

# Market Share Still Growing For Cassettes

#### By JOHN SIPPEL

LOS ANGELES – Prerecorded music cassettes continue to move closer to parity with LPs, according to record/tape chains nationwide. A survey of major chains shows cassettes averaging 42% of sales and LPs-found to be more reflective of catalog action—at 58%. These figures parallel industry album shipment ratios recently released by the Recording Industry Assn. of America (RIAA), which show that cassette's share of the market rose from 28% in 1981 to 42% last year.

Many executives interviewed say that the broader the expanse of catalog albums in the outlet, the greater the percentage still swings in favor (Continued on page 66)

#### **By PAUL GREIN**

'83 PACE ACCELERATES

LOS AN GELES—Sales levels on hit album litles are up significantly over a year ago, according to a survey of manufacturers. CBS reports that Michael Jackson's "Thriller" is still selling at a rate of 300.000 every five days, even as it closes in on the five million mark; PolyGram says that the "Flashdance" soundtrack has sold 1.5 million units in the past month.

But while all label executives polled indicate that the top hits are selling better than they did a year ago, there's considerable debate as to whether there's been meaningful improvement at other sales levels. The consensus: there's been some, but not nearly as much as with the hits.

"There's no question that a turnaround's .n progress, and no question that 1983 will be better than 1982," says WEA chairman Henry Droz. Pointing to current CBS albums by Men At Work and Michael Jackson, Droz notes: "They're hitting numbers we thought might no longer be attainable."

Sales Peaks Rising For Hit Albums

Still, Droz cautions dealers and labels alike to keep the upswing in perspective. He expects a recovery to follow two phases, with hit product the first to feel the effects, followed by middle-level acts and catalog. He says he believes a more dramatic upsurge may wait until later in the decade, with the spread of digital Compact Disc product.

Walter Lee, Capitol's vice president of marketing notes: "Retail activity in the past three or four months has been much brisker than a year ago at this time. It's a cyclical business: We bottomed out a year ago, and now we're coming back into an up period." But Lee, too, places a qualification on the upturn. "Good chart product appears to be selling better than a year ago, but 1 don't see any significant increase in catalog sales."

Lou Mann. Arista's vice president of sales and distribution, notes: (Continued on page 66)

# **MTV Seen Aiding AOR Stations**

#### By LEO SACKS

NEW YORK-Leading AOR program directors and consultants assert that MTV often has a positive effect on new additions to their playlists. But they warn that MTV also has the potential to cut into FM listening levels and advertising revenues as its market penetration grows.

"MTV has been very helpful, and rock radio will become fresher and more exciting because of it," says consultant Bob Hattrick of St. Louis, whose clients include the seven-station Doubleday Broadcasting chain. "But I don't discount their ability to pull quarter-hour shares of listeners from AOR, either."

AOR stations commonly simulcast MTV concerts and advertise on the outlet's local cable system. WKLS-AM-FM Atlanta, however, (Continued on page 66)



MARTIN BRILEY'S bulleting album, "ONE NIGHT WITH A STRANGER," 810-332, is gaining massive exposure through AOR, CHR radio as well as MTV featuring the key track, "SALT IN MY TEARS," 812-1657. AOR has been going deeper into the record with "Put Your Hands On The Screen" and "She's So Flexible" thereby insuring heavy play and sales. On Mercury marketed by PolyGram Records. (Advert sement)

#### <u>-Inside Billboard -</u>

• PICKWICK RACK SERVICES has absorbed Maryland-based Largo Music, regarded as the fourth largest U.S. racker. At the same time, Pickwick has announced a "far-reaching" reorganization of its rack unit. Page 70.

• VIDEO MUSIC'S GROWTH is leading to new relationships among labels, video users and unions. As promotional clips proliferate, several key issues, as yet unresolved, are taking on new importance in this burgeoning field. Page 3.

• **RECORD COMPANY CONTRIBUTIONS** to the Music Performance Trust Fund dropped by more than 38% in the fiscal year ending April 30. The fund is used to finance live performances, with musicians paid American Federation of Musicians scale. Page 3.

• INDEPENDENT RETAILERS in Britain are opening up new outlets and increasing their share of music business turnover, in spite of statistics showing falling unit sales. Some of the larger indies there are positioning themselves as across-the-board home entertainment dealers. Page 9.

• K-TEL'S VIDEO GAME division is ready to hit the market in July, offering a new concept: "double-ender" cartridges, both ends of which carry games compatible with Atari 2600 and Sears players. Page 3.

• WWL'S CHARLIE DOUGLAS, host of the New Orleans clear channe. AM outlet's popular "Road Gang" for more than a decade, is moving to the Nashville-based Music Country Network, where he'll take over the evening airshift. Radio, page 15.



Here's an album that'll wake you up! Lacy J. Dalton's "Dream Baby"—FC 38604—is bursting with excitement. Lacy's new songs are rooted in the past, with attitudes and rhythms r ght out of the future. It includes her new hit "Dream Baby (How Long N ust I Dream)" 38-03926 produced by Billy Sherrill on Columbia/Sherrill records and cassettes. (Advertisement)



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# THE PERFECT PLATTER FOR A MIGHTY METAL FEAST!

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Produced and engineered by Martin Birch

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6/21	Casper, WY
6/22	Salt Lake City, UT
6/23	Boise, ID
	Spokane.WA
	Eugene, OR
6/27	Portland, OR
6/28	Seattle, WA
	Vancouver, B.C.
7/01	Reno. NV
	San Francisco, CA

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  7 05 Fresno, CA
  7 07 San Bernardino, C
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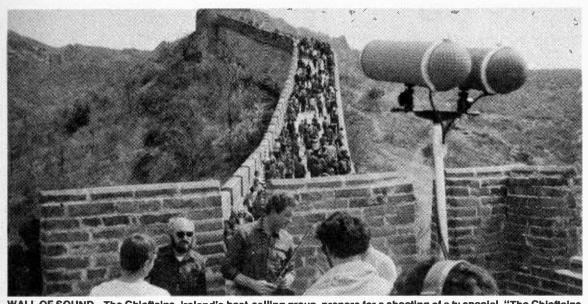
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3, 1 <b>3</b>	Cleveland,
3 21	

/23	Syracuse, NY
	Rochester, NY
	Largo, MD
/31	Providence, RI
	Glen Falls, NY
/03	Asbury Park, N

A MIND-SHATTERING EXPERIENCE ON RECORDS AND HIGH QUALITY XDR CASSETTES



# News



WALL OF SOUND-The Chieftains, ireland's best-selling group, prepare for a shooting of a tv special, "The Chieftains In China," part of which features a performance at the Great Wall. Fliming during the group's tour of the country was by Alan Wright and his New Media Productions, See story, page 9.

# Western Using Mini-Computers Wholesale/Retail Firm Unveils Program At Convention

**By JOHN SIPPEL** 

AMARILLO, Tex.-Western Merchandisers is freeing its 101 store managers and 45 rack service employees of much of the tedium and drudgery of their jobs through the use of hand-held computer devices. Such daily tasks as counting racked albums and relaying replen-

NEW YORK - K-tel Interna-

tional begins delivery of its first

videogame cartridges in July, offer-

ing a novel concept of "double-enders" in which both ends of the

cartridge carry games compatible with Atari 2600 and Sears players.

One" is the theme of the line, bear-

ing the Xonox logo, according to

Mickey Elfenbein, executive vice president of K-tel, who revealed the

company's plans to enter the video

game field in March (Billboard,

Elfenbein says the "double-

enders" will wholesale at a price "a

little below" current Atari product, carrying a list of about \$29.95. Two

features setting the line apart from current Atari 2600 games, in addi-

tion to the double-ender approach,

are that they carry on each end 8-K

After a preview of its game line at

the Consumer Electronics Show in

Chicago, K-tel plans a July intro-duction of its first double-ender,

chips and are about 50% longer.

March 19).

Twice The Fun For The Price Of

K-tel 'Twin' Video Games

**By IRV LICHTMAN** 

Set For Initial Shipment

ishment orders to warehouses will be significantly accelerated in an ongoing program by the industry's fastest expanding wholesale/retail entity, based here

Both Sam and John Marmaduke, chairman and president, respectively, of the 25-year-old record/ tape giant, along with their top retail and rack executives, emphasized the

"Ghost Manor"/"Spike's Peak,"

with limited advertising followed by

a national roll-out in August. Elfen-

bein suggests that the July pitch will

help the company determine "in-ventory requirement estimates."

Two more double-enders are due in the fal, as is a single game for

both Atari and ColecoVision,

"Thundar The Barbarian." The ad-

ditional double-enders are "Robin Hood"/"Sir Lancelot" and "Her-cules Vs. The Titans"/"Chuck Nor-

Elfenbein says further product is

to be supplied by six groups of pro-

grammers, graphic artists and de-signers around the country. Personal

computer software is also on its way,

the executive adds. In March, Elfenbein said the Ca-

nadian-based firm, whose main bus-

iness is the sale of compilation al-

bums at retail through heavy tv

advertising, had determined that its

customer base for such games was "almost .dentical" to that of its al-bum buyers.

ris-Superkicks."

basic importance of recorded prod-uct to 200 key employees convening at the Hilton Inn here last week (18-21).

Accounting's Frank Nelson and local Hastings Book & Record manager Don Taylor attested to the time saved in a three-store test run in which daily sales reports were captured by scanning album tear tags. The data produced by the minicomputer was then unloaded into the computer in less than a minute for each store participating.

Both men stressed the high value of such a conscientious daily reading of single album sales. A comput-erized printout of the 14 days of the study showed 446 different single album titles were immediately replenished. Nelson pledged that he could produce such information in almost any fashion so that managers' re-sponsibilities would be further lightened.

Western Merchandisers hopes to liberate rack and store employees so they can concentrate on working more closely with door customers and rack account managers, John Marmaduke said. "We want you waiting on customers, breaking hits. Only you know the hit's pace, only you can factor that in. Rents, utility bills, everything's going up. Only human resources can help us cut the costs.

Added Marmaduke, "You must get into all kinds of music. The general weakness we found in common to all the chains we've acquired was they were all rock'n'roll. You've got to be into your customer first. Qualify that customer. The mall is midsection of America. Appeal to all (Continued on page 68)

# **AS CLIPS PROLIFERATE New Video Music \$ Relationships Grow**

**By LAURA FOTI** 

NEW YORK-The growth of the music video industry is forging new relationships among labels, video users and unions. As more and varied outlets begin to use promotional video clips, and as the number of clips proliferates, unresolved issues are taking on new importance.

Among the most recent developments signalling new directions for the industry: the producers of a new network video clip-oriented show are investigating paying record labels for the use of their "promo-tional" material; MTV plans to begin charging cable operators to carry the service; and meetings held between the American Federation of Musicians and some major label representatives took on the touchy subject of royalty payments to musicians for their work on clips.

Night Videos" on July 30, in the "Saturday Night Live" time slot, then move it the following week into

# **Record Labels**' **Contributions To** Fund Plunge By IS HOROWITZ

NEW YORK-Record company contributions to the Music Performance Trust Fund plummeted by more than 38% in the fiscal year end-ing April 30, reflecting a contracting market as well as the increasing effect of more liberal deductions

allowed labels on product sold. Labels paid \$10,761,000 into the fund in the most recent accounting period, says Martin Paulson, trustee. A year earlier, contributions came to \$17,473,000.

Under terms of the agreement between manufacturers and the American Federation of Musicians, the fund receives approximately 0.5% of the list price of recordings sold here and abroad, less specified deductions, so long as the performances are by AFM members. The money is dedicated to financing live performances, with musicians paid union

The concept of fund contributions was a major issue in collective bargaining confrontations between record companies and the union which led to the current contract, which was approved in December, 1981. At the time, Victor Fuen-tealba, AFM president, said that the (Continued on page 68) the Friday night slot currently occu-pied by "SCTV," which moves to Home Box Office's Cinemax service. The show will feature rock videos and an off-camera announcer, as well as "world premiere videos" and "hall of fame videos." Executive producer of the show is Dick Ebersol; producer is John McGhan.

Discussions between NBC and The Source radio network for simulcast arrangements are currently underway. NBC officials will not comment

on whether record companies would receive payment for clips used, but a number of other industry sources say the channel is seriously considering such a move. If, indeed, payment is given, an interesting precedent will be set, since the clips are, legally, for promotional use only and payment to labels would constitute a commercial relationship.

Bob Pittman, executive vice presi-dent and chief operating officer of Warner Amex, which owns MTV, says of NBC's decision on payment to labels, "(The labels) have to analyze the benefits of an airing on that show. Playing a clip once has no promotional value. And their payment would be so small that there would also be little financial value (for the labels). The value of MTV airplay is obvious." But he adds, "We don't intend to charge labels for airing their clips."

MTV does plan to charge cable operators for airing their channel, (Continued on page 68)

MAY

1983,

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LLBOARD

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# **Questions Linger On Country Promo Videos**

#### **By KIP KIRBY**

NASHVILLE-Although record companies and managers are viewing the expanding country video field with keen interest, there are still no hard and fast rules governing payment obligations, budgets, recoupable expenses, creative con-trol or project initiation.

There is confusion about whether concept video is sufficiently more effective than concert footage; the impact of country video on album sales, and the potential use of video as a full-scale marketing tool. Rarely do clauses stipulating specific num-bers of promotional video appear in recording contracts negotiated more than a year ago. In a few instances, name artists. with strong track records have been able to launch contract "bidding wars" and then demand promo video clauses as part of their new contracts; but this is the exception rather than the rule.

Today's country videos generally average \$15,000-\$25,000, and are often lip-synched studio productions. But concept videos (budgeted at up-ward of \$30,000) are gaining strength. Now, with the advent of CMTV, HBO, Showtime, "On TV," "Night Flight" and WTBS' new weekenc video music show, "Night Tracks," which debuts in early June,

there may be an increase in the quantity of video projects sponsored by Nashville labels.

When Crystal Gayle wanted to do a video earlier this year for her debut Warner Bros. single "Til I Gain Control Again," the budget was underwritten by the label. Bill Gad-zimos, Gayle's manager, says that's always been the case, even when she was on United Artists and Columbia.

RCA pisks up the tab for Ala-bama's video. Until this-year, Eddie Rabbitt's videos were paid for by his label, Elektra; now, since contract renegotiations plus the merger of E/A's country division with Warner

Bros. in Nashville, his video costs are split between Warners in the U.S. and Phonogram internationally, which has Rabbitt's overseas rights.

On the other hand, the Bellamy Brothers share the costs of their videos with the label, and these are recoupable against their royalties. But David Bellamy, who's in the process of mixing and editing the duo's latest concept clip to go with their new single, "I Love Her Mind," isn't upset: he feels the dollar expenditure is justified by the mileage video gets an act.

have a certain production budget for our albums, so if I can cut (Continued on page 53)

Hot 100 Top LPs & Tape .67.69 .52, 50 Black Singles, LPs Country Singles, LPs. Radio Singles Action ...... Rock Albums/Top Tracks . .20, 21, 22, 23 .26 Adult Contemporary Singles . Hits Of The World ..... 25 Videocassette Rentals, Sales... .43 Disco/Dance Top 80 .48 .45 Boxscores Jazz Chart ..... Gospel Chart. 38 .56 REVIEWS Album Reviews .61 Singles Reviews. .63 .30 Video Game Chart.

# News Hans Gout: U.S. 'Priority' For CD PolyGram Executive Maps Market Strategy For Launch

#### **By WOLFGANG SPAHR**

4

HAMBURG-Substantial penetration in the U.S. is now considered the "overriding priority" for the Compact Disc, declares Hans Gout, senior CD director at PolyGram.

Gout, in a wide-ranging inter-view, notes that although the CD sound is being marketed in Japan, Hong Kong, Germany, France, Hol-land, the U.K., Australia and South Africa, "we (PolyGram) just cannot rest on our laurels. Now we must tackle the largest music market in the world. So, after nine months of tryouts, after all the launches, test marketing and debugging in Europe and Japan, we have to muster all our energies to succeed in the U.S."

Gout also says that because of "massive" pressure from hardware companies, launch plans had to be accelerated and the U.S. unveiling brought forward to this year.

On the issue of CD shortages,

Gout admits that even though Poly-Gram's software production in Hanover is, he claims, larger than at all other CD pressing plants put to-gether, it will still be inadequate to meet the demand. Gout reaffirms that the Hanover plant will produce in excess of five million CDs this year, as previously reported (Bill-board, March 19). "By June," Gout declares, "production will be up to 2 S million and they're all sold." 2.5 million, and they're all sold.

Gout maintains that he's "not dismayed at the prospect of a shortage of software. I am immensely proud of the enormous supply of disks we have been able to supply so rapidly. Within one-and-a-half years, Poly-Gram has transformed an LP plant into a space-age Compact Disc factory with a quality control system so good that consumer complaints are negligible.'

The earliest projections for CD sales were based on a software takeoff of about 25 disks per player

about 60 classical recordings on the

Deutsche Grammophon, London

and Philips labels. Recipients can

order up to nine promotional CDs at a time, but must return them to Poly-

Gram Classics no later than 21 days

after the date of shipment. They

then may order another group of

The agreement has the usual warnings to the "borrower," clari-fying that PolyGram retains own-

ership at all times and that failure to

in the first 12 months of ownership,' Gout says. "Player sales estimates for the first year were quite conservative.

"But, in fact, player sales parallel manufacturing capacity. There were even waiting lists of customers. And disk sales are at least 10 per player in the first three months."

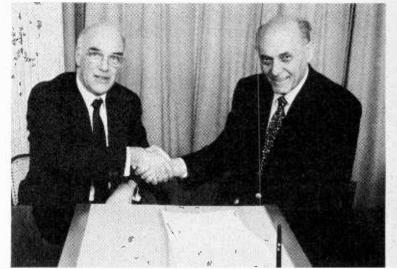
Asked why, despite elaborate planning and massive investment, the CD powers are facing a severe product shortage which seems likely to get worse before it gets better, Gout says: "We couldn't build a factory on dreams alone. In 1980-81, when we committed the first \$15 million to the CD factory in Hanover, there were competitive digital audio disk systems around, namely AHD and Mini Disc. Even as late as last year, competitors were predict-ing that it would be years, if ever before the Compact Disc got off the ground.

"One of the obstacles we had to overcome was to convince our own skeptics who either were not convinced that Compact Disc could compete against, say, AHD, or else thought the timing was wrong. But things changed dramatically when Jan Timmer joined PolyGram group management and gave CD a tremendous and decisive boost. That, I think, was the turning point."

"So we went ahead and announced the CD as a world standard, as a shot in the arm for the industry. And how could we have planned to cope with the degree of consumer enthusiasm we have experienced? The product is simply so good, the consumer acceptance so unexpectedly high that we cannot cope with demand. But anyone who had prepared marketing plans two years back on the basis of the response we are now getting would have been shipped off right to a mental home."

Gout acknowledges that the software mix of recordings ranging from high quality digital to analog prod-uct of less than exemplary fidelity has created a problem for the CD system. He admits that there will now be some "de-emphasizing" of the superior sound claim.

"The new system means an agonizing reappraisal of our recording (Continued on page 66)



LONGTERM RENEWAL-Sir Georg Solti, right, and Reinhard Klaassen, pres-Ident of Decca International, bind their new 10-year exclusive recording con-tract with a handshake. The conductor has been with the Decca/London since 1947. Sessions are planned in Chicago, Bayreuth, Vienna and London.

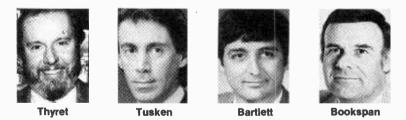
# Executive Turntable

#### **Record Companies**

MCA Records Group has named Myron Roth executive vice president (Billboard, May 21). Based in Los Angeles, Roth was senior vice president and general manager of West Coast operations for CBS Records. ... Warner Bros. Records in Los Angeles has made three senior vice presidential appointments.



David Berman has been named senior vice president of business affairs. Bob Regehr has been upped to senior vice president of artist development and publicity. And Ted Templeman has been appointed senior vice president and director of a&r. The label has also broadened Russ Thyret's responsibilities. He is now senior vice president of marketing and promotion.... Capitol Records in Los Angeles has named Ray Tusken divisional vice president of rock music



a&r and Bill Bartlett national AOR promotion manager. Tusken was national AOR promotion manager. Bartlett was the label's Southeast AOR promotion coordinator.... Moss Music Group in New York has named Martin Bookspan executive vice president and director of a&r effective Sept. 1. He has been coordinator of symphonic and concert activities at ASCAP for the past 15 years... LARC Records in Los Angeles has upped **Stan Layton** to president (Billboard, May 21). He was LARC's vice president of sales and marketing and held a similar post at Chrysalis Records for five years.... Stan Silk has been named director of production, albums and tapes, for the Atlantic and Elektra labels in New York. He has been Atlantic's production manager since 1974.... Scott Brill has been named Western regional black music promotion manager for PolyGram Records in Los Angeles. He performed a similar function for the Tar Music Company in Studio City, Calif. The label has also appointed Wilson Lindsey Great Lakes regional promotion manager for black music marketing. He was Arista's midwest r&b regional promotion representative.

#### Marketing

Chester Sleva, WEA Corp.'s national accounts representative based in Minneapolis, has left his post. He had been with the company for 10 years. ... Eric Paulson, senior vice president of the Pickwick rackjobbing department, was incorrectly described as a former Record Bar purchasing chief (Billboard, May 21). Paulson was with Pickwick for more than 12 years, prior to which he was an executive with Transcon across the country.... Schwartz Brothers Inc., Lanham, Md., has named Lynda Rothschild sales manager. She joined the firm as a field merchandiser in 1979 and was later promoted to marketing manager. ... One Stop Records of Miami has named **Dee Wilson** sales manager of domestic sales and marketing and Steve Wilson director of purchasing.

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# 'Lending Library' Keeps **Compact Discs Circulating**

#### **By IS HOROWITZ**

nine

NEW YORK-The current dearth of fresh Compact Disc software has backers of the new technology rotating a limited cache of available titles on a "lending library" basis to keep the promotional wheels spinning.

BILLBOARD Radio stations and key reviewers who have been given or loaned CD players to help speed public awareness of the digital playback system have quickly run through the initial 1983. groups of disks made available, and anticipated shipments of new CDs from Germany and Japan have been 28. slow in arriving. Radio stations furnished with

Radio stations furnished with Sony CD players now number almost 40 classical and AOR outlets across the country, and most have long exhausted the programming opportunities in the 16 CBS/Sony titles supplied originally. Alternate sources for repertoire are being scoured until the next batch of disks, now expected sometime in June, is received.

At PolyGram, the supply situation has been tackled with formal agreements binding stations and other parties to limited access to a group of

**By SAM SUTHERLAND** 

will court stronger acceptance from dance clubs, college media and new

music-oriented retail accounts

through its new alternative market-

ing department, now being activated

as a network of 12 regional represen-

tatives to be supervised from the la-

In unveiling the new operation, Harold Childs, senior vice president,

sales and promotion, ties the move to

continued resistance to newer, post-

new wave rock styles despite some

recent inroads at major market retail and radio outlets. "We really need

another line of attack at this point,

considering the fact that at this point

the majority of the album stations in

the country still haven't changed their formats substantially," asserts

Childs. "We believe we need to find

another set of ears out there to deter-

bel's home office here.

LOS ANGELES-A&M Records

#### return the disks subjects the recipient to reimbursement at "current PolyGram list price." In a cover letter accompanying the CD loan agreement, PolyGram says its policies with respect to promotional copies "will evolve as we can assess the impact of the CD." It solicits input from those participat-

ing in the program. PolyGram sister company Mag-navox has also furnished a number of radio stations with players, but notes that some stations have had to delay planned regular programming due to software shortages.

A&M Into 'Alternative Marketing' New Push Via Clubs, Colleges, Specialty Retail Outlets mine what's really going on with this

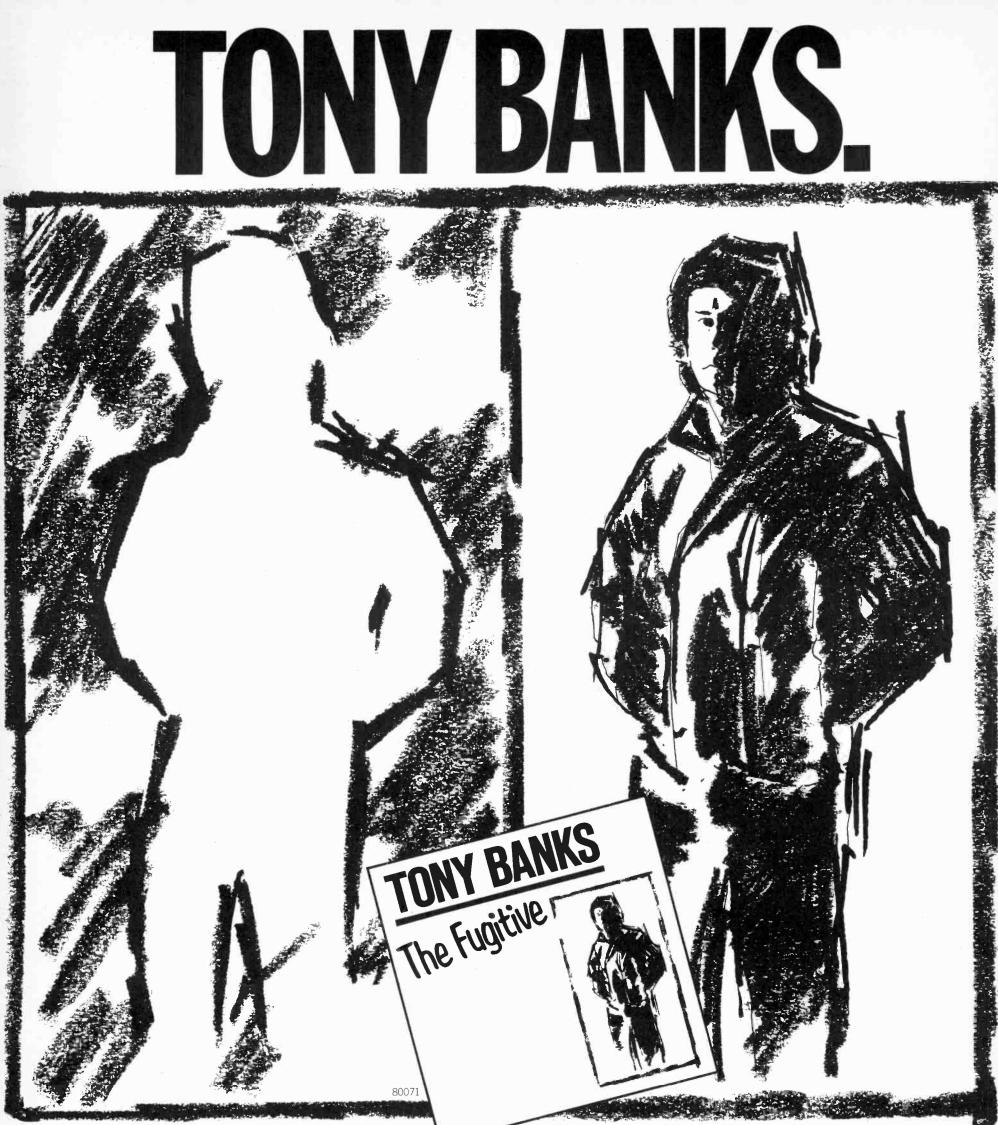
music. Thus, A&M has relocated Mark Williams, a former college representative for the label in Georgia, to the label's Hollywood lot. From there, the former campus radio programmer (for WRAS-FM) will coordinate a team of department representatives enlisted from the ranks of college media, dance clubs and retail, per Childs. Markets covered will include Atlanta, Boston, Chicago, Denver, Minneapolis, New Orleans, New York, Houston, Philadelphia, Los Angeles, San Francisco and Washington.

Childs confirms that the decision to build such a team from relatively new trade sectors is both consciously inspired by, and to some extent aimed at, the college market, where A&M has long maintained a system of representatives. In recent years, however, A&M's college rep force had been trimmed down to a skeleton staff of about five, which Childs says will be merged into the new department.

The new team will key efforts to college radio and print media, dance clubs, new music-oriented commercial radio outlets and "trend accounts" where inventory favors the new music field.

Childs notes that despite the spread for much new pop and rock into established radio formats, some regions remain tough to crack. He cites the Midwest in particular as an area where a "freezeout" for new music on major radio stations has made the need for such a department critical.

He notes that A&M-distributed IRS Records has also identified that region as a major hurdle to the emerging market, and has relocated a key marketing post from New York to Chicago in order to beef up its presence there.



Since co-founding Genesis, Tony Banks has had a major, pioneering influence on the course of modern music, having forged a powerful, unmistakable sound as both a gifted composer and a masterful musician. Now, with "The Fugitive," Tony Banks reveals all-and steps out into the spotlight at last with a truly exciting solo album. Includes the single, "This Is Love." 7-89820

**ON ATLANTIC RECORDS** 



# News

# AT INTERNATIONAL MEETINGS Almo/Irving Talks New Talent

#### By EDWARD MORRIS

NASHVILLE – Officials of Almo/Irving/Rondor concluded their international meetings here Wednesday (18), agreeing on the need to integrate their songwriters more directly into the recording process and concluding that signing new talent-and particularly bands-makes the best business sense.

Representatives of all the company offices, except Toronto, brought samples from their catalogs to play at the meetings, according to Lance Freed, Almo/Irving president. Office heads also produced one demo each from their own material while in Nashville.

"It's getting more and more important to sign a self-contained writer, who doubles as an arranger or record producer or who has access to artists in his own right," said Bob Grace, president of Rondor Music International and managing director of Rondor Music, London. "So I encourage my staff writers to get in on situations and write records. I think that's the staff writer of the future. It's not just someone sitting down and passively writing a song and saying, 'Here you are. Run with it.'"

Grace said there was general agreement on the need to invest in "embryonic talent." "You've got to get right in on the ground floor these days," he asserted, "otherwise deals are prohibitively expensive." He also noted that the emphasis at Ron-

**By PAUL GREIN** 

(Epic) turns back a serious challenge by the "Flashdance" soundtrack (Casablanca) to notch its 14th con-

secutive week at No. 1. That span of

weeks on top has been matched by only three black artists in the 38-year

history of Billboard's pop album

Stevie Wonder's "Songs In The

Key Of Life" (Tamla) also had 14 weeks at No. 1 in 1976-77, as did **Ray** 

Charles' "Modern Sounds In Coun-

try & Western Music" (ABC Para-

mount) in 1962. The chart champ

among black artists is Harry Belafonte, whose "Calypso" (RCA Vic-

Michael Jackson's "Thriller"

On the openness of the market to new songs, Freed observed. "Nashville is the shining exception to the rule worldwide—in that if you have a great song here and stay with it, somebody's going to record it. Unfortunately that's not always the case elsewhere."

Grace agreed: "We did a swift, but rather thorough, analysis before we came here of the cover opportunities in England. We bought all the albums in the top 30. Of the 300 songs there, 284 were locked-in situations. There were 16 opportunities for covers."

David Conrad, general manager of the Almo/Irving office in Nashville, reported that the company has been successful in getting local cuts of songs by foreign writers. As examples, he cited Crystal Gayle's current hit, "Our Love Is On The Faultline," an Australian copyright, and upcoming cuts by Johnny Cash, June Carter, John Anderson and Charlie Daniels of Paul Kennerley songs. Kennerley, a British writer, also wrote last year's Emmylou Harris hit, "Born To Run."

Attending the meeting, in addition to Freed, Grace and Conrad, were Brenda Andrews, vice presi-

Chartbeat

'Thriller,' 'Flashdance' Duke It Out

tor) logged 31 weeks at No. 1 in

from "Thriller," the sizzling "Wanna Be Startin' Something," pops onto the Hot 100 at a solid 41.

All three of its predecessors have

been certified gold. In fact, "Thriller" is CBS' first album to produce three gold singles since 1969's

"Blood, Sweat & Tears." That LP

(which went on to win the Grammy

for album of the year) yielded the million-sellers "You've Made Me So Very Happy," "Spinning Wheel" and "And When I Die."

\* \* \*

dance'' wasn't able to knock

Flash Fever: Though "Flash-

Also this week, the fourth single

1956.

dent of the professional department, Almo/Irving, Los Angeles; Allan Rider, general manager, Almo/Irving, Los Angeles; Doug Minnick, professional manager, Almo/Irving, Los Angeles; Bob Aird, managing director, Rondor, Australia; Claude DuVivier, general manager, Rondor, France; Stuart Hornall, general manager, Rondor, London; Jon Mais, professional manager, Rondor, London; Penny Ringwood, assistant to the president, Almo/Irving, Los Angeles; and Mary Del Frank, assistant to the general manager, Almo/Irving, Nashville.



MIDNIGHT BASH—Marvin Gaye chats with AI Teller, left, senior vice president and general manager of Columbia Records, and Walter Yetnikoff, president of the CBS/Records Group, at a party at Studio 54 in New York in conjunction with Gaye's eight-night SRO stand at Radio City Music Hall.

# Heartland Beat Yammies: A Tale Of Twin Cities

#### By MOIRA McCORMICK

The music community of Minneapolis knows how to honor its own in style, as evidenced by the third annual Minnesota Music Awards (fondly dubbed the Yammies), held at the Twin Cities' Carlton Celebrity Room last Monday (16).

Twenty-nine awards in a variety of categories were handed out to deserving Minneapolis musicians, producers, engineers and other industry figures during the three-hour ceremony, which was sponsored by the Great American Music/Wax Museum record stores, City Pages magazine and Budweiser. Twin Cities comedian Alex Cole (who captured the best Comedian award) was the evening's MC.

Minneapolis favorite son and pop visionary Prince walked off with six major awards, including musician of the year, band of the year, album of the year ("1999"), EP/45 of the year ("Little Red Corvette"), best male vocalist and best producer. Other winners included the Wallets (best rock band), the Time (best r&b/ soul/ ethnic), Rio Nido (best jazz band), the J.D. Steele Singers (best gospel artist/band), Koerner, Ray & Glover (best folk group/artist) and Quintessence (best new band.)

The musical Peterson family also scored high in the proceedings, with Patty Peterson carrying away best female vocalist, brother Ricky capturing best keyboardist, and brother Billy snaring both best bassist and best jazz instrumentalist.

The Lamont Cranston band, who dominated last year's Yammies with a total of seven, this time secured the best electric guitarist and best drummer positions with Charlie Bingham and Gordy Knudston, respectively. Special awards were also handed out to rock video pioneer Chuck Statler (of Devo fame), the St. Paul Chamber Orchestra, and KSJN's Leigh Kammer.

Awards presentations (by a variety of local industry figures, radio personalities, Vikings tight end Joe Senser, Miss Black Minnesota, and your humble Heartland Beat scribe) were punctuated by brief performances from local artists, including the Brit-flavored Dash Of The Phones, the Jennifer Warnes-Joe Cockeresque duo of Mary Jane Alm and Doug Maynard, the uptempo gospel of the J. D. Steele Singers, the always tasty Cranstons, singer Patty Peterson, the countrified rock of Becky Reimer Thompson, and the Wallets, whose stylized version of "There's No Business Like Show Business" had the place up for grabs.

The finale featured a surprise appearance by Prince and most of his touring band (guitarist Dez Dickerson, drummer Bobby Z and keyboardist Matt Fink), plus the Time's Jesse Johnson on bass. His Royal Badness made up for his conspicuous tardiness (showing up midway through the evening after two of his awards had already been given out) by agreeing to City Pages music editor Martin Keller's request for an impromptu performance. With a quick "It's gonna be in C and it's gonna be bad!" to his band, the gold-clad Prince kicked into an extended funky jam that saw the Time's Morris Day joining in for a spell and slinky Prince protegees Vanity 6 undulating across the stage. It was a bravura finish to a thor-

It was a bravura finish to a thoroughly professional yet comfortably unpretentious fete—and, next to the Bay Area Music Awards, probably the only regional presentation of its kind in the country.

Minneapolis' contribution to current popular music is only now beginning to hit its stride, largely thanks to the national success of Prince and his cohorts. The Minnesota Music Awards ably succeeded in honoring both homegrown artists of national stature and up-and-coming locals with grace, humor, and panache.

#### \* \* \*

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

#### **'Horrible' Rights**

NEW YORK--Important Record Distributors has acquired exclusive distribution rights to "Horrible," an EP by Half Japanese on Press Records.

# Chrome Tape For Police

LOS ANGELES—A&M Records is readying its second prerecorded chromium dioxide tape cassette for "Synchronicity," the Police album due next month. The project will also see A&M again employing a premium pressing compound for LP versions of the album, marking the third such venture for the label.

As was the case for Supertramp's "Famous Last Words" tapes, A&M is working with BASF to supply its chrome tape in bulk for duplication of the new album. Master duplicating tapes are also to be provided on BASF stock, but the Police album will differ from the first chrome tapes by utilizing conventional tape bias (120 microseconds) rather than the higher bias (70 microseconds) usually employed with chrome tape. That switch was reportedly dictated by the need to make tapes compatible with the broadest range of players, including personal and auto cassette units lacking a separate chrome bias setting. Meanwhile, LPs will again be pressed on Keysor-Century's KC-600,

Meanwhile, LPs will again be pressed on Keysor-Century's KC-600, a premium compound using liquid dyes. Both the Supertramp album and "Kilroy was Here" by Styx were manufactured on KC-600 in what are believed to be the largest press runs in audiophile compound yet attempted. "Thriller" out of the top album spot, Irene Cara's single does climb to No. 1 on the singles chart. It's the 10th No. 1 hit so far in the '80s to spring from a feature film.

from a feature film. "Flashdance" was produced by Giorgio Moroder, who also did the honors on the first film theme to hit No. 1 in this decade: Blondie's "Call Me" from "American Gigolo." Moroder also co-produced four No. 1 hits for Donna Summer in '78 and '79; "MacArthur Park," "Hot Stuff," "Bad Girls" and "No More Tears (Enough Is Enough)." The film themes that have reached No. 1 since "Call Me" re-

The film themes that have reached No. 1 since "Call Me" reflect a wide variety of pop styles. They're Olivia Newton-John's "Magic" from "Xanadu," Dolly Parton's "9 To 5," Diana Ross & Lionel Richie's "Endless Love," Christopher Cross' "Arthur's Theme," Vangelis' "Chariots Of Fire," Survivor's "Eye Of The Tiger" from "Rocky III," Chicago's "Hard To Say I'm Sorry" from "Summer Lovers," and Joe Cocker & Jennifer Warnes' "Up Where We Belong" from "An Officer And A Gentleman."

Not surprisingly, most of the films involved were also big boxoffice hits-with a few notable exceptions: "Xanadu," "Endless Love," "Summer Lovers." But it's hardly a prerequisite that the film be a smash for the song to have a life of its own. Witness the top 10 success since 1980 of such film themes as **Donna Summer's** "On The Radio," **Billy Preston** & Syreeta's "With You I'm Born Again," **Paul Simon's** "Late In The Evening," Eddie Rabbit's "Drivin' My Life Away," Kenny Loggins' "I'm Alright," Neil Diamond's "Love (Continued on page 68)

# SuperFest Starting Date Postponed

NEW YORK-The Budweiser-sponsored SuperFest concert series has pushed back its starting date from June 6 to July 8 and will begin in Long Beach, Calif. instead of St. Louis. The St. Louis concert has been shifted to Aug. 28. In addition, several major acts, including the O'Jays and George Clinton, have signed on for SuperFest, with others currently negotiating with promoter Michael Rosenberg. As previously reported (Billboard, May 21), Solar artists Lakeside are

As previously reported (Billboard, May 21), Solar artists Lakeside are scheduled to appear even though Solar president Dick Griffey is among those calling for a boycott of the concerts. But sources close to the group and Rosenberg admit the situation could change. Group members initiated negotiations and made a deal directly with Rosenberg for 15 SuperFest dates. Solar Records has issued a statement that, to avoid a lawsuit, the group was being forced to perform at the concerts. The sources say that Rosenberg may let them out of the contract if monies already advanced to Lakeside are returned.

chart.





# The Excitement's building up!

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# News/International

# Video Device Is A Scream

LONDON-Burglary is the biggest "growth area" in Britain's current nationwide crime wave, and theft of videocassette recorders is the top specialist area among the housebreaking fraternity. The reason is that the hardware is light, easy to carry away, difficult to trace and sells readily, no questions asked, for around \$150.

Now executive Peter King, recently made redundant by his firm, has designed Videoalert, a system which lets off a screaming 98-decibel shriek if the video machine to which it is attached is lifted or moved. King has set up a factory to manufacture Videoalert, which will retail at around \$40, and he estimates he'll sell 25,000 units by year's end.

Videoalert is the size of two videocassettes and is stuck to the outside of the VCR cabinet. If the recorder is lifted, even by an inch, the shrieking noise starts and can continue, powered by batteries, for eight hours. King supplies a house window sticker with the equipment "to deter

burglars from breaking in." And there's a security key so the householder can turn off the alarm when needed. King says: "I'm already negotiating with rental companies and video

libraries, and I see a potential export trade for Videoalert." 

# 'New German Wave' Stays Mainly Local

#### By JIM SAMPSON

acts. Fehlfarben has been released MUNICH-The surge in sales of by EMI affiliates in Holland, Bel-German-language rock, called "the gium, the U.K., Spain and Japan. Rheingold appeared in 14 countries, new German wave," has helped the local music industry weather the charting in Holland, Spain and Belcontinuing international sales recession. But it has generally failed to exgium. And Spider Murphy Gang tend beyond central Europe. A sursingles made the chart in Holland and Belgium. vev of major German record Bap, Fritz and Grauzone were companies reveals only one new

marketed in at least three countries outside the German, Austrian and Swiss territorial grouping. And in Brazil, Electrola's sampler "Tanz Mit Dem Herzen" was released by EMI Odeon.

Asserts Walter Puetz, EMI Electrola domestic a&r chief: "The foreign demand for German rock proespecially from ductions. neighboring countries, has really jumped in the past year. We got the first inquiries from Britain, even the U.S., where they basically respond only to danceable music, electronic or funky.

"But there remain limits to German rock music exports. Particularly interesting, though, is the increasing (Continued on page 58)

# **'New Breed' Retailers Gaining Foothold In British Marketplace**

LONDON-Despite gloomy statistics from the record companies showing falling unit sales, the "new breed" of ambitious independent retail firms in Britain is ignoring the recession, opening up new outlets and increasing its share of music business turnover.

While smaller independent operations are maintaining an emphasis on traditional recorded music sales, leaving video to similarly specialist traders, the bigger and more aggressive ones are opting to take on the multiples and handle across-theboard home entertainment lines. Keen competitive spirit and expansionist plans are key policies of the larger independents, virtually all of whom report a "surprisingly good" start to 1983 trade, particularly in comparison with the same period last year.

Fastest growing, and certainly a market leader in aggressive promo-tion, is Subway Records, based in Southampton, on the south coast. It plans to double up on size and turnover before year's end and is locating one of its new outlets on London's prestigious Oxford Street, offering a challenge to Virgin's massive megastore, HMV's flagship retail operation and the highly successful Our Price central London stores

Subway opened a 1,200 square feet store in Kent Saturday (21), and has two more set for June and two more again for July. At least 10 more new outlets will be opened up in key areas nationwide by the end of the year.

HMV opened a new branch in Cardiff, Wales, and another follows this summer in Surrey. Ian Gray, managing director, says: "Our expansion will definitely continue."

Our Price has opened two major stores in recent weeks, with another being fitted out in West London. Virgin's associated independent, Ames Records & Tapes, based in the north, has three major outlets being fitted, with three more to follow. Virgin itself expects to open up six new retail centers this year:

The Music Market chain has expanded its Bicester store. The original was mainly into video, with some records, but the much bigger new center is half video, half audio.

Andy's Records, in East Anglia, is actively checking out possible new

sites and also restructuring its policy in existing stores. This includes the withdrawal of video from smaller outlets while it is retained in the biggest, such as the recently-opened 4,000 square foot Peterborough store. This chain runs a major local television campaign to build its wide-ranging retail service image.

Ian Howard, managing director of Music Market, says: "This year will be the year for expansion in record retailing. It will be the medium-sized chains which grow fastest, more so than the bigger and already well-established ones."

This "new breed" mid-sized retail operation zone provides a hybrid trading base, taking on the multiples by stocking an ever-wider product range, with accessories of all kinds, but mixing in the specialist know-how service of the old independent dealer.

Says Gary Nesbitt, managing di-rector, Our Price: "The scene is changing fast. Inevitably, the strong, expanding chains will knock out the weaker, smaller independents. He who has the best management, the best control of his business and of the finely-worked margins we all have to contend with, will survive.

# U.K. C'right Amendment Passes Steeper Penalties For Video Piracy To Take Effect

a major piece of copyright legisla-

reforms act which did get through,

the law now allows unlimited fines

and up to two years' imprisonment

for offenders found guilty, at Crown Court upper level, of counterfeiting

videocassetes. In lower courts, ma-

gistrates can impose prison sen-

tences with fines of up to \$1,500, ap-

plicable to each offense. Thus, a

dealer found with 100 pirated tapes

Previously, the copyright law could not adequately cope arrival of video and its attendant picould not adequately cope with the

could be fined a total of \$150,000.

racy problems. Says Abbott: "To run off, say, 100 copies of someone

else's movie and sell them for per-

sonal gain was clearly theft on a large scale. But it was theft of copy-

Under the provisions of the video

tion.

#### **By PETER JONES**

LONDON-Despite the sudden dissolution of Parliament and the pending general election, the Copyright (Amendment) Act was squeezed through to become law and, in the words of British Videogram Assn. chief executive Norman Abbott, "make (video) copyright piracy punishment fit the size of the crime." It is effective from July 1 of this year.

However, another bill, the Copyright (Amendment No. 2) Act, introduced in the House of Lords, was scuttled by the political upheaval. Lord Willis (writer Ted Willis) aimed his bill, which was considered of key importance to the record and music business, at curbing record rental and twin-deck cassette recorders.

# **British Financier Ronson** Takes Over Video Distrib

LONDON-City financier Gerald Ronson, head of the Heron Corp. here, has acquired a controlling interest in U.K. software distributor Videoform. He becomes chairman of the company, while former principals Warren Goldberg, Paul Feldman and Paul Levinson stay on as

German rock act, Phonogram's Trio,

with significant sales and chart suc-

German rock acts (Scorpions, Kraft-

werk) can claim a wide international

following. And one band, Deutsch-

Amerikanische Freundschaft,

known mainly as just D.A.F., pro-

duced several hit albums for the

U.K. Virgin label. But the over-

whelming majority of new German

rock acts to emerge in the past couple of years, such as Ideal, Spider

Murphy Gang, Extrabreit and

Markus, remain strictly domestic

EMI Electrola reports more inter-

national activity than other labels for its roster of new German rock

Of course, several established

cess worldwide.

phenomena.

joint managing directors. Ronson is well-known in U.S. financial circles through his involvement with Prima Savings & Loan in Arizona and San Francisco-based Hall Properties, and for the \$75 million of Heron's real estate assets acquired from the Howard Hughes estate.

Heron itself is one of Europe's leading privately-owned companies, with assets approaching \$500 million. Last year, the firm was re-quently in the headlines here over Ronson's bidding for Lord Grade's Associated Communications Corp. entertainment conglomerate.

Thanks to the company's financial muscle, Heron, says it has had a number of approaches regarding cable, recently given the government go-ahead in Britain. Videoform is likely to be the vehicle through which it attempts to establish itself as a major programmer for the new

medium. Also planned is a Videoform music division, covering acqui-sition, production and distribution of visual programming for all media, and an expansion of the present U.K. operation into one covering the whole of Europe.

Under the terms of the takeover, Heron acquires 77% of the shares in Videoform's holding company, Lutebest Communications, which is valued at around \$15 million, with profits for the year ending August 30 forecast at over \$4.5 million.

Formed two years ago, Videoform has been active as a purchaser of video rights for the U.K., and also operates a leasing scheme merchandising other companies' video product through some 1,200 racks nationwide—a scheme which is now likely to be substantially expanded. A theatrical division was launched this month with the release of "The Concrete Jungle.'

A statement from Videoform's directors says: "We are being given every opportunity by Heron to expand a U.K. operation into a multinational arm of Heron, encompassing all facets of the entertainment world, including cable, broadcast television, video and films.'

#### Chieftains' Trip **To China Makes Musical History**

PEKING-The Chieftains, billed for years as "Ireland's musical am-bassadors," recently created music history here by being the first Western musical group to perform with a Chinese orchestra. They were also the first group since 1945 to be allowed to play in the gardens of the 'heavenly city" of Sozhon, and the first to play on the Great Wall of China here.

The six group members were accompanied by an eight-man film crew led by U.K. director Alain Wright, producing a television documentary on the trip, "The Chieftains In China." Not to be outdone, the Chinese videotaped one of the Peking concerts for nationwide screen-

ing (28). Paddy Moloney, the Chieftains' leader, says the visit was basically a working holiday for the band, and followed three years of discussions. (Continued on page 58)

www.americanradiohistory.com

right and, with maximum fines of the John Deacon, director general of the British Phonographic Industry (BPI) says: "The next Parliament clearly will be crucial to the record industry. I anticipate it must bring in \$75, there was little incentive for the police authorities to go all out to

prosecute. Now, he adds: "It's the industry's job to convince the police to apply the law. They need only engage in a really concentrated blitz and many pirates would immediately be scared

off." Lord Willis' bill had only reached the midway stage on the way to Parliamentary acceptance, but he insists he will introduce a new bill in the House of Lords when the new Parliament convenes in the summer. He has sought to make record rental a difficult proposition by making the dealer liable to prosecution on the grounds that he is authorizing copyright infringement.

Lord Willis is also opposed to new high-speed domestic tape copiers because "their use is likely to cause copyright infringement." He insisted in Parliament: "I'm not against new (Continued on page 58)



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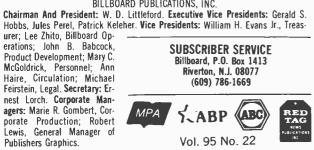
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# Commentary New Challenges In Publishing

#### By MAXYNE LANG

Music publishing is undergoing a substantial change to re-flect the various entertainment needs of its consumers. Although in the past music was an audio-based phenomenon, its future is far broader; its exploitation opportunities are vast.

Our earning potential is limited only by parochial vision. Initiative, both in creating new ideas and in fashioning the placement of music in new tech-nology, is essential. We must establish collaborative relationships with potential users, just as have we established and continue to maintain cooperative relationships with record companies.

With the advent of stereo video hardware, stereo television and computers capable of musical sounds, musical programming has new opportunities to flourish, provided we respond crea-tively. We must not view new tech-nology and new ideas with suspicion. Nor can we reasonably wait passively for producers and manufacturers to approach us with concepts. We must develop them ourselves.

With present technology, creative licensing can take numerous forms, many of which can result in substantial income. These include merchandising, advertising, television of all kinds,

videogram releases of concerts and films, video jukeboxes, video singles, song-based productions, computer software, video games and other new areas which will develop. We can ill afford to be afraid or rigid in approaching any of these markets. Creativity, not slavish adherance to procedures of the '70s, is the order of the day. And those who recognize the potential of

new media will prosper most. Undoubtedly, some mistakes will

mercial fees are usually paid up front and the payments can be sizable. Residual income may be de-rived from performance fees and automatic renewals of the commercial itself. Performances on jingle usages are paid in many territories throughout the world. In some territories, jingle usages actually increase record sales. Commercial exploitation provides a source of substantial income and recy-

cles our standard copyrights to new markets. Normally, advertisers have restricted budgets, which limit their abili-ties to buy time on the air. Less time means less chance to establish a memorable jingle. Thus, the licensing of wellknown music has proven extremely effective in increasing publishing revenues and decreasing advertisers' expenses.

We must continue to explore ways in which we can accommodate others for our own gain.

We can no longer afford to treat motion picture and television placements

haphazardły. When negotiated and li-censed properly, such usages provide broad exposure and good income

usage of well-known music in advertising. The instant recognition which we can give an advertiser provides us with instant financial gain. Unlike record royalties, which are delayed, com-

We should consider music as creative and instructional elements in video games and in computer software. We will have a future in these new markets if we are sensitive to their specific needs

We should consider lyrics similar to poetry; potential usages

#### 'Video buy-outs, advances and royalties can create new sources of revenue . . . and help offset low record sales'

be made but few will ultimately result in more problems than revenues

Just scan Billboard's video charts, or walk into any video store. Many of our songs and recordings are present in released video product. But most publishers originally agreed to negotiate their compensation on video sometime in the future. That future should be now. The costs of administration and

inflation will diminish any eventual income. Delaying our immediate participation in video revenues is unwise. The desire on the parts of both motion picture and music

companies to clean up royalties has created a mutually beneficial compromise called the "video buy-out." It allows us to real-ize earnings now, not when the product is inactive. Video buy-outs can generate many thousands of dollars of income while saving unnecessary administration.

Ongoing video royalties and advances on sales are often more feasible in video concert formats, where music has an important place. If handled effectively, video buy-outs, advances and royalties can create sources of new revenues and, while doing so, establish good precedents. These royalties can help offset low record sales.

Another instance of creative licensing is found in commercial exploitation. The past three or four years have shown increased are unlimited and might include greeting cards, posters, stationery, gifts and home items. Once again, royalties and advances on such projects provide ancillary income.

As we search for new ideas, we should investigate song-based productions. Television and motion picture companies are always in need of ideas upon which their productions can be based. Instead of producers coming to us, we should go to them. We can actively explore our famous copyrights for lyrics to serve as underlying literary properties for productions and for music which serve as their themes. Viewed separately, the various elements I have mentioned

create new income and reach new markets. Viewed in total, they gain in importance to our industry. We can no longer ig-nore their effect both in providing exposure and in providing revenues

Creative licensing income is no longer a drop in the bucket and should not be treated as such. Historically, it was under-staffed and, as a result, undercultivated. We do our industry, our writers and ourselves a disservice by not applying our talents fully to this unlimited and sometimes still uncharted area.

Maxyne Lang is director of special projects for the Chappell/-Intersong Music Group in New York City.

# Letters To The Editor

#### **Keeping Borders Open**

When things tighten up in any country's economy, nationalistic fervor emerges and the war cry, "curb im-ports," is often heard. Neil Hubbard presents a simplistic solution to current music industry ills in his commentary, "Keeping Music \$\$ At Home" (April 30). He appears to be spearheading a nationalistic ap proach, putting the blame on the innovating and exciting artists emerging in other parts of the world.

Historically, the only music to have made a significant impact on the American market has been from the U.K. At the present time, however, we are witnessing an upsurge of interest in the music from Australasia. The "down under" sound has been receiving a degree of popularity recently in the U.S., but it only represents a small percentage of the total volume of music sales in America.

Contrast this relatively insignificant percentage with the literal domination of the world by American music over the last 30 to 40 years. This global accept-ance has meant that billions of dollars have flowed back into the American music industry, supporting record companies, artist and producers.

If U.S. distribution companies are releasing a significant number of titles from other countries, then one must assume that the American record-buying public is buying these records. Does this also suggest that these labels are delivering what the American people want?

The competitive market forces that prevail in a free enterprise system have always allowed America to compete in the international marketplace. Any shift to a protectionist policy would, I believe, be to the music industry's longterm detriment. Rocky P. Douche

President, Marmalade Records Wellington, New Zealand

#### **Competition Is The Key**

Neil Hubbard's statement is one-sided and closedminded. The idea to "buy American" is no more than isolationism spurred by paranoia and jealousy. Record buyers will always purchase what they believe to be quality music, no matter the country it comes from. If we bar foreign artists, shouldn't they respond in kind? "Competition" is the operative word in his argu-

ment, and it is the very thing which spurs any industry

into developing a high quality product. The "bright and promising future" which Mr. Hubbard sees for Ameri-can music will only remain possible if we can depend on an expanded market, not a stagnant one afraid of competition.

> Winston C. Robinson Jr. East Village Eve **New York City**

#### **Rx From On High**

Well, Hallelujah! My vote goes to John O'Donnell for his commentary on music video (May 7). His words are just what the rich doctor in the sky prescribed for record executives, as well as for publishers all over the world.

Heaven knows that my colleagues and I have been at wits' end trying to get record executives to visualize and agree with the concrete and infinite concept of video music. It is not just for radios and turntables any more. What you hear is what you can now see, and vice versa. Close your eyes and think about it.

**Stacey Powells Video Music International** Los Angeles

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

"Creative licensing income is no Lang: longer a drop in the bucket."

# JANE FONDA'S WORKOUT RECORDS FOR EVERY STAGE IN A WOMAN'S LIFE.

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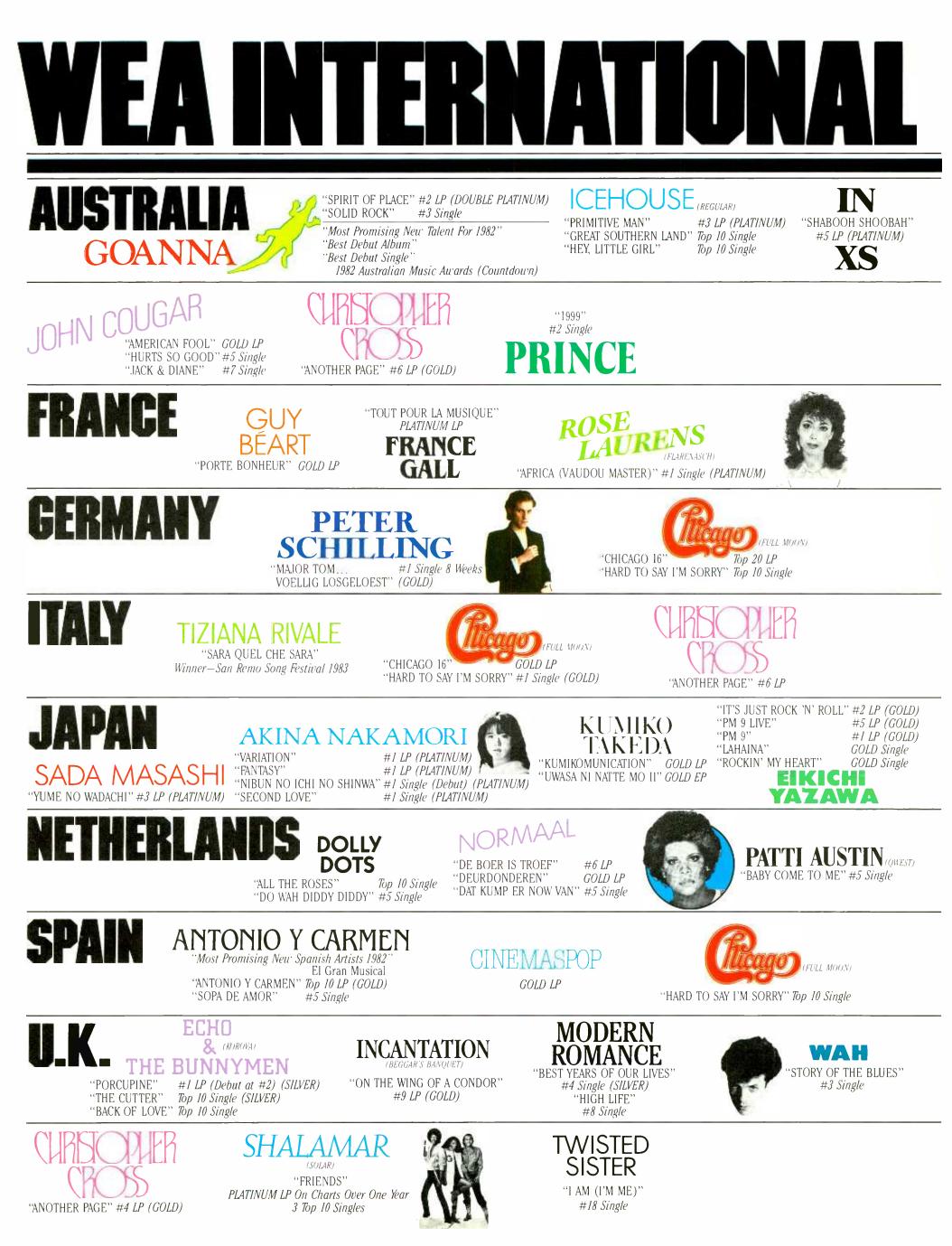
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# **'ROAD GANG' HOST Douglas Exits WWL For Country Network**

NASHVILLE-Charlie Douglas, host of the WWL "Road Gang" for more than a decade, resigns his overnight slot on the New Orleans outlet to accept the evening airshift on the Music Country Network vacated by Chuck Morgan last spring. Douglas' program has been the

largest and longest running nightly



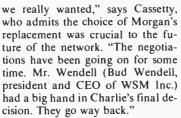
on the 50 kw clear channel facility at 870.

Douglas joins the WSM Nashville-based network June 13. The network, which offers 10 hours of nightly country music programming, currently heard on over 95 stations, is a joint venture of WSM Inc. and the Associated Press.

According to WSM GM Tom Cassetty, WWL will be adding the network to its lineup of stations, so Douglas will continue to be heard on the powerful outlet.

In addition to the nightly 9 to 1 a.m. slot, Douglas will also do some Grand Ole Opry announcing, and play a part in the Nashville Net-work, a joint cable venture between WSM Inc. and Group W. Douglas' move means he'll be closing his record and tape mail order business, "The Country Store," and relocating to Nashville.

"Charlie was the one candidate



Prior to joining WWL, Douglas was a PD and air personality at sev-eral major-market facilities.

#### **NBC To Buy** WJIB Boston

NEW YORK-NBC Radio has agreed in principle to buy General Electric's WJIB Boston for an estimated \$6.5 million. The acquisition of the beautiful music outlet, which ranked 10th in the city's winter Arbitron with a 4.4 share, brings the NBC station complement to nine (four AMs and five FMs).

NBC Radio president Michael Eskridge attributes WJIB's per-formance to the fact that the station was up for sale and downplays the possibility that a format switch is imminent. "Now that there's some stability, we expect a

turnaround," he says. The purchase is NBC's first since 1957, when it acquired WJAS-AM-FM Pittsburgh. Those properties were sold in 1972.

# WNBC's Fioravanti To MTV

NEW YORK-Domenick Fioravanti is leaving WNBC here to become MTV's vice president and general manager, a newly created post. In another management change at NBC Radio, Ellyn Ambrose, vice president and general manager of The Source, has resigned to accept a vice presidential position at Satellite Music Network.

Fioravanti, who joined WNBC as sales manager in 1979 and has been vice president and general manager since 1981, is leaving the station at the end of the month. He will be responsible for MTV's marketing, advertising sales and programming and will report to Bob Pittman, executive vice president and chief operating officer of the Warner Amex Satellite Entertainment Company. Les Garland, MTV's vice president of programming, will report to Fioravanti, whose replacment at WNBC has not been named.

As regional manager for the NBC Radio Network, Ambrose helped to formulate The Source in early 1979 before becoming manager of affil-iate development later that year. After a move up in 1980 to vice president of sales, she was promoted to vice president and general manager of The Source in 1981. Ambrose, whose background prior to NBC included stints as an account executive for ABC-FM and media planner for Cunningham & Walsh, will oversee station solicitation and sales for Satellite, which she'll join June 6. She will initially be based in Dallas, although the company plans to open a New York office, which she will head, later this year.

# Vox Jox\_\_\_\_\_ **Bobby Rich Gets The Nod At KFI**

**By ROLLYE BORNSTEIN** 

Radio

Bobby Rich has been given the official word. He's now the assistant PD at Cox's KFl Los Angeles. Rich who has been with the station as an air personality since October, 1981, has a wide programming background, including stints as national program director for Drake Chenault and PD of Greater Media's KHTZ in L.A., RKO's WXLO in New York and San Diego's B-100.

#### \* \* \*

Besides Charlie Douglas (separate story, this page), a few other changes are taking place at WWL New Or-leans. Ken Sasso exits his afternoon talk show as the station duplicates its morning news block in afternoon drive with news staffer Dave McNamara and Mike Longman, who resigns his post across town as WGSO news director to accept the anchor slot. ... And at country-for-matted WNOE-FM there, Joel Cash joins the air staff. He comes from WPKX Washington (Alexandria), where he was doing weekends.

That choice Metroplex GM open-ing in Tampa, created when Jim Johnson resigned to assume control of his own facility in Northern Florida last month, has been filled. Jonathan Pinch joins WMGG from his post as VP/GM of Milwaukee's WMGF, while sales manager Tom Joerres is upped to VP/GM at the Josephson International facility.

Across town at WQYK, a replacement for Pete Porter has been named. Programming the country outlet as of June 1 will be Bill Jenkins, who's currently PD at Tom Armshaw's WKOS Murfreesboro/ Nashville. Prior to that he programmed WELE Daytona and KAFY Bakersfield. Jenkins' arrival comes just in time to see WFLA-FM drop Schulke's easy listening format and pick up Burns/Somerset's "Continuous Country," adopting the calls WOJC. Bill Garcia will continue to program both Blair Tampa facilities, while WFLA-AM midday jock Bill Campbell will do mornings on the FM, which joins WQYK and WSUN-AM in the country race, leaving Metromedia's WWBA alone in the beautiful music arena. . . . Up the state and to the right in Jackson-ville, they've got a new PD at WQIK. Brian Mitchell from WOWD Tallahassee replaces Mike McHale, who becomes production director and remains on the air in afternoon drive.

#### \* \* \*

Mikel Hunter, programming veteran of several formats, including top 40, country and most recently AOR at Infinity's KOME San Jose, has formed his own consultancy, Mikel Hunter Broadcast Services.

He can be reached in Cupertino, Calif. at (408) 973-8199.

Kipper McGee is the new PD of KFMW Waterloo, Iowa. In addition to programming the 100kw top 40 outlet, McGee will continue to consult Willie Davis, WLUM Milwaukee.

The promotion department at Century's KMGG Los Angeles has been phased out; thus Cherie va-



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 32.

cates that office but continues as a weekend personality. She's also now heard daily on the L.A. Network, an area traffic service carried by several local stations including Anaheim's all-news outlet, KNUZ (the former KEZY-AM), where Rick Jager, former news director of KWST, now hangs his hat.

\* \* \*

WBLI Long Island got a first-hand view of the power of radio last Monday (16) when a 24-year-old fired teacher's aide at a Suffolk

# **Broadcasters Await Action On Deregulation Bill**

#### **By BILL HOLLAND**

WASHINGTON-The cards are different, but the dealer is the sameand in the House of Representatives, broadcasters are waiting with anticipation to see if Rep. John Dingell (D-Mich.), powerful chairman of the Commerce Committee, deals them a lucky hand.

At stake is a big pot-radio and tv deregulation proposals that would guarantee longterm licenses for broadcasters-but another player in this drama, Rep. Tim Wirth (D-Colo.), chairman of the telecommunications subcommittee (which falls under the Commerce Committee), has been refusing to consider the proposals unless they contain a "spectrum fee," a trade-off fee for the right to use the spectrum, and assurance of public interest programming.

In recent weeks, observers have seen several subcommittee members, most notably Reps. Thomas J. Tauke (R-Iowa) and Wilbert J. Tauzin (D-La.), propose legislation that is close to broadcasters' hearts. With National Assn. of Broadcasters (NAB) lobbying support, they are trying to gather the votes necessary to attach their bill to the FCC authorization bill now pending in the full committee—and orchestrate what is being termed an "end-around" Wirth's subcommittee. Needless to say, Wirth is hopping mad about the action, and pinned the move on the NAB (rather than his peers) in comments last week.

A compromise agreement is being hammered out with Rep. Al Swift (D-Wash.), who is also on the subcommittee, with the broadcasters giving a little on the public interest programming part of the bill. All three Congressmen are now working with Dingell on the legislation, and, if Dingell decides to move on the end-around this week, it would be a big victory for the broadcasters, since a similar bill has already passed the Senate.

However, the mood in the committee is decidedly less chilly than in the past few years. In December, 1981, Dingell stopped three broadcast deregulation bills in their tracks.

Scott Chapin Is Appointed To KOB Albquerque Post

ALBUQUERQUE-Scott Chapin has been appointed PD/operations manager of Hubbard's KOB-AM here, filling a long-standing vacancy. Chapin most recently was production director of Jim Hampton and Ken Draper's Los Angeles-based syndication firm, The Creative Factor.

"If I wouldn't have tried out syndication, 20 years from now I would have been wondering if I blew my golden opportunity," says Chapin. "But it's really a lot of different than radio. You turn out the production, but you never get to hear it on the air. You miss the reaction and the immediacy. Radio is a living,

breathing entity, and you can make changes and hear the impact instantly.

Chapin rejoins KOB GM Art Schreiber, with whom he worked when Schreiber managed Hub-bard's KSTP in Minneapolis. Together they are positioning the adult contemporary AM as "a community station. Our morning man, Larry Ahrens, is heavily involved in what's going on in town, and that accounts for his success. We're talk at night (with NBC's Talknet and Mutual's Larry King), and we feature talk blocks throughout the day, but music will continue to play a part in our programming for a long time to come.'

# WNJY GOES 'MUSIC Of Your Life' WEST PALM BEACH-WNJY here has abandoned Bonneville's easy listening format in favor of Al Ham's "Music Of Your Life."

"In this market 300,000 people are over 45," says WNJY GM Joe Nuckols. "It's a natural. Usually you change a format and people threaten to burn your building down. Since last Saturday (14) we've had no completing and we've building had be do a format and people had no complaints, and we've gotten hundreds of positive letters.' Station owner Bob Lappin did not have to be sold on the idea. His

relationship with Ham goes back several years to when both executives were musicians. "Our sister station WMAS in Springfield debuted the format," Nuck-

ols notes. "In 1978, it was the first station to adopt it, and it went from a 0.6 to over a 10 share. And that's with a class IV that barely covers the market. With our facility on FM blanketing the city, all I can say is its going to be a great vehicle to sell." going to be a great vehicle to sell."

Country junior high school

wounded a ninth grade student and

the school principal, and held sev-

eral students hostage before fatally

shooting himself in the head. The

gunman's first request was for a ra-dio, which police noticed was turned

to WBLI. At that point they asked

for the station's help. The involve-ment and compliance on the part of

the air personalities and PD Bill

Terry undoubtedly spared the lives of all the hostages. The gunman's

demands ranged from the reading of

his self-penned "Epistle To The

World" to the playing of requests ("Penny Lane," "Angie," and Styx's "Fooling Yourself"-during which the fatal shot was fired). But more

important was what was not said

over the air. Reports of the hostages'

movements were left to other facil-

ities while, BLl concentrated on a

target audience of one, bringing home radio's responsibility, and the

impact even the most spontaneous

comment can have on any given in-

 $\star \star \star$ 

Bob Sterling, who was upped to

national PD for the Mack Sanders

chain, based in Nashville, from his

post as PD of Sanders' Birmingham

outlets (he replaced Don Keith, who

left earlier this year), has resigned to return to Birmingham for personal

national post and his local duties as WJKZ/WNKZ PD by WRKK Bir-mingham PD Steve Activity reasons. He's replaced in both the

mingham PD Steve Atkins, who has

not been replaced in Birmingham

as vet. Additionally, Sanders has

shifted WNOX Knoxville GM Mike

Smiley into that same post at the

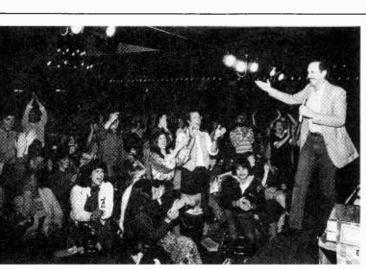
(Continued on page 62)

Nashville outlets.

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dividual in the listening area.



CROWD PLEASER—Alex Bennett of "The Quake" (KQAK San Francisco) knows how to please an audience during a "Breakfast With Bennett" broad cast from the Saddlerack in San Jose.

# Six Stations In The South **Get Conditional Renewals**

By BILL HOLLAND

WASHINGTON-The FCC last Monday (16) renewed the licenses of 18 Louisiana and Mississippi radio stations and one ty station, but conditioned the renewal of six of the radio stations' licenses on the filing of either amended Equal Employment Opportunity (EEO) programs or annual EEO information to the Commission The Commission action comes in

response to petitions to deny filed by the National Black Media Coalition (NBMC), the Mississippi chapter of the NAACP and the Black Mississippi Council on Higher Education. The groups had charged deficient minority employment practices at the stations, and had also leveled charges that three AM-FM combos had failed to serve the interests and needs of local blacks in their programming

The FCC, after evaluation, found that nine of the stations' EEO per-formances warranted "no further inquiry or administrative sanctions," and unconditionally renewed the li-

censes. However, with the other stations, the FCC said that it found "they had either only recently begun to implement their EEO programs or had not pursued affirmative action throughout the license term.'

The Commission granted renewal to WYNK-AM-FM Baton Rouge, owned by Miss-Lou Broadcasting Corp., "subject to reporting condi-tions and filing an amended EEO program within 30 days." It granted a short-term renewal ending Aug. 1, 1985, "subject to EEO conditions," to KLEB/KZZQ-FM Golden Meadows, La., owned by KLEB Broadcasting Inc.

It renewed the licenses of the rest of the stations, but they "must submit EEO information annually beginning June 1." They are WSMB New Orleans, owned by Norad, Inc.; KLOU Lake Charles, La., owned by Dixie Broadcasters Inc.; and WSLI/ WXLY-FM Jackson, Miss., owned by Capitol Broadcasting Co. (not Capitol Broadcasting Co. Inc.).

# Radio

# Washington Roundup

WASHINGTON-More than 100 eager applicants filed by the May 12 deadline set by the FCC for a chance to compete for the licenses of 12 RKO radio stations that the U.S. Court of Appeals, and the Commission, decided last February would go through the comparative renewal process in order to determine if they would keep their licenses

With an estimated \$200 million pie to possibly be divided, it's no wonder that communications lawyers representing the broadcast com-panies swarmed the Commission. Names of the broadcast company will be available at the FCC this week.

\* \*

With the volumnious FCC report and order out this week on the Commission's new deregulated guide-lines on FM subcarriers (SCAs), authorized April 7 in a unanimous

vote, broadcaster associations and newsletter publications are gearing up for newsletters to stations dealing just with the new profit ventures possible with deregulated SCAs. First to announce monthly newsletter: National Radio Broadcasters Assn. (NRBA) publications director Joe Tiernan, and Waters Publications, publishers of the newsletter New Radio.

 $\star$ 

The FCC has notified Stereo 97 Inc., owner of KAVV-FM Benson, Ariz., that it has violated the terms of a construction permit for a new antenna and is being fined \$10,000 for repeated violations concerning height and location of the antenna. The station argued, beginning in 1980, that the U.S. Army had accidentally destroyed the original tower, and that the engineering consultant got his coordinates from an out-of-date Federal Aviation Administration map.

#### \* $\star$

The FCC has announced the following totals for broadcast stations throughout the country, as of April 30: AM stations, 4,710; FM stations, 3,427; FM educational, 1,089. That's a total of 9,226.

#### \*

The National Assn. of Broadcasters (NAB) has applauded the FCC's May 12 decision to propose repeal of the personal attack and political editorializing rules. NAB President Edward O. Fritts calls it a 'significant step in the direction of full First Amendment freedom,' and adds that "we have long felt that the personal attack rule is used by those more intent on vindication than furthering public awareness."

Key stations

# Most Added Records

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

Titl	e, Artist, Label	adding re this we	cord	now reporting record	this week include
	\$		HOT (153 St		na de se se desta el
1	"Wanna Be Startin' Something," Michael Jackson, Epic	71		76	KFI-AM, KFRC-AM, WGCL-FM, WLOL-FM, WXKS-FM, WQXI-FM
2	"Roll Me Away," Bob Seger & the Silver Bullet Band, Capitol	58		60	KRTH-FM, WGCL-FM, WLOL-FM, KBEQ-FM, WXKS-FM, WCAU-FM
3	"Baby Jane," Rod Stewart, Warner Bros.	. 58		58	WXKS-FM, WCAU-FM, WZGC-FM, KFI-AM, WGCL-FM, WLOL-FM
4	"She Works Hard For The Money," Donna Summer, Mercury	37		37	KRTH-FM, WGCL-FM, WXKS-FM, WCAU-FM, WQXI-FM, WHYI-FM
5	"The Woman In You," Bee Gees, RSC	) 36		95	KZZP-FM, WHYT-FM, WBCY-FM, XTRA-AM, KQKQ-FM, WBLI-FM

44 <b>5</b> 5.5		BLACK (80 Stations)	
1 "Ready For Some Action," June			WAOK-AM, WLOK-AM, WGPR-FM,
Pointer, Planet	21	28	KOKA-AM, WNHC-AM, WVOL-AM
2 "Inside Love (So Personal)," George			WBMX-FM, XHRM-FM, WLOU-AM
Benson, Warner Bros.	20	69	KAPE-AM, KOKA-AM, WJPC-AM
3 "Boogie Down," Al Jarreau, Warner			KDAY-AM, KRNB-FM, WZAK-FM,
Bros.	20	23	KAPE-AM, WGCI-FM, WAIL-FM
4 "I Never Forgot Your Eyes," Larry			KGFJ-AM, WZEN-FM, WPLZ-FM,
Graham, Warner Bros.	20	20	WAOK-AM, WJPC-AM, WNHC-AM
5 "Say You Do," Janet Jackson, A&M	17	68	WRKS-FM, WPLZ-FM, XHRM-FM,
•			WLOU-AM, WANT-AM, WHAT-AM

Ж 		*	COUNTRY (124 Stations)	**************************************
1	"Lost In The Feeling," Conway Twitty, Warner Bros.	54	59	KMPS-AM, WMC-AM, KNIX-FM, WAMZ-FM, KEBC-FM, WSLC-AM
2	"He's A Heartache (Looking For A Place To Happen)," Janie Fricke, Columbia	52	88	WDGY-AM, WIRE-AM, KMPS-AM, KSOP-AM, WONE-AM, WKSJ-FM
3	"I Love Her Mind," Bellamy Brothers, Warner/Curb	31	97	KLZ-AM, WHK-AM, WDAF-AM, WDGY-AM, KRAK-AM, KVOO-AM
4	"Over You," Lane Brody, Liberty	28	52	WSOC-FM, KVEG-AM, KEBC-FM, WMIL-FM, WSLC-AM, WWVA-AM
5	"Where Are You Spending Your Nights These Days," David Frizzell, Viva	26	28	KNIX-FM, KGA-AM, KEBC-FM, KRMD-FM, KYNN-AM, WEZL-FM
Ø	ina.		T CONTEMPORARY (84 Stations)	
1	"The Closer You Get," Alabama, RCA	15	46	KPPL-FM, WTMJ-AM, KNBR-AM, WENS-FM, WLTA-FM, WRVR-FM
2	"All This Love," Debarge, Gordy	15	32	KFMB-AM, KPLZ-FM, WENS-FM, KUGN-AM, WRIE-AM, WSLI-AM
3	"I.O.U.," Lee Greenwood, MCA	14	54	KMGC-FM, KFMB-AM, WZZP-FM, KMBZ-AM, WRVR-FM, WTIC-AM
4	"Hold Me 'Til The Mornin' Comes," Paul Anka, Columbia	12	17	KIXI-FM, WCCO-AM, WTMJ-AM, KPLZ-FM, KOY-AM, WBEN-AM
5	"No Time For Talk," Christopher Cross, Warner Bros.	11		WFYR-FM, WOMC-FM, KUDO-FM, WZZP-FM, WTVN-AM, WAFB-FM

# **Out Of The Box HOT 100/AC**

MEMPHIS-WRVR program director Jim Robertson notes that it's unusual for the station to add a record "as funky" as **George Benson**'s "Inside Love" (Warner Bros.) out of the box. "But it's got a jazzy flavor that's just right for radio this time of year," he explains. "We like it because its got that uptempo bop adult contemporary needs more of." Also new is **Paul Anka's** Columbia 45, "Hold Me 'Til The Morning Comes," whose orchestration is "perfect for principation of the state of the springtime romance.'

#### AOR

HOUSTON-KSRR music director John Roberts' two favorite cuts of the week are new singles by Greg Kihn ("Love Never Fails") and the Police ("Every Breath You Take"). Kihn continues to chart new funk territory on his disk for Beserkley, Roberts says, noting that he's captivated by the urban-sounding rhythin track. His endorsement for the Police record on A&M is based on its love theme, which he suggests is good for poolside listening.

#### **BLACK/URBAN**

SAN FRANCISCO/OAKLAND-"Visions," the new Gladys Knight & the Pips album for Columbia, features two songs that "knock out" KDIA program director Jeff Harrison: the ballad "Just Be My Love," which he ranks as one of the best in recent years, and "When You're Far Away," which he says has even more energy than her current smash, "Save The Overtime For Me." "It's two sides of Gladys, and each programs well," he says. "Boogie Down" by Al Jarreau (Warner Bros.) excites him as much for the vocal performance as for Jay Graydon's production flourishes.

#### COUNTRY

ST. LOUIS-KSD operations manager Bill Coffey likes the "accessibility" of **David Frizzell**'s approach on his new Viva/Warner Bros. single, "Where Are You Spending Your Nights These Days." "Strong lyrics and delivery make it; it's that simple," he says. **Bobby Bare's** interpretation of Shel Silverstein's "The Jogger" (Columbia) sounds "strong enough" to carry straight through the summer, although the programmer notes that "real joggers run all year long." And for stations interested in promoting new bands, he suggests Atlanta's " lanta Burned Again Last Night" on MDJ. LEO SACKS

# Radio

# Consultant Ed Shane Decides That 'Video Is The Way'

LOS ANGELES-Ed Shane of Houston-based Shane Media Services sat in his backyard last year sip ping on a beer and proofing an article he had written on focus groups when the realization hit him: "This is crazy. I can't tell everything about how to do this. I really need to show people. Video is the way."

So Shane, who formed Shane Media Services in 1976 after several years in programming major market facilities, came up with a videocassette concept, "Focus On Focus." Shane, who also programs Houston's highly-rated news/talk outlet, KTRH, called upon Dr. Jim Fletcher, a communications professor at the Univ. of Georgia at Athens who has written a book on the subject, "Focus Group Interviews In Radio Research." He also taped a focus group in progress for KHF1/K-98 in Austin.

"I wrote it like a tv show. I call it the six o'clock news format. It's not a training film. It's a how-to, but the production is slicker," Shane explains

While Shane admits that this tape will not replace the help necessary to conduct such research, he does see the need for it at many stations. "There are so many misconceptions about focus groups. You hear people talking about them at conventions, but that isn't much help if you've never seen it done, if you don't know how to apply it. Here broadcasters can see a focus group in session, the philosophy behind one, what it can and cannot do, and how to go about it.

"A facilitator or group leader with training not on the station's staff should always be involved, but armed with this information a station is less likely to be ripped off by somebody who just wants their money." Among Shane's first clients were Cap Cities. Schulke, Burkhart/ Abrams, Burns Media and the South African Broadcast Corp

Motivated by the initial reaction (though he admits his video projects won't see black ink until 1984 or '85), Shane immediately jumped into his second venture, "The Radio Cable Connection.

"You continually read about all the opportunities radio stations have in the cable industry, but no one is telling you how to take advantage of them. How do you approach the cable guy? He's not a programmer or an advertiser. He's a utility, and you've got to approach him carefully

"How about the legal implica-tions? If your traffic manager is sending out affidavits and those spots are also running on cable or only running on cable, is that a false affidavit? How can you sell an advertiser on this new non-measured medium?

For the technical side, Shane in-



STARSTRUCK IN THE JOHN-WWDC Washington's Adam Smasher towels off with Australian actress Jo Kennedy prior to the D.C. premiere of "Starstruck."

terviewed Wagener Communications' marketing manager Ned Mountain, who explains in plain English what you need and don't need to interface with cable. Several operating examples were also chronicled, including the successful WELI/CNN project in New Haven.

"Eventually I plan on having a whole library of tapes available for radio," says Shane, whose philosophy that "a consultant is someone

who comes into your life, gets you on track and then starts getting out of your life" is amply displayed in 55 minutes for \$122.50 on VHS or Beta.



# MAY 28, 1983, BILLBOARD

# AP LaserPhoto When the man on the right wanted the world to listen, he talked to the man on the left. And the man on the left was ours.

While a fanatic held the rest of the world at bay, nearly six thousand AP Broadcast members came within five feet of him.

Cold, unabashed fear twisted his gut as AP correspondent Steve Komarow eased toward a nervous bomber and what he believed was 1,000 lbs. of explosives.

Just minutes earlier, the news had electrified the crowd of reporters gathered near the Washington Monument: Mayer wanted to talk to a media representative.

A voice-Komarow's-rose over the din. He pleaded that a wire service representative should have a chance at the guy. A police spokesman recognized him, and singled Komarow out. Why? Was it his reputation? Was

it luck? Or was it his tenacity-his determination not to be swallowed by the faceless wall of newspeople, huddled behind the restraining ropes? Each relating the same story, from the same perspective.

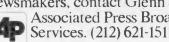
It was all of that. And for five hours, it was Komarow who stepped in and out of Norman Mayer's killing zone.

Suddenly, an engine roared. Shots rang out. And Mayer lay dying.

In the end, one reporter Komarow-had a headline story. The others were left with sidebars. One reporter knew first-hand what made Norman Mayer tick.

One reporter, and nearly six thousand AP radio and television members.

If you're determined to give your listeners a closer look at the newsmakers, contact Glenn Serafin,



Associated Press Broadcast AP Services. (212) 621-1511.

Associated Press Broadcast Services. Without a doubt.



GOOD PHONE-Larry Gatlin, center, gives it, and Steve Gatlin, right, confirms it at WJKZ Nashville, where they took part in a "Talkin' Country" interview with Don Keith, left, and Charlie Cook in Los Angeles.



DISTINGUISHED ALUMNI-Denris Reed, left, program director of WEEP Pittsburgh, thought it might be fun to reunite some of the station's former programmers, and that's just what he did. Pictured with him are Alan Furst of WCAW Charleston, W ast Va.; WWWW Detroit's Barry Mardit; WHN New York's Joel Raab; Dene Hallam of WKHK New York; and Ed Salamon of United Stations.



SARTORIAL SPLENDOR-WWWW Detroit's Rob Bennett compliments Mickey Gilley on his taste in hats during a stop to promote his new Epic album, "Fool For Your Love."



NO STRANGER-Ronnie Milsap, right, plugs his new RCA album, "Keyed Up," at KLIF Dallas during a visit with program director Jason Walker.

# Photo News



MUSICAL LUNCHEON—Mutual president Marty Rubenstein, left, and Lee Arnold of WHN New York flank Louise Mandrell following her performance in Las Vegas for Mutual affiliates attending the NAB.



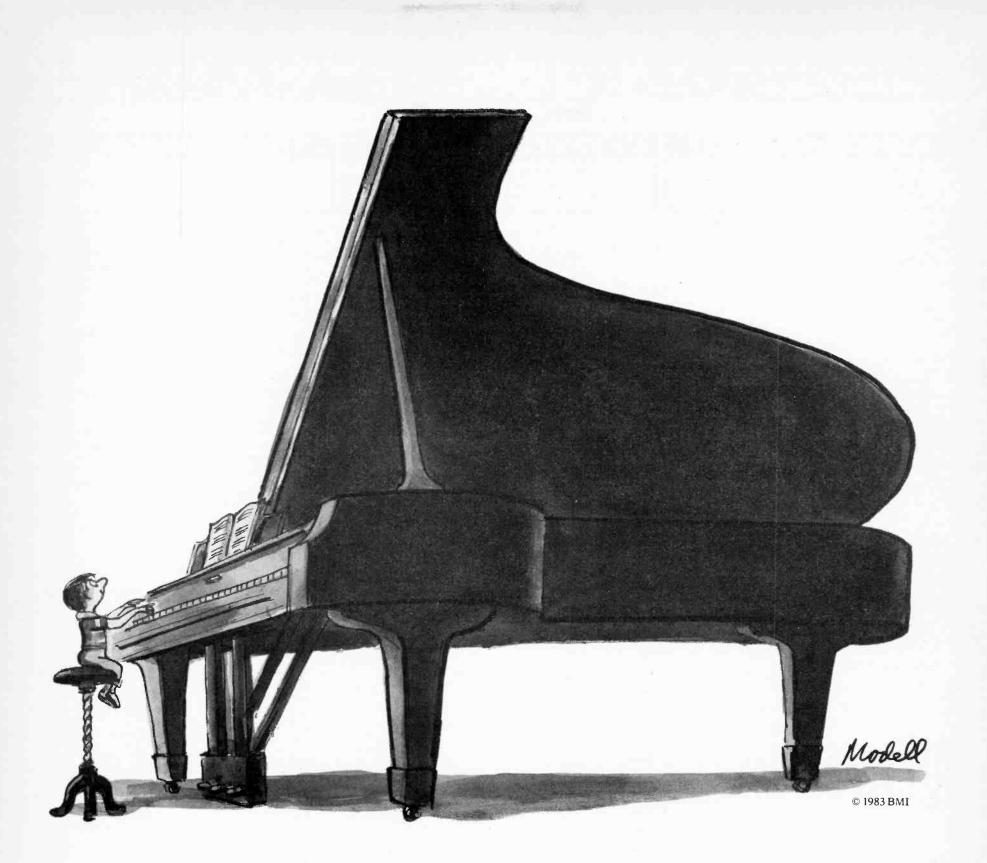
HAVE A CIGAR-Glen Campbell, left, talks about the birth of his baby boy, Nicholas, and his new record, "On The Wings Of Victory," with Benny Ray of the Music Country Network.



FUN FOLK—Waylon Jennings, center, whispers the secret of marital bliss to Berry Burks of KYTE Portland and his wife, afternoon news anchor Diana Jordan, backstage after a gig there in support of his new RCA disk, "It's Only Rock & Roll."



AUSTIN LAUNCH NIGHT—Emmylou Harris, left, joins music director Tim Williams, center, of KOKE Austin on launch night for the Nashville Network. The eavesdropper is KOKE listener Larry Bloomquist.



#### Remember when you didn't need BMI?

It was all pretty simple back then. Music hadn't yet become your business. But when you began to compose and publish your work, things began to change. And that's why today, you do need BMI.

BMI is a non-profit making organization that exists to help you by protecting your public performance interests.

No matter what type of music you write, you're welcome at BMI. Our advanced computerized sampling and comprehensive logging systems ensure accuracy. And our tradition of personal service means that you'll always get the attention you need.

We're proud of the fact that most of the music on last year's charts was created by BMI affiliates. But



we're not surprised. Because that's what we're here for—to make it easier for the most talented collection of writers and composers to create the most popular music. Today and tomorrow.

Wherever there's music, there's BMI.

# Billboard Bingles Radio Action

Based on station playlists through Tuesday (5/17/83)

BREAKOUTS-NATIONAL

BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away (Capitol)

BILLY IDOL—White Wedding A
 THE HUMAN LEAGUE—Fascination A
 DEBARGE—All This Love A
 TODD RUNDGREN—Bang The Drum All Day A

(Tom Jeffreise - MD) \*\* BERYAN ADAMS-Straight From The Heart 4-3 \*\* MENA WORK-Overkill 5-4 \* MARED EVES-Always Something There To Remind Me 7:5 \* KUAG00G00-Too Shy 10-6 \* CULTURE CLUB-Time 11-7 • MICHAEL JACKSOM -Wana Be Startin' Something • BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away

BOB SEGER AND THE SILVER BULLET BAND-KOIL Me Away
 THE BEE GEES-The Woman In You B
 THE BEE GEES-The Woman In You B
 OBLACK AND A STAR AND

WHYT-FM — Detroit (Lee Malcoin – MD) \*\* RENE CARA-Flashdance... What A Feeling 1-1 \*\* SHERNIF - When I'm With You 6-4 \* MENAT WORK-Overkill 11-8 \* TOTO-I work Hold You Back 20-12 \* EDDY GRANT-Electric Avenue 26-14 \* MADNESS-OUN-Hold You Back 20-12 \* THE EEE GEES-The Woman In You \* JIM CAPALDI-That's Love B UINDA RONSTADT-Essy For You To Say B \* KEINKY FOGERS-All MY Life B \* THE KINKS-Come Dancing A CHNIS DE BURGH-Don'T Pay The Ferryman A SCANDAL-Love'S GOT A Line On You A ALABAMA-The Closer You Get A \* THOMPSON TWINS-Love On Your Side A \* DOBERT LELIS ORRAL WITH CARLENE CARTER-I Couldn't Say NX \* Z.Z. TOP-Gimme All Your Lovin' X \* MALTER EGAM-Fool Moon Fire X \* EDDIE RABBITT-You Can't Run From Love X • PAT BENATRA-Loveing For A Stranger X • LINTE RIVER BAND.-WE TWO X \* UKLS-FM-Indianapolis

(Jay Stevans-MD) \* \* DAVID BOWIE-Let's Dance 14-9 \* \* IRENE CARA-Flashdance... What A Feeling 26-

\* \* RENE CARA-Flashdance... What A Feeling 26-16 \* STX-Don't Let It End 22-17 \* SPARKS-Cool Places 28-23 \* RICK SPRINGFIED-Afriar OI The Heart 30-25 • EURYTHMICS-Sweet Dreams • JAMESI INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing • JIM CAPALDI-That's Love B • ELTON JOHN-I'm Still Standing B • ZJ. TOP-Gimme All Your Lovin B • THE HUMAN LEAGUE-"Keep Feeling" the Fascination A

INE HOWAN LEAGUE - Keep Feeling th Fascination A
 THE FIXX – Saved By Zero A
 PAT BERNITAR – Looking For A Stranger A
 JOAN ARMATRADING – Drop The Pilot A
 JOAN ARMATRADING – Drop The Pilot A
 AFLOCK OF SEAGULLS – Wishing X

Brothers X MADNESS-Our House X KENNY ROGERS-All My Life X THE KINKS-Come Dancing X WALTER EGAN-Fool Moon Fire X THOMPSON TWINS-Love On Your Side X

 WIK JU-F M — AKTON

 (Mat Patrick – PO)

 \* \* STY2 – Don't Let II: End 10-4

 \* \* SARTL HALL AND JOHN DATES – Family Man 21-14

 \* KUAGOGOGO – Too Shy 22-16

 \* EDD Y GRANT – Electric Avenue 26-19

 \* FRDA – Here We'll Slay 25-20

 • BOB SEGER AND THE SILVER BULLET BAND – Roll

\* FRDA-Here We'll Slay 25:20 • BOB SECER AND THE SILVER BULLET BAND-Roll Me Away • ROD STEWART-Baby Jane • ECORGE BENSON-Inside Love B • GOANNA-Solid Rock B • GOANNA-Solid Rock B • MICHAEL BOLTON-Fool's Game B • ERIC CLAPTON-The Shape You're In B • PRK 5-LOO-Places A • MARTIN BRILY-The Sall In My Tears A • THOMPSON TWINS-Love On Your Side A • THE FIXT-Saved By Zero A • THE FIXT-Saved By Zero A • CHAMPAGN-Try Again A • EURTTIMICS-Sweed Dreams A • MICHAEL BOKSOM-Wanna Be Start in' Something A • PAT BERMATAR-Little Too Late X • MICHAEL JACKSOM-Wanna Be Start in' Something A • AFTER THE FIRE-Dancing In The Shadows X • MADNESS-Our House X • OVER ET HE FIRE-Dancing In The Shadows X • MADNESS-She Sha Beauty X • ODD RUNDGREN-Bae Beauty X • DEXYS MIDWERT RUNNERS-THE Celtic Soul Brothers X

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WKDD-FM-Akron

Brothers X

WKJJ-FM-Louisville (Jim Golden-MD)

A FLOCK OF SEAGULLS—Wishing X ALABAMA—The Closer You Get X GEORGE BENSON—Inside Love X CHRISTOPHER CROSS—No Time For Talk X BILLY IDOL—White Wedding X DEVO—Theme From Doctor Detroit X DEVOS MIDNIGHT RUNNERS—The Cettic Soul

WIKS-FM-Indianapolis

WGCL-FM-Cleveland

WHYT-FM-Detroit

ROD STEWART-Baby Jane (Warner Bros.)

EURYTHMICS-Sweet Dreams (RCA)

KSFM-FM-Sacramento

KTAC-AM-Tacoma

KUBE-FM-Seattle

Me 19-11 THE KINKS—Come Dancing LITTLE RIVER BAND—We Two

**KYYA-FM**—Billings

KYYX-FM-Seattle

(Mark Preston-MD) , \* \* MEN AT WORK-Overkill 11-2 \* \* NEIL DIAMOND-Front Page Story 18-11 \* KENNY ROGERS-AIL Wy Life 20-14 \* JIM CAPALDI-That's Love 24-19 \* CHRISTOPHER CROSS-NO Time For Talk 29-24 • LEE GREENWODD-1.0.U. • CRYSTAL GAYLE-Oour Love Is On The Faultline

(Rob Sherwood – MD) (Rob Sherwood – MD) \*\* LIONEL RICHIE – My Love 2-1 \*\* EDDIE RABBITT – You Can't Run From Love 5-3 \* RONNIE MILSAP – Stranger In My House 10-6 \* CULTURE CLUB – Time 13-8 \* NEL DIAMOND – Front Page Story 16-12 • CHRISTOPHER CROSS – No Time For Talk • MEN AT WORK – Overkill • CARL WILSON – What You Do To Me B • ALABAMA – The Closer You Get B • LAURA BRANIGAN–Solitaire Å

(Tom Hutyler – MD) \*\* RENE CARA-Flashdance, What A Feeling 5-1 \*\* PRINCE-Little Red Corvette 2-2 \* DAVID BOWIE-Let's Dance 3-3 \* MEN AT WORK-Overkill 4-4 \* NAKED EYES-Always Something There To Remind March 101

• LITILE RIVER BAND—WE Iwo SERCIG MENDES—Never Gonna Let You Go B • ELTON JOHN—I'm Still Standing B • INKS—The One Thing B • KANAGOGCOD—Too Shy B • EDDY GRANT-Electric Avenue A • MICHAEL JACKSON—Wanna Be Startin' Something A • JIM CAPALOI—That's Love A

K YYA-FM — Billings (Charlie Fox – MD) \* IRENE CARA—Flashdance, What A Feeling 15-7 \*\* LIONEL RICHIE—My Love 17-11 \* CULTURE CLUB—Time 19-12 \* STYX—Don't Let II: End 21-14 \* DARYL HALL AND JOHN OATES—Family Man 23-17 • IM CARALDI—That's Love • IBODY GRANT—Electric Avenue • MICHAEL JACKSON—Wanna Be Startin' Something A • MICHAEL MACS—Some Oancing X. • CHRISTOPHER CROSS—No Time for Talk X • NIGHT RANGER—Sing Me Away X • SERGIO MENDES—Never Gonna Let You Go X • KAJAGOOGOD—Too Shy X

KYYX-FM — Seattle (Elvin Ichiyama – MD) \*\* EDDY GRANT – Electric Avenue 2-1 \*\* MENA TWORK – Overkill 3-2 \* SPARKS – Cool Places 5-4 \* MADNESS – Our House 8-5 \* KAJAGOOGOO – Too Shy 11-8 \*\* THE FIXA – Saved By Zero \*\* BURRING SERSATIONS – Belly DI The Whale \*\* THE FIXA – Saved By Zero \*\* BURRING SERSATIONS – Belly DI The Whale \*\* THE HUMAN LEAGUE – Fascination B \*\* PSYCHEDELIG FURS – Run And Run A \*\* THE PLIMSOLES – A Million Miles Away A \*\* THE PLIMSOLES – A Million Miles Away A \*\* THE PLIMSOLES – A Million Miles Away A \*\* THE PLIMSOLES – A Million Miles Away A \*\* THE MINSTRY – Revenge A \*\* LTARED IMAGES – Don't Talk To Me About Love X \*\* KLA–Body Talk X \*\* BLANCHAMEE – Blind Vision X \*\* MENAT WORK – Highwire X \*\* THE WAITRESSES – Bruiseoloby X \*\* LEM. – Radio Free Europe X \*\* IMAPLE MINDS – The American X \*\* LEMNE CAMAGE – Sind X \*\* LEMNE CAMAGE – Sind X \*\* LEMNE CAMAGE – Sind X \*\* LEMNE AMAY EGA–Video Babe X \*\* LEMNE THORES – Cash Flow X \*\* JOAN ARMATRADIM – Orop The Pilot X

North Central Region

PRIME MOVERS

IRENE CARA-Flashdance . . . What A Feeling

TOP ADD ONS:

THE BEE GEES-The Woman In You (RSO)

BREAKOUTS

BOB SEGER AND THE SILVER BULLET BAND-

WCIL-FM — Carbondale (Tony Waitekus-MD) \* + IRERC CARA-Flashdance ... What A Feeling 3-1 \* + 0EF LEPPARD-Pholograph 9-2 \* PLANET P - Why Me 13-6 \* RCK SPRINGFIELD-Affair 01 The Heart 23-14 \* DARYL HALL AND JOHN OATES-Family Man 31-15 • WEIRD AL YANKOVIC-Ricky • MICHAEL JACKSOM --Wanna Be Startin' Something • THE TUBES-She's A Beauty B • SHORTIFE-She's A Beauty B • SHORTIFE-She's A Beauty B • SHORT LOWE-Wish You Were Here B • MICK LOWE-Wish You Were Here B • PAT BEMATAR-Looking For A Stranger B • GOLDE MERRING-The Devil Made Me Do It B • THE TUBELS STARS-Sign 01 The Times X • NICKI CARRING-Sign & Away X • ZZ. TOP-Gimme All Your Lovin' X • ELTON JOHN-I'm Still Standing A

MICHAEL JACKSON-Wanna Be Startin

Roll Me Away (Capitol) THE KINKS-Come Dancing (Arista) KENNY ROGERS-All My Life (Liberty)

WCIL-FM-Carbondale

Something (Epic) MADNESS-Our House (Geffen)

MEN AT WORK-Overkill (Columbia)

(Casablanca) CULTURE CLUB—Time (Virgin/Epic)

#### PRIME MOVERS-NATIONAL

IRENE CARA-Flashdance . . . What A Feeling (Casablanca) CULTURE CLUB-Time (Virgin/Epic) DARYL HALL AND JOHN OATES-Family Man (RCA)

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

\*\*KEY PRIME MOVERS-the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel. •ADD-ONS-All records added at the stations listed as determined by station personnel.

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

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

N-Night Part, D-Day Part, H-Hit Bound, L-LP Cut, X-Extra, K-Key Add, A-Add, B-Debut, P-Prime Mover, Q-Key Prime Mover, RU-Reused Playlist From Last Week

#### KGGI (99-1-FM)-Riverside Pacific Southwest Region

IRENE CARA-Flashdance . . . What A Feeling

(Casablanca) CULTURE CLUB—Time (Virgin/Epic) RICK SPRINGFIELD—Affair Of The Heart (RCA)

TOP ADD ONS

MICHAEL JACKSON-Wanna Be Startin'

Something (Epic) THE BEE GEES—The Woman In You (RSO) DONNA SUMMER—She Works Hard For The Money (Mercury)

BREAKOUTS

LITTLE RIVER BAND-We Two (Capitol) EDDY GRANT-Electric Avenue (Portrait/Ice) ROD STEWART-Baby Jane (Warner Bros.)

- KCPX-FM—Salt Lake City
- 1983,

BILLBOARD

- 28, MAY
- KCPX-FM Salt Lake City (Gary Waldron MD) \* + LIONEL RICHIE My Love 14-6 \* AL JARREAU Mornin' 17-7 \* STX Don't Leti Tend 22-14 \* DEBARGE All This Love 26-19 EDDIE RABBITT YOU Can't Run From Love B THOMPSON TWINS Love On Your Side B LINDA RONSTADT Easy For You To Say B MELL DJAMOND Front Page Story B PLANET P Why Me B MANY HOLLAND Anytime You Want Me B NONA HENDRYZ Keep It Confidential B THE MINISTY Revenge B SERGIO MENDES Never Gonna Let You Go A BOB SEGER AND THE SILVER BULLET BAND–Roll Me Away A

  - Away A MARTIN BRILEY-The Salt In My Tears A OOLLY PARTON-Potential New Boyfrien
  - OOLLY PARTON—Potential New Boyfriend A GOANNA—Solid Rock A ADVANCE—Fade Away A KROKUS—Screaming In The Night X DONNA SUMMER—She Works Hard For The Money A

  - KDZA-AM-Pueblo

- KDZA-AM Pueblo (Rip Anita PD) \* MEN AT WORK-Overkill 3-1 \* PPRINCE-Little Red Corvette 4-2 \* IRENE CARA-Flashdance... What A Feeling 19-9 \* JOURNEY-Flaitholity 73-13 \* ULITURE CLUB-Time 24-20 THE BEE GEES-The Woman In You AFLOCK OF SEAGULEA-Wishing LITTLE RIVER BAND-We Two B EDDY GRANT-Electric Avenue B SPARKS-Cool Places B THE KINKS-Come Dancing B IM CAPALID-That's Love B MICHAEL JACKSON-Wanna Be Startin' Something A BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away A EURYTHMICS-Sweet Dreams A SCANDAL-Love's Got A Line On You A DEVO-Theme From Doctor Detroit A ALJABMA-The Closer YOU GOT X CARL WILSON-What You Do To Me X UZ-New Year's Day X KENNY ROGERS-All My Life X MADNESS-OUT HOUSE X GEORGE BENSON-Inside Love X WILLIE NELSON & MERLE HAGGARD-Pancho & Left X
- KFI-AM-Los Angeles (Steve Labeau--MD) \* \* IRENE CARA-Flashdance, What A Feeling 12-9 \* MADNESS-Our House 24-18 \* DAVID BOWIE-Let's Dance 27-21 \* RICK SPRINGFIELD-Aflar Of The Heart 29-23 \* SPARKS-Cool Places 30-25 • MICHAEL LACKSOM-Wanna Be Startin' Something \* MIAPOROD Tur Shu

- KFMB-FM (B100)-San Diego
- RT MID-T MI (D LOU) -- San Diegu

   (Gien McGarney -- MD)

   DESMRGE -- All This Love A

   DURRNEY -- Resthinking A

   DURRNEY -- Resthinking A

   DMAR SUBMIRE --She Works Hard For Her Money A

   DOMINA SUM MER --She Works Hard For Her Money A

   DMARTIN BALIN --Do It For Love X

   CHRISTOPHER CROSS--NO Time For Talk X

   BRYAN ADAME-Straight From The Heart X

   CHAMPAIGN -- Try Again X

- KGGI (99-1-FM) Riverside (Kraig Hubbs-MD) \* IRENE CARA-Flashdance... What A Feeling 4-3 \* w IREN ECARA-Flashdance... What A Feeling 4-3 \* CULTURE CLUB-Time 9-7 \* SERGIO MEUDES-Mever Gonna Let You Go 15-11 \* BRYAM ADAMS-Straight From The Heart 30-20 EDDY GRATM-Electric Avenue MICHAEL JACKSOM Wanna Be Startin 'Something THE BEE GEES-The Woman In You B GEORGE BENSON-Inside Love A LITTLE RIVER BAND-We Two B LINDAR ONSTATDT-Eastr For You To Say X JAMES INGRAM WITH PATTI AUSTIN —How Do You Keep The Music Playing X KIMN-AM — Denver (Gloria Avila-Perez-MD) \* \* IRENE CARA-Flashdance ... What A Feeling 9-5 \*\* CULTURE CLUB ~ Time 20-11 \* STYX-Don't Let IE nd 23-19 \* STRCID MENDES-She's A Beauty 27-20 \* SERGIO MENDES-Never Gonna Let You Go 30-23 \* KALAGOGOO-Too Shy \* EDDY GRANT-Electric Avenue 9 JIM CAPALDI-That's Love B WALTER EGAM-Fool Moon Fire B \* KENNY ROGERS-All My Life B MICHAEL JACKSON - Wanna Be Startin' Something A 9 SPARKS-Cool Places A \* SCANDAL-Love's Got A Line On You X Z Z TOP-Gimme All Your Lovin' X 9 ART BERATAR-Looking For A Stranger X \* ALABAMA-The Closer You Get X \* THE EREES-The Woman In You X KIMN-AM-Denver

- KIQQ-FM-Los Angeles

- KIQQ-FM Los Angeles (Robert Moorhead MD) AFLOCK OF SEAGULS Wishing B JAMES INGRAM WITH PATTI AUSTIM How Oo You Keep The Music Playing B THE HUMAN LEAGUE Fascination B MAYZI FANTAYZEE Shiney B THE FOLECATS Make A Circuit With Me B MICHAEL JACKSOM Wanna Be Startin' Something A GLADYS KNIGHT AND THE PIPS Save The Overtime For Me A LINDA RONSTADT Easy For You To Say A MICHAEL SEMBELLO -- Maniac A DOD STEWART Baby Jane A THE FIXX Saved By Zero A MICHAEL SEMBELLO -- Maniac A MICHAEL SEMBELLO -- Maniac A DOD STEWART Baby Jane A THE FIXX Saved By Zero A MICKAEL SEMBELLO -- Maniac A MOLAREL SEMBELLO -- Maniac A DOD STEWART Baby Jane A THE FIXX Saved By Zero A MICKAEL SEMBELLO -- Maniac A MOL LOWCAT -- Bay Jane A THE FIXX Saved By Zero A MICKAEL SEMBELD -- Maniac A MOL CHAEL SEMBELLO -- Maniac A MOL CHAEL SEMBELD -- Maniac A MOL CHAEL SEMBELLO -- Maniac A MICKAEL SEMBEL -- MANAE A MICKAEL SEMBEL -- MA

#### KKXX-FM-Bakersfield

- (Scott Marcus-MD) \* \* IRENE CARA-Flashdance... What A Feeling 2:1 \* DARYL HALL AND JOHN OATES-Family Man 18:14 \* STXX-Don't Let It End 19:13 \* THE TUBES-She's A Beauty 24:17 \* KAJAGOOGOO-Too Shy 27:21 OONNA SUMMER-She Works Hard For The Money DOB SEGER AND THE SILVER BULLET BAND-Roll Ma baray
- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
   A FLOCK OF SEAGULLS—Wishing B
   ELTON JOHN—I'' SILI Standing B
   UTON JOHN—I'' SILI Standing B
   UTILE RIVER BAND—We Two B
   MADMESS—Our House A
   MICHAEL JACKSON—Wanna Be Startin' Something A
   BILLY 100L—White Wedding A
   MICHAEL JACKSON—Wanna Be Startin' Something A
   BILLY 100L—White Wedding A
   THE FLYX—Saved By Zero A
   THE FUXART—Baby Jane A
   THE HUMAN LEAGUE—Fascination A
   MARTIN BRLEY—The Salt In My Tears A
   TOTAL COLO—IE at Cannibals X
   THE BEE GEES—The Woman In You X
   EURYTHMICS—Sweet Dreams X

- KLUC-FM-Las Vegas KLUC-FM -- Las Vegas (Randy Lunquist -- MD) \* # RKCs SPINGFELO--Affair Of The Heart 11-9 \* \$ TXX -- Don't Lett It End 15-11 \* ITKE TUBES--She A Beauly 18-15 \* DURAN DURAM-Rio 19-16 \* ITKE KINKS--Come Dancing B • MADNESS--Our House B • EDDY GRNT-Electric Avenue A • ECDORGE BENSOM-Inside Love A • ITKE ENKSM-Inside LOVE A • ITKE A • ITKE ENKSM-INSIDE LOVE A • ITKE A •
- KRQQ-FM-Tucson
- (Zapolian Norris-MD) \* DAVID BOWIE-Let's Dance 5-1 \* MEN AT WORK-Overkill 2-2 \* PRINCE-Little Red Corvette 4-4

TOP ADD ONS -NATIONAL

rines Is Missing

MICHAEL JACKSON-Wanna Be Startin' Something (Epic) THE BEE GEES-The Woman In You (RSO) THE KINKS-Come Dancing (Arista)

BILLY 1DOL – White Wedding B
 EDDY GRANT–Electric Avenue B
 WALTER EGAN–Fool Moon Fire B
 KENNY ROGERS–All MY Life A
 IM CAPALDI–That's Love A
 MICHAEL LACKSON – Wanna Be Startin' Something A
 MICHAEL LACKSON – Wanna Be Startin' Something A
 THE KINKS–Come Dancing X
 ALABAMA – The Closer YOU Get X
 ALAFAMA – THE MARKAN –

(Im O' Neil-MD) \*\* EDDY GRANT-Electric Avenue 2-1 \*\* RENE CARA-Flashdance, What A Feeling 13-5 \* MADNESS-Our House 17-9 \* KAACOOGOO-Our House 18-10 \* TOTO-I Won't Hold You Back 19-12 \* BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away & RDD STEMMET\_Baby Jane

BOB SLEER AND THE SLEVER BULLET BAND-KG Me Away
 Model Steward - Baby Jane
 MARTIN BRITLEY-TH SAIT In My Tears B
 EURYTHMICS-Sweet Dreams B
 SPARRS-Cool Places B
 SPARRS-Cool Places B
 ROBERT ELLS ORRAL WITH CARLENE CARTER-I Couldn't Say No B
 THE CURE-Let's Go To Bed B
 MUSICAL YOUTH-Heartbreaker B
 SHERRIFF-When I'm With You A
 THE KINSTRY-Revenge A
 THE FIRXTRY-Revenge A

KCNR-FM — Portland (Richard Harker – MD) \* CULTURE CLUB — Time 6-3 \* LIURE ACLUB — Time 6-3 \* LAURA BRANIGAM — Solitäire 10-6 \* BRYAN ADAMS — Straight From The Heart 13-9 \* JOURNEY – Faithfully 12-10 • LITTLE RIVER BAND — We Two • SERGIO MENDES — Never Gonna Let You Go B • KAJACOGOGO — Too Shy B • THE KINKS – Come Oancing B • ELTON JOHN – 'I'm Silli Standing X • CARL WILSON — What You Oo To Me X • JIM CAPALOH – That's Love X • LINDA RONSTADT – Easy For You To Say X

R H KU-AM — San F rancisco (Kate Ingram – MD) \* \* IRE ME CARA-Flashdance, What A Feeling 5-1 \* THE TUBES-She's A Beauty 9-4 \* KAIAEOOGOO – Too Shy 10-6 \* DARYL HALL AND JOHN OATES-Family Man 22-16 \* RICK SPRINGFIELD-Aftair Of The Heart 32-18 • MICHAEL JACKSON – Wanna Be Startin's Something • THE CALL – The Walls Came Down B • MAZE FEATURING FRANKLE-Lave Is The Key B • THE BEE GEES-The Woman In You X • HIGH INERCY-He's A Pretender X • ADVANCE-Fade Away X • JUNE FOINTER-Ready For Some Action X

KJRB-AM — Spokare (Brian Gregor) – MD) \* IRENE CARL-Flashdance... What A Feeling 8:3 \* bAVID BOWNE-Let's Dance 11-6 \* JOURNEY-Faithfully 12-8 \* STTX-Don't Let Ik End 16-11 \* DARYL HALL AND JOHN OATES\_Family Man 17-12 • MICHAEL JACKSON – Wanna Be Startin' Something B \* ALABAMA – The Closer You Get B \* JIM CAPALDI – That's Love B \* THE KINKS-Come Dancing B • THE KINKS-Come Dancing B • THE BEE GESES-The Woman In You A • GEROGE BENSON-Inside Love A • MICHAEL JACKSON – Beat It X

(Boar Noberts – MD)
 \*\* IRENE CARA – Flashdance, What A Feeling 9.5
 \*\* RENE CARA – Flashdance, What A Feeling 9.5
 \*\* RENCK SPRINGFIELD – Affair Of The Heart 13-10
 \*CULTURE CLUB – Time 17-13
 \* DARYL HALL AND JOHN OATES – Family Man 18-15
 \* NAKED EYES – Always Something There To Remind
 Me 20-17
 \*EODY GRANT – Electric Avenue B
 \*\* MICHAEL JACKSON – Wanna Be Slartin' Something A

ME 20-17 EOOY GRANT-Electric Avenue B MICHAEL JACKSOM-Wanna Be Slartin' Something A BOB SEGER ND THE SILVER BULLET BAND-Roll Me Away A DEVO-Theme From Doctor Detroit A CARL WILSON-What You Do To Me A WEIRD AL YANKOM/C-Ricky X MADNESS-Our House X MADNESS-OUR HOUSE X MADNESS-OUR HOUSE X OLAYE EDWINDS-Slipping Away X SERGIO MCNDES-Never Gonna Let You Go X THOMPSON TWINS-Love On Your Side X CHAMPARIEN-Try Again X SPARKS-Cool Places X EURYTHMICS-Sweet Dreams X ROXY MUSIC-More Than This X CHARPARIEN-Try Again TA SPARKS-COOL Places X EURYTHMICS-Sweet Dreams X ROXY MUSIC-More Than This X CHARPA BURGH-DON'T Pay The Ferryman X TODD RUNDGREM-Bang The Drum All Day X ROD STEWART-Baby Jane A

KRLC-AM — Lewiston (Steve Mac Kelvie – MD) \*\* LIONEL RICHE – My Love 7.2 \*\* MEM AT WORK – Overkill 8.4 \* LINOR ROMDSTADT – Easy For You To Say 9.5 \* CULTURE CLUB – Time 13.8 \* SERGIO MENDES – Never Gonna Let You Go 14.9 • STYX – Don't Let It End • PAUL ANKA – Hold Me Til The Morning Comes • JOURNEY – Faithfully B • ALABAMA – The Closer You Get B • WILLE NELSON & MERLE HAGGARD – Pancho & Lefty B

WILLE RELSUM & MILLER Lefty B GEORGE BENSON – Inside Love A (CRYSTAL GAYLE–Our Love Is On The Faultine X JULIO IGELSURS–Amor X NTA COOLIDGE – I'll Never Let You Go X BERTIE HIGGINS–Pirates And Poets X FORGELBERT HUMPERDINKCK – Till You And Your Schelbert NumPERDINKCK – Till You And Your

ENGLEBERT HUMPERUNICLE - III TOUA Lover Are Lovers Again X
 JIM GLASER—You Got Me Running X
 THE BEE GEES—The Womann In You X
 DEBARGE—All This Love X
 DAN SEALS—Everyone's Dreamgirl X

www.americanradiohistory.com

KFRC-AM-San Francisco

KIRR.AM\_Spokane

KNBO-FM-Tacoma

KRLC-AM-Lewiston

KCNR-FM - Portland

KCBN-AM-Reno

- IRENE CARA Flashdance . . . . What A Feeling 11-6
   EDDY GRANT Electric Avenue 28-12
   THE TUBES She's A Beauty
   ARLOCK OF SEAGULLS Wishing
   MAKED EYES Always Something There To Remind Me B

- JIM CAPALDI—That's Love B
- ELTON JOHN-I'm Still Standing A BOB SEGER AND THE SILVER BULLET BAND-Roll Me
- WALTER EGAN—Fool Moon Fire X THELLER LUNT - FOOL MOON Fire X SERGIO MENDES - Never Gonna Let You Go X LINDA RONSTADT - Easy For You To Say X WEIRD AL YANKOVIC - Ricky X SCANDAL - Goodbye To You LP THOMAS DOLBY - One Of Our Submarines Is M LP

KRSP-AM-Salt Lake City

KRSP-AM — Salt Lake City (Barry Moll – MD) \* IRENE CARA – Flashdance. . . . What A Feeling 5-1 \* DAVID BOWHE – Let's Dance 7-3 \* PRINCE – Little Red Corvette 8-6 \* RCK SPHINGFIELD – Affair Of The Heart 14-E \* CULTURE CLUB – Time 16-11 • MADNESS–Our House B • THE BEE GEES – The Woman In You B • LITTLE RIVER BAND—we Two B • EDDY GRANT – Electric Avenue A • THE KINNS–Come Dancing A • CHRISTOPHER CROSS – No Time For Talk A • DEVO–Theme From Doctor Detroit A • DOOMAS SUMMER—She Works Hard For The Money A • IMXS—The One Thing X • BOB SEGER AND THE SILVER BULLET BAND–Roll Me

BOB Statts Find the Second State State Second State Second S

K HI H-HM - Los Angeles (David Grossman - MD) \* SPARKS-Cool Places 10-8 \* SERGIO MENDES-Never Gonna Let You Go 11-9 \* DARYL HALL AND JOHN OATES-Family Man 15-10 \* JOURNEY-Faithfully 13-11 \* EDDY GRANT-Electric Avenue 17-13 • MICHAEL JACKSON - Wanna Be Startin 'Somsthing • OONNA SUMMER\_-She Works Hard For The Money • MADNESS-Our House B WEIRD AL YANKOVIC-Ricky B • LINDA RONSTADT-Easy For You To Say B • BRYAN ADMS-Straigh From The Heart B • ROD STEWART-Baby June A • BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away A

Away A GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me A

KL2CP+FM — PTOGENIX (Randy Stewart - PD) \*\* (RENE CARA - Flashdance..., What A Feeling 9-3 \*\* LIONEL RICHIE - My Love 15-9 \* CULTURE CLUB--Time 18-10 \* RCK SPRINGFIELD - Affair OI The Heart 17-11 \* STYTA - Don't Let It fan 26-20 •• SERGIO MONDES-Never Gonna Let You Go •• LITTLE RIVER BAND-We Two • WALTER EGAN - Fool Moon Fire 8 • EDDY GANT- Electric Avenue B • THE BEE GEES - The Woman In You A • MADDRES-Our House A

. ing X

XTRA-AM — San Diego (jim Richards—MO) \* MICHAEL JACKSOM — Beat It 1-1 \* DAVID BOWIE-Let's Oance 3-3 \* CULTURE CLUB—Time 10-7 EDDY GRANT-Electric Avenue 14-11 \* SPARKS—Cool Places 25-15 • THE BEE GEES—The Woman In You • MICHAEL JACKSOM — Wanna Be Startin' Something • WEIRO AL YANKOVIC—Ricky B • CHRISTOPHER CROSS—No Time For Talk B • DOB SEGER AND THE SILVER BULLET BAND—RDI Me Away A

Away A ROD STEWART—Baby Jane A THE FIXX—Saved By Zero A DOINA SUMMER—She Works Hard For The Morey A DEXYS MIDNIGHT RUNNERS—The Celtic Soul

Pacific Northwest Region

IRENE CARA--Flashdance . . . What A Feeling

DARYL HALL AND JOHN OATES-Family Man

(RCA) RICK SPRINGFIELD—Affair Of The Heart (FCA)

TOP ADD ONS

MICHAEL JACKSON-Wanna Be Startin'

Something (Epic) THE KINKS-Come Dancing (Arista) LITTLE RIVER BAND-We Two (Capitol)

BREAKOUTS

SERGIO MENDES-Never Gonna Let You Go

(A&M) JIM CAPALDI-That's Love (Atlantic) EDDY GRANT-Electric Avenue (Portrait/loe)

(Bob Lee – MD) \* \* PRINCE – Little Red Corvette 2:1 \* CLUTURE CLUB – Time 16:13 \* CLUTURE CLUB – Time 16:13 \* JOURNEY – Faithfully 18:16 \* STYX – Don't Let II End 20:17 • MADRESS–Our House • THE BEE GEES – The Woman In You

OEVO-Theme From Doctor Detroit X
 ALABAMA-The Closer You Get X

(Casablanca)

(A&M)

KBBK-FM-Boise

KRTH-FM-Los Angeles

KZZP-FM-Phoenix

MADNESS—Our House A
 THE KINKS—Come Dance

XTRA-AM-San Diego

# Billboard , Singles Radio Action ... Playlist Prime Movers \* Playlist Top Add Ons Based on station playlists through Tuesday (5/17/83) \*\* IRENE CARA-Flashdance, What A Feeling 5-3 \* RICK SPRINGFIELD-Affair Of The Heart 11-6 \* DARYL HALL AND JOHN OATES-Family Man 13-10 \* JOURNEY-Faithfully 15-11 \* BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away THE FORME EDDY GRANT-Electric Avenue B Z.Z. TOP-Gimme All Your Livn' B JIM CAPALDI-That's Love B MADNESS-Our House B BILLY IOOL-White Wedding A THE FIXX-Saved By Zero A KENNY ROCERS-All My Life X THE BEE GEES-The Woman In You X SCANDAL-Love'S Got A Line On You X ALABAMA-The Closer You Get X THOMPSON TWINS-Love On Your Side X THOMPSON TWINS-Love On Your Side X THOMPSON TWINS-Love On Your Side X

BOR SEGER AND THE SILVER BUILTET BAND-ROL ME

BOB SEGER AND THE SILVER BULLET BAND Away A DAVE EDMUNDS—Slipping Away A GREG KIHN BAND—Love Never Fails A THE FIXX—Saved By Zero A EURYTHMICS—Sweet Dreams X MADNESS—Our House X JOAN ARMAR RADING—Drop The Pilot X THE TUBES—She's A Beauty X ELTON JOHN—I'm Still Standind X ELTON JOHN—I'm Still Standind X THOMPSON TWINS—Love On Your Side X

**Midwest Region** 

(Casablanca) (Casablanca) STYX--Don't Let It End (A&M) CULTURE CLUB--Time (Virgin/Epic)

RIME MOVERS

IRENE CARA-Flashdance . . . What A Feeling

TOP ADD ONSI

BOB SEGER AND THE SILVER BUILTET BAND-Roll Me Away (Capitol)

BREAKOUTS

NAKED EYES—Always Something There To Remind Me (EMI/America) ELTON JOHN—I'm Still Standing (Geffen) THE KINKS—Come Dancing (Arista)

(Maja Britton—MO) •• KENNY ROGERS—All My Life •• BOB SEGER AND THE SILVER BULLET BAND—Roll

Me Away THE KINKS-Come Dancing A • MICHAEL JACKSOM-Wanna Be Startin' Something A • MADNESS-Our House A

(Tony Stewart – MD) \*\* STYX – Don't Let It End 12-6 \*\* NAKED EYES – Always Something There To Remind

Me 17:12 — West State The Work State The Content of the State Stat

KDWB-AM — Minneapolis (Lorrin Palagi-MD) \* HRENC CRAR-Flashdance... What A Feeling 11-7 \* & CULTURE CLUB-Time 12-8 \* LITTLE RIVER BAND-We Two 17-12 \* STYX-Don't Let II: End 21-15 \* WALTER EGAN-Fool Moon Fire 25-20 • JOURNEY - Faithfully • JIM CAPALDI - That's Love CHRISTOPHER CROSS-No Time For Talk A LUONEL RICHLE-My Love A \* SERGIO MENDES-Never Gonna Let You Go X • THOMPSON TWINS-Love On You'r Sday X • THOMPSON TWINS-Love On You'r Sday X • ILINGA RONSTADT - Casy for You To Say X • INCHAEL JACKSON --Wanna Be Startin' Something X • TOMY CAREY-West Coast Summer Nights X

(Don Pearman-MD) ★ ★ BRYAN ADAMS-Straight From The Hearl 7-4 ★ ★ CULTURE CLUB-Time 10-7 ★ RICK SPRINGFIELD-Affair Of The Heart 12-9 ★ NAKED EYES-Always Something There To Remind Ma 15:10

What D FLS - NWays something there to termine Me 15.10
 SERGIO MENDES - Never Conna Let You Go SERGIO MENDES - Never Conna Let You Go A FLOCK OF SEAGULS -- Wishing THE KINKS -- Come Dancing B ALABAMA - The Closer You Get B PAT BERMATAR -- Looking For A Stranger A CHAMPAGICA - Try Again A GEORGE BENSON -- Inside Love A

(Oan Branan-MD) \* \* IRENE CARA-Flashdance . . . What A Feeling 8-3 \* RONKIE MILSAP-Stranger In My House 11-7 \* RICK SPRINGFIELD-Affair Of The Heart 15-11 \* CULTURE CLUB-Time 20-15 \* STYX-Don't Let It End 19-16 • CURRT MURCS-Sweet Dreams • SLRGIG MENDES-Never Gonna Let You Go 8 • SURGIG MENDES-Never Gonna Let You Go 8 • SURGIG MENDES-Never Gonna Let You Go 8

THE BEE GEES—The Woman In You A BOB SEGER AND THE SILVER BULLET BAND—Roll Me

BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away A ROD STEWART-Baby Jane A THE KININS-Come Dancing X ALABAMA-The Choser You Get X INXS-The One Thing X ERIC CLAPTOM-The Shape You're In X EDDY GRANT-Electric Avenue X JIM CAPALDI-That's Love X ELTOM IDMN-I'm Shill Standing X WALTER EGAN-Fool Moon Fire X DAVE EDMUNDS-Slipping Away X CHRISTOPHER CROSS-No Time For Talk X LITTLE RIVER BAND-We Two X KENNY ROGERS-All MY Life X SCANDAL-Love's Got A Line On You X BAMANARAMA-NAN's Hey Hey (Kiss Him Goodbye) X KALAGOOGOO-Too Shy X
 KALAGOOGOO-Too Shy X

KHTR-FM — St. Louis (Ed Scarborough-PD) \* ThE TUBES-She's A Beauty 15-9 \* DURREY-Faithulty 24-14 \* EDDY GRANT-Electric Avenue 25-16 \* STX- Don'i Let It End 26-19 \* CHRIS DE BURCH- Don't Pay The Ferryman 30-25 • DAVE EDMUNDOS-Slipping Away • MICHAEL JACKSOM – Wanna Be Startin' Something • ELTON JOHN – I'm Still Standing B \* KAIAGOOGDO-Too Shy B • SERGIO MENDES-Never Gonna Let You Go B • SPARIS-Cool Places B • THE HUMAN LEAGUE- Fascination A • BOB SEGER AND THE SILVER BULLET BAND- Roll Me Away A

IHE BEE GLES--The Woman In You
 MADNESS-Our House B
 EDDY GRANT-Electric Avenue B
 KENNY ROGERS-All My Life B
 IM AVR RO-Come Dancing B
 IM CAPALDI-That's Love A
 IMSS-The One Thing X
 THE EINGLISH BEAT-Save It For Later X

KDWB-AM-Minneapolis

KEYN-FM-Wichita

KFYR-AM-Bismarck

KHTR-FM-St. Louis

JIM CAPALDI-That's Love (Atlantic) MICHAEL JACKSON-Wanna Be Startin

Something (Epic)

KBEQ-FM-Kansas City

KDVY-FM-Topeka

\* TOTO-I Won't Hold You Back 5-3 \* LIOMEL RICHIE-My Love 18-8 \* LINDA RONSTADT-Easy For You To Say 9-7 \* RONNIE MILSAP-Stranger in My House 15-12 \* KENNY ROGERS-AIK My Life 19-15 • PETER ALLEN-You Haven't Heard The Last Of Me

#### Yet X • IRENE CARA—Flashdance . . . What A Feeling X

WKRO-FM-Cincinnati (Tony Saluzzo – MD) • CULTURE CLUB-Time • STYX-Don't Let It End • MICHAEL INCKSON – Wanna Be Starti • JOURNEY-Send Her My Love X • BRYAN ADAMS-Cuts Like A Knife X na Be Startin' Something B

#### WNAP-FM-Indianapolis

- Couldn't Say No A DEBARGE-All This Love A WOMP-FM-Bellaire

- WOMP-FM Bellaire (Rich McKenzie-PO) \* MEAN WORK-Overkill 1:1 \* GARY MOORE-Always Gonna Love You 11-4 \* STX-Don't Let It End 10-8 \* JOURNEY-Faithfully 21-9 \* LOTTLE RIVER BAND-WE Two 40-25 EDDY GRANT-Electric Avenue JIM CAPALDI-That's Love CHAMPAGN-Try Again A BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away A EURYTHMICS-Sweet Dreams X THE BEE GEES-The Woman In You X BERTIE HIGGINS--Firates And Poets X THE FIXX-Saved By Zero A MYCCT EML Columptume

#### WXGT-FM—Columbus

- WTALS I-F M -- ColUITIDUS
  (Teri Nutter-MD)
  \*\* CULTURE CLUB-Time 15-11
  \*\* DARYL HALL AND JOHN OATES-Family Man 21-17
  \*\* THOMAS DOLBY-She Binded Me With Science 8.4
  #IRENE CARA-Flashdance ... What A Feeling 9.5
  \* RICK SPRINGFELD-Aftair DI The Heart 13-10
  \*• KALAGOOGOO-Too Shy
  \*• CHRIS DE BURGH-Don't Pay The Ferryman
   THE TUBES-She's A Beauty B
  \* EDDY GRANT-Electric Avenue A
  \*7.2 TOP-Gimme ALY Your Lovin' X

- EDDY GRANT-Electric Avenue A
   Z. TOP-Gimme All Your Lovin X
   INXS-The One Thing X
   PAT BENATAR-Looking For A Stranger X
   THE KINKS-Come Dancing X

#### Southwest Region

- RIME MOVERS
- IRENE CARA-Flashdance . . . What A Feeling (Casablanca) LAURA BRANIGAN-Solitaire (Atlantic)
- LIONEL RICHIE My Love (Motown)
- TOP ADD ONS MICHAEL JACKSON-Wanna Be Startin
- Something (Epic) THE BEE GEES-The Woman In You (RSO) EURYTHMICS-Sweet Dreams (RCA)

BREAKOUTS

ROD STEWART-Baby Jane-Warner Bros CHRISTOPHER CROSS-No Time For Talk (Warner Bros.) JIM CAPALDI-That's Love (Atlantic)

#### KAEM-EM-Dailas

- KAFM-FM-FJ3135
   (Pete Thompson-MD)
   \*\* (RENE CARA-Flashdance...What A Feeling 1·1
   \*\* PRINCE-Little Red Corvette 3·2
   \*C KPIS DE BURGH-Don't Pay The Ferryman 8·5
   \* LITLE RIVER BAND-We Two 21·15
   \* MICHAEL JACKSON-Wanna Be Startin' Something
   \*BOB SEGER AND THE SILVER BULLET BAND-Roll
   Me Away
   ECDY COMMY Electric function B

- BOD SEER AND THE STEVEN OWNERS
   Me Away
   EODY GRANT-Electric Avenue B
   IDM CAPALOI-Thai's Love B
   GEORGE BENSOM-Inside Love B
   ELTON JOHN -I'm Still Standing B
   THE HIMMAN LEAGUE-Fascination A
   THE BEE GEES-The Woman in You A
   SERGIO MENDES-Never Gonna Let You Go X
   A FLOCK OF SEAGULS-Nevishing X
   THOM/SON TWINS-Love On Your Side X
   PLANET P-Why Me X

#### KBFM-FM-Brownsville

- KBFM-FM Brownsville (Bob Mitchell-MD) \* + MEN AT WORK-Overkill 2-1 \*\* DAVID BOWIE Let's Dance 4-2 \* LAURA BRANIGAN-Solitaire 7-4 \* IRENE CARA-Flashdance . . . What A Feeling 10-7 \* THE KINKS-Come Dancing 20-15 MICHAEL JACKSOM Wanna Be Startin' Something ROD STEWART Baby Jane THE BEE GEES The Woman In You B JIM CAPALOI That's Love B DAVE EDMUNDS-Stipping Away B DAWE EDMUNDS-Stipping Away B DAWE AND MUNDS-Stipping Away B DAWE AND MINDS-Drop The Pitol A DONNA SUMMER-She Works Hard For The Money A BERLIN-The Metro X UTHE FINKSIN BEAT-Save II For Later X UTHE FINKSIN BEAT-Save II For Later X UTHE STIKSING BEAT-Save II For Later X UTHE FINKSING BEAT-Save AP The Zero X THE ENGLEMS BEAT-Save AP The Zero X UTHE FINKSING AP AP THE ZERO X DEBARGE-ANT This Love X UTHING FINK-HE'S A Pretender X DEBARGE-ANT This Love X BILLY IDOL-White Wedding X DEBARGE-ANT This Love X THE LISLEY BROTHERS-Between The Sheets X **KHFI-FM-Austin**
- KHFI-FM—Austin

(Ed Valkman-MD) \*\* STY2-Don't Let It End 19-15 \* EDDY GRANT-Electric Avenue 18-16 \* INXS-The One Thing 26-18 \* THE TUBES-She's A Beauty 24-19 •• KENNY ROGERS-All My Life

 MADNESS-Our House
 THE KINKS-Come Dancing A
 CRNS DE BURGH-Don't Pay The Ferryman A
 MICHAEL JACKSON – Wanna Be Startin' Something A
 DEBARGE-AIT Inis Love X
 THE BEE GEES-The Woman In You X GEORGE BENSON—Inside Love X
 AFLOCK OF SEAGULLS—Wishing X
 THE HUMAN LEAGUE—Fascination X
 DEVO—Theme From Doctor Detroit X

#### KILE-AM-Galveston

 RILL-RAM — GalVeStON (Scott Taylor - MD)

 \*\* IRENE CARA - Flashdance ... What A Feeling 6-2

 \*\* RCK SPRINGFIELD - Afair Of The Heart 13-9

 \* CULTURE CLUB - Time 19-14

 \* STYX-Don't Let It End 22-15

 \* THE TUBES-She's A Beauty 26-18

 • MICHAEL LACKSON - Wanna Be Startin' Something

 • MICHAEL LACKSON - Wanna Be Startin' Something

 • DIM CAPALDI - That's Love B

 • THE BEE GEES - The Woman In Me B

 • BILLY IDOL - White Wedding B

 • THE KINKS-Come Dancing B

 • A FLOCK OF SEAGULUS - Wishing B

 • BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away A

# Away A • EURYTHMICS—Sweet Dreams A • HIGH INERGY—He's A Pretender A • MARTIN BRILEY—The Salt In My Tears A

- KKBO-AM-Houston
- KKBQ-AM Houston (Paty Hamilton MD) \* DEF LEPARD Rock Of Ages 17-6 \*\* SHERRIFF-When I'm With You 20-18 \* NEW EDITION Candy Girl 9-7 \* PRINCE Little Red Corvette 12-10 \* IRENE CARA Flashdance ... What A Feeling 3-1 \* DRAM ANT Car Trouble © DOYG MANT Electric Avenue B © EODYG GRANT Electric Avenue B © SERGIO MENDES-Never Gona Let You Go B MTUME hiurs Fmit X SERGIO MEMDES—Never Gonna Let You Go B MTUME—Juicy Fruit X ZEBRA—Tell Me What You Want X EURTTIMNICS—Sweet Dreams X Z. TOP—Timme All Your Lovin X LAURA BRANICAN—Solitaire X MODERNE WEQLISH—I Melt With You X PLANET P—Why Me X SCANDAL—Love'S Got A Line On You X SPARKS—Gool Places X DARYL HALL AND JOHN DATES—Family Man X
- KOFM-FM-Oklahoma City
- (Dave Douguesine MD) \* \* LIONEL RICHIE My Love 4:2 \* \* EDDIE RABBITI You Can't Run From Love 9-5 \* LUARA BRAINGAM Solitaire 10-7 \* LINDA RONSTADT Easy For You To Say 12-9 \* CUITURE CUIB-Time 17-11 IRENE CARA-Flashdance ... What A Feeling SERGIO MENDES-Never Gonna Let You Go B KENNY ROGERS-All My Loine Let You Go B CHRISTOPHER CROSS-No Time For Talk B

#### KROK-FM-Shreveport

- (Gary Bennett-MO) \* \* MEN AT WORK-Overkill 7-1 \* \* THOMAS DOLBY-She Blinded Me With Science 5-
- 2 IRENE CARA-Flashdance...What A Feeling 8-4 DAVID BOWIE-Let's Dance 6-5 LIONEL RICHIE-My Love 14-9 THE TUBES-She's A Beauty MADNESS-Durk Hovee MADNESS-Our House
   LITTLE RIVER BAND-We Two B

#### KSEL-EM-Lubbock

- KSEL-FM Lubbock (Stan Castle MD) \* LIOREN ICHIE My Love 5-1 \* EDDIE RABBITT You Can't Run From Love 6-3 \* KENNY ROGERS All My Life 16-13 \* ROBBLE PATTON Smiling Islands 17-15 \* LAURA BRANIGAN Solitaire 22-17 © IRENE CARA-Flashdnace. ... What A Feeling © CHRISTOPHER (ROSS No Time For Talk ALABAMA The Closer You Get B © JAMES INGRAM WITH PATTI AUSTIN How Do You Keep The Music Playing B

#### KVOL-AM-Lafayette

- KVOL-AM Lafayette (Phil Rankin MD)

   \*\* MEN AT WORK Overkill 1-1

   \*\* LAURB BRANIGAN Solitaire 6-4

   \* LIONEL RICHIE My Love 9-6

   \* CULUTURE CLUB= Time 11-8

   \* STYX-Don't Let H End 23-10

   \*• LINDA RONSTADT Easy For You To Say

   \*• EURTURE CLUB= Time 11-8

   \* STYX-Don't Let H End 23-10

   \*• LUNDA RONSTADT Easy For You To Say

   •• EURTURINGS-Sweet Dreams

   \* EDDY GRANT Electric Avenue B

   ALBRAMA The Closer You Get B

   \* THE KINKS-Come Dancing B

   \* THE KINKS-Come Dancing B

   \* THE KINKS-Come Dancing B

   BDB SEGERSOND Inside Love B

   ALBRAMA The Closer You Get B

   MICH HERGY He's A Pretender A

   MOST HERGY He's A Pretender A

   ROD STEWART Saby Jane A

   DONNA SUMMER She Works Hard For The Money A

   JDAN ARMATRADING-Orop The Pilot X

   MARTH BRALEY The Sait In MY Tears X

   BILLY IDIOL White Wedding X

   MICK FEARTURING FRANKINE Love Is The Key X

   MICK FEARTURING FRANKINE Love Is The Key X

   BIXTURING FRANKINE Love Is The Key X

   BIXTURING FRANKINE Love Is The Key X

   BIXTURING FRANKINE Love Is The Ke

- Brothers X JIM CAPALDI-That's Love X DEBARGE-All This Love X JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing X

- KCEP IN MALES IN THE STATE STA
- Me B BERLIN-The Metro B THE HUMAN LEAGUE-"Keep Feeling" The

THE KINKS— Come Dancing X
 DEVO— Theme From Doctor Detroit X

(Mike Judge-MD) ★ ★ SERGIO MENDES-Never Gonna Let You Go 14-5 ★ ★ IRENE CARA-Flashdance...What A Feeling 24-

\* HIRLOR CARA - Flashdance ... What A Feeling 24-15
 \* LIONEL RICHIE -- My Love 2-1
 \* LIONEL RICHIE -- My Love 2-1
 \* LIONEL RICHIE -- My Love 2-1
 \* BUDDIE BABBIT -- You Can't Run From Love 5-3
 \* UMDA ROWSTADT -- Easy for You To Say 6-4
 JAMES INGRAM WITH PATTI AUSTIN -- How Do You Keep The Music Playing B
 \* ALBABMA -- The Closer You Get B
 UITTLE RIVER BAND -- We two B
 \* DEBARCE -- All This Love A
 CHAMPARCH -- Try Again A
 BAN SEALS -- Everyone's Dreamgirl A
 \* OHERRIFT -- When I'm With You A
 \* RITA COOLIDEE -- 1'll Never Let You Go X
 \* RRYAN ADMS--Straight From The Heart X
 \* FRODA-Here We'll Stay X
 \* GEORGE BENSON -- Incide Love X
 \* CHATE-OULOVEL TO WE SO IN The Fauttline X
 \* KILSENT HUMPERDINCK -- Till You And Your Lover Are Lovers Again X
 \* CRYSTA CARLE-OULOVE IS ON The Fauttline X

KKLS-AM — KADIC LIV (Randy Sherwyn – PO) \* MEN AT WORK-Overkill 2-1 \* tIRENE CARA-Flashdance... What A Feeling 11-4 \* CULTURE CLUB-Time 12-7 \* STYX-Don't Let It Eol 14-8 \* LITTLE RIVER BAND-We Two 22-14 • BOB SEGER AND THE SILVER BULLET BAND-Roll Ma Auau

We have
 W

KEINTY RUGENSON—Initiale A
 GEORGE BENSON—Inside Love A
 LINOA RONSTADT—Easy For You To Say X
 INXS—The One Thing X
 JIM CAPALDI—That's Love X

KMGK-FM—Des Moines

Away A

 THE BEE GEES—The Woman In You A
 CHAMPAIGN—Try Again A

KOKO-FM—Omaha

MADNESS-Our House A
 ALABAMA-The Closer You Get X
 JIM CAPALDI-That's Love X

KRNA-FM—lowa City

KMGK-FM — Des Moines (Nichael Stone – MD) \*\* DAVID BOWE – Let's Dance 4-1 \*\* IREME CARA – Flashdance ... What A Feeling 10-4 \* RICK SPRINGFIELD – Atfair Of The Heart 15-11 \* CULTURE CLUB – Time 18-14 \* THE TUBES – She's A Beauty 25-20 • MICHAEL JACKSON – Wanna Be Startin 'Something • ROD STEWART – Baby Jane • EDDY GRANT – Electric Avenue B • JIM CAPALDI – That's Love B • A FLOCK OF SEAGULS – Wishing B • BOB SEGER AND THE SILVER BULLET BAND – Roll Me Away A

(Wark Evans-PD) \*\* DAVID BOWIE - Let's Dance 2-1 \*\* RENE CARA-Flashdance ... What A Feeling 3-2 BRYAN ADAMS-Straight From The Heart 5-4 \* STYA-Don't Let It End 12-8 \* EDDY GRANT - Electric Avenue 29-16 • MICHAEL JACKSOM - Wanna Be Startin' Something • THE BEE GEES-The Woman In You A • MADNESS-Dur House A

(Bart Goynshor-MD) \* \* IRENE CARA-Flashdance . . . What A Feeling 23-

(Gart Goynshor-MD) \* \* IRENE CARA-Flashdance ... What A Feeling 23: 12 \* \* LLONEL RICHIE - My Love 12:9 \* MEN AT WORK-Overkill 1:1 \* DAVID BOWIE-Let's Dance 3:2 \* THOMAS DOLBY-She Binded Me With Science 6:4 • MICHAEL JACKSOM-Wanna Be Startin' Something • ROD STEWART-Baby Jane • EDDY GRANT -Electric Avenue B • IM CAPALDI -That's Love B • IITLE REVER BAND-We Two • UTTLE RIVER BAND-We Two • THE BEE EES-The Woman In You A • MADNESS-Our House A • SPARKS-Cool Faces A • DONNA SUMMER-She Works Hard For The Money A • FLXLS-Saved By Zero A • FLANET P-Why Me D • UZ-New Year's Day D • NIGHT RANGER-Sing Me Away D • ITHE BEE BURGH-Don't Pay The Ferryman O • CURRISTOPHER CROSS-No Time For Talk X • FLOOK OF SEAGULLS-Wishing X • PAINET P-OWIN ME

KSTP-FM (KS-95)-St. Paul

KENNY ROGERS AND SPECIAL EAS Tonight 19-16
 ELTON JOHN—I'm Still Standing X
 KENNY ROGERS—All My Life X

WCCO-FM-Minneapolis

(Chuck Napp-MD) \*\*LIONEL RICHIE-My Love 2-1 \*\*MEN AT WORK-Overkill 5-3 \* CULTURE CLUB-Time 9-6 \* JOURNEY-Taithfully 13-8 \* KENNY PROGEPS AND SHEENA EASTON-We've Got

WCCU-FM — Minneapolis (Curt Lundgren – MD) \* \* IRENE CARA – Flashdance . . . What A Feeting : \* \* MEN AT WORK – Overkill 5.4 \* LUORE RICHE – My Love 8-6 \* CULTURE CLUB – Time 11-7 \* STEPHEN BISHOP – It Might Be You 10-8 • LABAMA – The Closer You Get • LEE GREENWOOD – 1.0.U. BRYAN ADAMS – Straight From The Heart B • LITTLE RIVER BAND – We Two B • GEORGE BENSON – Inside Love X • CHAMPAIGN – Try Again X • DRAYL HALL AND JOHN OATES – Family Man X • ELTON JOHN – 'm Shill Standing X

OARYL HALL AND JOHN VATES—family Man X
 ELTON JOHN -'I'n Still Standing X
 KENNY ROGERS—All My Life X
 CHRISTOPHER CROSS—No Time for Talk X
 THE BEE GEES—The Woman In You X
 MICHAELJACKSON—Wanna Be Slartin' Something X
 JIM CAPALDI—That's Love X

(Ron Ross-PO/Rich Allen-MD) \* \* RICK SPRINGFIELD-Affair Of The Heart 10-4 \* CULTURE CLUB-Time 13-7 # IREME CARA-Flashdance ... What A Feeling 22-15 \* DARYL HALL AND JOHN OATES-Family Man 24-17 \* ELTON JOHN-I'm Still Standing 28-23 • URHYTHMICS-Sweet Dreams • THE HUMAN LEAGUE-"Keep Feeling" The Fascination

rascination
 THE KINKS—Come Dancing WKZW-FM

www.americanradiohistory.com

WKAU-FM-Appelton

. What A Feeling 3-1

WKTI-FM-Milwaukee

WKZW-FM-Perioa

 WYN II-F M - MYI WA JIK CE

 (Joho Grant - MD)

 \* JOURNEY - Faithfully 10-6

 \* DARYL HALL AND JOHN OATES - Family Man 13-10

 \* MAXED EVES - Always Something There To Remind

 ME 14-11

 \* IFENE CARA-Flashdance ... What A Feeling 19-12

 \* SCANDAL - Love's Got A Line Dn You 18-15

 JIM CAPALDI - That's Love B

 ELTON JOHN - I'm Still Standing A

 GOLDEN EARRING - Twillight Zone A

(Mark Maloney-MD) \* \* TOTO I-I Won't Hold You Back 2-1 \* \* KENNY LOGGINS-Welcome To Heartlight 3-2 \* BRYAN ADMAS-Straight From The Heart 4-3 \* STX2-Don't Let II End 8-5 \* MAKED EYES-Always Something There To Remin Ma 12.6

WLUL-FM - MIIIIC2ADDIIS (Gregg Swedberg - MD) \*\* MEN AT WORK-Overkill 4-1 \*\* BRYNA ADAM S-Straight from the Heart 7-5 \* IRENE CARA-Flashdance ... What A Feeling 10-6 \* JOURNEY-Faithfully 14-12 \* THE TUBES-She's A Beauby 19-16 •• EURYTHMICS-Sweet Dreams •• ROD STEWART-Baby Jane •• MICHAEL JACKSOH - Wanna Be Startin' Something A • BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away A

BOB SEGER AND THE SILVEN BULLET BAND-Away A
 JIM CAPALDI-Thal's Love B
 DEVO-Theme From Doctor Detroit A
 GEORGE BENSOM-Inside Love X
 THOMPSON TWINS-Love On Your Side X
 THOMPSON TWINS-Silping Away X
 NICK LOWE-Wish You Were Here X
 JOAN RAMMATRADING-Drop The Pilot X
 MICHAEL BOLTON-Fool's Game X
 TODD RUNDGREN-Bang The Drum All Day X

(Dave Derver – MD) ★ ★ (RENE CARA – Flashdance . . . What A Feeling 3·1 ★ ★ CULTURE CLUB – Time 42:24 ★ STYX – Don't Let It End 22:19 ● MAKED EYES – Always Something There To Remind

Me • DARYL HALL AND JOHN OATES—Family Man A • LIONEL RICHIE—My Love A

(Dave Denver-MD) ★★ IRENE CARA-Flashdance... What A Feeling 3-1 ★★ THOMAS DOLBY-She Blinded Me With Science

10-4 \* THE TUBES—She's A Beauty 24-17 \* STYX—Don't Let II: End 22-19 \* NIGHT RNAGER—Sing Me Away 43-40 • NAKED EYES—Always Something There To Rem: Ma

DARYL HALL AND JOHN OATES—Family Man A
 CHRIS OE BURGH—Don't Pay The Ferryman A

RIME MOVERS

IRENE CARA-Flashdance ... What A Feeling

(Casablanca) MEN AT WORK – Overkill (Columbia) DARYL HALL AND JOHN OATES – Family Man

TOP ADD ONS

BREAKOUTS BOB SEGER AND THE SILVER BULLET BAND-

Roll Me Away (Capitol) EURYTHMICS – Sweet Dreams (RCA) DONNA SUMMER – She Works Hard For The

WCAU-FM — Philadelphia (Gien Kalina – MD) \*\* IENE CARA – Flashdance, What A Feeling 2-1 \* EDDY GAMT – Electric Avenue 4-3 \* KAJAGOOGOO– Too Shy 14-9 \* THE TUBES – She's A Beauty 24-10 \* BILL' 100L – White Wedding 21-16 •• THE FIXZ – Saved BY Zero •• DONNA SUMMER – She Works Hard For The Money •• CHRISTOPHER CROSS – No Time For Talk B •• FLOCE NUMBER – She Works Hard For The Money •• CHRISTOPHER CROSS – No Time For Talk B •• FLOCE NO STANGUEZ – Wishing B •• WEIRD AL YANKOVIC – Ricky B •• HIGH INERGY – He's A Pretender B •• LITTLE RIKER BAND – We Two B •• CHRIS DE BURGH – Don't Pay The Ferryman B •• ROD STEWATT – Baby Jane A •• URTTHMICS – Sweet Dreams A •• BOB SEGER AND THE SILVER BULLET BAND – Roll Me Away A •• THE HUMAN LEAGUE – Fascination A •• CARL WILSOM – What You Do To Me A •• MICHAEL JACKSOM – Wanna Be Startin' Something A •• MICHAEL JACKSOM – WANNA BE STARTING SOME SA •• THE EE GEES – The Woman In You X •• BERLIN – The METO X •• JOAN ARMATRADING – Drop The Pilot X WIGY-FM – Bath

WIGY-FM-Bath

(Scott Robbins-MD) + MEN AT WORK-Overkill 1-1

Money (Mercury)

WCALI-FM-Philadelphia

MICHAEL JACKSON- Wanna Be Startin' Something (Epic) ROD STEWART— Baby Jane (Warner Bros.) THE BEE GEES— The Woman In You (RSO)

Northeast Region

(RCA)

WLS-AM-Chicago

WLS-FM-Chicago

NARED ETES-Always Something I here I Me 14-6
 ● A FLOCK OF SEAGULLS-Wishing
 ● THOMPSON TWINS-Love On Your Side
 EDDY GRATI-Electric Avenue B
 LITTLE RIVER BAND-WE Two B
 WALTER EGEAN-Fool Moon Fire B
 JIM CAPALDI-That's Love A

WLOL-FM-Minneapolis

, ething There To Remind

Me Away
 THE BEE GEES—The Woman In You

JAMES INGRAM WITH PATTI AUST Keep The Music Playing X
 ALABAMA—The Closer You Get X
 THE CALL—The Walls Came Down ELTON JOHN—I'm Still Standing X
 ADVANCE—Fade Away X
 SHERRIFF—When I'm With You X

WFLY-FM-Albany

THE BLÉ GEES-The Woman In You
 MICHAEL BOLTON-Fool's Game B
 Z.T OP-Gimme All Your Lovin' B
 ROD STEWART-Baby Jane A
 THE FIXD-Saved By Zero A
 GARY MOORE-Always Gonna Love X
 MARTIN BRILEY-The Sait In My Tears X
 ROXY MUSIC-More Than This X
 AMY HOLLAND-Anytime You Want Me X
 JAMES INGRAM WITH PATTI AUSTIN-How Do You
 Keen The Music Plaving X

WFLY-FM – Albany (Jack Lawrence – MD) \* HRENE CARAI– Flashdance, What A Feeling 3-1 \* HRENE CARAI– Flashdance, What A Feeling 3-1 \* HEAN EARL-Flashdance, What A Feeling 3-1 \* HEAN EARL-Flashdance, What A Feeling 3-1 \* LOUTURE CLUB – Fine 15-10 \* EDOY GRANT – Electric Avenue 19-14 \* EDOY GRANT – Electric Avenue 19-14 \* EDOY GRANT – Electric Avenue 19-14 \* CHARPAICR – Try Again • ECRERE BERSON – Inside Love B • THE KLINKS – Come Dancing B ELTON JOHN – I'm Still Standing B • ELTON JOHN – I'm Still Standing B • EURTY HINCS – Sweet Dreams A ROD STEWART – Baby Jane A • CHARTSTOPHER CROSS – No Time For Talk X • CHARS DE BURGH – Don't Pay The Ferryman X • ZL TOP–Gimme All Your Lovin' X • MCHALLAND–Anytime YOU Want Me X • INCS – The One Thing X • ZL TOP–Gimme All Your Lovin' X • MEGH INCRGY – Ne's A Pretender X • MFEALAM (13 FEA) – Manchester

WFEA-AM (13 FEA)—Manchester

TIT LAYTHIN (LJ TEM) - MIDTCHESTEF (Rick Ryder-MD)
 \* MEN AT WORK-Overkill 1.1
 \* LUURD BRANGAA-Solitaire 7.5
 CULTURE CLUB-Time 13.7
 # RENE CARA-Flashdance, What A feeling 16.8
 \* NAMED EYES-Always Something There To Remind Me 12.9
 • OUNRA SUMMER-She Works Hard For The Money
 • OUNRA SUMMER-She Works Hard For The Money
 • ALABAMA-The Closer You Get

NELEVIER AND THE SILVER BULLET BAND-Roll Me

MAY

28

1983,

BILLBOARD

NewIn House AND THE SLIVER BULLET BAND—Roll Me Away A
 BOB SEGER AND THE SLIVER BULLET BAND—Roll Me Away A
 InicAtel JACKSON—Wanna Be Startin' Something A
 THE KINKS—Come Dancing A
 PAUL ANKA—Hoid Me 'Till The Morning Comes A
 Inic CAPALDI—That's Love A
 CHAIMPAIGH—That Yagain A
 PAT BENATRA—Looking For A Stranger A
 LEE GREENWOOD—1.0 U. A
 DEXYS MIDNIGHT RUNNERS—The Celtic Soul Brothers X
 CARL WILSON—WAT YOU DO TO Me X
 JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X
 RUNAWAT—One-Two-Three X
 ENTON JOHN—I'm Sitil Standing X
 CURNSTOPHER CROSS—No Time For Talk X
 THE TUBES—She's A Beauty X

WULU 1-AMM — BAIR GOT (Bill Pasha-MO) \* \* EDDY GRANT-Electric Avenue 8-6 \* \* THE TUBES-She's A Beauly 15-10 \* RICK SPRINGFILU-Afria'n O'The Heart 14-11 \* JOURNEY-Faithfully 18-15 \* GEORGE BENSON-Inside Love 28-24 • ROD STEWART-Baby Jane • CHRISTOPHER (CROSS-No Time For Talk KAUAGOOGOO-Too Shy B \* THE BELLE STARS-Sign Of The Times B • THE BELLE STARS-Sign Of The Times B • THE BELLE STERS-Sign Of The Times B • THE BELE GES-The Workan In You B • THE ENGLISH BEAT-Save It For Later B • DONNA SUMMER-She Works Hard For The Money A • THE FIRS Lave A A

DUMRA SUMMER - STRE THAN STREATED TO THE STREATED THE FIXX-Saved By Zero A
 BOB SEGER AND THE SILVER BULLET BAND-Roll Me
Away A
 THE HUMAN LEAGUE—"Keep Feeling" the
 The HUMAN LEAGUE—"Keep Feeling" the

THE HUMANN LEAGUE INCLEMENT AND A MAZE FEATURING FRANKIE-Love Is The Key A
 BERLIN-The Metro A
 CARL WILSON-What You Do To Me A
 STYX-Don't Let It End X
 DEBARGE-Ail This Love X
 DEVO-Theme From Doctor Detroit X

MUSICAL YOUTH-Heartbreaker X
 MUSICAL YOUTH-Heartbreaker X
 THE CALL-The Walls Came Down X
 THE KINNS-Come Dancing X
 BILLY IOOL-White Wedding X
 JIMES INGRAM WITH PATTI AUSTIN-How Do You

WHEB-FM — Portsmouth (Rick Dean - MD) \*\* MER AT WORK — Let's Dance 4.2 \*\* DAVID BOWE - Let's Dance 4.2 \*\* LAURA BRANGAN - Solitaire 5.4 # IRENE CARA - Flashdance, What A Feeling 8.5 \* DARYL HALL AND JOHN OATES - Family Man 14-11 • THE SINKES - Come Dancing • ROD STEWART - Baby Jane • THE BEE GEES - The Woman In You B • JOURNEY - Faithfully B • GEORGE BENSON - Inside Love B • LITTLE RIVER BAND - We Two A • KAJAGOOGOO - Too Shy A • MADRESS - Our House X • DONMAS JUMMER - She Works Hard For The Money A • MADRESS - Our House X • MALTER EGAN - Fool Moon Fire X • RMNCE - Little Red Corvette X • RMNCE - Little Red Corvette X

WIFM-FM (I-92)-Philadelphia

(Rey Lawrence -PD/Lee Paris-MD) \*\* KJAAGOOGOO - Too Shy 15-9 \*\* SPARKS- Cool Places 19-11 \* EURYTHMICS - Sweet Dreams 24-16 \* AFLOOK OF SEAGULLS - Wishing 22-18 \* ROBERT PALMER - Your In My System 30-21

(Continued on page 22)

FIXX-Saved By Zero B
 TEARS FOR FEARS-Mad World B
 PETER TOSH-Johnny B. Goode B

MARS INGRAM WITH TATINAUST Keep The Music Playing X
 HIGH INERGY—He's A Pretender X
 JIM CAPALDI—That's Love X
 ADVANCE—Fade Away X

WHEB-FM-Portsmouth

WGUY-AM-Bangor

● DONNA SUMMER—She Works Hard For T ● ALARAMA—The Closer You Get ● STYX—Don't Let It End B ● EDOY GRANT—Electric Avenue B ● LINDA RONSTADT—Easy For You To Say B ● JOURNEY—Faithfully B ■ ITHE BEE GEES—The Woman In You B ● UTTLE RIVER BAND—We Two B ■ DEBARGE—Al This Love B

in' Comethi

KIOA-AM-Des Moines

KKLS-AM—Rapid City

#### Billboard Singles Radio Action. Playlist Prime Movers \* Playlist Top Add Ons 🔹 Based on station playlists through Tuesday (5/17/83)

LIONEL RICHIE - You Are X
 KENNY ROGERS AND SHEENA EASTON - We've Got

(Rick James/Jan Jefferies-MD) \* \* IRENE CARA-Flashdance ... What A Feeling 2-1 \* \* DARYL HALL AND JOHN OATES-Family Mae 13-8

WBZZ-FM — Pittsburgh (Chuck Tyler-MO) THE BEE GEES-The Woman In You B THE, KINKS-Come Dancing B (INXS-The One Thing B OEBARGE-AIT This Love A MICHAELIACKSOM --Wanna Be Startin' Something A THE HUMAN LEAGUE-Fascination A IM CAPALDI-That's Love X ROBERT ELLIS ORRAL WITH CARLENE CARTER-I Couldn't Say No X

(J.J. Sanford – MD) \* DARYL HALL AND JOHN DATES – Family Man 2-1 \* REME CARA – Flashdance . . . What A Feeling 7-3 \* RICK SPRINGFIELD – Affair Of The Heart 13-8 \* ALEX CALL – Just Another Saturday Night 22-16 • DEVO – Theme from Doctor Detroit 28-22 • BDB SEGER AND THE SILVER BULLET BAND – Roll Ma Anou-

w Levu-- Ineme From Doctor Detroit 28-22
 BOB SEGER AND THE SILVER BULLET BAND-Roll Me Avay
 THE KINKS--Come Dancing
 IOURREY-After The Fall B
 MARTIN BRILEY-The Salt In My Tears B
 EURYTHMICS-Sweet Dreams B
 JOE JACKSOM-Another World B
 TOOD RUNDGREN-Bang The Grum All Day B
 BILLY IDOL-White Wedding B
 BILLY IDOL-White Wedding B
 HIMK FLOYD-Not Now John B
 THOMIPSON TRYINS-Love On Your Side A
 CHAMPAININ-Try Again A
 BERLIN-The Metro A
 UNDA RONSTADT-Easy For You To Say A
 MICHAEL JACKSOM-Wanna Be Startin' Something A
 A FLOCK OF SEAGULLS-Wishing A
 CULTURE CLUB-Time X
 HIGH INERGY-He's A Freetender X
 HIE BEE GEES-The Woman In You X
 SERGIO MENDES-Never Gonna Let You Go X
 MICHAEL BOLTOM-Fool S Game X

WCIR-FM-Beckley

WFBG-AM-Altoona

WCIR-FM — Beckley (Jim Martin - MD) \* \* MICHAEL JACKSON - Beat It 1-1 \*\* JOURNEY - Faithfully 3-2 \* BRYAN ADAMS-Straight From The Heart 8-5 \* IRENC CARA-Flashdance ... What A Feeling 10-9 \* EDDY GRAMS-Straight From The Heart 8-5 \* IRENC CARA-Flashdance ... What A Feeling 10-9 \* EDDY GRAMS-Straight From The You With Charles and Straight Something \* EDDY GRAMS-Telectric Avenue 16-9 \* EDDY GRAMS-Telectric Avenue 16-9 \* EDDY GRAMS-Tricket and Straight Something \* EDY GRAMS-Tricket and Straight Something \* EDY GRAMS-Tricket and B \* SERGIO MENDES - Never Gonna Let You Go B \* ELEGREENWOOD - 1.0. U. A \* SCANDAL - Lov's Golf A Line Dn You X \* ILTON HOM-Tric Still Standing X \* ELTON HOM The Still Standing X \* ELTON HOM The Still Standing X \* ELTON HOM-Tric Still Standing X \* ELTON HOM The Still Standing X \* ELTON HOM The CASS - Notifie For Talk X \* ELTON HOM The Still Standing X \*

(Tony Booth—MD) • DONNA SUMMER—She Works Hard For The Money • JAMES INGRAM WITH PATTI AUSTIN—How Do You

AMES INSKAM WITH FAIT AUSTIN-HOW DO TOU Keep The Music Playing B EDDY GRANT-Electric Avenue B MICHAEL JACKSON-Wanna Be Startin' Something A

INCHAREL MACKSON — Wanna Be Startin' Something A THE BEE GEES—The Woman In You B BOB SECER AND THE SILVER BULLET BAND—Roll Me Away A GOMMNA—Solid Rock A DAVE EDUMUNDS—Slipping Away X AMY HOLLAND—Anytime You Want Me X CHNISTOPHER CROSS—NO Time For Talk X GEORGE BENSON—Inside Love X ELIVITHMICS—Sweet Dreams X DENYTS MIDNIGHT RUNNERS—The Celtic Soul Brothers X

DEXY'S MIDRIGHT KUMMEKS-I HE CENT Sout Brothers X
 ALBRAMA-The Closer You Get X
 ALBRAMA-The Closer You Get X
 MADVANCE-Fade Away X
 SADVANCE-Fade Away X
 SKARNEF-When I'm With You X
 SKARNET-Love Con Your Side X
 HOMPSON TWINS-Love On Your Side X
 HOMPSON TWINS-Love On You X
 SCANOAL-Love'S Got A Line On You X
 SCANOAL-Love'S Got A Line On You X
 SPARKS-Cool Places X
 PAT BENATAR-Looking For A Stranger X

WHYW-FM — Pittsburgh (Jay Cresswell-MD) \* MEN AT WORK-Overkill 5-1 \* LUNEL RICHE-My Love 10-6 \* CULTURE CLUB-Time 14-7 \* LAURA BRANIGAM-Solitaire 13-9 \* IRENE CARA-Flashdance... What A Feeling 19-13 • NELL DIAMOND-Front Page Story • DEBARGE-AIL This Love • TOTD-I won't Hold You Back B • KAJAGOOGOO-Too Shy B • BRYWA MAMS-Straight From The Heart B • LITTLE RIVER BAND-We Two A • FRIDA-HereWe'll Stay A

WKRZ-FM — Wilkes-Barre (im Rsing-MD) \* MERA TWORK-Overkill 3-1 \* BRYAN ADAMS-Straight From The Heart 5-3 \* RICK SPRINGFILLD-Affair of The Heart 7-4 \* DAVID BOWIE-Let's Dance 8-5 \* MARED FYES-Always Something There To Remind Me 13-7 • THE BEE GEES-The Woman In You B • MARTIN BRILEY-The Salt In My Tears B • MARTIN BRILEY-The Salt In My Tears B • MICHAEL BOLTON-Fool's Game B • BILLY 100L-White Wedding B • A FLOCK OF SEAGULLS-Wishing B

WHYW-FM—Pittsburgh

WKRZ-FM-Wilkes-Barre

CHRISTOPHER CROSS—All Right X
 ERIC CLAPTON—I've Got A Rock N' Roll Heart X

WBSB-FM-Baltimore

WBZZ-FM-Pittsburgh

WCCK-FM-Erie

EURYTHMICS-Sweet Dreams B
 THE FIXA-Saved By Zero A
 DONNA SUMMER-She Works Hard For The Money A
 BOB SEGER AND THE SILVER BULLET BAND-Roll Me

BOB SEGER ARU THE SECTION
 Away A
 SMERNOFF—When I'm With You A
 OZOWE—You Don't Want My Love A
 WEIRD ALL VANKOVIC—Nicky X
 NEW EDITION—Candy Girl X
 PLANET P—Why Me X
 UZ—New Year's Day X
 UZ—New Year's Day X
 LINDA RONSTADT—Easy For You To Say X

(Steve KeHy—MD) \* \* EDDY GRANT—Electric Avenue 12-4 \* BRYAN ADAMS—Straight From The Heart 13-8 \* NAKED EYES—Always Something There To Remin Ma 14-0

► NAKED EYES—Always Something There To Ken Me 14-9 ▼ CULTURE CLUB—Time 19-11 ★ STYX—Don't Let IF End 24-17 JIM CAPALDI—That's Love B > THE KINKS—Come Dancing B > KENNY ROGERS—All My Life B GEORGE BERNSON—Inside Love B C CHRIS DE BURGH—Don't Pay The Ferryman A > THE REFECTS—The Woman In You A

THE BEE GEES-The Woman In You A MICHAEL JACKSON-Wanna Be Startin' Something A

(Mary Tatem – MD) \* \* LIONEL RICHIE – My Love 14-11 \* \* NAKED EYES – Always Something There To Remind

Me 10-7 **THOMAS DOLBY**—She Blinded Me With Science 17-

(Jim Payne-MD) \* \* MEN AT WDRK-Overkill 9.3 \* \* NAKED EYES-Aways Something There To Remind Me 10-6 \* JOURNEY-Faithfully 14-9 \* IRENE CARA-Flashdance... What A Feeling 21-11 \* EDDY GRNNT-Electric Avenue 28-20 • BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away

BOD SECER AND THE SILVER BULLET BAND—Roll Me BAND SECER AND THE SILVER BULLET BAND—Roll MECHAEL JACKSON—Wanna Be Slartin' Something MADNESS—Our House B THE KINKS—Come Dancing B SERGIO MENDES—Never Gonna Let You Go B CHRISTOPHER CROSS—No Time For Talk B MAGGIE BELL—Put Angels Around You B CHRIS DE BURGH—Don't Pay The Ferryman A SPARKS—Cool Places A CHAMPAIGN—Try Again A DEBARGE—Ail This Love A DONNA SUMMER—She Works Hard For The Money X ROD STEWART—Baby Jane X IME CAPALDI—That's Love X DEYO—Theme From Doctor Detroit X A FLOCK OF SEAGULLS—Wishing X

(Paul Demille-MO) \* \* JOURNEY – Faithfully 9-1 \* RCRS RPMNGFIELD – Affair Of The Heart 6-3 \* IRENE CARA-Flashdance ... What A Feeling 8-4 \* STTJ-Don't Let II End 10-5 \* SAGA-Wind Him Up 22-9 • BOB SEGER AND THE SILVER BULLET BAND-Roll Me Auary

\* SAGA-Wind Him Up 22-9 • BOB SEGER AND THE SILVER BULLET BAND-Me Away • THOMPSON TWINS-Love On Your Side CULTURE CLUB-Time B THE KINNS-Come Dancing B DEVO-Theme From Doctor Detroit B • FIREFALL-Falling In Love B • MARTIN BRILEY-The Salt In My Tears B BILLY 100L-White Wedding B - EURYTHINGS-Sweet Dreams B • EURYTHINGS-Sweet Dreams In You B BERLIN-The Metro A • PLANET P-Why Me A • SPARKS-Cool Places A • GREG KIHN BAND-Love Never Fails A • PLANET P-Why Me A • SPARKS-Cool Places A • CHAMPAIGN-Try Again A • PLANET P-Why Me A • SPARKS-Cool Places A • PLANET P-Why Me A • SPARKS-Cool Places A • PLANET P-Why Me A • SPARKS-COOL Places A • DUDR HEV-After The Fire A • PIMK FLOYD-Not Now John X • LEE GREENWOOD-I.OU X • JUD REVOOD-I.OU X • JUD REVOOD-ING Same X • MICHAEL BOLTON-Fool'S Game X • HIGH INTRGY-He's A Pretender X • JOE JACKSOM-Another World X • CARLOS SANTAMA-Watch Your Step X WHTY.FEM\_PITCS.

WHTX-FM—Pittsburgh

WXLK-FM-Roanoke

www.americanradiohistory.com

(Neith Abrams-MD) ★ ★ IRENE CARA-Flashdance ... What A Feeling 14-7 ★ ★ EDDY GRANT-Electric Avenue 12-9 ★ PRINCE-Little Red Corvette 3-2 ★ AL JARREAU-Mornin<sup>1</sup> 6-5 ★ DAVID BOWIE-Let's Dance 10-6

WXLK-FM — Roanoke (David Lee Michaels-MD) \* \* TODD RUNDGREN-Bang The Drum All Day 8.4 \* ROBERT ELLS ORRAL WITH CARLENE CARTER-I Couldn't Say No 14.7 \* STYX-Con't Let II End 17.10 \* MOLLY HATCHET-Kinda Like Love 14.18 \* CHRISTOPHER CROSS-No Time For Talk 27-20 • MADRESS-Our House • LITTLE RIVER BAND-WE Two • AFTER THE FIRE-Dancing In The Shadow B • THE TUBES-She's A Beauty B • CHAMPAIGN-Try Again B • DIM CAPALOL-That's Love A • EURYTHMICS-Sweet Oreams A.

WXIL-FM-Parkerburg

12 \* STY2—Don't Let It End 16-13 \* CULTURE CLUB—Time 22-18 • PAT BENATAR—Looking For A Stranger • TEARS FOR FEARS—Mad World SERGIO MENDES—Never Gonna Let You Go B • SCANDAL—Love's Got A Line On You B • ELTON JOHN—I'm Still Standing B

WRQX-FM-Washington

WRVO-FM—Richmond

WNVZ-FM-Norfolk

WQXA-FM—York

THE BEE GEES—The Woman In You A
 MAKED EYES—Always Something There To Remind
 Me X

Me X SAGA-Wind Him Up X NIGHT RANGER-Sing Me Away X DEF LEPPARD-Photograph X IDURNEY-Faithully X MELL DIAMOND-Front Page Story X ALBAMAA-The Closer You Get X INXS-The Due Thing X WALTER ECAN-Food Moon Fire X Z.Z. TOP-Gimme All Your Lovin X EDDY GRATT- Electric Avenue X TOM PETTY AND THE HEART BREAKERS- Change Of Heart X

WYCR-FM — York (1.). Randolph-MD) \* MENA TWORK-Overkill 1-1 \* LIONEL RICHLE-MY Love 6-3 \* LAURA BRANIGAN-Solitaire 14-6 \* IRENE CARA-Flashdance... What A Feeling 16-7 \* DARYL HALL AND JOHN DATES-Family Man 23-17 • GREG KINN BAND-Love Never Fails • MICHAEL JACKSON-Wanna Be Startin' Something • THE BEE GEES-The Woman In You B • KLAIACOGOCO-Too Shy B LITTLE RIVER BAND-We Two B • KENNY MOGERS-AIM WJ Life B • SERGIO MENDES-Never Gonne Let You Go B • INXS-The One Thing B • MADNESS-Our House A • A FLOCK OF SEAGULLS-Wishing A • BDB SECHON DATES LIVER BULLET BAND-Rolf Me Away A A CALLONDER

BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away A
 SPARKS-Cool Places A
 CHRISTOPHER CROSS-NO Time For Talk X
 CHAMFAIGM-Try Again X
 ALABAMA-The Closer You Get X
 EDDY GRANT-Electric Avenue X
 THE KINKS-Come Dancing X
 IJIM CAPALOI-That's Love X
 THE HUMAN LEAGUE-Fascination X
 ROD STEWART-Baby Jane A
 GEORGE BENSON-Inside Love X

IRENE CARA-- Flashdance . . . What A Feeling

(Casablanca) CULTURE CLUB – Time (Virgin/Epic) DARYL HALL AND JOHN OATES – Family Man

TOP ADD ONS

MICHAEL JACKSON-- Wanna Be Startin'

MADNESS- Our House (Geffen)

WAEV-FM—Savannah

Something (Epic) **ROD STEWART --** Baby Jane (Warner Bros.) **THE BEE GEES --** The Woman In You (RSO)

BREAKOUTS

THE KINKS-- Come Dancing (Arista) A FLOCK OF SEAGULLS-- Wishing (Jive/Arista)

WAEV-FM — Savannah (J.D. North — MD) \* BRYAN ADMAS—Straight From The Heart 6-5 \* BRYAN ADMAS—Straight From The Heart 6-5 \* WIRKNE CARA—Flashdance ... What A Feeling 15-8 \* CULTURE CLUB—Time 15-10 \* EDDUE RABBITT— You Can't Run From Love 18-14 \* JIM CAPHADI— That's Love 21-16 • THE BEE GEES—The Woman In You • LITON JOHN—That's Love 21-16 • ALABAMA—The Closer You Get B • ALABAMA—The Closer You Get B • DEBARGE—AIT Inis Love A • DEBARGE—AIT Inis Love A • THE KINKS—Come Dancing A • RAD STEWART—Baby Jane A • JAMES INGRAM WITH PATTI AUSTIM—How Oo You Keep The Music Flaving A

Keep The Music Playing X • CHRIS DE BURGH— Don't Pay The Ferryman X • KAJAGOOGOO— Too Shy X • LERYTHMICS— Sweet Dreams X • LEE GREENWODD— I.O.U. X

WANS-FM-Anderson/Greenville

(Rod Metts-MD) \*\* MEN AT WORK-Overkill 2-1 \*\* DAYID BOWIE-Let's Dance 4-2 \* BRYAN ADAMS-Straight From The Heart 6-4 \* LUMER RCHE-MV LOVE 11-6 •• BOB SEGER AND THE SILVER BULLET BAND-Rolf

LIONEL RIGHT - My Live BULLET BAND - non Me Away
 •• ROD STEER AND THE SILVER BULLET BAND - non Me Away
 •• ROD STEWART - Baby Jane
 •• MADNESS-Our House B
 •• THE KUNKS-Come Dancing B
 •• JANE MEDIA - That's Love B
 •• ALABAMA - The Closer You Get B
 •• THE BEE GEES-The Woman In You A
 •• BILLY 100L - White Wedding A
 •• MICHAEL JACKSOM --Wanna Be Startin' Something A
 •• ECORGE BENSOM --Inside Love X
 •• CHRIS DE BURGH - Don't Pay The Ferryman X
 •• PLANET P-Why Me X
 •• ALOCK OF SEAGULLS -- Wishing X
 •• TOOD RUNDEREM - Bang The Orum All Day X
 •• NIGHT RANGER - Sing Me Away X

WAATTFM — TL. Laduetuate (Rick Shaw – MO) ★ ★ SERGIO MENDES – Never Gonna Let You Go 4-2 ★ CHAIPMENG — Try Again 5-5 ★ CULTURE CLUB – Time 13-10 ★ DARYL HALL AND JOHN OATES – Family Man 14-12 ★ STYX – Don't Let It End 17-15 ● MAKED EYES – Always Something There To Remind Me

Me • JOURNEY-Faithfully B • JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing B • DEBARGE-All This Love B

WBBQ-FM — Augusta (Bruce Stevens-MD) \* DAVID BOWIE-Let's Oance 7-2 \* (IRENE CARA-Flashdance... What A Feeling 10-4 \* CULTURE CLUB-Time 14-8 \* KAJAGODGOD-Too Shy 29-22 • ROD STEWART-Baby Jane • MICARLE JACKSON-Wanna Be Startin' Something • DEBARGE-AII This Love B • CHRISTOPHER CROSS-NO Time For Talk B • DONNA SUMMICR-She Works Hard For The Money A • LEE GREENWOOD-10.01.A • BILLY 100L-White Wedding A • A FLOCK OF SEAGULLS-Wishing X

WAXY-FM-Ft. Lauderdale

WBBQ-FM-Augusta

Southeast Region

(RCA)

Hearl X

WYCR-FM-York

EDDY GRANT-Electric Avenue X
 SERGID MENDES-Never Gona Lef You Go X
 MARTIN BRILEY-The Salt In My Tears X
 MADRESS-Our House X
 ELTON HOMM-I'm Still Standing X
 ELTON HOMM -I'm Sti

WBCY-FM — Charlotte (Bob Kaghan-MD) \* IRENE CARA-Flashdance . . . What A Feeling 5-1 \* DARYL HALL AND JOHN OATES-Family Man 19-9 \* CULTURE CLUB-Time 17-13 \* CHANPENGAM - Try Again 22-15 \* EDDY GRAAT-Electric Avenue 21-16 • THE BEE GEES-The Woman In You • MICHAEL JACKSON - Wanna Be Startin' Something • ELTON JOHN - 'I'n Still Standing B • ALABAMA-The Closer You Get B • ROD STEWART-Baby Jane A • PAT BENATAR-Looking For A Stranger X • Z.Z. TUP--Gimme All Your Lovin' X

PAT BERNATAR-Looking For A Stranger X
 Z. TOP-Gimme All Your Lowin X
 LITTLE RIVER BAND-We Two X
 URITSTOPHER CROSS-NO Time For Talk X
 KENNY ROGERS-AIL My Life X
 IIM CAPALOI-That's Love X
 THE KIMAN LEAGUE-Fascination X
 MADWESS-Our House A

WBGM-FM — Tallahasse (N Brock./Jack Norris-MO) \* IRENE CARA-Flashdance... What A Feeling 9-3 \* CULTURE CLUB - Time 12-6 \* DARYL HALLAND JOHN DATES – Family Man 23-17 \* KAAGGOGGO-Too Shy 28-20 \* ELTON JOHN-I'm Shill Standing 29-23 • ROD STEWART – Raby Jane • MICHAEL JACKSOM – Wanna Be Startin' Something • THE BEE GEES – The Woman In You B • A FLOCK OF SEAGULS– Wishing B • ALARAMA – The Closer You Get B • MADNESS–Our House B • BOB SEGER AND THE SILVER BULLET BAND–Roll Me Away A

Away A

DONNA SUMMER—She Works Hard For The Money A

PETER ALLEN—You Haven't Heard The Last Of Me

WKXX-FM — Birmingham (Steve Davis – MO) \* DAVID BOWIE – Let's Dance 14-6 \* CHAMPAIGN – Try Again 20-16 \* DAVID HALL AND JOHN OATES – Family Man 23-19 \* LITTLE RIVER BAND – We Two 28-23 \* KENNY ROGERS – All My Life 29-25 DEBARGE – All This Love B • DEBARGE – All This Love B • ELTON JOHN – I'm Still Standing B • LEE GREENWOOD – I.O. U. B • BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A

Away A Away A • MICHAEL JACKSON—Wanna Be Startin' Something A • ROD STEWART—Baby Jane A

(Bob Raleigh-MD) ★ ★ DAVID BOWIE-Let's Dance 3-1 ★ ★ RICK SPRINGFIELD - Affair Of The Heart 12-7 ★ BRYAN ADAMS-Straight From The Heart 10-8 ★ MAKED EVES-Always Something There To Rem Me 19-11

HMLED EVES—Always Something There to Kemina Me 19-11 HIXS—The One Thing 18-14 CHAMPAKIN—Try Again B XAIABCOGGOD—Too Shy B JIM CAPALDI—That's Love B GREG KIHN BAND—Love Never Fails A ROD STEWART—Baby Jane A DEBARGE—All This Love A BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A

Away A CHRISTOPHER CROSS—No Time For Talk X CHRISTOPHER CROSS—No Time For Talk X ALABAMA—The Closer You Get X ALABAMA—The Closer You Get X THE KINKS—Come Dancing X KENNY KOGERS—All My Life X LITTLE RIVER BAND—We Two X ITHE BEE GEES—The Woman In You X EDDY GRANT—Electric Avenue X EURYTHMICS—Sweet Dreams X

(Chris Bailey-MD) \* \* IRENE CARA-Flashdance... What A Feeling 8-4 \* # JOURNEY-Faithfully 13-9 # RICK SPRINGFIELD-Affair Of The Heart 15-10 \* DARYL HALL AND JOHN GATES-Family Man 18-11

EDDY GRANT-Electric Avenue 31-21 BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away

BUB SEGER AND THE SILVER BULLET BAND-Roll Me, Away
 We ROD STEWART-Baby Jane
 THE REF GEES-The Woman In You B
 THE KINKS-Come Oancing B
 GEORGE BENSON-Inside Love B
 A FLOCK OF SEAGULLS-Wishing B
 EURYTMINGS-Sweet Dreams B
 MICHAEL JACKSON-Wanna Be Startin' Something A
 THE SYSTEM -You Are In My System A
 DONNA SUMMER-She Works Hard For The Money A
 SYLVIA-Snapshol A
 OEVO-Theme Form Device Details

DOWNA SUMMER-She Works Hard for The Money.
 STLVIA-Snapshot A
 OEVO-Theme From Doctor Detroit A
 OEVO-Theme From Doctor Detroit A
 FARCHARTON-Try Again X
 AFTER THE FIRE-Dancing In The Shadows X
 FASCHARTON-The Human League X
 LEG GREENWODO-1.0.U. X
 ROXY MUSIC-More Than This X
 ALJBAMA-The Closer You Get X
 DAVE EDMUNDS-Slipping Away X
 KENNY FOOERS-All My Life X
 DEBARGE-All This Love X
 SPARKS-Cool Places X

WDOG-FM — Durham (Randy Kabrich-MD) \* MICHAEL JACKSOM - Beat It 1-1 \* IREME CARA - Flashdance ... What A Feeling 8-2 \* LONCE IRCHIE ---W Jove 22-4 \* THE GREG KIHN BAND - Jeopardy 19-9 \* LAURA BRANIGAN - Solitaire 21-11 • RAJAGOOGOO-Too Shy SZERGIO MENDES --Never Grona Let You Go B • SCARDAL - Love's Got A Line On You A • ALABAMA-The Closer You Get A • DEBARGE -All This Love A LELTON JOHN - 'm Still Standing X • PAT BENATAR-Looking For A Stranger X • WEIRD AL YANKOVIC--Ricky X

(Jerry Lousteau-MD) \* \* NEW EDITION-Candy Girl 10-3 \* \* IRENE CARA-Flashdance . . . What A Feeling 6-5

WDOG-FM—Durham

WEZB-FM-New Orleans

WCSC-AM-Charleston

YELER ALLEN - TOU Haven T Heard The Last UT Yet A
 JIM CAPALDI - That's Love A
 EURYTHEMICS-Sweet Dreams X
 AFTER THE FIRE-Oancing In The Shadows X
 CHRIS DE BURGH-Don't Pay The Ferryman X
 GEDRGE BENSON-Inside Love X

WKXX-FM-Birmingham

WCGO-FM-Columbus

WBGM-FM-Tallahasse

WBCY-FM-Charlotte

#### • Continued from page 20

#### WKCI-FM-New Haven

- (Damy Lyons—MD) \* \* MICHAEL MACKSON—Beat It 1-1 \* MICHAEL MACKSON—Beat It 1-1 \* MICHAEL MACKSON—Beat It 1-1 \* MICHAEL MARKSON—Beat It 1-1 \* STM2—Faithwilly 14-11 \* STM2—Don't Let It End 25-17 \* EDDY GRANT—Electric Avenue 29-22

- \* EDDY GRANT-Electric Avenue 29:22 MADDESS-Our House LITTLE RIVER BAND-We Two CHRIS DE BURGH-Don't Pay The Ferryman B DEBANGE-All This Love On THOMPSON TWINS-Love On Your Side X WALTER EGAM-Fool Moon Fire X CHRISTOPHER CROSS-No Time For Talk X

#### WKFM-FM-Syracuse

- WKFM-FM Syracuse (John Carucci-PO) \* MEN AT WORK-Overkill 2-1 \* IREN CARA-Flashdance, What A Feeling 6-3 \* JOURNEY-Faithfully 15-7 \* STYX-Don't Let it End 16-8 \* DARYL HALL AND JOHN OATES-Family Man 23-15 MICHAEL JACKSON-Wanna Be Startin'Something ROD STEWART-Baby Jane THE BEE GEES-The Woman In You B LUNTTIMICS-Sweet Dreams B AFLOCK OF SEAGULLS-Wishing B BILLY IDOL-White Wedding B THE BEE GEES-The Woman In You B BILLY IDOL-White Wedding B THE BEE GEES-The Woman In You B BILLY IDOL-White Wedding B THE KINKS-Come Dancing B DEVO-Theme From Doctor Detroit A JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing A CEORGE BENSON-Inside Love X JOAN ARMATRADING-Drop The Pilot X DAVE EDMUNDS-Stiping Away X CARL WILSON-What You Do Tom & X MAKED EYES-Always Something Ihere To Remind We X HIGH INBERGY-He's A Pretender X
- Me X HIGH INERGY—He's A Pretender X INFXYS MIDNIGHT RUNNERS—The Celtic Soul DEXYS MIDNIGHT RUNNERS—The Celtic Soul Brothers X
   IM CAPALDI—That's Love X
   IM CAPALDI—That's Love X
   IMACHAE BOLTON—Fool's Game X
   MARTIN BRILEY—The Salt In My Tears X
   MICHAEL BOLTON—Fool's Game X
   SHERRIFF—When I'm With You X
   KENNY ROGERS—All My Life X
   ADVANCE—Face Away X
   THOMPSON TWINS—Love On Your Side X
   DEMARSUMMER—She Works Hard For The Money A
   THE FIXX—Saved By Zero Å

#### WKTU-FM—New York City

(Michael Clus-m) \*\* MICHAEL JACKSON-Bear II 2-1 \*\* RENE CARD-Flashdance, What A Feeling 13-7 \* CULTURE CLUB-Time 18-15 \* LONEL RICHIE-My Love 26-10 • THE CERE CHIM BAND-Leopardy 14-10 • PRINCE-Little Red Corvette • GRANDMASTER FLASH-New York, New York • LEVEL-Mindfeld B • MEN WITHOUT HATS-Safety Dance A

#### WNBC-AM—New York City

BILL

1983,

# (Babette Stirland-MD) \* \* MEN AT WORK-Overkill 2·1 \* IRENE CARA-Flashdance, What A Feeling 7·3 \* NAKED EYES-Always Something There To Remind

- Me 8-6 **PRINCE**-Little Red Corvette 9-7 **CULTURE CLUB**-Time 14-9 28,

#### WOKW-FM-Ithaca

- WOKW-FM Ithaca (Denny Alexander MD) \* \* SAGA—Wind Him Up 13-9 \* NIGHT RANGER—Sing Me Away 20-15 \* ALEX CALL—Just Another Saturday Night 25-19 \* CULTURE CLUB—Time 30-22 \* KENNY ROGERS—All My Life 32-26 THE KINKS—Come Dancing MICATALL IACKSON—Wanna Be Startin' Something JOURNEY—After The Fall B MARTIN BRILEY—The Saturday B BILLY 100L—White Wedding B MARTIN BRILEY—The Saturday B EURYTHMICS—Sweet Dreams B PINK FLOYD—Not Now John B BOB SECER AND THE SLIVER BULLET BAND—Roll Me Away A CHAMPAICH To: Anim A

- BUB Science were unable
   Away A

   Away A
   CHAMPAIGN Try Again A

   CARY MOORE-Always Gonna Love You X
   High Interface Always Gonna Love You X

   HIGH INTERGY-He's A Pretender X
   HIGH INTERGY-He's A Pretender X

   THE BEE GEES-The Woman In You X
   CARLOS SANTANA-Watch Your Step X

   ANUSICAL YOUTH Never Gonna Give You Up X

#### WPHD-FM-Buffalo

- (Harv Moore-MD) \* DAVID BOWIE-Let's Oance 1-1 \* MEN AT WORK-Overkill 3-2

- \*\* DAVID BUWIE-Let's Gance 1-1 \*\* MERA TWORK-Overkill 3-2 \* MCX.SPRINGFIELD-Affair Of The Heart 6-5 \* STTX-Don't Let It End 20-13 \* BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away \* Rod Stewart-Baby Jane THOMPSON TWINS-Love On Your Side B UNYTHINGS-Sweet Dreams B DAVE EDMINDS-Slipping Away B THE HUBAN LEAGUE-Fascination B RED ROCKERS-China B THE HUBAN LEAGUE-Fascination B RED ROCKERS-China B THE FIXX-Saved By Zero B SCANDAL-Love's Got A Line On You X SHERNIFF- When I'm With You X LITTLE RIVER BAND-WE TWO X MICHAEL BOLTON-Fool's Game X OEXYS MIONIGHT RUNNERS- The Celtic Soul Brothers X

- OEXYS MIDNIGHT KUMREKS— THE VEHIC OF Brothers X
   MARTIN BRILEY— The Salt In My Fears X
   CARL WILSON— What You Do To Me X
   DEVD— Theme from Doctor Detroit X
   BERLIN— The Metro X
   AFTER THE FIRE— Dancing In The Shadow X
   GARY MOORE— Always Gonna Love You X

#### WPRO-FM—Providence

- (Tom Cudby-MD) \* THE TUBES—She's A Beauty 24-18 \* STYA—Don'1 Let'l End 26-19 DARYL HALL AND JOHN ONTES—Family Man 27-20 \* ELTON JOHN—I'm Still Standing 28-21 \* JAMES INGRAM WITH PATT AUSTIM—How Do You Keep The Music Playing 30-23 MICHAEL JACKSOM—Wanna Be Startin' Something DERBACE-AUI This Low

- Heep The Matac Laping Out 20
   MicAAEL IACKSON Wanna de Startin' Something
   OEBARGE –AIT This Love
   KAJAGOOGO –Too Shy B
   EDDY GRANT Electric Avenue B
   THE KINKS Come Dancing B
   OEXYS MIDNIGHT RUNNERS Come On Eileen B
   MADNESS Our House A
   EURYTHMICS Sweet Oreams A
   BOB SEGER AND THE SILVER BULLET BAND—Roll Me
   Away A
   OONNA SUMMER—She Works Hard For The Money A
   THE BEE GEES—The Woman In You X

CARL WILSON-What You Do To Me X
 THOMPSON TWINS-Love On Your Side X
 Z. Z. TOP-Gimme All Your Lovin' X
 BILLY IDOL-White Wedding X

#### WPST-FM—Trenton

- (Tom Taylor MD) \* \* NAKED EYES Always Something There To Remind Mr.7.5 \* IREME CARA-Flashdance, What A Feeling 10-7 \* DEF LEPPARD Photograph 9-8 \* STYT Don't Let It from 13-9 \* EDDY GRANT Electric Avenue 20-15 \* DMICHAEL JACKSOM Wanna Be Startin' Something \* BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away

Me Away IIM CAPALDI—That's Love B

IIM CAPALDI-Tha's Love B
 GEORGE BENSON-Inside Love B
 URYTIMICS-Sweet Oreans B
 THE KINKS-Come Dancing B
 CHRIS DE BURGH-Don't Pay The Ferryman A
 ROD STEWART -Baby Jane A
 DONNA SUMMER-She Works Hard For The Money A

#### WRCK-FM-Utica Rome

(Jim Reitz – MD) \* \* EDDY GRANT – Electric Avenue 18-11 \* \* STYX – Don't Let It End 16-12 \*\* STYL-Don'l Let It End 16.12 \* THE KINKS-Come Oancing 24.19 \* ELTON JOHN -- I'm Still Standing 25.20 \* BILLY IDOL-White Wedding 29.23 • ROD STEWART-Baby Jane • RED ROCKERS-China • MARTIN BRILEY-The Salt In My Tears B • UZ-New Year's Day B • A FLOCK OF SEAGULSS-Wishing B • Kaisamenen-Ion Shy B Kajagoogoo-Too Shy B THE FIXX-Saved By Zero A GOANNA-Solid Rock A HIGHAC-Save US / 200 A
 KROKUS-Screaming In The Night A
 KROKUS-Screaming In The Night A
 IDAN ARMARTRADING-Drop The Pilot A
 KINK FLDYD-Not Now John X
 DEVO-Theme From Doctor Detroit X
 EURYTHMICS-Sweet Dreams X
 ArtER THE FIRE-Dancing In The Shadows X
 DAVE EDMUNDS-Shipping Away X
 ROXY MUSIC-More Than This X
 MICHAEL BOLTON-Fool's Game X
 ADVANCE-Fade Away X

#### WROR-FM-Boston

(Gary Berkowitz – MO) ★ ★ IRENE CARA – Flashdance, What A Feeling 3·2 ★ ★ DAVID BOWIE – Let's Dance 4·3 ★ CULTURE CLUB-Time 6·4 ★ LOHEL RICHIE – My Love 8·5 ★ DARYL HALL AND JOHN OATES – Family Man 20·10 ● MICHAEL JACKSOM – Wanna Be Startin' Something ● THO REFERSE The Wanna De Startin' Something ■ THORESFE The Wanna De Startin' Something HOWERSON THEME EVEN AND A COMMAN IN YOU B
 BOB SEGER AND THE SILVER BULLET BAND—Roll Me

BOB SEGER AND THE SILVE Away A KAJAGOOGOO-Too Shy A KUARGUGEUD-IOS NY A
 KONSTENDENT Beby Jane A
 DONTAN SUMMER-She Works Hard For The Money A
 INXS-The One Thing X
 PLANET P-Why Me X
 SLLTY DOL.-White Wedding X
 Z. TOP-Gimme All Your Lovin X
 DEF LEPPARD-Photograph X
 PAT SERVATRE-Looking For A Stranger X
 LITLE RIVER BAND-WE Two X

 SPARKS—Cool Places X
 KENNY ROGERS—All My Life X WSPK-AM-Poughkeepsie

WSPK-AM — Poughkeepsie (Chris Leide-MD) \* \* STYI-Don't Let It End 15.8 \* \* SERGIO MENDES-Never Gonna Let You Go 2 \* MEN AT WORK-Overkill 1-1 \* CULTURE CLUB-Time 2-2 \* IRENE CARA-Flashdance, What A Feeling 3-3 • CHRISTOPHER CROSS-NO Time for Talk • ROD STEWART-Baby Jane • LITTLE RIVER BAND-WE Two B GEORGE BERSON-Inside Love B • INXS-The One Thing B • THE HUMAN LEAGUE-"Keep Feeling" The Fascination A o Gonna Let You Go 25-17

THE HUMAN LEAGUE—"Keep Feeling The Fascination A
 THE BEE GEES—The Woman In You A
 MICHAEL JACKSOM—Wanna Be Startin 'Something A
 MICHAEL BACKSOM—Wanna Be Startin 'Something A
 MICHAEL BACKSOM—Wanna Be Startin 'Something A
 AFTER THE FIRE—Dancing In The Shadows A
 MICHAEL BOLTON—Fool's Game X
 SHERRIFF—When I'm With You X
 EURYTHMICS—Sweet Dreams X
 EILLY TIOL—White Wedding X
 THOMPSON TWINS—Love On Your Side X
 MADNESS—Our House X
 KENNY PROGERS—All My Life X
 THE KINKS—Come Dancing X

#### Mid-Atlantic Region RIME MOVERS

- IRENE CARA- Flashdance . . . What A Feeling (Casablanca) CULTURE CLUB – Time (Virgin/Epic)
- STYX- Don't Let It End (A&M)

- MICHAEL JACKSON- Wanna Be Startin'
- Something (Epic) THE BEE GEES— The Woman In You (RSO) THE KINKS— Come Dancing (Arista)
- BREAKOUTS
- BOB SEGER AND THE SILVER BULLET BAND-
- Roll Me Away (Capitol) EURYTHMICS— Sweet Dreams (RCA) PAT BENATAR— Looking For A Stranger

(Jefferson Ward—MD) \* \* EDDIE RABBITT—You Can't Run From Love 7-3 \* \* SERGIO MENDES—Never Gonna Let You Go 8-5

- SENSIO MERUES - Never Gonna Let You Go 8-5 LIONEL RICHIE - My Love 10-7 MEN AT WORK - Overkill 12-9 NAKED EYES - Always Something There To Remind Ma 17-13

THE NINKS—Come Dancing
 IRENE CARA—Flashdance . . , What A Feeling B
 JAMES INGRAM WITH PATTI AUSTIN—How Oo You

(Chrysalis)

WAEB-AM-Allentown

Me 17-13 • ELTON JOHN – I'm Slill Standing

AMICS INGROUP INTERALLY AND IN AUSTRALIA Keep The Music Playing B ROBBLE PATTON—Smithing Islands B UITTLE RIVER BAND—We two A BARRY MANILOW—Some Kind Of Friend MAC MCAUALLY—Minimum Love X DANF FOGELBERG—Make Love Stay X JUICE NEWTON—Heart Of The Night X



OEF LEPPARD – Photograph 16-8
 STYX – Don't Let II End 17-10
 INXS – The One Thing 28-20
 NOD STEWART – Baby Jane
 MICHAEL JACKSON – Wanna De Startin' Something
 EDDY GRANT – Electric Avenue B
 JIM CAPALDI – That's Love B
 MADNESS – Our House A
 THE BEE GEES – The Woman In You X
 CHRISTOPHER CROSS – No Time For Talk X
 LITTLE RIVER BAND – We Two X

LITTLE RIVER BAND – We Two X ROBERT ELLIS ORRAL WITH CARLENE CARTER--1 Couldo'' Say No X

#### WFLB-AM-Fayetteville

(Larry Canon—MD) ★ ★ IRENE CARA—Flashdance . . . What A Feeling 14-5 ★ ★ NAKED EYES—Always Something There To Remind

- Me 16-9 COARVL HALL AND JOHN OATES—Family Man 25-13 RICK SPRINGFIELD—Affair Of The Heart 30-15 MICHAEL JACKSON—Wanna Be Startin' Something ROD STEWART—Baby Jane JIM CAPALDI—That's Love B GEORGE BENSON—Inside Love B THE BEE GEES—The Woman In You B EUEYTHMICS, Super Parame B

- EURYTHMICS-Sweet Dreams B BOB SEGER AND THE SILVER BULLET BAND-Roll Me

- Away A DeEVD-Theme from Doctor Detroit A HIGH INERGY-He's A Pretender A ROXY MUSIC-More Than This A DAVE EDMUNDS-Slipping Away X A FLOCK OF SEAGULS-Wishing X JAMES INGRAM WITH PATTI AUSTIN-How Do You Keen The Music Playno X

- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keeo The Music Playing X SHERRIFF—When i'm With You X SCANDAL—Love's Got A Line On You X CHRIS DE BURCH—Don' Pay The Ferryman X PLANET P—Why Me X MICHAEL BURCH—Ooi S Game X WEIRD AL YANKOVIC—Ricky X BILLY IDOL—White Wedding X MARTIM BRILEY—The Salt In My Tears X MADRISS—Our House X LEE GREENWODD—I.O. U. X DONNA SUMMER—She Works Hard For The Money A

#### WFMF-FM-Baton Rouge

(Johnny 'A'' – MD) \* ★ DAVID BOWIE – Let's Dance 3-2 \* ★ MEN AT WORK – Overkill 5-3 \* JOURNEY – Faithfully 23-17 \* IRENE CARA-Flashdance ... What A Feeling 27-19 \* DARYL HALL AND JOHN OATES – Family Man 30-24 \* DARYL HALL AND JOHN OATES – Family Man 30. 24 • UITLE RIVER BAND – WE Two • CHRISTOPHER CROSS – No Time For Talk SERGIO MENDES – Never Gonna Let You Go B • ELTON JOHN – I'm Still Standing B GEORGE BENSON – Inside Love A ALABAMA – The Closer You Get X • MEL DIAMOND – Front Page Story X • MELL DIAMOND – Front Page Story X • MELL DIAMOND – Front Page Story X • MELH AT WORK – Be Good Johnny X • EDDIE RABEITT – You Can' Run From Love X • DEBARGE – AII This Love X • CHAMPAIGN – Try Again X

#### WHHY-FM-Montgomery

WHHY-FM -- Montgomery (Mark St. John -- MD) \*\* MEN AT WORK--Overkill 4-1 \*\* IRENC CARA-Flashdance ... What A Feeling 10.2 \* DAVID BOWIE-Let's Dance 6-3 \* CULTURE CLUB-Time 12-7 \* CHAMPAICM--Try Again 17-10 •• MICHAEL JACKSON--Wanna Be Startin' Something •• ROD STEWART- Baby Jane • INIS--The One Thing B • IM CAPALUI-That's Love B • CHRISTOPHER CROSS--No Time For Talk A • LEE GREENWOOD -1.0U. A • LZ. TOP -Gimme All Your Lovin' X • THE KINKS--Owne Dancing X • ADD Stes-Our House X • GEORGE BENSON--Inside Love X • ATLOCK OF SLAGULLS--Wishing X • THE BEE GEES-The Woman In You X

#### WHYLEM-Miami

(Robert W, Walker – MD) \* \* IRENE CARA – Flashdance ... What A Feeling 2-1 \* \* SERGIO MENDES – Never Gorna Let You Go 5-2 \* CULTURE CLUB – Time 12-9 \* NAKED EYES – Always Something There To Remind Me 26.13

- MICHAEL JACKSON-Wanna Be Startin' Something
- 22-17) MADNESS—Dur House DONNA SUMMER—She Works For The Money A FLOCK OF SEAGULLS—Wishing B JONZUN CRIW—Space Cowboy B GEORCE BENSON—Inside Love B DEVICE JECST

- GEURGE BERSUM Inside Love B
   OEVO-Theme from Docto Detroit B
   THE HUMAN LEAGUE Fascination A
   EURYTHMICS Sweet Dreams A
   ONNA SUMMER She Works Hard For The Money A
   THE BEE GEES The Woman In You X
   ELTON JOHN I'm Still Standing X
   INXS The One Taing X
   THE TUBES She's A Beauty X

WINZ-FM-Miami (Johnay Dolan – MD) \* \* IRENE CARA – Flashdance ..., What A Feeling 1-1 \* \* CHAMPAIGN – Try Again 12-6 \* PRINCE – Little Red Corvette 13-7 \* NAKED EYES – Always Something There To Remind Ma 16-9

- Me 16.8 # WEIRD AL YANKOVIC—Ricky 14.9 MICHAEL JACKSON—Wanna Be Startin' Something
- MILIAREL JACKSON Hanna De Side
   MILIAREL JACKSON Hanna De Side
   MILIAREL JACKSON Hanna League A
   DEF LEPPARD Rock Of Ages A

- D DEF LEPPARD-Rock Of Ages A NIX-Body Talk X MICHAEL SEMBELLO-Maniac X DENICCE WILLIAMS-Do What You Feel X NGSHIF-JUST Gotta Have You X JORZUN CREW-Space Cowboy X THE BEE GEES-The Woman In You X JULIO IGLESIAS-Amor X

#### WISE-AM-Asheville

(John Stevens-MD) + JOURNEY-Faithfully 2-1 + DAVID BOWIE-Let's Dance 10-6 + LIONEL RICHIE-My Love 11-8 I IRENE CARA-Flashdance. ... What A Feeling 15-11 s STX-Don't Let II End 17-74 • DOB SEGER AND THE SILVER BULLET GAND-Roll Ma Aveces

- BOB SEGER AND THE SILVER BULLET BAAD—Not Me Away
   MICHAELJACKSON—Wanna Be Startin' Something ELTON JOHM—I'm Still Standing B EDDT GRAMT—Electric Avenue B IIIM CAPALDI—That's Love B MADNESS—Our House B MAATIN BRILEY—The Sait In My Tears B MARTIN BRILEY—The Sait In My Tears B SPANDAU BALLET—Lifeline A

 SPARKS-Cool Places A
 DONNA SUMMER-She Works Hard For The Money A
 ROO STEWART-Baby Jane A
 ROBERT PALKER-You Are In My System A
 THE BEE GEES-The Woman In You X
 BILLY IDOL-White Wedding X
 GEORGE BENSON-Inside Love X
 NOMA HENDRYX-Keep It Contildential X
 RED ROCKERS-China X
 THE HUMAN LEAGUE-Fascination X
 DEVOT-Theme From Doctro Detroit X
 SHERIFF-When I'm With You X
 DEXITS MIDMIGHT RUNNERS-The Celtic Soul
 Brothers X Brothers X • EURYTHMICS-Sweet Dreams X

ABBA TAKE A CHANCE ON ME

SURFIN' SAFARI

BEACH BOYS

-

PAINT IT, BLACK

THE ROLLING STONES

409

WIVY-FM-lacksonville (Dave Scott – MD) ★★ LIONEL RICHIE – My Love 3-2 ★★ LAURA BRANIGAN – Solitaire 4-3

\* CULTURE CLUB-Time 6-4 \* RONNIE MILSAP-Stranger In My House 8-6 \* KEMNY ROGERS-All My Life 10-7 • SHERRIFF-When I'm With You • CHARPFAIGN-Tiry Again • LEE GREENWOOD-1.0.U. A • DAN SEALS-Everyone's Dreamgirl A

WJDQ-FM-Meridian (Chuck McCarthey-PD) \* Rick SPRINGFIELD - Affair 01 The Heart 15-10 \* JOURNET-Faithfully 16-11 \* CULTURE CUB-Time 8-5 \* IRENE CARA-Flashdance...: What A Feeling 9-6 \* NARED EYES-Always Something There To Reminitant Me 11-9
 BOB SEGER AND THE SILVER BULLET BAND-Roll • KENNY ROGERS-All My Life • THE TUBES-She's A Beauty B

 KAJAGOOGOO-Too Shy B
 THE KINKS-Come Dancing B
 KROKUS-Screaming In The Night A
 NAZE FEATURING FRANKIE-Love Is The Key A
 BILLY IDOL-White Wedding A
 GEORGE BERSON-Inside Love X
 ALABRAM-The Closer You Get X
 THE BEE GEES-The Woman In You X
 PAT BENATAR-Looking for A Stranger X
 DEBARGE-All This Love X
 SHERNIFF-When I'm With You X
 A FLOCK OF SEAGULS-Wishing X WIDX-AM-lackson

(Bill Crews-MD) \* DAVID BOWIE-Let's Dance 2-1 \* LAURA BRANIGAN-Solitaire 3-2 \* IRENE CARA-Flashdance ... What Al \* LABAMA-The Closer You Get 21-17 \* DEBARGE-All This Love 27-21 t A Feeling 6-3  MICHAEL JACKSON—Wanna Be Startin' Something
 EDOY GRANT—Electric Avenue A
 DONNA SUMMER—She Works Hard For The Money A WOKI-FM-Knoxville

# WKRG-FM-Mobile (Scott Griffith – MD) • BILLY IDOL – White Wedding • SHERRIFF– When I'm With You • THE KINKS–Come Dancing B JIM CAPALDI– That's Love B • EDDY CRANT–Electric Avenue E nue B EDDY GRANT-Electric Avenue B CHAMPAIGM-Try Again B A FLOCK OF SEAGULLS-Wishing A EURYTHMICS-Sweet Dreams A CHRIS DE BURGH-Don't Pay The Ferryman A KENNY ROGERS-All My, Life X DEBARGE-All This Love X ROBBIE PATTON-Smitling Islands X LINDA RONSTADT-Easy For You To Say X MADNESS-Dur House X

(Gary Adkins−MO) ★★ THOMAS DOLBY-She Blinded Me With Science 1-

- 1 \* DAVID BOWIE-Let's Dance 4-2 \* IRENE CARA-Flashdance ... What A Feeling 14-9 \* STYX-Don't Let II End 19-12 \* EDDY GRANT-Electric Avenue 25-18 BOB SEGER AND THE SILVER BULLET BAND-Roll Machinet

23

MAY 28, 1983, BILLBOARD

- BOB SEGER AND THE SILVER BULLET BAND-Me Away
   ROD STEWART Baby Jane
   A FLOCK OF SEAGULLS--Wishing B
   CHRIS DE BURGH-Don't Pay The Ferryman B
   ELTON JOHN-I''n Still Standing B
   KENNY ROGERS-AII MY Life B
   MARTIN BRILEY-The Salt in My Tears B
   GEORGE BENSON-Inside Love B
   SHERRIFF-When I'm ith You B
   DEVO-Theme From Doctor Detroit A
   AFTER THE FIRE-Dancing In the Shadows A

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Card No
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Name
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# ...worth it's weight in solid gold!" \_ARNIE "WOO WOO" GINSBURG WXKS-FM, BOSTON

THE ONE THAT YOU LOVE Hirouppor



# Radio

Vox Jox

#### • Continued from page 15

24

Scott McConnell, whose AOR background includes everything from WMET to KMET, is now doing mornings at Infinity's KOME in San Jose. He replaces **Don West**, who segues into the production director's slot.

Former Billboard personality of the year Jim Wood (he won twice, in '70 and '71, while at soul station KGFJ in Los Angeles) is back on the radio. If you're in the western half of the country, you can hear him hawking oldies packages on 1090 XPRS in Rosarito Beach, Mexico. Such offerings as the "Low Rider Special" and the "Huggy Boy Connection" can be yours for a mere pittance, as well as the best oldies this side of Whittier Blvd.

Changes at Redondo Beach's KFOX: Brian Graham of Santa Ana's KWIZ replaces Paul Schultz in middays at the adult contemporary FM. Promoted at the station is promotions director Steve Gail, who retains that title and adds to it as assistant news director and afternoon anchor

\* \* \* Paul Childs is the new operations manager/PD for urban-formatted WPLŽ in Petersburg (Richmond, Va. metro). In addition to program-ming the infamous WIGO in Atlanta, Paul was PD at Richmond's WENZ, among other positions.

WKHX Atlanta weekender Doris Thompson joins her former boss, Ted Stecker, at WSAI-AM-FM Cincinnati. She'll serve as assistant PD. MD, research director and air talent the country facilities with undoubtedly the best view in America. J-98 (WJAT-FM) in Swainsboro, Ga. (just outside of Savannah) goes from AC to top 40 with PD Scott **Richards** from WFOM Marietta (which is rumored to be switching to contemporary Christian) as morning drive personality, Chuck Merrion from Durham's G-105 chairing middays, Georgia Assn. of Broadcasters scholar Ken Daniels turning pro in afternoons, J.P. Rodgers handling 6 to 9 and Rod Dennis on 9 to midnight. "Babs" does weekends.

Pat Bingham joins Aspen's KSNO as news director, replacing Jeanette Darnauer, who left last month. Bingham, who served in the same capacity across town at KSPN before leaving the business two years ago, will work with assistant news director Margie Sampson.

#### \* \* \*

After three years in the production studio at urban-formatted WKYS in D.C., Jeff Newman trades in his blades for a shot on the air as midday jock and music director at similarly-formatted WJDY on Maryland's eastern shore in Salisbury

Tony Quartarone, music/research director at RKO's Kiss (WRKS-FM) in New York, can now be heard weekends on suburban WZFM in Briarcliff Manor, N.Y. ... An 11year veteran of Portsmouth, Ohio's WPAY, Lee Hammond has been upped from PD to GM. He replaces m Reeder, who now manages WIOI in nearby New Boston. In addition to this secular vocation, Lee has been the pastor at the Lombardsville Community Church for more than a decade.

Michelle Nooks is upped to public service director at Cox's WHIO in Dayton. ... Paul Lauzon, having worked at stations in the Worcester. Mass. area, trucks south to join Lake

ADDRESS ALL ADS: JEFF SERRETTE

Charles, La. AM country outlet KLCL as a weekend personality.... Elizabeth Satchell is upped from VP/programming to the newly created position of station manager/ VP at Newark's WNJR.

\* \* \*

A small war has started north of the border. Sleepy Laredo, Tex. is up in arms over some comments Bob Clark of KRRG passed along to Vox Jox. Seems KVOZ there has not switched from MOR to news/talk. In fact, they've got less news than ever at the moment since they've dropped the Texas State Network and won't be picking up CBS until later this summer, according to news director Emmett Huntsman, who adds that their FM, KOYE, is still using Drake Chenault's syndicated top 40 programming. Meanwhile, KVOZ afternoon jock Dick O'Brien celebrates his silver anniversary in broadcasting June 1. Dick, by the way, is trying to locate Dave Donahue, and the last we heard, Dave was in West Palm Beach. So Dave, if you're out there, call your old buddy Dick.... Back to KRRG (Radio Rio Grande): they've given away the biggest single prize in Laredo radio history, a \$14,000 T-Bird.

Sky Communications' FM in Taylorsville (central Illinois) switched from "adult soft rock" to country May 2 as WEEE became WTJY. The facility, at 92.7, is programmed in-house by Terry Wirkus, while Pat Delaney handles music.

Station manager Arne Abel tells of changes at Ithaca College's WICB (ICB-92 in Ithaca, N.Y.), where MD Jason Leibowitz is upped to PD, replacing Bruce Wells, who joins Radio Computing Services in Englewood, N.J. Kevin Stagg takes over as music director, while air personality David Lebow joins 96 TIC-FM in

Hartford as promotion director. Paige A. Greytok is the GM of Northwestern Univ.'s WNUR-FM in Evanston. The collége junior, who previously served as production manager, will hold her GM title for one year at the largest student-managed radio station in North America. ... Roy Jones joins the Univ. of Northern Iowa's KUNI in Cedar Falls as senior producer.

#### \* \* \*

There's nowhere to go but up from WMAG High Point, N.C., as the FCC grants Voyager Communications' request to move their antenna to Channel 2's tower at the 1,500-foot level, along with a power increase from 10 kw to 95 kw, which should blanket the triad area.

KRZY Albuquerque, New Mexico's first AM stereo station, has a new lineup. The country facility's PD Dan Evans handles mornings, Jim Kincaide 9 to noon, Dan King noon to 3, Stan Harris afternoons, MD Jerry Hardin nights and Mike Hill overnights.

KFMB becomes San Diego's first AM station to announce plans for stereo broadcasting. The city is well suited for the technology, as it is not prone to AM's enemy, electrical storms, and being quite hilly, it causes FMs some interesting multipathing problems.... And in Austin (flat and stormy), KNOW becomes that city's first AM stereo station.

KIXI Seattle becomes the fourth 50-kilowatter in the state (Seattle's KIRO, KMOM and KING are the others). Licensed to 880 (10 kw DA-N), the nostalgia outlet, billed as "The Music You Remember," carries SMN's stardust from 8 p.m. to 6 a.m. \* \* \*

The Houston Assn. of Radio

www.americanradiohistory.com

Broadcasters has announced its allstar line-up of 1983-84 officers, in-cluding president **Bob Chandler** of KRBE, VP/president-elect Nick Trigony of KIKK, KILT's Dickie Rosenfeld as VP, KRBE's John Dew as treasurer and Dan Mason of First Media's KFMR as secretary. ... KOKE Austin VP/GM Jim Ray has been elected president of the Austin Assn. of Broadcasters.

KACE Los Angeles president Willie Davis has been named to NAB's radio board, as has Jerry Lyman, VP/government relations at RKO. Davis replaces Cliff Gill, who resigned; Lyman fills the network seat to which RKO was recently elected.

WBZI Xenia/Dayton midday jock and production director Dale Roberts joins the OCRB agenda committee for this year's country music radio seminar. . . . WMAZ Macon GM Fred Newton has been elected a vice president of the station's parent company, Multimedia Radio, Inc.

Winning the stability award is Arthur Penhallow. Hard to believe as it seems, Arthur, an AOR personality, has been handling the same shift at the same station for more than 13 years now. In case you haven't been to Detroit in the last decade, he does afternoons on ABC's FM there, WRIF. Longevity is not uncommon in the ABC AOR fold, however; four WPLJ New York jocks have been with the station more than 10 years (Pat St. John, Carol Miller, Tony Pigg and Jimmy Fink).

#### \* \* \*

And this week's winners include: Taft's WDAE Tampa (eight firstplace UPI state and regional awards and two from AP). ... 1010 WINS New York (the Wilbur Award from the Religious Public Relations Council). . . . WEEI Newsradio 59 in Boston ("news station of the year" from the Massachusetts AP Broadcasters).... WRC Washington ("best newscast" from Maryland/Dela-ware/D.C. UPI Broadcasters, Certificate Of Merit to WRC's Ron Eis-enburg from the NRBA, Letter Of Recognition from the metropolitan area mass media committee of the American Assn. of University Women). ... JB-105 (WPJB) and WEAN Providence (best engineered stations from BM/E magazine; their stellar chief is Joe Drury).

For the second consecutive year, CFMO's Gord Atkinson in Ottawa is up for a global radio award, to be presented by the International Ra-dio Festival of New York this week. And WJMA Radio Orange in Orange, Va.-just a county over from Spotsylvania (what a great location for a rep firm), where Fredericksburg is found-wins four awards from the Virginia AP, while the Michigan AP bestows five awards on WXYZ Detroit.

\* \* \*

Want to know more about Arbitron? Division manager Susan Dingenthal will be discussing that and more at the Massachusetts Assn. of Broadcasters' annual spring seminar May 25 at the Sheraton Tara in Framingham.

Tom Tortorella asks the rhetorical question, "Are there any stations in the New York area that would give an ambitious 27-year-old his first break in radio?" Before I tell him the bad news, and suggest he forget (201) and (203), concentrating on more reasonable area codes like (208) and (406), you may have the offer of a lifetime for Tom. If so, call him at (212) 254-5755.

(Continued on page 62)

# **YesterHits**

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

- POP SINGLES-10 Years Ago
- 1. Frankenstein, Edgar Winter Group, Epic 2. My Love, Paul McCartney, Apple
- Daniel, Elton John, MCA 3.
- Tie A Yellow Ribbon Round The Old Oak 4. Tree, Dawn, Bell 5. You Are The Sunshine Of My Life,
- Stevie Wonder, Tamla
- 6. Pillow Talk, Sylvia, Vibration
- Little Willy, The Sweet, Bell 7.
- Drift Away, Dobie Gray, Decca 8. Wildflower, Skylark, Capitol
- 10. Hocus Pocus, Focus, Sire
- POP SINGLES-20 Years Ago 1. If You Wanna Be Happy, Jimmy Soul, S.P.Q.R.
- 2. I Will Follow Him, Little Peggy March, RCA
- 3. Surfin' U.S.A., Beach Boys, Capitol
- 4. Foolish Little Girl, Shirelles, Scepter
- 5. I Love You Because, Al Martino, Capitol
- 6. Losing You, Brenda Lee, Decca
- 7. Two Faces Have I, Lou Christie, Roulette Take These Chains From My Heart, Ray Charles, ABC-Paramount 8.
- 9. It's My Party, Lesley Gore, Mercury Another Saturday Night, Sam Cooke, RCA 10.

#### TOP LPs-10 Years Ago

- 1. 1967-1970, Beatles, Apple 2. Houses Of The Holy, Led Zeppelin, Atlantic
- 3. 1962-1966, Beatles, Apple
- They Only Come Out At Night, Edgar Winter Group, Epic 4. 5. The Best Of, Bread, Elektra
- 6. The Dark Side Of The Moon, Pink Floyd, Harvest
- 7. Billion Dollar Babies, Alice Cooper, Warner Bros.
- Aloha From Hawaii Via Satellite, Elvis Presley, RCA 8.
  - Moving Waves, Focus, Sire
  - 10. Neither One Of Us, Gladys Knight & the Pips, Soul

#### TOP LPs-20 Years Ago

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

COUNTRY SINGLES-10 Years Ago

- 1. Satin Sheets, Jeanne Pruett, MCA 2.
- What's Your Mama's Name?, Tanya Tucker, Columbia
- Baby's Gone, Conway Twitty, MCA
   Behind Closed Doors, Charlie Rich, Epic
- You Always Come Back, Johnny 5.
- Rodriguez, Mercury
- Kids Say The Darndest Things, Tammy Wynette, Epic 6.
- 7. The Emptiest Arms In The World, Merle
- Haggard, Capitol Bring It On Home, Joe Stampley, Dot 8
- 9. Good News, Jody Miller, Epic 10. Yellow Ribbon, Johnny Carver, ABC
- SOUL SINGLES-10 Years Ago
- I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
- Leaving Me, The Independents, Wand
- One Of A Kind, Spinners, Atlantic 3.
- I Can Understand It, New Birth, RCA 4. Without You In My Life, Tyrone Davis, Dakar 5.
- Give Your Baby A Standing Ovation, Dells, Cadet 6.
- Pillow Talk, Sylvia, Vibration
- Daddy Could Swear, I Declare, Gladys Knight & the Pips, Soul 8.
- 9. You Are The Sunshine Of My Live, Stevie Wonder, Tamla
- 10. Natural High, Bloodstone, London

**BILLBOARD RADIO JOB MART**  Position Wanted · Position Available



N.Y.



1983, 28 MAY

BILLBOARD

# Radio Featured Programming

Capitol Radio Network, whose satellite service debuted May 11 on eight stations in North Carolina, expects to add another 67 outlets in the state by the end of May. The first stations to receive programming from its North Carolina News Network and Capitol Sports Network included WGBR and WEQR Goldsboro; WVOT and WXYY Wilson; WCEC and WFMA Rocky Mount, and WRXO and WKRX Roxboro. The Raleigh-based network plans similar service to 65 stations on its Virginia News Network in the near future.

\* \*

USAudio Inc. has been formed by Audio Independents Inc., Eastern Public Radio and the Longhorn Radio Network, to provide program distribution, promotion and marketing support services to both station-based and indie radio producers. The coalition will deliver programs to both commercial and public radio outlets via satellite and tape. Eastern, based in Boston, is a consortium of 145 public radio stations, while the Austin-based Longhorn network encompasses more than 1,500 outlets, 80% of which are commercial. Al, located in San Francisco, has represented over 1,000 program producers since its inception in 1979.

WADK Newport, R.I., is offering coverage of the America's Cup yacht races, the premier sailing event in the world. A morning and afternoon drive program will be made available daily beginning May 30 through September, when the last race concludes. During the actual Cup races, update programs will be available hourly. The station has been covering the challenge for the America's Cup since 1957.

\* \* \*

Dick Clark will host a three-hour music and interview special for Mutual on the Fourth of July weekend starring Stevie Wonder. The show, "Dick Clark Presents Stevie Wonder . . The First 20 Years," will trace the career of the artist from his days as "Little Stevie Wonder" and his growth as a pop music innovator.

Beginning June 4, Mutual will multicast "The Week In Review," a weekly, half-hour look at the week's major news stories. Anchored by Mutual News senior correspondent Dick Rosse, the show will feature interviews with newsmakers and draw from bureau reports,

\* \* \* AP Radio has four five-part 90second specials ready to roll in June. Gardening specialist Prudence Hel-ler has produced a series on roots and shoots for the week of May 28; fatherhood is explored the week of June 13: odd working hours are examined the following week; and 10 flashback scripts about the baseball All-Star Game will air starting June 27. ... AP has completed the first phase of its broadcast news consolidation. For the next few months, the national broadcast wires will operate from New York during the day and evening hours, and from Washington during overnight and morning drive periods while construction proceeds at the AP's news center in D.C. It's the first time reports have been filed from a city other than New York since the service began in

the 1940s. \* \* \*

"Minding Your Business," Narwood's weekly series of 90-second financial reports, celebrates its second year of production this month. ... WNCN New York has named Weiss & Powell Inc. as its national sales rep. ... At Eastman Radio, Laurie Angotti has been upped to research analyst. . . . Pat Adsit is AP's new broadcast executive for Illinois and Indiana, based in Chicago. ... Je-nette Kerr has joined ABC News as a correspondent for the ABC Contemporary Network. She was the afternoon drive anchor for WROR Boston.... New to Blair's repped station lineup is KTRN-AM Wichita Falls.

\* \* \* And now this word from your lo-

cal station: WIND's Steve King in Chicago has added a new feature to his midday show. Each Monday morning at 11, he explores a different topic with doctors from the Institute For Psychoanalysis of Chicago in "Focus Your Feelings,"

WLIB New York, the African-American daytimer, now offers "Caribbean Nightlife," a music/talk show Fridays from 6 p.m. to signoff. Hosted by actress Margot Jordan, recent guests included Musical Youth and Ralph MacDonald. Dick Cerri hosts WLTT Wash-

ington's "Music Americana" Sunday nights from 9 to 11:30 p.m. Featured artists include the usual folk fare. from Peter, Paul & Mary to Bud and Travis to the Weavers.

WLIM Patchogue, N.Y.'s Glenn Elsworth is syndicating his well-received big band offering "Memories In Melody" through the National Creative Network in New York.

LEO SACKS

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THE SHINING LIGHT OF THE NIGHT **GREAT FOOD OPEN 24 HOURS** LARRY PARKER'S SEVERLY HILLS DINER \* × \* \* × 206 S. Beverly Dr \* at Charleville, Beverly Hills, CA (213) 274-5658 Telephones at Each Dining Booth \* \* \* \* \* \* \*\*\*\*\*

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

May 22-28, Nick Lowe, Newsweek FM, Thirsty Ear Productions, 30 minutes.

- May 23, Jethro Tull, Captured Live, RKO Ra dioshow, 90 minutes.
- May 23, Jim Capaldi, Guest D.J., Rolling Stone Productions, one hour. May 23-27, Mick Jagger, David Lee Roth, In-
- side Track, DIR Broadcasting, 90 minutes. May 23-27. Statler Bros., Country Closeup.
- Narwood Productions, one hour. May 23-27. The World Of Sammy Cahn. part one, Music Makers, Narwood Productions, one
- hour May 23-28, Pink Floyd, part one, Inner-View,
- Inner-View Network, one hour. May 26, Roxy Music, The Source, NBC, live.
- May 27-29, John Anderson, Weekly Country Music Countdown, United Stations, three hours. May 27-29, Mitch Miller, Great Sounds,
- United Stations, four hours. May 27-29, Animals, Dick Clark's Rock Roll
- And Remember, United Stations, four hours. May 27-29, Tubes, Crosby, Stills & Nash,
- Krokus, Off The Record, Westwood One, one May 27-29, Def Leppard, Off The Record Spe-
- cials, Westwood One, two hours. May 27-29, Whispers, Special Edition, West-
- wood One, one hour. May 27-29, Rock Video, Rock Chronicles,
- Westwood One, one hour. May 27-29, Auto racing, Dr. Demento, West-
- wood One, two hours. May 27-29, U2, Bryan Adams, Rock Album
- Countdown, Westwood One, one hour. May 27-29, Champaign, Earth, Wind & Fire,
- The Countdown, Westwood One, one hour May 27-29, Molly Hatchet, In Concert, Westwood One, one hour.
- May 27-29, Evelyn King, Budweiser Concert Hour, Westwood One, one hour.
- May 27-29, Keith Moon, Rock 'N' Roll Never Forgets, Westwood One, three hours,
- May 27-30, Honor Roll Of Rock 'N Roll, Radio-Radio. Creative Factor, six hours.
- May 27-31, Beach Boys, Ventures, Don & Deanna On Bleecker Street, Continuum Network, 90 minutes.
- May 28, Eric Burdon & the Animals, Solid Gold Saturday Night, RKO Radioshows, five hours
- May 28, Bobby Bare, Silver Eagle, ABC Entertainment Network, 90 minutes.
- May 28-29, .38 Special, Captured Live, RKO Radioshows, 90 minutes,
- May 28-29, Styx, Hot Ones, RKO Radioshows, one hour
- May 28-29, Waylon Jennings, Pop Music Spe-
- cial, Creative Factor, two hours. May 28-29, Phil Collins, Thomas Dolby,
- Dickie Betts, Billy Idol, Rock USA, Mutual, three hours May 28-29, Jerry Lee Lewis, Lee Arnold On A
- Country Road, Mutual, three hours. May 28-30, A Tribute To Those Who Rocked,
- Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour. May 28-30, More Beatles At The Beeb, Lon-
- don Wavelength, three hours. May 29, Madness, BBC Rock Hour, London
- Wavelength, one hour.
- May 29, U2, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- May 28-30, Simon Kirke & Paul Rogers, pro-
- file of Bad Company, Free & Wildlife, The Source, NBC, two hours.
- May 30, Bono & the Edge of U2, Guest D.J., Rolling Stone Productions, one hour.
- May 30-June 3, Pink Floyd, part two, Inner-
- View, Inner-View Network, one hour.
- May 30-June 4, U2, Newsweek FM, Thirsty Ear Productions, 30 minutes.
- June 2, A Flock Of Seagulls, The Source, NBC, live.
- June 3-5. Bob Seger, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- June 3-5, Earl Thomas Conley, Weekly Country Music Countdown. United Stations, three

48 44 18

49 46 8

50 47 19

- hours. June 3-5, Ed Ames, Great Sounds, United
- Stations, four hours June 3-5, Tubes, Off The Record Specials,
- Westwood One, one hour. June 3-5, Thelma Houston, Special Edition,
- Westwood One, one hour.
- www.americanradiohistory.con



MAY 28, 1983, BILLBOARD

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

ALL RIGHT Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)



#### www.americanradiohistory.com

# Radio **Two NPR Programs Win 1983 Peabody Awards**

NEW YORK-National Public Radio may be suffering from a fi nancial crunch and the recent resignation of its president, Frank Man-kiewicz. But NPR had reason to celebrate on May 4, when it received 1983 George Foster Peabody Awards for two of its programs, "The Sunday Show" and "Taylor Made Piano: A Jazz History," at ceremonies here.

WEEKS AT #1

The award to "The Sunday Show" is ironic in that the series has been cancelled due to budget cutbacks. National Public Radio's highly acclaimed jazz shows are also threatened. NPR was the only radio network to receive more than one award this year.

Other winners were Mutual Broadcasting for "The Larry King Show." NBC Radio News for its

'Banks On The Brink" show, the Radio Foundation, New York, for its Bob & Ray show (broadcast on NPR), Texaco Inc. and the Metropolitan Opera for opera broadcasts, and the CBC for its program "Morningside, 1905.

The only local non-network radio station to receive a Peabody this year was WMAL in Washington. It received the honor for a 15-minute documentary on Vietnam War veterans, "They Served With Honor," written and reported by Larry Matthews. The program examined the war experience through the personal reflections of several veterans.

The Peabody Award was estab-lished by the Univ. of Georgia's School of Journalism and Mass Communications, and is sponsored by Broadcast Pioneers of New York City.

#### New On The Charts This weekly feature is designed to spotlight new artists

on Billhoard's pop, country and black music charts.



RUN-D.M.C.

Run-D.M.C. is not, as their name suggests, one rapper, but two. Their talents are showcased on "It's Like That," a new record on the Profile label, which moves to starred 74 this week on the Black Singles chart.

"It's easy to see why the disk has crossed from the dance charts. With its em-phasis on polyrhythms and white noise, the record is a favorite among "Bboys" in the New York metropolitan area. Run, shown above on the left, has racked up considerable experience since 1979 as Kurtis Blow's parttime spinner, although his own career began at a rap show at the Hotel Diplomat in New York. D.M.C. has also opened concerts for Blow, billed as "the son of Kurtis Blow." He's been rapping at parties around New York since 1979. Blow, in fact, mixed "It's Like That" for the 18-year-old rappers, with help

from Elai Tubo. The disk was produced by Russell Simmons and Larry Smith and scored by Orange Krush.

For more information, contact Profile Records, 250 West 57th St., New York, N.Y. 10107; (212) 582-3555.

#### MARTIN BRILEY

There is nothing "new wavey" about "The Salt In My Tears," Mar-tin Briley's debut single for Mercury, which jumps to starred 74 in its second week on the Hot 100. The rock-oriented tune, a favorite among AOR programmers, is taken from the LP "One Night With A Stranger," produced by Peter Coleman.

The lyric may be bittersweet, even vindictive, but the "Salt" track resounds with a rock crunch that embodies the essence of rock radio listening. The British-born Briley, who wrote and arranged the disk, was a member of the "Top Of The Pops" orchestra during the 1970s before joining the art-rock group Greenslade. After settling in the States, he went on to perform with Ellen Foley, Mick Ronson and Ian Hunter and appeared on the latter's "Short Back And Sides" LP. And true to his belief that "you have to do something to kill the 23 hours when you're not



on stage," he has written tunes for Pat Benatar, Karla DeVito and Barry Manilow.

Briley, whose video for the new single is one of the more risque on MTV, is in the midst of rehearsing a band for a planned summer tour

For more information, contact Michael Lembo, Mike's Artist Manage ment, 445 Park Ave., New York, N.Y. 10022; (212) 980-3170.

1983, 28, MAY

# Retailing

# i trando Eor VSNA Meet **Expanded Agenda For VSDA Meet**

LOS ANGELES-The nation's organized video retailers are determined to make the second Video Software Dealers Assn. (VSDA) convention, in San Francisco August 28-30, a workout instead of a vacation. The number of panels is nearly doubled this year, and several firsts are scheduled.

Contending that the expanded schedule of panels will not conflict with exhibit time, Santa Ana, Calif. dealer John Pough, who is serving as convention chairman, says panels will be limited to 30 minutes. The Fairmont Hotel event will mark VSDA's first crack at supplier exhibits.

Among a number of firsts, including awards as well as a panel for adult product, will be an opening night dinner likely to include studio sneak previews of product, as awards are switched to the concluding night.

Panel moderators are set for every session but the ones on video games and store security and personnel. Panels and moderators include: adult, Bob Skidmore; merchandising sales and rentals, Bob Bigalow; accessories, Steve Goodman; distribution, Gene Silverman; computerized store operation, Jack Messer; manufacturer, Arthur Morowitz; and advertising, a one-person presentation by Weston Nishimura.

# Video Dealers Learn

# About Ad Allowances

FULLERTON, Calif. - Many video specialty dealers are unaware that ad allowance funds are available for prerecorded video product, in some cases even for small-volume stores, and many do not know how the ad allowance process works. This came out during a merchandising seminar held here May 3 by the Southern California chapter of the Video Software Dealers Assn. (Billboard, May 21).

One key element of the ad allowance process is that it is "on de-mand," said Dave Mount of WEA, indicating that it is up to dealers to initiate requests for funds. He added that ad allowances are proportionate to volume and on equal allocation basis.

#### Second of two parts

In terms of print ads, Mount noted that WEA allows 50% of cost if dealers do their own creative work but 75% if Warner Bros. ad mats are employed.

Distributors are involved in nearly every application of the ad allowance process, pointed out Jim Brown of Embassy Home Entertainment, another firm offering 50% allowances. A point that seemed to confuse several delegates here is that Warner markets direct to qualifying dealers but also markets via distributors (whom Mount prefers to describe as "one-stops")

Asked why Warner doesn't supply

dealers directly with point-of-pur-chase materials, Mount said, "We We don't have the 8,000 addresses (of U.S. dealers), and distributors won't divulge their lists." He later said WEA would service dealers directly if they would contact field rep Larry Thomas, who was also on the panel, as was Rand Bleimeister of Warner Home Video.

MCA's Jerry Hartman told the group that his company is waiting before considering an ad allowance until "the business is more sales-oriented." Jack Gallagher of Cal Vista said his firm allows for dealers to combine on ads: "We try to provide 50%. You can organize a group and perhaps each pay \$20 toward an ad." Panelists Stuart Karl and Court Shannon of Karl Video did not specify an ad allowance policy.

Brown noted that ad allowances can be given on newsletters. Local Video Cross Roads franchisee Chris Neely told delegates that studios participate in her firm's giant-sized newsletter, which has a movie poster on the back.

Mount disclosed that WEA's direct policy involves a \$2,000 opening order and \$200 reorders "which we may have to re-evaluate." Chapter president John Pough pressed to find if stores could combine to qualify. "Our policy is to ship to Store A; it's up to that store afterward,' Mount replied

(Continued on page 32)

# Camelot Has Vid 'Shows To Go' Chain Rotates Inventory Of 'Out-Of-Mainstream' Titles

#### By EARL PAIGE

LOS ANGELES-A novel concept of rotating a select inventory of hard-to-find prerecorded video product from one store to another has been deemed so successful for Camelot Enterprises that it's speeding up implementation. Camelot principals say that thousands of titles will eventually be accessible to consumers.

"Shows To Go," tested at the 130unit chain's North Canton, Ohio home base store and at a Port Richey, Fla. unit, is being rolled out to other units where Camelot has conventionally-operated video specialty stores inside record/tape stores

Camelot's move into video is attracting wide interest because its stores are in malls, where many doubt video product can be successful. This is Camelot's second try in video after an earlier disappointment caused by complex rental plans in 1980-81, note Dwight Montjar,

of Toledo, Ohio's Head Shed want

Head Shed focused on para-

phernalia when it opened with 900

square feet in 1975, but today, ac-

cording to Mrs. Glowacki, volume

divides about 25% paraphernalia,

25% records and tapes and the rest a

wide range of alternative merchan-

dise, mostly music-related. In a letter

to Billboard's retailing department,

the Glowackis recently noted that

competition from mass merchandis-

work to inventory control records and tapes, record salespeople's promises, slow return author-

izations, have us ready to run for the

name, which they see as a potential turn-off to some vendors in an in-

creasingly conservative era. "As a

matter of fact," says Mrs. Glowacki,

The name has already found her

Noting that at least one nearby

americanradiohistory

wall

One stumbling block, they acknowledge, could be the stores'

coupled with mounds of paper-

to find out.

ers,

rackjobber.'

video marketing director, and Kevin Kilroy, Florida-based district supervisor of video operations. Following a profit analysis in early May for the past year, Kilroy says, "Camelot is now in the video business.

In bare outline, "Road Show," another name in the experimental stage of the program, involves a master computerized inventory list at North Canton revised every 60 days. Kilroy sees between 15 and 40 new titles added each month. Emphasis is on "out of the mainstream' titles. Stores stock a conventional inventory of video product as well.

Stores are precelled out around 140 VHS cassettes and 60 Beta units of "eclectibles," with two consumer incentives pushed. First, consumers are urged not to hesitate, as the selection will not be around that long. Second, the idea is generated that Camelot has fresh and unusual material coming in all the time.

In fact, during the "three to five blank days" as one store ships out its inventory to the next, Kilroy says the spontaneity will be dramatized by

signs. "We haven't worked out the exact copy, but the idea will be to remind customers the road show is on the road. We plan to move in special merchandise to that space, special movie buys, blank tape offers, games."

The traveling library may be placing additional emphasis on rental, but Kilroy says that Camelot is experiencing an industry-pacing sales spurt. "We see sales coming at around 10% versus rentals at 90%. We are actively pursuing sales, as with the Warner Bros. 'loving couple' promotion on 'Best Friends' and 'Lovesick' at \$39.95. Each video manager is doing displays, and we're having a contest.

Overall, Camelot executives note that the company recognizes the reality of rental and gears its stores for it, with a deluxe club membership card and program. "We don't de-emphasize rental—in fact, we got into the business because it was 85%-95% rental," Montjar noted recently (Billboard, April 16.).

#### Ohio Stores Seek Rackjobber Aid, Focus On Alternative Merchandise

standing site with downstairs and upstairs store, space. Today, Head Shed's administrative office is upstairs. "We just got into too much manpower with all the original

1111

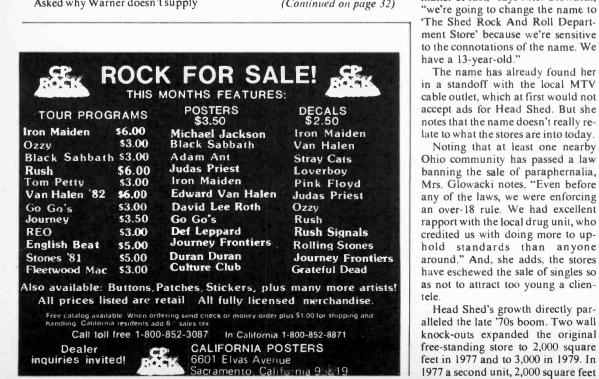
encircled with malls and mall mass merchandisers. Head Shed raised its prices from \$2 off list to \$1.50 off, where it is now. There has been an upturn in the record/tape business, Mrs. Glowacki notes, "But we're still 28 basically very competitive with a National, a Musicland and two Camelots." At the same time, she says, alternative merchandise requires increasing attention.

BILLBOARD Both stores are open from 10 a.m.-(Continued on page 30)

1983

ALTERNATIVE AVENUE-Patrons at Head Shed in Toledo find counters laden with myriad items of alternative or boutique items.

Smile The first family of profit supplies it all "better"! recoton 46-23 Crane St. L.I C. N.Y 11101 (212) 392-6442 AUDIO VIDEO Ultra Magnetics Styli Record and Tape POWER Care



HEAD SHE LOS ANGELES-Can an almost in size, was opened in a strip five miles from the North Toledo home 10-year-old mom and pop retail base. But it was, Mrs. Glowacki adfirm, looking to expand, attract the services of a record/tape rackjobber mits, "a disaster. The second store was moved a so the store owners can concentrate on alternative merchandise? That's quarter mile to a double-size freewhat David and Jo Elaine Glowacki

space

As Toledo became increasingly

# New LP/Tape Releases

releases is designed programmers to be e new product. The	BAD MANNERS Klass LP MCA MCA-5415	CARTER, CARLENE C'Est C Bon LP Epic BFE 33663 CA BET 38663
reviations are used: play: CA—cassette: iple records and/or parentheses follow-	BELLE STARS Belle Stars LP Warner Bros. 23866	CHEATHAM, OLIVER Saturday Night LP MCA MCA-5410 CA MCA C-5410
ər.	B-52'S Whammy! LP Warner Bros. 23819	CHOCOLATE WATCHBANK The Best Of
RTISTS	BOBS The Bobs EP Safety Net SAVE 2\$4.98	LP Rhino RNLP 108 COLLINS, ALLEN, BAND Here, There & Back
-101	BOHEMIA No Ordinary Moon EP Discos De Tinges ½11129	LP MCA MCA 39000 CA MCA C-39000
	BRASS CONSTRUCTION Conversations	Party Tested LP Boardwalk NS-36002
No List	LP Capitol ST-1226 BRUCE, ED You're Not Leavin' Here Tonight LP MCA MCA-5416	DALTON, LACY J. Dream Baby LP Columbia FC 38604 CA FCT 38604
No List	CA MCA C-5416 \$8.98	DIALM

NE	Dial M LP D&D DD-1201
3No List No List	DIAMOND, NEIL Classics / The Early Years LP Columbia PC 38792 CA PCT 38792
0\$8.98 \$8.98 ATCHBAND	FIXX Reach The Beach LP MCA MCA-39001 CA MCA C-39001
\$8.98 N, BAND ack 000\$6.98	FUN BOY THREE Waiting LP Chrysalis B6V 41417 CA B6T 41417
\$6.98	GREEN, AL Livin' For You LP Motown M5-304ML CA M5-304MC
J.	GUS & THE NEW BREED On The Verge LP Nemperor BFZ 38003
B604 No List No List	CA BZT 38003

No List



of MUSICIAN Magazine. . Suspected of distributing confidential and controversial material on members of the Police. Story and photos by Andy Summers.. Plus Do-it-Yourself Home Recording Section puts this issue on your Most Wanted list. Last seen in music stores and newstands.

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The Best Of LP Rhino RNLP 106	\$8.98
HENDERSON, FINIS Finis LP Motown 6036ML	48.98
CA 6036MC HIGH INERGY Groove Patrol	\$8.98
LP Gordy 6041GL CA 6041MC HONEYS	\$8.98 \$8.98
Ecstacy LP Rhino RNLP 851	.\$8.98
Thriller LP Epic half-speed mastered HE 48112.	No List
KING, B.B. Blues ''N'' Jazz LP MCA MCA-5413	<b>48 98</b>
CA MCA C-54 13 KNIGHT, GLADYS, & THE PIPS All The Great Hits	\$8.98
LP Motown M5-303ML CA M5-303MC	\$5.98 \$5.98
LEWIS, JERRY LEE Greatest Hits LP Rhino RNDF 255	\$8.98
LITTLE MILTON Age Ain't Nothin' But A Number LP MCA MCA-5414	\$8.98
CAMCA C-5414 MANGIONE, CHUCK	\$8.98
Journey To A Rainbow LP Columbia FC 38686 CA FCT 38686 MARY JANE GIRLS	No List No List
Mary Jane Girls LP Gordy 6040GL	\$8.98
CA 6040GC MAZE featuring FRANKIE BEVERL We Are One	
LP Capitol ST-12262 MYRICK, GARY	
Language LP Epic B5E 38637 CA B5T 38637	No List
N R B Q Grooves In Orbit LP Bearsville 23817	
PENNINGTON, RAY Memories	
LP Dimension DLP 5007 POPEIL, LISA	
Lisa Popeil LP Popeil PL1001	
ROSS, DIANA, & THE SUPREMES Let The Sunshine In LP Motown M5-305ML CA M5-305MC	\$5.98 \$5.98
SAXON Power & The Glory LP Carrere 8FZ 38719 CA 8ZT 38719	
SHEAR, JULES Watch Dog	
LP EMI ST-17092 SHEPPARD, T. G.	
Greatest Hits LP Warner / Curb 23841	
STANDELLS The Best Of LP Rhino RNLP 107	69.09
STOMPERS Stompers	
LP Boardwalk NB-33262 SYREETA	
The Spell LP Tamla 6039TL CA 6039MC	\$8.98
TEMPTATIONS	
LP Motown M5-306ML CA M5-306MC VARIOUS ARTISTS	\$5.98 \$5.98
Memories Of The Cow Palace LP Rhino RNLP 105 Motown Superstars Sing Motown	\$8.98
Superstars LP Motown 5-310ML CA 5-310MC A Musical Tribute To Jerome Kern	\$5.98
LP Ariel NKT 12 Revenge Of Permanent Wave LP Epic PE 38702 CA PET 38702	
25 #1 Hits From 25 Years LP Motown 5-308ML (2) CA 5-308MC	and stat
25 Years Of Grammy Greats LP Motown 5-309ML CA 5-309MC VOYAGER	\$5.98 \$5.98
Sound Barriers LP Gemwood 175	
WASHINGTON, GROVER Greatest Performances LP Motown M5-307ML	\$5.00
CA M5-307MC	\$5.98
JAZZ	

AL-ROUF, KHALIQ, & SALAAM The Elephant Trot Dance LP Nivla NQ 3404

NEW ENGLAND JAZZ QUINTET New England Jazz Quintet LP DCL 100

(Continued on page 32)

No List

BLYTHE, ARTHUR Light Blue LP Columbia FC 38661 CA FCT 38661

DRAYTON, LESLIE

Close Pursuit LP Esoteric ER3450

LASHA, PRINCE Firebirds LP Daagnim 09

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# Retailing

# Game Monitor **The Answer To Inventory Woes?**

#### **By TIM BASKERVILLE**

30

Romox Inc., a Campbell, Calif.based manufacturer of computer games, claims to have the solution to the inventory problems that have plagued the game cartridge business since last year. According to Romox president Paul Terrell, the company's "edge connector programmable cartridge," essentially a cartridge containing an erasable memory chip, has the capability of being erased and reprogrammed by the manufacturer in a little more than a minute.

This makes it possible to recycle the cartridge housing, board and semiconductor, and reship the car-tridge with a new label and packaging. The upshot for retailers: 100% replacement for unsold cartridges. Romox's own line has been manufactured since its first shipments last November using the technology.

The company accepts 100% returns on its titles, with the result that "none of our cartridges are sitting around gathering dust.

Romox hopes to license the technology to other companies, pitching the economy and lower risk factors involved. The company's aim, says Terrell, is to become as key a licensor of primary technology in game car-tridges as Philips is in audio cassettes.

\* \*

Imagic terminated 50 employees May 12 in a "strategic redirection" which will see the company turn its efforts more heavily toward the creation of entertainment software for computers. The firing did not affect the design department, Imagic's spokeswoman says: that staff will continue to grow, with programming for a wide range of computers a top priority.

Imagic will bow software for

Colecovision, Atari's 400 and 800 computers, and for Commodore's VIC-20, aside from its Atari VCS and Intellivision games, at the upcoming Chicago Consumer Elec-tronics Show. Computer titles will be games translated from cartridge releases such as "Demon Attack" and "Novablast," making up about one half of the 20 titles Imagic will show.

The company's planned public offering was shelved and sub-sequently replaced with a new \$12 million venture capital.

\* \*

Datasoft is launching a new line of computer software at CES carrying the name Gentry Software, and priced inexpensively at \$9.95 to \$19.95. All packages in the 10- to 13-title introductory release are new games, for Commodore, Atari and TI computers. Later on, Datasoft president Pat Ketchum says, the line will be diversified with home management and personal productivity software, with each area given sepa rate image identity.

To reduce the SKU burden of the retailer, the four Gentry titles for Atari computers will be sold with both cassette and disk in the same package. Ketchum believes that most Atari owners intend to upgrade their systems with a disk drive eventually, so a pass-along problem shouldn't develop. The company will stress that owners who upgrade will not have to retire their old software.

Activision's "Enduro" racing game cartridge is a marvel of graphics: the screen changes from dawn to dusk to nighttime; snow and fog hazards also appear, all in vivid pri-mary colors. Adding to the thrill of the race is the game's radical point-of-perspective, which causes cars to appear somewhere out of the horizon, although the sky takes up half the screen. The pace becomes intense at a very quick rate—in sum, all the satisfaction of "Turbo" without the expense of a racing peripheral.

#### **Ohio Stores Eye Rackjobber Aid**

Continued from page 27

9 p.m. Monday through Saturday and from 1-5 p.m. Sunday. The staff of 10 is stretched, and the Glowackis have plans to take their alternativemerchandise expertise to other cities, targeting some campus communi-ties. "We even did a little rackjobbing of alternative goods of our own along the way," laughs Mrs. Glowacki.

Alternative goods create plenty of traffic for records and tapes and vice versa, she notes. As they are at Vibrations in Miami, which moves an estimated 6,000 people through its main store weekly (Billboard, April 23), greeting cards are a big item at Head Shed. "Paper Moon, Anony-mously Yours and Kalan are my big brands," she says. "Most sell for 50 cents, and people make multiple purchases when they find cards they like.

On being told that Larry Schaffer of Vibrations once sold 5,000 tadpoles, packaged in their own lifepreserving protein water environ-ment, at \$5 each, Mrs. Glowacki recalls a similarly far-out item that she wishes she had taken a chance on: "Wet T-shirts in a jar to sell at \$10." EARL PAIGE

			pro 8 Survey For Wee	ek En	ding	; 5/:	28/1	33
C Co store photo	ppyright d in a r	th 1983	Billboard Publications, Inc. No part of this publication al system, or transmitted, in any form or by any means, et cording, or otherwise, without the prior written permission	may	be nic.	repro	oduc	ted. cal.
This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department. TITLE Copyright Owner/Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
1	1	9	CENTIPEDE—Atari CX 2676	•	ŀ			
2	2	13	MS. PAC-MAN-Atari CX 2675					
3	4	35	PITFALL-Activision AX-108	•			•	
4	3	19	RIVER RAID-Activision AX-018	•				
5	7	37	FROGGER-Parker Bros. 5300	•			•	
6	5	11	DONKEY KONG JRColeco 2601			•		
7	8	37	DONKEY KONG-Coleco 2451	•		•	•	
8	6	13	PHOENIX-Atari CX-2673	•			1	
9	9	37	PAC-MAN-Atari CX 2646	•	•			
10	10	19	VANGUARD-Atari CX-2669	•				
_11	12	11	ZAXXON-Coleco 2435	•		•		
12	18	3	KEYSTONE KAPERS-Activision AX-025	•				
13	11	7	SEAQUEST-Activision AX-022	•				
_14	14	3	OINK-Activision AX 023	•				
15	13	15	SPIDER FIGHTER—Activition AX-021	•				
16	NEW E	NTRY	DOLPHIN- Activision AX-024	•				
17	21	6	SPACE FURY-Coleco 2415			•		
18	16	17	DRAGONFIRE-Imagic IA 3611	•			•	_
19	17	6	MEGAMANIA-Activision AX-017	•				
20	NEW E	NTRY	GORF- Coleco 2449			•		
21	15	7	SWORDS & SERPENTS-Imagic IM 7602				•	
22	22	3	M*A*S*H- 20th Century-Fox 11011	•				
23	23	3	SMURF RESCUE IN GAGAMEL'S CASTLE- Coleco 2465	•		•	•	
24	25	6	JEDI ARENA-Parker Bros. 5000	•				
25	19	6	ESCAPE—Data Age 116-006 •Denotes cartridge availability for play on hardware configuration.	•				_
	-		sources carriage availability for play on narumare connguration.	-		-	-	

#### THE VIDEO GAME UPDATE NEW NEW Computer Entertainer

A Critical Newsletter for the Serious Gamesmar

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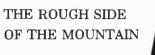
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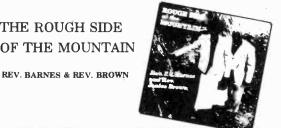
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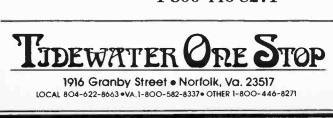
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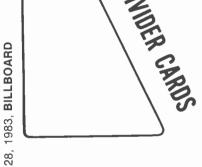
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# New LP/Tape Releases

• Continued from page 28 STRUNZ & FARAH Mosaico LP Ganesh DRLS 4004 SUBRAMANIAM, L Spanish Wave LP Milestone M-9114 WILSON'S, GERALD, ORCH. OF THE YELLOWJACKETS Mirage A Trois LP Warner Bros 23813 13 GOSPEL CELEBRATION OF PRAISE, A I AM LP Maranatha MM0100 THEATRE/FILMS/TV BRIDESHEAD REVISITED TV Soundtrack LP Chrysalis FV 41367 BERLIOZ, HECTOR .No List CHARLOTTE SWEET Original Cast LP John Hammond Recs W2X 38680 (2)No List JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT Original Cast LP Chrysalis FV 41387 CA FVT 41387 NoList DINIDER CARDS DONIZETTI, GAETANO





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LP Hungaroton digital SLPD 12416/8 (3).. \$38.94

#### HONE'S ONE STOP RECORDS & TAPES





DVORAK, ANTONIN Symphony No. 8 In G Major Cleveland Orch., Szell
LP CBS Great Performances MY 38470 No List CA MYT 38470 No List
FRANCAIX, JEAN Clarinette Quintet; Milhaud: Suite For Calrinet, Violin & Piano
LP Cybelia CY-648 \$11 98 Concerto For Bassoon & Clarinet Concerto
Francaix LP Cybelia CY-650 \$11.98
Music For Children LP Cybella CY-643
LP Cybelia CY-629\$11.98
FRANCK, CESAR Symphony In D Minor; Symphonic Variations For Piano & Orch. Philharmonia Orch., London Symph., Davis, Watts, Leinsdorf LPCBS Great Performances MY 38471 No List CA MYT 38471 No List
HAYDN, FRANZ JOSEPH English Canzonettas For Voice, Fortepiano Csengery, Bilson LP Hungaroton digital SLPD 12374 \$12 98
HINDEMITH, PAUL Cello Concerto: Clarinet Concerto ''For Benny Goodman'' de Machula, Pieterson, Concertgebouw OrchKondrashin LPEicetera ETC 1006
HONEGGER, ARTHUR Sonatas For Violin & Cello; Mihalovici: Sonatas For Violin & Cello LP Cybela CV-649
HUGON, GEORGES
Works For Flute, Violin & Piano & Sonata Flute / Piano LP Cybelia CY-701
LISZT, FRANZ Christus (Complete Oratorio) Solyom-Nagy, Hungarian State Chorus & Orch., Forrai CA Hungaroton MK-11506/08 (3)\$29.94 Soirees Musicales—(19 Pieces For Piano), Transcriptions By Franz Liszt (After Rossini) Jando LP Hungaroton SLPX 12361
MIGOT. GEORGES Quartet For Flute. Violin, Cello & Piano; Book For Dancing LP Cybelia CY-661\$11.98 String Trios; Roussel: String Trios Roussel Trio LP Cybelia CY-609\$11.98
(Continued on page 35)

Retailing

#### **Dealers Discuss** Ad Allowances

• Continued from page 27

However, Curt Waite of Video Barn, Canyon County, said that he buys more cheaply from Sound Video Unlimited. "It depends on the volume," he noted.

Dozens of merchandising ploys were unveiled. WEA rep Thomas showed a counter card with a pocket allowing various flyers to be in-serted. He urged dealers to create a shelf or bin to promote \$39.98 titles. Bleimeister was more direct, noting that in the East, dealers habitually group used movies near the cash reg-ister at \$19.95. "You have to create demand, then satisfy demand," he said

Hartman was intrigued by deal-ers' reaction to trailers. He polled the group on whether they wanted five different titles grouped on trailers and if they would pay \$12 for each trailer, and received an overwhelming response.

Among the more eleborate merchandising ideas showcased was a neon sign that Karl Video plans to bicycle around to dealers for display purposes. Another idea discussed was guest appearances by actors and actresses. "I wish we could get Tom Selleck, and we have tried," said Mount. Brown noted that many dealers have look-alike contests to promote various movies and said celebrity look-alike companies can be approached, "even on a co-op basis." EARL PAIGE

## Video Music Programming

**MTV Adds & Rotation** 

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

As of 5/18/83

MTV NEW VIDEOS ADDED: Altered Images, "Don't Talk To Me About Love," Portrait Bananarama, "Shy Boy," London Bangles, "The Real World," Faulty Products Blackfoot, "Teenage Idol," Atco Joe "King" Carrasco, "Party," MCA Duran Duran, "Is There Something I Should Know," Capitol Elton John, "I'm Still Standing," Geffen Journey, "Faithfully," Columbia Lene Lovich, "Blue Hotel," Stiff Men At Work, "It's A Mistake," Columbia Musical Youth, "Heartbreaker," MCA Nitecaps, "Go To The Line," Sire Pink Floyd, "The Final Cut," Columbia Robert Ellis Orrall, "I Couldn't Say No," RCA Ramones, "Psychotherapy," Sire Roman Holiday, "Stand By," Arista 20/20, "Jack's Got A Problem," Enigma \* \* MTV HEAVY ROTATION (3-4 plays a day): David Bowie, "Let's Dance," EMI America Chris DeBurgh, "Don't Pay Ferryman," A&M Def Leppard, "Rock Of Ages," Mercury Billy Idol, "White Wedding," Chrysalis Inss, "The One Thing," Alco Michael Jackson, "Beat It," Epic Michael Jackson, "Billie Jean," Epic Naked Eyes, "Always Something There To Remind Me," EMI America Pink Floyd, "Not Now Johnny," Columbia Planet P, "Why Me," Geffen Prince, "Little Red Corvette," Warner Bros. **Tubes**, "She's A Beauty," Capitol U2, "New Years Day," Island ZZ Top, "Gimme All Your Lovin'," Warner Bros. \* \* \* MTV MEDIUM ROTATION (2-3 plays a day): A Flock Of Seagulls, "Wishing," Arista Belle Stars, "Sign Of The Times," Stiff Michael Bolton, "Fools Game," Columbia Bow Wow Wow, "Do You Wanna Hold Me," RCA Martin Briley, "Salt In My Tears," Mercury Devo, "Dr. Detroit," Backstreet Dave Edmunds, "Slipping Away," Columbia Walter Egan, "Fool Moon Fire," Backstreet Goanna, "Solid Rock," Atco Goanna, "Solid Rock," Atco Eddy Grant, "Electric Avenue," Portrait Inxs, "Don't Change," Atco Journey, "Chain Reaction," Columbia Kajagoogoo, "Too Shy," EMI America Kinks, "Come Dancin"," Arista Madness, "Our House," Geffen Quiet Riot, "Metal Health," Pasha Red Rockers, "China," 415/Columbia Scandal, "Love Has Got A Line On You Red Rockers, "China," 415/Columbia Scandal, "Love Has Got A Line On You," Columbia Michael Sembello, "Maniac," Casablanca Patrick Simmons, "So Wrong," Elektra Sparks, "Cool Places," Atlantic Rick Springfield, "Affair Of The Heart," RCA Styx, "Don't Let It End," A&M Donna Summer, "Romeo," Casablanca Thompson Twine, "Low On Your Side," Arists Thompson Twins, "Love On Your Side," Arista Robin Williams, "Elmer Fudd Sings Bruce Springsteen," Casablanca

"Weird Al" Yankovic, "Ricky," Scotti Bros. \* \* \*

MTV LIGHT ROTATION (1-2 plays a day): ABC, "All Of My Heart," Mercury Joan Armatrading, "Drop The Pilot," A&M Marty Balin, "Born To Be A Winner," EMI America Laura Branigan, "Solitaire," Atlantic Jim Capaldi, "That's Love," Atlantic Culture Club, "Time," Virgin/Epic Depeche Mode, "Get The Balance Right," Warner Bros. Dexy's Midnight Runners, "Celtic Soul Brothers," Mercury Eurythmics, "Sweet Dreams," RCA Eurythmics, "Śweet Dreams," RCA Fixx, "Saved By Zero," MCA Ellen Foley, "Boys In The Attic," Epic Iron Maiden, "Flight Of Icarus," Capitol Kix, "Body Talk," Atlantic Martha & the Muffins, "Danse Parc," RCA New Models, "Strangers In Disguise," JVC/JEM Gary Myrick, "Guitar Talk, Love And Drums," Epic Ric Ocasek, "Jimmy Jimmy," Geffen Oxo, "Whirly Girl," Geffen Polyrock, "Working On My Love," PVC/JEM Rail, "Hello," No Label Rank And File, "Rank And File," Warner Bros. Rank And File, "Rank And File," Warner Bros Rockats, "Make That Move," RCA Nile Rodgers, "Land Of The Good Groove," Atlantic

#### (Continued on page 62)

′80s

Jessica LP Trend TR531

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FOR WEEK ENDING MAY 28, 1983

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	7	4 5	SOUNDTRACK Flashdance	X387 49	5	JOAN ARMATRADING The Key A&M SP 4912	RCA	8.98	73	61	23	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.) WEA	8.98	~
2. A		3	Casablanca 8114921 (Polygram) MEN AT WORK Cargo	39 34	t 15	<b>BERLIN</b> Pleasure Victim Geffen GHSP 2036	WEA	6.98	A	80	6	CHAMPAIGN Modern Heart Columbia FC28384 CBS		BLP 9
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23	1	5 5	DAVID BOWIE DAVID BOWIE Let's Dance EMI-America ST 17093 CAP	₽ ₽	34	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2	•		76	63	00	JOHN ANDERSON Wild & Blue Warner Bros. 1 23721 WEA	8.98	~
	9	6 15	JOURNEY Frontiers Columbia QC 38504 CBS	42 44	10	MCA MCA 5347 PLANET P Planet P	MCA	8.48 0 0	11	62	25	GOLDEN EARRING Out 21 Records T 119004 (Polygram) POL	8.98	
	2 2	7 11	1 STYX Kilroy Was Here Rca 8.98	X43 52	7	Geffen GHS 4000 (Warner Bros.) NAKED EYES Naked Eyes	WEA	0.40	78	99	36	KENNY LOGGINS High Adventure columbia TC 38127 CBS	•	
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× <		4 5 7 D	5 BKTAN ADAMS Cuts Like A Knife RCA 8.98 A&M 56.4919 7 JARREAU	48 42	48	STRAY CATS Built For Speed EMI-America ST-17070	CAP	oc.c 86.8	8	85	16		8.98	8 BLP 18
14		4		<b>4</b>	5	RONNIE MILSAP Keyed Up RCA AHL1-4670	RCA	8.98	84	75	29	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M) RCA	8.98	00
		8		50 47	63	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS		85	81	14	THOMPSON TWINS Side Kicks Arista AL 6607 IND	6.98	00
1	-	2 52		51 55	5 27	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	8.98	A A	- 137	2	DAVE EDMUNDS Information Columbia FC 38561 CBS		
A A	-	5	CAP FIELD			PATRICK SIMMONS Arcade Elektra 60225	WEA	8.98	4	93	10	L Romans 28103071.M.1	6 08	
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ificant gains.	<b>TITLE-Artist</b> (Producer) Writer, Label & Number (Distributing Label)	SEPARATE WAYS—Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38- 03513	SLIPPING AWAY—Dave Edmunds (Jeff Lynne), J. Lynne; Columbia 38-03877		(KEEP FEELING) FASCINATION – The Human League (Martin Rushert Human League) Dakley Callis: A&M 2547	SO WRONG—Patrick Simmons (John Rean). P. Simmons. C. Thompson: Elektra 7:69839	THE SALT IN MY TEARS—Martin Briley (Peter Coleman), M. Briley, Mercury 812165-7 (PolyGram)	WHAT YOU DO TO ME-Carl Wilson (J. Hall). J. Hall: Caribou 4-03590 (Epic)	BANG THE DRUM ALL DAY-Todd Rundgren (Todd Rundgren), T. Rundgren; Bearsville 7.29686 (Warner	Bros.)	(J. Crutchfield), WELCOME		I CANNOT BELIEVE IT'S	(Phil Collins), P. Collins; Atlantic 7-89864 SAVED BY ZERO-The Fixx	(Rupert Hine), Curnin, Woods, West-Oram, Greenall, Agies; MCA 52213	WHY ME—Planet P (Peter Hauke), T. Carey; Geffen 7-29705 (Warner Bros.)	FOOLS GAME — Michael Bolton (Gerry Block, Michael Bolton); M. Mangold, M. Bolton, C. Brooks: Columbia 38-03800	SING ME AWAY-Night Ranger	SAVE THE OVERTIME FOR ME-Gladys Knight & The Pips (L.F. Sylvers, III, E. Sylvers), R. Smith, J. Gallo, B. Knight, G.
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☆ Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THE WOMAN IN YOU-The Bee Gees (Barry Gibb, Robin Gibb, Maurice Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RS0 813173-7	(PolyGram) THAT'S LOVE—Jim Capaldi Starre Wirmmod)   Canaldi: Allocki, 7 00040	(Surve minwood), J. Caparol, Auanuc 7-09049 ALL THIS LOVE—Debarge (Iris Gordy, Eldra Debarge), E. Debarge, Gordy 1660	(Motown) NO TIME FOR TALK—Christopher Cross (Michael Omartian) C. Cross: Warner Roos 7.26662	COME DANCING The Kinks (Ray Davies), R. Davies, Arista 1054	ALL MY LIFE—Kenny Rogers (David Foster, Kenny Rogers), V. Stephenson, D. Robbins, J.	LOOKING FOR A STRANGER—Pat Benatar	(Mell defaulty, Feren colemany, F. Soure, F. Miclan, Chilysans 4-42688 (Epic) OUR HOUSE-Madness	(Clive Langer, Alan Winstanley), C. Smyth, C. Foreman; Geffen 7-29668 (Warner Bros.)	WANNA BE STARTIN' SOMETHING-michael Jackson	(Quincy Jones), M. Jackson; Epic 34-03914 BILLIE JEAN — Michael Jackson	(Quincy Jones), M. Jackson; Epic 34-03509 I COULDN'T SAY NO-		(Harold Shedd, Alabama), J.P. Pennington, M. Gray; RCA 13524 DON'T PAY THE FERRYMON_Christman	- 50	CUVE UN TOUR SILVE-Thompson Twins (A. Sadkin), Bailey, Currie, Leeway; Arista 1056 GIMME ALL YOUR LOVIN'-ZZ Top	(Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693 EVEN NOW—Bob Seger & the Silver Bullet Band	(Jimmy Iovine), B. Seger; Capitol 5213 WISHING—A Flock Of Seagulis (Mike Howlett), M. Score, A. Score, F. Maudsley, P. Reynolds, Jive/ Arista 2006
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$\precsim$ Superstars are awarded to those products defined to the seal for sale	<b>TITLE—Artist</b> (Producer) Writer, Label & Number (Distributing Label)	FLASHDANCE WHAT A WEEKS	ey, I. Cara, G. Moroder; yGram)	LET'S DANCE—David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	BEAT IT—Michael Jackson (Quincy Jones), M. Jackson, Epic 34-03759	OVERKILL-Men At Work (Peter Mclan), C. Hay; Columbia 38-03795	SHE BLINDED ME WITH SCIENCE - Thomas Dates	(Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	LITTLE RED CORVETTE—Prince (Prince), Prince; Warner Bros. 7-29746	SOLITAIRE—Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868	TIME—Culture Club Ketaan Lavina) P. Yave L. Marce M. Frain: Virnin/Frain 24	(Steve Levine), R. nay, J. Moss, M. Uraig, Virgin/Epic 34- 03796	MT LUVE—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1677	STRAIGHT FROM THE HEART—Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M	AFFAIR OF THE HEART-Rick Springfield	(Rick Springheid, Bill Drescher), K. Springheid, B. Tosti, D. Tate: RCA 13497	ALWAYS SOMETHING THERE TO REMIND ME-Naked Eyes	(Iony mansitelic), B. Bacharach, H. Davig, Emi-America 0133 FAITHFULLY—Journey	(Mike Stone, Kevin Elson), J. Cain; Columbia 38-03840 DON'T LET IT END—Styx (Styx), D. DeYoung; A&M 2543
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# AUSTRALIA

# MUSIC AT WORK AROUND THE WORLD

Men At Work

Amid the rising quicksand of recession and rationalization of the industry to save it from sinking, one light remains undimmed—the exciting originality and intensity of Australian rock music. The spectacular international exploits of Men At Work in 1982 enabled the recording industry to proudly wave the flag globally, as Australian rock continues to capture the imagination of the pop music world in 1983...

An International Market Profile

# Billboard

www.americanradiohistory.com

SOURCE: AUSTRALIA MARKET: THE WORLD

# **Discover** Avion

Produced by Chris Gilbey. Mixed by Bob Clearmountain.

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# AUSIC AT WORK AROUND THE WORLD Holding On . . . And Hoping **Explosive Talent Gains Temper Year of Playing Dangerously**

#### By GLENN A. BAKER

Had it not been for the spectacular international exploits of Men At Work, 1982 might well have been the most depressing year in memory for the Australian recording industry. Being able to proudly wave the Australian flag globally was a fortuitous confidence booster and a convenient diversion from a dire domestic marketplace.

Indeed, the sheer vastness of the 'Australian Explosion' through 1982 and into 1983 has tempered the bitter blows of recession, increased sales tax, escalated home taping levels and a dwindling clientele. The breakouts, from the U.S. to Sweden, from England to Japan, are the culmination of a decade of furious 'catching up' by Australian studios, producers, engineers, songwriters, performers, managers and record companies.

Men At Work, Moving Pictures, Air Supply, Little River Band, Flash & the Pan, Rose Tattoo, Mental As Anything, Icehouse, Little Heroes, the Divinyls, Cheetah, Australian Crawl, Angel City, Cold Chisel, Peter Allen, Steve Kipner, the Birthday Party, the Go Betweens, Midnight Oil, AC/DC, Eric Bogle, Ignatius Jones, Sherbs, Inxs, Mondo Rock, the Models, Heaven, the Swingers, Goanna, Sharon O'Neill, the Church, Lisa Bade, Jon English, Hunters & Collectors . . . and the list goes on. A staggering representation of talent from a land of just 14 million inhabitants.

But while Australian record companies have shown themselves remarkably adept at selling records overseas, their 'bread & butter' operations in the home market have just managed to pay the rent. "I've had to re-examine my original optimism for this market," admits newly instated CBS managing director Bob Jamieson. "When I arrived here from the States it seemed that the worst was over. Now I believe there will be more downturn before recovery begins."

There seems little point in restating the details of doom which appeared on these pages a year ago. It is best to let the figures speak for themselves. And they do-dramatically. According to the Australian Bu-

Glenn A. Baker is Billboard's Australia correspondent based in Sydney.

#### **1982 TOP CHART RECORDS**

- Singles 1
- EYE OF THE TIGER—Survivor (CBS) WHAT ABOUT ME?—Moving Pictures (WBE/EMI) \*2
- 3 TAINTED LOVE-Soft Cell (PolyGram)
- 4 CENTERFOLD-J. Geils Band (EMI)
- 5
- KEY LARGO-Bertie Higgins (CBS) MICKEY-Toni Basil (Powderworks/RCA) I LOVE ROCK'N'ROLL-Joan Jett (Liberation/EMI)
- TROUBLE—Lindsey Buckingham (PolyGram) BELIEVE IT OR NOT—Joey Scarbury (WEA) 8
- HARD TO SAY I'M SORRY-Chicago (WEA) 10

#### Albums

- BUSINESS AS USUAL-Men At Work (CBS) \*1
- 2
- DARE—Human League (CBS) CHARIOTS OF FIRE—Vangelis (PolyGram) 3
- DAYS OF INNOCENCE-Moving Pictures (WBE/EMI) 5
- AVALON—Roxy Music (PolyGram) CIRCUS ANIMALS—Cold Chisel (WEA) \*6
- TUG OF WAR-Paul McCartney (EMI)
- \*8
- 9
- TIME AND TIDE—Split Enz (Mushroom/Festival) MIRAGE—Fleetwood Mac (WEA) CONCERT IN CENTRAL PARK—Simon & Garfunkel 10 (CBS)

Extracted from Kent Music Report

\*Australian Recording



COLD CHISEL notched up the third biggest Australian album of 1982 with "Circus Animals."

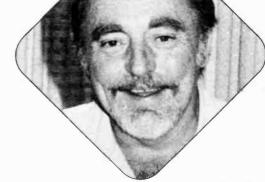
reau of Statistics, there were 7.97 million 45rpm disks manufactured during 1982, compared to 11.35 million for 1981, a decrease of 29.8%. For 33<sup>1</sup>/<sub>3</sub>rpm disks it was 17.62 million (22.51, -21.7%), and for prerecorded cassettes 14.93 million (15.69 million, -4.8%). Overall, the Australian record and tape market has crashed by 18.22% (this could actually be higher, as the Bureau's figure for third quarter prerecorded cassette production 1982 seems wildly out of proportion to figures for other quarters and may require adjustment).

There are more practical examples of the situation. WEA's biggest selling album for 1982 was "Circus Animals" by Cold Chisel, which shifted a little over 150,000 units (triple platinum). Back in 1977, the same company was able to boast sales exceeding 400,000 units for the likes of Fleetwood Mac's "Rumours" and Rod Stewart's "Atlantic Crossing." Even CBS, who racked up 200,000-plus sales during 1982 for the biggest album of the year, Men At Work's "Business As Usual," may well have looked back fondly on the same year, when Boz Scaggs' "Silk Degrees" shot past 350,000 (sevenplatinum).

(Continued	on	page	A-4)	
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1982 CHART SI	HARE		
Singles—To	p 100	Singles—	Top 10
EMI	22.0%	CBS	22.1%
CBS	18.8%	EMI	19.4%
Festival	18.7%	Festival	17.8%
WEA	17.8%	PolyGram	17.5%
PolyGram	11.1%	WEA	13.2%
RCA	8.2%	RCA	6.1%
Astor	3.3%	Astor	3.9%
Other	0.1%		
Albums-Te	op 60	Albums—	Top 10
EMI	23.5%	EMI	26.5%
Festival	18.3%	Festival	19.6%
CBS	17.2%	PolyGram	18.6%
WEA	16.0%	WEA	16.4%
PolyGram	12.2%	CBS	15.8%
K-tel	4.1%	K-tel	1.4%
Other	3.9%	RCA	1.1%
RCA	3.1%	Astor	0.7%
Astor	1.7%		
Percentag	ges derived fr	om Kent Music R	eport
	Jan-De	ec 1982	

www.americanradiohistory.com



PAUL TURNER-Managing director of WEA Australia, and newly instated president of the Australian Record Industry Association.





CBS chairman Bill Smith presented Men At Work with quad platinum awards for 200,000 copies sold of the "Business As Usual" album during 1982. The LP has sold in excess of six million copies globally and is the most successful Australian recarding ever.

MAY 28, 1983, BILLBOARD



# Holding On ... And Hoping

#### • Continued from page A-3

In 1981 eight singles achieved platinum status, but only one made it in 1982 ("Eye Of The Tiger"). Some 39 singles went gold in 1981, compared to just 19 in 1982. Similar downturns were evident in the album area. During the year, a number of high chartings were able to be achieved with unprecedented low sales. One television marketing company reports reaching number seven in Sydney with an album that sold just 6,000. More recently, Laura Branigan's "Gloria" became a national number one single with sales of less than 20,000. "We're gonna get out of this eventually," says Jamieson. "The record industry isn't finished, I won't accept that. It has had to become a lot more mature, a lot more rational. We'll never see those outrageous growth years of the '70s again. Unemployment has hit hardest within the demographic that we traditionally cater to and that stands as our greatest problem. Everything is working against us at the moment-particularly radio. I gather that Australian radio used to be kinda loose and kinda fun, but now it's become tight and serious, which makes for a very unexciting medium.'

Michael Gudinski, the 30-year-old titan of Australian music who operates Mushroom, Liberation and White Label Records, concurs on the radio dilemma. "I've been facing the problem of getting airplay for my records for more than 10 years now and, honestly, it's never been harder. A good example is "The Beat Goes On" by the Globos. It's top 10 in Adelaide, Perth & Hobart, but Sydney and Melbourne won't touch it. Radio's reasons for not playing records don't seem to make sense any more."

That gripe aside, Gudinski is undoubtedly the most positive record company leader in the country. The extraordinary hit ratio of his Liberation label, established for the selective issue of foreign repertoire, contributed significantly to EMI's clear market leadership for 1982. With number one hits by Joan Jett, Joe Cocker & Jennifer Warnes and Bananarama, strong charters from Chas & Dave and Greg Kihn, and a platinum album by exercise king Richard Simmons, the label can claim a success ratio of about 80%. "You can count our failures on the fingers of one hand!," Gudinski boasts. "I think we're showing the majors how to do business in a recession. You don't just throw a pile of product out onto the market and hope something works. You select carefully and then get right behind everything you release."

Gudinski's Mushroom label continues to set standards for the successful exploitation of Australian music. His Split Enz album "Time & Tide" gave distributor Festival its highest charting album of 1982. Recession or no recession, his dollar commitment to local music just keeps getting bigger. At the moment he has Hunters & Collectors recording under Conny Plank in Cologne and both the Models and Wendy & the Rocketts laying down albums in England. The A&M/Oz imprint in America is doing respectable business with Mental As Anything and the "Starstruck" film soundtrack, with new releases soon from Jo Jo Zep, the Church and Hunters & Collectors (the latter on Oz/IRS). Montie Video & the Cassettes, developed by Mushroom's New Zealand office, have just been picked up by Geffen for the U.S.

For Gudinski, the international placement of Australian recordings is not so much preferrable as absolutely essential. "If you spend \$70-80,000 to make an album by a new band, which is about average, then, except in the rarest Men At Work-type circumstances, you just can't recoup that from domestic sales. The companies that cry most about the recession are those who have relied for too long on floging overseas records to Australians. Companies recording local talent will get by without too much trouble." His words are backed by cold figures; four of the top 10 albums for 1982 were by local artists, with another domestic effort lurking in the eleventh position.

Even so, the dramatic penetration of Australian music internationally was not reflected in full measure at home. Only one of the top 10 singles of 1982 was Australian (Moving Pictures, "What About Me?"), with the next domestic not appearing until position 18 (Split Enz, "Six Months In A Leaky Boat"). In fact only 15 of the top 100 singles of the year were local, compared to 21 for 1981 and 22 for 1982. Albums also came in at 15, though this was the same as 1981. The poor showing of Australian singles might well be laid square in the lap of commercial radio and its current reluctance to break new acts. Independents continued to make a fair showing in the Australian stakes, with five of the 15 domestic singles in the year's top 100 coming from the likes of Mushroom, WBE and Regular.

Jim White, general manager of the independent major Festival Records, tends to echo Gudinski's positive attitude. Virtually the only major to have resisted the temptation of retrenchments, Festival continues to adapt itself to both good times and bad. "We're use to working with material that nobody else takes seriously," says White. "We managed to make a small profit last year and we'll make a small profit this year. The way to beat the recession is to adapt to it. You won't find Festival crying about hard times; we don't want any part of a doom and gloom atti-





Wendy & the Rocketts

tude. The record industry is tied to the state of the nation's economy. As it improves, as it must, so will this business. In some ways these conditions have done us all some good. More than ever before this industry is sitting down together to discuss common goals and concerns."

Festival, as befitting its attitude, came in as the second best album and third best singles company of 1982, on the basis of the tabulated Kent Music Report. However, even Festival doffs its hat to the awakened sleepwalker, EMI, who stole the year outright with almost a quarter of the entire market. Under the third and final year of Peter Jamieson's leadership, EMI was absolutely unbeatable, marching off with 26.5% of top 10 albums, 23.5% of top 60 albums, and 22.0% of top 100 singles.

Much of this credit must go to Jamieson himself (not to be confused with Bob Jamieson of CBS), who shone in three vital areas-creative and unbelievably effective TV marketing, strengthened liaisons with major Australian independents (Liberation, WBE, Wizard, Big Time, Larrikan, Alberts), and improved staff relations. "Yes, I am proud of what I've been able to achieve," said Jamieson on the eve of his departure to England to take up the position of managing director EMI Records U.K. & Eire. "But there is no secret formula about my approach to the job. I think I've just done the basics well. I've concentrated on the creative end of the business and run the company for the artists and employees, not just for profit. When you operate that way, the profits take care of themselves. There's been a musical idealism during my stay here."

1982 saw a number of notable changes within the Australian industry, some the cause of considerable controversy. WEA stirred up the biggest hornets' nest by slashing album and cassette prices from \$10.99 to \$9.99 and \$7.99 respectively. Not one of managing director Paul Turner's peers supported the move. Some, like EMI's Peter Jamieson, labelled it brave but inadvisable. Others, like RCA's Brian Smith, called it madness. Festival's Jim White says, "We agree that the industry should endeavor to lower the RRP but we don't agree at all with the way WEA has gone about it. If we are all forced to follow suit and we all have the same low price then basically we are all in the same position as we are now. We believe that the price of top-line product is not a significant deterrant factor to buyers." Nonetheless, WEA claims cassette sales have increased by 30% since the price slashing.

In other major events, independent Regular Records, home of Icehouse, Mental As Anything and Deckchairs Overboard, switched distributors from Festival to WEA, following an offer they simply couldn't refuse. And another independent, Powderworks Records, bailed out and sold itself off to distributor RCA, despite a number one single with Toni Basil's "Mickey" and substantial success with Depeche Mode.

Astor Records, once the seventh major in the market, was absorbed by PolyGram and, despite repeated assurances of its continued autonomy, ceased to exist as an entity by the end of the year. The federal government, prior to being ejected from office, lifted the already-outrageous 30% sales tax level on records to 32½%, thus bringing Australia still closer to the iniquitous New Zealand level of 40% and driving another nail into the coffin of the Australjan record industry.

After spending the odd million or two to take the publishing industry to court over an increase in me-(Continued on page A-6)

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# Mark of Tight Credit Beleagured Retailers Seek Relief From Recession, Return Policies

#### By PHIL TRIPP

Australia's record retailers seem to be suffering from a drought similar to that of the farmers—a discouraging lack of hit releases and a savage deletion of back catalog from the major record companies, drying up of discretionary spending money from a recession-conscious public, tightening of both credit and return allowances, and a senseless increase of the sales tax to  $32\frac{1}{2}\%$ .

In the past year, several major chains have suffered through closings of stores, bankruptcy, and inability to maintain stock levels. Small shops are closing in frightening numbers and have been drastically affected by the competition from home video, video games, and a lack of spending money from the youth market.

In Sydney city alone, 15 stores have stopped trading in the last year and the major chain stores have gone through radical changes. Palings, the oldest music chain in Australia, was sold by Thorn-EMI to a real estate development and investment firm who, after divesting it of its valuable property, sold it within a month to Australis Music, a musical instrument importer and distributor with limited retail holdings. Sound Advice is in liquidation having closed all seven stores in Sydney, and another major

Phil Tripp is a freelance writer based in Sydney.

chain, Edel's, is rumored to be on the verge of similar problems. Sydney's most visible and successful discount record retailers, Chelsea Records with two outlets, was sold in February after a year of negotiations with a New Zealand operator. Another chain, Light and Sound, was taken over by Edel's who plan to operate them as franchises under the Edel's name.

It's a confusing marketplace in Oz's largest city, but there are survivors and hope for the future. Allen's/Brash, based in Melbourne, has opened four outlets in Sydney bringing their total number of record bars to 38. They have four planned for shopping center locations to open before Christmas and have had a very healthy year. Group marketing director Cliff Baxter summed it up by saying, "We refuse to believe the record industry is in serious trouble. We wouldn't be doing the expansion that we are if it were. We have great faith in records, and peopleshould realize that if they get off their butt, they'll get results."

Allen's/Brash is noted for their marketing, inventory control and aggressive posture, and their record of success bears this out. With stores in Sydney, Hobart, Melbourne and Adelaide, they are planning for both inner-city and suburban expansion despite the economic doomsayers. Baxter feels that "the record companies need to do more marketing of their product," but also states magnanimously that "Australia's largest retailer has great faith in the record



Martin Fabinyi, head of independent Regular Records presents Jeremy Fabinyi, manager of the group Mental As Anything, with a platinum album award for the act's third LP "Cats & Dogs."

ing industry in spite of the problems that it has had."

Chelsea's new owner, Henry King, sold his five shops in Auckland before moving to Australia and states that "the market can't get any worse, so it's got to get better." King feels that the shakeup in retailing is due to both a dwindling market as well as too many stores being under-capitalized with too little stock. He states "The record business is more competitive today, but too many people are trying to expand too quickly, there are just too many stores." He puts blame on the record companies for inefficient marketing but supports their tight credit and return policies as a method to stabilize the market.

Edel's has run into problems with credit and returns. Informed sources leaked that Edel's had arranged a meeting with its major label creditors after being cut off by most suppliers of recorded product. (Continued on page A-12)

# Holding On . . . And Hoping

#### • Continued from page A-4

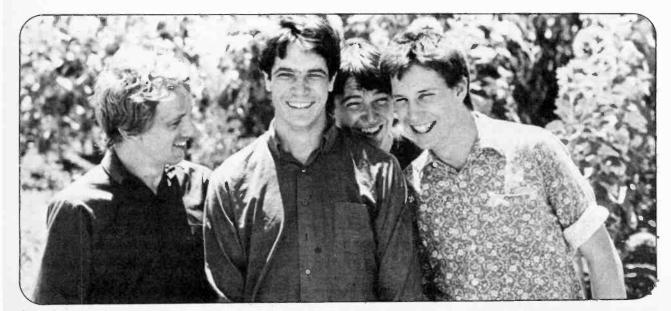
BILLBOARD

chanical royalties, the record industry repeated the process with FM radio over performance royalties. Accordingly, little warmth and affection may be found existing between the various camps at this point.

The acquisition of local talent, once the domain of brave independents, continued to obsess most of the majors during 1982. Legend has it that, when Men At Work first reached number one in America, the a&r chiefs in every U.S. company received the same urgent missive from on high: 'Go sign an Australian band!.' As bad as it is good for Australian music, this situation has sent local arms of multi-nationals into a flurry of activity. Those that have solid stables, such as CBS, EMI and WEA, are eagerly proffering their product abroad, while those who don't are waving their checkbooks around in rock haunts all over the country. ''I had to get into a bidding war with Peter Karpin of CBS (now EMI) to sign three different bands last year," growls Gudinski. "I never had to contend with that before!."

Explains CBS' Bob Jamieson, "We're now getting a second and a third listen. But we're not getting any specific pressure from overseas to come up with another Men At Work overnight; they understand that it takes time. I think its very exciting to be in Australia at this point in music history. Australian music is very vibrant, very unencumbered. It does not necessarily react to American or English trends, although it is aware of them. Where I come from, bands have a tendency to sound very similar, to follow whatever sound radio is trying to sell its advertisers. But Australian bands don't follow the market, the market follows them. For so many different styles of music to co-exist and prosper so well in a country of this size is a miracle."

In no way has this diversity been better exemplified over the past year than with the case of Goanna. This octet formed in 1976 and built up a sizable na-



tional following, mostly on campus, for its strident blend of strongly 'Australian' rock music. Signed by WEA in 1982 and delivered to the marketplace with commendable enthusiasm, Goanna's "Spirit of Place" album became the first domestic LP to debut at number one on the Melbourne charts since Skyhooks' "Living In The Seventies" in 1975. The album, as well as the single "Solid Rock," both made number one nationally. In terms of prevailing trends, it would be hard to imagine a more unlikely superstar act. Their first hit opened with the drone of a Didgeridoo, a traditional Aboriginal instrument, and drew upon images of Ayers Rock, the vast desert expanses of Central Australia and the plight of this country's native people

"We realized a long time ago," says WEA managing director Paul Turner, "that our security as a company lay in Australian music. It was great when Fleetwood Mac, the Eagles, Rod Stewart and the sort were delivering gorilla albums end on end. But inevitably, that flood of big albums slowed right down and when it did, we were saved by Cold Chisel, and now Swanee, Inxs, Goanna, Icehouše, Marcia Hines and Mental As Anything. Last year Cold Chisel gave us our biggest selling album. That would never have occured if we didn't look to the future back in the '70s and realize the great potential of Australian music."

Despite the peripheral signs of disaster, such as retrenchments, massive deletions, low gold/platinum counts and the extinction of the beast known as the 'record launch,' the Australian record industry is still in sound shape. Hard times have forced upon the companies a greater level of cooperation and efficiency. As in every business, as in the cycle of life, the strong will survive and the weak will fall. Indicitive of this is the comments of bright young publisher Chris Gilbey (Gilbey/ MCA Music), who was responsible for discovering and co-producing the Church and hot new band Avion (just signed internationally to RCA for an unprecedented figure). "I'm being told that I have picked the worst possible time to start a new company, because of problems in the industry. Frankly, I welcome a shakedown because it weeds out the amateurs and the opportunists. I'm good enough to survive and make it."



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#### CHAS AND DAVE

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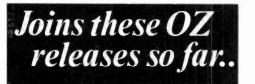
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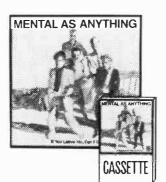




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# U.S. Impact Australian Invasion Doesn't Begin Or End With Men At Work

#### By CARY DARLING

For American fans of Australian music, there are only two eras in world history: B.M.A.W. (Before Men Spotlight At Work) and A.M.A.W. (After Men At Work). Whether one likes Men At Work or not matters little. Their success has paved the way for other Australian acts to at least get a hearing in the lucrative U.S. and European markets. This new willingness is extending to neighboring New Zealand, and-with a little luck-may reach the musics of Australia's Aboriginals, New Zealand's Maoris, and other members of the South Pacific chain. However, lest we stray to far, the tale be-

gins with Men At Work. Liking Australian popused to be synonymous with a stubborn churlishness not far removed from that of the Neanderthal. Today, however, the Antipodes are not only members of the pop community in good standing but are even a bit hip. Men At Work unplugged the dam by having a debut album, "Business As Usual," which has reportedly sold over four million copies in the U.S. with top 10 status racked up in Canada, Israel, and nearly every European country.

Not only were Men At Work Australian but they sang about Australia. Though Rick Springfield, Air Supply, Olivia Newton John, AC/DC, Little River Band, the Bee Gees, and Helen Reddy were Australians who had earlier succeeded with American audiences, their records were made with American viewpoints in mind. Regardless of quality, their records-for the most part-could have as easily been made in Illinois as New South Wales. It was Men At g Work who had people scratching their heads, wondering just what a Vegemite sandwich is

Just as Australian films are giving Americans a view of the Australian cultural landscape, Australian music is beginning to give Americans a sense of that 10,000-mile gulf between here and there. In the wake of Men At Work's success, which also included

Cary Darling is a Los Angeles-based writer who copublishes One Step Ahead, a monthly newsletter on Australian and New Zealand music

nabbing a Grammy for Best New Act, there have been several other, less heralded developments which show Americans' newfound appetite for things Antipodean

One of the most added records to AOR radio stations in May was Goanna's "Spirit of Place." This folk-rock octet doesn't just sing about Australia but puts one of its most cherished landmarks-Ayers Rock-on the cover. The group's single, "Solid Rock," deals with the dichotomy between the Aboriginals' view that Ayers Rock is sacred while many Euro-Australians see it as a tourist attraction.

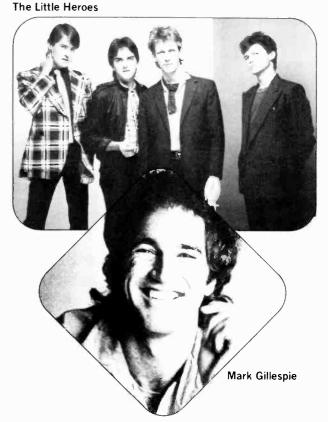
Recently completing a tour with Adam Ant are INXS, a Sydney-based sextet whose debut American album, "Shabooh Shoobah," is in the U.S. top 50 while the single, "The One Thing," has gone top 40. Along with the Divinyls and Men At Work, INXS are playing the US Festival, in front of approximately 200,000 people, at the end of this month. The last US Festival in 1982 had no Australian acts. This year's has three.

Speaking of the Divinyls, who recently completed a tour with the Psychedelic Furs-they have been lauded by American critics for bringing a new voice into the hard rock arena. Such respected magazines as the Village Voice, New York Times, and Rolling Stone have given their debut "Desperate" album on Chrysalis a thumbs up.

David Bowie has asked Icehouse to open several European dates for him this summer. This move is full of irony as British critics have constantly complained that Icehouse's two Chrysalis albums, "Icehouse" and "Primitive Man" (recently re-titled "Love In Motion'' overseas) are merely a poor man's Bowie. However, Bowie is reportedly an Icehouse fan

Two years ago, Melbourne's radical Birthday Party toured the U.S. to a nation full of yawns. In fact, New York's Ritz pulled the plug on them during their New York date. In 1983, the Birthday Party's club tour, taking in East and West Coasts, was greeted by crowd's and press attention.

Quietly earning a top 30 single this year were Moving Pictures, on Network Records, with "What About Me?'



Next month, I.R.S. Records is releasing the debut album by Hunters & Collectors, which has been applauded heartily in the British press. Over the summer, Oz Records-A&M's recently established Australian connection-is putting out a compilation of Australian acts called "Maiden Australia" as well as The Church's ''The Blurred Crusade.'' Midnight Oil, a band who recently played an anti-nuclear concert in England and may be Australia's most politically radical top-selling band, also may be on tap for this summer

Rick Springfield has acknowledged his Melbourne roots on his new "Living In Oz" album, without hurting his chart standings. The Little River Band on their recent tour, seemed re-energized to some critics with the addition of veteran Australian singer, Johnny Farnham.

So, the Australian Invasion, as some have called it doesn't begin and end with Men At Work. Almost overlooked in all of this are the contributions of New Zealanders-Epic recently released Sharon O'Neill's "Foreign Affairs," MCA/Big Time issued Jon Stevens' self-titled album and L.A.-based Enigma Records (the company which launched Berlin) is release ing a compilation package by NZ new wavers, Blam Blam Blam. However, except for Split Enz, no New Zealand act has come close to hitting the American big time.

However, as each minute ticks by, the days of B.M.A.W. recede into dark memory. Billboard

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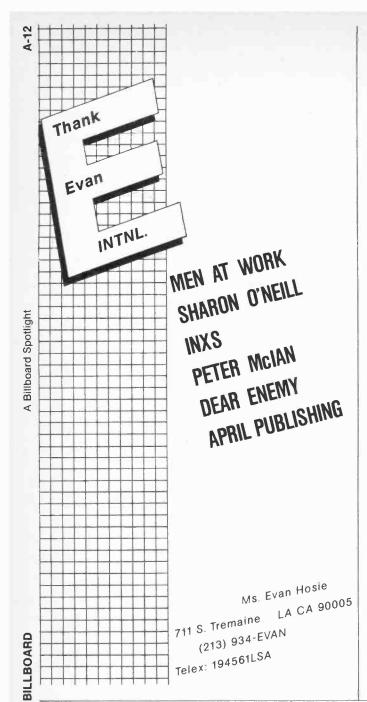
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# **Beleagured Retailers Seek Relief**

AUSTRALIA

#### • Continued from page A-6

Tony Barber, managing director of Edel's, denies the first allegation but states "that could be right" in regards to being cut off by the majors. He cites an upturn in trading in the first three months of the year over last year's figures and their taking over of the Light and Sound stores as positive factors, and maintains that Edel's is not in danger of liquidating.

Palings has suffered a wide range of problems in the past five years including store closures that brought the number of operations down from a peak of 38 stores to its present 14. With a history of over 130 years, Palings was once the giant of musical retailers. But ownership changes, inability to keep pace with trends and internal problems have caused a steady decline. New owner Peter Hayward is enthusiastic about the present re-organization and points to an increase in sales levels of 24% in the past year as a good indicator. Their flagship store moved into new premises last month with major changes in layout and merchandising.

Says Hayward, "We've done away with departmentalization of records but retained our specialist staff and allocated a lot more room to cassettes due to their increase in popularity." Floor space for records and tape was cut down from 7,000 square feet to 3,800 in the move and a huge sale got rid of the overstocked record bins that were Australia's largest range of recorded product. "Although it has always been a tradition for Palings to have a large selection of music, we couldn't afford to stock one of everything and had to condense our selection to become profitable."

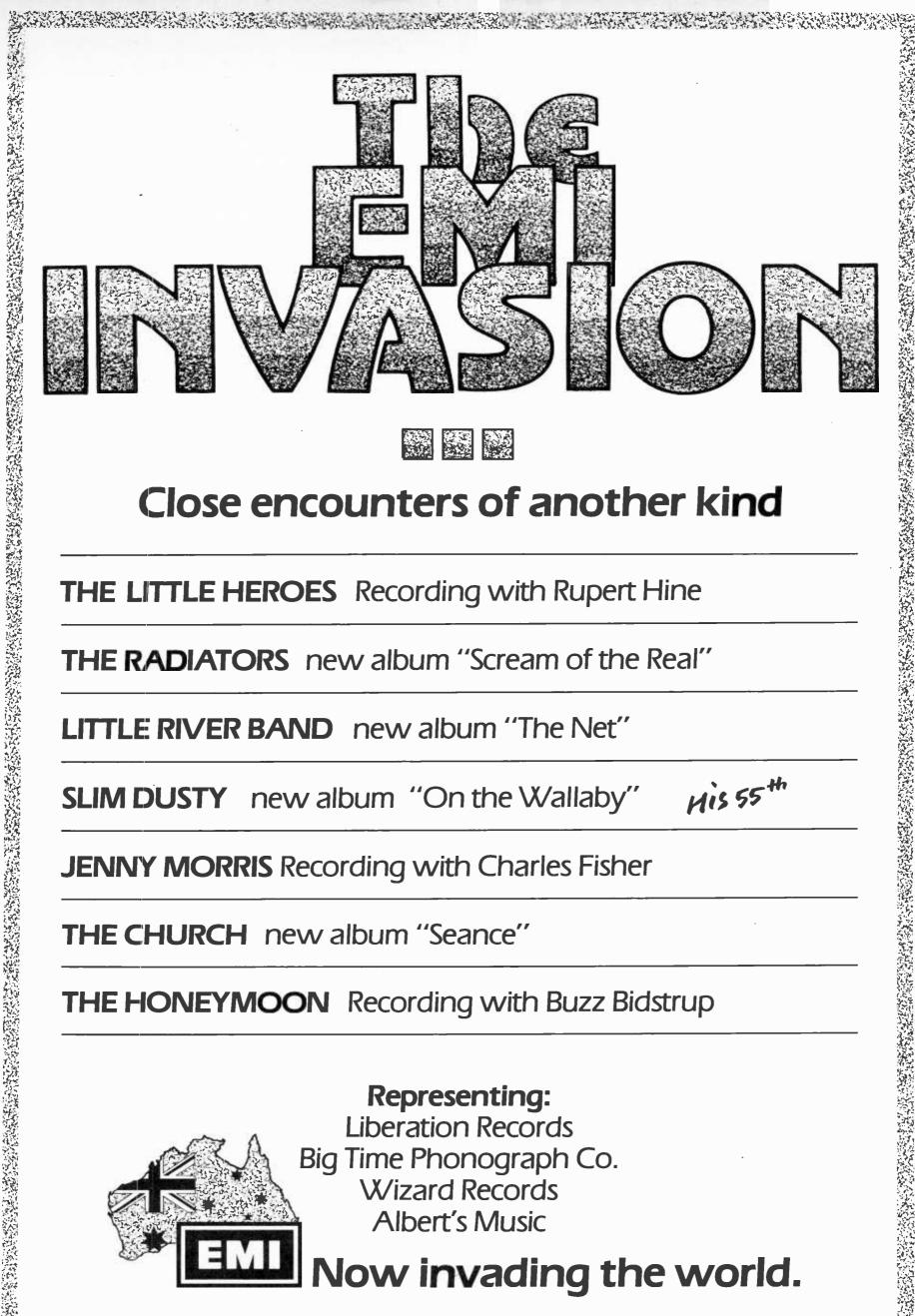
Like most store owners, Hayward blames home taping, a 25% youth unemployment rate, and the recession for the problems that retailers are encountering, and states, "The record industry will be extremely static at best this year."

Another operation that foresees a bright yet restrained future is the Music City chain of 10 stores. Concentrating on budget product and non-discounted top 40 material, they have realized a growth of 20% a year in sales in their six years of existence.

Bob Jones heads up the operation and has a 20year history of record retailing with both Edel's and a large department store chain before coming to Music City. "I think the record companies have been on their pedestals for too long and are now starting to feel the pinch. They're going to have to start making deals this year," says Jones who keeps a tight rein on ordering and returns to comply with the major labels' restrictive policies. Music City caters to the over-25 clientele who still have money to buy records and are always looking for a bargain. Fully 60% of their sales is budget stock, deleted television specials, and remainders.

Another bright spot in retailing is the growing strength of the Record Retailers Assn. which was started in 1979. They send out a monthly bulletin of 1,200 copies to members, interested persons and companies in the music industry and the major la-*(Continued on page A-14)* 





# **Close encounters of another kind**

THE LITTLE HEROES Recording with Rupert Hine

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# Now invading the world.



AUSTRALIA

#### • Continued from page A-12

A-14

1983,

28,

MAY

bels. Often controversial, the newsletter serves to inform retailers of trends, mutual problems with their suppliers, and as a medium of communication among themselves to keep up on the latest deals and possibilities for furthering their profits.

Bruce Maskey is the editor of the bulletin and a retailer himself and his perception of the problems facing retailers in the coming year is based on their feedback and his experience.

"First, we are faced with shrinking margins, where we get only 271/2% on regular sales, TV specials net us only 221/2 to 25%. Over Christmas, Festival allowed only 25% on their seven new releases, but that has been changed. Aside from dramatic increases in overhead and labor costs, we have to fight the competition from video games, home video, and other entertainment diversions." He does state that some dealers have taken on video products as a hedge and a few have moved their efforts away from records for that reason. He continues, "The record companies are not offering either the right marketing or the service to us, due most likely to reduced staffing and a tight advertising budget. But some of their reductions in service are ridiculous like discontinuing alphabetical listings of titles in their catalogs which Festival, CBS and WEA have done.'

WEA comes under fire from a number of fronts due to their reducing the price of records and tapes BILLBOARD in this country. Prices for tapes were dropped to \$7.99 from their \$10.99 list, but it has created more problems for retailers in that they look bad if they don't reduce prices on other manufacturers' tapes. Plus, some retailers have not passed along the discount to customers, preferring to take the profit themselves. Additionally, WEA (and PolyGram) de-leted a major portion of their back catalog at the same time as the price cut, which affected many specialist stores that depend on back catalog for their livelihood.

Oddly enough, most retailers do not favor a levy on blank tapes. Blank tape sales have trebled in Australia in the past year and record stores have been the primary purveyors of them. Many seem to have missed the boat on video software too, not thinking that the video boom would affect them and fearing the extra investment. Another fault that many stores share is a lack of education of staff, Australian shop assistants being notorious for a lack of product knowledge and service orientation.

Warren Fahey, owner of Larrikin Records (an independent label) and Folkways Music (a highly successful specialist record shop), put it best when he said, "Some of these retailers need a shake-up and an education. There are some good ones, true, but boy are there some crooked ones. They should be selling cabbages!"

Fahey is an outspoken member of the industry who is both retailer and label president and his ability to survive and prosper has defied description. Aside from railing against the multinational record companies because of their incompetence and inability to understand retailers, he places a lot of the blame on store staff who don't care. Says Fahey, "I can't be-



Lisa Bade

lieve that some of the retailers are so crazy. They should realize that the customer is always looking for new music. To have a store that is stocked full of TV record offers, top 40 and back catalog pop music is just not good enough. If they want to build up a reputation they have to offer (and know what they are offering) a wide selection of music.

"One would imagine that the music world revolves around soundalike pop music-I know it doesn't. There are two notices on my office wall. One reads, 'Popular music is not all that popular,' and the other one is 'The music being made isn't boring, the music being played is.' "

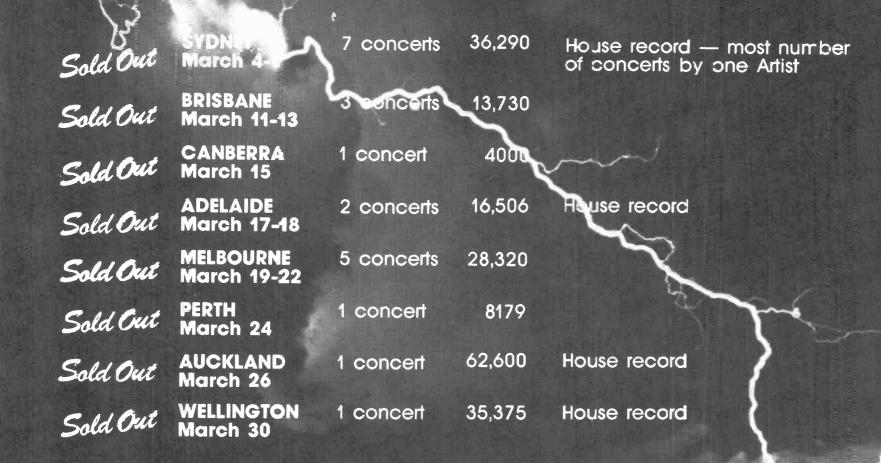
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# FOR 10-DAY EVENT THIS FALL San Diego Fest Joins With Kool

By THOMAS K. ARNOLD

38

SAN DIEGO-The mainstream Kool Jazz Festival and the eclectic San Diego Jazz Festival are joining forces this year for one 10-day jazz festival scheduled to start the last week in September, promoters George Wein and Rob Hagey recently announced.

Last year's Kool Jazz Festival, in its eighth year in San Diego, attracted crowds less than half the size it had in previous years—as few as 10,000 for a massive San Diego Jack Murphy Stadium show featuring Miles Davis and Lee Ritenour as opposed to an average of 30,000 a few years back. Promoter Wein started to think smaller.

That same year, the fourth annual San Diego Jazz Festival, with a mix of traditional and avant-garde that included Anthony Davis and Dizzy Gillespie, did surprisingly well, with most of the shows either selling out or coming close to doing so. But since the Old Globe Theatre complex halls in which the festival was held have an average capacity of less than 600, the law of diminishing returns took effect and promoter Hagey failed to make any money. So he, in turn, started to think bigger.

Four days after the close of Hagey's festival last October, a representative from Wein's firm called Hagey to propose a merger. Seven months and a half-dozen crosscountry trips later, that merger has become a reality.

The ninth annual Kool Jazz Festival, presented by the fifth annual San Diego Jazz Festival, will be held Sept. 23 through Oct. 2 in a variety of city venues. The total seating capacity for the festival is around 10,000. Hagey says—more than three times the capacity of his festival in the past.

Survey For Week Ending 5/28/83

Under the terms of the agreement with Wein, Hagey says he will continue to retain complete artistic, booking, and promotional control over the festival, while Wein and sponsors the Brown & Williamson Tobacco Corp. put up the money nearly twice the \$60,000 Hagey was used to working with before.

Jazz

While some purists in the local jazz community might feel Hagey has "sold out," he claims that is not the case at all. "What's so exciting is that this new arrangement provides the chance for the San Diego Jazz Festival to grow," Hagey says. "I can continue the whole operation as it was before—the whole homegrown, homespun feeling is still going to be evident. But everything needs to change, to grow, to expand, to survive, and this jazz festival is no exception. Linking up with the new sponsors will enable the festival to grow in a way that it would not have been able to do on its own."

Hagey recalls that when George Stalle, line producer for Wein's Festival Productions, first called him up to discuss a possible merger, he was skeptical. "We were very successful, crowd-wise and in terms of critical reaction, but we still didn't make any money," he says. "Putting on last year's festival had been very exhausting, and once again it was a labor of love. And I didn't know whether I would be willing to do it again without some form of financial backing."

In a subsequent meeting with Wein, however, Hagey was assured that he would continue to be able to exercise creative control over the festival and basically "continue to operate it as I had in the past, just on a bigger scale," he says. A week after that initial meeting, Hagey continues, a proposal was drawn up by Wein, and a final agreement between Hagey and Festival Productions was reached in late April.

No acts have yet been announced for the festival, Hagey says, although he expects to have most bookings finalized by June.

Hagey started the San Diego Jazz Festival—originally called the La Jolla Jazz Festival—in 1979 and has consistently lost money ever since. But he has received critical accolades from the local jazz community and national music publications for his adventurous booking policies as well as his professionally staged productions.

The Kool Jazz Festival was started in 1975 as a joint project between Festival Productions, which also stages the annual Playboy and Boston Globe jazz festivals, and Brown & Williamson. Since then, the festival has grown from a handful of host cities to the present 22, which this year will feature more than 2,000 artists in 500 separate concerts.

#### Tapes Due Soon In Playboy Talent Search

LOS ANGELES—Deadline for submission of tapes in the second annual Los Angeles Playboy Club talent search is June 1. A biography and photo must be submitted along with each tape entry.

with each tape entry. Mike Goodman, the club's general manager, says, "There are many fine jazz groups and musicians in the L. A. area seeking a showcase, and Playboy wants to provide the facility." The winning contestant will work a weekend gig at the club, he promises. Singers are welcome to compete.

ww.americanradiohistorv.com



AL'S ALLIES—AI Hibbler, seated at center, beams during playback of his new Open Sky label album, marking the vocalist's 50th year as a performer. With him, standing from left, are producer Martin Scot Kosins, veteran saxophonist Buddy Tate, and pianist Hank Jones, who also arranged the set, due for summer release as part of Open Sky's Great Performers series. Seated at right is technical director Danny Dallas.

### Stash Hopes New Album Will Get Sales In Shape

#### By PETER KEEPNEWS

NEW YORK—Stash Records got its start eight years ago with something different: an attention-grabbing series of reissue anthologies, each built around a theme—frequently either sex or drugs. And now that it has gained a foothold in the crowded field of independent jazz labels, it is trying something different again: a jazz exercise album aimed at the over-35 audience.

Stash founder Bernard Brightman sees the upcoming exercise package, "Jazz-A-Rise," as an opportunity to expand his label's base beyond the jazz audience. He also sees it as filling a void in a market admittedly glutted with exercise LPs.

"There's a lot of exercise albums, but to my knowledge this is the first one specifically geared to people from 35 to 65 or 70," says Brightman.

"The music is geared to that demographic. Mike Lobell and Gary Posner, two engineers from New Jersey, provided the music. The A side, which is for beginners, features uptempo contemporary jazz; the B side is a little more mellow. I worked for six months with Dr. Karl Leone, an expert in the field, to design an album that would bring listeners along step by step."

Although Stash now has 50 titles in its catalog, Brightman says his primary purpose in attending the upcoming National Assn. of Independent Record Distributors (NAIRD) convention will be to line up distribution for "Jazz-A-Rise." "Stash is in a good position to work with distributors on this album," he says. "I think it has far more sales potential than anything else we've done." Among the distributors currently handling Stash in the U.S. are Rounder, Richmond Bros. and City Hall. "Our distribution is excellent," Brightman says, "but we don't have enough." Stash product is also available in Japan and Europe through various licensing arrangements.

Another album that Brightman sees expanding Stash's consumer base is Helen Forrest's "Now And Forever," the former big band vocalist's first LP since 1955. Brightman says Forrest's album is receiving airplay on a number of nostalgia-formatted stations and such syndicated formats as "The Great Sounds."

Brightman, a lifelong jazz fan whose background is in the manufacturing and importing of handbags and belts, started Stash in 1975 for the purpose of releasing anthologies of old jazz and blues tracks, licensed from various labels, tied to a theme. The label's first release, "Reefer Songs," consisted entirely of songs with drug-related lyrics; the second, "Copulatin' Blues," was devoted to songs about sex. Among the label's subsequent reissue projects was a five-volume series of "Women In Jazz" collections.

Brightman says he stopped doing reissues because "it was not always clear what was free of copyright" and because "I ran out of ideas." Subsequently, he began recording new material by a wide range of artists, among them Bucky Pizzarelli, Ira Sullivan, the Widespread Depression Orchestra, Joe Newman and Jack Walrath. Brightman does most of the producing himself but has occasionally used such outside producers as Richard Ables and Frank Driggs.

**Monterey Tickets On Sale** 

MONTEREY, Calif. – Season tickets for the 26th annual Monterey Jazz Festival are now being offered to the public. Current season ticket holders will have until May 31 to purchase tickets, while new season orders will be accepted through June 30

Thus far, talent enlisted for the three-day festival, slated for September 16-18, includes Sarah Vaughan, the Buddy Rich Big Band, Mel Torme, Joe Williams, Wynton Marsalis, John Lewis, Mundell Lowe, Shelly Manne, Andy Simpkins, Clark Terry, Bill Berry & the L. A. Band, the Poncho Sanchez Latin Jazz Band, Mark Naftalin, Bo Diddley, Irma Thomas, Bobby "Mr. Goodfingers" Murray, Esther Jones, Lowell Fulson, John Collins, Emily Remler, Bruce Foreman and Bobby Hutcherson.

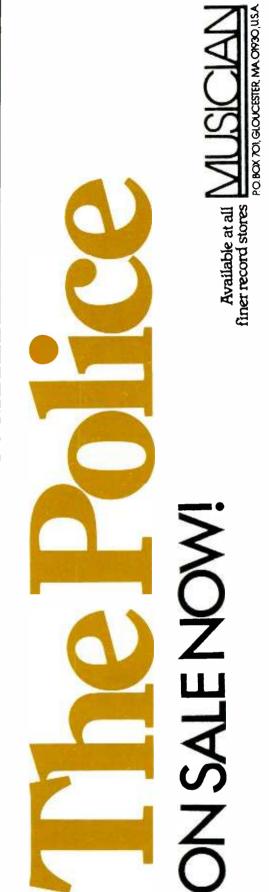
More information, as well as the season tickets, are available from the Festival at P.O. Box JAZZ, Monterey, Calif. 93942.

Sis Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
	1	5	JARREAU Jarreau, Warner Bros. 1-23801	会会	NE.7 E	3	CARLOS SANTANA Havana Moon, Columbia FC STEPS AHEAD
525	8	3	EARL KLUGH Low Ride, Capitol ST-12253	\$			Steps Ahead, Musician 6016 (Elektra)
3	3	11	WEATHER REPORT Procession. Columbia FC 38427		WEW		<b>GEORGE DUKE</b> Guardian Of The Light, Epic 38513
4	6	5	JOE SAMPLE The Hunter, MCA 5397	1	33	24	LEE RITENOUR Rit/2, Elektra 60186
5	5	24	GEORGE WINSTON December, Windham Hill C-1025	30	30	11	JOHN McLAUGHLIN Music Spoken Here, Warner 1-23723
6	7	24	GROVER WASHINGTON JR. The Best is Yet To Come, Elektra 60215	31	23	24	MILES DAVIS Live At The Plugged Nickel, Columbia C2-38266
7	2	28	EARL KLUGH/BOB JAMES Two Of A Kind. Capitol ST-12247	32	32	29	VARIOUS ARTISTS Casino Lights, Warner Bros.
¥?	13	5	WILTON FELDER Gentle Fire, MCA 5406		NEW	HINY	CHICO FREEMAN
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10	10	13	JOHN KLEMMER Finesse, Musician 60197-1 (Elektra)	34	36	78	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577
11	11	46	DAVID SANBORN As We Speak, Warner Bros. 1- 23650	×	NEW		<b>RARE SILK</b> New Weave, Polydor S10028 (Polygram)
12	17	32	SPYRO GYRA Incognito, MCA MCA-5368	36	29	21	RODNEY FRANKLIN Learning To Love, Columbia
13	4	13	DAVE GRUSIN AND THE NEW YORK/LA. DREAM BAND Dave Grusin and the New York/L.A. Dream Band, GRP A 1001	<b>D</b>	47	3	38198 <b>GEORGE HOWARD</b> Asphait Garden, Palo Alto P
14	14	51	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)	38 39	41	75 101	GROVER WASHINGTON J Come Morning, Elektra 5E-5 PAT METHENY & LYLE
由	18	17	HERBIE HANCOCK Quartet, Columbia C2-38725				As Falls Wichita So Falls W Falls, ECM-1-1190 (Warner
16	16	38	JIMMY SMITH Off The Top, Musician 6016-1 (Elektra)	40	34	9	WORLD SAXOPHONE QU Revue, Black Saint BSR 00! (Polygram)
敛	22	91	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK	41	44	42	PIECES OF A DREAM We Are One, Elektra 60142
俞	20	5	3576 DAVID GRISMAN	42	19	11	BILL EVANS The Paris Concert, Edition ( Musician 601640-1 (Elektra)
1	21	15	Dawg Grass/Dawg Jazz, Warner Bros. 1-23804 <b>SHADOWFAX</b>	43	NEW	KTRY	BILLY COBHAM'S GLASS MENAGERIE Smokin', Musician 60233-1
会	26	5	Shadowfax, Windham Hill C-1022 HANK CRAWFORD	44	46	36	(Elektra) CHICK COREA
☆	27	5	Midnight Ramble, Mifestone M 9112 (Fantasy) LIZ STORY	45	45	3	Touchstone, Warner Bros. 2. VARIOUS ARTISTS Bill Evans-A Tribute Palo Al
	24	46	Solid Colors, Windham Hill C-1023 BOB JAMES	46	48	24	SARAH VAUGHN
ष			Hands Down, Columbia/Tappan Zee FC 38067				Crazy And Mixed Up, Pablo 137 (RCA)
	25	5	LONNIE LISTON SMITH Dreams Of Tomorrow. Doctor Jazz FW 38447 (CBS)	47	40	44	DAVE GRUSIN Out Of The Shadows, Arista 5510
24	12	47	GEORGE WINSTON Winter Into Spring, Windham Hill	48	43	131	GROVER WASHINGTON J Winelight, Elektra 6E-305
25	15	11	C-1019 CHICK COREA Again and Again, Musician 60167-1 (Elektra)	49 50	49 42	9 81	VARIOUS ARTISTS Sampler '82, Windham Hill EARL KLUGH Crazy For You, Liberty LT 5

Billboard®

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

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# Pro Equipment & Services

# Enhanced Role For SPARS Eyed Training, New Technology Discussed At Nashville Meet

**By ERIN MORRIS** 

40

NASHVILLE-The 110 participants at the Society of Professional Audio Recording Studios (SPARS) meeting here last Sunday and Monday (15-16) heard suggestions for improving their professional standing and income as well as appraisals of the impact of new sound technologies. Proposals were also made to enhance SPARS' role as a training, accrediting and job-finding agency for sound engineers.

Speakers at the event were Murray Allen, president of Universal Recording: Len Pearlman of Editel; Randy Holland of Bullet Recording: Nick Colleran of Alpha Audio; Johnny Rosen of Fanta Professional Studios; Kerry O'Neil of Kraft Bros.: Jerry Barnes of United West-

Billboard photo by John P. Latta DENVER'S TIME—RCA artist John Denver, standing, listens intently to a digital recording of his new album, "It's About Time," which was recorded on a Mitsubishi model X-800 digital recorder at Criteria Recording Studios in Miami. With Denver are engineers Roger Nichols, center, and Barney Wyckoff. ern Studios: Guy Costa of Motown/ Hitsville, U.S.A.; Chris Stone, president of Record Plant; Mack Emerman, president of Criteria Recording: Joe Tarsia, president of Sigma Sound: Ken Perry of Masterfonics, and Lou Dollenger, national sales manager of Mitsubishi Electric Sales America.

In mostly informal discussions, these points were made:

• That SPARS should design a certification exam for engineering students to be used as an extra credential: sponsor three-day seminars to give updated information on technique and equipment to those who already have engineering careers: and design a sample booklet of resumes for engineering students to help them find jobs in major studios.

• That many Los Angeles studio owners, according to a survey, would rather hire someone with no engineering experience than someone who has had only a six-month program because of what has to be unlearned.

• That engineers working with digital will need to retrain themselves to mix differently because noises not heard in analog can be heard in digital recording.

• That the high price of multitrack digital recorders is a more significant reason for studio owners not buying them than the incompatibility of different brands.

(Continued on page 62)

# Studio Track

By ERIN MORRIS

In Los Angeles at Lion Share Recording, Kenny Rogers in with producers Barry Gibb, Albhy Galuten and Karl Richardson laying tracks for Rogers' debut album for RCA. Richardson is engineering the project, with assistance from Tom Fouce. ... David Foster producing Chicago's next Full Moon release with engineer Humberto Gatica and assistant Steve Schmitt. ... Randi Crawford laying Warner Bros. tracks with producer Tommy LiPuma. Schmitt is be-

hind the board, with Fouce assisting. Guitarist Davey Allen cutting at Group IV Recording with producer Chris Ashford and engineer Andy D'Addario. Gary Gibson is assisting.

At Sound Technique Recording Studio, 3-D is currently cutting its debut album for AGP with Jimmy Ziegler and Randy Paige producing and Ken Carlson engineering.

Sparrow recording artist **Phil Driscoll** finishing mixing two upcoming albums at **Mama Jo's**. **Win Kutz** is producing and engineering the project. ... **Teri DeSario** and husband **Bill Purse** are producing her first Word Records release with engineers **Kevin Clark, Ed Cherney** and **Steven** 

# Film Engineers Honored By 3M

NEW YORK-Nineteen recording engineers, who worked on the soundtracks of such movies as "Gandhi," "E.T.," "Tootsie" and "Das Boot," have been given Lyra Awards by the 3M Co. The Lyras, now in their second year, are presented to sound engineers in the film business whose movies are nominated for Oscars in the best sound category.

Those honored include Milan Bor and Trevor Pyke (rerecording mixers) and Mike LeMare (sound effects) for "Das Boot"; Gene Cantames (production mixer) and Robert Knudson, Don Gigirolano and Robert Glass (dubbing mixers) for "E.T."; Simon Kaye (production mixer) and Gerry Humphreys, Robin O'Donoghue and Jonathon Bates (dubbing mixers) for "Gandhi": and Les Lazarowitz (production mixer) and Lester Freholtz, Arthur Riantodowski and Richard Alexander (dubbing mixers) for "Tootsie."

Jim La Rue (production mixer) and Lee, Robert and Michael Minler (dubbing mixers) received the award for their creation of the vocal cords of the computer in Walt Disney's "Tron."

3M also presented a special Lyra to Harold M. Etherington, of the International Alliance of Theatrical Stage Employees & Moving Picture Machine Operators of the U.S. and Canada (IATSE), for his efforts on behalf of the creative accomplishments of movie sound teams. Ford.... Cheryl Ingram in with producer Kutz cutting tracks for upcoming LP on Sozo... Producer Bill Maxwell and engineer Kutz editing and mixing a Keith Green album for Sparrow Records.

At Evergreen Recording Studios in Los Angeles, Placido Domingo working on album for CBS Masterworks with producer Milton Okun. Rick Riccio is engineering with Mike Hatcher assisting.

At The Complex, British act Level 42 tracking an upcoming PolyGram album, with Verdine White and Larry Dunn producing. Chris Brunt is engineering, with Barbara Rooney assisting.... Gordon Lightfoot mixing his latest album for Warner Bros. Dean Parks is producing with engineer George Massenburg and assistant Murray Dvorkin.... Ultravox in the studio working on new Chrysalis album, with Ron Pendragon engineering the sessions.

In San Francisco at The Automatt, producers Dennis Wadlington, Dewayne Sweet and Marty Blacman laying tracks with artist Darlene Coleman for an LP for Megatone. Ken Kessie is engineering.

In Nashville at Doc's Studio, Johnny Weathers laying tracks for new TA Records release. Mike Pearce and Larry Phillips are producing, with Bobby Bradley engineering and Ronnie Joe Friend assisting.

Reba McEntire working on LP for PolyGram at Sound Stage Studio with producer Jerry Kennedy and engineer Brent King.... Jimmy Bowen producing Dean Martin for Warner Bros., with Ron Treat and Steve Tillisch engineering.

In Atlanta at Vix Trax, the New Breed producing themselves for debut project with Victor Vick, Jr. behind the board.

Larry McBride producing Atlanta at Doppler Studios with Miland Bogdan engineering. In New York City at The Songshop, Dennis Burstein and Michael Richman working on proj-

ect with engineer John Palermo. Capitol artist Lillo is at Celestial Studio recording his debut album for the label. Paul Lawrence Jones II is producing, with Steve Goldman and Carl Beatty engineering.

The Iron City House Rockers have finished recording at Bearsville Studios in Bearsville, N.Y., with producer Mark Dodson.

In Suffern, N.Y., at **Bear Tracks Studios**, **Spyro Grya** working on their seventh album for MCA. **Rich Calandra** and **Jay Beckenstein** are producing the project. with **Michael Barry** engineering.

At Studio 4 in Philadelphia, Fun House finishing an EP with Jay Davidson producing and Phil Nicolo engineering.

Doug Miller cutting for Gospearl at Sheffield Recording in Phoenix, Md., with producer John Harley and engineer Bill Mueller. ... Food For Worms working on an EP for Clean Cuts label. Ty Ford and Jack Heyerman are producing, with Mueller at the controls. At Long View Farm in North Brookfield,

At Long View Farm in North Brookfield, Mass., Arlo Guthrie working on Warner Bros. album, with John Pilla producing and Jesse Henderson engineering. . . . George Lilly and Tom Davis co-producing Tom Di Buono with Bill Robinson engineering.

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



FINAL PENNY—Main Street Records artist Penny De Haven, second from right, works with her support staff on the final mixes of her first LP at Eleven-Eleven Studios in Nashville. Pictured with De Haven are, left to right, producer Mark Sherrill; Bert Bogash, general manager of Main Street Records; and engineer Ron Reynolds.



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#### Specifications

• Phono Input Data: Signal/noise ratio, better than 70dB below 10mV; Subsonic filter, 18dB octave below 20Hz, Input impedance, 47K ohm; Maximum input capability, 220mV at 1 KHz

Auxiliary Input Data: Signal/noise ratio. 85dB below 1V: Maximum input capability. 5V.

 Microphone Input Data: Signal/noise ratio, 75dB below clipping: Max-

imum input capability 200mV; Input-Iow impedance. 600 ohms. Talkover-14dB program level reduction.

• Graphic Equalizer:

Active Bi Fet circuitry:  $\pm$  12dB range: Center frequencies 60Hz. 250Hz. 1KHz. 3.5KHz. 12KHz.

#### • Output Level Meters:

Dynamic range-20dB to + 3dB; Sensitivity for 0 VU selectable-200mV. 1.25V. 1.75V. 2.00V

• Program (Line) Output Data: Maximum output capability—10V RMS/10K ohms. Slew rate 12V us.

#### Signal Processor Loop Output

(Record Output):

Typical output (with most program material)-300MV

Headphone Output:
500 MW @ 8 ohms.

• Distortion: IM and THD-Less than 0.05% (typically less than 005%).



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A PIP OF AN INTERVIEW-Gladys Knight (second from left) and her brother Merrill (left) visit with B.J. Rucker and Cal Dupree of Atlanta's Video Music Channel.

# Music Monitor

• Solo Act: The video for Laura Branigan's "Solitaire" was shot in Los Angeles by KEEFCO. Director was Philip Davey, producer John Weaver,

• Working Overtime: Gladys Knight & the Pips were in New York last week shooting "Save The Overtime For Me." Forty dancers, many of them members of the New York City Breakers, were choreographed and directed by Kenny Ortega.

• Talk To Me: Sally Piper inter-viewed Geffen Records' Oxo and Bryan Ferry of Roxy Music for Warner Bros. Records' promo reel. The hour-long tape is distributed to clubs, cable outlets and retailers around the country and features the interview segments and new Warner Bros. clips: this month's are by ZZ Top, Roxy Music, the Ramones, Rank & File, Juluka, Todd Rundgren, Vanity 6, Al Jarreau, Elton John and Oxo.

• Krokus In Bloom: Arista has completed two clips for the group Krokus: "Screaming In The Night" and "Eat The Rich." Both were shot in San Francisco with producer Les-lie Rabb and director Joe Dea. The former song features the lead singer leading a funeral procession into a graveyard and tells the story of an evil king and a doomed maiden, who metamorphose into a cook in a diner and a television "VJ."

• Confidentially Speaking: The video for Nona Hendryx's new "Keep It Confidential," from her debut RCA LP, was directed by Klaus Lucka, chosen for his stylized effects. The artist's first video, "Confidential" featured David Morris as producer and art director. Shot in New York, it offers a "film noir" atmosphere and dancers from the Alvin Ailey company.

# German Figures Reveal Boom Trade Group Says VCR Sales Jumped 47% In '82

#### By JIM SAMPSON

Video

MUNICH-Bucking the continuing recession, Germany's video business expanded beyond most expectations in 1982. According to the German Video Institute, video recorder sales jumped 47%. Roughly 11% of Germany's \$1.45 billion video business came from original video programming.

German video demand has been encouraged by the cheapest hard-ware prices in Europe. But due to recent Japanese export concessions to the European Economic Community, the flood of low-price recorders from the Far East has already been curbed. Equipment shortages are anticipated for the first time in several years, and prices are rising.

The German Video Institute, primarily supported by German video dealers, calls its new market figures 'estimates, based on information from manufacturers, importers, pro-ducers and dealers." As the Institute's Thomas Grothkopp explains. "The industry is so new, and is growing so fast, that it is impossible to get exact figures or even really up-to-date market research."

Several conclusions can be gleaned from the Institute report, however. With 2.4 million video households, German market penetration has passed 10% and is expected to approach 20% in 1984. And video fans are active: one study claims 77% use their recorders "several times per week," and average 4.3 program rentals per month. The number of blank tapes sold jumped 67% to 16.7 million cassettes, worth \$236 million.

Germany's over 4,600 video rental locations, probably the largest per capita in any major market, would seem to be nearing the saturation point. Hundreds of bankruptcies were reported last year. But competition continues to intensify. Starting in July, Bertelsmann's 284 Book Club stores will offer video rental, and Photo Quelle, one of Europe's biggest chains, has started a video club

Most of the software business is done through rental, although the sales slice of the market improved last year from 5% to 8%. The Institute says an average video store sells 28 tapes monthly and rents 933. Here, as in most markets, VHS dominates, with roughly 59%, fol-lowed by V2000 (20%) and Beta (16%).

Video game turnover is booming, too. The Institute says 265,000 master consoles were sold last year, up 194% from 1981. Game sales totaled \$62 million on 1.45 million cartridges; that figure is expected to

jump 88% this year. Since these sales increases were achieved during a recession, and since the German economy is beginning to improve, significant video expansion can be expected this year. But for the first time, hardware price rises are on the horizon, due to the Japanese agreement with the European Economic Community which sets total 1983 video recorder exports to Europe at 1982 levels. Hitachi, which is building a \$11

million video plant near Munich, claims European video manufacturing capacity plus Japanese im-ports will not be able to meet hardware demand, leading inevitably to higher prices.

At present, most dealers report that adequate hardware is available, at prices ranging from under \$400 upward. The Video Institute expects the domestic video market to grow over 40% this year to more than \$2 billion. But at that rate, manufacturers will be hard pressed to meet demand.

(See "Fast Forward," Billboard.

by the beginning of next year. Phil-

Says Van Der Klugt: "A system can only be successful if it is a world-

wide standard, and I can only repeat

what is an article of faith at Philips:

we don't want to be the retailers of other people's technology. We de-

velop and research products our-

selves, and we see the results within our own organization. We are only

prepared to cooperate where the

costs and the sacrifices are shared."

market where the electronics indus-

tries, attracted by lucrative defense

and aerospace contracts, have left

the consumer field almost entirely to

Japanese and European manufac-

turers. The problem from Philips'

point of view is that Stateside dealers

Van Der Klugt sees the U.S. as a

# **Philips Executive Predicts** 8mm System's Dominance

#### **By WOLFGANG SPAHR**

DUSSELDORF-Existing videocassette systems will disappear from the marketplace within the next five to 10 years and be replaced by the new fully compatible 8mm tech-nology, according to C.J. Van Der Klugt, vice president of Dutch multinational Philips and the company's consumer electronics chief.

"We are very happy that we shall be avoiding further bloodshed," says the Eindhoven-based executive, referring to the 8mm Committee's standards agreement signed in Tokyo at the end of March, involving a total of 112 hardware companies including VHS and Beta protagonists Matsushita and Sony,

### **March Figures: Japanese VCR Production Up**

TOKYO-Production of VCRs in Japan this March came to a total of 1.257 million units, up 27.1% from the same month a year ago, and exports totalled 1.069 million, up 17.6%, according to figures from the Electronics Industries Assn. of Japan (EIAJ).

Total production for the January-March period came to 3.35 million units, up 16.9% on the first quarter of 1982. Exports for these three months totalled 2.77 million, up 20.9% on the previous year's matching period.

Among exports, those to the U.S. increased by 30.4% in March compared with the previous year, but those to the European Économic Community were up just 0.5%. Domestic deliveries to the trade here in the first quarter went up 68.5% from the previous year, to a total of 653,000 units.

Color television set production in March in Japan was 1.04 million units, up 14.5% on the 1982 tally, but exports were down 6.4% to just 417,000 units. Total color tv production in the first quarter was 2.74 million units, up 11.3%, with exports 1.01 million units, down 4.2% on last year.

May 21, page 29.) Hardware firms have been working on new mini-systems for some years, and the first 8mm camera/ recorders are expected to be on sale 1983 ips' familiarity with tape manufac-turing technology-crucially importuring technology—crucially impor-tant with the narrower tape width— and its dynamic track following sys-tem developed for flip-over V2000 cassettes should give the company a valuable edge in 8mm development.

### ARTIST/PRODUCER/SONGWRITER Powers' Projects Progressing

#### **By LAURA FOTI**

NEW YORK-Tony Powers is on the verge of something big. An artist, producer and songwriter with roots in '60s rock, Powers has both feet planted firmly in the video-dominated present.

Sony will release two of Powers' video clips in a "Video 45" later this year. The artist is also finishing an EP, with all songs to have video versions (also almost completed). He has written a musical, "I Came For Love," and is developing a one-hour pay-tv special. And last week he signed with manager David Krebs of Leiber & Krebs

Powers first came into the public eye when his video clip "Don't Nobody Move (This Is A Heist)" launched the "Discovery Of The Week" series on USA Network's "Night Flight." The clip features cameo appearances by Treat Williams, Steven Collins, Marcia Strassman and Peter Reigert, and has also aired on Home Box Office and in

clubs around the country. "Don't Nobody Move" received acclaim-and questions about the identity of its unknown star. It turned out that Powers, although he had no album or single in release, was no stranger to the music industry. He penned such songs as "98.6" and "Ain't Gonna Lie" for Keith, "Lazy Day" for Spanky & Our Gang and "Why Do Lovers Break Each Other's Hearts" for Bobb B. Soxx & the Blue Jeans.

Powers also worked for awhile in Don Kirshner's songwriting "fac-tory." He says, "I found it fairly easy to write that way, although there was too much regimentation and not enough challenge. My life now is more interesting. I do what I want to do, which includes gathering fine people around me.

# Schweitzer Thinks Independently

NEW YORK-David Schweitzer is a video music director with an independent streak. The director of such projects as Tony Powers' 14minute "Midnite Trampoline" and promotional clips for Rachel Sweet, the Gap Band, Bertie Higgins, Pat Benatar, Huey Lewis & the News, Xavier, Sister Sledge and others says he sees music video as an art form unto itself.

"It's not necessary to wait for a record company to hire you," he says. "If the design and production are correct, you can end up with something better than you might when you're operating under record company constrictions.

"It's always better to work directly with an artist, regardless of the cir-(Continued on page 43)

Working on your own, you gravitate to the people who really believe in you. Money is not the answer: the answer is someone who will nurture you, allow you to do what you do best. Everyone who does something different needs to be nurtured. You should enjoy what you do, the people around you, and be able to have a good time."

Powers has entered into a partnership with David Schweitzer (see story, this page) and Gary Heery, both of whom worked on the 14-minute film "Midnite Trampoline." He is also working with Gene Corn-ish, co-producer of his EP, "Don't Nobody Move."

Although Powers believes money is not the sole answer to an artist's problems, he is quick to add that funding is necessary to put creative ideas onto film, videotape and vinyl. The best situation is when the business and artistic ends work hand in hand to keep the work as vital as possible. Why should it be watered down? All you get then is a person who sounds like everyone else, and that won't last too long." Powers is looking for a record label, but says, "It has to be a company that's into video music, and is committed to it worldwide."

The first project Powers would like to complete with funding from a label is his EP. Three of the four songs have already been made into video clips; the last song, "Fire And Ice," is still awaiting a clip. (The title song and "Odyssey" make up Pow-ers' Video 45.)

have opted for Japanese video formats. V2000 is not on sale, and Philips subsidiary Magnavox markets (Continued on page 43) FULL COLOR STOCK VHS OR BETA VIDEO CASSETTE BOXES Available in quantities as low as 100. lso available th your aprint. (logo, ame, addres





# Grammy Producer Cossette Sees Cable Music Boom

By ETHLIE ANN VARE

LOS ANGELES-Pierre Cossette, who went from a youthful booking agent at MCA to the founder of Dunhill Records to the syndicator of half the music programming on television, has never found the marriage of pop music and tv an easy one. The excitement of rock'n'roll, he feels,

was always lost on the small screen. The networks tagged it "instant death, a guaranteed 23 share" and relegated it to the graveyard slot. But the producer of the Grammy Awards show sees cable stations and television narrowcasting making a profound change in the use of music on tv. "I still don't think there's a great future for music in commercial, network television," says Cossette. "But these new systems are going to absolutely revolutionize that.

"The new systems are going to have to use music, because to mount comedy or drama in any top-flight, professional way would cost \$400,000 an hour. But you can take music and mount it in a highly, highly professional manner for \$150,000. With these new systems having to fill all these hours, devouring programming like a shark eating plankton, they're going to look at these numbers and say 'The only way we can afford to kick this off in a superstar way is to go with music.'

"It's going to be a bonanza for guys like me. And it's going to be a bonanza for music."

Having 80 television channels in every living room may be revolutionary, but the concept of narrowcasting is not new at all, maintains Cossette. "Narrowcasting is the history of the record business. What percentage of the population has ever bought records? Five percent? Certainly not the same percentage that buys toothpaste.

"And that's not exclusive to records. Take a giant hit movie. Maybe 15% of the population has actually seen it, though 95% has heard it. (Continued on page 49)



This listing of video releases is designed to enable wholesalers and retailers to be up-to- date on available new product. Formats In- cluded are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the sug-
gested list price of each title is given; otherwise, "No List" or "Rental" is Indicated. All informa- tion has been supplied by the manufacturers or distributors of the product.
AFRICAN SCREAMS Abbott & Costello
Beta & VHS Nostałgia Mérchant
COME ON, COWBOYS Bob Livingston, Ray Corrigan, Max Terhune
Beta & VHS Nostalgia Merchant \$29.95 DIRTY HARRY LV Warner Home Video LV 1019\$29.98
DON DAREDEVIL RIDES AGAIN Ken Curtis Beta & VHS Nostalgia Merchant (2)\$79.95
ENTER THE DRAGON LV Warner Home Video LV 1006
THE EXORCIST LV Warner Home Video LV 1007
FRANCES Jessica Lange Beta & VHS Thorn EMI Home Video\$69.95
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G-MEN VS. THE BLACK DRAGON Rod Cameron Beta & VHS Nostalgia Merchant (2)
HEROES OF THE HILLS Bob Livingston, Ray Corrigan, Max Terhune Beta & VHS Nostalgia Merchant \$29,95
HOLT OF THE SECRET SERVICE Jack Holt Beta & VHS Nostalgia Merchant (2)
IN OLD AMARILLO Roy Rogers, Dale Evans Beta & VHS Nostalgia Merchant
IT'S IN THE BAG Fred Allen, Jack Benny Beta & VHS Nostalgia Merchant
PRIVATE BENJAMIN LV Warner Home Video\$29.98
ROUGH RIDERS OF CHEYENNE Sunset Carson Beta & VHS Nostalgia Merchant
SUPERMAN LV Warner Home Video LV 1013\$34.98
To get your company's new video re- leases listed, send the following infor- mation – Title, Performers, Distributor/ Manufacturer, Format(s), Catalog Num- ber(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

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# Survey For Week Ending 5/28/83 **Billboard**® Videocassette Top 40

RENTAL

### SALES

#### These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of re-These are best selling videocassettes compiled from Chart Chart retail sales, including releases in both Beta and VHS Position Week Week uo Ы tailers and wholesalers formats. >This **V**his Neeks TITLE eeks TITLE ast Copyright Owner, Distributor, Catalog Number ast Copyright Owner, Distributor, Catalog Number JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA. Karl Video Corporation 042 WEEKS AT #1 19 54 FIRST BLOOD Thorn/EMI 1573 WEEKS AT #1 1 AN OFFICER AND A GENTLEMAN 1 14 14 AN OFFICER AND A GENTLEMAN 2 Home Video 1467 Paramount Pictures, Paramount Home Video 1467 AIRPLANE II-THE SEQUEL 11 3 5 4 AIRPLANE II: THE SEQUEL Paramount Pictures, Paramount Home Video 1489 3 2 Paramount Pictures, Paramount Home Video 1489 ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181 14 6 3 3 FIRST BLOOD Thorn/EMI 1573 BLADE RUNNER ▲ Embassy Home Entertainment 1380 2 4 12 9 CREEPSHOW 5 Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306 3 PLAYBOY VIDEO VOLUME 2 6 BLADE RUNNER ▲ Embassy Home Entertainment 1380 5 12 STAR TREK II-THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180 27 9 18 THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149 7 7 8 8 14 ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181 21 6 8 POLTERGEIST ▲ MGM/UA Home Video 800165 THUNDERBALL CBS-Fox Video 4611 9 21 2 THE SECRET OF NIMH MGM/UA Home Video 800211 8 7 LET'S SPEND THE NIGHT TOGETHER Embassy Home Entertainment 1231 10 NEW 10 10 23 ROCKY III (ITA) CBS-Fox Video 4708 11 21 POLTERGEIST A (ITA) 12 JANE FONDA'S WORKOUT Karl Video Corporation 042 MGM/UA Home Video 800165 11 9 4 12 20 GREASE 3 FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015 Paramount Pictures, Paramount Home Video 1108 12 17 18 STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338 13 10 15 21 13 16 MISSING Universal City Studios Inc., MCA Distributing Corp. 71009 PLAYBOY CBS-Fox Video 6201 14 14 26 PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202 15 5 14 15 **BEST FRIENDS** NEW ENTRY Warner Brothers Pictures, Warner Home Video 11265 15 26 2 TEX Walt Disney Home Video 123 THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149 16 7 18 VIDEODROME 16 HER Universal City Studios Inc., MCA Distributing Corp. 71013 17 18 5 EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS THE WORLD ACCORDING TO GARP 17 13 18 Video Corporation 043 Pictures, Warner Home Video 11261 18 are retty LOVESICK 18 14 n MONSIGNOR Warner Brothers Pictures, Warner Home Video 20011 CBS-Fox Video 1108 FIREFOX • Warner Brothers Pictures, Warner Home Video 11219 19 17 27 19 12 17 NIGHT SHIFT The Ladd Co., Warner Home Video 20006 CREEPSHOW 20 15 9 THUNDERBALL CBS-Fox Video 4611 20 33 2 w Inc./Warner Brothers Pictures, Warner Home Laurel Show Video 11306 VICTOR/VICTORIA MGM/UA Home Video 800151 21 19 THE WHO ROCKS AMERICA CBS-Fox Video 6234 21 20 28 2 FIREFOX Warner Brothers Pictures, Warner Home Video 11219 19 22 11 23 22 27 ROCKY III (ITA) CBS-Fox Video 4708 THE COMPLEAT BEATLES . THE BEST LITTLE WHOREHOUSE IN TEXAS • (ITA) Universal City Studios Inc., MCA Distributing Corp. 77014 22 23 23 23 30 23 TIME RIDER Universal City Studios Inc., MCA Distributing Corp. 528 24 24 33 STAR TREK: THE MOTION PICTURE NEW ENTRY 2 ictures, Paramount Home Video 8858 THE SECRET OF NIMH MGM/UA Home Video 800211 25 BEST FRIENDS 25 13 7 NEW ENTRY Warner Brothers Pictures, Warner Home Video 11265 1 VIDEODROME Universal City Studios Inc., MCA Dist. Corp. 71013 26 26 LOVESICK NEW ENTRY NEW ENTRY Brothers Pictures, Warner Home Video 20011 ROCK AND ROLL HIGH SCHOOL 27 23 8 HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305 27 3 16 Warner Home Video WAR 24054 JAZZERCISE MCA Distributing Corporation 55089 29 THE LAST UNICORN CBS, Fox Video 9054 28 8 28 35 5 MASH-GOODBYE, FAREWELL, AND AMEN CBS-Fox Video 1215 29 27 4 LAST AMERICAN VIRGIN MGM/UA HOME Video 800190 29 25 2 VICTOR/VICTORIA MGM/UA, Home Video 800151 YOUNG DOCTORS IN LOVE 30 21 13 30 31 28 BASKET CASE Modia Home Entertainment M-220 18 23 ANNIE (ITA) RCA/Columbia Pictures Home Video 10008 31 31 30 3 MISSING Universal City Studios Inc., MCA Distributing Corp. 71009 HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011 34 32 22 20 32 9 STAR TREK II-THE WRATH OF KHAN (ITA) TRON (ITA) Walt Disney Home Video 122 33 27 24 33 24 23 Paramount Pictures, Paramount Home Video 1180 36 34 30 3 AN EVENING WITH ROBIN WILLIAMS Paramount Pictures, Paramount Hom 34 10 MONSIGNOR Home Video 2319 CBS-Fox Video THE THING Universal City Studios Inc., MCA Distributing Corp. 77009 35 31 27 39 JACKI SORENSON'S AEROBIC DANCING 35 4 MCA Distributing Corp. 55090 CAPTAIN BLOOD CBS-Fox Video 4624 36 29 36 25 23 TRON (ITA) 4 Walt Disney Home Video 122 THE TEMPEST RCA/Columbia Pictures, Home Video 10455 37 36 3 37 26 12 YOUNG DOCTORS IN LOVE Vestron VA-5012 COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY 6 38 28 38 32 18 THE WORLD ACCOROING TO GARP . Home Video 11261 DEAN Embassy Home Entertainment 1333 39 28 7 COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY INCUBUS Vestron V-4016 39 35 4 DEAN Embassy Home Entertainment 1333 STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338 40 32 14 27 MIDNIGHT COWBOY MGM/UA Home Video 700193 40 7

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

# New On The Charts

Video

#### "LET'S SPEND THE **NIGHT TOGETHER"** Embassy Home Entertainment-10

The dramatically high chart debut for the Rolling Stones tour movie "Let's Spend The Night Together" illustrates the viability of music video as a sale product. (The title does not even appear on the rental chart.) But, then, just about every-thing the Rolling Stones touch turns to gold.

The \$39.95 videocassette price tag, combined with the nearness of the release to its theat-ical play, worked to the title's advantage. The chronicle of the 1981 tour was directed by Hal Ashby and produced by Ronald Schwary.

It is also of note that "Best Friends" and "Lovesick" debut this week, at the strong positions of 15 and 18, respectively. Both titles are being promoted heavily under the



slogan "Perfect Couples"; both list for \$39.98.

This feature is designed to spotlight titles making their debut on Bill-board's Videocussette Top 40.

# **Music Director Schweitzer**

• Continued from page 41

cumstances, to get in touch with the ideas and draw them out. If you're being hired to make a promotional clip, you're selling the artist, and the better you know the artist the better your chance of success.'

Schweitzer knows all about selling from his years of experience as cameraman, director of photography and director on commercials. He is

### 8mm System's **Rise Is Seen**

Continued from page 41

VHS hardware. The advent of 8mm, Van Der Klugt hopes, will change all that.

Discussing existing video hard-ware formats, Van Der Klugt wel-comes the EEC/Japan trade agreement providing for a floor price on Japanese imports. Overproduction damaged the market in 1982, he says, and the results were negative for everybody. Now the huge stockpiles are subsiding, and new generations of VCRs are moving into the marketplace.

represented by a company called Vision Arts and does a great deal of work at EUE/Screen Gems studios in New York

One of Schweitzer's favorite projects was the independently pro-duced "Watching TV," completed more than two years ago. The clip showed stucio musicians Victoria Berde and Hugo Napier and was shown on Home Box Office. "They wrote the song with video in mind, and they proved that a name artist is not necessary to make a viable video."

He adds, "It also shows that the He adds, "It also shows that the  $\frac{10}{30}$  record companies are not the only  $\frac{10}{30}$ ones who should be exclusively involved in the video music form. Thorn EML Sony and others are giving incentives for music films.

BILLBO Schweitzer believes that too few Roung directors and producers are being brought into the music video business, and that too often record companies don't take advantage of readily avai able talent.

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Schweitzer's next project is Pow-ers' "Fire And Ice," a nine-minute piece to be shot in black and white on a 1940s-style set with tap dancing.

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# Firm's Concert Ads Aim To 'Leave Impression'

#### By MOIRA McCORMICK

CHICAGO-"Good ads make a difference," says Rick Figura, associate producer and director of oper-ations at Chicago-based Super Spots. "They punch through the airwaves and leave an impressionthey motivate people." Figura figures that Super Spots, a

division of Joe Kelly Creative Services, produces the kind of radio and television concert spots that "sell more tickets than locally produced commercials: they're crisper and cleaner, with more apparent loud-ness. Our spots themselves even get listener requests!"

According to founder Joe Kelly, the year-old Super Spots' volume "has been doubling every month." Promoter clients include Cleveland's Belkin Productions, Brass Ring Pro-ductions of Detroit, Los Angeles' Avalon Attractions, Contemporary Productions of St. Louis, Memphis Mid-South Concerts, Festivals Inc.

of Milwaukee, Chicago's Jam Productions, and Sunshine Promotions of Indianapolis.

Artists availing themselves of Super Spots' services include Hall & Oates, Pat Benatar, Neil Young, the Stray Cats, Adam Ant, Triumph, Sammy Hagar, the Kinks, Jimmy Buffett, Bob Seger, Diana Ross, Journey, Ted Nugent and Blue Oy-ster Cult. Most recently, Super Spots took on Billy Joel's "Nylon Curtain" tour, Billy Squier's U.S. tour, and the Schlitz-sponsored Who tour, in which they provided the pre-concert "Schlitz Rocks America" spot as well as air commercials well as air commercials.

The typical Super Spot features the distinctive baritone of former radio personality Kelly, generally over a stereo musical bed, in what Kelly describes as "a chronicle of the artists' career, and a sense of what it's like to be at their concert. (Continued on page 49)

Powder

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**DIVINYL SHOW-Christine Amplett** of Chrysalis' the Divinyls performs at the Ritz in New York.

# Lineup Is Expanded For **Masson Concert Series**

By JACK McDONOUGH

SARATOGA, Calif.-In what booker Bruce Labadie calls "an attempt to keep broadening our hori-zons," the summer "Vintage zons," the summer "Vintage Sounds" series at the Paul Masson Mountain Winery will this year boast performances by Smokey Robinson, Joan Baez, the Modern Jazz Quartet and the Concord Jazz All-Stars (with Rosemary Clooney and Woody Herman). They join re-peating acts Ray Charles, George Shearing/Mel Torme and Stephane

Grappelli/Oscar Peterson. The concerts are held at a 1,000-seat outdoor amphitheatre. Despite the small capacity, Labadie says the winery is able to schedule top acts "just because it's such an extraordin-arily nice place to perform. Once someone plays there they usually like to come back, and after word gets out from one artist, we'll get inquires from many others."

The winery is located at 1,800 feet, with a commanding view of the entire Santa Clara Valley. Performers play in front of a three-story 12th century Romanesque facade, which had been brought around Cape Horn from Spain to serve as part of St. Patrick's Church in San Jose. When the church was destroyed in the 1906 earthquake, winery founder Paul Masson purchased the portal and installed it at the winery,

which is now officially designated as a State of California landmark. Most performers play a Friday night/Saturday and Sunday afternoon schedule, although Grappelli and Peterson have a fourth Monday show July 4 and Shearing and Torme do a Labor Day show as well as a Thursday opener Sept. 1. Ray Charles will also do a Thursday night show (Aug. 18) as well as a Saturday night benefit dinner show for the American Cancer Society. Baez will do Sunday afternoon and Sunday night shows only, for the benefit of her Humanitas Foundation.

make one enormous last hurrah.

There will be 28 shows on the European leg of the tour-all but two of

them outdoors-in seven weeks, fol-

lowed by 30 dates in the U.S. through-out August and September. Due to the tight scheduling of the perform-

ances, two complete stages are being

built so that one can be set up while the second is being used. The cost of

the equipment Supertramp is bring-

ing along exceeds \$5 million. "The stage has to be physically

In addition to the "Vintage Sounds" series, the Winery also hosts a "Music At The Vineyards" classical series, highlighted this year by the first Bay Area performance of the Chicago Symphony Winds. Most of July is taken up with the Valley Shakespeare Festival.

#### **Dewars Backing** Second Village Jazz Festival

NEW YORK-For the second year Dewars White Label will be sponsoring the Greenwich Village Jazz Festival, which will run from Aug. 26 to Sept. 5 and will be held at 12 different area jazz clubs. There will also be a free concert at Washington Square.

Participation clubs are the Blue Note, Bradley's, the Cookery, Jazz Forum, the Knickerbocker, the Other End, Seventh Ave. South, Sweet Basil, the Village Corner, the Village Gate, the Village Vanguard,

and Village West. The clubs will sell \$10 festival passes that will be worth \$200 in discounts to see some of the 50 partici-pating acts, as well as workshops, lectures and films. Festival coor-

By ETHLIE ANN VARE LOS ANGELES-Supertramp is large because of the amount of P.A. currently setting off on its last world we use," says stage manager Ian Lloyd-Bisley. "Each metal structure tour as the five-man band its fans have come to know. Before Roger Hodgson leaves the group, it plans to is 160 feet by 46 feet. But the stage is relatively clear and clean, rather simple compared to, say, Rod Stew-

**Supertramp World Tour** 

Is A Massive Undertaking

art's.' The stage will involve triangular light frames and inverted triangles of movie screens, each 30 feet wide and 10 feet high. A 4,500-watt Xe-non digital projector will show films (done by C.D. Taylor) to accent the songs. Sound production comes through 64 channels, requiring 16

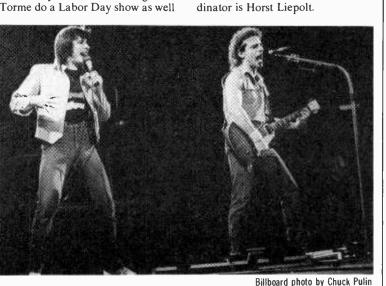
"We're going to need 15 or 16 trucks, four coaches; it will take 25 people just to put the metal up. Then there will be 12 people on the sound crew, eight on the light crew, and six on the stage crew," says Lloyd-Bisley. "A lot of people to feed." The light show alone draws 1,800 amps of power.

"A show like this is much more difficult in Europe than in America," says Lloyd-Bisley, "because of the language barrier and the differ-ent power standards. You sometimes have to go through two sets of customs guards in a single day, and the potential for trouble is always there. The power difference creates the worst problems; a stagehand was almost electrocuted on the last tour because of it.'

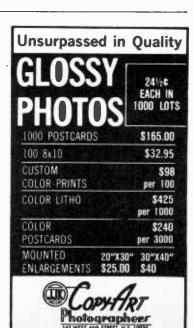
Lloyd-Bisley is excited about this tour, though, because for the first time it will include two extra musicians onstage-session veterans Scott Paige and Fred Mandel—who will allow Supertramp to perform songs not normally possible live. "They can't physically play all the instru-ments in some of their arrangements. Songs like 'Gone Hollywood' have never been performed live before," he says.

Despite the logistical difficulties in keeping such a show on the road, Lloyd-Bisley looks forward to the tour and to the "next phase" of Su-pertramp. "Roger leaving the band will change things. It will be good for him, and it will also revitalize the rest of the band. There will be a new member, maybe two," he predicts. "It won't really hit me that it's happened until the last show at the Forum in L.A.

"In the meantime, this show is going to be powerful. People are going to get their money's worth."



JOURNEY SHOW—Journey members Steve Perry and Neal Schon share the vocals during one of three recent Journey concerts at the Byrne Arena in the New Jersey Meadowlands recently.



# Venues

Talent In Action

1983 JAZZ & HERITAGE FESTIVAL New Orleans, La Tickets: \$6.50, \$2

For thousands of Louisiana natives who flocked to the Jazz & Heritage Festival, which concluded here May 8, the continuous music that spilled from stages and tents merely distracted from the food and crafts for sale in the grassy infield of the Fair Grounds race track. For visitors to this muggy metropolis, however, the music was part of a movable feast whose main courses were served by the Neville Brothers, Lady BJ & Spectrum, and the Youth Inspira-tional Choir featuring Raymond Myles.

The performance by the Nevilles, who closed the festival's 14th year with an extraordinary set of pop, dance and funk tunes, was yet another testament to their enormous musical range and determination to put New Orleans back on the pop music map. Uniting the city's street and carnival rhythms, the legendary musical family-Art, Aaron and his sons, Ivan and Jason, and Charles and his daughter Charmaine-pooled their talents for 80 minutes of incendiary pop music

They communicated their most commercial strengths without sacrificing their distinctive re-gional accent on such perrenial favorites as "Hey Pocky Way," the "Brother John/Iko Iko" medley and "Down By The Riverside" before the largest crowd ever assembled at one stage, according to the festival's organizers.

There was also Aaron's captivating intonation on a wildly accessible new song he wrote with Ivan called "I'm A Big Boy Now." The cut, a charming, superior pop song and as commercial as the best of Hall & Oates, will be featured on the Nevilles' forthcoming album, a Keith Rich ards production for Rolling Stones Records. A singer's singer, Aaron is one of the few ballad stylists left whose delivery is unique, and hearing him glide into falsetto on the transcendental "Tell It Like It Is," one was reminded that his commercial potential as a soloist is largely untapped.

Ivan Neville's growth as a singer/songwriter and keyboardist in the past year also accounts

for the group's fanafically loval following. His in terplay with guitarist Brian Stoltz, bassist Darryl Johnson and drummer Willie Green embraced r&b, sweet soul and Afro-Cuban-flavored funk in a pop-rock setting that was both melodic and eminently danceable, Such tunes as "Right Time Of Night," "One Thing" and "The Time Is Right" showed exceptional pop promise and the coming of another Michael MacDonald. One looks forward to his solo career.

Lady BJ, one of New Orleans' most celebrated pop singers, was inspired by Mahalia Jackson. But she has arrived at her own individual presentation, and her interpretations May 8 of "And I Am Telling You" and "I Will Survive" were bold and imaginative. Like Aretha Franklin and Patti Labelle, Lady BJ colors her lyrics with earthy growls, glistening shimmers and a strong sense of drama. Her lusty belt could easily find a home in a Broadway musical or on the pop and soul charts

The exuberant Raymond Myles, son of gospel great Christine Myles, has been singing in church since he was a boy. And at the gospel tent May 7, the earth seemed to shake a little bit as the cherubic pianist/conductor led the Youth Inspirational Choir of New Orleans through a rocking, stomping set of "born again" music

Myles, like Luther Vandross; has what it takes to entertain a crowd. He sings and plays with an abundance of personality and charm, and his leadership of the Choir's 40 members was exemplary. Several of the soloists flourished under his direction, and their dynamism as per formers should be captured on videocassette. Myles affirmed his commitment to the spirit that makes New Orleans music great the follow ing day when he snuck on stage after his mother's set with the Zion Harmonizers to sing "The Greatest Love Of All." It was an unforget-LEO SACKS table Mother's Day moment-

#### DREAM SYNDICATE THREE O'CLOCK

Its Slash/Ruby album may not be doing

Country Club, Los Angeles Tickets: \$8.50

much for Warner Bros.' quarterly statement, but Dream Syndicate is certainly popular in its hometown. The May 7 show, last local appearance before the Syndicate leaves to tour behind U2, saw block-long lines waiting to get into the 1,100-capacity Country Club. The crowd was very young and very excited.

Although lead singer/guitarist Steve Wynn says that the "psychedelic revival" label applied to the band is a misnomer, the foursome did not exactly disprove that attitude. This is a band whose seeds were definitely sown by the Seeds. There was more feedback in the hall than at the average junior high school dance-only this was intentional, Guitarist Karl Precoda imitated every move Jimi Hendrix ever made, with the possible exception of Hendrix' expert guitar chops At times, Precoda and Wynn seemed to be in volved in a contest of "dueling power chords." Minimalists need not attend a Dream Syndi

cate show; it's overkill from start to finish. The band played a slim 35-minute set and encored for another 15 with "Morning Dew" (and they claim not to be psychedelic revival?).

The opening act, Three O'Clock, has an EP out on the Frontier label and a different way of approaching the '60s. Lead singer Michael Querico looks like a reincarnation of Davey Jones: the music is a hybrid of the Yardbirds. Herman's Hermits and the Byrds. One of their songs, in fact, is the Byrds' "I'll Feel A Whole Lot Better," and ex-Byrd Gene Clark was on hand to join in singing lead.

The 16-year-olds who dominated the au dience were more than receptive to this stuff, having not heard it the first time around. What these guys need is a sound system that doesn't reduce their friendly little songs to a wall of mud and, perhaps, a more intuitive grasp of the me-ETHLIE ANN VARE lodic hook

#### **BOB FLORENCE'S** LIMITED EDITION

Carmelo's, Sherman Oaks, Calif. Admission: \$6

With three recent albums to his credit and a powerful, oversized orchestra sporting six saxophones, five trumpets, four trombones and rhythm, pianist/arranger Florence is an increasingly popular attraction throughout the Los An geles metropolis.

His music scored solidly April 11 at this recently enlarged but still-intimate bistro; patrons appeared unperturbed with the high deci-bel volume of music which deftly showcases a half-dozen exceptional soloists. In addition to the maestro's melodic planistics, individual innental contributions by Chauncey Welsch, trombone: Lanny Morgan, alto: Pete Christlieb, tenor, and Steve Hufstetter, flugelhorn were im pressive. Drummer Nick Ceroli anchored a strong rhythm section. Florence employs no singers

The Limited Edition might be even more palatable if Florence offered tunes other than those he has composed himself. All of his charts, moreover, run more than six minutes each. A few three-minute standards interwoven into his sets would insure a change of pace, though none of the customers-mostly musicians-protested his programming on the night caught Organist Jimmy Smith takes over the stand

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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-\$692,317, 48,807, \$15 & \$12, Cross Country

Survey For Week Ending 5/28/83

Concerts, Hartford Civic Center, three sellouts, house gross and house at-tendance records, house fastest sellout, May 13:15. GRATEFUL DEAD-\$344,250, 26,100, \$14 & \$12:50, Bill Graham Presents, Greek Theater, Berkeley, Calif., three sellouts, May 13:15. JOURNEY, BRYAN ADAMS-\$219,362, 16,914, \$13:50 & \$11:50, Freefall

Boxscore

- Prods., Nassau Coliseum, Uniondale, N.Y., sellout, May 8. OAK RIDGE BOYS, WILLIAMS & REE-\$172,000, 12,800, \$13.75, in house promotion, Front Row Theatre, Cleveland, four sellouts, May 7-8. STYX-\$164,025, 13,312 (17,644 capacity), \$12.50 & \$11.50, Contempo-
- rary Prods./New West Presentations, Kemper Arena, Kansas City, Mo.,
- DEF LEPPARD, KROKUS, JON BUTCHER AXIS-\$153,193, 13,819, \$11.50, \$11 & \$10, Stone City Attractions, San Antonio Convention Center Arena, sellout, May 9
- ALABAMA, JUICE NEWTON, TRASHER BROTHERS-\$152,308, 10,503 (16,000), \$15 & \$12.50, Century II Promotions, Hartford Civic Center, April ALARAMA
- KINKS, SCANDAL-\$137,570, 12,000, \$15 & \$10, Avalon Attractions, Irvine (Calif.) Meadows Amphitheatre, sellout, May 7.
- BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON-\$132,300, 11.789 (12,969), \$12 & \$10, Stone City Attractions, San Antonio Conven-
- tion Center Arena, May 12. DARYL HALL & JOHN OATES, OXO-\$129,504, 12,000 (16,700), \$13.20, \$12.10 & \$11, Feyline Presents, McNichols Arena, Denver, May 7. ROXY MUSIC, IMAGES IN VOGUE-\$118,701 (Canadian), 8,739 (9,000), \$14.50 & \$13.50, Perryscope Concerts, Civic Coliseum, Vancouver, B.C., May 9
- KINKS, SCANDAL-\$112,445, 11,135 (13,705), \$12.50 & \$10, Avalon Attractions, the Forum, Los Angeles, May 6. • DARYL HALL & JOHN OATES, OXO—\$107,994, 9,426, \$11.75. Fantasma
- Prods., Knight Center, Miami, two sellouts, May 12.13. DEF LEPPARD, KROKUS, JON BUTCHER AXIS-\$103,383, 9,900, \$10.50,
- Sound Seventy Prods., Nashville Municipal Auditorium, sellout, May 16. DEF LEPPARD, KROKUS, JON BUTCHER AXIS-\$95,513, 8,744, \$11, Contemporary Presentations/Innervision, Lloyd Noble Center, Norman, Okla. May
- TRIUMPH, FOGHAT-\$94,720, 10,000, \$10.50, Talent Coordinators of
- Amer., Baltimore Civic Center, sellout, May 15.
   DEF LEPPARD, KROKUS, JON BUTCHER AXIS—\$93,464, 8,277, \$11.50 & \$10.50, Tony Ruffino—Larry Vaughn Prods./Pace Concerts, Mississippi Coast Coliseum, Biloxi, sellout, May 13.
   KINKS, SCANDAL—\$77,106, 6,484 (8,500), \$12.75 & \$10.75, Avalon At-
- tractions/Mark Berman Concerts, San Diego Sports Arena, May 5. B.B. KING, MILLIE JACKSON, Z.Z. HILL, BOBBY (BLUE) BLAND-\$76,106,
- 6,619 (11,999), \$11.50, Fred Jones/Star Entertainment/Luther Thompson Jr./Lifestyle Assoc. Ltd., Mid-South Coliseum, Memphis, May 7.
  RONNIE MILSAP-\$75,000, 5,000, \$15, in-house promotion, Billy Bob's Ft.
- Workh, Sellout, May 6.
   MENUDO-\$72,966, 5,344 (9,426), \$15 & \$12.50, WNJU-TV 47 of New York, Knight Center, Miami, two shows, May 15.
   RONNIE MILSAP, REBA MCENTIRE-\$72,000, 7,200 (9,000), \$10, Little
- Wing Prods., Mabee Center, Oral Roberts Univ., Tulsa, May • OAK RIDGE BOYS, GAIL DAVIES-\$71,375, 5,800 (7,589), \$12.50, Sun
- shine Promotions, Ohio Center, Columbus, May 6. KINKS, SCANDAL-\$68,321, 6,351 (7,000), \$11.50, Pace Concerts, Reun ion Arena, Dallas, May 14.
- ion Arena, Dallas, May 14.
  TRIUMPH, FOGHAT-\$66,209, 6,019 (7,169), \$11, Brass Ring Prods., Wendler Arena, Saginaw, Mich., May 10.
  B.B. KING, MILLIE JACKSON, Z.Z. HILL, BOBBY (BLUE) BLAND-\$63,642, 5,922 (10,000), \$11 & \$9, Fred Jones/Star Entertainment/Luther Thomp-son Jr./Lifestyle Assoc. Ltd., Barton Coliseum, Little Rock, Ark., May 6.
  JOHN COUGAR, LE ROUX-\$62,735, 6,667 (7,500), \$10.50 & \$9.50, Sun-shine Promotions, Ft. Wayne (Ind.) Coliseum, May 14.
  KINKS, SCANDAL-\$62,390, 5,682 (7,500), \$11.50 & \$10.50, Contempo-rary Prods./New West Presentations, Starlight Theatre, Kansas City, Mo., May 15.
- May 15
- RONNIE MILSAP, JOHN ANDERSON-\$62,000, 6,200 (6,500), \$10, Little
- Wing Prods., San Angelo (Texas) Coliseum, May 5.
   WAYNE NEWTON—\$61,602, 4,323 (4,424), \$15.50, \$12.50 & \$10.50, Cumberland Concert Co., Grand Ole Opry House, Nashville. May 1.
   DEF LEPPARD, KROKUS, JON BUTCHER AXIS—\$59,073, 5,626, \$10.50, Tony Ruffino Larry Vaughn Prods., Boutwell Auditorium, Birmingham Ala., sellout, May 15.
- Ala HANK WILLIAMS JR., LEON EVERETTE & HURRICANE-\$56,703, 5,403 (7,000), \$10.75 & \$9.75, Brass Ring Prods., Wings Stadium, Kalamazoo, Mich., May 13. •
- RONNIE MILSAP-\$54,000, 5,400, \$10, KLUR Radio, Wichita Falls (Texas)
- Auditorium, two sellouts, May 13. HANK WILLIAMS JR., LEON EVERETTE & HURRICANE-\$48,278, 4,598 (5,147), \$10.50 & \$9.50, Brass Ring Prods., Wendler Arena, Saginaw, Mich., May 14.
- RONNIE MILSAP, STEVE WARINER-\$47,500, 4,750 (7,500), \$10, Variety
- Prods., Bicentennial Center, Salina, Kan., May 8. HANK WILLIAMS JR., BELLAMY BROTHERS-\$46,739, 4,565 (7,500), \$10.50 & \$9.50, Sunshine Promotions, Centennial Hall, Univ. of Toledo (Ohio), May 15
- SAMMY HAGAR, MOLLY HATCHET-\$42,227, 8,959 (5,000), \$12, \$11 & \$10, Contemporary Presentations, Univ. of N.D. Fieldhouse, Grand Forks,
- ROXY MUSIC. THE STRANGLERS-\$40.671. 2.874 (4.625). \$15.50 & \$10.
- Avalon Attractions, Santa Barbara (Calif.) County Bowl, May 6.
   WHISPERS, MILLIE JACKSON, PHYLLIS HYMAN-\$37,890, 2,582, \$15 & \$12.50, Evening Star Prods., Celebrity Theater, Phoenix, sellout, May 15.
   ADAM ANT, INXS-\$35,093, 3,694, \$9.50, Evening Star Prods., Mesa
- (Ariz.) Amphitheater, sellout, May 13.

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.

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### **Rock Shows Planned For Theatre In Wilkes-Barre**

#### **By MAURIE ORODENKER**

WILKES-BARRE, Pa. – Area rock fans won't have to go to Philadelphia or New York anymore if Jim Hunter succeeds in his plan to con-vert the old Paramount Theatre in downtown Wilkes-Barre into a rock concert/dance hall. He already operates a restaurant in the lobby of the theatre building, which has been shuttered since 1977.

46

Hunter, who is based in neighboring Dallas, in northeastern Pennsylvania, was to test the waters Sunday (22) with his first rock concert in the Paramount Theatre, featuring Inxs, with Richie Scarlet and the Seducers also on the bill

Hunter leased the theatre building from local owner Jack Smith, with hopes of being able to purchase the property. He plans to completely renovate the theatre. In the meantime, Hunter has removed all the theatre seating throughout the main floor and balcony, and estimates he can now put 3,000 standees in the place.

Hunter's partner, John Vassello of neighboring Kingston, says that while rock concerts will be the main offering, he sees the venue also being used for jazz festivals and even some off-Broadway plays, with some seating brought in for them. Vassello says they plan to fix up the old lobby area as a nightclub/dance hall to be called the Rotunda Room, patterned after New York's Studio 54.

The Paramount Theatre opened in 1938 as the Comerford Theatre, the flagship for the Comerford theatre circuit in the region. When it closed in June, 1977, it was the last theatre operating within the city limits. It was later reopened for the closed-circuit showing of championship fights. Other uses have been proposed for the Paramount, but nothing ever got off the ground. At various times, entrepreneurs were interested in it as a cultural center and as a place to stage plays. The theatre is registered with the National Directory of Historic Places.

Hunter says he hopes to improve his restaurant business through the rock concerts, with patrons buying food from him after the concerts

### Venues Schaefer Sets **Philly Concerts**

PHILADELPHIA-Schaefer Beer will sponsor the dozen or more rock and contemporary concerts to be promoted this summer at the Mann Music Center, the roof-topped outdoor auditorium in a park setting owned by the city. Concerts will again be promoted by Electric Factory Concerts, headed by Larry Ma-gid and Alan Spivak, in cooperation with the Mann Music Center, which is also the summer concert base for the Philadelphia Orchestra and the New York City Ballet. The summer series, to be known

as "Schaefer Summer '83," kicks off in June with three major concerts. The Beach Boys are first in on June 14, followed by Bette Midler on June 16 and Chicago on June 24. The Mann Music Center seats 5,000 persons under its roof and another 10,000 on outdoor benches and the lawn

### Nelson's July 4 Picnic Moving East

NEW YORK-The annual Willie Nelson Picnic, long a musical institution in Texas during the Fourth of July weekend, is moving east this year, with dates set for Syracuse, New Jersey and Atlanta during the holiday period.

On Saturday, July 2, the Willie Nelson Picnic will be held at the Carrier Dome in Syracuse. The show, promoted by John Scher's Monarch Entertainment, will also feature Linda Ronstadt, the Stray

Cats, Merle Haggard and Emmylou Harris. That same show will play again the next day at Giants Stadium in the Meadowlands in New Jersey, again promoted by Scher.

The next day, July 4, a charter plane will carry most of the perform-ers to the 50,000-capacity Atlanta International Raceway for a concert promoted by Alex Cooley featuring Nelson, Haggard, Ronstadt and the Stray Cats, as well as Waylon Jennings and David Allan Coe.

### **Red Rockers Moving Up** From Below Underground

#### By ETHLIE ANN VARE LOS ANGELES-Red Rockers

band's touring schedule too demanding.

"We tour till we're dead, then we do an album," says Hill. "But we're not complaining."

Now finishing a tour supporting Joan Jett & the Blackhearts, Red Rockers will soon complete a video for the song "Good As Gold," again produced by Sassone. "Videos are fun, but hard work," says the slight, dark-haired Hill. "I'd never want to be an actor. Too much makeup, too many long days. But video really opens things up for the music a lot. You get your ideas across with double the effect.'

Hill says he still has trouble be-lieving that "China" was actually rated on "American Bandstand," that it is a dance club hit. Observers have a difficult time comprehending this change in the Rockers' musical direction: the same man, David Kahne, produced both albums, and it's a good bet that this new mellifluousness didn't come from Stiff Little Fingers. If there was ever a band rougher than Red Rockers, it was the late SLF.

"We think the new album is great; we wouldn't have done it other-wise," says Hill. "And I'm sure the next album will be different than this one, too. Once people hear the new album, I don't think anyone's going to call us Clash clones anymore. Imagine us getting on Casey Kasem's top 40!"

of kids from New Orleans whose de-but was dismissed as a "Clash clone," so rough it never got as high as underground. "After we finished the last album, we toured the country quite a bit,' says bassist and co-songwriter Dar-ren Hill, 23. "We found that our music was limiting us. If we wanted to get a message across, we had to put it in accessible form."

ration

Red Rockers subscribes to the belief that the point of making music is to get as many people as possible to hear it. Playing to an audience of five in a trendy garret wasn't the idea. "Each one of our songs is about something we feel is important. We don't want to preach to people, but we do want to get them to think for themselves a little bit."

are pretty pleased with the way

things are going. With 415 Records

and Columbia behind them, the band

receives both the personal attention

of a small label and the massive dis-

tribution of an international corpo-

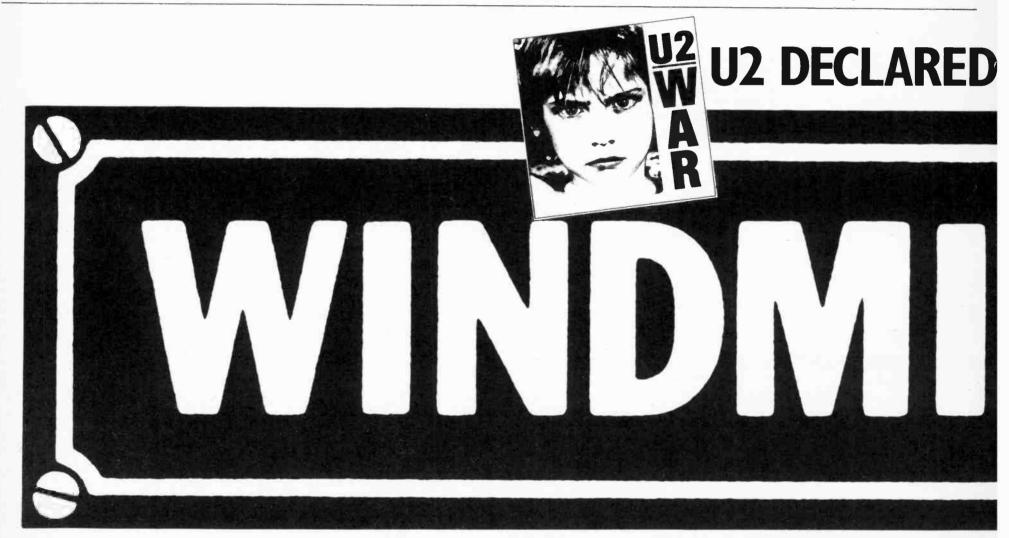
"China" is getting heavy FM air-

play, and the video of the song has

moved up from light to medium ro-

tation on MTV. Not bad for a bunch

Red Rockers was joined on "Good As Gold," the new LP, by Jim Reilly, former drummer of Ireland's Stiff Little Fingers. He re-places Patrick Jones, who found the



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You can do an album there; then use the Windmill Lane

# Venues

### 

#### **By ROMAN KOZAK**

About once a year, Rick Derringer allows us to take him to lunch and let us know what's new with him. This time around it was a very nice lunch, because all the things he was telling us last time that he was going to be doing, he did. And then some.

With his time with the McCoys, with Johnny Winter, and on his own, Derringer is very much a part of rock history, but he's

also very current. He's now in DNA, with longtime buddy Carmine Appice. The duo's debut LP was released recently by Boardwalk Rec-

ords, and it is causing some stir.

Derringer also has a solo LP, "Good Dirty Fun," which was recently released by PolyGram in Japan, and which may be followed by a tour there. He appears on albums made by a diverse lot of musicians including Donald Fagen, Bonnie Tyler, Chris Mancini, James House and Meat Loaf, and on the soundtrack of the film "20,001 B.C.," to be released soon.

In the last couple of years Derringer has produced Bebe Buel, Lorna Luft, "Weird Al" Yankovic, and the Japanese group Kodomo. He's spent months on tour, and has written a guitar method book, titled "Secrets," which will soon be out. He also designed a line of guitars. So we asked him what else was new.

"DNA is the main involvement now, but I've never been in a situation before where several things I had been involved in all came out at the same time," he says.

"And it's actually much more fun this way because each thing becomes less important," he adds. He says that he wants to go on the road with DNA, should the record do well in the U.S.

(Continued on page 49)

Stevie Ray Vaughan, the bright young guitarist recently signed to Epic, who played on David Bowie's new LP and was supposed to play lead guitar on Bowie's worldwide tour, has gotten into a publicity battle with Bowie after he quit and/

before it began. A press release from his manager Chesley Millikin charges that the contract Vaughan was asked to sign prior to going on tour was not the same as the verbal agreement. The written contract allegedly did not permit Vaughan to do any interviews or promotion for his upcoming album without the permission of Bowie's management.

or was fired from the tour two days

Further, says the release, the contract called for Vaughan to be paid the same minimum sideman's wage as the other musicians on the tour, which is less than \$300 per date, no matter what Bowie got paid on the date. The release says that even if Bowie gets a reported \$1.5 million

will not be permitted to bring in

Carter and Hart are counting on

attracting the 23-year-and-over age

group, and eventually will present

special matinees for children. Both

local and national jazz names will be

brought in. Set for the opening are

their own drinks.

the Heath Brothers.

for appearing at the US Festival, Vaughan and the other sidemen will

still get less than \$300. The release also charges that Vaughan was promised that his group Double Trouble would open on some of Bowie's dates, but that also did not appear on the written

contract. A spokesman for Bowie

says that a contract was not suddenly

thrust at Vaughan, but that after he

signed his Epic contract and after he

shows, he demanded more money to be on the tour, but Bowie called his bluff and fired him.

It took a full four months after the story appeared in Billboard (Jan. 15), but it's now been officially announced that **Rod Stewart** and his former manager **Billy Gaff** have reached an out-of-court settlement whereby, his attorneys say, Stewart gets all of his recording, publishing and performance rights, plus a cash settlement.



#### **No Alcohol At Philly Jazz Club** PHILADELPHIA–A new jazz club where no alcoholic beverages good music instead of alcoholic beverages, Carter and Hart say. Patrons

PHILADELPHIA-A new jazz club where no alcoholic beverages will be sold or consumed on the premises is being opened by two black businessmen here. Gerald Carter and John Hart will add to the after-dark scene with the opening of Chameleon's Garden in West Philadelphia

delphia. With a 325-seat capacity, the emphasis will be on good food and

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# Venues Dance Trax

Say amen, somebody: The Clark Sisters' "You Brought The Sunshine," originally released in 1981, is attracting a strong sleeper buzz on the East Coast, especially in New York, where it's in rotation on all three urban stations, and a sudden rush on copies of the like-titled album developed in recent weeks. This strongly message-oriented cut starts as reggae-inflected funk and ends up a stirring march, with joyous harmony vocals all the way through. "Sunshine" could easily be *the* feel-good record of this summer. The album (on Sound Of Gospel, 19631 West Eight Mile Road. Detroit, Mich. 48219; (313) 255-7460) is highly progressive musically: also note "He Keeps Me Company," a cut echoing the Philly soul of "Mighty High."

Donna Summer has been a conspicuous presence on peak-time dance floors this past year in spirit, at least (can you name two big hits that sound like her work?). Two new cuts by her should bring her back in fact. "She Works Hard For the Money" (Mercury seven-inch) is the preview of her upcoming Michael Omartian-produced album and is a hard synth-rocker, tight and hookish. "Romeo," from the "Flashdance" soundtrack, is a Giorgio Moroder production, which recasts Summer as an early '60s bad girl with ingenious, slightly jokey touches and a beautifully rendered vocal. Neither cut is currently scheduled for 12-inch release, although Michael Sembello's zippy wave-AC "Maniac" from "Flashdance" is being remixed by John Benitez.

\* \* \*

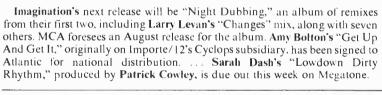
Pop-disco: we have to say that Menage's version of "Memory" (Profile) does absolute justice to the song itself, and can't fail to hit the way disco adaptations of "If You Could Read My Mind" and "Stormy Weather" did. ... India's "Stay With Me" (West End 12-inch) suggests a new sort of top 40 pop, clear and simple, with synthesizers, of course; if Dion & the Belmonts were around today, they'd be doing this—or something that sounds like **Malibu's** terrific four-song EP on Bobcat (1776 Broadway, New York, N.Y. 10019), which elicits surrealist satire and angst from "Goin' Cruisin'" and "I'm Not That

Kind Of Girl." and which revives the jerk with "Look At That Boy." "Somebody's Lovin' You" by Klassique (Sam 12-inch) brings back the raw-soul style of Loleatta Holloway with a strong, earthy lead vocal and stinging monologue, over a simple, tough funk track

Other "classic" sounds: First Choice's "Let No Man Put Asunder," from the 1977 "Delusions" album, has been rereleased by Salsoul as a 12-inch, with vocal/instrumental mixes by Frankie Knuckles and Shep Pettibone. Knuckles' mix adds 1983 electronics; Pettibone's emphasizes the funk bottom, and both add new vocal material. Paul Simmons Connection's "Use Me, Lose Me" (Streetwise 12-inch) gets the Philly groove down flawlessly, with unobtrusive, well-integrated synthesizer updating. Five versions appear; the reprise and dub are terrific.

\* \* \*

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# Venues

# Rock'n'Rolling

#### • Continued from page 47

Meanwhile, his solo album is being released in Europe, and if it does well there, it will be released in the U.S., giving him another outlet. There is currently interest in Derringer in Europe, because, he says, the Bonnie Tyler album he played on has been a big hit there, and his own solo album contains a duet with

her. "I don't see the solo album before the fall here, though I understand there has been some radio play from the import copies. I kind of hope that doesn't happen too much, because it could, if the record is successful, mess up our DNA thing. Now that DNA is out and getting real support from a real record company, it deserves its own shot," he says

The DNA album is interesting for some of its new music flavorings. "We wanted to include all those elements, but at the same time we were conscious that whatever wave music

it was called, new wave or whatever wave it turned to, to us it was becoming too much like a new kind of disco. So we wanted to be involved in music that people dance to, which to us is music with a good beat, but at the same time we were conscious of trying not to sound like that new disco again," says Derringer.

are trying to create-create, "We not walk, since it doesn't really now exist-that tightrope that includes rock, and some of that dance stuff, and some of those techno sounds, and lyrics that might not be as serious as you've heard in the past, and still be interesting and intelligent. We're trying to create something new.

Meanwhile, Derringer is also working on the recording careers of two actors: Adrian Zamed, "who rides around in the squad car with William Shatner on 'T.J. Hooker'," and David Keith, who has appeared in such films as "An Officer And A Gentleman" and "Lords Of Discipline." He has just finished a demo with Zamed, who's a mainstream rock performer, and he's going into the studio with Keith, who plays rockabilly.

On the video side, "Rick Derringer's Rock Spectacular," which he taped last April at the Ritz in New York with such guests as Carmine Appice, Tim Bogert, Karla DeVito, Southside Johnny and Ted Nugent, has been sold as a one-hour show to Panasonic for release as a videodisk, and he says Sony will put it out as a videocassette. Incidentally, there is one other music industry thing that Derringer does: he claims he's "the only rock'n'roll representative on the board of governors of NARAS."

#### $\star \star \star$

You would think that it's pretty much the decision of the record companies and the artists as to what song or songs they are going to make into video, but it's not always that way. It seems that now MTV has the clout to request what video they want made. Or at least that's what happened with Marty Balin, who says that MTV specifically asked that his song, "Born To Be A Win-ner," off his new EMI America album, be turned into a video.

"They had heard the whole album and asked if they could get a video of me doing that song," says Balin-who also is a part of rock history, both with the Jefferson Airplane/ Starship, and later on his own with the "Rock Justice" project, which he says may be turned into a full-length video.

But the latest album is only his second solo LP, which in a way still makes him a new artist, though he's been in the business almost 20 years. "I never planned to be in the music business in the first place," he says. "I've been doing it because I like to sing, and it's been fun for me. If I was in it for the money or the success, I would have stayed in a hit band. But I like the idea of just singing, challenging myself and trying different things."

#### **Super Spots** Concert Ads • Continued from page 44

"We insist on telling the truth, "We insist on telling the truth, being positive without hyping," Kelly goes on. "For a Triumph spot, we won't say tickets are going fast, but we will point up Triumph's elaborate light show. For Journey, we'll emphasize their Surround Sound and video. With the Police we'll let the pussic do the telling. we'll let the music do the talking, and paint the picture in as few words as possible."

Super Spots are produced entirely at the firm's in-house studios in downtown Chicago, engineered by longtime Kelly associate Jerry Bryant. Figura, financial controller Jan Silver, administrative assistant Pam Kuras and sales rep Bob Emery round out Kelly's Chicago contingent. John Martinka in Seattle handles West Coast accounts. "We want to expand (to other markets)," ac-knowledges Figura, "but not too fast. We don't want more than we can handle."

Figura says that, in many cases, Super Spots will approach a prospective promoter client with something in the can well in advance of a particular tour. "We keep tabs on who's going out on the road, and by the time an artist starts touring, we'll have done 25 to 30 man hours of research on the artist and his music, as well as construction of musical beds and copywriting."

# **Producer Pierre Cossette** Sees Cable Music Boom

#### • Continued from page 42

It's still narrowcasting. A classic example is MTV. For every 500 people who have heard about MTV, two people have seen it.'

Part of the recent success of pop and rock music on television, of course, is due to the fact that the "baby boom" generation, the bulk of the viewing public, has grown up with that sound. That's why "Solid Gold" is a success today, says Cossette, although it wouldn't have had a chance a few years ago. The Perry Comos and the Dean

Martins, so suited to the intimate medium of television, are no longer the top-selling recording acts. Cos-sette keeps this dichotomy in mind when he coordinates talent for the his annual Grammy Awards show, selecting performers both fitting for the medium and representing the public's taste in recorded music.

"We present 14 acts in the two hours. Last year we had three hours, and we probably will from now on.

But the 14 acts can't be 14 rockers or 14 gospel or 14 MOR," he says. "The Grammy Awards encompasses everything from classical on."

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Though the Grammy show has always showcased the performers who sell records, it has often been criticized for not doing enough to aid those sales. Very little merchandising in the past has been coordinated around the Grammys: there has been no equivalent to the movie ad proudly proclaiming "nominated for five Academy Awards."

"Something is being done about that," smiles Cossette. "The Record-ing Academy just last year made an association with NARM whereby NARM will be putting out little record tags, 'Grammy nominee' and 'Grammy winner,' designed by NARM and approved by NARAS. In the past, NARAS and NARM had little to do with one another. They were compatible, but had no affiliation."

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# Black

#### **RAP ROCKS** Two Managers Are Aiming For Broader New Wave Crossover

NEW YORK—Is rap music now as much a part of the new wave scene as pointy shoes and streaked hair? That's the contention of two managers involved in promoting rap music.

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Weldon Pearson manages the Fearless Four, a four-man rap group recently signed to a 12-inch deal by Elektra/Asylum chairman Bob Krasnow, whose single "Just Rockin'" uses Gary Numan's "Cars" for instrumental backing. Russell Simmons, president of Rush Productions, has two 12-inchers, Run-DMC's "It's Like That" on Profile and Whodini's "The Haunted House Of Rock" on Arista/Jive, targeted as much at the new wave audience as at rap's black teen market. Pearson says the Fearless Four "is basically a new wave group that is continuing the evolution of rap on record from what the Sugar Hill Gang started five years ago. The reason we went with Krasnow, who we're been talking to since he was at Warner Bros., is that he made a commitment to helping broaden our audience."

The Fearless Four's new wave appeal, claims Pearson, goes back to last summer, when the group's "Rockin' It" on Harlem-based Enjoy Records was a major New York area hit, in terms of both airplay on WBLS and play in black uptown clubs and downtown rock venues such as the Ritz. The record was also a favorite of many rock critics. Pearson claims sales in excess of 250,000 for "Rockin' It" between copies pressed up by Enjoy and bootlegs "that we know existed, but we were never able to track down the source of."

"We know we're something of an experiment for Elektra, but our experience, as well as that of Grandmaster Flash and Afrika Bambaataa, tells us that with the right lyrical and musical elements rap has many fans among those who love new music. Our next target is the progressive radio stations like WLIR."

Simmons agrees with Pearson, stating that "the newer rap artists have more in common musically with rock'n'roll than any commercial r&b since the days when r&b was rock'n'roll." He cites Grandmaster Flash, Afrika Bambaataa, the Fearless Four, the Cold Crush Brothers' "Punk Rock Rap" on CBS-distributed Tuff City Records, and his own Run-DMC and Whodini as examples of "more new wavey, nervous records with a stiffer beat the new wave crowd likes and buys."

Simmons contrasts this style of rap with the work of his most famous client, Kurtis Blow. "Kurtis, both on his upcoming 'Party Time' album on Mercury and his production of Sweet Gee's 'Games People Play,' is part of the pop-rap mainstream. With him we have an artist who can fit on black radio formats easily. His last album had two singles, 'Tough' and the ballad 'Daydreamin,' that got airplay, and landed Kurtis club dates, in California, where rap had never had that much impact." Another Rush Productions client, Jimmy Spicer, has just released "Money," which Simmons describes as "pop-rap," on Spring Records.



MAY

#### in the United Kingdom. From left are Howard Hewett, Jody Watley, and Jeffrey "Mon Daniels. as "po

# The Rhythm & The Blues The Lessons Of Motown's Success

By NELSON GEORGE

The story of Motown Records is one of the most astounding and inspiring in the history of American popular music, and perhaps in the entire history of black America. The odds against Berry Gordy's dream surviving, especially in a business as erratic as the record industry, were enormous. No other black-owned record companies (and very few

white-owned ones) have managed for so long to keep their heads above water and still impact forcefully in the marketplace. In the context of black

businesses, John Johnson's Chicago-based publishing empire (Ebony, Jet) is Motown's only peer.

The more idealistic among us would even argue that Motown's influence on American popular culture has been as profound as the NAACP's on public education and integration in general. While Gordy never let his acts take a very active role in the civil rights movement in the '60s, the company, by example alone, spoke volumes about black equality because a generation of white Americans looked at "the Motown sound" not as black music, but as their music. Along with the Beatles, Motown not only defined the musical direction of early to mid '60s pop music, but made everyone believe that the utopian vision of a world united by good music was possible and maybe even likely. It is hard to remember that such a feeling existed, but everytime you listen to one of those Motown classics that wonderful optimism returns, albeit briefly.

Watching the Motown tv special last Monday (16), a few points be-(Continued on page 52)

### Deodato's New Challenge: Producing Con Funk Shun

NEW YORK—After producing Kool & the Gang for four-and-ahalf years, Eumir Deodato has embarked on two new projects; the opening of his own studio and the planned production of another veteran self-contained black group, Con Funk Shun.

He describes his own studio, Duplex Sound, located in New York's fashionable Soho neighborhood. as "a totally synthesizer equipped studio with an OBX, Prophet and other synthesizers permanently hooked up in the studio. We have drums. bass, guitars, etc. and could do live sessions, but it's not designed for that." The two floors of studio space have cost Deodato and two partners \$350,000 "so far."

Though he says "the human factor cannot be replaced," Deodado adds that he loves the flexibility the synthesizer gives a record maker. "It helps you find things and get them together with a speed undreamed of just five years ago, especially the bass and drums. You can even play your own drums and set them up so the sound comes directly through the machine, which gives you such clarity. The synthesizer studio is an economic plus, since you can work faster and less expensively, both of which are so important with production budgets going down."

Duplex, Deodato stresses, will be his own personal playground and not commercially available for rental. "If some of my friends want to use it, OK, but I wanted it to be at my disposal whenever I need it."

Deodato has high hopes for his upcoming collaboration with Con Funk Shun. "They are already a fine, strong-selling group," he says. "What I hope to do is, as with Kool & the Gang, take them to another level of sales. When I started with Kool & the Gang I tried to envision Kool at the same sales level as Earth, Wind & Fire. With the talents of the guys in Con Funk Shun I want to try and match Kool & the Gang's success. It's a little competitive thing that I think adds more fire to the work."

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3	4	31	LIONEL RICHIE					BRUNSON Sticky Situation. Believe In A Dream FZ 38140 (Epic)	CBS
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6	6	33	ST-12241 DE BARGE	CAP	43	43	25	Don't Play With Fire, Capitol ST-12241	CAP
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8	8	12	1999, Warner Bros. 23720- 1 EARTH, WIND & FIRE	WEA	45	45	15	INSTANT FUNK Instant Funk V, Salsoul SA	
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			PIPS Visions, Columbia FC 38205	CBS	53	53	7	Glasses, Motown 6037ML JOE SAMPLE	1ND
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企	47	2	MTUME Juicy Fruit, Epic FE 38588	CBS	55	55	3	7406 WILTON FELDER Gentle Fire, MCA 5406	IND
18 企	15 23	17 3	ANGELA BOFILL Too Tough, Arista AL 9616 CHI-LITES	IND	56	56	35	MEN AT WORK A Business As Uusal, Columbia ARC 37978	COL
20	18	24	Bottoms Up, Larc LR-8103 (MCA)	MCA	57	57	38	EVELYN KING  Get Loose, RCA AFL1-4337	RCA
			Z.Z. HILL The Rhythm & The Blues, Malaco 7411	IND	50	NEW E		FONZI THORNTON The Leader, RCA AFL1- 4433	RCA
21	16	13	STEVE ARRINGTON'S H OF FAME Steve Arrington's Hall Of	ALL	59	NEW E		BRASS CONSTRUCTION Conversations, Capitol ST- 12268	CAP
22	9	28	Fame: 1, Atlantic 80049 CON FUNK SHUN To The Max, Mercury SRM-	WEA	50	NEW E	NTRY	CARLOS SANTANA Havana Moon. Columbia FC 38642	CBS
3	22	33	1 4067 (Polygram)	POĻ	61	51	23	CHAKA KHAN Chaka Khan, Warner Bros. 23729	WEA
A.	35	3	Forever, For Always, For Love, Epic FE 38235 MARY JANE GIRLS	CBS	62	61	31	JOHNNIE TAYLOR Just Ain't Good Enough,	
5	25	8	Mary Jane Girls, Gordy 6040GL (Motown) NONA HENDRYX	IND	63	42	9	Beverly Glen BG 10001 CHANGE This Is Your Time, RFC/	IND
26	26	5	Nona, RCA AFL1-4565 DENISE LASALLE	RCA	64	49	32	Atlantic 80053 PATTI AUSTIN Every Home Should Have	WEA
	29	7	A Lady In The Street, Malaco 7412 EDDY GRANT	IND	65	65	23	One, Qwest QWS 3691 (Warner Bros.) TYRONE DAVIS	WEA
			Killer On The Rampage, Portrait/Ice B6R 38554 (Epic)	CBS	66	62	24	Tyrone Oavis, Highrise HR 103 <b>RAY PARKER JR.</b>	IND
	30	3	JONZUN CREW Lost In Space, Tommy Boy TBLP 1001	IND	67	71	6	Greatest Hits, Arista AL 9612 BLUE MAGIC	IND
9	19	28	THE BAR-KAYS Propositions, Mercury SRM-		68	72	7	Magic #, Mirage 90074	WEA
Ì€	NEW ER	TRY	1-4065 (Polygram) MAZE We Are One, Capitol ST-	POL				Asphalt Gardens, Palo Alto PA 8035	IND
ł	31	3	12262 EARL KLUGH Low Ride, Capitol SJ-12253	CAP	69	50	12	YARBROUGH & PEOPLES Heartbeats, Total Experience TE 1-3003	
2	21	14	THE SYSTEM Sweat, Mirage 90062-1		70	63	30	MELBA MOORE The Other Side Of The	POL
3	28	10	(Atlantic) THE TEMPTATIONS Surface Thrills, Gordy	WEA	71	67	25	GRACE JONES	CAP
4	27	7	6032GL (Motown)	IND	72	68	21	Living My Life, Island	WEA
5	24	12	Is This The Future?, Spring SP-1-6738 (Polygram) CULTURE CLUB	POL	73	66	35	The Youth Of Today, MCA	ACA
6	34	28	Kissing To Be Clever, Virgin/Epic ARE 38398 MARVIN GAYE ▲	CBS	74	64	37	Vanity 6, Warner Bros. 1-	NEA
,	33	16	Midnight Love, Columbia FC 38197	CBS				What Time Is It?, Warner Bros. 23701-1	NEÀ
	33	10	DAZZ BAND On The One, Motown 6031ML	IND	75	75	26	COMMODORES All The Greatest Hits, Motown 6028ML	IND

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



HAT CHAT—Willie Nelson clutches his Hat trophles and wife Connie backstage at the Academy of Country Music Awards after winning single of the year/album of the year honors for "Always On My Mind."

# Country **NO RULES GOVERN MONEY, CONTROL Questions Linger About Promotional Videos**

• Continued from page 3

an album for, say, \$75,000 and use the other \$25,000 that we're allotted on the project for doing video, it's that much more exposure.

Although record company executives quietly question the validity of spending thousands to create video around one single, Bellamy disagrees. "A good concept clip doesn't have to die out just because the single's over. We still see our last video, 'When I'm Away From You,' airing around the country on tv, even though the single's off the charts. We had people come to see us at Billy Bob's in Fort Worth just because they said they saw our video and liked it."

Judy Kriss, RCA's manager of artist development in Nashville, is enthusiastic about video with the advent of new outlets for it. She says

the label plans to begin tracking country video within the next two months to see what kind of rotation it gets, what effect it has on sales in markets airing it, and how fre-quently it can be used during the life of a record.

After some prolonged discussion, she was finally able to get Alabama's "Dixieland Delight" video clip aired on HBO's "Intermission," where she says it received good response. "My argument to HBO was that this was family-oriented video, not video with sex and violence and screaming rock music that you'd see on MTV. I think there's a real future for country video.

Though no one disagrees about video's impact on pop/rock album sales, what effect does video really have on country album tallies? That's the question for which labels

say they are waiting for the answer. While record companies may spring for promotional video on their biggest names or on a key developing act, they have been reluctant, for the most part, to initiate substantial expenditures in video as a marketing device.

Jimmy Bowen, senior vice presi-dent of Warner Bros. Records, believes that the investment in video makes it too expensive for its return. "If I spend \$30,000-\$40,000 on a piece of video and the record's over in two months, I haven't gotten my money's worth. I doubt if the video would have helped me sell an equivalent number of albums to justify the cost."

Bowen cites a recent instance of an artist on his roster whose contract stipulates one piece of video per LP. He spent \$25,000 on the project doing a concept piece for the act's single; subsequently, the record went to No. 1. "I think the record would have

gone to one without the video, frankly," Bowen says. "We were already doing all we could behind it, and it was a hit record whether or not there was video."

Under previous MCA corporate management, the Oak Ridge Boys paid for their own video, which they did to support the "So Fine" single last year. Recently, the group fin-

ished an MCA-budgeted concept video to showcase their now release 'A Love Song." If the Oaks had been obliged to pay their own costs on the video-which is admittedly an expensive one-would they have done so?

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Manager Shelly Davis says yes, but adds that the arrangement would still have to be structured fairly. "I think that the costs would be set up proportionately to an act's income. If we're based on 20% of retail, for example, then our share of video costs should be proportionate, too." Although the Oaks' current recording contract contains no mention of guaranteed promotional video per LP, Davis is sure a new clause will be added when the Oaks renegotiate their label deal to cover this growing area.

Bowen is reluctant to commit large sums out of Warner Bros.' budget for what he calls "fancy concept stuff" unless he is sure there will be specific benefits. "I hope it can help us shorten the time it takes to break new artists in country music," he says. "In pop, you can launch a hit act overnight: in country, it takes three to six years.

"Maybe video will enable us to cut this process in half. Then it would certainly be cost-effective-and then you'll see a lot more video being done.

# SUGAR PLUM SUES SISTER JOHN 'Dixieland Delight' Spurs Lawsuit

NASHVILLE-Sugar Plum Mu-sic has filed a suit in chancery court here against producer Tommy West and his publishing company, Sister John Music. The suit asks that the court require Sister John to honor an alleged oral agreement it had with Sugar Plum to evenly split the rights to and publishing income from songs written by Ronnie Rogers since Oct. 12, 1979.

Cited specifically in the action is "Dixieland Delight," a Rogers com-position. Alabama's recording of the song recently reached No. 1 on the country charts.

Sugar Plum is headed by Patsy Bruce, whose husband, Ed Bruce, West produces for MCA Records.

The court document says that the Bruces met Rogers in 1977, when he was under an exclusive songwriting contract to Newkeys Music. Subsequently, Sugar Plum entered into an oral agreement with Newkeys un-der which the latter would evenly split all publishing revenues arising from major label cuts Sugar Plum secured for Rogers' songs.

The document further states that the plaintiff introduced Rogers to West in October, 1978. West allegedly told Bruce and Rogers that "if a co-publishing agreement could be

reached between Sister John and Newkeys, West would sign Rogers to a recording contract with Cashwest Productions, Inc., which is owned by the same people who own Sister John."

Bruce says she agreed "to share equally with Sister John the portion of publishing income Sugar Plum was receiving from Newkeys under

### **Stars Prepare To Perform For Democrats**

NASHVILLE-Waylon Jennings, Kris Kristofferson, Dottie West and Michael Murphey are among the entertainment personalities scheduled to participate in the Democratic Party fundraising telethon on NBC, May 28-29. The 17-hour-long event will be broadcast live from Los Angeles, beginning at 9:30 p.m

Called "Celebrate America," the telethon is being produced by Bob Precht, who also produces the Country Music Assn.'s an-nual awards show in October.

the then current oral agreement,' and that in return West agreed that Sister John would share equally with Sugar Plum "all publishing interests Sister John would receive for all songs authored by Rogers."

According to Bruce, she and her company were active in the negotiations which led to "a recording contract for Rogers, a co-publishing agreement between Newkeys and Sister John, and an exclusive songwriter's agreement between Rogers and Sister John." On Oct. 12, 1979, the suit says, Rogers signed a recording contract with Cashwest and an exclusive songwriter's contract with Sister John, the latter of which was to take effect when Rogers' Newkeys contract expired on Aug. 12, 1981.

According to Bruce's statement, "Sister John honored all its oral agreements with plaintiff until the expiration of the Rogers contract with Newkeys," transferring half-interest, including copyrights, to 14 songs acquired in its co-publishing deal with Newkeys. However, the statement adds, "Since 12 August ... Sister John has refused to 1981. transfer to plaintiff any of its interests in songs written in whole or in part by Ronnie Rogers.

**EDWARD MORRIS** 

# **Cornelius, Rowland Cast** In 'Annie Get Your Gun'

NASHVILLE – Helen Cornelius and Dave Rowland & Sugar have been signed to star in a national touring revival of "Annie Get Your by Bill Fegan Attractions of Gun" Dallas. The 11-week tour will have its debut performance in Dallas/Ft. Worth in January.

While this is not the first time country stars have been booked into musical comedies-Dottie West did a three-week tour last year in "The Best Little Whorehouse In Texas"it will be one of the first times that the instrumental music will be provided by authentic country bands rather than by orchestras. Both Cornelius' and Rowland's bands will be used in the performances.

Dates for the tour have already been booked in New York, Louisiana, Mississippi, Alabama, South Carolina, Florida, Arkansas, Virginia, Maryland, Massachusetts, Illinois, Iowa, Ohio, California and Washington, according to Fegan publicist Lisa Cagan. She adds that regional promoters are booking additional dates. Some of the performances will be one-nighters.

Cagan says that the country music identification Cornelius and Rowland have makes a "wonderful marketing tour for the show," which will be reflected in its advertising posters

and other promotional material. Cornelius, who will play the role of Annie Oakley, and Rowland, who will play Frank Butler, are being paid flat salaries for their work and will not share in the gate receipts, Cagan reports.

No decision has been made on whether or not to promote the show as a fair attraction. Cagan says the staging requirements will limit it in this area

### **Reissues Due** From PolyGram

NASHVILLE-PolyGram Records will release a series of 16 reissue albums this month, each tagged at \$5.95. The series will feature the original artwork and remastered cuts

The albums are "Jerry Lee Lewis Sings The Country Hall Of Fame Hits, Volume II"; "Tompall & the Glaser Brothers Greatest Hits"; "Tompall"; Hank Williams' "Sing Me A Blue Song"; Hank Williams Sing Me A Blue Song"; Hank Williams & the Drifting Cowboys' "Moanin" The Blues," "I Saw The Light" and "Honky Tonkin'"; Hank Williams Jr.'s "Live At Cobo Hall," "Greatest Hits," "Greatest Hits, Volume II" and "After You (Pride's Not Hard Hits, "Greatest Hits, volume II and "After You/Pride's Not Hard To Swallow"; Hank Williams Jr. & the Mike Curb Congregation's "Sweet Dreams"; Dave Dudley's "Truck Drivin' Son-Of-A-Gun"; and the Statler Prothers' "10th An and the Statler Brothers' "10th Anniversary," "Entertainers On And Off The Record" and "Carry Me Back.

#### **By KIP KIRBY**

Athletic Karen Brooks clenched her teeth and smiled through the pain when she accepted her best new female vocalist award on the recent Academy of Country Music telecast. What viewers didn't realize as they watched her stumble going to the stage was that Karen had torn ligaments in her knee playing softball for Barbara Mandrell's team in Nashville just before boarding the plane for Los Angeles. At the time of the telecast, Brooks had not seen a doctor or re-

ceived pain medication for the injury, and she refused to use a cane to walk onstage. She was subsequently examined by the doctor



out she had damaged her knee during batting practice in Nashville. Brooks expects to be healed sufficiently to play on Mandrell's team during the Fan Fair Celebrity Games here, scheduled for June 6-11.

For those undeterred by the thought of sports-related mishaps--or those confident of their abilities on tiny wheels-NARAS is staging a roller skating party Thursday, May 26, at 5

Nashville Scene p.m. in BMI's parking lot. Skate rental is limited;

bring your own if you have them. Food and drinks are not limited. NARAS promises this will compete favorably with all those fascinating roller derbies you've watched on television. We plan to reserve judgment, however, until we've seen Nashville's music elite sailing around the parking lot on their wheels.

\* \* \*

Sandy Pinkard and Richard Bowden, country's newest answer to Homer & Jethro, made some new fans when they turned up at the re-cent Muscle Shoals Records & Producers Seminar to open for ex-Eagle Glenn Frey. This comedy duo has a way of skewing erstwhile hits so they're never quite the same when heard after-ward. For the occasion, they calmly launched into "They Say Don't Go To Three Mile Island," neatly parodied to the tune of Merle Kilgore's classic "Woverton Mountain"; next, they sang "Elvis Was A Narc Wearing Rhinestones After Dark," a Fred Koller-Lewis Anderson composi tion; and finally, a paean to all the senior citi-zens who haven't taken driving tests in the last 50 years, "Blue Hairs Driving In My Lane." (Willie Nelson fans will know what tune THAT gets sung to.) Pinkard and Bowden, with third member Rob Strandlin, will be recording their first album for Warner Bros. soon; we're inter ested to see how they work out all the licensing arrangements they'll need for these song spoofs!

Speaking of the Muscle Shoals seminar, Gus Hardin delivered a powerful set on the confer ence's opening night, doing songs from her RCA mini-LP. She claimed she was very nervous per-forming for an all-industry audience, but it wasn't noticeable, and her stage presence.com pensated for working with an unfamiliar band. Prior to Gus' set, the Thrasher Brothers did a few numbers from their current Salem Spirit tour with Alabama and Juice Newton

#### \* \* \*

"Entertainment Tonight" has found that music stories seem to lure a younger viewing au-dience. Whether that holds true for country music segments remains to be seen, but "ET" host Mary Hart was in Nashville recently taping pieces on the Grand Ole Opry and the CMA. She interviewed Roy Acuff, Chet Atkins, Jo Walker Meador and newspaper veteran Red O'Donnell, then got a surprise herself when Bill Anderson turned the tables and brought her out onstage during the Opry performance for an introduc tion.

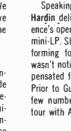
www.americanradiohistory.com

AM INEW?-The answer apparently

is yes, as singer Michael Murphey claims his ACM trophy as top new

male vocalist on the NBC-televised

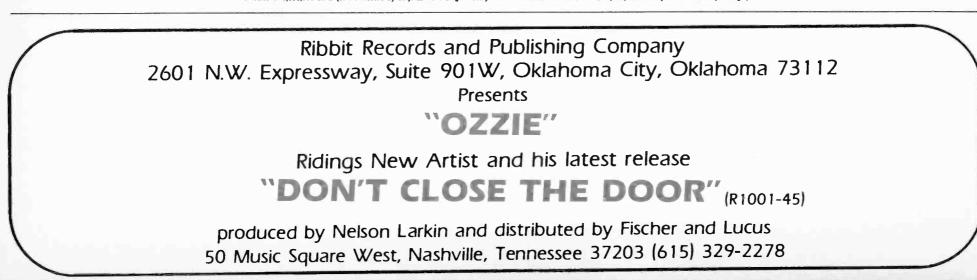
awards show.



# Billboard Hot Country Singles Survey For Week Ending 5/28/83

-			s, electronic, mechanical, photocopying, recording, or otherwise, v	VIIIIOUI	the pr		ten permission of the publisher.				
WEEK	WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
	2	12	YOU TAKE ME FOR GRANTED-Merle Haggard (M. Haggard, R. Baher)	35	12	13	MORE & MORE—Charley Pride (M. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451	资	NEW E	rtter	PRECIOUS LOVE—The Kendalls (B. Ahern) B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)
			GRANTED—Merie Haggard (M. Haggard, R. Baker) L. Witliams; Shade Tree, BMI; Epic 34-03723	36	41	5	1 WONDER WHO'S HOLDING MY BABY TONIGHT—The Whiles (R. Shares)	69	50	15	AFTER THE LAST GOODBYE-Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP;
2	3	11	LUCILLE (YOU WON'T DO YOUR				D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI, Hall Clement, BMI c/o Welk Music GPO, Ricky Scaggs, BMI; Warner/Curb 7-29659	70	- 1	16	RCA 13445
24		9	DADDY'S WILL)—wayton Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	37	23	14	SAVE ME—Louise Mandrell (E. Kilroy) R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450	70	51		AMARILLO BY MORNING—George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162
22	6		OUR LOVE IS ON THE FAULTLINE—Crystal Gayle (A. Reynolds) R. Kirk, Rondor PTY LTD/Irving, BMI; Warner Bros. 7-23719	38	42	5	AFTER THE GREAT DEPRESSION—Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512	71	55	8	YOU'RE GONNA LOVE YOURSELF (IN THE MORNING)— willie Nelson and Brenda Lee (F. Foster) D. Fritz; Combine, BMI; Monument 4-03784 (CBS)
1 257	8	11	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT- Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell, Desert Rose/Shi Slope, BMI; MCA 52191	39	16	14	R. Bailey, H. Gorina, K. Porter, Sandy-Port, ASURY-Free, BMI; RUA 13512 TOUCH ME (PILL BE YOUR FOOL ONCE MORE)—Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	72	61	18	D. Fritz; Combine, BMI; Monument 4-03/84 (LBS) PERSONALLY—Ronnie McDowell (B. Killen) P. Kelly: Tree/Five Of A Kind (Tree Group), BMI: Epic 34-03526
12	7	9	YOU CAN'T RUN FROM LOVE—Eddie Rabbitt (D. Malloy), E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7- 29712	10	53	3	A Downing; ATV, BMI; Mercury 810-445-7 (Polygram) YOUR LOVE'S ON THE LINE—Earl Thomas Conley (N. Larkin) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525	73	59	7	LOVE ME—Jeanne Prwett & Marty Robbins (W. Haynes) J. Pruett, Johnny Beinstock, BMI; Audiograph 45-454
6	5	11	I'M MOVIN' ON—Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	41	43	6	3/4 TIME—Ray Charles (R. Charles) 1. White; Tennessee Swamp Fox, ASCAP; Columbia 38-03810	74	65	5	TWO HEARTS—Texas Vocal Company (B. Mevis) B. Shore, D. Wills, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13504
3	9	11	THE RIDE—David Allan Coe (B. Sherrill) J.B. Detterline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-037789	42	45	8	YOU CAN'T LOSE WHAT YOU NEVER HAD—Lynn Anderson (M. Clark)	*	83	2	FADE TO BLUE-Ed Hunnicutt (D. Burgess) E. Hunnicutt, D. Knutson, D. Burgess; Young Beau/Tapadero, BMI; MCA 5220
4	11	9	STRANGER IN MY HOUSE—Ronnie Milsap (R. Milsap), T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470				M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permian 82000 (MCA)	76	79	3	E. Hunnicutt, D. Knutson, D. Burgess; Young Beau/Tapadero, BMI; MCA 5220 DON'T SAY YOU LOVE ME (JUST LOVE
2	13	9	FOOL FOR YOUR LOVE-Mickey Gilley (J.E. Norman) D. Singleton; Jensing/Black Sheep, BMI; Epic 34-03783	TOT A	48	5	POTENTIAL NEW BOYFRIEND—Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514				ME AGAIN)—Mike Campbell (J. Crutchfield) C. Cloninger, J. Crutchfield; MCA, ASCAP/Music Corp. of America, BMI;
0	4	14	FOOLIN'-Johnny Rodriguez (R. Albright) R. Mooney: Ace in the Hole, BMI; Epic 34-03598	\$	49	5	EVERYBODY'S DREAM GIRL—Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pin 65246/2011 - Liber 1496	77	77	3	Columbia 38-03838
	14	12	IN THE MIDDLE OF THE NIGHT-Mel Tillis (H. Shedd)	45	47	6	Pig, ASCAP/BMI; Liberty 1496 CHANGES—Tanya Tucker (D. Malloy) T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASCAP; Arista 1053				I.O.U.—Jimmy Dean (P. Baugh) J. Dean, L. Markes; Plainview, BMI; Churchill 94024 (MCA)
2	15	11	B. Corbin; Sabal, ASCAP; MCA 52182 MY LADY LOVES ME	10	52	5	ONCE YOU GET THE FEEL OF IT—Con Hunley (S. Doriff)		NEW E		IF I DIDN'T LOVE YOU—Gus Hardin (R. Hall) R. Van Hoy, D. Allen; Unichappell/Van Hoy, D. Allen; Unichappell/Van Hoy/ Posey, BMI; RCA-13532
			(JUST AS I AM)—Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	47	32	16	D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208 IF YOU'RE GONNA DO ME WRONG	79	85	2	LOVER IN DISGUISE Wayne massey (J. Dowell, M. Daniel) J. Dowell, B. Mevis; Hoosier/Jack and Bill, ASCAP; MCA 52211
	1	13	COMMON MAN—John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178				(DO IT RIGHT)—Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)	80	NEW E	m	WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS—David Frizzell (S. Garrett, S. Dorff)
	17	10	LOVE AFFAIRS—Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	*	54	5	IT'S YOU—Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Liltom, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711				M. Brown, S. Dorff, D. Thorn, S. Garrett; Peso/Wallet, BMI; Viva 7-29617
1	20	8	WITHOUT YOU—T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner Bros. 7-29695	19	57	4	AT NIGHT-Steve Wariner (T. Collins)	Ø	NEW E	ITRY	WE'RE STRANGERS AGAIN—Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram)
5	21	7	LOVE IS ON A ROLL—Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Bruïsed Oranges, ASCAP; MCA	50	58	3	S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515	82	NEW E	ATRY N	IT AIN'T REAL (IF IT
7	18	10	52205 SINGING THE BLUES—Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726		20	3	YOU'RE NOT LEAVIN' HERE TONIGHT—Ed Bruce (T. West) K. Chater, T. Rocco, C. Black; Bibo, ASCAP/Vogue (Welk Music Group), BMI/ Chappell, ASCAP; MCA S2210				AIN'T YOU)—Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Setser; Irving/Down M' Dixie/Face-The Music/Warner-Tamerlane, BMI: Columbia 38-03893
	24	8	M. Endsley; ACUIT-KOSE, BMI; Warner KrOS. /-29/26 1.O.U.—Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/	51	46	6	I JUST HEARD A HEART BREAK (AND I'M SO AFRAID IT'S MINE)—Tammy Wynette (G. Richey)	83	72	4	WILLIE. WRITE ME A SONG-Ray Price (S. Garrett)
7	25	7	BMI/ASCAP; MCA 52199		62	2	T. Wynette, J. Taylor, G. Richey; ATV/First Lady/Sylvia's Mother, BMI; Epic 34- 03811	84	66	12	C. Crofford; Peso, BMI; Warner/Viva 7-29691 IT'S A DIRTY JOB—Bobby Bare & Lacy J. Dalton (B. Sherrill)
	27	6	OH BABY MINE (I GET SO LONELY)-Statter Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	52	62 74	2	I LOVE HER MIND—The Bellamy Brothers (D.&H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner Bros. 7-29645 HE'S A HEARTACHE (LOOKING FOR				IT'S A DIRTY JOB—Bobby Bare & Lacy J. Datton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628
		5	IN TIMES LIKE THESE—Barbara Mandrell (T. Collins) R. Fleming, D. Morgan, T. Collins, BMI; MCA 52206		74	2	A PLACE TO HAPPEN) – Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Columbia	85	NEW E	THT	THE JOGGER—Bobby Bare (B. Bare) S. Silverstein; Evil Eye, BMI; Columbia 38-03809
	28	2	HIGHWAY 40 BLUES—Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Welk GP); Epic 34- 	54	40	17	38-03899 YOU'RE THE FIRST TIME I'VE THOUGHT	86	56	16	DIXIELAND DELIGHT—Alabama (H. Shedd, Alabama) R. Rogers: Sister John. BMI: RCA 13446
2	10	16	WHATEVER HAPPENED TO OLD FASHIONED LOVE—BJ, Thomas (P. Drake)				ABOUT LEAVING—Reba Mcintire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Welk), BMI; Mercury 3387	87	NEW E	ITTT	LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN',
3	31	,	L Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS) THE LOVE SHE FOUND	55	63	4	(Polygram) FLAME IN MY HEART—Delia Bell (E. Harris) B. Spurioch, G. Jones; Glad, BMI; Warner Bros. 7-29653				WHISKEY DRINKIN' YOU-Loretta Lynn (R. Chancey) R. McManus, G. Dobbins; Music City, ASCAP; MCA-52219
			IN ME—Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	56	36	14	AMERICAN MADE – Oak Ridge Boys (R. Chancey) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179	88	REW E		AIN'T THAT THE WAY IT GOES—Dave Kemp (Gant, Vienneau) M. Sanders, J. Jarrard; Milene/Alabama Band, ASCAP; Soundwaves-4702 (NS
r	29	8	FLY INTO LOVE—Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	57	67	3	TILL YOU AND YOUR LOVER ARE LOVERS AGAIN—Engelbert Humperdinck (E. Stevens)	89	87	3	I'D DO IT IN A HEARTBEAT—Sierra (P. Baugh) B. Ham, J. Duncan; North Creek, BMI; Musicom 52702
1	33	5	PANCHO & LEFTY—Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard)				J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817	90	60	17	SOUNDS LIKE LOVE—Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848
5	19	12	T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842 LITTLE OLD FASHIONED	58	44	13	I STILL LOVE YOU IN THE SAME OL' WAY—Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia-38-03625	91	75	7	TRAIN MEDLEY—Boxcar Willie (J. Martin) Various; Various; Main Street 954 (Capitol)
			KARMA—Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674	597	NEW E	ne )	V. Warner; Baray, BMI; Columbia-38-03625 LOST IN THE FEELING—Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bres, 7-29636	92	80	3	REMINISCING—Linda Nail (K. Phillips, S. Kesler) T. Wammack; Snakeman/Blue Moon/Moe's Music, ASCAP; Grand Prix 3 (F&
	34	8	OLD MAN RIVER (I'VE COME TO TALK AGAIN)-Mel McDaniel (L. Rogers) Control Manager (Mark Marine Control Real)	60	69	2	EASY ON THE EYE-Larry Gatlin	93	88	20	SWINGIN' – John Anderson (F. Jones) L. Delmore: Music/Hall Element Publ. (Welk Group); Warner Bros, 7-29788
	20	9	R. Scaife, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218 VOLL COT ME DIMMIN' the Cherry (D. Talla)	61	64	5	8 The Gattin Brothers Band (), Crutchfield, L Gattin) L Gattin; Larry Gattin, BMI; Columbia 38-03885 LOVERS AGAIN—Brice Henderson (S. Tutt)	94	82	9	CRY BABY—Narvel Fetts (J. Morris) J. Foster, J. Morris, R. Lovoie; Jerry Foster, ASCAP; Compleat 104 (PolyGram
	30		YOU GOT ME RUNNIN <sup>2</sup> —Jim Glaser (D. Tolle) P. McGee; Dawnbreaker, BMI; Noble Vision 102 THE CLOSER YOU CET. Although (M. Schold Michael)	62	70	2	LOVERS AGAIN—Brice Henderson (S. Tutt) D.C. Gillon; Royal Haven, BMI; Union Station 1001-12 GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE	95	76	9	J. Foster, J. Morris, R. Lovoie; Jerry Foster, ASCAP; Compleat 104 (PolyGran WE HAD IT ALL—Conway Twitty (R. Chancey, C. Twitty), T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154
	39	3	THE CLOSER YOU GET—Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N Dizie/Chinnichap, BMI; RCA 13524 ALL MY LIFE Komme Reserve (C. Scher, K. Severe)				HER—Jerry Reed (R. Hail) J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement,	96	81	6	I KNOW MY WAY TO YOU BY HEART-Marlow Tackett (H. Shed
	35		ALL MY LIFE—Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ ASCAP; Liberty 1495	63	73	3	BMI/Bibo/Chappell, ASCAP/Somebody's (Welk Music Group), SESAC; RCA 13527 NOBODY ELSE FOR ME—Stephanie Winslow (R. Ruft)	97	89	13	T. Laiolo; Blue Lake, BMI; RCA 13471 THIS COWBOY'S HAT—Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772
3	37	4	SNAPSHOT—Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501	64	68	3	S. Winslow; Checkmate, BMI; Oak 1056	98	92	10	J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772 CAUUN INVITATION—David Frizzell & Shelley West (S. Garrett, S. Dorf
	22	16	JOSE CUERVO—Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	65	71	4	MARY LEE—Rodney Lay & The Wild West (J.B. Barnhill) K. Stegall, S. Harris; Blackwood, BMI; Churchill 94020 (MCA) TIJUANA SUNRISE—Bama Band (L Morris) D. Hatfield; Surf and Sand, BMI; Soundwaves 4707 (NSD)	99	90	20	M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 7-29756
	38	4	I ALWAYS GET LUCKY WITH YOU—George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-	60	78	2	ATLANTA BURNED AGAIN LAST	33	90	20	I HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414
4	26	12	03883 IT HASN'T HAPPENED				NIGHT—Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe; Not Given; MDJ 4831	100	84	18	GONNA GO HUNTIN' TONIGHT-
C [ ]			YET—Rosanne Cash (R. Crowell) J. Hiatt, Bug Music/Bit, BMI; Columbia 38-03705	107	86	2	OVER YOU-Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498				Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846

MAY 28, 1983, BILLBOARD



# Country **NELSON, PARTON, ROGERS HBO Airs New Concert Specials**

NASHVILLE-Home Box Office continues its commitment to country specials with new shows featuring Willie Nelson, Dolly Parton and Kenny Rogers this season, each shot on location.

Nelson's concert, taped in Austin, Tex., debuted in April with a na-tional radio simulcast coordinated through HBO. Parton's special, taped in digital stereo, was produced in London and will begin HBO airing in June. Rogers' special is due in the fall. These shows join previous HBO country concerts featuring the Oak Ridge Boys, Crystal Gayle, Jerry Lee Lewis, Johnny Cash and

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George Jones. HBO's vice president of original programming, Bridget Potter, says cable network has found its Country specials to be consistent craws. She adds that the advent of the all-country Nashville Network channel this year will have no effect cn HBO's commitment to country productions. "We feel what's good for the music business is good for us, and more emphasis on country in cable only reinforces our own efforts

### WEA Branch In 'Redneck' Push

DALLAS-Eight Hastings Records outlets participated recently in a WEA branch-sponsored promo-tion for Randy Howard's "All-American Redneck" LP, on the Viva tabel. Also involved in the promoion were the Dallas Palace nightelub and Boot Town stores.

A total of 5,000 flyers about "All-American Redneck" and a copy of the "official redneck quiz" were disributed to customers at the Dallas Palace, who were then asked to drop their quiz entries at the Hastings lozations. The winning entry earned a \$100 gift certificate from Boot Town, free meals and 10 LPs or cassettes from the Warner Bros. catalog. Durng the week of the promotion, Randy Howard also headlined a concert at the Dallas Palace.

in this area," she explains. Although HBO doesn't release specific production figures, it claims that the budgets for its specials are "more than substantial," and emphasizes that every effort is taken to insure that acts exercise as much control as they want over their own shows.

As with other HBO projects, the network retains final right of approval on director and lighting. HBO rarely produces its specials inhouse; for the most part, it merely licenses the finished production for scheduled airing on the channel. Artists' management retains control over the show and negotiates such ancillary rights as videodisk and videocassette packaging.

Betty Bitterman, director of variety programming for HBO, coordi-nates schedules with acts' record companies to determine whether there is a possible cross-promotional tie-in opportunity. In the case of Willie Nelson's recent special, his performance contains a lot of material from his newest album, "Tougher Than Leather." In-store posters tying in a simulcast and a new release are sometimes made. For Dolly Parton's special, her management elected to tape the show in digital stereo; the program will sub-sequently be issued for the home entertainment market as well, and HBO will use her picture on the cover of its cable guide booklet in June to highlight her special the same month



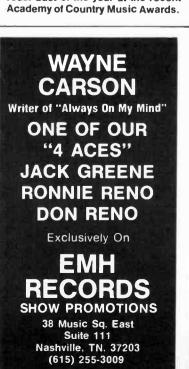
for more than 50 years the Ellis Auditorium has been the place in Memphis for touring, music shows, stage productions, rock, country, gospel and blues concets. Alis has two halls, one seats 4300 the other, 2400. Underground parking, contemporary lighting and specially controlled acoustical celling panels for great sound. Ellis has the largest stage in Memphis and a stage lift that allows performers to play to their audience from floor or stage level.

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This Week	Week	5	ARTIST		Week	Week	5	ARTIST	
A	Last	D Weeks	Title, Label & Number (Dist. Label) ALABAMA		This	Last	e Weeks	Title, Label & Number (Dist. Label)	
		10		WEEKS AT #1 7	38	35		Greatest Hits. Columbia KC 237542	CBS
2	2	32	THE OAK RIDGE BOY American Made, MCA 5390	MCA	39			John Conlee's Greatest Hits, MCA 5406	мса
3	3	17	MERLE HAGGARD ANI WILLIE NELSON Poncho And Lefty, Epic FE 37958		40	34		True Love, Elektra 60200 REBA MCENTIRE	WEA
4	5	12	KENNY ROGERS We've Got Tonight, Liberty	CBS	42	48	25		POL
5	4	10	LO 51143 WILLIE NELSON Tougher Than Leather,	CAP	A3	7 NEW	ENTRY	Here's To Us, Liberty LT 51137 RAZZY BAILEY	CAP
4	7	9	Columbia QC-38248 SHELLY WEST West By West, Warner/Viva	CBS	44	40	23	Greatest Hits, RCA-AHL 1- 4679 BOXCAR WILLIE	RCA
•	8	63	23775 ALABAMA ▲ Mountain Music, RCA AHL1	WEA	45	49	10	Best Of Boxcar Volume I, Main Street ST 73002 (Capitol)	CAP
¢	9	5	4229 RONNIE MILSAP Keyed Up, RCA AHLI-4670	RCA RCA	45	49	18	DAVID FRIZZELL AND SHELLY WEST Frizzell West-Our Best To You, Warner/Visa 1-23754	WEA
9	6	31	JOHN ANDERSON Wild And Blue, Warner Brothers 23721	WEA	46	45	136	KENNY ROGERS ▲ Greatest Hits, Liberty L00	CAP
10	10	9	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403	мса	47	39	14	LOUISE MANDRELL Close-Up, RCA-MHL 1-8601	RCA
11	11	34	<b>RICKY SKAGGS</b> Highways And Heartaches, Epic FE 37996	CBS	48	51	7	RANDY HOWARD All American Redneck, Warner/Viva 28320	WEA
	16 19	4	GEORGE JONES Shine On, Epic FE 38406	CBS	49	43	30	ROY CLARK Turned Loose, Churchill CR 9425	MCA
13			WAYLON JENNINGS It's Only Rock & Roll, RCA AHLI 4673	RCA	50	42	9	CHARLEY PRIDE Country Classics, RCA AHL- 1-4662	RCA
	12	13	HANK WILLIAMS, JR. Strong Stuff. Elektra/Curb- 60223	WEA	E	60	3	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004	PDL
15	14	39	THE BELLAMY BROTH Greatest Hits, Warner/Curb 26397-1	WEA	52	54	36	MERLE HAGGARD/ GEORGE JONES A Taste Of Yesterday's	
16		115	ALABAMA Feels So Right, RCA AHL1 3930	RCA	53	45	17	Wine, Epic FE-38203 KAREN BROOKS Walk On, Warner Bros.	CBS
M A	20	7	B.J. THOMAS New Looks, Cleveland International-FC-38561	CBS	54	44	26	23676 CONWAY TWITTY Conway's #1 Classics Vol.	WEA
19	23 13	4 62	DON WILLIAMS Yellow Moon, MCA 5407 WILLIE NELSON A	MCA	55	57	82	II, Elektra 50209 <b>RICKY SKAGGS</b> Waitin' For The Sun To	WEA
20	15	27	Always On My Mind, Columbia FC 37951 MERLE HAGGARD	CBS	56	59	50	Shine, Epic FE 37193 <b>SYLVIA</b> Just Sylvia, RCA AHL-1-	CBS
21	22	23	Going Where The Lonely Go, Epic FE 38092 THE BELLAMY BROTHI	CBS E <b>RS</b>	57	52	14	4263 LEON EVERETTE Leon Everette, RCA-MHL-1-	RCA
22	18	32	Strong Weakness, Elektra/ Curb 60210 HANK WILLIAMS JR.	WEA	58	53	24	8600 EMMYLOU HARRIS Last Date, Warner Bros. 1-	RCA
			Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193	WEA	59	62	9	23740 <b>PORTER WAGONER</b> Viva Portei Wagoner,	WEA
X	31	6	GENE WATSON & THE FAREWELL PARTY BAN Sometimes 1 Get Lucky,		60	REW	ENTRY	Warner/Viwa 23783 ELVIS PRESLEY I Was The One, RCA-AHL	WEA
24	21	31	MCA 5384 EDDIE RABBITT Radio Romance, Elektra	MCA	61	56	36	1-4678 EARL THOMAS CONLEY Somewhere Between Right	RCA
25	26	4	60160 MICKEY GILLEY Fool For Your Love, Epic	WEA	62	NEW E	HIRY	And Wrong, RCA AHL-1- 4348 DELIA BELL Delia Rell, Warner, Bros	RCA
26	32	2	FE 38583 DAVID ALLAN COE Castles In The Sand,	CBS	63	63	56	Delia Bell, Warner Bros.— 23838 LEE GREENWOOD Inside Out MCA 5304	WEA MCA
27	24	155	Columbia FC-38535 ALABAMA A My Home's In Alabama,	CBS	64	55	30	RODNEY LAY Heartbreak, Churchill CR 9423	MCA
28	25	32	RCA AHL1-3644 JANIE FRICKE It Ain't Easy, Columbia FC	RCA	65	66	32	WAYLON JENNINGS & WILLIE NELSON WW II, RCA AHL-1-4455	RCA
29	28	8	38214 <b>RONNIE McDOWELL</b> Personally, Epic FE-38514	CBS CBS	66	73	48	ROSANNE CASH Somewhere In The Stars, Columbia FC-37570	CBS
30	30	10	VERN GOSDIN Today My World Slipped Away, AMI-1502	NSD	67 68	58 68	134 16	THE OAK RIDGE BOYS Greatest Fits, MCA 5150	MCA
32	37 33	3 13	CHARLY McCLAIN Paradise, Epic FE-38584 RAY CHARLES	CBS	69	61	33	MERLE HAGGARD Merie Haggard's Greatest Hits, MCA 5386 DOLLY PARTON	MCA
A	33	10	KAY CHARLES Wish You Were Here Tonight, Columbia FC 38293	CBS	70	65	38	Greatest Fits, RCA AHL 1- 4422 GEORGE JONES	RCA
È	50	2	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit,		71	64	139	Anniversary, Ten Years Of Hits, Epic KE 38323 ANNE MURRAY A	CBS
34	38	2	Columbia FC-38562 MARTY ROBBINS Some Memories Just Won't	CBS	72	67	21	Greatest Hits, Capitol SOO 12110 MARTY ROBBINS	CAP
35	29	34	Die, Columbia FC-38603 TOM JONES Tom Jones Country,	CBS	73	75	38	Biggest Hits, Columbia FC 38309 MARTY ROBBINS	CBS
36	27	35	Mercury SRM-1-4062 CONWAY TWITTY Dream Maker, Elektra	POŁ	74	72	52	Come Back To Me, Columbia FC 37995 JUICE NEWTON	CBS
37	41	4	Dream Maker, Elektra 60182 MEL TILLIS After All This Time, MCA	WEA	75	71	264	Quiet Lies. Capitol ST- 12210 WILLIE NELSON	CAP
			arded to those products demo	мса				Stardust, Columbia JC 35305	CBS

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MAY 28, 1983, BILLBOARD

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



AWARD PRESENTERS-Columbia's Tom Wopat and Rosanne Cash wait their turn to present awards during the 18th annual Academy of Country Music Awards show at Knotts Berry Farm.

# Nashville Scene

• Continued from page 53

In 1975, Willie Nelson recorded an album that became a breakthrough in his career, "Red Headed Stranger," and talk immediately began about turning the concept LP into a movie. Now, eight years later, the project is finally becoming reality. Nelson is playing the lead himself, and the picture is being directed by Hal Ashby, whose credits include "Being There" with Peter Sellers and "Coming Home" with Jane Fonda and Jon Voight. In the film with Willie will be actor Tommy Lee Jones, who portrayed Loretta Lynn's husband Mooney in "Coal Miner's Daughter.

> \* \* \*

Tom Marcotte, production director at WSCG

corded last year by Billy Dee & the Southside All

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Frankly, we'd missed seeing this one and aren't sure if we could've remembered all the words in the title if we HAD. But it definitely qualifies. Two European bands who were voted top country groups in their home countries during the national Marlboro Festival appeared at Bo-gey's earlier this month to show Nashville what country sounds like overseas. The bands were Western Union from Germany and Silver Eagle Express from Holland. Silver Eagle Express did some original material in its set, while Western Union sang such songs as "On The Road Again"

and "Nothing But The Radio On" in German. Marlboro brought the winners to Nashville for a week, and the bands seemed thoroughly entranced with seeing Music City for the first time. In July, these bands go on to finals in Europe for the title of "top country band." The competition will be televised in six European countries;

the winner receives a recording contract from RCA. \* \* \*

Say It Ain't So: But it is, The "Tonight Show"



FIRST AWARD—Sylvia beams after being named the ACM's top female vocalist May 9. This was the RCA artist's first award trophy of her career. Looking on is actress Catherine Bach.

with Johnny Carson has been cancelled for the second time in Scene's home territory of Nash-ville. As a result, this column will still report on artists' appearances on the show, but will no longer be able to comment on their perform ances. Those of you who still get Johnny and Ed on your late-night tube may have noticed Louise Mandrell's visit a week or so ago on the program, though.

The Little Nashville Opry in Nashville, Ind reports that demand for tickets to Conway Twitty's June 11 appearance there has been so great the management had to add on an unprecedented third show. Normally, the Opry stages two shows, but for Twitty, an afternoon matinee was added.

CBS Records Nashville honored Marty Rob bins by sponsoring a NASCAR-sanctioned Grand National race recently at the Nashville Speed way. It was billed as the Marty Robbins 420 Prior to the race, Marty's son Ronnie Robbins performed with his father's band.

B.J. Thomas, who's riding high with the suc-cess of his new Columbia/ Cleveland Inter-national album, "New Looks," was in Los Angeles not long ago to record the soundtrack for a new movie, "The Prodigal." While in Lotusland, B.J. joined festivities honoring Kenny Rogers at the Beverly Hilton Hotel.

Congratulations to the CMA's Helen Farmer, director of programming/special projects, who was honored by the National Women Executives organization as "woman executive of the year During her eight-and-a-half years with the CMA, she has directed Fan Fair (no small feat, we might add), along with the Talent Buyers Semi-nar and the CMA Awards Show. She also served as coordinator of all activities connected with CMA's 25th anniversary celebration in Washington. Any of these projects on its own is ex hausting; all of them together make her indeed worthy of commendation.

\* \*

Popular Austin, Tex, music columnist Town send Miller was feted a month or so ago when a host of artists and friends gathered to honor him at an official Austin "Townsend Miller Day," de clared by the City Council.

Miller juggled work as a full-time stockbroker with his decade of writing country columns for the Austin American Statesman until recently, when he retired his column; Scene's Austin cor respondent Katy Bee says his nightly rounds were an important part of Austin's famous club scene

After a formal black tie dinner for guests Miller's musical pals-Steve Fromholz, Joe Ely, Floyd Tillman, Riders In The Sky and former Bob Wills vocalist Laura Lee McBride-did a three-hour concert at Austin's Paramount Theatre for a crowd of about 1,000 fans. Following this was a "late-night brunch and after-hours pickin" party that lasted until sun-up," reports Bee, which brought many of Miller's old friends and locals together.

Any Austinites who may have been out on the road performing that night and unable to attend the various ceremonies can view it all on a 12hour videotape preserving the occasion. Proceeds from the event will establish a Townsend Miller Endowment Fund to be administered by the Kerrville Music Foundation to assist emerging songwriters and bluegrass musicians.

# 'TOO PUNK?' **Duo's Change Of Direction Incites Row**

#### **By EDWARD MORRIS**

NASHVILLE-Is the song a victim of format or fanaticism? Or is Farrell & Farrell's "Let The Whole World Know" just another record whose radio fortunes are more significant to its performers than they are to programmers? Bob Farrell, half of the NewPax Records gospel act, and his manager, Dan Brock, contend that the mixed reception the record has received indicates an un-willingness to let an act shift its musical style and an indifference to playing what listeners want to hear.

Whatever the truth of the matter is, the controversy over the recordincited principally by the act, its management and its label-has led the Benson Co., of which NewPax is a part, to focus special attention on the song during a summer-long promotion that starts next month. "Let The Whole World Know,

which is the title cut of Farrell & Farrell's current album, was recorded at a concert in Tulsa last July. D. Hughes, music director of WHKK Erlanger, Ky. says he thinks there may have been objections to the song among Christian programmers because of the switch in style it represents. The traditional Farrell & Farrell sound, he says, is "pretty soft." He adds that the disputed song has "the new wave sound, but it's not hard enough to be offensive." Hughes says "Let The Whole World Know" has been No. I in his market-which includes Cincinnati-for the past two months.

Tim McDermott, music director of KCFO Tulsa, says the song went to No. 1 on his station and got more requests than any other he's played in the past year.

Other stations have dropped, sidelined or refused to play the song. Karen Renfro, music director for WQNE Cleveland, Tenn., says the song elicited "fairly good" listener response when she first aired it. However, she says her general man-ager had her pull it from regular rotation because it had "too much of a punk sound."

Ron Kallem, music director of KWKY Des Moines, reports a similar tale. He played the song for a while to a "mixed" response and then dropped it because "the manager didn't like it," he says.

Manager Brock says he objects to programmers who make up their playlists according to "some warped spiritual judgment" instead of assessing songs on their own merit. Conceding that the song is "very out of character," Bob Farrell says he has been able to get reluctant programmers to go on the song after he performs it at concerts in their areas. "The sad thing is," he adds, "that I can't play in every market in the country." Farrell maintains that "there are no constants in Christian radio" and "no camaraderie between Christian radio and Christian labels."

#### Pocket Songbook

NASHVILLE-Sparrow Records has released a new pocket-size songbook. "Communion Volume II," which contains 120 songs and retails for \$2.95. The book measures four by seven inches.

# Jospe

# AUDIO/VISUAL PACKAGES Word Marketing 'Electric Hymnal'

NASHVILLE-Word Music has introduced an "Electric Hymnal" series of audio/visual song packages, which it claims will make new gospel hits quickly available to churches and reduce instances of copyright infringement. The "hymnal" is designed for congregational and group singing uses.

Tagged to retail at \$12.95 per song, each song is in a kit form that includes lyric cells for use on overhead projector, lyric slides for slide projector, two loose-leaf copies of the printed music and one accompaniment cassette with the track recorded on both sides, one of which has computerized signals to advance the lyric slides.

So far, 17 songs have been included in the collection, according to Jim Gibson, Word's director of music publications and marketing. By

the end of the year, he says, the total should be around 100 songs. The "Electric Hymnal" is available only by direct mail from Word. As the market for it grows, Gibson explains, the hymnal will be sold in Christian bookstores.

Gibson says the project was developed in response to an increasing number of requests from people who asked permission to make overhead transparencies of songs. "When we gave our permission, it could really be for one time only. And there is a charge. That's not our choice, but the copyright law."

Copyright owners are paid 10% of the retail price for the use of their songs in the "Electric Hymnal" format. Gibson reports that there has been no resistance either to the per-centage or the format: "As a matter of fact, we've had copyright owners coming to us." EDWARD MORRIS

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This Week	ast Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
	2	45	AGE TO AGE WEEKS				
			Any Grant, Myrth AT #1 MSB 6697	21	21	5	SONGS OF WORSHIP John Michael Talbot, Birdwing BWR 7040
2	3	37	SONGS FOR THE SHEPHERD	22	22	9	MICHELLE PILLAR Michelle Pillar, Sparrow SPR 1059
3	2	26	Keith Green, Pretty Good Records PGR 002 MORE POWER TO YA	23	20	13	LET THE WHOLE WORLD KNOW Farrell and Farrell, New Pax NP
4	11	37	Petra, word SSR 0045 A SONG IN THE NIGHT	24	26	13	33133 FIRM BELIEVER Various Artists, Word OST 4105
5	7	37	Silverwind, Sparrow SPR 1058 I'LL NEVER STOP LOVING YOU	25	29	30	COME AND SING PRAISES Praise Six, Maranatha MM 0095
6	10	17	Leon Patillo, Word MSB 6711	26	26	5	STUBBORN LOVE Kathy Troccolli, Reunion RRA 0001
7	13	9	The Sweet Comfort Band Lexicon LS 5807	27	27	5	STEP OUT OF THE NIGHT Andrus, Blackwood, and Co., Greentree R3942
8	13	26	EQUATOR Randy Stonehill, Myrrh MSB 6742 MAINSTREAM	28	28	9	MATTERS OF THE HEART Bob Bennett, Priority JU 37966
		12	Michael and Stormie Omartian Sparrow SPR 1060	29	29	5	LOVE OVERFLOWING Sandi Patti, Impact R3742
9	9	13	PEACE IN THE VALLEY B.J. Thomas, Myrth MSB 6710 THE MICHAEL SMITH	30	30	5	HAPPENIN' Gary Chapman, Lamb and Lion LL1066
	10		PROJECT Michael Smith, Reunion RRA 0002	31	35	26	HE SET MY LIFE TO
11	11	5	EXERCISE FOR LIFE Stormie Omartian, Sparrow SPR 1064				Barbara Mandrell, Sparrow MCR 5023
12	12	41	LIFT UP THE LORD Sandi Patti, Impact R 3799	32	27	69 13	I SAW THE LORD Oallas Holm, Benson R3723
13	4	30	STAND BY THE POWER The Imperials, Word OST 4100	33	21	12	SO YOU WANNA GO BACK TO EGYPT Keith Green, Pretty Good Records PGR 1
14	5	13	SPIRIT WINGS Joni Eareckson, Word WSB 8878	34	23	17	DMZ The Resurrection Band Lexicon LS
15	15	41	AEROBIC CELEBRATION Various Artists, Benson NP 33133 KIDS PRAISE III	35	25	78	5816 THE KEITH GREEN
			The Maranatha Kids, Maranatha MM092A	26	10	20	COLLECTION Keith Green, Sparrow SPR 1055
17	17	30	LIGHT ETERNAL John Michael Talbot, Birdwing BWR 2035	36	18 30	30 41	PLAY THRU ME Phil Keaggy, Sparrow SPR 1062 MIRACLE
18	8	87	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	38	31	57	B.J. Thomas, Myrrh 6705 EXALTATION
19	19	53	AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677	39	32	78	Ron Huff, Paragon PR 33101 JONI'S SONG
20	6	69	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025	40		162	Joni Eareckson, Word WSB 8856 BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004

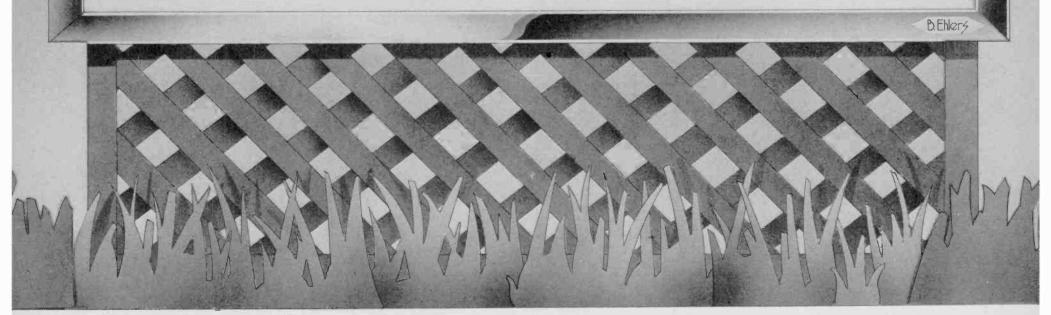


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# Canada **New Recording Fund Allocated \$327,000**

#### **By KIRK LaPOINTE**

TORONTO-The Foundation To created some skepticism within the Assist Canadian Talent On Record industry (FACTOR) fund helped launch one FACTOR says no mention of its "hit" project and several other successful ones in allocating \$327,000 in its first year, the Canadian Inde-

pendent Record Production Assn.

The interest-free loan program,

sponsored by about a dozen music

industry firms, helped produce 10

completed and released projects and

many more not yet finished, and

made loans averaging \$6,800, the as-

sociation's newsletter says. But de-

tailed information on who received

the money and what projects were

produced with it remains unre-

vealed by the association, which has

TORONTO-The border war in-

volving several makers of video ar-

cade games in the U.S. and Canada

is heating up. U.S. firms have re-

sorted to a little-used search and

seizure power called the Pillar Order

to raid homes and business in such

cities as Toronto, Winnipeg and

Montreal and seize games and docu-

Bally-Midway Manufacturing and

Taito of America, have accused Ca-

nadian companies of infringing on

the copyrights to their games. Cana-

dian manufacturers are countering

that the Canadian Copyright Act

makes no mention of them and that

the copyrights are enforceable only

Several lawsuits have been insti-

tuted in order to set case law to guide

future cases, but it is expected they

will take years to resolve. Copyright

revisions are expected later this year

and may clarify the deep-rooted

Meanwhile, the Sherman/Mister

Sound retail record/tape chain has

decided to permanently stock a basic

line of electronic games from Atari,

Coleco and Parker Bros. The chain,

owned by Capitol/EMI of Canada,

had experimented with games for

about six months in a handful of

Southern Ontario outlets.

The U.S. companies, including

**Vidgame Border** 

War Intensifies

reports.

ments

in the U.S.

conflict.

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1983.

funding is disclosed so "all products are on the market being judged on their own merit." But some industry executives criticize that scheme, saying the selection process by independent juries and their subsequent disbursals should be entirely out in the open.

"If everyone is so proud of the program, why shouldn't its seal-of-ap-proval accompany a recording?" says a record company executive who asked not to be named.

FACTOR loan conditions disallow stickering or record artwork indicating that seed money came from the foundation.

CIRPA, which launched the program with broadcasters early last year, says half of the loans went to its members, including eight labels and 11 producers and totaling about \$180,000. A total of 19 other companies were given FACTOR money.

Of the projects, 33 are LPs, nine are EPs and eight are singles. The highest loan was \$25,000, while the lowest was \$400. About 35% of the money went to finance rock projects, 29% went to adult contemporary and pop, 16% to so-called "new music," 9% to country, 6% to jazz, 4% to children's and 1% to folk

The vast majority of projects approved-41 of 50-were from Ontario. There were three each from British Columbia and Alberta, and one each from Quebec, Nova Scotia and Newfoundland.

FACTOR says it will improve the jury system to select projects for funds by conducting many in major Canadian cities in the other regions and having some regional representation on Toronto juries.

Loans are allocated by FAC-TOR's board of directors following recommendations from juries comprised of recording and broadcasting industry personnel. The loans are interest-free as long as borrowers report income from the recording and make punctual payments.

The money was spoken for so quickly that juries had to be disbanded between the end of January until April 1.

#### **'Survivathon' For Pay Channel** TORONTO-Dozens of enterroughly \$15 monthly service.

tainers banded together, and the federal broadcast regulator did away with some rules May 12-15 to allow the financially starved C-Channel to hold a "survivathon" to lure subscribers and avert dissolution

C-Channel, one of two national pay-tv services launched Feb. 1, has only attracted about 28,000 subscribers to its largely esoteric service. Company president Edgar Cowan says it may not survive beyond June if a large, fresh infusion of capital does not arrive.

Cowan offered the service to investors for between \$3.5 million and \$4.5 million, but there have been no takers.

In an unprecedented move, the Canadian Radio-Television & Telecommunications Commission on May 13 approved an application by the channel to distribute its signal unscrambled on cable systems nationwide for a three-day period, to help attract subscribers to its

Classical guitarist Liona Boyd and artists from the fields of literature, ballet, theatre and film hosted the emergency session. It was not known how many subscribers were attracted, but C-Channel officials were optimistic that the effort staved off closure.

#### **Record Production Down In March**

OTTAWA-Record production slipped nearly 10% in March from the same month in 1982, Statistics Canada says.

The federal agency says Canadian manufacturers produced 5,103,507 records in March, 1983, down from 5,648,337 a year earlier. But prerecorded tape production continued to show healthy increases of nearly 20%. Production rose to 2,419,583, up from 1,738,695 in March, 1982.

# News/International\_\_\_\_\_ **16 ARRESTED AT URIAH HEEP SHOW** Violence Mars Athens Concert

#### **By JOHN CARR**

ATHENS-Inadequate organization by concert promoters has been cited as the main cause underlying yet another outbreak of street violence at a rock show here. The incident occurred just before an appearance by British group Uriah Heep at the Panathinaikos soccer stadium in Athens, May 12, when ticketless fans turned violent and attacked police with bottles and stones.

Three policemen were injured and taken to the hospital. Sixteen persons were arrested on charges of assaulting police and resisting arrest.

Accounts in the Athens daily press claim that a bullet was found lodged in the outer wall and cartridges were found in the street behind the ground. Eyewitnesses said they heard shots fired.

After the concert, which proceeded normally, members of Uriah Heep said that in their view the cause of the trouble was that a few of the gates, besides the official entry gate, were open and unguarded, of-fering a target for crashing. Other observers say the relatively high price of the tickets, the drachma equivalent of nearly \$8, was what sparked the problem.

The incident has worried concert promoters and record company executives, who fear that such outbreaks might keep international groups away from Greece as it kept them away from Italy for several years when violence hit the rock scene there.

Promoters say they cannot think of ways of reducing the risk of violence. Some believe the very presence of squads of police is a kind of subconscious incitement to rioting.

Record company executives generally criticize poor concert management. PolyGram Greece, which distributes Uriah Heep's product here, has refrained from commenting on the incident. In the past, however, the company has come out against the reporting of rock-related violence in the trade press on the grounds that it deters foreign acts from coming to Greece.

A vocal critic of concert mismanagement is Sol Rabinowitz, CBS managing director, who places the blame squarely on what he calls "police permissiveness." Says Rabinowitz: "Law enforcement at the concerts has been generally very permissive, leading some anarchic members of society to think they can see an act for free."

### Chieftains Trip

#### • Continued from page 9

No payment was made for the concerts.

"The Chinese have a soft spot for the Irish, because we were the first country to recommend that China became a member of United Nations," Moloney says. "But we've been noting there are clear musical similarities between the two countries.

"Our Irish fiddles, for instance, look very different from the Chinese two-string erhu, but the sound is strikingly similar. The same goes for the Irish woden flute and the Chinese bamboo flute, the harp and the zheng, and the whistle and the suno.

# U.K. C'right Amendment Passes

#### Continued from page 9

technology. I don't want to limit it. But where a machine seems to have no other function than to copy other people's products, a halt must surely be called.'

He was told there were government doubts about whether home taping could be solved by the provisions of his bill. But he insisted: "At least it can plug a few holes to stem the flow of blood until other remedies are available for those affected so badly by home taping piracy of records and films."

What caused special alarm, he told the House of Lords, was the development of rental outlets. To hire records and cassettes and record them for two or three friends at a fraction of the retail costs was to be as guilty of theft of other people's property as a burglar or shoplifter, he said.

John Deacon of BPI, recalling music business efforts to achieve copyright reform during the last Parliament, says: "We've achieved a lot. There are many indications that government is substantially changing its view with regard to the home taping problem since it published its 1981 Green Paper." This was a consultative document on copyright reform, and came down decisively against application of a levy or royalty on blank tapes and hardware.

The Federation Against Copyright Theft (FACT) has recently carried out raids on alleged pirate bases, seizing many thousands of tapes. Allegedly pirated tapes with an estimated marketplace value of \$1.5 million have been ritually destroyed by a crushing machine in

London. Says FACT's Robert Birch:

"When we take up the vexed problem of copying in schools, we're finding teachers now realize they're taking the livelihood of other people away. As from July, offenders now have the chilling prospect of acquiring a criminal record. We want to get over to the ordinary, decent dealer that taking a chance with pirate material is just plain stupid."

### **Little Worldwide Impact** For 'New German Wave'

#### • Continued from page 9

number of English-language cover versions, which were simply unthinkable only a few years ago." Equally extraordinary has been the international success of Phonogram act Trio ("Da, Da, Da"), released in 38 countries. The group has sold more than four million singles and 500,000 albums abroad.

Louis Spillmann, Phonogram pop a&r marketing chief, also points to "extremely positive media reaction" to Palais Schaumberg in the Benelux and the U.K. He says: "There's defi-

# **NEW FIGURES PUBLISHED** Finnish Video Up, Audio Down

HELSINKI-The video business in Finland is booming, but at the expense of conventional audio, according to figures from Elektroniikan Tukkaukauppiaat, the local organization for importers and manufacturers of electrical goods. In the first quarter of 1983, VCR sales were 250% up on the same period last year, at 17,200 units, and year-end sales are expected to reach 80,000 units.

Video software sales have also soared, with some 50,000 videograms sold last year, compared with 13,000 in the previous year. Around 5,000 video games were sold in 1982, and this total is expected to double or triple during the current year. A new official monthly video

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rental chart, established by the Finnish branch of IFPI, shows "Live And Let Die," "For Your Eyes Only" and "Rocky II" heading a list dominated by U.S. feature films.

Meanwhile audio sales have slipped into the doldrums, overshadowed by the new medium. In the first quarter of this year, stereo sales were 34% down and sales of record players, decks and cassette players dipped by 25%. Portable radio/cassette recorders, traditionally a strong area, were 15% off, while radio receiver volume dropped a hefty 67%. The feeling in the Finnish music industry is that gains in the video field are unlikely to compensate for all the audio losses.

nitely a lot that can be done here, but only for product which is carefully produced and not facing direct competition on the international market. Certainly it is easier for Phonogram, now that we've proved with Trio that worldwide hits can come from Germany.'

At Intercord, which reports no international deals for its domestic rock repertoire, a&r chief Karl-Heinz Rothenburg expects foreign exploitation will be "limited mostly to acts with chart success." And Metronome's Ray Schmidt-Walk agrees that while outside demand is modest, "the chances improve with higher quality." But Schmidt-Walk says he's delighted he's placed Wolf Maahn with four international Poly-Gram affiliates and found partners in Spain and Portugal for his group Neue Heimat.

At Virgin's new German operation, Udo Lange finds critical and popular demand for Kowalski in Holland and the U.K. WEA boasts top chartings in Holland and Denmark for the former No. 1 German single, "Major Tom" by Peter Schilling. This song has also been cut in English and released in many other markets.

CBS Germany, which has been especially hot in the domestic rock field with Markus, Nena and Spliff, has gotten releases for these acts throughout the European continent, with especially good sales and chart placings in Italy and the Netherlands, where Nena topped local charts for weeks. Spliff has appeared in the U.S. and U.K.

## he Billboard®

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(Co	BRITAIN urtesy of Music & Video Week)	30 30 CHIMERA, Bill Nelson, Mercury 31 19 YOU CAN'T STOP ROCK 'N'		MEGUMINO HITO, Rats & Star, CBS-Sony/PMP/Uncle F	3 4
(00	As of 5/21/83 SINGLES	ROLL, Twisted Sister 32 36 WAITING, Fun Boy Three,	3 2	MANATSUNO ICHIBYOU, Masahiko Kondo, RVC/	5
This La Week We	st	Chrysalis 33 28 WAR, U2, Island	4 4	Johnny's YAGIRINO WATASHI, Takashi	6
1 1	TRUE, Spandau Ballet,	34 23 THE HEIGHT OF BAD MANNERS, Bad Manners, Telsiar		Hosokawa, Nippon Columbia/ Columbia-Burning	7
2 3 3 7		35 NEW SHAPE UP AND DANCE WITH F. KENDAL (VOL 1), Lifestyle	5 5	ZOKKON LOVE, Shibugakitai, CBS-Sony/Johnny's	8
37 45	DANCING TIGHT, Galaxy	36 NEW WHAMMY, B52's, Island 37 NEW DIONNE WARWICK		KIMINI MUNEKYUN, YMO, Alfa/ 1980-Yano	10
5 10		COLLECTION, Arista 38 NEW WE ARE ONE, Maze featuring	7 7	NATSUIRONO NANCY, You Hayami, Taurus/Sun-JCM	11 12
6 2		Frankie Beverly, Capitol 39 26 MAGICAL RING, Clannad, RCA	8 9	BODY SPECIAL 2, Southern All Stars, Victor/Amuse	13 14 NE
79		40 37 THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA	98	MEDAKANO KYOUDAI, Warabe, For Life/TV-Asahi	15
8 6			10 13	MAKKANA ONNANOKO, Kyoko Koizumi, Victor/Burning-NTV	16
9 4		WEST GERMANY	11 NEW	HARENOCHI BLUE BOY, Kenji Sawada, Polydor/Anima-	17 NE
	BLIND VISION, Blancmange, London	(Courtesy Der Musikmarkt) As of 5/23/83	12 12	Watanabe NATSUIRONO DAIRY, Chlemi	18 NE
11 8	WE ARE DETECTIVE, Thompson Twins, Arista	SINGLES This Last		Hori, Canyon/Top CHOTTONARA BIYAKU, Yoshie	19 NE
12 37 13 35	BAD BOYS, Wham, Inner Vision WHAT KINDA BOY YOU'RE	Week Week 1 1 BRUTTOSOZIALPRODUKT,		Kashiwabara, Nippon Phonogram/Dream	20
	LOOKIN' FOR (GIRL), Hot Chocolate, RAK	Geiersturzflug, Ariola 2 4 LEUTCHTURM, Nena, CBS	14 10	HISAME, Akio Kayama, Nippon Columbia/Victor-Daiichi	
14 26	DON'T STOP THAT CRAZY RHYTHM, Modern Romance,	3 2 LET'S DANCE, David Bowie, EMI 4 19 BEAT IT, Michael Jackson, Epic/	15 16	NATSUONNA SONIA, Monta & Junko, Nippon Phonogram/	
15 24	WEA FAMILY MAN, Daryl Hall & John	CBS 5 7 SWEET DREAMS ARE MADE OF	16 19	PMP HATSUKOI, Kozo Murashita,	
16 11	Oates, RCA BEAT IT, Michael Jackson, Epic	THIS, Eurythmics, RCA 6 3 BILLIE JEAN, Michael Jackson,		CBS-Sony/April NIBUNNOICHINO SHINWA, Akina	This
17 33	& Wailers, Island	Epic/CBS 7 8 BUM BUM, Trio, Mercury/		Nakamori, Warner-Pioneer/ NTV-Nichion	This Week \
18 15	FRIDAY NIGHT (Live Version), Kids From Fame, RCA	Phonogram 8 5 HEY LITTLE GIRL, Icehouse,	18 15	OTOKOWA DOUKESHISA, Daisuke Shima, King/Crazy	1 2 3
19 19	LAST FILM, Kissing The Pink, Magnet	Chrysalis / Ariola 9 14 JULIET, Robin Gibb, Polydor /	19 17	Rider KOUKIATSU GIRL, Tatsuro	3
20 NEW 21 22		DGG 10 10 MANUEL GOODBYE, Audrey		Yamashita, Moon/Smile Company	4
22 29	SWEET MEMORY, Belle Stars, Stiff	Landers, Ariola 11 6 TOO SHY, Kajagoogoo, EMI	20 NEW	TOKIO KAKERU SHOUJO, Tomoyo Harada, Canyon/	5 NE
23 21	MISS THE GIRL, Creatures, Wonderland	12 9 UP WHERE WE BELONG, Joe		Variety Co	7
24 13	LET'S DANCE, David Bowie, EMI America	Cocker & Jennifer Warnes, Island/Ariola	1 1	ALBUMS NO DAMAGE, Motobaru Sano	8
25 14	TRUE LOVE WAYS, Cliff Richard, EMI	13 13 DIE FISCHER VOPN SAN JUAN, Tommy Steiner, Polydor/DGG		NO DAMAGE, Motoharu Sano, Epic-Sony MOMENTOS, Julio Iglasias, Epic-	9
26 18	BLUE MONDAY, New Order, Factory	14 11 DER KNUTSCHFLECK, IXXI, Metronome		MOMENTOS, Julio Iglesias, Epic- Sony PS ANATAE Aming Nippon	10 NE 11
27 32	MUSIC (PART 1), D Train, Prelude	15 12 LOVE IS A STRANGER, Eurythmics, RCA		PS ANATAE, Aming, Nippon Phonogram	12
28 NEW	FEEL THE NEED IN ME, Forrest, CBS	16 15 WENN ES DICH NOCH GIBT, Roger Whittaker, Aves/		CARGO, Men At Work, Epic-Sony STARGAZER, Masamichi Sugi,	13 NE 14
29 16	CHURCH OF THE POISON MIND, Culture Club, Virgin	Intercord 17 23 KLEINE TASCHENLAMPE		CBS-Sony VITAMIN, Epo, RVC	15 NE
30 20 31 17	ROSANNA, Toto, CBS LOVE IS A STRANGER,	BRENN, Markus, CBS 18 16 TOTAL ECLIPSE OF THE HEART,		LET'S DANCE, David Bowie, Toshiba-EMI	16 NE
32 30	Eurythmics, RCA NOT NOW JOHN, Pink Floyd,	Bonnie Tyler, CBS 19 17 BLUE MONDAY, New Order,		FANTASY, Akina Nakamori, Warner-Pioneer	17 NE
3 NEW	Harvest MORNIN', Al Jarreau, Warner	20 18 MR. ROBOTO, Styx, A&M/CBS	94 105	LANAI, You Hayami, Taurus SIXTEEN CARNIVAL, Hidemi	18 1 19 NE
4 36	Bros. STOP AND GO, David Grant,	21 NEW ICH STERBE NICH NOCH MAL, Nino De Angelo, Polydor/DGG		Ishikawa, RVC HALO, Tulip, Toshiba-EMI	20 NE
5 NEW	Chrysalis GLORY GLORY MAN UNITED,	22 20 RUECKSICHT, Hoffmann & Hoffmann, Global/Ariola		THRILLER, Michael Jackson, Epic-Sony	
6 NEW	Manchester United FC, EMI COUNTDOWN/NEW WORLD	23 24 CHURCH OF THE POISONED MIND, Culture Club, Virgin/		YOKAN, Miyuki Nakajima, Canyon	
7 NEW	MAN, Rush, Mercury SHIPBUILDING, Robert Wyatt,	Ariola 24 26 GIVE IT UP, KC & SUNSHINE		LOVE CALL, Hiroko Yakushimaru, Kitty	(Co
8 NEW	Rough trade JUST GOT LUCK, JoBoxers, RCA	BAND, Epic/CBS 25 NEW OH TO BE AH, Kajagoogoo, EMI		PRIVATE MAIL, Asami Kado, Teichiku	
9 25	BREAKAWAY, Tracey Ullman, Stiff	26 22 EINMAL NUR MIT ERIKA, Hubert Kah Mit Kapelle, Polydor/DGG		DEJA VU, Marlene, CBS-Sony REINCARNATION, Yumi	This Week
0 23	FLIGHT OF ICARUS, Iron Maiden, EMI	27 27 SONDERZUG NACH PANKOW, Udo Lindenberg, Polydor/DGG	18 20	Matsutoya, Toshiba-EMI FRONTIERS, Journey, CBS-Sony	1
	ALBUMS	28 28 IS THERE SOMETHING I SHOULD KNOW?, Duran Duran,		AMERICA, Jullio Iglesias, Epic- Sony	
1 2	THRILLER, Michael Jackson, Epic	EMI 29 21 LAST NIGHT A D.J. SAVED MY	20 NEW	PHOTOGRAPHS, Casiopea, Alta	
2 1	TRUE, Spandau Ballet, Reformation	LIFE, Indeep, Metronome 30 NEW JULIE, Daniel, Ariola			'R
3 3	LET'S DANCE, David Bowie, EMI America	ALBUMS	(Cou	AUSTRALIA Intesy Kent Music Report)	
4 5	THE LUXURY GAP, Heaven 17, Virgin	1 1 THRILLER, Michael Jackson,		As of 5/23/83 SINGLES	S
5 4	POWER CORRUPTION & LIES, New Order, Factory	Epic/CBS 2 3 NENA, CBS	This Last Week Week		JO
6 6	THE HURTING, Tears For Fears, Mercury	3 2 LET'S DANCE, David Bowie, EMI 4 4 THE FINAL CUT, Pink Floyd,		WAS ONLY 19, Redgum, Epic BILLIE JEAN, Michael Jackson,	night
7 NEW	DRESSED FOR THE OCCASION, Cliff Richard & London	Harvest/EMI 5 5 PRIMITIVE MAN, Icehouse,		Epic BEAT IT, Michael Jackson, Epic	Na N descr
8 7	Philharmonic Orchestra, EMI FASTER THAN THE SPEED OF	Chrysalis/Ariola 6 10 SWEET DREAMS, Eurythmics,	4 4 1	S THERE SOMETHING I SHOULD KNOW, Duran Duran,	now
99	NIGHT, Bonnie Tyler, CBS NIGHT DUBBING, Imagination,	RCA 7 NEW WHITE FEATHERS, Kajagoogoo,	5 3 9	EMI SAVE YOUR LOVE, Renee &	a tem
0 11	R&B CARGO, Men At Work, Epic	EMI 8 7 THE GETAWAY, Chris De Burgh,	6 7 1	Renato, RCA DROP THE PILOT, Joan	On Sun O
11 17	TWICE AS KOOL, Kool & Gang, De-Lite	A&M/CBS 9 8 ODYSSEY, Udo Lindenberg,	7 10	Armatrading, A&M TOTAL ECLIPSE OF THE HEART,	wana
12 10	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Cleveland	Polydor/DGG 10 12 TYPISCH ROGER WHITTAKER,	8 6 1	Bonnie Tyler, CBS ET'S DANCE, David Bowie, EMI	make
3 16	International QUICK STEP & SIDE KICK,	Intercord 11 NEW NIGHT AND DAY, Joe Jackson,		America DER KOMMISSAR, Falco, A&M	far), t of the
4 8	Thompson Twins, Arista SWEET DREAMS, Eurythmics,	A&M/CBS 12 6 CHE ANGELO SEI, AI Bano &		999, Prince, Warner Bros. DON'T PAY THE FERRYMAN,	for a
5 NEW	RCA CHART ENCOUNTERS OF THE	Romina Power, Baby/EMI 13 13 JETZT KOMMT SHAKY, Shakin'		Chris De Burgh, A&M WHAM RAP, Wham, Epic	but C
	HIT KIND, Various, Ronco TOTO IV, CBS	Stevens, Epic/CBS 14 19 CARGO, Men At Work, CBS		WHITE WEDDING, Billy Idol, Chrysalis	of th
7 12	THE FINAL CUT, Pink Floyd, Harvest	15 9 KILROY WAS HERE, Styx, A&M/ CBS		BABY I NEED YOUR LOVIN', Carl Cariton, RCA	white
8 14	THE KIDS FROM 'FAME' SONGS, Klds From Fame, BBC	16 14 LISTEN, A Flock Of Seagulis, Jive/Teldec	15 13 9	SHOOP SHOOP DIDDY WOP CUMMA CUMMA WANG DANG,	while
9 NEW	THE LAUGHTER & TEARS COLLECTION, Various, WEA	17 15 THE HURTING, Tears For Fears, Mercury/Phonogram		Monte Video & Cassettes, White Label	keep In
20 15	WHITE FEATHER, Kajagoogoo, EMI	18 11 THE LUXURY GAP, Heaven 17, Virgin/Ariola	16 15 L	ET THE FRANKLIN FLOW, Gordon Franklin, The	"Who
21 18 22 25	LISTEN Flock Of Seagulls, Jive BUS!NESS AS USUAL, Men At	19 16 ANOTHER PAGE, Christopher Cross, Warner Bros./WEA	17 NEW 4	Wilderness	ently
23 20	Work, Epic RIO, Duran Duran, EMI	20 NEW THE RISE & FALL, Madness, Stiff/Teldec		REMIND ME, Naked Eyes, EMI JP WHERE WE BELONG, Joe	dance
24 22 25 29	LIONEL RICHIE, Motown HELLO, I MUST BE GOING!, Phil			Cocker/Jennifer Warnes, Liberation	the au
26 21	Collins, Virgin THE KIDS FROM FAME LIVE!,			OWER AND THE PASSION, Midnight Oil, CBS	ices, C
27 32	BBC H20, Daryl Hall & John Oates,	As of 5/24/83	20 11 0	OVERKILL, Men At Work, CBS	an at
28 NEW	RCA SIOGO, Blackfoot, Atlantic	SINGLES This Last Week Week	1 1 1	ALBUMS	tardeo
9 24	RICHARD CLAYDERMAN, Delphine	1 1 TENGOKUNO KISS, Seiko		983 THE HOT ONES, Various, Festival	ing th Africa
		Matsuda, CBS-Sony/Sun	<b>4</b>	'HRILLER, Michael Jackson, Epic	- Amea

ransr	nitted, in any form or by any means, elect	tronic,		
2	CARGO, Men At Work,CBS	2		2 BREAKAWAY, Tracey Uliman,
3	GREATEST HITS VOLUME 2,			Stiff
8	John Denver, RCA THE KEY, Joan Armatrading, A&M	4	NEW	/ COMMENT CA VA, Shorts, EMI FOOD FOR THOUGHT, UB 40, Virgin
6 5	THE FINAL CUT, Pink Floyd, CBS LET'S DANCE, David Bowie, EMI	5	ę	5 JOHNNY B GOODE, Peter Tosh, EMI
7	America WATCH THE RED, Angels, Epic	6	6	5 THE MESSAGE, Grandmaster Flash & Furious Five, Sugarhill
10	SPIRIT OF PLACE, Goanna, WEA		NEW	JULIE, Daniel, Ariola
9	10,9,8,7,6,5,4,3,2,1, Midnight Oll, CBS	8	NEW	/ STARMAKER, Kids From Fame, RCA
12 14	GO FOR IT, Various, CBS IV, Toto, CBS	9	NEW	/ ORCHARD ROAD, Leo Sayer, Chrysalis
19	WAR, U2, Island	10	8	8 RAWHIDE, Chaps, Stiff
EW	A CHILD'S ADVENTURE, Marianne Faithfull, Island			ALBUMS
17	LOVE OVER GOLD, Dire Straits, Vertigo	1 2		1 THRILLER, Michael Jackson, Epic 2 LET'S DANCE, David Bowie, EMI
18	BUSINESS AS USUAL, Men At	3	4	UB 40 Live, Virgin
EW	Work, CBS NIGHT AND DAY, Joe Jackson,	4 5		3 4 US (VIERUS), Doe Maar, Sky 5 THE FINAL CUT, Pink Floyd,
	A& M			Harvest
EW	ANOTHER PAGE, Christopher Cross, Warner Bros.	6		
EW 13	DESPERATE, Divinyls, Chrysalis PIANO HITS, Eric Robertson, J&B	8	ç	Vandenbosch
15	PIANO HITS, EIC HODERSON, Jab	9		
		10	NEW	Soundtrack, RCA / WAR, U2, Island
(C	<b>ITALY</b> Ourtesy Germano Ruscitto)			
(-	As of 5/18/83			NORWAY
Last	ALBUMS			(Courtesy Dagbladet)
Weel 1				As of 4/27/83
20	THE FINAL CUT, Pink Floyd, EMI THRILLER, Michael Jackson, CBS			SINGLES
2	TUTTO SAN REMO, Various, Ricordi	Thi:   We	s La ekWe	
5	ACQUARELLO, Toquinho, CGD-	1	2	SAVE YOUR LOVE FOR ME,
EW	MM 1983, Lucio Dalla, RCA	2	3	Renee & Renato, Sonet LET'S DANCE, David Bowie, EMI
10 18	TANGO, Matia Bazaar, Ariston FLY MIX NO.11, Nick Baxter,	3	1	America DO-RE-MI, Jahn Teigen,
	Zanza			PolyGram
3	THE JOHN LENNON COLLECTION, EMI	4	4	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes,
16	SAPORE DI MARE, Various,	5	6	Sonet
w	COM/CGD-MM LET'S DANCE, David Bowie, RCA	6	5	OVERKILL, Men At Work, CBS DOWN UNDER, Men At Work,
8	ANOTHER PAGE, Christopher Cross, WEA	7	10	CBS YOUR MA SAID YOU CRIED IN
6	ONE PLUS ONE, Various, K-tel			YOUR SLEEP LAST NIGHT,
2W 4	ORO PURO, Various, CBS ARCA DI NOE, Franco Battiato,	8	7	Shakin' Stevens, Epic OUR HOUSE, Madness, PolyGram
w	EMI NIGHT AND DAY, Joe Jackson,	9	NEW	LOVE ON YOUR SIDE, Thompson Twins, Arista
w	A&M/CBS BOLLICINE, Vasco Rossi,	10	9	LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sonet
w	Carosello	1		ALBUMS
17	TWIST 83, Various, CGD/Five IS IT SAFE? PhD, WEA		NEW	
W	FRAMMENTI, Pierangelo Bertoli, CGD-MM	'	NEW	LET'S DANCE, David Bowie, EMI America
W	KISSING TO BE CLEVER, Culture	2	1 NEW	THE FINAL CUT, Pink Floyd, EMI CARGO, Men At Work, CBS
	Club, Virgin	4	3	A CHILD'S ADVENTURE,
		5	2	Marianne Faithfull, Sonet BUSINESS AS USUAL, Men At
Ν	ETHERLANDS	6	NEW	Work, CBS
	sy Stichting Nederlandse Top 40)			Mariann
	As of 5/21/83 SINGLES	7	6 4	
Las	it	9	5	HAVANA MOON, Cartos Santana,
Wee	in .	1		CBS

### NY B GOODE, Peter Tosh, /ESSAGE, Grandmaster ih & Furious Five, Sugarhill , Daniel, Ariola MAKER, Kids From Fame, ARD ROAD, Leo Sayer, /salis IDE, Chaps, Stiff ALBUMS LER, Michael Jackson, Epic DANCE, David Bowie, EMI Live, Virgin VIERUS), Doe Maar, Sky INAL CUT, Pink Floyd, vest , CBS RISE, Mezzoforte, denbosch Kids From Fame, RCA (IDS FROM FAME, ndtrack, RCA U2, Istand DRWAY esy Dagblad of 4/27/83 let) SINGLĖS OUR LOVE FOR ME. e & Renato, Sonet DANCE, David Bowie, EMI rica -MI, Jahn Teigen, Gram Gram IERE WE BELONG, Joe Ker & Jennifer Warnes, t ILL, Men At Work, CBS UNDER, Men At Work,

### 1 BEAT IT, Michael Jackson, Epic 10 7 BJORO HALAND, Studio B acial' Incident Marks na Na Na S. Africa Gig

ANNESBURG-An opening onstage incident involving Sha a's Denny Greene, originally bed as a "racial drama." is being described here as mercly pest in a teacup.

the group's second visit to the 'ity Superbowl in Bophuthats-(the band is the first act to a return visit to the center so ne musicians invited members audience to join them on stage ance. According to reports, all reene, the only black member group, found onstage partfollowing "refusals" from four women, he stormed off stage. Ion "Bowzer" Bauman tried to

the show going. response to audience yells of re's Greene?," Bauman apparreplied: "If someone would with the guy, maybe he'd back." Though a member of dience did volunteer her servfreene didn't reappear.

the following day he launched ack on South Africa's "re-and primitive society." Makfront-page lead of one South THRILLER, Michael Jackson, Epic African Sunday newspaper, he was

www.americanradiohistory.com

quoted as saying: "I can't tolerate racism. It's wrong, and I'm not going to play the game. I've travelled for too many years to accept it." He added: "Normally in this part

of the act, the first woman I ask wants to come up on stage. But after asking four, I realized there was no interest."

However, Sun City executive Hazel Feldman disputés Greene's assessment of the incident, saying South Africans are "inhibited and too shy to participate in shows in this fashion."

But as racial drama turned to teacup storm, Greene later took a somewhat contradictory line, saying he felt "very positive" about Sun City as a "successful economic and social revolution. You hear all the garbage about Sun City in the U.S., and about all the boycotts and demonstrations, but I recognize the social and political realities of Bophuthats-, wana.

The province became independent of South Africa in 1977 as one of a series of Bantu homelands, but is not recognized as independent by other countries.



SALUTING THE FIRST LADY OF JAZZ—Ella Fitzgerald accepts a bouquet on her 65th birthday from Richard Swig, right, chairman of the Fairmont Hotel Company at its Venetian Room in San Francisco. She performed to 7,000 fans during a two-week engagement at the supper club.



A TOUCH OF RIO-Singers Charles Azravour, left, and Neil Sedata, right, join Jose Luis Rodriguez at Regine's in New York, where the CBS artist was toastmaster for a Brazilian carnival party. That's Regine in the middle of the fray.



AUTOGRAPH HOUND—Jce Elliot, right, of Def Leppard, writes his phone number on the leg of a Record Bar patron in Atlanta during an in-store promotion for the group's LP "Pyromania". The group's Rick Allen makes sure the digits are correct.



LOVE ME DO—Riding the crest of their Boardwalk single, "Don't Tell Me You Love Me," Night Ranger performed to a selout crowd at the Forum in Los Angeles with Sammy Hagar and later mugged for the camera with the label's Bruce Bird, second from left, Joyce Bogart, center, and manager Bruce Cohn, second from right.





PRESERVING THE FUTURE OF COPYRIGHT—After a group of international copyright lawyers addressed that issue at a BMI dinner at the JFK Center in Washington, the organization's Elizabeth Granville, assistant vice president of publisher relations, posed with Ambassador J. William Middendorf, right, of the Organization of American States, and Prof. Jan Corbet of Belgium, president of the Confederation Internationale Des Societes D'Auteurs Et Compositeurs.

PRIDE IN HIS CRAFT—RCA's Charley Pride is recognized for the \$12,500 he helped to raise on behalf of the Nashville Songwriters Assr. International at B Ily Bob's Texas by the club's Spencer Taylor, left; concert coorcinator Connie Bradley of ASCAP; NSAI executive director Maggie Cavenda;; and Tree International's Tom Long, president of NSAI.



ALL FOR ONE—Martha Davis of the Motels, left, confers a gold disk on Esther Wong, whose support of the Capitol group at her Madame Wong's nightclub in Los Angeles helped make their "All Four One" record a sales success.

"WORST" SHOWCASE GETS RESULTS—Chancel or Herbert Gabhart, center, of Belmont College in Nashville, makes sure the ink is dry on a check representing proceeds from the "World's Oldest Rock Stars Together" showcase and a contribution to the school's Bill Justis Scholarship Fund. He's shown with NARAS national trustee Buzz Cason and Gene Hughes of the Country Promotions Assn.



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Biboard's B Survey For Week Ending 5/28/83

THE HUMAN LEAGUE-Fascination!, A&M SP-12501. Pro duced by Martin Rushent & The Human League. Although they've since joined forces with producer Chris Thomas (Pre tenders, Elton John), the League's final sessions with Martir Rushent dovetail handsomely with their work on last year's U.S. debut set. This mini-album is already presold to dance and new music fans, thanks to the presence of "Mirror Man" and the title hit, which appears in two separate versions here It's bouncy, melodic electronic pop from one of the field's first success stores.

A FLOCK OF SEAGULLS-Listen, Jive/Arista JL8-8013. Produced by Mike Howlett. Flock Of Seagulls create a layered and texture orchestral sound in their basic techno pop efforts, which gives the band a haunting if high glossed sound This second album features a new version of "Wishing (If I Had A Photograph Of You)," which was their recent U.K. single, and such notable new songs as "Nightmares," and "Electrics." In them a Flock of Seagulls creates a pop cathedral of sound, which appears very impressive, even if it rings a bit hollow inside

BOB MARLEY & THE WAILERS-Confrontation, Island 90085 (Atlantic). Produced by Bob Marley, The Wailers, Errol Brown. This new posthumous set follows various Marley tributes culled from much earlier material, but here the tracks suggest mid-'70s vintage in both production polish and style Boasting leaner arrangements than the Wailers' final studio albums, the songs plumb the late stylist's more political interests; however the slow but steady spread of reggae, as un derlined by Eddy Grant's current success, augur well for pop and rock interest as well as roots reggae rapture.

TONY BANKS-The Fugitive, Atlantic 80071. Produced by Tony Banks. Genesis co-founder and keyboard mainstay Banks makes his label debut as a solo artist an occasion by flexing heretofore unglimpsed strength as a lead vocalist. The songs are closer to classic AOR heartlands than those of fel low Genesis journeyman Phil Collins, here focusing on com fortable romantic topics for the most part. As for his pipes, on the first single, "This Is Love," and tracks like "Say You'll Never Leave Me," he recalls John Lennon's salty but sweet style

THE PLIMSOULS-Everywhere At Once, Geffen GHS 4002 (Warner Bros.). Produced by Jeff Eyrich. One of Los Angeles earliest and best proponents of post-punk rock, this tight tough quartet could finally achieve their belated commercia acceptance with this label debut set. As before, the band sidesteps the electronic vogue to concentrate on classic, gui tar driven songs rich in melodic ideas and fired with upbeat urgency. Likely to speed early interest is inclusion of "A Mil lion Miles Away," a favorite at adventurous AOR stations when first released in EP form last year.



SYLVIA-Snapshot, RCA AHL14672, Produced by Tom Collins. Sylvia's voice-always impressive in its range-continues to get better in its ability to convey emotional nuances. While the lead single from this album, "Snapshot," is an obvious trading on the successful sound of "Nobody," there are other songs that are skillfully written and sensitively interpreted notably "Winter Heart," "Bobby's In Vicksburg" and "The Boy Gets Around." This is Sylvia's most pop and most impressive album to date.

THE STATLER BROTHERS-Today, Mercury S12 184. Produced by Jerry Kennedy. This is the first album release with new member Jimmy Fortune. And it finds the original Statler sound still intact. As with past albums, this one is a combina tion of '50s hits ("Oh Baby Mine"), gospel-quartet standbys ("Sweet By And By") and lots of Statler originals that explore the width and depth of nostalgia. Fortune reveals himself to be an effective lyricists in his own right, especially through his "Elizabeth." The Statlers are forever.



MARK HEARD-Eve of The Storm MSB-6741. Produced by Mark Heard. One of the finest albums to emerge from the gospel market this year, this album features tight production. excellent lyrics and appealing music. Billed as an "acoustic album," this is a misnomer as the album features plenty of electric guitar and keyboards too. But it is the lyrics that make this album stand head and shoulders above the rest, especially "Eye of the Storm," "The Pain That Plagues Crea-tion," "In the Gaze of the Spotlight's Eye" and "No One But You." Best cut is "He Will Listen To You," which features a bid outle and bid belows the sould be pathed by a start of the sould be and bid by the sould be a start of the sould be and bid by the sould be and bid by the sould be a start of the sould be a start of the sould be and bid by the sould be a start of the sould be a start of the sould be a start of the sould be and bid by the sould be a start of the sould slide guitar and big chorus-this could be a standard.

PAT TERRY-Film At Eleven. Myrrh MSB 6748. Produced by Pat Terry & Mark Heard. For those who are acquainted with the Pat Terry who wrote "Home Where I Belong" and

'Happy Man'' for B.J. Thomas, this album will be quite a shock. Terry's writing has progressed, and he's dealing with much deeper subjects now. Musically he's added a lot of guts to the tracks. The influence of Mark Heard is obvious, but Terry himself emerges from the sweet, acoustic singer to one that can handle a rock'n'roll with an edge convincingly. Best cuts include "Cats and Dogs," "Shadows" and "In My Dream

LEWIS FAMILY-The Lewis Family In Concert, Canaan CAS9901. Produced by Herman Harper. Bluegrass and gospel music have never found a better champion than the Lewis Family. In this live album recorded last year at Opryland, the Lewises are vibrant with their rough folksiness, crystalline instrumental arrangements and moving vocal harmonies. Little Roy's banjo work just gets better and better and their balanced mixture of new and traditional material always keeps the show moving. Of particular note is the joyous "They're Holding Up The Ladder," a song with which the Lewises brought the audience alive at the recent Dove awards ceremonv



LARRY CARLTON-Friends, Warner Bros. 23834. Produced by Larry Carlton. Carlton's blue chip stature as a studio player insures solid technique, but here it's his maturing sense of restraint as a producer that explains much of the charm in these breezy essays in fusing pop, rock, r&b and jazz. The title alludes to strong support from Michael Brecker, Al Jarreau, former Crusader partner Joe Sample and, on one cut. B. B. King, all of whom shine as much for solid ensemble interplay as for any solo work. The opening "Breaking Ground" and a cover of "Tequila" both argue pop crossover



ESPIONAGE, A&M SP-6-4935. Produced by Roy Thomas Baker. This specially-priced debut offers a familiar new pop equation, fusing melodic, upbeat material with thick synthesizer lines and cracking percussion. But a confident perform-ance by the quartet, along with deep dish drum accents and crisp guitar hooks, bode well for pop and AOR outlets, as well as more readily "new music" formatted stations, which is hardly surprising: producer Baker helped presage the movenent in his work with the Cars. Expect the single, "The Sound Of Breaking Hearts," to aid in early adds.

SHRIEKBACK-Care, Warner Bros, 9m 23874, Produced by Shriekback. It was to be expected that as known new wave bands would change personnel new bands would be formed by ex members of this and that band. Such is the case of Shriekback, which consists of Dave Allen, formerly with Gang Of Four, Barry Andrews, formerly of XTC, and Carl Harsh, for-merly of the Out of the Blue Six. None of the three is a drummer, which is ironic in that the rhythm section is central to the band's music. But the drumming, on the LP at least, is done by guests and machines.

MINISTRY—With Sympathy, Arista AL 6608. Produced by Ian Taylor Vince Ely. Ministry is basically a two-man band consisting of singer/songwriter/guitarist/keyboardist Alain Jour-gensen and drummer Stephen George. Their music is mostly danceable English techno pop, but with the difference that the two are from Chicago. The band sounds vaguely like Soft Cell at times, but the use of a human drummer makes a bit more of a funky sound.



#### ρορ

ADAM & THE ANTS-Dirk Wears White Sox, Epic FE38698. Produced by Adam Ant. No, Adam Ant has not reunited with the Ants. This LP contains material recorded by the band in its early days, between 1976 and 1979. Even from those early recordings, it is obvious that Ant knew the style and presentation that he wanted, and his music has not changed all that much through the years. Which also means that fans who have only recently discovered him, should like this LP, too.

HEAVEN 17-The Luxury Gap, Virgin ALB-8020 (Arista). Pro duced by B.E.F./Greg Walsh. Two of the three core members of Heaven 17 come from the Human League, but with such songs as "(We Don't Need This) Fascist Groove Thang," it's obvious this techno pop band has more on its mind than bit-tersweet songs of romance. This LP, for instance, contains such songs as "Crushed By The Wheels Of Industry" and 'Let's All Make A Bomb." And you can dance to both of them. THE RESIDENTS-Residue Of The Residents, Ralph R7-8302. Produced by the Residents. Recorded over the past six years, this is a collection of 12 songs that never made it onto the

various residents albums that have been released over the years. Basically, the Residents do concept LPs and these were the songs that did not fit. But they are certainly very much in keeping with the unique, arty, spacey electronic Residents sound. And as in all Residents compositions, they are a lot of fun.

LINDESFARNE-Sleepless Nights, Shanachie 82002. Pro-duced by Stephen Lipson & Lindesfarne. On a new and smaller label, Lindesfarne has opted to move away from their earnest folk rock sensibility into a lighter pop vein that now sees early rock'n'roll songs as part of the "folk music herit-age. Keeping it light and simple and drawing from the roots of rock'n'roll makes for an intellegent and interesting album, sort of what Supertramp should be doing.

BRENDA RUSSELL-Two Eyes' Warner Bros. 23839. Produced by Tommy LiPuma. Singer/songwriter Russell switches labels and finds crossover connections strengthened under pro ducer LiPuma, who casts the talented artist in full pop, jazzy, L.A. accented song roles. Co-writing with Bill LaBounty, David Foster, Michael McDonald and Dave Grusin carves a new hit image for Russell, boosting "I Want Love To Find Me," "It's Something" and "Hello People" into contention for sum mertime sizzle on the charts.

MUTABARUKA-Check It!, Alligator AL 8306. Produced by Earl 'Chinna' Smith & Mutabaruka. Reggae poet Mutabaruka ventures to Tuff Gong Studios in Jamaica to set to music his social/political verse, ringing with a message that however uncompromising still captures an irresistible beat and sweet ness. "Check It," "De System" and "Everytime A Ear de Soun'" are tough and tender musical readings featuring top musicians lightening sharp, sincere poetry of revolt.

VARIOUS ARTISTS—The Pulse Of New York, Glass Records GL ALP 003. Compilation by Neil K. Stocker. This is a compilation of various New York area bands including the Funktionaries, Xex, Bronx Irish Catholics, Noise R Us, Deekay Jones, Tiny Tribe, Seven And Three, and the Heretics. Some of these acts are better known than others, but all are impressive, their music ranging from funk to techno pop to no wave. Contact: Wired Muzik, 355 E. 86th St., Suite 3C, New York 10038 (212) 831 5077

JILL KROESEN-Stop Vicious Cycles, Lovely Music VR1501. Produced by Peter Gordon & Jill Kroesin. It's hard to say how serious Jill Kroesin is in her songs, and that's part of the charm of this LP. Their subject range from the old Wayne Hayes sex scandel to songs about "Alexander The Great," to tunes of personal and political exploitation. With a deliberately crude presentation, it looks like she's working on being the next Randy Newman. Address: 325 Spring St., New York 10013 (243-6153).

VARIOUS ARTISTS-It Happened-. . But Nobody Noticed, Aim Records 12107. Compiled by CW Bell. The Poodle Boys, the Subdued, Scout House, Hot Bodies, the Furors, Saucers, the Snotz, TV Neats, International Os, Troupe De Coupe, No. Music, October Days, and the Bats. It is doubtful if the names of any of these bands will be long remembered. But from 1978 to 1982 these bands played in the southern Connecticut area. This LP is their bid for immortality on vinyl.

RENALDO & THE LOAF-Arabic Yodelling, Ralph RL 8308. Produced by Renaldo & the Loaf. Renaldo & the Loaf is basically a two-man band whose members Brian Poole and Dave Janssen play everything from electronic instruments to the Bouzouki and the kazoo. This LP was "recorded at home" during the last three years, and while there are no faults in the production, the music itself may be too artie and too hip for all but a very small cult.

#### black

HIGH INERGY-Groove Patrol, Gordy 6041GL. Produced by George Tobin & Mike Piccirillo. The High Inergy girls hit the charts with "He's A Pretender," and this package of power vocals and rhythms should bring "Dirty Boyz," "Rock My Heart" and the title tune into chart contention too. Blazing vocals lift High Inergy a little higher than most girl groups and their fire and frenzy can explode at any time. Smokey Robinson vocalizes on two cuts.

### country

BOBBY BRADDOCK-Hardpore Cornography, RCA MHL18604. Produced by Bobby Braddock. A writer of such country classics as "He Stopped Loving Her Today" and "D-I-V-O-R-C-E," Braddock surfaces now and again as a lyrical comedian, satirizing social icons, tickling country music con-ventions and punning as if his laugh depended on it. Well, here he is. At it again. (This is another in RCA's series of coun try mini-LPs.)

DEBBIE CAMPBELL-Two Hearts, Churchill CR22002. Pro-duced by Peter Nicholls, Debbie Campbell, Walt Richmond. Although her voice is refreshingly versatile, Campbell is in-clined toward bluesiness. The instrumentation here is understated and imaginative, and the material, most of which Campbell wrote, has as many pop elements to it as it has country. However the categories are sliced and the distinctions made, Campbell is a formidable talent and a joy to lis

### gospel

VANESSA-Peace Be Still. Onyx R 3831. Produced by Thomas Whitfield. There is enough emotion in this young lady's voice to move a mountain. Vanessa makes her gospel debut with

this album, which consists of a fine collection of so Best cuts are the title, "He Looked Beyond My Faults (And Saw My Needs)," and "I Have Surrendered." This album should appeal to both black and white audiences as Vanessa's talent seems to transcend boundaries.

THE ORIGINAL SOUL STIRRERS WITH J.J. FARLEY-Divine Love. Malaco MAL 4384. Produced by Frank Williams, Haran Griffin, the Soul Stirrers. This is a legendary group in black gospel and this album shows they have not lost their touch through the years to put out quality material. From the up tempo "Show Some Sign" and "Lift the Savior Up" to the incredible ballad, "Divine Love," the album is packed with fine harmonies and moving performances, especially the medley at the end.

THE BROOKLYN TABERNACLE CHOIR-So In Love. Myrrh MSB-6708. Produced by Richard Evans. The Brooklyn Taber-nacle Choir is a vibrant, exciting group and this LP captures that church spirit in a studio. This is not a laid-back choir with pretty voices-these people move and sing with conviction. Best cuts include "So In Love." "Perfect Peace." "He Is The Same" and "Lord, You Are Worthy," which features a guest solo from Bobby Jones.

#### jazz

STEPHANE GRAPPELLI & HANK JONES-Muse MR5287. Producer unlisted. With bassist Jimmy Woode and drummer Alan Dawson as accompanists, the fiddler and pianist serve up tasty collaborations on eight tracks. It's a felicitous pairing. Among the tunes offered are "You Better Go Now," "Thou Swell," "Yesterdays" and an eight-minute version of "I'll Never Be The Same." Grappelli, well into his 70s, plays with Swell the verve and virility of a 30-year-old. A horn or two, however, might well have contributed to a more colorful program.

THE JONES BROTHERS-Keeping Up With The Joneses, Metro Jazz PolyGram UMM2090. Produced by Leonard Feather. Thad Jones, Hank Jones, Elvin Jones and non-brother Eddie Jones (bass) taped these seven tracks back in March, 1958. Three titles are the compositions of the older, non-related Isham Jones. Thad doubles trumpet and flugelhorn, Hank plays plano and organ in a pleasing but unexciting recital of intime chamber jazz from 25 years ago. Strictly for fans of the Jones boys.

ARNETT COBB-Live At Sandy's. Muse MR5236. Produced by 28 Bob Porter. Only four tracks are heard on this LP, but all are lengthy. Cobb, in this 1978 performance at a Massachusetts restaurant, receives capable backing from Ray Bryant, Buddy Tate, Eddie Vinson, George Duvivier and Alan Dawson, a hyperactive set with Arnett's virile Texas tenor pipe domi-BILLBOARD nant. Session concludes with a wild "Flying Home." Not for the faint of heart.

SONNY STITT-The Last Sessions, Vol. 1, Muse MR5269. Produced by Bob Porter. Stitt died last July 22. He made these tracks some six weeks earlier with a rhythm section of Junior Mance, Jimmy Cobb and George Duvivier, eight titles in all including "I'll Be Seeing You," "Out Of Nowhere," "Steam-roller" and "Angel Eyes." Stitt plays tenor and alto saxo phones in the Bird Parker manner, and well. More tunes from Sonny's final sessions will be issued later.

#### classical

SHOSTAKOVICH: SYMPHONY NO. 10-London Symphony Orchestra, Previn, Angel DS-37955. With each successive Shostakovich release, Andre Previn reinforces his image as a leading interpreter of the Russian master. Nor does he disappoint in the brooding and often tumultuous Tenth, abetted by the superb playing of LSO principals and a recording outstanding for the ease with which it encompasses a wide dynamic range.

RIMSKY-KORSAKOV: LE COQ D'OR: TSAR SULTAN SUITE-Rotterdam Philharmonic, Zinman, Philips 6514 163. The repertoire is unfailingly entertaining and not overly duplicated in recent versions. None, certainly, can claim the quality of this recording, a prime example of digital production at its best. David Zinman and the orchestra, too, shine as performers. Good sales should reward a modicum of dealer effort.

Spotlight-The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks-predicted for the top half of the chart in the opinion of the reviewer; recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.



MA

1983



			As o	of closing	i, May 18	3, 1983				
Annual High Low		SECUR	ITY		P-E	(Sales 100s)	High	Low	Close	Change
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69%	48%	ABC			12	1795	651/2	64%	64%	+ %
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17%	8½	Armatron			13	4	16½	16%	16%	- 1/2
77%	55	CBS			17	2876	72%	71%	72	+ 1
38%	16%	Coleco			10	2944	40	381/2	39 %	+ 1%
9%	6%	Craig Corporati	on		_	22	9%	91/8	91/4	+ 1/4
84%	60%	Disney, Walt			23	692	75%	74%	741/4	- %
5%	3¾	Electrosound G	roup		_	99	5%	5 1/8	5%	Unch.
27%	16%	Gulf + Western			11	1018	26%	25%	25%	- 1/
30%	18	Handleman			14	100	28	27%	28	Unch.
8%	3%	Integrity Enterta	inment		22	136	7%	71/2	7½	- 1/2
11%	6	K-Tel	initiation		41	129	113%	10%	10%	- *
66%	47%	Matsushita Elec	tronics		16	203	631/2	62%	631/4	+ 1%
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42%	16%	MCA			5	1349	361/2	36	36	3/
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120%	82	Motorola			25	578	11	1161/4	1161/2	- 1/2
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29%	13%	RCA	1103		17	12902	30	29%	29%	Unch.
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32%	25%	Storer Broadcas	ting			2340	28%	27%	28%	+ 1/2
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Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los An-geles region, Dean Witter Reynolds, Inc., 4001 West Alameda. Suite 100, Toluca Lake, Burbank, Califor-nia 91505, (213) 841-3761, member of the New York Stock Exchange. Inc.

Vox Jox

#### • Continued from page 15

by the way, averted an impending strike last week. But word is that management was ready to accept a strike vote armed with ABC's Talkradio on the AM and a possible affiliation with one of the satellite-fed music services on the FM.... Also in Pittsburgh, Paul Christy has added WYDD to his fold. PD Dan Kelly remains, as the station goes in a direc-tion similar to that of Christy's Detroit base, WABX. After the retirement of Joe Kjar.

executive vice president of Booneville International Corp. (Billboard. April 16), Bonneville president Arch Masden has announced a realign-

#### **Daniels**, Hunter To Be Honored By B'nai B'rith

NEW YORK-The music and performing arts lodge of B'nai B'rith will honor Charlie Daniels and Alberta Hunter at its 19th annual awards-dinner dance Saturday. June 18 at the Sheraton Centre here. Daniels receives the lodge's Creative Achievement Award, while 88-yearold singer Hunter is the recipient of the Humanitarian Award.

Proceeds of the dinner support the lodge's charitable activities, including the B'nai B'rith Youth Services and its summer program, scholar-ships at the High School of Performing Arts here for creatively gifted students, contributions to homes for the elderly, the Anti-Defamation League and relief work for Cambodian refugees.

Subscription tickets are \$175 and may be obtained by sending a check to Florence Lipper. 75-08 178th St., Flushing, N.Y. 11366, NARM's Joe Cohen, executive vice president of the lodge, is dinner chairman.

ment of responsibilities for four Bonneville VPs. Senior VP/president of KIRO Seattle Ken Hatch. who currently oversees KAAM/ KAFM Dallas and KMBZ/KMBR Kansas City, assumes additional responsibilities over Bonneville Broadcast Services (the easy listening syndication arm). Torbet (the rep firm) and WRFM New York. Senior VP/president of KSL Salt Lake City Jay Lloyd will now also oversee L.A.'s KBIG, San Fran-cisco's KOIT and Chicago's WCLR, while senior VP Blaine Wipple will continue to headle all of Pumpe continue to handle all of Bonneville's financial affairs, assuming ad-ditional responsibilities for Bonneville Satellite Corp. and Radio Data Systems. VP Ted Carpenter adds to his duties in news and public affairs for Bonneville. He'll now oversee programming and news research.

#### \* \* \*

Tony Gray fills the programming vacancy at Amaturo's St. Louis outlet, KMJM, Gray, who grew up in the market, comes from Baton Rouge's WKTL, which he pro-grammed after air shifts at New Or-leans' WTIX and B-97 (WEZB).

Moving across the upper half of the continent is Jim Brady, who leaves Toronto's CFTR to join Calgary's CHQR. ... Will Gary Lock-wood go to KZAM? Not if KJR has its way. The longtime Seattle morning personality intended to leave KJR and join KZAM, but it looks like an injunction is in the works. Gary's still working-at KJR.

#### \* \*

The last of Paul Drew's highly acclaimed professional manager semi-nars for 1983 are being offered from June 10 through July 8. Everyone we've talked to says the one-day meeting is more than worth your time and money (and they're only \$95), so if you'll be in Cleveland. Memphis. Št. Louis, Minneapolis, Chicago, Orlando, Oklahoma City, Dallas, Denver, Cincy, Buffalo, Boston, Hartford, Philly, Atlanta, Washington, New Orleans, Houston, Detroit, Seattle or Phoenix, give Paul a call and pre-register at (213) 469-4100.

## For 'Homespun Attitude'

**Nashville Trade Scored** 

**By EDWARD MORRIS** 

NASHVILLE-The Nashville entertainment industry is being hampered by its "homespun" and "bush league" attitudes, according to David Maddox, executive secretary of the local AFTRA chapter and representative of the Screen Actors Guild. Maddox made his appraisal in a speech to the National Entertainment Journalists Assn. here May 12. On the positive side. Maddox ob-

News

served that local talent was becoming more sophisticated and better educated and that Nashville is opening new areas of exposure for its talent. "There is a homespun attitude in everything we do," Maddox maintained, "that is attractive only in contrast." And, Maddox added, "Sometimes 'laid back' can be trans-lated into 'disorganized.'" He said that the entertainment industry here suffers from a "regional inferiority complex."

Compounding the attitudinal problems. Maddox noted, is the fact that Nashville is geographically remote from Los Angeles and New York. Pointing out that Nashville has no large national advertising agencies and that the company headquarters for record labels are located elsewhere. Maddox said, "The creativity is here, but we are cut off from the power sources."

Other drawbacks, according to Maddox, are "a lack of legal and managerial sophistication" and a shortage of "financial participation" by banks. "When I have to explain over the phone what a freelance performer is, I know I'm talking with someone who doesn't know the entertainment industry," Maddox asserted.

However, Maddox said, "Talent is becoming more sophisticated and educated. They're not the products

of the Depression anymore." Employment has opened up in jingles. industrial films and even network television, he noted. He called the Nashville Network an "important vehicle" for musicians, actors and writers and said that the nationally broadcast Music Country Radio Network enables the Nashville segment of the industry to "have a conversation with the rest of the world."

Maddox predicted that the Nashville Music Assn. would eventually become as big as or bigger than the Country Music Assn. The NMA's Entertainment Expo, which made its debut last year. "could exceed what has been accomplished by MUSEXPO," he added. Maddox particularly praised the NMA for its championing of new acts and the use of video.

#### **Expansion Set** At Backstreet

LOS ANGELES-Backstreet Entertainment, recently formed as an expanded music business firm built around the MCA-owned Backstreet Records, has moved to enlarged quarters concurrent with the first in a series of anticipated staff appointments.

Now occupying the third floor of the Executive Producers Building on MCA's Universal City studio lot, Backstreet has launched a new publishing division. Backstreet Music, headed by newly-appointed president Kathleen Carey. Danny Bramson, president of Backstreet Entertainment, is also reported to be staffing his previously skeletal label operation to bring in-house a num-ber of services formerly handled by MCA.



A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

May 26-29, National Assn. Of Independent Record Distributors convention, Americana Congress Hotel, Chicago.

\* \* \*

June 5-8. Consumer Electronics Show, McCormick Place, Chicago. June 6-12, International Country

Music Fan Fair, Tennessee State Fair Grounds, Nashville.

June 7-9, 6th Visual Communications Congress East, Hilton Hotel, New York City.

June 12-15, National Cable Television Assn. convention, Astroworld Complex, Houston.

June 16-30. National Computer Graphics Assn. '83 conference and exposition. McCormick Place, Chicago.

June 18-21, National Assn. of Music Merchants Expo, McCormick Place, Chicago.

June 21, National Music Publishers Assn. annual meeting. Plaza Hotel, New York City. June 23-27, Broadcast Promotion

Assn./Broadcast Designers Assn. convention, Fairmont Hotel, New Orleans.

June 24-26. 2nd annual Midwest Music Exchange symposium, Bismark Hotel, Chicago. June 27-29. Videotex '83 confer-

ence & exhibition, New York Hilton. June 30, City Of Hope Music In-

dustry Annual Dinner, Century Plaza Hotel, Los Angeles.

\* \* \*

July 5-6, New Music Seminar, New York Hilton. July 12-14. Country Music Assn.

board meeting. Four Seasons Hotel. Toronto. July 22-26. Australian Music Ex-

hibition, Sydney.

July 23-27, International Assn. of Auditorium & Arena Managers conference, MGM Grand Hotel, Reno.

July 24-25, International Assn. of Auditorium & Arena Managers trade

show. Reno Convention Center. July 24-26. Institute for Graphic Communication Optical & Video Disc Systems conference. Holiday Inn, Monterey Bay, Calif.

#### \* \* \*

Aug. 14-16. Music Industry Assn. of Canada marketplace. Montreal Convention Centre.

Aug. 28-31, National Assn. of Broadcasters radio programming conference, St. Francis Hotel, San Francisco

Aug. 28-31, Video Software Dealers Assn. second annual conference. Fairmont Hotel, San Francisco.

#### \* \* \*

Sept. 22-25. Electronic & Leisure Show, West Hall, Place Bonaventure Montreal

201-LOCAL HERO, Soundtrack, Warner Bros. 1-**SPARS Eyes** -NRBQ, Grooves In Orbit, Bearsville 1-Enhanced Role 23817 (Warner Bros.)

#### 203-JOHN CONLEE, Greatest Hits, MCA 5405 • Continued from page 40 204-DAVID GRISMAN, Dawg Grass/Dawg Jazz, Warner Bros. 1-23804

• That it is the low volume of sales of multi-track digital recorders keeping prices high-not only the technology.

• That many studios are renting their digital recorders to postpone purchasing them.

Complaints were repeatedly voiced about the worldwide shortage of mastering facilities and the incompatibility of multi-track digital recorders.

**Bubbling Under The** TopLPs

23827

(MCA)

8020

205-SHRIEKBACK, Care, Warner Bros. 1-23874

207-LONNIE LISTON SMITH, Dreams Of To-

208-THE CHI-LITES, Bottoms Up, Larc LR-8103

209-GOANNA, Spirit Of Place, Atco 90081

210-HEAVEN 17, The Luxury Gap, Arista 8-

morrow, Doctor Jazz FW 38447 (CBS)

206-KIDDO, Kiddo, A&M SP 6-4924

202

- 101-CHINA, Red Rockers, Columbia 38-03786
- 103-LOVE IS THE KEY, Maze Featuring Frankie Beverly, Capitol 5221 104-ALWAYS GONNA LOVE YOU, Gary Moore,
- Atco 7-99896 105-BODY TALK, Kix, Atlantic 7-89852
- 107-JUST ANOTHER SATURDAY NIGHT, Alex
- 108-NA NA HEY HEY (Kiss Him Goodbye)-
- Gram) 109-KEEP IT CONFIDENTIAL, Nona Hendryx,
- 110-FADE AWAY, Loz Netto, 21 Records 1-104 (PolyGram)

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Video Music Programming • Continued from page 32

Pete Shelley, "Telephone Operator," Arista Roxy Music, "Can't Let Go." EG/Warner Bros. Single Bullet Theory, "Hang On To Your Heart," Nemperor

Storm, "Running From You," Capitol Sylvester, "Hard Up." Megatone Tears For Fears, "Mad World." Mercury Peter Tosh, "Johnny B. Goode," EMI America Bonnie Tyler, "Total Eclipse Of The Heart," Columbia

\* \* MTV WEEKEND EVENTS: Saturday Concerts: Sammy Hagar. May 28 Sunday Specials: IRS. The Cutting Edge. May 29

**BubblingUnderThe HOT 100** 

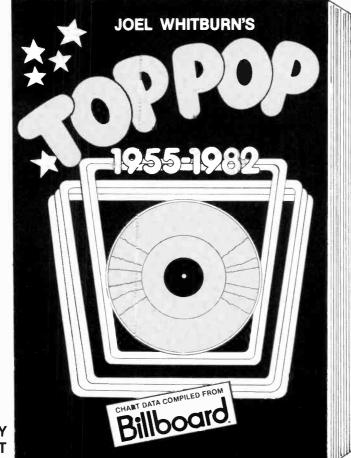
102-DO IT FOR LOVE, Marty Balin, EMI-America 8160

- 106-SAVE IT FOR LATER, The English Beat, 1.R.S. 9909 (A&M)
- Call Arista 1049
- Bananarama, London 810117.7 (Poly-
- RCA 13437

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Also indicated are all RIAA-certified Million & Platinum sellers; all Top 10 titles in bold type; and all Christmas, Instrumental, Novelty, Comedy, Spoken, and Foreign Language records — and more.

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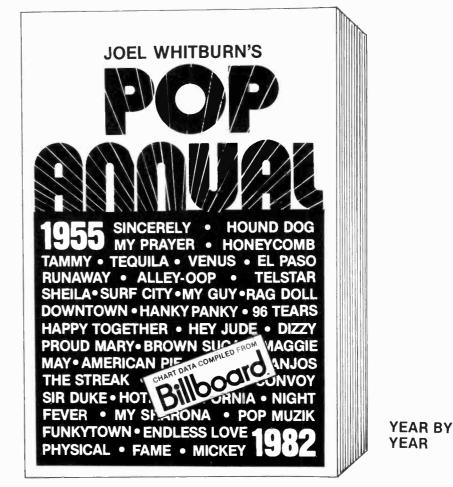
New! All records listed in chronological order by date first charted New! Artist trivia appears directly below

artist's name

Artist's name New! Title trivia appears directly below title New! Broadway show and movie soundtrack titles are indicated New! Numerical listing of each artist's hits

Complete Title Section with all titles cross-referenced alphabetically and showing highest position record reach-ed, year of peak popularity, and more. Top Artist & Record Achievement Sec-tion tion Chronological Listing of All #1 Records

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Also indicated are all RIAA-certified Million & Platinum sellers; and all Christmas, Instrumental, Novelty, Comedy, Spoken, and Foreign Language records - and more.

#### **NEW FEATURES!**

New! Date record attained peak position New! Total weeks record held peak position (for all positions)

- New! Symbols indicating which pop chart was used to determine peak position (prior to "Hot 100" debut in 1958) New! Title trivia

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ADAMS IN N.Y.-Gil Friesen, president of A&M Records, chats with Bryan Adams during one of Adams' four shows at the Bottom Line in New York. Seen behind Friesen is Michael Leon, A&M's vice president of East Coast operations.

## News Sales Levels Up For Hit Titles

#### • Continued from page 1

"The increases are pretty much across-the-board, but the biggest hits are showing the most dramatic increases." Mann estimates that pop titles are up 5% to 7% over last year.

"The 12-inch market has also seen some healthy increases," says Mann. "as have mini-LPs and EPs and some of the \$6.98-list introductory records on new artists."

Sam Passamano Sr., senior vice president at MCA Distributing, isn't convinced the improvement runs that deep. "We're getting more sales volume than a year ago," he says, "but it's all predicated on product at the top." Passamano sees most increases confined to the top 20 or 30 chart items, and asserts that "product and price are the keys, not a general market upswing." Harold Childs. A&M's senior vice

does see a healthier middle level of sales activity. "Albums where a few years ago we had to stretch to sell 50,000, we can now take to 100,000, he says. "There's more excitement and activity (at that level) than in some time." Childs agrees that A&M's concentration in new music in recent years may be a key factor here.

president of sales and promotion

#### Assistance in preparing this story provided by Sam Sutherland in Los Angeles and Irv Lichtman, Laura Foti and Roman Kozak in New York.

Harry Losk. PolyGram's senior vice president of marketing, observes: "All things may not be equal, but our hit albums are running better than the last three or four years. There are a lot of reasons, but it's basically that radio is more willing to play a broad spectrum of music. They're not so superstar-formatted, and they're especially more willing to play new music." Losk also notes that catalog and midlines are doing well, but says the sales increases there are not as dramatic. Bob Singer, EMI America/Lib-

erty's national sales director, makes a similar point. "The catalog business has not really come back to its strength, but new albums are coming on stronger today.'

Lou Dennis, Warner Bros.' vice president of sales, agrees that the biggest hits are turning larger numbers, but does not agree that there's been across-the-board pickup. "I don't know if overall volume is up," cautions Dennis. "I don't get the feeling it is. If you look at the first quarter reports from the major record companies who are public, it's obviously not the case, even where profitability may be up."

On the issue of overall volume, RCA president Bob Summer recently estimated that unit sales are 5% to 10% ahead of a year ago.

A CBS spokesman notes that the four and five million sales racked up by "Business As Usual" and "Thriller" mark a return to the sales levels of '80 and '81, when Michael Jackson's "Off The Wall" sold five nullion, Journey's "Escape" reached five-and-a-half million and REO Speedwagon's "Hi Infidelity" hit six-and-a-half million.

By comparison, last year's best-selling albums, "Asia" and John Cougar's "American Fool," each topped out at three million. Men At Work's "Business As Usual" is up to four million, according to CBS, though many of those sales have come this year. Concludes the CBS spokesman: "We're moving toward a climate in which the potential for mega-platinum sellers is improved."

## MAJOR RETAIL CHAINS REPORT **Cassettes Still Gaining On LPs**

#### • Continued from page 1

of LP. By contrast, Harold Okinow of Lieberman Enterprises, the rack giant, says his ratio is presently 55% to 45%, favoring cassettes, likely reflecting Lieberman's short title inventory

For the first time in weekly tallies of the top 500 albums at the 420-store Musicland Group, cassettes recently outsold LPs to consumers by 50.8% to 49.2%, according to president Jack Eugster. Eugster suggests, however, that further input from thousands of other titles would indicate that LPs were ahead. "But this is changing every day," the retailer says

BILLBOARD

Dave Colson of the 14 Record 28, Theatres reports the heaviest percentage for LPs, with 83% of his volume there, as opposed to 17% for cassettes. Two Chicago-area accounts, Big Daddy's and Laury's, have almost matching figures, with Ben Bartel of Big Daddy's reporting a 77/23 ratio favoring LPs and Art Shulman of Laury's reporting a 78/ 22 split. Using as a guide the WEA replenishment figures for 1983, Barrie Bergman of the more than 150 Record Bars says 53% of his pur-chases are in LPs, 47% in tape.

BeBop Records, Jackson, Miss.: Waxie Maxie's. Washington, D.C. Harmony House, Detroit, and Spec's of Florida all state the split is 60/40 favoring LPs. Carl Thom of Harmony House feels his current tape percentage is constant with last year's, noting that now-departed 8-tracks have been replaced by the building cassette sales

The 24 Harmony Hut stores, oper-ated by Schwartz Bros., did 56.5% of their album business in LP, 43.5% in cassettes, through the first four months of this year. The LP share slipped about 5% from 1982. The Huts have always moved good amounts of prerecorded tape, as the stores have always been open-display, Cary Feher reports.

The Six Believe In Music stores, Grand Rapids, Mich., do 70% of their album movement in LPs and 30% in tape. Owner Russ Stuut adds that, although he converted four stores to open display in the past year, his ratio remains the same

The really good-selling rock'n'roll album increases cassette sales, declares Joe Martin of the 26-store Turtles chain. Others agree. For 1983, he finds 65% of his album sales are LPs, 35% cassettes.

Roundup Music's Chuck Blacksmith estimates 53% of the albums sold by his firm are LPs, while 47% are cassettes. He says that tape sales have almost doubled in some stores as he goes to tape self-service.

Because cassette sales in two Hawaii Moby Disk stores are 50% of total album volume, the six-store chain does 66% of its albums in LP and 34% in tape. Overall, Mark Ferjulian of the chain attributes the big Hawaiian slice for cassette to the large group of tourist customers, who like the portability, as do those who migrate to the Islands.

Lou Fogelman of the 26 Music Plus stores here reports the same album ratio. Bob Tolifson of the 26 Record Factories, San Francisco also does two-thirds of his album business in LP.

The three Music World stores op erated by Al Franklin out of Hartford, Conn. have done 58% in LP so far this year, with the other 42% in cassette. May has been a boom month for cassette, Franklin added The 12 Turntable stores out of Nashville racked up 55% of their album sales in LP and 45% in cassette, according to Bruce Feit.

## Gout Eyes U.S. CD Bow

#### • Continued from page 4

criteria," he says, "because CD transports sounds into the living room which the engineer was unable to hear at the time of the recording. There are problems to be solved regarding wet or dry halls and multi-miking. The whole question of what is a faithful recording is up for review.

Meanwhile, Gout emphatically endorses the PolyGram/Sony decision to continue to make analog recordings available on Compact Disc. "Take for example the CD release of Oscar Peterson's 1965 recording of 'We Get Requests.' Isn't that recording better than the black disk version with all its scratches, surface noise and other imperfec-

tions? Surely it is a bonus to have old analog recordings by the Beatles, Elvis Presley, even Furtwaengler available on Compact Disc?

"I think it is a misconception that digital playback should only be used for digital recordings. We have analog recordings which are superior to digital ones, and we'd make a serious mistake if we forgot about all the great music of the last 35 or 40 years, just because it is recorded in analog fashion.

"I agree that we need as many good digital recordings as we can possibly get for CD. But in the pop sector it is just not possible to eliminate the analog process, as I'm sure PolyGram's competitors will confirm.

#### **Positive Impact** AOR Programmers Say MTV Has

• Continued from page 1 is not one of them. Although there are fewer than 100,000 homes wired for cable in Atlanta, WLKS program director Alan Sneed says the station has instituted "a hardline policy" that prohits both MTV and



If your master has been passed on, or, even turned down by the Major Labels, or, you just have not been able to get to the right decision making A&R Executive to have your finished product auditoned, send us your tape for a free evaluation. Label shopping is our specialty. Our placement of record masters for new acts includes capitol. RCA Warner Brosi, Columbia, MCA, A&M Record Companies as well as many fine labels outside of the U.S.A, in: Japan, United Kingdom, Germany, France, Australia, South America, and Canada. We promise you a prompt aod courteous reply!

Send your cassette to RECORD REVIEW BOARD P.O. Box 2950 Hollywood, California 90028 (SASE Please) the local Video Music Channel from advertising on either station.

"I'm neither short-sighted nor Neanderthal," he insists. "I'm merely acknowledging the presence of a head-on competitor. MTV is blatantly robbing AOR radio of its audience, and programmers who don't recognize this are just naive."

Sneed was the most outspoken programmer surveyed regarding MTV's impact on AOR programming decisions. Others, such as Charlie Kendall of WMMR Philadelphia, contend that the video medium is at least three years away from challenging radio as the primary source for new music.

"We won't be in for a real fight until each metropolitan area has its own MTV," he says. "The tech-nology isn't available to make it mobile, which remains radio's principal calling card."

John Gorman isn't so sure. The WMMS Cleveland program director points to the release of videos by Inxs and Iron Maiden that were shown on MTV before his station received those records. "I'd call it a disturbing trend, something like biting the hand that feeds you," he comments.

Programmers view MTV's effect on their playlists in different ways. Oedipus of WBCN Boston says he uses the service as a promotional tool to reinforce his call letters in the market. "What could be better?" he asks. "Radio isn't going to die as long as it remains interesting, even though MTV is fast becoming the main outlet for exposing new acts. We-radio-still take more chances than MTV does because we're fan-tasy for the mind. Their videos de-fine images that are usually mediocre. But the possibility that MTV can cut into radio revenues down the line is very real."

David Einstein, the WHFS Washington program director, foresees skyrocketing record company budg-ets for video clips because "MTV sells records." AOR. he says, "stonewalled the labels for too long, and now we're seeing groups make records whose sound is geared specifically for the clip.'

Richard Neer of WNEW-FM www.americanradiohistory.com

New York acknowledges that MTV is impacting his programming deci-"It will never replace radio, sions. but it's certainly forcing us to react, and that's making us sharper," he says. "Seeing a new act on MTV that isn't in our rotation makes it a little easier for us to expose them because of the built-in audience.

Maxanne Sartori of WBOS Boston notes that while MTV suffers from a split programming personality ("There's the new stuff, and then there are the dinosaurs and mummies"), she looks to the channel because "it measures which songs the labels are working." Andy Beaubien of KSRR Houston adds that he's glad MTV is in his market. "They help break records, which makes them good for rock'n'roll. And anything that's good for rock'n'roll is good for AOR radio."

Les Garland, vice president of programming for MTV, concedes that the music service has fragmented an already divided audience. But he downplays any sug-gestion that MTV and AOR are at odds.

Garland explains that MTV's rotation is determined by weekly survevs of 150 retail stores and 3,000 interviews conducted with subscribers at random. Response to a video is not solicited until the clip has been on the air for at least two weeks, he says, and each interview takes approximately 15 minutes. "Then we look at the trades," he adds.

Within 90 days, Garland expects MTV to announce a deal with a radio syndicator to carry a monthly rock concert filmed by the music channel. "To me, that affirms our feeling that MTV and AOR can work hand-in-hand.'

Lee Abrams, who consults MTV and 80 AOR stations, does not think of the music outlets as "competi-tors." "Some programmers regard MTV as 'the enemy,' but it's helped radio to open its eyes." he says. "It's like having a real aggressive station in town. More than ever, our stations are taking a hard look at what MTV is playing. We were almost a year late on Duran Duran, Billy Idol and the Stray Cats, and I don't ever want that to happen again."

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WEEK	WEEK	on Chart	Popularity Chart Dept. of Bill- board.		Suggested List Prices LP.	Black LP/	WEEK	WEEK	s on Chart	ARTIST		Suggested List Prices LP.	Black LP/	WEEK	WEEK	s on Chart	ARTIST		Suggested List Prices LP.	Black LP/
THIS	UAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes. 8-Track	Country LP Chart	SIHL	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	THIS	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co	RIAA Symbols	Cassettes, 8-Track	Country LP Chart
	-1	23	MICHAEL JACKSON Thriller Eprc QE 38112			DID 1	37	31	12	EARTH, WIND & FIRE Powerlight Columbia TC 38367 CBS	•		BLP 8	72	77	8	ROXY MUSIC The High Road Warner Bros. 1-23808 WE		5.99	
12	4	5	SOUNDTRACK Flashdance			BLP 1	会	49	5	JOAN ARMATRADING The Key A&M SP 4912 RCA		8.98		73	61	23	SAMMY HAGAR Three Lock Box		8.98	
24	3	4	Casablanca 8114921 (Polygram) POL MEN AT WORK		8.98	BLP 11	39	34	15	BERLIN Pleasure Victim				*	80	9	Geffen GHS 2021 (Warner Bros.) WEA CHAMPAIGN Modern Heart		0.30	
	2	17	Cargo Columbia QC 38660 CBS DEF LEPPARD				A	51	18	Geffen GHSP 2036 WEA		6.98		75	59	15	Columbla FC28384 CB: CHRISTOPHER CROSS	s •		BLP 9
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~	5	5	Pyromania Mercury 8103081 (Polygram) POL		8.98	<u> </u>		45	34	Scandal Columbia FC 38194 CBS OLIVIA NEWTON-JOHN				76			Another Page Warner Bros. 1-23757 WE JOHN ANDERSON		8.98	
37			DAVID BOWIE Let's Dance EMI-America ST 17093 CAP		8.98		W			Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA	-	8.98		76	63	8	Wild & Blue Warner Bros. 1-23721 WE		8.98	
6	6	15	JOURNEY Frontiers Columbia QC 38504 CBS	•			42	44	10	PLANET P Planet P				77	62	25	GOLDEN EARRING Cut 21 Records: T 119004 (Polygram) PO		8.98	
7	7	11	STYX Kilroy Was Here		8.98		AS	52	7	Geffen GHS 4000 (Warner Bros.) WEA NAKED EYES Naked Eves		6.98		78	66	36	KENNY LOGGINS High Adventure	٠		
8	8	31	A&M SP 3734 RCA DARYL HALL & JOHN OATES H2O					131	2	Naked Eyes         CAP           EMI-America ST 17089         CAP           THE B-52'S         CAP		8.98		79	68	23	Columbia TC 38127 CB	S		
~	13	28	RCA AFL1-4383 RCA		8.98	BLP 13	*			Whammy Warner Bros. 1-23831 WEA		8.98		80	73	12	Dawn Patrol Boardwalk NB 33259-1 IN ULTRAVOX	<b>b</b>	8.98	
10	11	32	1999 Warner Bros. 1-23790 WEA LIONEL RICHIE		10.98	BLP 7	45	46	4	EARL KLUGH Low Ride Capitol ST 12253 CAP		8.98	BLP 31	80	13	12	Quartet Chrysalis FV 41394 CB	s		
			Lionel Richie Motown 6007 ML IND		8.98	BLP 3	46	50	11	INXS Shabooh Shoobah Atco 90072 WEA		8.98		81	79	29	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308 CB			
"	10	8	PINK FLOYD The Final Cut Columbia QC 38243 CBS				47	38	17	Atco 90072 WEA THOMAS DOLBY Blinded By Science		0.30		82	92	24	BARRY MANILOW	•		
A	14	15	BRYAN AOAMS Cuts Like A Knife A&M SP-6-4919 RCA		8,98		48	42	48	Capitol MLP 15007 CAP		5.98		83	85	16	Arista AL 9610 RC	A	8.98	
Y	15	7	JARREAU Jarreau					53	5	Built For Speed EMI-America ST-17070 CAP RONNIE MILSAP		8.98			76	20	Too Tough Arista AL 9616 RC	A	8.98	BLP 18
4	9	48	Warner Bros. 1-23801 WEA MEN AT WORK Business As Usual		8.98	BLP 4	10			Keyed Up RCA AHL1 4670 RCA		8.98		84	75	29	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M) RC	A	8.98	
15	18	11	Business As Usual Columbia ARC 37978 CBS THOMAS DOLBY			BLP 56	50	47	63	WILLIE NELSON Always On My Mind Columbia FC 37951 CBS				85	81	14	THOMPSON TWINS Side Kicks Arista A 6607 RC		6.98	
16	12	52	The Golden Age Of Wireless Capitol ST 12271 CAP DURAN OURAN		8.98		51	55	27	PHIL COLLINS Hello, I Must Be Going	•				137	2	Arista AL 6607 RC DAVE EDMUNDS Information		0.50	
_			Rio Capitol ST-12211 CAP		8.98		52	54	4	Atlantic 80035-1 WEA PATRICK SIMMONS Arcade		8.98		87	93	10	Columbia FC 38561 CB	s		
2	19	5	RICK SPRINGFIELD Living In Oz RCA AFL1-4660 RCA		8.98		53	60	4	Elektra 60225 WEA		8.98					Modern Romans Mercury 4228103071-M-1 (PolyGram) PO	L	6.98	
₽ N	20	21	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398 CBS	•		BLP 35				Style Atlanta Artists 810331-1M-1 (PolyGram) POL		8.98		88	72	28	TOM PETTY AND THE HEARTBREAKERS			
19	16	11	U2 War			DET 33	54	39	11	WILLIE NELSON Tougher Than Leather Columbia QC 38248 CBS				89	64	6	Long After Dark Backstreet/MCA BSR 5360 MC HANK WILLIAMS, JR.	A	8.98	
20	21	6	Island 90067 (Atco) WEA Z.Z. TOP Eliminator	_	8.98		55	37	9	WHISPERS Love For Love				03	04		Strong Stuff Elektra/Curb 1-60223 WE	A	8.98	
_	17	20	Warner Bros. 1-23774 WEA BOB SEGER ANO THE SILVER		8.98		56	43	24	Solar 60216 (Elektra) WEA GEORGE CLINTON		8.98	BLP 2	90	91	15	OURAN OURAN Duran Duran Capitol ST-12158	Р	8.98	
			BULLET BAND The Distance Capitol ST 12254 CAP		8.98		57	71	64	Computer Games Capitul ST 12246 CAP		8.98	BLP 5	91	102	64	OEF LEPPARD High & Dry	•		
A.	24	6	JOAN RIVERS What Becomes A Semi- Legend Most?							Mountain Music RCA AFL1-4229 RCA	<b>_</b>	8.98		92	97	6	Mercury SRM-1-4021 (Polygram) PC ROYAL PHILHARMONIC ORCHESTRA	IL	8.98	
23	22	10	Geffen GHS 4007 (Warner Bros.) WEA		8.98		58	48	18	TRIUMPH Never Surrender RCA AFL1-4382 RCA		8.98					Hooked On Classics III RCA AFL1 4588 RC	A	8.98	
24	25	12	The Closer You Get RCA AHL1-4663 RCA GREG KIHN BAND		8.98		贪	110	2	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205 CBS			BLP 15	93	87	95	JOURNEY Escape			
	-		Kihnspiracy Beserkley 60224 (Elektra) WEA		8.98		60	65	14	OAK RIDGE BOYS American Made	•			94	96	10	Columbia TC 37408 CE JON BUTCHER AXIS Jon Butcher Axis			
25		58	TOTO IV Columbia FC 37728 CBS				<b></b>	67	7	MCA 5390 MCA KROKUS Head Hunter		8.98		95	84	56	Polydor 81006910 (PolyGram) PC		6.98	
26	27	9	THE TUBES Outside/Inside Capitol ST-12260 CAP		8.98	2		105	4	Head Hunter Arista AL 9623 RCA SERGIO MENOES		8.98					American Fool Riva/Mercury RVL-7501 (Polygram) PC	iL	8.98	
27	28	53	JANE FONDA Jane Fonda's Workout							Sergio Mendes A&M SP 4937 RCA		8.98	BLP 44	96	32	11	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.) Wi	A	8.98	·
28	26	12	Record Columbia CX2-38054 CBS AFTER THE FIRE				愈	78	5	MAONESS Madness Geffen GHS 4003 (Warner Bros.) WEA		8.98		- Tor	130	3	R.E.M. Murmur (R.S. SP70604 (A&M) Ri	A	8.98	
	40	6	ATF Epic FE 38282 CBS EDDY GRANT				64	76	4	FALCO Einzelhaft A&M SP 6-4952 RCA		6.98		98	103	3	THE BLASTERS Non-Fiction			
			Killer On The Rampage Portrait/Ice B6R 38554 (Epic) CBS			BLP 27	-	74	8	CHRIS DEBURGH The Getaway				兪	hệm	ANTAY .	Slash/Warner Bros. 1-23818 WI	A	8.98	
	35	8	LAURA BRANIGAN Branigan 2 Atlantic 80052 WEA		8.98		100	70	8	A&M SP 4929 RCA KASHIF		8.98		100		30	Reach The Beach MCA 39001 MI ADAM ANT		6.98	
	33	6	CARLOS SANTANA Havana Moon Columbia FC 38642 CBS			BLP 60		69	7	Kashif Arista AL 9620 IND BANANARAMA		8.98	BLP 10				Friend Or Foe Epic ARE 38370 CI	as		
32	29	16	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay				69			Deep Sea Skiving London 422810102-1R-1 (PolyGram) POL		8.98		tor	108	6	NONA HENDRYX Nona RCA AFL1-4565 RI	CA	8.98	BLP 25
33	32	9	Mercurý SRM-1-4069 (Polygram) POL JULIO IGLESIAS Julio		8.98		68	56	46	JOE JACKSON Night And Day A&M SP 4906 RCA	•	8.98		102	100	29	PSYCHEDELIC FURS Forever Now			
	41	23	Columbia FC38640 CBS DEBARGE				69	58	15	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773 WEA		8.98		103	98	28	Columbia FC 38261 Cl MARVIN GAYE Midnight Love	as 🔺		
34	36	28	All This Love Gordy 6012 GL (Motown) IND PAT BENATAR		8.98	BLP 6	70	57	31	MISSING PERSONS Spring Session M	•			104	90	33	Columbia FC 38197 Cl BILLY JOEL	35		BLP 36
	30		Get Nervous Chrysalis FV-41396 CBS		8.98		俞	83	2	Capitol ST 12228 CAP		8.98					The Nylon Curtain Columbia TC 38200 C	BS		-
36	30	12	KENNY ROGERS We've Got Tonight Liberty LO-51143 CAP		8.98		M			JENNINGS Take It To The Limit Columbia FC 38562 CBS				105	107	81	LOVERBOY Get Lucky Columbia FC 37638 C	BS		

🕸 Superstars are awarded to those products demonstrating the greatest sales gains this week.  $\bigstar$  Stars are awarded to other products demonstrating significant gains for the week.  $\spadesuit$  Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot).  $\blacktriangle$  Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).

## News

On The Rocks," Diana Ross' "It's

My Turn" and Jackson Browne "Somebody's Baby." The respective films, all of which did less-than-

boffo b.o. (we've always wanted to

say that in Chartbeat): "Foxes," "Fast Break," "One Tricky Pony,"

"Roadie," "Caddyshack," "The Jazz Singer," "It's My Turn" and "Fast

\* \* \*

Pips this week score their first No. 1

black hit in more than eight years, as

'Save The Overtime For Me" (Co-

lumbia) dislodges Jackson's "Beat

It." The group was last on top in De-cember, 1974 with "I Feel A Song (In My Heart)."

That hit was Knight & the Pips' fourth Buddah single to top the black chart, following "Midnight Train To Georgia," "I've Got To

Use My Imagination" and "Best

Thing That Ever Happened To Me," successive releases (and all million-

sellers) in '73-'74. The group had

Knight & the Pips have collected

26 top 10 black hits to date, begin-

ning with "Letter Full Of Tears" on Fury in 1961. They followed that

with 12 top 10 black hits on Soul, 11

on Buddah and now two on Colum-bia. Their first CBS hit was 1980's

"Landlord," produced by Ashford & Simpson, which climbed to number

The group put at least one single in the black top 10 every year from

'67 to '75, but then started to slip. The low point was 1979, when the group wasn't recording and Knight's

highest-charting solo release, "Am I

Too Late," peaked at 45 on the black

But now Knight and the Pips have regained their stride, at least at black radio. On the pop chart, "Overtime"

is just starting its climb, at 84. But

pop radio activity or not, the group's "Visions" album is shaping up as a

bona fide hit: it vaults to number 59 in its second week on the Top LPs &

Career Breakthroughs: It's a good

week for two artists in particular. Joan Armatrading cracks the Hot

100 for the first time in her career(!),

with "Drop The Pilot" (A&M) pop-ping on at 95. It's produced by Val

Garay, who has a knack for putting

women in the top 10, as seen by his work with Linda Ronstadt, Kim

Carnes and the Motels' Martha

And **Prince** scores his first top 10 album with "1999," which also want

platinum last week. It took the al-

bum 28 weeks to crack the top 10,

but it made it, largely on the strength of the top 10 single hit "Little Red Corvette." And with Prince moving up alongside Michael Jackson and

\* \* \*

three on the black chart.

chart.

Tapes chart.

Davis.

Pips Squeak: Gladys Knight & the

Times At Ridgemont High."

• Continued from page 6



Billboard p oto by Warren Cowan

PROUD PARENTS-Henry Mancini points to a blow-up of Billboard's review of son Chris' Atlantic single "City Girl" during a party in Chris' honor at the Mancini home. Mother Ginny Mancini looks on.

## Legal Action **Linsky Says Ruby Label Didn't Live Up To Deal**

NEW YORK-Herbert A. Linsky Associates claims in State Supreme Court here that Canadian-based Ruby Records failed to live up to an exclusive U.S. representation pact and other considerations.

In addition to failure to properly account commissions due Linsky, the action charges that Ruby, located in Markham, Ontario, independently solicited orders on its budget product from purchasers in the U.S. at prices "substantially" lower than those authorized to be quoted to those same purchasers by Linsky.

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The suit also claims that at a meeting on Dec. 16, 1982, the defendant advised Linsky it had financial problems and would have to terminate the agreement unless Linsky agreed to waive certain commissions that were due. The suit says Linsky

waived \$50,000 in commissions due his company.

says, Linsky agreed to reduce its commissions-from 23 cents to 10 cents per record-on future sales provide "substantial" saleable prod-uct and to prepay \$22,500 in commissions at a reduced rate. The suit claims that Ruby issued a series of post-dated checks totalling \$22,500-the third of which, in the amount of \$7,500, dated Jan. 15, 1983, was returned to Linsky marked "insufficient funds"-and that Ruby did not make available the product which was part of the consideration for a reduction in commissions.

the action asks \$1 million in dam-

three previous No. 1 black hits on Motown's Soul subsidiary: "I Heard It Through The Grapevine," "If I Also at the meeting, the action Were Your Woman" and "Neither One Of Us.'

promise by the defendant to

In addition to claimed shortfalls, ages

## Chartbeat

Lionel Richie, three of the week's top 10 albums are by black male pop stars. \* \*

We Get Letters: Edward Cannon of Clearfield, Pa. wasn't at all happy with our recent piece on Barbra Streisand's 20 years on the Billboard charts.

"In your story on 'Nose' Strei-sand," writes Cannon "you state sand," writes Cannon, "you state that she ranks with Ella Fitzgerald and Judy Garland as the top (i.e. most celebrated) female pop singer of the century. How could you omit lovely Linda Maria Ronstadt? Linda has a voice as pretty as her face; powerful and versatile. As for chart conquering, she's had pop, adult contemporary, country and even soul hits. (And she hasn't done gimmick duets to land on these charts!) Leaving Ronstadt off your list was dumb, dumb, dumb."

Cannon adds a P.S.: "I'll bet you prefer Tommy James and Barry Manilow to Frank Sinatra." Ed, we don't really, though we are awfully fond of "Draggin' The Line."

### **'Infusion Of Capital' For Atlanta's Landslide Label**

#### By RUSSELL SHAW

ATLANTA-Landslide Records. a label based here whose catalog includes disks by several jazz and new music notables, has received "an infusion of capital" which will enable it to be "more aggressive" in marketing and promotional approaches, according to Michael Rothschild, label president and founder.

The additional funding, Rothschild says, comes from Night-Flight Productions of Savannah, an enter-tainment company headed by Tim Coy, owner of the Night Flight Cafe in the Georgia port city. Coy, along with business associate Scott Alexander, is working in an operational capacity with Rothschild and Landslide.

Rothschild formed Landslide in 1980 after a long career in cinematic production and distribution. To date, the label has released nine LPs. one EP and two singles, including works by percussionist David Earle Johnson-which featured contributions by jazz artists John Aber-crombie, Jeremy Steig, and Dan Wall; a solo album by Wall; two al-bums by Late Bronze Age, led by avant-gardist Bruce Hampton of Hampton Grease Band fame; and the Brains, long a favorite of the rock press. The Brains' LP, "Dancing Un-der Streetlights," is the sales leader so far for Landslide, with "nearly 10,000 sold and still moving," according to Rothschild.

With fresh capital now available, Landslide Records' next project is a live album by the Heartfixers, a local "blue wave" act. The Heartfixers'

#### the rest of 1983. An additional dozen records are planned for 1984. For these efforts, Rothschild foresees a continuation of his network of independent distributors, which includes City Hall Distributors in San Francisco, Rounder Records in Cambridge, Mass., and Important Record Distributors in New York.

LP will supplement five additional

Landslide offerings scheduled for

#### **Contributions To** Fund Plummet

• Continued from page 3

funds were saved only after certain concessions were granted.

These concessions permit greater deductions on free goods and packaging allowances before the contribution percentage is applied. They also impose a ceiling of \$8.98 list as the maximum on which payments must be made, and require no pay-ment on any singles selling fewer

than 100,000 copies. Paulson says the decline in receipts attributable to the new contract terms is between 15% and 20%. The remainder stems from reduced sales.

Trust Fund monies available for financing live performances during the year ending April 30, 1984 now total \$11,781,000, Paulson says. Cosponsorship money from private business, chambers of commerce and municipalities will swell this figure by as much as \$5 million, if past experience is duplicated.

## Far Out Seeks Court Aid In Row With Ex-Staffers

LOS ANGELES-Far Out Productions, the Steve Gold-Jerry Goldstein firm here, asks Superior Court locally to take over a hassle between it and several former employees.

The complaint charges that John J. Hess, Robert A. Gilligan and Ed-ward Bernard Barton complained to the California Department of Industrial Relations-Division of Labor Standards Enforcement about alleged underpayment of salaries by the plaintiff. The filing contends that the state labor agency's investi-gation has plagued Far Out, which feels the entry of the court would improve the situation.

In pleas to the state board for investigation, Barton, a recording engineer/producer, claims he is owed \$14,900; Hess, who oversaw repair of Far Out property and was vice president of a&r for the plaintiff, \$16,305.80, and Gilligan. who was vice president of marketing, \$6,710.

Far Out alleges that Hess and Barton engaged in kickback schemes and inflated bills sent to the plaintiff for payment. The suit claims Gilligan never worked for the plaintiff. The firm also alleges the state agency violated its own rules and regulations in the investigation.

Barton, according to the filing, still owes the production company \$10,000, which they claim should be

bearing interest from May, 1981. Barton, it's alleged, agreed to work as a recording engineer/producer for \$35 per hour but by July, 1981 refused to so perform. Hess went to work for Far Out in April, 1981 at \$800 per week, it's claimed.

In a correlative complaint also filed in Superior Court here, Far Out's record label, Los Angeles International Records, is suing Gilli-gan. The suit says that the defend-ant, working as vice president of marketing at \$550 weekly, was to design and purchase album artwork as part of his duties, which he violated when in July, 1981 he did artwork for an RCA Wayne Newton album. He is accused of padding bills presented to Far Out. The suit asks \$250,000 in punitive and exemplary damages.

#### Western Using Mini-Computers

• Continued from page 3 with your in-store player. Respect

that consumer." "Our customer has changed," Marmaduke continued. "He's more discerning and demanding. How excited are you when you greet him? It's contagious. Statistics show more Americans enjoy music. Using Automatic Reordering System by this Christmas will mean we'll have greater catalog spread. Our experi-ence in ARS in books proved it. ARS liberates you to do what you find most exciting."

Bob Cope, rack sales manager, discussed that division's prolonged experience with ARS. Rusty Carnes introduced a new merchandising program for children's records for the racked account.

(The complete details of Carnes' program and the remaining three days of the WM convention will be detailed in the next issue of Billboard.)

www.americanradiohistory.com

## Video Music Issues Arise

• Continued from page 3

though. Agreements with operators entered into after May 18 will be subject to a per-subscriber charge. Pittman claims that no figure has yet been set but that the charge will be in line with those for other services. Those range from five cents per subscriber (Black Entertainment Television) up to 15 cents (WTBS).

"The charge for MTV is not important to the music industry," says Pittman. "It's simply that we will do whatever we can to become profitable, which is our main goal. Originally we projected that we'd be mak-ing more on advertising than we are; cable advertising in general hasn't lived up to expectations."

Current AFM negotiations may have more of an impact. Depending on the outcome, labels may be responsible for paying royalties to performers who contribute their talents to clips. Discussions will continue June 1, at which time AFM recording supervisor Pat Havey says, "We're hoping for a major decision. But nothing has been resolved yet."

Negotiations began more than two years ago, when Home Box Of-fice first used clips in its "Inter-mission" segments (now "Video Jukebox"). "Now we're at the point where more serious discussions are called for," points out Steve Traiman, executive director of the Recording Industry Assn. of Amer-ica (RIAA).

Label executives surveyed hesi-tated to speak on the record, but all stress the promotional value of the clips. Some add they feel it is too soon in the music video industry's evolution for policy to be set. Says one, "We don't want to kill the golden goose; we want to help it grow. Video is a great promotional vehicle, and I hope record companies, artists and management don't get too greedy.

"MTV has gone into the hole to make it possible for us to step out of the hole we were in. So what are we going to do? Beat them over the head? Force the issue of payment?"

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pr	ior w	Chart Chart	ic, mechanical, photocopyin permission of the publisher	g. recordi	ng, or oth	erwise, wit Suggested List	_	THIS WEEK	LAST WEEK	Weeks on (	ARTIST Title	Dist. Co.	RIAA Symbols	Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on (	ARTIST Title Label, No. (Dist. Label) Dis	st. Co.	RIAA Symbols	Prices LP, Cassettes, 8-Track	Black LP/ Country LF Chart
	LAST WEEK	Weeks on	ARTIST Title		RIAA	Prices LP, Cassettes,	Black LP/ Country LP Chart	Ŵ	158		MICHAEL BOLTON Michael Bolton Columbia BFM 38537.	CBS			1	169	144	51	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	•	8.98	BLP 39
+	104	<b>≆</b> 15	SIMPLE MINDS	list. Co.	Symbols	8-Track		138	134	98	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS				170	179	3	ZEBRA Zebra				
+	88	10	New Gold Dreams A&M SP-6-4928 PETE TOWNSHEND	RCA		8.98		139	117	36	ABC The LexiCon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		171	162	6	Atlantic 80054 ORCHESTRAL MANOEUVRE THE DARK	WEA S IN		8.98	
+	89	10	Scoop Atco 90063 MOLLY HATCHET	WEA		8.98		140	124	16	HEAVEN 17 Heaven 17 Arista AL 6606	RCA		6.98		170	1153	105	Dazzle Ships Virgin/Epic BFE 38543	CBS			
ļ			NO Guts No Glory Epic FE 38429	CBS				141	118	32	SAGA Worlds Apart			0.30		1/2	153	105	PINK FLOYD The Wall Columbia PC2 36183	CBS			
	99	23	FOREIGNER Records Atlantic 80999	WEA	•	8.98		142	120	12	Portrait ARR 38246 (Epic) THE SYSTEM Sweat	CBS				血	187	2	JIM CAPALDI Fierce Heart Atlantic 80059	WEA		8.98	
	82	16	MERLE HAGGARD/WILLIE Poncho & Lefty Epic FE 37958	NELSON CBS				143	132	26	Mirage 90062 (Atco) CON FUNK SHUN To The Max	WEA		8.98	BLP 32	血			THIN LIZZY Thunder And Lightning	WF 4		8.98	
1	115	5	WAYLON JENNINGS It's Only Rock And Roll					1	156	2	Mercury SRM 1-4067 (Polygram) ELVIS PRESLEY	POL		8.98	BLP 22	175	151	44	Warner Bros. 1-23831 PATTI AUSTIN Every Home Should Have	WEA		0.70	
þ	116	5	RCA AHLI 4673 ROBERT PALMER Pride	RCA		8.98			164	3	I Was The One RCA AHL1-4678 RED ROCKERS	RCA		8.98	CLP 60	176	177		One Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 64
1	101	12	Island 90065 (Atco)	WEA		8.98		145	146		Good As Gold Columbia BFC 38629 ROBERT ELLIS ORRALL	CBS					177		ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	
			FAME Steve Arrington's Hall Of Fame: 1								Special Pain RCA MFL1-8502	RCA		5.98		177	175	93	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	
h	136	6	Atlantic 80049 QUIET RIOT Notal Health	WEA		8.98	BLP 21	147	135	10	THE KIDS FROM FAME Fame—Live RCA AFL1-4674	RCA		8.98		178	180	3	SPANDAU BALLET				
-	NEW EI		Metal Health Pasha BFZ 38443 (Epic) A FLOCK OF SEAGULLS	CBS				148	150	5	GEORGE DUKE Guardian Of The Light Epic FE 38513	CBS			BLP 47	179	176	36	Chrysalis B6v41403 (Epic) LAURA BRANJGAN Branigan	CBS			
ľ	-		Listen Jive/Arista JL8-8013	RCA		8.98		110	165	2	JANE FONDA Jane Fonda's Workout	UDO			01 47	180	170	25	Atlantic SD 19289 GROVER WASHINGTON JR.	WEA		8.98	
l	86	14	MELISSA MANCHESTER Greatest Hits Arista AL 9611	RCA		8.98					Record For Pregnancy, Birth, & Recovery Columbia CX 2-38675	CBS				191	171	8	The Best Is Yet To Come Elektra 60215 VAN MORRISON	WEA		8.98	BLP 48
1	21	5	OXO Oxo Geffen GHS 4001 (Warner Bros.)	WEA		8.98		150	139	33	LUTHER VANDROSS Forever, For Always, For Love		•			101	1/1	°	The Inarticulate Speech Of The Heart			8.98	
1	26	26	LITTLE RIVER BAND Greatest Hits					151	154	6	Epic FE 38235 GARY MOORE	CBS			BLP 23	182	149	9	Warner Bros. 1-23802 <b>ROBIN WILLIAMS</b> Throbbing Python of Love	WEA		0.76	
1	0£01 £1		Capitol ST 12247 MAZE We Are One	CAP		8.98		152	111	12	Corridors Of Power Mirage 90077 (Atco) DIRE STRAITS	WEA		8.98		183	100	94	Mercury 422811150-1-M-1 (PolyGram) STEVIE NICKS	POL		8.98	
Ļ	23	8	Capitol ST12262 PLACIDO DOMINGO	CAP		8.98	BLP 30				Twisting By The Pool Warner Bros 0-29800	WEA		4.98		165	190	34	Bella Donna Modern Records MR 38139 (Atco)	WEA		6.98	
1	13	125	My Life For A Song Columbia FM 37799 KENNY ROGERS	CBS				153	81.9	Limv 	LEE GREENWOOD Somebody's Gonna Love You					184	at a		BILLY IDOL Billy Idoi Chrysalis FV 41377	CBS			
			Greatest Hits Liberty LDO 1072	CAP		8.98		154	138	43	MCA 5403 BILLY SQUIER Emotions In Motion	MCA		8.98		185		untar I	FASTWAY Fastway Columbia BFC 38662				
	89	2	THE WHO The Who's Greatest Hits MCA 5408	MCA		8.98	i.	155	140	33	Capitol ST 12217 NEIL DIAMOND Heartlight	CAP		8.98		186	169	29	THE FIXX Shuttered Room	CBS			
1	12	12	GEORGE WINSTON December	IND		8.98		156	145	7	Cotumbia TC 38359 JOE SAMPLE	CBS		_		187	192	2	MCA MCA 5345 MARTHA AND THE MUFFIN	MCA S		8.98	
1	09	10	Windham Hill C-1025 BOW WOW WOW When The Going Gets	IND		0.70		157	155	40	The Hunter MCA 5397 ROYAL PHILHARMONIC	MCA		8.98		188	new c	1777	Danse Parc RCA AFL1-4664 THE YELLOWJACKETS	RCA		8.98	
			Tough, The Tough Get Going RCA AFL1-4570	RCA		8.98					ORCHESTRA CONDUCTED LOUIS CLARK Hooked On Classics II	BY	•			-	REW E		Mirage A Trois Warner Bros. 1-23813 EURYTHMICS	WEA		8.98	· · · ·
1	.06	20	WALL OF VOODOO Call Of The West IRS SP-70026	A&M		8.98		1158	new	ENTRY	RCA AFL1-4373 MTUME	RCA		8.98		189			Sweet Dreams Are Made Of This RCA AFL1-4681	f RCA		8.98	
1	33	5	SPARKS In Outer Space						196	2	Juicy Fruit Epic FE 38588 WEIRD AL YANKOVIC	CBS		_	BLP 17	190		THY.	WALTER EGAN Wild Exhibitions				
1	63	3	Atlantic 80055 JONZUN CREW Lost In Space	WEA		8.98		159			Weird Al Yankovic Rock 'N' Roll BFZ 38679 (Scotti Bros / Epic)	CBS				D	ata t	шт	Backstreet BSR, 5400 KIX Cool Kids	MCA		8.98	6
1	42	4	Tommy Boy TBLP1001 MARTIN BRILEY	INO		8.98	BLP 27	160	184	2	MILES DAVIS Star People Columbia FC 38657	CBS					193	31	Atlantic 80056	WEA		8.98	
1	.57	3	One Night With A Stranger Mercury 810332-1M-1 (PolyGram) MARY JANE GIRLS	POL		8.98		161	166	45	JUDAS PRIEST Screaming For Vengeance						new e		Winds Of Change Grunt BXL1-4372 (RCA)	RCA		8.98	
			Mary Jane Girls Gordy 6040GL (Motown)	IND		8.98	BLP 24	162	160	49	Cotumbia FC 38160 PHIL COLLINS Face Value	CBS	•			193			Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 12
	.41	29	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98		163	152	8	Atlantic 16029 KING SUNNY ADE Ju Ju Music	WEA		8.98		194	159	20	THE BAR-KAYS Proposition Mercury SRM-1-4065 (Polygram)	POL		8.98	BLP 29
1	22	47	BARBRA STREISAND Memories Columbia TC 37678	CBS				164	148	21	Mango MLPS 9712 (Island) MUSICAL YOUTH	IND		8.98		195	ntu t		THE BELLE STARS The Belle Stars Warner Bros. 1-23866	WEA		8.98	
1	27	12	O'BRYAN You And I	CAP		8.98	BLP 16	165	167	4	The Youth Of Today MCA 5389 RANK AND FILE	MCA		8.98	BLP 72	196	174	21	SQUEEZE Singles 45's and Under A&M SP 4922	RCA		8.98	
1	47	4	Capitol ST-12256 TEARS FOR FEARS The Hurting				DLT IV	166			Sundown Slash/Warner Bros. 1-23833 WILLIE NELSON	WEA		8.98		197	199	2	B.J. THOMAS New Looks			0.30	
1	25	5	Mercury 8110391 (PolyGram) STEVE MILLER BAND Steve Miller Band Live	POL		8.98					Willie Nelson's Greatest Hits And Some That Will Be					198	178	9	Columbia FC 38561 TONY CAREY I Won't Be Home Tonight	CBS		-	
1	29	469	Capitol ST 12263 PINK FLOYD	CAP	•	8.98		167	128	10	Columbia KC 2 37542 ROBERT HAZARD	CBS				199	172	16	Rocshire XR 22000 DAZZ BAND	IND		8.98	
1	19	51	Dark Side Of The Moon Harvest SMAS 11163 (Capitol) THE CLASH	CAP		8.98		168	168	3	Robert Hazard RCA MXL1-8500 LOU RAWLS	RCA		5.98		200	161	5	On The One Motown 6031 ML UFO	IND		8.98	BLP 37
			Combat Rock Epic FE 37689	CBS							When The Night Comes Epic FE 38553	CBS							Making Contact Chrysalis FV 41402	CBS			
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## **Pickwick Absorbs Largo**

NEW YORK-In an alliance of rack giants, Pickwick Rack Services has absorbed Maryland-based Largo Music

With volume estimated at \$33 million annually, Largo is regarded as the fourth largest U.S. racker, with Pickwick, Handleman and Lieberman among the top three.

Along with the deal, for which no acquisition price was announced, Jim Moran, president of Pickwick's rack and distribution companies, and Larry Goldberg, who founded Largo a decade ago, revealed a "far-reaching" re-organization of Pickwick's rack unit. Goldberg and Pickwick veteran William H. Hall have been named senior vice presidents of Pickwick, sharing responsibilities for sales and operations of all Pickwick branches and sales offices worldwide. The Largo move brings to Pickwick operations located in Europe, the South Pacific and Japan. Both Goldberg and Hall report directly to Moran.

This dramatic move would appear to put to rest rumors surrounding a possible spin-off of rack activities by Pickwick, an American Can Co. unit. Pickwick's distribution network recently ceased operations on the U.S. mainland, although a Hawaii branch continues in business.

Hall himself entered the Pickwick orbit with the sale to the company of Transcontinental Music, also a racker, in 1974. Goldberg has had a total of 30 years of music industry experience.

## Say Arista/RCA Probe By FTC Goes 'Deeper'

#### **By IRV LICHTMAN**

NEW YORK-The Federal Trade Commission is developing a "deeper" line of questioning as it probes the ramifications of deals typified by RCA Records' acquisition of a stake in Arista Records (Billboard, May 21), according to an attorney for Boardwalk Records.

## **Acapulco Site** For Musexpo

70

NEW YORK-Musexpo '83, the annual international record and music industry market, moves to Aca-pulco, Mexico Nov. 1-4, after playing in the U.S. since its debut in 1975

According to Roddy S. Shashoua, president and founder, the ninth event will tie in with the Mexican government, calling for a five-year continuing Musexpo program in Acapulco, as well as Mexican government co-sponsorship of the an-nual Musexpo world "music spec-tacular" scheduled for Nov. 1, to be beamed live by satellite from the Acapulco Convention Center. Shashoua says 100 companies have confirmed their space bookings and participation at Musexpo '83.

In addition to Musexpo '83, Shashoua's International Videxpo '83 and third annualVideo International Exposition & Conference will be held concurrently. Shashoua points out that music hardware and software are also features of events he's organizing this year in Peking, China (Dec. 14-20) and Beirut, Lebanon (Sept. 26-30).

Leon Bornstein, representing the company in its complaint to the FTC that smaller labels and the independent distribution system are being harmed by label defections to branch operations, says two West Coast FTC staffers displayed keen interest in distribution-and-pressing agreements during a 90-minute telephone conversation Wednesday (19). He had previously met, at the end of April, with four FTC staffers in Washington.

While the West Coast staffers pursued matters of a generalized nature. on industry structure, Bornstein says his questioners also "went deeper" by specifically raising the issue of branch alignments that also include pressing rights. "In effect, they wanted to know if companies like RCA and CBS would enter into a distribution deal with a label and allow it to seek pressing elsewhere," Bornstein says.

The attorney says FTC staffers would not comment on whether other companies had registered complaints over the RCA/Arista ties, or why the West Coast division of the FTC had been assigned the task of probing the industry on this issue. "They politely said they

couldn't comment," he recalls. Both RCA and Arista say they as-sume their deal has received a tacit OK from the government, in view of the fact that a 30-day period had gone by following RCA's manda-tory filing of the deal's structure with the government. That 30-day period, in which either the Justice Department or the FTC could seek further comment, passed without incident, both labels say.

## InsideTrack

A spokesperson for Total Experience Records insists the Lonnie Simmons-run label remains distributed by PolyGram, but distribution insiders in the independents' ranks claim the young label is indeed readying its switch to indie status (Billboard, May 21).

News

Simmons and Total Experience business mastermind Forrest Hamilton reportedly met with potential indie allies throughout last weekend, as reported here last week, and by Tuesday (17) were said to have obtained promises of nearly \$2 million. Said to have loosened pursestrings was an impressive presentation on sales figures for the label's album releases to date.

More speculation continues surrounding the MCA Records Group, offering enough plot twists for a full season of "Dallas" episodes. Irv Azoff's presence in New York at midweek was linked to talks with Arista promotion chief **Richard Palmese**, said to be mulling an offer to come aboard in a new senior post with the Group. It's believed Palmese's move, and any new title, would revolve

around staying on the East Coast, per his wishes. Also oft-mentioned as a possible MCA appointee is Elektra/Asylum veteran **Mel Posner**, despite one Azoff associate's insistence that such a move won't happen. An official MCA release on MCA president **Bob** Siner's de-parture meanwhile promised that no one would be tapped to fill that slot. As for superstar additions to the MCA roster, Barry Gibb is believed to be the first aboard.

AOR Wars: As Track went to press, longtime KMET-FM staffer Jeff Gonzer had reportedly departed the station, while the role played there by the Burkhardt/ Abrams consultancy was said to be exerting a stronger grip on the programming. The veteran L.A. hard rock station will not be geared to the existing "Superstars II" format, however; insiders say a customized station format is to be used. That could explain the midday identification offered by one station jock, who gave frequency and then call letters followed by a wary, "I *think.*" Getting Digitized: K-tel International will hop on the

CD bandwagon by the end of the year. Product is likely to originate from Japan for distribution in Europe and the U.S. The company's big "Hooked On" hits, although analog masters, may start the ball rolling.... Fast-mov-ing Turtle: Al Levinson confirms that his 26 Turtles stores are being bought by a New York investment firm. The deal is expected to close Thursday (26). Different Hook: Russ Thyret's good-humored com-

plaint that his newly-expanded Warner Bros. promotion and marketing mandate (Executive Turntable, page 4) wouldn't leave time for fishing didn't fall on deaf ears. The Warner veteran was the bemused recipient of a plastic wading pool, installed in the company's Burbank lobby by **Image Marketing's Shelley Heber** and Leanne Meyers, complete with two large, live fish. That should end the carping.... Stewart Levine, producer of the Os-car-winning "Up Where We Belong" by Joe Cocker and Jennifer Warnes, has delivered his portion of the music for "Stayin' Alive," the "Saturday Night Fever" sequel starring John Travolta and directed for Paramount by Sylvester Stallone. Levine produced three songs for the soundtrack, due for album issue through RSO.

Hands Across The Joystick: Atari and MCA Video Games are partnered in a new venture, Studio Games, that will create electronic games for arcades, dedicated game machines and home computers using movies, tw shows and other properties developed by MCA as start-ing points. Managing the joint enterprise will be MCA Video Games president Jim Fiedler; Raymond Kassar, chairman and chief executive officer of Atari; Stanley Newman, vice president of MCA, and Charles Paul, senior vice president of Atari.

Trendsetters: Lena Horne and Juice Newton both rank among the 10 most influential women named in a poll conducted annually among members of 13 sororities at the Univ. of Southern California, representing 1,500 members. ... The National Assn. of Video Distributors

(NAVD) will hold its Summer Consumer Electronics Show huddle at the Marriott during the Chicago summit early next month, according to Gene Silverman of Video Trend, Farmington Hills, Mich., in response to speculation that NAVD's uncertain future was mirrored by lack of a meeting site. Silverman, who heads NAVD's current probe of defective returns snags, hints that "cumber-some" and "costly" are favorite dealer descriptions for the toll taken by returns, expected to be a dominant topic at the NAVD meetings during CES, where president Larry Beyer will step down following his two-year term. Silverman withholds any fresh comment on a possible merger or fold-in of NAVD with the Video Software Dealers Assn. (VSDA), however.

Cable-cutters: Warner Amex Cable chairman Drew Lewis has reorganized the company, trimming 57 corporate jobs, including those of seven vice presidents. Those moves, as explained in a letter to the staff, were made to 'decentralize, streamline, integrate, strengthen and focus" the company's efforts in such areas as marketing, strategic planning and administration. The cutting follows the loss of about 50 other corporate jobs earlier in February.... Industryites wanting to send condolences to former Billboard En Espanol mainstay Marv Fisher on the passing of his wife, Mary Lou (Schmidt) Fisher (Lifelines, this page), can reach him at 381 S. Redwood Ave., San Jose, Calif. 95128. Phone there is (408) 296-1165. In lieu of flowers, the family is urging contribu-tions to the T.J. Martell Memorial Foundation.

RIAA prexy Stan Gortikov laced into Japanese industry leaders for supporting anti-rental legislation that would exempt foreign recordings from protection in Japan, and would offer controls on rental for their own product for no more than one year. The meeting, May 11 in Tokyo, was attended by members of the Japanese performing rights organization, JASRAC, and of the Japanese record industry association. Gortikov also provided an update on the rental problem in the U.S. and the proposed solution via revision of the First Sale Amendment.

NARM taking orders from its members for the catalog of CD software being prepared by the industry's Com-pact Disc Group. Member rate is \$150 per thousand. The catalog is expected to list some 150 titles that will be available on the U.S. market from June through August, with an updated listing to be issued in Sept.... King Karol in New York one of the few Gotham retailers to have a supply of CD disks ready for sale. A local im-porter was the source. Edited by SAM SUTHERLAND

## **BackTrack**

30 years ago this week: Jerry Wexler ankled his publicity and advertising director slot at the Big Three publishing firms to become a partner in Atlantic Records.... Another ex-Billboard editorial staffer, Joe Carlton, was named RCA a&r boss. ... Capitol Records acquired the Muzak studios in Manhattan. Key Chicago DJ Howard Miller started his own

WGN-TV weekly segment. 20 years ago this week: Manager Monte Kaye and Bitter End club boss Fred Weintraub began FM Records.... WKGN-AM Knoxville had a lineup that included Dave Diamond and Buddy O'Shea. ... Frank Sinatra filed suit in Los Angeles Superior Court, attempting to get Capitol Records to give him his masters....Veteran music man Al Porgie, 51, died in New York, and orkster Eddy Howard, 48, died in Palm Springs.

10 years ago this week: Zenith Radio folded its San Francisco indie label distributorship, Independent Music Sales, managed by Jack Solinger. ... Dick Spingola appointed controller at WEA.

#### **Births**

Girl, Rachael Lenise, to Cindy and Nole Fox, May 11 in Nashville. He is general manager of Silverline/Goldline Music.

\* \* \* Girl, Elissa Jean, to Kim and Jim Ed Norman, May 11 in Los Angeles. He produces such artists as Anne Murray, Mickey Gilley, Johnny Lee and Jennifer Warnes.

\* \* \* Girl, Molly Kaitlin, to Katherine and Michael Pace, April 19 in Nashville. She is administrator and office manager of Terrace Music Group. He is a songwriter for Coalminers Music.

#### ×

Girl, Lauren Elizabeth, to Susan and Jon Stoll, April 27 in West Palm Beach, Fla. She is the owner and president of Fantasma Productions there.

\* \* \*

Girl, Raleigh Christina, to Deborah and M.L. Procise, May 5 in Dallas. He is a sound engineer for Showco and the Beach Boys' sound man.

#### \* \* \*

Girl. Jennifer Lyn. to Kari and Thomas Wright, May 6 in Santa Clara, Calif. He is national sales di-

Lifelines

rector of Dean Markley Strings. \* \* \* Boy, Daniel Patrick William, to Patty and Mark Williams, May 6 in Baltimore. He is music director of

### Deaths

Ed Seligman, 52, after a long illness May 6 in New York. He was a veteran wholesaler whose associations included Record Shack and Cardinal Export there.

Mary Lou Burg, 53, of a stroke. while on a visit to Milwaukee. A resident of Arlington, Va., Burg was a former chairman and commissioner of the Copyright Royalty Tribunal and was highly regarded for her pioneering work during the first years of the Tribunal in setting copyright disputes affecting different segments of the music, publishing and broadcast industries. She was appointed to the CRT by President Carter in 1977.

#### \* \* \*

Mickey Ruskin, 50, of a heart attack May 16 in New York. Ruskin was longtime owner and operator of Max's Kansas City, a trend-setting music club in the late 1960s and 1970s. Max's gave early opportunities to such acts as Alice Cooper, Patti Smith, John Cale and a host of others. Ruskin is survived by his wife, Kathryn, three daughter and a son.

#### \* \* \*

Mary Lou (Schmidt) Fisher, 46, wife of former Billboard correspondent Marvin Fisher, of leukemia May 14 in San Jose, Calif. She taught English during the Fishers' 11 years in Mexico and is survived by an aunt and uncle in Erie. Pa.

WXYV-FM there.

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

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

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

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

chromium dioxide tape at 120  $\mu$ s EQ What is behind it?

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

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

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

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

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