for 20%, supplies for 15%, books for 15% and magazines for 5%.

- Total turnkey costs for opening a free-standing software store can range from \$96,000 to \$150,000, including fixtures, equipment, leasehold, inventory, operating expenses, and possibly franchise fees. Key expenditure, according to the discussion: a grand opening that will attract the customer base for the store.

- With goods costing 65% to 70% of revenues and expenses soaking up another 25% to 30%, the first-year before-tax profit of a start-up store could be as little as 5% to 10%. Store owners should be prepared to lose money in the first few months of operation.

The key advantage to restricting stock to entertainment and simple home productivity software, it was pointed out, is the low level of support that is needed in the store. The cost of hiring trained employees and of time spent in demonstrating complicated programs is far too high to be supported financially by the sale of software alone.

★ ★ ★

Notes on games from CES: Data-soft showed its line of budget-priced Gentry brand software, with the further announcements that prices for

the line could easily go as low as \$9.95 as the market develops. Likely routes for the series: toy stores—and mass merchandisers, under private names.

Broderbund Software appears ready to enter the especially turbulent VCS software market, showing two of its originally designed games, in Atari 2600 versions.

Imagic made the surprise announcement that it has signed a deal with Texas Instruments to license its games under the terms TI has set forth for TI 99 4/A developers. TI has warned that no software for the computer can be marketed independently of the company—and third-party publishers responded on the whole by postponing their plans to bring out software in support of that computer, citing poor royalty rates and the bad precedent that would be set for third-party publishing by TI's proposed arrangement.

Atari and Thorn-EMI announced releases for the computer as well—but neither of them had made the arrangement that Imagic did. At a hastily called press conference on the first day of CES, Atari cited statistics suggesting that the VCS market was continuing to grow—and ironically stated that it would come to market with TI software, with no particular comment on possible legal repercussions.

Surplus Enters Vidgame Field

NEW YORK—Surplus Records & Tapes, a major cutout and overrun wholesaler, has entered the video game field with its first offering, a pair of Data Age units it is peddling at \$4.75 each. The Atari compatible games are "Bermuda Triangle" and "Journey Escape," the latter of which held modest chart positions for six weeks until May 28.

JUNE 18, 1983, BILLBOARD

Billboard® Midline LPs™

Survey For Week Ending 6/18/83

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	1	46	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYLL-3843	RCA	5.98	26	26	30	RUSH Caress of Steel Mercury SRM1-1046	POL	5.98
2	6	50	BILLY JOEL Piano Man Columbia PE 32544	CBS		27	30	42	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98
3	2	50	CAROLE KING Tapestry Epic PE 34946	CBS		28	28	36	STEELY DAN Katy Lied MCA 37043	MCA	5.98
4	4	34	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	29	16	36	RUSH Rush Mercury SRM1-1011	POL	5.98
5	10	42	THE WHO Who Are You MCA MCA-37003	MCA	5.98	30	37	48	DAN FOGELBERG Captured Angel Epic PE 33499	CBS	
6	9	18	SPYRO GYRA Morning Dance Infinity 37148	MCA	5.98	31	39	6	DAVID BOWIE Heroes RCA AYLL-3857	RCA	5.98
7	3	40	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	32	43	38	ALAN PARSONS PROJECT Eve Arista ABM 8062	IND	5.98
8	18	14	BOZ SCAGGS Hits Columbia PC-36841	COL		33	45	44	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	IND	5.98
9	15	18	DAVID BOWIE Diamond Dogs RCA AYLL-3889	RCA	5.98	34	36	18	THE MOODY BLUES On The Threshold Of A Dream Deram DER-18025	POL	5.98
10	20	12	THIS YEAR'S MODEL Elvis Costello Columbia PC 35331	COL		35	41	10	MARVIN GAYE Greatest Hits Motown M5-191	IND	5.98
11	12	40	THE WHO Live At Leeds MCA 37000	MCA	5.98	36	24	32	STEELY DAN The Royal Scam MCA 37044	MCA	5.98
12	11	18	TOTO Toto Columbia PC-35317	COL		37	25	28	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	MCA	5.98
13	14	46	DAN FOGELBERG Souvenirs Epic PE 33137	CBS		38	42	18	JANIS JOPLIN Pearl Columbia PC 30322	COL	
14	13	46	DAN FOGELBERG Netherlands Epic PE 34185	CBS		39	49	3	JACKSON 5 Greatest Hits Motown M5-201	HND	5.98
15	5	32	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98	40	50	8	BLUE OYSTER CULT Some Enchanted Evening COL PC-35563	COL	
16	16	14	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	COL		41	35	18	MOODY BLUES In Search Of The Lost Chord Deram DER 18017	POL	5.98
17	7	40	JANIS JOPLIN Greatest Hits Columbia PC-32168	CBS		42	29	30	STEELY DAN Countdown To Ecstasy MCA 37041	MCA	5.98
18	27	14	KENNY LOGGINS Celebrate Me Home Columbia PC-34655	COL		43	44	32	JOHN LENNON Mind Games Capitol SN-16068	CAP	5.98
19	8	32	DON McLEAN American Pie United Artists LN 10037	CAP	5.98	44	33	14	TOTO Hydra Columbia PC-36229	COL	
20	23	16	AL GREEN Greatest Hits Vol. 1 Motown 5283	INO	5.98	45	NEW ENTRY		DAVID ALLEN COE Greatest Hits Columbia PC 35627	COL	
21	21	42	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	MCA	5.98	46	32	18	STAPPENWOLF 16 Greatest Hits MCA 37049	MCA	5.98
22	19	36	RUSH Fly By Night Mercury SRM1-1023	POL	5.98	47	47	3	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	MCA	5.98
23	34	16	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	COL		48	38	18	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98
24	31	48	DAN FOGELBERG Home Free Epic Stock PC 31751	CBS		49	NEW ENTRY		MOLLY HATCHET Molly Hatchet Epic PE 35347	COL	
25	22	22	THE WHO Odds and Sods MCA 37169	MCA	5.98	50	48	34	THE BEATLES Rock 'N' Roll Music Vol. II Capitol SN-16021	CAP	5.98

After laying down
the tracks,
lay down
and relax.

Conveniently located between Hollywood and Beverly Hills, Le Parc Hotel is closed to the recording studios and west coast headquarters of the major labels.

Each of the 154 suites features a sunken living room with fireplace, wet bar, kitchenette and private balcony. Complimentary continental breakfast and limousine service within the area are just a few more reasons why Le Parc has become the Inn of the Industry.



Le Parc
hôtel de luxe

733 North West Knoll, West Hollywood, CA 90069
(213) 855-8888
(800) 421-4666, Nationwide • (800) 252-2152 in California
or see your travel agent

11 STORES IN 18 MONTHS

J.R.'s Music Shops Expanding

• Continued from page 28

spectively, at Northwoods mall in Peoria. Ken Moll is general manager, Pat Weitz handles accounts payable and John Gowi is classical buyer. Kennedy now has 130 employees.

He opened his second store in late 1968. By 1973, there were five Music Shops, grossing an estimated \$2 million. Kennedy attributes his growth to a good spread of album inventory, ranging from kid disks through classics. Even in the early days, he estimates that he tried to keep 10,000 different album titles in a store.

The stores, renamed J.R.'s Music Shops in 1977 after his father's initials, still operate on the same basic shelf pricing principle: \$1 off list. In the customized browsers, mounted on tables, customers find advertised \$8.98 specials at \$5.99, with shelf inventory at \$7.99. Singles range from \$1.59 to \$1.69. Kennedy admits that he will compete pricewise with stores in the mall, but he does not attempt

to challenge those selling lower outside the mall in a pricing war.

The stores have four regional staffers, each of whom covers four J.R.'s outlets along with the Oranges Records & Tapes stores in the designated area. Kennedy describes Oranges as a kind of "joint venture" with J.R.'s, noting that Yorktown Music Shoppes Inc., parent company of J.R.'s, is a minority shareholder. There are four stores: one each in Tinley Park, Aurora and Chicago, and one in Rolling Meadows, where Yorktown is based.

The Oranges stores are similar to J.R.'s, Kennedy says, from inventory through accessories. Kennedy stocks Scotch, TDK, Maxell and Memorex blank video and audio tape. He carries a variety of hi fi accessories, along with Discwasher, Memorex and Fidelitone record and tape care products. He also stocks Pfanstiehl needles.

After a test run in the Northwoods mall store, Kennedy is putting a Sony and Sanyo personal stereo sec-

tion into most of the J.R.'s and Oranges stores. He is still experimenting with video. He says he found out early that he could not rent video in the mall stores, but is renting in his four Oranges strip center outlets, where parking is adjacent to induce rentals. He is also testing videodisks and expects them to become part of his inventory in the future.

Kennedy says that three of the recently added stores were acquisitions and about five were location takeovers in malls where there had previously been retail record/tape stores. Eight J.R.'s stores are in malls in the greater Chicago area, four are in Milwaukee, and there are single stores in Pekin, Peoria and Springfield, Ill. and LaPorte, Ind.

Video
Music Programming

As of 6/8/83

MTV Adds & Rotation

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

MTV NEW VIDEOS ADDED:

Bryan Adams, "This Time," A&M
Arc Angel, "Tragedy," Portrait
Blue Rose, "Don't You Know," Estate/CBS
Thomas Dolby, "Europa," Capitol
Greg Kihn, "Tear That City Down," Berserkley
Loverboy, "Hot Girls In Love," Columbia
Modern English, "Someone's Calling," Sire
Rod Stewart, "Baby Jane," Warner Bros.
Telephone, "Ca," Virgin
Uriah Heep, "Stay On Top," Mercury
Yello, "I Love You," Elektra

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

David Bowie, "China Girl," EMI America
David Bowie, "Let's Dance," EMI America
Duran Duran, "Is There Something I Should Know," Capitol
Eddy Grant, "Electric Avenue," Portrait
Michael Jackson, "Billie Jean," Epic
Kinks, "Come Dancing," Arista
Men At Work, "It's A Mistake," Columbia
Naked Eyes, "Always Something There To Remind Me," EMI America
Planet P, "Why Me," Geffen
Police, "Every Breath You Take," A&M
Prince, "Little Red Corvette," Warner Bros.
Tubes, "She's A Beauty," Capitol
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

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

A Flock Of Seagulls, "Wishing," Arista
Joan Armatrading, "Drop The Pilot," A&M
Bow Wow Wow, "Do You Wanna Hold Me," RCA
Martin Briley, "Salt In My Tears," Mercury
Def Leppard, "Rock Of Ages," Mercury
Dave Edmunds, "Slipping Away," Columbia
Fixx, "Saved By Zero," MCA
Goanna, "Solid Rock," Atco
Daryl Hall & John Oates, "Family Man," RCA
Human League, "Fascination," A&M
Inxs, "Don't Change," Atco
Elton John, "I'm Still Standing," Geffen
Journey, "Chain Reaction," Columbia
Journey, "Faithfully," Columbia
Kajagoogoo, "Too Shy," EMI America
Krokus, "Screaming In The Night," Arista
Madness, "Our House," Geffen
Pink Floyd, "The Final Cut," Columbia
Pink Floyd, "Fletcher's Memorial Home," Columbia
Quiet Riot, "Metal Health," Pasha
Red Rockers, "China," 415/Columbia
Roman Holiday, "Stand By," Arista
Michael Sambello, "Maniac," Casablanca
Pete Shelly, "Telephone Operator," Arista
Sparks, "Cool Places," Atlantic
Rick Springfield, "Affair Of The Heart," RCA
Styx, "Don't Let It End," A&M
Peter Tosh, "Johnny B. Goode," EMI America
U2, "Two Hearts Beat As One," Island
Zebra, "Who's Behind The Door," Atlantic

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

Altered Images, "Don't Talk To Me About Love," Portrait
Marty Balin, "Born To Be A Winner," EMI America
Bananarama, "Shy Boy," London
Bangles, "The Real World," Faulty Products
Belle Stars, "Sign Of The Times," Warner Bros.
Blackfoot, "Teenage Idol," Atco
Blasters, "Barefoot Rock," Slash
Burning Sensations, "Belly Of The Whale," Capitol
Jim Capaldi, "That's Love," Atlantic
Joe "King" Carrasco, "Party," MCA
DNA, "Doctors Of The Universe," Boardwalk
Eurythmics, "Sweet Dreams," RCA
Fastway, "Say What You Will," Columbia
Iron Maiden, "Flight Of Icarus," Capitol
Jaluka, "Scatterling," Warner Bros.
Marillion, "He Knows You," Capitol
Meat Loaf, "The Razor's Edge," Cleveland International
Mental As Anything, "If You Leave Me," Oz
Gary Myrick, "Guitar Talk, Love And Drums," Epic
Nitecaps, "Go To The Line," Sire
Robert Ellis Orrall, "I Couldn't Say No," RCA
Planet P, "Static," Geffen
Ramones, "Psychotherapy," Sire
Rank And File, "Rank And File," Warner Bros.
Rockats, "Make That Move," RCA
Roxy Music, "Can't Let Go," EG/Warner Bros.
Jules Shear, "Whispering Your Name," EMI America
Single Bullet Theory, "Hang On To Your Heart," Nempcor
Tears For Fears, "Mad World," Mercury
Triumph, "When The Lights Go Down," RCA
20/20, "Jack's Got A Problem," Enigma
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
Alan Vega, "Wipeout Beat," Elektra/Ze
X, "Breathless," Elektra

MTV WEEKEND EVENTS:

Saturday Concert: Rainbow, June 18
Sunday Special: IRS: "The Cutting Edge," Simple Minds, Bangles, Suburban Lawns, Spandau Ballet, June 19

New
LP/Tape
Releases

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

POPULAR ARTISTS

BANX, BANKIE
Soothe Your Soul
LP Redemption RA 102

BLAND, BOBBY
Tell Mr. Bland
LP MCA MCA-5425 \$8.98
CA MCA C-5425 \$8.98

BOB & BOB
Bob & Bob
EP Polydor 813 395-1 \$5.98
CA 813 395-4 \$5.98

BRIARHOPPERS
Hit's Briarhopper Time
LP Lamson LR-10017

BROWN, JAMES
Bring It On!
LP Churchill/Augusta CAS-22001

CAMPBELL, DEBBIE
Two Hearts
LP Churchill CR 22002

CHERI
Love Stew
LP 21 Recs. T1-1-9005 \$8.98
CA CT-1-9005 \$8.98

CLOWER, JERRY
Live At Cleburne, Texas
LP MCA MCA-5422 \$8.98
CA MCAC-5422 \$8.98

COULSON, DICK, & LETTER O
Dick Coulson & Letter O
EP Polydor 811 821-1 \$5.98
CA 811 821-4 \$5.98

CLOWN HEIGHTS AFFAIR
Struck Gold
EP De-Lite/Mercury DX-1-510 \$5.98
CA D4X-1-510 \$5.98

DAVID, F. R.
Words
LP Carriere/America CALP 1001 \$8.98
CA CAL5 1001 \$8.98

FOGHAT
Zig-Zag Walk
LP Bearsville 23888

HAGGARD, MERLE, & LEONA
WILLIAMS
Heart To Heart
LP Mercury 812 183-1 \$8.98
CA 812 183-4 \$8.98

HAWKES, GREG
Niagra Falls
LP Passport PB 6022

HENDERSON, MICHAEL
Fickle
LP Buddah/Arista BDS 6002

HOLLAND, AMY
On Your Every Word
LP Capitol St-12178

IMAGINATION
Night Dubbing
LP MCA MCA-36002
CA MCAC-36002

IRIS, DONNIE
Fortune 410
LP MCA MCA-5427 \$8.98
CA MCAC-5427 \$8.98

(Continued on page 55)

www.americanradiohistory.com

TELEX NO. 126221

BIG APPLE ENTERTAINMENT
DISTRIBUTORS OF AUDIO • VIDEO • TAPES • ACCESSORIES

DIRECT SERVICE TO YOU!! ONLY A TOLL FREE CALL AWAY. 1-800-221-3191

OVER TEN MILLION DOLLARS IN INVENTORY AT ALL TIMES. WE SELL MAJOR BRANDS ONLY!

• PANASONIC • JVC • ATARI • TOSHIBA • JENSEN • SONY • SANYO • TIMEX • EPSON
• CLARION • AUDIO TECHNICA • PIONEER • RCA • ACTIVISION • M-NETWORK
• MATTEL • COLCOVISION • HITACHI • COMMODORE • TEAC

WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES
• DAILY SPECIALS • PRODUCT INFORMATION BY PHONE • EXPORT DIVISION
• ONE-STOP DISTRIBUTION • MONTHLY NEWSLETTER ON OUR SPECIALS
SO IF YOU'RE LOOKING FOR A LARGE SELECTION AND EXTRA PROFITS...
TAKE A BITE OF APPLE AND CALL (1-800-221-3191)

AUDIO TAPE	PERSONAL PORTABLES
SONY UCX5 C-90 ea \$2.49	SONY WA11 \$65.00
SONY UCX5 C-60 ea \$1.79	SONY WASS \$119.00
FUJI FR II C-90 ea \$2.19	SONY WMD6 \$222.00
FUJI FR II C-60 ea \$1.49	SONY WMR2 \$99.00
	AIWA HST02 \$99.00
	AIWA HSP02 \$80.00
	TOSHIBA KT33 \$49.00
	JVC C01 \$63.00

*WE STOCK A COMPLETE LINE OF MAXELL AUDIO TAPE—CALL FOR PRICE

PRE C.E.S. SPECIAL
SONY FeCr C-90
\$1.49 each

VIDEO TAPE	SCOTCH 207
SONY L-500 ea \$6.69	Open Reel
SONY L-750 ea \$7.98	Below Cost \$3.99
SONY L-830 ea \$9.39	
BASF/MEMOREX/ MAXELL ea \$7.99	

*WE STOCK A COMPLETE LINE OF SOFTWARE BY • ACTIVISION • COLECO • 20TH CENTURY • M-NETWORK • HES • PARKER BROS • U.S. GAMES • NUFFOK • MATTEL • IMAGIC • STARPATH • CREATIVE SOFTWARE • TARA

SONY LNX C90
Below Sheet Cost **\$1.99**

ACCESSORIES	COMPUTER ACCESSORIES
WATTS STYLUS CLEANER \$.99	NORTRONICS (CMP144) Head & Tape Path Cleaner \$5.99
AUDIO TECHNICA AT5003 CASSETTE HEAD CLEANER \$1.89	NORTRONICS (CMP145) Disk Head Cleaner \$18.69
AUDIO TECHNICA AT605 AUDIO TECHNICA AT6002 DUST BUG SPECIAL \$3.99	NORTRONICS (CMP160) CRT Screen Cleaner \$5.99
AUDIO TECHNICA AT6012 SONIC BROOM \$5.89	NORTRONICS (CMP162) Head Spray Cleaner 16 oz. \$9.49
AUDIO TECHNICA AT607 STYLUS CLEANER \$1.99	NORTRONICS (CMP507) Cleaning Swabs \$9.49
AUDIO TECHNICA AT632 AUDIO LIGHT \$16.89	
ALLSOP VHS/BETA CLEANER \$13.99	
LAST FACTORY RECORD PRESERVATION KIT \$12.99	
LAST STYLUS CARE KIT \$12.49	

*WE STOCK A COMPLETE LINE OF ORIGINAL REPLACEMENT STYLUS FOR EVERY MAJOR MANUFACTURER

MAIL IN COUPON FOR FREE 240 PAGE CATALOGUE — PLUS WE WILL PUT YOU ON OUR MONTHLY MAILING LIST

Dealer Name _____
Address _____
City _____ State _____ Zip _____
Phone _____ Resale Number _____

BONUS!! RECEIVE FREE GIFT with YOUR FIRST ORDER!!

15 PARK ROW, NEW YORK CITY, N.Y. 10038
CALL TOLL FREE 1-800-221-3191 IN NEW YORK: (212) 233-0747

ARIZONA

A Billboard®
Market Profile

Issue Date - July 23

Artists & Labels.....

Is Phoenix a viable alternative to Los Angeles?
Is there a "Desert Sound"?

Recording.....

Why more stars are coming to Phoenix and Tucson
to record and play - and stay.

Venues & Clubs.....

Why Arizona is one of the top touring states for
performers on the concert trail.

Promoters.....

How the state's top promoters are gearing up for
the summer concert season of '83.

Radio.....

Why some of the major national programmers and
syndicators are finding Arizona a better home
base than California.

TV/Video/Film.....

The local impact of national rock video programs.

ALSO COVERING:

Distribution/Retail, Pressing Facilities and Sound Reinforcement

Billboard covers the world of music and home entertainment wherever the
signals are strong, and Arizona is sending clear signals for the world
to read in Billboard's July 23 issue.

Issue Date: July 23

Ad Deadline: July 1

For advertising
details contact:

"Bronco" Bill Moran

213 349-2171

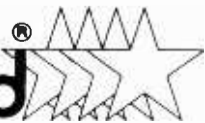
18617 Vintage

Street

Northridge,

CA. 91324

Billboard®



The International Newsweekly of
Music & Home Entertainment

1515 Broadway, New York, N.Y. 10036



Classical

Pierre Verany Label Now Imported By AudioSource

NEW YORK—AudioSource has added the French label Pierre Verany to its growing list of imported audiophile lines, with three Compact Discs among the initial batch to arrive. Although the label specializes in classical recordings, it also includes in its catalog a number of folk-oriented products.

The first Verany CDs include a set of Vivaldi organ concertos played under the direction of Kurt Redel, as well as a percussion "sound spectacular" and a program of South American Indian material. Three more CDs from this source are due soon, says Bruce Hamilton, AudioSource executive.

The West Coast importer is gearing up for delivery of the Denon line of PCM recordings imported from Japan, to which it recently received ex-

clusive distribution rights in the U.S. About 100 titles are being brought in to start, says Hamilton, and they will be offered to dealers at a base price of \$6.93. Many of the titles will also be available on metal tape cassettes, all duplicated in Japan.

Also new to the AudioSource list is the British line of classics carrying the Phoenix imprint. While the repertoire on the label is described as wide ranging, it does specialize in works by English composers. Dealer price will be \$6.93, says Hamilton, including some disks mastered at 45 r.p.m.

The company has also begun marketing the Telarc line, which it handles on a non-exclusive basis. Other labels carried by AudioSource include Ricercar, Accent and Proprius. AudioSource currently stocks close to 1,000 titles, says Hamilton.

BASED IN HOLLAND

Royal Conservatory Label Debuts

AMSTERDAM—New Dutch classical label Royal Conservatory makes its debut later this month with the release of a four-LP boxed set containing one of the longest and most complicated of all modern piano works, the four-hour "Opus Clavecimbalisticum" by British composer Kaikoshru Sorabji. Advance orders have already come

from the U.S., Japan, West Germany and Scandinavia.

The new label is a subsidiary of independent record company Keytone Records, set up two years ago by flautist Chris Hinze and run jointly by Hinze and his new partner Michael Daamen, former general manager of Carrere in Holland. Following two years of negotiations, Hinze has struck a deal with the Royal Conservatory in The Hague which permits him to make recordings associated in some way or another with the center.

In the case of the debut set, the link is Australian pianist Geoffrey Mudge, who performs the never-recorded Sorabji magnum opus and also teaches at the Royal Conservatory. The actual recording is taken from a performance he gave last June at the Vredenburg Music Center in Utrecht as part of the Holland Festival '82, which was taped by Dutch national radio network NOS.

Mudge is also likely to record other works for the Royal Conservatory by the composer, who was born in 1894 of Indian and Spanish parents and now lives in Southern England. But first he is to complete a 10-LP set for the new label of works by Busoni, due out in 1984.



BRENDEL CITED—Alfred Brendel, right, who recently completed his cycle of all the Beethoven piano sonatas in a marathon series of recitals at Carnegie Hall, accepts the Beethoven Medal from Robert A. Becker, president of the Beethoven Society, in a New York presentation.

Classical Notes

Angel is readying the early release of its first live opera recordings, both conducted by Riccardo Muti. A "Cosi fan tutte," recorded last summer during the Salzburg Festival, is due out in August, or perhaps September, to be followed by an "Ernani" captured at La Scala. More live opera diskings can be expected from the label, says Angel chief Renny Martini, when casting and repertoire conditions are right.

Andre-Michel Schub due to record his third album for Vox Cum Laude later this month. Digitally produced by Max Wilcox, the LP will feature a pair of Beethoven piano sonatas, including the "Appassionata." . . . Delos Records slated to record an ensemble of winds from the Chicago Symphony in the fall, informs Amelia Haygood, label director. . . . Newest titles from Gasparo, Nashville-based label, include a set of Chopin Preludes played by pianist James Tocco, and a program of early music led by August Wenzinger, musical director of the Baroque Performance Institute at Oberlin.

WNCN New York kicks off a series of 13 weekly live concert broadcasts with a recital by guitarist Sharon Isbin. The series, tagged "Rising Stars Showcase," is sponsored by Citibank. . . . Isaac Stern and Zubin Mehta were recipients of the Joseph Prize for Human Rights June 8 in Washington, D.C. . . . Vanguard Records has added another 20 titles to its budget cassette series.

Vladimir Horowitz is due to make his Japanese concert debut this week with a pair of recitals in Tokyo. Tickets were reported sold out within two hours after they went on sale. Live radio and delayed television coverage is planned. . . . The Gay Men's Chorus, which performs in New York's Avery Fisher Hall June 22, has recorded a program of Christmas music for Pro Arte. A fall release is projected.

Robert Conrad, vice president of WCLV Cleveland and past president of the Concert Music Broadcasters Assn., was awarded an honorary doctorate of fine arts by Baldwin-Wallace College June 10. . . . The Theodore Presser Co. has computerized its domestic stock and current performance catalog under the direction of controller Brenda G. Hackett.

Highlight of the "Live From The Met" series next season will be an eight-hour telecast of the Met Centennial Gala Oct. 23. There will also be four operas in the series: "Lucia," "Ernani," "Don Carlo" and "Les Troyens." Major funding comes from the Texaco Philanthropic Foundation. . . . Bourne reports growing success with its competition piece for flute by Faure, which it published in 1977. The work was composed in 1898.

Ten broadcast concerts by the Cleveland Orchestra will be presented this season by the National Network in Australia. There are 22 stations in the web. . . . Hans Werner-Henze has been named composer in residence at Tanglewood's Berkshire Music Center for this season. . . . KWHQ Salt Lake City will begin stereo simulcasts in July. Outlet is the only commercial classical station in Utah.

IS HOROWITZ

Music Critics Sample CD

NEW YORK—The nation's music critics, meeting here last week in their association's annual conference, were treated to a demonstration of the Compact Disc June 3 at the Metropolitan Opera House.

Michael Schulhof, director of the Sony Corp., hosted the event, which included a short history of the development of the digital process and the performance of excerpts from several CDs. The critics munched cheese and sipped wine as they listened to Mozart, Wagner and Debussy digitally reproduced.



MAESTRO MEMORIAL—Robert Gordon, left, president of Store 24, Massachusetts convenience store chain that's donating \$100,000 to spark creation of a sculpture honoring Arthur Fiedler, late conductor of the Boston Pops Orchestra. With him, from left, are Thomas Morris, general manager of the Boston Symphony; John Williams, Pops conductor; and Harry Ellis Dickson, associated conductor of the Pops.

Survey For Week Ending 6/18/83
(Published Once A Month)

Best Selling
Classical LPs

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	33	BACH: Goldberg Variations Glenn Gould, CBS IM 37779
2	11	5	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104
3	7	183	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
4	13	5	GLADRAGS LeBecque Sisters, Angel DS 37980
5	3	9	GALA CONCERT AT THE ROYAL ALBERT HALL Pavarotti, London LDR 71082
6	4	9	MY LIFE FOR A SONG Domingo, CBS 37799
7	5	13	IN CONCERT AT THE MET Price, Horne (Levine), RCA CRC 2-4069
8	9	13	BEETHOVEN: Symphonies #'s 5 & 6 Philharmonia Orch. (Ashkenazy) London LDR 72015
9	NEW ENTRY		MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood) L'Oiseau Lyre D 172 D4
10	10	9	HIGH, BRIGHT, LIGHT & CLEAR Canadian Brass, RCA ARC1-4574
11	NEW ENTRY		THE BEST OF PLACIDO DOMINGO Domingo, DG 2721 262
12	2	9	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319
13	17	5	MAHLER: 9th Symphony Chicago Symphony Orch. (Levine), London LDR 72012
14	22	13	BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio English Chamber Orch., Bolling (Rampal), CBS FM 37798
15	8	29	VIVALDI: The Four Seasons (Pinnock), DG 2534 003
16	6	9	BACH: The Brandenburg Concertos English Concert (Pinnock), DG 2742 003
17	16	20	PERHAPS LOVE Placido Domingo, CBS FM 37243
18	24	5	MAHLER: 4th Symphony Popp, London Philharmonic (Tennstedt), Angel DS 37954
19	NEW ENTRY		VERDI & PUCCINI: Arias Te Kanawa, London Philharmonic (Pritchard) CBS Masterworks IM 37298
20	NEW ENTRY		GRIEG: Peer Gynt Suite Berlin Philharmonic (Karajan) DG 2532 068
21	NEW ENTRY		MUSIC OF THE CAFEHAUS The Salon Orchestra, Pro Arte PAD 136
22	NEW ENTRY		PACHELBEL: Canon in D/VIVALDI/The Four Seasons (Munchinger) London Jubilee JL 4100
23	23	5	FAURE: Songs Von Stade, Angel DS 37893
24	14	9	GLASS: The Photographer Glass, CBS FM 37849
25	21	25	AISLE SEAT The Boston Pops (Williams), Philips 6514 328
26	19	17	SHOSTAKOVICH: Symphony #5 Concertgebouw Orch. (Haitink), London LDR 71051
27	26	9	MAHLER: 7th Symphony Chicago Symphony Orch. (Levine), RCA ATC2-4245
28	NEW ENTRY		GREATEST HITS OF PAVAROTTI Pavarotti, London 2003
29	18	69	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
30	29	5	STRAUSS: Four Last Songs Te Kanawa, CBS M 35140
31	NEW ENTRY		RAVEL: Bolero/TCHAIKOVSKY/GLINKA/CHABRIER Dresden Staatskapelle (Marriner) Philips 6514 235
32	12	9	VERDI: Falstaff Bruson, Ricciarelli, L.A. Philh. (Giulini), DG 2741 020
33	15	13	BRAHMS: Hungarian Dances Vienna Philh. (Abbado), DG 2560 100
34	NEW ENTRY		THE ROMANCE OF THE PAN FLUTE Zamfir, Philips 6313 435
35	25	53	THE TANGO PROJECT Schimmel, Sahl, Kurtis, Nonesuch Digital D-79030
36	NEW ENTRY		RAVEL: Introduction and Allegro (et al.)/DEBUSSY: Danses Sacree et Profane (et al.) Nancy Allen, Angel DS 37339
37	NEW ENTRY		VIVALDI: The Four Seasons Perlman, London Philharmonic Angel DS 37053
38	27	13	HOROWITZ IN LONDON Horowitz, RCA ARC 1-4572
39	20	383	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
40	28	13	SOAP OPERA The Cambridge Buskers, DG 2532 072

Classics Don't Have To Be Expensive.

RCA Red Seal, a proven leader in quality mid-priced and budget LPs & cassettes introduces...

RCA Gold Seal's New Series THE LEGENDARY PERFORMERS

BUILD A DIGITALLY REMASTERED CLASSICAL LIBRARY

- All albums digitally remastered
- Artists and performances that are "Legendary"
- Numbered for collecting
- All available on cassette
- Same low Gold Seal price

The first 20 of a projected 100 consecutively numbered albums and cassettes. Gold Seal's THE LEGENDARY PERFORMERS—They're well worth waiting for.



No. 1 Brahms: Symphony No. 1
CHARLES MUNCH/BOSTON SYMPHONY AGL1-5201

No. 2 Copland: Billy the Kid; Appalachian Spring
EUGENE ORMANDY/PHILADELPHIA ORCH. AGL1-5202

No. 3 Berlioz: Symphonie Fantastique
CHARLES MUNCH/BOSTON SYMPHONY AGL1-5203

No. 4 Dvořák: "New World" Symphony; Carnival Overture
ARTHUR FIEDLER/BOSTON SYMPHONY AGL1-5204

No. 5 Falla: Nights in the Gardens of Spain
Rachmaninoff: Rhapsody on a Theme of Paganini
ARTUR RUBINSTEIN, EUGENE ORMANDY/PHIL. ORCH.
FRITZ REINER/CHICAGO SYMPHONY AGL1-5205

No. 6 Beethoven: Symphony No. 5
Schubert: "Unfinished" Symphony
FRITZ REINER/CHICAGO SYMPHONY AGL1-5206

No. 7 Holst: The Planets
EUGENE ORMANDY/PHILADELPHIA ORCH. AGL1-5207

No. 8 Lalo: Symphonie Espagnole
Ravel: Tzigane
ITZHAK PERLMAN/ANDRE PREVIN
LONDON SYMPHONY AGL1-5208

No. 9 Mussorgsky-Ravel: Pictures at an Exhibition
Ravel: Bolero
EUGENE ORMANDY/PHILADELPHIA ORCH. AGL1-5209

No. 10 Rossini Overtures
FRITZ REINER/CHICAGO SYMPHONY AGL1-5210

No. 11 "The Pachelbel Canon" and Other Baroque Favorites
VARIOUS ARTISTS & ORCHESTRAS AGL1-5211

No. 12 Rachmaninoff: Concerto No. 2
Liszt: Concerto No. 1
ARTUR RUBINSTEIN, FRITZ REINER/CHICAGO SYMPHONY
ALFRED WALLENSTEIN/RCA SYMPHONY AGL1-5212

No. 13 Rimsky-Korsakov: Scheherazade
LEOPOLD STOKOWSKI/LONDON SYMPHONY AGL1-5213

No. 14 Shostakovich: Symphony No. 5
EUGENE ORMANDY/PHILADELPHIA ORCH. AGL1-5214

No. 15 Gershwin: Rhapsody in Blue; An American in Paris
EARL WILD/ARTHUR FIEDLER/BOSTON POPS AGL1-5215

No. 16 Brahms: Violin Concerto
HENRYK SZERYNG/PIERRE MONTEUX
LONDON SYMPHONY AGL1-5216

No. 17 Tchaikovsky: Concerto No. 1
Franck: Symphonie Variations
ARTUR RUBINSTEIN, ERICH LEINSDORF/BOSTON SYMPHONY
ALFRED WALLENSTEIN/SYMPHONY OF THE AIR AGL1-5217

No. 18 Tchaikovsky: Romeo and Juliet; Serenade for Strings
CHARLES MUNCH/BOSTON SYMPHONY AGL1-5218

No. 19 Tchaikovsky: Capriccio Italien,
Marche Slave, 1812 Overture
EUGENE ORMANDY/PHILADELPHIA ORCH. AGL1-5219

No. 20 Bartók: Concerto for Orchestra
FRITZ REINER/CHICAGO SYMPHONY AGL1-5220

RCA
GOLD SEAL

CONTACT YOUR RCA SALES REPRESENTATIVE FOR CATALOG AND POINT OF SALE MATERIAL.



Put the world's greatest music in the palm of your hand

The New
Victrola Classical
Cassette Series

OVER 75 TITLES

- Great Orchestras
- Great Savings
- Great Conductors
- Great Soloists

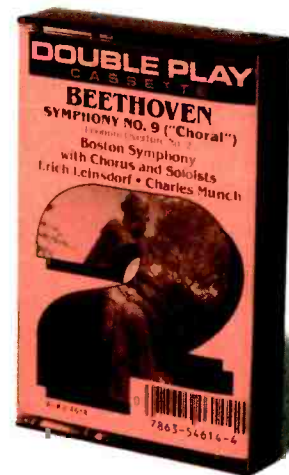
- Fiedler/Boston Pops—Rossini: William Tell Overture ALK1-4460
- Munch/Boston Symphony—Ravel: Daphnis & Chloe ALK1-4456
- Reiner/Chicago Symphony—Dvořák: "New World" Symphony ALK1-4463
- Toscanini/NBC Symphony—Beethoven: Symphony Nos. 5 & 8 ALK1-4504
- Reiner/Chicago Symphony—Debussy: La Mer/
Strauss: Don Juan ALK1-4477

RCA
Records and Cassettes

RCA Victrola's
New
"Double-Play"
Cassette Series

DOLBY SYSTEM

2 albums worth of
music for the price of 1.



RCA VICTROLA
Cassette Series

- | | |
|---|--|
| <p>1 Beethoven: Symphs. Nos. 5, 2 and 1—
Leinsdorf, Boston Symph. Orch. ALK2-4610</p> <p>2 Beethoven: Symphs. Nos. 7 and 4—
Leinsdorf, Boston Symph. Orch. ALK2-4611</p> <p>3 Beethoven: Symphs. Nos. 3 and 8—
Leinsdorf, Boston Symph. Orch. ALK2-4612</p> <p>4 Beethoven: Symph. No. 6 ("Pastoral")—
Leinsdorf, Boston Symph. Orch.
Beethoven: Prometheus: Overture, Adagio and
Finale; Leonore Overtures Nos. 1 and 3—
Munch, Boston Symph. Orch. ALK2-4613</p> <p>5 Beethoven: Symph. No. 9 ("Choral")—
Leinsdorf, Boston Symph. Orch.
Beethoven: Leonore Overture No. 2—
Munch, Boston Symph. Orch. ALK2-4614</p> | <p>6 Brahms: Symphs. Nos. 1 and 3—
Leinsdorf, Boston Symph. Orch. ALK2-4615</p> <p>7 Brahms: Symphs. Nos. 2 and 4—
Leinsdorf, Boston Symph. Orch. ALK2-4616</p> <p>8 Four Guitar Concertos—Julian Bream (Giuliani)
Concerto for Guitar and Strings—Melos
Ensemble, Rodrigo, Concierto de Aranjuez—
Davis, Melos Chamber Orch., Villa-Lobos
Concerto for Guitar and Orch.—Previn,
London Symph. Orch., Arnold, Guitar Concerto,
Arnold, Melos Ensemble ALK2-4618</p> <p>9 The Strauss Family Album—Waltzes and
Polkas—Ormandy, The Philadelphia Orch.
Fiedler, Boston Pops Orch., Reiner, Chicago
Symph. Orch. ALK2-4619</p> <p>10 The Best of the Ballet—Fiedler,
Boston Pops Orch. ALK2-4620</p> |
|---|--|

Pro Equipment & Services

Calif. Bank Opens Vid Production Wing

NEW YORK—The Eureka Savings Bank, a 100-year-old financial institution based in San Carlos, Calif., has opened a video and audio production company to serve a wide range of industry facilities ranging from music video and cable tv to broadcast television and corporate organizations. It is believed to be the first time that a California bank has entered the video production business.

The company, Eureka Teleproduction Center, is the brainchild of Ken Kidwell, president of the Eureka Savings Bank. Kidwell's move was spurred by his long-standing interest in video and its potential as a viable business enterprise, according to Arthur Bodner, sales manager of the firm.

Eureka Teleproduction Center (ETC) was built in the newly-constructed headquarters of the Eureka Bank. According to Bodner, the facility offers state-of-the-art video production and post-production, multi-track audio recording, and audio sweetening.

ETC's Edit Suite A features the CMX-340X editing system, Grass Valley model 1600 triple re-entry switcher with full E-Mem, a custom stereo audio console with digital faders, Thompson color corrector, Quantel model DPE-5000, Chyron IV graphics generator, Conrac monitors, and audio monitoring selectable from the Audio Console.

In its master control room, ETC utilizes four Sony model 1100A one-inch VTRs with slow motion and freeze frame capabilities. There are also two Sony BVU 200s, four Sony BVT 2000 digital time base correctors, a Sony model BVX-30, and a full complement of high end scopes and monitoring equipment. Bodner says, ETC's master control room is linked to all other parts of the center for maximum efficiency and productivity.

The Video Graphics room of the ETC facility houses a Chyron IV keyboard, a high resolution graphics camera and a variety of fonts. According to Bodner, the firm's clients can have a large graphics session stored on disk and ready for a later session in the edit suite. Camera equipment for the facility includes two Ikegami model HL79 DALs and two Hitachi model SK-90s. There is a separate camera control room with CCUs for each camera.

Remote equipment at ETC includes a four-wheel-drive truck with

on-board monitoring, a 4K generator, shooting platform Sony one-inch and three-quarter-inch VTRs, a full complement of microphones, and Lowell light kits and grip equipment.

The audio section of the facility is designed for everything from voice-overs to 48-input multi-track recording, according to Bodner. He says that ETC's Studio B includes a Harrison 32 input console with automation, MCI 24-track half-inch four-track, and quarter-inch two-track recorders. Other equipment includes Atari two- and four-track machines, four Technics model RSM-95 cassette decks, and Otari high speed dubbing machine. There are also Dolby noise reduction systems, Conrac and Mitsubishi large screen color monitors, EMT turntable and BTX synchronizer. ETC's Studio B also features a 12- by 15-foot recording studio, scoring capabilities through a Synclavier 64 voice digital synthesizer, and a Linn Drum computer.

The facility's Studio A incorporates a 65- by 75-foot recording studio, and a 16- by 32-foot sound stage equipped with a 24-foot projection screen. Audio Control Room A features a customized Harrison 48-input console, MCI 24-track recorder, Scamp modulator effects system, Technics audio cassette machines and ACD/John Meyer studio monitors.

Phil Edwards Studio Upgrades Facilities

SAN FRANCISCO—Phil Edwards Recording Studio, based here, has upgraded and expanded its facilities to include audio post-production for video and an upgraded remote track featuring UREI model 811B monitors, 3M model 79, 24-track tape machines, and an API console expansion that provides up to 40 inputs and 32 output busses.

The new facility is located in the firm's Studio A. Equipment additions include an Adams-Smith model 605B three-machine SMPTE synchronizer.

The facility has already been used for mixing live performances by Flora Purim & Airtio, McCoy Tyner, Bobby Hutcherson and others. Also scheduled for mixing in the new facility are two educational videos featuring Art Blakey and Kenney Burrell.

Tapette Corp. Expanding Into Computer Disks

NEW YORK—The Tapette Corp., an audio and video tape duplicator based in Huntington Beach, Calif., has instituted a customized copy protection program for computer software, aimed at inhibiting unauthorized duplication of programs. Jim Neiger, president of the 12-year-old company, says that his firm's quality control procedures include complete bit verification of all duplicated programs.

The move is part of a broad expansion program of the firm's tape duplication production services. The new thrust includes the duplication of flexible disks, and duplication services for Apple, Atari, Radio Shack and Commodore computers.

According to Neiger, Tapette will concentrate on flexible disk duplication in the industrial, training, business and institutional markets. He adds that production expansion of computer software duplication will continue at his company, and that the firm will further broaden its parameters to include other formats and configurations, because "demand for software duplication far exceeds duplication capabilities and services."

As part of the expansion, Neiger has appointed Stewart Schlosberg, national sales manager, to guide the company's computer duplication division. Schlosberg has been in the magnetic media and computer software industry for more than 20 years.

Tapette also has the capability to perform quality film transfers from 16mm motion picture and 35mm slides, as well as mastering to the broadcast quality one-inch format, according to Neiger.

Studio Computer Modules Debut

NEW YORK—Sessions Plus, a series of computer software modules designed especially for use by recording studios, has been released by MetroGnome Inc., a Nashville-based micro-computer software and consulting company.

According to Larry Keith of MetroGnome, the modules can be used to cover various aspects of a studio's business, including session logs, billing, maintenance, inventory and listings. Keith explains that with a modest investment, a small studio can access the system. However, he adds, Sessions Plus also has the capacity and expandability to reach larger studios, and to grow in volume as the studio grows.

MetroGnome began marketing Sessions Plus on June 1. The system, which Keith says "can be customized to meet an individual studio's needs," can be used with all Apple and Apple-compatible computers. A version of the system is also available for use with the IBM personal computer.

MetroGnome's price for the entire package of 11 modules is \$850. The modules provided keep session reports, maintain rental logs, schedule maintenance programs, take equipment, multi-track and mix inventory, and provide talent, rental, client and supplier directories. A user guide is also included.

According to Keith, MetroGnome is also offering a special package that includes an Apple II computer as well as all the software modules. The price tag on this is \$4,280.



BOWEN BOWS—Warner Bros. recording artist Johnny Lee, right, teams up with Jimmy Bowen, producer and senior vice-president of Warner Bros. Nashville, at Sound Stage Studio in Nashville. This marks the first time the two have collaborated. The resulting album is due for release this month.

FROM KURZWEIL SYSTEMS

New Digital Synthesizer Creates Sound Of Piano

NEWTON, Mass.—A digital synthesizer capable of creating a piano sound claimed to be indistinguishable from that of an acoustic piano has been developed here by Ray Kurzweil, who also invented the reading machine for the blind. The synthesizer, to be marketed by

Kurzweil Music Systems, will be unveiled at the upcoming National Assn. of Music Merchandise show, scheduled for McCormick Place, Chicago, June 18-21.

Explaining the motivation behind the development of the instrument, known as the Kurzweil 250, Kurzweil says that despite some advances in music synthesis, musicians have been frustrated by nearly a decade of unsuccessful efforts to develop an electronic keyboard with an authentic piano sound. He says that his accomplishment in developing the Kurzweil 250 as based on advanced computer techniques capable of analyzing and reproducing "the incredibly complex sounds of a piano."

Kurzweil further claims that his synthesizer will be able to accurately recreate the sounds of many other acoustic instruments, and will permit musicians to play many instruments simultaneously on the keyboard.

Other features of the Kurzweil 250 include the ability to generate new sounds electronically, to change tempo, key or instrument voice electronically, and to print out musical notation. A comprehensive package of software for the system is being developed.

According to Kurzweil, an optional sequencer will permit users of his instrument to play multiple tracks of music using different instruments. He adds that studio musicians will find the synthesizer appealing, as it provides a clear, high resolution sound without the need for mikes.

The Kurzweil 250 will sell for about the same price as an upright acoustic piano, and can be used by composers working with almost any musical format. Kurzweil says that once music has been composed or arranged on his system, keys can be transposed automatically, tempo changes incorporated "at the touch of a button," and orchestration explored by playing back any part of the score on any of the instruments included on the keyboard.

Unlike the conventional piano, the Kurzweil 250 does not require tuning or regulating, thereby eliminating major maintenance costs, according to Kurzweil. He says that the compact size of the unit makes it suitable for use in apartments. It can also be used with headphones to eliminate disturbance factors.

New Line Of Studio Mikes

NEW YORK—Bruel & Kjaer has begun marketing a line of professional microphones designed for use in recording studios. The Massachusetts-based company, with more than 25 years of experience in the microphone business, decided to enter the professional microphone market at this time "because the trend toward digital audio recording has turned the industry's attention to how microphones are selected and placed," according to Richard Lewis Jr., spokesman for Bruel & Kjaer.

Lewis says that digital producers and engineers are hearing anomalies they hadn't heard before in the characteristics of some popular microphones. He adds, "The 'forest of microphones' approach to music recording by major studios and record labels is up for re-evaluation."

Lewis claims that many recording engineers, prompted by record producers and label executives, are again considering "purist" microphoning techniques, using a minimum number of mikes. He says that many of these new approaches have been utilizing Bruel & Kjaer capsules coupled with Mark Levison or other electronic packages.

However, he stresses, traditional microphones from Bruel & Kjaer have been optimized "for instrumentation applications, not for studio recordings." For this reason, the company has developed the Series 4003 to 4007 professional mikes.

Lewis stresses that the line is not a modification of the firm's other microphones. "It is entirely new, from the backplate forward," he says.

He notes that the features of the new line include freedom from fringe effects, smooth phase response, wide, usable dynamic range, low sensitivity to stand-kicking and wind/breath-induced noise, and high on-axis/off-axis uniformity.

Special designs on request
Call or Write

OVERLAND PRODUCTS CO.
P.O. Box 567 · Fremont, NE 68025
402/721-7270 · TELEX 484522

Studio Track

By ERIN MORRIS

In Los Angeles, Doors keyboardist Ray Manzarek is working on several projects. Manzarek is mixing his solo album for A&M at Capitol Records Recording Studios. Producing is Phillip Glass, engineering is Joe Chicarelli. ... At Cherokee Recording Studio, Manzarek is producing the new X LP for Elektra, with Clay Rose engineering. ... Manzarek joins former Doormates John Densmore and Robbie Kreiger, along with producer Paul Rothchild, as they complete work on an upcoming live Doors album to be released on Elektra.

At Skip Saylor Recording, singer/songwriter Herb Pedersen cutting his solo album for Sugar Hill with Jon Gass engineering and Pedersen producing. ... Lisa Raggio cutting an EP with Scott Lipsker producing and Gass at the controls. ... Johnny Lyon & the Hitmakers laying tracks, with Lyon and Gass sharing production and Gass engineering. ... The Dollar Varden Band is laying EP tracks with Ron Rue and Dollar Varden producing and Gass behind the board. ... Michael Jay producing an EP on singer Valerie Hoebel with Gass engineering.

At The Village Recorder, Carly Simon working with producer Michael Mainieri for upcoming album with Gary Starr engineering and Robin Laine assisting. ... Gary Katz producing Diana Ross for RCA with Daniel Lazerus behind the board. ... Sammy Hagar cutting Geffen tracks with producer/engineer Don Smith. ... Mike Utley producing Jimmy Buffett with Elliott Scheiner engineering and Clif Jones assisting.

Engineer Matt Hyde, assisted by Andy D'Addario, behind the board for composer George Garvarentz at Group IV Recording, scoring feature film "Doorman." ... Producer Chris Ashford mixing Davie Allen & Agent Orange tracks for What Records LP with engineer D'Addario.

Henry Lewy producing Keller & Webb at Sound Image Studio. Skip Cottrell is engineering the project. ... Co-producers David Carr and Kim Fowley working on the new Relation album, with Phil Moores engineering. ... Ray Ossman producing Jr. Walker's next Motown release, with Patrick von Wiegandt at the controls.

At Platinum Studios, Rych McCain producing Rockne, with Adrine Tilston engineering.

Jim Ed Norman producing EMI America/Liberty artist Michael Murphey at Producer's Workshop, with Eric Prestidge engineering and Russ Castillo assisting. ... Ed Cobb co-producing AVI artist Domenick Allen with Ben Rodgers behind the board. ... Shell Kepler in with producer Tony Berg finishing Warner/Curb project. Castillo and Rodgers are engineering the project.

In San Francisco at Bear West Studios, Silverstone recording their debut album with Erik Jacobson producing and Mark Needham engineering. ... Joni Haastrap laying album tracks with Ross J. Winetsky producing and Needham at the board. ... Luciano Gomez cutting tracks with Winetsky producing and Robin Sylvester engineering.

In New York City at Unique Recording, Arthur

Baker, Maurice Starr and Michael Jonzun producing New Edition album, with Frank Heller engineering. ... Leroy Burgess and Sunny T. Davenport producing the Leroy Burgess album for Salsoul, with Oscar Gerardo behind the board.

At Electric Lady Studios, Liquid Gold cutting with producer John Luongo. Dave Whittman is engineering, with assistance from John Shivers.

... Billy Idol laying tracks for Chrysalis with producer Keith Forsey, engineer Whittman and assistant Gary Helman.

At Sigma Sound Studios in New York City, Warner Bros. recording artist Madonna working with producer John "Jellybean" Benitez and engineer Jay Mark. Assisting are Melanie West, Linda Randazzo and Elisa Gura. ... Starpoint completing overdubs and mixing their next

Boardwalk release, with Lionel Job producing. James Dougherty engineered the project, with assistants Jimmy Santis, West and Randazzo.

... Mark Dodson producing and engineering the Houserockers for MCA, with Glenn Rosenstein assisting. ... Atlantic act Zenobia mixing tracks with producer Ray Caviano. Mike Hutchinson and John Covertino engineering the project. ... Benitez has brought EMI America recording art-

ists Naked Eyes and Peter Tosh in for remixing. Mark engineered the projects. ... Atlantic Starr completing overdubbing for new A&M release, with James Carmichael producing and Cal Harris engineering.

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

TODAY'S HEADLINERS TOUR WITH CROWN POWER AMPS.

Ask the people who have developed the sound systems for those headliners. Ask Showco, dB Sound, Clair Brothers, Maryland Sound and Tasco.

They'll tell you that Crown power amps have proven their dependability under the roughest, hottest conditions. Many a Crown amp is still fully functional — at original specs — after more than a decade of professional service.

Crown amps offer extra power, even at clip levels, because all Crown parts and assemblies are carefully tested and conservatively rated. With Crown, you always get more than you pay for.

What's most important to today's headliners, however, is the purity of Crown performance — the "Crown sound." Performers, engineers and audiences all like the sound of Crown the best.

Whether you've already made it, or are still on the way up, travel with Crown power amps. They'll take you all the way.



CROWN®

1718 West Mishawaka Road
Elkhart, IN 46517 (219) 294-5571

Schraff Enters Into New Joint Venture

NEW YORK—Schraff Communications has entered into a joint venture agreement with Aaron Baron and Gary Rotta, under which Schraff will turn over ownership of its video music truck to Baron and Rotta while continuing to book recording contracts for the facility. Baron and Rotta originally functioned as the truck's mixer and engineer.

According to Peter Schraff, president of Schraff Communications, Schraff will now oversee production requirements, as well as scheduling and budgeting. The truck has been in operation for about a year.

In the past, the facility has been used to record a wide variety of video and audio projects ranging from classical to rock, pop and Broadway. Projects have included "Live At The Met," "Camelot," "Jamaica World Music Festival" and "Santana/Heart In The Dominican Republic."

Schraff says that the joint venture agreement was reached in order to create a more efficient means to service clients. The truck is already booked for a number of summer engagements including cable, public television and albums.

WELSH, BENCSICS & BOLLES, INC.
Mishawaka, Indiana
CR-3581

NEW BOARD ELECTED; DECREE ISSUED

Turmoil Subsides At Vid Station

This story prepared by Earl Paige in Los Angeles and Bill Holland in Washington.

LOS ANGELES—Video Station executive Gilbert Padilla says that a recent consent decree formalizing a three-year-old Federal Trade Commission probe into video retail franchising is typical of the problems the suburban Santa Monica firm has been facing as a result of its fast growth and its status as a public company.

Padilla, a management and banking executive who was recently brought in as chief operating and financial officer, says a new board was elected May 31, with Video Station co-founder George Atkinson named chairman. The firm's reorganization follows weeks of reported turmoil, which at one point resulted in the dissolution of the board.

During that time, an unauthor-

ized news release was issued by two board members described as "dissidents" disputing the firm's earlier acknowledged overstatement of its net worth. Adding to Video Station's troubles was an audit by the California Board of Equalization.

That audit, which is still ongoing, is "routine and not because of any delinquency," Padilla says, adding that he believes Video Station was singled out because of its size. The firm has five company-owned stores and nearly 500 affiliated units in every state except Wyoming.

The subject of Board of Equalization guidelines for a use tax on video rental is a controversial one among California video retailers (Billboard, April 9). The issue has been further enflamed because of so-called tax loophole legislation in Sacramento (Billboard, June 4). Padilla says Video Station's board has

moved to accrue funds contingent on developments. "The state has made no demands on us," he says.

The FTC action relates to a consent decree filed May 31 in the U.S. District Court for the Central District of California. Video Station agreed to pay \$55,000 in civil penalties over a five-year period to settle Commission charges that it had sold franchises in violation of FTC franchise disclosure requirements. Actually, in its Feb. 2, 1982 prospectus, Video Station discloses that it agreed to a proposed decree.

Dates Set For Vidcom, ITA In Cannes

NEW YORK—The ninth annual Vidcom—and the third annual ITA European Home Video Seminar—are scheduled to take place this October in the New Palais des Festivals in Cannes. Vidcom is an international market for video programming and computer software, while the ITA seminar features panel discussions on the international marketplace.

The ITA seminar opens Oct. 1 with a cocktail reception and runs through Oct. 3. Vidcom runs from Oct. 3-7.

Vidcom has become an important market for producers and distributors, who attend to negotiate titles and rights, conclude co-production and distribution agreements, and meet publishers, wholesalers and buyers.

This year, the MIJD international video game, personal and home computer market makes its debut at Vidcom. This new market will be held in the Palais Croisette in Cannes.

NAVD Votes To Consider Hiring Management Firm

CHICAGO—The National Assn. of Video Distributors (NAVD), meeting here June 4, quickly and unanimously re-elected Cleveland wholesaler Larry Berger as president. And, in what observers see as a surprising turnaround, the group also voted to look into hiring a professional management company to handle its affairs.

The trade association, which primarily consists of distributors of prerecorded video product, has in the past been criticized for being

little more than a social group (Billboard, March 19). At Winter CES in January, an effort was made to merge NAVD into the Video Software Dealers Assn. (VSDA).

Among the factors that may have led to a new determination on the part of NAVD is the serious problem it faces regarding how to handle defectives, according to the group's new treasurer, Lee Cowan of Source Video, Nashville. Cowan says that a significant portion of NAVD's meeting here centered on that issue, which he characterized as "a real problem," with representatives of studios and duplicating firms participating. The group considered a study made by new NAVD director Gene Silverman, head of Video Trend, Farmington Hills, Mich.

Silverman also heads VSDA's distributor advisory committee, which was established at Winter CES (Billboard, Jan. 15). While the idea of a merger between the two organizations ignited a major debate and a vote at NAVD's January meeting, the subject never came up at this one, according to Cowan. Two other members of the VSDA wholesaler advisory group were elected to NAVD posts along with Silverman: Homer Hewitt of Video Library, Conshohocken, Pa., who was elected vice president, and James Schwartz of SBI Distributing, Lanham, Md., who was named a director. In all, 18 NAVD members also belong to VSDA.

Other officers elected were Ron Eisenberg of East Texas Periodicals, Houston, secretary, and Marty Gold of Aztec, Shelbourne, Vt., director. Beyer, who has served two terms as president, heads ZBS in Lyndhurst, Ohio.

RIAA Certifies Six May Gold Awards

NEW YORK—The video division of the RIAA certified six gold video awards in May, compared with none in May, 1982. Warner Home Video received four of the awards, including three for Clint Eastwood films—"Every Which Way But Loose," "Dirty Harry" and "Firefox"—and one for the Australian film "Road Warrior."

MCA Home Video received the other two awards, one for videocassette sales of "Conan The Barbarian," the other for combined videocassette and videodisk sales of "The Thing."

A gold video award signifies the sale and/or licensed rental of at least 25,000 units, with a retail sales/rental value of \$1 million minimum. The platinum award has double the requirements. So far this year there have been 28 gold and five platinum awards given by the RIAA.

Playboy Cable Pacts With U.K. Firm

LOS ANGELES—The Playboy Cable Network and Intervision, the U.K. video software distribution firm, have pacted for British home video rights to material produced for the Playboy Channel.

According to Playboy's Paul Klein and Bev Ripley of Intervision, Intervision will release a minimum of 50 hours of programming during the first year. Intervision will choose from about 125 hours of existing programming yet to be exhibited in the U.K.

Under the three-year deal, Inter-

vision gains exclusive U.K. rights for home video distribution, along with first right of negotiation there on broadcast, cable and theatrical distribution of Playboy Cable Network programs. Playboy has a prior deal already in force with CBS/Fox Video for the Playboy Video magazine program.

The first Playboy/Intervision cassette release is slated for this fall. The agreement is the first major overseas arrangement negotiated by the recently formed Playboy Distribution Co., working in conjunction with the Silverbach-Lazarus Group.



Billboard photo by Chuck Pulin
WORKING OVERTIME—Gladys Knight works out with the New York City Breakers in Manhattan on the video for "Save The Overtime For Me." Kenny Ortega coordinated the production, which featured 40 dancers.

Music Monitor

By LAURA FOTI

• Two Chinas: EMI America/Liberty Records has two versions of David Bowie's "China Girl" on video, one with nudity and one without. The clip was conceived by Bowie, directed by David Mallet and produced by Ross Cameron in Australia.

• Marley Revisited: Bob Marley's current album "Confrontation" is being supported with a video for "Buffalo Soldier," depicting scenes from the Civil War era featuring a unit of black soldiers. Interspersed is footage of Marley during a recording session. The clip was directed by Bruno Tilley and produced by Island Pictures.

• Blind Video: "Blind Vision," by Blancmange, was directed by Keith McMillan and produced by KEEFCO in London. It features many special effects.

• Icy: ICE Records in Anaheim has two videos for the band Snowmen: "Crazy" and "Rock'n'Roll Communication." The band, originally from Erie, Pa., appears in outfits that resemble Kiss, on an outing at the North Pole. "Crazy" was produced by Jack Ziga and directed by Paul Kiewoll and Sam Holcombe; "Rock'n'Roll Communication" was produced by Dwight Cromie.

• Where The Wild Things Are: Mediasync Productions of New York is shooting the video for the title track of TPM artist Mike Raggogna's "Safari In America" LP. It features the singer and 15 furry costars stalking the streets of midtown Manhattan. It's the first of three videos to be produced for Raggogna by Mediasync's Kimberly Kuzdal with Domenic Acolino directing.

New Video Releases

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

AEROBICISE: THE BEGINNING WORKOUT	LV Paramount Home Video LV2312	\$29 95
AEROBICISE: THE ULTIMATE WORKOUT	LV Paramount Home Video LV2313	\$29 95
AIRPLANE II: THE SEQUEL	Robert Hays, Julie Hagerty LV Paramount Home Video LV1489	\$29 95
AN AMERICAN IN PARIS	Gene Kelly, Leslie Caron LV MGM/UA Home Video ML100006	\$34 95
AMITYVILLE II: THE POSSESSION	James Olson, Burt Young, Rutanya Alda LV Embassy Artists Entertainment 17095	\$29 95
ANY WHICH WAY YOU CAN	LV Warner Home Video LV 11077	\$29 98
ARTHUR	LV Warner Home Video LV 22020	\$29 98
ASHFORD & SIMPSON	LV Pioneer Artists PA-83-041	\$24 95
THE BEACH GIRLS	Debra Blee, Val Kline, Jeana Tomasina LV Paramount Home Video LV2314	\$29 95
BEACH HOUSE	Beta & VHS Thorn EMI Home Video	\$59 95
BEDKNOBS & BROOMSTICKS	Angela Lansbury, David Tomlinson LV Walt Disney 42016AS	\$34 95
BILLY LIAR	Tom Courtney, Julie Christie Beta & VHS Thorn EMI Home Video	\$39 95
BLADE RUNNER	Harrison Ford, Rutger Hauer, Sean Young LV Embassy Home Entertainment 13805	\$29 95
BLAZING SADDLES	LV Warner Home Video LV 1001	\$29 98
BRUBAKER	Robert Redford LV CBS/Fox Video 1098-80	\$39 98
BURTON, GARY, see Chick Corea		

CAT ON A HOT TIN ROOF	Elizabeth Taylor, Paul Newman, Burl Ives LV MGM/UA Home Video ML100060	\$25 95
THE CHAMP	Jon Voight, Faye Dunaway, Ricky Schroder LV MGM/UA Home Video ML100034	\$34 95
CHARIOTS OF FIRE	LV Warner Home Video LV 20004	\$34 98
CHITTY CHITTY BANG BANG	Dick Van Dyke, Sally Ann Howes, Lionel Jeffries LV CBS/Fox Video 4557-80	\$39 98
CLASH OF THE TITANS	Harry Hamlin, Judi Bowker LV MGM/UA Home Video ML100074	\$34 95
COMA	Genevieve Bujold, Michael Douglas LV MGM/UA Home Video ML100013	\$34 95
THE COMPLETE BEATLES	LV MGM/UA Home Video ML100166	\$34 95
COREA, CHICK, & GARY BURTON	Live In Tokyo LV Pioneer Artists PA-83-037	\$24 95
DANIELS, CHARLIE, BAND	Charlie Daniels Band LV CBS/Vox Video 7105-80	\$29 98
DARBY O'GILL & THE LITTLE PEOPLE	Albert Sharpe, Janet Munro, Sean Connery LV Walt Disney 42038AS	\$34 95
A DAY AT THE RACES	LV MGM/UA Home Video ML100064	\$25 95
DESPAIR	Dirk Bogarde, Andrea Ferreol Beta & VHS Warner Home Video 28007	\$69 95
DIRT BAND	Tonite LV Pioneer Artists PA-83-034	\$24 95
DOCTOR ZHIVAGO	Geraldine Chaplin, Julie Christie, Omar Sharif LV MGM/UA Home Video ML100003	\$39 95
SHEENA EASTON—LIVE AT THE PALACE, HOLLYWOOD	Beta & VHS Thorn EMI Home Video	\$49 95
ESCAPE FROM NEW YORK	Kurt Russell, Lee Van Cleef, Ernest Borgnine LV Embassy Home Entertainment 16025	\$29 95

(Continued on opposite page)

Publishing

Taupin, John Happily Reunited Veteran Songwriting Team Enjoying Chart Comeback

By PAUL GREIN

LOS ANGELES—Elton John and Bernie Taupin's decision to re-team as writers on John's "Too Low For Zero," their first album-long collaboration since 1976's "Blue Moves," was made last year, after much discussion.

"Elton came here before the last tour and stayed with me for about 10 days," Taupin remembers. "I think it was at that time that we both realized how much we wanted this. Before, we'd taken each other for granted and hadn't allowed each other to grow."

"But last summer we actually talked about writing songs, which we'd never done before. He realized I was far more musically inclined and could objectively criticize what he'd do, and he could do the same for me. We're not as afraid of encroaching on each other's territory as we once were."

"Obviously we've got to work harder now. We can't just throw something out and have it immediately go to No. 1. It's a different world out there now. The kids that are buying records now barely existed when we started."

That fact notwithstanding, "Too Low For Zero" is off to a fast start on

the charts: It leaps to number 41 in its second week on Billboard's pop album survey as its first single, "I'm Still Standing," scales the top 20.

John and Taupin stopped writing together after "Blue Moves" for a simple reason, according to Taupin. "I think we'd gone as far as we possibly could. It felt a little stale. If we'd kept on going at that same speed and steam, we would have run out of both."

The two did reunite to write a few songs on each of John's last three albums, including last year's top 15 "Empty Garden" single. "It was nice to work with him again," says Taupin, "but it wasn't exactly the same. For some reason I think our material works best as an entity unto itself. When it's mixed up with other people's material, it seems to get lost."

Taupin says he and John went off to Monserrat for six weeks and wrote in the same fashion as they used to in the old days: in the studio and fast. "We don't labor over our material. We write very quickly and always have."

Taupin adds that he sees even better things to come in his renewed partnership with John. "I think we've only scratched the surface. At one point I wondered how much fur-

ther can we go, but now I think we've hit on a new vein."

Taupin has also been actively writing with other composers, including Martha Davis of the Motels, Rod Stewart, Alice Cooper, Bruce Roberts, Holly Night and Bruce Hornsby. "I always felt that I wasn't a songwriter per se, that my work with Elton was the thing I did best," Taupin says. "It wasn't easy for me to write with other people. But over the last couple of years I've tried to extend myself."

"Next, I'd love to work on a country project with someone like Billy Sherrill or Waylon Jennings. I've always been a country fan, ever since I heard 'El Paso' by Marty Robbins, which is probably the one song that made me want to be a lyric writer."

Taupin is also writing a book based on his childhood experiences. "I've been trying to put something down on paper that's longer than four verses," he says. "I've written four chapters and consider it the most satisfying thing I've ever done."

Taupin and manager Michael Lippmann also have a film company and are working on several movie projects, in addition to a Broadway musical. And Taupin is hoping to do a joint video and record project with producer Mike Chapman, in which the two would be the artists.

NMPA Board Nominees Set

NEW YORK—All incumbents on the board of the National Music Publishers' Assn. are among 27 nominees for election to a new two-year term. Balloting for 18 board seats will take place June 21 at the association's annual meeting here. Under NMPA bylaws, nominees must consist of 50% more than the number of board seats.

The incumbents include Ralph Peer II, Joe Auslander, Arnold Broido, Al Brackman, Leon J. Brettler, Robert Gordy, Sid Herman, Dean Kay, Chuck Kaye, Buddy Killen, Leeds Levy, Bill Lowery, Stanley Mills, Irwin Robinson, Wesley Rose, Lester Sill, Mike Stewart and Sam Trust. The nine vying for board membership are Ray Baker, Tom Collins, Jean Dinegar, Ernest Farmer, Lance Freed, Al Gallico, Burt Litwin, Ed Murphy and Hal Spencer.

The nominees were selected by an NMPA nominating committee headed by Ralph Peer II.

GERMAN FIRM CASHING IN ON ENTRIES

UFA Launches Eurovision Push

MUNICH—Local music publishing company UFA is putting the heaviest possible emphasis on the successes it scored at this year's Eurovision Song Contest, via a series of subpublishing deals.

According to managing director Josef Bamberger, Germany's own entry, "Rucksicht," looks likely to turn into the event's top-selling item internationally, although it only finished fifth in the contest, staged in West Germany in April. Sung by Hoffmann & Hoffmann, the Global release, distributed by Ariola, has reportedly sold over 250,000 copies in the national marketplace. An English language version titled "Love Gives" has just been released.

Says Bamberger: "There has been a lot of media reaction to the duo,

CURTAIN GOING UP

Shower Of Lyrics From Chappell

NEW YORK—Chappell Music and Merchant Of Dreams, a home furnishing company, are making it easier for folks who vocalize while taking a shower.

Chappell-controlled copyrights appear on the first three Sing-Along Shower Curtains, containing 10 lyrics each to hit Broadway, rock'n'roll and country songs. The curtains, \$25 each, are hand silkscreened on white vinyl, along with appropriate artwork.

The Broadway curtain, "Broadway Shower," contains such copyrights as "I Could Have Danced All Night," "There's A Small Hotel," "I'm Gonna Wash That Man Right Out Of My Hair" and "Getting To Know You." For the rock'n'roll collection, "Splish Splash," there are "Tears On My Pillow," "Hound Dog," "Blue Suede Shoes" and "It's My Party." The country songs, under the title of "Country Suds," in-

clude "Your Cheatin' Heart," "Hey Good Lookin'," "Folsom Prison Blues" and "You Needed Me."

The creator of the curtains is Joseph Cohen, a one-time copywriter who formed Merchant Of Dreams this year.



A Sing-Along Shower Curtain display at New York's Janovic Plaza.

Print On Print

Columbia Pictures Publications makes a rare foray into serious music with "Chopin: Outstanding Works For Piano" (\$6.95), the second in a series of classic editions. A bio of the famed composer is included. Other newcomers from the company include "The Top 100 Broadway Songs" (\$14.95), also the second in a series. From Bradley, Columbia offers "McCoy Tyner—Inception To Now" (\$9.95), with a foreword by jazz authority Leonard Feather. The spiral bound folio contains transcribed and notated piano solos.

Guitar folios highlight new releases from Warner Bros. Music. Stan Ayeroff has arranged 25 standards in a collection called, appropriately enough, "Play It Again, Stan—As Time Goes By" (\$7.95). Jackson Browne's big hits are included in "Jackson Browne—Made Easy For Guitar" (\$5.95), a revised edition arranged by Mark Phillips. Easy guitar editions, at \$5.95 each, feature the music of Toto, Gordon Lightfoot (third edition) and the Eagles (fourth edition). And for harmonica fans, there's Alan "Blackie" Schackner's "Everything You Always Wanted To Know About Chromatic Harmonica But Didn't Know Who To Ask!" (\$8.95), along with an instructional manual. WB is also marketing "Top Hits Of 1983

(Vol. 1)" (\$6.95) for voice/piano/guitar.

Hal Leonard has developed a new line to capture the growing market for portable keyboards. Called Portable Keyboard Music, it's designed for self-teaching, individual or group instruction of basic skills needed to play piano. The instruction book sells for \$3.95, which ties in with a series of books, also at \$3.95 each, that contain pop songs arranged in single line standard notation and include chord symbols.

CBS Songs Europe Names James Ware

NEW YORK—James Ware has been named vice president of CBS Songs Europe and managing director of April Music U.K.

Harvey Shapiro, vice president and general manager of CBS Songs, says Ware will be responsible for all creative, administrative and business activities of each of CBS Songs' music publishing affiliates, while continuing to direct the April Music U.K. operation. He'll work out of the U.K.

Ware joined CBS in 1980 as managing director of the April Music operation in England.

1982 FIGURES RELEASED

GEMA Royalty Income Rises

MUNICH—Royalty income for West German copyright society GEMA was up 6% in 1982 compared with the previous year. Total income was some \$213 million, an increase of roughly \$12.08 million over 1981.

Performing, broadcast, library and associated rights contributed \$82.1 million to the 1982 total, compared with \$74.17 million the previous year. Mechanical rights income last year was \$108.75 million, against \$105.2 million in 1981.

Radio Luxembourg paid a total of \$1.58 million to GEMA, against 1981 figures of \$1.5 million. The Radio Europe 1 income contribution to the German society was \$3.1 million.

GEMA administrative costs were in fact down 0.3% on the year, to just 12.2% of total income. Total costs for

the year were roughly \$26 million, leaving a pay-out to members of \$187 million. In 1981, that pay-out was roughly \$175.9 million, some 6.3% less than last year's figure.

A breakdown of the figures in percentage terms shows that radio provided 35.01% and television 24.64% of the total, with performance royalties next with 8.86%. Revenue from abroad provided \$25.56 million of the total GEMA revenue, as against just \$16.2 million for 1981. GEMA paid out a total of \$57.24 million to foreign copyright societies in 1982, against \$53.4 million the previous year.

GEMA officials note a slow slump in income from record and prerecorded tape royalties since 1979. The society now has 13,765 members, with 1,595 recruits signed on during 1982.

Willis Music Co. Plans Two New Midwest Stores

NEW YORK—Continuing its expansion in the Midwest, Willis Music Co., a sheet music/instrument chain, will be 10 units strong within the next several months.

Due to open in August is the 84-year-old chain's largest mall location—more than 5,000 square feet—at the Jefferson Mall in Louisville. Another new location in Kentucky, with more than 3,500 square feet, is due to open on June 15 at the Fayette Mall in Lexington. At both locations, sheet music will be heavily featured, sharing space with instruments and accessories, keyboard and musical gifts.

According to company president Edward R. Cranley, who is related to Willis Music's founders, some 4,000 sheet/folio titles will be displayed at both stores through Willis' own rack system.

Cranley says print is the "most

level" part of his annual sales picture, unlike more erratic instrument sales, organs in particular.


In addition to its retail units, Willis also operates a worldwide mail order business in sheet music and runs its own educational sheet music company, utilizing the printing services of G. Schirmer.

As for the new Kentucky units, Cranley notes, "We have many customers from Lexington and Louisville who correspond by mail to order sheet music who will now be able to shop within their own cities." Cranley adds that further retail expansion, while ongoing, is not expected until next year.

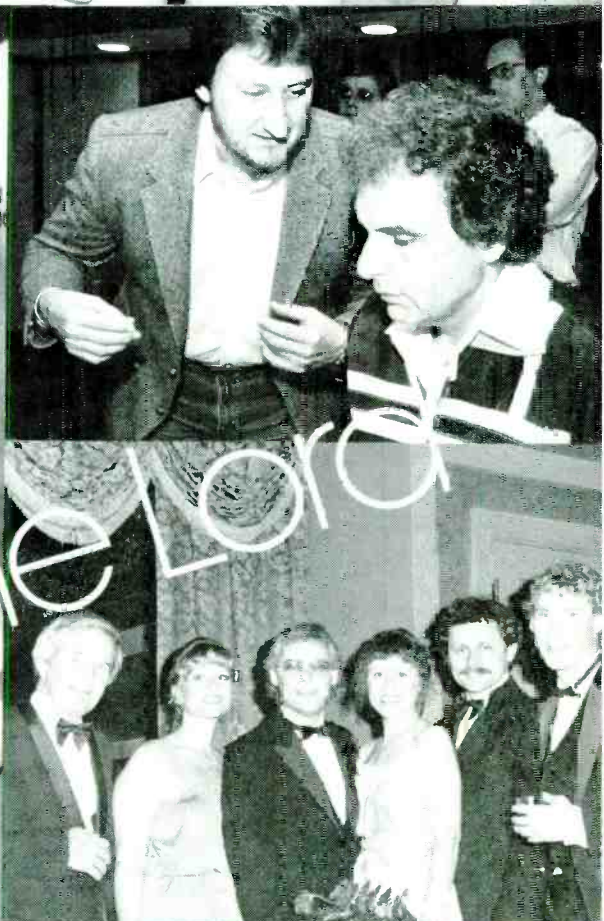
By August, Willis Music will be operating nine stores at mall locations in Cincinnati, Bristol, Va., Oak Ridge, Tenn., Kingsport, Tenn. and Florence, Ky. Its lone non-mall location is at Seventh and Race Streets in Cincinnati. IRV LICHTMAN

10 *Tree International* Years on top

A Billboard Advertising Supplement



Buddy Killen, owner of Tree International



TREE INTERNATIONAL'S NEW 'FOREIGN POLICY'



Communication and commitment—those are the words that best describe Tree International's new "foreign policy," according to Tree vice presidents Donna Hilley and Roger Sovine.

Hilley and Sovine share the major responsibilities for seeing to Tree's overseas activities on a day-to-day basis. Tree had owned publishing companies in various countries around the world, or had country-by-country agreements with publishers until 1966, when Jack Stapp signed an agreement with EMI Music Publishing Ltd. of London for world representation.

That agreement, signed Nov. 14, 1978, gave Tree representation through EMI in scores of countries. Hilley and Sovine personally negotiated a new three-year contract with EMI that went into effect Jan. 1, 1983 for representation in 66 countries. Tree has a direct subpublishing agreement with Sunbury-Dunbar of Canada, and with its own firm in Germany, Melodie der Welt.

"We like the combination of a strong company such as Tree and a company with clout such as EMI," Hilley says. "It helps make sure you get the money you're entitled to from overseas."

Tree's music earns the most in what are generally considered the "major markets" for American music in the world: England, Germany, Australia, South Africa, and other nations that have taken to American originals and cover versions.

Tree's top two dozen songs that earn hefty foreign income include: "King Of The Road," "Green Green Grass Of Home," "I Gotcha," "My Elusive Dreams," "Make The World Go Away," "Yakety Sax," "Crazy," and others.

Tree's Nashville office has a telex machine in its copyright department that allows communication with EMI's offices. Hilley says she will have her own telex soon. "I'll be able to tie into EMI's system and communicate directly with our representatives in 66 countries," she says. "I'll get quick response to material we've sent, suggestions on what they're looking for, facts about what kind of music is actually getting played in a given country, and so on."

Hilley and Sovine maintain especially close ties with Ron White, who heads EMI's publishing operation; Ian Reid and Brian Hopkins of EMI's international department; Steffan Heller, Tree International's liaison with EMI; as well as EMI's

Roger Miller, left, and Buddy Killen at an early recording session. Miller's "King Of The Road" is Tree's top earning song internationally.



people in various countries.

"We're the only country catalog EMI has," says Sovine. "Our re-signing with them wasn't an automatic thing. They're working hard to keep us, and we want to improve communications going both ways."

An immediate bonus for Sovine of meeting with EMI representatives in London and at MIDEM was learning what kind of music they could really get played in their individual markets. "I found many will listen to demos of songs that have never been cut; most people think of foreign publishers as only wanting your standards," Sovine explains. "We're now receiving air checks of the most popular radio programs in different countries, to get a feel for what's happening. We've found some markets looking for 'genuine' r&b, others for MOR and pop, and others for strict country."

Knowing a foreign market inside out is the key to selecting the right music for that area, Sovine says. Tree has a number of songs whose commercial successes overseas has far out-



Roger Sovine, second from right, joins Tree International as vice president. Toasting him are, from left, Buddy Killen, Donna Hilley and ASCAP Southern regional director Connie Bradley.

shone their domestic performance, including "Sing Me An Old Fashioned Song," by Larry Henley and Johnny Slate; "Get Sexy," by Paul Kelly, and others.

"The key to subpublishing is constant communication," says Sovine. "You've got to talk or write to your people overseas every day. It costs a bit more, but it pays off big, because they're always aware that you're there, and they work harder for you."

Tree will soon begin computerizing its catalog (their accounting and royalties functions are already computerized). EMI has its song information on computer already. In the future, Tree hopes to get statements on floppy disks direct from foreign societies.

Hilley and Sovine also hope to maintain a steady exchange of writers between Tree and overseas publishers. Tree-Nashville writers Alan Rhody and Harlan Howard have penned tunes with British writers such as Benny Gallagher (of Gallagher and Lyle) and Paul Kennerly.

"The main thing is to cover all the bases," says Sovine. "Overseas income is 'found money' if you work at it a bit. But the real key is to stay committed to it, and stay in touch!"



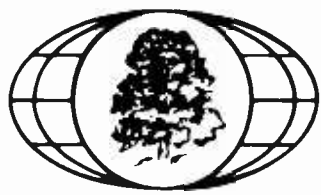
Meadowgreen Music staff, from left, front row: Randy Cox, Mike Blanton, Dan Harrell; center row: Gloria Hill, Bonnie Keen, Nan Gurley, Beverly Darnall, Kathy Troccoli, Pam Mark Hall; back row: Gary Chapman, Jim Weber, Billy Sprague, Wayne Gurley, John Darnall, Ralph Henley.



A TIP OF OUR HAT AND CONGRATULATIONS TO OUR FRIENDS AT TREE INTERNATIONAL

WESLEY ROSE And The ACUFF/ROSE STAFF





Tree International

10
Years
on the
Top

Congratulations
to the
World's
Number One
Country
Music
Publisher

... good luck for
the next 10 years
from
Johann Michel
and everyone at

MELODIE DER WELT

gr. Friedberger Strasse 23127
6000 Frankfurt/Main

TENDING THE TREE INTERNATIONAL GARDEN...

Buddy Killen: Driven By Song

"Nothing excites him like a great song." That's Donna Hilley's appraisal of what makes Tree chief Buddy Killen run. His career bears out the truth of the observation.

Killen has always surrounded himself with songs. Initially he played them. Eventually he discovered or wrote them for others. Currently he produces them. But virtually all of his activities have sprung from his love of music.

Within hours after graduating from high school in his native Florence, Ala. Killen had a job offer in Nashville. It involved his playing bass for the blackface act of Jam-Up and Honey, and it instantly introduced him to the always fatiguing and often impoverished life of a road musician. Later, he would also do backup work for Hank Williams, Cowboy Copas, George Morgan, Moon Mullican and many other country stars. While the regimen did not kill his passion for performing, it did instill in the youngster a useful sense of realism.

When he played the Grand Ole Opry, he recalls being considerably less thrilled than he had anticipated: "Well, it sort of disappointed me. I was happy I was there, but I never got the great feeling that I expected when I walked out there." Nonetheless, his work at the Opry finally attracted the attention of manager Jack Stapp, who had recently founded Tree Publishing and who needed a talented and reliable musician to help him get it off the ground. So in 1953, for a salary of \$35 a week, Killen began auditioning, demoing and pitching songs for Tree, while still holding his regular job. He has been a Tree mainstay ever since.

Today, Killen is not just a mainstay for his own company—he's one of the key figures in the international music industry. He is on the boards of ASCAP, the National Music Publishers Assn. and the Country Music Assn.; vice president of the Nashville Music Assn.; past president of NARAS; and member of the CMA, NARAS, the Gospel Music Assn. and the Tennessee Film Commission. In addition, he is an owner of the Stock Yard Restaurant, one of Nashville's top showcase nightclubs. With Malcolm Hare, founder of Po' Folks Restaurant, Killen is developing a chain of the restaurants. Killen is also, part-owner of the Ambassador Travel Service, and his Soundshop Productions ranks as the largest jingle company in the Southeast.



From left, Roger Sovine, Dolly Parton, Buddy Killen and Donna Hilley. Tree administrators Parton's Velvet Apple and Sonyard catalogs.

The Tree chief is equally active in civic and charitable affairs and has for several years served as the chairman of the Easter Seals Telethon.

Among the acts Killen produces are Ronnie McDowell, T. G. Sheppard, Billy "Crash" Craddock, Buck Owens, June Roberts, Kippi Brannon and Exile. As CEO of Tree International, Killen presides over branch offices in 66 countries.

Killen is soft-spoken, quick to smile and impossible to tire. "I happen to be one of those people," he says, "who needs a lot to keep him happy. I become bored very easily. I've got tremendous energy, and I've got to use it. There's no reason to go home and say 'I had five more hours in me, but I didn't use them.' Use them. That's what makes your life exciting."

He says he doesn't agonize over the question of whether a song is trendy or a treasure. "You've got to go along with the trends. Some. But if a song is too trendy, you're not going to make a lot of money with it. I look for songs that can live forever—that's where those great copyrights come from." An eye toward what sells is essential for the successful publisher, he maintains: "The greatest motivating force is to earn money, because of the cost of doing business. You have to generate a certain amount."

Taking calculated risks, though, can be gloriously fulfilling, according to Killen. As an example, he recalls collaborating with Bill Anderson in 1978 on country music's first disco hit, "I Can't Wait Any Longer." The venture excited more than a little controversy, Killen admits. "Yeah, it shocked some people. I'll tell you how that came about. Joe Tex and I wrote a song called 'I Ain't Gonna Bump No More With No Big Fat Woman'—which was a huge rhythm-and-blues and pop hit—and I loved that groove, that bass line. Bill and I were looking for a way to break him out of his standard thing. Anyway, we got the idea of doing something like that. I knew instantly it was a smash, even before we got it finished." Bizarre as it was by country standards, "I Can't Wait Any Longer" rocketed to number four on the charts.

"There are songs," Killen muses, "that you know could be a hit, and there are those that you can say right off, 'This is going to be a smash—I know it.' I love it when a song like that comes along. It makes your life so much easier." **Billboard**

Jack Stapp: Planted The Tree Tradition

The late Jack Stapp was Tree's first overachiever. His example seems to have become a company tradition.

A native of Nashville, Stapp spent his teenage years in Atlanta. When he was 17, he landed an announcing job at WGST. He would remain in broadcasting for the next 35 years. Within a year of joining the WGST staff, he had moved up to the post of program manager and had become friends with Bert Parks, who sang on the station. Parks had network radio ambitions and applied for an announcer position at CBS radio in New York. He got it, and Stapp put in his bid to CBS to be a producer. He lucked out, too.

Stapp and Parks stayed in New York at CBS for two years. Then Parks was transferred to the West Coast. So Stapp accepted an offer to return to Nashville and work for WSM as the station's program manager and manager of the Grand Ole Opry. In his new slot, Stapp formed a station orchestra, began producing live network shows (such as "Sunday Down South," "The Prince Albert Show" and "The Jim Reeves Show") and assisted in the development of a whole generation of country music talent, including Reeves, Marty Robbins, Johnny Cash, Porter Wagoner, Faron Young, Chet Atkins, Carl Smith, etc.

In 1951, noting the wealth of writing talent in Nashville, Stapp decided to team up with fellow broadcaster Lou Cowan to start a music publishing company. They named it Tree.

When Stapp hired Buddy Killen to assist with Tree in 1953, it was but another example of his unerring eye for talent. It showed itself when Stapp helped form the Anita Kerr Singers; it showed itself again when

he plucked Kay Armen from relative obscurity and groomed her to become a radio and recording star; and it even showed itself in his spotting of administrative talent. Here's how Stapp's friend, Irving Waugh, described one talent-finding incident: "I had a young secretary who I thought was impossible. . . . She was 18, in love and I thought much too immature for my office. I booted her into the office pool, and Jack immediately plucked her away to be his secretary, and eventually she helped him run WKDA, Tree and Jack and Buddy's business life. A great girl was Joyce Bush, but only Jack could see the potential at age 18."

In 1958, Stapp left WSM to become president and general manager of WKDA, a Nashville rock'n'roll station. Here he worked as arduously—and as successfully—to make his mark as he had done on all his other jobs—including a stint in Europe during World War II as head of radio special events for psychological warfare. But as Tree's operations and importance grew, Stapp realized the need to become a full-time publisher, which he did in 1964.

Throughout his career, Stapp was a model of public service for the music industry. He was a prime mover in the establishment of the popular D. J. Conventions and a pioneer in the formation of the Country Music Assn. Indeed, as Irving Waugh asserts, Stapp was the crucial element in getting the CMA Awards show on network television. Waugh says he agreed to try to get national TV exposure for the ceremony (even though he privately felt it was a lost cause) if Stapp would accompany him to New York to visit the powerful ad agencies which helped control programming.

Stapp, as it turned out, was an old friend of Dan Seymour, a major executive at the J. Walter Thompson Agency, which handled the Kraft Foods account. "I would never have gotten to see Danny if I hadn't had Jack Stapp with me," Waugh says. But, with Stapp's help, Waugh made his pitch, programming was shuffled. CMA has had a network slot ever since.

In recognition of his achievements, Stapp was honored with the CMA President's Award and the Metronome Award for outstanding contributions to the music industry.

For Stapp, there was always a job to do and always an excitement in doing it well. He died in 1980 at the age of 68.

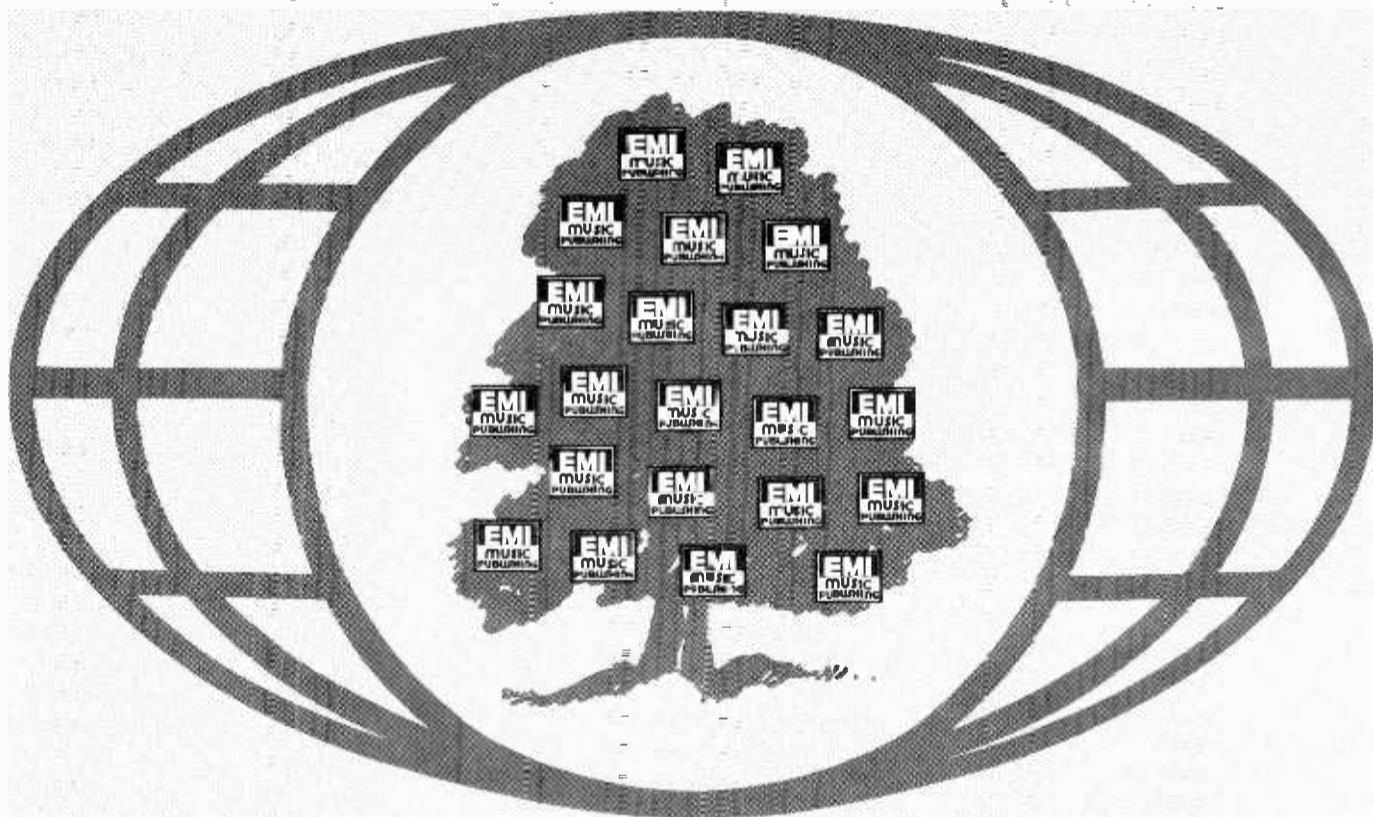


Jack Stapp

More profiles see page T-12



Congratulations to Tree, it's writers and composers,
for the first ten consecutive years on top.



We are proud to represent many of the roots & branches
of the Tree International Catalogues.
Long may our association flourish...

EMI MUSIC PUBLISHING LIMITED

AND THROUGHOUT THE WORLD.

138-140 Charing Cross Road, London WC2. Telephone: 836 6699. Telex: 269189. Telegrams & Cables: EMIMUS LONDON WC2.
A THORN EMI company



Tree staff writers, from left, front row: Hank Cochran, Glenn Martin, Kevin Welch, Warren Robb, Dave Kirby, Dean Dillon, Don Cook, Richard Grossman; second row: Sterling Whipple, Dick Feller, Tom Long, Jeannie Seely, Harlan Howard, Jerry Chesnut, Frank Knapp, Mark Paden, Alan Rhody, Pat Killough, Sonny Throckmorton, Tom Shapiro, Michael Garvin; third row: Bucky Jones, Ron Hellard, Angela Thornton, Bobby Braddock, Linda Killen, Chris Waters, P.R. Battle, Tom Occhipenti, Billy Simon, Don Henry.

Buck Owens, Doug Kershaw and Rex Allen Jr., Bobby Marchan and O.B. McClinton, Louise Mandrell and Roger Miller and Ed Bruce—well, the list goes on.

He is proud of his long association with Joe Tex—"when he and I worked together, it was electric, you could feel the whole studio vibrating"—and his earned reputation as the producer who put T.G. Sheppard's career back on the high burner while building singer Ronnie McDowell's from the remainder of Elvis sound-alike days. A self-professed workaholic ("but a happy one"), Killen has cut his production roster from an all-time high of 30 acts some years back to a more manageable handful who include Sheppard, McDowell, Kippi Brannon, Tom Carlile and Exile.

Killen is that combination of producer/studio owner. In fact, he now owns three separate 24-track studio facilities: the two-room Soundshop in Nashville, LEI Studio in Jacksonville, Fla., which he co-owns with Ray Lynn, and Tree's own state-of-the-art in-house room, run by studio manager Pat McMakin and engineer Mike Psanos.

Though the majority of Killen's records emanate from Soundshop, the beautiful in-house Tree facility has been responsible for far more than merely turning out the expected staff songwriter demos: among the hits done here are John Conlee's "Busted," "I Don't Remember Loving You" and "Common Man"; T.G. Sheppard's "Finally" and "Only One You"; and Merle Haggard's "The Way I Am." Even none other than Kenny Rogers has been spotted working away in the Tree room.

(Continued on page T-16)

PRODUCER KILLEN'S HITS CROSS MUSICAL BOUNDARIES

"If you want to be big, you've got to take chances, roll the dice. Not be afraid to do something new."

—Buddy Killen, President
Tree International

If Buddy Killen didn't take chances, didn't roll the dice, it's unlikely he'd be president today of the world's largest country publishing firm. And it's a safe bet he wouldn't be the well-known producer that he's become.

You don't get where Buddy Killen is without shaking the lucky sevens from time to time. As a record producer, he's done that more than a few times. In a lengthy career which he began as a bass player, Killen has worked with hundreds of artists on thousands of sessions which have sold millions of records.

Killen's hits whittle the boundaries of pop, country, r&b and rock. For instance, Killen produced Dolly Parton's very first single on Mercury's Smash label, "It May Not Kill Me But It's Sure Gonna Hurt." At the same time, he is the man behind 21 years' worth of venerable Joe Tex hits, including "Hold What You've Got," "Skinny Legs And All," "I Gotcha" and "Ain't Gonna Bump No More (With No Big Fat Woman)."

Killen landed Dottie West her deal with Atlantic Records; years later, he provided country music with its first (and only, in retrospect) bona fide foray into disco when he sent Bill Anderson and "I Can't Wait Any Longer" to the charts in 1978. No stranger to Hollywood, he has produced Burt Reynolds and Dinah Shore and Carol Channing and Audrey Landers. He's worked with Clarence "Frogman" Henry and George Jones, Paul Kelly and George Jones, the Allman Brothers and

 A black and white portrait of Ronnie McDowell, a man with a beard and mustache, wearing a cowboy hat. He is smiling and looking slightly to the right of the camera.

**A TOAST TO TREE'S SUPER
SUCCESS STORY AND OUR
ASSOCIATION AND
FRIENDSHIP! RONNIE
MCDOWELL**

**Happy Tenth Anniversary
to Tree International
From Spence Manor...**

**Small Enough to
Pamper Every Guest**



We're private, elegant and exclusive. And we pamper every guest in each of our 41 suites. The Spence Manor...located in the heart of Music Row. Our Executive Boardroom accommodates meetings up to 45.

HR *one of*
The Leading Hotels of the World.

AAA Five Diamond Award winner
for five consecutive years.

Spence Manor

11 Music Square East
Nashville, Tennessee 37203
(615) 259-4400
1-800-251-1165



Dear Buddy,
We made you
what you are and
we're proud of it!



Bobby Braddock



Hank Cochran



Harlon Howard



Red Lane



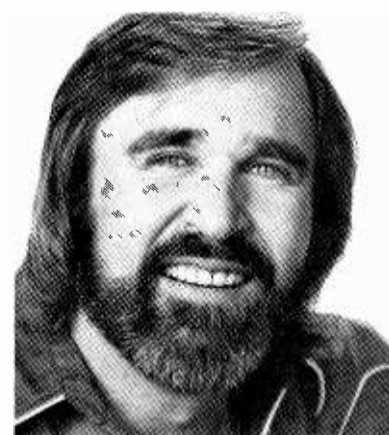
Roger Miller



Curly Putman



Willie Nelson



Sonny Throckmorton



Tree International



Congratulations to Tree International

Our sincere thanks
and appreciation
to Buddy Killen
and his staff
for a long-standing,
successful relationship.

You have helped turn Country Music
into mainstream American Music.

From the Power in Country Music Print.

Frank J. Hackinson, President
Columbia Pictures Publications
A division of Columbia Pictures Industries, Inc.
16333 N.W. 54th Ave., P.O. Box 4340, Hialeah, FL 33014



Memo

from the desk of: BILL LOWERY

To the Tree Family,

Well, we're about the same age. We sort of grew up together... even had offices in the same building at one time. We've had some of the same employees and writers. We were among the first to record in Muscle Shoals and we both had success as publishers and producers...

We grieved with you in the loss of Jack Stapp and Joyce Bush... and we shared your happiness as you repeatedly were named BMI Country Music Publisher of the Year...

Continued success to our friends!
It's been fun growing up with YOU!

Bill



The
Lowery
Group
of Music Publishing
Companies

3051 Clairmont Road, N.E.
Atlanta, Georgia 30329
404 / 325-0832

Sunbury/ Dunbar Music

IS PROUD TO REPRESENT



Tree
International

IN CANADA

SUNBURY / DUNBAR —
MUSIC CANADA LTD.

2245 Markham Road
Scarborough, Ont.
M1B 2W3



Roger Sovine

As Tree's newest vice president (he came aboard in 1982), Roger Sovine's main job is to see that the company's songs are pitched effectively. He's been in enough phases of the music business to know all there is to know about pitching, too.

Sovine, who was born in Eleanor, West Va., is the son of country star Red Sovine. He got his own start in the music business in 1965 when he joined the staff of Nashville's Cedarwood Publishing Co. Later, he produced syndicated television programs for Show Biz. He also set up a music production company, South Productions, with songwriter Bobby Russell. Sovine tried his hand at recording in the late 1960s and charted on the Imperial label with "Culman, Alabam" and "Nitty Gritty Dirt Town."

In 1972, Sovine went to work for BMI as director of writer administration. He was promoted to assistant vice president in 1976 and remained with BMI until 1979, at which time he joined the Welk Music Group as vice president of professional services.

To keep Tree songwriters and songpluggers abreast of what's happening musically in all fields, Sovine plays them each single that enters the country, adult contemporary or Hot 100 charts.

He is loud in his praise for his songpluggers and maintains that much of Tree's success is due to their unflagging energy: "I think the guys on the second floor who work with our songwriters and pitch their songs—guys like Dan Wilson, Tom Long and Terry Choate—are probably the neatest, hardest working and most enthusiastic group I've ever encountered. They get here at 8:30 in the morning, and they're still here at 8:30 at night."

Sovine has served as national trustee and treasurer of the Nashville chapter of NARAS and is a past president of the chapter. He has been on the board of directors of the Country Music Assn., the Muscle Shoals Music Assn., the Gospel Music Assn. and the Nashville Symphony. He is now serving as president of the Nashville Music Assn. Billboard



Mac Davis, center, turns over his Songpainter catalog to Tree for administration. From left are Buddy Killen, Donna Hilley, Davis, Lise Davis and Roger Sovine.

Donna Hilley

Long before she became an official part of the Tree family, Donna Hilley had built a familiarity with the company. She first worked as secretary to Jack Stapp while he was functioning primarily as a broadcast executive and later as secretary to Bill Hudson, whose public relations and advertising agency handled the Tree account. In 1974, Hilley joined the Tree staff, and in 1976 she was promoted to vice president.

While the necessarily overlapping nature of publishing work keeps her managerial duties from being absolutely delineated, Hilley primarily handles contracts, print publishing activities and corporate public relations.

Throughout her tenure at Tree, the Birmingham, Ala., native has drawn on her journalism background to sharpen the company's image to the public and soften it to the staff. It was Hilley's idea to establish the annual Christmas awards brunch to honor Tree writers who had had top chart action the previous year. She also created Tree's "Million-Airs" awards for songwriters whose works have compiled a million airplays by BMI measurements. In the print music area, Hilley arranged for the publication of a series of songwriter folios called "Songs By The Tree Superstars."

Hilley was named "Woman Of The Year" in 1979 by the Business and Professional Women's Club.

Buddy Killen gives Hilley credit for systematically going after the gospel music market by laying the foundation for Tree's Meadowgreen Music. She is a veteran member of the Gospel Music Assn. and most recently served on its media presentations and publicity and public relations committees, the latter of which she chaired.

Hilley and her husband, Rayford, have three daughters: Vickie, 24; Debbie, 22; and Whitney, 3. Billboard

Buddy,

*Thank you for inviting me to come
to Nashville, but more importantly
for being my buddie.*

Larry Butler

THANK YOU! TREE PUBLISHING AND BUDDY KILLEN

FOR ALL THE #1'S!



BMI Awards

TITLE	AWARD	YEAR
"Ballad Of Two Brothers"	Country	1969
"Be Better To Your Baby"	Country	1964
"Belles Of Southern Bell"	Country	1966
"Billy Bayou"	Country	1959
"Chug-A-Lug"	Country	1965
	Pop	1964
"Dang Me"	Country	1964
	Pop	1964
"Did You Ever"	Country	1972
"D-I-V-O-R-C-E"	Country	1969
"Engine, Engine #9"	Country	1965
	Pop	1965
"England Swings"	Country	1966
	Pop	1965
"Face To The Wall"	Country	1960
"A Fallen Star"	Country	1957
"Get A Little Dirt On Your Hands"	Country	1962
"Blind Man In The Bleachers (The Last Game Of The Season)"	Country	1976
"Funny How Time Slips Away"	Country	1976
"Green, Green Grass Of Home"	Country	1966-1972
	Pop	1967
"Happy Birthday To Me"	Country	1962
"Heartbreak Hotel" (1955)	Country	1956, 1980
	R&B	1956
	Pop	1956
"Here Comes My Baby"	Country	1964
"Home"	Country	1959
"Honky Tonk Song"	Country	1957
"Husbands And Wives"	Country	1966
"I Don't Believe You've Met My Baby"	Country	1956
"I Miss You Already"	Country	1957
"I Missed Me"	Country	1961
"Is Anybody Goin' To San Antone"	Country	1971
"I'll Have Another Cup Of Coffee"	Country	1961
"I'm A Ramblin' Man" (1955)	Country	1975
"I'm Just Me"	Country	1972
"It's Not Love (But It's Not Bad)"	Country	1973
"I've Been A Long Time Leaving"	Country	1966
"The Jamestown Ferry"	Country	1973
"Kansas City Star"	Country	1966
"Keeping Up With The Joneses"	Country	1964
"King Of The Road" (1965, 67, 68, 70, 71)	Country	1965, 67, 68, 70, 71
	Pop	1965
"The Last Word In Lonesome Is Me"	Country	1966
"Leavin' And Sayin' Goodbye"	Country	1972
"Losing Your Love"	Country	1962
"Love Is No Excuse"	Country	1964
"Love Of The Common People"	Country	1968
"Mama Sang A Song"	Country	1962
"Man That Turned My Mama On"	Country	1975
"Manhattan Kansas"	Country	1973
"The Midnight Oil"	Country	1974
"Mississippi Woman"	Country	1972
"My Ears Should Burn (When Fools Are Talked About)"	Country	1961
"My Elusive Dreams" (1968, 70, 71, 75, 76)	Pop	1970
	Country	1968, 70, 71, 75, 76
"My Friend On The Right"	Country	1965
"Nothing Ever Hurt Me (Half As Much As Losing You)"	Country	1974
"Older The Violin (The Sweeter The Music)"	Country	1975
"Open Up Your Heart"	Country	1974
"Po' Folks"	Country	1961
"River Boat"	Country	1960
"Saginaw, Michigan"	Country	1964
"Show Me"	Country	1973
"Skip A Rope"	Pop	1968
	Country	1968
"Take A Letter, Miss Gray"	Country	1963
"That's What It's Like To Be Lonesome"	Country	1959
"They Don't Make Love Like They Used To"	Country	1969
"Till I Get It Right"	Country	1973
"The Tip Of My Fingers"	Country	1960,
		63, 67
"Tomorrow Night In Baltimore"	Country	1972
"Walk Out Backwards"	Country	1961
"Walking In The Sunshine"	Pop	1967
	Country	1967-1968
"We Missed You"	Country	1963
"We're Not The Jet Set"	Country	1975
"When Two Worlds Collide"	Country	1961
"Would You Hold It Against Me?"	Country	1966
"Yakety Axe"	Country	1965
"Yonder Comes A Sucker"	Country	1955-1956
"Make The World Go Away" (1976 (3rd award))	Country	1976
		(3rd award)
"(Hey Won't You Play) Another Somebody Done Somebody Wrong Song" (1976 (2nd award))	Country	1976
		(2nd award)
"Rock 'N' Roll (I Gave You The Best Years Of My Life)"	Country	1976
"Crazy"	Country	1977

MAGNA CHARTER!



Stevens Beechcraft is a familiar name to the familiar names of the music industry.

Now we've expanded our executive charter service with the addition of new Lear Jets and a new fleet of King-Air Prop Jets and Beech Barons. And we've changed our name to STEVENSAVIATION, to fit our new image.

We can accommodate your weekend pleasure plans or your everyday professional needs, economically, comfortably, and in the greatest of style.

Join the top name entertainers who plan their charter flights with STEVENSAVIATION. We can make beautiful music together.

We Sell. We Service. We Charter.



Hangar 2, Nashville Metropolitan Airport
P.O. Box 17081 - Nashville, TN 37217
615-367-3300

STEVENSAVIATION

(formerly Stevens Beechcraft, Inc.)

Without
your family
TREE
we might still
be out
on a limb!

Thanks
&
congratulations!

Blanton/Harrell

Artist Management—Production
210—25th Ave. No., Nashville, TN 37203
(615) 329-2611

www.americanradiohistory.com



First American announces the first banking center ever to be perfectly in tune with the music industry.

Congratulations, Tree Music

It's a special achievement to remain the number one Country Music publisher for ten consecutive years. First American salutes Tree Music and Mr. Buddy Killen for their continued success in this exciting industry.

At First American, we know how much the entertainment industry means to Nashville. We also understand how specialized and how unique your financial needs are. So we're looking at this new office as your very own personal banker. Someone who offers this cash-heavy industry special attention with loans, checking accounts, wire transfers, investments and money management advice. Not to mention much greater convenience.

Come by and see us at our new location. It won't be just another branch office, and no cash transactions will be made. But we think you'll find it in tune with your special financial needs.



First American
15 Music Square West, Nashville, TN 37203

"Forever Lovers"	Country	1977
"Thinking Of A Rendezvous"***	Country	1977
"Cheap Perfume And Candlelight"	Country	1978
"Don't Go City Girl On Me"	Country	1978
"Easy Look"	Country	1978
"Head To Toe"	Country	1978
"If We're Not Back In Love By Monday"	Country	1978
"I'm Knee Deep In Loving You"	Country	1978
"Mammas Don't Let Your Babies Grow Up To Be Cowboys"***	Country	1978
"Middle Age Crazy"	Country	1978
"She's Got You"***	Country	1978
"Something To Brag About"	Country	1978
"Standard Lie Number One"	Country	1978
"Why Can't He Be You"	Country	1978
"Ain't No California"	Country	1979
"Cryin' Again"	Country	1979
"I'll Be True To You"***	Country	1979
"It Don't Feel Like Sinnin' To Me"	Country	1979
"Lady Lay Down"***	Country	1979
"There Ain't No Good Chain Gang"	Country	1979
"Tonight"	Country	1979
"When Can We Do This Again"	Country	1979
"When I Die Just Let Me Go To Texas"	Country	1979
"Womanhood"	Country	1979
"Fadin' In, Fadin' Out"	Country	1980
"I May Never Get To Heaven"***	Country	1980
"I'll Be Coming Back For More"***	Country	1980
"It's A Cheating Situation"	Country	1980
"Last Cheater's Waltz"***	Country	1980
"My Own Kind Of Hat"	Country	1980
"Pick The Wildwood Flower"	Country	1980
"Sail Away"	Country	1980
"Should I Come Home (Or Should I Go Crazy)"	Country	1980
"They Call It Making Love"	Country	1980
"Baby, You're Something"	Country	1981
"Can I See You Tonight"	Country	1981
"Do You Wanna Go To Heaven"***	Country	1981
"Friday Night Blues"	Country	1981
"Hard Times"	Country	1981
"He Stopped Loving Her Today"***	Country	1981
"I Feel Like Loving You Again"***	Country	1981
"I Wish I Was Eighteen Again"	Country	1981
"Smooth Sailing"	Country	1981
"That's All That Matters"***	Country	1981
"Chug-A-Lug"	Pop	1964
	Country	1965
"Cradle Of Love"	Pop	1960
"Hold What You've Got"	Pop	1965
"Son Of A Preacher Man"	Pop	1969
"Sweet And Innocent"	Pop	1971
"This Time"	Pop	1961
"Country Sunshine"	Pop	1973
"Open Up Your Heart"	Pop	1973
"Blind Man In The Bleachers"	Pop	1976
"Golden Ring"***	Pop	1976
"One Piece At A Time"***	Pop	1976
"(Hey Won't You Play) Another Somebody Done Somebody Wrong Song"***	Pop	1975
"Rock 'N' Roll (I Gave You The Best Years Of My Life)"	Pop	1975
"If We're Not Back In Love By Monday"	Pop	1977
"I'm Knee Deep In Loving You"	Pop	1978
"Sail Away"	Pop	1979
"I Gotcha"	Pop	1972
	R&B	1972
"I Want To (Do Everything For You)"	R&B	1965
"Skinny Legs And All"	R&B	1969
"A Sweet Woman Like You"	R&B	1966
"I Loved 'Em Everyone"***	Country	1982
	Pop	1981-1982
"Miss Emily's Picture"	Country	1982
"Older Women"***	Country	1982
	Pop	1981-1982
"Only One You"***	Country	1982
"Party Time"***	Country	1982
	Pop	1981-1982
"Some Days Are Diamonds (Some Days Are Stone)"	Country	1982
	Pop	1981-1982
"Watchin' Girls Go By"	Country	1982
"When You Fall In Love Everything's A Waltz"	Country	1982
"Can I See You Tonight"	Pop	1981-1982
"That's All That Matters"***	Pop	1981-1982
"Heartaches By The Number"***	Country	1959
	Pop	1959
"I Fall To Pieces"***	Country	1961
	Pop	1961
"It's Only Make Believe"***	Pop	1958, 70
"As Soon As I Hang Up The Phone"***	Country	1975
"Country Bumpkin"***	Country	1975
"Linda On My Mind"***	Country	1975
"No Charge"***	Country	1975

*-BMI Million-Air, songs which have logged at least one million performances
** - No. 1 song in Billboard during past 10 years.

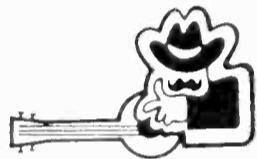


HALL OF FAME HOTEL

Ask about our "Corporate Package" for your music industry clients. Package includes: free breakfast, free newspaper *delivered to your room*, 1¢ drink coupon, up-graded rooms, 1 day valet service, transportation within 3 miles.

Congratulations to Tree International for being the #1 Country Music Publisher for ten years in a row.

1407 Division Street,
Nashville, Tenn. 37203
(615) 242-1631



Dear Buddy,
I know this should have been a full page ad, but I've already spent too much on my boat.

Why am I congratulating you anyway? I do more Tree songs than you do.

Billy

Producer Killen

• Continued from page T-10

Pat McMakin, who ensures that the studio operates smoothly and that its traffic doesn't snarl hopelessly during especially busy stretches, calls the room "an extremely comfortable place to work." A former independent engineer who joined Tree International a year ago, McMakin says he enjoys working with the writers on a close-knit basis:

"The Tree studio is a fully-equipped 24-track room, but it's also a workshop, since many of our writers are would-be producers. They can come in here, do tracks, arrange harmonies, polish their skills. There are writers in the company coming along who aren't known yet, but in five years, they'll probably be producing for major labels. And they will have learned much of their technique right here in this studio."

Although he is today president of Tree International and his time fragmented mercilessly by corporate and executive demands, Killen remains a man in love with the magic of the studio. His first significant brush with production success arrived in 1960 when a record he wrote called "Forever" peaked at nine on the Top 40 charts. "Forever" was a last-minute afterthought addition to a scheduled session; with 20 minutes left before the musicians were due to pack up their instruments and leave, Killen got them to put the song down in one take. It was released on the University label, and the group's name was Little Dippers, a name Killen says he "pulled out of the air" for want of anything better.

Since then, he has never strayed far from the studio, no matter how heavy his corporate responsibilities. When he produces, he often jumps up from behind the console to take over an instrument briefly and illustrate a part he hears in his head. He'll grab a microphone to try out a vocal riff for the background singers. He speaks the language of the musician from being one himself, yet he can also switch roles effortlessly and pick up the control room telephone to handle a developing crisis at Tree or perhaps suggest a song pitch he's thought of for his professional department.

Killen wears his different hats well, juggling his schedule, juggling his appointments, never allowing the balance between business and artistic creativity to become overloaded in either direction.

"I guess I've never thought of myself as any one particular thing," he will tell you reflectively, tenting his fingers over a large carved desk in his spacious Tree quarters. "I think of myself instead as someone in the music business who does everything it takes to get wherever you're going. I'm not always sure *where* I'm going. I just know I want to get there! So I do what I can: write songs, sing, play, produce, publish, whatever it takes. It's the overall picture that interests me."

Billboard

TREE INTERNATIONAL, CONGRATULATIONS!

We're proud of our long term association with you in the printed music field, and look forward to many more successful years together.

HAL LEONARD PUBLISHING CORPORATION

8112 W. Bluemound Road
P.O. Box 13819
Milwaukee, WI 53213

*The Innovator in
Music Print...Worldwide.*

Keith Mardak
Executive Vice President

Mary Bultman
Publications Director

Wishing
Tree
International
Another
Ten Years
On Top.

BUNCH
Cadillac



1503
Broadway

Phone
254-0681

Two reputations you can ride on.

www.americanradiohistory.com



We've been together since the 'beginning', Buddy, and I love you and all the Tree family.
Mae Boren Astor



TREE. TOPS IN COUNTRY MUSIC.

A Tree Grows

• Continued from page T-3

studio musicians into doing one of his own compositions, "Forever." It was intended as a "B" side effort, but it got "A" side attention, winding up at No. 9 on the pop charts. Not only did Killen write the song, he gave the studio band its impromptu name, "The Little Dippers."

Stapp moved to Tree in a full-time capacity in 1964 and named Killen his executive vice president. The same year Miller won his armload of Grammys, Tree earned the added distinction of getting more BMI awards than any other publisher. It also established its first foreign office—in London—that year.

As Tree grew, so did the size of its offices. The first one was located in the old Hill Building at Seventh Ave. and Church St. After the success of "Heartbreak Hotel," the company moved into the Cumberland Lodge Building on Seventh Ave., North. And in 1964 it set up offices in its own building at 905 16th Ave., South, the building now housing Crystal Gayle's offices. The company occupied its current headquarters at 8 Music Square West in the early 1970s.

Tree became truly "international" in 1968 when it opened 13 foreign offices. In 1969, the company more than doubled its number of copyrights by buying Pamper Music, a collection which contained many classic Hank Cochran and Willie Nelson songs among others.

Donna Hilley joined Tree's administrative staff in 1974, after having worked for Stapp at WKDA and for Bill Hudson & Associates, Tree's public relations agency, for a total of 19 years. Two years later, she was promoted to a vice presidency. There were other management changes in the mid-70s. Stapp was named board chairman and chief executive officer in 1975, and Killen was upped to the presidency of Tree. When Stapp died, in 1980, Killen exercised a buy-sell agreement which had existed between the two partners for several years and became sole owner of Tree, as well as assuming the CEO post. Roger Sovine was hired to a vice presidency in 1982.

Tree has been active lately in taking over the management and administration of major catalogs. The company signed a co-ownership with Conway Twitty's Twitty Bird Music in 1974. Dolly Parton's Velvet Apple Music and Song Yard Music and Mac Davis's Songpainter Music were signed in 1982. Tree purchased Jerry Chesnut's catalog the same year, and this year bought Jim Ed Norman's Jensing and Jenson catalogs.

To keep track of its copyrights and royalties—as well as do its accounting—Tree is installing an IBM System 34 computer this month.

Even though Tree has abandoned its open-door policy for writers (because of time and lawsuits), it adds 30 to 40 songs a week to its catalog from staff writers.

For the past several years, Tree has honored its writers who have had recent No. 1 or top 10 hits at a special "Christmas brunch." Hilley, who originated the custom, says she thinks it is important for writers to receive their rightful share of recognition and publicity.

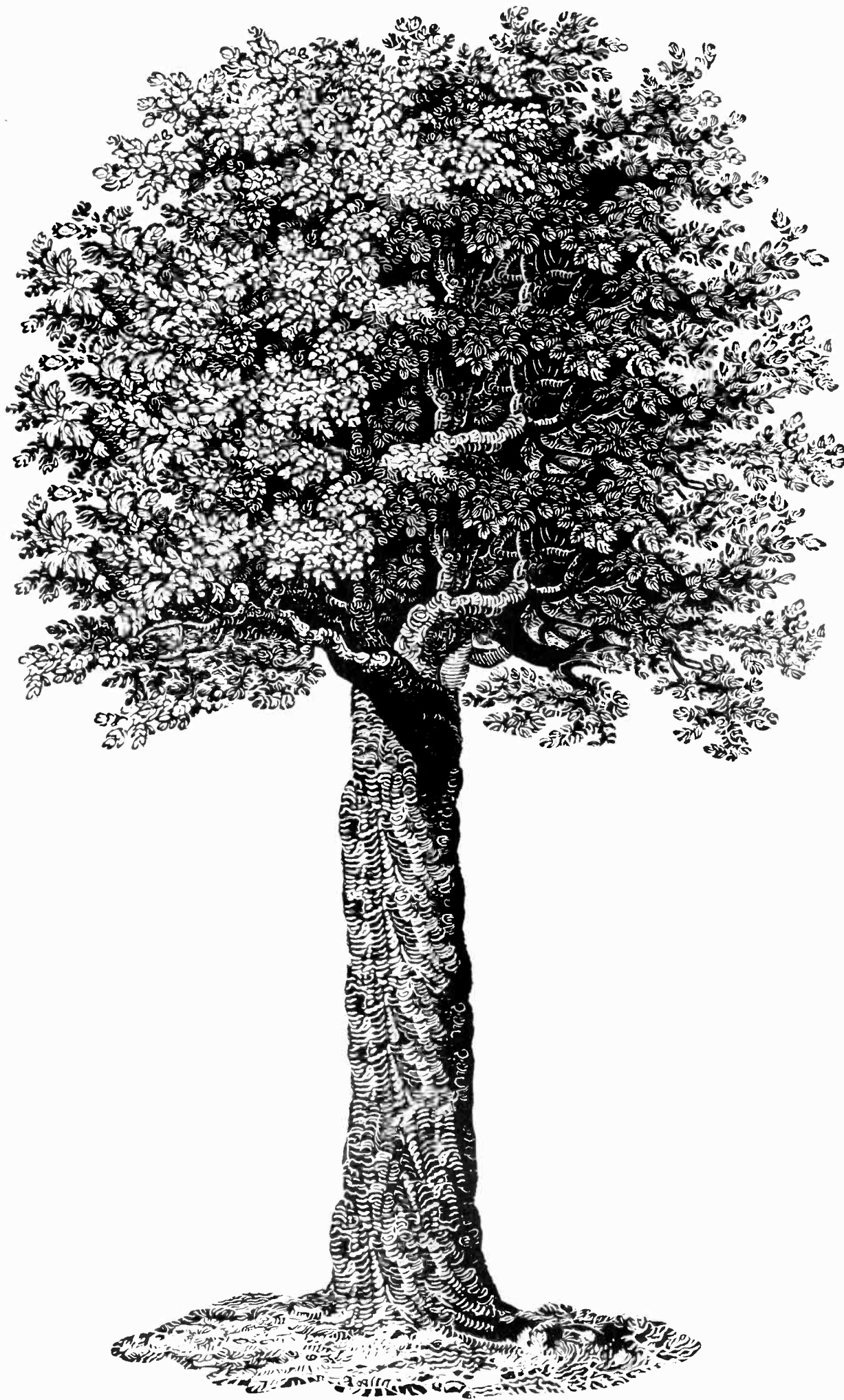
The company is equally eager to reward its staff of 27 for their efforts. "Last year," Hilley explains, "we started an incentive program that did a lot to boost the morale of the staff. We have a fund and put in so much money when one of our songs goes No. 1, so much for a top 10 song and so much for one that charts. We divided this up at Christmas, and everyone on the staff, excluding officers, shared equally. What the program did was make everybody on the staff aware of our songs. You can ask anybody in the building, and they'll know what songs are on the charts."

Adds Sovine, "Now everybody wants to be sure they give the right label copy, if that's their job. And if you want a tape somewhere real quick, the guy in the mailroom doesn't mind getting off his haunches and getting to it."

Buddy Killen contends that Tree's success lies in its never taking anything for granted. "We never assume. I think it would be a mistake to assume a certain amount of your growth will be from momentum."

Emerging from all this activity are new songs that will make other people feel special about Tree—even if they never know its name.

Billboard



WSM, Inc. and its affiliated companies congratulate Buddy, Donna, Roger and all the others who have made Tree the decade's top publisher of music that will endure through the ages.

Opryland, Opryland Hotel, The Grand Ole Opry, The Nashville Network, WSM-AM/FM

Credits: Special Issues Editor, Ed Ochs; Special Issues Coordinator, Robyn Wells; Tree overview and production stories by Kip Kirby, Billboard's Nashville Bureau Chief and Country Music Editor; international story by Al Cummin, a freelance writer based in Nashville; all other stories by Edward Morris, a Billboard reporter in Nashville; Cover, Bill Hudson & Associates, Tree's advertising and public relations firm; Interior design, Anne Richardson.

COMMERCE UNION BANK SALUTES TREE INTERNATIONAL

the premier
country music
publisher

 **Commerce
Union Bank**
Nashville, Tennessee
Member FDIC

International **1** 
Years on
top



Burt Reynolds and Buddy Killen.

Affiliated Companies

Three of country music's most dynamic artist/writers have turned to Tree to manage and administer their hit-laden catalogs. Tree has been tending Conway Twitty's Twitty Bird collection, of which it owns 50%, since 1974, and last year Dolly Parton entrusted her Velvet Apple and Song Yard companies to Tree—as did Mac Davis with his Songpainter catalog.

Besides being an adept and prolific writer, Twitty has racked up a string of hits a mile long—not including the ones he had with Loretta Lynn. One of these hits, "I May Never Get To Heaven," was co-penned by Tree's Buddy Killen and Bill Anderson.

Parton's catalogs contain more than 900 copyrights, among which is "9 To 5," BMI's "Most Performed Song Of The Year" in 1981. Davis's Songpainter hits include "Hooked On Music" and "You're My Bestest Friend."

The Twitty chart-toppers, by the way, are: "It's Only Make Believe," "Next In Line," "I Love You More Today," "To See My Angel Cry," "Hello Darlin'," "Fifteen Years Ago," "How Much More Can She Stand," "Our Last Date," "I Can't Stop Loving You," "She Needs Someone To Hold Her," "You've Never Been This Far Before," "There's A Honky Tonk Angel," "I See The Want To In Your Eyes," "Linda On My Mind," "Touch The Hand Of The Man," "This Time I've Hurt Her More Than She Loves Me," "After All The Good Is Gone," "The Games Daddies Play," "I Can't Believe She Gives It All To Me," "Play Guitar Play," "I've Already Loved You In My Mind," "Don't Take It Away," "I May Never Get To Heaven," "Happy Birthday Darlin'," "I'd Love To Lay You Down," "Rest Your Love On Me," "Tight Fittin' Jeans," "Red Neckin' Love Makin' Night," "The Clown," "Slow Hand" and "The Rose."

Billboard



K-tel International Inc. congratulates Tree Publishing Company for 10 years of award-winning conscientious service to music publishing, and dedication to the music industry. K-tel is proud to have been a part of Tree's growth and anticipates the continuing strength of Tree as it grows taller in stature, stronger in momentum, and even more distinctive with age.



The entire staff of
Ambassador Travel
Congratulates our
Board Chairman
Buddy Killen on his
many successes and
contributions to
the community.

We wish him con-
tinued good health,
happiness and
prosperity.

4525 Harding Road
Nashville, Tenn. 37205
(615) 385-2000



The World Famous

**STOCK-YARD
RESTAURANT
& THE BULL PEN LOUNGE**

Proudly Salutes

TREE INTERNATIONAL

&

BUDDY KILLEN

You're Always #1 With Us!

*"After all, you never know
who'll be seen at the Stockyard!"*

Free Limousine and Bus Service Available
Banquet facilities for 10 - 250 persons
Please call for reservations for 10 or more

(615) 255-6464

2nd Avenue North & Whiteside, Nashville, TN 37201

*Congratulations to
Tree International
on ten incredible years as the
number one country music publisher.*

We're proud to be a part of your success.

*the
MCA Records
group*

To Tree Publishing,

Thanks for these Great Songs . . .

Friday Night Blues
(S. Throckmorton, R. Van Hoy)

Lady Lay Down
(R. Van Hoy, D. Cook)

She Can't Say That Anymore
(S. Throckmorton)

Baby, You're Something
(R. Van Hoy, C. Putman, D. Cook)

Miss Emily's Picture
(Red Lane)

Busted
(H. Howard)

I Don't Remember Loving You
(H. Howard, B. Braddock)

What I Had With You
(C. Putman, S. Throckmorton)

**...and the ones that
are yet to come!**



Congratulations
to Twitty Bird's
favorite Tree!



Twitty Bird Music Publishing

c/o Tree Group, P.O. Box 1273, Nashville, TN 37202 (615) 327-3162

Marty Robbins The Big Story At Music City News Awards

By EDWARD MORRIS

NASHVILLE—Sentiment for the late Marty Robbins dominated the 17th annual Music City News Country Awards show here Monday (6). Robbins was cited in three categories: male vocalist of the year, top album and top single. A capacity crowd at the Grand Ole Opry House witnessed the awards ceremonies.

Janie Fricke emerged as premier female vocalist, while Alabama copped the best band prize for the second consecutive year. Alabama also won the best vocal group trophy.

Awards were determined by a vote among Music City News subscribers. This year, approximately 20,000 votes were cast.

Grand Ole Opry patriarch Roy Acuff earned the newly instituted Living Legend award, which is reserved for performers who have

been in country music for 25 years or more. In accepting the honor, the 79-year-old Acuff wondered aloud if the show's producers weren't giving him the awards "before I leave you all."

Ricky Skaggs took home the top bluegrass act and the Star Of Tomorrow citations. "I'll be a star of tomorrow," he promised the crowd, "if you'll be fans of tomorrow." Skaggs also won top bluegrass honors last year.

Other winners were David Frizzell and Shelly West, duet of the year; "Hee Haw," country music tv

series of the year; "Conway Twitty On The Mississippi," country music tv special of the year; The Hee Haw Gospel Quartet, gospel act of the year; and the Statler Brothers, comedy act of the year.

Robbins' top album was "Come Back To Me," and his prize-winning single was "Some Memories Just Won't Die." The awards were accepted by Robbins' son, Ronny, and his last producer, Bob Montgomery. Robbins' widow, Marizona, accepted his male vocalist trophy.

The show was jointly hosted by the Statler Brothers, Louise Mandrell and Janie Fricke. Performances on the two-hour live telecast were by Alabama, Frizzell & West, Lee Greenwood, Loretta Lynn, Barbara Mandrell, Louise Mandrell, Ricky Skaggs, Conway Twitty and the Statler Brothers.

Lee Greenwood earned a standing ovation for his showmanship when his performance of "I.O.U." was twice disrupted by defective microphones. Loretta Lynn, who has captured the show's top female vocalist kudos 13 times, performed her

current single, "Lyn', Cheatin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You," in a barroom set that featured her husband, Mooney, surrounded by assorted ladies of pleasure.

Award presenters were Lynn Anderson, Bill Anderson, Ed Bruce, Archie Campbell, Helen Cornelius, Lacy J. Dalton, Cincy Hurt, the Kendalls, Brenda Lee, Johnny Lee, Irlene Mandrell, Charly McClain, Reba McEntire, Michael Murphey, Minnie Pearl, Charley Pride, Sylvia, Steve Wariner, Dennis Weaver, Dottie West, the Whites, Porter Wagoner and Gene Watson.

Jim Owens Entertainment and Multimedia Program Productions co-produced the show. Jim Owens was producer, Steve A. Womack director and Pat and Billy Galvin writers.

Famous Music Maintains High Profile In Nashville

NASHVILLE—Famous Music has moved into expanded headquarters here—the old Warner Bros. Records building at 1706 Grand Ave.—and is settling into a mix of publishing activity that strikes a balance between writer development and co-publishing and administration.

Exclusive writers for Famous/Ensign are Johnny Cymbal, Mark Samath, Rick Klang and Jerry Careaga. Judi Gottier is director of Nashville operations, and Bill Holmes is creative director.

In recent weeks, Famous or its allied companies had releases on Tom Bresh ("I'd Love You To Want Me"), Jeannie Pruett ("Lady Of The Eighties") and Robin Lee ("Heart For A Heart"), as well as cuts by Crystal Gayle, Michael Murphey, Terri Gibbs and John Conlee. Gottier also reports that the company has three songs on the upcoming Cristy Lane album.

"Not only do we pitch songs," says Holmes, "we also look very hard for administration deals." He notes that Famous is administering "The Ride," David Allan Coe's biggest hit to date.

Famous maintains a co-publishing and administration agreement with artist/writer Lobo. Activity here has included Sam Neely's "M*A*S*H" tribute single, "The Party's Over (Everybody's Gone)," and Lee's "Heart For A Heart."

A second agreement is with Alabama's music publishing companies, Maypop and Alabama Band Music, under which Famous admin-

isters a number of songs from the "Feels So Right" and "Mountain Music" albums in all territories except the U.S., Canada, the United Kingdom and Eire. In addition, Famous now owns rights to all future compositions written by the group or its individual members.

In the movies, Famous is represented by "Don't They Know Who I'm Going To Be" in "Tough Enough," and by "Drinking Canada Dry" in "Tender Mercies." "Drinking Canada Dry" is a Johnny Cymbal composition which was recently a hit for the Burrito Brothers. "Don't They Know Who I'm Going To Be" was written specifically for the movie by Cymbal, Bill Holmes and Michael Lloyd.

Gottier and Holmes say that they are trying to develop some of their writers into artists and are looking to get into production deals as additional ways of finding outlets for their songs.

Holmes insists that even with a fairly small writing staff, the company has plenty of material to pitch. "Were the demand greater, we would need more supply," he says. As it is, Famous works with 10 other writers on a non-exclusive basis. "Most of our writers," he notes, "average writing about three songs a week." All the regular writers are on draw, Holmes adds: "We don't want them working in grocery stores."

Although Famous is a part of the Gulf + Western conglomerate, Gottier and Holmes say they have almost complete autonomy in their conduct of the Nashville office.

EDWARD MORRIS



NO FOOLIN'—Johnny Rodriguez appears as a guest on the Nashville Network's "Nashville Now" program and performs his Epic single, "Foolin'."

Nashville Scene

When the Oak Ridge Boys allied themselves five years ago with the campaign against child abuse, Stars For Children was only a gleam in their eye. Today, the annual event has become one of country's premier fund-raisers, and the Oaks have no trouble filling the talent bill with the show's growing popularity.

This year's Stars For Children benefit takes place June 25 in Dallas, again at Reunion Arena. The "stars" will be Rosanne Cash, the Commodores, Lee Greenwood, the Brooks Brothers and comedian George Lindsay.

In its four-year history, the charity concert has raised \$500,000 for the Prevention Of Child Abuse campaign. Oak Joe Bonsall hopes to match that sum this year, and since first-day ticket sales for the event were the biggest in the show's annals, his goal may be attainable. Late last year, Kentuckiana Farms of Lexington, Ky. donated a standardbred colt named Children's Star to the Oaks' Stars For Children. All future earnings of the animal will be donated to this fund. Children's Star is expected to compete in the "baby race" at Red Mile Race Track this summer.

Other special events tied in with the event are a quarterhorse sale June 24 in Sangor, Tex., a racquetball tournament and a Cinco de Mayo Festival. And due to the Oaks' longstanding devotion to the cause of child abuse, Joe Bonsall was invited not long ago to testify before the House Sub-Committee on Select Education regarding the Child Abuse Prevention, Treatment & Reform Act.

★ ★ ★

We Aren't Sure What It Is, But It Sounds Good: Eddie Reasoner billed a recent showcase

(Continued on page 45)

www.americanradiohistory.com

New Music Show Bowing On Atlanta Cable Channel

By KIP KIRBY

NASHVILLE — Country music is scheduled to get a new video outlet with the launch of Atlanta's Video Music Channel's hour-long stereo "Cross Country" show this month. The live weekly program uses a host VJ, and the format combines video clips, interview segments (live on-air or pretaped), club updates and concert calendars for country acts on the road.

For the time being, "Cross Country" will air only in the Atlanta region, where the Video Music Channel reaches 110,000 homes. However, the station also syndicates four hours of programming to 16 national markets coast to coast. In the fall, Video Music Channel will be going to satellite and expects to reach a potential of 10 million homes.

Though Video Music Channel has been inserting country video clips into its regular rotation, "Cross Country" represents the first time the channel has set aside a specific show ju... for country programming. The most difficult part of this project, asserts program director/producer Cathy Roszelle, is getting quality country clips good enough to air.

"We are desperate for country videos," says Roszelle. "We believe there's a strong audience for country, just as we've seen there is for rock video. We have about 35 usable videos now, but we need triple that." Roszelle says that concert videos have tested much better with the channel's audiences than footage in which the artist is posi-

tioned in front of a flat backdrop and lip synchs to a track.

Among the country-oriented videos Roszelle says the station has been airing successfully are ones by Alabama, Ricky Skaggs, Rosanne Cash, the Oak Ridge Boys, Merle Haggard, Eddie Rabbitt, Ronnie Milsap, the Osmond Brothers, Juice Newton, Johnny Cash and the Willie Nelson/Merle Haggard "Pancho And Lefty" clip.

Because the show airs Sunday evenings between 7-8 p.m., video can be received as late as Wednesday of the same week and make the show, which should make it an effective tool for promoting a new single, Roszelle says. And when the Video Music Channel goes on satellite in the fall, "Cross Country" will expand its concert schedule and club listings to include national dates. Roszelle says she thinks local concert attendance could be boosted when artists are willing to participate in the live telecast with on-air interviews prior to area appearances.

The first week in July will mark the first anniversary of the Video Music Channel. Among its festivities will be coverage of Willie Nelson's July 4 Picnic with Linda Ronstadt, Waylon Jennings and the Stray Cats.

All video for consideration on "Cross Country" should be sent to Roszelle or to music director Mike Cooper at Atlanta's Video Music Channel, 1374 W. Peachtree St. NW, Atlanta 30309.



BEER DRINKING MUSIC—Hank Williams Jr. performs a concert at the Budweiser Downtown Hoedown in Detroit.



JOHNNY 99—Producer Brian Ahern, left, goes over arrangements with Johnny Cash at Los Angeles' Enactron Truck Studio in preparation for the concluding tracks of Cash's forthcoming Columbia Records album, "Johnny 99," due for release in July.



Merle Haggard and Leona Williams make beautiful music together

“Heart to Heart,” the first album by perennial country favorite Merle Haggard and his wife Leona Williams, is sure to be one of the most successful collaborations on record. After all, it’s music that comes from the heart.



Produced by Merle Haggard and Leona Williams
Merle Haggard appears courtesy of Epic Records and Tapes.

Manufactured and Marketed by
PolyGram Records
© 1983 PolyGram Records, Inc.

Radio Is Already "Lost In The Feeling"



"Lost In The Feeling", the first hit single from Conway Twitty's latest album.

7-29636

Lost In The Feeling, also featuring "Heartache Tonight," "A Stranger's Point Of View," "First Things First" and "Three Times A Lady."

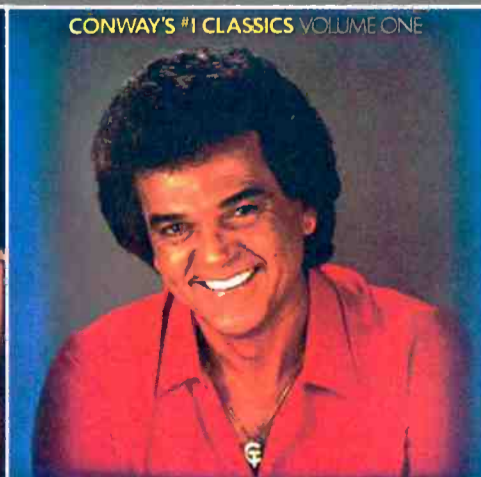
Conway Twitty: *Lost In The Feeling* 1/4-23869

Produced by Conway Twitty for Twitty Bird Productions, Inc. Produced by Jimmy Bowen for Jimmy Bowen Productions, Inc.

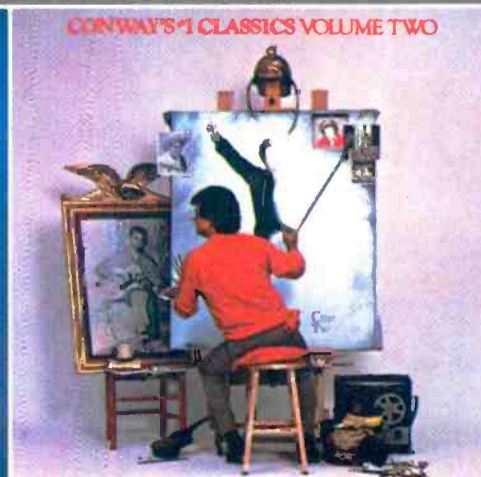
Also available on Warner Bros. Records and Cassettes:



Southern Comfort



Conway's #1 Classics Volume One



Conway's #1 Classics Volume Two



Dream Maker



Back

Lynn Anderson



PR-8205

featuring the New Single

“WHAT I LEARNED FROM LOVING YOU”

Produced by Michael Clark



records

Available on Permian Records & Cassettes

Mfg'd. & Distrib. by MCA Distrib. Corp., Universal City, CA 91608

Nashville Scene

● Continued from page 39

at the Stockyards in Nashville as "the Nash-Angeles Sound." Must be bicoastal stylizing. . . "Stroker Ace" is the name of a new movie and soundtrack about to be released. The movie stars **Burt Reynolds** as a noted NASCAR driver and **Jim Nabors** as his mechanic. (With Nabors as his mechanic, how will he ever get the car out of the pits?) The soundtrack on MCA will feature **Charlie Daniels, the Marshall Tucker Band, Terri Gibbs and Larry Gatlin** and brothers. Each artist produced his own individual tracks, with the exception of Terri Gibbs, who worked with MCA Nashville division chief **Jim Foglesong** on her cut.

Another letter this week—from **Victor J. Marques**, program clearance administrator at TBS Productions in Atlanta—suggests a long-winded title to compete with **Loretta Lynn's** newest single. Victor says he recalls a song which he believes was done by **Bobby Bare**, entitled "I Never Went To Bed With An Ugly Woman, But I Woke Up With A Few." Victor adds: "It may not be as appealing as the Bellamys' recording of 'If I Said You Had A Beautiful Body Would You Hold It Against Me,' but it is definitely longer." Thanks, Victor, we needed that.

★ ★ ★

Louise Mandrell performed the first week of June at the American Booksellers Assn. in Dallas, to launch her new book, "The Mandrell Family Album." It's everything you've wanted to know about **Barbara and Irlene** and the rest of the Mandrell clan, the press releases are promising. . . **Teddy Gentry of Alabama** has unveiled his new dog kennel/grooming salon in Fort Payne, so if your mutt has been looking a bit scruffy about the ears, you'll know where to take him. (However, no guarantees that Teddy will do the trimming personally.)

It's been a long time since **Willie Nelson** released his breakthrough "Red-Headed Stranger" LP on Columbia—nearly nine years, in fact. Now, after endless negotiation, the project is finally set to go before the cameras as a full-length motion picture. Director will be **Hal Ashby** of "Coming Home" and "Being There" fame, and Nelson will play the lead role.

Additional characters have been incorporated into the script, including that of a sheriff (to be portrayed by **Tommy Lee Jones**, who played **Mooney Lynn** in "Coal Miner's Daughter"). "When the Red Headed Stranger kills his wife and her ex-boyfriend and takes off to the wilderness, the sheriff takes off after him," explains Willie. It was "Red Headed Stranger," of course, which gave Nelson his smash single, "Blue Eyes Crying In The Rain," a 1945 Fred Rose classic, and eventually went on to earn Willie his first Grammy for best country vocal performance by a male. The LP later went platinum.

★ ★ ★

NASCAR circuit driver **Darrell Waltrip** (who is from Franklin, Tenn., outside Nashville) won the rain-soaked **Marty Robbins 420 NASCAR Winston Cup Race** at the Nashville International Raceway a couple of weeks ago. For his effort, Waltrip was presented with an encased trophy containing Robbins' racing uniform, a gold album and single, and an inscribed plaque with Marty's likeness taken from his "Some Memories Just Won't Die" LP on Columbia.

Before the race began, son **Ronny Robbins** did a live show accompanied by his late father's band, then jumped into Robbins' No. 22 race car for a parade lap around the wet track. Marty's wife **Marizona** delivered the invocation, while singer/actor **Tom Wopat** sang the National Anthem.

★ ★ ★

First there was **Ronnie Hawkins & the Hawks**. Then there was the Hawks. Then along came **Bob Dylan** and scooped up the Hawks, who went on to become the Band and launched the careers of **Levon Helm, Robbie Robertson, Richard Manuel, Rick Danko and Garth Hudson**. That left **Ronnie Hawkins** solo. Hawkins has just completed his first major U.S. tour in 25 years. Astoundingly enough, for a man who helped define the roots of rockabilly, Hawkins' recent Nashville appearances were only his third time in this city.

A Hawkins concert is a trip through memory lane in rock'n'roll; a fresh brush with the magic of **Chuck Berry and Little Richard** and the chords that laid the cornerstone for the evolution of rock. Interestingly enough, it was **Harold Jenkins** (who now goes by the name of **Conway Twitty**), who first suggested to the Arkansas-bred Hawkins that he check out the Canadian concert scene two decades ago. Ronnie did—and never left, though his music filtered down the pipeline into the States.

At his **Cajun's Wharf** show, he drew a variety of music industry executives from around town; **Bill Golden** of the **Oak Ridge Boys** was so

pleased by what he heard that he threw an entire music industry reception one night in Hawkins' honor. Along with **Ronnie** was a high-voltage young 19-year-old singer named **Amy Sky** who provided the same kind of backup strength for Hawk that **Ellen Foley** once provided for **Meat Loaf**.

At the moment, Hawkins records for **Trilogy** in Canada and has a beautifully-packaged al-

bum available. But he admitted he was spending time in the U.S. to scout out a potential record deal. He has a 90-minute documentary about his life on the road and his contributions to rock, which manager **Steve Thompson** is trying to market in this country. Along with Hawkins, this documentary features **Kris Kristofferson, Charlie Rich, George Thorogood, Carl Perkins, Sylvia Tyson and Murray McLaughlin**.

(It's already aired in Canada, and 40 minutes of the film are being excerpted for viewing in Italy.)

★ ★ ★

The **Stalter Brothers** recently set an attendance record at **Worlds Of Fun Park** in Kansas City when four shows there packed in 26,200 fans. And **Tom Jones** recently logged 12 sold-out

shows at the **Westbury Music Fair**, drawing 36,000 ticket buyers. Jones is the only artist—country or otherwise—who gets booked at this fair for blocks of 10 days at a time. And this was his 13th such engagement at Westbury! In the fall, Tom heads over to the U.K., and will play dates in his native Wales. (These will be his first shows in a decade on home soil.)

KIP KIRBY



Discover A Gold Mine of Country Music With the Stars!

George Jones and Johnny Cash have been making country hits for nearly thirty years; **Willie Nelson and Loretta Lynn** for more than twenty, and even "new comers" like **Ronnie Milsap and Crystal Gayle** have spent nearly a decade on the charts.

Country music has stayed loyal to its roots. Today, country listeners have expressed an increasing interest in country music's past. Radio stations are playing more oldies than ever before, and new artists, like **Ricky Skaggs and John Anderson**, are using more traditional styles.

Sold Gold Country explores these connections between past and present each week in a three hour music magazine. Every week a major country star will

be on hand as a featured guest throughout the entire show to talk about their music, and additional artists are spotlighted, telling the stories behind their songs. This participation by the stars of country music themselves, and the theme sets in which the songs are presented, make each program more than just another "oldies" show.

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

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



JUNE 18, 1983, BILLBOARD

Counterfeit Tickets Plaguing San Diego

By THOMAS K. ARNOLD

SAN DIEGO—At the bottom of their newspaper ads for upcoming concerts by Joni Mitchell and the B-52s, promoters Fahn & Silva Presents have printed the following disclaimer: "Beware of counterfeit tickets. Buy tickets from authorized outlets only. Counterfeit tickets will not be honored for any show."

This will henceforth become a permanent part of his firm's ads, partner Bill Silva says, because of the growing problem of counterfeit tickets, which has been plaguing the local music scene.

Bogus tickets have already shown up at two recent Fahn & Silva-produced concerts. At the March 6 Eng-

lish Beat show in Del Mar, a security guard confiscated more than 250 counterfeits from a young man selling them to unsuspecting patrons in the parking lot. "But as soon as we got the tickets away from him," Silva says, "he ran off and we never found him."

Then, at the April 23 "X-Fest" at San Diego Jack Murphy Stadium, three men were arrested by police, allegedly with nearly 200 counterfeit tickets in their possession. The three were charged with forgery and possession of stolen property, San Diego Police Dept. spokesman Bill Robinson says, because the tickets had been printed on stolen ticket stock.

"Counterfeit tickets have become a real problem here in San Diego," Robinson says. "And it wouldn't surprise me in the least if it were a growing problem—I don't recall ever having recovered that many counterfeit tickets in recent memory."

Promoter Silva agrees. "The problem here is growing because as tickets get more expensive, there is more incentive for someone to find a way to dip into that profit margin," he says. "When tickets were \$6 and \$7 apiece, it wasn't worth the risk of the penalties, but now at \$15 and \$20 per ticket, even if they (the counterfeiters) undercut the face price, they can still make a profit. So from now on, it's going to be our policy to warn the consumer of the possibility of fraud before every concert we do."

Fahn & Silva's only other experience with counterfeit tickets was in February, 1981, when the pair produced a concert by George Thorogood & the Destroyers at the Roxy Theater in Pacific Beach and found 16 bogus tickets in their bins.

In each of the three instances, Silva says the *modus operandi* was the same: the tickets were sold at the site by scalpers, and had been printed on blank ticket stock stolen from Ticketron.

Gail Tart, area manager for Ticketron in San Diego, says the bogus tickets that have been showing up at concerts here and elsewhere in the country were stolen from various Ticketron outlets all over the country. "The tickets that turned up at the X-Fest, for example, came from Costa Mesa and Pennsylvania," Tart says. "That in itself shows you that these guys are no small-time people."

(Continued on page 49)



Billboard photo by Attila Csupo
MANAGERS MEET—Artist managers Ewart Abner (Stevie Wonder) and Roger Perry (ex Bus Boys) chat during a recent dialogue between managers and the editors and executives of Billboard, held at the Capitol Records studios in Los Angeles. Another such meeting is scheduled for New York in July.

Rock 'n' Rolling Three New Acts Offer View From Distaff Side

By ROMAN KOZAK

It was inevitable following the success of the Go-Go's that all-female acts—girl groups, if you will—would be popping up. Recently we've had a chance to talk to three such new acts: the Bangles, Girls Can't Help It and Little Girls.

Like the Go-Go's, the Bangles play their own instruments, and also like the Go-Go's they got their break via the Copeland new music empire, originally getting signed to the now-defunct Faulty Products label. They are currently shopping for a new deal.

The Bangles, who have been together for four years, formerly played as the Bangs. But there is a band in New Jersey with the same name, and they had it earlier; hence the name change to the Bangles.

"We had our EP, and we were set to go out on the road with the English Beat, and then the lawyers got us. We had three days to change the name," they say, one Bangle starting the thought, the other continuing, and yet another ending it. There are four of them in the band. The name they finally chose comes from an Electric Prunes song, "one of the worst ever written," they say. They take a lot of their cues from the garage band psychedelia of the mid '60s.

"To your own garage be true," they say. "It's not a revival, it's what we play. It's what we like and what we listened to when we were wee little Bangles, swinging on our swing sets, listening to 'Mcet The Beatles' and being driven around in L.A. car pools."

The Bangles recently headlined their own club tour behind the "Real World" single, which had some success as a song and as a video. We asked them what they thought their career prospects were, being an all-female band, considering all the competition around.

"In some ways it's harder because you get compared to other, just female bands when that may have nothing to do with what your music is about. Maybe the doors have been opened and people are kind of curi-

US Festival Draws To A Peaceful Close

DEVORE, Calif.—With the last notes by headliner Willie Nelson fading away in the desert hills, the second US Festival came to a close last Saturday (4), with nearly 800,000 fans having paid \$20 apiece for the four days of music.

The crowd for the last day's country music lineup was smaller, older, and less likely to get into trouble than the crowds that came for the previous rock weekend. It was estimated that between 40,000 and 50,000 country fans came to the Country Day, which featured Nelson, Alabama, Waylon Jennings, Hank Williams Jr., Emmylou Harris, Ricky Skaggs, Riders In The Sky and the Thrasher Brothers.

There were only 10 arrests reported for the day, including one for assault with a deadly weapon and

one for grand theft. In comparison, the three days of rock resulted in two deaths, 26 injuries requiring hospitalization, and 137 arrests (Billboard, June 11). However, this was still much below the average crime rate in California, and in terms of police and security, the festival was considered a success.

With no gross figures yet available from Unuson, the non-profit organization formed by Apple Computer founder Stephen Wozniak, it is still uncertain whether the festival made its reported \$18 million net. But indications are that if the festival did lose money, it was considerably less than the feared \$10 million figure being bandied around at the event and in the press.

An 800,000 paid attendance figure translated into \$16 million, which does not count the fact that the walkup tickets were \$5 more, nor does it include concessions, corporate sponsors, foreign film rights and the reported "six-figure number" Showtime paid to air the US festival as a cable tv special later this summer.

Indications are that there probably will be another US Festival, though one with more corporate sponsors and fewer heavy metal bands. But things are still up in the air. "There are various reports within Unuson," says Laurie Pavlina, the company spokesperson. "One minute you hear yes; the next minute you hear no."

Weekend Of D.C. Shows Kicks Off Kool Jazz Fest

• Continued from page 4

Fitzgerald to the more contemporary music of such artists and groups as Don Pullen, the Art Ensemble of Chicago and the Archie Shepp Quintet. The Baltimore concert was more pop-oriented, with appearances by the Crusaders, Rita Marley and David Sanborn as well as by Spyro Gyra and the VSOP Quintet.

No gross for the Washington-Baltimore shows—has been announced, but estimates bring the figure between \$350,000 and \$400,000.

Three new cities are being added for this year's tour: Cleveland, Louisville and St. Louis. New local co-sponsors include the San Diego

Jazz Festival, the Kentucky Center for the Arts (in Louisville) and the Grand Center Assn. (in St. Louis).

In addition to the Washington-Baltimore series and the new cities, the Kool Jazz Festival, with constantly changing lists of stars, will appear in Pittsburgh, Philadelphia, New York, Minneapolis, Milwaukee, Dallas, Houston, New Orleans, Los Angeles, San Francisco, Seattle, Detroit, Newport, Atlanta and Cincinnati.

The Kool Jazz Festival, which is underwritten by the Brown & Williamson Tobacco Co., began in 1975 with just a few locales, and traces its roots back to the original 1954 Newport Jazz Festival.

Anti-Scalping Law Broadened By N.J. Senate

TRENTON, N.J.—The New Jersey state Senate has approved without debate a measure that would extend to private entertainment facilities the new restrictions against scalping tickets to concerts and sports events held at the state's public arenas. The bill had been conditionally vetoed by Gov. Thomas H. Kean, who sought to make it conform to a Republican measure that limited the price on re-sold tickets to an extra \$4 or 20% over the original ticket price, whichever is greater.

The Senate measure would apply to private venues throughout the state, including the casino hotels in Atlantic City, the same restrictions on re-selling tickets that pertain to public arenas like the state-owned Meadowlands complex in East Rutherford, and the Garden State Arts Center in Holmdel Township. Penalties for violators would include fines of up to \$7,500 and imprisonment for up to 18 months.

The bill also provides that a state license from the Division of Consumer Affairs would be required for those who re-sell tickets, and that those re-selling tickets may be confined by the venues to designated areas outside the arenas and theatres. A conditional veto means that the governor agreed to sign the measure if the Legislature passes changes that he recommended.

NEW MUSIC



LET THE
GOOD TIMES
ROLL—

Don't improvise your transportation for the New Music Seminar this year. Call Fugazy Express, the official limousine service for the New Music Seminar at the New York Hilton on July 5th and 6th. Fugazy Express can strike that right chord of luxury, reliability and convenience that you need and expect in a limousine service.

So, enjoy yourself. Indulge. Fugazy has a full line of cars for your selection ranging from elegant dark blue Continental and Chrysler stretch limousines, Chrysler New Yorkers, Peugeot 604 sedans and luxury 8 passenger vans. All feature handsome interiors and are driven by Fugazy's sharply dressed chauffeurs. And the price is extremely reasonable. For as little as \$12 you can zip around town in one of our Chrysler New Yorkers for a half an hour!

To make your reservation in advance call 212-247-5800, or look for Fugazy Express at the show

Fugazy Express—
in close harmony
with your
transportation needs.



FUGAZY
EXPRESS, INC.

Manager Of Talent Contracts

RCA Records is seeking an attorney with experience in the record industry to assume responsibility for drafting and negotiating talent contracts in its business affairs activity.

This key position requires 3-5 years experience and effective communication and management skills to supervise a support staff.

If interested in working in an exciting and fast-paced environment, send your resume, with salary history and requirements to: Personnel Department BB

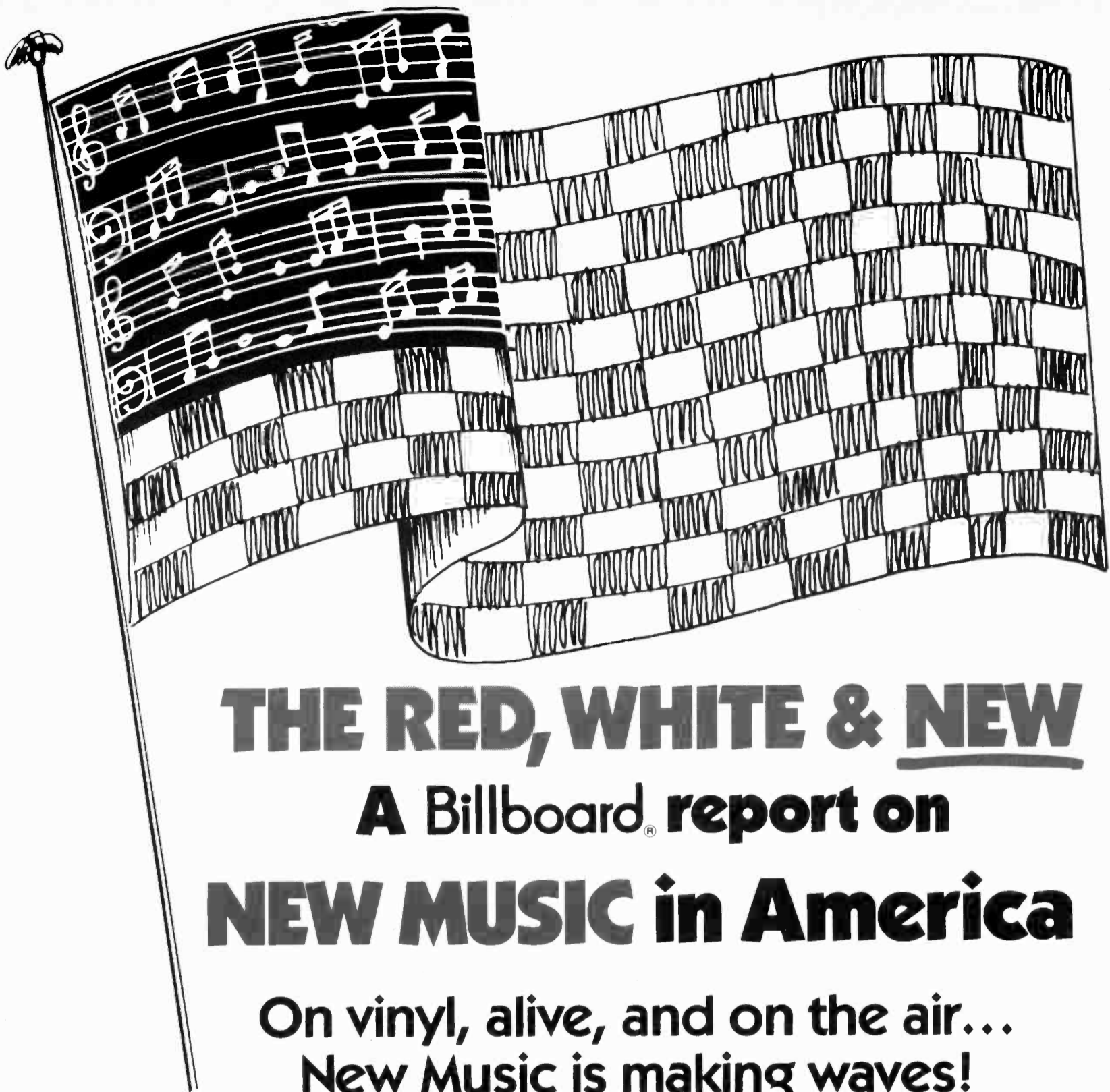
RCA Records
1133 Avenue of the Americas, New York, NY 10036

Equal Opportunity Employer

RCA



A Tradition On The Move!



THE RED, WHITE & NEW

A Billboard® report on

NEW MUSIC in America

**On vinyl, alive, and on the air...
New Music is making waves!**

Billboard focuses on the sound that's creating the culture of a generation. As programmers, retailers, record company executives and other key music motivators scramble for information, Billboard pulls it all together with interviews, reviews, surveys and analysis—where New Music came from and where it's going, the facts, the myths, and the response from an industry dazed but enthused.

Issue Date—July 9—Ad Deadline—June 24

Bonus distribution at the New Music Seminar, July 5-6 N.Y. Hilton

Billboard looks at New Music in America and its impact on:

Radio — How New Music influences formats and ratings in key markets, and its potential for generating audience.

Venues — From NY to LA, the small clubs to the large halls. Interviews with owners and promoters on New Music-as-new-business.

TV/Video/Cable — Television's role in breaking New Music.

International — A recap of New Music's status in the U.K. and Europe.

Future — What's the Next Wave and who's riding it.

Show your colors. Support the Red, White and New!

Reserve advertising space now. Contact Christine Matuchek in Los Angeles (213-859-5316), or call any Billboard Sales Office around the world.

Billboard 

The International Newsweekly of Music and Home Entertainment

1515 Broadway, New York, N.Y. 10036

New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145; Toronto, Canada: 416-365-0724;
London, England: (01) 439-9411; Paris, France: 1-738-4321; Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158;
Madrid, Spain: 232-8000, 231-8319; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

www.americanradiohistory.com

Talent In Action

A FLOCK OF SEAGULLS
THE FIXXOpry House, Nashville
Tickets: \$10.50

It was hard to decide who the real headliners were on this June 1 show. Because even though the Fixx was ostensibly the opening act, by set's end it had set a blistering pace for A Flock Of Seagulls to follow.

The Fixx, a highly promising MCA act, melds Amazonian rhythms of relentless urgency with polyphonic synthesization at Sensurround volume. At times, it borders on reggae; other times, it's signature new music, but without the inherent sterility that affects many of its peer bands. By the third number, the bass drum's insistent pulsings had solidly allied themselves into the support beams of the staid Grand Ole Opry House, perhaps inevitably altering this con-

servative facility's country music facade.

With slight variation, the Fixx's rhythmic sounds could be heard echoing through Harlem on hot July nights, or in lands washed by island influences. Songs like "Sign Of Fire," "Stand Or Fall," and even the darkly-shaded "Red Skies" blend rasta-reminiscent subtleties with romantic overtones, in sharp contrast to the often-somber lyrics.

Cy Curnin, vocalist for the British group, is anatomically lingual, using his body like an instrument to interpret the pounding music around him. Though the five-piece act works in stark stage setting, there's a warmth and baroque quality that sets this group apart from other new music bands. And the audience responded well; by the time the Fixx applied a tourniquet to its music with the finale, "Red Skies," it had earned a semi-standing ovation.

By comparison, A Flock Of Seagulls isn't

stark—at least, visually. Its lighting cues and hues were nothing short of astonishing. In sharp contrast, however, Seagull music tends to be monochromatic, dissonant variations on a basic-chord theme.

Much of A Flock Of Seagulls' sound comes from digital-delay effects, creating vortexes through the music; Ali Score's electronic Simmons drums punctuate the track like an Exacto knife.

The audience obviously enjoyed the Seagulls' set, dancing and churning to the electronic mood music led by Mike Score on vocals, keyboards and guitar. Yet, like most audiences, it was happiest when confronted by the familiar; "A Girl Like You" drew the wildest reaction of all.

KIP KIRBY

DAVE EDMUNDS

The Palace, Los Angeles
Tickets: \$13

Dave Edmunds managed to cram three encores into a 70-minute set during his June 4 performance in Hollywood, which was a result of either terminal conceit or a highly vociferous crowd refusing to accept such a short act for their money.

The jam-packed audience at the 1,100-capacity Palace was more than receptive to the music of the journeyman British rocker, and the floor jiggled in sympathetic vibration as he ran through a collection of his upbeat tunes, including "Girls Talk," "I Hear You Knocking" and "Crawling From The Wreckage."

The performance was a bit spotty, with Edmunds, pro that he is, not quite in top form for many of the songs. "Information," the title tune from his new Columbia LP, sounded like it was being sung by Alvin & the Chipmunks, but at the same time his version of "Queen Of Hearts" put Juice Newton's cover to shame.

While Edmunds did not indulge in much chat with the audience, there was a friendly interplay between him and the other members of the five-piece band. Lead vocals were shared with piano player Geraint Watkins and guitarist Billy Bremner (who, though possessing an excellent voice, unfortunately sounded hoarse this night).

From his work in the late '60s with Love Sculpture up to his collaborations with Nick Lowe and Rockpile, Edmunds has attracted a faithful coterie of followers. Most of them, it seems, are also musicians. But though he is a purist, Edmunds is not a leaden performer. Three steps more to the side of "showman," and he may gain even wider appeal.

ETHLIE ANN VARE

DAVID MURRAY OCTET

Sweet Basil, New York
Admission: \$7.50

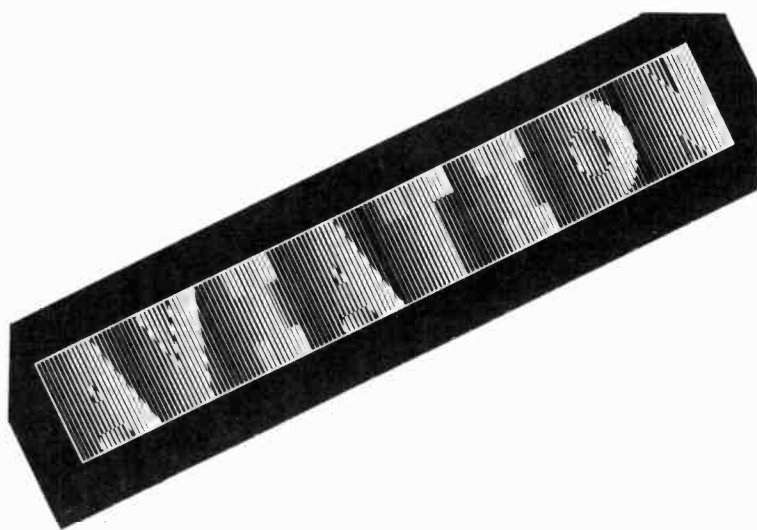
Certain critics and musicians have been touting David Murray as the Next Big Thing on tenor saxophone for several years now. But as he indicated during a recent stint at this Greenwich Village Club, Murray may end up making his strongest mark as a composer and arranger.

Murray is an excellent saxophonist, with a strong, exuberant sound and an appealingly adventurous style. But the main reason to see his octet (or to search out its albums on Black Saint, an Italian label available here through PolyGram Special Imports) is the quality of his writing.

Murray knows how to coax a surprisingly big sound out of an eight-piece ensemble, and he is conversant with a wide range of musical styles and not afraid to mix them in unusual ways. The high points of his first set on the night of May 11 were "Morning Song," which segued back and forth cleverly between straight-ahead swing and an extremely hard-rocking backbeat (both provided impressively by the great drummer Ed Blackwell, who also took one of his characteristic musical solos), and "3-D Family," a waltz with moments of both grace and ferocity.

If there was a problem with the group's performance, it was one frequently encountered by jazz audiences: the solos had a tendency to ramble on for too long. Nevertheless, some of them were quite striking. In addition to Murray, the outstanding soloists in this particular set were trombonist Craig Harris and cornetist Olu Dara, both of whom displayed robust, extroverted styles that married a respect for the jazz tradition with a very contemporary harmonic conception. Alto saxophonist Julius Hemphill and cornetist Butch Morris rounded out the fine front line; pianist Curtis Clark, bassist Wilbur Morris and the aforementioned Blackwell were the tight rhythm section.

PETER KEEPNEWS

Susan Awe Enterprises
Presents
The Premier Of
AVIATIONAppearing At
The Red Parrot Cabaret
Thursday, June 23, 1983Come Listen
And Liftoff With...
AVIATION


reunion arena

19,200 SEATS

777 Sports St. • Dallas, TX 75207
(214) 658-7070

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$50.00 1000 - \$72.00

COLOR PRINTS
1000 - \$342.00

SEND 8x10 PHOTO CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES

1867 E. Florida St.
Springfield, MO 65803
(417) 869-9433 or 869-3456

Survey For Week Ending 6/18/83
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—\$1,030,977, 60,000 (75,000), \$15.50, Electric Factory Concerts, JFK Stadium, Philadelphia, Pa., June 4.
- BOB SEGER AND THE SILVER BULLET BAND, MICHAEL BOLTON—\$396,750, 31,740, \$12.50, Belkin Prods., Richfield (Ohio) Coliseum, two sellouts, June 2-3.
- JOURNEY, BRYAN ADAMS—\$371,962, 30,000, \$12.50, John Scher Presents (Monarch), Hollender Stadium, Rochester, N.Y., sellout, house gross and attendance records, house fastest sellout, June 5.
- Z.Z. TOP, TRIUMPH, SAMMY HAGAR, FOGHAT—\$325,617, 20,134 (50,000), \$17.50 & \$15.75, Beach Club Concerts/Beaver Prods., Tangerine Bowl, Orlando, Fla., May 28.
- JOURNEY, BRYAN ADAMS—\$211,226, 16,028, \$13.50 & \$11.50, Jam Prods., Rupp Arena, Lexington, Ky., sellout, May 30.
- JOURNEY, BRYAN ADAMS—\$208,983, 16,000 (18,278), \$13.50 & \$12.50, Jam Prods., Market Square Arena, Indianapolis, Ind., June 1.
- THE RIGHTEOUS BROTHERS, JAY BLACK & THE AMERICANS, THE SUPREMES WITH MARY WILSON, HAROLD MELVIN & THE BLUE NOTES, THE MAMAS & THE PAPAS, THE FOUR TOPS—\$201,446, 16,496 (17,600), \$14 & \$12, WCBS Radio, The Meadowlands, E. Rutherford, N.J., June 3.
- Z.Z. TOP, SAMMY HAGAR—\$162,210, 15,153, \$11.50 & \$10.50, Sunshine Promotions, Freedom Hall, Louisville, Ky., sellout, June 5.
- MEN AT WORK, THE RED ROCKERS—\$160,000, 11,000, \$20 & \$12.50, in-house, Billy Bob's Texas, Ft. Worth, Texas, two sellouts, June 6-7.
- FRANKIE VALLI & THE FOUR SEASONS, THE RIGHTEOUS BROTHERS, THE FOUR TOPS, THE ASSOCIATION, THE SUPREMES WITH MARY WILSON—\$151,272, 11,957 (12,246), \$14 & \$12, Lovin' Feelins' Prods. Inc., Capital Centre, Landover, Md., June 4.
- KINKS, SHERIFF—\$150,152, 14,125, \$11.50 & \$10.50, Belkin Prods., Richfield (Ohio) Coliseum, sellout, June 4.
- Z.Z. TOP, ZEBRA—\$126,211, 12,021 (12,500), \$12.50 & \$11.50, Sunshine Promotions, Market Square Arena, Indianapolis, Ind., June 4.
- JOURNEY, BRYAN ADAMS—\$113,491, 9,000 (12,283), \$13.50 & \$12.50, Jam Prods., Notre Dame, S. Bend, Ind., June 2.
- MEN AT WORK, PLIMSOULES—\$105,731, 8,842, \$12.50, \$11.50 & \$10.50, Feyline Presents, Redrocks, Denver Colo., sellout, May 31.
- CHICAGO, LE ROUX—\$96,225, 7,646 (10,000), \$15 & \$12.50, Barry Mendelson Presents, Privateer Park Amphitheater, New Orleans, La., May 28.
- STYX—\$95,975, 8,285 (10,500), \$12.50 & \$11, Beach Club Concerts, Ut-C, Chattanooga, Tenn., May 27.
- KINKS, ROBERT ELLIS ORAL—\$93,067, 8,891 (9,826), \$11.50 & \$10.50, Frank J. Russo, Providence (R.I.) Civic Center, May 29.
- KINKS, SHERIFF—\$86,531, 7,780 (9,900), \$11.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, June 6.
- LINDA RONSTADT, AMERICA—\$83,274, 4,440, \$22.50, \$18.50, \$16.50 & \$12.50, Majorway Prods., Santa Barbara (Calif.) County Bowl, sellout, house gross record, June 5.
- CHICAGO, MICHAEL PRITCHARD—\$81,217, 6,500, \$15, \$12.50 & \$10, Concert Promotions/Southern Promotions, Inc., Chastain Park Amphitheater, Atlanta, Ga., sellout, June 4.
- BEACH BOYS, FIREFALL—\$79,117, 7,247 (9,000), \$12.50 & \$11.50, Frank J. Russo, Colt Park Amphitheater, Bristol, R.I., June 2.
- U-2, ROMEO VOID, THE ALARM—\$69,959, 6,359 (8,000), \$12 & \$10.50, Bill Graham Presents, Civic Auditorium, San Francisco, Calif., June 1.
- Z.Z. TOP, BLACKFOOT—\$68,266, 6,080 (8,500), \$12, & \$11, Sunshine Promotions, Roberts Stadium, Evansville, Ind., June 3.
- CHICAGO, MICHAEL PRITCHARD—\$66,717, 6,354, (10,000), \$10.50, Mid-South Concerts, Mississippi (Jackson) Coliseum, June 1.
- DAVID SANBORN, THE CRUSADERS, HERBIE HANCOCK, RON CARTER, TONY WILLIAMS, SPYRO GYRA—\$59,290, 4,796 (12,500), \$16 & \$12.50, Festival Prod., Inc., Baltimore (Md.) Civic Center, June 4.
- JERRY GARCIA BAND—\$59,829, 5,144 (7,181), \$11.50, Don Law Co., Cape Cod Coliseum, S. Yarmouth, Mass., May 28.
- WHISPERS, VAUGHN WEST—\$46,326, 3,706, \$12.50, Daryl Oliver/Steven Hart/Hart-to-Hart Prods., American Theater, St. Louis, Mo., two sellouts, May 19.
- BLACKFOOT, MOLLY HATCHETT—\$43,631, 4,754 (8,000), \$10 & \$9, Sunshine Promotions, Hara Arena, Dayton, Ohio, June 5.
- ENGLISH BEAT, BOW WOW WOW—\$39,890, 4,070 (7,435), \$11 & \$10, Schon Prods., Met Center, Minneapolis, Minn., June 3.
- THE PRETENDERS, LITTLE GIRLS—\$33,948, 2,952, \$11.50, Evening Star Prods., Celebrity Theater, Phoenix, Ariz., two sellouts, May 27-28.
- RONNIE MILSAP—\$33,000, 2,200, \$15, Headline Int'l Talent/Rio Palm Isle, Rio Palm Isle, Longview, Texas, sellout, May 20.
- RONNIE MILSAP—\$33,000, 2,200, \$15, Headline Int'l Talent/Crystal Chandelier, Landcaster, Texas, sellout, May 21.
- THE CRUSADERS—\$18,000, 1,800, \$10, Evening Star Prods., Chuy's, Tempe, Ariz., 10 sellouts, May 25-29.
- JERRY LEE LEWIS, EVAN JONES & THE H-BOMBS—\$15,700, 980 (1,000), \$17.50 & \$15.50, in-house, Wax Museum, Washington, D.C. June 1.
- NRBQ, THE INCREDIBLE CASUALS—\$15,234, 1,741 (2,000), \$3.75, in-house, Wax Museum, Washington, D.C., two shows, June 2.
- FATS DOMINO, THE DRIFTERS, STREET CORNER SYMPHONY—\$12,385, 754 (1,100), \$17.50 & \$15.50, in-house, Wax Museum, Washington, D.C. May 26.
- BELLAMY BROTHERS, MAY MCGREGOR—\$7,640, 764 (1,000), \$10, Gem Prods., Johnny's Other Place, Yuma, Ariz., two shows, May 22.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

VIDEO PIRACY...
IT'S BAD BUSINESS!

call
VSDA'S ANTI-PIRACY HOTLINE
toll free
800-257-5259

Talent & Venues

Rock'n'Rolling

• Continued from page 46

don't use their last names professionally) are the members of Girls Can't Help It, an English singing trio signed to Sire Records for the U.S., with a single, "Baby Doll," that's making an impact on the Dance/Disco chart. They were in New York recently doing short sets singing to their backing tapes.

The three have been together only since last Christmas, and they were discovered in Britain, by the Quick—who, they say, are neither their musical gurus nor their boyfriends, though they do a Quick song, "Rhythm In The Jungle," as part of their three-song set.

The three admit that they still have a long way to go in terms of songwriting and putting together an actual band, but they say their first priority is their singing and showmanship. Their next step is to promote their next single, also called "Girls Can't Help It," in Britain, and then hopefully to return to the U.S. to do their album. They say they are also looking for a U.S. manager.

"It's very important for us to find a manager who can manage girls, and it's also very important to find someone in touch with the music scene in New York," says Billy, who admits, as do the others, that they can't rely on the Quick forever. "They have their own careers, and they are doing their own album soon, so they just don't have the time."

★ ★ ★

Little Girls also don't play their own instruments, and they also don't have a musical guru or a friendly outside band to help them out, but they do have as their manager Toby Mamis, ex-publicist and ex-manager of such female acts as Suzy Quatro, Blondie, the Runaways and Joan Jett.

Little Girls are currently Mamis' full-time project. He has gotten them an EP, "Thank Heaven" on the PVC label, and they have a video of "How To Pick Up Girls," which, promises Mamis, is heading into the MTV playlist.

Basically, the Little Girls are two sisters, Michele and Caron Maso, who are backed by a four-man band. Though theirs is a girl group cum surf sound, and though they live in Los Angeles and their "Earthquake Song" was included in the second volume of the "Rodney On

The RQQ" compilation series on Posh Boy Records, they say they are not really considered part of the L.A. new music scene.

"Unfortunately, nobody really knows about us here," says Caron. "We are not in the hip crowd. We don't like to go to the cool places, we don't hang out, we're not trendy and we don't sleep with guys in other bands and things like that, which is

the way a lot of the girl bands are making their contacts. And we're not like that."

Meanwhile, they do about one show a week in the Los Angeles area, though they are now expanding further afield to Arizona and the San Diego area. They still have their day

jobs, but they say they would quit those in a minute if they were offered a national tour. And they are practicing for their opportunity.

★ ★ ★

No Rock'n'Rolling next week. Aren't vacations wonderful?

AMUSEMENT BUSINESS, the weekly trade paper for the mass entertainment industry will keep you up-to-date on the world of live entertainment throughout the U.S. and Canada



Every issue contains:

TALENT TRAFFIC—Who's touring—when and where. So you and your promotion people—at home and on the road—can plan suitable and profitable tie-ins.

BOXSCORE—Accurate reports of attendance and grosses at dozens of concerts each week. Successful tours mean extra record sales—and lots of them. You'll find out who's drawing the sellout crowds.

TALENT—We cover the grass roots as well as the concrete caverns; fairs, stadiums, arenas, clubs—we're always on the lookout for new and exciting talent. And, reporting to you on it—talent which could make big money for you and your company in the years ahead. It's up to you to discover it—and get there first!

And there's so much else you'll find useful in every issue—news on fairs, auditoriums, arenas, promotions. AB now publishes charts of the top 25 pop singles and top 25 country singles—just as they appear in the corresponding issue of Billboard.

To sum it all up, AMUSEMENT BUSINESS will save you time, make you money and keep you on top of all that's happening and all that's likely to happen in your field. When you include your payment up front—or charge your subscription to a major credit card—you get a full year of AMUSEMENT BUSINESS for only \$40.

So enter your AB subscription now. Keep up with how recording artists are doing on tour...and with the whole world of live entertainment. Fill out and mail the handy subscription form below today.



P.O. Box 1415 • Riverton, NJ 08077

enter my subscription to AMUSEMENT BUSINESS
Yes, as indicated:

Prepaid/Credit Card Order

- One year \$40 Two years \$75 Three years \$110

(Canada \$50; foreign \$55)

- My payment is enclosed (U.S. Currency Only).
- Charge to:
 - American Express Visa Master Card
 - (Interbank No. _____)

Credit card # _____ Card expires _____

Direct Billing Order

- One year \$50 Two years \$95 Three years \$140

(Canada \$60; foreign \$65)

Bill me directly for my subscription at the rate I've checked above.

IMPORTANT: Be sure to check your PRIMARY occupation in the appropriate box below so that we may process your subscription promptly and properly. (Check one box only.)

- 11 Arenas, Auditoriums, Theatres, Exhibit Halls, Ice Rinks, Night Clubs, Ballrooms, Including Colleges & Universities.
- 12 Stadiums, Ball Parks, Racetracks, Grandstands & Drive-in Movie Theatres.
- 13 Fairs, Festivals, Outdoor Exhibits, Celebrations, Expositions.
- 15 Amusement Parks, Kiddielands, Theme Parks, Zoos, Roller Rinks, Miniature & Par-3 Golf Courses, Arcades & Beaches.
- 16 Tourist Attractions, Museums, Federal & State Parks.
- 19 Fraternal, Civic & Other Organizations which sponsor entertainment events.

- 21 Performers, Concert Artists, Variety & Novelty Acts, Ice Shows, Thrill Shows, Professional Sport Franchises & other touring entertainment productions.
- 23 Carnivals & other mobile independent midway attractions.
- 24 Circuses.
- 25 Personal & Business Managers, Booking Agents, Press Agents, & Public Relation Firms serving performing artists & shows, Record Companies.
- 27 Concert Promoters, Producers, Impresarios & Directors of Public Expositions, Student Unions & Alumni Offices presenting entertainment.
- 31 Food & Drink Concessionaires.
- 33 Souvenir, Novelty, Merchandise & Game Concessionaires.

- Direct Sale Exhibitors, Pitchmen, Antiques Shops, Auctioneers & Gift Shops.
- 40 Manufacturers, Distributors, Sales, Service & Rental Firms.
- 51 Financial Institutions, Banks, Investment Firms, Brokerage Houses.
- 52 Advertising Agencies.
- 53 Feasibility & Market Research Firms, Real Estate Brokers.
- 54 Government Agencies, Chambers of Commerce & Convention Bureaus.
- 60 Entertainment & Business Editors, Newspaper & Magazine Executives.
- 61 Libraries.
- 63 Other (please specify) _____

Name _____
 Company _____
 Title _____
 Address _____
 City _____ State _____ Zip _____
 Home address Business

Signature _____
 Look for your first issue in 4-6 weeks. Write for U.S. and foreign air mail rates.
 AMUSEMENT BUSINESS occasionally permits reputable organizations to mail special offers and announcements to subscribers. If you do not wish to receive these mailings, please check here.

Bogus Tickets In San Diego

• Continued from page 46

It's a big, big operation."

To combat the counterfeiting problem, Tart says, Ticketron is periodically changing its ticket stock and tightening up security. Other than that, she adds, it's up to the individual promoters.

Silva agrees, and says that in addition to the disclaimers, his company is stepping up on-premise security to discourage scalping and is holding pre-concert briefings with ticket-takers to enable them to more easily spot bogus tickets.

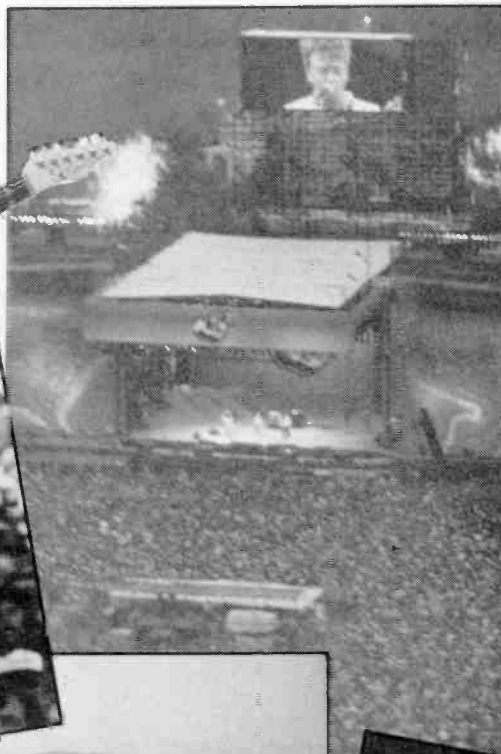
"The main thing, at this point, is educating the ticket-takers," he says. "We explain three counterfeiting tests which I can't really describe because it would be detrimental to our project, and give them a list of stolen stock serial numbers that they can compare suspicious tickets to. Then, if they have any reason to doubt the authenticity of a ticket, they are authorized to refuse admission to anyone."

JUNE 18, 1983, BILLBOARD

A 1F2

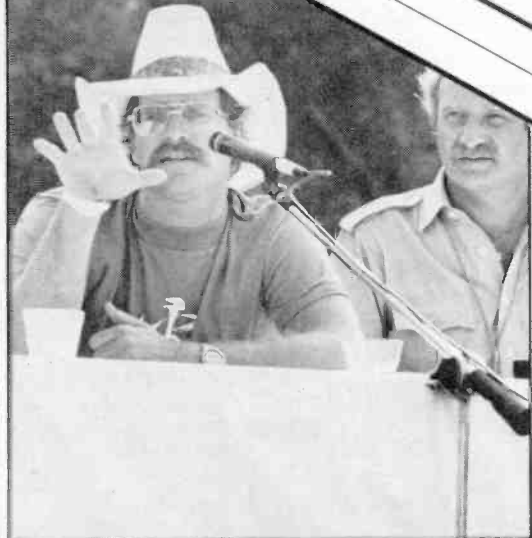


Chrissie Hinde and the Pretenders play at the US '83 Festival. The Stray Cats, below, are live and on the giant video screen.



NOT ALLOWED IN FESTIVAL AREA...

FOOD & BEVERAGES • COOLERS • METAL OR GLASS
• BOTA BAGS • DRUGS • FRISBEES
• BORDERS • MOVIE OR VIDEO
• INCL. POCKET KNIVES.
SEARCH. IF YOU
OR DUFFELBAG,
REMOVAL



Peter Eills, left, president of Unuson, answers questions from the press. Below, members of Oingo Boingo disembark from one of the helicopters provided by Briles Wing & Helicopter.



The US Festival site as seen from the air. Below, members of Berlin hold a brief press conference following their appearance on the third day of the festival.



David Lee Roth of Van Halen is ready to turn the festival into one big party.



Promoter Barry Fey gives his assessment of the festival. Interviewing him is Dennis McNamara of WLIR-FM on Long Island.

Bono of U2 is one of the crowd pleasers of the festival.



Steve Wozniak, who made it all happen.

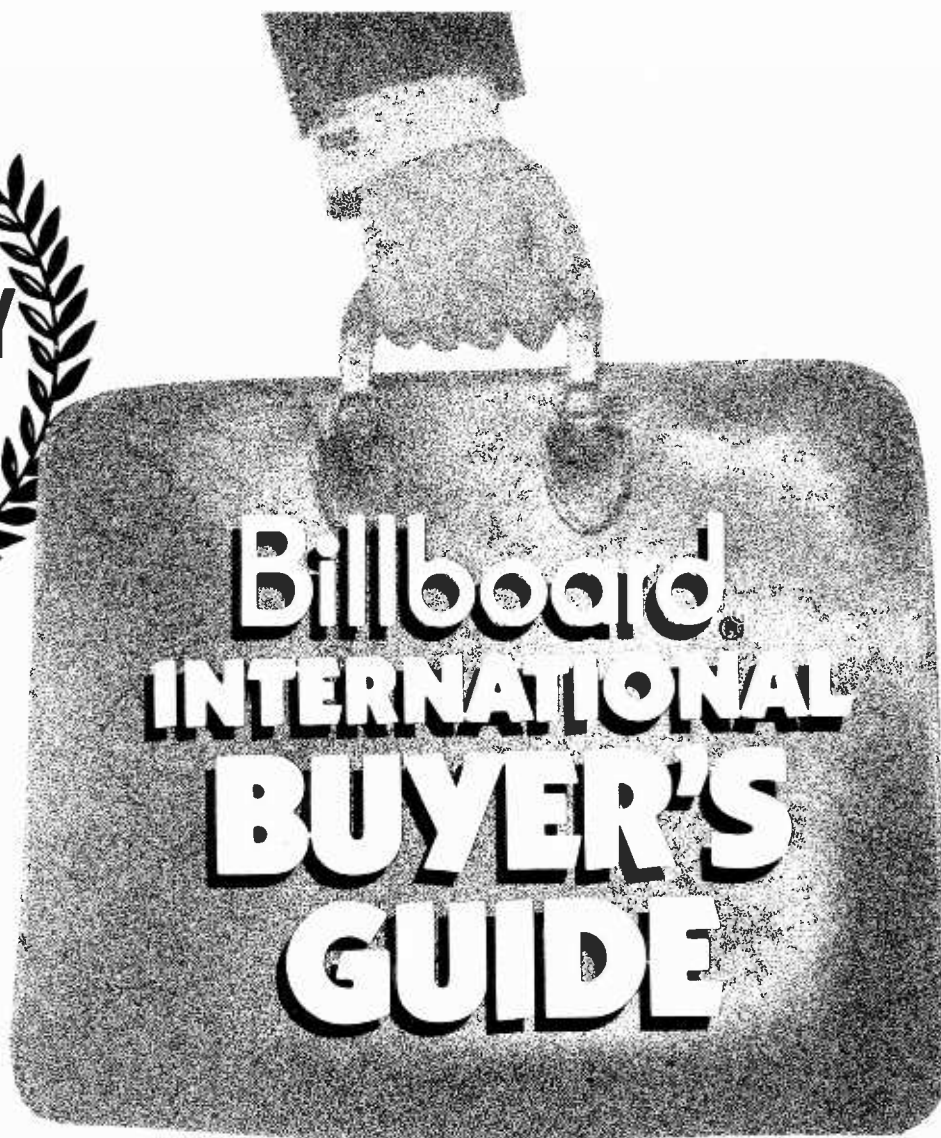
Joe Strummer of the Clash, in a lighter moment.



From the back of the 300,000 strong audience, the stage is almost lost in the smog.

JUNE 18, 1983, BILLBOARD

Billboard photos by Ethlie Ann Vare. Aerial photography courtesy of Briles Wing & Helicopter. Layout by Anne Richardson.



Issue Date:
September/October

Ad Deadline:
August 12

The 1983-84 Billboard International Buyer's Guide—The World Sourcebook of the Music and Home Entertainment Industries

Special Silver Anniversary Edition

The special Silver Anniversary edition of the Billboard International Buyer's Guide will be the biggest, best read, most widely circulated Guide ever. It will present every conceivable product and service sold to the industry, in an easy-to-use format, with thousands of listings by category and by geographical area. They are all there: record companies, music publishers, wholesalers, distributors, one-stops, rackjobbers, importers/exporters, industry services and organizations, equipment manufacturers and suppliers.

New Categories

New categories this year will include manufacturers, wholesalers, hardware, software and accessories in the areas of:

- Compact Disc
- Video Cassettes
- Video Disc
- Video Games

Worldwide Distribution

The 1983-84 Billboard International Buyer's Guide will be distributed to *all* categories in the Guide, in addition to bonus distribution at industry conventions such as MIDEM. It will reach key executives, owners, and buying decision-makers in over 100 countries who constantly refer to it, plan with it and travel with it.

No Increase in Advertising Rates

Although this year's Buyer's Guide will be bigger and more widely circulated, there is *no increase* over last year's advertising rates.

NEW—Boldface Listing FREE

Also new this year, advertisers will receive a boldface, all caps listing plus a "see advertisement" cross-reference, FREE... to help readers quickly zero-in on your advertisement.

A SINGLE AD THAT CARRIES WEIGHT ALL YEAR, ALL AROUND THE WORLD...

Take advantage of it—more exposure for less money with the Billboard 1983-84 International Buyer's Guide!

Contact Ron Carpenter, Advertising Director, New York, at (212) 764-7353, or contact any Billboard Sales Office around the world.



The International Newsweekly of Music and Home Entertainment
1515 Broadway, New York, N.Y. 10036

New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145; Toronto, Canada: 416-365-0724; London, England: (01) 439-9411; Paris, France: 1-738-4321; Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158; Madrid, Spain: 232-8000, 231-8319; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

IFPI CALLS IT 'LANDMARK'

Greek Court Piracy Ruling Hailed

By JOHN CARR

ATHENS—In a decision welcomed by the national recording industry, the Greek Supreme Court has ruled that recorded cassettes are, in effect, private documents, and hence their illegal duplication is equivalent to forgery.

The court cited the forgery provisions of the Greek penal code as the basis for its opinion, announced June 1. It states: "Every illicit and pirated cassette is considered to be a forged document, and the manufacturers and sellers thereof are to be penalized as forgers or as users of forged documents."

The ruling has put sharper teeth into the Greek antipiracy effort. Until now, a suspected case of piracy could be taken to the courts only un-

der a vague and inadequate 60-year-old copyright law that provided for a maximum penalty of three months in jail. According to the local IFPI branch—which, for the past few years, has been agitating for a stiffer laws—the jail terms for convicted pirates will now be "a lot more than three months." It calls the ruling "a landmark in the legal and judicial battle against the problem of cassette piracy."

The Supreme Court reached its decision after confirming lower court verdicts in cassette piracy cases in which 64 people had been convicted of copyright violations, fraud and dealing in stolen goods.

The ground for the precedent-setting ruling was prepared by the local

IFPI antipiracy office, headed by Vasilis Apostolidis, who recently coordinated a police swoop on suspected pirates in northern Greece. The dragnet yielded some 8,000 allegedly pirated cassettes. One warehouse in the pirate-ridden city of Thessaloniki had some 25,000 bogus cassettes inside, he says. But, he adds, police squads were driven back by "hordes of rock-throwing gypsies" before they could empty the warehouse. "We could have done better," he admits.

However, he adds: "The police are now getting into the spirit of the thing." Police officials are requesting to be better briefed on the piracy problem, and the Ministry for Public Order has responded favorably to appeals by IFPI that the crackdowns be harder and tougher.

Military Sales Boom In Germany

By JIM SAMPSON

MUNICH—The U.S. Army and Air Force Exchange Service, or just plain AAFES, sold over \$24 million worth of records and tapes last year, an average of \$48 for each authorized customer, the majority of whom are stationed in West Germany.

Unfortunately for German record companies, AAFES-Europe—which is headquartered in Munich—has been supplied exclusively from the AAFES record distribution activity at Fort Gillam in suburban Atlanta since the mid 1970s. The only German pressings available in German PX and BX facilities are exported to the U.S., then shipped back to Germany, the Benelux territories, the U.K., Italy, Greece or Spain, where they're sold in around 200 on-base record stores.

AAFES-Europe also reports selling 3.5 million blank audio tapes in 1982 and more than a million blank videotapes. An additional 39 videotape concessionaire rental locations produced \$1.6 million in turnover for 1982, with 86 stores also selling

audio and video hardware.

AAFES prices are low, usually just \$6.50 for current pop albums. AAFES stocks no singles. But with the U.S. dollar's continuing strength, prices in German stores are occasionally lower, and the European pressings are said to be consistently better.

One great advantage of the PX services system is quick delivery time. New releases are frequently in European stores within 10 days of U.S. release. Special orders take only

Two Team Up In Dutch Firm

AMSTERDAM—Top Dutch producer Tim Griek, who was EMI Holland's a&r head for 12 years, has joined forces with Holland's most popular singer, Andre Hazes, at Melvin Productions, the Amsterdam-based production company founded by Hazes in March. The pair will work on joint productions of Dutch-language acts.

First project will be a single by

two weeks to process. And all AAFES-Europe record outlets now feature a special stocking of the top 10 pop, black and country albums, based on weekly Billboard charts.

Additional non-military music and hardware stores near U.S. service posts, catering primarily to the military, plus a handful of government-affiliated audio/video clubs, further attest to the buying power of the U.S. military, just about the most entertainment-hungry market in Europe.

singer Corry Konings, to be released by Phonogram Holland in mid-June, with an album to follow in the fall. Joint productions of three or four new Dutch acts, as yet unnamed, should also be completed by the end of 1983.

During his years with EMI, Griek produced successful recordings by a number of established local acts, including Brainbox, Oscar Benton, Focus and Elly & Rikkert.

50TH ANNIVERSARY GATHERING

IFPI Meeting Surveys Changes

• Continued from page 9

sirability of having "very extensive protection" in terms of cable, but he said revising the Rome Convention was not the best way of doing it. The Convention does protect performers because one article covers transmission by cable and producers and performers are entitled to equitable remuneration in respect of phonograms transmitted directly by cable systems.

"It is preferable at this stage, in the absence of national legislation affecting cable, to obtain such legislation rather than seeking a revision of the Rome Convention," he said. "There must be an intense effort by IFPI and national groups to get protection where cable systems are already in operation or are about to start."

Gillian Davies, associate director general of IFPI, pointed out to delegates that Article 19 of the Rome Convention removes the protection of the convention from the performer once he has consented to the dissemination of his work in an audio/visual fixation and added that, as a consequence, the IFPI supported the idea of deleting Article 19.

She said that IFPI endorses the

conclusion that the Rome Convention does cover direct broadcasting by satellite, and that on the question of definition of performance (Article 7), limited at present to literary or artistic works, IFPI supports the wish of performers to have it extended to cover vaudeville and circus artists.

Davies urged the intensification of efforts to establish the specific right for remuneration for private copying as now exists in West Germany and Austria, and also to increase the number of states ratifying the Rome Convention. In this latter context, past IFPI president Nesuhi Ertegun, president of WEA international, drew attention to the fact that there are some 150 member states of the United Nations, but only 23 have so far ratified the Convention.

Trevor Percy, IFPI legal advisor, provided evidence of positive progress during the past 50 years of the IFPI's existence by pointing out that in 1933, 14 countries recognized reproduction rights, whereas 88 now do so. Similarly, eight countries recognized performing rights 50 years ago, and the current figure is 52.

IFPI director general Ian Thomas announced during the assembly that the federation's negotiations with

BIEM on mechanical royalties, now in their third year, were at a stalemate again. He said the latest BIEM proposal "would result in considerable loss to the recording industry and is not acceptable."

Thomas also disclosed that the European Economic Community authorities have now intervened in the BIEM situation, making it "very complicated." He would not elaborate further, but it is understood that the EEC is alleging restrictive practices and a possible infringement of Article 85 or 86 of the Rome Convention with regard to licensing for subpublishing in EEC territories.

At present, this is often done on an individual country basis with contractual conditions which may vary from territory to territory. The EEC maintains that the same terms should apply uniformly throughout the community.

The jubilee council meeting ended with addresses of congratulations to the federation from Bruno Orsini, Italian under-secretary of state, and Dr. M. Rigo, mayor of Venice. Among guests attending were representatives of UNESCO, the International Labor Organization and the Council of Europe.

Cougar, Seger Lead May Certifications

By RICK LaPOINTE

TORONTO—The Canadian Recording Industry Assn. has reported 32 certifications for May, including two quadruple platinum albums, two double platinum disks, three platinum LPs, 16 gold albums, the second gold mini-album, three platinum singles and five gold singles.

Leading the way were John Cougar's "American Fool" (distributed by PolyGram) and Bob Seger's "Stranger In Town" (Capitol), which surpassed the 400,000 sales plateau during the month.

Louis Clark & the Royal Philharmonic Orchestra's "Hooked On Classics II" (RCA) and the Mom & Dads' "The Rangers Waltz" (MCA) qualified for double platinum status. The latter was ready for such certification since September, 1980.

"Diary Of A Madman" by Ozzy

Osbourne (CBS). "In The Blue Canadian Rockies" by the Mom & Dads (MCA) and a various-artists package called "Blast Off" (K-tel) were certified platinum, with the Mom & Dads disk having done so in June, 1973.

Gold certification for sales of 50,000 units in the Canadian market went to the Mom & Dads for four different disks: "The Mom & Dads Again," "Reminiscing With The Mom & Dads," "Souvenirs" and "In The Blue Canadian Rockies." Other gold disks include: "The Closer You Get," Alabama (RCA), "Music For The Hard Of Thinking," Doug & the Slugs (RCA, Canadian content), "Highways And Heartaches," Ricky Skaggs (CBS), "Illegal," Corbeau (Kebec Disque, Canadian content), "Speak Of The Devil," Ozzy Osbourne (CBS), "Midnight Blue," Louise Tucker (PolyGram), "The Golden Age Of Wireless," Thomas Dolby (Capitol), "Dangerous Acquaintance," Marianne Faithfull (WEA) and "Libertad Au Revoir," Alain Morison (Musique Kasma). Dire Straits earned gold for their mini-album "Twisting By The Pool" (PolyGram).

Platinum awards for sales of 100,000 singles went to Culture Club for "Do You Really Want To Hurt Me" (PolyGram), Jeans Jacques Egli for "Au Revoir" (Musique Kasma) and Alain Morison for "Le Lac de Come" (both on Musique Kasma). Gold singles were earned by Egli for "Au Revoir," Morison for "Le Lac de Come" (both on Musique Kasma), Styx for "Mr. Roboto" (A&M), Kenny Rogers for "We've Got Tonight" (Capitol) and Louise Tucker for "Midnight Blue" (PolyGram).

Promoters Take Action Against Rights Fee Hike

• Continued from page 4

managers formed an alliance to fight that proposed increase and presented their case to the board at a meeting in early April. "We can't even afford the compromise they reached," says Stevens.

David MacDonald, counsel for CPI, says only evidence presented at the hearing can be put before the court. "From reading their decision, it seems they agreed with our reasoning but still opted to only reduce the massive increase," MacDonald says.

CAPAC and PRO Canada have argued strenuously in recent years that their members are not adequately compensated for public performance of their works.

Tarlton says the decision in effect has a "reverse Robin Hood" impact, because it will not result in an improvement of successful composers' livelihoods due to the cuts in tour scheduling bound to arise as a consequence. He singled out Moncton, Saskatoon and Sudbury as among the cities that will suffer serious effects of the decisions.

"The revenues that can be collected in those cities are not sufficient to sustain the business," he says. Larger centers will be accentuated, and the decision could wipe out half of the industry's meager profits, Tarlton estimates.

"The concert business, as we know it now in Canada, has been dealt a final, crippling blow," he says. "This is the straw that breaks the camel's back."

The 20-year veteran promoter, who handles much of the activity in eastern Canada, says he will look to restructure the firm in the fall because "it makes absolutely no sense to stay in what we're doing."

The decision is retroactive to the first of the year. PRO Canada also received increases for classical music performances.

Roperry, Visan In Distribution Pact

NEW YORK—Local independent label Roperry has signed with Visan Records for product distribution in Canada, France, Mexico and Italy. First release is "Joggin'" by Patsy, in both English and French versions. In addition to Patsy, the firm's artist roster includes Joey Latini.

Religious B'cast Guidelines Set

HULL, Quebec — The federal broadcast regulator has opened the gates to a form of pray-tv on pay-tv and radio by sometime next year in its long-awaited decision on religious broadcasting.

Church groups have expressed cautious optimism to the call by the Canadian Radio-Television & Telecommunications Commission for applications for a specialty programming license for an all-religious service on a discretionary basis.

Groups have until September 2 to apply, and public hearings will be held shortly after. If all goes well, a radio or tv service could be launched by next summer or fall.

The CRTC set out a rather small list of conditions it wants attached to any license applications. And it seemed to frown on fund-raising tactics employed by certain fundamentalist groups now broadcasting on conventional television and radio in Canada, saying any money solicited must be used only to sustain the network. At the same time, any network would have to be managed by a committee that would ensure equitable access to airtime for groups desiring it.

The commission initially held public hearings on the issue of religious broadcasting in January, 1982. It now says it will not license radio or television stations on conventional systems to provide a religious broadcasting service. It has instead opted to allow a satellite-to-cable-delivered service.

Notas

NARAS Takes A Welcome Step

By ENRIQUE FERNANDEZ

The National Academy of Recording Arts & Sciences has announced that the 1983 Grammy awards will include three Latin categories: Latin pop, tropical and Mexican/American. This new arrangement is a welcome change from the one Latin Grammy, which forced Academy members to compare apples to oranges. How could one possibly decide among a Julio Iglesias album, a salsa band and Texas Chicano music, to name but a few possibilities?

The titles of the categories are somewhat arbitrary; in the Latin music world, with its wide range of cultures and musical styles, there's no consensus about the names of things. But the three categories cover the Latin field and leave compatible genres, like tropical salsa and merengue, competing with one another, rather than with musical forms with which they have little in common, except for Spanish lyrics.

Under the new arrangement, Latin pop would include the music known as "the international sound" or "the romantic ballad." Conceivably, it would also include the new children's music, since this genre is more pop than traditional and of trans-national appeal.

Tropical music, a term already used in some territories, like Mexico,

embraces salsa, merengue, cumbia and vallenato, and Mexican tropical, plus the whole panoply of rhythms from the Hispanic Caribbean. Mexican/American includes both traditional Mexican music, like rancheras, and the indigenous sounds of the U.S./Mexico border, like the Tejano song.

One could argue that the new categories exclude some Latin music—Argentine tangos, Andean music, Spanish zarzuelas—but a quick glance at past Grammy winners would prove such objections academic. So far the prize has been dominated by tropical music, and one subcategory at that, Afro-Cuban rhythms (salsa). The new Latin Grammys will honor excellence in all the major groupings of Latin music listened to by U.S. Latins, the fruit of the labor of this country's Latin record industry.

For the Latin Grammy to be truly reflective of our industry's distinction, two conditions are essential. First, Latin recording personnel must join NARAS if they are to vote. After all, who else knows Latin music? For membership information, contact the nearest NARAS office: 4444 Riverside Drive, Burbank, Calif. 91505; 14 E. 53rd St., New York, N.Y. 10022; or 1227 Spring St. N.W., Atlanta, Ga. 30309.

And Latin record companies must make sure their best product is counted among the nominees. To do so, contact the Burbank office.

Last year, NARAS responded to criticism of the unfairness of the Latin Grammy by weeding out records which belonged in the jazz fusion category. (As the field of Latin/jazz and Latin/rock grows, there may soon be a need for a Latin fusion category). This year's tripling of the Latin Grammy is another fair step and a sign of NARAS' commitment to keeping up with the growing field of Latin recording. The ball is on the Latin side now; only by collaborating with the Academy will we see our efforts rewarded.

★ ★ ★

"They told me I was crazy," says New York promoter Jose Tejeda, recalling his decision to bring Dominican merengue to this salsa-dominated city back in 1973, "and I said 'Watch me'." Today merengue acts, many of them sponsored by Tejeda, appear regularly at salsa venues: Tejeda's yearly Carnival del Merengue supershow has inspired other such promotions; merengue numbers account for half of the programming

of WBNX; and Tejeda has branched out into other kinds of promotion, including the recent concert by Spanish superstar Camilo Sesto.

Merengue is not new. Like the rumba, mambo and cha-cha, and today's salsa, it's one of the classic Latin genres. In the Dominican Republic, merengue's a way of life, not unlike Jamaica's reggae. Dominicans celebrate the seasons, comment on politics and discuss lifestyle through merengue lyrics (most recently they've been arguing sexual politics). Its rhythms, easier to dance to than salsa, make it a definitive party music. And anyone who dances to modern double-time merengue is guaranteed beauty and health: merengue is funky aerobics.

New York has its own merengue scene, which includes the extraordinary Milly, Jocelyn y Los Vecinos, veteran Primitivo Santos, and the young Conjunto Elegante. But Dominican stars, like Johnny Ventura and Wilfredo Vargas, visit the city regularly. Vargas is a Tejeda act, but all visiting merengue artists perform at Tejeda's club, Studio 84 on upper Broadway.

Twice winner of the ACE award for promoter of the year—and this year's winner for concert of the year—Tejeda has expanded from merengue's down-home circuit to the glittering world of international Latin pop, handling such stars as RCA's Rocio Jurado and Ariola's Camilo Sesto. In the booming children's music genre, the Dominican-born promoter has begun a yearly Festival of the Hispanic Child, which this year packed Madison Square Garden with performances by such groups as Spain's Parchis and Venezuela's Los Chamos. Jibaro music, the country sound of Puerto Rico, is also managed in New York by Tejeda, who stages a yearly festival in the boroughs featuring the island's top jibaro talent.

And this summer Tejeda is staging a series of block parties in New York's Latin neighborhoods sponsored by Anheuser-Busch.

★ ★ ★

From the bilingual beat: "El Lay," an LP by Los Angeles' Los Illegals, a tough chicano new music group; "I Need/Dame Amor," an EP from New York's dance group Armband; and "Adios, My Love," a Mexican-flavored dance-rock EP from Damian on L.P. Records, distributed in the U.S. by Moby Dick and in Europe by PolyGram.

BY NEW ENTERTAINMENT FIRM

Puerto Rican Market Boosted

SAN JUAN—Record sales in Puerto Rico amount to \$20 million per year, according to a market survey undertaken by Famma Corp., a new company in the island's entertainment industry that provides consulting, record and concert production, and promotion services.

Famma president Josantonio Mellado Romero is the publisher of the show business magazine *Artistas* and has worked in the promotion business for many years. According to Mellado Romero, his company is particularly interested in the rock market, which he says has grown extraordinarily in Puerto Rico in the last few years.

He points out that the island, which has a population of three mil-



WORKING TOGETHER—Liza Ball joins Camilo Sesto in a duet at the Spanish singer's recent concert at the Felt Forum.

Survey For Week Ending 6/18/83

Billboard® Hot Latin LPs™ Special Survey

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NEW YORK			CALIFORNIA		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	—	JULIO IGLESIAS Momentos, CBS 50329	1	1	LOS CAMINANTES Supe perder, Luna 1088
2	1	ANIBAL BRAVO El gatico, Kubaney 40013	2	7	JOSE ALFREDO JIMENEZ El inmortal, Telediscos 1030
3	8	MENUDO Una aventura llamada Menudo, Profono 9094	3	5	CAMILO SESTO 15 exitos de amor, Telediscos 1505
4	5	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302	4	—	CHELO La mortaja, Musart 1840
5	7	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	5	4	JULIO IGLESIAS Julio, CBS 50333
6	3	CAMILO SESTO 15 exitos de amor, Telediscos 1505	6	15	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357
7	—	HERMANOS ROSARIO El lapiz, Kubaney 4008	7	—	JUAN GABRIEL Todo, Ariola 0750
8	11	EL GRAN COMBO Nuestro aniversario, Combo 2026	8	3	JULIO IGLESIAS Momentos, CBS 50329
9	13	JOHNNY VENTURA El sueno, Combo 2028	9	13	LOS YONICS Con amor, Profono 3100
10	—	CUCO VALOY Congo de oro, Gigi 11346	10	—	CARLOS Y JOSE El que enamora casadas, Falcon 5066
11	4	MENUDO De coleccion, Profono 1601	11	8	EMMANUEL En la soledad, RCA 0403
12	—	WILLIE COLON Vigilante, Fania 610	12	—	CAMILO SESTO Con ganas, Pronto 0704
13	—	JULIO ANGEL Y LOS CONDES Romance para recordar, Pyramide 010	13	—	MENUDO Una aventura llamada Menudo, Raff 9094
14	9	MENUDO Por amor, Profono 9089	14	9	LOS BONDADOSOS Por que te quiere yo tanto, Profono 3101
15	—	WILFRIDO VARGAS Y SANDY REYES Karen 71	15	—	LOS BARON DE APODACA TH 2140
FLORIDA			TEXAS		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	8	BASILIO Ni te imaginas, CBS 31301	1	4	JULIO IGLESIAS Julio, CBS 50333
2	—	OSCAR D'LEON TH 2241	2	1	JULIO IGLESIAS Momentos, CBS 50329
3	—	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	3	—	LA MAFIA Electrifying, Cara 050
4	3	ROBERTO CARLOS CBS 12320	4	2	RAMON AYALA Mi golondrina, Freddie 1240
5	—	RAPHAEL Enamorado de la vida, CBS 80367	5	12	VICENTE FERNANDEZ 15 exitos vol. 2, CBS 20672
6	4	DYANGO Bienvenido al club, Odeon 9000	6	8	JUAN GABRIEL Cosas de enamoraco, Pronto 0702
7	10	JULIO IGLESIAS Momentos, CBS 50329	7	7	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703
8	—	LOS KENTON Excitante, Algar 37	8	3	JOSE ALFREDO JIMENEZ La musica inmortal de, Caytronics 1030
9	—	SOPHY Comparame, Velvet 6027	9	13	RAMON AYALA Una carta, Freddie 1250
10	—	BONNY CEPEDA Arrasando con todo, Algar 33	10	—	LOS BUKIS Yo te necesito, Pronto 3090
11	9	CAMILO SESTO Con ganas, Pronto 0704	11	10	LORENZO ANTONIO Como me gustas, Musart 1824
12	5	LUPITA D'ALESSIO De parte de quien, Orfeon 005	12	—	LIBERTY BAND A nuestro estilo, LALR 1001
13	—	NOCHE CALIENTE Vol. 2, K-Tel 5590	13	—	RAMON AYALA El amo de la musica nortena, Freddie 1262
14	11	ANDY MONTANEZ Hoy, LAD 374	14	—	CHELO Le mortaja, Musart 1840
15	2	TOMMY OLIVENCIA TH 2222	15	—	VARIOS ARTISTAS Lo mejor de 1982, Caytronics 2001

JUNE 18, 1983, BILLBOARD

Survey For Week Ending 6/18/83

Puerto Rico Top LPs™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	BONNY CEPEDA Arrasando con todo, Algar 33
2	—	AIDITA Y FELIPE Por primera vez, Global 923
3	1	ALEX Y LA ORQUESTA LIBERACION Las locas, Karen 73
4	9	WILFRIDO VARGAS Y SANDY REYES Algar 71
5	12	CAMILO SESTO Con ganas, Pronto 0704
6	3	DANNY RIVERA TH 2229
7	4	JULIO ANGEL Y LOS CONDES Romance para recordar, Music Stamp 00
8	13	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124
9	10	ROBERTO CARLOS CBS 12320
10	8	MILLIE Y LOS VECINOS Acabando, Algar 32
11	—	JOHNNY VENTURA El sueno, Combo 2028
12	—	WILLIE COLON/HECTOR LAVOE Vigilante, Fania 610
13	—	VARIOS ARTISTAS Recuerdos romanticos, Music Latin Int'l 50
14	7	WILLIE COLON Corazon guerrero, Fania 619
15	—	OSCAR D'LEON TH 2241



RED HOT & REAL COOL

**Billboard®
ANNUAL
FOCUS ON**

JAZZ

ISSUE DATE:
July 16

AD DEADLINE
JULY 5

From Storyville to the White House, Jazz has come a long way, and Billboard salutes the American sound heard round the world. On synthesizer or sax, Jazz is as vibrant as ever. Don't miss Billboard's Special Editorial Focus on the people and places behind the sound.

Reserve advertising space now. Contact Don Frost in New York (212-764-7352), or call any Billboard Sales Office around the world.

Billboard 

The International Newsweekly of Music and Home Entertainment

1515 Broadway, New York, N.Y. 10036

New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145; Toronto, Canada: 416-365-0724;

London, England: (01) 439-9411; Paris, France: 1-738-4321; Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158;

Madrid, Spain: 232-8000, 231-8319; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

Video Prices, Components In Spotlight

• Continued from page 6

topic at hand (and deeming monitors "the wave of the future"), Rowe turned the discussion to the question of whether high-tech audio and high-tech video "will be integrated to a point where the consumer can afford it, and how soon." Panelists' reactions were mixed, from Kai's observation that "customers appreciate subtle nuances in quality and are willing to pay for it, if retailers can provide it," to Cohen's recollection of his "resoundingly unsuccessful" attempts at selling components.

Techniques and suggestions for making portable VCRs and cameras a two-tiered sale ensued, with Cohen observing that once a customer has purchased a portable, "there is a psychic commitment to your store."

"Get the camera in their hands," Cohen urged. "Have a loaner or rental camera on hand. Once they start shooting the kids in the backyard, it's hard to return it. Make them want it; show them what it can do."

Following the comment, "The razors and blades have now come together," the software segment was under way. Moderator Laura Foti, Billboard's video editor, opened the discussion with the question, "How has lower pricing affected the videocassette market?" to a panel which included retailers Bob Skidmore of Media Concepts and Chaz Austin of Nickelodeon, as well as MGM/UA's Micky Hyman, Bob Cook of Embassy Home Entertainment, Paramount Home Video's Bob Klingensmith, and Herb Mendelsohn of RCA VideoDiscs.

While the retailers praised the sales increase registered since the inception of the \$39.95 list, Skidmore noted that "not everything should be priced that low, because profit margin is lower." "Price is only one element of what will move product in the market," agreed Hyman, stressing merchandising and marketing efforts.

"All of us last year were suffering from negative growth in software, some due to rental-only policies and high surcharge," observed Klingensmith, "but now we're shipping 100,000 cassettes every month. Greater traffic has helped; the whole catalog is moving better."

Cook stressed once again that lower pricing is not the only way to move product, and Foti brought up the subject of promotions. Mendelsohn detailed RCA's promotional package, "Showcase Dealer's Program," which involves special dating arrangements and fixture allowances. Claiming that some 2,700 dealers around the country are currently involved in the program, Mendelsohn said, "One requirement to qualify for it is to achieve certain inventory levels. The consumer has to see an infinite variety of product at an infinite level."

Foti observed the emergence of original non-theatrical titles on Billboard's video charts. Hyman stressed the necessity of originals by comparing video to a hypothetical record industry in which 125 LPs per year are released: "Only 125 new films come out each year, and you can't build a business on that. Original programs are hard to sell now, but they're the key to the industry's future."

Computers Excite Show; Attendance At New High

• Continued from page 3

fact, the Compact Disc market does take off, the audio industry in general has much to gain from sales of amplifiers, speakers and so on.

Personal stereos, meanwhile, are shrinking even further in size while adding noise reduction, auto-reverse transports and other new high-tech twists. Typical of the push in these areas was Aiwa's new line of "Ultra-Compact" personal players, including the one-inch-thick HS-PO5; the HS-P5, marketed with a fashion angle via availability in 11 different colors; and the HS-PO2, boasting auto-reverse and companion flat diaphragm speakers. That latter category also showed expansion, as a growing number of manufacturers displayed mini-speakers for their respective Walkman-type players.

Even the less celebrated and more familiar audio hardware staples, including amplifiers, turntables, phono cartridges and speakers, mirrored the digital audio presence at the show. "Digital-ready" designs were touted regardless of whether the specific component employed digital technology; in these instances, marketers were essentially pointing toward compatibility with

CD program sources.

Finally, the high-end digital audio market saw several new audio digital processors unveiled, designed to work with half-inch VCR machines. The prospect of single-chassis digital audio recorders using a standard Philips cassette was previewed with a production mockup on display at Sharp's booth; however, that design, like other digital cassette machines rumored to be on the drawing boards at several electronics majors, is not currently tied to a marketing plan or timetable.

Games are still the highlight of computer software offerings, with such firms as Activision and Imagic making their titles available. But educational software is moving up in importance, one of many indications that the dedicated video game is a dying breed. Atari released research material indicating that sales of VCS hardware and software were still on the rise, but the movement by video game firms away from that area points to that format's demise.

The CES conferences covered computers, audio and video, and there were also a number of workshops, dedicated to helping retailers understand the new product areas.

Bits'n'Bytes

• Continued from page 6

at its press conference announcing the new **Penthouse Video** line, and former Brooklyn Dodger players **Clem Labine** and **Joe Black** were on hand at the company's booth and at a separate party to promote "The Boys Of Summer," a VidAmerica title distributed by Vestron.

Richard Simmons signed autographs at the **Karl Video** booth to promote "Everyday With Richard Simmons," while **Jayne Kennedy** had them lined up at **JLT Films**, where she signed autographs and gave away copies of her album, "Love Your Body," which JLT Films has on videocassette. **Alan Alda** pitched for Atari at one of the company's two press conferences.

It was rumored that **RCA** is considering getting back into both the computer and the audio business, both of which the company deserted some years ago.

Mitsubishi's car audio CD player impressed those who sat behind the wheel, including the RIAA's **Steve Traiman**.

MGM/UA Home Video had a dynamite compilation on view at its booth, with scenes from dozens of movies and original programs edited together briskly and creatively. At **Vestron**, a trailer for "Candid Candid Camera" was a standout.

BMM video, the next hardware format, might have been expected to be on view at a number of booths. Instead, not a single supplier showed a working system.

Beta Hi-Fi, in high profile at the January CES, made a much quieter splash this time around. **Sony** did not even exhibit at the show, although the company did have suites at the Westin Hotel. **Sanyo**, **Toshiba** and others did show the hardware, but there were no lines for demonstrations, as there had been in January.

As for the much-touted **VHS Hi-Fi**, that technology was demonstrated only by **JVC**, in a suite at McCormick Inn, away from the firm's main exhibit area in McCormick Place. There were vir-

tually no details available about introduction dates or software programs, and the unit shown is probably not even the one that ultimately will be brought to market.

X-rated laserdiscs are finally a reality, and **Marilyn Chambers** is the one to watch (twice). First "Insatiable," a "soft X" offering, was introduced; now "Up 'n' Coming" is "coming" from **Key International**. Nothing soft about that one.

The hottest new product categories: floppy disks and computer care accessories, with dozens of firms jumping in.

CD To Go: Mitsubishi's booth offered a tantalizing surprise in the form of the first prototype shown for a digital auto system. But delegates wanting to rock the fire-engine red **Toyota Celica** in hopes of testing its custom CD player quickly draw the ire of booth personnel, who admitted the console deck within was actually one of Mitsubishi's home decks in autosound mufti... **Bells & Whistles:** There may still be scant CD software stock available, but the audio accessories marketers are already hungrily eyeing the market to find their own opportunities. **Nagaoka** is the first to have found one, having introduced its own CD disk cleaner system, which comprises a cleaning cloth and a spray liquid used on the silvery disks via a special plastic caddy, similar to the CD package itself. Expect a better-known U.S. record/tape care marketer to unveil its own twist on that same format shortly.

Move Over, Memorex: The unrepentant analog audiophiles holding court at the **Conrad Hilton** found a champion in **Linn Products Ltd.**, the high-end Scottish firm best known for its turntables and speakers. Their booth pitted a new CD player and disks against a **Linn Sondek** turntable used to spin LP counterparts, and even early CD converts were forced to admit this A/B faceoff found the elderly grooved record holding its own.



FAMILY MAN—Coleco announced the birth of Adam at CES. The "family computer system" includes an 80K memory console, printer, a 75-character keyboard and two keypad/joysticks for game playing.

More Firms Poised For Big Leap Into CD Hardware Race

• Continued from page 6

of the total player population for the U.S. remain sketchy at best. Philips and PolyGram sources have offered 50,000-100,000 unit sales as a likely U.S. market scenario, although other manufacturers have proven more conservative. Matsushita, which will market its first players here through its Technics affiliate, predicts sales here during 1983 will range from 35,000-45,000 units.

Making such estimates difficult to extract is the wariness of suppliers, who are hoping to avoid the temporary market stalls seen in Japan and Europe and attributed to lapses in the availability of software titles. Upward revisions of title availability

and CD production capacity for the four existing CD pressing facilities in Europe and Japan are easing some of this tension, with a number of hardware marketers indicating greater confidence in software availability than was the case a few short months ago.

Even so, those few suppliers who would divulge unit shipments for 1983 reported total U.S. allotments numbering in the low thousands. Even the quick sell-through for the first available CD players has apparently been offset by the dramatic rise in the number of competing designs expected to reach dealers' shelves in the months ahead.

Mass merchandisers, meanwhile, are looking closely at CD hardware for house label sales, with Sears, Roebuck promising its first CD unit during the fourth quarter. The Sears player will reportedly be sourced from Sanyo, but executives at the merchandising giant are withholding comment on unofficial claims that it will carry a price tag of around \$500.

J.C. Penney has indicated it, too, will have a CD unit available by the middle of next year, probably manufactured by NEC, which already serves as OEM for Penney's MCS audio component line. And Radio Shack is also expected to market a CD player, although market introduction could be as much as two years off.

Finally, mobile CD units are in the planning stages at Mitsubishi and General Motors' Delco division. Mitsubishi's CES booth offered delegates a peek at a console mounted CD system it claims will be marketed as early as the summer of 1984, although the unit shown was actually more mockup than prototype, using the existing electronics from Mitsubishi's home CD player prototype, without any additional suspension or error correction refinements necessary for reliable operation on the road.

Delco is midway through a research project to evaluate both consumer attitudes and technical capabilities for automotive CD designs. With GM's Delco/Bose high-end car audio systems already capturing favorable reactions from the consumer audio and automotive press, Delco is planning to test a prototype Delco/Bose system incorporating a CD player. Other manufacturers, including Philips, have also acknowledged their own blueprints for auto CD systems, but indicate that market is still a few years away.

Interest Focuses On Computers

• Continued from page 6

hibit in McCormick Place at CES, rather than in McCormick West, which was devoted to the area. Nevertheless, the Mattel booth was packed throughout the show.

Panasonic received strong response to its JR-800, a compact personal computer that can be carried in a briefcase. The 16K machine, with built-in BASIC, is expandable to 24K. A cassette interface is included; a 32-column thermal printer is optional. Price is \$499.95, with availability slated for September.

Sharp showed the PC-5000 portable computer, a 128K unit with built-in cassette interface, screen that folds down over the keyboard, and optional printer, disk drive and modem. The unit, to sell for under \$2,500, is mainly for business applications.

Other companies exhibiting computers at CES included NEC Home Electronics, Timex and Spectravideo. The new 16K NEC PC-6000, selling for \$450, is a keyboard console expandable to 32K. It utilizes three sound generators with an eight-octave range and can create musical notes, chords and special effects for composing or playing music. Timex, known for its low prices, introduced a 16K computer for \$80. The Timex Sinclair 1500 is expandable to 32K and is compatible with the TS1000. Spectravideo showed the SV-328 personal computer, with 48K ROM expandable to 96K. The Tomy Tutor, a 32K unit, is priced at \$150.

W I L D L I F E



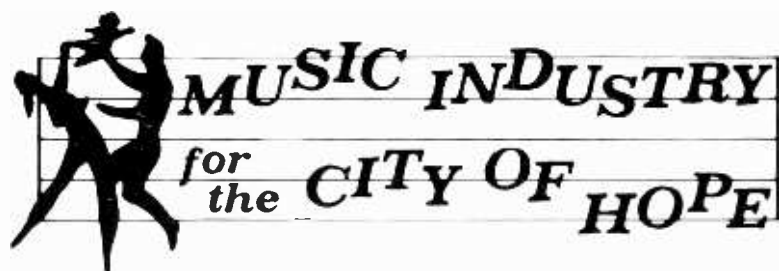
available on Swan Song records and cassettes

produced by MICK RALPHS

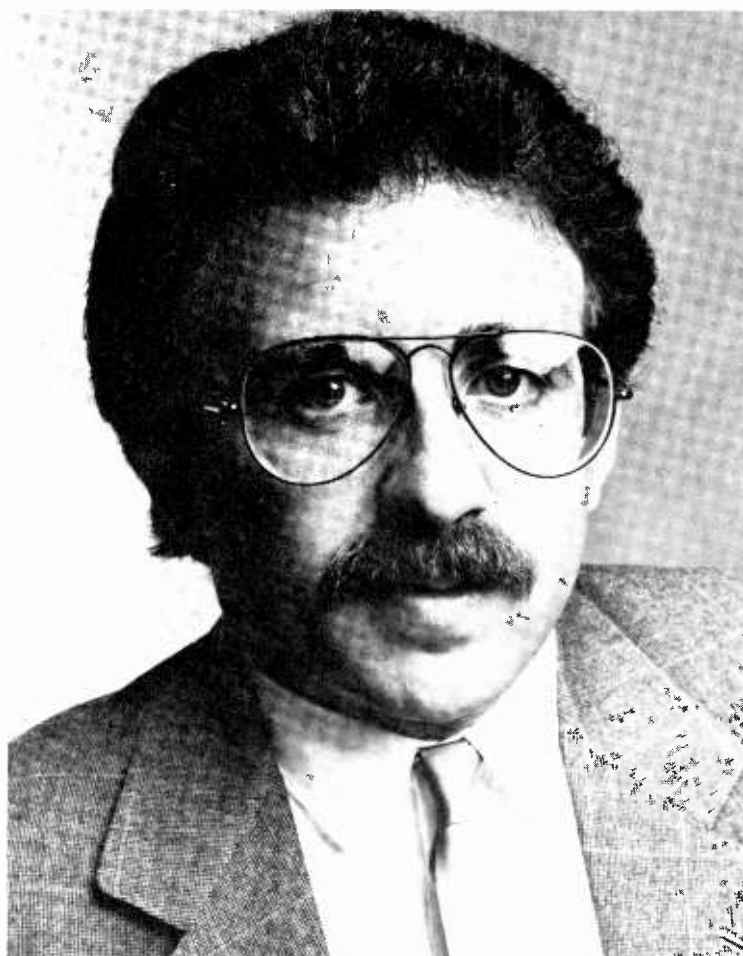
90078-1



distributed by Atco Records, a division of Atlantic Recording Corp.
© 1983 Atlantic Recording Corp. • A Warner Communications Co.



Tribute to Irving Azoff
 Sponsored by the Music Industry
 in association with the City of Hope



Thursday evening, June 30th, 1983
 Century Plaza Hotel · Los Angeles, California

PROCEEDS TO BE USED FOR CAPITAL PROJECTS AT THE CITY OF HOPE NATIONAL PILOT MEDICAL CENTER
 HOW YOU CAN CONTRIBUTE TO THE DINNER
 GENTLEMEN:

Please reserve _____ table(s) (10 persons to a table)
 or _____ places for the dinner honoring IRVING AZOFF
 Contribution: \$500 per Couple — \$2000 per Table
 I cannot attend the Dinner but please list me as a contributor.
 (Check one) Founder (\$1,000) Patron (\$500)
 Sponsor (\$300)

ENCLOSED PLEASE FIND A CHECK FOR: \$ _____
(Please print or type)
 NAME/FIRM _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 PHONE _____

KINDLY MAKE CHECK PAYABLE TO THE CITY OF HOPE
 208 W. 8TH ST., SUITE 1100, LOS ANGELES, CALIF. 90014

HOW YOU CAN CONTRIBUTE TO THE JOURNAL
 TESTIMONIAL JOURNAL RATES
 (PLEASE CHECK APPROPRIATE SELECTION)

- | | |
|--|--|
| <input type="checkbox"/> DIAMOND PAGE \$5,000.00 | <input type="checkbox"/> WHITE PAGE \$800.00 |
| <input type="checkbox"/> GOLD PAGE \$2,500.00 | <input type="checkbox"/> ONE-HALF PAGE \$500.00 |
| <input type="checkbox"/> SILVER PAGE \$1,500.00 | <input type="checkbox"/> ONE-QUARTER PAGE \$300.00 |

ESTABLISHING THE MUSIC INDUSTRY RESEARCH FELLOWSHIP
 HONORING IRVING AZOFF

Page size is 8½" wide (horizontal) by 11" high (vertical).

PERSON/FIRM _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 AUTHORIZED BY _____
 TITLE _____ TELEPHONE # _____
 CHECK ENCLOSED PLEASE SEND BILL

MY AD COPY SHOULD READ:

Printer's deadline for AD COPY: June 6, 1983
 Make checks payable to City of Hope. Contributions are tax deductible.
 MAIL TO IRVING AZOFF TESTIMONIAL JOURNAL - c/o CITY OF HOPE
 208 West 8th Street, Los Angeles, California 90014

WITH THE HELP OF 'PIRATES,' RICKIE LEE JONES HAS CAPTURED A SCOTTY.

When Rickie Lee Jones won the 1979 Grammy for best new artist, it was the beginning of even better things to come.

Four years later, Rickie Lee is still making hits. And still winning awards.

Her latest gold album, *Pirates*, is a successful blend of jazz, rhythm-and-blues and contemporary rock influence. Its diverse musical style has earned her our latest Scotty award, given by the Scotty Board of Governors.

Our congratulations go to Rickie Lee Jones, Producers Lenny Waronker and Russ Titelman, Engineer Lee Herschberg and Warner Brothers Studio.

To even qualify for Scotty nomination, an album must go gold or platinum

by RIAA standards and be mastered on Scotch® Recording Tape.

Scotty winners will share their experience with someone less fortunate, because we award \$1,000 in their name to the Muscular Dystrophy Association. That money goes toward helping kids like Geoffrey McWilliams.

We also award a \$5,000 music scholarship to a promising new artist chosen by the top Scotty winner of the year.

To nominate an artist for this year's Scotty competition, contact your 3M Field Representative for details and forms. We'll make a donation to the MD Association for each qualified nomination.

The competition is tough, but with a lot of talent and a little luck, your nominee could join the ranks of top artists like Rickie Lee Jones.

Magnetic A/V Products Division/3M

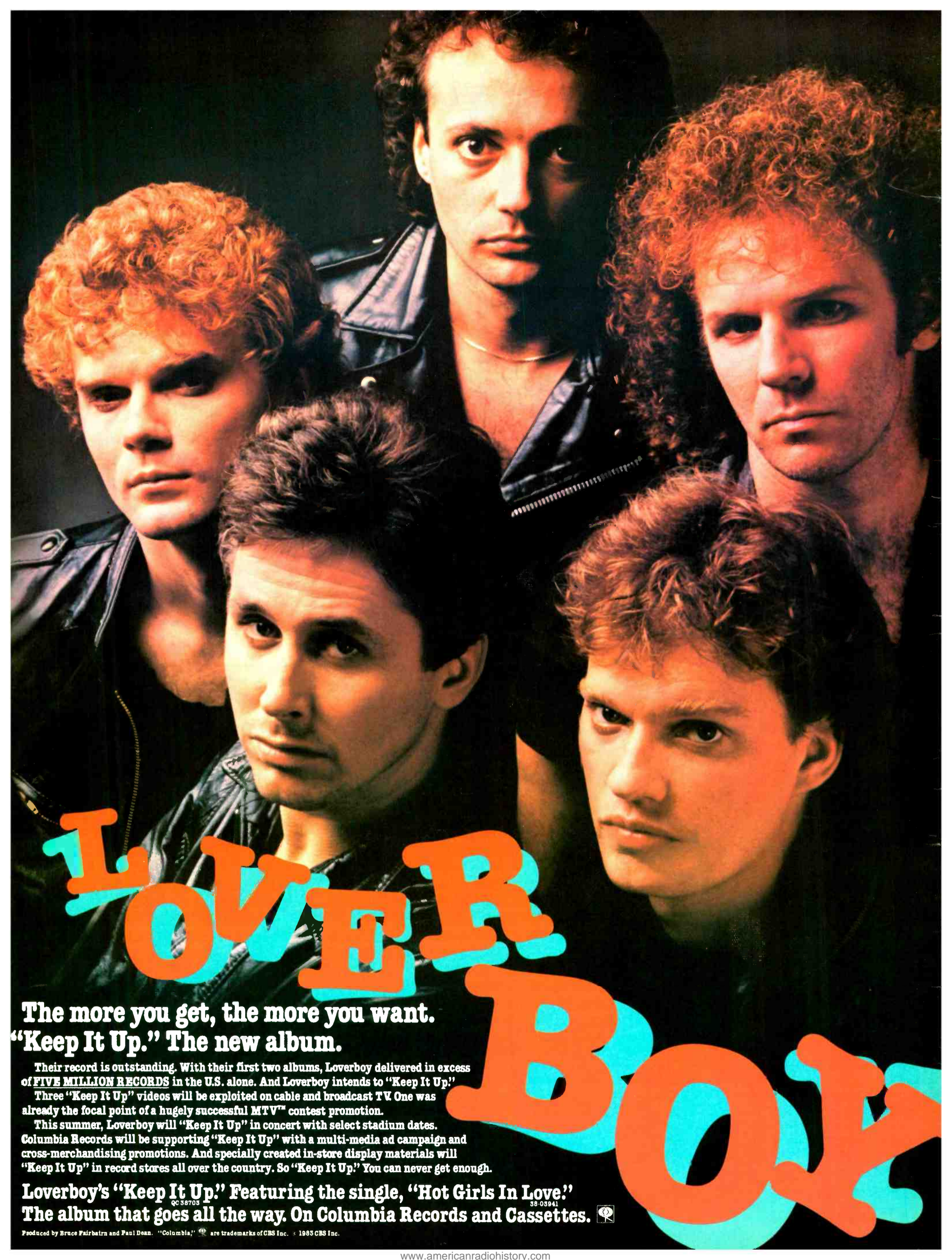


Geoffrey McWilliams
Los Angeles
MD Association

"Scotch" is a registered trademark of 3M. © 1983

3M hears you...

3M



LOVERBOY

The more you get, the more you want.


"Keep It Up." The new album.

Their record is outstanding. With their first two albums, Loverboy delivered in excess of **FIVE MILLION RECORDS** in the U.S. alone. And Loverboy intends to "Keep It Up!"

Three "Keep It Up" videos will be exploited on cable and broadcast TV. One was already the focal point of a hugely successful MTV™ contest promotion.

This summer, Loverboy will "Keep It Up" in concert with select stadium dates. Columbia Records will be supporting "Keep It Up" with a multi-media ad campaign and cross-merchandising promotions. And specially created in-store display materials will "Keep It Up" in record stores all over the country. So "Keep It Up." You can never get enough.

Loverboy's "Keep It Up." Featuring the single, "Hot Girls In Love!"
The album that goes all the way. On Columbia Records and Cassettes. 

Produced by Bruce Fairbairn and Paul Dean. "Columbia" and  are trademarks of CBS Inc. © 1983 CBS Inc.

MUSIC EXCHANGE KEYNOTER

Davis Set For Midwest Meet

CHICAGO—Clive Davis has been confirmed as the keynote speaker at the 1983 Midwest Music Exchange (MMX), to be held here at the Bismarck Hotel June 24-26. The Arista Records president is to address the AVC Systems Industry Banquet Sunday, June 26. Session is open only to MMX registrants.

Davis is expected to touch on Arista's move from independent distribution via its new, controversial arrangement with RCA, as well as other aspects of the music industry, according to MMX chief Chuck Thomas.

Davis joins the still-growing ranks of industry figures set to appear at MMX '83. Recent additions include Universal Studios' Murray Allen, Keith Altomare of IRS Records' Chicago office, Survivor engineer Phil Bonnanno, producer/arranger Tom Tom 84, entertainment attorneys Jay B. Ross and Linda Mensch, Scott Foreman of Detroit's Metro America Records, Alligator Records' Mindy Giles, Flying Fish Records' Bruce Kaplan, WXRT PD Norm Winer, writer/publicist Cary Baker and roadie Marianne Lah.

Speakers previously scheduled to make appearances at the 1983 Midwest Music Exchange (Billboard, May 14) include engineer Phil Rammone, programming consultant Lee Abrams, publicist Howard Bloom, Epic a&r executive Frank Rand, MTV program director John Sykes, and WLS operations director Steve Casey. **MOIRA McCORMICK**

Lifelines

Births

Boy, Patrick James, to Donna and Robert Grossi, May 28 in Elizabeth, N.J. He is national accounts sales manager for Jem Records.

★ ★ ★

Girl, Brittany Erin, to Janet and Chip Grant, May 26 in Fort Collins, Col. She is a Colorado-based singer/composer. Grandfather is Dave Dexter Jr. of Billboard's Los Angeles bureau.

Marriages

Al Maddy to Judy Reisen, May 15 in Chicago. He is a member of the Sire group Nitecaps.

★ ★ ★

Harold Sulman to Alice Gottlieb, May 22 in New York. He is director of sales and distribution for GRP Records. She is director of advertising for Artista Records.

★ ★ ★

Peter Levinson to Grace Diekhaus, May 26 in New York. He heads Peter Levinson Communications. She is a producer for "60 Minutes."

★ ★ ★

James Polles to Kathryn Sonzogni, June 5 in Demarest, N.J. He is signed to MCA Music.

★ ★ ★

David Benjamin to Linda Stephanie Lotko, June 11 in Manhattan. He produces NBC's "Friday Night Video." She works for Marshall Morris Entertainment Attorneys.

★ ★ ★

Jerry Thomas to Beverly Beach, April 30 in Los Angeles. He is road manager for B.J. Thomas.

★ ★ ★

Thomas Dolby: Hot 100 Data

Thomas Dolby's "Europa And The Pirate Twins" appears at number 81 on Billboard's Hot 100 this week without details of the publisher (Participation, ASCAP), songwriter (Thomas Morgan Dolby Robertson), label (Capitol) and record number (5238). This error, due to copy transmission failure, will be corrected on the chart next week.

Neil Schierman to Debbie Sitzman, June 5 in Olympia, Wash. She is assistant manager of Penny Lane Records & Tapes, Tacoma, Wash.

★ ★ ★

Edward Zinis to Abigail Campora, June 5 in New Brunswick, N.J. He owns Cheap Thrills Records there.

★ ★ ★

Eugene Sparaco to Anne Marie Hyland, May 28 in Matawan, N.J. Her father, Dennis Hyland, is a former Billboard staffer and airline entertainment executive.

Deaths

Stan Rogers, 33, in a plane crash June 2 in Cincinnati. Born in Dundas, Ont., the folksinger recorded four albums for his Fogerty's Cove label and was praised for the authenticity of his work. He was returning from the Kerrville Festival in Texas when the Air Canada DC-9 he was aboard caught fire and landed prematurely en route to Toronto.

★ ★ ★

George Bruns, 69, of a heart attack May 23 in Portland, Ore. The ASCAP member composed "The Ballad Of Davey Crockett" and numerous other pop songs during his 30 years as music director at Walt Disney's Burbank studios.

★ ★ ★

Daniele Amfitheatrof, 82, the Russian-born conductor who wrote musical scores for 79 movies, after a long illness June 7 at his home in Rome. His list of credits included scores for "Major Dundee," "The Desert Fox," "The Damned Don't Cry" and "Lassie Come Home."

★ ★ ★

Charles Piscitello, 43, of a heart attack May 10 in Los Angeles. A longtime drummer, he operated Carmelo's Jazz Club in suburban Sherman Oaks until a few weeks ago.

★ ★ ★

Irene Kahn Atkins, May 6 in Athens, Greece. The ASCAP composer and daughter of the late songwriter Gus Kahn was a member of AGAC and recently published a book, "Source Music In Motion Pictures."

★ ★ ★

Grace LeBoy Kahn, 92, pianist, composer and widow of songwriter Gus Kahn, of complications following a stroke last month in Los Angeles.

Inside Track

Broadcast Music Inc. withdrew its copyright infringement against NBC and its five owned and operated television stations Friday (10), exactly one week after it filed a complaint in the New York Federal District Court. (Billboard, June 11). The suit, thought to be the first ever launched by the rights organization against a major music user, followed charges by BMI that NBC had reneged on an agreement-in-principal on a new license agreement and sought, instead, to gain an accommodation in rates equivalent to those given indie tv stations in the Buffalo Broadcasting suit, currently under appeal. Terms of the settlement were not made public, although they were described as "mutually satisfactory." Still in litigation is an action involving BMI and CBS, over the latter's local TVers. Agreement with ABC had been reached earlier.

Together Again: Watch for Jim Lara and Lou Kwiker to reunite at Integrity Entertainment in Torrance, Calif., where Lara, who just left Largo Distributing, Baltimore, will lead the Warehouse/Big Ben's stores' charge into computerland. The two were mates at Handleman Co. five years ago. Rumor, too, hath David Hudkin, who worked for both retail and distribution at Pickwick's Minneapolis HQ, moving into the Softsel executive echelon.

Don't expect many multi-record sets on CD in 1983. Word from labels is that they are fighting for presstime, so that they are better off producing single-pockets until the extreme pressure is off. . . . Track found B. Freddie Traub, still in the Twin Cities, after his split with Musicland Group. He's doubling between Adele Industries, the Charlie Sutton schlock operation, and Royal Sound, the Jersey folk who make Add-n-Stack, the home storage innovation. He is repping for Adele and working as vice president of marketing for Royal. . . . And in Minneapolis, Eric Paulson, who departed Pickwick's rack wing recently, is sifting through job offers and the possibility of going into indie label distribution. . . . Veteran jazz scribe/producer Bob Porter is taking Jimmy McGriff from JAM Records to the Fantasy family of labels.

Worth, Ill., has not won a place in the hearts of X-rated video software makers. The southwest Chicago suburb has passed an ordinance requiring firms that deal with sexually explicit material to pay an initial \$3,000 registration fee and a \$1,650 annual charge. In addition, such a place of business is not allowed one block from a school, library or park, and sale or rental of such merchandise to anyone under 18 is verboten. . . . FCCan Of Worms: The Federal Communications Commission has offered to lift its control over radio station call letters, feeling it would cut down on its paperwork. The governmental agency says if disputes occur, the courts should Solomon them.

Look for major lobbying action from the Video Software Dealers Assn. (VSDA), now that a June 4 summer huddle of its directors has approved a full-time staffer to work out of the McLean, Va. base of VSDA prexy Frank Barnako. . . . Don't try to reach Perry Como Tuesday (21) when RCA corporate chairman Thornton F. Bradshaw and RCA Records prexy Bob Summer throw a bash feting his 40th anniversary with the label and his 50th year in

show business at Gotham's Rainbow Grill. Guests can expect a surprise memento, and WNEW-AM is doing an all-day salute to the one-time Ted Weems warbler.

If you found Jerry Richman of Richman Bros. in Pennsauken, N.J. extremely agreeable last week, it was because his two-year-old colt, R Sunny Jr., placed first at Keystone, Philadelphia on Tuesday (7), winning \$5,000 for the one-stopper. . . . Roundup Music's Lou Lavinthal has been elected a national vice president of Variety International. . . . Expect PolyGram to distribute Mirage Records around the world except for Canada and the U.S., where Atco continues to handle. . . . Aaron Russo, the one-time boite owner turned personal manager, is now in film production full blast. After "The Rose" and the new "Trading Places," featuring Dan Aykroyd and Eddie Murphy, he starts "Teacher," starring Nick Nolte, for MGM/UA.

The Beach Boys fill in that July 4 that dropped out when they didn't get the Washington Mall with a freebie concert on the beach bankrolled by Caesars Hotel-Casino, Atlantic City. . . . Marty Hecht, chairman of Audio International Production Ltd., New York, donates an Otari 24-track board for his alma mater's (New York Univ.) recording studio. He also serves on the music business technology advisory board at N.Y.U.

Bainbridge Records' Stan Marshall just contacted to handle French label Arion Music, which has a 427-title catalog, in the U.S. . . . Interesting precedent is being sought in California, where Assemblyman Gary Davis (D-Los Angeles) has introduced AB.1565, which would require counterfeiters to repay the owners of trademarks or service marks three times the profit made and triple damages. They would also face confiscation of the tainted goods and the payment of all legal fees.

Until June 22, select Record Bar stores are doing a "No-Risk" promotion on Earl Thomas Conley's "Don't Make It Easy For Me." Customers who buy the album get a free poster and a free gold vinyl 45.

"Cats," the English import nominated for 11 Tony Awards, walked away with seven of them, including best musical and score at presentations here Sunday (5). In addition to the theatre awards for the producers—including David Geffen, whose label marketed the original cast album—Andrew Lloyd Webber picked up his Tony in the best score category, while the widow of the late poet T.S. Eliot, on whose verses the show is based, accepted the award on Eliot's behalf. CBS televised the event. Other "Cats" Tonys included outstanding direction (Trevor Nunn, also the lyric writer for the show's best known song, "Memory"); best musical book (T.S. Eliot); outstanding featured actress in a musical (Betty Buckley); outstanding custom and lighting design (John Napier and David Hersey). "My One & Only," the Tommy Tune-Twigg remake of the 1927 Gerswhin brothers musical, "Funny Face," earned three Tonys: outstanding choreography (Tommy Tune and Thommie Walsh); outstanding actor in a musical (Tommy Tune); outstanding featured actor in a musical (Charles "Honi" Coles).

Edited by JOHN SIPPEL

Calif. Chains Add Video Rentals

• Continued from page 3

lier. "We had it in three stores and pulled out three years ago," Tolifson says.

Licorice Pizza president Jim Greenwood, too, stresses long testing. "The dollar commitment is substantial. You need a feel for the product. It's also an innovative product. The viability of video has surfaced," he says.

"For two years we had it (rental) in four stores, then four more, and we stayed at that level for six to eight months," notes Kent Moseley, vice president of merchandising and store operations for Licorice.

Moseley emphasizes the need to simplify rental. "We don't want a customer's Visa or other charge card," he says, adding that authorization inquiries can tie up charge cards for 10 days. Instead, Licorice issues a customer a rental card similar to a grocery store's check-cashing privilege card.

Competitors and suppliers commenting on Integrity's success point to numerous innovations, including the policy of depreciating tapes over three years. Eliciting most reaction in Integrity's \$1 rental offer, seen as significant traffic builders. New ti-

ties are kept at \$1, then stepped up to \$2.50 and finally to \$5. A source estimates that Integrity is now the largest video account in the U.S.

Tower, with two separate video units and one combined store in Sacramento, stores in Beaverton and Portland, Ore., and a new one in Sherman Oaks, reflects the trend away from using rental clubs. Instead, the chain is using special half-

off pricing two days a week.

Robby McDonald, who moved from manager of the Tower Sunset store to the new video unit across the street in the former University Stereo site, says Tower is also using incentive pricing. A top 15 comprised of new releases is \$5 per day except Tuesday and Wednesday, when it drops to \$2.50. The rest of a library of 1,200-1,500 tapes goes at \$2.50 regularly and \$1.25 on the special days.

Tower, which is also experimenting with computer software, will emphasize how-to, sports and other prerecorded video to distance itself, McDonald adds. Disks could also be rented, as cash register terminals are coming in so structured, he says.

Licorice experimented with tier pricing, but Moseley says it became confusing. "We go with \$2 on everything," he says. The chain stocks 600 VHS titles and 150 Beta titles per store.

Music Plus' Fogelman says the chain has tried video rental in selected stores, but now is directed more toward full-blown video stores, such as Videon in Studio City.

Flatt/Coors Suit Is Settled

NASHVILLE—The suit against Coors by the Lester Flatt estate has been settled in chancery court here, with a jury awarding the estate \$8,000 as compensation for the beer company's unauthorized use of Flatt's likeness in its local advertising.

Executors for the estate had at one time demanded \$10 million in damages, arguing that the advertising defamed Flatt's image—since the late bluegrass musician was a teetotaler. Flatt died in 1979, and the suit was filed in response to a promotional campaign that began in 1981.

MARSHALL CRENSHAW

FIELD

DAY



© 1983 WARNER BROS. RECORDS INC. PHOTOGRAPHY: LARRY WILLIAMS

PRODUCED BY STEVE LILLYWHITE
FOR JEVREST, LTD.

MARSHALL CRENSHAW



THE SINGLE:
"WHENEVER YOU'RE ON MY MIND" 7-29630



ON WARNER BROS. RECORDS AND CASSETTES
Management: Richard Sarbin Associates

MARSHALL CRENSHAW



THE ALBUM: FIELD DAY 1/4-23873



Bob Marley & The Wailers
"Confrontation"

Produced by Bob Marley and The Wailers & Erroll Brown
Executive Producer: Rita Marley

Includes single, "Buffalo Soldiers."

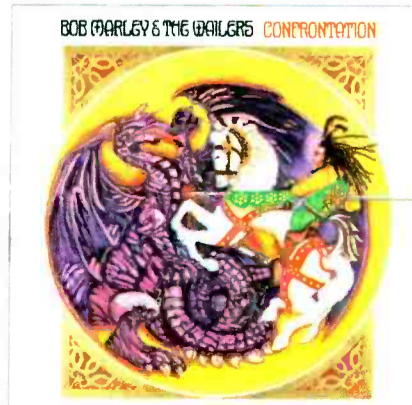
7 99882

Island Records  On Cassette

DISTRIBUTED BY ATCO RECORDS
A DIVISION OF ATLANTIC RECORDING CORP.

90085

TUFF GONG



© 1983 Atlantic Recording Corp. • A Warner Communications Co.