

Billboard

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STEADY RISE SEEN

Manufacturers Face Pressing Price Hikes

NEW YORK—Record manufacturers are likely to be confronted with a series of pressing plant price increases. One reason for this predicted rise is that demands for plastic products are escalating in a growing economy.

"I see continuing price pressures to the end of this year and the beginning of 1984," assesses David Grant, president of PRC, a major presser. Grant, basing his views partly on recent articles in plastic industry trade journals, says that key suppliers Keysor and Tenneco, among others, are channeling more plastic products to the burgeoning automobile and housing industries.

Following a record hike of six cents last April by vinyl compound suppliers (Billboard, April 6), pressers are bracing for at least a two-and-a-half-cent increase this month (Billboard, July 9). Some of the

blame is being cast on the chlorine vinyl compound, which suppliers say is costing them more. While Keysor has announced a two-and-a-half-cent per pound increase for vinyl compound, effective July 1, its chief competitor, Tenneco, has yet to act. Some pressers say they've been told by Keysor sales representatives that the firm's increase is on hold. Spokesmen for Keysor and Tenneco were not available for comment.

In addition to Keysor, two other suppliers, Borden's and Air Products, have instituted two-and-a-half-cent increases. Air Products is said to be catching up with increases instituted by others in April.

Pressers generally report good business. Morris Ballen of Philadelphia's Diskmakers claims, "It's not busy, it's jammed," attributing his

(Continued on page 60)

Distributors Eye Contractual Label Ties

By LEO SACKS

NEW YORK—Formal contractual relationships tying independent labels to their distributors for a specific time period could become the cornerstone of their future business dealings. That opinion is offered by three key domestic distributors that handled Motown Records as they face the brighter prospect of the Total Experience label's entry into the indie fold.

Lonnie Simmons, president of the label, whose major act is the platinum-selling Gap Band, could not be reached for comment in Los Angeles, but Billy Emerson, who manages Big State

(Continued on page 60)

NARM 'Gift' Plan Survival Is At Stake In Los Angeles Test

By IRV LICHTMAN

NEW YORK—The power of the National Assn. of Recording Merchandisers (NARM) "Gift Of Music" campaign to increase business directly receives a crucial "do-or-die" test in the Los Angeles market beginning Sept. 12 and running until several weeks before Christmas.

The program, involving an outlay of at least \$700,000, will determine whether the three-year-old "Gift Of Music" concept will continue beyond the Los Angeles campaign, admits Joe Cohen, executive vice president of NARM and one of the chief architects of the push. States Cohen, "If the Los Angeles test doesn't generate more sales, we'll be the first ones to tell the industry. The patience level of the industry leaves something to be desired. I under-

stand this. It's their money."

While NARM had earlier indicated that a hike from the present label contribution for each album shipped—from a half-cent to a full penny—would be required to fully realize a Los Angeles market program, Cohen suggests this tack has been abandoned in view of the "burden of proving to labels that the 'Gift Of Music' can make something happen at cash registers."

In line with a "sell" strategy, a new ad agency, New York-based Drossman, Yustein & Clowes, has been selected to oversee the Los Angeles "Gift Of Music" campaign and any future ones. The switch from Boston-based Humphrey Browning MacDougall, Cohen says, was made

(Continued on page 60)

—Inside Billboard—

- **RECORD/TAPE CHAINS** are elaborating on proven summer promotions this year. Additionally, they are often focusing on non-music merchandise, in part because of a shortage of co-op ad dollars from record companies. Page 3.

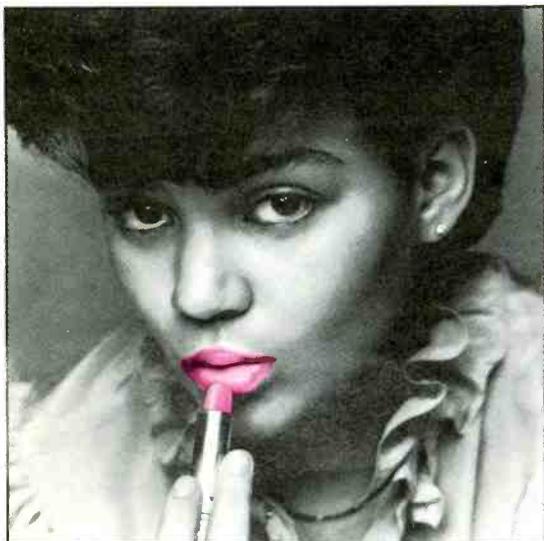
- **NEW YORK RADIO'S** newest station, WHTZ-FM, is gearing up for the introduction of its "hit radio" format to the market. The potential musical scope of the Malrite outlet was more clearly defined last week with the appointment of former WKTU PD Michael Ellis to its staff. Radio, page 12.

- **COMPUTER SOFTWARE** represents a merchandising challenge for many, accentuated by the number of formats available. This topic is explored in Now Playing, a new Billboard column designed to provide software news and reviews, and to monitor product and marketing trends in this area. It debuts in Retailing, page 24.

- **THE INDEPENDENT LABEL COALITION** was formally launched last week, with organizer Tom Silverman of Tommy Boy Records reporting that at least 25 labels have pledged their initial \$500 yearly dues. Page 3.

- **CBS RECORDS' PARALLEL IMPORT** suit against New York retailer Jimmy's Music World gained ground last week when a federal judge granted a temporary injunction barring Jimmy's from importing and selling copies of Michael Jackson's "Thriller." Page 3.

- **FORMAT CHANGES** are at issue in Washington, D.C., where fans of big band music are petitioning the FCC to block the sale of radio station WEAM to some former owners of "free form" rock outlet WHFS-FM, which itself was recently sold and is about to change formats. Page 4.



STACY LATTISAW's fifth album "16" is her most sophisticated and outstanding record to date. She handles the uptempo pop/R&B tunes and moving ballads, such as her hit single "MIRACLES," with equal aplomb. For Stacy, 16 is very sweet indeed. Produced by Narada Michael Walden. On Cotillion Records and Cassettes. (Advertisement)



Sometimes searching for just the right WORDS to say is next to impossible. When you're at a loss for WORDS let F.R. David pick up where you leave off. WORDS, the debut Carrere America album (CALP 1001) from F.R. David, featuring the international smash single WORDS (CA 101) now one of the most added records in America. WORDS, when you care enough to say the very best. On Carrere America. Marketed by PolyGram. (Advertisement)

(Advertisement)



EDDIE JOBSON

GIVES YOU SOME INFLUENCE.

From Curved Air to Roxy Music to U.K., EDDIE JOBSON has helped shape some of the finest moments of British rock. With his new band, ZINC, the violin/keyboard whiz unleashes music as heady as anything he's done before. EDDIE JOBSON and ZINC. THE GREEN ALBUM. ST-12275. Features "Turn It Over." Produced by Eddie Jobson. ON CAPITOL RECORDS & CASSETTES.



EDDIE JOBSON / ZINC



LAWS LIKE THIS ARE MADE TO BE BROKEN.



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The new album from

RONNIE LAWS

featuring the hit single,
IN THE GROOVE

ON RECORDS AND HIGH QUALITY XDR CASSETTES FROM CAPITOL

HIGH QUALITY
XDR
Capitol Records, Inc.

Capitol
RECORDS

ANYTHING LESS WOULD BE A CRIME.

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Chains Seeking Summer \$\$ With Special Promotions

By EARL PAIGE

LOS ANGELES—The nation's major record/tape chains are elaborating on proven summer promotions this year. Further, they are often focusing on non-music merchandise to lure consumers inside stores.

Typically, chainwide promotions are designed in tandem with specialized programs for a select number of units, or with a special event. Several chains also indicate that their July events and programs provide insight for August-September "back to school" promos.

Timing is considered a critical factor. For example, the 21-unit Record Shop, Edina, Minn., is scheduling its "Sounds Of Summer" the first week in August. Says the chain's Mary Ann Levitt, "We didn't want to go head to head with what other stores

are doing, and traffic begins to increase in early August in our malls." The chain will go with a select list of LPs and cassettes at \$6.49, a proven concept in previous summers but with a later rollout date this year.

Chain executives say the rising cost of records and tapes is leading to fewer and fewer lowball discounts. "I'm looking at my costs at \$5.14, \$5.18 on hit LPs and seeing that \$3 off list is becoming totally impractical," says Ben Bartel, head of the 11-unit Big Daddy's The Home Entertainment Store, Chicago. Bartel is going with an adver-

tised price of \$5.88 on really hot titles, "but when you come into the store there's a \$6.74 and then a \$7.98 shelf, so there are three price levels."

For July, Big Daddy's is emphasizing personal stereo. "We like items under \$100 list like Kenwood's ultra-thin AM/FM with popcorn earphones at \$49. We're doing Sanyo's AM/FM with cassette at \$49," says Bartel.

"One more special is our dump bins of cassettes at \$3.99. We've got thousands of titles. We just let cus-

tomers come in and paw through them." Bartel has been going heavily into print and radio during July.

Ira Heilicher of 15-unit Great American Music/Wax Museum, Minneapolis, also mentions that this summer's special prices may mirror new pricing trends, calling the days of \$3 off list price "a bygone era." Heilicher suggests that escalating prices, combined with the continually lagging availability of co-op ad funds, will "whiplash" dealers. Thus, he piggybacks on ads with mall and street merchant associations in the chain's current "Hotter

Than July Indoor Sidewalk Sale." Select \$8.98-list titles are specialized at \$5.99, but Heilicher emphasizes "our music-minded merchandise," including pins, T-shirts and novelties, at 10%-20% off. "We go two weeks on and two weeks off," he says. "There's just not that much co-op around."

The severe shortage of co-op advertising money from the labels finds the 30-unit Record Factory in San Francisco switching this summer to the promotion of computer software. "Our co-op used to be 80% from the labels, and now it's 80% from computer software," says marketing vice president Bob Tolifson.

Among the dramatic marketing changes the chain has made this summer is the deletion of radio ad-
(Continued on page 62)



ORRALL GOES VISUAL—RCA's newly signed Robert Eills Orrall goes over the storyboards for his upcoming video, "Tell Me If It Hurts." Orrall was formerly on the British Independent label Whi-Fi, manufactured and distributed by RCA, which released his mini-LP "Special Pain." Discussing the video with Orrall are RCA's Jack Maher, left, and Don Eills, right.

Video Division Is Formed By Billboard Publications

NEW YORK—Billboard Publications Inc., parent corporation of Billboard magazine, has formed a video programming division to exploit fast-developing opportunities in this field. Its first production is a 13-part series of one-hour music shows, "Billboard Presents: Friends In Concert," featuring well-known artists from the '50s and '60s.

Also planned is a weekly half-hour tv show focusing on the latest in music, video and home entertainment software and hardware, and a video art instruction series for public television (and international outlets) which utilizes art instruction materials from Watson-Guptill books and American Artist magazine.

Director of the new video programming division is Sam Holdsworth, one of the founders of Musician magazine, which was acquired two years ago by Billboard Publications. "We'll be operating across a wide range of programming activity," he says, "producing educational as well as entertainment features and series for pay-cable television, syndication or other video applications domestically and internationally." Holdsworth assumes his new duties in addition to co-publisher responsibilities at Musician.

"Friends In Concert" is designed to feature artists whose musical appeal spans several decades, and who continue to perform and record today. First in the series showcases the Mamas & the Papas and the Association; second features the Turtles

and Gary Puckett. The shows comprise 30 minutes of concert footage from each group, performing vintage hits and new repertoire, together with candid conversational and historical material based on research and interviews by Musician and Billboard magazines.

The series is a joint production be-

(Continued on page 62)

25 MEMBERS PLEDGE DUES

Indie Label Coalition Launched

By ROMAN KOZAK

NEW YORK—At least 25 independent labels have pledged their initial \$500 yearly dues to join the Independent Label Coalition, formed during the recent New Music Seminar here (Billboard, July 16), says organizer Tom Silverman, president of Tommy Boy Records.

According to Silverman, an organizational committee meeting was held Monday (11) and attended by representatives from Roulette, Prelude, Sleeping Bag, Tommy Boy, Beckett, Sutra, Tioch, Ace Of Hearts, Acme, DETT and GRP Records, at which it was decided to incorporate the group as a non-profit trade organization.

Silverman says the first order of business for the new group, beyond attracting additional members, is to form subcommittees to deal with organization, liaison with distributors,

and liaison with the rest of the trade. He says a questionnaire is being prepared to be sent to labels in order to further determine priorities and action.

"We are also considering doing a newsletter," he says. "Basically, the whole thing is to maximize communications. Our goal is to increase the independent label market both collectively and individually by strengthening the whole indie structure. But we don't want to get into promotion or marketing. We are not going to be setting limits of 20% returns or setting prices."

Silverman says that, though most of the labels that have joined so far are based in the Northeast, he envisions his as a national organization that will include country, folk and MOR labels. "We are also going to go for the NAIRD scene," he adds.

"NARM is an organization for the

On cost, Stan Goldberg, president of MicroLab, which has 75 software titles ranging from games to office applications, observes: "If the seminars turn out to be an efficient way for us to reach the marketplace, the cost is reasonable. At this point, it is hard to determine the benefits and costs."

Each day of the seminars will offer six one-hour classes for retailers, who will choose which maker's seminars to attend. The dealers will be pre-enrolled to keep class sizes fewer than 20.

With the large number of software titles entering the marketplace

weekly, a Western regional sales manager for Continental Software, a Los Angeles company that makes home management programs, says he believes that such seminars are needed: "There is so much out there. There is no way to stay on top of industry developments, and educate people about buying these products." During Continental's one-hour show, company representatives will hand out literature, offer a 15-minute question and answer period and cover the basics on sales, merchandising and pricing.

"The software industry is in its infant stages. There is no real forum

(Continued on page 62)

Software Sales Forums Readied 30 Manufacturers Committed To Softsel Seminars

By FAYE ZUCKERMAN

LOS ANGELES—Two-day forums in four major U.S. cities focusing on how to sell software to the general public will start here Aug. 14. The forums, being called "Softsel," are geared for computer software retailers. Some 30 software manufacturers have made commitments to the seminars.

Softsel, based in Inglewood, Calif., is sponsoring the seminars, which, it says, are free to active Softsel dealers. All forums will start on Sundays and Mondays, "as those are typically slow retail days," says Robert Leff, the company's president. Other forums are scheduled for Aug. 21-22 in New York, Sept. 11-12 in Chicago and Sept. 25-26 in Dallas.

The participating vendors, including Sierra On-Line, Perfect Software, Ashton-Tate, Spinnaker, MicroLab and Continental Software, will share all costs for the two-day seminars. A spokesman for Softsel estimates the total cost at "hundreds of thousands of dollars," as elaborate audio/visual aids are expected to be used.

Many of the participating software makers have taken a wait-and-see attitude as the date for the first seminar nears. Although they are willing to incur the cost, several are unsure of the longterm benefits. Many of the larger manufacturers say one hour is not enough to represent their products fully.

Jimmy's Barred From Importing Any CBS Albums

By IS HOROWITZ

NEW YORK—A federal judge here has granted a preliminary injunction prohibiting Jimmy's Music World and its principal owner, David Sutton, from importing and selling copies of Michael Jackson's "Thriller" album, or any other albums which would violate CBS copyrights.

The action by Judge David N.

(Continued on page 64)

In This Issue

BLACK.....	37
CLASSIFIED MART.....	35, 36
COMMENTARY.....	10
COUNTRY.....	42
GOSPEL.....	47
INTERNATIONAL.....	9, 52
JAZZ.....	51
PRO EQUIPMENT & SERVICES.....	33
RADIO.....	12
RETAILING.....	22
TALENT & VENUES.....	48
VIDEO.....	27

FEATURES	
Bubbling Under.....	62
Chartbeat.....	6
Executive Turntable.....	4
Game Monitor.....	24
Industry Events.....	57
Inside Track.....	64
Lifelines.....	57
Most Added Records.....	15
Nashville Scene.....	46
New LP & Tape Releases.....	23
Stock Market Quotations.....	62
Studio Track.....	34
The Rhythm & The Blues.....	37
Rock'n'Rolling.....	48
Video Music Programming.....	26
Vox Jox.....	12
Yesterhits.....	19

CHARTS	
Hot 100.....	58
Top LPs & Tape.....	61, 63
Black Singles, LPs.....	39, 37
Country Singles, LPs.....	44, 46
Radio Singles Action.....	16, 17, 18
Rock Albums/Top Tracks.....	20
Adult Contemporary Singles.....	21
Hits Of The World.....	53
Videocassette Rentals, Sales.....	28
Dance/Disco Top 80.....	49
Boxscores.....	50
Jazz LPs.....	51
Video Game Chart.....	24
Inspirational LPs.....	47

REVIEWS	
Album Reviews.....	54
Singles Reviews.....	56

D.C. Big Band Fans Petition FCC Seek To Block WEAM Sale To 'Free Form' Group

By BILL HOLLAND

WASHINGTON—An already complicated series of radio station purchase and format change maneuvers here became even more complicated last week when an ad hoc listeners' group, fans of big band music, filed a last-minute petition with the FCC to prevent the sale of Washington-area station WEAM, which has a big band format, to some former owners of WHFS-FM, one of the country's last "free form" format stations, which itself has been sold and went off the air Thursday (15) after 15 years of progressive rock programming.

The listeners' group hopes to block the WEAM sale because the WHFS buyers, Cardinal Broadcasting Associates, plan to turn it into an improved AM version of the longtime FM maverick rocker. WHFS was bought by the giant Outlet Co. last January for \$2.1 million. Further complicating matters was the purchase of Outlet by Rockefeller Centers Inc. last May for \$322 million. Plans are almost finalized to turn WHFS into an all-news station.

Undaunted, and saddled with its own angry listeners' group demanding a return of the "unique format" to the airwaves, some of the stockholders of WHFS signed a deal last

May with the owners of WEAM, Thoms Broadcasting, to buy the station for \$1 million. The new owners, with the approval of the FCC, plan to change WEAM's call letters to WHFS, and continue the eclectic new music format, eventually in AM stereo. The WHFS listeners have withdrawn their own FCC petition.

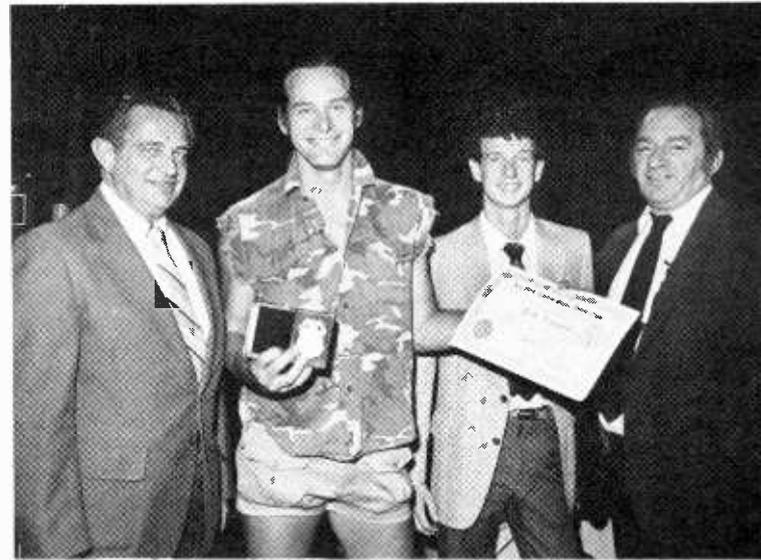
Concurrently, some other WHFS stockholders purchased WNAV-AM and WLOM-FM in Annapolis for \$2.8 million. All of the sales are subject to FCC approval and are conditional to the Commission's review process.

Now the WEAM listeners' group, in its FCC petition, is alleging that the current big band format is unique, and that the Commission should consider a review because the station's listeners were neither told nor consulted about the sale.

It is also challenging the sale on the grounds that several other potential buyers were excluded from bargaining, and a lawyer for the group also claims that yet another buyer, who is said to have offered more for the station than the WHFS stockholders, was overlooked. Two of the potential buyers have stated that they did not intend to change the format.

The lawyer also wants the Commission to look into the sale as an example of a trend within the industry toward "the wholesale trafficking in broadcast licenses." In 1981, the Supreme Court affirmed an FCC decision to leave format change decisions to the marketplace. The petition recognizes the affirmation, yet calls the FCC's attention to the fact that the ruling "does not bar the

(Continued on page 60)



ARRESTING PERFORMANCE—Ted Nugent accepts an honorary badge from the New York Veteran Police Assn. for his continued anti-drug and anti-drunk driving efforts. Making the presentation for the Assn. are, from left, Irving Fisher, president; Gerard LaBlanc, youth coordinator, and Donald LaBlanc, vice president.

Records Group Is Key To Strong CBS Quarter

NEW YORK—Buoyed by an "outstanding quarterly performance" by the CBS Records Group, CBS Inc. reports that second quarter 1983 income from continuing operations rose 21% and net income rose 36% compared to the same period last year.

At the Records Group, revenues were up for the second quarter to \$280.3 million from \$257 million, while income for the quarter rose dramatically to \$28.2 million from \$3.4 million last year. For the six months ended June 30, revenues for the CBS Records Group rose to \$576.9 million from \$553.1 million. Income for the Group nearly tripled to \$67.6 million from \$23 million.

Total revenues for CBS Inc. for the second quarter were \$1.064 bil-

lion, up from last year's \$996.4 million. For the six months ending June 30, revenues were \$2.103 billion, up from last year's \$1.9758 billion. Net income for the second quarter for CBS Inc. was \$58.7 million or \$1.98 per share, up from last year's \$43.2 million or \$1.55 a share. For the six months, it was \$43.2 million or \$2.58 a share, up from last year's \$58.9 million or \$2.11 a share.

"The CBS Records Group turned in an outstanding quarterly performance marked by its highest second quarter profits ever," says CBS. "Revenues for the CBS Records Group increased by 9% from the prior year. Domestic sales were strong but were tempered by a slight decline in international sales. Profits for the Group were up sharply, with all the divisions contributing."

TRADE SHUTDOWN THREATENED

Musicians Walk Out In Mexico

MEXICO CITY—A musicians' strike threatening the shutdown of the entire record/tape industry here has started. According to key sources, there is no settlement in sight.

SUTM, the union representing all musicians who play in studios and on live dates within the Federal District, is seeking affirmation of four major points with the major companies of AMPROFON, the top record industry association in the nation for more than 20 years.

The stumbling blocks in the negotiations, which have now broken off, are demands by SUTM for: an increase of 30% on regular studio dates (AMPROFON is offering 10%); another 18% nationwide emergency hike to compensate for the soaring inflation (at an estimated 100% annually); discontinuance of background tracks by artists on tv and personal appearance dates; giving the composers' society (SACM) full authority in the clearance of song usage.

SUTM leader Venus Rey insists that there will be no further discussions to settle any of the issues. "When they (AMPROFON) call it will be to sign the papers. Right now, we are not open to any further negotiations on their part," he stresses.

Jose Bustillos, CBS attorney and one of two key negotiators for AMPROFON (Musart's Eduardo L. Baptista is the other), is a little more optimistic. He looks for a breakthrough before the end of the month.

"I doubt if we will be able to come to terms soon," says Rey, "since we

have gone over and over the issues for the last several months." Rey claims that the red and black flags (Mexico's symbol of a lockout) have already been placed in front of some 18 to 20 major studios. "This does not mean their offices and pressing plants, but this could come shortly should an end to the strike not be reached prior to the end of the month," he says.

The SUTM leader will also be seeking a spread of the lockouts to PROFOMEX (the smaller, inde-

pendent association, which represents 25 to 30 other companies) and other non-aligned studios. This could be a crippling blow to the music industry here. There are more than a dozen other studios recording music in the city.

AMPROFON would prefer to continue the talks by offering further counter-proposals. However, according to Rey, "The situation for everybody is generally just too tense economically, and we must stand

(Continued on page 64)

PARALLEL IMPORT CRACKDOWN

CBS Sniffs For Illicit CDs

NEW YORK—CBS Records is asking field staffers to be on the lookout for Compact Discs brought into this country and put out for sale without authorization.

Jerry Shulman, director of market development in charge of CD activity for CBS, says that information is being sent out to the field to enable staffers to identify unauthorized recordings. They are expected to report back instances of sale without permission.

Although the label has issued only 12 CD titles here to date, allocated to a limited number of dealers, it has extended to the new digital product the same parallel import restrictions it is seeking to enforce on standard merchandise. In common with other labels, CBS has taken the position that such imports constitute infringement under the Copyright Act.

All CBS CDs are currently being pressed in Japan by CBS/Sony, but they are coded to indicate the market of exploitation. The disks carry different prefix and serial numbers depending on whether they are aimed at the Japanese market, the U.S., or elsewhere in the world.

Company practice is to warn offending merchandisers to cease and desist from importing and distributing titles on which CBS Records holds the U.S. copyright. Failure to comply has led to charges of willful copyright infringement. A recent example is the suit filed against Jimmys Music World in New York Federal Court (separate story, page 3).

IS HOROWITZ

Executive Turntable



Shulman



Jones



Wolmark



Tatulli

Record Companies

CBS Special Products in New York has named Al Shulman senior vice president and general manager. He has been vice president since 1964 and joined CBS Records in 1942. . . . RCA Records in New York has made three appointments. Peter Jones has been named director of branch marketing for national accounts. He was vice president of marketing for Alfa Records and is a former PolyGram Distribution vice president. Alan Wolmark, formerly associate director of national album promotion for Atlantic Records, is the new director of national album promotion. The label has also appointed Lou Tatulli director of associated labels and national sales administration. He has been manager of sales administration since 1978. The executives are based in New York.



Heimanson



Jodka



Osborne



Tayrien

CBS Records' Gotham Advertising division has appointed Sue Heimanson director of advertising services in New York. She has been associate director of media and tour support for CBS Records since 1978. . . . EMI America/Liberty Records has named Tod Jodka and Norm Osborne local promotion managers in the Boston and San Francisco markets, respectively. Jodka had held a similar post in Boston for Elektra/Asylum Records since 1980. Osborne has worked for Elektra and ABC labels. . . . A&M Records in Los Angeles has promoted Jill Tayrien to associate director of West Coast publicity from tour publicist. She joined the label in 1981. . . . Emerald International Records in Philadelphia has named Tony Tucker vice president of operations. He was office manager. . . . CBS Records International has named Philip Raifaizen regional vice president of operations for its Latin American Operations and Ralph Miranda director of industrial engineering. The company's CBS Electronics division has also appointed James Hayes vice president. He was CRI's vice president of planning and communication. They are based in New York.

Publishing

CBS Songs International has appointed Tim Bowen vice president and general manager in New York. He was vice president of business affairs for CBS Records International. . . . The Word Record & Music Group has named Debra Rhodes assistant director of marketing for its print music division.

Video Pro/Equipment

MTV has upped John Sykes to vice president of production and promotion. He was director of programming and assumes responsibility for all visual and editorial elements of the cable music channel's programming. Les Garland, vice president of programming, remains responsible for music scheduling and acquisition.



Bowen

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Eddy Grant
kills at all
formats!

Eddy Grant is exploding all over the radio and nothing can stop him.

His smash single, "Electric Avenue," is Top-5 and climbing. He's crossing over at AOR (with the "Killer On The Rampage" title cut)! He's happening at R&B, and dance radio and clubs love him!

Wait'll radio gets a hold of his new single, "I Don't Wanna Dance." It's #1 all over the world, and the way Eddy's moving, America is not far behind!

Meanwhile, check out Eddy Grant's video for "Electric Avenue," a most-requested video at MTV™ and dance clubs nationwide.

And stock up now on Eddy Grant merchandising aids including a 2 x 3 poster, cover flats and a special Eddy Grant tour poster.

Because it's gonna be a long cool summer—with Eddy Grant!

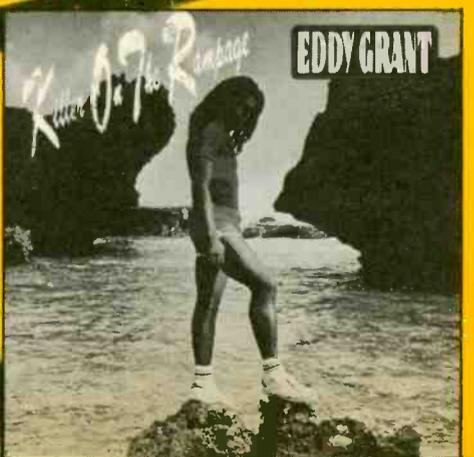
Eddy Grant's "Killer On The Rampage" featuring the smash, "Electric Avenue," and the new single, "I Don't Wanna Dance."

On Portrait® Records and Cassettes.

SEE EDDY KILL 'EM ON TOUR THIS SUMMER:

- 7/25—FT. LAUDERDALE, FL
- 7/26—TAMPA, FL
- 7/27—ORLANDO, FL
- 7/28—ATLANTA, GA
- 7/30—GREENSBORO, NC
- 7/31—VIRGINIA BEACH, VA
- 8/1—WASHINGTON, DC
- 8/2—BALTIMORE, MD
- 8/3—PHILADELPHIA, PA
- 8/4—BOSTON, MA
- 8/6—NEW HAVEN, CT
- 8/7—POUGHKEEPSIE, NY
- 8/8—HAMPTON BEACH, NY
- 8/9—NEW YORK CITY, NY
- 8/10—NEW YORK CITY, NY
- 8/11—NEW YORK CITY, NY
- 8/13—TORONTO, ON
- 8/14—PITTSBURGH, PA
- 8/15—CLEVELAND, OH
- 8/16—CINCINNATI, OH
- 8/17—DETROIT, MI
- 8/18—CHICAGO, IL
- 8/19—CHICAGO, IL
- 8/21—MILWAUKEE, WI
- 8/22—MINNEAPOLIS, MN
- 8/23—NEW ORLEANS, LA
- 8/25—HOUSTON, TX
- 8/26—AUSTIN, TX
- 8/27—DALLAS, TX
- 8/28—DENVER, CO
- 8/30—SAN DIEGO, CA
- 8/31—LOS ANGELES, CA
- 9/2—SAN FRANCISCO, CA
- 9/3—SEATTLE, WA
- 9/4—PORTLAND, OR
- 9/5—VANCOUVER, CN

Look out for the new Eddy Grant video, "I Don't Wanna Dance." AVAILABLE NOW!



Baker Stresses Pre-Production E/A Exec Sees Fresh Angle To Artist Development

By PAUL GREIN

LOS ANGELES—Elektra/Asylum is looking to new acts and young bands in the wake of Roy Thomas Baker's confirmation as senior vice president of a&r. In fact, the label has inaugurated an artist development program to work with new unsigned bands, with the hope of grooming them into future label signings.

"We're helping them to direct their songwriting and arrange the songs," Baker says. "And when it gets to a certain stage, I'll take them into the studio and oversee the demo. If the demo turns out, then we'll sign them. That to me is a much better way than just walking around from club to club in the hope that something's going on."

New Report: CDs Are Not Indestructible

AMSTERDAM—The indestructibility of the Compact Disc is a myth, according to research by the Dutch Consumers' Assn. that has made front page headlines here. CDs may be less vulnerable than conventional records, but dust and scratches can still affect their reproduction and even in extreme cases make them unplayable, the consumer group's report says.

The report says that dust or grease on the CD surface can throw the system's laser beam "off the track." It also finds that Compact Discs can be easily scratched. "These scratches could mean an impairment of the sound reproduction," claims the association, "and if the scratches are major, it can happen that no reproduction at all is possible."

The group agrees that CD sound quality is superior to that available from LPs or cassettes and recommends that owners handle their disks with care and keep them clean in order to preserve this superiority.

Responding to the Dutch Consumers' Assn.'s claims, a spokesman for PolyGram confirms that Compact Discs have to be handled as carefully as normal records, adding that a polishing cloth is being supplied to remove dust or other contaminants from the surface, and that fingerprints are best removed with water.

THREE SINGLES INVOLVED

Chains In Consumer Survey

NEW YORK—Tower Records, Musicland, the Record Bar, Elroy Enterprises, Sam Goody and Licorice Pizza are among the chains taking part in a national music survey designed to target consumer groups for specific releases.

T&T Productions, a research organization with offices in Edina, Minn. and Northport, N.Y., recently launched the test in New York, Los Angeles, Atlanta, Minneapolis and Dallas, focusing on new singles by Louise Tucker ("Midnight Blue," Arista), Chris Mancini ("City Girl," Atlantic) and Taco ("Puttin' On The Ritz," RCA).

The company distributed 2,500 surveys to the chains inviting consumers to participate in exchange

"A lot of labels had artist development departments in the '70s, but that was after the fact. After the record was out, they'd give the act money to go on the road. My idea is pre-production artist development. It might take a year or so of working with these kids to get them ready."

Besides having a younger roster than before, Baker says Elektra/Asylum has a younger a&r staff. "It's mostly 20- to 22-year-olds. That's what you need. You don't want old farts going out looking for someone to sound like the next Foreigner, because Foreigner is very good at sounding like Foreigner."

Baker rose to fame as the producer of albums by such acts as the Cars and Queen (both on Elektra), plus Journey, Cheap Trick, Foreigner and Devo. But he says his new job will preclude his continuing with production work. "I'll do a bit of co-producing and a lot of executive producing, but I don't have time for full-time producing."

"Producing defeats the object. It would end up like at Warner Bros., where all the a&r guys spend more time in the studio than they do in the office. They've got all those talented people in the a&r department and you can never get them together in one room because they're all in the studio producing. I'm sure they're all good a&r men, and they've certainly all proved themselves to be good producers. It's just that when you try to do both, you haven't got time to do either."

Baker's position as head of a&r is unique in that both of the label's top two executives have strong a&r backgrounds. "Bob Krasnow has spent his whole career being an a&r guy," Baker says, "and Bruce Lundvall for all intents and purposes is a groupie. He just loves musicians."

Both Krasnow and Lundvall "have the authority to sign anyone they like," according to Baker. About black music in particular, Baker acknowledges, "I don't know much about it, but Krasnow is on top of that. I can rely on him to know what's good and bad."

Baker's first signing to Elektra is a British band, the World, whose first album is being produced by Gordon Fordyce, a longtime Baker associate.

"The second job I had was finding a producer for the Cars, which was the strangest thing—trying to find a producer to replace me." Baker came up with Mutt Lange, who has

handled recent albums by Foreigner, AC/DC and Def Leppard.

Baker says his job offer originated when he called on Krasnow in February. "I wanted a meeting to make sure he was still pro the artists I was working with on the label. I mentioned to him that I would like to get involved with a record company, and he asked me if I would like to head up the a&r department."

The situation was complicated by the fact that Elektra already had an a&r head, Tom Werman, who had moved over from CBS just weeks before. "He was senior vice president of a&r, national, and I was senior vice president of a&r, worldwide," explains Baker, rather ingenuously. "Tom thought the whole thing was a bit too unwieldy for him, and he left. But now he's producing Motley Crue for us."



MOVING MONSTER STYLE—Rocshire Records president Gary Davis greets Butch Patrick and his band Eddie & the Monsters, who arrived in Patrick's hearse. The band's video "Whatever Happened To Eddie" is currently running on MV3 and MTV, with a single of the same title due August 1. Pictured from left are Monster Reek Havoc, MV3's Dave Maples, Patrick, Brent Black and Steve Patrick of the Monsters and Gary Davis. Patrick formerly played Eddie Munster on tv's "The Munsters."

Chartbeat

America Turns Into A Police State

The Police this week becomes A&M's first act to simultaneously occupy the No. 1 spot on Billboard's pop albums and singles charts. The trio achieves this monopoly as "Synchronicity" displaces Michael Jackson's "Thriller" from the No. 1 album berth and "Every Breath You Take" holds at No. 1 on the Hot 100 for the third straight week.

Carole King topped both charts simultaneously in June, 1971 with the album "Tapestry" and single "It's Too Late," but she was technically signed to Lou Adler's Ode Records, marketed and distributed by A&M.

And two A&M kingpins managed to top both charts, but not at the same time. Herb Alpert & the Tijuana Brass' "Beat Of The Brass" hit No. 1 in July, 1968, two weeks after Alpert's single "This Guy's In Love With You" ended its four-week stay

at No. 1. And the Carpenters' "The Singles: 1969-'73" reached No. 1 in January, 1974, a month after "Top Of The World" relinquished the No. 1 singles spot.

The Police are the seventh act on A&M proper to hit No. 1 on Billboard's pop album chart. Interestingly, four of these seven acts have come from Britain. Besides the Police there's Cat Stevens, who topped the chart in November, 1972 with "Catch Bull At Four"; Peter Frampton, who reached No. 1 in April, 1976 with "Frampton Comes Alive!," and Supertramp, which scored in May, 1979 with "Breakfast In America." (A&M's first all-star British signing, Joe Cocker, peaked at number two in October, 1970 with "Mad Dogs & Englishmen.")

A&M's three American acts to have topped the pop chart are Herb

Alpert & the TJB (which scored five times between '65 and '68), the Carpenters and Styx—not to mention Carole King on Ode and the Go-Go's on IRS.

This week's coup caps a steady climb to the top for the Police. The group first hit the U.S. chart in March, 1979 with "Outlandos d'Amour," which peaked at 23. The followup, "Reggatta de Blanc," appeared eight months later and climbed to 25.

The trio's third album, "Zenyatta Mondatta," hit the chart in October, 1980 and cracked the top 10 that December. It remained in the top 10 for 21 weeks, peaking at number five. "Ghost In The Machine" followed in October, 1981, and rode the top 10 for 24 weeks. It peaked at two.

The Police are the third new rock

(Continued on page 62)

UP TO 15 MILLION HOUSEHOLDS REACHED

'Gold' Has Solid Foothold On TV

By SAM SUTHERLAND

LOS ANGELES—Cable music suppliers and services may be riding a palpable media vogue, but contemporary music for broadcast tv is already tapping a much vaster audience.

That's the bullish rejoinder offered by Paramount Television's senior vice president of programming John Goldhammer to the rising tide of interest in rock and pop video for pay, cable and other narrowcast services. Goldhammer's interest is unabashedly a vested one: as he's quick to point out, Paramount's syndicated "Solid Gold" series predated MTV's startup, and has since established a foothold representing from 10.5 million to 15 million households weekly.

Goldhammer himself adds that selecting such benchmarks for audience attention is itself a central issue in gauging the impact of different music video shows. And on that point, he gives MTV itself high marks: "I think they've done a marvelous job. It's a case of the emperor's new clothes—they keep using the viewing 'universe' as the issue."

That approach, in which the maximum number of potential viewers is routinely the figure touted by cable

programmers rather than the more modest estimated viewing audiences traditionally sought by broadcasters, would yield a universe of 186 million for "Solid Gold" itself, were Paramount to follow the same path. Goldhammer compares the figure to MTV's estimates of 20 million viewers in its potential audience universe. Add in viewers in 54 foreign territories, adds Goldhammer, and it's clear that music via syndication and network tv airings can deliver a far vaster audience.

For "Solid Gold," which began as an Operation Prime Time special in 1979, the gestation was deceptively straightforward, he indicates. "The original concept was that there was no show on television in this area. So we asked what was the best approach."

The answer itself was a familiar one: the chart countdown slant that had paid off in radio and on early tv broadcasts for "Your Hit Parade." For the OPT special, a year-end array of the top 40 recordings was chosen, a format since used in subsequent seasonal specials produced in addition to the weekly top 10 format.

"Nothing's new," comments Goldhammer. "The show's executive produced by the same man who

produced 'Your Hit Parade.' But, in brute testimony to how the music itself has changed, you don't succeed today by having other people singing all the songs."

Accordingly, "Solid Gold" has attempted to use the actual recording artists when possible, while allowing its singing co-hosts, Rex Smith and Marilyn McCoo, to perform selections as well. The other twist added to solve the problem of artist availability is the use of dance medleys in which key hits are excerpted from the recordings.

Goldhammer says that "Solid Gold" won't adjust its format to shift more toward the use of label-supplied video clips: "That's a form that has its place. But its place is not on 'Solid Gold.'"

With 214 domestic markets and an estimated 98% penetration of U.S. television households, Goldhammer's only current complaint is that Paramount's marketing and merchandising effort will need strengthening to underscore the show's reach. "When an upstart like MTV can come along and get so much recognition, it's obvious we aren't selling ourselves enough," he concludes. "We really never have gone after that in ways we should. But we will now."

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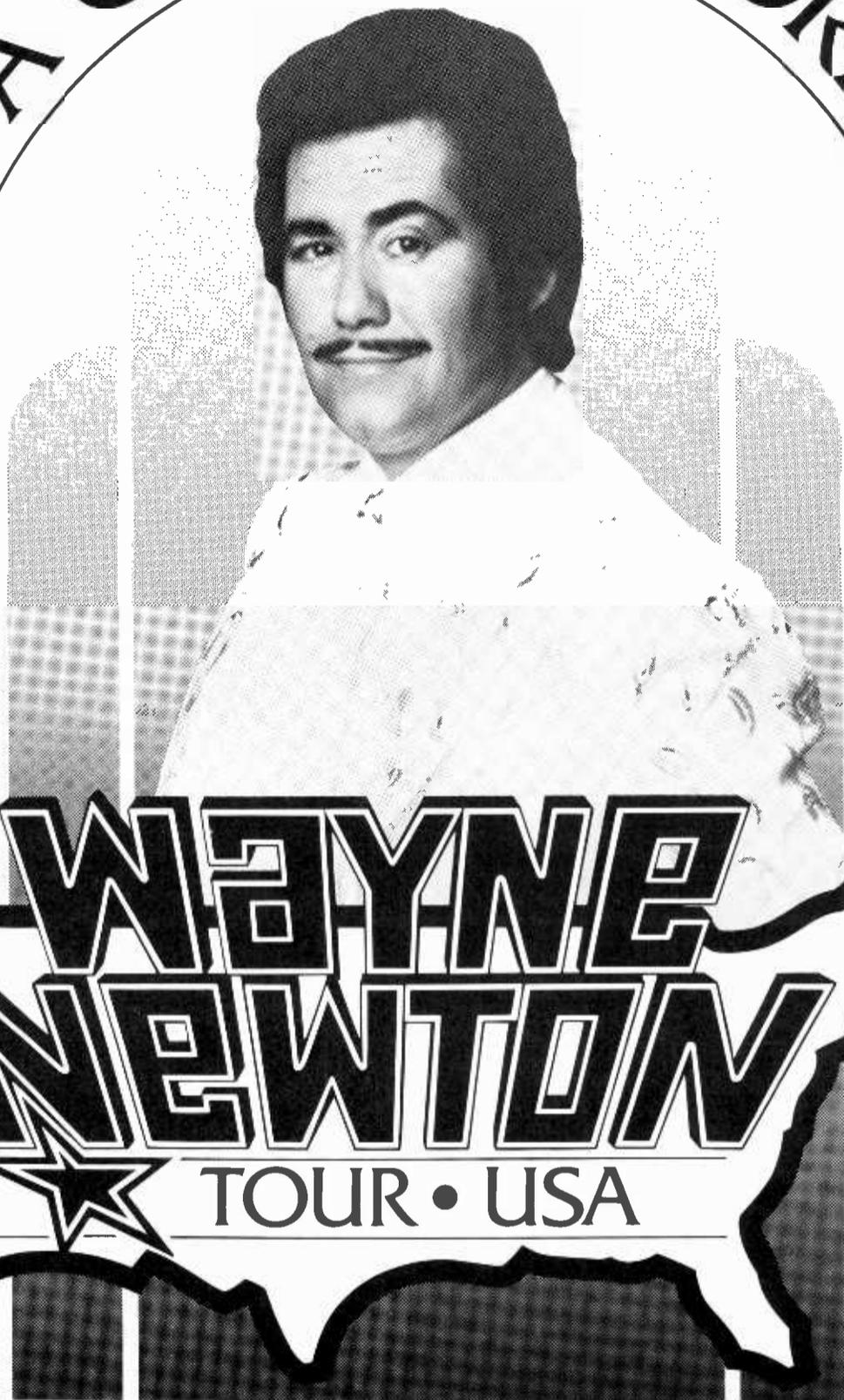
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SAYONARA—CBS artist Jullo Iglesias leaves Japan, where he recently performed a series of concerts and received a platinum award for his "De Nina A Mujer" LP. At the presentation are, from left, Sony's honorary chairman Mr. Ibuka and his wife; Jullo Iglesias, Mrs. Morita and Sony's chairman, Mr. Morita; Dr. Iglesias, and Shugo Matsuo, executive managing director for Epic/Sony.

New Charisma Label Aims To Give New Acts A Shot

LONDON—Charisma Records' new subsidiary, Utility, is being promoted as "a label for the new age of austerity."

Pete Jenner, Charisma a&r chief, offers an explanation of the philosophy behind this offbeat sales line: "Today's record business has got to come to terms with the colossal scale of unemployment, especially for young people who are normally the active record buyers but who now are short of cash."

He adds: "The reaction to this sorry state of affairs has, within the record industry itself, been to brutalize and decimate releases and sales by non-chart artists. Now we have a situation where the only thing an a&r department seems able to say to a new artist is, 'Let's make a single.' And that in turn reduces all new artists to trying desperately to join in the lottery to get themselves heard on BBC Radio One. Some win, many more lose out."

"But surely we all know that historically, singles success does not equate with longterm musical validity and lasting commercial success. So, at Charisma, we're determined to fight this trend as hard as we can. We want hit singles, just like anyone

else, but that's not the only criterion for deciding to work with an artist. Our philosophy at Utility is that it is the idea, the song, the personality, the talent that matters, not the technology, the hype or the styling."

First release planned for the new label is a seven-track album by new artist Billy Bragg, which will retail at roughly \$4.50.

Survey Finds German Buyers Getting Younger

HAMBURG—A slew of statistics compiled in a recent PolyGram survey here may make record companies re-examine the demographics of the German disk market. The survey finds that 40% of purchasers are now youngsters with no income of their own and typical singles buyers are in the 10-12 age group.

Teenagers use their parents' pocket money to buy the latest releases, the survey finds, with the bulk of LP sales going to fans aged

(Continued on page 52)

TO BE INTRODUCED IN PARLIAMENT

New U.K. Copyright Bill Readied

LONDON—Measures against unlicensed reprography, home taping and uncompensated use of copyright works on cable television are all built into a Private Member's Bill to be introduced in the new British Parliament, probably first in the House of Lords.

The bill was initiated by the British Copyright Council, a body composed of a wide range of organizations representing copyright interests. It provides for a levy on blank audio and videocassettes, a blanket license on photocopying of copyrighted material, and the payment of supplementary fees to copyright owners when works which they've licensed to broadcasting organizations are relayed to additional audiences by cable companies.

Denis de Freitas, BCC chairman, says he feels there's a "good chance" the bill will be passed in the House of Lords. But he adds: "What happens thereafter when it goes to the House of Commons is open to speculation."

He continues: "Certainly on the evidence of the government's 1981

Green Paper on Copyright Law Reform, the prospects don't seem very encouraging. But we hope some parts of the bill will receive government support, and we anticipate it will stimulate enough public discussion to show the government there is a real and pressing need for serious reform of Britain's copyright law."

De Freitas says the BCC view on cable television is that U.K. copyright law is in breach of the Berne Convention by virtue of its provision that, when a copyright owner has given permission for his work to be broadcast by a radio or television company, he no longer has any rights covering cable transmission of the same broadcast and therefore can expect no additional fees for the additional commercial use of his work.

He stresses that urgent action is needed to combat piracy and calls it an unfavorable reflection on the British government that "the only action taken so far to deal with piracy on a legislative plane has been by Private Members' Bills. It's true they got the support of the government, but I regard it as most unfit-

ing that such important measures should have to await an initiative from the private sector in the absence of any move from the government itself."

The copyright council chairman agrees that copyright owners are facing increasingly daunting problems, but he's not pessimistic about their chances of maintaining adequate protection in the face of technological advance.

"But," he says, "I'd like to see copyright owners thinking more in terms of harnessing modern technology in defense of their interests. One of the big problems of modern technology is that it makes possible the use of copyrighted works on such an astronomical scale that it presents owners with an enormous monitoring problem. It's a problem so large as to make some people regard it as insoluble."

"Nevertheless, it's my belief that the very technology which has brought about such massive use of copyright material ought to be capable of being used to monitor that use. I don't believe enough thought has been given to this possibility."

ONLY ONE COPY PRESSED

Jarre Album Sold For \$8,960

PARIS—The only existing copy of the new album by Jean-Michel Jarre, "Music For Supermarkets," was sold at auction in Paris on July 6 for 69,000 francs (roughly \$8,960). The buyer, Henri Gerard, 55, who deals in real estate, says he bought the album as a collector's item and an investment which he believes will appreciate in value.

Francis Dreyfus, the head of Jarre's record company, says: "I am more than happy with the price the record fetched. I hope that the purchaser may put it up for auction again in a few months, and that it will then sell for an even higher figure." Dreyfus says that of the 69,000 francs, about half will go to meet expenses and taxes and the rest will be donated to UNICEF.

The auction was broadcast live by

Radio Luxembourg. Immediately after the sale, disk jockey Max Mainer played the album for the first and only time on the air, with a break between sides for the news.

The exclusivity of the \$8,960 album was somewhat dissipated by the fact that a large number of France's 2,000 FM stations are thought to have taped the Radio Luxembourg performance, and by the fact that an estimated 400,000 people listened to the program.

Dreyfus says more than 800 people attended the auction, in the Hotel Drouot, and bidding was brisk, starting from the normal retail album price of \$7. "After the event, we had at least 50 phone calls from stations asking our permission for them to play the album on the air after they had taped it from Radio

Luxembourg. We told them they were free to do what they liked," he says. Dreyfus concedes that it was a bizarre situation for a record to have so much airplay and yet be unavailable to the public, other than on a home-taped cassette.

Commenting on the auction, Rudi Gassner, president of Polydor International, which is the licensee for Jarre's product throughout most of the world, says: "We support the idea with enthusiasm and agree with Jean-Michel Jarre's philosophy in protesting that the medium is becoming more important than the message" (Billboard, July 2).

However, Gassner added, he regrets the decision to have the record played in full on Radio Luxembourg. "At Polydor Inter-

(Continued on page 53)

JULY 23, 1983, BILLBOARD

Decision Handed Down In Aussie Radio Royalty Row

By GLENN A. BAKER

SYDNEY—The long-awaited, much-delayed decision of the Australian Copyright Tribunal hearing into record industry claims for retroactive broadcast royalty payments from Sydney-based commercial station 2MMM seems to have been accepted well by both camps.

The landmark ruling, which directs 2MMM to pay 0.45% of its annual gross earnings to the Phonographic Performance Company of Australia (PPCA), retroactive to October, 1980, binds the station to a provision in the Copyright Act which requires AM broadcasters to pay out 1% of their earnings.

The royalty dispute broke out (Billboard, Nov. 27, 1982) when FM and AM stations in Sydney and Melbourne refused to play certain records from major labels. The labels' sharp rejoinder was to oppose the license renewal of six AM stations.

At the heart of it all was the 1% performance royalty payable on "protected" records, i.e., those made in Australia and in any of 32 countries in which similar broadcast roy-

alty arrangements exist, including the U.K., Germany and Japan, with the U.S. among the exceptions. In fact, this provision, as a result of united action on the part of the broadcasters on two occasions since the 1950s, has never been enforced by the record industry.

In 1970, after a crippling four-month national airplay ban on all British and most Australian records ("protected" product), the Australian Record Industry Assn. (ARIA) conceded defeat and accepted an amount of free advertising time in lieu of a broadcast royalty. But when commercial FM radio started here in August, 1980, ARIA, determined not to lose another source of revenue, approached the tribunal to have 2MMM bound to the existing provision as a test case.

The station, citing airplay time devoted to broadcast of non-protected recordings, self-generated concert recordings, sports broadcasts and so on, challenged the move. It has now succeeded in reducing the obligation by more than half.

The tribunal hearing started late last year. It has examined reams of evidence, which it has taken time to

assess. The judgment was reached May 17, followed by a lengthy delay while a written version was prepared and released.

No public comment is being made by either side, but it may be fairly deduced that 2MMM is relieved to have so reduced its undeniable "legal" obligation, while ARIA is delighted to have established a "pay-for-play" precedent. It clears the air for similar actions against the six other commercial FM broadcasters in Australia, as well as public broadcasters.

The majority of the latter have already indicated they will pay the 1% rather than engage in expensive and complex legal actions. Whether the other commercial stations will accept the formula used to determine the 2MMM case has yet to be seen. But the possibility of forcing AM broadcasters to abide by the existing royalty ruling, or at least a portion thereof, appears to be the light at the end of a long, long tunnel for the record industry. Such a victory would generate millions of Australian pounds for an industry battered by home taping, recession and the increased popularity of other leisure

time products.

The battle has already been notably bloody, centering on events surrounding the convening of the Tribunal hearing last Oct. 13. Sydney and Melbourne FM and AM broadcasters, in a show of strength, applied airplay bans to newly released PolyGram product, and to new WEA releases in November. The plan was to ban each of the majors for a month in turn. But the broadcasters received a rude shock when ARIA suddenly contested the license renewals of six Sydney AM stations.

On Dec. 11, 10 days before the renewal decisions were handed down, all on-air bans were lifted. Some sectors of the record industry crowed that the broadcasters were scared of not gaining renewals (which didn't happen). Others pointed out that, with the Broadcasting Tribunal making noises about abolishing the local content quota, the stations didn't want to prejudice a cherished objective.

Des Foster, head of the Federation of Australian Radio Broadcasters (FARB), rejects both theories. "The bans simply had

served their purpose," he insists. "The purpose was to demonstrate to the record companies that they were incorrect in their assertion that the bans were not legal because of the Trade Practices Act and that our bargaining position is not as strong as in 1970. We did it to prove a point, that it can be done without legal problems."

He adds: "The ban highlighted the problems facing performers. We hope they appreciated the difficult position they place themselves in when they give up broadcasting copyright of their songs."

This subliminal appeal to artists was a common factor through the dispute. It's been suggested that WEA was chosen for banning because of the large number of heavy-weight Australian artists who could be counted on to bring pressure on Paul Turner, WEA managing director. One unofficial FM slogan, heard a lot since the Tribunal hearing, is: "We have to pay Men At Work, but the United States doesn't."

During the hearing, Foster re-

(Continued on page 52)

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Vol. 95 No. 30

Commentary

The Indie-Major Connection

By BRUCE KIRKLAND

The country's preoccupation with a soft economy is stale news for record company personnel, who have been living with it for the past few years. It appears that the executive art of the '80s will focus on methods of generating and sustaining growth in a lagging economy.

Record labels have by and large addressed themselves only to the process of retrenchment—major restructuring, tightened budgets, staff layoffs, pruning rosters, eliminating costly deals and, generally, removing the fat. These moves have been rationalized as redressing the extravagances of a previous boom era.

Far be it from me to say they're wrong. However, it does seem that many of the labels which are, in turn, part of even larger entertainment corporations have had more of an eye on their next quarter's performance against competing divisions than on implementing courageous designs for growth.

The results, from my observation, leave labels as empty shells, with staff morale low and product development dependent largely on catalog artists.

The majors occupy the middle ground, when viewing the industry as a whole. In addressing the question of growth, I suggest we look to the bottom and the top of the industry structure, namely the independent labels struggling beneath the majors and, in turn, the leisure conglomerates sitting above.

The recording business is cyclical. We've seen several waves since the '50s, each arising initially from a subculture, developing through the process of underground or regional marketing and ultimately stagnating after mass marketing and exploitation. On each occasion, the growth stemmed from a mushrooming of indie labels which have subsequently pacted with the majors.

This would suggest that the major labels are late in discovering new trends, but have the marketing prowess to finally capitalize on them.

'Put plainly and simply, the majors should be supporting the independent labels and not plundering their rosters'

It appears we may be on the threshold of another cycle. There are many credible and highly sophisticated independent labels supported by a network of import-oriented distributors, specialty retail accounts and other marketing vehicles—a sub-industry of its own.

Those majors who are flush with the success of a Human League, Soft Cell or Duran Duran should bear in mind that the sub-industry was promoting this product often a full year before the domestic release. It poses the question: Might there not be more of this product within the sub-industry, and what can be done about it?

The key is distribution. It is the biggest problem facing indie labels, along with the associated financial ramifications. It's not enough for the majors to cherry-pick indie rosters. This does not provide them with the means of developing future product.

By offering effective distribution to indies, the majors would open up a whole new source of product at no huge investment on their parts. The indie can generally sign the artist at lower cost, can tailor the marketing to a specialized audience and afford the act a priority status the major can't match. Once the spade work is done, the major can utilize its distribution muscle to convert the groundwork into real numbers.

The converse is the major jumping in from day one with huge advances, a massive overhead to justify, putting the new artist up against its priority acts and thereby effectively sinking the project because it can't generate the tonnage.

Put plainly and simply, the majors should be supporting the indie labels and not plundering their rosters. Pressing and distribution deals, with provision for conversion to licensing arrangements at a certain level, are the perfect vehicles for indies.

The word to the majors is this: Don't look only at your artist successes. Look also at your failures and ask, why?, when there's another industry out there needing your support and looking to support you.

Another source of potential growth for records lies in the echelon above the individual labels, that of the entertainment corporation.

What label head has not dreamed of recreating the computer sales print-outs of yesteryear? It has been argued that such figures are no longer attainable due to the fragmentation of the consumer leisure dollar.

However, why is it not possible to strike a corporate deal? The starmakers of past years didn't have a fraction of the arsenal at the disposal of today's leisure conglomerate. It should be possible to take an artist and develop a corporate marketing plan that blankets the entire spectrum of the leisure industry.

The basis of this strategy is the sophistication of the contemporary consumer. Isn't it conceivable that he can respond to the



Kirkland: "What label head has not dreamed of recreating the computer sales print-outs of yesteryear?"

video game, which in turn supports the record release and comic book, with all supported in turn by concept video on MTV? It seems absurd that these weapons, reinforced by the cumulative effect of cross-marketing, are not utilized in today's market.

The onus is on the individual record labels to force the hand of their corporate superiors and, perhaps, thereby reverse the erosion of their status in corporate hierarchies. Record sales would surely increase as a result of planned corporate strategy.

Ask yourself: Could E.T. have had long hair, played keyboards, and come from Cincinnati? Possibly.

Bruce Kirkland, former head of Stiff Records in the U.S., now heads Second Vision Ltd., an indie marketing and video promotion firm in New York.

Letters To The Editor

Importing Trouble

If a retailer follows the advice given in Commentary last week (July 16) he might find himself involved in expensive legal proceedings.

We believe that Mr. Jacobson's article contains serious misstatements of the law and presents grossly inaccurate conclusions. We believe that the article misrepresents the copyright statute: Mr. Jacobson purports to describe the statute but he actually omits key words from it, distorting its meaning entirely.

It would be inappropriate for us to engage in detailed public debate on Mr. Jacobson's contentions because they involve litigation in which Mr. Jacobson is participating as counsel against an RIAA member company. We are concerned, however, about the possibility that business people in the record industry may be misled into relying upon advice which could expose them to substantial legal liability.

If any dealer contemplates acting on the basis of the article we urge that he obtain advice from his own attorney first, as was recommended in the Billboard disclaimer which ran with the article.

Ernest S. Meyers
General Counsel, RIAA
New York

British Superiority

This is in response to recent letters from William Simpson and Oystein Skjaeveland (June 11). If I hadn't read that one of them is 19 and the other is from Norway, I would have assumed they're both music directors at major AOR stations in the U.S. That's how narrow-sighted they are.

How can you be a serious listener to music and put down current British music, Mr. Simpson? If you think American acts like REO Speedwagon, Bob Seger and Billy Joel make serious music, you're crazy. The only thing that is serious about their music is their pursuit of the dollar.

And Mr. Skjaeveland, if you think the future in music is somewhere in America, don't hold your breath. Ever since the Beatles, the British have been music's biggest influence. British groups like Duran Duran, the Clash, ABC, Madness, Blancmange, etc. will be obliterated by pale (and very commercial) American imitations who will be quickly embraced by AOR radio.

Sorry fellas, but British rock is musically and lyrically superior to anything this country can offer. What I'd really like to know is how the American music es-

tablishment ever found out what was going on in Britain. I thought they were content to live in the '70s.

Tom Remes
St. Louis

An Eventful Tradition

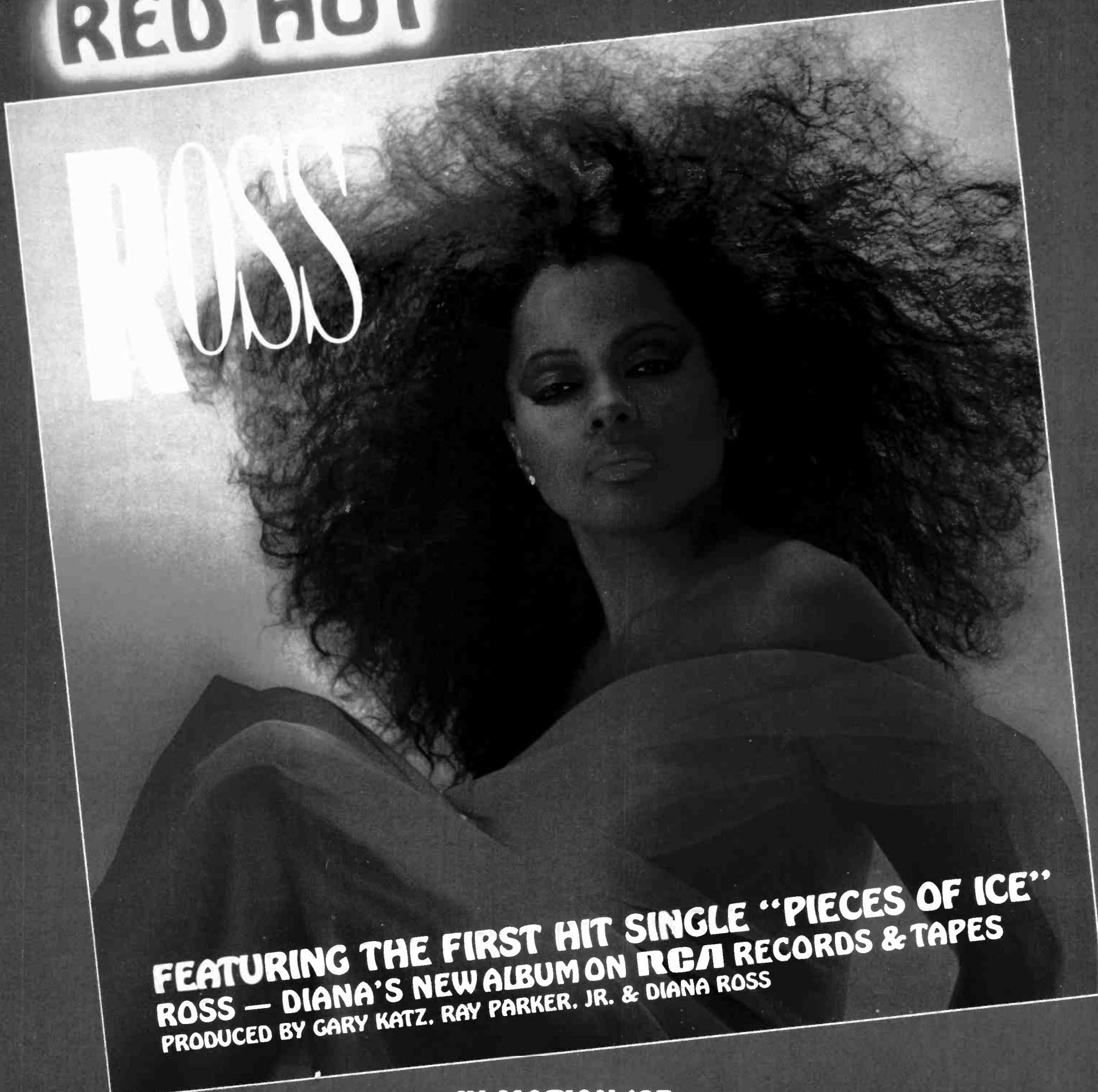
Regarding John E. Moffat's denunciation of "big event" songs (Letters, July 9): Songs in celebration of big events, popular pastimes and famous people have been part of our culture since the Middle Ages. "Casey Jones," based on a 1900 train wreck, is still sung today, and many country aficionados will recall the stirring "event songs" written by the late Carson Robison. I still get many requests for Ray Stevens' "The Streak" on my radio show.

True, most of today's event songs are not of such high quality, but who is to say that a great one won't be written tomorrow? There must be greater threats to "the profession of legitimate songwriting" than the possibility that a hit song might be inspired by today's headlines.

Dr. Demento
(Barry Hansen)
Culver City, Calif.

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August 11 - Kalamazoo, Mich.
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August 13 - Detroit, Mich.
August 16 - Montreal, Canada
August 17 - Toronto, Canada

August 18 - Ottawa, Canada
August 19 - Canandaigua, N.Y.
August 20 - Binghamton, N.Y.
August 21 - Saratoga, N.Y.
August 24-27 - Atlantic City
September 9 - New Orleans, La.
September 10 - Austin, Texas
September 11 - Dallas, Texas
September 14 - Baton Rouge, La.

September 15 - Houston, Texas
September 16 - San Antonio, Texas
September 17 - Norman, Oklahoma
September 21-24 - Los Angeles, Ca.
September 30 - Irvine, Ca.
October 1 - San Diego, Ca.
October 2 - Tempe, Arizona
October 3 - Tucson, Arizona
October 5 - Salt Lake City, Utah

October 6 - Denver, Colorado
October 8 - Denver, Colorado
October 13 - Edmonton, Canada
October 15 - Vancouver, Canada
October 16 - Seattle, Washington
October 17 - Portland, Oregon
October 18 - Boise, Idaho
October 20 - Oakland, Ca.
November 16-19 - Atlantic City

WHTZ Readies Assault On N.Y. New Malrite 'Hit' Outlet Hires WKTU's Michael Ellis

By LEO SACKS

NEW YORK—The potential musical scope of WHTZ-FM Seacaucus, N.J., whose "hit radio" format debuts in the New York market early next month, was more clearly defined last week with the addition of Michael Ellis to the Malrite station's staff (Billboard, July 16). The former music director for urban-formatted WKTU here assumes double duties as assistant program and music director and has begun researching "the history of New York radio since 1980," according to PD Scott Shannon.

The station (currently WVNJ) will have a mass appeal orientation, or what Shannon calls "a fusion sound, one that you can dance to. We're taking the position that we're here to create, not compete." Awaiting the completion of the outlet's new fifth floor studios and offices in Seacaucus, the programmer has been evaluating various New York stations and has concluded that "everybody sounds so serious. We're going to be fun, and that should make us different. I want to customize a product for New York that will reflect the spirit and feel of the old WABC, before they lost touch with the street. That was their downfall, and I loved that station."

Shannon, who programmed WRBQ Tampa for two years, has brought the top 40 outlet's evening personality, Sean "Hollywood" Hamilton, with him to 'HTZ. Shannon hopes to name the rest of his jocks by next week, noting that he's importing most of his air talent because he wants "fresh new personalities." He declines to comment on reports that he has approached WNBC's Don Imus and former WABC mainstay Dan Ingram about possible air shifts.

On the executive management front, the new general manager is Dean Thacker, who held a similar position for WMMS Cleveland, while Gary Fisher, a WABC alumnus, has joined as sales manager. The production director is J.R. Nelson, who worked with Imus as a creative producer at Malrite's WHK Cleveland. Shannon is coordinating the overall design of the station with Jim Wood, Malrite's national radio program director, and John Chaffee, the chain's vice president of radio and television programming.

Shannon won't say who he perceives his closest competitor in the market to be. However, in discussing WPLJ's incorporation of more hit material into its format (Billboard, July 16), he notes, "I never heard of an AOR station playing Sergio Men-

des. Who are they trying to fool? They changed their format overnight, and I believe it was a mistake."

Asked how 'HTZ will differ from Mike Joseph's "Hot Hits" format, Shannon gets cute. "Mike Joseph," he says, "won't be involved, nor will any other music consultant. I respect Mike's track record, but I don't think 'Hot Hits' has lasting power. We'll play black music and oldies and daypart, similar to the way 'ABC used to work." Does he have a problem with the techno-synth sound?

(Continued on page 15)



THE GREAT DEBATE—Arbitron's Rip Ridgeway, right, squares off against Dave Gingold, center, of the Birch Report during a panel exploring the methodologies of the two research companies at the first annual Jeff Pollack Communications programming seminar in Denver. Pollack is at left.

Vox Jox

Corboy Out, Martinez In At WMET

By ROLLYE BORNSTEIN

WMET Chicago's Jim Corboy is going to stop spending Doubleday's money and start earning it, as the former promotion director (five years at 'MET and two at WLS) settles down to business as an account executive. Settling down is a term Corboy shall soon learn well; the young rock 'n' roller is about to marry an opera singer.

Replacing him as promotion director is Laura Martinez, who most recently worked as a marketing rep for American Express. Her prior radio experience includes sales at Boston's WEEL and Chicago's WKQX. Meanwhile, WMET has a new 6 to 10 p.m. personality. He's Jerry Evans, who comes from the chain's Minneapolis property. Speaking of Doubleday, they will definitely be going top 40 in Denver, and they will be doing it soon.

Back in Chicago, over at WLS, The Slim One has resigned. For the last year or so, Slim has been doing overnights on the FM, but she's heading back to the Pacific Northwest, and looking to permanently relocate anywhere that's looking for a hot rock jock, which she is, so call her at (312) 348-3384.

So, who's Randy Michaels' replacement at WKRC? None other than Ted McAllister, a Taft veteran of almost five years, who is upped from PD to operations/program

manager at the Cincinnati AC outlet. Prior to 'KRC, McAllister was at Yes 95, and at WSAI from 1969 to 1978. Ted, by the way, is looking to fill his former post with a PD or an assistant PD who can do music, run a computer, do some fill-in on the air, and handle production. If you're into it, call Sally Swauger at (513) 381-5500. Leaving 'KRC to join Randy at 'LW, by the way, are MD Dan Allen and airborne traffic reporter John Phillips.

In addition to an assistant PD at KFI, Jhani Kaye is still searching for a production director. If you're interested in either gig, give him a call at (213) 385-0101. The station, incidentally, just signed Dr. Ruth Westheimer. The New York psychologist will appear live via satellite Sunday nights at 9:30.

Wood Broadcasting has bought a companion for WSPD Toledo. It's Susquehanna's WLQR-FM there, and word is when takeover occurs this fall, current WSPD management, including president Thomas M. Girocco and VP/GM James P. White, will operate both facilities.

Along with its new format, WFAA Dallas gets some new calls. KRQX has been applied for. . . . Speaking of switches, XHIS Tijuana stops speaking Spanish and starts spinning "soft AOR" in August.

Another nice programming-to-management move: J.B. Stone, PD of Stevie Wonder's KJLH, is upped to VP/GM at the Los Angeles urban outlet. He replaces Don Mizell, who recently resigned. . . . Also moving up is Russ Wood, who goes from station manager at Bonneville's easy listening KMBR Kansas City to VP/GM of KMBR and its AC AM, KMBZ. He replaces Walt Lechman, who resigned for medical reasons.

WJJD Chicago finally has another PD. Who was the last one, you ask? Art Wander, who left several months ago to become operations manager of Dayton's WONE/WTUE. (In addition to the Group One properties, he also consults Century's WAIT in Chicago.) So who is the New PD at 'JJD? None other than Steve Sands, the PD of WAIT. Steve is familiar with 'JJD's "Music Of Your Life" format, as WAIT was similarly positioned, and prior to that he programmed WOKY Milwaukee, which was also an Al Ham station.

Did someone mention 'OKY? Jim Gaskins has resigned his post as PD of that station, which has just been acquired by Sundance. While Gas-

kins looks to return to the San Francisco area, Sundance president Mike Jorgenson has promoted Steve Stevens to program director of the AM station, which keeps the format but switches syndicators, dropping Al Ham in favor of Taft's Prime Time.

Across town at WBCS/WMKE, Pat Martin has resigned his PD position, with no plans announced. According to VP/GM John Dunn, a successor has not been named, and consultant John Lund will be in on that decision. But one position that has been filled is that of station manager at WMKE. Michael Raymond, the former GM of Houston's KRLLY, fills that role at the AM country outlet.

Who's programming WIOD Miami these days? Marc Kuhn is the man in charge. Kuhn, who most recently was with Philly's talk outlet WWDB and had been at WMAL in D.C. for almost a decade, takes over the PD post vacated by Mike Elliot last month.

Lots of movement in the New York area since word of Malrite's arrival got around. But of all the recent changes, this one seems totally unrelated: Jay Clark has resigned as operations director of WABC Talk-radio. No word on his plans, but the word from ABC is that he won't be replaced. Meanwhile, WNEW-FM is looking for a PD. Richard Neer currently holds the post, but he wants to concentrate solely on his morning show.

Congratulations to Bob Mitchell's KCKC San Bernardino, which scored some nice Arbitron victories this sweep. The AM country outlet jumped up to a 4.0, 12 plus, making it number three overall and looking even better 18 plus. Who's one and two? KDUO beautiful music at a 6.0 and rocker KGGI at a 4.1.

(Continued on page 19)

WWSH, Under PD Rich, To Go 'Adult Top 40'

PHILADELPHIA—With the announcement that veteran programmer Bobby Rich would move within the Cox chain from his post as assistant PD at KFI Los Angeles to become the PD of WWSH here comes word that the soft hits outlet will be moving toward "adult top 40" under the direction of Rich and Cox consultant Mary Catherine Sneed.

"Philadelphia is a real competitive market," says Rich, "but there's an obvious opening for this kind of format. Four stations are doing a softer sound, there's very good AOR, very good urban, but there's nobody doing an adult approach to top 40."

Rich replaces Jack Acuff, who left last month. He arrives next Monday (25). "I'll be on the air," he says, "al-

though I don't know what shift as yet. I'm hoping to add another jock as well. Right now the air staff is doing five- and six-hour shifts.

"I didn't want to leave KFI. In fact, it's really funny how this all came about, because Bill Phippen (WWSH GM, who arrived earlier this year from the chain's WSB Atlanta) had already pretty much decided on someone else. It was just a courtesy call, but when he started talking it was one of those rare times when you find someone who totally agrees with your philosophy."

KOST/KFI PD Jhani Kaye is currently looking for "someone who can act as an assistant PD at KFI and can also do swing and production."

VP OF PROGRAMMING, OPERATIONS

Taft's Michael Moves To WLW

CINCINNATI—The announcement that Randy Michaels had resigned his position as PD of Taft's WKRC here, as well as his post as in-house programming consultant for the chain's 11 stations, to join WLW here as vice president of programming and operations has led many industry observers to wonder why.

"It was really very simple," says WLW/WSKS VP/GM Dave Martin, who assumed that post two weeks ago when Charlie Murdock's Seven Hills Communications officially acquired the properties from Mariner. "We really wanted Randy and Bob Lawrence (WYNF GM, who becomes vice president of sales and marketing at WLW/WSKS), and we looked at what it would take to bring them here.

They're both bright, young, aggressive people, and the only thing that could have lured them away is what we gave them: an equity position in our company. They're in on the ground floor here. We've got an

aggressive group of investors, and Randy and Bob will have the opportunity to prosper with them. It's the one thing a publicly traded company like Taft couldn't offer them, and I know how hard Taft fought to keep them."

Prior to assuming his chainwide and WKRC responsibilities, Michaels was PD of Taft's WDAF Kansas City, where he worked with Martin, who was then GM of the country facility. Michaels started his career with Taft in Cincinnati at WKRC.

Lawrence, also a Taft employee for several years, started as an account executive at WKRC/WKRQ and moved to Tampa as sales manager of WYNF three years ago. He was later named station manager and, most recently, VP/GM. He replaces Bernie Kvale, who resigned after several years with WLW.

"Bob took WYNF from nothing to a very successful FM rocker, enjoying record profits," says Martin. "And Randy (who fills a program-

ming vacancy created a few months ago when Bill Stedman resigned as WLW PD to program WHK Cleveland) is one of the brightest programming minds in the U.S. He's got a tremendous depth of knowledge in all formats, both AM and FM."

As for those formats, WSKS will currently remain AOR under the director of PD Mike McConnell while Michaels concentrates on WLW, which will continue with its AC format.

"WLW had fallen on hard times," admits Martin. "The outlook when I arrived was grim. But that attitude turned around almost instantly with the announcement of Randy and Bob. It was if the staff was saying, 'Hey, these guys are for real. We're here to do a job.' And we really think we can do it.

"We're not looking to make any wholesale changes on the AM. We want to work with the personalities we've got at this point. We think that what we're doing can be done a whole lot better."

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 26.

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Spring Arbitron Results

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

station	format	fall '82	spring '83	station	format	fall '82	spring '83				
CHARLOTTE											
WSOC-FM	country	12.9	14.6	WMIL	country	3.7	4.7				
WBT	AC	12.9	11.6	WMYX	AC	4.6	4.3				
WBCY	contemporary	10.2	10.9	WZUU	AC	5.3	3.3				
WPEG	urban	11.8	9.5	WLPX	AOR	4.1	3.2				
WROQ	AOR	8.5	8.4	WNOV	urban	1.4	3.0				
WEZC	AC	10.9	8.0	WMGF	AC	3.3	2.8				
WZXI	soft rock	3.1	7.6	WLZZ	oldies	1.6	2.0				
WQCC	gospel	2.8	5.2	WRKR	contemporary	2.3	2.0				
WLVV	AC	3.9	3.3	WAWA	urban	2.4	1.8				
WGIV	urban	3.4	3.2	WFMR	AC	1.2	1.8				
WSOC	nostalgia	3.6	2.5	WRJN	AC	1.2	1.2				
WAYS	news/talk	3.0	1.6	MINNEAPOLIS							
CINCINNATI											
WKRC	contemporary	8.1	8.8	WCCO	AC	20.5	20.6				
WEBN	AOR	9.5	8.8	WLOL	contemporary	9.7	11.0				
WWEZ	beautiful	7.8	8.8	KSTP-FM	AC	12.4	10.3				
WLW	AC	5.8	7.5	WAYL	beautiful	4.6	7.4				
WUBE	country	7.4	7.5	KEEY	country	4.8	6.5				
WCKY	news	7.2	6.6	KDWB-FM	AOR	4.9	5.8				
WLLT	AC	4.1	6.2	KQRS	AOR	5.7	5.4				
WRRM	AC	7.1	6.2	WDGY	country	5.5	4.7				
WKRC	AC	8.6	5.6	KSTP	talk	4.1	3.8				
WMLX	nostalgia	4.3	3.8	WCCO-FM	AC	3.8	3.2				
WBLZ	urban	5.1	3.7	KDWB	AC	1.6	1.8				
WSAI-FM	country	3.2	3.0	NASHVILLE							
WSKS	AOR	2.1	2.7	WKDF	AOR	12.8	12.9				
WCIN	urban	3.6	2.3	WWKX	contemporary	9.0	9.5				
WSAI	country	1.5	2.1	WSM-FM	AC	4.1	8.2				
WLYK	beautiful	.8	1.4	WZEZ	beautiful	10.2	7.9				
COLUMBUS											
WLWQ	AOR	12.6	12.6	WSIX-FM	country	10.0	7.4				
WBNS-FM	beautiful	6.9	10.4	WYHY	AC	4.9	6.4				
WVCO	urban	7.0	9.1	WMAK	urban	3.0	5.4				
WTVN	AC	11.2	9.0	WLAC	news/talk	6.8	5.3				
WNCI	contemporary	6.1	8.9	WSM	country	5.9	5.0				
WXGT	contemporary	8.6	8.2	WLAC-FM	AC	2.8	4.6				
WSNY	AC	8.3	7.0	WVOL	urban	6.1	4.6				
WBNS	AC	5.8	5.1	WSIX	country	2.9	3.2				
WRMZ	country	1.8	4.3	WJKZ	country	1.3	2.2				
WCOL	nostalgia	5.5	4.1	WGNS	AC	.6	1.5				
WMNI	country	6.5	3.2	WKDA	AOR	1.0	1.5				
WHOK	country	4.1	3.0	WAMB	nostalgia	1.5	1.4				
WBBY	jazz	2.0	2.5	WNBKZ	country	2.1	1.2				
WRFD	AC	1.3	1.2	WKOS	AC	1.3	.9				
DENVER											
KOSI	beautiful	8.9	9.4	NORFOLK							
KBPI	AOR	6.4	6.7	WFOG	beautiful	10.6	10.9				
KOA	talk	6.0	6.0	WCMS-FM	country	10.6	10.6				
KYGO	country	5.7	6.0	WNOR-FM	AOR	7.9	8.6				
KAZY	AOR	5.3	5.6	WLTY	AC	7.4	7.2				
KOAQ	contemporary	6.1	5.4	WOWI	urban	6.7	7.0				
KIMN	contemporary	4.9	5.3	WMIK	AOR	5.7	5.5				
KEZW	nostalgia	4.2	5.0	WNVZ	contemporary	4.4	5.3				
KPPL	AC	5.3	4.6	WRAP	urban	3.7	4.3				
KLZ	country	4.4	4.3	WWDE	AC	4.0	4.3				
KLIR	AC	5.3	4.3	WTAR	AC	5.4	3.8				
KHOW	AC	4.0	4.3	WPCE	gospel	3.4	3.4				
KVOD-FM	classical	3.3	4.1	WGH	AC	3.8	3.0				
KBCO	AOR	3.7	3.7	WNIS	news/talk	2.8	2.8				
KPKE	AOR	3.5	3.1	WGH-FM	classical	1.8	2.4				
KRZN	oldies	1.7	2.3	SAN ANTONIO							
KNUS	news/talk	1.9	1.8	KQXT	beautiful	6.3	10.2				
KBRQ-FM	country	1.9	1.8	KXZL	AOR	2.3	8.2				
KDEN	news	1.5	1.6	WOAI	news/talk	5.2	7.3				
KTCL	AOR	1.5	1.3	KAJA	country	7.5	7.2				
KDKO	urban	1.5	1.2	KTSA	contemporary	6.4	6.3				
MEMPHIS											
WZXR	AOR	7.1	11.6	KKYX	country	6.0	6.2				
WHRK	urban	9.9	10.5	KTFM	contemporary	7.3	6.1				
WMC-FM	contemporary	9.5	10.4	KISS	AOR	12.2	5.9				
WRVR	AC	7.5	8.8	KLLS	AC	5.4	5.9				
WEZI	beautiful	8.3	8.5	KCOR	Spanish	6.0	5.2				
WDIA	urban	9.0	7.7	KBUC-FM	country	4.6	4.4				
WMC	country	8.0	7.6	KITY	contemporary	5.7	4.0				
KRNB	urban	11.0	7.3	KONO	contemporary	4.0	3.8				
WLOK	urban	6.5	5.6	KAPE	urban	1.0	2.6				
WREC	nostalgia	5.6	5.4	KSLR	gospel	1.2	2.2				
WLVS	beautiful	3.5	3.1	KANSAS CITY*							
KWAM	religion	1.3	2.7	WDAF	country	11.4	10.9				
WHBQ	news/talk	2.0	2.2	KDEQ	contemporary	9.9	8.6				
WKDJ	urban	3.1	1.8	KCMO	news/talk	5.6	8.6				
MILWAUKEE											
WTMJ	AC	8.4	12.6	KLSI	AC	6.3	7.0				
WEZW	beautiful	8.7	8.4	KFKF	country	6.2	6.1				
WKTJ	contemporary	4.7	6.5	KYYS	AOR	6.6	6.0				
WOKY	nostalgia	6.7	6.4	KPRS	urban	4.9	5.7				
WQFM	AOR	5.5	6.3	KCEZ	beautiful	5.1	5.5				
WISN	AC	8.6	4.8	KUDL	AC	4.4	5.3				
WBCS	country	4.2	4.8	KMBR	beautiful	6.0	4.9				
WLUM	urban	5.9	4.7	KMBZ	AC	4.6	4.9				
				KJLA	nostalgia	4.3	4.5				
				WHB	AC	4.4	4.1				
				KKCI-FM	AOR	4.1	3.8				
				KZZC	contemporary	2.1	2.9				

*Indicates previous rating period was winter '83

Pro-Motions

STATION: WQDR Raleigh (AOR)
CONTACT: Susan Wolf, promotion director

CONCEPT: "One Gas Tank Getaway"

EXECUTION: As many listeners cannot afford the time to take advantage of longer trips (and many stations can't afford to give them away), WQDR has creatively packaged a relatively small prize and come up with a contest in great demand. In the "One Gas Tank Getaway," listeners send in postcards and are eligible for a drawing held on the air Wednesday at 5 p.m. To be eligible in subsequent drawings, listeners must re-submit postcards each week.

Prize packages include a tank of gas, free hotel accommodations to one of three North Carolina vacation spots, and tickets to local attractions there. Response is great because most listeners can utilize the prize without disturbing their routine, and it's large enough to be attractive yet small enough and done often enough that the average participant believes he's got a chance.

STATION: WGAR Cleveland (AC)
CONTACT: Dolores Doran, promotions director

CONCEPT: creative fundraising

EXECUTION: Collecting money for a charity, while great for public affairs, rarely makes for interesting promotions. WGAR, in conjunction with the East Seals Society of greater Cleveland, came up with an idea to make it more lively. Last May, a mile of double-stick masking tape was laid down at a local shopping mall. Listeners and organizations were challenged to fill that mile with quarters. The visibility of the idea and the low cost created support from even the most cynical. Jock appearances and live entertainment further enhanced the project, which netted Easter Seals thousands of dollars and gave the Parmatown Mall merchants a first-hand view of radio's power in attracting dollars.

STATION: WRIF Detroit (AOR)
CONTACT: Julie Finkel, promotion director

CONCEPT: Jello-O jump

EXECUTION: Fundraising is even easier when those who donate have a chance at a major prize. Giving participants just that (and providing a great afternoon for spectators), WRIF sold tickets which gave their listeners the marvelous opportunity of diving into 700 gallons of green Jell-O. The object of the leap was to retrieve a numbered golf ball buried in the mold. The number corresponded to a prize list from contributing merchants, including a grand prize of a new car. Included in the festivities, which benefitted Muscular Dystrophy, were appearances by local bands and station personalities.

ROLLYE BORNSTEIN

WIIN/WFPG Sold

ATLANTIC CITY, N.J.—WIIN/WFPG has been sold by Eastern Broadcasting Co. of Washington, D.C., to Allan Roberts, a Massachusetts station owner. Pending FCC approval, the agreement calls for a sales figure of nearly \$2.5 million. The AM station, a Class IV at 1450 began broadcasting in 1940 as WFPG (changing to WIIN in 1978 with the coming of casino gambling here).

STATION TIES FORMAT WITH CHAIN

Ambitious Promotion At WIFI

By MAURIE ORODENKER

PHILADELPHIA—One of the most ambitious promotions staged to date in this area ties in a radio station's total format with a retailer. Shulman Record Co., a record/tape/audio equipment distributor based in suburban Cinnaminson, N.J., has tied in with the "Rock Of The '80s" program format introduced recently by WIFI-FM to promote the total programming at its stores.

Shulman general manager Manny Drucker says that this is the first time an FM station in a major market has joined with national competing record labels and a major retailer in this way. Shulman Records is the parent company of the record and electronics retail outlets of the Listening Booth, Beaky's, and Wall To Wall Sound & Video Stores. The WIFI promotion takes in 30 stores in the station's immediate area, which covers Eastern Pennsylvania, Southern New Jersey and Delaware.

"We are most enthused with everyone's cooperation and interest," says Drucker. "We all want to sell records." All the major labels are participating in the cooperative promotion.

Drucker, who is credited with creating this promotional concept, is isolating all the newest releases from all the record labels into a new "I-92 Rock Of The '80s" new music section at 30 of its stores. Coordinators of the plan are Susan Hough, Shulman Records advertising director, and Dennis Dougherty, WIFI station representative. Shulman Records and the promotion directors from all the major labels are coordinating with WIFI to highly profile the "new music" artists that the station is exclusively highlighting. The special "I-92" section takes up an entire wall at each of the stores.

WIFI had been a top 40 station until switching to the "Rock Of The '80s" format, consulted by KROQ Pasadena's new music guru, Rick Carrol. Roy Laurence programs the

FM facility, which is providing all the stores involved with "I-92" banners and "Rock Of The '80s" stickers for all the LP stand-up cards and glass fronts. The radio station is also supplying surveys of the top 30 singles and top albums on a weekly basis for all the stores.

On a daily basis in all segments, WIFI's jocks remind listeners that they can find the music they hear played on the station at special sections at all Listening Booth, Beaky's and Wall To Wall stores. Additionally, the record labels are supporting the campaign with advertising, contests, and various merchandising efforts at the stores.

"The radio and recording industries need to work hand in hand, and this is one of the best examples of such cooperation," says Arthur G. Camiolo, vice president and general manager of WIFI. "Not only are the individual record companies involved in this promotion getting their needs, but we are all helping each other to increase the 'Rock Of The '80s'-awareness with the listening audience. And the key to the entire promotion is that it is helping the stores increase record sales."

Washington Roundup

By BILL HOLLAND

Talk about FM broadcasters taking advantage of subcarrier service (SCAs), now that the FCC has authorized usage, now includes possible interest in quadrasonic broadcasting. NAB President Edward O. Fritts says he's "hopeful" FM broadcasters will "take a look at the quadrasonic option" now. The question now is whether broadcasters feel that quad, thanks to FCC dawdling, has become a good idea that the times have passed by. However, if AM stereo takes off, quad could become a possible defense weapon for FM stations.

level, would eliminate comparative renewal and codify FCC radio deregulation to tv. NAB backs the measure, although it's being held up by subcommittee suggestions for quantification of public service programming, aimed at replacing spectrum fee tradeout for broadcast deregulation.

In FCC news, Larry Harris, chief of the Mass Media Bureau, is leaving the Commission after two years to become president of Metromedia Inc.'s Metromedia Telecommunications division. Harris played a key role in Chairman Mark Fowler's efforts to create an unregulated, competitive marketplace environment in broadcasting.

In addition, with Commissioners Joseph Fogarty and Steven Sharp having finished their terms June 30, the FCC now has five members instead of seven. According to Congressional action, it will stay at five.

The list of co-sponsors for the House version of the Broadcast Deregulation Bill continues to grow. H.R. 2382, introduced last March by Tom Tauke (R-Iowa) and Billy Tauzin (D-La.), now has 153 co-sponsors. It needs 218. The bill, one of several pending at subcommittee

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (153 Stations)		
1 "Human Nature," Michael Jackson, Epic	60	65
2 "Promises Promises," Naked Eyes, EMI America	48	79
3 "The Safety Dance," Men Without Hats, Backstreet	28	65
4 "Human Touch," Rick Springfield, RCA	27	91
5 "I'll Tumble 4 Ya," Culture Club, Virgin/Epic	25	110
BLACK (80 stations)		
1 "Cold Blooded," Rick James, Gordy	31	33
2 "Highris-" Ashford & Simpson, Capitol	18	28
3 "Betcha Gonna Need My Lovin'," LaToya Jackson, Epic	13	13
4 "Choosy Lover," Isley Brothers, T-Neck	11	52
5 "All Night Long," Mary Jane Girls, Gordy	11	23
COUNTRY (124 Stations)		
1 "Don't You Know How Much I Love You," Ronnie Milsap, RCA	63	68
2 "What Am I Gonna Do," Merle Haggard, Epic	44	73
3 "Paradise Tonight," Charly McClain & Mickey Gilley, Epic	41	77
4 "Baby, What About You," Crystal Gayle, Warner Bros.	37	105
5 "Too Hot To Sleep," Louise Mandrell, RCA	28	59
ADULT CONTEMPORARY (84 Stations)		
1 "How Am I Supposed To Live Without You," Laura Branigan, Atlantic	21	47
2 "Human Nature," Michael Jackson, Epic	18	21
3 "Garden Party," Herb Alpert, A&M	15	17
4 "Blame It On Love," Smokey Robinson & Barbara Mitchell, Tamla	12	61
5 "Words," F.R. David, Carrere	12	42

CMA Names DJ Award Finalists

NASHVILLE—The Country Music Assn. (CMA) has selected five finalists in its small, medium and large market DJ of the Year categories. The nominations are made through ballots sent to all CMA members in the audio/video communications and disk jockey membership divisions.

In the major market group, finalists are Charlie Chase, WSM Nashville, Charlie Cook, KLAC Los Angeles, Jim London, WPKX Washington, Al Risen, WSM Nashville, and Rusty Walker, WZZK Birmingham, Ala.

Finalists in the medium market category are Jerry Adams, KPDI Wichita, David Anderson, KOKE Austin, Bill Berg, WWVA Wheeling, W. Va., Rhubarb Jones, WLWI Montgomery, Ala., and Larry Scott, KWKH Shreveport, La.

Finalists in the small market division are Bill Coleman, KPNC Ponca City, Okla., Dandelion, WRKZ Hershey, Pa., Stan Davis, WVAM Altoona, Pa., Pat Julian, WMRL Portland, Tenn., and Raymond "Cousin Ray" Woolfenden, WPWC Dumfries, Va.

Winners will be chosen by a panel of anonymous judges from the broadcasting field who review air checks from each finalist.

WHTZ Readies Assault On N.Y.

• Continued from page 12

"If it sells," Shannon says, "I have no problem with nothing."

The addition of Ellis, he adds, is significant in that "we wanted someone involved in the New York music scene, not a DJ doing music." According to WKTU program director Carlos De Jesus, Ellis is "more research than ears and suits them more than he did us." Still, hiring Ellis was "a very intelligent decision," in his view, not only because he's "a knowledgeable and experienced researcher" but also because "he can give them insight into how weird we really are at 'KTU.'" Frankie Blue has replaced Ellis at the Infinity outlet.

On Monday, July 18, 1983
ELEKTRA/ASYLUM/
NONESUCH RECORDS
will be at its new address:

9229 Sunset Boulevard,
Los Angeles, California 90069

Direct lines are, area code 213/:

Candi Bachman	205-7409
Roy Thomas Baker	205-7420
Ornetta Barber	205-7429
Dave Cline	205-7427
Mary Ellen Goodwin	205-7414
Ray Gmeiner	205-7433
Keith Holzman	205-7405
Steve Hull	205-7418
Betty Jungheim	205-7415
Jill Kaufman	205-7407
Sandy McKinney	205-7443
Mona Moore	205-7435
Beth Naranjo	205-7424
Mel Posner	205-7412
Sue Satriano	205-7425
Dave Urso	205-7431
Marlyn Yeager	205-7441
Tom Zutaut	205-7422



Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (7/12/83)

PRIME MOVERS-NATIONAL

THE POLICE—Every Breath You Take (A&M)
MICHAEL SEMBELLO—Maniac (Casablanca)
MADNESS—Our House (Geffen)

TOP ADD ONS -NATIONAL

NAKED EYES—Promises Promises (Emi/America)
RICK SPRINGFIELD—Human Touch (RCA)
JACKSON BROWNE—Lawyers In Love (Asylum)

BREAKOUTS-NATIONAL

MICHAEL JACKSON—Human Nature (Epic)
JEFFREY OSBOURNE—Don't You Get So Mad About It (A&M)
BONNIE TYLER—Total Eclipse Of The Heart (Columbia)

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

Pacific Northwest Region

★ PRIME MOVERS

THE POLICE—Every Breath You Take (A&M)
MICHAEL SEMBELLO—Maniac (Casablanca)
MADNESS—Our House (Geffen)

● TOP ADD ONS

JOURNEY—After The Fall (Columbia)
CULTURE CLUB—'I'll Tumble 4 Ya (Virgin/Epic)
JACKSON BROWNE—Lawyers In Love (Asylum)

●● BREAKOUTS

MICHAEL JACKSON—Human Nature (Epic)
NAKED EYES—Promises Promises (EMI/America)

- TACO—Puttin' On The Ritz
- F R DAVID—Words
- GEORGE FISCHOFF—Summer Love
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- HERB ALPERT—Garden Party
- JOSE FELICIANO—Let's Find Each Other Tonight
- CRYSTAL GAYLE—Baby, What About You

KSFM-FM-Sacramento

- (Mark Preston—M.D.)
- ★★ THE POLICE—Every Breath You Take 2-1
- ★★ DEBARGE—All This Love 7-6
- ★ LITTLE RIVER BAND—We Two 12-11
- ★ GEORGE BENSON—Inside Love (So Personal) 17-12
- ★ THE HOLLIES—Stop In The Name Of Love 20-19
- EDDY GRANT—Electric Avenue
- MICHAEL JACKSON—Wanna Be Startin' Something
- MICHAEL SEMBELLO—Maniac
- NEW EDITION—Candy Girl
- MEN AT WORK—It's A Mistake
- DAVID BOWIE—China Girl
- SHALAMAR—Dead Giveaway
- MICHAEL JACKSON—Human Nature

KTAC-AM-Tacoma

- (Rob Sherwood—M.D.)
- ★★ DEBARGE—All This Love 3-1
- ★★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 6-5
- ★ THE POLICE—Every Breath You Take 10-6
- ★ CHAMPAIGN—Try Again 13-7
- ★ PAUL ANKA—Hold Me 'Til The Mornin' Comes 9-8
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- SMOKEY ROBINSON AND BARBARA MITCHELL—Blame It On Love

KUBE-FM-Seattle

- (Tom Hutyler—M.D.)
- ★★ MADNESS—Our House 12-7
- ★★ DURAN DURAN—Is There Something I Should Know 16-9
- ★ TACO—Puttin' On The Ritz 21-12
- ★ ROD STEWART—Baby Jane 19-13
- ★ MINISTRY—Revenge 15-10
- DAVID BOWIE—China Girl
- MICHAEL JACKSON—Human Nature
- MICHAEL SEMBELLO—Maniac
- MEN AT WORK—It's A Mistake
- BRYAN ADAMS—Cuts Like A Knife
- ELO—Rock 'N' Roll Is King
- THE HOLLIES—Stop In The Name Of Love
- JACKSON BROWNE—Lawyers In Love
- CULTURE CLUB—'I'll Tumble 4 Ya
- AMERICA—The Border

KYVA-FM-Billings

- (Charlie Fox—M.D.)
- ★★ DONNA SUMMER—She Works Hard For The Money 15-10
- ★★ EURYTHMICS—Sweet Dreams 17-11
- ★ QUARTERFLASH—Take Me To Heart 25-17
- ★ MICHAEL SEMBELLO—Maniac 26-19
- ★ MEN AT WORK—It's A Mistake 28-20
- JOURNEY—After The Fall
- DIANA ROSS—Pieces Of Ice
- THE FIXX—Saved By Zero
- DAVE EDMUNDS—Slipping Away
- CULTURE CLUB—'I'll Tumble 4 Ya
- CROSBY, STILLS AND NASH—War Games

KYXX-FM-Seattle

- (Elvin Ichijima—M.O.)
- ★★ THE POLICE—Every Breath You Take 1-1
- ★★ DURAN DURAN—Is There Something I Should Know 5-2
- ★ THE B-52'S—Legal Tender 4-3
- ★ ORCHESTRAL MANOEUVRES IN THE DARK—Radio Waves 6-4
- ★ THE FIXX—Saved By Zero 8-5
- ★ RED ROCKERS—Good As Gold
- ★ ESPIONAGE—Sound Of Breaking
- ★ MITCH RYDER—When You Were Mine
- ★ THE LORDS OF THE NEW CHURCH—Let's Live For Today
- ★ MODERN ROMANCE—High Life
- ★ WHAM—Bad Boys
- ★ TIM SCOTT—Swar
- ★ GARY MRYRICK—Message Is You
- ★ KISS THE PINK—Love Last Forever

North Central Region

★ PRIME MOVERS

THE POLICE—Every Breath You Take (A&M)
MICHAEL SEMBELLO—Maniac (Casablanca)
PRINCE-1999 (Warner Brothers)

● TOP ADD ONS

RICK SPRINGFIELD—Human Touch (RCA)
JACKSON BROWNE—Lawyers In Love (Asylum)
MARTIN BRILEY—The Salt In My Tears (Mercury)

●● BREAKOUTS

MICHAEL JACKSON—Human Nature (Epic)

WCIL-FM-Carbondale

- (Tony Waitkus—P.D.)
- ★★ THE POLICE—Every Breath You Take 2-1
- ★★ MEOO—Ewok Celebration 9-3
- ★ MICHAEL SEMBELLO—Maniac 14-8
- ★ SERGIO MENDES—Never Gonna Let You Go 22-13
- ★ MARTIN BRILEY—The Salt In My Tears 29-14
- GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me
- JACKSON BROWNE—Lawyers In Love
- ROD STEWART—Baby Jane
- ELO—Rock 'N' Roll Is King
- MEN AT WORK—It's A Mistake

KBBK-FM-Boise

- (Tom Evans—M.D.)
- ★★ MICHAEL SEMBELLO—Maniac 12-8
- ★★ LOVERBOY—Hot Girls In Love 17-12
- ★ MEN WITHOUT HATS—The Safety Dance 21-16
- ★ ELO—Rock 'N' Roll Is King 24-19
- ★ MEN AT WORK—It's A Mistake 28-23
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- NAKED EYES—Promises Promises
- CULTURE CLUB—'I'll Tumble 4 Ya
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- JOURNEY—After The Fall
- NEW EDITION—Candy Girl
- SHALAMAR—Dead Giveaway

KCBN-AM-Reno

- (Jim O'Neil—M.D.)
- ★★ THE POLICE—Every Breath You Take 1-1
- ★★ DEF LEPPARD—Rock Of Ages 4-2
- ★ LOVERBOY—Hot Girls In Love 11-7
- ★ MEN WITHOUT HATS—The Safety Dance 23-14
- ★ TACO—Puttin' On The Ritz 24-16
- NAKED EYES—Promises Promises
- BRYAN ADAMS—Cuts Like A Knife
- BONNIE TYLER—Total Eclipse Of The Heart
- MODERN ROMANCE—High Life
- F R DAVID—Words
- JOURNEY—After The Fall
- HAYSE FANTAZEE—Shiny Shiny
- MEOO—Ewok Celebration

KCNR-FM-Portland

- (Richard Harker—M.D.)
- ★★ IRENE CARA—Flashdance...What A Feeling 1-1
- ★★ THE POLICE—Every Breath You Take 6-2
- ★ THE KINKS—Come Dancing 8-6
- ★ ROD STEWART—Baby Jane 9-7
- ★ MADNESS—Our House 11-9
- BRYAN ADAMS—Cuts Like A Knife
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- CULTURE CLUB—'I'll Tumble 4 Ya
- TOTO—Waiting For Your Love
- PAUL ANKA—Hold Me 'Til The Mornin' Comes

KFRG-AM-San Francisco

- (Kate Ingram—M.D.)
- ★★ THE POLICE—Every Breath You Take 1-1
- ★★ MADNESS—Our House 2-2
- ★ MICHAEL SEMBELLO—Maniac 12-3
- ★ BRYAN ADAMS—Cuts Like A Knife 9-6
- ★ CULTURE CLUB—'I'll Tumble 4 Ya 25-14
- MICHAEL JACKSON—Human Nature
- THE FIXX—Saved By Zero
- JACKSON BROWNE—Lawyers In Love
- RED ROCKERS—China
- GEMO—Can't Help Falling In Love
- MEN WITHOUT HATS—The Safety Dance
- JOURNEY—After The Fall
- JEFFREY OSBORNE—Don't You Get So Mad About It
- ROD STEWART—Baby Jane
- GEORGE BENSON—Lady Love Me
- THE HOLLIES—Stop In The Name Of Love
- WHAM—Bad Boys
- THE MANHATTANS—Crazy

KJRB-AM-Spokane

- (Brian Gregory—M.D.)
- ★★ QUARTERFLASH—Take Me To Heart 19-14
- ★★ EURYTHMICS—Sweet Dreams 25-18
- ★ MEN AT WORK—It's A Mistake 26-19
- ★ TACO—Puttin' On The Ritz 28-20
- ★ JOURNEY—After The Fall 35-27
- CULTURE CLUB—'I'll Tumble 4 Ya
- JACKSON BROWNE—Lawyers In Love
- MICHAEL JACKSON—Human Nature

KNBQ-FM-Tacoma

- (Sean Lynch—M.O.)
- ★★ DONNA SUMMER—She Works Hard For The Money 36-26
- ★ QUIET RIOT—Come On Feel The Noise
- ★ BRYAN ADAMS—Cuts Like A Knife 22-16
- ★ MICHAEL SEMBELLO—Maniac 25-19
- ★ ELO—Rock 'N' Roll Is King 24-20
- ★ MEN AT WORK—It's A Mistake 36-26
- JACKSON BROWNE—Lawyers In Love
- JOURNEY—After The Fall
- LOUISE TUCKER—Midnight Blue
- SHALAMAR—Dead Giveaway
- ROMAN HOLIDAY—Stand By
- NAKED EYES—Promises Promises
- MICHAEL JACKSON—Human Nature
- F R DAVID—Words
- QUIET RIOT—Come On Feel The Noise
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind

KRLC-AM-Lewiston

- (Jack Armstrong—M.D.)
- ★★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 5-1
- ★ THE POLICE—Every Breath You Take 15-4
- ★ LEE GREENWOOD—L.O.U. 10-3
- ★ Paul Anka—Hold Me 'Til The Mornin' Comes 18-8
- ★ THE HOLLIES—Stop In The Name Of Love 20-10
- MEN AT WORK—It's A Mistake
- DOBBIE BROS—You Belong To Me

Pacific Southwest Region

★ PRIME MOVERS

THE POLICE—Every Breath You Take (A&M)
THE KINKS—Come Dancing (Arista)
EURYTHMICS—Sweet Dreams (RCA)

● TOP ADD ONS

JOURNEY—After The Fall (Columbia)
JACKSON BROWNE—Lawyers In Love (Asylum)
NAKED EYES—Promises Promises (EMI/America)

●● BREAKOUTS

MICHAEL JACKSON—Human Nature (Epic)
JEFFREY OSBORNE—Don't You Get So Mad About It (A&M)

PAUL ANKA—Hold Me 'Til The Morning Comes (Columbia)

- ★ EURYTHMICS—Sweet Dreams 19-11
- LOVERBOY—Hot Girls In Love
- MICHAEL JACKSON—Human Nature
- JACKSON BROWNE—Lawyers In Love
- THE FIXX—Saved By Zero
- ELO—Rock 'N' Roll Is King
- JOURNEY—After The Fall
- SHALAMAR—Dead Giveaway
- RICK SPRINGFIELD—Human Touch

KIMN-AM-Denver

- (Gloria Avila-Perez—M.D.)
- ★★ THE POLICE—Every Breath You Take 1-1
- ★★ EDDY GRANT—Electric Avenue 3-2
- ★ SERGIO MENDES—Never Gonna Let You Go 6-4
- ★ THE KINKS—Come Dancing 7-5
- ★ STEVIE NICKS—Stand Back 13-7
- PAUL ANKA—Hold Me 'Til The Mornin' Comes
- JACKSON BROWNE—Lawyers In Love
- JOURNEY—After The Fall
- NAKED EYES—Promises Promises
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- MICHAEL JACKSON—Human Nature

KIQQ-FM-Los Angeles

- (Robert Moorhead—M.D.)
- QUIET RIOT—Come On Feel The Noise
- AL JARREAU—Boogie Down
- DIANA ROSS—Pieces Of Ice
- RICK SPRINGFIELD—Human Touch
- BERLIN—Masquerade
- JOURNEY—After The Fall
- KAJAGOOGOO—Hang On Now
- THE TUBES—Tip Of My Tongue
- PAUL ANKA—Hold Me 'Til The Mornin' Comes
- TEARS FOR FEARS—Change
- ANY TROUBLE—Touch And Go
- MICHAEL JACKSON—Human Nature
- RICK JAMES—Cold Blooded
- THE TALKING HEADS—Burning Down The House

KLUC-FM-Las Vegas

- (Randy Lundquist—M.D.)
- ★★ THE POLICE—Every Breath You Take 1-1
- ★★ ROD STEWART—Baby Jane 3-2
- ★ MICHAEL SEMBELLO—Maniac 9-5
- ★ LOVERBOY—Hot Girls In Love 8-6
- ★ QUARTERFLASH—Take Me To Heart 17-9
- ★ RITA COOLIDGE—All Time High
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- JOURNEY—After The Fall
- JACKSON BROWNE—Lawyers In Love
- CHARLIE—It's Inevitable
- DIANA ROSS—Pieces Of Ice

KOAQ-FM-Denver

- (Alan Sledge—M.D.)
- DAVID BOWIE—China Girl
- JACKSON BROWNE—Lawyers In Love
- ROMAN HOLIDAY—Stand By
- MEN WITHOUT HATS—The Safety Dance
- TACO—Puttin' On The Ritz

KRQQ-FM-Tucson

- (Zapellan/Worris—M.D.)
- ★★ THE POLICE—Every Breath You Take 1-1
- ★ STEVIE NICKS—Stand Back 4-3
- ★ THE KINKS—Come Dancing 5-4
- ★ ELTON JOHN—I'm Still Standing 9-5
- ★ EURYTHMICS—Sweet Dreams 17-9
- MICHAEL JACKSON—Human Nature
- DIONNE WARWICK—All The Love In The World
- ROD STEWART—Baby Jane
- AMERICA—The Border
- JOURNEY—After The Fall
- DIANA ROSS—Pieces Of Ice

KRTH-FM-Los Angeles

- (David Grossman—M.D.)
- ★★ THE POLICE—Every Breath You Take 1-1
- ★★ DONNA SUMMER—She Works Hard For The Money 4-3
- ★ EURYTHMICS—Sweet Dreams 9-3
- ★ THE KINKS—Come Dancing 6-5
- ★ MICHAEL SEMBELLO—Maniac 12-8
- NAKED EYES—Promises Promises
- JEFFREY OSBORNE—Don't You Get So Mad About It
- JOURNEY—After The Fall
- DIANA ROSS—Pieces Of Ice

KZZP-FM-Phoenix

- (Randy Stewart—P.D.)
- ★★ THE KINKS—Come Dancing 10-6
- ★ STEVIE NICKS—Stand Back 13-9
- ★ PRINCE-1999 15-12
- ★ DURAN DURAN—Is There Something I Should Know 11-10
- ★ DAVID BOWIE—China Girl 18-13
- MICHAEL SEMBELLO—Maniac 19-14
- EURYTHMICS—Sweet Dreams
- MICHAEL JACKSON—Human Nature
- A FLOCK OF SEAGULLS—Wishing
- DOLLY PARTON—Potential New Boyfriend
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- SHALAMAR—Dead Giveaway

XTRA-AM-San Diego

- (Jim Richards—M.D.)
- ★★ THE POLICE—Every Breath You Take 2-1
- ★★ DURAN DURAN—Is There Something I Should Know 5-3
- ★ DEF LEPPARD—Rock Of Ages 6-5
- ★ MICHAEL SEMBELLO—Maniac 9-7
- ★ EURYTHMICS—Sweet Dreams 12-11
- JACKSON BROWNE—Lawyers In Love
- MICHAEL JACKSON—Human Nature
- MTUME—Juicy Fruit
- JOURNEY—After The Fall
- RICK SPRINGFIELD—Human Touch

KCPX-FM-Salt Lake City

- (Gary Waldron—M.D.)
- ★★ THE POLICE—Every Breath You Take 1-1
- ★★ EDDY GRANT—Electric Avenue 7-2
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 8-3
- ★ STEVIE NICKS—Stand Back 9-5
- ★ EURYTHMICS—Sweet Dreams 10-7
- ★ MICHAEL SEMBELLO—Maniac
- ★ BRYAN ADAMS—Cuts Like A Knife
- ★ MEN AT WORK—It's A Mistake
- ★ THE TUBES—Tip Of My Tongue
- BERLIN—The Metro
- JACKSON BROWNE—Lawyers In Love
- ELO—Rock 'N' Roll Is King
- F R DAVID—Words
- U2—Two Hearts Beat As One
- ROBERT PALMER—You Are In My System
- LITTLE RIVER BAND—You're Driving Me Crazy
- STACY LATTISAW—Miracles
- STARS ON 45—Starr Sisters
- AIR SUPPLY—Making Love Out Of Nothing At All

KDZA-FM-Pueblo

- (Rip Avila—M.D.)
- ★★ MICHAEL JACKSON—Wanna Be Startin' Something 5-4
- ★ DEBARGE—All This Love 9-5
- ★ MADNESS—Our House 8-7
- ★ ROD STEWART—Baby Jane 11-8
- ★ DURAN DURAN—Is There Something I Should Know 14-9
- MICHAEL JACKSON—Human Nature
- NAKED EYES—Promises Promises
- TACO—Puttin' On The Ritz
- CULTURE CLUB—'I'll Tumble 4 Ya
- AMERICA—The Border
- LIONEL RICHIE—My Love
- MEN AT WORK—It's A Mistake
- SMOKEY ROBINSON AND BARBARA MITCHELL—Blame It On Love
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- JEFFREY OSBORNE—Don't You Get So Mad About It

KFMB-FM (B100)—San Diego

- (Glen McCartney—M.D.)
- ★★ LOUISE TUCKER—Midnight Blue 9-4
- ★★ LEE GREENWOOD—L.O.U. 11-7
- ★ PAUL ANKA—Hold Me 'Til The Mornin' Comes 16-11
- ★ RITA COOLIDGE—All Time High 24-16
- ★ PEARO BRYSO/ROBERTA FLACK—Tonight I Celebrate My Love 22-19
- MICHAEL JACKSON—Human Nature
- TACO—Puttin' On The Ritz
- AMERICA—The Border
- LIONEL RICHIE—My Love
- MEN AT WORK—It's A Mistake
- SMOKEY ROBINSON AND BARBARA MITCHELL—Blame It On Love
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- JEFFREY OSBORNE—Don't You Get So Mad About It

KGGI-FM (99.1-FM)—Riverside

- (Kraig Hubbs—M.D.)
- ★★ THE POLICE—Every Breath You Take 1-1
- ★★ MADNESS—Our House 3-2
- ★★ DONNA SUMMER—She Works Hard For The Money 11-10
- ★ DAVID BOWIE—China Girl 18-13
- MICHAEL SEMBELLO—Maniac 19-14
- EURYTHMICS—Sweet Dreams
- MICHAEL JACKSON—Human Nature
- A FLOCK OF SEAGULLS—Wishing
- DOLLY PARTON—Potential New Boyfriend
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- SHALAMAR—Dead Giveaway

KIIS-FM-Los Angeles

- (Michael Schaefer—M.D.)
- ★★ DONNA SUMMER—She Works Hard For The Money 5-2
- ★ KAJAGOOGOO—Too Shy 4-3
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 6-5
- ★ DURAN DURAN—Is There Something I Should Know 9-8

WGCL-FM-Cleveland

- (Tom Jefferies—M.D.)
- ★★ MADNESS—Our House 6-4
- ★★ MICHAEL JACKSON—Wanna Be Startin' Something 8-5
- ★ PRINCE-1999 11-6
- ★ EURYTHMICS—Sweet Dreams 21-7
- ★ MEN AT WORK—It's A Mistake 24-9
- RICK SPRINGFIELD—Human Touch
- JACKSON BROWNE—Lawyers In Love
- JOURNEY—After The Fall
- THE FIXX—Saved By Zero
- ELO—Rock 'N' Roll Is King 21-14
- MICHAEL JACKSON—Human Nature
- MEN WITHOUT HATS—The Safety Dance
- RICK SPRINGFIELD—Human Touch
- SHALAMAR—Dead Giveaway
- NAKED EYES—Promises Promises
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- ZEBRA—Who's Behind The Door
- PETER TOSH—Johnny B. Goode

WGL-FM-Sacramento

- (Mark Preston—M.D.)
- ★★ THE POLICE—Every Breath You Take 2-1
- ★★ DEBARGE—All This Love 7-6
- ★ LITTLE RIVER BAND—We Two 12-11
- ★ GEORGE BENSON—Inside Love (So Personal) 17-12
- ★ THE HOLLIES—Stop In The Name Of Love 20-19
- EDDY GRANT—Electric Avenue
- MICHAEL JACKSON—Wanna Be Startin' Something
- MICHAEL SEMBELLO—Maniac
- NEW EDITION—Candy Girl
- MEN AT WORK—It's A Mistake
- DAVID BOWIE—China Girl
- SHALAMAR—Dead Giveaway
- MICHAEL JACKSON—Human Nature

WHYT-FM-Detroit

- (Lee Malcolm—M.D.)
- ★★ THE POLICE—Every Breath You Take 1-1
- ★★ MICHAEL SEMBELLO—Maniac 11-6
- ★ EURYTHMICS—Sweet Dreams 15-11
- ★ TACO—Puttin' On The Ritz 33-15
- ★ MEN WITHOUT HATS—The Safety Dance 38-26
- MICHAEL JACKSON—Human Nature
- DIANA ROSS—Pieces Of Ice
- THE HOLLIES—Stop In The Name Of Love
- MEN AT WORK—It's A Mistake
- CROSBY, STILLS AND NASH—War Games
- QUARTERFLASH—Take Me To Heart
- JOURNEY—After The Fall
- RICK SPRINGFIELD—Human Touch
- RITA COOLIDGE—All Time High
- JOAN JETT AND THE BLACKHEARTS—Fake Friends

WKJF-FM-Louisville

- (Jim Golden—M.D.)
- ★★ ALABAMA—The Closer You Get 8-6
- ★ CHAMPAIGN—Try Again 11-7
- ★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 12-10
- ★ THE POLICE—Every Breath You Take 19-13
- ★ KAJAGOOGOO—Too Shy 20-17
- ★ PAUL ANKA—Hold Me 'Til The Mornin' Comes
- ★ ELTON JOHN—I'm Still Standing
- ★ LEE GREENWOOD—L.O.U.
- ★ NAKED EYES—Always Something There To Remind Me

WKRQ-FM-Cincinnati

- (Tony Galuzzi—M.D.)
- ★★ THE POLICE—Every Breath You Take 8-1
- ★ STYX—Don't Let It End 3-2
- ★ JOURNEY—Faithfully 4-4
- ★ MICHAEL SEMBELLO—Maniac 23-20
- ★ THE POLICE—King Of Pain

WOMP-FM-Bellaire

- (Dwayne Bonds—P.D.)
- ★★ MICHAEL JACKSON—Wanna Be Startin' Something 7-4
- ★★ DONNA SUMMER—She Works Hard For The Money 7-4
- ★ STEVIE NICKS—Stand Back 10-6
- ★ PRINCE-1999 17-10
- ★ JACKSON BROWNE—Lawyers In Love 33-26
- TONY CAREY—West Coast Summer Night
- MICHAEL JACKSON—Human Nature
- MARTIN BRILEY—The Salt In My Tears
- NAKED EYES—Promises Promises
- JEFFREY OSBORNE—Don't You Get So Mad About It
- MEOO—Ewok Celebration
- RICK SPRINGFIELD—Human Touch

WXGT-FM-Columbus

- (Teri Nutter—M.D.)
- ★★ PRINCE-1999 15-8
- ★★ DEF LEPPARD—Rock Of Ages 14-9
- ★ EURYTHMICS—Sweet Dreams 21-16
- ★ SERGIO MENDES—Never Gonna Let You Go 23-17
- ★ MICHAEL SEMBELLO—Maniac 25-20
- JOURNEY—All Time High
- CROSBY, STILLS AND NASH—War Games
- QUARTERFLASH—Take Me To Heart
- MEN AT WORK—It's A Mistake
- MARTIN BRILEY—The Salt In My Tears

WZPL-FM-Indianapolis

- (Jay Stevens—M.D.)
- ★★ THE POLICE—Every Breath You Take 3-2
- ★★ MICHAEL JACKSON—Wanna Be Startin' Something 8-5
- ★ THE KINKS—Come Dancing 10-7
- ★ PRINCE-1999 25-15
- ★ QUARTERFLASH—Take Me To Heart 22-1
- JACKSON BROWNE—Lawyers In Love
- AMERICA—The Border
- MARTIN BRILEY—The Salt In My Tears
- CROSBY, STILLS AND NASH—War Games
- ELO—Rock 'N' Roll Is King
- DAVID BOWIE—China Girl
- CULTURE CLUB—'I'll Tumble 4 Ya
- Z.Z.TOP—Sharp Dressed Man
- THE TUBES—Tip Of My Tongue
- THE TALKING HEADS—Burning Down The House
- GEORGE BENSON—Lady Love Me
- R.E.M.—Radio Free Europe

Southwest Region

★ PRIME MOVERS

THE POL

Based on station playlists through Tuesday (7/12/83)

Continued from page 16

Midwest Region

★ PRIME MOVERS

THE POLICE—Every Breath You Take (A&M)
MICHAEL JACKSON—Wanna Be Startin' Somethin' (Epic)
BILLY IDOL—White Wedding (Chrysalis)

● TOP ADD ONS

NAKED EYES—Promises Promises (EMI/America)
EURYTHMICS—Sweet Dreams (RCA)
RICK SPRINGFIELD—Human Touch (RCA)

■ BREAKOUTS

MICHAEL JACKSON—Human Nature (Epic)

KBEQ-FM—Kansas City

(Todd Chase—M.D.)
★ PRINCE—1999 2-1
★ THE POLICE—Every Breath You Take 10-4
★ BILLY IDOL—White Wedding 18-17
★ ELO—Rock 'N' Roll Is King 19-18
★ BRYAN ADAMS—Cuts Like A Knife 21-20
★ LAURA BRANIGAN—How Am I Supposed To Live Without You
★ SHALAMAR—Dead Giveaway
★ NAKED EYES—Promises Promises
★ THE TUBES—Tip Of My Tongue
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
★ DAVE EDMUNDS—Slipping Away

KDWB-AM—Minneapolis

(Larri Palagi—P.D.)
★ THE KINKS—Come Dancing 10-5
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 11-8
★ TONY CAREY—West Coast Summer Nights 19-15
★ ELO—Rock 'N' Roll Is King 22-17
★ STEVIE NICKS—Stand Back 26-20
★ EURYTHMICS—Sweet Dreams
★ THE HUMAN LEAGUE—(Keep Feeling) Fascination

KFYR-AM—Bismarck

(Dan Brannan—M.D.)
★ MADNESS—Our House 6-2
★ PRINCE—1999 7-4
★ ROD STEWART—Baby Jane 8-5
★ STEVIE NICKS—Stand Back 12-9
★ EURYTHMICS—Sweet Dreams 17-13
★ RITA COOLIDGE—All Time High
★ NAKED EYES—Promises Promises
★ DAVID BOWIE—Stand Back
★ JOAN JETT AND THE BLACKHEARTS—FAKE FRIENDS
★ ELO—Rock 'N' Roll Is King
★ MICHAEL JACKSON—Wanna Be Startin' Somethin'

KHTR-FM—St. Louis

(Ed Scarborough—P.D.)
★ LOVERBOY—Hot Girls In Love 15-1
★ ELO—Rock 'N' Roll Is King 25-18
★ STEVIE NICKS—Stand Back 14-11
★ DAVE EDMUNDS—Slipping Away 24-21
★ ROD STEWART—Baby Jane 29-24
★ MARTIN BRILEY—The Salt In My Tears
★ MEN WITHOUT HATS—The Safety Dance
★ THE HOLLIES—Stop In The Name Of Love
★ DAVID BOWIE—China Girl
★ SHALAMAR—Dead Giveaway
★ RICK SPRINGFIELD—Human Touch

KIOA-AM—Des Moines

(Mike Judge—M.D.)
★ DEBARGE—All This Love 2-1
★ CHAMPAIGN—Try Again 7-2
★ THE POLICE—Every Breath You Take 8-3
★ THE HOLLIES—Stop In The Name Of Love 12-8
★ AMERICA—The Border 21-18
★ MICHAEL JACKSON—Human Nature
★ PETER ALLEN—Just Another Make Out Song
★ TAGO—Puttin' On The Ritz
★ JENNIFER WARNES—Nights Are Forever
★ DARIN CRAIG—One Mind, Two Hearts
★ HERB ALPERT—Garden Party
★ CULTURE CLUB—'I'll Tumble 4 Ya

KMGK-FM—Des Moines

(Michael Stone—M.D.)
★ DURAN DURAN—Is There Something I Should Know 13-8
★ A FLOCK OF SEAGULLS—Wishing 14-11
★ DONNA SUMMER—She Works Hard For The Money 15-12
★ MARTIN BRILEY—The Salt In My Tears 20-17
★ EURYTHMICS—Sweet Dreams 12-9
★ NAKED EYES—Promises Promises
★ MEN WITHOUT HATS—The Safety Dance 1
★ SHALAMAR—Dead Giveaway
★ JOURNEY—After The Fall
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
★ RICK SPRINGFIELD—Human Touch

KQKQ-FM—Omaha

(Jay Taylor—M.D.)
★ THE POLICE—Every Breath You Take 1-1
★ MADNESS—Our House 4-2
★ DEF LEPPARD—Rock Of Ages 5-3
★ STEVIE NICKS—Stand Back 13-4
★ DURAN DURAN—Is There Something I Should Know 10-7
★ MICHAEL JACKSON—Human Nature
★ TAGO—Puttin' On The Ritz
★ THE FIXX—Saved By Zero
★ NAKED EYES—Promises Promises
★ RICK SPRINGFIELD—Human Touch
★ MTUME—Juicy Fruit

KRNA-FM—Iowa City

(Bart Gaynesher—P.D.)
★ PRINCE—1999 1-1
★ THE POLICE—Every Breath You Take 2-2
★ KAJAGOOGOO—Too Shy 6-4
★ EURYTHMICS—Sweet Dreams 9-6
★ MADNESS—Our House 10-7
★ DEF LEPPARD—Rock Of Ages
★ MICHAEL JACKSON—Human Nature
★ DAVE EDMUNDS—Slipping Away
★ MARTIN BRILEY—The Salt In My Tears
★ AMERICA—The Border
★ JACKSON BROWNE—Lawyers In Love

KSTP-FM (KS-95)—St. Paul

(Chuck Napp—M.D.)
★ STYX—Don't Let It End 3-2
★ CHAMPAIGN—Try Again 9-5
★ THE POLICE—Every Breath You Take 12-8
★ DEBARGE—All This Love 15-11
★ THE KINKS—Come Dancing 18-14

★ THE HOLLIES—Stop In The Name Of Love
★ PAUL ANKA—Hold Me 'Til The Mornin' Comes

WKAU-AM-FM—Appleton

(Rich Allen—M.D.)
★ MADNESS—Our House 2-1
★ THE POLICE—Every Breath You Take 4-2
★ THE FIXX—Saved By Zero 16-11
★ MEN AT WORK—It's A Mistake 25-16
★ TAGO—Puttin' On The Ritz 32-26
★ SHALAMAR—Dead Giveaway
★ BERLIN—The Metro
★ RICK SPRINGFIELD—Human Touch
★ CULTURE CLUB—'I'll Tumble 4 Ya
★ AMERICA—The Border
★ CHARLIE—It's Inevitable
★ LAURA BRANIGAN—How Am I Supposed To Live Without You
★ MEGO—Ewok Celebration

WKTI-FM—Milwaukee

(John Grant—M.D.)
★ THE POLICE—Every Breath You Take 1-1
★ PRINCE—1999 3-2
★ LOVERBOY—Hot Girls In Love 12-9
★ MADNESS—Our House 18-10
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 23-13
★ RICK SPRINGFIELD—Human Touch
★ NAKED EYES—Promises Promises
★ DONNA SUMMER—She Works Hard For The Money
★ THE HUMAN LEAGUE—(Keep Feeling) Fascination
★ DEF LEPPARD—Rock Of Ages

WKZW-FM—Peoria

(Mark Maloney—M.D.)
★ THE POLICE—Every Breath You Take 2-1
★ ELTON JOHN—I'm Still Standing 4-2
★ LOVERBOY—Hot Girls In Love 5-4
★ CHRIS DE BURGH—Don't Pay The Ferryman 7-6
★ DONNA SUMMER—She Works Hard For The Money 13-8
★ CULTURE CLUB—'I'll Tumble 4 Ya
★ EURYTHMICS—Sweet Dreams
★ RICK SPRINGFIELD—Human Touch
★ NAKED EYES—Promises Promises
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
★ CROSBY, STILLS AND NASH—War Games
★ MEN WITHOUT HATS—The Safety Dance
★ ZEBRA—Who's Behind The Door

WLS-AM—Chicago

(Dave Denver—M.D.)
★ SERGIO MENDES—Never Gonna Let You Go 6-4
★ KAJAGOOGOO—Too Shy 12-8
★ BILLY IDOL—White Wedding 19-10
★ DAVE EDMUNDS—Slipping Away 34-25
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 35-19
★ EURYTHMICS—Sweet Dreams
★ JOURNEY—After The Fall
★ MICHAEL SEMBELLO—Maniac

WLS-FM—Chicago

(Dave Denver—M.D.)
★ KAJAGOOGOO—Two Shy 12-8
★ BILLY IDOL—White Wedding 19-10
★ DAVE EDMUNDS—Slipping Away 34-25
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 35-19
★ MICHAEL SEMBELLO—Maniac
★ QUARTERFLASH—Take Me To Heart

WRKF-FM—Racine

(Steve Warren—P.D.)
★ EDDY GRANT—Electric Avenue 5-1
★ THE POLICE—Every Breath You Take 10-4
★ SERGIO MENDES—Never Gonna Let You Go 9-7
★ THE KINKS—Come Dancing 12-10
★ ELTON JOHN—I'm Still Standing 13-11
★ DURAN DURAN—Is There Something I Should Know 8-7
★ OXO—Dance All Night
★ BONNIE TYLER—Total Eclipse Of The Heart
★ MEN WITHOUT HATS—The Safety Dance
★ MEN AT WORK—It's A Mistake
★ JACKSON BROWNE—Lawyers In Love

WSPT-FM—Stevens Point

(Dianne Tracy—M.D.)
★ THE POLICE—Every Breath You Take 5-1
★ PRINCE—1999 7-2
★ CHRIS DE BURGH—Don't Pay The Ferryman 8-4
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 9-6
★ DURAN DURAN—Is There Something I Should Know 10-7
★ JOURNEY—After The Fall
★ DONNA SUMMER—She Works Hard For The Money
★ MICHAEL SEMBELLO—Maniac
★ MEN AT WORK—It's A Mistake
★ DAVID BOWIE—China Girl
★ THE HOLLIES—Stop In The Name Of Love
★ ELO—Rock 'N' Roll Is King
★ DEBARGE—All This Love
★ RICKIE LEE JONES—Under The Boardwalk
★ NAKED EYES—Promises Promises
★ MEN WITHOUT HATS—The Closer You Get

WZOK-FM—Rockford

(Tim Fox—M.D.)
★ MADNESS—Our House 3-1
★ SERGIO MENDES—Never Gonna Let You Go 8-4
★ THE KINKS—Come Dancing 7-3
★ STEVIE NICKS—Stand Back 11-5
★ JOURNEY—After The Fall
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
★ RICK SPRINGFIELD—Human Touch
★ DAVE EDMUNDS—Slipping Away
★ JACKSON BROWNE—Lawyers In Love

Northeast Region

★ PRIME MOVERS

THE POLICE—Every Breath You Take (A&M)
STEVIE NICKS—Stand Back (Modern)
MICHAEL SEMBELLO—Maniac (Casablanca)

● TOP ADD ONS

RICK SPRINGFIELD—Human Touch (RCA)
TAGO—Puttin' On The Ritz (RCA)
JOAN JETT AND THE BLACKHEARTS—Fake Friends (Blackheart/MCA)

■ BREAKOUTS

MICHAEL JACKSON—Human Nature (Epic)
THE TUBES—Tip Of My Tongue (Capitol)
ROMAN HOLIDAY—Stand By (Jive/Arista)

WACZ-AM—Bangor

(Michael O'Hara—M.D.)
★ DAVE EDMUNDS—Slipping Away
★ THE HUMAN LEAGUE—(Keep Feeling) Fascination
★ MEGO—Ewok Celebration

★ HAYSE FANTAZZEE—Shiny Shiny
★ F.R. DAVID—Words
★ LAURA BRANIGAN—How Am I Supposed To Live Without You
★ MICHAEL JACKSON—Human Nature
★ NAKED EYES—Promises Promises
★ LITTLE RIVER BAND—Your Driving Me Crazy

WBLL-FM—Long Island

(Bill Terry—P.D.)
★ THE POLICE—Every Breath You Take 1-1
★ EDDY GRANT—Electric Avenue 3-2
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 9-7
★ THE KINKS—Come Dancing 10-8
★ MADNESS—Our House 12-9
★ DAVID BOWIE—China Girl
★ AMERICA—The Border
★ LOVERBOY—Hot Girls In Love
★ MEN AT WORK—It's A Mistake
★ ELO—Rock 'N' Roll Is King
★ TAGO—Puttin' On The Ritz
★ JOURNEY—After The Fall
★ MEN WITHOUT HATS—The Safety Dance

WFEE-AM (13 FEA)—Manchester

(Rick Ryder—M.D.)
★ QUARTERFLASH—Take Me To Heart
★ MEN AT WORK—It's A Mistake
★ THE FIXX—Saved By Zero
★ EURYTHMICS—Sweet Dreams
★ TAGO—Puttin' On The Ritz
★ ELO—Rock 'N' Roll Is King
★ MICHAEL JACKSON—Human Nature
★ RICKIE LEE JONES—Under The Boardwalk
★ REBECCA HALL—Who Said Girls Can't Rock 'N' Roll
★ DOOBIE BROTHERS—You Belong To Me

WFLY-FM—Albany

(Jack Lawrence—M.D.)
★ THE POLICE—Every Breath You Take 2-1
★ ELTON JOHN—I'm Still Standing 8-4
★ THE KINKS—Come Dancing 12-5
★ ROD STEWART—Baby Jane 15-7
★ PRINCE—1999 11-8
★ MICHAEL JACKSON—Human Nature
★ JEFFREY OSBORNE—Don't You Get So Mad About It
★ LAURA BRANIGAN—How Am I Supposed To Live Without You
★ DAVE EDMUNDS—Slipping Away
★ CULTURE CLUB—'I'll Tumble 4 Ya
★ JACKSON BROWNE—Lawyers In Love
★ JOURNEY—After The Fall
★ RITA COOLIDGE—All Time High
★ CROSBY, STILLS AND NASH—War Games
★ RICK JAMES—Cold Blooded

WHEB-FM—Portsmouth

(Rick Dean—M.D.)
★ EDDY GRANT—Electric Avenue 1-1
★ THE POLICE—Every Breath You Take 3-2
★ THE KINKS—Come Dancing 7-5
★ STEVIE NICKS—Stand Back 11-7
★ KAJAGOOGOO—Too Shy 14-10
★ NAKED EYES—Promises Promises
★ TAGO—Puttin' On The Ritz
★ MEN AT WORK—It's A Mistake
★ JACKSON BROWNE—Lawyers In Love
★ AMERICA—The Border

WHFM-FM—Rochester

(Marc Cronin—M.D.)
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 10-5
★ THE POLICE—Every Breath You Take 1-1
★ DURAN DURAN—Is There Something I Should Know 8-7
★ STEVIE NICKS—Stand Back 2-2
★ DEF LEPPARD—Rock Of Ages 17-9
★ MICHAEL SEMBELLO—Maniac 9-3
★ EURYTHMICS—Sweet Dreams 20-15
★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 17-13
★ DONNA SUMMER—She Works Hard For The Money 32-17
★ DAVID BOWIE—China Girl 27-21
★ CULTURE CLUB—'I'll Tumble 4 Ya
★ JACKSON BROWNE—Lawyers In Love
★ Z.Z. TOP—Sharp Dressed Man
★ THE MANHATTANS—Crazy
★ QUARTERFLASH—Take Me To Heart
★ MICHAEL JACKSON—Human Nature
★ JACKSON BROWNE—Lawyers In Love
★ AMERICA—The Border
★ DIANA ROSS—Pieces Of Ice

WIFI-FM (I-92)—Philadelphia

(Lee Paris—M.D.)
★ MICHAEL SEMBELLO—Maniac
★ DONNA SUMMER—She Works Hard For The Money
★ ROD STEWART—Baby Jane
★ STEVIE NICKS—Stand Back
★ DAVID BOWIE—China Girl
★ CULTURE CLUB—'I'll Tumble 4 Ya
★ MEN AT WORK—It's A Mistake
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
★ TAGO—Puttin' On The Ritz
★ GRAND MASTER AND FLASH FURIOUS FIVE—New York, New York
★ FREEZE—I.O.U.
★ NAKED EYES—Promises, Promises
★ MEGO—Ewok Celebration
★ THE TUBES—Tip Of My Tongue
★ HERBIE HANCOCK—Rock It
★ INDEEP—Buffalo Bill

WIGY-FM—Bath

(Scott Robbins—M.D.)
★ THE POLICE—Every Breath You Take 1-1
★ STEVIE NICKS—Stand Back 11-7
★ BRYAN ADAMS—Cuts Like A Knife 16-12
★ THE FIXX—Saved By Zero 19-14
★ DEF LEPPARD—Rock Of Ages 24-17
★ MICHAEL SEMBELLO—Maniac
★ DONNIE IRIS—Do You Compute
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
★ NAKED EYES—Promises Promises
★ LAURA BRANIGAN—How Am I Supposed To Live Without You
★ THE B-52'S—Legal Tender
★ NAKED EYES—Promises Promises
★ DOOBIE BROTHERS—You Belong To Me

WKCI-FM (KC-101)—New Haven

(Stef Rybak—M.D.)
★ PRINCE—1999 4-3
★ MADNESS—Our House 6-5
★ STEVIE NICKS—Stand Back 8-6
★ DONNA SUMMER—She Works Hard For The Money 9-7
★ ROD STEWART—Baby Jane 12-8
★ DAVID BOWIE—China Girl
★ MICHAEL JACKSON—Human Nature
★ CULTURE CLUB—'I'll Tumble 4 Ya

WKFM-FM—Syracuse

(John Carucci—P.D.)
★ THE POLICE—Every Breath You Take 1-1
★ STEVIE NICKS—Stand Back 6-3
★ LOVERBOY—Hot Girls In Love 13-9
★ THE HOLLIES—Stop In The Name Of Love 18-14
★ JACKSON BROWNE—Lawyers In Love 25-19

★ TAGO—Puttin' On The Ritz
★ RICK JAMES—Lady Love Me
★ JOURNEY—After The Fall
★ CULTURE CLUB—'I'll Tumble 4 Ya
★ SHALAMAR—Dead Giveaway
★ RICK SPRINGFIELD—Human Touch
★ TOTO—Waiting For Your Love
★ JEFFREY OSBORNE—Don't You Get So Mad About It
★ R.E.M.—Radio Free Europe
★ HAYSE FANTAZZEE—Shiny Shiny
★ GEORGE BENSON—Lady, Love Me

WNBC-AM—New York City

(Babette Stirland—M.D.)
★ THE POLICE—Every Breath You Take 1-1
★ KAJAGOOGOO—Too Shy 5-4
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 12-6
★ MICHAEL SEMBELLO—Maniac 18-11
★ EURYTHMICS—Sweet Dreams 17-14
★ DURAN DURAN—Is There Something I Should Know
★ TONY CAREY—West Coast Summer Nights
★ RICK SPRINGFIELD—Human Touch

WPHD-FM—Buffalo

(Harv Moore—P.D.)
★ THE POLICE—Every Breath You Take 1-1
★ LOVERBOY—Hot Girls In Love 2-2
★ DEF LEPPARD—Rock Of Ages 4-3
★ THE FIXX—Saved By Zero 7-5
★ DAVID BOWIE—China Girl 14-8
★ Z.Z. TOP—Sharp Dressed Man
★ QUIET RIOT—Come On Feel The Noise
★ MEN WITHOUT HATS—The Safety Dance
★ U2—Two Hearts Beat As One
★ THE TUBES—Tip Of My Tongue
★ BONNIE TYLER—Total Eclipse Of The Heart
★ THE TALKING HEADS—Burning Down The House
★ THE LITTLE RIVER BAND—You're Driving Me Out Of My Mind

WPRO-FM—Providence

(Tom Guddy—M.D.)
★ MADNESS—Our House 6-3
★ THE KINKS—Come Dancing 8-4
★ PRINCE—1999 9-5
★ GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me 16-11
★ MICHAEL SEMBELLO—Maniac 17-13
★ MICHAEL JACKSON—Human Nature
★ CHARLIE—It's Inevitable
★ TAGO—Puttin' On The Ritz
★ EURYTHMICS—Sweet Dreams
★ AMERICA—The Border
★ JEFFREY OSBORNE—Don't You Get So Mad About It

WPST-FM—Trenton

(Tom Taylor—M.D.)
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 5-2
★ EURYTHMICS—Sweet Dreams 13-8
★ DURAN DURAN—Is There Something I Should Know 13-11
★ MICHAEL SEMBELLO—Maniac 20-15
★ BONNIE TYLER—Total Eclipse Of The Heart 40-30
★ MICHAEL JACKSON—Human Nature
★ NAKED EYES—Promises Promises
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
★ RICK SPRINGFIELD—Human Touch
★ THE TUBES—Tip Of My Tongue
★ GEORGE BENSON—Lady Love Me

WRCK-FM—Utica Rome

(Jim Rietz—M.D.)
★ DEF LEPPARD—Rock Of Ages 2-1
★ DURAN DURAN—Is There Something I Should Know 6-4
★ STEVIE NICKS—Stand Back 9-7
★ BRYAN ADAMS—Cuts Like A Knife 10-8
★ MICHAEL SEMBELLO—Maniac 20-12
★ THE TALKING HEADS—Burning Down The House
★ JOURNEY—After The Fall
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
★ DAVE EDMUNDS—Slipping Away
★ ARCHANGEL—Tragedy

WROR-FM—Boston

(Gary Berkowitz—M.D.)
★ IRENE CARA—Flashdance...What A Feeling 1-1
★ THE POLICE—Every Breath You Take 4-2
★ DEBARGE—All This Love 6-3
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 10-7
★ MICHAEL SEMBELLO—Maniac 20-14
★ JEFFREY OSBORNE—Don't You Get So Mad About It
★ SMOKEY ROBINSON AND BARBARA MITCHELL—Blame It On Love
★ TAGO—Puttin' On The Ritz
★ MEGO—Ewok Celebration
★ SHALAMAR—Dead Giveaway
★ ELO—Rock 'N' Roll Is King
★ MTUME—Juicy Fruit
★ MEN WITHOUT HATS—The Safety Dance
★ ROBERT PALMER—You Are In My System
★ MICHAEL JACKSON—Human Nature
★ ROMAN HOLIDAY—Stand By
★ THE TUBES—Tip Of My Tongue

WTSN-AM—Dover

(Jim Sebastian—M.D.)
★ THE POLICE—Every Breath You Take 1-1
★ EDDY GRANT—Electric Avenue 2-2
★ STEVIE NICKS—Stand Back 8-4
★ MADNESS—Our House 11-5
★ THE KINKS—Come Dancing 9-3
★ RICK SPRINGFIELD—Human Touch
★ DAVE EDMUNDS—Slipping Away
★ TAGO—Puttin' On The Ritz
★ MARTIN BRILEY—The Salt In My Tears
★ JACKSON BROWNE—Lawyers In Love
★ DIANA ROSS—Pieces Of Ice
★ LAURA BRANIGAN—How Am I Supposed To Live Without You
★ THE B-52'S—Legal Tender
★ NAKED EYES—Promises Promises
★ DOOBIE BROTHERS—You Belong To Me

WXKS-FM—Boston

(Jeni Donaghey—M.D.)
★ THE POLICE—Every Breath You Take 1-1
★ THE KINKS—Come Dancing 14-6
★ STEVIE NICKS—Stand Back 22-15
★ MEN WITHOUT HATS—The Safety Dance 24-16
★ TAGO—Puttin' On The Ritz 32-22
★ ROMAN HOLIDAY—Stand By
★ PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
★ MARTIN BRILEY—The Salt In My Tears
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
★ CHARLIE—It's Inevitable
★ SHALAMAR—Dead Giveaway
★ RICK SPRINGFIELD—Human Touch
★ SISTER SLEDGE—B.Y.O.B.
★ THE MANHATTANS—Crazy
★ MIDNIGHT STAR—Freak-A-Zoid
★ RICK JAMES—Cold Blooded
★ DIANA ROSS—Pieces Of Ice

Mid-Atlantic Region

★ PRIME MOVERS

MICHAEL SEMBELLO—Maniac (Casablanca)
MADNESS—Our House (Geffen)
THE POLICE—Every Breath You Take (A&M)

● TOP ADD ONS

NAKED EYES—Promises Promises (EMI/America)
JACKSON BROWNE—Lawyers In Love (Asylum)
SHALAMAR—Dead Giveaway (Solar)

■ BREAKOUTS

MICHAEL SEMBELLO—Maniac (Epic)

WAEB-AM—Allentown

(Jefferson Ward—M.D.)
★ CHAMPAIGN—Try Again 8-3
★ THE POLICE—Every Breath You Take 15-4
★ MEN AT WORK—It's A Mistake 20-15
★ RITA COOLIDGE—All Time High 22-17
★ ENGELBERT HUMPERDINCK—Til You And Your Lover Are Lovers Again
★ DARIN CRAIG—One Mind, Two Hearts
★ JIM CAPALDI—That's Love
★ SMOKEY ROBINSON AND BARBARA MITCHELL—Blame It On Love
★ ELO—Rock 'N' Roll Is King

WBSB-FM—Baltimore

(Jan Jefferies—M.D.)
★ SERGIO MENDES—Never Gonna Let You Go 8-4
★ MADNESS—Our House 7-5
★ PRINCE—1999 9-5
★ GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me 16-11
★ MICHAEL SEMBELLO—Maniac 17-13
★ MICHAEL JACKSON—Human Nature
★ CHARLIE—It's Inevitable
★ TAGO—Puttin' On The Ritz
★ EURYTHMICS—Sweet Dreams
★ AMERICA—The Border
★ JEFFREY OSBORNE—Don't You Get So Mad About It

WBZZ-FM—Pittsburgh

(Chuck Tyler—M.D.)
★ THE POLICE—Every Breath You Take 4-2
★ PRINCE—1999 5-4
★ MICHAEL SEMBELLO—Maniac 8-5
★ MADNESS—Our House 10-8
★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) 15-10
★ RICK SPRINGFIELD—Human Touch
★ SHALAMAR—Dead Giveaway
★ RITA COOLIDGE—All Time High
★ MEGO—Ewok Celebration
★ CULTURE CLUB—'I'll Tumble 4 Ya

WCKC-FM—Erie

(J.J. Sanford—M.D.)
★ BERLIN—The Metro 9-6
★ DEF LEPPARD—Rock Of Ages 18-9
★ AMERICA—The Border 21-15
★ QUARTERFLASH—Take Me To Heart 24-16
★ BONNIE TYLER—Total Eclipse Of The Heart 37-21
★ JEFFREY OSBORNE—Don't You Get So Mad About It
★ RICK SPRINGFIELD—Human Touch
★ RITA COOLIDGE—All Time High
★ JOE WALSH—Space Age Whiz Kids
★ RICKIE LEE JONES—Under The Boardwalk
★ CHARLIE—It's Inevitable
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends
★ RED ROCKERS—China
★ DONNA SUMMER—She Works Hard For The Money
★ Z.Z. TOP—Sharp Dressed Man
★ JIM CAPALDI—Living On The Edge
★ MICHAEL JACKSON—Human Nature
★ HAYSE FANTAZZEE—Shiny Shiny
★ LOVERBOY—Strike Zone

WHTX-FM—Pittsburgh

(Keith Abrams—M.D.)
★ THE POLICE—Every Breath You Take 1-1
★ MADNESS—Our House 8-6
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 13-7
★ MICHAEL SEMBELLO—Maniac 20-09
★ CHAMPAIGN—Try Again 19-11
★ DEF LEPPARD—Rock Of Ages 19-11
★ MTUME—Juicy Fruit
★ MEN AT WORK—It's A Mistake
★ CULTURE CLUB—'I'll Tumble 4 Ya
★ THE TEMPTATIONS AND THE FOUR TOPS—Motown 25 Medley
★ JACKSON BROWNE—Lawyers In Love

WHYW-FM—Pittsburgh

(Jay Crosswell—M.D.)
★ IRENE CARA—Flashdance What A Feeling 1-1
★ CHAMPAIGN—Try Again 2-2
★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 11-8
★ RITA COOLIDGE—All Time High 16-13
★ TAGO—Puttin' On The Ritz 17-14
★ LAURA BRANIGAN—How Am I Supposed To Live Without You
★ MEN AT WORK—It's A Mistake
★ CULTURE CLUB—'I'll Tumble 4 Ya
★ LEE GREENWOOD—I.O.U.

WKRZ-FM—Wilkes-Barre

(Jim Rising—P.D.)
★ THE POLICE—Every Breath You Take 3-1
★ PRINCE—1999 6-3
★ EURYTHMICS—Sweet Dreams 18-10
★ MICHAEL SEMBELLO—Maniac 20-11
★ ROD STEWART—Baby Jane 23-14
★ REBECCA HALL—Who Said Girls Can't Rock 'N' Roll
★ LAURA BRANIGAN—How Am I Supposed To Live Without You
★ MEN AT WORK—It's A Mistake
★ ELO—Rock 'N' Roll Is King
★ JACKSON BROWNE—Lawyers In Love
★ RICK SPRINGFIELD—Human Touch
★ JOURNEY—After The Fall
★ DONNIE IRIS—Do You Compute
★ MEN WITHOUT HATS—The Safety Dance
★ SHALAMAR—Dead Giveaway
★ CHARLIE—It's Inevitable
★ DIANA ROSS—Pieces Of Ice
★ NAKED EYES—Promises Promises
★ JOAN JETT AND THE BLACKHEARTS—Fake Friends

WNVZ-FM—Norfolk

(Steve Kelly—M.D.)
★ DURAN DURAN—Is There Something I Should Know 12-9
★ EURYTHMICS—Sweet Dreams 16-13
★ MICHAEL SEMBELLO—Maniac 20-15
★ LOVERBOY—Hot Girls In Love 22-18
★ A FLOCK OF SEAGULLS—Wishing 25-19
★ NEW EDITION—Candy Girl

★ RICK SPRINGFIELD—Human Touch

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (7/12/83)

Continued from page 17

WAEV-FM--Savannah

- (J.D. North--M.D.)
- ★ THE POLICE--Every Breath You Take 6-1
 - ★ MADNESS--Our House 7-4
 - ★ ROD STEWART--Baby Jane 12-8
 - ★ THE HOLLIES--Stop In The Name Of Love 18-14
 - ★ TACO--Puttin' On The Ritz 29-25
 - ★ RICK SPRINGFIELD--Human Touch
 - ★ GEORGE BENSON--Lady Love Me
 - ★ MEN AT WORK--It's A Mistake
 - ★ DAVID BOWIE--China Girl
 - ★ AMERICA--The Border
 - ★ MARTIN BRILEY--The Salt In My Tears
 - ★ JACKSON BROWNE--Lawyers In Love
 - ★ THE HUMAN LEAGUE--(Keep Feeling) Fascination
 - ★ ELO--Rock 'N' Roll Is King
 - ★ DIANA ROSS--Pieces Of Ice
 - ★ MICHAEL JACKSON--Human Nature

WANS-FM--Anderson/Greenville

- (Rod Metts--M.D.)
- ★ THE POLICE--Every Breath You Take 3-1
 - ★ DURAN DURAN--Is There Something I Should Know 13-11
 - ★ DONNA SUMMER--She Works Hard For The Money 17-13
 - ★ MICHAEL SEMBELLO--Maniac 19-15
 - ★ THE HUMAN LEAGUE--(Keep Feeling) Fascination 28-22
 - ★ JEFFREY OSBORNE--Don't You Get So Mad About It
 - ★ NAKED EYES--Promises Promises
 - ★ MTUME--Juicy Fruit
 - ★ DIANA ROSS--Pieces Of Ice
 - ★ AMERICA--The Border
 - ★ JACKSON BROWNE--Lawyers In Love
 - ★ MARTIN BRILEY--The Salt In My Tears
 - ★ JOURNEY--After The Fall
 - ★ LAURA BRANIGAN--How Am I Supposed To Live Without You
 - ★ THE TUBES--Tip Of My Tongue
 - ★ DONNIE IRIS--Do You Compute

WAXY-FM--Ft. Lauderdale

- (Rick Shaw--M.D.)
- ★ THE POLICE--Every Breath You Take 4-1
 - ★ MICHAEL JACKSON--Human Nature 15-10
 - ★ THE KINKS--Come Dancing 17-12
 - ★ RITA COOLIDGE--All Time High 20-15
 - ★ MICHAEL SEMBELLO--Maniac 19-17
 - ★ DONNA SUMMER--She Works Hard For The Money

WBBQ-FM--Augusta

- (Bruce Stevens--M.D.)
- ★ MTUME--Juicy Fruit 10-4
 - ★ MICHAEL SEMBELLO--Maniac 18-13
 - ★ EURYTHMICS--Sweet Dreams 19-14
 - ★ DEF LEPPARD--Rock Of Ages 23-18
 - ★ THE HUMAN LEAGUE--(Keep Feeling) Fascination 27-21
 - ★ MICHAEL JACKSON--Human Nature
 - ★ JOAN JETT AND THE BLACKHEARTS--Fake Friends
 - ★ JOURNEY--After The Fall
 - ★ RICK SPRINGFIELD--Human Touch
 - ★ MEGO--Ewok Celebration
 - ★ GEORGE BENSON--Lady Love Me
 - ★ MEN WITHOUT HATS--The Safety Dance
 - ★ RITA COOLIDGE--All Time High

WBCY-FM--Charlottesville

- (Bob Kaghan--M.D.)
- ★ THE POLICE--Every Breath You Take 1-1
 - ★ PRINCE--1999 2-2
 - ★ TACO--Puttin' On The Ritz 15-7
 - ★ STEVIE NICKS--Stand Back 11-10
 - ★ MICHAEL SEMBELLO--Maniac 19-11
 - ★ MICHAEL JACKSON--Human Nature
 - ★ AMERICA--The Border
 - ★ DAVID BOWIE--China Girl
 - ★ JOURNEY--After The Fall
 - ★ DIANA ROSS--Pieces Of Ice
 - ★ LAURA BRANIGAN--How Am I Supposed To Live Without You
 - ★ SHALAMAR--Dead Giveaway

WBGW-FM--Tallahassee

- (Jack Morris--M.D.)
- ★ MICHAEL JACKSON--Wanna Be Startin' Somethin' 5-2
 - ★ ROD STEWART--Baby Jane 11-8
 - ★ STEVIE NICKS--Stand Back 14-10
 - ★ DURAN DURAN--Is There Something I Should Know 19-11
 - ★ MICHAEL SEMBELLO--Maniac 20-15
 - ★ MICHAEL JACKSON--Human Nature
 - ★ NAKED EYES--Promises Promises
 - ★ BONNIE TYLER--Total Eclipse Of The Heart
 - ★ TACO--Puttin' On The Ritz
 - ★ MARTIN BRILEY--The Salt In My Tears
 - ★ LAURA BRANIGAN--How Am I Supposed To Live Without You
 - ★ JOURNEY--After The Fall
 - ★ ZEBRA--Who's Behind The Door
 - ★ LITTLE RIVER BAND--You're Driving Me Out Of My Mind

WBJW-FM--Orlando

- (Terry Long--M.D.)
- ★ MICHAEL JACKSON--Wanna Be Startin' Somethin' 7-3
 - ★ STEVIE NICKS--Stand Back 14-7
 - ★ PRINCE--1999 13-10
 - ★ DURAN DURAN--Is There Something I Should Know 15-11
 - ★ AMERICA--The Border 27-24
 - ★ QUARTERFLASH--Take Me To Heart
 - ★ THE HUMAN LEAGUE--(Keep Feeling) Fascination
 - ★ LOVERBOY--Hot Girls In Love
 - ★ MICHAEL SEMBELLO--Maniac
 - ★ BILLY IDOL--White Wedding
 - ★ JACKSON BROWNE--Lawyers In Love
 - ★ MEN AT WORK--It's A Mistake

WCGQ-FM--Columbus

- (Bob Raleigh--M.D.)
- ★ EURYTHMICS--Sweet Dreams 3-2
 - ★ EDDY GRANT--Electric Avenue 4-3
 - ★ STEVIE NICKS--Stand Back 15-9
 - ★ BONNIE TYLER--Total Eclipse Of The Heart 17-12
 - ★ DONNA SUMMER--She Works Hard For The Money 25-19
 - ★ CHARLIE--It's Inevitable
 - ★ JOAN JETT AND THE BLACKHEARTS--Fake Friends
 - ★ TACO--Puttin' On The Ritz
 - ★ JACKSON BROWNE--Lawyers In Love
 - ★ MARTIN BRILEY--The Salt In My Tears
 - ★ NAKED EYES--Promises Promises
 - ★ LAURA BRANIGAN--How Am I Supposed To Live Without You
 - ★ GEORGE BENSON--Lady Love Me

WCSC-AM--Charleston

- (Chris Bailey--M.D.)
- ★ STEVIE NICKS--Stand Back 10-2
 - ★ MEN AT WORK--It's A Mistake 21-9
 - ★ MEN WITHOUT HATS--The Safety Dance 20-13
 - ★ MICHAEL SEMBELLO--Maniac 27-16
 - ★ TACO--Puttin' On The Ritz 33-21
 - ★ MEGO--Ewok Celebration
 - ★ ENGELBERT HUMPERDINCK--Til You And Your Lover Are Lovers Again

JOURNEY--After The Fall

- ★ MARTIN BRILEY--The Salt In My Tears
- ★ HAYSE FANTAYZEE--Shiny Shiny
- ★ STARSON 45--Starr Sisters
- ★ KISSING THE PINK--Maybe This Day

WEZB-FM--New Orleans

- (Jerry Lousteau--M.D.)
- ★ EDDY GRANT--Electric Avenue 4-1
 - ★ DEF LEPPARD--Rock Of Ages 6-4
 - ★ EURYTHMICS--Sweet Dreams 15-9
 - ★ MEGO--Ewok Celebration 24-12
 - ★ TACO--Puttin' On The Ritz 29-19
 - ★ ELO--Rock 'N' Roll Is King
 - ★ DONNA SUMMER--She Works Hard For The Money
 - ★ NTUME--Juicy Fruit
 - ★ QUARTERFLASH--Take Me To Heart
 - ★ RITA COOLIDGE--All Time High
 - ★ RICK SPRINGFIELD--Human Touch
 - ★ THE KINKS--Come Dancing
 - ★ ZEBRA--Who's Behind The Door

WFLB-AM--Fayetteville

- (Larry Canon--M.D.)
- ★ THE POLICE--Every Breath You Take 13-9
 - ★ MADNESS--Our House 16-10
 - ★ THE HUMAN LEAGUE--(Keep Feeling) Fascination 19-16
 - ★ ELO--Rock 'N' Roll Is King 23-20
 - ★ DAVID BOWIE--China Girl 26-23
 - ★ THE TUBES--Tip Of My Tongue
 - ★ THE LITTLE RIVER BAND--You're Driving Me Out Of My Mind
 - ★ JOAN JETT AND THE BLACKHEARTS--Fake Friends
 - ★ RICK SPRINGFIELD--Human Touch
 - ★ SHALAMAR--Dead Giveaway
 - ★ HAYSE FANTAYZEE--Shiny Shiny
 - ★ Z.Z. TOP--Sharp Dressed Man
 - ★ NTUME--Juicy Fruit
 - ★ RICK JAMES--Cold Blooded

WFMB-FM--Baton Rouge

- (Johnny "A"--M.D.)
- ★ EDDY GRANT--Electric Avenue 1-1
 - ★ THE POLICE--Every Breath You Take 3-3
 - ★ ROD STEWART--Baby Jane 8-4
 - ★ MEN AT WORK--It's A Mistake 27-21
 - ★ JACKSON BROWNE--Lawyers In Love 30-25
 - ★ EURYTHMICS--Sweet Dreams
 - ★ MADNESS--Our House
 - ★ JOURNEY--After The Fall
 - ★ TACO--Puttin' On The Ritz

WHHY-FM--Montgomery

- (Mark St. John--M.D.)
- ★ THE POLICE--Every Breath You Take 2-1
 - ★ DONNA SUMMER--She Works Hard For The Money 7-4
 - ★ QUARTERFLASH--Take Me To Heart 14-7
 - ★ ELO--Rock 'N' Roll Is King 19-11
 - ★ DEF LEPPARD--Rock Of Ages 16-13
 - ★ MICHAEL SEMBELLO--Maniac
 - ★ MARTIN BRILEY--The Salt In My Tears
 - ★ STEVIE NICKS--Stand Back
 - ★ JACKSON BROWNE--Lawyers In Love
 - ★ CULTURE CLUB--I'll Tumble 4 Ya
 - ★ RITA COOLIDGE--All Time High
 - ★ TACO--Puttin' On The Ritz

ENGELBERT HUMPERDINCK--Til You And Your Lover Are Lovers Again

- ★ THE POLICE--Every Breath You Take 1-1
- ★ DONNA SUMMER--She Works Hard For The Money 3-3
- ★ SHALAMAR--Dead Giveaway 10-7
- ★ EURYTHMICS--Sweet Dreams 16-12
- ★ DURAN DURAN--Is There Something I Should Know 21-15
- ★ PEABO BRYSON/ROBERTA FLACK--Tonight I Celebrate My Love
- ★ THE BEE GEE'S--Someone Belonging To Someone's
- ★ CULTURE CLUB--I'll Tumble 4 Ya
- ★ MEN WITHOUT HATS--The Safety Dance
- ★ RICK SPRINGFIELD--Human Touch
- ★ NICK LOWE--Wish You Were Here
- ★ NAKED EYES--Promises Promises

WHYI-FM--Miami

- (Robert W. Walker--M.D.)
- ★ THE POLICE--Every Breath You Take 1-1
 - ★ DONNA SUMMER--She Works Hard For The Money 3-3
 - ★ SHALAMAR--Dead Giveaway 10-7
 - ★ EURYTHMICS--Sweet Dreams 16-12
 - ★ DURAN DURAN--Is There Something I Should Know 21-15
 - ★ PEABO BRYSON/ROBERTA FLACK--Tonight I Celebrate My Love
 - ★ THE BEE GEE'S--Someone Belonging To Someone's
 - ★ CULTURE CLUB--I'll Tumble 4 Ya
 - ★ MEN WITHOUT HATS--The Safety Dance
 - ★ RICK SPRINGFIELD--Human Touch
 - ★ NICK LOWE--Wish You Were Here
 - ★ NAKED EYES--Promises Promises

WISE-AM--Asheville

- (John Stevens--M.D.)
- ★ BILLY IDOL--White Wedding 10-3
 - ★ THE POLICE--Every Breath You Take 11-4
 - ★ DEF LEPPARD--Rock Of Ages 12-5
 - ★ MICHAEL JACKSON--Wanna Be Startin' Somethin' 17-9
 - ★ NAKED EYES--Promises Promises
 - ★ AIR SUPPLY--Making Love Out Of Nothing
 - ★ RITA COOLIDGE--All Time High
 - ★ JACKSON BROWNE--Lawyers In Love
 - ★ HAYSE FANTAYZEE--Shiny Shiny
 - ★ THE TUBES--Tip Of My Tongue
 - ★ DONNIE IRIS--Do You Compute
 - ★ KISSING THE PINK--Maybe This Day

WIVY-FM--Jacksonville

- (Dave Scott--M.D.)
- ★ THE POLICE--Every Breath You Take 3-1
 - ★ TACO--Puttin' On The Ritz 14-2
 - ★ LOUISE TUCKER--Midnight Blue 9-4
 - ★ LAURA BRANIGAN--How Am I Supposed To Live Without You 17-14
 - ★ MICHAEL JACKSON--Human Nature 20-16
 - ★ DARIN CRAIG--One Mind, Two Hearts
 - ★ JENNIFER WARNES--Nights Are Forever

WJDQ-FM--Meridian

- (Chuck McCarthy--P.D.)
- ★ THE POLICE--Every Breath You Take 3-1
 - ★ MADNESS--Our House 6-3
 - ★ ROD STEWART--Baby Jane 7-4
 - ★ PRINCE--1999 14-7
 - ★ QUARTERFLASH--Take Me To Heart 13-8
 - ★ TACO--Puttin' On The Ritz
 - ★ RICK SPRINGFIELD--Human Touch
 - ★ BRYAN ADAMS--Cuts Like A Knife
 - ★ MICHAEL SEMBELLO--Maniac
 - ★ STEVIE NICKS--Stand Back
 - ★ CULTURE CLUB--I'll Tumble 4 Ya
 - ★ JACKSON BROWNE--Lawyers In Love
 - ★ NTUME--Juicy Fruit
 - ★ LITTLE RIVER BAND--You're Driving Me Out Of My Mind

WJDX-AM--Jackson

- (Bill Crews--M.D.)
- ★ THE POLICE--Every Breath You Take 2-1

THE KINKS--Come Dancing 5-2

- ★ STARBUCK--The Full Cleveland 10-5
- ★ LEE GREENWOOD--I.O.U. 18-10
- ★ ELO--Rock 'N' Roll Is King 20-15
- ★ F R DAVID--Words
- ★ MEN WITHOUT HATS--The Safety Dance
- ★ RICK SPRINGFIELD--Human Touch
- ★ NAKED EYES--Promises Promises
- ★ PEABO BRYSON/ROBERTA FLACK--Tonight I Celebrate My Love

WKRG-FM--Mobile

- (Scott Griffith--P.D.)
- ★ MICHAEL JACKSON--Wanna Be Startin' Somethin' 2-1
 - ★ THE POLICE--Every Breath You Take 3-2
 - ★ PRINCE--1999 5-3
 - ★ DEF LEPPARD--Rock Of Ages 15-13
 - ★ LOVERBOY--Hot Girls In Love 19-14
 - ★ RICK SPRINGFIELD--Human Touch
 - ★ NAKED EYES--Promises Promises

WKXX-FM--Birmingham

- (Steve Davis--M.D.)
- ★ PRINCE--1999 13-9
 - ★ DURAN DURAN--Is There Something I Should Know 14-8
 - ★ MADNESS--Our House 10-5
 - ★ DONNA SUMMER--She Works Hard For The Money 16-12
 - ★ MICHAEL SEMBELLO--Maniac 20-15
 - ★ LAURA BRANIGAN--How Am I Supposed To Live Without You
 - ★ PAUL ANKA--Hold Me 'Til The Mornin' Comes
 - ★ DAVID BOWIE--China Girl
 - ★ JOURNEY--After The Fall
 - ★ AMERICA--The Border
 - ★ CROSBY, STILLS AND NASH--War Games
 - ★ NAKED EYES--Promises Promises
 - ★ MICHAEL JACKSON--Human Nature

WQEN-FM--Gadsden

- (Leo Davis--M.D.)
- ★ BRYAN ADAMS--Cuts Like A Knife 11-7
 - ★ DONNA SUMMER--She Works Hard For The Money 14-8
 - ★ DURAN DURAN--Is There Something I Should Know 16-9
 - ★ TOTO--Waiting For Your Love 26-21
 - ★ JOE WALSH--Space Age Whiz Kids 27-22
 - ★ MICHAEL JACKSON--Human Nature
 - ★ JEFFREY OSBORNE--Don't You Get So Mad
 - ★ BONNIE TYLER--Total Eclipse Of The Heart
 - ★ JOAN JETT AND THE BLACKHEARTS--Fake Friends
 - ★ NAKED EYES--Promises Promises
 - ★ PAUL ANKA--Hold Me 'Til The Mornin' Comes
 - ★ CULTURE CLUB--I'll Tumble 4 Ya
 - ★ THE LITTLE RIVER BAND--You're Driving Me Out Of My Mind

WQEE-FM--New Orleans

- (Chris Bryan--M.D.)
- ★ STEVIE NICKS--Stand Back 8-3
 - ★ DIANA ROSS--Pieces Of Ice 9-4
 - ★ MEN AT WORK--It's Inevitable 18-11
 - ★ SMOKEY ROBINSON AND BARBARA MITCHELL--Blame It On Love 25-19

QUARTERFLASH--Take Me To Heart 26-20

- ★ EURYTHMICS--Sweet Dreams
- ★ RITA COOLIDGE--All Time High
- ★ JACKSON BROWNE--Lawyers In Love
- ★ AMERICA--The Border
- ★ MADNESS--Our House

WRBQ-FM--Tampa

- (Pat McKay--M.D.)
- ★ KAJAGOOGOO--Too Shy 13-6
 - ★ TACO--Puttin' On The Ritz 23-7
 - ★ STEVIE NICKS--Stand Back 14-8
 - ★ DONNA SUMMER--She Works Hard For The Money 17-9
 - ★ MEN AT WORK--It's A Mistake 28-20
 - ★ BONNIE TYLER--Total Eclipse Of The Heart
 - ★ CULTURE CLUB--I'll Tumble 4 Ya
 - ★ LAURA BRANIGAN--How Am I Supposed To Live Without You

WSEZ-FM--Winston-Salem

- (Steve Finnegan--M.D.)
- ★ EDDY GRANT--Electric Avenue 1-1
 - ★ THE POLICE--Every Breath You Take 2-2
 - ★ THE KINKS--Come Dancing 11-7
 - ★ MICHAEL SEMBELLO--Maniac 14-12
 - ★ CULTURE CLUB--I'll Tumble 4 Ya 32-25
 - ★ JACKSON BROWNE--Lawyers In Love
 - ★ JOURNEY--After The Fall
 - ★ RICK SPRINGFIELD--Human Touch
 - ★ JOAN JETT AND THE BLACKHEARTS--Fake Friends
 - ★ NAKED EYES--Promises Promises
 - ★ THE TUBES--Tip Of My Tongue
 - ★ BONNIE TYLER--Total Eclipse Of The Heart
 - ★ ZEBRA--Who's Behind The Door
 - ★ JEFFREY OSBORNE--Don't You Get So Mad About It
 - ★ TOTO--Waiting For Your Love
 - ★ STARS ON 45--Starr Sisters

WSGF-FM--Savannah

- (J.P. Hunter--M.D.)
- ★ ROD STEWART--Baby Jane 12-6
 - ★ STEVIE NICKS--Stand Back 13-8
 - ★ THE HUMAN LEAGUE--(Keep Feeling) Fascination 18-10
 - ★ DONNA SUMMER--She Works Hard For The Money 16-12
 - ★ MEN WITHOUT HATS--The Safety Dance
 - ★ MARTIN BRILEY--The Salt In My Tears
 - ★ AMERICA--The Border
 - ★ THE S. O. S. BAND--Just Be Good To Me
 - ★ DAVID BOWIE--China Girl
 - ★ HAYSE FANTAYZEE--Shiny Shiny
 - ★ BONNIE TYLER--Total Eclipse Of The Heart
 - ★ JEFFREY OSBORNE--Don't You Get So Mad About It
 - ★ PEABO BRYSON/ROBERTA FLACK--Tonight I Celebrate My Love
 - ★ JOAN JETT AND THE BLACKHEARTS--Fake Friends

WSKZ-FM--Chattanooga

- (Eric Page--M.D.)
- ★ QUARTERFLASH--Take Me To Heart 16-11
 - ★ MICHAEL SEMBELLO--Maniac 18-12
 - ★ THE POLICE--Every Breath You Take 1-1
 - ★ PRINCE--1999 3-2
 - ★ DURAN DURAN--Is There Something I Should Know 9-5

CULTURE CLUB--I'll Tumble 4 Ya

- ★ NAKED EYES--Promises Promises
- ★ Z.Z. TOP--Sharp Dressed Man

WTIX-AM--New Orleans

- (Gary Franklin--M.D.)
- ★ THE POLICE--Every Breath You Take 1-1
 - ★ ROD STEWART--Baby Jane 14-10
 - ★ MICHAEL SEMBELLO--Maniac 16-11
 - ★ DAVID BOWIE--China Girl 17-12
 - ★ MEN AT WORK--It's A Mistake 21-15
 - ★ MEN WITHOUT HATS--The Safety Dance
 - ★ JOURNEY--After The Fall
 - ★ CULTURE CLUB--I'll Tumble 4 Ya
 - ★ SHALAMAR--Dead Giveaway
 - ★ JEFFREY OSBORNE--Don't Get So Mad About It
 - ★ RICK SPRINGFIELD--Human Touch
 - ★ MEGO--Ewok Celebration
 - ★ LAURA BRANIGAN--How Am I Supposed To Live Without You
 - ★ NAKED EYES--Promises Promises
 - ★ GEORGE BENSON--Lady Love Me

WWKX-FM--Nashville

- (John Anthony--M.D.)
- ★ THE POLICE--Every Breath You Take 1-1
 - ★ MICHAEL JACKSON--Wanna Be Startin' Somethin' 2-2
 - ★ MICHAEL SEMBELLO--Maniac 10-5
 - ★ EURYTHMICS--Sweet Dreams 17-9
 - ★ MEN AT WORK--It's A Mistake 22-13
 - ★ JOAN JETT AND THE BLACKHEARTS--Fake Friends
 - ★ NAKED EYES--Promises Promises
 - ★ CULTURE CLUB--I'll Tumble 4 Ya
 - ★ RICK SPRINGFIELD--Human Touch
 - ★ BONNIE TYLER--Total Eclipse Of The Heart

WYKS-FM--Gainesville

- (Lou Rodriguez--M.D.)
- ★ THE POLICE--Every Breath You Take 1-1
 - ★ STEVIE NICKS--Stand Back 3-2
 - ★ MARTIN BRILEY--The Salt In My Tears 9-7
 - ★ ELO--Rock 'N' Roll Is King 14-9
 - ★ DEF LEPPARD--Rock Of Ages 15-10
 - ★ THE TUBES--Tip Of My Tongue
 - ★ ROBERT PLANT--In The Mood
 - ★ JOAN JETT AND THE BLACKHEARTS--Fake Friends
 - ★ ELTON JOHN--I'm Still Standing
 - ★ DONNIE IRIS--Do You Compute
 - ★ Z.Z. TOP--Sharp Dressed Man
 - ★ NAKED EYES--Promises Promises

WZGC-FM--Atlanta

- (John Young--M.D.)
- ★ PRINCE--1999 3-2
 - ★ MICHAEL JACKSON--Wanna Be Startin' Somethin' 7-5
 - ★ DONNA SUMMER--She Works Hard For The Money 9-6
 - ★ MTUME--Juicy Fruit 12-7
 - ★ MICHAEL SEMBELLO--Maniac 11-9
 - ★ NAKED EYES--Promises Promises
 - ★ THE HUMAN LEAGUE--(Keep Feeling) Fascination
 - ★ MARTIN BRILEY--The Salt In My Tears
 - ★ CULTURE CLUB--I'll Tumble 4 Ya
 - ★ JACKSON BROWNE--Lawyers In Love
 - ★ MICHAEL JACKSON--Human Nature
 - ★ MEN WITHOUT HATS--The Safety Dance



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YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Bad, Bad Leroy Brown, Jim Croce, ABC
2. Will It Go Round In Circles, Billy Preston, A&M
3. Yesterday Once More, Carpenters, A&M
4. Shambala, Three Dog Night, Dunhill
5. Kodachrome, Paul Simon, Columbia
6. Give Me Love, George Harrison, Apple
7. Smoke On The Water, Deep Purple, Warner Bros.
8. Boogie Woogie Bugle Boy, Bette Midler, Atlantic
9. Playground In My Mind, Clint Holmes, Epic
10. Natural High, Bloodstone, London

POP SINGLES—20 Years Ago

1. Surf City, Jan & Dean, Liberty
2. Easier Said Than Done, Essex, Roulette
3. So Much In Love, Tymes, Parkway
4. Tie Me Kangaroo Down, Sport, Rolf Harris, Epic
5. Memphis, Lonnie Mack, Fraternity
6. Fingertips, Little Stevie Wonder, Tamla
7. Wipe Out, Surfari, Dot
8. Sukiyaki, Kyu Sakamoto, Capitol
9. (You're The) Devil In Disguise, Elvis Presley, RCA
10. Pride And Joy, Marvin Gaye, Tamla

Top LPs—10 Years Ago

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

TOP LPs—20 Years Ago

1. Days Of Wine And Roses, Andy Williams, Columbia
2. Moving, Peter, Paul & Mary, Warner Bros.
3. The James Brown Show, King
4. Surfin' U.S.A., Beach Boys, Capitol
5. West Side Story, Soundtrack, Columbia
6. Lawrence Of Arabia, Soundtrack, Colpix
7. Peter, Paul & Mary, Warner Bros.
8. I Love You Because, Al Martino, Capitol
9. I Left My Heart In San Francisco, Tony Bennett, Columbia
10. The Barbra Streisand Album, Columbia

COUNTRY SINGLES—10 Years Ago

1. Love Is The Foundation, Loretta Lynn, MCA
2. Don't Fight The Feelings Of Love, Charley Pride, RCA
3. You Were Always There, Donna Fargo, Dot
4. Lord, Mr. Ford, Jerry Reed, RCA
5. Why Me, Kris Kristofferson, Monument
6. Top Of The World, Lynn Anderson, Columbia
7. Touch The Morning, Don Gibson, Hickory
8. You Give Me You, Bobby G. Rice, Metromedia Country
9. Trip To Heaven, Freddy Hart, Capitol
10. She's All Woman, David Houston, Epic

SOUL SINGLES—10 Years Ago

1. I Believe In You, Johnnie Taylor, Stax
2. Doing It To Death, J.B.'s People, 621
3. There's No Me Without You, Manhattans, Columbia
4. Time To Get Down, O'Jays, Philadelphia International
5. Are You Man Enough, Four Tops, Dunhill
6. Where Peaceful Waters Flow, Gladys Knight & The Pips, Buddah
7. Misdemeanor, Foster Sylvers, MGM
8. Nobody Wants You When You're Down And Out, Bobby Womack, United Artists
9. Angel, Aretha Franklin, Atlantic
10. You're Gettin' A Little Too Smart, Detroit Emeralds, Westbound

Watermark's Rounds Tells How He Made It

By JOEY REYNOLDS

Born and raised of preppy Fairfield County, Conn. stock, nurtured under the tutoring of Ron Jacobs in the seedbed of the golden years of top 40 radio, Watermark president Tom Rounds turned failure at a medical career into the leadership of one of the most influential syndication companies in the world.

In his youth, playing radio in front of the record player or managing his college station at Amherst, Tom (or T.R., as he is almost universally known) really wanted to get into television. "I didn't consider radio was dignified enough," he says. "I thought television was more challenging and intellectual, while radio was fun, and I never thought I could spend my life just having fun."

Born in Stamford, and raised under the influence of WMGM and WNEW from New York, Rounds was introduced to full-time radio by an uncle who, through his friendship with Elroy McCaw, then owner of WINS New York, landed him a summer job there. Rounds recalls



Tom Rounds

WINS during his first summer as old-line block programming, but when he came back the following summer, the New York giant had undergone a total transformation under program director Mel Leeds.

Rounds found himself in the midst of what he terms "full blast circus radio, screaming 'Bulletin-bulletin' every five minutes, and Alan Freed hiding out doing his show from his home in Westchester

because somebody was always after him for one kind of ripoff or other." Staffers like Jack Lacey, Stan Z. Burns and Paul Sherman had been redirected to the new sound, and so was Rounds, who produced the morning variety show, "Contact," hosted by Bill Stern.

Rounds' exit cue at WINS came when owner McCaw, a vehement crusader against organized labor, refused to settle union demands and the staff went out on strike, leaving T.R. as on-the-air news director pro tem. After months of crossing picket lines under threat, he became increasingly upset. And when, in 1959, his mentor, WINS general manager H.G. Fearnhead, offered to bring him with him to the radio station he had just bought in Hawaii, Rounds was packed and on the plane within 24 hours.

At KPOI in Hawaii, surrounded by talents like Ron Jacobs and Tom Moffitt, Rounds put the lessons he'd learned to work. He set up donkey derbies and other wild promotions, stayed awake for eight days straight in a wake-a-thon, and eventually

virtually controlled the rock concert industry in Hawaii, in partnership with Jacobs and Moffitt. Still, Hawaii seemed "too easy" for Rounds, who says he "made a resolution each year to return to the real world, feeling my career was stagnating." But it took nearly a decade to pull himself loose from the tropics.

It was the rock concert concept that actually brought Watermark into existence. After Hawaii, Rounds continued to nurture his interest in live rock music. As program director of KFRC San Francisco, he organized what became the first outdoor rock festival, the Fantasy Faire, in the San Francisco hills, studded with such star acts as the Doors, Jefferson Airplane, the Fifth Dimension and Janis Joplin. "When the producers of the Monterey Pop Festival started to put that together, they requested these folks come down there and work on that one. They moved there and then became sort of a centerpiece at Woodstock two years later," says Rounds.

(Continued on page 21)

Vox Jox

• Continued from page 12

Where's Dick Biondi? Well, the longterm answer is still at North Myrtle Beach's WNMB. But last week he was back in Chicago, doing morning on B96 (WBBM-FM), filling in for Tom Rivers, who's on vacation. Last Thursday night (14), the station held a "welcome back Biondi" party for him at Juke Box Saturday Night, with listeners invited to see the legendary jock live in action spinning the hits.

Across town at Myrtle Beach's WKZQ, the Freakin' Deacon is at it again. The 9 p.m. to 1 a.m. jock who broadcasts live from the Pavillion has released yet another record. (His last classic, you'll remember, was "Sister Terrestrial.") This dance novelty number is called "Man Enough For Two," and it's produced by Boomer Castleman (of "Judy Mae" fame) on BNA. Want a copy? Call the Deac at (803) 448-4739.

★ ★ ★

Linda Fink leaves San Francisco's KGO-FM (which she joined when it was still KSF) to become promotion and marketing director at the Bay Area's "Hot Hits" outlet, KITS. ... As the changes continue at "Stereo 570 AM," WFAA Dallas, Jay Hoker, VP/GM of sister station KZEW, assumes additional responsibility as VP/GM of WFAA as well. WFAA has long been involved in the unique. For years, it shared a split frequency with WBAP, and these days it's broadcasting America's most unusual blend of oldies.

John Irwin Beach moves up at United Broadcasting. The former public relations director becomes national PD for the chain, replacing John Moen, who's now programming EZ's WYOR Miami. ... Across town, DC 101 is holding the first annual Greaseman and Adam Smasher anniversary party, with free admission for DC101 listeners at the Wax Museum, a local rock club. Adam will be on stage singing, and Grease will be holding the first annual Greaseman character costume contest (and if you've ever heard any of his characters, you know portraying them takes great courage).

★ ★ ★

The next time you look for Jon Coleman's research firm in Dallas, you won't have to remember that its

name is Audience Analysts. He's spared us all some trouble and changed it to Coleman Research. Everything else remains the same.

Century's Lynn Christian will probably be chalking up all sorts of airline mileage on his advantage club card. While he'll continue to be based in Chicago, he'll be spending two consecutive weeks each month in Los Angeles in charge of Century National Productions (the arm of the company that's producing tv pilots, game shows, that sort of stuff). In any event, the rumor mills are churning out all sorts of stuff about his possible increased involvement with the boys across the hall at KMGG.

Listeners to Los Angeles' KPRZ will get a surprise the week of Aug. 8 as Ted Knight of "Mary Tyler Moore Show" fame fills in for Dick Wittinghill on afternoon drive. Meanwhile, on the FM side at KIIS, Rick Dees co-hosted "PM Magazine" last week.

★ ★ ★

A bunch of apologies to Daniel Hayden and his staff at WHCN Hartford. We inadvertently left his nice Arbitron gain out of the recent listing, so make note: AOR-formatted 'HCN went from a 5.4 to a 5.8.

Nashville's John Deering does one of the faster turnaround shifts in radio. As John D. Reed, he's the Sunday 6 to 10 a.m. jock at urban-formatted WMAK-FM. He's also the Sunday 10 a.m. to 2 p.m. jock at beautiful music WZEZ as John Deering, which gives him slightly under 30 seconds to change names and jobs, and we are talking different buildings a few miles apart. In fact, the closest thing about the two stations is their dial position: 'ZEZ is at 92.9 and 'MAK-FM is at 92.1. During the week, John works for the veterans outreach program, consults oldies stations, and does production work. In his spare time he restores antique cars and installs mobile stereo systems.

Bob Weber moves from afternoons to mornings at Joliet, Ill.'s WLLI-FM 96.7 and picks up the title of promotions director along the way. Filling his afternoon drive shoes is Bill Haines.

Anne Leighton, formerly with Briarcliff Manor's WRNW (which is now WZFM), joins WARY Val-

halla, N.Y. As that's a college station to news/talk WXYZ Detroit's she's hung up on eating, she'd like a paying gig in the New York area. You can reach her at (914) 428-1130.

Glenn Haege is the newest addition to newstalk WXYZ Detroit's weekend lineup. The hardware professional will host Saturday afternoon's "Ask The Handyman" program.

WASY Portland, Me. GM Richard A. DeFabio leaves that post to become sales manager at Haverill, Mass.' WLYT 92.5, a class B AC facility.

★ ★ ★

The management changes at Great Trails' WCII/WKJJ are complete, and here's how it looks. Tom Perryman from WKY Oklahoma City is the new GM for both facilities, and Ed Hardy, formerly of KLZ Denver, has been named sta-

tion manager of WCII. Acting GM Walt Broadhurst goes back to his post as sales manager of 'KJJ.

Rick Gillette is back at Sacramento's KSF. Gillette, who did music at the AC outlet before working at San Diego's 91X and San Jose's KWSS, is now the PD, replacing Billy Manders, who's defected to tv.

A couple of sales were negotiated last week. Legendary Albany rocker turned country outlet WPTR and its FM, WFLY, have been sold by Rust to Chrismol. Chrismol, you ask? That's a Poughkeepsie company (WECK and WPDH there) owned by Robert Dyson. Meanwhile, Franks Broadcastings' WHJJ/WHJY Providence have been sold to a company formed by TA Associates and Bob Fish (yes, the same one who's GM of WRKO Boston).

(Continued on page 57)

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

Week	Last Week	Weeks On Chart	ARTIST—Title, Label	Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	5	THE POLICE—Synchronicity, A&M	1	1	8	THE POLICE—Every Breath You Take, A&M
2	2	10	THE FIXX—Reach The Beach, MCA	2	5	8	THE FIXX—One Thing Leads To Another, MCA
3	4	5	LOVERBOY—Keep It Up, Columbia	3	2	8	STEVIE NICKS—Stand Back, Modern
4	3	5	STEVIE NICKS—The Wild Heart, Modern	4	3	7	LOVERBOY—Hot Girls In Love, Columbia
5	5	18	DAVID BOWIE—Let's Dance, EMI/America	5	6	11	DURAN DURAN—Is There Something I Should Know?, Capitol
6	6	26	DEF LEPPARD—Pyromania, Mercury	6	8	9	DAVID BOWIE—China Girl, EMI-America
7	7	13	ZEBRA—Zebra, Atlantic	7	4	14	DEF LEPPARD—Rock Of Ages, Mercury
8	20	2	JACKSON BROWNE—Lawyers In Love, Asylum (45)	8	NEW ENTRY		TALKING HEADS—Burning Down The House, Sire
9	8	8	THE KINKS—State Of Confusion, Arista (45)	9	49	3	QUARTERFLASH—Take Me To Heart, Geffen
10	NEW ENTRY		ROBERT PLANT—The Principle Of Moments, Atlantic	10	18	9	THE FIXX—Saved By Zero, MCA
11	9	16	Z.Z. TOP—Eliminator, Warner Bros.	11	7	9	DAVE EDMUNDS—Slipping Away, Columbia
12	14	7	CROSBY, STILLS & NASH—Allies, Atlantic	12	11	9	ZEBRA—Who's Behind The Door, Atlantic
13	12	3	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	13	26	2	STEVIE NICKS—Enchanted, Modern
14	17	5	TALKING HEADS—Speaking In Tongues, Sire	14	9	6	IRON MAIDEN—The Flight Of Icarus, Capitol
15	10	12	DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)	15	16	3	THE POLICE—King Of Pain, A&M
16	13	20	U2—War, Island	16	10	10	DEF LEPPARD—Too Late For Love, Mercury
17	16	3	QUARTERFLASH—Take Another Picture, Geffen	17	38	3	DEF LEPPARD—Foolin', Mercury
18	18	3	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	18	28	2	THE POLICE—Synchronicity II, A&M
19	11	12	DAVE EDMUNDS—Information, Columbia	19	23	12	DAVID BOWIE—Modern Love, EMI-America
20	21	13	MEN AT WORK—Cargo, Columbia	20	12	7	U2—Two Hearts Beat As One, Island
21	15	8	IRON MAIDEN—Piece Of Mind, Capitol	21	22	3	THE POLICE—Wrapped Around Your Finger, A&M
22	22	25	BRYAN ADAMS—Cuts Like A Knife, A&M	22	NEW ENTRY		ROBERT PLANT—Other Arms, Atlantic
23	25	5	DONNIE IRIS—Fortune 410, MCA	23	24	11	MADNESS—Our House, Geffen
24	23	11	FASTWAY—Fastway, Columbia	24	31	3	JOAN JETT AND THE BLACKHEARTS—Fake Friends, Blackheart/MCA
25	26	7	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	25	NEW ENTRY		ROBERT PLANT—Big Log, Atlantic
26	30	10	R.E.M.—Murmur, I.R.S.	26	13	3	Z.Z. TOP—Sharp Dressed Man, Warner Bros.
27	41	2	ELO—Rock 'N' Roll Is King, Jet	27	32	3	JACKSON BROWNE—Lawyers In Love, Asylum
28	24	21	INXS—Shabooh, ShooBah, Atco	28	33	3	ELO—Rock 'N' Roll Is King, Jet
29	29	12	QUIET RIOT—Metal Health, Pasha	29	25	2	IAN HUNTER—All The Good Ones Are Taken, Columbia
30	32	3	GARY MYRICK—Language, Epic	30	27	2	U2—Surrender, Island
31	19	12	A FLOCK OF SEAGULLS—Listen, Jive/Arista	31	NEW ENTRY		JOE WALSH—I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.
32	34	3	CHARLIE—Charlie, Mirage	32	46	7	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
33	38	3	SHOOTING STAR—Burning, Virgin/Epic	33	20	3	DONNIE IRIS—Do You Compute, MCA
34	33	8	ELTON JOHN—Too Low For Zero, Geffen	34	34	2	LOVERBOY—Strike Zone, Columbia
35	40	15	KROKUS—Headhunter, Arista	35	NEW ENTRY		STEVIE NICKS—I Will Run To You, Modern
36	31	7	MARSHALL CRENSHAW—Field Day, Warner Bros.	36	39	24	DEF LEPPARD—Photograph, Mercury
37	35	16	MARTIN BRILEY—One Night With A Stranger, Mercury	37	42	15	U2—Sunday, Bloody Sunday, Island
38	36	14	RICK SPRINGFIELD—Living In Oz, RCA	38	35	13	EDDY GRANT—Electric Avenue, Portrait
39	28	9	BLACKFOOT—Siogo, Atco	39	36	13	MARTIN BRILEY—Salt In My Tears, Mercury
40	50	2	MITCH RYDER—Never Kick A Sleeping Dog, Riva/Mercury	40	44	12	TEARS FOR FEARS—Change, Mercury
41	NEW ENTRY		STEVIE RAY VAUGHAN—Texas Flood, Epic	41	14	11	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
42	49	3	PETER GABRIEL—Plays Live, Geffen	42	55	8	KROKUS—Screaming In The Night, Arista
43	45	5	MINISTRY—With Sympathy, Arista	43	15	7	FASTWAY—Say What You Will, Columbia
44	42	8	URIAH HEEP—Head First, Mercury	44	51	7	MEN AT WORK—It's A Mistake, Columbia
45	37	13	RED ROCKERS—China, Columbia (EP)	45	19	5	CROSBY, STILLS & NASH—War Games, Atlantic
46	NEW ENTRY		IAN HUNTER—All The Good Ones Are Taken, Columbia	46	21	3	JOE WALSH—Space Age Whiz Kids, Full Moon
47	NEW ENTRY		PRISM—Beat Street, Capitol	47	17	10	THE KINKS—Come Dancing, Arista
48	NEW ENTRY		DIO—Holy Diver, Warner Bros.	48	30	7	MARSHALL CRENSHAW—Whenever You're On My Mind, Warner Bros.
49	47	2	ARCANGEL—Arcangel, Portrait	49	52	7	GOANNA—Solid Rock, Atco
50	44	12	JIM CAPALDI—Fierce Heart, Atlantic	50	37	7	INXS—Don't Change, Atco
Top Adds							
1	ROBERT PLANT—The Principle Of Moments, Atlantic			51	47	3	THE KINKS—State Of Confusion, Arista
2	THE DOOBIE BROTHERS—Farewell Tour, Warner Bros.			52	29	2	ZEBRA—Tell Me What You Want, Atlantic
3	PRISM—Beat Street, Capitol			53	53	24	BRYAN ADAMS—Cuts Like A Knife, A&M
4	SPYS—Behind Enemy Lines, EMI-America			54	54	25	JOURNEY—Separate Ways, Columbia
5	KISSING THE PINK—Naked, Atlantic			55	40	19	INXS—The One Thing, Atco
6	ELO—Secret Messages, Jet			56	41	17	PINK FLOYD—Not Now John, Columbia
7	DFX 2—Emotion, MCA			57	45	9	RED ROCKERS—China, Columbia
8	IAN HUNTER—All The Good Ones Are Taken, Columbia			58	48	10	JOAN ARMATRADING—Drop The Pilot, A&M
9	MARTIN BRILEY—One Night With A Stranger, Mercury			59	43	15	Z.Z. TOP—Got Me Under Pressure, Warner Bros.
10	STEVIE RAY VAUGHAN—Texas Flood, Portrait/Epic			60	50	13	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia

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

Radio

New On The Charts

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



MEN WITHOUT HATS

Ivan Doroschuk, the principal singer and songwriter for the Backstreet group Men Without Hats, has some very definite ideas about music. "We make songs, not sounds," says the author of the group's new single, "The Safety Dance," which climbs to a starred 42 on the Hot 100 chart. "We're not interested in searching out synthesizers for hidden squeaks and squawks. We put a lot of emphasis on melody and use our synthesizers as a means to an end."

The tune, which has found a comfortable niche on both urban and AOR stations, is taken from their debut album, "Rhythm Of Youth," which was produced by Marc Durand.

The group, which also includes keyboardist Alan McCarthy and Ivan's brothers, guitarist/violinist Stefan and keyboardist Colin, evinces an electronic folk orientation on the disk. But Ivan is quick to point out that "folk music doesn't necessarily mean somebody with a harmonica, a guitar and a checkered shirt. It's just somebody singing of their generation, trying to say something about the people and the time around them. For the Men, this relates to states of mind and ways of thinking."

For more information, contact Lynn Kellermann, MCA Records, 10 East 53rd St., New York, N.Y. 10022; (212) 888-9700.



GARY TAYLOR

Gary Taylor, known as G.T., lays it on the line for his woman with his A&M debut single, "On The Line." At starred 41 in its fourth week on the Black Singles chart, it sports a strong bass and a little street-oriented synthesizer and bodes well for G.T.'s future.

Taylor began his career in 1976, writing the score for the musical comedy "Cheese." Since then, his songs have not gone unnoticed. Marlena Shaw has picked up Taylor's "Without You In My Life," and "On The Line" is the title track of Michael Wycoff's recent RCA LP.

Taylor produced the single with his partner and bassist, Craig Ragland. Although "On The Line's" lyrics don't allude to it, he attributes much of his success to God.

Taylor's debut LP with A&M, "G.T.," slated for September release, reveals the scope of his talent with the hard-edged funk of "Back It Up," the mellowness of "Special" and his own version of "Without You In My Life."

For more information, contact Jack Nelson, 2645 North Vermont, Los Angeles, Calif. 90027; (213) 663-5902.



CARRIE SLYE

Carrie Slye's entry on the country chart this week with "Ease The Fever" at starred 33 also marks the debut of producer Al Cuniff and independent label Friday Records.

Cuniff found Slye for the new label after spending several days at Opryland scouting performers in the theme park's various shows. Carrie is from Grants, N.M., although her family later moved to Arkansas, where she gained experience touring in a vocal trio.

While still in college in Arkadelphia, Slye decided on impulse to audition for the 1982 Opryland season, driving three hours to reach the audition. Although she arrived barely 10 minutes before the road auditions closed, she was immediately chosen for the cast of "Country Music USA" and is now in her second year with the show. She made her first appearance on the Grand Ole Opry in June and has just completed a seven-state radio promotion tour for "Ease The Fever," written by noted Nashville composer Bob Morrison.

For more information, contact Al Cuniff, Friday Records, P.O. Box 121394, Nashville, Tenn. 37212; (615) 298-4529.

31-YEAR-OLD WEBSTER RECORDS

St. Louis Store Specializes

LOS ANGELES—Many independent record/tape stores survive and even flourish by establishing a specialty niche, then developing additional specialties as a means of growth. That strategy underlies the history of 31-year-old Webster Records in suburban St. Louis.

As founder Roy Gleason explains it, the key is having one or two major specialty categories and then working on backup specialties. Often, the marketing principles dictated by one specialty area apply to another.

For example, square dance records represented 30% of Webster's volume, beginning in the '50s, before gradually fading out in the middle '60s. But Gleason says many of the ploys involved in selling them are now applied to Webster's current specialties: educational records and aerobic exercise repertoire. The store currently carries some 35 exercise titles.

Gleason, who says he "officially retired three years ago," doesn't want Webster Records labeled a "mom and pop" operation: "It's mom these days. My wife Dorothy is the manager, and she has the very capable help of Pam Kyser, assistant manager. We have three part-time college students, all studying classical music. I come in and pay the bills and handle light bookkeeping."

In its 31 years, Webster Music has moved only once, 25 years ago, and then just a mile and a half. Of that move, Gleason says, "We still had about 2,000 square feet of sales space, gaining 600. But we got a full basement. That was important."

Webster's top specialty category today is classical music. Second is big band music, and third is other types of easy-listening music of the '30s, '40s and '50s. The Gleasons are proud of the store's strengths in the latter two areas, noting that they anticipated the popularity of such radio formats as "Music Of Your

Life." Another specialty is jazz.

"We saw as long as eight years ago we couldn't stay in the rock music rat race," Roy Gleason explains. "We see very few customers under 35." With a core of loyal classical customers, the store has built on the other specialty groups. Hours are 9 a.m.-

(Continued on page 26)

RECORD FACTORY IN S.F.

One Chain Expands Through Relocation

By EARL PAIGE

LOS ANGELES—Record/tape chains that are approaching geographic saturation in a market can still expand through the relocation of existing stores. A dramatic example of that alternative is the case of several key Record Factory outlets in San Francisco which recently relocated—with volume in some cases doubling or even tripling as a result.

In detailing the strategy of the 30-unit chain, based in Brisbain, Calif., marketing vice president Bob Tolifson says, "To some extent we were forced into this because we just have no place to go in this market to expand. But we also see this as shoring up our foundation stores, as a way to prepare for the growth of the next few years."

A key to relocation expansion,

Tolifson points out, is constant vigilance in real estate. He notes that Record Factory is helped in that area by the fact that the chain's property manager, Gerry Murphy, is also an attorney, and "Our president, Sterling Lanier, is also out constantly scouting locations."

Record Factory has made three recent moves—involving stores on Market St., Irving St. and Colma—and is currently negotiating two more. As Tolifson explains the details surrounding each move, it is apparent that setbacks and compromises are part of the relocation game.

The chain opened a store on the corner of Market and Church in 1971, which it ended up moving to a mid-block site. "We passed on a corner site that Pacific Stereo just grabbed up at \$3 a foot because everything wasn't just what we wanted," Tolifson says. "As it is, even in mid-block with parking almost non-existent, we're surrounded by interesting boutiques."

The move of the store on Irving and Eighth came about when Record Factory anticipated that a corner bar would close. "We were in there before they put up a for-sale sign. Even though the bar never really did anything, it's a great corner, right off Golden Gate Park, with teeming pedestrian traffic. We've already shot our volume up 30%." The only negative, Tolifson says, is that the building is "bowling alley shaped"—but this problem was solved with higher fixturing and signing.

While the first move resulted in a gain of 1,000 square feet, and the second move involved no increase in size, the third one doubled selling space. "With the Colma store," Tolifson says, "we went to management and got a spot three doors down. Now we have 6,500 square feet. We'll up our inventory 25%. The store was always in our top five, but we wanted the expansion to keep pace with the shopping center."

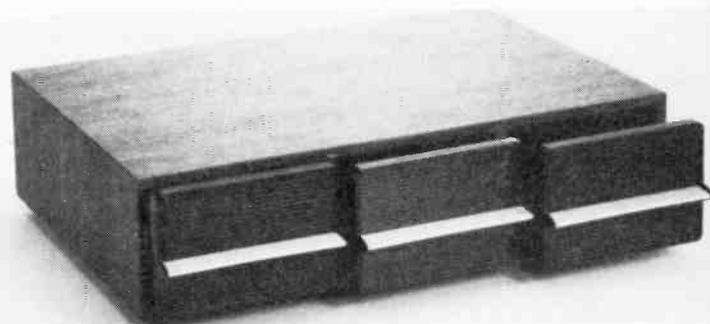
Relocation, Tolifson notes, offers the chance to upgrade appearances. "In 1971, it was wood veneers and plants hanging all around. Now we can bring these relocated stores into line with our new ones. We have grass cloth on the walls. We have display panels. We use them, too; we aren't just wallpapering with product."

Tolifson estimates that downtime for a move is normally no more than three days. He suggests exploiting the moves by accumulating co-op ad funds, though he says advertising allowances have been "dismal" lately. "You roll out a budget, direct your co-op to tags on the new stores, and have a chainwide celebration for each new unit."

New Products



New family continuity look of Swire Magnetics is seen here in an array blank cassette packages.



Savoy's Model 741 home storage cassette file holds 36 boxed cassettes in a trio of removable drawers. List: \$24.95.



Fuji has a new line of 1/4-inch videocassettes for broadcast, industrial and other commercial users.



New hand-held mike system from Nady Systems, Oakland, features wireless design without the detraction of dangling antenna wires.



Leading Edge has introduced a line of storage units for video games and computer software on floppies. The video game holder can store up to 20 units while the floppy container can hold more than 50.

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New LP/Tape Releases

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

POPULAR ARTISTS

A P B
Nightcaller
LP MCA MCA-39003 \$6.98
CA MCA C-39003 \$6.98

AEROSMITH
Aerosmith
LP Columbia PC 32005 (CBS) No List
CA PCT 32005 No List

Get Your Wings
LP Columbia PC 32847 (CBS) No List
CA PCT 32847 No List

Greatest Hits
LP Columbia PC 36865 (CBS) No List
CA PCT 36865 No List

Night In The Ruts
LP Columbia PC 36050 (CBS) No List
CA PCT 36050 No List

Rock In A Hard Place
LP Columbia PC 38061 (CBS) No List
CA PCT 38061 No List

ASTAIRE, FRED, with ORCH. & CHORUS DIRECTED BY PETE KING
Fred Astaire Sings
LP MCA MCA-1552 \$4.98
CA MCA C-1552 \$4.98

BASIE, COUNT, see Kay Starr

BIG RIC
Big Ric
LP Rock 'N' Roll BFZ 38864 (CBS) No List
CA BZT 38864 No List

BOOMTOWN RATS
Moon Bongo
LP Columbia PC 37062 (CBS) No List
CA PCT 37062 No List

BREWER, TERESA
The Best Of Teresa Brewer
LP MCA MCA-1545 \$4.98
CA MCAC-1545 \$4.98

BROWN, LES, & VIC SCHOEN BANDS
Stereophonic Suite For Two Bands
LP MCA MCA-1548 \$4.98
CA MCAC-1548 \$4.98

BYRD, GARY, & THE GB EXPERIENCE
The Crown
LP Motown/Wondirection 4507WG

CHEAP TRICK
Dream Police
LP Epic PE 35773 (CBS) No List
CA PET 35773 No List

CITY OF GLASS
City Of Glass
EP Allegiance SA10

COSTELLO, ELVIS
Punch The Clock
LP Columbia PC 38897 (CBS) No List
CA FCT 38897 No List

Taking Liberties
LP Columbia PC 36839 (CBS) No List
CA PCT 36839 No List

D F X 2
Emotion
LP MCA MCA-36000 \$8.98
CA MCAC-36000 \$8.98

DALE, DICK
The Tiger's Loose
LP Balboa

DENNIS, MATT
Matt Dennis Plays & Sings Matt Dennis
LP MCA MCA-1547 \$4.98
CA MCAC-1547 \$4.98

EARTH, WIND & FIRE
I Am
LP Columbia PC 35730 (CBS) No List
CA PCT 35730 No List

FIGURES ON A BEACH
Swimming
EP Metro-America 1002 \$5.98

FISHER, EDDIE
The Best Of Eddie Fisher
LP MCA MCA-1549 \$4.98
CA MCAC-1549 \$4.98

FLOYD, FAST, & THE FAMOUS FIREBIRDS
Devil's Daughter
LP King Pin K001

FOGELBERG, DAN
Greatest Hits
LP Epic half-speed mastered HE 48308 (CBS) No List

FORREST, HELEN, & DICK HAYMES
Long Ago & Far Away
LP MCA MCA-1546 \$4.98
CA MCAC-1546 \$4.98

FRIZZELL, DAVID
On My Own Again
LP Viva 238681 (Warner Bros.)

GAME THEORY
Pointed Accounts Of People You Know
EP Rational \$6.98

GLADIATORS
1983 U.S. Tour
EP Nighthawk NH 12/45-1003 \$5.98

HAYMES, DICK, see Helen Forrest

HEART
Bebe Le Strange
LP Epic PE 36371 (CBS) No List
CA PET 36371 No List

HERBECK'S, RAY, ORCH.
Live & Romantic
LP Glendale GL6025

HIROSHIMA
Third Generation
LP Epic FE 38708 (CBS) No List
CA FET 38708 No List

I-LEVEL
I-Level
LP Epic/Virgin BFE 38793 (CBS) No List
CA BET 38793 No List

ITALS
Itals
EP Nighthawk NH 45/12-1002

JACKSON, MICHAEL
Thriller
LP Epic picture disk 8E8 38867 (CBS) No List

JOEL, BILLY
An Innocent Man
LP Columbia QC 38837 (CBS) No List
CA OCT 38837 No List

KALLEN, KITTY
Little Things Mean A Lot
LP MCA MCA-1544 \$4.98
CA MCAC-1544 \$4.98

KANSAS
Drastic Measures
LP Kirshner OZ 38733 (CBS) No List
CA OZT 38733 No List

KING, PETE, see Fred Astaire

KOOL & THE GANG
Twice As Cool—The Hits
LP Phonogram PROLP 2 (2) (PSI) \$15.96
CA PROMC 2 \$14.98

LTD
For You
LP Montage MA105

LEE, JOHNNY
Hey Bartender
LP Full Moon/Warner Bros 238891

LOWE, NICK
Labour Of Lust
LP Columbia PC 36087 (CBS) No List
CA PCT 36087 No List

MARTIN, DEAN
The Nashville Sessions
LP Warner Bros. 238701

MEN WITHOUT HATS
Rhythm Of Youth
LP Backstreet BSR-39002 (MCA) \$6.98
CA BSR-39002 \$6.98

MERCER, JOHNNY
Jeepers Creepers
LP Glendale GLS9005

MILLER, SHAKUHACHI "BAMBOO"
Moonlight Serenade
LP EMI-Toshiba Japan digital TP-80149 \$12.98

MR. INDIAN & TIME
Morning Star
LP Eagle Chanter Music EC-491 \$7.98
CA EC-493 \$7.98

MOLLY HATCHET
Take No Prisoners
LP Epic PE 37480 (CBS) No List
CA PET 37480 No List

MONEY, EDDIE
Playing For Keeps
LP Columbia PC 36514 (CBS) No List
CA PCT 36514 No List

MONTAND, YVES
In English
LP Phonogram France 6313 489 (PSI) \$8.98

MOONEY, JOHN
Telephone King
LP Blind Pig BP-1383

NUGENT, TED
Scream Dream
LP Epic PE 36404 (CBS) No List
CA PET 36404 No List

ONE WAY
Shine On Me
LP MCA MCA-5428 \$8.98
CA MCAC-5428 \$8.98

PENDERGRASS, TEDDY
TP
LP Philadelphia Int'PZ 36745 (CBS) No List
CA PZT 36745 No List

PERRY, JOE, PROJECT
I've Got The Rock 'N' Rolls Again
LP Columbia PC 37364 (CBS) No List
CA PCT 37364 No List

REDDINGS
Back To Basics
LP Believe In A Dream FZ 38690 (CBS) No List
CA FZT 38690 No List

SCAGGS, BOZ
Middle Man
LP Columbia PC 36106 (CBS) No List
CA PCT 36106 No List

SCHOEN, VIC, see Les Brown

SIMON & GARFUNKEL
Sounds Of Silence
LP Columbia PC 9269 (CBS) No List
CA PCT 00066 No List

SPANOS, DANNY
Passion In The Dark
LP Epic B5E 38805 (CBS) No List
CA B5T 38805 No List

SPARKLETONES
Black Slacks
LP MCA MCA-1553 \$4.98
CA MCAC-1553 \$4.98

STARR, KAY, & COUNT BASIE
Encounter
LP MCA MCA-1550 \$4.98
CA MCA C-1550 \$4.98

SUMMERS, BILL, & SUMMERS HEAT
London Style
LP MCA MCA-5432 \$8.98
CA MCAC-5432 \$8.98

SWEET PEOPLE
A Wonderful Day
LP Polydor Germany 2311 112 (PSI) \$10.98
CA 3100 619 \$10.98

T V BABIES
Apt. 621
EP Rockin' Horse RH2004

UBATIONS
Urban Dance Party
CA Metro-America 7001 \$5.98

VARIOUS ARTISTS
A Little Bit Of Light Relief
LP Polydor UK ROCK 2 (PSI) \$6.98
CA Rock C2 \$6.98

MIDNIGHT MAGIC
LP Columbia PC 38837 (CBS) No List

CA PCT 38821 No List
POSH HITS, Vol. 1
LP Posh Boy PBS 8 138

RODNEY ON THE ROQ, Vol. III
LP Posh Boy 140

WATERS, MUDDY
I'm Ready
LP Blue Sky PZ 34928 (CBS) No List
CA PZT 34928 No List

MUDDY "MISSISSIPPI" WATERS (Live)
LP Blue Sky PZ 35712 (CBS) No List
CA PZT 35712 No List

WHAM!
Fantastic
LP Columbia BFC 38911 (CBS) No List
CA BCT 38911 No List

JAZZ

BERNE, TIM, SEXTET
The Ancestors
LP Soul Note SN 1061 (PSI) \$9.98

BICKERT, ED, 5
At Toronto's Bourbon Street
LP & CA Concord Jazz CJ-216 \$8.98

BOLLING, CLAUDE
The Original Bolling Blues
LP Mercury 812 569-1 (PolyGram) \$9.98
CA 812 569-4 \$9.98

BREWER, TERESA, & EARL FATHA HINES
We Love You Fats
LP Doctor Jazz FW 38810 (CBS) No List
CA FWT 38810 No List

CYRILLE, ANDREW
The Navigator
LP Soul Note SN 1062 (PSI) \$9.98

DUKE, GEORGE
A Brazilian Love Affair
LP Epic PE 36483 (CBS) No List
CA PET 36483 No List

FLANAGAN, TOMMY, see Kim Parker

FORMAN, MITCHEL
Only A Memory
LP Soul Note SN 1070 (PSI) \$9.98

GIUFFRE, JIMMY, 4
Dragonfly
LP Soul Note SN 1058 (PSI) \$9.98

GRAPPELLI, STEPHANE
Stephane Grappelli Live At Carnegie Hall
LP Doctor Jazz FW 38727 (CBS) No List
CA FWT 38727 No List

GRAPPELLI, STEPHANE, & MARTIAL SOLAL
Happy Reunion
LP Owl 021 (PSI) \$9.98

HINES, EARL "FATHA"
Earl Meets Sweets & Jaws
LP Phonogram Holland 9198 205 (PSI) \$9.98

(Also See Teresa Brewer)
HORVITZ, WAYNE, BUTCH MORRIS, & WILLIAM PARKER
Some Order Long Understood
LP Black Saint BSR 0059 (PSI) \$9.98

JAZZMANIAN DEVIL
Thanks For The Goodbyes
LP Fable F666 \$6.66

KATZ, FRED, GROUP, see Ken Nordine

KITAMURA, EIJI
Seven Stars
LP & CA Concord Jazz CJ-217 \$8.98

KONITZ, LEE, & MICHEL PETRUCCIANI
Toot Sweet
LP Owl 028 (PSI) \$9.98

LA 4
Executive Suite
LP & CA Concord Jazz CJ-215 \$8.98

LACY, STEVE, see Roswell Rudd

MANNE, SHELLY
Shelly Manne & His Friends
LP Doctor Jazz FW 38728 (CBS) No List
CA FWT 38728 No List

MOONDOC, JEMEEL, SEXTET
Konstanze's Delight
LP Soul Note SN 1041 (PSI) \$9.98

MORRIS, BUTCH, see Wayne Horvitz

NORDINE, KEN, & THE FRED KATZ GROUP
Word Jazz
LP MCA MCA-1551 \$4.98
CA MCAC-1551 \$4.98

PARKER, KIM, & TOMMY FLANAGAN
Good Girl
LP Soul Note SN 1063 (PSI) \$9.98

PARKER, WILLIAM, see Wayne Horvitz

PETRUCCIANI, MICHEL, see Lee Konitz

RIVERS', SAM, WINDS OF MANHATTAN
Colours
LP Black Saint BSR 0064 (PSI) \$9.98

RUDD, ROSWELL, & STEVE LACY
Regeneration
LP Soul Note SN 1054 (PSI) \$9.98

RUSSELL, GEORGE
The Essence Of
LP Soul Note SN 1044/45 (2) (PSI) \$19.96

SHOEMAKE, CHARLIE, SEXTET
Cross Roads
LP Discovery DS878

SOLAL, MARTIAL, see Stephane Grappelli

VAUGHAN, SARAH, see Teddy Wilson

WILSON, TEDDY, with SARAH VAUGHAN
Time After Time
LP Musicraft MVS2001

GOSPEL

CASH, JOHNNY
Gospel Singer
LP Priority JU 38503 (CBS) No List
CA JUT 38503 No List

THEATRE/FILMS/TV

TWILIGHT ZONE—THE MOVIE
Soundtrack
LP Warner Bros. 23887-1

CLASSICAL

BACH, JOHANN SEBASTIAN
Art Of The Fugue
Gould
LP CBS Masterworks MP 38785 No List
CA MPT 38785 No List

Brandenburg Concertos, Vol. I
Marlboro Festival Orch., Casals
LP CBS Masterworks MP 38755 No List
CA MPT 38755 No List

Brandenburg Concertos, Vol. II
Marlboro Festival Orch., Casals
LP CBS Masterworks MP 38756 No List
CA MPT 38756 No List

Concerto For Harpsichord In D Minor; C P. E. Bach: Concerto For Harpsichord In D Minor
Leonhardt Ensemble, Leonhardt
LP Pro-Arte PAD 139 (Intersound) No List
CA PCD 139 No List

Italian Concerto: Partita No. 1; French Suites Nos. 3 & 6; English Suites Nos. 2 & 3, Etc.
Gould
LP CBS Masterworks MP 38749 No List
CA MPT 38749 No List

Two & Three-Part Inventions
Gould
LP CBS Masterworks MP 38768 No List
CA MPT 38768 No List

BETHOVEN, LUDWIG VAN
Ah, Perfido!: Cantata On Death Of Joseph II

Crespin, Arroyo, Diaz, Cam. Singers, New York Philh., Schippers, Kaplan
LP CBS Masterworks MP 38783 No List
CA MPT 38783 No List

Diabelli Variations
Serkin
LP CBS Masterworks MP 38780 No List
CA MPT 38780 No List

Overtures
Cleveland Orch., Szell
LP CBS Masterworks MP 38758 No List
CA MPT 38758 No List

Piano Sonatas No. 23 In F Minor (Op. 57) (Appassionata), No. 21 In C Major (Op. 53) (Waldstein), No. 14 In C Sharp Minor (Op. 27, No. 2) (Moonlight)
Gulda
LP London Treasury STS 15584 (PolyGram) \$3.98
CA STS 15584 \$3.98

Quartet In E-Flat Major For Piano & Strings, Op. 16; Quintet In C Major, Op. 29
Horszowski, Trampler, Budapest Quartet
LP CBS Masterworks MP 38748 No List
CA MPT 38748 No List

Sonata No. 21 In C, Op. 53 (Waldstein); Sonata No. 30 In E, Op. 109
Sherman
LP Pro-Arte PAD 116 (Intersound) No List
CA PCD 116 No List

Symphony No. 3 (Eroica)
Academy of St. Martin-in-the-Fields, Marriner
LP Philips digital 6514 314 (PolyGram) \$12.98
CA 7337 314 \$12.98

Symphony No. 6
Y Chamber Symp. of New York, Schwarz
LP Delos DMS 3017

Violin/Piano Sonatas No. 9 (Kreutzer) & No. 5 (Spring)
Schneiderhan, Seeman
LP DG Privilege 2535 321 (PolyGram) \$6.98
CA 3335 321 \$6.98

(Continued on page 36)



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Now Playing

Standardization Help On The Way?

By FAYE ZUCKERMAN

Debuting here, this column is designed to provide news and reviews of new products in computer software and video games, tell of old titles being converted to other machines, and generally to monitor product and marketing trends. It will appear every other week, in tandem with the Video Games chart on this page.

For anyone planning to merchandise personal computer software today, deciding which products to carry has become quite a merchandising quandary, considering the number of formats and the fact that titles are not transferable to other machines. Beyond the problem of transportability, most retailers are dealing with customers who use the terms "video game" and "computer software" interchangeably. Often such customers end up buying a title that will not work on their computer system.

Although merchandising computer games has become hair-raising, help might be on the way. Fourteen Japanese manufacturers and American-based Spectravideo computer systems have banded together to use a language called Microsoftware Super Extended Basic (MSX).

This means that computer soft-

ware will be compatible with all those systems that use the standard language. This standardization agreement might possibly open the American market to Japanese-made hardware. It is lack of computer programs that has kept Japanese manufacturers out of the U.S. Among the companies that will support the new standard are Canon, Fujitsu, Hitachi, NEC, Pioneer, Sony, Toshiba & Yamaha and Cybernet.

Additionally, 12 of the more expensive business computer makers have joined together to support Intel Corp.'s new microprocessor database in an attempt to bring standardization to that market. Intel expects to publish the specifications for this processor this year.

In the meantime, however, varying formats abound. For awhile, retailers and customers will have to continue to sort through this cornucopia of formats and lack of compatible titles. In respect to forthcoming products, here are some new titles that software manufacturers report are being shipped or are about to be shipped this week:

United Microware Industries, (UMI) has announced "Grand Master," a chess program authored by Fritz Schafer. The program is designed for beginners as well as the experienced chess player. The opponent can be the machine or the machine can play the instructor.

"Moon Shuttle," a remake of the arcade game by Nichibutsu, is now available on diskette for the Atari 400/800 computer from Datasoft, Chatsworth, Calif. The game entails piloting a shuttle craft through outer space.

Dan Kitchen has released his first

game from Activision. Called "Crackpots," the game, Atari 2600 compatible, retails for \$31.95 and will be available in early August. "Crackpots" is themed around Potsy, a rooftop gardener, who must deal with hordes of bugs scaling his wall to get at his garden. The object of the game is to maneuver Potsy to the appropriate petunia pots to smash the bugs.

Additionally, Datamost, Chatsworth, Calif., has started to ship "Nightraiders" for the Atari computers on floppy disks. In this game, the player manipulates a jet fighter that is warding off aliens who are inhabiting a city. An interesting aspect to this game is the elaborate graphics.

Also, coming this fall, look for a number of religion-related video games. Sparrow Distribution, in conjunction with HomeComputer Software of Sunnyvale, Calif., will be coming out with a game for the Atari 2600 based on its album "The Music Machine." The game, the company reports, is designed for Christians. It will retail for \$34.95.

And HomeComputer Software Inc., which pioneered the first Family Bible Fun games for use with Atari and Apple Computers, will be making software for the Timex/Sinclair and Commodore home computers. Though no titles have been announced, it expects to produce some 100 titles this year.

HomeComputer Software says it is modeling its company after book publishing houses. It wants to operate much like a Doubleday or a McGraw-Hill, seeking manuscripts from software authors and paying royalties and advances.

Game Monitor

Prices Of Cartridges Still Heading Downward

By TIM BASKERVILLE

The VCS inventory disaster of last winter is still hanging over the industry, judging from the statements and strategies of video game cartridge manufacturers: "cutout"

games by Atari, Activision and M-Net, along with those of Defunct Data Age and U.S. Games, have now begun to reach the streets at prices as low as \$6.99.

The effect of such low prices on consumers is considerable: it has already caused Fox Games to slash the price of its "M*A*S*H" video game in half, from \$29.95 to \$14.95. The reason given by Fox: the abundant closeout merchandise has made customers even more price-sensitive than usual.

Fox put the best face possible on the price cut, saying that the move would stimulate sell-through in preparation for the holiday season—but one distributor notes that even at its release, the price of "M*A*S*H" was not particularly stable in his area.

No price protection has been offered by the company, Fox's Al Pepper says, because inventories are low: "We have not loaded up our customers," he maintains. Even with T-shirt and contest inducements, which remain in effect, "we make money" even at half the price, Pepper insists.

Video game exhibitions and com-

(Continued on page 26)

New Products



BASF lines up some of the new packaging for its improved formulations after extensive market research probing both consumer and trade reactions. The repackaging results in a family look. Several products have been renamed as well.

Billboard®

Survey For Week Ending 7/23/83

Top 25 Video Games™

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This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department.	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
			TITLE Copyright Owner/Manufacturer, Catalog Number					
1	2	7	ENDURO—Activision AX-026	•				
2	1	17	CENTIPEDE—Atari CX 2676	•	•			
3	3	21	MS. PAC-MAN—Atari CX 2675	•				
4	6	11	KEYSTONE KAPERS—Activision AX-025	•				
5	5	45	FROGGER—Parker Bros. 5300	•	•		•	
6	4	43	PITFALL—Activision AX-108	•			•	
7	7	27	RIVER RAID—Activision AX-018	•			•	
8	9	19	ZAXXON—Coleco 2435	•		•		
9	8	19	DONKEY KONG JR.—Coleco 2601				•	
10	11	45	DONKEY KONG—Coleco 2451	•		•	•	
11	10	21	PHOENIX—Atari CX-2673	•				
12	14	45	PAC-MAN—Atari CX 2646	•	•			
13	13	9	GORF—Coleco 2449				•	
14	15	15	SEAQUEST—Activision AX-022	•				
15	17	3	GALAXIAN—Atari CX 2684	•	•			
16	23	3	BURGER TIME—Intellivision 4549				•	
17	12	9	DOLPHIN—Activision AX-024	•				
18	NEW ENTRY		ROBOT TANK—Activision AX-028	•				
19	19	3	MINER 2049—Tigervision 7008	•				
20	25	5	LOOPING—Coleco 2603				•	
21	NEW ENTRY		SPACE FURY—Coleco 2415				•	
22	24	25	DRAGONFIRE—Imagic IA 3611	•			•	
23	21	5	PEPPER II—Coleco 2605				•	
24	18	11	OINK—Activision AX 023	•				
25	NEW ENTRY		JUNGLE HUNT—Atari-C-2688	•				

•Denotes cartridge availability for play on hardware configuration.

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ACTIVISION®



Video Music Programming

As of 7/13/83

MTV Adds & Rotation

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

NEW VIDEOS ADDED:

Any Trouble, "Touch And Go," EMI America
Asia, "Don't Cry," Geffen
Backseat Sally, "Prove It," Atlantic
DFX 2, "Emotion," MCA
Divinyls, "Only Lonely," Chrysalis
Dave Edmunds, "Information," Columbia
Eddy Grant, "I Don't Wanna Dance," Portrait
Madness, "It Must Be Love," Geffen
Bob Marley, "Buffalo Soldier," Island
Plimsouls, "A Million Miles Away," Geffen
UB 40, "I've Got Mine," A&M
Waitresses, "Go Make The Weather," Polydor
Joe Walsh, "I Can Play That Rock And Roll," Warner Bros.
"Weird Al" Yankovic, "I Love Rocky Road," Scotti Bros./CBS

HEAVY ROTATION (3-4 plays a day):

David Bowie, "China Girl," EMI America
Duran Duran, "Is There Something I Should Know," Capitol
Dave Edmunds, "Slipping Away," Columbia
Elton John, "I'm Still Standing," Geffen
Fixx, "Saved By Zero," Atlantic
Kinks, "Come Dancing," Arista
Loverboy, "Hot Girls In Love," Columbia
Men At Work, "It's A Mistake," Columbia
Police, "Every Breath You Take," A&M
Rod Stewart, "Baby Jane," Warner Bros.
Zebra, "Who's Behind The Door," Atlantic
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

MEDIUM ROTATION (2-3 plays a day):

A Flock Of Seagulls, "Wishing," Jive
Bryan Adams, "This Time," A&M
Blackfoot, "Teenage Idol," Atco
Burning Sensations, "Belly Of The Whale," Capitol
Charlie, "It's Inevitable," Mirage
Marshall Crenshaw, "Whenever You're On My Mind," Warner Bros.
Eurythmics, "Sweet Dreams," RCA
Fastway, "Say What You Will," Columbia
Fun Boy Three, "Our Lips Are Sealed," Chrysalis
Human League, "Fascination," A&M
Ian Hunter, "All The Good Ones," Columbia
Inxs, "Don't Change," Atco
Donnie Iris, "Do You Compute," MCA
Iron Maiden, "Flight Of Icarus," Capitol
Joan Jett, "Fake Friends," MCA
Journey, "After The Fall," Columbia
Marillion, "He Knows You," Capitol
Men Without Hats, "Safety Dance," MCA
Quarterflash, "Take Me To Heart," Geffen
Roman Holliday, "Stand By," Jive
Michael Sembello, "Maniac," Casablanca
Tears For Fears, "Change," Mercury
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
U2, "Two Hearts Beat As One," Island
Stevie Ray Vaughn, "Love Struck Baby," Epic

LIGHT ROTATION (1-2 plays a day):

Arc Angel, "Tragedy," Portrait
Bananarama, "Shy Boy," London
Tony Banks, "This Is Love," Atlantic
Lindsey Buckingham, "Holiday Road," Warner Bros.
Culture Club, "I'll Tumble 4 Ya," Epic
Curves, "Friday On My Mind," Allegiance
Chris DeBurgh, "Ship To Shore," A&M
The Difference, "PMT (She's Avoiding You)," Enigma
EBN/OZN, "AEIOU," Elektra
ELO, "Rock'N'Roll Is King," Jet
Haysi Fantayzee, "Shiny Shiny," RCA
Lita Ford, "Out For Blood," Mercury
Robert Hazard, "Change Reaction," RCA
Heaven 17, "Live So Fast," Arista
Hollies, "Stop In The Name Of Love," Atlantic
Johnny Koonce, "Don't Make Me Wait," A&M
Krokus, "Eat The Rich," Arista
Mental As Anything, "If You Leave Me," Oz
Naked Eyes, "Promises, Promises," EMI America
New Order, "Blue Monday," Factory
Robert Palmer, "You Are In My System," Island
Polecats, "Make A Circuit With Me," Mercury
Red Rockers, "Good As Gold," Columbia
Mitch Ryder, "When You Were Mine," Riva
Shooting Star, "Straight Ahead," Virgin
Slickee Boys, "When We Got To The Beach," Line
Spandau Ballet, "True," Chrysalis
Rick Springfield, "Human Touch," RCA
Frankie Stallone, "Far From Over," RSO
Donna Summer, "She Works Hard For The Money," Mercury
Telephone, "Ca," Virgin
Uriah Heep, "Stay On Top," Mercury
Alan Vega, "Wipeout Beat," Elektra

WEEKEND EVENTS:

Saturday Concert: Madness, July 23
Live Notes: IRS' The Cutting Edge, July 24

Retailing

Software Packaging Growing Up Computer Firms Stress Information, Identity, Security

NEW YORK—The increasing penetration of computer software into mass market outlets has brought about an abrupt end to the plastic bags and photocopied instructions that passed for packaging in the industry's infancy. The considerations in package design and graphics are many for the numerous young companies that hope to penetrate the mass market and create an awareness among both retailers and consumers for their product.

The packages on display at Summer CES made abundantly clear the care taken so that packages provide information, corporate identity and security for the product. The industry has already established as its standard the "matchbox" that housed tens of millions of VCS cartridges, which conveniently fits the cartridges, cassettes or disks carrying computer software.

According to Bruce Cummings of software distribution giant Softsel, the bulk of the software handled by that company is now packaged in the matchbox. Some of the smaller one- and two-person independents are still packaging in plastic bags, Cummings says, but if they want to reach mass merchandisers, "they have to get out of Baggies. Even in software specialty shops, the fixturing is getting to where they need the standard package, too."

The familiarity of that package is

important, according to Broderbund Software advertising director Cathy Carlston, because VCS cartridge and computer software distribution channels are beginning to merge: "We're keeping that (VCS) dealer in mind because that's the shelf space where our software will land in six to eight months."

Broderbund converted its folder-type packages to the matchbox design and is considering other modifications based on retail research. Among the options: die-cutting a flip-up hanger tab into the box flap so it can be hung on a pegboard, or, alternatively, supplying plastic hanger pieces with each piece of product.

Carlston says she believes most retailers stack product on shelves rather than hanging it, but the flex-

ibility to hang it is still necessary. The design of the hanging tab must not interfere with the shrink wrapping of the package, Carlston says; glueing the tops as a means of preventing pilferage is not nearly as desirable, because a box torn in order to demo the program cannot be resealed.

Datasoft, according to marketing director Scott Llewellyn, supplies a stick-on hanging tag with each box so that the shrink wrap does not need to be poked through to attach the tag, which would itself begin damaging the wrapping. The company had formerly used a candy-box-type two-piece package because of its strength and appearance, but converted to the matchbox because warehousing space for the packaging itself dictated the flatter box.

The other developing aspect of packaging is the standardization, within a company's own line, of package graphics and copy. Both Datasoft and Broderbund are developing standardized art formats for their packages. Datasoft showed 15 packages at CES, 12 of them in a low-priced line called Gentry Software, and three of them redesigns, including "Zaxxon." On them, positioning of the company logo, front panel illustration and striping decoration is in a standard format.

Broderbund and Datasoft are also developing graphic formats that will help differentiate their game, personal productivity and educational product. In addition, Broderbund has begun listing, with color coded type, the hardware addressed by each program—a red code for Apple, for example, on the package front, back and spine, so that retailers and

(Continued on page 60)

Game Monitor

• Continued from page 24

petitions scheduled for the fall and winter season are expected to draw tens of thousands of participants locally. Among them:

• The "World Video Game Olympics & Expo," sponsored by Entertainment Marketing International of Malibu, Calif., hopes to host 15,000 to 20,000 people at its kick-off event, scheduled for Sept. 29-Oct. 2 in the Los Angeles Sports Arena. For an entry fee of \$5, visitors may compete in a "decathlon" for a college scholarship grand prize. Entertainment Marketing's Tim Stinson says the Expo's road show will include 20 cities this year, and 40 in the 1984 season.

• In November, the "Electronic Fun Expo," sponsored by the magazines "Electronic Fun With Computers & Games and Video Review," will display all categories of home electronics and will also sponsor a competition for high school video game designers whose software games will be judged by an expert panel and awarded with a computer for the school.

• Atari, in its tie-in with the 1984 Olympic Games—which will begin showing up this quarter in packaging and advertising—will be sponsoring a "Video Olympics" as well as possibly devising a game cartridge to go along with the tie-in.

There had already been an Atari "Video Olympics" cartridge of years-old vintage in the VCS catalog—it is one of the titles currently seen in cutout bins described above. Activision debuted a "Decathlon" cartridge at CES, modeled after the computer-format hit by Microsoft.

Specialties At St. Louis Store

• Continued from page 22

5:30 p.m. every day except Friday, when the store remains open until 7:30. He characterizes his customers as "a lot of doctors, lawyers, professional people."

The Gleasons maintain the store's image with a carefully planned advertising program. "We switch around on the easy listening stations. They have a built-in limited audience. If we didn't change, we'd be reaching the same people who've heard Webster 1,000 times. We want new listeners all the time."

To promote its big band repertoire, however, Webster stays on WEW-AM 365 days a year. "That's all they play, and we don't want people to ever forget us." KUFO-AM-FM, the area's two major classical stations, don't accept advertising. "We make contributions and have tags that refer to portions sponsored by Webster Records."

Webster's pricing philosophy places all \$8.98s at \$7.89. "We run regular 10%-off sales. In St. Louis, the stores seem to have four prices. I have never figured out how the hell they determine prices." Overall, cassettes are running at 35% "and growing all the time."

While Roy Gleason won't reveal the store's volume, he indicates it is healthy. "We buy 90% direct," he says, noting that the major distributors are among the 40 suppliers the store uses. "Our big bands and '30s-'60s repertoire are purchased about 70% from small pressers."

The independent store has to be constantly alert to all advantages, Gleason says. One that he mentions is singles; the nearest store that carries them is 25 minutes away. "We still carry the top 40 at \$1.69," he says, "with a heavy concentration toward black music. We have 5,000 blacks in Webster Groves."

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Video

Clips To Flourish On Fridays Two New Programs Reflect Development Of Genre

By LAURA FOTI

NEW YORK—Two new video clip-based television shows debuting this month exemplify the growth and development of the promotional video clip genre. Both are late-night programs airing on Fridays. The NBC network launches its "Friday Night Videos" July 29. New York channel WABC-TV, an ABC station, bowed "New York Hot Tracks," an urban contemporary music program, Friday (15).

The opening NBC show will fea-

ture a "Video Vote" segment pitting Michael Jackson's "Beat It" against David Bowie's "Let's Dance." Viewers will be given 900 phone numbers to call, to vote for their favorite of the two. In addition, Elton John's "That's Why They Call It The Blues" (reportedly Russell Mulcahy's last video project, since the director now plans to devote his time to film) and Styx's "Haven't We Been Here Before" will have their world premieres.

Assistance in preparing this story provided by Leo Sacks.

is limited in the videos he can play because most are financed by major labels, he is hopeful that independent acts he frequently plays on the radio will consider making clips.

"It's definitely another direction from MTV," De Jesus says. "It's much fairer, more of a street feel, based on what's happening in New York. You'll be seeing a spectrum of clips regardless of color."

ABC has committed to four shows, but it's believed the series will be extended—and possibly aired in cities other than New York. Simulcasting is also in the offing.

Brooke Bailey, program director
(Continued on page 60)



Photo by Chuck Pulin

FRIDAY NIGHT PREVIEW—Programming details for the new NBC show "Friday Night Videos" were given at a press conference in New York attended by, from left, coordinating producer John McGhan; James Young, Styx guitarist; David Benjamin, producer; and executive producer Dick Ebersol.

Fast Forward

Turntable, Computer Join Forces

By KEN WINSLOW

Feed a computer a stream of audio information from any compatible source and you can get it to do almost anything. In a market filled with record players, with inexpensive home video game players and computers making rapid inroads, it was only a matter of time until someone, someday, put them together.

That someone is EMI Records in the U.K. That someone is "Camouflage," a music/computer pop single by Chris Sievey & the Freshies (Billboard, June 11).

It's a case of creatively combining old and new technology to appeal to today's high-tech-oriented record buying market—provided, of course, that someone starts producing the

music/computer records that bring it all together.

The A side of Sievey's single "Camouflage" plays through any audio turntable, amplifier and speaker system as a conventional record. But flip the single over for play by exactly the same turntable and pickup arm and make the proper connection to a popular home computer and you both hear "Camouflage" and see a tv screen display of computer-generated lyrics. The computer side additionally contains two separate data-only track versions of a video game called "Flying Train" created by Sievey.

Don't be misled by the novelty aspect of this three for the price of one release (a four-minute pop music performance; the pop music com-

bined with computer-generated text, and a computer video game). It is the song combined with computer-generated information that gets our attention.

Input information for a computer is in effect a stream of digital pulses traditionally delivered by some manner of transmission or hard copy from cartridges, C-60 and microcassettes, floppy magnetic disks or, more recently, videotapes and videodisks.

Sievey's "Camouflage" reminds us that 33/45 r.p.m. records have been around for a long, long time as a low-cost medium that can do the job just as well as more costly and more esoteric media. A record player is a lot cheaper and easier to use for computer input than a floppy disk drive.

Sievey created "Camouflage" for use on a low end Sinclair 1K home computer sold in the U.K. as the ZX-81 at roughly \$62. Because of its low price and relative simplicity, the ZX-81 has proven quite popular with the same youth market which is also buying records—a natural marketing fit if there ever was one. A higher priced Sinclair U.K. ZX-Spectrum at \$155 has 16K of memory for purchasers who want to get more serious.

Over a million of these Sinclairs
(Continued on page 32)

VID STATION, UNIVERSAL PACT

'Napoleon' Deal Called A First

LOS ANGELES—Video Station's new deal with Universal for exclusive manufacture and sale of the four-hour silent film classic "Napoleon" marks an industry first, according to Video Station president George Atkinson.

Atkinson says the deal, announced last week, represents the first time a major studio has placed a film with an independent manufacturer linked with a video store. Video Station operates a wholesale company and has an affiliated network of more than 500 stores.

"We have certain numbers to reach" in terms of a sales goal, Atkinson says. He intends to promote the 1927 French film, directed by the late Abel Gance, through libraries and mail order. An ad is also planned for the September issue of American Film magazine. The package will retail at under \$200 in two videocassettes, using the same deluxe box design Video Station employs for its other classic, "War And Peace," a four-cassette package which Atkinson says has sold 2,000 units at \$219.95 list.

ENTERS JAPAN SOFTWARE MART

Warner-Pioneer Releases Out

TOKYO—Warner Pioneer has finally made its long-delayed entry into the Japanese video software marketplace with the release of five titles, including Rod Stewart's "Live At The L.A. Forum" and "Paul Simon In Concert."

The other three titles are Eikichi Yazawa's "Miles And Miles," Mashashi Sada's "Karuizawa '82" and "The Summer Festival: Osaka Castle Live," by Chage & Asuka. All five shipped on July 10.

The Stewart and Simon videocassettes retail here at \$61.50, the Yazawa and Sada titles at \$41 and the Chage & Asuka at \$50. Koji Kobayashi, head of the Warner-Pioneer video software division, says the Yazawa tape has an initial pressing of 5,000 copies, biggest of the batch. Coming in mid-August are

the Simon & Garfunkel "Concert In Central Park" videocassette and Jane Fonda's "Workout."

Says Kobayashi: "We're sticking with music video now, but movies will come later. We're not getting into the instructional how-to marketplace."

Warner-Pioneer has put together a 15-minute videotape promoting the first five releases and sent out 250 copies to dealers, in both VHS and Beta formats. Kobayashi says the company hopes to sell 30,000 copies of the first five titles, including 10,000 of the Yazawa title, in six months.

T-shirts are being given to the first 500 customers to fill out a questionnaire about their video buying habits.

'MUSIC'S OVER' Producers Of HBO Special Faced Range Of Problems

NEW YORK—If you think putting together a television program on living musicians is difficult, try producing a show on deceased artists. Chris Balton, who, with partner Catherine Brabec, owns a company called CB², did just that, and found the road paved with pitfalls.

"When The Music's Over," which has aired on Home Box Office in the past month, profiles 11 artists, all now deceased, who contributed to pop music in America: Elvis Presley, John Lennon, Janis Joplin, Jimi Hendrix, Buddy Holly, Jim Morrison, Bill Haley, Otis Redding, Cass Elliot, Jim Croce and Sam Cooke. Also included in the show are interview segments with James Brown, Barry Gibb and others.

Putting the show together was a treasure hunt of sorts, as Balton and Brabec researched old television shows and newsreel footage. "Prices tripled for rights between the time we began researching and the time we actually signed contracts," Balton says. He claims a minute's worth of footage from Presley's 1968 television special actually quintupled in price, from \$5,000 to \$25,000, causing the production team to change

its mind about using seven minutes from that program.

CB² compiled a 38-hour library of footage for the one-hour show, using half-inch videotape. "Originally there were no interviews," Balton notes. "We thought the show would be music only. But there was a shakeup at HBO and the documentary department (instead of variety) picked up the show. They wrote a script, which ended up going through nine rewrites."

HBO's documentary department believed the show should be structured like the movie "Reds," with "witnesses." In addition, a running commentary, narrated by Scott Muni of WNEW-FM, was added—also HBO's suggestion.

Among the problems encountered during production: Balton had wanted to include a segment on Duane Allman of the Allman Brothers, but could only uncover two concerts, including some film that had never even been developed. "We ended up with sound from an afternoon concert and images from an evening concert the same day. It was like a nightmare to sync, and when

we finally did it was too late, and we couldn't get the rights to the sound."

Balton continues, "There are so many problems with rights. Yoko Ono had said she'd sign a release on approval of the program, which she had for three weeks without responding. Finally, she said we couldn't use any of the footage she had rights to, because she's working on her own three-hour special for Carson Productions. So we had to recut the show all Sunday night and into Monday morning for Tuesday night airing."

Four extra days were spent editing after HBO saw the completed program and suggested numerous changes. "The documentary and variety departments were feuding at the time, and you can really see that in the show," Balton says. A Jim Morrison segment that originally ran three minutes was cut to 45 seconds, he notes.

"I'd never thought it was creative to be a director and take someone else's footage and recut it. But in many ways it's more demanding than shooting a show from scratch," says Balton. LAURA FOTI

Paramount Strikes RIAA Gold, Platinum

NEW YORK—The video division of the Recording Industry Assn. of America (RIAA) certified 47 gold and eight platinum video awards last month, roughly half of which went to Paramount Home Video, which recently joined the organization as a reporting company.

Gold awards were earned by Paramount's "Airplane!," "Airplane II," "Friday The 13th," "Grease," "Ordinary People," "The Jazz Singer" and 17 others, and by CBS/Fox's "Casablanca," "West Side Story," "Sophie's Choice," "Playboy Vol. II" and 11 others. Warner Home Video received six gold awards, MGM/UA Home Video two and Thorn-EMI Home Video one ("First Blood").

Platinum awards went to Paramount for "Airplane!," "An Officer And A Gentleman," "Star Trek: The Motion Picture" and "Star Trek II: The Wrath Of Khan." MGM/UA received a platinum award for "Clash Of The Titans" and CBS/Fox received awards for "All That Jazz," "Patton" and "The Sound Of Music."

New On The Charts



THE VERDICT
CBS/Fox Video—9

The case looks good for Paul Newman's portrayal of a washed-up lawyer on a comeback challenging the judicial system of the Catholic church. Newman defends the sister of a malpractice victim left in a permanent coma. A quick settlement is offered, but Newman seizes the chance to expose the huge Catholic hospital and salvage his career.

The plot has a lot of surprises, a little romance and a great cast. Jack Warden is Newman's frumpy cohort, Charlotte Rampling the seductive traitor and James Mason the imposing church attorney.

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

Director Adam Friedman Shoots For 'Story Line'

By LAURA FOTI

NEW YORK—Adam Friedman is one of the youngest old-timers around. The 26-year-old video director shot four songs for Hall & Oates' "X-Static" album while still in college, directed three for the Rolling Stones' "Emotional Rescue" just before he graduated, and has gone on to work with a number of other artists, as well as on non-music projects.

Friedman believes, as he puts it, in "putting a cogent story line behind the visual imagery." Yet sometimes, he says, that "story line" is as simple as achieving a certain look. The "Emotional Rescue" videos, for example, were shot using a thermographic (heat-sensitive) camera designed by Friedman himself. Liquid nitrogen is poured into the camera to sense the areas of most heat in what's being filmed.

"The problem with most videos is that they try to tell a linear story, which is not possible in the short time allotted. You can tell a tangential story, though, which allows the viewer to take the images, put them back together in his own mind and

come up with a bigger story." He foresees video's future less as a promotional tool, more as an integrated art form.

"There's a parody situation happening now, and it will remain that way until video becomes a well-defined medium where directors and artists can have certain goals and know how to attain them. In a way that's already happened with the English directors. People working in video have to remember that, just as a writer doesn't use the same devices in a novel as in a short story, a video must rely on imagery to tell a non-linear tale.

"Dance movement, for example, hasn't really been used effectively in video, except by Michael Jackson. Most videos are completely cold, emotionless, like a bad movie where the actors are unaware of the people around them. Video is not a silent movie, although that's how it's been approached."

Friedman is currently involved in three video projects: "Far From The Beaten Paths" with Jean-Luc Ponty for Atlantic, "Nothing To Do With A Dog" with Kriska, also for Atlantic, and "Lies" with Runner for SuTra Records.



Adam Friedman

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Videocassette Top 40

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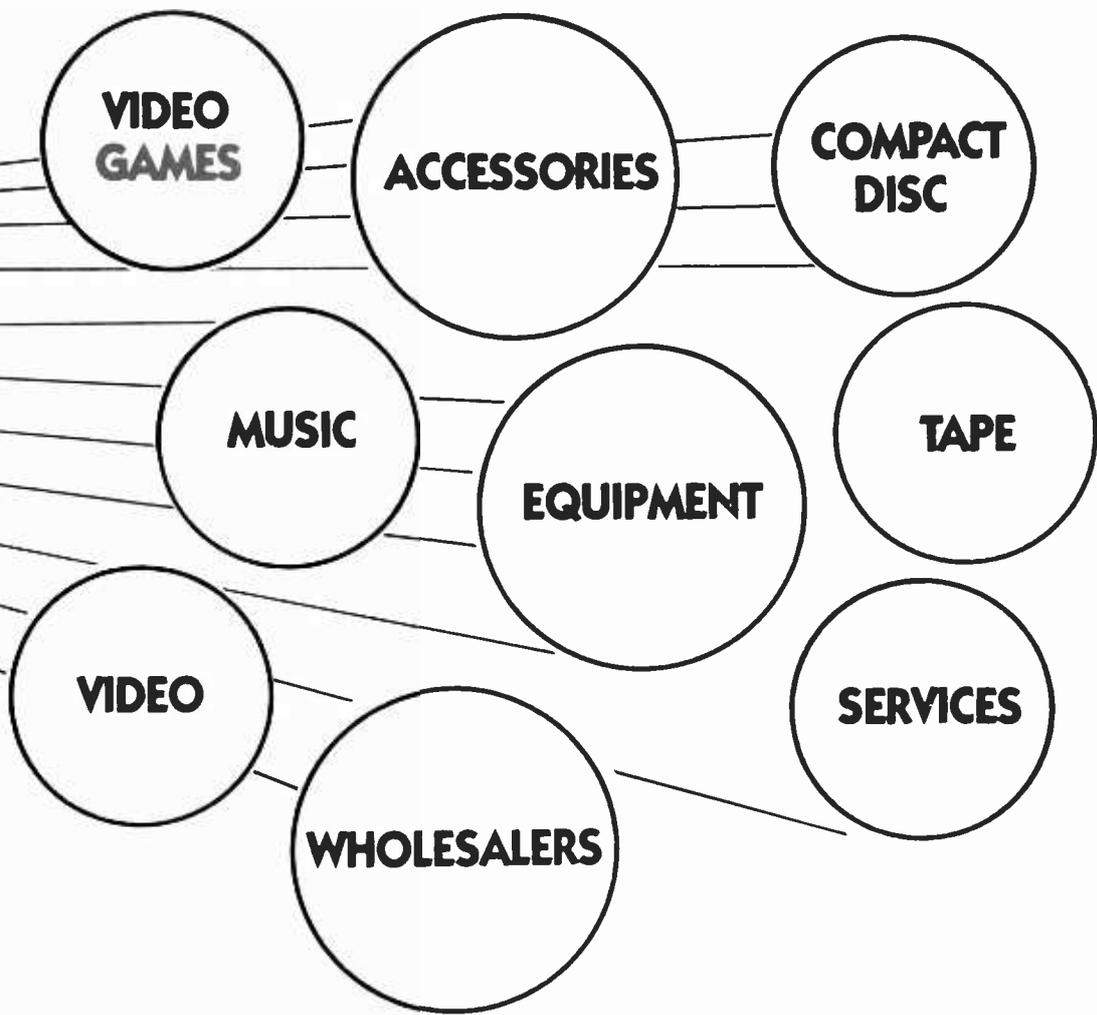
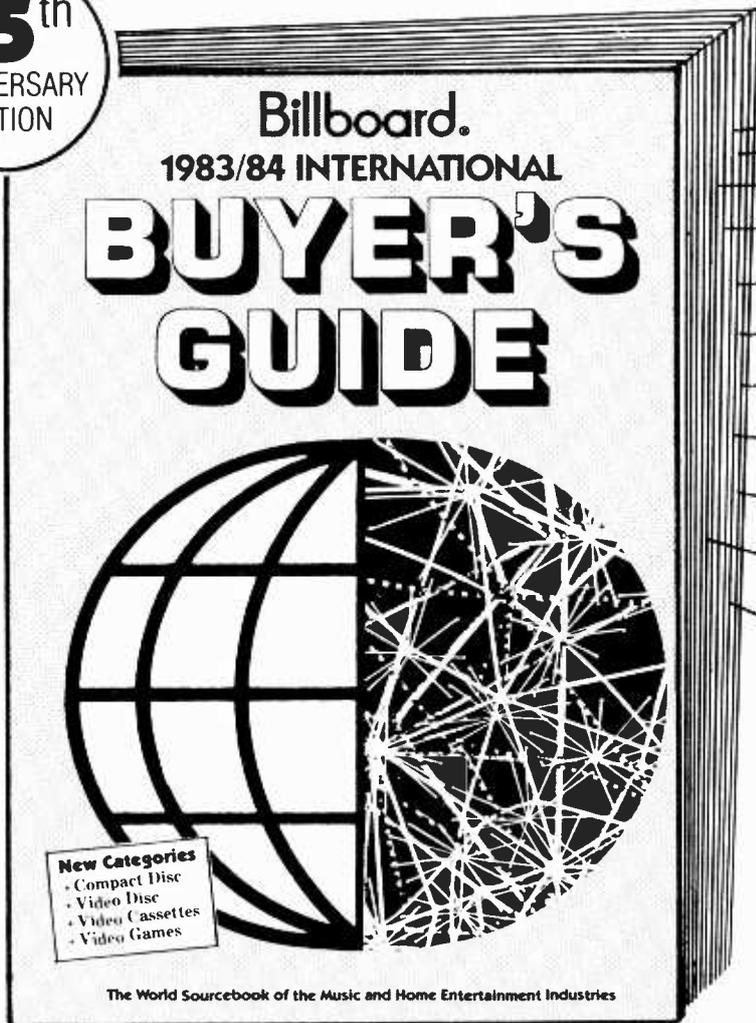
SALES

RENTAL

SALES				RENTAL			
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	4	48 HOURS Paramount Pictures, Paramount Home Video 1139	1	1	4	48 HOURS Paramount Pictures, Paramount Home Video 1139
2	2	62	JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042	2	4	6	SOPHIE'S CHOICE CBS-Fox Video 9076
3	4	22	AN OFFICER AND A GENTLEMAN ▲ Paramount Pictures, Paramount Home Video 1467	3	2	11	FIRST BLOOD Thorn/EMI 1573
4	3	4	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309	4	3	4	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309
5	7	12	AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489	5	5	7	THE TOY RCA/Columbia Pictures, Home Video 10538
6	8	5	FRANCES Thorn/EMI 1621	6	21	2	THE VERDICT CBS-Fox Video 1188
7	11	5	ALICE IN WONDERLAND Walt Disney Home Video 36	7	6	6	FRANCES Thorn/EMI 1621
8	5	8	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433	8	10	8	MY FAVORITE YEAR MGM/UA Home Video 800188
9	NEW ENTRY		THE VERDICT CBS-Fox Video 1188	9	NEW ENTRY		MAD MAX Vestron V-4030
10	28	2	MAD MAX Vestron V-4030	10	8	8	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433
11	6	20	BLADE RUNNER ▲ Embassy Home Entertainment 1380	11	7	9	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265
12	12	9	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265	12	13	4	THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015
13	10	11	FIRST BLOOD ● Thorn/EMI 1573	13	9	22	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467
14	23	8	AIRPLANE! ▲ Paramount Pictures, Paramount Home Video 1305	14	11	10	AIRPLANE II—THE SEQUEL Paramount Pictures, Paramount Home Video 1489
15	9	6	SOPHIE'S CHOICE CBS-Fox Video 9076	15	16	22	ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181
16	19	7	THE TOY RCA/Columbia Pictures, Home Video 10538	16	15	5	KISS ME GOODBYE CBS-Fox Video 1217
17	15	11	GREASE ● Paramount Pictures, Paramount Home Video 1108	17	19	5	I, THE JURY CBS-Fox Video 1186
18	14	35	STAR TREK II—THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180	18	12	9	LOVESICK Warner Brothers Pictures, Warner Home Video 20011
19	NEW ENTRY		PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255	19	17	9	TIMERIDER Pacific Arts, Video Records; MCA Distributing Corp. 528
20	NEW ENTRY		WINNIE THE POOH Walt Disney Home Video 025	20	NEW ENTRY		THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221
21	17	2	CLASS OF '84 Vestron V-5022	21	14	12	JANE FONDA'S WORKOUT Karl Video Corporation 042
22	NEW ENTRY		DURAN DURAN Thorn/EMI TVD 1646	22	20	8	STILL OF THE NIGHT CBS-Fox Video 4711
23	NEW ENTRY		SAVANNAH SMILES Embassy Home Entertainment 2058	23	18	20	BLADE RUNNER ▲ Embassy Home Entertainment 1380
24	16	14	PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202	24	22	17	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
25	20	8	MY FAVORITE YEAR MGM/UA Home Video 800188	25	29	2	SAVANNAH SMILES Embassy Home Entertainment 2058
26	NEW ENTRY		SATURDAY NIGHT FEVER Paramount Pictures, Paramount Home Video. 1307 A. 1113A	26	26	9	VIDEODROME Universal City Studios Inc., MCA Distributing Corp. 71013
27	21	9	LOVESICK Warner Brothers Pictures, Warner Home Video 20011	27	28	25	NIGHT SHIFT The Ladd Co., Warner Home Video 20006
28	NEW ENTRY		THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221	28	25	26	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149
29	13	6	STAR WARS CBS-Fox Video 1130	29	27	2	PSYCHO Universal City Studios Inc., MCA Distributing Corp. 55001
30	27	3	THIS ISLAND EARTH Universal City Studios, Inc. MCA Distributing Corp. 55076	30	30	31	ROCKY III ● (ITA) CBS-Fox Video 4708
31	38	23	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338	31	NEW ENTRY		PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6355
32	25	10	STAR TREK: THE MOTION PICTURE ▲ Paramount Pictures, Paramount Home Video 8858	32	23	29	POLTERGEIST ▲ MGM/UA Home Video 800165
33	34	29	POLTERGEIST ▲ (ITA) MGM/UA Home Video 800165	33	24	7	CLASS OF '84 Vestron V-5022
34	31	3	JASON AND THE ARGONAUTS RCA/Columbia Pictures Home Video 10346	34	36	19	MONSIGNOR CBS-Fox Video 1108
35	29	22	ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181	35	32	2	NATIONAL LAMPOON'S CLASS REUNION Vestron V-5021
36	26	9	LET'S SPEND THE NIGHT TOGETHER Embassy Home Entertainment 1231	36	34	4	STAR WARS CBS-Fox Video 1130
37	24	12	JACKI SORENSON'S AEROBIC DANCING MCA Distributing Corp. 55090	37	33	15	THE SECRET OF NIMH MGM/UA Home Video 800211
38	18	4	I THE JURY CBS-Fox Video 1186	38	35	26	FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015
39	22	31	ROCKY III ● (ITA) CBS-Fox Video 4708	39	38	10	THUNDERBALL CBS-Fox Video 4611
40	35	38	THE COMPLEAT BEATLES ● MGM/UA Home Video 700155	40	37	13	PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202

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Fast Forward

Continued from page 27
are reported in use, with sales of some 40,000 a month.

Sievey so far seems to have only brought music and computer-generated video together in the very simplest of ways. He has been asked by EMI Records to devise new game tracks to be put on the computer side of some 12 more music/computer releases by other artists.

We're in no position to second-guess EMI's marketing strategy. But there is a lot that can be done by just concentrating on providing creative computer graphics mixed in to accompany and enhance a pop music performance as either a super- or a sub-audible synchronized computer data track for video display that would not interfere in any way with the audio-only playback enjoyment of the vocal and instrumental performances.

Without a computer connection, both sides of the record can be purchased for enjoyment as audio-only performances in their own right. With a computer connection and using, for example, a large screen color tv projection, a creative visual artist employing a full arsenal of computer-generated colors and effects could easily turn the music into a psychedelic experience. Sinclair's 1K memory ZX-81 is a start. The 16K ZX-Spectrum is better.

We have used the term "video" because the computer's output is displayed on a regular tv set. But we're talking here about a video that is generated by a stream of digital pulses and not as the end result of a film or videotape production of the kind produced for MTV and similar uses by the labels.

The former represents a very narrow bandwidth data stream for which there is plenty of "room" on today's 33/45 records. The latter represents a broad-band signal for which there's no room on today's 33/45 record technology and which must use videotape or videodisk at a

much higher retail cost.

EMI U.K. has been able to sell its first music/computer pop video single at a list price of about \$2.20 for use on a "computer video player" costing one-quarter or less the price of a VCR.

Some kind of an interface is re-

quired to convert the digital data received from the record for use by the computer. In the case of the T-S 1000, this capability is built in and is accessible by an audio jack.

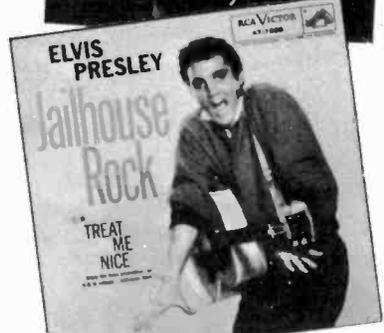
As yet, we know of no specific plans to produce and market music/computer records in the U.S. for use

with the T-S 1000 or any other computer. But it seems like a natural, and we should expect to see it here before too long.

The opportunities to bring together the worlds of records and computers, still generally separate, are endless. The real bottom line is

the opportunity to keep up with today's record buyers who are marching into the video age—with or without us.

(Ken Winslow is publisher of the *Videoplay Report*, a newsletter analyzing developments in video hardware and software.)



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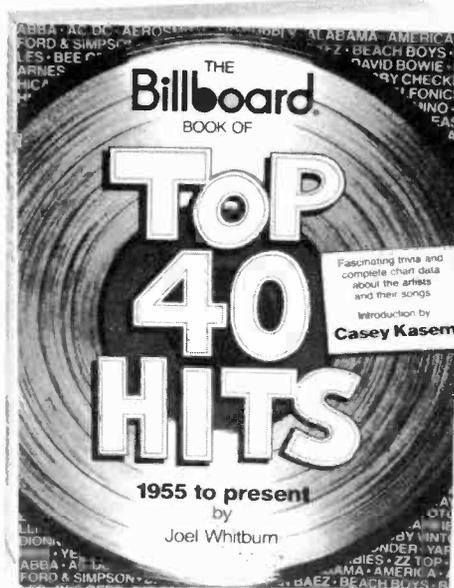
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Music Monitor

• Video Drift: "Drifting" by Sheila Walsh & Cliff Richard was captured on video by Keith Macmillan of KEEFCO in London, for DJM Records. Cliff Richard co-produced the audio.

• Video Violin: Kat Thomas has completed a self-produced video, "Video Violin," with Videolife in New York. The classically trained violinist combines rock and classical music with video game special effects.

• Who, What?: The USA Cable Network launches a "Test Your Who IQ" contest next Monday (25), with winners to be announced on "Radio 1990" in August. Questions will air on that program, as well as on "USA Hot Spots" and "Night Flight" July 25-30. Prizes include Who tour jackets and videocassettes.

• Third Dimension: Nazareth and Franke & the Knockouts appear in the Bob Yde Productions television special "Video Concert One," taped in 3D video. Yde, the show's executive producer and co-director, based in Honolulu, explains that the show will be distributed by his company's marketing organization, based in Atlanta.

• Screen Dreams: Martin Briley's "Put Your Hands To The Screen" was produced by Simon Fields and directed by Don Letts for Limelight. Additional projects by the company have been for Carlene Carter and Toto.

Pro Equipment & Services



SIXTEEN DUET—Producer Narada Michael Walden, center, takes artists Kathy Sledge, left, and Stacy Lattisaw through their paces in preparation for his production of a duet by the two singers for Lattisaw's Cotillion LP "Sixteen." The title of the tune, recorded at Room 10 Recording in Washington, D.C., is "What's So Hot About Bad Boys."

Systems Shown At Midwest Exchange

By MOIRA McCORMICK

CHICAGO—Registrants at the 1983 Midwest Music Exchange, held here June 24-26 at the Bismarck Hotel, were able to glimpse the latest in pro equipment from a variety of manufacturers normally unavailable for public viewing.

Courtesy of AVC Systems, a professional audio systems house with branches in Minneapolis and Chicago, 14 of the firm's more than 120-plus represented lines exhibited their newest equipment throughout the three-day music industry symposium.

AVC, which also sponsored the industry banquet June 26 which featured guest speaker Clive Davis, invested heavily in this year's MMX in order to increase its visibility in the Midwest market, according to president Doug Ordon. The eight-year-old company, founded in Minneapolis by Ordon and partner Jon Bormann, expanded to Chicago in 1981.

"Through the MMX, we wanted to let people know what we're about," says Ordon. "It's a chance to get a lot of people together and concentrate on making the music business happen in the Midwest. Major studio owners and regular guitar pickers are rubbing shoulders and conversing one on one. We're trying to bring the new technical developments to them so they'll be aware of the leading edge."

New equipment showcased by AVC at the Exchange included DBX's Soft Touch synchronizer controller and 700 Digital Processor, Lexicon's \$4,800 digital reverb Model 200, Harrison's MR4 console and tv consoles, AKG's tube microphone, Beyer's headphones, JBL's computerized design package with IBM personal computer interface, and Otari's medium-priced recorder.

In addition, Mic Mix was showing its new processing equipment for

spring reverbs, Ramsa's latest console was on display, Soundcraft's new 1600 and 200 consoles were shown, Studio Technologies' recently developed small plate was exhibited, 3M Scotch showed its tape line Tascam displayed its 8516 XLR interface, and UREI unveiled its new process equipment.

Ordon says he feels AVC added a new dimension to the Midwest Music Exchange this year with its technical emphasis. "We were not trying to distract from the academic and creative aspects of the MMX," he says. "We view the systems and equipment approach as a creative complement."

Baldwin Introduces Computerized Piano

CINCINNATI—The Baldwin Piano & Organ Co. has developed a computerized piano that the firm says allows anyone to produce professional piano music at the touch of a button. The unit, designated PianoPro, was introduced at the recent NAMM show.

The unit looks and sounds like a traditional piano, and has the keys of a piano, but is computer-controlled internally. According to Ken Edgington, product development manager for the Baldwin Piano Co., the unit is designed for use by busy adults who do not have the time for piano lessons or for hours of practice.

The unit costs about the same as a conventional piano. According to Edgington, some of the digital and analog computer technology used in modern organs has also been adapted for use in this system. PianoPro will become commercially available this fall and winter at Baldwin dealers across the country.

Bay Area Studios On Upswing Video Playing Key Role In Turnaround; Digital On Hold

This is the first of a two-part series on the state of the recording studio business in the San Francisco area. The conclusion will appear in next week's issue.

By JACK McDONOUGH

SAN FRANCISCO — Recording studios in the San Francisco Bay Area are finally experiencing a turnaround from the economic hard times of six to 12 months ago.

Indications are that the rise in the popularity of video is playing a significant role in aiding this upswing. Many studio operators have already installed video gear or are planning to do so before the end of the year.

On the other hand, there is a continuing hold on digital, until sampling rates are improved. This attitude prevails in spite of general acknowledgement that the consumer end of digital will take off strongly within the year.

Nonetheless, the overall picture is colored by a number of local variables. Most notable are the continuing importance and influence of traditionally hyperactive small labels and independent project developer, the continuing emergence of San Francisco as a general media and advertising center, and its predominance in the computer field.

Steve Hart, operator of the 16-track Corasound in San Rafael, says, "The Bay Area is becoming increasingly big in media of all sorts. Film and video people will create enough work to trickle down to many of the studios."

One of the better indications of the emerging mix of making records and doing ad and video work is the fact that of 42 Clio awards given this year for national television spots, six were copied by a San Francisco ad agency—despite the fact that only 2% of all national tv ads originate here. While much of the production work for these ads was done in Los Angeles, studios such as Coast, King & Krause and Remal can thrive on ad work alone. Others, such as Russian Hill Recording in the city and Tres Virgos in San Rafael, can generate large amounts of ad work to supplement album and singles recording. Says Bob Shotland of Russian Hill, "We've done national spots for McDonald's, IBM, Levis and Chevrolet, to name a few." In addition, Russian Hill has, over the past eight months, hosted work on about six major feature film and television movie projects since creating a new room for film-to-tape transfer, dialog and video post-production.

Music Annex in Palo Alto, in the heart of Silicon Valley, is completing work on a 3,000 square foot video sound stage while at the same time scoring with industrial media projects from local high-tech firms. David Porter of the Annex notes that his studio has recently worked on audio/visual presentation projects for such corporations as National Semiconductor, Apple, Osborne and Rolm.

Augmenting this boost from the media community is a pickup in independent label and demo work. Pat Gleeson of Different Fur, a studio that was hard hit by the decimation of "all the middle rank artists that were our bread and butter," says that things are looking up again.

"A lot of people are being signed to provisional deals and are coming in for demos," says Gleeson. "The management companies in particu-

lar are starting to spend, and the smaller labels are gearing up again. Our bookings have increased from about 50 hours a week to 85 or 90. A good example would be Eric Jacobsen—a veteran who works with strong local acts—who's been here working with the Silvertones."

Jacobsen has also been working with writer/guitarist Richi Ray at Corasound, where operator Hart reports an observation similar to Gleeson's. "Six months ago," notes Hart, "there was very little investment capital for projects. Since no one was coming up with the backing, the acts are starting to find their own money instead of just waiting." Jerry Jacob of Tres Virgos concurs: "There's a lot of recording being done. Not necessarily records being made, but a lot of recording."

Hart says his worst period was six months ago, when "we had a horrible three-month run, but it's since picked up." Porter indicates a similar experience. "We turned the corner in March," he says, "and April, May and June have been good. July looks shaky, but we're seeing bookings already for the fall."

David Rubinson of the Automatt says, "We went through a few bad months. Six to eight months ago it was real slow, and people were also paying their bills a little slower, but right now we're doing fine." He attributes his turnaround to "some wonderfully loyal clients" like Santana, Frankie Beverly, Narada Michael Walden (a Rubinson manager who has produced such artists as Angela Bofill and Phyllis Hyman at the Automatt), Jefferson Starship and labels like 415, Redwood and Solar.

Rubinson says the Automatt is updating to become a totally Trident/Studer complex. "We are doing extensive redecorating, and are also much closer to bringing in video post-production and convert-

ing one room totally to that. We have the only really sound stage-sized studio in the city, and we can interface it with video capability. However, we won't compete with video production houses. There are already plenty of good people in San Francisco who can do that."

The Plant in Sausalito—known as the Record Plant until this spring, when its final ties to the Los Angeles Record Plant were terminated—is also, according to new manager Paul Broucek, on the way to becoming an all Trident/Studer complex.

The Plant has also been undergoing "retooling in order to better bring the studio to the contemporary market," says Broucek. A ceiling in studio A has been raised, and slats have been installed to make the room tunable. Studio B may also get a ceiling-lift, and Studio C, the smallest room, has been completely redone (with a Neotek III console and 3M M79 24-track recorder) to accommodate Lizard Rock Productions, a partnership between Tim Goodman and ex-Doobie Brothers John McFee and Keith Knudsen.

The Plant has also made an arrangement with veteran engineer/producer Jim Gaines whereby Gaines is designated chief engineer and will bring most of his work to the Plant. He recently finished associate producer's work on upcoming packages by Huey Lewis & the News and Pablo Cruise. Jefferson Starship producer Ron Nevison is now finishing a Grace Slick solo LP at the Plant, and both Dan Fogelberg and Ted Nugent are due in during the summer.

Broucek says the general health of the Plant's business "is better than in some years. I could not put another project in here for the next few months." He says that the Plant is involved in a video post-production venture, but that there are no plans now for digital.

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Studio Track

By ERIN MORRIS

In New York City at A&R Studios, Glenn Kenney producing Nite Fall for Record Breakers International. James Nichols is engineering the project.

Paul Collins & the Beat at the Ranch cutting an EP, with Jon Mathias engineering. The band is producing the project for release on Jem Records. . . . Huw Gower producing the Decos' upcoming EP, with Jerry Thichava behind the board. . . . Dzone in with producer Nicky Moroch finishing a four-song EP for Duo Productions. Wayne Waneski is engineering. Robbie Norris assisted on all three projects.

At Evergreen Recording, Ellen Shipley cutting overdubs for her next release on Capitol. Morrie Brown is producing, with Rob Stevens and Steve Goldman engineering.

Essence III laying tracks at Electric Lady Studios, with Richard Basoff producing and Ed Garcia engineering. John Shivers is seconding for the project. . . . Irene Cara finishing tracks for her upcoming Backstreet LP, with Giorgio Moroder producing and Mike Frondelli engineering. Bruce Buchalter is assisting. . . . Jay Stoval cutting a 12-inch single with producer August Darnell for Ze. Mike Frondelli is engineering, with Michael Abbott assisting. . . . Unknown Stranger cutting tracks with John Luongo producing for Street Stuff. Frondelli is at the board. . . . Larry Levan mixing Gwen Guthrie's 12-inch single for Island. Eddie Garcia is behind the console, with Buchalter assisting.

In Gladwyne, Pa., at Kajem Studios, four singles being cut for Canadian label Musicworks. The artists include the Little Dabs, Russell Dabney, Gypsy Lane and Shirley Jackson. Russell Dabney and Larry Davis are producing the projects, with Mitch Goldfarb engineering. . . . Tracks are being cut for the George Hackett Band and Jonathan Neal. Both projects are produced and engineered by Goldfarb. . . . John Ed-

die & the Front Street Runners cutting EP tracks, with Eddie producing and Goldfarb at the controls. . . . Several projects are being engineered by Joe Alexander, including the Vinnie Gallagher Band, produced by Gallagher, Dashing Young Men, produced by the band, and Sacred Heart, produced by the band.

In Phoenix, Md. at Sheffield Recording Ltd., Doug Miller cutting gospel LP tracks for Gospel, with John Harley producing and Bill Mueller engineering. . . . Zimmerman & Marvin working on an inspirational album, with Dan Marvin arranging, Tim Zimmerman producing and Meuler engineering. . . . the Softones cutting with producer Melvin Miles and engineer Victor Giordano. . . . Private Lives cutting album tracks with John Palumbo producing and Giordano at the board.

Atlantic act Slave cutting at 5th Floor Recording Studio in Cincinnati. Jimmy Douglass is producing the effort, with Gary Platt engineering. Bob Craig and Jerry Studenka are assisting. . . . Platt mixing Adrian Belew's next album release for Island, with Kathi Jo Williams assisting. . . . Bootsy Collins cutting LP tracks with engineer Robin Jenney.

At Hilltop Recording Studio in Madison, Tenn., Pat Boone cutting tracks for a new album release with Billy Linneman producing and Kevin McManus engineering. John Nicholson is assisting.

Recent activity at Bee Jay Studios in Orlando, Fla. includes Axe laying tracks for Atco with Al Nalli producing and Andy De Ganahl engineering, and guitarist Alexis Angel producing tracks for an album with engineer Dana Cornock.

In Los Angeles at Weddington Studios, David Diggs producing Bob Bailey for Light/Triangle Records, Billy Taylor and Christopher Banninger are engineering.

At The Record Plant Studios, Dexys Midnight Runners cutting with producer Pat Griffith. Ricky Delena is engineering, with Bill Fresh as-

sisting. The tracks were cut live at Perkins Palace. . . . Joe Walsh also cutting live tracks at Perkins Palace, with Griffith producing and Fresh engineering. Eddie Delena is assisting on that project. . . . Rick Holton and Ed Freeman producing Natalie Nugent, with Jim Scott engineering and David Bianco seconding.

In San Diego at New World Recording Studio, Four Eyes cutting debut MCA album with producer Dane Conover and engineer Earle Manxey.

Grover Washington Jr. producing his new album for Elektra/Asylum with Peter Humphreys engineering and Barry Craig seconding. . . . Nicole Grant working with producer Patti LaBelle. Stoppe is engineering, with Wisner assisting. . . . The D'Jays producing their next release with Tarsia at the board and Mike Tarsia assisting.

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

Digital Discussed At SPARS Meet

NEW YORK—Members of the Society of Professional Audio Recording Studios (SPARS) attending a regional meeting at Soundworks studio here June 29 were treated to a look at digital technology past and present. Anthony Agnello, vice president of Eventide Clockworks, gave a thumbnail history of digital and discussed his company's new Digital Processor SP 2016.

In "Digital Processing For The '80s," Agnello, who designed the unit, explained the theory behind its operation: "We wanted something the user could get used to quickly, and it was hard to decide what was the best format because of all the different uses possible."

The unit offers three continuous modes for signal processing, including a program mode from which special effects can be selected. Up to 64 different effects are possible, and they can be given names, rather than just numbers, by the user.

Agnello explained, "The first digital products appeared 10 years ago; the field actually began in 1971 with the development of the IC. The IC could be used for short-term audio memory, and the digital delay line was developed. From there came signal processing devices and digital reverbs."

"The best way to represent information is by taking a signal and quantizing it—converting it into numbers. Once that's done, it's difficult to pollute that number, unless there's a catastrophe failure." That theory is the basis for digital recording, and Agnello gave specific examples of the advantages of the latest recording techniques. LAURA FOTI



Photo by Estelle Lazarus

GOLDEN REEL—Paul Chandler of Ampex, left, presents his firm's Golden Reel Award to Michael Ewasko, chief engineer, Ken Tracht, assistant engineer, and Eddie Korvin, president of Blue Rock Studio, New York. The trio was cited for their work on Joe Jackson's A&M album "Night & Day."

Firm Offering Insurance Geared To Studios' Needs

NEW YORK—A comprehensive insurance package, tailored specifically to the needs of audio and video recording studio operators, has been developed by A. Matarasso & Co., a New York insurance underwriting firm headed by Henri van Dam.

According to van Dam, the coverage his firm offers goes beyond the protection offered by conventional insurance policies that offer financial insulation against property damage caused by fire, flood and theft. "Our package includes provisions which cover the loss of recorded tapes which may be lost, stolen or destroyed," he says. Other features of the policy include:

- Coverage for equipment that is insured on a replacement basis.
- Business interruption insurance especially designed to cover net profit, continuing expenses, and sal-

aries which would have been earned had there been no interruption in business activity.

• Bailee coverage for recorded material.

On coverage for equipment insured on a replacement basis, van Dam explains that if the equipment is not worth replacing because it has been rendered outmoded by modern technology, then coverage can be written to pay for upgraded equipment.

He also explains that recording studios require additional protection against loss of income which occurs when the facility becomes untenable. It is for this reason that his firm devised the business interruption coverage.

Van Dam says he feels that his new program fits the needs of the professional recording industry.

FROM VALLEY PEOPLE

New Multi-Function Signal Processor

NASHVILLE—Valley People Inc. has developed a new multi-function signal processor that succeeds the firm's 410/420 series Dyna-Mite and Dyna-Mic systems.

According to Norman Baker, president of Valley People, the new model 430 unit consists of two channels of the Dyna-Mite signal processor. He says that each channel is individually capable of performing limiting, expanding, noise-gating, keying, FM limiting, de-essing and voice-over. Both channels can be coupled for stereo operation.

Valley People has included its Linear Integration Detector into each Dyna-Mite channel of the new processor. According to Baker, this

has resulted in flatter VU meter readings in the limiting mode than has been achieved by devices using Peak or RMS detecting functions.

Baker continues, "As a limiter, the unit also offers threshold/output coupling to maintain a predetermined output level, regardless of the amount of limiting. An Anticipatory Release Computer ensures short release times without excess pumping and modulation distortion."

Also available is a model 431, which features a combination of Dyna-Mite and Dyna-Mic channels, and a model 432, featuring two channels of Dyna-Mic. According to Baker, the Dyna-Mic employs modified Trans-Amp transformerless pre-amplifier technology.

He adds, "Each of the Dyna-Mic's two independent preamplifier sections will accept a variety of input sources, including microphones, musical instruments, semi-pro outputs and line levels. Mixing controls and front panel switches allow complete routing freedom." The single output of each Dyna-Mic is said to provide optimum level interfacing to feed line level gear, musical instrument amplifiers and audio sections of video equipment and semi-pro gear.

All models may be ordered with optional front panel jack which allows the user ready access to the inputs, external inputs, outputs, patch points, and control/meter functions, by means of a patch cord at the rear of the panel.

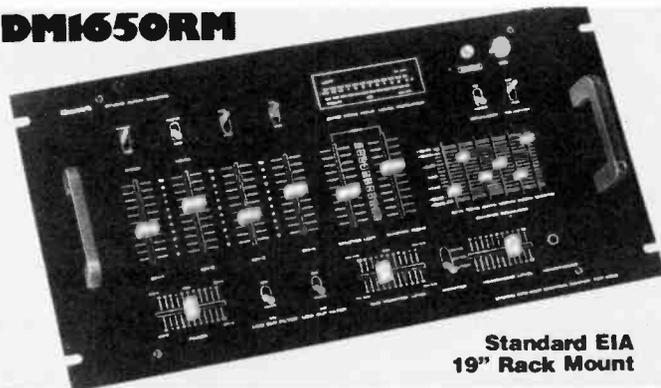
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(Continued on page 36)

JULY 23, 1983, BILLBOARD

PDs Rap About 'Rhythm Radio'

NEW YORK—The "rhythm radio" panel at the recent New Music Seminar was a hodgepodge of opinions, views and observations that, while lacking a central theme, gave an overview of the attitudes shaping programming at stations falling under the ever widening banner of "black, urban, new music and rhythm radio."

For example, the question "What is new music?" raised by moderator Jerry Boulding, program director of WCHB Detroit, elicited a variety of responses. Barry Richards of New Orleans' WAIL at his station said that it meant "everything from neckbone pork chop music to the slicker urban sounds. In New Orleans they like things like Midnight Star's 'Freakazoid,' much of the music Tommy Boy Records releases, gangster rock such as Run-DMC's 'It's Like That,' and ballads."

Sonny Joe White, program director of Boston's WXKS, said a good example of the new music he has played recently at his station is Kajaogoo's "Too Shy," the "homogenized sound" of which pleased his audience. White said he felt he had to "play it pretty safe in Boston," but he added that Bananarama, another new music group, has "created a lot of excitement" among his listeners with its mix of black and new wave sounds.

In answer to the same question, Larry Jones, program director of Memphis' WHRK, said simply, "New music is anything new that works for my audience." Jones cited many "so-called New York records" as new music that did well in his "neckbone music market."

Barry Mayo, program director of New York's WRKS, said the new

music handle didn't really matter in his programming mix, since "I'm looking for a sound and it doesn't matter what color the performer is or their musical philosophy. I go with heavier sounding r&b records no matter who cut them." When asked why, after some resistance, he had made rap records an important part of his programming mix, Mayo said, "I wanted to get ratings."

Describing his station as "a black radio station, not urban contemporary," Joe Tamburro, program director of Philadelphia's WDAS-FM, used the question about new music to predict the future of black/urban programming. "It is evolving into a

new kind of top 40," he said. "Radio in general will turn back to the old way, back to high energy music with more hype and more contests. The music today recalls the era before everybody got mellow in the 1970s, and radio formats will respond to that change."

Tamburro added that he felt it was important for radio "to be open to new acts. We can't wait for Stevie Wonder to put out a new album or for Earth, Wind & Fire to make the music they're capable of again. We have to be ready to play 'I.O.U.' by Freeze or New Edition's 'Candy Girl.' They may not make another hit, but for now their music is hot."

Summer Festival Returns To Robin Hood Dell East

PHILADELPHIA — Despite budget cuts and the temporary transfer of \$200,000 that would have shut down the entire season if not returned in time, the Summer Festival of Stars has been returned to the alfresco Robin Hood Dell East in Fairmount Park by the city's Department of Recreation. Offering an eight-week concert schedule geared toward the black community, with top singers and musicians in the spotlight, the 1983 season opened July 6 with Angela Boffill and Arthur Prysock as the first of 23 events.

Robin Hood Dell East seats 10,000 under the stars on benches and surrounding lawns. The Festival of Stars will run through Aug. 24, with performances at 8 p.m. Headliners include Bobby "Blue" Bland, Albert King and Esther Satterfield (July 11); Chaka Khan and Donald

Byrd (July 18); Peabo Bryson and Better Days (July 20); the Duke Ellington Orchestra directed by Mercer Ellington with Phyllis Hyman (July 27); Melba Moore and David Simmons (Aug. 1); Jerry Butler and War (Aug. 10); and Roy Ayers, Jean Carn and Lonnie Smith (Aug. 15).

In addition to the concerts of popular music, blues and jazz, there will be three nights of gospel concerts; Opera Ebony's "A Salute To Broadway"; and a performance by the black-oriented Philadelphia Dance Company. Several nights have been set aside for various ethnic festivals, including African-American (July 22) and Caribbean (Aug. 12). Concerts will be rescheduled to the next night in the event of rain. Tickets for general admission to the lawn areas are \$1; reserved bench seats are \$2, \$3 and \$5; front-line box seats are \$10.

The Rhythm & The Blues

New Chapter In The Motown Story

By NELSON GEORGE

In this, its 25th anniversary year, Motown Records has taken up a considerable amount of space in this column, and rightfully so. Motown holds a unique place in American cultural history. A look back at old copies of Billboard's charts, or a perusal of the number of Motown songs being re-recorded today, shows that Motown is, indeed, part of the fabric of pop music. But there is another aspect of the Motown story, called to mind by the company's shift from independent distribution to MCA.



As much as Motown meant success in dollars and cents, it has also had a mythic life that has made it a symbol of achievement and power. This writer has rarely interviewed a major figure in black business, not just the record business, who has not been seduced by the dream of building a company with the impact in its field Motown has had in its. In the record business, the Motown myth hovers, like a friendly ghost—or, for some, a nightmare that encourages and challenges black music entrepreneurs from Dick Griffey and Lonnie Simmons to Tom Silverman and Arthur Baker. The desire to emulate, match, or even surpass Berry Gordy's company is strong.

But some of the sport has been taken out of chasing the myth by Motown deal with MCA. That is not to say it wasn't good business for Motown's deal with MCA. That is not to enhance the company's cash flow and make Motown a viable force in film and television production, we say (if you'll pardon the anachronism) right on! But a central part of the myth was that Motown was built without "the man"—that is, the major labels. That is admittedly a simplistic view of things and not totally correct. Myths, however, have a life of their own, and the image of Berry Gordy and his employees battling the majors on even terms, at least during the 1960s and early 1970s, is romantic and inspiring in an era when corporations seem to own virtually everything.

Motown's deal with MCA not only dispels that myth but effectively ends an era in the record business. Motown was the last large label started in the 1950s to go through independent distribution. At the same time, this move opens the doors for smaller indie labels, many started in the image of Motown, to build stronger ties with distributors who are looking for alternatives. Last week's meeting of the Independent Label Coalition in New York (Billboard, July 16) is a hopeful sign that there are still plenty of folks out there ready, willing and able to chase the same dreams that created Motown.

Short Stuff: If the first single from his upcoming "Cold Blooded" album is any indication, Rick James is going to have another hot summer. The single, which is also the title cut, has a fresh sound for slick Rick, with a looser rhythm and more sophisticated vocal arrangement than we've heard from him. Where the "Throwin' Down" album pretty

(Continued on page 39)

Three Days Of Reggae Set For N.Y. Nightclub

NEW YORK—"Breakdown Babylon Breakdown," a three-day celebration of reggae music and Jamaican culture, is being held in New York July 22-24 at the Plexus nightclub. Sponsored by the International Center for Urban Resources and Black Nile productions, "Breakdown Babylon Breakdown" will feature Alligator Records artists Mutabaruka and Kwame, as well as several local bands. In addition, there will be films shown about Haile Selassie and blacks in Britain, and dances based on reggae rhythms. For more information contact the International Center for Urban Resources, 516 West 25th St., New York, N.Y. 10001; (212) 255-1963.

Billboard®				Survey For Week Ending 7/23/83			
Black LPs				Black LPs			
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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	2	8	THE ISLEY BROTHERS Between The Sheets, T Rock FZ 38674 (Epic) CBS	41	4	4	B.B. KING Blues 'N Jazz, MCA 5413 MCA
2	1	31	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	39	39	21	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: 1 Atlantic 80049 WEA
3	3	10	MTUME Juicy Fruit, Epic FE 38588 CBS	40	30	12	CAMEO Style, Atlanta Artists 811072-1 M-1 (Polygram) POL
4	4	10	GLADYS KNIGHT & THE PIPS Visions Columbia FC 38205 CBS	41	34	9	BRASS CONSTRUCTION Conversations, Capitol ST-12268 CAP
5	5	9	MAZE We Are One, Capitol ST 12262 CAP	42	42	7	VARIOUS ARTISTS 25 #1 Hits From 25 Years, Motown 5308ML2 IND
6	6	5	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744 WEA	43	43	8	D TRAIN Music, Prelude PRL 14109 IND
7	8	17	WHISPERS Love For Love, Solar 60216 (Elektra) WEA	44	46	10	SISTER SLEDGE Bet Cha Say That To All The Girls, Cotillion 90069 1 (Atco) WEA
8	7	12	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram) POL	49	3	3	THOMAS DOLBY The Golden Age Of Wireless, Capitol ST-12271 CAP
9	9	15	JARREAU ● Jarreau, Warner Bros. 23801-1 WEA	51	11	11	EARL KLUGH Low Ride, Capitol ST-12253 CAP
10	10	8	DENIECE WILLIAMS I'm So Proud, Columbia FC 38622 CBS	47	47	4	INDEEP Last Night A D.J. Saved My Life, S.O.N.Y. 1201 (Becket) IND
11	16	16	KASHIF Kashif, Arista AL 9620 RCA	48	40	36	CON FUNK SHUN To The Max, Mercury SRM 1-4067 (Polygram) POL
12	12	11	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) IND	52	5	5	PETER TOSH Mama Africa, EMI-America SO-17095 CAP
13	13	15	EDDY GRANT Killer On The Rampage Portrait/Ice BGR 38554 (Epic) CBS	54	3	3	FINIS HENDERSON Finis, Motown 6036ML IND
14	15	11	LAKESIDE Untouchables, Solar 60204 1 (Elektra) WEA	51	44	20	EARTH, WIND & FIRE ● Powerlight, Columbia TC 38367 CBS
15	11	41	DE BARGE All This Love, Gordy 6012GL (Motown) IND	52	56	3	OLIVER CHEATHAM Saturday Night, MCA 5410 MCA
16	18	36	PRINCE ▲ 1999 Warner Bros. 23720 1 WEA	53	48	4	LEON HAYWOOD It's Me Again, Casablanca 810304-1M1 (PolyGram) POL
17	17	11	JONZUN CREW Lost In Space, Tommy Boy TBLP 1001 IND	54	55	76	Z.Z. HILL Down Home, Malaco MAL 7406 IND
18	14	39	LIONEL RICHIE ▲ Lionel Richie, Motown 5007ML IND	55	65	3	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND
19	19	25	ANGELA BOFFILL Too Tough, Arista AL 9616 RCA	56	50	7	MICHAEL HENDERSON Fickle, Buddha BDS 6004 (Arista) RCA
20	20	5	PHYLLIS HYMAN Goddess Of Love, Arista AL 8 8021 RCA	57	53	36	MARVIN GAYE ▲ Midnight Love, Columbia FC 38197 CBS
21	21	6	DAVID BOWIE Let's Dance, EMI-America SQ-17093 CAP	58	58	36	THE BAR-KAYS Propositions, Mercury SRM 1-4065 (Polygram) POL
22	25	4	THE O'JAYS When Will I See You Again, P.I.R. FZ 38518 (Epic) CBS	59	59	22	THE SYSTEM Sweat, Mirage 90062 1 (Atlantic) WEA
23	22	17	CHAMPAIGN Modern Heart, Columbia FC 38284 CBS	NEW ENTRY	NEW ENTRY	NEW ENTRY	WAR Life Is So Strange, RCA AFL1-4598 RCA
24	24	10	SERGIO MENDES Sergio Mendes, A&M SP 4937 RCA	61	60	41	LUTHER VANDROSS ▲ Forever, For Always, For Love, Epic FE 38235 CBS
25	38	3	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	62	67	7	LITTLE MILTON Age Ain't Nothin' But A Number, MCA 5414 MCA
26	23	11	CHI-LITES Bottoms Up, Larc LR-8103 (MCA) MCA	63	66	7	DIANA ROSS Anthology, Motown 6046ML2 IND
27	57	2	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (PolyGram) POL	64	64	22	DARYL HALL & JOHN OATES ▲ H2O, RCA AFL1-4412 RCA
28	28	20	O'BRYAN You And I, Capitol ST 12256 CAP	65	63	32	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215 WEA
29	29	32	GEORGE CLINTON Computer Games, Capitol ST-12241 CAP	66	62	7	VARIOUS ARTISTS 25 Years Of Grammy Greats, Motown 5309ML IND
30	26	32	Z.Z. HILL The Rhythm & The Blues Malaco 7411 IND	67	45	5	BOB JAMES The Genie, Columbia FC 38678 CBS
31	31	15	FATBACK Is This The Future?, Spring SP-1-6738 (Polygram) POL	68	NEW ENTRY	NEW ENTRY	BOBBY BLAND Tell Mr. Bland, MCA 5425 MCA
32	32	4	STARPOINT It's So Delicious Boardwalk NB 33266-1 IND	69	68	15	JOE SAMPLE The Hunter, MCA 5397 MCA
33	33	6	BOB MARLEY & THE WAILERS Confrontation Island 90085 1 (Atco) WEA	70	65	3	PATTI AUSTIN In My Life, CTI 9009 IND
34	35	38	JANET JACKSON Janet Jackson, A&M SP 4907 RCA	71	71	18	THE TEMPTATIONS Surface Thrills, Gordy 6032GL (Motown) IND
35	36	20	CULTURE CLUB Kissing To Be Clever, Virgin/Epic ARE 38398 CBS	72	69	7	COMMODORES Anthology, Motown 6044ML2 IND
36	27	13	DENISE LASALLE A Lady In The Street, Malaco 7412 IND	73	72	24	DAZZ BAND On The One, Motown 6031ML IND
37	37	16	NONA HENDRYX Nona RCA AFL1-4565 RCA	74	73	18	TYRONE (TYSTICK) BRUNSON Sticky Situation, Believe In A Dream FZ 38140 (Epic) CBS
				75	70	9	FONZI THORNTON The Leader, RCA AFL1 4433 RCA

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

16	20	7	7-29608	★	54	6	JUICY FRUIT—Mtume (J. Mtume), J. Mtume; Epic 34-03578	84	85	3	JOHNNY B. GOODE—Peter Tosh (Chris Kimsey, Peter Tosh), C. Berry; EMI-America 8159
17	17	14	CUTS LIKE A KNIFE—Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A&M 2553	★	71	2	PROMISES, PROMISES—Naked Eyes (Tony Mansfield), P. Bryne, R. Fisher; EMI-America 8170	★	90	2	DON'T CHANGE—Inxs (Mark Opitz), Inxs; Atco 7-99874
18	24	9	ALL THIS LOVE—Debarge (Iris Gordy, Eldra Debarge), E. Debarge; Gordy 1660 (Motown)	★	33	22	BEAT IT—Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	★	73	22	LITTLE RED CORVETTE—Prince (Prince); Warner Bros. 7-29746
19	21	7	(KEEP FEELING) FASCINATION—The Human League (Martin Rushent, Human League), Oakley, Callis; A&M 2547	★	49	11	HOW DO YOU KEEP THE MUSIC PLAYING—James Ingram with Patti Austin (Quincy Jones, Johnny Mandel), M. Legrand, A.&M. Bergman; Qwest 7-29618 (Warner Bros.)	★	NEW ENTRY	NEW ENTRY	LADY LOVE ME—George Benson (Arif Mardin), D. Paich, J.N. Howard; Warner Bros. 7-29563
20	25	4	HOT GIRLS IN LOVE—Loverboy (Bruce Fairbairn, Paul Dean), P. Dean, B. Fairbairn; Columbia 38-03941	★	55	10	WHITE WEDDING—Billy Idol (Keith Forsey), B. Idol; Chrysalis 4-42697	★	NEW ENTRY	NEW ENTRY	SHINY SHINY—Haysi Fantasy (Clive Langer, Alan Winstanley), Caplin, Garner, Healy; RCA 13534
21	12	12	IT'S A MISTAKE—Men At Work (Peter McLean), C. Hay; Columbia 38-03959	★	61	6	STAND BY—Roman Holiday (Peter Collins), S. Lambert, R. Lambert; Jive/Arista 1-9036	★	95	2	WHEN YOU WERE MINE—Mitch Ryder (Little Bastard), Prince; Riva 213 (PolyGram)
22	29	7	I'M STILL STANDING—Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29639 (Warner Bros.)	★	37	20	TO REMIND ME—Naked Eyes (Tony Mansfield), B. Bacharach, H. David; EMI-America 8155	★	NEW ENTRY	NEW ENTRY	RADIO FREE EUROPE—R.E.M. (Mitch Easter, Don Dixon), Berry, Buck, Mills, Stipe; I.R.S. 9916 (A&M)
23	10	15	ROCK OF AGES—Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 812604-7 (PolyGram)	★	47	17	TRY AGAIN—Champaign (G. Massenburg), D. Walden, R. Maffit, M. Day; Columbia 38-03563	★	65	12	WE TWO—Little River Band (Little River Band, Ernie Rose), G. Goble; Capitol 5231
24	28	9	TIME—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34-03796	★	52	7	AFFAIR OF THE HEART—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497	★	83	4	SHY BOY—Bananarama (Tony Swain, Steve Jolley), T. Swain, S. Jolley; London 810-112-7 (PolyGram)
25	27	6	SAVED BY ZERO—The Fixx (Rupert Hine), Curmin, Woods, West-Oram, Greenall, Agies; MCA 52213	★	68	6	SPACE AGE WHIZ KID—Joe Walsh (Bill Szymczyk), J. Walsh, J. Vitale; Full Moon/Warner Bros. 7-29611	★	72	16	OVERKILL—Men At Work (Peter McLean), C. Hay; Columbia 38-03795
26	30	5	TAKE ME TO HEART—Quarterflash (John Boylan), M. Ross; Geffen 7-29603 (Warner Bros.)	★	53	8	HOLD ME 'TIL THE MORNIN' COMES—Paul Anka (Denny Diante), P. Anka, D. Foster; Columbia 38-03897	★	86	6	WORDS—F.R. David (Frederick Liebovitz, Jean-Michel Gallois-Montburn), R. Fitoussi; Carrere 101 (PolyGram)
27	31	8	ROCK 'N' ROLL IS KING—ELO (Jeff Lynne), J. Lynne; Jet 4-03964 (Epic)	★	62	4	CHINA—Red Rockers (David Kahne), D. Hill, J. Griffith, J. Singletary; Columbia 38-03786	★	74	16	YOU ARE IN MY SYSTEM—Robert Palmer (Robert Palmer), D. Frank; Island 7-99866 (Atco)
28	18	13	CHINA GIRL—David Bowie (David Bowie, Nile Rodgers), D. Bowie, I. Pop; EMI-America 8165	★	66	4	EWOK CELEBRATION—Meco (Meco Monardo, Lance Quinn, Tony Bongiovi), J. Williams, B. Burt; J. Williams; Arista 1-9045	★	84	13	MY LOVE—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1677
29	35	4	DON'T LET IT END—Styx (Styx), D. DeYoung; A&M 2543	★	70	4	BLAME IT ON LOVE—Smokey Robinson & Barbara Mitchell (George Tobin), D. Deluca, T. Munda; Tania 1684 (Motown)	★	93	10	THAT'S LOVE—Jim Capaldi (Steve Winwood), J. Capaldi; Atlantic 7-89849
30	32	8	I'LL TUMBLE 4 YA—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03912	★	69	4	DO YOU COMPUTE—Donnie Iris (Mark Avsec), Avsec, Ierace; MCA 52230	★	NEW ENTRY	NEW ENTRY	SAVE THE OVERTIME
31	22	13	STOP IN THE NAME OF LOVE—The Hollies (The Hollies, Graham Nash, Stanley Johnson, Paul Bliss), Holland, Dozier, Holland; Atlantic 7-89819	★	75	2	TOTAL ECLIPSE OF THE HEART—Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906	★	77	6	FOR ME—Gladys Knight & The Pips (L.F. Sylvers, III, E. Sylvers), R. Smith, J. Gallo, B. Knight, G. Knight, S.L. Dees; Columbia 38-03761
32	26	11	FAMILY MAN—Daryl Hall & John Oates (Daryl Hall & John Oates), M. Oldfield, T. Cross, R. Fenn, M. Frye, M. Reilly, M. Pert; RCA 13507	★	45	18	LET'S DANCE—David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	★	79	7	BOOGIE DOWN—Jarreau (Jay Graydon), A. Jarreau, M. Omartian; Warner Bros. 7-29624
			WISHING—A Flock Of Seagulls (Mike Howlett), M. Score, A. Score, F. Maudsley, P. Reynolds; Jive/Arista 2006	★	36	9	ROLL ME AWAY—Bob Seger And The Bullet Band (Jimmy Iovine), B. Seger; Capitol 5235	★			SOLID ROCK—Goanna (Trevor Lucas), S. Howard; Atco 7-99895

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Country

Rate Hikes For Demos Blasted Nashville Publishers, Studios Say Union Move Has Hurt

By KIP KIRBY

NASHVILLE—National demo rate increases effected late last year by the American Federation of Musicians may be having a particularly adverse impact on this publishing/recording center. Hardest hit appear to be independent publishers, some of whom admit they are not cutting back on sessions or looking for ways to cut corners on their demo budgets.

The December, 1982 union hike tacked an additional \$8.28 per hour charge onto the demo rate for players, while the leader's fee rose to \$164.67. There is a two-hour minimum imposed by the union for the demo call; since Nashville operates on a three-hour, four-session per day system in most studios, the average per player cost per demo session now runs \$84.84, double that for leader's fee. Single-musician overdub sessions also command leader-rate rates.

Johnny DeGeorge, president of AFM Local 257 in Nashville, says he hasn't checked on his local's demo sessions this year, although last year the volume of demo sessions was up noticeably. "We're not like a retail business; our figures won't show us how to increase our business," he

says. "If the union cuts its scale tomorrow, that's still no guarantee our people will have enough work."

DeGeorge adds, "We haven't noticed any difference (in the number of demo sessions on the books). You've always got some of our own musicians who will work below scale. If a company elects to offer them below-scale prices, there are always some people who will accept. But I don't think the scale is out of reason."

There are those who disagree, however. One of the most outspoken is Don Gant, who runs Old Friends Music. "I think three increases by the union in three years is ridiculous," Gant says. "We're a small business; we can't afford to compete with conglomerates if we're being priced out every step of the way." Gant says he's doing fewer demos and a lot more "writers' tapes," either with piano/guitar tracks or on porta-studio equipment.

At Tree International, Nashville's largest independent publisher, the number of studio musicians booked for demos has been cut from five to four, according to vice president Donna Hilley. Comments Hilley: "Coupled with the BMI and ASCAP advance freeze, the demo scale increase is making it very hard on pub-

lishers. It's getting to the point of being ridiculous."

Even publishing operations backed by corporate budgets say they are feeling the crunch from the union's most recent increase. Warner Bros. Music vice president Tim Wiperman sees "less experimentation and creativity in the studio," along with a general reduction in the number of songs being demoed.

"We're caught, basically, between a rock and a hard place," Wiperman says. "To be competitive in today's pop and country market, you've got to spend the money on your demos—but we can't keep spending the money we used to when costs continue going up."

Wiperman's counter-strategies, like those of many other publishers, include tighter advance screening of material prior to a scheduled demo session, and negotiations with studios for reduced or block-booking rates.

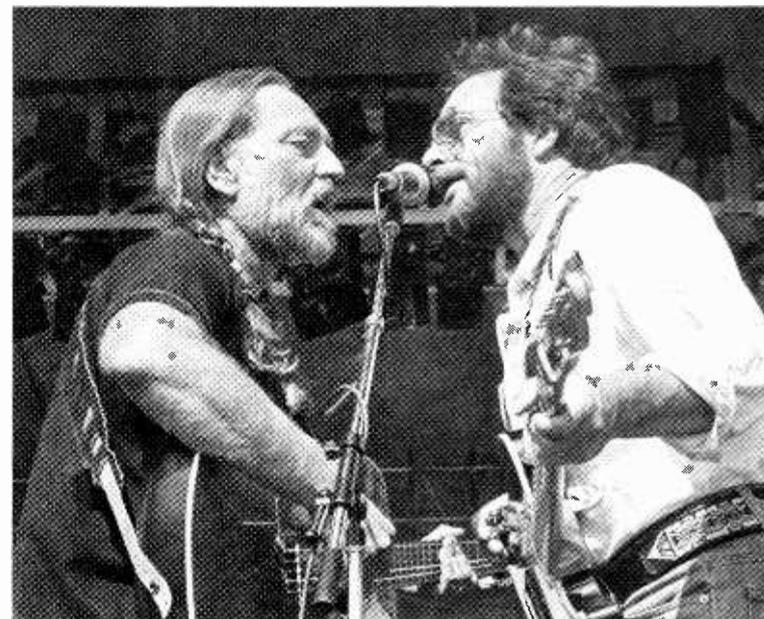
In some cases, writers who are proficient on various instruments are now doing their own overdubbing rather than paying session musicians. Some have bought additional equipment to record demos at home, often relying on small synthesizers rather than studio players for track-sweetening. And these days, many publishers charge back half of their demo costs to their writers to help defray expenses.

Studios in Nashville admit they have noticed a decline in the volume of demo sessions they're booking. One studio executive who believes that the AFM's rate increase could eventually backfire on its members is Jim Williamson, president of the Nashville mainstay Sound Emporium. Williamson suggests that the increased costs will keep new players in the cold, as producers look to the familiar names as a way of holding expenses down. He says he expressed heated opposition to Nashville Local 257 in December; now, he states, the effects of the increase are turning up.

"Most of our business comes from master sessions," he says, "but I've seen a definite loss in the number of people coming in to record just because they feel good about some songs and want to put them on tape. I don't think it made sense for the union to put through so many increases in the midst of the worst years this industry's ever had. In the long run, I'm afraid it's going to cost a lot of musicians work."



STRAIT MAN—Singer George Strait sings his latest country release, "A Fire I Can't Put Out," during a taping of "Hee Haw" in Nashville.



PANCHO AND LEFTY—Willie Nelson joins Merle Haggard onstage at the Fourth of July picnic celebration in Atlanta for a rousing duet of "Reasons To Quit," from their duet LP, "Pancho And Lefty." The Epic album has just been certified gold.

Barbara Mandrell Plans Benefit Show For NSAI

NASHVILLE—Barbara Mandrell is using the occasion of her first Home Box Office special to tie in a benefit honoring the Nashville Songwriters Assn. International. The first evening of Mandrell's scheduled two-night concert taping Aug. 4-5 at the Tennessee Performing Arts Center will be sponsored by BMI as an invitation-only benefit, with tickets tagged at \$50.

The 90-minute HBO production spotlights the live stage show, entitled "The Lady Is A Champ," which Mandrell is headlining this month at the MGM Grand in Las Vegas. It will feature the performer with a cast of dancers, guests and musicians. Appearing on the special with Mandrell will be Bobby Jones & New Life, the Young Blades of Bluegrass and her own band, the Do-Rites. The back-to-back concerts at TPAC will be Mandrell's first Nashville appearances since 1980.

The benefit was unveiled at a press conference held in BMI's

Nashville offices at which Mandrell, vice president Frances Preston and NSAI executive director Maggie Cavender emphasized the industry's long-standing debt to songwriters.

BMI has mailed out 6,000 invitations to industry members for the performance Aug. 4 at TPAC's 2,400-seat Andrew Jackson Hall. The \$50 admission will entitle patrons to a champagne reception after the taping. Tickets for the following evening's show, priced to the general public at \$12.50 and \$15, sold out immediately after going on sale through promoter Lon Varnell.

Cavender says the proceeds from the benefit will be used for the Nashville Songwriters Assn.'s ongoing series of educational weekend workshops in various cities across the country, and to establish scholarships for deserving writers enrolled in contemporary music programs. In March, ASCAP raised approximately \$12,000 for the NSAI from a benefit at Billy Bob's in Fort Worth featuring Charley Pride.

Eight Nations Represented At Awards Gala In Texas

FORT WORTH—Five nights of entertainment will highlight the First International Country & Western Awards Gala, to be held here at Rodeo Park in the Stockyards district July 17-21. The festival will bring together winners of an eight-nation fan-voted competition spotlighting country talent.

Sunday night leads off with Canadian acts Carroll Baker, Family Brown and Len Henry, followed by Truckstop and Tom Astor from Germany. Guest appearances will feature Bobby Bare, Eddy Raven and Connie Francis.

Monday's entertainment will include Johnny Chester, Jewel Blanch and Bullamakanka from Australia, and Holland's Ruud Hermans, Joanie de Boer and Tulsa. Guest appearances will include a performance by Tom Jones.

On Tuesday night, Stu Stevens, Tammy Cline and Colorado will highlight the lineup from Great Britain, followed by Big Tom, Susan McCann and Two's Company from Ireland. Boxcar Willie and the Bellamy Brothers will perform special sets.

Brendan Dugan, Patsy Riggir and

the Gray Bartlett Band headline New Zealand's segment of the festival on Wednesday night, along with Scandinavian acts Bjoro Haaland, Kikki Danielsson and Mats Radberg & Rankarna. Guest appearances will include Gary Morris and Karen Brooks.

On Thursday, the Academy of Country Music will host pioneers of country & western music and the ACM's top new male vocalist of the year, Michael Murphy.

Various American country artists will serve as hosts for every night, and the Warner Bros. comedy team of Pinkard & Bowden will open the shows. Tickets for the concerts—which will offer general admission seating—are priced at \$4, or \$15 for the five-show package. Special rates for hotel accommodations are available by calling the International Country & Western Assn. offices at (817) 625-6101.

For The Record

Ricky Skaggs has had five No. 1 country hits, not four as stated in Chart Fax (Billboard, July 9).

Things Look Good For Local

By EDWARD MORRIS

NASHVILLE—The boom in country music and the advent of the Nashville Network have helped keep Local 257 of the American Federation of Musicians here healthy—even as it endures reverses and criticisms (separate story, this page).

Local president Johnny DeGeorge reports that income from master sessions is up \$105,000 for the first six months of 1983 over the same period last year. Membership is growing, too. At the beginning of 1983, it stood at 3,348, a figure that makes the Nashville local the eighth largest one in the U.S. DeGeorge says that jingle sessions are also increasing.

The problems, according to DeGeorge, are routine ones: discouraging members from working below scale on the sly, encouraging them to pay their dues on time and collecting overdue payments. Additionally, he notes, the fact that Tennessee is a "right to work" state prevents the union from having any clout with nightclub management. To ensure

(Continued on page 47)

NMA Meeting July 27 To Elect New Officers

NASHVILLE—Winners of the recent Nashville Music Assn. board election will attend their first meeting on July 27 at BMI here. At the meeting, a new NMA chairperson and president will be chosen to head the organization, replacing outgoing chairperson Jimmy Bowen of Warner Bros. Records and president Roger Sovine of Tree International.

The following are newly elected NMA board members: Ted Hacker, Creative Artists Management Ltd., in the artists manager/agent category; Thomas Cain, Combine Music, artist/musician; John D. Loudermilk, composer; Anne Hahn, MTSU Film Dept., film/video; Bob Millard, the Nashville Banner, media; Blake Mevis, Pride Music Group, producer/engineer; Charlie Fach, Compleat Entertainment, record company; Dianne Petty, SESAC, affiliated; Eric Ericson of Eric Ericson Advertising and Jimmy King of Martha White Foods, advertising/marketing; Judy Harris, CBS Songs, publisher; Don Butler, Gospel Music Assn. and Charlene

Harb, Tennessee State Univ. and Scarratt College, musical arts/education. Frances Preston of BMI and Randy Talmadge of Elektra/Asylum Music will serve on the board in the at-large division.

The new members will serve with current NMA board officers now serving two-year terms. These include Phil Graham of BMI, affiliated; Robert John Jones, Terrace Music Group, artist manager/agent; Keith Stegall, CBS Songs, artist/musician; Bobby Jones, composer; Joanne Gardner, film/video; Kip Kirby, Billboard, media; Johnny Rosen, Fanta Professional Services, producer/engineer; Karen Scott Conrad, Blendingwell/Sister John Music, publisher; Joe Polidor, PolyGram Records, record company; and David Conrad, Almo/Irving Music, in the at-large division.

Among the business under consideration at the July 27 board meeting will be preparatory plans for the second annual Entertainment Expo, to be held at Municipal Auditorium in November.

Billboard® Hot Country Singles™

Survey For Week Ending 7/23/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer/Publisher/Licensee/Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer/Publisher/Licensee/Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer/Publisher/Licensee/Label & Number (Dist. Label)
1	2	13	PANCHO & LEFTY —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbia, ASCAP; Epic 34-03842	35	38	9	IT AIN'T REAL (IF IT AIN'T YOU) —Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Setser; Irving/Down N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893	68	49	17	FOOL FOR YOUR LOVE —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783
2	3	12	I ALWAYS GET LUCKY WITH YOU —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	36	21	16	I.O.U. —Lee Greenwood (J. Clutchfield) K. Chater, A. Roberts; Vogue (Weik Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	69	64	11	TILL YOU AND YOUR LOVER ARE LOVERS AGAIN —Engelbert Humperdinck (E. Stevens) J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817
3	6	11	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	37	42	6	WALK ON —Karen Brooks (B. Ahern) K. Brooks; Warner-Tamerlane/Babbling Brooks, BMI; Warner Bros. 7-29644	70	74	3	WHY YOU BEEN GONE SO LONG —Jerry Lee Lewis (R. Chaney) M. Newbury; Acuff-Rose, BMI; MCA 52233
4	7	10	HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN) —Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Columbia 38-03899	38	45	4	BREAKIN' DOWN —Waylon Jennings (W. Jennings) J. Rainey; Glenan, BMI; RCA 13543	71	62	5	A PLACE I'VE NEVER BEEN —The Marshall Tucker Band (M. Tucker Band) T. Caldwell; Marshall Tucker, BMI; Warner Brothers 7-29619
5	10	10	I LOVE HER MIND —The Bellamy Brothers (D.&H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645	39	48	5	LET'S GET OVER THEM TOGETHER —Moe Bandy (Featuring Becky Hobbs) (R. Baker) C. Craig, K. Stegall; Screen Gems/EMI/Blackwood, BMI; Columbia 38-03970	72	54	8	A TASTE OF THE WIND —James & Michael Younger (R. Chaney) J. Williams, A.M. Williams; Our Child's, BMI; MCA 52222
6	11	9	LOST IN THE FEELING —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	40	26	11	YOU'RE NOT LEAVIN' HERE TONIGHT —Ed Bruce (T. West) K. Chater, T. Rocco, C. Black; Bibb, ASCAP/Vogue (Weik Music Group), BMI/Chappell, ASCAP; MCA 52210	73	77	3	LADY OF THE EIGHTIES —Jeannie Pruett (H&D Bellamy, W. Haynes) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Audiograph 45-467
7	1	11	THE CLOSER YOU GET —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N' Dixie/Chinnichap, BMI; RCA 13524	41	46	6	TULSA BALLROOM —Dottie West (S. Garrett, S. Dorff) D. Blackwell, J. Durrill; Peso/Wallet, BMI; Liberty 1500	74	NEW ENTRY	NEW ENTRY	BABY I'M YOURS —Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046-SB
8	13	8	LOVE SONG —The Oak Ridge Boys (R. Chaney) S. Runkle; Youngun, BMI; MCA 52224	42	47	6	THE EYES OF A STRANGER —David Willis (B. Mevis) S. Davis; Dick James, BMI; RCA 13541	75	82	3	LOVE DON'T KNOW A LADY (FROM A HONKY TONK GIRL) —Billy Parker & Friends (J. Gibson) M. Lane; Hilki/Merlane, BMI; Soundwaves 4708 (NSD)
9	9	13	I WONDER WHO'S HOLDING MY BABY TONIGHT —The Whites (R. Skaggs) D. Clark, V. Clark, J. Hallerman; Laurel Mountain, Bn., Hall Clement, BMI (c/o Weik Music GP), Ricky Skaggs, BMI; Warner/Curb 7-29659	43	18	15	LOVE IS ON A ROLL —Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Bruised Oranges, ASCAP; MCA 52205	76	83	3	SON OF THE SOUTH/20TH CENTURY FOX —Bill Anderson (B. Anderson, M. Johnson) B. Anderson/B. Anderson, J. Abbott; Stallion/Lowery, BMI; Southern Tracks 1021
10	15	8	LEAVE THEM BOYS ALONE —Hank Williams Jr. (J. Bowen, H. Williams Jr.) D. Dillon, H. Williams Jr., G. Stewart; Tree/Forest Hills/Tanya Tucker, BMI; Warner/Curb 7-29633	44	52	3	NEW LOOKS FROM AN OLD LOVER —B.J. Thomas (P. Drake) G. Thomas, R. Lane; Honey Man/Tree, BMI/Petewood, ASCAP; Cleveland International 38-03985 (CBS)	77	89	2	A LITTLE AT A TIME —Thom Schuyler (D. Malloy) T. Schuyler, L. Byron; Debbave/Briarpatch, BMI; Capitol 5239
11	17	7	YOU'RE GONNA RUIN MY BAD REPUTATION —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	45	63	2	BABY WHAT ABOUT YOU —Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI; Warner Bros. 7-29582	78	88	2	DON'T SEND ME NO ANGELS —Wayne Kemp (D. Walls, W. Kemp) W. Kemp; Tree, BMI; Door Knob 83-200
12	5	12	SNAPSHOT —Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501	46	51	4	SO SAD (TO WATCH GOOD LOVE GO BAD) —Emmylou Harris (B. Ahern) D. Everly; Acuff-Rose, BMI; Warner Bros. 7-29583	79	81	3	KISS ME JUST ONE MORE TIME —Floyd Brown (E. Foster) F. Brown; Drew Mark/Concluded, BMI; Magnum 1002
13	16	10	ATLANTA BURNED AGAIN LAST NIGHT —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe; Chardax, BMI; MDJ 4831	47	28	12	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	80	NEW ENTRY	NEW ENTRY	CHEAP THRILLS —David Allan Coe (B. Sherrill) B. McDill; Hall-Clement/Weik, BMI; Columbia 38-03997
14	20	7	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Staedter; Music City, ASCAP; MCA 52225	48	55	3	HOW COULD I LOVE HER SO MUCH —Johnny Rodriguez (R. Albright) H. Moffatt; Boquillas Canyon/Atlantic, BMI; Epic 34-03972	81	NEW ENTRY	NEW ENTRY	SOMETIMES I GET LUCKY AND FORGET —Gene Watson (R. Reeder, G. Watson) E. Rowell, B. House; Blue Creek/Booth & Watson/On the House, BMI; MCA 52243
15	19	9	WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, D. Thorn, S. Garrett; Peso/Wallet, BMI; Viva 7-29617	49	35	13	EVERYBODY'S DREAM GIRL —Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496	82	50	13	AFTER THE GREAT DEPRESSION —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512
16	22	7	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)	50	73	2	PARADISE TONIGHT —Charly McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land of Music/Blue Texas, BMI; Epic 34-04007	83	NEW ENTRY	NEW ENTRY	EASE THE FEVER —Carrie Syle (A. Cunniff) B. Morrison, B. Zerface, J. Zerface; Southern Nights, ASCAP/Combine, BMI; Friday FR-042683-A
17	4	13	HIGHWAY 40 BLUES —Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Weik GP); Epic 34-03812	51	61	4	HOMEGROWN TOMATOES —Guy Clark (R. Crowell) G. Clark; GSC/April, ASCAP; Warner Bros. 7-29595	84	57	17	STRANGER IN MY HOUSE —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470
18	27	8	WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)	52	65	3	WILD MONTANA SKIES —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562	85	NEW ENTRY	NEW ENTRY	I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME) —Cristy Lane (J. Stroud) C. Howard; Jeffrey's Rainbow, BMI; Liberty P-8-1501
19	23	10	GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE HER —Jerry Reed (R. Hall) J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement, BMI/Bibo/Chappell, ASCAP/Somebody's (Weik Music Group), SESAC; RCA 13527	53	56	6	NO FAIR FALLIN' IN LOVE —Jan Gray (R. Childs) J.S. Sherrill; Sweet Baby, BMI; Jaxex 45-010	86	53	10	EASY ON THE EYE —Larry Gatlin & The Gatlin Brothers Band (J. Clutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03885
20	25	9	PRECIOUS LOVE —The Kendalls (B. Ahern) B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)	54	60	4	IT'LL BE ME —Tom Jones (G. Mills, S. Popovich) J. Clement; Knox, BMI; Mercury 812-631-7	87	NEW ENTRY	NEW ENTRY	JUST GIVE ME ONE MORE NIGHT —Cole Young (J. Morris, F. Green) D. Goodman, C. Young, F. Green; Johnny Morris/Guyasuta-Ensign, BMI/Tinker-Toil, ASCAP; Evergreen EV 1008
21	8	15	THE LOVE SHE FOUND IN ME —Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	55	78	2	WHAT AM I GONNA DO —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	88	NEW ENTRY	NEW ENTRY	DOWNRIGHT BROKE MY HEART —Budd Talbert (W. Mitchell) B. Talbert; Ranger, ASCAP; Ranger RN-702-NSA
22	24	10	OVER YOU —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498	56	36	13	POTENTIAL NEW BOYFRIEND —Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514	89	NEW ENTRY	NEW ENTRY	ONCE IN A BLUE MOON —Hank Thompson (J. Barnhill) M. Rossi; Songmaker, ASCAP; Churchill CR 9-4026
23	29	7	DREAM BABY (HOW LONG MUST I DREAM) —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926	57	59	4	ARE YOU LONESOME TONIGHT —John Schneider & Jill Michaels (T. Scotti) R. Turk, L. Handman; Bourne/Cromwell; Scotti Brothers 4-03945 (CBS)	90	NEW ENTRY	NEW ENTRY	STARS ON THE WATER —Tommy St. John (N. Wilson) R. Crowell; Coolwell/Granite, ASCAP; RCA PB-13561
24	12	15	OH BABY MINE (I GET SO LONELY) —Stalter Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	58	69	3	MY FIRST COUNTRY SONG —Dean Martin (J. Bowen) C. Twitty; Twitty Bird, BMI; Warner Bros. 7-29584	91	66	7	WHAT IF I SAID I LOVE YOU —Marty Robbins (B. Montgomery) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Columbia 38-03927
25	14	14	IN TIMES LIKE THESE —Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206	59	44	9	WE'RE STRANGERS AGAIN —Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram)	92	58	17	YOU CAN'T RUN FROM LOVE —Eddie Rabbit (D. Malloy) E. Rabbit, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29712
26	31	5	GOIN' DOWN HILL —John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585	60	NEW ENTRY	NEW ENTRY	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (D. Malloy) D.E. Williams, M. Stewart; Kelo Herston, BMI; MCA PB-13564	93	75	7	SHE'S READY FOR SOMEONE TO LOVE HER —The Osmond Brothers (J.E. Norman) T. Rocco, J. Gillespie, C. Black; Bibb/Somebody's/Weik Music Group/ASCAP/SESAC/Chappell, ASCAP; Warner/Curb 7-29594
27	32	5	NIGHT GAMES —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542	61	40	12	DON'T YOUR MEMORY EVER SLEEP AT NIGHT —Steve Wariner (T. Collins) S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515	94	71	9	LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU —Loretta Lynn (R. Chaney) P. McManus, G. Dobbins; Music City, ASCAP; MCA 52219
28	33	6	WHY DO I HAVE TO CHOOSE —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	62	86	2	TOO HOT TO SLEEP —Lousie Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567	95	NEW ENTRY	NEW ENTRY	FROZE IN HER LINE OF FIRE —Peter Isaacson (S. Tutt) K. Delaney, E. Butler, T. Lindsay; Scott Tutt, BMI/Mother Tongue, ASCAP; Union Station ST 1002A
29	30	9	THE JOGGER —Bobby Bare (B. Bare) S. Silverstein; Evil Eye, BMI; Columbia 38-03809	63	68	3	UNWED FATHERS —Tammy Wynette (G. Richey) B. Braddock, J. Prine; Tree, BMI/Bruised Orange/Big Ears, ASCAP; Epic 34-03971	96	94	20	IN THE MIDDLE OF THE NIGHT —Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182
30	37	5	I'M ONLY IN IT FOR THE LOVE —John Conlee (B. Logan) D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/Unichappell/Van Hoy, BMI/ASCAP; MCA 52231	64	76	2	WHAT I LEARNED FROM LOVING YOU —Lynn Anderson (M. Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001	97	93	19	THE RIDE —David Allan Coe (B. Sherrill) J.B. Deterline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-03789
31	34	9	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-13552	65	70	5	YOU GOTTA GET TO MY HEART (BEFORE YOU LAY A HAND ON ME) —Paulette Carlson (N. Wilson, T. Brown) B. Arledge, J. McBee; United Artists, ASCAP; RCA 13546	98	92	8	YES —Billy Swan (L. Rogers) D. Robertson, B. Swan; Music City, ASCAP/ Sherman Oaks, BMI; Epic 34-03917
32	39	7	SHOT FULL OF LOVE —Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement, Weik Music Group, BMI; Liberty 1499	66	67	5	INSIDE STORY —Ronnie Rogers (T. West) R. Rogers; Sister John, BMI; Epic 34-03953	99	79	19	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT —Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell; Desert Rose/Ski Slope, BMI; MCA 52191
33	43	4	FLIGHT 309 TO TENNESSEE —Shelly West (S. Garrett, S. Dorff) R. Scott; Peso/Mighty, BMI; Viva 7-29597	67	72	4	I'M IN LOVE ALL OVER AGAIN —Cindy Hurt (J.B. Barnhill) L. Martine, Jr.; Ray Stevens, BMI; Churchill 94013 (MCA)	100	80	4	A NICKEL'S WORTH OF HEAVEN —Brian Collins (A.V. Mittlestadt, B. Collins) B. Collins, R. Ooss; White Mountain/Beef Baron, BMI; Primero 40183
34	41	6	POOR SIDE OF TOWN —Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966	68	72	4					

JULY 23, 1983, BILLBOARD

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

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Billboard® Hot Country LPs™

Survey For Week Ending 7/23/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	3	25	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS	38	35	9	DELIA BELL Delia Bell, Warner Bros. - 23838 WEA
2	1	18	ALABAMA The Closer You Get, RCA AHL 1 4663 RCA	39	45	6	GUS HARDIN Gus Hardin, RCA MHL 1-8603 RCA
3	2	13	RONNIE MILSAP Keyed Up, RCA AHL 1-4670 RCA	40	53	2	DAVID FRIZZELL On My Own Again, Viva 23868 WEA
4	10	10	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC-38562 CBS	41	39	34	CRYSTAL GAYLE True Love, Elektra 60200 WEA
5	7	17	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	42	36	12	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
6	20	20	THE OAK RIDGE BOYS American Made, MCA 5390 MCA	43	43	31	BOXCAR WILLIE Best Of Boxcar Volume I, Main Street ST 73002 (Capitol) CAP
7	5	18	WILLIE NELSON Tougher Than Leather, Columbia QC-38248 CBS	44	46	90	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
8	8	12	GEORGE JONES Shine On, Epic FE 38406 CBS	45	48	8	ED BRUCE You're Not Leaving Here Tonight, MCA 5416 MCA
9	9	17	SHELLY WEST West By West, Warner/Viva 23775 WEA	46	60	2	JOHNNY LEE Hey Bartender, Full Moon/Warner Bros. 23889 WEA
10	13	6	DOLLY PARTON Burlap & Satin, RCA AHL 1-4691 RCA	47	40	96	WILLIE NELSON Greatest Hits, Columbia KC 237542 CBS
11	17	5	SYLVIA Snapshot, RCA AHL 1 4672 RCA	48	44	35	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS
12	14	10	DAVID ALLAN COE Castles In The Sand, Columbia FC 38535 CBS	49	54	2	MERLE HAGGARD & LEONA WILLIAMS Heart To Heart, Mercury 812 183-1 POL
13	11	42	RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS	50	49	144	KENNY ROGERS Greatest Hits, Liberty L00 1072 CAP
14	12	12	DON WILLIAMS Yellow Moon, MCA 5407 MCA	51	52	39	EDDIE RABBITT Radio Romance, Elektra 60160 WEA
15	15	13	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL 1 4673 RCA	52	42	15	RANDY HOWARD All-American Redneck, Warner/Viva 28320 WEA
16	20	8	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	53	59	58	SYLVIA Just Sylvia, RCA AHL 1-4263 RCA
17	16	71	ALABAMA Mountain Music, RCA AHL 1 4229 RCA	54	NEW ENTRY		EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL 1-4713 RCA
18	26	7	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	55	55	41	DOLLY PARTON Greatest Hits, RCA AHL 1-4422 RCA
19	10	20	KENNY ROGERS We've Got Tonight, Liberty LO 51143 CAP	56	51	14	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA-5384 MCA
20	22	40	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	57	50	44	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL 1-4348 RCA
21	24	31	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210 WEA	58	63	3	CONWAY TWITTY Classic Conway, MCA 5424 MCA
22	18	39	JOHN ANDERSON Wild And Blue, Warner Brothers 23721 WEA	59	NEW ENTRY		NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP
23	21	21	HANK WILLIAMS JR. Strong Stuff, Elektra/Curb 60223 WEA	60	61	147	THE OAK RIDGE BOYS Greatest Hits, MCA 5150 MCA
24	23	12	MICKEY GILLEY Fool For Your Love, Epic FE 38583 CBS	61	NEW ENTRY		JERRY REED Ready, RCA AHL 1-4692 RCA
25	30	4	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA	62	62	3	LORETTA LYNN Lynn's Cheatin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You, MCA 5426 MCA
26	27	40	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS	63	64	42	TOM JONES Tom Jones Country, Mercury SRM 1 4062 POL
27	19	47	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	64	68	64	LEE GREENWOOD Inside Out, MCA 5304 MCA
28	31	123	ALABAMA Feels So Right, RCA AHL 1 3930 RCA	65	58	18	VERN GOSDIN Today My World Slipped Away, AMI 1502 NSD
29	37	4	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA	66	NEW ENTRY		CHARLIE DANIELS A Decade Of Hits, Epic FE 38795 CBS
30	25	70	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS	67	56	25	KAREN BROOKS Walk On, Warner Bros. 23676 WEA
31	32	15	B.J. THOMAS New Looks, Cleveland International-FC 38561 CBS	68	67	46	GEORGE JONES Anniversary, Ten Years Of Hits, Epic KE 38323 CBS
32	38	11	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL 1-1004 POL	69	69	44	MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine, Epic FE 38203 CBS
33	33	11	CHARLY McCLAIN Paradise, Epic FE 38584 CBS	70	NEW ENTRY		DEAN MARTIN The Nashville Sessions, Warner Bros. 23870 WEA
34	28	10	MARTY ROBBINS Some Memories Just Won't Die, Columbia FC 38603 CBS	71	65	22	LOUISE MANDRELL Close Up, RCA MHL 1-8601 RCA
35	29	16	RONNIE McDOWELL Personally, Epic FE 38514 CBS	72	47	9	ELVIS PRESLEY I Was The One, RCA AHL 1 4678 RCA
36	41	4	LACY J. DALTON Dream Baby, Columbia FC 38604 CBS	73	72	272	WILLIE NELSON Stardust, Columbia JC 35305 CBS
37	34	163	ALABAMA My Home's In Alabama, RCA AHL 1 3634 RCA	74	66	32	EMMYLOU HARRIS Last Date, Warner Bros. 1 23740 WEA
				75	73	24	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386 MCA

JULY 23, 1983, BILLBOARD

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

Country Nashville Scene

By KIP KIRBY

Michael Murphey found out what a boost his recent No. 1 hit, "What's Forever For," has given his career recently when he made a guest appearance on the "Tonight Show" with Johnny Carson. Murphey was supposed to sing two numbers on the program, but as often happens, a longer-winded guest cut into the time allotment, so Michael merely sang "What's Forever For" instead. However, he flooded the lyrics with emotion—enough emotion to send the studio audience into sustained applause at the finish of the song. Even Carson looked taken aback at the reaction, and immediately invited Murphey back on the show for a repeat performance.



Then, as Michael prepared to leave the television studio, he found the exit blocked by an enthusiastic crowd of around 50 female fans, requiring a half hour of autograph signing and picture posing for the blond singer. A long way, indeed, since "Geronimo's Cadillac," we'd say.

Okay, okay. So we don't get EVERYTHING into print. Some things we overlook. (Some of them are by choice.) However, in the interest of keeping Scene's readers informed, updated and in the swim, we now present a bit of trivia which didn't make our Fourth of July wrap-up last week.

Fund-Raising Album Offered Via Direct Mail

NASHVILLE—The Assn. for Retarded Citizens of Tennessee has released a fund-raising album of country music, "Star Spangled Country," that will be marketed by direct mail.

The 20-cut LP has songs by Willie Nelson, Dolly Parton, Kenny Price, Joe Stampley, Dottie West, Ronnie Milsap, Mel Tillis, Carl Perkins, B.J. Thomas, the Nashville Superpickers, Johnny Cash, Loretta Lynn, Johnny Paycheck, Moe Bandy, Anita Kerr, Waylon Jennings, Archie Campbell, Hank Thompson, Porter Wagoner and Roy Clark.

Every artist, musician and record label connected with the project has donated all royalties to the ARC, according to session musician Henry Strzelacki, who coordinated the project.

The album will be sold nationwide by mail for \$12.50 each, plus \$1 for mailing. Orders for an inquiries about the album may be sent to SPARC Records Inc., P.O. Box 150004, Nashville, Tenn. 37215.

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It involves the Statler Brothers and their annual "Happy Birthday America" celebration. Seems this year there was a Chamber of Commerce-sponsored celebrity auction. And there were some, uh, unusual items raffled off to the highest bidder. Some items surprise even us. Among them: a lock of actress Loni Anderson's hair, which raised \$20.60. (Pardon us for mentioning that no doubt a lock of consort Burt Reynolds' hair would have fetched far more, if he had enough hair to spare for an auction.) Also, an autographed tongue depressor donated by Jamie Farr of "M*A*S*H" fame, which brought in \$51.05. Then there was an initialed silver belt buckle from Barbara Mandrell, and that went for \$112. Louise Mandrell's blue sequined stage costume earned \$101.05. Hank Snow's bow tie (yes, we are completely serious), raised \$25. And, not to be outdone, the Statlers donated an autographed acoustic guitar used in the recording of the group's "Today" LP; it sold for \$1,117.05.

Who, you are asking, would buy these assorted celebrity offerings? Well, we can vouch for the "M*A*S*H" tongue depressor/Louise Mandrell sequined stage costume/Statler Brothers guitar: they all went to a Mr. Gary Hand from Linwood, N.J. And Mr. Hand didn't stop with being the high bidder, either: he added a nickel onto each item he won in honor of his son Doug's fifth birthday July 4.

Tom Jones could easily be country music's youngest grandfather at 43, due to the recent birth of grandson Alexander. But he isn't letting the new responsibilities of grandfatherhood deter him from his customary round of touring. In September, Jones begins his first U.K. concert tour in 10 years. It opens in Wales, his birthplace, and ends with four sold-out shows at London's Royal Albert Hall.

Paulette Carlson, who is the latest artist to be featured in RCA's "Rising Star" mini-LP series,

was recently the guest of honor at a celebration party hosted by longtime friend Gail Davies. Paulette sang with Gail for two years on the road and in the studio, and Davies has been a staunch supporter of her friend's talent. Among those at the party were Duane Allen and Joe Bonsall of the Oak Ridge Boys, fitting since Paulette comes to RCA courtesy of the Oaks' Rockland Roadhouse Productions and also writes for the Oaks' Silverline/Goldline Music.

Glen Campbell looked down into the audience not long ago and spotted Steve Wariner sitting among the crowd at a show in Cleveland. He invited Wariner onstage to sing a solo number before joining in on a duet version of "Rhinstone Cowboy." Which just goes to show, we suppose, that it pays to know the words to other entertainers' hits when you drop in to see their concerts!

We've heard of young fans, and we've heard of fan devotion, but this beats all: a press release relates that, at a recent Hank Williams Jr. concert out in Rapid City, S.D., a dedicated fan gave birth to a baby right in the middle of Hank's show and didn't go to the hospital until the concert was over. Reportedly, mother and baby were doing fine. We didn't find out whether it was a girl or boy; but if the baby was a boy, we have a pretty good idea of what his mother named him.

Lots of new talent signings going on in Nashville. They include rockabilly proponent Steve Earle to Epic, Kathy Mattea to Mercury/PolyGram, Deborah Allen to RCA, and Steve Clark, also to Mercury/PolyGram.

Conway Twitty dropped by a Gail Davies recording session at Ronnie Milsap's Groundstar Studio not long ago, where Gail's been hard at work on her fall album release.

And to end on an upbeat note, we're told Hank Jr. sidekick Merle Kilgore has decided to abandon his golf game once and for all—seems his guitar kept getting in the way of his swing.



KING'S COURT—Don King, second from right, the first songwriter/artist to be signed to the newly-formed Multimedia Music Group, is toasted at an ASCAP reception in Nashville. From left are Cliff Williamson, general manager of the new music division, Tandy Rice, Top Billing, and Reg Dunlap, executive vice president, Multimedia Program Productions.

CO-PUBLISHING AGREEMENT

Multimedia, Don King In Pact

NASHVILLE—Multimedia Program Productions has signed former Epic Records artist Don King to a co-publishing agreement and will be acting in his behalf to find a new label. King will be affiliated with Multimedia Music Group.

Multimedia Inc., the publishing firm's parent company, owns five television stations, 12 radio stations, more than 90 cable franchises and 29 newspapers, including Music City News. It has long been prominent in Nashville in the production of country music series and specials.

King, in addition to his chart successes with Epic and Con Brio Records, has co-written several hits, among them Janie Fricke's "You Don't Know Love." He is also co-writer, with Dave Woodward, of the new Reba McEntire single, "Why Do We Want (What We Know We

Can't Have)." Multimedia Music will work King's Don King Music (BMI) and King's X Music (ASCAP) catalogs.

Formed in January, Multimedia Music Group is headed by Cliff Williamson, formerly a producer for Chart Records and, more recently, creative director for Tree Publishing. Williamson says his company may develop music videos on King as a part of its search for a label, and King notes that Multimedia's television programming connections may bring him the kind of wide exposure as a performer he has not so far had.

King's last of two albums for Epic was "Whirlwind," out of which came the chart singles "I Still Miss Someone," "The Closer You Get" and "Running On Love."

EDWARD MORRIS

Barry Manilow In Major Sponsor Deal

By PAUL GREIN

LOS ANGELES—Barry Manilow has signed a commercial sponsorship deal with San Antonio-based Fox-Stanley Photo Products and Mamiya Cameras which is believed to set new records for length of term (more than one year, plus options) and cash outlay (a reported \$2 million) for sponsor tie-ins with musical performers.

The deal was negotiated by Daniel Socolof, president of St. Louis-based Contemporary Marketing, which also set deals between Kenny Rogers and Jovan, the Who and Schlitz, ZZ Top and Schlitz and Men At Work and Fosters Lager.

Fox Photo and Mamiya will be exclusive sponsors for Manilow's U.S. concerts, beginning with an engagement at the Starlight Theatre in Kansas City Wednesday (20). The two companies will support each date with ticket giveaways, local radio contests and other retail sales promotions.

Manilow has composed a new theme song for Fox Photo that will be used in the company's future ad campaigns. In return, the more than 1,200 Fox Photo stores around the

U.S. will promote Manilow through point-of-purchase displays and offers of premium products including picture disks and giant posters.

Fox and Mamiya have also mapped a "loaner" program for fans to rent Mamiya cameras during Manilow's concerts, with the option to buy. Booths will be installed in each venue at which fans can also obtain special coupons to send film for development by Fox Photo. Additionally, the companies plan a joint effort with Arista Records to promote future Manilow releases in retail record stores.

Socolof says that the longterm nature of this deal is unique. "Most of the sponsorship deals that have been negotiated so far have been for a single tour or a one-year term, or some combination of those two. Performers usually want to get in and get out of a deal, and corporate sponsors are often concerned that an act who's hot today won't be tomorrow."

"But Barry wanted to have a multi-year relationship with a sponsor. And in terms of corporate opinion, Barry is established as a superstar entertainer who's likely to remain in that league for many years to come."

Socolof calls the agreement "the largest cash deal" in sponsorship history and adds that promotions for the tour and for Manilow's albums are on top of that. He teamed in negotiating the deal with Garry C. Kief of Hastings/Clayton/Tucker of Los Angeles.

New LP/Tape Releases, see page 23.

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PROMOTER PROFILE

New Club, New Cities Keep Graham Moving

By JACK McDONOUGH

SAN FRANCISCO—Veteran promoter Bill Graham has been doing some moving recently, both around town here and in establishing a presence as far afield as Honolulu, Las Vegas, Boise and Salt Lake City.

In San Francisco, he has relocated the city's most solidly entrenched and successful rock club, Bill Graham's Old Waldorf, to the Columbus Avenue North Beach site most recently occupied by the Boarding House. Graham's new club is called Wolfgang's and uses the same logo as the disks put out via his production arrangement with Columbia Records. Principal artist released via Wolfgang/Columbia is Eddie Money.

Meanwhile, Bill Graham Presents continues to expand its Western base of operations with shows in Las Vegas, Honolulu, Boise and Salt Lake City.

In Hawaii, BGP has already done several shows at the Blithe-dale Center, which chief booker Danny Scher says "is becoming a regular facility." In Las Vegas, the firm has presented a handful of acts, including Stevie Nicks and the Grateful Dead, at the Aladdin and the Convention Center. The Idaho venue is the new 12,000-capacity Boise Pavilion, where Kenny Loggins has played July 8

and the Dead are scheduled for September. The Dead will also be the subject of the initial move in Salt Lake. The company also does an occasional show in Los Angeles and remains aggressive in places like Sacramento, San Jose and Monterey.

"Fewer groups are touring," says Graham, "and the days of automatic record company support are gone. So you expand your base or lay people off. And we've been together too long for us to lay people off. They deserve to be here."

"All we're doing is taking our long relationships with certain acts and saying, 'If there are new territories you've not gone into before, or if there's somewhere you're dissatisfied, we'd like a shot.' We're

aggressive in getting word out that we're willing to expand, but we don't want to take work from other promoters. If there's a promoter who's good and knows his area well, like Jim McNeil in Salt Lake we'll work with him. But since the Dead have not been there before, their management looks to us to sit down with the local people."

BGP is again doing a Miller Beer-sponsored summer series at the Greek Theatre in Berkeley. The 13-show schedule kicked off July 8 with A Flock Of Seagulls. Shows are being sold individually, rather than on the subscription-series basis that was tried for the first time last season. However, concertgoers can still buy reserved seats and priority parking, which were introduced as part of last year's package. Scher says there was no need for subscription this year "because every show is a great show. You do subscription when you expect the stronger shows to carry the weaker."

Within San Francisco, the company also continues to use the 1,200-capacity Kabuki Theatre in Japantown as a regular new music venue, hosting two or three shows there per month, with an equal number of shows by more established stars at the 2,200-seat Warfield. And it will again offer a handful of superstars at 55,000-

(Continued on page 50A)



Bill Graham

Rock 'n' Rolling

Butch Stone's Devilish Battle Against A Law

By ROMAN KOZAK

Until the group finally collapsed in 1978—out of sheer boredom, he says—Butch Stone was the longtime manager of Black Oak Arkansas. Now he manages the Swiss heavy metal band Krokus.

But Stone, who bought himself a valley in Arkansas from the money he made with Black Oak, is also somewhat of a political force in his home state. And when the search for the devil in rock'n'roll came in the form of prospective legislation last year against the supposed evils of "backward masking," Stone jumped right into the fray. He remembers:

"In Arkansas, where we spent \$14 million in the courts debating whether the Bible's version of creation was true or not, there was a religious fanatic who actually got the legislature to unanimously pass a bill that would have, in effect, censored all of rock'n'roll."

"What the bill said was that records had to be reviewed by a board, played backwards, and if any message came out that was evil or Satanic, that record would be taken out of the stores and destroyed. (Governor) Bill Clinton and I are good friends, and he explained the situation to me, and he gave me three days to get him enough information to turn the thing around."

"Now you have to bear in mind that in Arkansas the legislature has never reversed itself on a unanimous

decision. So we went to work on it, and basically the argument went like this: the only other country in the world where rock'n'roll is censored is Iran."

"(Banning it) is absolutely anti-everything that's basic to the American way of life. Plus, who's going to police it. Who's going to pay for it? It was a joke."

"And then something absolutely great happened. We started listening to speeches and records by all the right wing religious leaders. And we found a show, called 'PTL Club,' where the host, Jim Baker, introduced a song. We played it backwards and found the word 'Satan' three times, crystal clear. So we submitted a tape of that."

"Plus, this preacher used Black Oak Arkansas as one of his examples, and what he did was, he used a graphic equalizer to distort the sound of a word, and take the W out of the word 'Watah,' which is an old Indian word meaning Great Spirit. He made it sound like 'Natas,' which is 'Satan' spelled backwards, and he put that on his little cassette that he was selling to the people at \$4 a pop."

"So we played the Black Oak record first forwards, where you could hear it was 'Watah,' and then we played the preacher's record backwards and showed how he distorted it. And then we played the Jim Baker thing. And the rest of the argument went like this: that rock'n'roll is certainly not evil, because rock'n'roll never produced anything like Adolf Hitler, like the

(Continued on page 50A)



Photo by Chuck Pulin

PALMER TOUR—Robert Palmer kicks off his first U.S. tour in three years with three dates at the Ritz in New York.

Film To Look At New Music In Los Angeles

LOS ANGELES—The colorful fringes of the local new music scene take center stage in a new film by producer Alan Sacks.

The film, entitled "du Beat-e-o," stars Ray Sharkey ("The Idolmaker") as a new wave filmmaker who is creating a video of Joan Jett. Along with performance footage of Jett, concerts by Johanna Went, Tex & the Horseheads, Tupelo Chain Sex and Peter Noone will be featured. Derf Scratch of Fear and Chuck E. Weiss play dramatic roles.

"One theme I discovered when watching rock videos," says Sacks, whose credits include tv's "Welcome Back Kotter" and "Chico & the Man," "is that every video is full of video. Guys are always looking at themselves on television screens." From this came his video-within-a-movie concept.

ETHLIE ANN VARE

Talent & Venues

New Owner, Policy For Jersey's Stone Ballroom

NEWARK, N.J.—The Stone Ballroom, the largest rock club in the southern part of the state, has been sold by William Stevenson to Davis G. Sezna, a golfer who has won several national titles and owns Klondike Kate's restaurant here as well as serving as manager of the Columbus Inn in nearby Wilmington, Del.

While the Stone Ballroom has featured such rock artists as Bruce Springsteen, Pat Benatar, Robert Palmer and David Bromberg, the new owner plans to drop the rock policy. Sezna plans an interior facelift and a new entertainment policy, along with an elaborate video system. The new format, making its de-

but in late August, will feature "good-time" dance music rather than rock.

Stevenson, who owned the club for 12 years, will stay on in charge of promotion and publicity. Ray DiClemente, who has been manager of the club for nine years, will also stay on, as will most of the 55 employees.

Dance Trax

By BRIAN CHIN

New York producer Arthur Baker reinvents the perfect beat-box beat this week with collaborator John Robie's battery of keyboards in two key releases: on Tommy Boy 12-inch, Planet Patrol's "Cheap Thrills," and on Streetwise 12-inch, New Order's "Confusion." "Cheap Thrills" has much of the sensual deep-soul appeal of the Peech Boys' records: it sounds as if Imagination or the O'Jays got onto a hip-hop record and liked it. "Confusion" (mixed by John Benitez) takes New Order's wave/disco further into contemporary black music and comes up with another highly unusual fusion, with equally strong new wave and street identity. Will national black radio go for it? We hope so.

★ ★ ★

Other singles: Hilary's "kinetic," a regional dance-rock staple for the last several months, has been picked up and remixed for national distribution on Backstreet; with its sharper mix, it has clear crossover potential. . . . Ashford & Simpson's "High-Rise" (Capitol 12-inch) is another clean, carefully crafted production number: of particular interest is the much-reworked instrumental, mixed by Morales & Munzibai.

Thomas Dolby's production credit on Adele Bertie's "Build Me A Bridge" (Geffen 12-inch) will, understandably, be its initial selling point; the song itself and Bertie's vocal are tasteful, easygoing pop-soul. . . . Dolby's own promo 12-inch, "Get Out Of My Mix," distributed by Capitol at the recent New Music Seminar, is a real gift to DJs: one side is a deep electro-funk rhythm track with sound effects from "She Blinded Me With Science" and "Europa"; the other is eight minutes of sound effects only.

The import by Clubhouse—a cover medley of Michael Jackson's "Billie Jean" with Steely Dan's "Do It Again," produced in Italy—has been picked up and released by Atlantic, following what we are told was a four-way bidding war. That import has already spawned a couple of other "answer" records: a tight, sharp American version produced by the Was (Not Was) team, tagged Slingshot and already charting this week, on Quality; and a medleyed treatment of "Billie Jean" and "Jeopardy" on import by Pink Project.

★ ★ ★

Other remakes: Otis Liggett's "Every Breath You Take" (Emergency 12-inch) is quite a good electronic rendering of the Police hit, with a Wonder-ish vocal; the dub is titled, appropriately, "Every Beat You Hear." . . . Sylvester's "Band Of Gold" (Megatone 12-inch) is a long-awaited release which had been promised since 1981; with substantial, well-considered rewriting on the song itself, it's much more than a retread.

Both initial releases on the New York-based Personal label are '60s remakes: Claudia Barry's revival of the Yardbirds' "For Your Love" and Ronnie Jones' "What Becomes Of The Broken Hearted." The latter, mixed (and, we assume, largely played) by John Robie, could be a cut that drags the Saint crowd, kicking and screaming, into the '80s. Barry's sound is harder and more electrified than last year's "I Will Follow Him." "Beat My Drum," the flip, is a co-production with Andy Hernandez, which takes some listening to. Both debut releases on Cleveland's BMO label (an arm of the Belkin-Maduri Organization) are also remakes: "Band Of Gold" (again) by Swankk, and a new version of "Mandolay," the 1979 La Flavour hit.



KILLER RESTS—Jerry Lee Lewis stretches out in his dressing room following an appearance at the Ritz Theatre in Elizabeth, N.J.

JULY 23, 1983, BILLBOARD

Billboard			Survey For Week Ending 7/23/83				
Dance/Disco Top 80							
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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	6	I.O.U.—Freeez—Streetwise (12 Inch) SWR2210	41	47	3	EVERY BREATH YOU TAKE—The Police—A&M (7 Inch) 2542 (12 Inch*)
2	3	6	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121	42	28	7	USE ME, LOSE ME (LOSE ME, USE ME)—Paul Simpson Connection—Streetwise (12 inch) SWRL 2209
3	6	5	SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)	43	43	4	LOVE ME TONIGHT—Attitude—RFC/Atlantic (12 Inch) 0-86998
4	5	7	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828	44	44	4	FREAK-A-ZOID—Midnight Star—Solar (12 Inch) 9-67919
5	2	10	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547	45	73	2	GET IT RIGHT—Aretha Franklin—Arista (12 Inch) AD 19043
6	4	9	BLIND VISION—Blancmange—Island (12 Inch) 0-99886	46	46	4	DON'T BE SO SERIOUS—Starpoint—Boardwalk (LP CUT) NB33266-1 (12 Inch*)
7	10	5	MANIAC—Michael Sembello—Casablanca (7 inch) 8125167 (12 inch*)-Remix	47	67	2	STAND BACK—Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)
8	8	15	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)	48	41	31	THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112
9	9	10	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS) 23819	49	49	16	CANDY MAN/BOYS/ALL NIGHT LONG—Mary Jane Girls—Gordy (LP Cuts) 6050GL
10	7	8	YOU ARE IN MY SYSTEM—Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)	50	51	4	BABY JANE—Rod Stewart—Warner Bros. (7 Inch) WB7-29608 (12 Inch*)
11	13	6	MASCHINE BRENNTE/ON THE RUN (Auf Der Flucht)—Falco—A&M (12 Inch) 12603	51	63	2	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Komander (12 Inch)
12	16	5	SWEET DREAMS—Eurythmics—RCA (12 inch) PD 13502	52	72	2	WHAT'S SHE GOT—Liquid Gold—Critique (12 Inch) CR1 1001
13	14	9	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)	53	35	18	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10
14	15	5	POTENTIAL NEW BOYFRIEND—Dolly Parton—RCA (12 inch) PW 13545	54	64	2	BACKSTREET ROMANCE—Loverde—Moby Dick (12 Inch)
15	12	12	FLASHDANCE... WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*)-remix	55	55	3	LET'S LIVE IT UP—David Joseph—Mango (12 Inch) NLP5 7806
16	17	9	INSIDE LOVE (SO PERSONAL)—George Benson—Warner Bros. (7 Inch) 7-29649 (12 Inch*)	56	36	12	OUR HOUSE—Madness—Geffen (12 inch) GEF-0-29667
17	21	4	FACE TO FACE, HEART TO HEART—The Twins—Quality (12 Inch) QUS 041	57	50	7	CAVERN—Liquid Liquid—99 records (12 inch & LP) 99-11EP
18	26	4	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SRI-23883	58	58	6	JAM HOT—Johnny Dynell And The New York 88—Acme Music (12 Inch) AMC 8310
19	19	7	HEOBAN—Fonda Raye—Posse (12 inch) POS 1207	59	61	3	INFATUATION—Upright—Silver Cloud (12 Inch)
20	11	9	SAY YOU DO—Janet Jackson—A&M (12 Inch) SP 12059	60	62	3	JIMMY JIMMY (Re-Mix)—Ric Ocasek—Geffen (7 Inch) 0-20114 (12 Inch*)
21	18	9	THESE MEMORIES—O Romeo—Bob Cat (12 Inch) BOB 26	61	53	14	WHEN BOYS TALK—Indeep—Sound Of New York (12 Inch)
22	22	10	MEMORY—Menage—Profile (12 Inch) PRO-7022	62	NEW ENTRY		DO IT AGAIN BILLIE JEAN MEDLEY—Slingshot—Quality (12 Inch) QUS 044
23	25	4	LOVE SO DEEP—Toney Lee—Radar (12 Inch) RDR 12004	63	60	19	KEEP ON LOVING ME/TONIGHT—The Whispers—Solar (LP Cuts) 60216
24	31	4	I LOVE YOU—Yello—Elektra (12 Inch) 0-67917	64	NEW ENTRY		PICK ME UP (CAN WE GO)—Electric Mind—Emergency (12 Inch) EMDS 6537
25	27	3	KEEP GIVING ME LOVE—D Train—Prelude (12 Inch) PRLD 660	65	45	7	WHO NEEDS ENEMIES, WITH FRIENDS LIKE YOU—Montana Sextet—Philly Sound Works (12 inch)
26	20	8	RIDING THE TIGER—Phyllis Hyman—Arista (12 Inch) AD 19041	66	59	16	PHYSICAL ATTRACTION/BURNING UP—Madonna—Sire/Warner Bros. (12 inch) SRO-29715
27	56	2	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124	67	57	8	I'M OUT TO CATCH—Leon Haywood—Casablanca (12 Inch) 8121641
28	29	7	STAY WITH ME—India—West End (12 inch) 221512	68	65	13	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)
29	71	2	ROCKIT—Herbie Hancock—Columbia (12 Inch)	69	NEW ENTRY		JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956
30	30	6	LOVE NEVER FAILS—The Greg Kihn Band—Berserkley (12 Inch) 0-67913	70	NEW ENTRY		DEAD GIVEAWAY—Shalamar—Solar (12 Inch) 0-66999
31	23	17	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805	71	70	12	TOO SHY—Kajagoogoo—EMI-America (12 inch) 9910
32	32	7	THE HAUNTED HOUSE OF ROCK—Whodini—Jive/Arista (12 inch) JD 19026	72	NEW ENTRY		PUTTIN' ON THE RITZ—Taco—RCA (12 Inch) KD 1001
33	33	5	ADVENTURES IN SUCCESS—Will Powers—Island (12 inch) 0-99687	73	54	14	HEAT YOU UP (MELT YOU DOWN)—Shirley Lites—West End (12 Inch) WES 22155
34	34	6	TEMPTATION/WE LIVE SO FAST—Heaven 17—Arista (12 Inch) AD 19030	74	66	15	SHOT IN THE NIGHT—Paul Parker—Megatone (12 inch) LP all cuts
35	38	3	I'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913	75	75	5	THEME FROM DR. DETROIT—Devo—Backstreet (LP Cut) (12 inch*)
36	42	4	IS THERE SOMETHING I SHOULD KNOW (MONSTER MIX)—Duran Duran—Capitol (12 Inch) 8551	76	68	12	JUICY FRUIT—Mtume—Epic (12 inch) 49-03834
37	37	4	LOW DOWN DIRTY RHYTHM—Sarah Dash—Megatone (12 Inch)	77	69	10	COOL AS ICE/TWICE AS NICE—52nd Street—Factory/A&M (12 Inch) SP 12058
38	39	8	ALL LINED UP—Shriekback—Warner Bros. (12 Inch) WBO-29654	78	78	14	COOL PLACES—Sparks—Atlantic (12 Inch) 0-89863
39	24	13	WALKIN' THE LINE—Brass Construction—Capitol (12 inch)	79	52	12	MINEFIELD—I Level—Epic (12 inch) 49-03856
40	40	5	TURN THE MUSIC ON—Orlando Johnson and Trance—Easystreet (12 inch) EZS 7501	80	48	8	AM/FM—Natasha—Emergency (12 Inch) 6536

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Men Hungry—Maxine Dee (U.S. remix)	Living Up To Love—U.S.A. European Connection	Stop The World—Captain Sensible
Build Me A Bridge—Adele Bertie (prod. by T. Dolby)	I Don't Want To Talk About It—Pamela Stanley	Love Dance—Vision
Every Breath You Take—Otis Liggett	So Many Men, So Little Time—Miguel Brown	No Tengo Tiempo—Azul y Negro
Save The Overtime—Gladys Knight & The Pips (remix)	Guilty—Lime	B. Project—Pink Project
You Can't Keep Breaking My Heart—Ariana	I'm Free—Celli Bee	Don't Stop—Digital Emotion
Maniac—Michael Sembello (remix)	European 12"	Hold The Night—Nite Force
First, Last, For Everything—End Games	Transdance—Night Moves (N.Y. remix)	Disco Woopy—Kiss Mich
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The Key—Wut Ticket	I Wanted To Tell Her—Ministry (remix)	Boogie Nights—La Fleur
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I Need And I Love—Gonzo	Cruel Summer—Banararama	Stop, Don't Do This To Me—Phyllis Nelson
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**WILLIE NELSON
WAYLON JENNINGS
HANK WILLIAMS JR.
MERLE HAGGARD
LINDA RONSTADT
STRAY CATS
DAVID ALLAN COE**

Atlanta International Raceway,
Hampton, Ga.
Tickets: \$20

As festival-oriented outdoor marathons go, this Willie Nelson Fourth of July Picnic was both an interesting cultural happening and a musical event of the highest order. The 12-hour production managed to overcome excessive heat and humidity to come off virtually without a hitch. Veteran Atlanta concert promoter Alex Cooley, along with associates Sims Hinds and Peter Conlon, who worked several weeks to set matters up, did a stellar job. In climatically oppressive conditions, efficiency was always present and crowd restlessness, frequently a handmaiden of concert production inefficiency, was not to be seen.

David Allan Coe led off the extravaganza promptly at noon. His forceful, cutting voice and extraordinarily capable band managed to produce dynamics that took his music to the far reaches of the concert locale, a famous auto racing track over a mile in diameter. All of Coe's chestnuts found their way onto the 12-tune set, including his most recent hit, "The Ride."

Although the rockabilly-oriented Stray Cats are a personal favorite of Willie Nelson's, some skeptics were heard to comment before the date that they hoped the trio wouldn't get booed. Some felt that, with the Stray Cats being a bit removed ethnically and appearance-wise from most of the other artists, rowdies would seize the time to boo. Not so; the Cats, who added the familiar Buddy Holly classic "Oh Boy" to their mostly original 11-song performance, were enthusiastically cheered.

Despite her current chart slump, Linda Ronstadt showed that she's lost none of her appeal. Her appointment with the crowd of 31,000 showcased her classics, including "Tumbling

Dice," "Blue Bayou," and "Heat Wave," among many others. Each song provided a laboratory for her strong, wide-ranging voice.

The following act, Merle Haggard, was, inarguably, the most prolific songwriter on the bill. His extraordinary catalog of tunes, which would probably have taken the entire festival's 12 hours of allotted time to perform, were enticingly sampled at the Picnic—as were his virtuoso-filled Strangers. For many in the assemblage, Haggard's set marked a time for both partying and thoughtful contemplations of misadventures from one of today's most emotive and realistic lyricists.

In terms of energy and spontaneous combustion, Hank Williams Jr. and the 'Bama Band were the highlights of the Picnic. Like a great jazz or soul singer, Hank never delivers a song exactly the same way twice. It was a vintage, 18-song Hank Jr. set, as Bocephus mixed in crowd-pleasing Southern chauvinism tunes like "Dixie On My Mind" and "If Heaven Ain't A Lot Like Dixie" with three compelling, mid-show acoustic numbers.

Waylon Jennings' charisma worked all during his 17-number segment, but his voice did not. On numbers early in the set, such as J.J. Cale's hypnotic "Clyde" and the drastically-reworked Little Richard timepiece "Lucille," Jennings' booming timbre served well. He was also in form during three duets with Willie Nelson, but on "Are You Sure Hank Did It This Way," Waylon had to fight to get it out. After similar throat wars on "Luckenbach" and "Ain't Livin' Long Like This," Jennings stepped away for just a few seconds, and when he returned, the voice was back for the rest of the set.

Predictably, Willie Nelson closed the day, which by then had turned into night. No moon ahead—just a new moon and a few faint stars, and nothing lit but the stage as Willie preached to the flock. Nothing shockingly innovative about this highly professional, standard performance; every song the audience wanted, plus a couple more, was provided. Hard to say what went over best—the rowdy stuff, the gently loping ballads or the gospel tunes that Willie and band have been doing for years. As evidenced by their frequent idolatrous roars, the customers were satisfied with everything. **RUSSELL SHAW**

sounded more like modern-day dance hall hipsters than r&b revivalists. In Nile Rodgers, the Jukes have found a producer to help them bridge the gap, resulting in a sound that, while sticking to rock basics, should fit comfortably on most urban stations.

Familiar tunes like "Talk To Me," "Love On The Wrong Side Of Town" and "Trapped Again" kept the rambunctious crowd bouncing during the 80-minute set, the fourth stop on a projected world tour. But the blend of the old and new was especially effective on the Jukes' rendition of the title track, which found Lyon singing about Fredrick's of Hollywood, and a gorgeous ballad called "Bed Time," which, sung with 14 Karat Soul, the versatile a capella quintet from East Orange, N.J., could give the Jukes their first top 10 hit. **LEO SACKS**

FUN BOY THREE The Palace, Los Angeles Tickets: \$12.50

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ETHLIE ANN VARE

SOUTHSIDE JOHNNY & THE ASBURY JUKES

The Pier, New York
Tickets: \$10

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The Jukes demonstrated that their commercial fortunes have changed dramatically, however, on a balmy night at the Pier, July 11. On the eve of the release of their new Mirage album, "Trash It Up," Southside's husky blues shout, modeled after Wynonie Harris and Otis Redding, was in fine form, while the band

Survey For Week Ending 7/23/83

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **JOURNEY, BRYAN ADAMS—\$689,681, 55,655, \$13.85 & \$11.85**, Stone City Attractions Reunion Arena, Dallas, three sellouts, highest gross, attendance and number of sellouts, July 8-10.
- **BOB SEGER & THE SILVER BULLET BAND, SHERIFF—\$402,753, 27,000, \$16 & \$12**, Nederlander Org., Kingswood Music Theatre, Toronto, Can., two sellouts, June 30, July 1.
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS, THE FIXX, RED ROCKER—\$238,978, 15,661 (20,000), \$17 & \$15**, Rock 'N Chair Prods./Offshore Prods., Ratcliffe Stadium, Fresno, Calif., July 9.
- **BETTE MIDLER—\$216,522, 9,200 (10,800), \$25 & \$20**, DiCesare-Engler Prods./Electric Factory Concerts, Stanley Theater, Pittsburgh, three shows, July 5-7.
- **JOURNEY, BRYAN ADAMS—\$209,275, 17,319, \$13 & \$11**, in-house, Frank Erwin Center, Austin, Texas, sellout, July 5.
- **GEORGE CLINTON & THE P-FUNK ALL-STARS, LAKESIDE, CON FUNK SHUN, BAR-KAYS, MTUME—\$202,850, 14,003, \$15**, Michael A. Rosenberg/Time Prods., Long Beach (Calif.) Arena, sellout, July 8.
- **MARVIN GAYE, ASHFORD & SIMPSON—\$196,310, 11,708 (18,875), \$17.50, \$14 & \$12.50**, Electric Factory Concerts, Spectrum, Philadelphia, July 9.
- **STEVIE NICKS, JOE WALSH—\$189,341, 14,682, \$13.20 & \$12**, East Concerts/Steve Starr/Compton Terrace, Spectrum, Philadelphia, sellout, June 27.
- **NEIL YOUNG—\$15,560, 13,481, \$12 & \$10.50**, Schon Prods., Met Center, Minneapolis, sellout, July 7.
- **Z Z TOP, ZEBRA—\$155,175, 12,672 (13,000), \$12.50**, Beaver Prods., Met Center, K inneapolis, July 8.
- **STEVIE NICKS, JOE WALSH—\$151,758, 12,383, \$12.50 & \$11.50**, Frank J. Russo/Compton Terrace Concerts, Centrum, Worcester, Mass., sellout, July 6.
- **IRON MAIDEN, SAXON, FASTWAY—\$146,119, 13,444, \$11.75 & \$10.75**, Avalon Attractions, Long Beach (Calif.) Convention Center, sellout, July 9.
- **AIR SUPPLY, MARK SCHIFF—\$129,559, 9,588, \$14.75 & \$13.75**, in-house, Front Row, Cleveland, three sellouts, June 28-30.
- **ALABAMA—\$128,750, 10,500, \$12.50**, Keith Fowler Prods., Mississippi Coliseum, Jackson, sellout, July 4.
- **NEIL YOUNG—\$126,338, 10,275 (11,000), \$12.50**, Contemporary Prods./New West, Kemper Arena, Kansas City, Mo., July 2.
- **ALABAMA, GARY MORRIS—\$125,635, 8,882, \$14.85 & \$13.75**, Feyline Presents, Red Rocks, Denver, sellout, July 9.
- **GEORGE CLINTON & THE P-FUNK ALL-STARS, LAKESIDE, CON FUNK SHUN, BAR-KAYS, MTUME—\$117,840, 7,856 (11,400), \$15**, Michael A. Rosenberg/Time Prods., Cow Palace, San Francisco, July 9.
- **ALABAMA, GARY MORRIS—\$103,472, 8,913 (10,000), \$12 & \$10**, Feyline Presents, Rushmore Plaza Civic Center, Rapid City, S.D., July 7.
- **A FLOCK OF SEAGULLS, BERLIN, THE FIXX—\$100,966, 8,500, \$13 & \$11.50**, Bill Graham Presents, Greek Theatre, Berkeley, Calif., sellout, July 8.
- **MITZI GAYNOR—\$100,226, 5,533 (8,864), \$19.50 & \$14**, Northwest Entertainment Consultants, Fifth Ave. Theater, Seattle, four shows, July 6-9.
- **MOLLY HATCHET, BLACKFOOT—\$79,420, 7,220 (9,594), \$11**, Brass Ring Prods., Omni, Atlanta, July 8.
- **A FLOCK OF SEAGULLS, THE FIXX—\$77,461, 6,759, \$15 & \$9.50**, Avalon Attractions, Irvine Meadows Amphitheater, Laguna, Calif., sellout, July 10.
- **FRANKIE VALLI & THE FOUR SEASONS, JOHNNY RIVERS—\$74,655, 6,956 (7,513), \$12 & \$10**, Brass Ring Prods., Meadow Brook Music Theater, Rochester, Minn., July 11.
- **IRON MAIDEN, SAXON, FASTWAY—\$62,141, 5,337 (8,882), \$11.75 & \$10.75**, Avalon Attractions/Marc Berman Concerts, San Diego Sports Arena, July 8.
- **RICK SPRINGFIELD, SPARKS—\$60,502, 4,939 (6,000), \$12.25**, Brass Ring Prods., Wings Stadium, Kalamazoo, Mich., July 10.
- **RICK SPRINGFIELD, SPARKS—\$60,424, 5,874 (7,703), \$11 & \$10**, Sunshine Promotions, Mesker Music Theater, Evansville, Ind., July 8.
- **MAZE, PHYLLIS HYMAN—\$59,062, 5,300, \$12.50 & \$10.50**, New Regime/Thurman Thome, State Fair Arena, Birmingham, Ala., two shows, one sellout, July 9.
- **DEF LEPPARD, KROKUS, GARY MOORE—\$57,905, 6,007 (6,500), \$10.50 & \$9.50**, Stardate Prods., Lakeview Arena, Marquette, Mich., July 11.
- **JONI MITCHELL—\$55,880, 4,299 (4,600), \$14 & \$12**, Contemporary Prods., Fox Theater, St. Louis, Mo., July 2.
- **A FLOCK OF SEAGULLS, BERLIN, THE FIXX—\$51,003, 4,276 (4,625), \$13.50, \$12.50, \$11.50 & \$10.50**, Rock 'N Chair Prods., Santa Barbara (Calif.) County Bowl, July 9.
- **JONI MITCHELL—\$49,909, 4,200 (8,500), \$12.50 & \$10.50**, Contemporary Prods./New West, Starlight Theater, Kansas City, Mo., June 30.
- **IRON MAIDEN, SAXON, FASTWAY—\$43,596, 4,313 (5,000), \$10.75 & \$9.75**, Avalon Attractions, Orange Pavilion, San Bernardino, Calif., July 7.
- **PAT METHENY, KENNY RANKIN—\$42,706, \$3,243 (13,139), \$14, \$12.50, \$10 & \$7.50**, Electric Factory Concerts, Mann Music Center, Philadelphia, July 7.
- **MELISSA MANCHESTER, ROBERT WUHL—\$41,628, 3,669 (8,500), \$12.50 & \$11.50**, Contemporary Prods./New West, Starlight Theater, Kansas City, Mo., July 2.
- **RICK NELSON & THE STONE CANYON BAND, STREET PAMAMAS—\$33,015, 11,426, \$10 & \$5**, Gem Prods., Hi-Corbett Field, Tucson, Ariz., sellout, July 4.
- **STRAY CATS, DAVE EDMUNDS—\$30,775, 2,500, \$12.50**, Contemporary Prods., Col Ballroom, Davenport, Iowa, June 24.
- **IRON MAIDEN, SAXON, FASTWAY—\$30,144, 2,985 (7,200), \$10.75 & \$9.75**, Avalon Attractions, Fresno (Calif.) Convention Center, July 5.
- **BERLIN—\$28,820, 2,535 (2,724), \$12.50 & \$11**, Steve Rennie Presents, Rainbow Square, Riverside, Calif., June 30.
- **Y & T, STEELERS—\$28,018, 3,200, \$12 & \$10.50**, Bill Graham Presents, San Jose (Calif.) Civic Center, sellout, July 9.

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**SOUTHSIDE JOHNNY &
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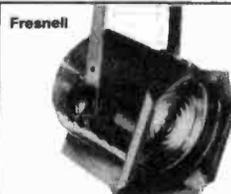
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Where Skyways
Are Highways

It's 1972, and a gaunt young man named Alice Cooper is scoring big with an international hit called "School's Out."

The world demands to know more of him, and—courtesy of record company biographies and press junkets—we learn about a band from Detroit holding court in a Connecticut cottage.

Mention of Motor City, where Alice was born, is like a tail wind in the race for stardom. But no one talks about Phoenix, where Alice was raised and where his parents still live. And Alice himself is once more a Phoenix resident. Alice and his guitar player Dick Wagner are co-producing an album by a local band, Gentlemen After Dark. It is Alice's first production project with another band, and the work is being done at Vintage, Pantheon and Chaton studios.

Phoenix and its satellites have been home for some big names. To mention some, Glen Campbell and Judas Priest's Rob Halford live here; Waylon Jennings apprenticed here at

a now derelict club; Marty Robbins grew up nearby; and Stevie Nicks is a frequent visitor.

But not since the days when Duane Eddy recorded hits at a studio here has the state basked in much reflected glory. A growing music business community seeks to change that, spurred by the daily achievements of Arizona's neighbor, California.

Like an eager, but still unsure, wallflower, Phoenix steals a glance at her elder sister, Los Angeles. Could we play those games too?

An hour's flight from the West Coast, this Valley of the Sun community is dazzled by its location.

Its music business flirts with thoughts of a spillover from Los Angeles; its performers struggle about whether to try for

the big time in L.A. or wait for the big time to come here.

For some bands the decision was made long ago. The origins of the San Francisco-based Tubes are in Phoenix, but, according to lead singer Fee Waybill, desert heat and the lack of a strong music business made their late-'60s decision to move west inevitable.

Fourteen years on, Phoenix's highly-rated Jetzons have struggled with much the same dilemma. Co-founder and bass guitarist Damon Doiron left the group recently, partly in disagreement over the other three members' feeling that wider recognition would only come by moving out of town. The band plans to continue with a new bassist.

The vast desert sprawl that incorporates Phoenix, Scottsdale, Tempe and Mesa—to say nothing of smaller communities—is populated largely by newcomers and negotiated only by car.

(Continued on page A-3)

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ARIZONA NEW MEXICO OKLAHOMA TEXAS

Where Skyways Are Highways

GROWING MUSIC BUSINESS COMMUNITY FLIRTS WITH L.A. SPILLOVER

• Continued from page A-1

As such, it has yet to establish its own musical ambiance. In some ways, it reflects Southern Californian lifestyles. Overall though, there is no strong Phoenix—or, for that matter, Tucson—pop music tradition or identity. The desert has yet to yield an equivalent of Midwestern heartland rock, New York street energy, London punk, or Pacific surf music. It is a receptacle for a bit of everything.

Perhaps this factor makes it likely that Phoenix will make its mark more through business than artistic assets.

Certainly the area is beginning to flex some muscles. Twenty-four-track studios include Pantheon, Chaton, Audio Video (where Duane Eddy's hits were made), the newly opened Vintage (where Mick Fleetwood and the Crusaders have recently worked), and Tucson's Westwood.

Quality pressings, using Quiex I and II vinyls, are produced by Wakefield Manufacturing Inc. in Phoenix. Clients include the jazz label ECM, Warner Bros., Rounder and Flying Fish.

A few small labels have been formed in Phoenix. A major publisher and label for Catholic music, North American Liturgy Resources, moved here from Cincinnati in 1975, and now has about 100 artists and composers signed. A recent addition is the Sun Valley label, which has a promising commodity in local r&b singer Pamela Nivens.

In terms of promotional outlets and concert facilities, Phoenix is well served—despite the recent news that one major facility, Compton Terrace, may have a limited future.

The 16,000 capacity Compton Terrace, which is lead by a company chaired by Stevie Nicks' father, Jess, and stocked with shows by Denver-based promoter Barry Fey, has just been bought by a local power company and may be the site of an office block. Jess Nicks has vowed to soldier on, even if he has to find a new outdoor site.

Also in the major league are the Veterans Memorial Coliseum in Tempe, Arizona State Univ.'s Activity Center and Sun Devil Stadium (used for major events such as a recent Osmond family July 4 special), the Univ. of Arizona's auditorium in Tucson, and Northern Arizona Univ.'s Dome in Flagstaff.

Smaller facilities, in the two to three thousand range, include the outdoor Mesa Amphitheater, Phoenix's Celebrity Theater, ASU's Gammage Center, the Phoenix Symphony Hall, Scottsdale Center for the Arts (just a little smaller), and the Sundome in the nearby retirement community of Sun City. Tucson has several facilities, from large to mid-range, at its community center.

Clubs for live music include rock/country meccas Graham Central Station and Mr. Lucky's on Phoenix's westside, Tempe's Devilhouse (new wave), and Tucson's Nino's (rock) and the Outlaw (country).

Major promoters include Phoenix's Feyline and Evening Star Productions, the latter of which works in partnership with Chicago's JAM Productions Limited.

As with live shows, Phoenix has an across-the-board selection of radio stations—FM rock on KDKB, KUPD, and the more off-beat KSTM; easy listening on KMEQ and KQYT; country on KNIX and KEZC; KQ monopolizing r&b; and jazz on the NPR station KMCR.

Video is also making inroads, with "Wavelength," a Friday night showcase for national and local bands, on ABC affiliate KTVK, and a new low-power station Channel 61.

In Tucson, KDKB's sister station KWFM heads the rock output while KCUB on AM takes care of country-western.

The bottom line, of course, is local talent. If Arizona lacks a persuasive promotional image for its musicians, it nonetheless has some high grade performers.

Apart from the aforementioned Jetzons, Phoenix has a good prospect in Surgical Steel, a heavy metal quintet befriended and sponsored by Rob Halford.

After numerous attempts to find happiness on the West Coast, bluesy singer/guitarist Hans Olson is once more building a yellow brick road from home base Phoenix.

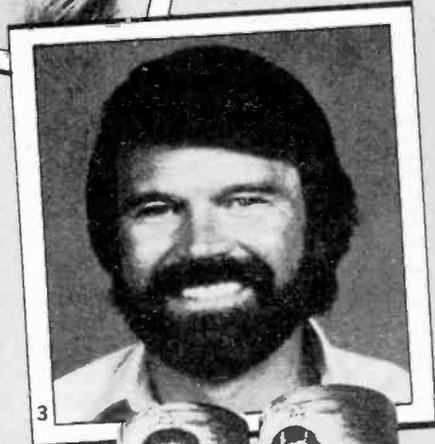
Other popular rock draws include Phoenix's Schoolboys and Tucson's Street Pajama, Los Lasers, the Next, and Chris Burroughs and the Nationals.

Country, although it suffered like everywhere else from the wane in Urban Cowboy mania, still has a loyal following. In this genre, there are talented and ambitious songwriters like Phoenix's Paul T. Morris and Two Week Notice, touring veterans like Tucson's Chuck Wagon and the Wheels, established favorites such as Mr. Lucky's residents J. David Sloan and the Rogues, and highly rated teenage singers such as Phoenix's Denise Conley and Tucson's Leanne McCabe.

With so many resorts and winter visitors, there is also strong support for jazz. At the peak of exclusiveness are the by-invitation-only annual jazz parties put on by Paradise Valley (Phoenix) resident Don Miller.

Anyone though can see regular club sets by national and local jazz performers at Chuy's in Tempe and the Boojum Tree in Phoenix. Notable local singers include the Reed sisters, Francine and Margo, and Alice Tatum. Another celebrated fixture is Tucson's notable bassist Brian Bromberg.

On an organizational level, jazz has benefitted from local booster groups such as Jazz In Az and the Tucson Jazz Society, and also in having such fine musicians as Grant Wolf (Mesa Community College) and Chuck Marohnic (Arizona



1. Stevie Nicks is a frequent visitor to Phoenix. Her father, Jess Nicks, stocks Compton Terrace with shows by Denver-based promoter Barry Fey.
2. Corey Wells of Three Dog Night headed a Phoenix group called the Corey Wells Blues Band in the '60s.
3. Glen Campbell lives in Phoenix and records at Pantheon where he also finds time to help local songwriters and musicians with works in progress.
4. Guitarist Duane Eddy recorded many hits in Phoenix.
5. Linda Ronstadt left Tucson in 1964 and headed to Los Angeles to make a living as a singer with the Stone Poneys.
6. The Tubes started out a dozen years ago in Phoenix as the Beans.
7. Tanya Tucker was born in San Simon, Arizona, moving to Phoenix in 1967, and appeared on local TV in the '60s.
8. Rickie Lee Jones passed through Phoenix during her sophomore year in high school.
9. Alice Cooper was raised in Phoenix and formed the Spyzers while attending Cortez High. Cooper's parents still live there.

State Univ.) involved in academic institutions. Marohnic, a recorded pianist and composer himself, recently led an ASU band to victory in Playboy's collegiate jazz finals in Hermosa Bay, Calif.

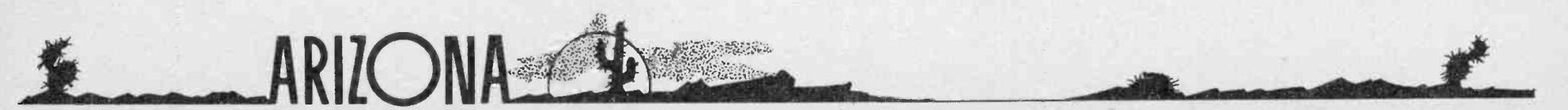
In the classical field, Phoenix Symphony Orchestra reflects the city's struggle for national recognition. Currently listed as a metropolitan operation by the American Symphony Orchestra League, the Phoenix orchestra, under conductor Theo Alcantara, hopes to qualify in the next three years for the league's top-rated major division.

Billboard

Andrew Means is an entertainment writer for the Arizona Republic based in Phoenix.

A Billboard Spotlight

JULY 23, 1983 BILLBOARD



Cover photo of sunset over Phoenix by Steve Welss, Candid Landscapes.

VENUES AND PROMOTERS LIGHT UP ARIZONA'S LIVE ENTERTAINMENT SCENE

By LAURA DENI

A Billboard Spotlight

JULY 23, 1983 BILLBOARD

The agency's attitude is to get everything from the facility and promoter. It doesn't make any difference whether anyone loses money, as long as their acts get their money," charges Jess Nicks, father of rock star, Stevie Nicks, and major stockholder of Tempe's Compton Terrace.

"We lost \$100,000 on Linda Ronstadt. She had high limo and catering costs. Christ, she did 3,000 people," exclaims Nicks. "I wouldn't touch her again with a 100-foot pole. Her tour stiffed 12 shows. Every promoter lost his ass. She's ICS which takes the attitude, 'You guys should have known she couldn't sell 16,000 tickets.'

"Feyline is our exclusive promoter," says Nicks. The original contract was three years. That expired June 1. The new one-year contract has three options of one year each. Contacted in Denver, Barry Fey explains there's an option on the property. He feels it will take a year for sale completion.

"We do all shows with Feyline 50-50," adds Nicks. "We're a 50% promoter as well as a facility." Stevie has invested a chunk of change into Compton and appears annually. Nicks shows no contract favoritism in booking his daughter, then switches hats promoting Stevie elsewhere on tour.

Compton Terrace is a profitable toy for Nicks. He's the former president and board chairman of the 39th largest corporation in the world, Armour and Co. He retired in 1975. After undergoing heart surgery Nicks did benefits. "We did Arizona's largest, selling 65,000 tickets in Tucson. We made \$400,000 for the heart association." Nicks thought that was "kind of fun." He formed a company and discovered "the facility owners made the money."

"This is a plaything, but we want to make money," he stresses. "It's not worth it doing a show selling 6,000-12,000 tickets. We'd rather do 20 shows selling 16,000 than 40 shows at 5,000 tickets. People think of Phoenix as a cowboy town. Phoenix has few manure kickers. We do AC/DC, the Police. They sell out. We play the Commodores and Lionel Richie. It's crossover pop/r&b. A Kenny Rogers, at his peak, did 8,000-9,000, that's all."

Nicks attempts to understand the music he books. "When you're 58, you're not much into heavy metal." He attends all concerts and spends "30 minutes listening to the music. When we first started we couldn't understand a word they'd sing . . . not a word. I've developed an ear for the music."

"You get lots of enthusiasts, but few professionals. That's why the profit margin is absurd," declares David Lon. He's the theatrical producer who gave John Savage and Robert Ulrich their first jobs. He put Caesar and Coca together on stage, for the first time, since "Show of Shows." He's part of a theatrical group, NOW Entertainment, Inc., that purchased the Celebrity Theater in Phoenix.

"Phoenix is like L.A. You have every hustler in the country. I get 10 calls a day from promoters. The minute I ask for a cashier's check I don't hear from them any more."

Not Just Old Folks

"People think Phoenix is old people. It's not. You have two affluent areas, Scottsdale and Paradise Valley. Those residents are over 50, play tennis and go to dinner. The other older audience is Sun City. That's retired Midwest tool and dye makers. The Sundome does shows for them. Why should I bus them in for Liberace?

"The median age for the rest of Phoenix is 31. Think where that audience was 10 years ago when concerts were at their peak? There's a rock audience here all the time."

Celebrity has failed to make money on two concerts, Debbie Reynolds and Bobby Vinton. "If you gave me Perry Como, Dinah Shore and Andy Williams today I wouldn't do the show," Lon asserts, because it's May and 110 in the shade. "There isn't any audience for them except January-March when you have the snowbirds.

"Country does well. Every r&b concert sells out. Most shows are \$12.50-\$15," he continues. "Our top ticket was \$20 for Anne Murray. Everyone said we couldn't get \$20 in Phoenix. We sold out in three days. Tom Jones sold out four shows at \$18. He did one show Friday, two on Saturday and one on Sunday. The last to sell out was 10:30 p.m. Saturday. We barely sold it out. That tells you something about Phoenix. Drive at night. The streets are empty.

"We can do things other theaters in the round can't do. That's our strength. There are 2,700 seats which convert to a 1,100-seat theater. Walls convert that to a 600 or 1,500-seat proscenium stage, or a 1,100 or 2,700-seat arena.

"Our competition is Gammage and Symphony Hall. They have a \$15 top. We have a \$10 bottom. We have more people closer to the stage. We have 1,100 within 12 rows. For them, the 1,100th person is in the first balcony."

Lon admits that Celebrity has "a scandalous past." It was also "a pig pen when we bought it." \$15 million has been sunk into renovating.

"This is an easy town if you want to do kid shows. Evening Star does well with everything. This is a theater that one night may have Pete Funk & the All Stars and the next, Johnny Mathis. That's a different audience. The theater appearance has to appeal to the Mathis crowd, not just the All Stars. It's expensive to keep up. Most of the people who have moved here are from Midwestern industrial cities, which means a television audience. There isn't enough audience to make one concept work. You need a wide variety of entertainment.

"You have people that use talent as a hook. Places like Rawhide will pay talent anything, because they're in the steak business," he says referring to Arizona's famous 1880's western town complex.

The Pavilion at Rawhide has a concert stage with seating for 7,000. Eric L. Tucker is managing director for the facility which has played Mickey Gilley, Johnny Lee and Three Dog Night. Food service can handle 6,000 with an additional 22 wet bars and souvenir wagons.

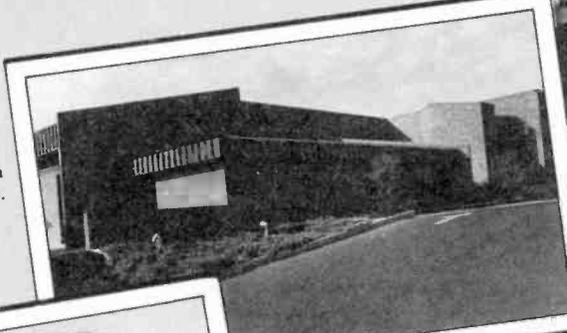
"The state fair throws outlandish money out to talent,"



Sun Devil Stadium, Arizona State Univ. in Tempe. Capacity 70,021.



Audio/video sweetening session at Tucson's Westwood Recording. Helming are, from left, engineers Bill Cashman and Roger King.



Epoch Universal's headquarters in Phoenix.



Arizona Gov. Bruce Babbitt.



"Hello Dolly" at the Gammage Center for the Performing Arts on the campus of Arizona State Univ.



Top: Wayne Newton, seen here with Larry Nelson, KOMO Seattle, was a hopeful hillbilly singer in high school in Phoenix.



Right: Surgical Steel members, from left, Jim Keeler, Paul Kosanovich and Jeff Martin recording their heavy metal album at Chaton Recording Studio, Scottsdale.

continues Lon. "If they offer Anne Murray \$5,000 more than anybody else, let's face it, they'd get Anne Murray. But they're offering \$15,000 more."

"We do become the promoters of the State Fair," concedes Gary Montgomery, assistant executive director of the Arizona Veterans Memorial Coliseum in Phoenix. "We spent a half million on talent. We bring in 15 acts; Anne Murray, Smokey Robinson, Melisa Manchester. We bring in acts that will draw people who will spend money on the midway. We have one of two independent midways in the country. They spend \$3 to come into the fair and see someone like Wayne Newton for free. That's not bad."

The facility is state owned. Thus "we can't by law lose money or take a risk. If we co-promote and lose money, we don't get fired, we go to jail. The Phoenix Suns have booking date priority. We do 25-30 rock shows a year. Last April we sold 15,000 Bob Seger \$13.50 tickets for one show. That's the fastest sellout in our history."

The city-owned Mesa Community Center, designed by Frank Lloyd Wright, has Jack Cummins at the helm. "We sell space and service," says Cummins who has an Executive Teddy Bear on his desk. "We've had the Pretenders and the Tubes," he says. The Tubes got their start in Phoenix a dozen years ago as the Beans. They've remained in close contact with Phoenix friends and are an Arizona sellout. "MOR acts are coming back," predicts Cummins. "Chick Corea was a sellout."

(Continued on page A-8)

Laura Deni is a freelance writer based in Las Vegas.



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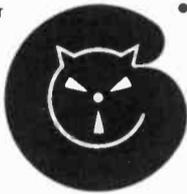


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Pantheon, a 24-track studio, is where Glen Campbell records. "He wants our 16-track studio," reports owner Dennis Alexander. "We put a couch and a lamp in there. He lies on his back, feet up, and sings. He gets his salsa and chips. His whole band comes in. They're squeezed in and couldn't be happier. The reason Glen loves this place is because it's not an L.A. studio."

"When you record in Phoenix you don't have the hassle," says Campbell, reclining on a sofa at Pantheon and sipping a soft drink. "I'm doing the soundtrack for a movie here. It's for John Berry. We'll do the rhythm track and voice. He'll sweeten it with the London Philharmonic."

"I cut 'em 16-track on purpose. How many tracks do you need?" he asks. "I haven't had an equipment break down yet. That doesn't happen as much as in L.A."

"The new recording studio, Vintage, is a good one. He (owner Billy Moss) brought in his own engineer. I like this one. I can lie down and sing. Here you're in a little studio and nobody's bugging you. I went to Nashville. It was the same as L.A. Here you can kick back. Studio time is cheaper, too."

The studio described as having a "lucky board" and an engineer with "ears" is the new kid on the block, Vintage. Owner is Billy Moss who got lucky with Denver real estate. He talked David Brown into trading the L.A. smog for the Phoenix heat.

Brown, the engineer on "Enough Is Enough" by Barbra Streisand/Donna Summer and the Supertramp "Breakfast In America" album spent four years as a Los Angeles Village Recording engineer. Brown, a victim of L.A. burnout, relocated in Phoenix. "In L.A. I had a two-year-old I never saw," he explains. "It's healthier here and you have a better family life."

Artists would follow Brown into a Toledo phonebooth. Mick

Fleetwood, Brown's friend, appeared. "He originally came to mix and was so impressed they did tracks," reports Moss. In the first three months of operation Fleetwood contracted the studio, on a weekly basis, for six weeks, at \$5,000 per week or \$70 an hour.

"David Brown, who is an independent producer, is associated with Vintage," clarifies Marie Ravenscroft, owner of Chaton Recording, located just outside Scottsdale. "Our engineers are independents. They work here. David Brown has come here," she says of their 24-track studio, plus their 24-track mobile recording facility, known as CAT. "I'm talking with people about a project that would have David as the engineer. People like our studio for a lot of reasons. We're the only one that has a Steinway 7-foot grand piano. The other studios are not competition. I figure, if they're busy, we're busy. I think the studios cooperate with each other."

Tucson's Westwood Recording is another 24-track operation. "Ours is the only automated mobile studio in the state that is doing any amount of film and video sweetening," says part owner Bill Cashman. "We started out in '75 as a 4-track and have grown from there. The new studio we're building will be the only state of the art studio specifically geared towards advertising production."

Audio Video Recorders of Phoenix is owned by Floyd and Mary Ramsey. It's where Waylon Jennings and Wayne Newton, with his brother, cut their first records. Duane Eddy's '50s and '60s hits were from Ramsey. Over the years, the firm has segued from chart material to church music.

Religious music is the dominate dollar in Arizona's recording music bank account.

Epoch is the largest recorder and publisher of Catholic music in America. "We produce the basic tracks in our own studio," advises Ray Bruno, president of Epoch Universal Publications Inc. That umbrella covers North American Liturgy Resources, Living Song Records, Epoch Music Corp. and Epoch Designs. "Our conference room is an 8-track studio. We go to Vintage for everything else. They're the only ones with state of the art equipment. They have David Brown, one



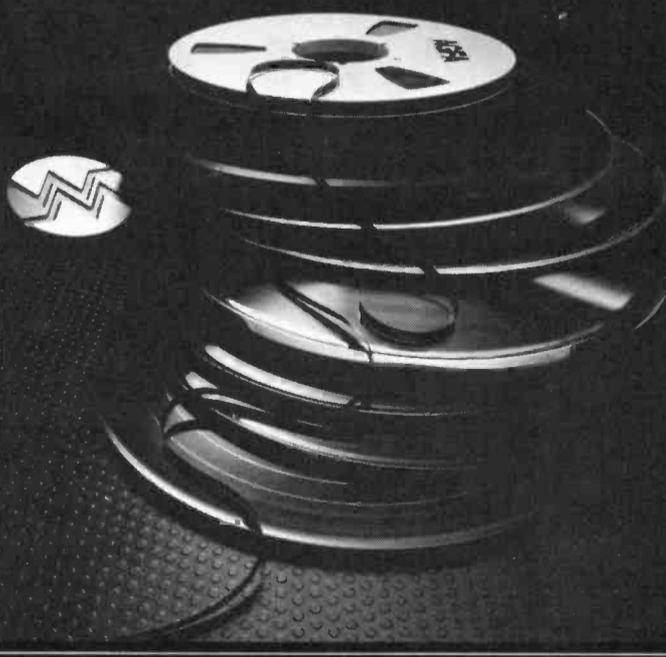
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of the best engineers in the country. The studio is small, so it doesn't work well for larger groups, choirs.

"I'm looking to see if we can go in with Vintage," admits Bruno. "I'd like to build a studio on our lot. We could give them a tremendous amount of volume. Then they'd have a good location to do whatever else they wanted. In the last six months we've produced nine albums."

The financial aspects of transporting a choir to L.A. for a three-week recording session "is like producing Toto, only we're not going to sell a million product," Bruno stresses. "We have to do this inexpensively. By using our own studio we can record day and night, mixing at Vintage and adding extra instruments. Because of Vintage there are some good musicians here. If there is enough business Vintage will keep them. If there's not, the musicians won't stay around."

Epoch moved from Ohio to Phoenix because their pressing plant, Wakefield, was Phoenix based.

Wakefield, a family-owned business, has seen the marketplace "change substantially since 1978," reports Richard Wakefield, board chairman. "Independent labels have a difficult time surviving. The educational market isn't what it used to be. School work used to be large part of our company. Those were 200 orders. You can't economically come out on a 200 order. That part of the industry is dying.

"We don't do a major label's main label," he elaborates. "For Capitol we do Angel, the classical line. For Warners, it's ECM, their jazz label. We do the 10,000 promo runs of an artist that they really want to do something with. We press them on ultra vinyl. We take care with them. It's fun to press people we like to take home and listen to."

Consumer demands have forced Wakefield to expand. An audiocassette plant has opened in Pasadena, Calif. All duplication is 16 times the original speed. "We were forced to take into consideration the percentage of LP sales as compared to cassettes is declining," Wakefield acknowledges. "That's a major adjustment."

As far as local Arizona labels, Wakefield feels there is "nothing more than one timers trying to get a hit out of something they wrote."

"Local labels are local acts as opposed to local labels," agrees Leonard Singer, owner of Associated Record Distributors. "We're interested in distributing labels not acts. Sun Valley Records is different. They have set their sights on distribution per se, rather than just releasing a product."

In addition to a one stop Singer owns Hollywood, a chain of five record stores and a chain of four full-line Circle stores located in Flagstaff, Tucson, Scottsdale and Phoenix.

"Too many stores think of themselves as a&r people; that's a hit, that isn't a hit," he complains. "That's why we do so well. We're a full line; jazz, environmental, big bands. We are

disproportionate, but our whole attitude of what we're doing is disproportionate to a typical mom and pop store."

Sun Valley Records is an independent r&b label with a lot going for it. Money, for instance. "God has provided the funds for this," says Vic Perrotti. "Everytime we needed money it came in." Answer to that prayer is Tommy Cassella, who bank rolls the venture. He sunk \$37,000 making one single. Although he hasn't recouped his investment the vibes are good. Pamela Nivens' record charted on Billboard's black music chart.

Perrotti, vice president, promotion, of Sun Valley, ran the West Coast office for Polydor. His background and connections means he knows how to work a record. "A lot of record companies I've been involved with throw 8 to 10 releases out and see which one hits. I don't agree with that philosophy. I work 150 stations." His efforts indicate that if any local label means Arizona equals chart action, Sun Valley is rising.

If any local unknown stands a chance of getting a prefix removed, sax man Cliff Sarde may win by betting on himself. He wrote, produced, published and recorded himself on his own label. Sarde has a wife who works. Together they promoted him. Sarde's "Before The Jupiter Effect" earned a recommendation on Billboard's pop picks.

Getting radio play can be depressing. Tucson-based Fred Johnson was a contract bass player for 16 years. He is a sometimes promoter who is head of Pro Media, Unlimited, a video, sound reinforcement and jazz label group. Air play is tough but not impossible. "The radio is corporate rock, but there is some latitude. KLPX has a show produced by John Rosen called Virgin Vinyl, Sundays from 7-9 p.m. He plays only music by unknowns."

Working to get new product airplay is Kurt Gonzales. He runs a Mesa-based Southwestern DJ/Record Pool. "It's an organization of 50 DJs in Denver, New Mexico and all of Arizona. There are 300 record pools across the country. This is the only one in Arizona. I receive promotional product that I send out to them and get their feedback," he explains.

"I report back to the record companies on a weekly basis. We have four Billboard reporters in the record pool. I let the record companies know where they are reporting that record is to Billboard."

Gonzales' pool was started seven years ago with 10 discos and grew. He feels his service saves record companies time, money and personnel.

LAURA DENI

Billboard

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Entertainers Priced Out Of Market**CLUB DJs DISTRIBUTE BEAT
 AS RECORDS REPLACE TALENT**

Ninety-five percent of all Arizona clubs prefer records spun by DJs. Live entertainers have priced themselves out of the market. Clubs still booking are selective.

"We're a lot more particular about acts," stresses Jimmy Cooper, manager of Graham Central Station. "There is an old Texas saying that a fat boy in a wash tub could draw. When we opened two years ago that was the concept. Now we're a lot more particular."

"The disco concept is the integral part. Live entertainment is secondary. In music projection we were straight country. Now we're 84% top-40 rock and 15% country. That's been a major revolution for the last six months."

Scott Price was brought in to build Graham Central. Accomplishing the remodeling he opened his own facility, Pony Express. "Bands for the most part aren't profitable," relates Price. "We've had John Stewart and the Beach Boys. The groups have priced themselves out of the market."

A DJ spins the disks on a "30-minute roller coaster with two slow songs together. It's late '60s and '70s, upbeat, rock standards, crossover country, new music, but no punk or funk," says Price.

Bobby McGee's USA Inc. is a chain of 15 conglomerate restaurants located in Arizona, California, Colorado, Hawaii and Texas. Headquarters is Phoenix. Robert F. Sikora, a high school dropout started and still controls the operation. He opened Mr. Lucky's in 1966 and "used to" book acts like Charley Pride and Glen Campbell. "They priced themselves out of the market," said the 44-year-old corporate head. "Now we have a house band that plays country."

Entertainment at all Bobby McGee's means vinyl. "Ninety-nine percent of all Bobby McGee's have a DJ who came through management ranks," says Sikora.

"There's a set format consisting of three types of music; big band, MOR, oldies, light rock," continues Royce A. Ring, vice president of operational services. "As the night grows older the tempo increases."

Arizona is 3% black. Tommy's Copa, owned and operated

by Tommy Cassella is virtually the only club of any substance that caters to blacks.

"I've had Vegas acts, white acts, black acts. I've paid up to \$20,000 a week for an act. He had an act in Vegas impersonating Elvis. I got taken," admits Cassella who is white.

"This is a DJ town. Ninety-nine percent of the Phoenix clubs are DJ. I'm an r&b club. I really enjoy the music. I tried rock, but I can't tolerate the 19 and 20-year-old rockers. They destroy your club. They don't care about other people. Our clientele is predominately black. They respect the fact that somebody has finely done something for them." **LAURA DENI**

Billboard



Francine and Margo Reed are two of Arizona's favorite jazz singers, touring festivals in the Southwest. Photo by Steve Weiss.



The late Marty Robbins, born in Glendale, Arizona, became a singing cowboy in Phoenix clubs.



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- *ALICE COOPER
- *DICK WAGNER
- *DAVID BROWN
- *SEAL
- *GENTLEMEN AFTER DARK

ENTERTAINMENT SCENE

• Continued from page A-4

"There are a lot of upstart promoters. Once you quote price, you never hear from them again. Evening Star is good. Barry Fey is one of the best. He's doing the B-52's here."

Big Money Schools

Arizona State Univ. in Tempe, although a non-profit organization, co-promotes, can risk money as promoters, and rents out. The lady with the graduate degree in business who negotiates all contracts is Miriam Boegel. "On a co-promote, house expenses are first money. We establish a percentage split. We have options of offering the 75,000 seat stadium, the 14,300 arena and 3,029 seat Gammage. Top ticket is \$15 with an occasional \$17.50."

A week before Neil Diamond's engagement he hadn't sold out. "We are not a rapid sellout," she assures. "We see rapid sales on the first day. Promoters have to work to see that excitement generated."

"MOR is selling well. I've never experienced anything like Diamond, not even the Stones, which we did one and a half years ago."

"We protect ourselves by working hard on promotion. The lack of ticket sales is when we'll see cancellations. That means we choose acts carefully. With pop and rock last year we ran 80% across-the-board occupancy and 90% capacity in Gammage. Broadway is our strongest seller."

"Last year we had 185 dates. Because we run a high volume we're getting selective. We're evaluating marginal shows. We won't get into a bidding war. It's not good business to vary much from your first offer. We aren't bidding for talent as for other cost factors. We have to woo the promoter. Variety in our program is important. What sells one month may not sell the next."

Deborah McConnell, assistant general manager for the Sundome in Sun City, books for the over-45 crowd. It's a facility owned, operated and subsidized by the Del E. Webb Development Co. Because of the subsidy they "work on a break-even philosophy. We pay acts the same any other venue in the country pays. Some are a straight fee. Wayne Newton gets a guarantee plus a percentage of the gross. We run 120 shows

(Continued on page A-10)



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PEOPLE WHO KNOW MUSIC

ENTERTAINMENT SCENE

• Continued from page A-9

per year. Primarily we've gone after acts. Lately agents come to us."

Promoter Complaints

"Any dummy can promote a concert, only the best can produce," charges Dan Zelisko, a partner with his wife Kitty in Evening Star. "I've always wondered why a radio station wants their call letters next to a show when they won't play the group's music. It's stupid. What ticks me off are people who pay money for radio consultants. They say, 'Our research indicates . . .' Well, screw your research. Ten years ago, in AM radio, they'd play the Temptations next to Jefferson Airplane. Now they don't. It's totally segregated. People are prejudiced in the media. The control of programming has rubbed off on everyone else. Quality is something that hasn't caught up in the media. It's who can be the fastest to be on it. 'We were the first ones in town to play this record. Now, for the five thousandth time today, here it is again,'" says Zelisko, his voice imitating that of a DJ.

"Every day we spin these tunes live. They can take my free advice, whether I bring in the group or not," he offers.

"At least 50% of our business is rock. You can make as much money off other music. There are simply more rock groups that can draw. I'm doing Frankie Valli, which is a semi-departure. You can't count on MOR stations to sell tickets. Buster Bonoff is a fish in his own pond. He's great. I don't know how he does it.

"I've never gone over \$17.50. I know Liza Minnelli got \$25.00, but she didn't sell out. Of course Lena Horne was across town the same night. Real smart moves there," he says sarcastically. "Lena Horne was booked months in advance. Buster still brought in Liza. It's like the clash of the titans."

Buster Bonoff, venerable Arizona promoter, summers in Rhode Island. In a telephone interview from R.I. Bonoff counters, "Liza Minnelli had no problem selling out." Bonoff books Vegas-type acts. "Tom Jones, Johnny Mathis, Liberace at top at \$16.50. I think Arizona is basically a rock state, because rock is always touring, going through Arizona to California."

He fears musical directions are changing. "There are no new artists coming up. Who are the new Tony Bennetts, Tom Jones, a Johnny Mathis? I don't see any."

Tucson Based

Tucson based promoter Glenn E. Martin has been produc-



Ronnie Scott, percussionist with the reggae band Driftwood, entertains crowd during Festival 13, held at the Scottsdale Center for the Arts. Photo by Steve Weiss.



Phoenix's Pam Nivens, center, celebrates her "It's You I Love" on Billboard's black singles chart with her recording family. From left to right: Lenora "Sarge" Waldon, president of Soundtech Recording Studios and Enterprises Inc.; Bill Simmons, vice president of Sun Valley Records; Pam Nivens; Steve Godfrey, co-writer of "It's You I Love"; and Chaz Simmons, president of Sun Valley Records.

ing shows since 1972, forming Gem Productions in 1977. "For large shows we have the McNeil Center at the Univ. of Arizona in Tucson, which holds 14,500. I've done Foreigner there at \$12.50. We grossed \$136,000, the top grossing Tucson show in 1982. This year 60-70% of our shows are country. "The smaller areas have been hurt. The bigger acts won't come in. They demand large prices. You're not able to pay



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them without label support. We handle that by buying five-six cities. If we buy Dallas and Phoenix, they'll have to include El Paso, Albuquerque and Lubbock to route them in.

"There's only one country nightclub in Tucson, Jon Miller's Outlaw Nightclub. We've done 23 shows there the last two years. It's a 700-seater with a \$10 ticket price. We do two shows, so it's a \$17,000 gross. I take the door and Miller takes the bar. Emmylou Harris sold out in 10 days.

"Rock sells twice as many tickets, but they take twice as much money," says Martin. "I can invest \$25,000 and make 25,000 with a major rock act. It takes a \$200,000 gross to do that. I can risk \$15,000 and make \$25,000 with a \$100,000 gross on a country act. Instead of an 85-15 split, as is Foreigner, we do 70-30.

Yuma And Flagstaff

"We book from California to Texas. Stadium shows are in California. For a secondary act it's worthwhile to tour Tucson, Albuquerque and El Paso. The acts need exposure. The date and prices are right.

"Yuma is a town agents want more than promoters, to pick up dates going to and from California. You have to route two-three cities. Large bands are impossible. Yuma doesn't have the facilities. They can seat 5,000 at the Convention Center. Because of no record company tour support, smaller bands

need to tour six-seven days a week and really need Yuma. We had the Bellamy Brothers there May 22. They sold out one show and three-fourths of another. It's hard to bring in anything more than a \$10,000 act.

"Flagstaff is a hard town to work. The Sky Dome is a beautiful facility. It's outsized and it outclasses all others for the area. They've got 25,000-50,000 to draw from. That makes it hard," says Martin.

Karen Schrameck is the manager of the Sky Dome located at Northern Arizona Univ. in Flagstaff. Cancellations are a problem "due to poor ticket sales," for the 15,000 permanent-seat facility. Schrameck blames the promoters for not knowing the territory. "They hear 15,000 seats and have high expectations. They see poor ticket sales and get discouraged. Kenny Rogers played here. He didn't sell out. He wasn't looking for a sellout. It was a stop over on the way to his Las Vegas engagement.

"Promoters should research the area. Flagstaff is a stop-over market of convenience." Billboard

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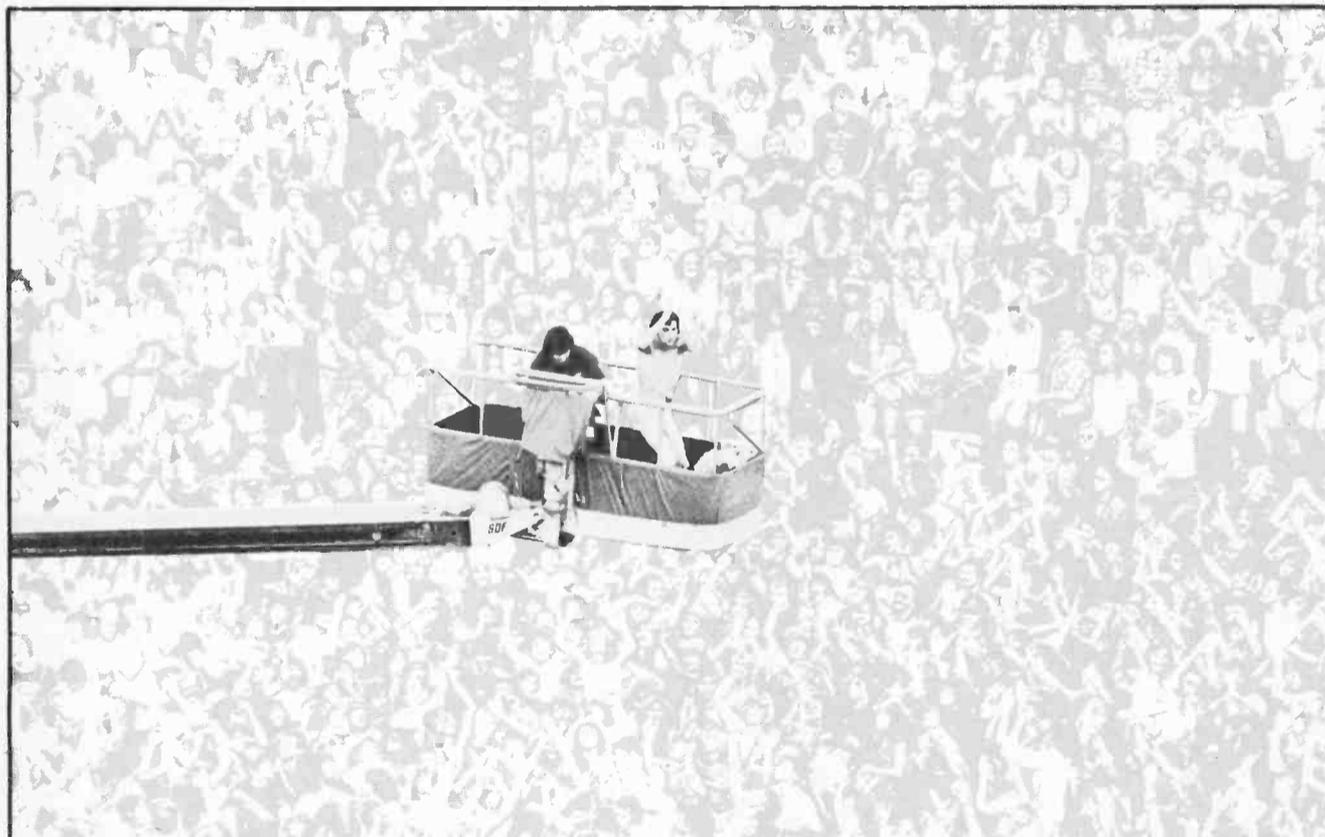


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Video Horizons STARSHIP LANDS AT US FESTIVAL

"In the wake of MTV, the large-screen, multi-media system is beginning to be expected of bands. Without that, it's tiny people on a big stage, no matter what the sets or lights," says Jim Dilettoso, the catalyst behind Starship Enterprises. It's a Phoenix-based merger of four companies; Starship, Calliope, Soundsphere and Gopher Baroque.

Starship produced the US Festival special effects. "(Stephen) Wozniak wanted a collective called Apple Graphics," relates Dilettoso. "We produced the graphics, put them on video tape, put that on a plane. In anticipation of the festival aura we elected not to go. We made the large logo US with two hands holding it, turning into rainbow colors." The project involved 40 images. "It wasn't a major job. We spent three days working," he says.

Calliope offers custom visual environments for concert and theater productions. "It's five screen, multi-media, live video, computer animation, slides, lasers, all super-imposed. It travels economically," stresses Calliope's Doug McGruter, who invented and built the equipment. "It's like a mood synthesizer for lights and images. Special effects played like a musical instrument."

Gopher Baroque is the audio touring division. They did 15 Crystal Gayle dates last year, the Andy Williams tour. "One third to one half of our gross sales is in black touring shows," relates Dilettoso. "New York agent Norby Walters and Boston promoter Al Heyman are the two principal promoters. The black shows are sophisticated. Markets are planned better. They don't oversell. They go into 5,000-8,000 seat halls and do well. Black acts pay and pay well."

The group developed and patented the Fiberglass Soundsphere. Using a sphere and a critically shaped reflector, the combination translates the usual 120 degree coverage angle of a cone speaker into a 180 degree by 360 degree pattern. The concentric waves from a Soundsphere result in intelligible sound to the entire audience.

LAURA DENI

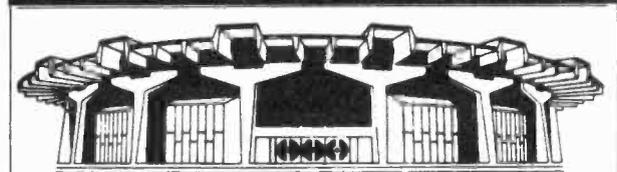
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A strikingly attractive Valley landmark, the Coliseum is a uniquely designed building. At ground level, the building measures 400' x 400'. There is a total gross exhibit space of 89,175 square feet under its roof, which is a circular hyperbolic paraboloid measuring 380' in diameter. Columns supporting the roof vary in height from 65' to 100'.

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Talent & Venues

Most Headliners Are Confirmed For ChicagoFest

CHICAGO—Most of the main stage headliners for this year's ChicagoFest have been set, according to Jill Myers, assistant director of marketing for Fest producers Festivals Inc.

They include hometown favorites Chicago on Aug. 14, Jerry Lee Lewis and Charlie Daniels Aug. 12, the Beach Boys Aug. 13, the original Hollies with Graham Nash Aug. 18, Alabama Aug. 20, and the "Motown 25-Year Anniversary Show," set for opening day, Aug. 10, which is to include the Four Tops, the Temptations, and "two still-to-be-announced groups from the '60s and '70," according to Myers.

ChicagoFest 1983, which was almost scrapped this year under new mayor Harold Washington, suffered another minor setback last week when it was forced to take a three-day break due to the projected volume of traffic for the National Hardware Show to be held at nearby McCormick Place Aug. 15-17. The Fest is scheduled to run Aug. 10-14 and 18-22.

Advance tickets for the event are \$6, available from July 22 to Aug. 10. Gate admission is \$8.

Myers says other acts scheduled to appear at ChicagoFest's rock, blues, country, jazz and nostalgia stages include Dizzy Gillespie, Koko Taylor, Son Seals, Angela Bofill, Lonnie Brooks, Tito Puente, Gary Puckett, the Association, Corky Siegel, Steve Goodman, Bonnie Koloc, Willie Dixon, Tompall & the Glaser Brothers, David Clayton-Thomas, Mighty Joe Young, Big Twist & the Mellow Fellows, Larry Carlton, and Buddy Guy & Junior Wells.

A major scheduling change this year from past Fests, says Myers, is that headliners of all stages will play two shows per day, early and late. "People weren't making a day of it before because they came for the headliners, and you could only see one at a time," she notes.

New Club, New Cities Keep Graham Moving

• Continued from page 48

capacity Oakland Stadium. Journey headlines the first Day On The Green July 30, with the Police set for September.

Graham says he also expects "a considerable expansion in the management area over the next three to four months." The Graham management roster, which once numbered five acts, is now down to two, Santana and Eddie Money. However, Graham says, he is now working on "a handshake basis—we have an agreement to agree" with four new acts (one from Europe) and is financing demo work for them. And while he says that he will be "closely involved with visual product for Carlos (Santana) and Eddie," there are at present no plans to establish a video department within the company.

Graham's principal reason for moving from the Waldorf—where he had the advantages of immediate freeway access, plenty of on-site parking and an easy load-in, but the disadvantages of a claustrophobically low ceiling and a room shape which allowed no stage sight lines from the entrance area—was to gain a venue "that was originally built as a club. It has full kitchen and restaurant facilities. It has better dressing



Photo by Chuck Pulin

BLOOD PACT—Ross The Boss, lead guitarist of Manowar, draws blood from his arm to have the ink for signing a record deal with the newly formed Mega-Force Records. Pictured from left are band members Eric Adams, Joey de Maio, Ross The Boss and Scott Columbus.

Act-ivities

Betty Carter will be the first artist to appear in the Summerpier series of free jazz concerts at New York's historic waterfront, sponsored by Mobil, when she does a free concert next Friday (29). Other artists set to appear during the jazz series, held on Pier 16 in conjunction with the South Street Seaport Museum, include Jimmy Heath, Slide Hampton, Joanne Brackeen, David Amram, Ted Curson and the Harlem Blues & Jazz Band.

If the voices singing the praises of CBS-TV's upcoming fall season sound familiar, it is because they belong to Richie Havens and Phoebe Snow. Murray Weinstock of Love Notes Music wrote the jingles. . . . The Police-Joan Jett-REM show at Shea Stadium, set for Aug. 18, sold out in five hours. According to Ticketron, the 60,000 available tickets sold at a rate of 250 a minute.

"The Early Days," a documentary about the Beatles produced by England's Granada Television, is being shown at the Museum of Broadcasting in New York through Sept. 17. . . . To get herself ready to sing

the French national anthem during a Bastille Day date at the Red Parrot in New York, Sarah Dash jetted to the south of France for some lessons in French from veteran French rock star Johnny Hallyday, Dash's publicist tells us.

"Our name doesn't have anything to do with Communism or the color of our necks. It's just a device, something that will attract attention like a red light or a red alert," explains Darren Hill of Red Rockers. The band was formerly known as the Ratfinks. . . . Patrick Simmons, ex of the Doobie Bros., did a solo tour of Japan, his first.

Signings: The Divinyls to Back To Back Management for West Coast representation. . . . Carawba Records artist Jerry Warren to Carousel Artist Management. . . . The Snap to Dolphin Records. . . . Jerry Vale to Sterling/Winters for management. . . . Blowfly to Oops Records. . . . Frank Dycus to Acclaim Records. . . . The Nations to Windchime Records in Kingston, Ontario. . . . Mary Ann Kennedy, Pam Rose and Pat Bunch to Irving Music.

rooms. The balcony is an additional plus. We looked at it and made the decision that we could put half the amount of money into this that we'd have had to put into the Waldorf and come out with a better place, the style of place I've wanted all along."

Graham estimates that the work at Wolfgang's—raising the stage, new carpeting, permanent sound booth, new light system, new Meyers Sound Lab system and "total paint job"—will cost about \$300,000. He had estimated that the work he wanted to do at the Waldorf—which was long delayed because of his overseeing of the Rolling Stones' tours during the past two years—would have cost \$600,000. This would have included raising the ceiling, knocking out the back wall and soundproofing.

Capacity at Wolfgang's will be 600, as it was at the Waldorf. The facility includes a large separate bar and lounge area at the corner of the building (where the principal food service will be) and a low-ceilinged downstairs room that can accommodate between 400 and 500. Graham says a decision on the best use of the downstairs area will wait until the main room is fully under way, but that "if we can solve the acoustical problems, it could lend itself well

to an open floor and a dance club." The Wolfgang's restaurant will be serviced by Stuffed Bagel of San Francisco.

The ambience of the new room, says Graham, "will allow us to be more diversified in our bookings because it's truly a room built for entertainment. We hope to appeal to an older age bracket on some shows." Already booked (on a schedule which also includes T-Bone Burnett, Mickey Thomas, Nicolette Larsen, Patrick Simmons, Romeo Void, Red Rockers, Larry Carlton, Ronnie Montrose and J.J. Cale) are local cabaret star Val Diamond and the Lionel Hampton Big Band, two acts which most likely would not have played the Waldorf.

Chief personnel at the club remains, with Queenie Taylor and Sue Finn dealing mainly with booking and David Mairi with operations.

The new Wolfgang's is at an historic local entertainment site which has housed any number of club ventures over the years. David Allen had moved his Boarding House there three years ago after losing the original Bush Street Boarding House to an office/condo development, but was not able to make a go of it.

Panel At New Music Meet Takes A Look At Booking

NEW YORK—"What I hope to discuss is whether there is a new music business, or is it just business as usual?" asked moderator Martin Kirkup of A&M Records, opening the talent & booking panel at the recent New Music Seminar, one of the more lively and informative Seminar events.

The panel included John Huie of Frontier Booking International, Seth Hurwitz of IMP/930 Club, Jerry Brandt of the Ritz, Ruth Polsky of Blind Dates/Danceteria, Wayne Forte of International Talent Group, Rob Light of ICM, Rob Kahane of Regency Artists, Rob Hallet of Derek Block and Ken Friedman of the Bill Graham Organization.

Though the rise in new music was given credit for an improved ticket situation, there were also warnings at the panel that it may be dangerous to lock acts into a "new music" category. It was also suggested that with the influx of a great many one-hit acts, it may be counter-productive to push artists too fast into ambitious tours.

"I feel that the whole term 'new music' is overused," said ICM's Light. "The same kid that likes Loverboy can also like Duran Duran, and we should not lock ourselves into a 'new music' category. Nothing should be so locked that you can't get out of it." Brandt added that he wasn't sure what new music was, and that as far as he was concerned, the Rolling Stones were new music.

FBI's Huie noted that the battle for the acceptance of new music "has not yet been totally won. Even though we have increased attendances, we have to keep our feet on the ground, and we have to make use of the good packages."

"As agents, record companies and managers, are we trying to bring in acts too early?" asked Regency's Kahane. "It's very important that we all get together on this, because all the little acts are killing each other."

Another question that arose was whether new music acts, which started out playing new clubs or for new promoters, have the responsibility of playing at these same music venues when they return after becoming more successful—or should they now go with the established promoters?

"It always comes down to who does the best job," said Kahane. "A promoter who buys new wave albums is not necessarily a better promoter for that act."

The agents also noted that a manager has a lot to say about what sort of venues he wants his act to play in. "If a band wants to play in a cowboy bar, that's where they'll play," said Huie.

"A promoter is a promoter, whether he sells a band or a circus," said Forte. "What we want is for the people to have a good time. And so we deal with the best promoters."

A subject that found no disagreement among the panelists was the importance of video, in particular MTV, in introducing new music acts to a younger audience. A number of the promoters and agents noted that they were getting a younger audience, which they had to cater to either with shows at auditoriums rather than clubs or with special no-alcohol club dates.

The most heated exchange had nothing to do with new music at all, but rather with the question of whether promoters should share in merchandising sales. The split is currently between the venders, the halls and the acts, and the promoter gets

nothing. It was suggested from the panel that promoters might have their own split with the halls.

However, Huie's comment that promoters get concession money "under the table" from the halls sparked an angry exchange with Bill Graham, who was in the audience. "Some of us are clean, like it or not," he said.

Rock'n' Rolling

• Continued from page 48

Inquisition, and it never produced anything like Jim Jones.

"At the end of the day, when we submitted all the information, the governor called certain people in the House and Senate into his office, and three days later they voted again, and they unanimously reversed themselves, and in so doing they stood up and said their names backwards. When asked about it later, the leader of the House said that they did it that way because it took three days for the subliminal message to reach them that the bill was a waste of time," says Stone.

Why, Stone is asked, does he think these things still go on? "I've thought about it a long time. What is it about rock'n'roll that so many people in the state and the church fear? And my personal opinion is that when you look at rock'n'roll historically, no other art form on the face of the earth ever brought together a black man, a rich man, a Jew, a Christian, and all under one roof," he says.

"Before rock'n'roll you had people who went to country or to black music, and they did not mix. I am convinced the more I learn about politics that there are a group of people in this country that fear anything that brings us together, because they hold the power over us by fear, and they want us to hate each other because we have different color skin, and maybe we don't go to the same church."

★ ★ ★

UB40 finally have their debut album, "1980-1983," released on A&M Records in the U.S., but back home in Britain this eight-man multi-racial reggae band has been together for five years and has had five albums. Not bad for a band named after the U.K. unemployment card that started out as a street gang and learned to play their instruments only after they decided to get into music. Today, they are all board members of their own record company, DEP International.

"Hopefully DEP will become a very respectable record label, like Stax or something like that," says singer Ali Campbell. "We will sign people as soon as our funds allow it. We've built our own studio in Birmingham, a 24-track studio. And we have a photographic studio, and we're hoping to build a 48-track studio. We have practice rooms. And it's starting to work now. People are starting to use it. We had Jackie Menter in there. He wrote 'Pass The Dutchie.'"

Campbell says that if the band is not touring, it takes care of its business as a record company. The eight members of the band have a lot of meetings, he adds. Though they have a business manager, he says, they mostly manage themselves.

Jazz

Crusaders Face New Challenges Veteran Band, Now A Duo, Keeps Touring, Recording

By SAM SUTHERLAND

LOS ANGELES—Their touring and recording schedule is as active as ever, and their separate production company and record label remain viable as well. Yet the surviving two members of the Crusaders, Joe Sample and Wilton Felder, admit that the veteran ensemble's gradual reduction to a duo makes sustaining that career pitch more challenging than ever.

Most recent personnel change for the Houston-bred ensemble was the departure of drummer Nesbert "Stix" Hooper in January. Both Sample and Felder have already released solo works since then, a new Crusaders album is soon to arrive, and the band's summer festival presence will be high. But both members admit there's wear and tear.

"Things that I never thought would happen, happen," Sample says candidly. "But the band hasn't broken up—it just keeps losing members. I still don't understand why."

Ensemble shifts are commonplace in any genre, but Sample and Hooper say replacing departing Crusaders is becoming tougher, not easier, despite the lustre of the band's success. "The older we get, the more we're finding that there's a widening gap between us and other players who can understand what we're trying to do," says Sample.

Felder agrees, saying the duo has found the prevalence of fusion styles—ironically a swing the Crusaders themselves prefigured in the late '60s and early '70s—particularly affects the band's rhythm section work. Describing the emphasis as one combining "Southern soulfulness and Latin rhythms—everything's disguised in that sense, so it takes someone with special understanding," he complains that too many candidates "have a tendency to play funk instead of handling the constant, subtle shifts we want in there."

As a result, the pair needed exhaustive auditions and rehearsals before settling on a summer lineup that relies on guest musicians to fill out the ensemble. In addition to Sample's keyboards and Felder's reeds and bass, the lineup will include guitarists Cornell Dupree and Barry Finnerty, bassist John Patitucci, drummer Roger Bethelmy and percussionist Hector Andrade.

Even while recovering from the

transition within their performing ranks, however, the Crusaders are meanwhile being forced to re-evaluate their boutique record label, Crusaders Records, originally set up via an MCA distribution pact as an audiophile line. Manager George Grief admits that the label has been relatively inactive since its burst of digital and half-speed mastered releases, despite favorable critical reactions to the recordings. The label will be reworked to handle conventional recordings now, "because the audiophile market is dead now that CD is on the way," says Grief.

Until the new home digital format does establish a strong consumer beachhead, however, Sample frets over what he sees as a continuing failure to sustain product quality control. "It is a pitiful state," he muses. "We're putting up a lot of money to get a better sound and a

superior product, and once it gets to a pressing plant, all that effort is still wasted."

For now, however, both the general thrust of the label and any new signings for album projects, as well as outside productions for the duo's Crusaders Productions arm, will await completion of the summer touring schedule and delivery of the album. Even with that hiatus, both Sample and Felder have non-Crusaders projects as performers. Sample is planning an all-star keyboard ensemble with Ramsey Lewis, while Felder will team with Arnett Cobb and possibly Ronnie Laws in a "Texas Tenors" project combining several saxophonists.

Both stress that those diversions are being carefully planned as "more than just jam sessions," evincing the duo's interest in flexing their purer jazz blues roots.



BOWLED OVER—The Hollywood Arts Council's plans for a summer benefit concert to aid the Musician's Relief Fund of Local 47 draws principals to the Hollywood Bowl. The Aug. 28 show, co-sponsored with Maxell, is part of a summer festival program. Pictured from left are Motown's Fuller Gordy, on the festival advisory committee; Earl Palmer, secretary/treasurer of Local 47; Harry "Sweets" Edlson, one of the scheduled performers, and festival director Oscar Arslanian.

12 STORYVILLE ALBUMS

Sonet Plans 'Masters' Series

COPENHAGEN — Sonet is planning a major international promotion campaign for its Storyville label, spearheaded by a prestigious 12-album series tentatively titled "Masters Of Jazz."

The 30-year-old Danish jazz label has an active catalog of around 200 albums. It is distributed in the U.S. by the Moss Music Group.

Each of the albums in the new series will feature a major artist from the swing/mainstream idiom. Slated for inclusion are Louis Armstrong, Count Basie, Sidney Bechet, Benny Carter, Roy Eldridge, Duke Ellington, Benny Goodman, Lionel Hampton, Coleman Hawkins, Earl Hines, Johnny Hodges, Art Tatum, Jack Teagarden, Ben Webster, Teddy Wilson and Lester Young.

Sonet has commissioned German artist Johannes Vennekamp to create special artwork for the series. He will make several drawings of

each of the jazz masters, and one of each will be selected for use on the jackets. Sonet will also produce a calendar featuring the same 12 portraits. The remaining drawings will be assembled in an exhibition which will be staged around the world to coincide with the release of the series.

In addition to the single album releases, Sonet will issue 100 numbered boxed sets of the 12 albums, with each album containing a monotype portrait of the featured artist. The first 12 sets in this series will also contain a signed set of 12 color etchings of the artists.

Says Karl Emil Knudsen, head of Sonet Denmark: "With the amount of money we're investing in this project, it is obvious that the music selected must be of a high caliber. Our plan is to find masters which are either previously unissued or have had only limited distribution."

Japan Gearing For Full Summer Festival Season

TOKYO—The recent trend of packing Japan's jazz festivals into the vacation months of July and August continues this year, with no fewer than 11 major events slated for the period.

First of two featuring American artists is the Live Under The Sky '83 festival, set for July 29-31 at the Yomiuriland Open East Theatre, with Weather Report playing on the first day, the Crusaders on the second, and Chick Corea and Sonny Rollins on the last. A few days later, the Budweiser Newport Jazz Festival opens at the ski resort of Madarao, running Aug. 3-7. McCoy Tyner, Freddie Hubbard, Maynard Ferguson,

son, Al Foster and Eddie Gomez are among those performing.

Saxophonist Phil Woods will appear at the all-night 15th Nemu Jazz-In, first of the summer events, which takes place July 23-24 at the open-air stadium of Nemu-no-Sato, near Nagoya. On July 24, the second Yamanashi Jazz Festival in Kiyosato will feature Tatsuya Takahashi's Tokyo Union Orchestra, Katsumi Watanabe & Keizo Inoue, Shigeharu Mukai with Ryojiro Furusawa's Band, and singers Mari Nakamoto and Eri Ono.

Two further one-day events take place July 30: the 16th Lake Biwa Valley Jazz Festival, with veterans George Kawaguchi, Hidehiko Matsumoto and Jiro Inagaki among the stars, and the Lake Kussharo Festival in the northern island of Hokkaido, where Terumasa Hino and Yosuke Yamashita will be among the headliners.

August sees the seventh All-Night Jazz Festival Hiroshima (6-7), with a lineup including the Timeless All-Stars, the Masaru Imada Trio, Nobuo Hara's Sharps & Flats, and singers Kei Marimura and Anli Sugano, and Tokyo's Summer Focus In '83 event (7), as well as '83 Summer Jazz In Okinawa (13), the 15th Summer Jazz Festival in Tokyo's Hibiya Park (28) and the third Yokohama Honmuku Jazz Festival (28).

New Polish Album Dedicated To Pope

WARSAW—The recent visit of the Pope to Poland, his birthplace, has been commemorated in a jazz sense by an album titled "The Mother Who Knows Us," dedicated to the Pontiff by Stanislaw Sojka, Eastern Europe's top blues and gospel singer.

The album, which features leading Polish jazz instrumentalists, is sponsored by the International Jazz Federation on the Helicon label and produced in cooperation with the Polish Jazz Society.

Spanish Fest Sets Headliners

MADRID—The Spanish organizers of the 18th San Sebastian Jazz Festival, set to start Monday (18), have announced that the event will be headlined by Archie Shepp, Jan Garbarek, Herbie Hancock with VSOP II, Chick Corea and Freddie Hubbard.

Traditional features of the event will be the international amateur groups contest, with finalists from Spain, Switzerland, Poland and Czechoslovakia competing, and the local Basque country amateur groups contest. Also planned are a series of workshops, jam sessions, film shows, lectures and street performances. There'll be an exhibition of audio and video equipment and jazz instruments as well.

Venue is the Palacio Municipal de Deportes. Ticket prices, thanks to the high level of official support for the event, are likely to be lower than in previous years.

Billboard® Best Selling Jazz LPs						Survey For Week Ending 7/23/83					
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	WEEKS AT #1			
								1	2	3	
1	1	13	JARREAU ● Jarreau, Warner Bros. 1-2380	26	19	32	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215				
2	2	11	EARL KLUGH Low Ride, Capitol ST-12253	27	24	11	STEPS AHEAD Steps Ahead, Musician 60168-1 (Elektra)				
3	10	3	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744	28	21	13	WILTON FELDER Gentle Fire, MCA 5406				
4	4	7	MILES DAVIS Star People, Columbia FC 38657	★	NEW ENTRY		JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA Passion, Fire & Grace, Columbia FC 38645				
5	5	7	BOB JAMES The Genie, Columbia FC 38678	30	30	5	JAMES NEWTON James Newton, Gramavision GR 8205 (PolyGram)				
6	6	5	LARRY CARLTON Friends, Warner Bros. 1-23834	31	31	5	TANIA MARIA Come With Me, Concord Jazz CJ-200				
7	12	3	PAT METHENY GROUP Travels, ECM 23791-1 (Warner Bros.)	32	29	86	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577				
8	8	7	THE YELLOWJACKETS Mirage A Trois, Warner Bros. 23813-1	33	28	9	CHICO FREEMAN The Search, India Navigation IN 1059				
9	22	3	WYNTON MARSALIS Think Of One, Columbia FC 38641	34	37	54	DAVID SANBORN As We Speak, Warner Bros. 1-23650				
10	20	5	CHUCK MANGIONE Journey To A Rainbow, Columbia FC 38686	35	35	13	DAVID GRISMAN Dawg Grass/Dawg Jazz, Warner Bros. 1-23804				
11	13	13	LONNIE LISTON SMITH Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)	36	36	32	LEE RITENOUR Rt/2, Elektra 60186				
12	3	13	JOE SAMPLE The Hunter, MCA 5397	37	39	55	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019				
13	15	9	CARLOS SANTANA Havana Moon, Columbia FC 38642	38	40	40	SPYRO GYRA Incognito, MCA MCA-5368				
14	14	99	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576	★	46	25	HERBIE HANCOCK Quartet, Columbia C2-38725				
15	7	15	GEORGE WINSTON Autumn, Windham Hill C-1012	40	41	37	VARIOUS ARTISTS Casino Lights, Warner Bros. 23718-1				
16	11	19	WEATHER REPORT Procession, Columbia FC 38427	41	38	13	HANK CRAWFORD Midnight Ramble, Milestone M-9112 (Fantasy)				
17	17	9	GEORGE DUKE Guardian Of The Light, Epic FE 38513	42	23	7	JAY HOGGARD Love Survives, Gramavision GR 8204 (PolyGram)				
18	27	3	RAMSEY LEWIS Les Fleurs, Columbia FC 38787	43	45	54	BOB JAMES Hands Down, Columbia/Tappan Zee FC 38067				
19	9	21	DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin and the New York/L.A. Dream Band, GRP A 1001	44	NEW ENTRY		FREDDIE HUBBARD A Little Night Music, Fantasy F-9626				
20	25	9	RARE SILK New Weave, Polydor S10028-1Y1 (Polygram)	45	48	19	CHICK COREA Again and Again, Musician 60167-1 (Elektra)				
21	16	32	GEORGE WINSTON December, Windham Hill C-1025	46	49	11	GEORGE HOWARD Asphalt Garden, Palo Alto PA 8035				
22	18	36	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247	47	47	139	GROVER WASHINGTON JR. ▲ Winelight, Elektra 6E-305				
23	26	59	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)	48	50	109	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)				
24	34	3	B.B. KING Blues 'N Jazz, MCA 5413	49	NEW ENTRY		ART PEPPER Art Lives, Galaxy GXY-5145 (Fantasy)				
25	32	3	MICHAEL FRANKS Previously Unavailable, John Hammond BFW 38664 (CBS)	50	43	21	JOHN KLEMMER Finesse, Musician 60197-1 (Elektra)				

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

JULY 23, 1983, BILLBOARD

BUT LABEL CHIEF SEES UPTURN AHEAD

Italy's CGD Posts Sales Drop

VITTORIO CASTELLI

MILAN—Sales figures for CGD Dischi here, record branch of the CGD/Messaggerie Musicali group, for the first four months of 1983 are 20% down on last year's performance. Those figures are in line with generally disappointing results throughout the industry (Billboard, June 25), but general manager Sandro Delor sees cause for optimism despite the slump.

Total sales in the period were worth \$7.53 million compared to \$9.33 million for the same period last year. Delor cites the damaging effect of the Italian government's 16% "consumption tax," slapped on recorded music earlier this year, as a key factor, claiming that it created confusion in the marketplace and led some retailers to implement indiscriminate price rises.

But he points out that the new tax is only one of several causes of the Italian record industry's present difficulties. These cannot be put down to the general worldwide sales slump, he says, because the Italian market never experienced the same dramatic growth achieved elsewhere during the industry's boom years. "Italy is a country that never developed its full potential," he argues.

Nor does he see the new media as a major threat, despite the competition for leisure spending they represent. Video game sales have slowed since the dramatically successful Christmas period, he says, and videocassette potential is limited by the wide range of programming offered by Italy's many private tv stations.

But the country's complex and confusing radio and tv broadcasting scene is a real problem to the record industry, Delor says, and a tougher attitude is overdue. "There are too many radio stations," he says, "and a lot of them don't pay any royalties either to AFI (the local IFPI branch) or to SIAE (Italian Authors' & Publishers' Society) for all the use they make of recorded music."

"As far as CGD is concerned, we are now much more selective about the radio stations we collaborate with on promotion, and the same goes for television. If you look at the summer schedules you see at least 20 major music shows, representing about 40-50 hours of broadcasting. After all that giving it away for nothing, it is hardly surprising that recorded music becomes a less and less desirable product."

"Another aspect of that problem," he goes on, "is that up until now we have always supported such shows by providing our artists for free, paying the transport and accommodation because of the promotional value attached. But I feel that promotional value is now outweighed by the costs; what we need to do is to get something back, whether in the form of expenses or whatever, from the organizers of these shows."

CGD Dischi's own performance has been badly affected by delays in the release schedule. "For a number of reasons," says Delor, "some of our

most important releases had to be postponed to the fall, and as they included product from sure-fire sellers like Umberto Tozzi, Alan Parsons, Ornella Vanoni and Village People, the effect is obvious." The company's top-selling distributed label, Baby Records, has also encountered similar problems, to the detriment of sales in the first part of this year.

But now Delor is looking forward to the company's first CD releases, which are expected before Christmas. Titles will follow a "Best Of" format, with Adriano Celentano, Pooh, Alan Parsons and Ornella Vanoni among the first artists to be showcased.

JAPANESE GOVERNMENT REPORTS

Stereo Component Exports Up

TOKYO—Exports of Japanese stereo components such as amplifiers, tuners and record players totaled 11.260 million units in the January-May period this year, an upturn of 11% from the same five months of 1982, according to customs clearance statistics from the Japanese government's finance ministry.

This compares with the 29% drop in such exports during the whole of 1982 against 1981. Since the beginning of this year, exports have been increasing: the February total was up 14% from last year, with March up 23.8%, April up 11.4% and May up 13%.

Main reason for the recovery of export trade is adjustment of surplus stockpiles on the U.S. and European markets as of the end of 1982. The U.S. and European territories ac-

count for 70% of Japan's exports in this field.

With those stockpile adjustments having been carried out, and with general economic improvements in the U.S. and major European countries, the major Japanese audio manufacturers, including JVC, Pioneer and Sansui, have increased output of stereo components for export. Hence, the industry is anticipating even bigger upturns from June until the end of the year.

During the first five months of this year, speakers totaled 1.85 million units (down 5.2%), but amplifiers totaled 1.12 million units (up 19.2%), tape decks 4.8 million (up 18%), tuners 650,000 (up 14.1%), receivers 670,000 (up 13.4%) and record players 2.170 million (up 9.3%).

German Buyers Getting Younger

• Continued from page 9

12-20 and practically no one over the age of 40 being seen in record shops, though some 90 tv-advertised albums were released last year.

Among the developments revealed by the survey is a declining interest in record buying among girls and young women, who are now emancipated enough to buy a car or take holidays alone but show little inclination to purchase recorded music. They still enjoy attending pop concerts, according to the survey, but the live music experience is apparently enough for them.

A parallel statement by Hans Henning Wittgen, director of the

German Music Publishers' Assn., suggests that buying patterns will undergo further change in the future, with the balance tipping back towards older buyers. Wittgen points out that the proportion of 10- to 24-year-olds in the West German population will decline over the next two decades, with a corresponding increase in the 24-60 age group.

Production policies will therefore need to take account of a declining number of potential pop purchasers, he notes, while among middle-aged and elderly people there will be a demand for the kind of music product that is currently found mainly in the record companies' catalogs.

Decision In Aussie Royalty Row
FM Station Is Ordered To Pay 0.45% To PPCA

• Continued from page 9

vealed that PolyGram was selected as the first target for bans because "it was seen to be weak and might be prepared to negotiate individually with the FM stations and/or FARB to arrive at a settlement with the applicants outside the proceedings."

An interesting sidelight is the delicate position of Albert Productions, the major independent distributed by EMI here. The company owns high-rated pop AM station 2UW; had the airplay ban gone on to include EMI, Ted Albert would have been in the position of banning his own records.

The Tribunal, sitting for a total six weeks, comprised three federal judges. They considered a wide range of subjects, including growth

of home taping, the Trade Practices Act (in relation to the airplay ban), payments by broadcasters in other countries and so on.

But in its "determination of amount payable," the Tribunal confined itself to the single criterion: "In our opinion, the amount payable by 2MMM to the owners of copyright in sound recordings in respect of the period from Oct. 1, 1980, to June 30, 1983, is best expressed as a percentage of gross earnings attributable to the use of protected recordings."

Just how much the 0.45% will earn for the record industry will never be revealed. And 2MMM's financial details were handled with an extraordinary level of secrecy.

But with the tribunal unable to di-

rect 2MMM to pay the 0.45% beyond June 30, the battle basically reverts to square one. Station managing director Rod Muir has written to each record company asking them to set out their demands for the future. Neither he nor the record companies will predict the future course of events.

However, there are avenues to explore. 2MMM may elect to pay the full 1% as stipulated in the act, which is unlikely. It may seek to continue paying at the 0.45% rate. Or it may start another protracted dispute over the whole business.

At this point, ARIA has an unspecified retroactive payment from a single station, and it has a precedent. But that's all it has. The battle clearly is still young.

New Trial Is Ordered In
Toronto Vid Piracy Case

By KIRK LaPOINTE

TORONTO—The Ontario Court of Appeal has turned aside the acquittal of a Toronto electronics firm owner on fraud charges for duplicating videocassettes and ordered a new trial. The case could be of major importance for the Canadian recording and film industries.

The court's decision to re-try the case, following an acquittal by a

lower court, probably means that a new avenue has been opened for record and film companies to launch action against suspected illegal duplicators. Up to now, charges of infringement could only be made under the 1924 Copyright Act, which provided penalties of only \$10 per illegally-duplicated unit, up to a maximum fine of \$200.

But film and recording companies recently persuaded police to prosecute counterfeiting and piracy cases under the Criminal Code. The fraud charges by the companies essentially claim that pirates or counterfeiters have deprived the companies of revenues from their properties.

This different approach to the problems of piracy and counterfeiting was seen by companies as an interim solution as federal authorities prepare revisions to the Copyright Act. Those revisions are expected to be introduced into the House of Commons later this year, but may not be passed before the next general election. (Any change in government would likely send copyright lawyers back to the drawing board, because the Progressive Conservative party supports a different solution to the problems of copyright protection than does the governing Liberal party.)

Police action virtually ceased when Harry Blackwood, who owns Electronics Sights & Sound Ltd. of Toronto, was acquitted by York County Court. But following the urging of the Ontario attorney general's office, the appeal court has unanimously agreed to hear the case again.

Brian Robertson, president of the Canadian Recording Industry Assn., calls the move a "landmark decision." Blackwood had been charged with fraud in connection with alleged duplication of hundreds of videotapes, but Robertson says a conviction on the charge could be applied to the recording industry to stop record and tape duplicators.

WEA Moves To Upgrade
Quality Of Its Cassettes

TORONTO—WEA Music of Canada has formally unveiled major improvements in its line of prerecorded cassettes, including tape with better dynamic range, heightened quality control and independent monitoring of its two contracted production facilities.

The "super cassettes" will bear a special logo, more extensive liner notes and/or back cover artwork. The increased standards will be applied to all WEA cassette product, but prices will not be boosted.

The WEA move follows a recent launch by PolyGram Canada of its QC10 series of more than 150 titles and last year's efforts by Capitol Records/EMI of Canada to improve its tape quality. In addition, A&M Records of Canada released the new album by the Police, "Synchronicity," on chromium dioxide tape. But the WEA launch is seen as the most important initiative by a Canadian label to respond to the growing cassette market and to continuing complaints from consumers that tape quality does not meet their demands.

Plant facilities at Cinram and Quality Records of Canada, the two WEA tape manufacturers, will be upgraded, cassette test tones will be added to facilitate plant and in-

house electronic monitoring of levels, frequency and phase coherence, and electronic testing equipment will augment WEA's in-house quality control capabilities. In addition, WEA has hired an independent electronic engineering firm to monitor plant production at Cinram and Quality. Increased use of digital mother tapes should also improve quality, the company says.

The QC10 series introduced at the beginning of the year by PolyGram has drawn praise from retailers, who say they notice a decline in consumer complaints on those titles. The series features better mastering, higher quality tape, improved cassette housing and increased scrutiny of mother tapes.

PolyGram's new cassettes carry the same common base price of \$6.59. WEA does not disclose its base price publicly.

WEA executive vice president Ross Reynolds says the new "super cassettes" are an attempt to "acknowledge the rapidly increasing importance of cassettes in the marketplace" and the greater use of top-of-the-line playing equipment. Statistics Canada says cassette production has increased significantly over the last year.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 7/16/83
SINGLES

This Week	Last Week	Title	Artist
1	1	BABY JANE	Rod Stewart, Warner Bros.
2	3	WHEREVER I LAY MY HAT	Paul Young, CBS
3	5	I.O.U.	Freeze, RCA
4	4	MOONLIGHT SHADOW	Mike Oldfield, Virgin
5	2	FLASHDANCE...WHAT A FEELING	Irene Cara, Casablanca
6	7	COME LIVE WITH ME	Heaven 17, B.E.F.
7	6	WAR BABY	Tom Robinson, Panic
8	15	IT'S OVER	Funk Masters, Masterfunk
9	29	WHO'S THAT GIRL?	Eurythmics, RCA
10	19	DOUBLE DUTCH	Malcolm McLaren, Charisma
11	8	DEAD GIVEAWAY	Shalamar, Solar
12	12	THE TROOPER	Iron Maiden, EMI
13	14	ROCK 'N' ROLL IS KING	Electric Light Orchestra, Jet
14	11	TAKE THAT SITUATION	Nick Heyward, Arista
15	10	I GUESS THAT'S WHY THEY CALL IT THE BLUES	Elton John, Rocket
16	24	ALL NIGHT LONG	Mary Jane Girls, Motown
17	34	THE WALK	Cure, Fiction
18	20	FORBIDDEN COLOURS	David Sylvian & Ryuichi Sakamoto, Virgin
19	26	TANTALISE	Jimmy The Hoover, Inner Vision
20	9	EVERY BREATH YOU TAKE	Police, A&M
21	36	CRUEL SUMMER	Bananarama, London
22	13	WHEN WE WERE YOUNG	Bucks Fizz, RCA
23	32	DONT TRY TO STOP IT	Roman Holliday, Jive
24	16	BAD BOYS	Wham, Inner Vision
25	18	WAITING FOR A TRAIN	Flash & Pan, Easy Beat
26	23	CONFUSION	Truth, Beggars Banquet
27	17	CHINA GIRL	David Bowie, EMI America
28	21	WANNA BE STARTIN' SOMETHIN'	Michael Jackson, Epic
29	30	SHE WORKS HARD FOR THE MONEY	Donna Summer, Mercury
30	NEW	NEVER STOP	Echo & Bunnymen, Korova
31	22	DREAM TO SLEEP	H2O, RCA
32	40	EVERY DAY I WRITE THE BOOK	Elvis Costello, F-Beat
33	37	ITS A MISTAKE	Men At Work, Epic
34	NEW	TELL ME WHY	Musical Youth, MCA
35	28	NOBODY'S DIARY	Yazoo, Mute
36	NEW	THE FIRST PICTURE OF YOU	Lotus Eaters, Sylvan
37	25	LADY LOVE ME	George Benson, Warner Bros.
38	NEW	GET DOWN SATURDAY NIGHT	Oliver Cheatham, MCA
39	NEW	AFTER A FASHION	Midge Ure & Mick Karn, Chrysalis
40	27	DARK IS THE NIGHT	Shakatak, Polydor

ALBUMS

This Week	Last Week	Title	Artist
1	1	FANTASTIC	Wham!, Innervision
2	NEW	YOU AND ME BOTH	Yazoo, Mute
3	2	SYNCHRONICITY	Police, A&M
4	3	THRILLER	Michael Jackson, Epic
5	8	JULIO	Julio Iglesias, CBS
6	4	LET'S DANCE	David Bowie, EMI America
7	7	CRISES	Mike Oldfield, Virgin
8	5	BODY WISHES	Rod Stewart, Warner Bros.
9	11	FLASHDANCE	Original Soundtrack, Casablanca
10	6	SECRET MESSAGES	ELO, Jet
11	9	IN YOUR EYES	George Benson, Warner Bros.
12	10	THE LUXURY GAP	Heaven 17, B.E.F.
13	13	TOO LOW FOR ZERO	Elton John, Rocket
14	25	PIECE OF MIND	Iron Maiden, EMI
15	14	TRUE	Spandau Ballet, Reformation
16	12	LOVERS ONLY	Various, Ronco
17	15	TWICE AS KOOL	Kool & Gang, De-Lite
18	18	DUCK ROCK	Malcolm McLaren, Charisma
19	30	SWEET DREAMS	Eurythmics, RCA
20	26	CARGO	Men At Work, Epic
21	19	WAR	U2, Island
22	NEW	DRESSED FOR THE OCCASION	Cliff Richard & LPO, EMI
23	28	FASTER THAN THE SPEED OF NIGHT	Bonnie Tyler, CBS
24	21	OIL ON CANVAS	Japan, Virgin
25	22	PRIVATE COLLECTION	Jon & Vangelis, Polydor
26	23	THE HURTING	Tears For Fears, Mercury
27	29	RIO	Duran Duran, EMI
28	NEW	SHE WORKS HARD FOR THE MONEY	Donna Summer, Mercury
29	20	IN THE GROOVE	Various, Telstar
30	17	STREET SOUNDS	Edith Piaf, Various, Streetsounds
31	16	CHART STARS	Various, K-tel

HUNKY DORY

This Week	Last Week	Title	Artist
32	40	HUNKY DORY	David Bowie, RCA International
33	27	WHAT IS BEAT?	Beat, Go Feet
34	22	CONFRONTATION	Bob Marley & Wailers, Island
35	NEW	SONGS	Kids From Fame, RCA
36	35	WHITE FEATHER	Kajagoogoo, EMI
37	NEW	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie, RCA International
38	34	THE WILD HEART	Stevie Nicks, WEA International
39	31	DIONNE WARWICK-THE COLLECTION	Arista
40	24	BITE	Altered Images, Epic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/18/83
SINGLES

This Week	Last Week	Title	Artist
1	4	BABY JANE	Rod Stewart, Warner Bros., WEA
2	1	JULIET	Robin Gibb, Polydor/DGG
3	2	BLUE MONDAY	New Order, Rough Trade
4	3	MOONLIGHT SHADOW	Mike Oldfield, Virgin/Ariola
5	5	AFRICA VOODOO MASTER	Rose Laurens, WEA
6	6	CHINA GIRL	David Bowie, EMI
7	10	COMMENT CA VA	VIDA, Shorts, EMI
8	16	CODO	Tauchen-Prokopetz, WEA
9	12	FLASHDANCE...WHAT A FEELING	Irene Cara, Casablanca/Phonogram
10	8	EVERY BREATH YOU TAKE	Police, CBS
11	7	DIE WUESTE LEBT	Peter Schilling, WEA
12	14	BAD BOYS	Wham!, Epic/CBS
13	9	SWEET DREAMS ARE MADE OF THIS	Eurythmics, RCA
14	13	BREAKAWAY	Tracey Ullman, Stiff/Teldec
15	11	BEAT IT	Michael Jackson, Epic/CBS
16	17	TRUE	Spandau Ballet, Chrysalis/Ariola
17	25	ROCK 'N' ROLL IS KING	Electric Light Orchestra, Jet/CBS
18	20	TEMPTATION	Heaven 17, Virgin/Ariola
19	18	LET'S DANCE	David Bowie, EMI
20	23	THE HEAT IS ON	Agnetha Faeltzkog, Polydor/DGG
21	15	KLEINE TASCHENLAMPE	BRENN, Markus, CBS
22	NEW	CANDY GIRL	New Edition, Metronome
23	27	WHAT KINDA BOY YOU'RE LOOKIN' FOR	(GIRL), Hot Chocolate, Rak/EMI
24	19	WHY CAN THE BODIES FLY	Warning, Vertigo/Phonogram
25	NEW	PALE SHELTER	Tears For Fears, Mercury/Phonogram
26	21	LEUTCHTURM	Nena, CBS
27	22	JULIE	Daniel, Ariola
28	NEW	LIVING ON VIDEO	Transacts, Polydor/DGG
29	28	NOBODY'S DIARY	Yazoo, Mute/Intercord
30	29	JEOPARDY	Greg Kihn Band, Beserkley/WEA

ALBUMS

This Week	Last Week	Title	Artist
1	1	THRILLER	Michael Jackson, Epic/CBS
2	2	CRISES	Mike Oldfield, Virgin/Ariola
3	6	BODY WISHES	Rod Stewart, Warner Bros.
4	4	SYNCHRONICITY	Police, A&M/CBS
5	3	LET'S DANCE	David Bowie, EMI
6	5	NENA	CBS
7	7	RING OF CHANGES	Barclay James Harvest, Polydor/DGG
8	8	HOW OLD ARE YOU?	Robin Gibb, Polydor/DGG
9	NEW	SECRET MESSAGES	ELO, Jet/CBS
10	9	TRUE	Spandau Ballet, Chrysalis/Ariola
11	11	SWEET DREAMS ARE MADE OF THIS	Eurythmics, RCA
12	13	PIECE OF MIND	Iron Maiden, EMI
13	14	WHITE FEATHERS	Kajagoogoo, EMI
14	15	THE GETAWAY	Chris De Burgh, A&M/CBS
15	17	CARGO	Men At Work, CBS
16	12	THE LUXURY GAP	Heaven 17, Virgin/Ariola
17	NEW	WRAP YOUR ARMS AROUND ME	Agnetha Faeltzkog, Polydor/DGG
18	20	THE FINAL CUT	Pink Floyd, Harvest/EMI
19	10	SPEAKING IN TONGUES	Talkin Heads, WEA
20	NEW	HEISSE ZEITEN	Geler Sturzflug, Ariola

JAPAN

(Courtesy Music Labo)
As of 7/18/83
SINGLES

This Week	Last Week	Title	Artist
1	1	TANTEI MONOGATARI	Hiroko Yakushimaru, Toshiba-EMI/Variety
2	2	TOKIO KAKERU SHOUJO	Tomoyo Harada, Canyon/Variety

This Week	Last Week	Title	Artist
3	3	NATSUMOYOU	Yoshie Kashiwabara, Nippon Phonogram/Dream Music
4	4	TWILIGHT	Akina Nakamori, Warner-Pioneer/NTV-Ken On
5	5	HATSUKOI	Kozo Murashita, CBS-Sony/April
6	7	KANASHII IROYANE	Masaaki Ueda, CBS-Sony/Kitty
7	6	ESCALATION	Naoko Kawai, Nippon Columbia/Geiei
8	NEW	AOI NATSUNO EPILOGUE	Chieme Horii, Canyon/Top
9	11	NAGISA NO LION	You Hayami, Taurus/Sun-JCM
10	9	BOKU WARACCHAIMASU	Shingo Kazami, For Life/Undecided
11	10	YAGIRINO WATASHI	Takashi Hosokawa, Nippon Columbia/Columbia-Burning
12	12	KOIWA SUMMER FEELING	Hideimi Ishikawa, RVC/Geiei
13	8	MEGUMINO HITO	Rats & Star, Epic-Sony/PMP-Uncle F
14	NEW	FLASHDANCE WHAT A FEELING	Irene Cara, Polystar/Intersong-Nichlon
15	13	TENGOKUNO KISS	Seiko Matsuda, CBS-Sony/Sun
16	18	NANIWA KOISHIGURE	Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Sun
17	19	MISTY	Eikichi Yazawa, Warner-Pioneer/Undecided
18	15	MAKKANA ONNANOKO	Kyoko Koizumi, Victor/Burning-NTV
19	NEW	KOIFUBUKI	Eisaku Ohkawa, Nippon Columbia/JCM
20	14	SUTEKINI CINDERELLA	COMPLEX, Hiroki Go, CBS-Sony/Burning

ALBUMS

This Week	Last Week	Title	Artist
1	1	1983	Lucio Dalla, RCA
2	2	MILANO-MADRID	Miguel Bose, CBS
3	3	GUCCINI	Francesco Guccini, EMI
4	NEW	SYNCHRONICITY	Police, CBS
5	5	BOLLICINE	Vasco Rossi, Carosello
6	4	THRILLER	Michael Jackson, CBS
7	NEW	KERMES	Various, WEA
8	11	FESTIVAL BAR	Various, PolyGram
9	6	30 X 70	Various, COM/CGD-MM
10	10	THE FINAL CUT	Pink Floyd, EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/18/83
SINGLES

This Week	Last Week	Title	Artist
1	1	FLASHDANCE, WHAT A FEELING	Irene Cara, Casablanca
2	2	TOTAL ECLIPSE OF THE HEART	Bonnie Tyler, CBS
3	3	EVERY BREATH YOU TAKE	Police, A&M
4	4	I'M STILL STANDING	Elton John, Rocket
5	6	CHURCH OF THE POISON MINDS	Culture Club, Virgin
6	9	SEND ME AN ANGEL	Real Life, Wheatley
7	5	BEAT IT	Michael Jackson, Epic
8	10	FRACTION TOO MUCH	Friction, Tim Flinn, Mushroom
9	7	SWEET DREAMS	Eurythmics, RCA
10	8	LITTLE RED CORVETTE	Prince, Warner Bros.
11	11	SAVE YOUR LOVE	Renee & Renato, RCA
12	NEW	ELECTRIC AVENUE	Eddy Grant, Ice
13	13	BABY JANE	Rod Stewart, Warner Bros.
14	15	BLUE MONDAY	New Order, Factory
15	16	CHINA GIRL	David Bowie, EMI America
16	NEW	BAD BOYS	Wham!, Epic
17	NEW	ORCHARD ROAD	Leo Sayer, Chrysalis
18	12	ALWAYS SOMETHING THERE TO REMIND ME	Naked Eyes, EMI
19	14	I WAS ONLY 19	Redgum, Epic
20	17	SOLITAIRE	Laura Branigan, Atlantic

ALBUMS

This Week	Last Week	Title	Artist
1	1	SYNCHRONICITY	Police, A&M
2	2	THRILLER	Michael Jackson, Epic
3	3	TOO LOW FOR ZERO	Elton John, Rocket

This Week	Last Week	Title	Artist
4	7	FLASHDANCE	Original Soundtrack, Casablanca
5	5	FASTER THAN THE SPEED OF NIGHT	Bonnie Tyler, CBS
6	4	THE NUMBER ONES	Beatles, Parlophone
7	6	SWEET DREAMS	Eurythmics, RCA
8	8	THE WILD HEART	Stevie Nicks, WEA
9	9	THIS IS MY SONG	Harry Secombe, J&B
10	12	ESCAPADE X	Tim Flinn, Mushroom
11	13	LET'S DANCE	David Bowie, EMI America
12	11	THE KEY	Joan Armatrading, A&M
13	10	CAUGHT IN THE ACT	Redgum, Epic
14	17	IN YOUR EYES	George Benson, Warner Bros.
15	NEW	CONFRONTATION	Bob Marley & Wailers, Island
16	16	MUSIC FROM LOCAL HEROS	Mark Knopfler, Vertigo
17	18	10,9,8,7,6,5,4,3,2,1	Midnight Oil, Epic
18	20	BODY WISHES	Rod Stewart, Warner Bros.
19	NEW	GREATEST HITS VOL. 1 & 2	Village People, J&B
20	14	1983 THE HOT ONES	Various, Festival

ITALY

(Courtesy Germano Ruscitto)
As of 7/13/83
ALBUMS

This Week	Last Week	Title	Artist
1	1	1983	Lucio Dalla, RCA
2	2	MILANO-MADRID	Miguel Bose, CBS
3	3	GUCCINI	Francesco Guccini, EMI
4	NEW	SYNCHRONICITY	Police, CBS
5	5	BOLLICINE	Vasco Rossi, Carosello
6	4	THRILLER	Michael Jackson, CBS
7	NEW	KERMES	Various, WEA
8	11	FESTIVAL BAR	Various, PolyGram
9	6	30 X 70	Various, COM/CGD-MM
10	10	THE FINAL CUT	Pink Floyd, EMI

This Week	Last Week	Title	Artist
11	14	YOUR MOVE	America, EMI
12	NEW	TRE	Teresa de Sio, PolyGram
13	8	COMMON GROUNDS	Ritchie Evans, EMI
14	16	BANDIERA GIALLA	Ivan Cattaneo, CGD-MM
15	17	AZZURRO MARE	Various, CGD-MM
16	NEW	DISCO SAMBA	Los Iloa, Baby/CGD-MM
17	NEW	AEROBIC DANCE	Lara St. Paul, Lasaga

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 7/16/83
SINGLES

This Week	Last Week	Title	Artist
1	1	THE STARSISTERS	Stars On 45, CNR
2	5	MOONLIGHT SHADOW	Mike Oldfield, Virgin
3	7	WANNA BE STARTIN' SOMETHIN'	Michael Jackson, Epic
4	2	MANUEL GOODBYE	Audrey Landers, Ariola
5	4	ROCK 'N' ROLL IS KING	ELO, Jet
6	3	CHINA GIRL	David Bowie, EMI
7	NEW	'T KAN VRIEZEN 'T KAN DOOEN	Robert Paul, CNR
8	8	HEIDI, NORMAAL	WEA
9	10	CAN'T GET USED TO LOSING YOU	Beat, Chrysalis
10	NEW	I'M STILL STANDING	Elton John, Phonogram

ALBUMS

This Week	Last Week	Title	Artist
1	1	THRILLER	Michael Jackson, Epic
2	2	SYNCHRONICITY	Police, A&M
3	3	LET'S DANCE	David Bowie, EMI
4	7	CRISES	Mike Oldfield, Virgin
5	5	BODY WISHES	Rod Stewart, Warner Bros.
6	4	STIELUM DANSEN	Toontje Lager, Sky
7	NEW	TONIGHT 20.00 HOURS	Star Sisters, CNR
8	NEW	SECRET MESSAGES	ELO, Jet
9	6	WRAP YOUR ARMS AROUND ME	Agnetha Faltskog, Polydor
10	8	TRUE	Spandau Ballet, Chrysalis

Dutch Retailers Challenge Legality Of Video Raids

AMSTERDAM — Videotapes, VCRs and other equipment worth \$400,000 have been confiscated from video stores in three Dutch cities following raids carried out by the new Video Security Foundation and members of the police here. But a lawyer acting for Dutch video retailers has attacked the Foundation's activities as "inexpert and unacceptable," a charge that could have serious consequences for the country's antipiracy drive.

A total of 15,000 allegedly counterfeit videocassettes was seized in the latest raids at Den Bosch, Zaltbommel and Rosmalen, and a further 8,000 tapes said to be pirated were seized in a related raid on a video wholesale company. Quality of the software was described by a Video Security spokesman as "very poor."

Den Bosch is said to be one of the main centers of Dutch video piracy, with around 30 video stores, some of them little more than roadside shacks and most of them said to be wholly devoted to illegal trading. Counterfeits reportedly rent there for around \$2, under half the usual fee.

A few days after the raid, lawyer P. Signer, adviser to the Dutch Assn. of Video Retailers, criticized the activities of the Video Security Foundation, whose employees have rights to raid and arrest in line with those of the police and which has been responsible for the seizure of up to 70,000 tapes in the six months since it was formed.

Defending retailers from Zaandam, Signer said there was considerable doubt whether all the confiscated videotapes were in fact illegal. To demonstrate the difficulty of dis-

tinguishing

Billboard's
Survey For Week Ending 7/23/83

Top Album Picks

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Black

THE MANHATTANS—Forever By Your Side, Columbia FC 38600. Produced by John Anderson & Steve Williams, Leo Graham & Morrie Brown. The Manhattans are lighting up the charts again with "Crazy," dressing up their harmonic hooks in elegant arrangements that have distinguished this act from the beginning. "Start All Over Again" and "Forever By Your Side" are the kind of positive soul songs that work their way up the charts and into radioland with surprising strength. Multi-producer effect varies approach to keep long-running group in top groove.

NEW EDITION—Candy Girl, Streetwise SWRL 3301. Produced by Maurice Starr. Ralph Tresvant's yearning kiddie falsetto on "Candy Girl" recalls a young Michael Jackson, and his performance on the ballad "Is This The End?" the group's new single, affirms the J5 connection in a way that should win over most programmers again. But these winsome wonders from Boston's Roxbury section also rap and sing to the very hippest arrangements and latest technological effects (courtesy of Arthur Baker and Michael Jonzun) on "Popcorn Love," which beckons as the next single, and the wonderful ballad "Jealous Girl."

SKYY—Skiylyght, Salsoul SA 8562. Produced by Randy Muller. The high-flying aggregation known as Skyy keeps reaching for new heights while keeping their audience's feet firmly on the ground. The recent "Bad Boy" single kicks off the action, and "Show Me The Way" keeps the action hot, as producer/arranger/songwriter Muller makes another danceable impression on the charts. Skyy's Solomon Roberts Jr. chips in "Hey Girl," and the stylish group soars again into hit orbit. Another sleekly crafted effort by hitmaker Muller.

STACY LATTISAW—Sixteen, Cotillion 90106. Produced by Narada Michael Walden. Based on the fast start of "Miracles," Stacy Lattisaw looks like she's sitting pretty for a classy chart comeback with promise renewed. Producer/songwriter/arranger/artist Walden casts the pert pint of dynamite in a variety of song roles that capture a singer in full growth. Lattisaw's duet with Kathy Sledge on "What's So Hot 'Bout Bad Boys" plus "16" catch artist and producer in perfect synch with the chart tops.



First Time Around

MEN WITHOUT HATS—Rhythm Of Youth, Backstreet BSR-39002. Produced by Marc Durand. "The Safety Dance" was a dance hit at first listening, and though not a Men At Work still evokes the freshness presently rewarded by another outburst of new music on the charts. With "The Safety Dance" climbing the pop charts, expect plenty of action on "Antarctica" and "The Great Ones Remember." With hats or without, these Men will keep techno-pop alive and dancing this summer.

i-TEN—Taking A Cold Look, Epic BFE 38602. Produced by Keith Olsen & Steve Lakather. Principals of this new band are Billy Steinberg and Tom Kelly, who between them have written songs for Pat Benatar, REO Speedwagon, Linda Ronstadt, and Rick Springfield (Steinberg wrote "How Do I Make You?"). With such credentials and with Fleetwood Mac's producer and members of Toto helping out, the musical direction of i-TEN can be easily discerned. And, of course, the level of professionalism here cannot be surpassed. But is this a good album? AC programmers would say, yes.

TWISTED SISTER—You Can't Stop Rock 'N' Roll, Atlantic 80074. Produced by Stuart Epps. Here's one quintet obviously unfazed by the vogue in synthesizers, as their hair-dresser and jacket art can attest. The attack is hardy if familiar, stressing raunchy power chords, thundering drums and throat-wrenching vocals (by Dee Snider, with appropriately hoarse backing from the other four), and the topics, too, are heavy metal staples. Even the liner slogans—"Play It Loud, Mutha" being the most memorable—will seem old hat to old rockers, but the new generation of metallurgists behind Def Leppard, Judas Priest, Motorhead et al. won't mind.

PAM TILLIS—Above And Beyond The Doll Of Cutey, Warner Bros. 28371. Produced by Jolly Hills & Dixie Gamble-Bowen. Anyone missing out on the debut of this Nashville newcomer merely because of the LP's unfortunate cloying title—or because she's the daughter of singer Mel Tillis—will miss out on a fine collection of New Music rock. Tillis is a laser-sharp vocalist who can scorch a lyric with firecracker accuracy; she's also a writer of no small merit. Cuts like "Make It Feel Better," "Never Be The Same" and "It Ain't Easy" give Tillis a head start on Nashville's new wave of pop talent.

THE CRACKERS—Guaranteed, Edison Records ER-1001. Produced by The Crackers. Where were these guys in the 1960s? While the fidelity is modern, brimming with acoustic guitars, pretty vocals and harmonies, their Beau Brummels sensibility is a shocking evocation of another time and place (inspirational verse: "So you gotta decide/Between your parents and me"). Is it possible to go forward in reverse? P.O.B. 7, Albuquerque, N.M. 87103.

GLORIOUS STRANGERS—Fun City Records GS-1. Produced by Wharton Tiers. Wharton Tiers, who has produced the Y Pants and Sonic Youth, and who has been a member of the Theoretical Girls, A Band, and the Social Climbers, is a veteran of the New York new music scene. Here he gets together

Spotlight

robert plant
THE PRINCIPLE OF MOMENTS



ROBERT PLANT—The Principle Of Moments, Atlantic 90101. Produced by Robert Plant. On his second solo album Robert Plant has a choice to make: Does he keep the old Led Zeppelin flame alive, or does he strike out on his own? It's verily a question of Principle. And on "The Principle Of Moments," he takes a middle course by putting Zep on one side, and striking his own course—not too far away, but separate—on the other. As a result he might not quite achieve the unique brittle majesty of Led Zep, but at the same time, he builds on his own foundations with vocals that are among the most fully realized and distinctive in all of rock. It's a more personal LP than his first, and at this point that may be just the right direction.

with lead vocalist Carol Tiers, keyboardist Jan Ewing and bassist Jean Seton Shaw for a new band that eschews pretention in favor of the snappy pop song. Here and there you hear nods toward social and artistic import, but fortunately these temptations are usually held in check.

THE CLIQUE, Graphic Records GR1014. Produced by Dave McQuisty, Spike & Don Schmidt. This four man band plays the college bar circuit in the Kansas, Missouri, Oklahoma, Arkansas and Illinois area. Mostly they play original Midwest style rock'n'roll, with enough blues and boogie to keep the juices flowing. Their own songs reveal a talent for a lyrical or melodic hook or a change in point of view. The material varies from the upbeat to the ballad and the execution is better than what you'd expect from a bar band. Contact: (913) 262-3555.



LORDS OF THE NEW CHURCH—Live For Today, I.R.S. SP70409 (A&M). Produced by Todd Rundgren. Title tune of this three song-EP is the mid '60s Grass Roots classic redone in the Lords' own sleeky but menacing style. The two songs on the second side are originals, dealing with nightmares and illicit desires. The latter won't get played on radio.

ROMAN HOLLIDAY, Jive/Arista JLMS-8086. Produced by Peter Collins. Joe Jackson isn't the only new music Englishman interested in American jumpin' jive. The seven men in this group seem also enchanted with be bop, swing and the early boogaloo. It's a heartfelt tribute, and on the seven songs here they keep it energetic and fairly in keeping with the spirit of the originals.

TRUE WEST, Bring Out Your Dead Records, BOYD 1001. Produced by Russ Tolman & Steve Wynn. Coming from Sacramento is True West, one of the new West Coast groups currently reviving mid-'60s psychedelia. For those who heard it the first time around, the riffs and arrangements sound a bit familiar, but it's being rediscovered all over again by a new generation.

LIQUID LIQUID—Optimo, 99 Records 99-11 EP. Produced by Ed Bahiman. Percussion is the name of the game for Liquid Liquid, and beyond a bass guitar, basically that's all there is here. That and occasional vocals. Which makes it great for the dance floors, because they are not all just banging away. There are interlocking rhythms and polyrhythms with various melodies emerging. And it has a tribal appeal.

FATS DEACON—Buzzarhead, Ames Griffin Records, DA-83100. Produced by Wayne Vican. Fats Deacon, or Derrick Jones, as his mother calls him, is one of New York's harder working "prisoner's of rock-and-roll," and he should be proud of this four-song EP, which features terrific guitar playing from MC5 legend Wayne Kramer. If the Cougar-Ryder combo intrigues you, check this out. 55 East 86th St., New York, N.Y. 10028; (212) 860-9150.

DICK COULSON & LETTER O, Polydor/21 Records, 811 821. Produced by Rod O'Brien & Ben Grosse. Crisp, commercial rock straddling new rock and more traditional AOR is plied by this quartet, assembled around vocalist Coulson, who also supplies the songs. "Rock The Nation" flexes an old but potent format, celebrating radio's role in keeping rock in high gear, and as such should be the favorite among the five tracks.



pop

PETE SHELLEY—XL-1, Genetic/Arista AL6-8017. Produced by Martin Rushent & Pete Shelley. The "Telephone Operator" single and video have already been generating some interest for this new LP, the second for Shelley, former member of the Buzzcocks. The music is synth-pop, but somehow Shelley seems to be able to coax more energy and passion from his

machines than do his compatriots in the genre. The songs are fairly lightweight pop, but the production gives them an impressive depth of sound.

BONNIE TYLER—Faster Than The Speed Of Night, Columbia BFC 38710. Produced by Jim Steinman. With former Meat Loaf partner Jim Steinman "directing" this as well as producing, and with Roy Bitten, Rick Derringer, and Larry Fast, among others, helping out on the instruments, this LP could hardly be expected to be an MOR followup to "It's A Heartache." And it isn't. It's a rocker, with Tyler's big hoarse vocals matched to Steinman's bigger than life musical ideas. This has been a big hit in Europe.

ATOMIC ROOSTER—Headline News, PVC Records 8918. (JEM). Produced by Tom Newman. Yes, Atomic Rooster is back, reformed by original member vocalist/keyboardist/bassist Vincent Crane and drummer Paul Hammond, who replaced Carl Palmer in the original Atomic Rooster in the early '70s. The original Atomic Rooster was hard, loud and heavy, but this version appears to put a greater premium on musicianship and the song, and the result is a rather tasty blues rock LP. Helping out on lead guitar on several songs is Pink Floyd's Dave Gilmour.

VARIOUS ARTISTS—First Annual Beach Music Awards 1982. Beach Music Records BMR-L-1001. Produced by John Adams & Steve Clark. Held last November at Myrtle Beach, S.C., the first annual Beach Music Awards featured the music of such artists as the Catalinas, the Tans, J.D. Cash & the Leaders, Poor Souls, Maurice Williams, the Plaids, Billy Scott & Georgia Prophets, the Clovers, Harry Deal & the Galaxies, Clifford Curry, the Drifters, Al Williams & Goldrush, Ambers and James Brown. The music here is a unique combination of soul and surf, captured on a double LP.

PYLON—Chomp, DB Records DB65. Produced by Chris Stoney & Gene Holder. Pylon is one of the new bands from Georgia, and on its second LP it comes up with a collection of 10 danceable and somewhat nervous and kinetic tunes. Vanessa Briscoe's deadpan vocals are in front of a jittery rhythm section pulling against half submerged melodies. And when the passion builds on the vocals, the tension throughout grows. This is not raucous music, but it certainly is not for the faint of heart.

LOVE TRACTOR—Around The Bend, DB Records DB67. Produced by Alfredo Villar & Love Tractor. "No longer merely of strictly instrumental, Love Tractor, the four-piece group from Athens, Ga., steps forward on "Around the Bend" with vocals, not to mention, actual singing," reads the press release. Love Tractor plays minimal neo-psychedelic music, but the premium is always on musicianship not on recycled riffs from the '60s. Which puts it a step up and a step ahead.

BING CROSBY & LOUIS ARMSTRONG—Havin' Fun, Sounds Rare SR5009. Produced by Wayne Knight. An inordinately attractive LP, taken from 1949-50 radio broadcasts. Bing and Louie are immensely entertaining throughout a dozen cuts, with two versions each of "Lazy Bones" and "On Blueberry Hill." Jack Teagarden and Joe Venuti also are heard in a happy, informal bash which accurately reflects the album's title. Lengthy annotation is by Dave Dixon.

ORIGINAL CAST—Goodbye Dear, I'll Be Back In A Year, Glendale GLS6026. Produced by Roger Rittner. The music, 20 tracks in all, emanates from a Los Angeles musical with a large cast of unknown but enthusiastic and generally talented youngsters singing songs of World War II, many of them wryly humorous lyrically. Fred Dean and Nancy Edgington rate kudos for their selection and direction of the now-obscure songs, some of which enjoyed popularity in the early 1940s. Album could be a sleeper, sales-wise. It's well recorded and the liner notes are excellent.

CARLENE CARTER—C'est C Bon, Epic BFE 38663. Produced by Roger Bechirian. Carter's first for Epic finds her moving into techno-pop waters while retaining her savvy, wry slant on affairs of the heart in her writing. Producer Bechirian's low-keyed electronics do eclipse the artist's Southern persona at times, but overall it's a sultry, balanced set that has an astute commercial .

BILL LAMB—Riff Rockin', Warner Bros. 23881-1. Produced by Dixie Gamble-Bowen, Bill Lamb. Lamb specializes in a spare, spirited sound that recalls such '50s rockers as Buddy Holly. Thus it's fitting that Lamb covers Holly's hit "Rave On" here, along with Smokey Robinson's classic ballad "You've Really Got A Hold On Me." The songs here are performed with en-

ergy and conviction.

MICHAEL BREWER—Beauty Lies, Full Moon/Warner Bros. 23815-1. Produced by Dan Fogelberg. Brewer's first solo album after 20 years in the business is targeted at the AC/pop crossover market which has been successfully mined by such acts as Christopher Cross and Dan Fogelberg, who produced this set. The album mixes peppy rhythm numbers and soft pretty ballads. Most are originals though there are also songs by Fogelberg, Dave Loggins and Mike Hanna of the Dirt Band.

BIG DADDY, Rhino RNLP 852. Produced by Bob Wayne. Early rock meets '70s and '80s repertoire head on in this comedy project reminiscent of, but superior to, Godfrey Daniel a decade ago. Deft pairings of style and content—as in an Everly Brothers ballad reading for "Super Freak"—should appeal to AOR and mainstream pop programmers with a sense of humor.

BAUHAUS—Burning From The Inside, A&M SP-4953. Produced by Bauhaus. Followup for this British new rock ensemble blunts often mysterious but inviting arrangements with its heavy-handed seriousness, resulting in several moments indistinguishable from psychedelia's more self-centered days. They muse over Artaud and the loss of innocence, but are at their best when plying simpler pop ideas, as on "Slice of Life."

VARIOUS ARTISTS—Born To Add: The Great Rock & Roll From Sesame Street, CTW/Sesame Street CTW 22104. Produced by Christopher Cerf. Parents may smile even more than their toddlers at these good-natured parodies of Springsteen, the Beatles, the Stones et al, each aimed at illustrating a particular educational theme. Cover art's a natural for instore display.

RAY CAMPI AND HIS ROCKABILLY REBELS—Hollywood Cats, Rollin' Rock/Engima E1000. Produced by Ronny Weiser. Rockabilly king Campi demonstrates how it's done, how it was done, and how it will be done, if Campi and producer have anything to say about it. "Rock Of The 80's" could be a theme for L.A. radio star station KROQ's "Rock Of The '80s" format, but if not, Campi at least convinces that Hollywood cats can rock with the best.

THE STINGERS—The Stingers, Pleiades PR 61583. Produced by Kenny Kerner & Steven Kramer. Stingers are straight ahead pop rockabilly with a clarity of vision that make "Already Said Too Much," "The Way I Do" and "Tell Me Baby" accessible to radio audiences. Three of the four Stingers share lead vocals, and when they pour on the rock, they flash a Plimsouls-type energy updraft.

black

JUNIOR—Inside Lookin' Out, Mercury 812 325. Produced by Bob Carter. This LP breaks experimental ground for the singer of last year's pop hits, "Mama Used To Say" and "Too Late." The first single, "Communication Breakdown," with its tropical dance beat, departs from the sound that made those songs so successful. But Junior's gliding falsetto on the cuts that close either side are winners: the ballad "Baby I Want You Back," with its tender urban/AC gloss, and "Tell Me," a certified dance-to-pop hit.

country

GUY CLARK—Better Days, Warner Bros. 23880. Produced by Rodney Crowell. Although this Texas-born writer has never cultivated mass appeal audiences, he remains an original with a distinctive style and viewpoint. The production union with Crowell gives a lift to the tracks, although Clark stays clearly in focus with a collection of his own songs. Who else would pen a 2:55 ode to "Homegrown Tomatoes," after all, or an even longer paean to a "Randall Knife"?

jazz

LOUIS ARMSTRONG—The Greatest, Pausa PR9018. Reissue produced by Earl Horwitz. Culled from the voluminous CBS vaults, this 14-track LP offers the late Satchmo when he was still a formidable trumpeter. His choice of songs, moreover, is excellent with gems like "When The Red, Red Robin," "Cabaret" and "Keepin' Out Of Mischief Now" among the goodies. There's already an abundance of Armstrong available, but his entry ranks with his best.

RED NORVO—Norvo, Pausa PR9015. Reissue produced by Pete Welding. One of the month's most fascinating LPs, with one track offering a vocal duet by Benny Goodman and Stan Kenton. Originally issued by Capitol in the late '40s, this collection features Norvo's woodpile artistry and memorable solos by Goodman, Charlie Shavers, Benny Carter and Jimmy Rowles. "Under A Blanket Of Blue" with a different lineup

(Continued on page 56)

SPOTLIGHT—Predicted to hit the top 10 on Billboard's Top LPs & Tape chart or earn platinum certification. **PICKS**—Predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Predicted to hit the second half of the chart in the format listed; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wishire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273 7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7346).

New LP/Tape Releases

• Continued from page 36

YAMAMOTO, TSUYOSHI

Zephyr
LP Concord Jazz CJ-218 \$8.98

CLASSICAL

HAYDN, FRANZ JOSEPH

Paris Symphonies No. 83, "The Hen" & No. 86
Berlin Philh., Karajan
LP DG digital 2532 039 (PolyGram) \$12.98
CA chrome 3302 039 \$12.98
Symphony No. 103 In E Flat Major (Drum Roll); Symp. No. 4 In D Major (London)
Vienna Philh. Orch., Karajan
LP London Treasury STS 15586 (PolyGram) \$3.98
CA STS 15586 \$3.98

IVES, CHARLES

Symphony No. 3; The Unanswered Questions; Decoration Day, Etc.
New York Philh., Bernstein
LP CBS Masterworks MP 38777 No List
CA MPT 38777 No List

JOPLIN, SCOTT

Music Of Biggs
LP CBS Masterworks MP 38782 No List
CA MPT 38782 No List

KHACHATURIAN, ARAM

Gayne; Masquerade; Spartacus (Suites)
London Symph. Orch., Black
LP London Treasury STS 15588 (PolyGram) \$3.98
CA STS 15588 \$3.98

KLAMI, UUNO

Violin Concerto; Sea Pictures
Talvi, Kouvoila City Orch., Bister
LP Finlandia FA 334 (PSI) \$10.98

KODALY, ZOLTAN

Hary Janos Suite; Galanta, Marosszek Dances
Philadelphia Orch., Ormandy
LP CBS Masterworks MP 38762 No List
CA MPT 38762 No List

KUULA, TOIVO

Songs For Male Voice Choir
Hynninen, Helsinki Univ. Choir, Hyokki
LP Finlandia FA 203 (2) (PSI) \$15.96

LISZT, FRANZ

Piano Concertos Nos. 1 & 2; Totentanz
Rosen, Entremont, Watts, Philadelphia Orch., London Symph., Pritchard, Ormandy, Leinsdorf
LP CBS Masterworks MP 38778 No List
CA MPT 38778 No List
Les Preludes, Mazepa; Wagner: Die Meistersinger Von Nurnberg (Prelude); Tchaikovsky: Marche Slave
Vienna Philh. Orch., Los Angeles Philh., Mehta
LP London Treasury STS 15589 (PolyGram) \$3.98
CA STS 15589 \$3.98

MARTIN, FRANK

6 Monologs From Jederman; 3 Minnelieder; Chants De Noel
Martin, Rehfuess, Ameling
LP Jecklin DISCO 563 (PSI) \$9.98

MENDELSSOHN, FELIX

Octet In E-Flat Major, Op. 20; Trio No. 1 In D Minor, Op. 49
Music From Marlboro, Horowitz, Schneider, Casals
LP CBS Masterworks MP 38763 No List
CA MPT 38763 No List
Sacred Vocal Works
Ensemble Vocal Michel Piquemal, Piquemal
LP Ades 14039 (PSI) \$10.98

MOZART, WOLFGANG AMADEUS

Complete Concert Arias
Popp, Gruberova, Mathis, Sukis, Schwarz, Ariaza, Moser, Ahnsjo, Berry, Lloyd, Salzburg Mozarteum Orch., Hager
LP DG 2740 281 (5) (PSI) \$39.90
Haffner Serenade No. 7, K. 250
Berlin Philh., Kubelik
LP DG Privilege 2535 139 (PolyGram) \$6.98
CA 3335 139 \$6.98

Piano Concertos Nos. 14 & 17

Serkin, Columbia Symp., Schneider
LP CBS Masterworks MP 38771 No List
CA MPT 38771 No List
Piano Concerto No. 22 In E Flat Major (K. 482); Piano Concerto No. 19 In F Major (K. 459)
de Larrocha, Vienna Symph. Orch., Segal
LP London digital LDR 71066 (PolyGram) \$12.98
CA LDR 71066 \$12.98

Piano Concertos No. 21 & 24

Lhevinne, Gould, Juilliard Orch., CBS Symp., Morel, Susskind
LP CBS Masterworks MP 38752 No List
CA MPT 38752 No List

Quartets Nos. 1 In G Minor & 2 In E-Flat Major

Horowitz, Members Of Budapest Quartet
LP CBS Masterworks MP 38775 No List
CA MPT 38775 No List
Quintet In A Major For Clarinet & Strings; Concerto In A Major For Clarinet & Orch.
Wright, Schneider, Cohen, Rhodes, Parnas, Marcellus, Cleveland Orch., Szell
LP CBS Masterworks MP 38786 No List
CA MPT 38786 No List
Sinfonia Concertante In E Flat Major For Winds & Orch.; Quintet In E-Flat Major For Piano & Winds
Soloists, Casadesu, Philadelphia Orch., Ormandy
LP CBS Masterworks MP 38764 No List
CA MPT 38764 No List
Symphony No. 40; Eine Kleine Nachtmusik
Markboro Festival Orch., Casals
LP CBS Masterworks MP 38747 No List
CA MPT 38747 No List

MUSSORGSKY, MODEST

Pictures At An Exhibition; A Night On Bald Mountain
Minneapolis & London Symph. Orchs., Dorati
CA Mercury Golden Imports MRI 75025 (PolyGram) \$6.98

PROKOFIEV, SERGE

Peter & The Wolf; Britten: The Young Person's Guide To The Orch.
Connery, Royal Philh. Orch., Dorati
LP London Treasury STS 15592 (PolyGram) \$3.98
CA STS 15592 \$3.98
Romeo & Juliet (Excerpts)
New York Philh., Mitropoulos
LP CBS Masterworks MP 38772 No List
CA MPT 38772 No List

PUCCINI, GIACOMO

La Rondine
Gasdia, Scarabelli, Cupido, Milan RTV Orch. & Chorus, Gelmetti
LP Fonit-Cetra LMA 3014 (2) (PSI) \$19.96

RACHMANINOV, SERGE

Symphony No. 3 In A Minor (Op. 44); Youth Symp. (1891)
Ashkenazy, Concertgebouw Orch.
LP London digital LDR 71031 (PolyGram) \$12.98
CA LDR 71031 \$12.98

RAVEL, MAURICE

Bolero; Daphnis Et Chloe, Suite No. 2; La Valse; Menuet Antique
New York Philh., Boulez
LP CBS Masterworks MP 38751 No List
CA MPT 38751 No List
Quartet In F Major; Debussy: Quartet In G Minor
Budapest Quartet
LP CBS Masterworks MP 38774 No List
CA MPT 38774 No List

ROSSINI, GIOACCHINO

William Tell, Barber Of Seville & Thieving Magpie Overtures; Suppe: Light Cavalry, Poet & Peasant & Pique Dame Overtures
LP DG Special 2535 629 (PolyGram) \$6.98
CA 3335 629 \$6.98

SCHUBERT, FRANZ

Impromptu, Op. 142
Serkin
LP CBS Masterworks MP 38766 No List
CA MPT 38766 No List
"Trout" Quintet In A Major For Piano & Strings
Horszowski, Levine, Members Of Budapest Quartet
LP CBS Masterworks MP 38776 No List
CA MPT 38776 No List
Die Winterreise
Risoliti (Liszt arrangement)
LP Ricordi OCL 16249 (PSI) \$6.98

SHOSTAKOVICH, DMITRI

Symphony No. 1 In F Major; Cello Concerto In E-Flat Major
Rostropovich, New York Philh., Philadelphia Orch., Bernstein, Ormandy
LP CBS Masterworks MP 38750 No List
CA MPT 38750 No List

SIBELIUS, JEAN

Violin Concertos; Walton: Violin Concertos
Francescatti, New York Philh., Philadelphia Orch., Bernstein, Ormandy
LP CBS Masterworks MP 38770 No List
CA MPT 38770 No List

STRAVINSKY, IGOR

The Rite Of Spring
London Philh. Orch., Leinsdorf
LP London Treasury STS 15590 (PolyGram) \$3.98
CA STS 15590 \$3.98
Le Sacre Du Printemps
Columbia Symp. Orch., Stravinsky
LP CBS Masterworks MP 38765 No List
CA MPT 38765 No List

TELEMANN, GEORG PHILIPP

Viola Concerto In G Major; Concerto In F Major For 3 Violins; Trumpet Concerto In D Major; Overture In C Major
Academy of St. Martin-in-the-Fields, Marriner
LP London Treasury STS 15587 (PolyGram) \$3.98
CA STS 15587 \$3.98

VARESE, EDGAR

Ionisation; Octandre, Etc.
Columbia Symp., Craft
LP CBS Masterworks MP 38773 No List
CA MPT 38773 No List

VIVALDI, ANTONIO

Concertos
Festival Strings Lucerne, Scherbaum, Linde, Behrend
LP DG Special 2535 630 (PolyGram) \$6.98
CA 3335 630 \$6.98

WAGNER, RICHARD

The Ring (Excerpts)
Bayreuth Festival, Boulez
LP Philips digital 6527 115 (PolyGram) \$6.98
CA 7311 115 \$6.98

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OSIPOV FOLK ORCH.

Balalaika Favorites
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Bach: Concerti For Violin, BWV 1041 & 1042; Concerto For 2 Violins, BWV 1043, w/ Kujiken
LP Pro-Arte PAD 124 (Intersound) No List
CA PCD 124 No List
Bach: Orchestral Suites, BWV 1066-69, w/ Kujiken
LP Pro-Arte 2PAD 205 (2) (Intersound) No List
CA 2 PCD 205 No List

Bach: Sonatas For Violin & Harpsichord, Nos. 1-6, BWV 1014-1019 w/ Deutscher Schallplatten Preis, Kujiken, Leonhardt
LP Harmonia Mundi H 99820 (Intersound) No List

Corelli: 4 Concerti Grossi, Op. 6, Nos. 1-4; w/ Deutscher Schallplatten Preis
LP Harmonia Mundi H 99613 (Intersound) No List

Corelli: 4 Concerti Grossi, Op. 6, Nos. 9-12
LP Harmonia Mundi H 99803 (Intersound) No List

Handel: Partenope, w/ Laki, Jacobs, Hill, Mohnari, Skinner, Varcoe, Kujiken
LP Pro-Arte 4PAL 4000 (4) (Intersound) No List

Lully: Le Bougeois Gentilhomme, w/ Nimsgern, Yakar, Friesenhausen, Jungmann, Jacobs, Soloists & Members Of The Tolzer Boys Choir, Leonhardt
LP Harmonia Mundi H 99724 (Intersound) No List

Rameau: Orchestra Suite From "Hippolyte Et Aricie"
LP Harmonia Mundi H 99837 (Intersound) No List

Rameau: Pygmalion (Acte De Ballet) w/ Chor De Chapelle Royale Paris, Leonhardt
LP Pro-Arte PAL 1082 (Intersound) No List
CA PAC 1082 No List

Vivaldi: The Four Seasons, w/ Kujiken
LP Pro-Arte PAL 1024 (Intersound) No List
CA PAC 1024 No List

ROMERO, PEPE

Flamenco!
CA Mercury Golden Imports MRI 75092 (PolyGram) \$6.98

SCHERBAUM, ADOLF, see Maurice Andre

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BILLY JOEL—Tell Her About It (3:35); producer: Phil Ramone; writer: B. Joel; publisher: Joel Songs, BMI; Columbia 38-04012. Word's been getting around that Joel's forthcoming LP, "An Innocent Man," will be full of return-to-roots, no-frills rock and roll. Sure enough, this preview single is pure upbeat fun without a thought in its head beyond good times and romance.

MICHAEL JACKSON—Human Nature (4:05); producer: Quincy Jones; writers: S. Porcaro, J. Bettis; publishers: Porcaro/John Bettis, ASCAP; Epic 34-04026. The platinum "Thriller" album hasn't exhausted its supply of extraordinary singles: this fifth extract is a Porcaro/Bettis tune of delicate, gossamer beauty, Quincy Jones' production and Jackson's sensitive reading give the song an entrancing sparkle.

LITTLE RIVER BAND—You're Driving Me Out Of My Mind (3:46); producers: Little River Band, Ernie Rose; writers: B. Birtles, G. Goble; publisher: Screen Gems-EMI, BMI; Capitol B-5256. The second single from "The Net" is a real departure for a group known almost exclusively for its mellow, tranquil sound; this time LRB serves up some high-powered AOR-style rock, propelled by aggressive horns and near-funk bass.

TUBES—Tip Of My Tongue (3:35); producer: David Foster; writers: Tubes, Snyder, White; publishers: Decomposition/Boone's V-2/Saggfire, BMI/ASCAP; Capitol B-5258. With its strong dance/urban flavor, this single is a change of pace after the solemn top 10 rocker "She's A Beauty." The group's treatment of hot, horn-laden r&b is just unpretentious enough to be convincing.

recommended

SCANDAL—Win Some, Lose Some (3:47); producers: Rick Chertoff, Vini Poncia; writers: B. Adams, J. Vallance, E. Kagna, P. Dean; publishers: Irving/Adams Bros./Calypso Toonz, BMI; Columbia 38-03987.

HAYS FANTAYZEE—Shiny Shiny (3:42); producers: Clive Langer, Alan Winstanley; writers: Caplin, Garner, Healy; publishers: Carbert/Rare Blue, ASCAP; RCA PB-13534.

SLINGSHOT—Do It Again Medley With Billie Jean (4:25); producer: David VanDePitte; writers: W. Becker, D. Fagen, M. Jackson; publishers: MCA/Red Giant, ASCAP/Mijac/Warner-Tamerlane, BMI; Quality QUS 7044 (7-inch version of previously released 12-inch).

CLUB HOUSE—Do It Again Medley With Billie Jean (4:08); producers: S. Scalera, M. Interlandi, C. La Bionda; publishers: MCA/Red Giant, ASCAP/Mijac, BMI; Atlantic 7-89795 (12-inch version also available. Atlantic DMD 659).

CARLENE CARTER—Meant It For A Minute (2:54); producer: Roger Behrman; writers: C. Carter, J. Eller; publishers: Rare Blue/Carlooney/Plangent Visions, ASCAP; Epic 34-03952.

BACKSEAT SALLY—Prove It (4:12); producer: Todd D. Schaffer; writers: Sally Kay, Casey Filiaci; publisher: Backseat Sally, ASCAP; Atlantic 7-89801.

LEE KOSMIN—What's It To You (3:16); producers: Sandy Robertson, Phil Thornalley; writers: Kosmin, Gruner; publisher: Pun, ASCAP; Duke 7-99849.

BLACKFOOT—Teenage Idol (3:31); producer: Al Nalli; writers: Medlocke, Spires; publisher: Bobnal, BMI; Atco 7-99851.

HELEN SCHNEIDER W/THE KICK—Weekend (4:45); producers: Helen Schneider, Shelly Yakus; writers: Rao, Schneider; publishers: Green Mirage/Linny, BMI/Green Star/Cricket Hill, ASCAP; Mirage 7-99853.

TIM SCOTT—Swear (3:50); producer: Richard Gottehrer; writer: Tim Scott; publishers: WB/Bleu Disque/Jiru, ASCAP; Sire 7-29554.

DAVID ANDERSEN—History Is Made At Night (3:46); producer: Ron Nevison; writers: Wayne Perkins, Richard Wolf; publishers: Bibo/Little Lasso/Hook and Line/Red Chamber, ASCAP; Arista ASI-9038.



GLADYS KNIGHT & THE PIPS—You're Number One (In My Book) (3:48); producers: Wilmer Raglin, William Zimmerman; writers: W. Raglin, W. Zimmerman, D. Meyers, L. Sylvers III; publishers: Richer/Chappell, ASCAP/Mr. Dapper/Unichappell, BMI; Columbia 38-04033. The group is back on top thanks to the energetic "Save The Overtime For Me," but it takes a big, emotional ballad to show off Knight's full range and power. This followup single recalls the classic "If I Were Your Woman," a sound that needs no updating.

MAZE featuring FRANKIE BEVERLY—Never Let You Down (3:59); producer: Frankie Beverly; writer: Frankie Beverly; publisher: Amazement, BMI; Capitol B-5255. Beverly carries this soothing ballad virtually on his own: he wrote and produced it, and his is the only voice heard. This second release from "We Are One" follows the top five black chart hit "Love Is The Key."

GEORGE CLINTON—Man's Best Friend (7:06); producers: George Clinton, Gary Shider; writers: Clinton, Shider, Shider, Gambrell; publisher: Bridgeport, BMI; Capitol 8556. As the titles implies, this 12-inch single is the proper followup to "Atomic Dog," the last release. "Get Dressed," having been a brief digression off the true path of electronic weirdness. This one recaps the sound and humor that kept "Dog" at the top of the chart for a month.

RUFUS AND CHAKA KHAN—Ain't Nobody (4:05); producer: Russ Titelman; writer: Hawk Wolinski; publisher: Overdue, ASCAP; Warner Bros. 7-29555. The singer and the group are reunited in this preview of a new LP, "Live Stompin At The Savoy," and the combination is as dynamic as ever, generating excitement from the taut interplay of a tight rhythm track and Kahn's intense delivery.

LA TOYA JACKSON—Bet'cha Gonna Need My Lovin' (3:37); producer: Amir Bayyan; writers: A. Bayyan, K. Barretto, C. Huggins; publishers: Amifull/Lindee, ASCAP; Larc LR-81025. This Jackson hasn't been heard from in some time, but the family's prominence in the current music scene can't help calling added attention to her return. The glossy r&b production features her pretty, youthful voice supported by a crack team of musicians.

recommended

KASHIF—Help Yourself To My Love (3:53); producers: Kashif, Morrie Brown; writer: Paul Lawrence Jones III; publisher: Burnin' Bush, ASCAP; Arista ASI-9063.

RENE & ANGELA—Keep Runnin' (3:37); producers: Bobby Watson, Rene Moore, Angela Winbush; writers: Rene & Angela; publisher: A La Mode, ASCAP; Capitol B-5249.

MARGIE JOSEPH—Come And Make Love With Me (4:16); producers: Tom Jones, III, David Weatherspoon, Jr.; writers: Tom Jones, III, David Weatherspoon, Jr.; publisher: Muscle Shoals Sound, BMI; HCRC HC7-31900.

BRENDA RUSSELL—Two Eyes (3:25); producer: Tommy Lipuma; writer: Brenda Russell; publishers: WB/Rutland Food, ASCAP; Warner Bros. 7-29557.

GLASS—Bedrok (3:50); producers: John Williams, Harvey Lynch; writer: John Williams; publishers: Latex/Crystal, ASCAP; HCRC HC7-31800.



DON WILLIAMS—Nobody But You (2:39); producers: Don Williams, Garth Fundis; writers: John Jarrard, J. D. Martin; publishers: Alabama Band/MCA, ASCAP/BMI; MCA 52245. Williams is a specialist at delineating the exquisite singularity of true love, as he does again in this soft, whispery ballad that exalts sensations over sense.

REBA McENTIRE—Why Do We Want (What We Know We Can't Have) (2:37); producer: Jerry Kennedy; writers: D. King, D. Woodward; publishers: King's X/Reba McEntire, ASCAP; Mercury 812-632-7. The grass-is-always-greener theory gets a sassy setting and a punchy production with a singer who belts as well as she whispers.

MEL McDANIEL—Hot Time In Old Town Tonight (2:30); producer: Larry Rogers; writer: Herb McCullough; publishers: Bibo/Partnership, BMI; Capitol B-5259. This series of southern vignettes is in the same vein as McDaniel's earlier hit, "Louisiana Saturday Night." Framing the sketches of an idyllic rural existence are some fine Cajun honkeyton licks.

TOM T. HALL—Everything From Jesus To Jack Daniels (2:56); producer: Chet Atkins; writer: Tom T. Hall; publisher: Hallnote, BMI; Mercury 812-835-7. Three cheers! The Tom T. Hall of old is back, this time turning his merciless eye and corrosive wit on America's hunger for cure-all absolutes. The product is solid country, but the sentiments will not excite square-dancing.

recommended

MARLOW TACKETT—I Spent The Night In The Heart Of Texas (3:10); producer: Harold Shedd; writers: Blake Mevis, David Wills, Don Pfrimmer; publishers: Jack & Bill, ASCAP; RCA PE-13579.

KIX BROOKS—Baby, When Your Heart Breaks Down (2:49); producer: Don Gant; writer: Kix Brooks; publisher: Golden Bridge, ASCAP; Avion 103.

WAYNE MASSEY—Say You'll Stay (3:03); producers: Jim Dowell, Mike Daniels; writers: Kent Blazy, Jim Dowell, Tim Dubois; publishers: WB Gold/Hoosier/New Albany, ASCAP; BMI; MCA 52246.

SONNY JAMES—A Free Roamin' Mind (2:27); producers: Herston, James; writers: C. Smith, S. James; publisher: Marson, BMI; Dimension 1045.

DELIA BELL—Coyote Song (2:35); producer: Emmylou Harris; writer: Ray Park; publisher: Visa, ASCAP; Warner Bros. 7-29550.

RAY PRICE—I Love Your Eyes (3:08); producer: Snuff Garrett; writers: A. O'Day, M. Oldroyd; publishers: Senor/Cibie, ASCAP; Viva 7-29543.

ROY CLARK—Southern Nights (3:16); producer: Roy Clark; writer: A. Toussaint; publishers: Marsaint/Warner-Tamerlane, BMI; Churchill 94025.

RANDY RODDY—Someone Cares For You (2:48); producers: McCullough, Spinks; writer: Randy Roddy; publisher: Wind-song, BMI; Frontier 10001.

TABBY CRABB—Among Grandma's Souvenirs (3:09); producer: Jeff Raymond; writers: Jeff Raymond, Tabby Crabb; publishers: Guyasuta/Ensign, BMI/Boo/Famous, ASCAP; Lobo XI (Nashville, Tenn. (615) 320-5622).

WICKLINE—True Love's Getting Pretty Hard To Find (2:40); producers: Rich & Bob Wickline, Scott Gavin; writer: Bob Wickline; publisher: Cascade Mtn, ASCAP; Cascade 3030. (Torrance, Calif. (213) 536-5476).



AIR SUPPLY—Making Love Out Of Nothing At All (4:29); producer: Jim Steinman; writer: Jim Steinman; publisher: Lost Boys, BMI; Arista AS1-9056. Here's an unlikely combination: the feather-light pop approach of Australia's ace balladeers applied to one of Jim Steinman's weighty theatrical epics. Amazingly, both personalities emerge intact in this release from the duo's "Greatest Hits" LP.

HERB ALPERT—Garden Party (3:51); producer: Herb Alpert; writer: Eythor Gunnarsson; publisher: Carbert, BMI; A&M AM-2562. Alpert's debonair trumpet sound is the focus of this jazzy Latin instrumental from his forthcoming album "Blow Your Horn." Rustling voices and party sounds weave in and out of the mix for a casual, festive feel.

CHRISTOPHER CROSS—Think Of Laura (3:22); producer: Michael Omatian; writer: Christopher Cross; publisher: Another Page, ASCAP; Warner Bros. 7-29658. This sad, dreamy song shows Cross at his most wistful and pensive. His melodic gift offsets the dark mourning of the lyrics in this third single from "Another Page."

recommended

AMY HOLLAND—I Hang On Your Every Word (3:52); producer: Michael McDonald; writers: A. Holland, M. McDonald; publishers: Dutch Girl/Genevieve, ASCAP; Capitol B-5253.

PRIVATE SCHOOL SOUNDTRACK—Just One Touch (4:04); producers: Bill Wray, Steve Goldstein; writers: Bill Wray, Steve Goldstein; publishers: Mel-Dav/Chinnichap/D.A. Venture, ASCAP; MCA 52244.



ARETHA FRANKLIN—Get It Right (6:22); producer: Luther Vandross; writers: Luther Vandross, Marcus Miller; publishers: Uncle Ronnie's/April Blackwood/Thriller Miller, ASCAP; Arista AD1-9043. 12-inch version of previously reviewed 7-inch (Billboard, July 2, 1983).

ASHFORD & SIMPSON—High-Rise (6:06); producers: Nickolas Ashford, Valerie Simpson; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val, ASCAP; Capitol 8558. 12-inch version of previously reviewed 7-inch (Billboard, July 9, 1983).

DAVID GRANT—Stop And Go (7:19); producer: Steve Levine; writers: D. Grant, D. Bramble; publishers: Solid/D.J.A.; Chrysalis 4V9 42692. Once part of the British group Linx, this funkster now releases a solo 12-inch single that's already earned some U.S. club play as an import. Soulful vocals and hard-driving synthesizer and guitar work blend for a powerful sound reminiscent of the System and Junior.

ADELE BERTEI—Build Me A Bridge (6:23); producer: Thomas Dolby; writers: Bertei, Woods, Jones; publishers: Toasted Susie/Zubadah, BMI; Geffen 0-20128. Bertei, formerly lead singer with the punk group the Contortions, recorded this 12-inch single in England with Thomas Dolby producing and playing most of the instruments. He provides the sophisticated precision, she the earthy momentum in her excitable, r&b-influenced vocal.

recommended

MALCOLM McLAREN—Double Dutch (3:20); producer: Trevor Horn; writers: McLaren, Horn; publisher: Copyright Control; Island 7-99864.

MAURICE MASSIAH—50/50 Love (5:07); producer: not listed; writer: Kathleen Dyson-Oliver; publishers: Moose Elbow/Tchukon/Quality, PROCAN; Quality QUS 042 (12-inch single).

MECO—Ewok Celebration (6:57); producers: Meco Monardo, Lance Quinn, Tony Bongiovi; writers: John Williams, Ben Burt, Joseph Williams; publisher: not listed; Arista AD1 9053 (12-inch version of previously released 7-inch).

OTIS LIGGETT—Every Breath You Take (5:58); producers: Mark Liggett, Tasha; writer: Sting; publishers: Reggatta/Illegal, BMI; Emergency EMDS 6538 (12-inch single).

TRACY WEBER—One Step At A Time (5:57); producers: Eric Mathew, Gary Turner; writers: Nicky Brady, Richard Bassoff; publishers: Mark Alexander/Record Breakers, BMI/ASCAP; Quality QUS 043 (12-inch single).

PROJECT FUTURE—Ray-Gun-Omics (6:40); producers: Rahni P. Harris, Jr., David Spradley; writers: Spradley, Harris, Jr., Sandridge, Sandridge, Currier; publishers: Yeldarps/My Boys/Johusa/Colgems-EMI/Abra Ka Debra/Screen Gems-EMI/Lifo, ASCAP/BMI; Capitol 8555 (12-inch single).

SPICE—You're So Nice (Latin Spice) (8:00); producers: Gregg Carmichael, Mitch Brathwaite; writers: M. Brathwaite, R. Marks, C. Cordova; publisher: Larry Spier, ASCAP; Jive JD1 9040 (12-inch version of previously released 7-inch).

PICKS—Predicted to hit the top 30 on the chart in the format listed. RECOMMENDED—Other releases predicted to reach the chart in the format listed; also, other singles of superior quality. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7311).

Billboard's Recommended LPs

• Continued from page 54

jazz

offers Eddie Miller, Bobby Sherwood and Dave Barbour. Still another group features Dexter Gordon and Barney Kessel. A truly fascinating collection with first rate notes by Welding.

HELEN HUMES—Swingin' With Humes, Contemporary 7598. Produced by Lester Koenig. The one-time Count Basie vocal luminary taped these 12 delightful tracks in 1961 with Joe Gordon, Teddy Edwards, Wynton Kelly, Al Viola, Frank Butler and Leroy Vinnegar. The results were outstanding then and outstanding in 1983. Her tunes are all evergreens, with "Home," "My Blue Heaven" and "Pennies From Heaven" outstanding. She and producer Koenig are deceased, yet their contributions to jazz are not forgotten. A recommended LP.

ED BICKERT—At Toronto's Bourbon Street, Concord Jazz CJ216. Produced by Carl E. Jefferson. Effectively backed by Scott Hamilton, Warren Vache, Steve Wallace and Jake Hanna, the talented Canadian guitarist performs eight pleasing tracks with "Change Partners," "Goodnight My Love" and "The Walker" merging as stickouts. Recorded live in Toronto, it's an unspectacular but immensely entertaining LP which showcases Bickert's skills splendidly.

SHORTY ROGERS—Pausa PR 9016. Reissue produced by Pete Welding. There's a surprising mixture of musicians on the 14 titles featuring Rogers' trumpet in 1950-51. Five cuts are with Stan Kenton's big band. Three offer June Christy vocals. The others are by the leader's well-remembered Giants and drummer Shelly Manne and saxist Art Pepper are heard on several tunes. Originally taped for Capitol, Pausa's move to reactivate Rogers' best playing of 30 years ago is commendable, as are Welding's exhaustive, informative notes.

SEVEN STARS—Concord Jazz CJ217. Produced by Eiji Kitamura & Yoichiro Kikuchi. Teddy Wilson pops up on piano along with Bob Maize, Ed Duran, Jake Hanna, singer Ernestine Anderson, co-producer Kitamura (clarinet) and the late Cal Tjader for an eight-tune recital of old, old evergreens. Kitamura is most prominently featured, but Anderson's singing is the standout. Annotation might have enhanced the LP's salability.

L. A. 4—Executive Suite, Concord Jazz CJ215. Produced by Carl E. Jefferson. Laurindo Almeida, Jeff Hamilton, Bud Shank and Ray Brown are represented here by their eighth LP, and it includes seven cuts. "My Funny Valentine," "Amazonia" and "Blues Wellington" are outstanding chamber music performances with Almeida and Shank (alto & flute) carrying the solo load effectively. Pleasing but unspectacular jazz.

gospel

VARIOUS ARTISTS—Down Home Praise, Maranatha! Music MM104A. Produced by Al Perkins. This latest in a series of country music praise songs is a simply recorded, but enjoyable, album with basic country acoustic instrumentation. It features Perkins on dobro, Chris Hillman on mandolin (and vocals) and Bernie Leadon on banjo. Beat cuts include "Any Day Now," "Church In The Wildwood," "Green Pastures" and "Dancing With The Angels."

VARIOUS ARTISTS—The Very Best, Word WSB8909. Various producers. This is the top 10 gospel songs of 1982 as chosen by the members of the Gospel Music Assn. It is a winning collection, with "How Majestic Is Your Name" and "We Shall Behold Him," both sung by the GMA's female vocalist of the year, Sandi Patti; the Hemphills' "He's Still Working On Me"; and Amy Grant's "El Shaddai" among the selections.



RISE AND SHINE—Paul Simon and Art Garfunkel talk with "Good Morning America's" David Hartman about their lives, careers and reunion tour, the duo's first national trek in 13 years.



MIRAGE GOES WORLDWIDE—Polydor International signs an agreement to distribute all future recordings on the Mirage label outside the U.S. and Canada. The first release via this pact is the System's debut LP, "Sweat," to be followed by an LP from the British band Charlie. Pictured signing the deal in Hamburg are, from left, Polydor's Peter Kaundinya, Mirage's Jerry Greenberg and Rudolph Gassner, president of Polydor.

DANCING ON THE ROOFTOPS—Celebrating her signing with New York's Profile Records is Vickie Sue Robinson, voice behind the 1980 single "Turn The Beat Around." Her debut Profile release, "To Sir With Love," was recently released. On the Profile roof with Robinson are her producer, Warren Schatz, left, and Cory Robbins, president of Profile.



THE PLATINUM PLUS—PolyGram Records presents platinum records to MTV for their support of Def Leppard's Mercury/PolyGram LP, "Pyromania." Pictured from left at the New York luncheon are MTV's Les Garland, PolyGram president Guenter Hensler, and PolyGram's Len Eppard.

PLAYBOY PLAYMATES—Bill Cosby and Ronnie Laws fool around backstage at the recent Playboy Jazz Festival. Laws later got down to business with his brother, Hubert, receiving two standing ovations from the Hollywood Bowl crowd. Cosby finished his pudding and sat in for a rare performance on percussion.



MANY MOUTHS, ONE VOICE—Barry Manilow was recently named national chairman for United Way's Youth & Voluntarism. Manilow donated his song "One Voice" to the organization. Singing with Manilow are the Boys Club of Hollywood and the United Way choir.



THE DOCTOR IS IN—Quincy Jones recently received an honorary doctorate from Harvard, where he is speaking as part of their Learning From Performers program. Moderator Jerold Kayden directs a retrospective of Jones' music and a question and answer period.



A GO-GO GETS GOING—Jane Wiedlin of the Go-Go's donates \$5,000 to the Women Strike For Peace organization. The money was awarded to Wiedlin for winning the women's division of Rock-N-Run's one-mile celebrity race. The event, sponsored by KangaRoo's Athletic Shoes, was held May 8 and included a 10K race for the public.

FORMAT CHANGE CONTROVERSY

D.C. Big Band Fans Petition FCC

• Continued from page 4

Commission, in a case such as this, from examining the consequences... of the proposed assignment of license."

The petition asks the FCC to swerve from its recent unbending course of a "hands-off" policy concerning format changes: "Only in an Orwellian sense can the replacement of the area's only serious big band sound with yet another rock station

be justified in the name of diversity."

It also suggests some sort of collusion between the WEAM owners and the WHFS buyers, saying the Commission must have an evidentiary hearing to look at "the reasons that the present licensee of WEAM chose this particular transferee and foreclosed offers to buy from other groups who would have maintained the existing format."

According to Commission rules,

Cardinal Broadcasting has two weeks to reply to the petition, and the listeners' committee has 30 days to reply. The FCC has 30 days to comment on the petition—whether to set a hearing date or to dismiss the petition. There are also appeal processes.

WHFS program director David Einstein, who is also co-owner of Cardinal Broadcasting, says that even if the petition is rejected, and the FCC approves the sale and the change in call letters, "it looks like we won't get back on the air until fall."

An FCC spokesperson says that the Commission has refused to hear any format change petitions since the 1981 Supreme Court ruling.

Pressing Price Increases Seen

• Continued from page 1

surge in business to the fact that more new releases are "holding up better" and to the continuing success of 12-inch dance singles.

Howard Massler of Bestway says he's not particularly affected by the vinyl compound increases, since his company switched to audiophile pressings at about 90 cents per record several months ago, and he doesn't anticipate immediate price hikes for this higher grade. Regular pressings hover between 55 and 59 cents each.

Pressers can make about three-and-a-half album pressings per pound of vinyl.

IRV LICHTMAN

TOTAL EXPERIENCE GOING INDIE**Distributors Eye Label Contracts**

• Continued from page 1

Distributors in Dallas, says that he has received "a verbal commitment" from the company that it will ship a new Switch album through the indie web sometime next month.

The Big State official goes on to say that he has inked and returned a contract prepared, but unsigned, by the label. He would not disclose the terms of the pact but says he feels strongly that "contracts are the basis for future partnerships."

Warren Hildebrand, president of All South Distributing Corp. in New Orleans, confirms that he has received and is considering the contract presented to him by Total Experience. MS president John Salstone in Chicago also says that he's "talking" to the company,

Friday Night Vidclip Shows

• Continued from page 27

for the series, explains that the idea for the program grew out of watching MTV and wondering about the viability of a "funk" channel. "Then when I saw the Motown special, which included pieces of some videos, I realized there were black video clips that were not being seen. There's such an energy, enthusiasm and sense of show business production in many of the black clips."

Rick Sklar of ABC Radio is serving as a consultant on the series.



IDOL CHIT-CHAT—Chrysalis' Billy Idol talks with MTV VJ Martha Quinn about the cassette version of Idol's mini-LP, "Don't Stop." Their talk will be featured on the cassette.

'Gift Of Music' Survival At Stake In Los Angeles

• Continued from page 1

in order to bring in an agency with a "greater understanding of music."

In addition to the Los Angeles test, the "Gift Of Music" campaign is going national via a concurrent music cable drive, mostly through MTV, utilizing 10- and 30-second spots. Both in Los Angeles and via cable, the theme will be "The Gift That Really Moves People—The Gift Of Music," designed to create the impression that there are a number of ways music can move people, both emotionally and physically.

In Los Angeles, traditional tv and cable outlets will be running "Gift Of Music" ads, while the Los Angeles Times, L.A. Weekly and other music-oriented weeklies will cover the print phase. Retailers, of course, will play key roles in their own ad

schedules and via NARM-supplied in-store materials.

"We hope to show sales gains, especially in the September-October period. That's the key period for us," notes Cohen, addressing himself to a "so what?" attitude by traders who might feel that a test at this time of year might have more to do with Christmas buying than with the merits of the campaign itself.

In Los Angeles last week, key retailers representing such chains as Tower, Licorice Pizza, Musicland and Show Industries met with "Gift Of Music" officials and ad agency personnel to get a preview of the Los Angeles campaign. The Los Angeles Times will host a reception sometime between Labor Day and the launch of the drive, at which key elements of the campaign will be shown to the trade.

which has been distributed domestically by PolyGram.

Alpha Distributing principal Nicholas Apostoleris declines to discuss the proposed Total Experience pact, although he acknowledges that "contracts are a pertinent issue to the indies." Hildebrand, in contrast, says he would not insist on a written agreement as a basis for handling new lines. "I don't know how important they are," he says. "They all have escape and cancellation clauses, which make them for naught."

Salstone of MS, who says his company will not shutter its new warehouse in Atlanta and sales office in Miami despite the recent loss of Motown to the MCA branch system, asserts that he has "insisted" on formal contracts since 1982. He says he feels their length should be negotiated and adds that he would welcome back to the indie ranks a smaller branch-distributed label "at any time."

The incorporation of Total Experience into the indie fold would make the label the leading independent line, according to Emerson, who says that every indie should expect "a better shake" now that Motown has left its ranks. "They won't make up the volume we lost with Motown, but if their track record means anything, they will be a very formidable entity." Hildebrand notes that he was "surprised at the numbers Total Experience presented to him. Six gold albums is pretty impressive."

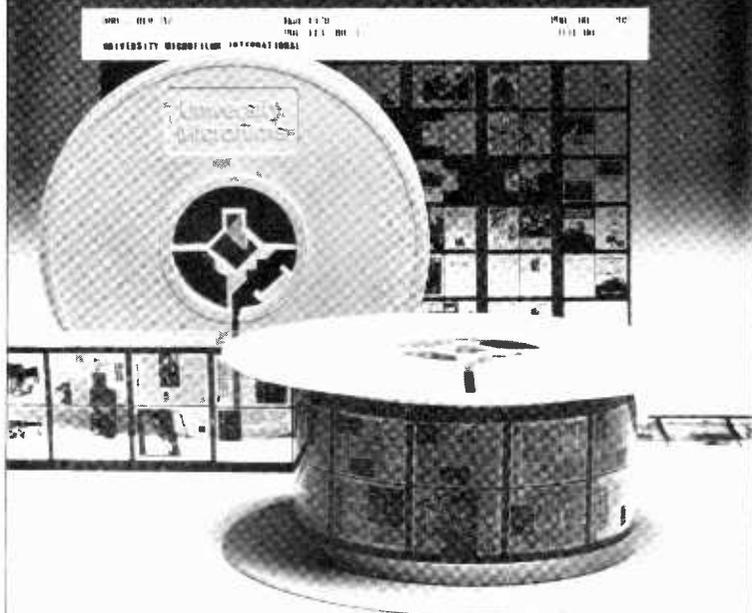
Emerson, who advocates contracts that last at least two years, says he believes they should detail a label's projected pricing structure, dating terms and contingency plans should the pact terminate prematurely. In turn, he says, the label would have access to the distributor's fiscal records and marketing and promotion staffs.

"It has to be a two-way street," he continues. "They can expect timely payment on their invoices. But I want protection that I'll be there when the new artist I help to break hits instead of watching a branch steal the act from us."

Apostoleris is bullish on the future of independent distribution, noting that the bulk of his business is in the rack service he provides for the 95-unit Caldor Department Store chain on the East Coast. "Defections run in cycles," he says. "It will always be that way."

Emerson, whose field force of 70 employees covers 1,000 accounts in Texas, Oklahoma, Colorado and New Mexico, says that the current fiscal state of the remaining indies is such that they could very well "remain open indefinitely." Schwartz Bros., the Lanham, Md.-based distributor, is the only publicly-held indie company, he notes. "The rest are family-owned, like ours, and don't have stockholders to answer to," he says, adding that the web's entrepreneurs are "independently wealthy" and have the resources to weather the next 12-18 months.

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THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	
1	2	1	2							1	2	1	2							1	2	1	2							1
1	2	13	1	31	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		37	32	56	38	29	8	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		72	72	8	73	76	9	HEAVEN 17 The Luxury Gap Arista AL 8 8020	RCA	▲	8.98	
2	3	13	1	31	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 8	39	34	7	39	34	7	THE ISLEY BROTHERS Between The Sheets T-Neck FZ 38674 (Epic)	CBS			75	47	8	75	47	8	LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 5
3	1	31	1	25	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 2	70	11	11	70	11	11	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	76	80	42	76	80	42	SOUNDTRACK Staying Alive RSO 813269-1 (PolyGram)	POL		9.98	
4	4	25	1	4	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		46	11	11	46	11	11	ZEBRA Zebra Atlantic 80054	WEA		8.98	75	47	8	75	47	8	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown 6308 ML2	IND		9.98	BLP 42
5	7	4	1	4	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		42	39	19	42	39	19	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		6.98	77	79	8	77	79	8	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98	
6	5	13	1	4	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 21	48	4	4	48	4	4	U2 War Island 90067 (Atco)	WEA		8.98	78	73	12	78	73	12	BOB JAMES The Genie Columbia FC 38679	CBS			BLP 67
7	8	4	1	4	LOVERBOY Keep It Up Columbia QC38703	CBS	▲			44	44	10	44	44	10	RICKIE LEE JONES Girl At Her Volcano Warner Bros. 1-23805	WEA		5.99	79	90	5	79	90	5	TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL		8.98	
8	6	12	1	12	MEN AT WORK Cargo Columbia QC 38660	CBS	▲			58	3	3	58	3	3	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS			80	56	18	80	56	18	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98	
9	9	36	1	14	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 16	52	5	5	52	5	5	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA		8.98	81	95	89	81	95	89	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2
10	10	14	1	23	EDDY GRANT Killer On The Rampage Portrait/Ice B6R 38554 (Epic)	CBS			BLP 13	47	45	31	47	45	31	PETER GABRIEL Plays Live Geffen ZGHS 4012 (Warner Bros.)	WEA		10.98	82	74	60	82	74	60	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
11	11	23	1	39	JOURNEY Frontiers Columbia QC 38504	CBS	▲			53	24	24	53	24	24	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			83	57	61	83	57	61	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
12	13	39	1	7	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 64	55	4	4	55	4	4	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			84	59	15	84	59	15	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
13	15	7	1	23	THE KINKS State Of Confusion Arista A1 8 8018	RCA	▲	8.98		79	2	2	79	2	2	CROSBY, STILLS, & NASH Allies Atlantic 80075-1	WEA		8.98	85	66	28	85	66	28	NAKED EYES Naked Eyes EMI-America ST 17089	CAP	▲	8.98	
14	12	23	1	7	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	●	8.98		51	51	10	51	51	10	DIANA ROSS Ross RCA AFL1-4677	RCA		8.98	86	75	11	86	75	11	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98	
15	17	7	1	9	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	▲	8.98		52	41	13	52	41	13	DAVE EDMUNDS Information Columbia FC 38651	CBS			87	78	16	87	78	16	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	IND		8.98	BLP 12
16	16	9	1	29	A FLOCK OF SEAGULLS Listen Jive/Arista JL8-8013	RCA	▲	8.98		53	50	9	53	50	9	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98	88	92	7	88	92	7	CHRIS DEBURGH The Getaway A&M SP 4929	RCA	▲	8.98	
17	14	19	1	14	STYX Kilroy Was Here A&M SP 3734	RCA	▲	8.98		54	54	6	54	54	6	MAZE We Are One Capitol ST12262	CAP		8.98	89	87	66	89	87	66	BLACKFOOT Siogo Atco 90080		▲	8.98	
18	21	29	1	14	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 35	62	9	9	62	9	9	MARSHALL CRENSHAW Field Day Warner Bros. 1-23872	WEA		8.98	90	84	8	90	84	8	TOTO IV Toto IV Columbia FC 37728	CBS	▲		
19	19	14	1	9	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	●	8.98		57	60	12	57	60	12	FASTWAY Fastway Columbia BFC 38662	CBS			91	94	12	91	94	12	DENICE WILLIAMS I'm So Proud Columbia FC 38622	CBS			BLP 10
20	24	9	1	5	THE FIXX Reach The Beach MCA 39001	MCA	▲	8.98		58	38	7	58	38	7	MARTIN BRILEY One Night With A Stranger Mercury 810332-1M-1 (PolyGram)	POL		8.98	92	83	9	92	83	9	EARL KLUGH Low Ride Capitol ST 12253	CAP	▲	8.98	BLP 46
21	26	5	1	23	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	▲	8.98		59	91	3	59	91	3	KAJAGOOGOO White Feathers EMI-America ST 17094	CAP		8.98	93	88	13	93	88	13	LAKESIDE Untouchables Solar 60204-1 (Elektra)	WEA	▲	8.98	BLP 14
22	27	23	1	2	DURAN DURAN Duran Duran Capitol ST-12158	CAP	▲	8.98		60	43	31	60	43	31	JOE WALSH You Bought It, You Name It Full Moon/Warner Bros. 1-23887	WEA		8.98	94	93	72	94	93	72	JOAN ARMATRADING The Key A&M SP 4912	RCA	▲	8.98	
23	81	2	1	7	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (PolyGram)	POL	▲	8.98	BLP 27	61	68	4	61	68	4	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	95	89	17	95	89	17	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 17
24	20	7	1	13	SOUNDTRACK Return Of The Jedi RSO 422811767-1 (PolyGram)	POL	▲	9.98		62	64	5	62	64	5	BOB MARLEY & THE WAILERS Confrontation Island 90085-1 (Atco)	WEA		8.98	96	99	5	96	99	5	WHISPERS Love For Love Solar 60216 (Elektra)	WEA	▲	8.98	BLP 7
25	18	13	1	9	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	●	8.98		63	2	2	63	2	2	PAT METHENY GROUP Travels ECM 1-23791 (Warner Bros.)	WEA		14.98	97	101	16	97	101	16	MINISTRY With Sympathy Arista AL6-8016	RCA	▲	6.98	
26	31	9	1	6	MTUME Juicy Fruit Epic FE 38588	CBS	▲		BLP 3	64	65	17	64	65	17	ELO Secret Messages Jet QZ 38490 (Epic)	CBS			98	108	3	98	108	3	KASHIF Kashif Arista AL 8001	IND	▲	8.98	BLP 11
27	28	6	1	12	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	▲	8.98	BLP 6	65	17	17	65	17	17	CHAMPAIGN Modern Heart Columbia FC38284	CBS			99	100	8	99	100	8	THE HOLLIES What Goes Around Atlantic 80078-1	WEA	▲	8.98	
28	30	12	1	6	SERGIO MENDES Sergio Mendes A&M SP 4937	RCA	▲	8.98	BLP 24	66	67	11	66	67	11	PETER TOSH Mama Africa EMI-America SO-17095	CAP		8.98	100	96	17	100	96	17	THE CHI-LITES Bottoms Up Larc LR 8103 (MCA)	MCA	▲	8.98	BLP 26
29	22	17	1	6	THE TUBES Outside/Inside Capitol ST-12260	CAP	▲	8.98		67	42	15	67	42	15	JARREAU Jarreau Warner Bros. 1-23801	WEA		8.98	101	102	25	101	102	25	JULIO IGLESIAS Julio Columbia FC38640	CBS	▲		
30	36	6	1	6	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA	▲	5.98		68	49	10	68	49	10	PETER TOSH Mama Africa EMI-America SO-17095	CAP		8.98	102	112	23	102	112	23	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP	▲	5.98	
31	35	9	1	5	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	▲	8.98		69	37	19	69	37	19	THE B-52'S Whammy Warner Bros. 1-23819	WEA		8.98	103	105	72	103	105	72	BERLIN Pleasure Victim Geffen GHSP 2036	WEA	▲	6.98	
32	33	5	1	14	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA	▲	8.98		70	61	6	70	61	6	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP		8.98	104	82	13	104	82	13	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98	
33	40	14	1	2	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS	▲			71	71	11	71	71	11	LITTLE RIVER BAND The Net Capitol ST-12273	CAP		8.98	105	77	6	105	77	6	RONNIE MILSAP Keyed Up RCA AHL1-4670	RCA	▲	8.98	CLP 3
34	63	2	1	15	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA	▲	8.98								RED ROCKERS Good As Gold Columbia BFC 38629	CBS												8.98	CLP 11
35	25	15	1	40	KROKUS Head Hunter Arista AL 8005	RCA	▲	8.98																					8.98	
36	23	40	1		LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 18																				8.98	

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

JULY 23, 1983, BILLBOARD

Chartbeat

• Continued from page 6

act to achieve the ultimate chart distinction of a simultaneous No. 1 single and album. The Knack did the trick, in August, 1979 with "My Sharona" and "Get The Knack"; Men At Work scored this past January with "Down Under" and "Business As Usual."

★ ★ ★

Good, Bettis, Best: Lyricist John Bettis is bulleting up three different charts this week with three different songs, written with three different collaborators and performed by three different artists.

Michael Jackson's "Human Nature" (Epic), which Bettis co-wrote with Steve Porcaro, is the top new entry on the Hot 100 at number 48; Jennifer Warnes' "Nights Are Forever" (Warner Bros.), which he wrote with Jerry Goldsmith, is the

top new single on the adult contemporary chart at number 33; and Louise Mandrell's "Too Hot To Sleep" (RCA), on which he teamed with R.C. Bannon, is the fastest moving item on the country chart, jumping 24 notches to number 62.

It's the second time this year that Bettis has achieved multi-chart penetration. In February, he was listed on the pop, country and AC charts with Juice Newton's "Heart Of The Night" and on the pop, black and AC charts with Donna Summer's "The Woman In Me."

The Warnes record, "Nights Are Forever," is featured in the Steven Spielberg film "Twilight Zone." The song marks a breakthrough for both of its writers: it's the first film theme for Bettis and the first pop record for veteran film scorer Jerry Goldsmith.

PAUL GREIN

LARC Maps Expansion; Adding Acts, New Label

LOS ANGELES—New roster growth through deals with established black artists, the launch of a subsidiary label for rock and pop acts, and an expanded home office staff here are elements of the blueprint for the young LARC (Los Angeles Recording Co.) combine, according to Stan Layton.

Layton, recently named to the presidency of the label by owner Joe Isgro (Billboard, May 21), confirms that the MCA-distributed label has new pacts with LaToya Jackson and the Dells. Jackson is already recording her first single for the label, and Layton hints that "several other signings in the works" will seek to buttress LARC's building array of acts with previous recording careers, notably the Chi-Lites, whose top 10 entry on Billboard's Black Singles chart, "Bottoms Up," is the label's biggest hit to date.

Formed last October, LARC has thus far been structured as a skeletal staff operation. In addition to Layton, who joined in February as the label's marketing chief, key staffers are a&r director Stuart Love; Marty

Dave Mason Sued

LOS ANGELES—Attorney Barry K. Rothman claims in a Superior Court action here that Dave Mason, Mystic Inc., and Mariposa De Oro owe him \$109,182.13 in legal fees.

Wakser, director of publishing and international product management, and Norsen Heitsche, product control chief.

Thus far, Layton agrees, LARC's image has been consciously slanted toward black music, but the proposed second label, Private Eye, is already in preparation. He reports that its first signing, Matthew Wilder, is ready to record, and a logo prototype is being worked on. Other acts signed to the company include Shawn Christopher, Lanier & Co., Mellaa and R. J.'s Latest Arrival.

BPI Forms New Video Division

• Continued from page 3

tween Billboard's video programming division, Hansen & Gervasoni Productions of Hollywood, and Skaggs Telecommunication Service (STS) of Salt Lake City. Telepictures Corp. will be handling the international home video and syndication rights, while Hansen & Gervasoni will market the domestic home video, pay-cable and commercial syndication rights.

"Friends In Concert" is shot live before an audience at the STS soundstage in Salt Lake City, part of the firm's 32,000 square foot video and sound facility. Director is Ed Hansen, known for award-winning work in television, including such variety shows as "Nashville On The Road," "All-Star Anything Goes" and "Backstage With The Stars." Producers of the concert series are Rick Thiriot and Bob Gervasoni, working with a 36-person crew; stage set is custom designed by H. Stafford Smith & Associates.

Billboard's video programming division, Sam Holdsworth concludes, "will produce and market programs from concepts, materials and ideas originating in the parent company's several magazine and book publishing operations, spanning music, home entertainment, art, photography and design." In addition to Billboard and Musician, these include Interiors in the design field, Amphoto books and Photo-weekly in photography, and Amusement Business in the outdoor events industry.

Development of Billboard's video programming division has been underway for 18 months.

Software Sales Forums Readied

• Continued from page 3

for manufacturers to show their wares. The CES might become that forum," says MicroLab's Chicago-based Goldberg. For now, he says his three-year-old company is willing to try new methods.

Datamost, an entertainment software company, decided not to participate in the seminars. Explains its director of marketing, Dean Marion, "Not that we don't think such seminars are valid, but the Softsel program is more for those companies that make home office or business management kinds of programs."

It is believed that the basic charge for the Softsel seminars is \$12,000, not including air fare to the four cities. "The cost is not that much of an issue," Marion says. Companies frequently spend more than \$100,000 to exhibit at CES.

For non-Softsel customers, it will cost \$50 a day. Such customers will be admitted as space permits. Active Softsel retailers can send two people free, but then must pay \$25 a day for each additional person.

Although it is too early to tell how many retailers will attend, the company estimates a turnout of more than 500 in each city. It originally expected to get about 400 retailers.

Chains Ready Summer Promos

• Continued from page 3

vertising. "We're going on a straight-ahead cost per thousand, and that means print and television," Tolifson says. "In fact, we've completely revamped our advertising philosophy. We're adopting a total annual approach with a grid with each month plugged in. The way it was, the label co-op was so erratic that we ended up finding our ads in the Sunday pink section reaching two or three full pages, then for two Sundays nothing. It was crazy."

This summer, Record Factory is promoting itself as the outlet "that sells more Atari software than any other Bay Area store," Tolifson says. "We're getting completely away from last summer's themes built around birthdays, the Fourth of July, the Grammy and 'Gift Of Music'—it becomes 'me too.' What's more tiresome than 'Christmas in July?'"

Amarillo-based Western Merchandising's 103-unit retail arm will launch a chainwide program next Monday (25), running through Aug. 15, involving the cross-merchandising of a non-music item that Bruce Shortz, vice president of advertising, won't reveal. The chain just concluded its most successful tent sale on close-out items at one Amarillo

Market Quotations

As of closing, July 7, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Altec Corporation	—	129	1%	1%	1%	— 1/4
69%	48%	ABC	11	765	60%	59%	60%	+ 1/4
46%	30%	American Can	33	239	43	42%	42%	— 3/4
17%	8%	Automatic Radio	13	25	16%	16%	16%	— 3/4
77%	55	CBS	16	1016	65%	64%	65	— 3/4
65	16%	Coleco	11	2188	45%	43	43%	— 2%
9%	6%	Craig Corporation	—	5	9%	9	9%	Unch.
84%	60%	Disney, Walt	19	638	65%	64	64	— 1%
6%	3%	Electrosound Group	—	2	6	6	6	Unch.
30%	16%	Gulf + Western	10	1108	28%	27%	27%	— 3/4
35%	18	Handieman	15	95	33%	32%	32%	— 1/4
11%	3%	Integrity Entertainment	25	317	9%	8%	8%	— 3/4
12%	6	K-Tel	11	83	11%	11%	11%	— 1/4
74%	47%	Matsushita Electronics	16	656	67%	65%	66%	— 2%
16%	10%	Mattel	—	1606	11%	11	11%	Unch.
42%	16%	MCA	5	466	38%	37%	37%	— 3/4
90%	72%	3M	15	2372	85%	84%	84%	— 1/4
139%	82	Motorola	29	2240	136%	134%	134%	— 1/4
70%	47	No. American Phillips	11	79	63%	62	62	1 1/2
15%	4	Orrox Corporation	—	42	5%	5%	5%	— 1/4
24%	18	Pioneer Electronics	—	—	—	—	20%	— 1/2
31%	13%	RCA	17	3906	28%	27%	28	— 1/4
16%	12%	Sony	30	5990	13%	13%	13%	— 1/4
33%	25%	Storer Broadcasting	—	311	33%	32%	32%	Unch.
6%	2%	Superscope	—	347	6	5%	5%	Unch.
57	38	Taft Broadcasting	12	341	49%	48%	49%	+ 3/4
35%	25	Warner Communications	17	3297	26%	25%	25%	— 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1/4	Koss Corp.	103	6%	6%
Certron Corp.	118	37/16	39/16	Josephon Int'l	116	16%	17%
Data Packaging	5	8/4	9	Recoton	3	13	13%
				Schwartz Bros.	—	2%	3%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Torrance, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

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Bubbling Under The HOT 100

- 101—BURNING DOWN THE HOUSE, Talking Heads, Sire 7-29565 (Warner Bros.)
- 102—A MILLION MILES AWAY, Plimsouls, Gef-fen 7-29600 (Warner Bros.)
- 103—ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista 1-9032
- 104—TWO HEARTS BEAT AS ONE, U2, Island 7-99861 (Atco)
- 105—I LOVE YOU, Yello, Elektra 7-69824
- 106—NIGHTS ARE FOREVER, Jennifer Warnes, Warner Bros 7-29593
- 107—HOLIDAY ROAD, Lindsey Buckingham, Warner Bros. 7-29570
- 108—SCATTERLINGS OF AFRICA, Juluka, Warner Bros. 7-29599
- 109—LOVERBOY, Shor Patrol, Arista 1-9024
- 110—FALLING IN LOVE, Gary Moore, Mirage 7-99875 (Atco)

Bubbling Under The Top LPs

- 201—BURNING SENSATIONS, Burning Sensations, Capitol DLP 15009
- 202—GARY MYRICK, Language, Epic BFE 38637
- 203—LARRY GRAHAM, Victory, Warner Bros. 1-23878
- 204—SHOOTING STAR, Burning, Virgin/Epic BFE 38683
- 205—THE ALARM, The Alarm, I.R.S. SP 7-0504 (A&M)
- 206—CONWAY TWITTY, Lost In The Feeling, Warner Bros. 1-23869
- 207—FUN BOYS THREE, Waiting, Chrysalis B6V 41417
- 208—LOUISE TUCKER, Midnight Blue, Arista AL 8-8088
- 209—THE LORDS OF THE NEW CHURCH, The Lords Of The New Church, I.R.S. SP 70409 (A&M)
- 210—SOUNDTRACK, Twilight Zone—The Movie, Warner Bros. 1-23887

TOP LPs & TAPE

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POSITION 106-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	107	16	Laura Branigan Branigan 2 Atlantic 80052	WEA		8.98	
107	98	16	Pink Floyd The Final Cut Columbia QC 38243	CBS	▲		
108	86	7	Diana Ross Anthology Motown 6049ML2	IND		9.98	BLP 63
109	104	24	Angela Bofill Too Tough Arista AL 8000	RCA		8.98	BLP 19
110	106	71	Willie Nelson Always On My Mind Columbia FC 37951	CBS	▲		CLP 30
111	103	26	Scandal Scandal Columbia FC 38194	CBS			
112	110	18	Planet P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98	
113	111	103	Journey Escape Columbia TC 37408	CBS	▲		
114	116	19	Inxs Shabooh ShooBah Atco 90072	WEA		8.98	
115	118	55	Barbra Streisand Memories Columbia TC 37678	CBS	▲		
116	115	14	Joan Rivers What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98	
117	121	477	Pink Floyd Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
118	113	20	Greg Kihn Band Kihnspracy Beserkley 60224 (Elektra)	WEA		8.98	
119	132	4	America Your Move Capitol ST-12277	CAP		8.98	
120	109	10	Willie Nelson and Waylon Jennings Take It To The Limit Columbia FC 38562	CBS			CLP 4
121	123	13	Robert Palmer Pride Island 90065 (Atco)	WEA		8.98	
122	151	3	Wynton Marsalis Think Of The One Columbia FC 38641	CBS			
123	139	31	Sammy Hagar Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	●	8.98	
124	129	20	George Winston December Windham Hill C.1025	IND		8.98	
125	135	16	King Sunny Ade Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
126	133	6	Phyllis Hyman Goddess Of Love Arista AL 8.8021	RCA		8.98	BLP 20
127	85	3	Pink Floyd Works Capitol ST-12276	CAP		8.98	
128	NEW ENTRY		Stevie Ray Vaughn Texas Flood Epic BFE 38734	CBS			
129	124	56	Stray Cats Built For Speed EMI-America ST-17070	CAP	▲	8.98	
130	127	36	Pat Benatar Get Nervous Chrysalis FY-41396	CBS	▲	8.98	
131	130	22	Thompson Twins Side Kicks Arista AL 8002	RCA		6.98	
132	114	14	Nona Hendryx Nona RCA AFL1-4565	RCA		8.98	BLP 37
133	138	102	Stevie Nicks Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
134	126	6	Larry Carlton Friends Warner Bros. 1-23834	WEA		8.98	
135	131	106	Michael Jackson Off The Wall Epic FE 35745	CBS	▲		
136	120	15	Bananarama Deep Sea Skiving London 422810102-1R-1 (PolyGram)	POL		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
137	134	37	The English Beat Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98	
138	137	8	Dolly Parton Burlap & Satin RCA AHL 1-4691	RCA		8.98	CLP 10
139	125	35	Phil Collins Hello, I Must Be Going Atlantic 80035-1	WEA		8.98	
140	117	10	Jim Capaldi Fierce Heart Atlantic 80059	WEA		8.98	
141	154	2	Soundtrack Octopussy A&M SP 4967	RCA		8.98	
142	145	24	Heaven 17 Heaven 17 Arista AL 8007	RCA		6.98	
143	153	4	Donnie Iris Fortune 410 MCA 5427	MCA		8.98	
144	141	26	Triumph Never Surrender RCA AFL1-4382	RCA		8.98	
145	144	20	Kenny Rogers We've Got Tonight Liberty LO-51143	CAP	●	8.98	CLP 19
146	150	3	Various Artists The Motown Story: The First 25 Years Motown 6048 ML5	IND		17.98	
147	NEW ENTRY		Charlie Daniels Band A Decade Of Hits Epic FE 38795	CBS			
148	171	39	Iron Maiden The Number of the Beast Capitol ST 12212	CAP		8.98	
149	119	7	Various Artists 25 Years Of Grammy Greats Motown 5309 ML	IND		8.98	BLP 66
150	148	20	O'Bryan You And I Capitol ST-12256	CAP		8.98	BLP 28
151	142	14	Carlos Santana Havana Moon Columbia FC 38642	CBS			BLP 69
152	122	16	Roxy Music The High Road Warner Bros. 1-23808	WEA		5.99	
153	140	12	Falco Einzelhaft A&M SP 4951	RCA		6.98	
154	158	5	Chuck Mangione Journey To A Rainbow Columbia FC 38686	CBS			
155	152	19	Willie Nelson Tougher Than Leather Columbia QC 38248	CBS			CLP 7
156	136	13	Sparks In Outer Space Atlantic 80055	WEA		8.98	
157	143	12	Michael Bolton Michael Bolton Columbia BFM 38537	CBS			
158	146	20	Earth, Wind & Fire Powerlight Columbia TC 38367	CBS	●		BLP 51
159	163	122	Alabama Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 28
160	170	3	Kate Bush Kate Bush EMI-America MLP 19004	CAP		5.98	
161	166	37	Hank Williams Jr. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 20
162	157	14	Hank Williams, Jr. Strong Stuff Elektra/Curb 1-60223	WEA		8.98	CLP 23
163	182	3	Mitch Ryder Never Kick a Sleeping Dog Riva 7503 (PolyGram)	POL		8.98	
164	161	143	Kenny Rogers Greatest Hits Liberty LOO 1072	CAP	▲	8.98	CLP 50
165	159	54	Joe Jackson Night And Day A&M SP 4906	RCA	●	8.98	
166	155	18	Molly Hatchet No Guts No Glory Epic FE 38429	CBS			
167	172	12	Complete Original Broadway Cast Cats Geffen ZGHS 2031 (Warner Bros.)	WEA		16.98	
168	165	10	The Who The Who's Greatest Hits MCA 5408	MCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	173	9	The Yellowjackets Mirage A Trois Warner Bros. 1-23813	WEA		8.98	
170	162	20	The System Sweet Mirage 90062 (Atco)	WEA		8.98	BLP 59
171	174	22	Oak Ridge Boys American Made MCA 5390	MCA	●	8.98	CLP 6
172	176	4	B.B. King Blues 'N' Jazz MCA 5413	MCA		8.98	
173	168	8	Uriah Heep Head First Mercury 422812313M1 (PolyGram)	POL		8.98	
174	167	14	Royal Philharmonic Orchestra Hooked On Classics III RCA AFL1-4588	RCA		8.98	
175	180	6	Saxon Power And The Glory Carrere BFZ 38719 (Epic)	CBS			
176	NEW ENTRY		War Life Is So Strange RCA AFL1-4598	RCA		8.98	
177	175	59	The Clash Combat Rock Epic FE 37689	CBS	▲		
178	NEW ENTRY		Doobie Brothers Farewell Tour Warner Bros. 1-23880	WEA		11.98	
179	181	5	Goanna Spirit of Place Atco 90081	WEA		8.98	
180	164	32	George Clinton Computer Games Capitol ST 12246	CAP		8.98	BLP 29
181	186	3	David Allan Coe Castles in the Sand Columbia FC 38535	CBS			
182	188	5	Marillion Script For A Jester's Tear Capitol ST 12269	CAP		8.98	
183	NEW ENTRY		Charlie Charlie Mirage 90098 (Atco)	WEA		8.98	
184	187	2	Yello You Gotta Say Yes To Another Excess Elektra 60271	WEA		8.98	
185	NEW ENTRY		Pete Shelly XL1 Arista AL 6-8017	RCA		6.98	
186	184	5	Neil Diamond Classics The Early Years Columbia PC 38792	CBS			
187	NEW ENTRY		Motorhead Another Perfect Day Mercury/Bronze 811365 1 (PolyGram)	POL		8.98	
188	191	12	Selections From The Original Broadway Cast Cats Geffen GHS 2026 (Warner Bros.)	WEA		8.98	
189	183	101	Al Jarreau Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	
190	NEW ENTRY		Junior Inside Lookin' Out Mercury 811325-1 (PolyGram)	POL		8.98	
191	194	113	Pink Floyd The Wall Columbia PC2 36183	CBS	▲		
192	198	53	Judas Priest Screaming For Vengeance Columbia FC 38160	CBS	▲		
193	177	8	Sister Sledge Betcha Say That To All The Girls Cotillion 90069 (Atco)	WEA		8.98	BLP 44
194	NEW ENTRY		The Plimsouls Everywhere At Once Geffen GHS 4002 (Warner Bros.)	WEA		8.98	
195	156	12	Cameo Style Atlanta Artists 811072-1-M-1 (PolyGram)	POL		8.98	BLP 40
196	147	20	After The Fire ATF Epic FE 38282	CBS			
197	160	7	Commodores Anthology Motown 6044 ML2	IND		9.98	BLP 72
198	199	5	The Statler Brothers Today Mercury 4228121841M1 (PolyGram)	POL		8.98	
199	178	44	Kenny Loggins High Adventure Columbia TC 38127	CBS	●		
200	149	24	Dexys Midnight Runners Too Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98	

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Bryan Adams	14	George Clinton	180	Sammy Hagar	123	Earl Klugh	91	Planet P	112	Stray Cats	129
After The Fire	196	David Allen Coe	181	Merle Haggard/Willie Nelson	48	Gladys Knight & The Pips	44	Plimsouls	194	Barbra Streisand	115
Alabama	80, 94, 159	Phil Collins	139	Daryl Hall & John Oates	12	Krokus	35	Police	1	Styx	17
America	119	Commodores	197	Heaven 17	72, 142	Lakeside	92	Prince	9	Donna Summer	23
Joan Armatrading	93	Marshall Crenshaw	54	Nona Hendryx	132	Little River Band	70	Quarterflash	45	Sylvia	105
B-52's	68	Crosby, Stills, & Nash	49	Hollies	98	Kenny Loggins	199	Quiet Riot	33	System	170
Bananarama	136	Culture Club	18	Human League	30	Loverboy	7, 81	R.E.M.	41	Taco	56
Pat Benatar	130	Charlie Daniels Band	147	Phyllis Hyman	126	Madness	52	Red Rockers	71	Talking Heads	21
George Benson	27	Debarge	80	Billy Idol	47	Chuck Mangione	154	Lionel Richie	36	Tears For Fears	78
Berlin	102	Chris Deburgh	87	Julio Iglesias	100	Marillion	182	Thompson Twins	131	Thompson Twins	131
Blackfoot	88	Def Leppard	4, 103	Inxs	114	Bob Marley & The Wailers	61	Kenny Rogers	145, 164	Peter Tosh	85
Angela Bofill	109	Dezy's Midnight Runners	200	Donnie Iris	143	Wynton Marsalis	122	Diana Ross	108, 50	Toto	89
Michael Bolton	157	Neil Diamond	186	Iron Maiden	15, 148	Mary Jane Girls	86	Roxy Music	152	Triumph	144
David Bowie	6	Dio	79	Isley Brothers	38	Maze	53	Royal Philharmonic Orchestra	174	Tubes	29
Laura Branigan	106	Joe Jackson	69, 101	Joe Jackson	165	Men At Work	8, 37	Ricki Ruler	163	U2	42
Martin Briley	57	Michael Jackson	178	Michael Jackson	3, 135	Sergio Mendes	28	Carlos Santana	151	Uriah Heep	173
Kate Bush	160	Duran Duran	22, 82	Bob James	77	Pat Metheny Group	62	Saxon	175	Various Artists First 25 Years	146
Cameo	195	Earth, Wind, & Fire	158	Al Jarreau	67, 189	Ronnie Milsap	104	Scandal	111	Various Artists 25 Yrs. Grammy	75
Jim Capaldi	140	Dave Edmunds	51	Joan Jett And The Blackhearts	34	Ministry	96	Bob Seger	85	Various Artists 25 Yrs. Grammy	149
Larry Carlton	134	ELO	83	Elton John	39	Molly Hatchet	166	Pete Shelly	185	Yellowjackets	124
Champagn	64	English Beat	137	Rickie Lee Jones	43	Motorhead	187	Sister Sledge	193	Yellowjackets	124
Charlie	183	Eurythmics	31	Jonzun Crew	66	Mtume	26	War	176	ZZ Top	189
Chi-Lites	99	Falco	153	Journey	11, 113	Naked Eyes	94	Soundtracks:		Zebra	40
Clash	177	Fastway	55	Judas Priest	192	Willie Nelson	110, 120, 155	Flashdance	2		
		Flux	20	Junior	190	Olivia Newton-John	78	Sounding	141		
		Flock Of Seagulls	16	Kajagoogoo	58	Stevie Nicks	5, 133	Return Of The Jedi	24		
		Jane Fonda	83	Kashif	97	Oak Ridge Boys	74	Staying Alive	74		
		Peter Gabriel	46	Greg Kihn Band	118	O'Bryan	150	Sparks	156		
		Goanna	179	B.B. King	172	Robert Palmer	121	Stick Springfield	25		
		Eddy Grant	10	King Sunny Ade	125	Dolly Parton	138	Ratt Brothers	198		
		Lee Greenwood	73	Kinks	13	Pink Floyd	127, 107, 117, 191	Rod Stewart	32		

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
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Senate Seen Moving On Home Taping Bill

By BILL HOLLAND

WASHINGTON—On the heels of the Supreme Court's postponement of a decision on the legality of home videotaping (Billboard, July 16), there appears to be a movement in the U.S. Senate towards beginning hearings on the Home Recording Act of 1983, S. 31, introduced by Sen. Charles Mathias (R-Md.) last January.

Mathias "has sought the opinions of other senators," an aide says, "and there appears to be a growing consensus to deal with this matter." Although the aide admits that "it's not a complete consensus of every senator yet," he adds that "things look good." No hearings have yet been scheduled, the aide says, and scheduling won't begin until after the August recess.

Mathias' bill, like that of Rep. Don Edwards (D-Calif.), on the House side, not only exempts home videotaping from copyright infringement, but audio taping as well, and proposes a royalty to compensate video and audio copyright owners. House sponsors are finding the going slower, but hearings which will include home taping legislation are scheduled at subcommittee level for this Wednesday and Thursday (20-21).

Also committed to legislative movement is Sen. Dennis DeConcini (D-Ariz.), who has sponsored a home videotaping bill favored by the electronics industry because it has no royalty provisions for copy-

right owners that would take the form of a fee on blank tape and hardware. "We're totally committed to moving ahead, and not waiting around," says DeConcini press secretary Bob Maynes. "We've already wasted a year and a half waiting for the court, and consumers need protection as soon as possible."

CBS Injunction Against Jimmy's

Continued from page 3

Edelstein Wednesday (13) followed a hearing in the suit filed July 8 charging the retailer with copyright infringement (Billboard, July 16). It was the first instance of a suit brought against a dealer by CBS in its effort to prevent unauthorized parallel imports from being marketed in this country.

The injunction is expected to remain in force until resolution of the case, which is scheduled to resume in the U.S. District Court Monday (18). At last Wednesday's hearing, Judge Edelstein chided Sutton for appearing without attorney and advised him to be represented properly at future court appearances.

In addition to seeking a permanent injunction, the CBS suit asks for statutory damages of \$50,000 per willful infringement of copyright, and legal costs. The Jackson albums were allegedly imported without authorization from Canada.

Bomp's Deal With E/A Has An Unusual Structure

By PAUL GREIN

LOS ANGELES—Bomp Records' new label/production deal with Elektra/Asylum is a unique two-step agreement whereby Bomp lays the groundwork for an act's debut release and E/A then markets the second album.

Musicians In Mexico Strike

Continued from page 4

firm with our demands this time."

Juan Estrada, an attorney who works with Bustillos, says he feels both sides will come together soon. He also dismisses the possibility of a total shutdown of personnel offices and manufacturing plants. "There are too many other individual unions involved, and it could become complicated by getting all parties together for such a drastic move," he predicts.

Of the 16 AMPROFON members, two—Melody and Cisne, both under the corporate umbrella of the video giant Televisa—asked for and received a one-week extension, as of July 7, for settling or coming back into the fold with the others.

The one issue on which AMPROFON is standing firm involves the power offered to SACM for approval or disapproval of recording music. AMPROFON contends it will curtail the speed and efficiency with which product is turned out.

The publishers (EMMAC) are involved in another dispute with SACM. In this one, SACM is trying to wrest the collection of mechanical royalties from the more than 25 solid publishers in the country.

The deal calls for a minimum of two acts, which label founder and president Greg Shaw says will most likely be a new band, the Signals, and Bruce Joyner, formerly lead singer of the Unknowns, and his new band, the Plantations. "Both will either be released independently through our P&D deal with Greenworld or we'll press them ourselves and sell through the usual Jem-Greenworld channels," says Shaw. "And once we have a pattern of growth, we'll go to E/A and say, 'Here's what we've done; now we'd like an album budget for the next release.' So it won't be until the summer and fall of '84 that product will start appearing through E/A."

Shaw adds that the Bomp name is restricted to records that are released through E/A. As a result, he has launched a new label, Invasion Records, for the initial marketing of acts he hopes to later take to E/A. Shaw expects to issue the Invasion albums by Joyner and the Signals by October.

"In the absence of something that's an obvious radio hit, I believe the best way to establish an act is by spending the time to build up a grassroots following," says Shaw, who adds that there could be exceptions to the two-step release pattern. "Some acts might come to us who are readier than these two, and E/A would probably say, 'Never mind the development stuff; let's run with this.'"

Bomp Records, a nine year-old label based in Glendale, Calif., was briefly distributed by PolyGram in 1982.

Inside Track

RCA Records has reached agreement with Nippon/Columbia (Denon) for pressing Compact Discs in Japan to be distributed in the U.S. Some RCA product is already being pressed in Germany by Philips for European sales. RCA's domestic launch is not expected until some time in the final quarter of the year.

No Pay, No Play: Speculation over when labels would begin to routinely charge for music video clips should be piqued in the weeks ahead given the current impasse between ABC-TV's local "New York Hot Tracks" show and Warner Bros. Records. When the show debuted Friday (15), no Warner programming was forthcoming, apparently as a result of a new \$250 fee being demanded for each clip. The show's producer, Kevin Wendle, explains he won't pay, while Carlos De Jesus, its host and music consultant, is downplaying the loss of such hot stars as Prince by saying, "He's all over MTV anyway." A Warner Bros. spokesman flatly denied comment.

San Juan Showdown: Track hears that top executives from Warner Communications, WEA and Atlantic converged on Puerto Rico last week to meet with the management behind Menudo, the Latin teen phenomenon. The courtship is focusing on not only recording and film/tv rights, but is reportedly tied to the likely merchandising bonanza a worldwide deal could bring. Warner's Licensing Corp. of America arm is doubtless a factor here, while Menudo's clout in South and Central America would be a major breakthrough there for WEA International.

Presto/Chango: Sal Licata is reportedly being wooed to enter a new, top level slot at Arista. . . . And Bruce Bird is angling to reactivate his Badlands label, distributed through CBS prior to Bird's move to Boardwalk, via a new deal with—you guessed it—MCA.

Star Power: adding extra tracks to cassette versions of albums has been a worthy merchandising twist, but in the case of Joan Jett's first album through her new MCA/Blackheart pact, the ploy has posed problems. Jett's new "Album" package has been augmented in cassette with a cover of the Rolling Stones' "Star Star," already famous for its risqué (and unprintable) chorus, but when executives at Handleman heard the song, they reportedly refused to carry the tape. Now MCA is rushing to deliver an alternate version of the cassette, sans controversial track, to satisfy Handleman and other rack customers. That edition will carry a new catalog number so accounts can choose for themselves.

Digital In-Store: A Compact Disc system has been placed on full-time demo duty at King Karol's 42nd St. store in Manhattan, already one of the few area retailers

to inventory sizeable quantities of the new laser-read configuration. Karol installed a Denon player, amplifier and speakers at the rear of the site Thursday (14) in a section where cassettes and CDs are stocked. CD titles are being aired throughout the day, with window signs enticing passersby to hear the new technology in action. The launch was also plugged via the chain's sponsored program on WQXR. Owner Ben Karol notes he's taking orders for the Denon CD player, although he can't promise delivery before 60 days.

Urban Cowboy: WBOS Boston has changed formats for the sixth time in five years, scrapping the pioneering "new urban" format pioneered by program director and air personality Maxanne Sartori and switching to country. Station owner Herbert Hoffman, who made his fortune in bellbottoms with his Landlubber International jeans venture in the '60s, has imported country consultant Bob Cohen and program director Dean Kelly from WDLW Waltham, Mass.

Envelope, Please: Viewers will have a chance to vote for their favorite music video clips with both broadcast and cable programs. NBC's new "Friday Night Video" has already confirmed that such polling will take place, and now MTV is offering its own showdown via "The MTV Friday Night Video Fight," which bowed Friday (15). The channel's production and promotion vice president, John Sykes, likens it to a wrestling match, with a new challenger to face the previous week's winner in each installment. Concept is an offshoot of "The MTV Basement Tapes," in which viewers vote on clips by unsigned bands. First "Fights" contenders were Duran Duran and Def Leppard. Sykes says the votes will be "interesting," but downplays using them as primary research in setting rotation for the service.

Furthermore: Elliott Blaine, happily running his Music People one-stop in San Francisco, has started a label through his To Be Continued Music. First release from TBC is a single by Front Row in both seven- and 12-inch versions. Plug side, "My Love, My Song," is augmented by two additional tracks on the larger format, and both versions were produced by Blaine's son, Jason. Elliot, once part of the Jubilee family with late brother Jerry, Ben (now retired in Baltimore) and Jerry's son, Steve (now out of the business), says he's seeking a national distributor for the label. . . . Longtime Blasters associate Art Fein has resigned as the band's manager, with former business manager Alex Oakley taking over in Fein's old slot. Fein, who continues to champion rockabilly, was recently featured on the NBC "Overnight News," when its July 9 show reviewed revived interest in the genre.

Edited by SAM SUTHERLAND

BUT PARTNERS STILL IN CHARGE

Reno / Metz Music Combine Sold

By SAM SUTHERLAND

LOS ANGELES—Entrepreneurs Bob Reno and Steve Metz have sold their Reno/Metz Music combine in an acquisition deal providing them with controlling interest in Suisse International Entertainment Corp., the revamped conglomerate created through the Reno/Metz purchase.

According to Reno, the decision to sell off the combine to ECOM Industries, the publicly held precursor to Suisse International, hinged on a realignment of its board of directors awarding the two longtime partners and their associates the controlling posts in the new combine. Through the deal, Reno and Metz are now major equity shareholders in ECOM, since renamed Suisse Inter-

national to reflect the shift into entertainment.

Stock is still being traded under the ECOM name, but will shortly be sold through Suisse. Stock moved from four to 50 cents per share in late June, when terms of the proposed deal were disclosed by proxy to shareholders.

The Suisse board is now composed of Metz, chairman; Reno, president and chief operating officer; Howard Silvers, vice president; Melvin Present, secretary, and Lauren Reno, treasurer.

The Suisse-Reno/Metz transaction also includes consolidation of the latter's interests in Howard Silvers' Marrakesh dance label and Quicksilver midline reissue venture.

Both are now owned by Suisse International, with Silvers sitting on the board.

Reno says Suisse International will extend beyond the music publishing and record production fields already central to Reno/Metz, with plans for tv and film production. A maiden film project is said to be in pre-production. Although the two partners say they'll continue grooming tv and film performers for recording careers, as they've done with such artists as Scott Baio and John Travolta, the new entity won't be tied exclusively to RCA, as was the case with Reno/Metz.

It's expected that the new Suisse combine will be moved to larger offices here shortly.

Activision Sued Over 'Seaquest' Name

By MOIRA McCORMICK

CHICAGO—A Chicago-based treasure-hunting firm specializing in the salvaging of sunken galleons has filed suit against Activision. Seaquest International Inc. is seeking \$15 million in punitive damages from the California-based video game company for allegedly infringing on its service mark rights by continuing to market Activision's game cartridge "Seaquest."

Damages aside, the suit would enjoin Activision from using the "Seaquest" name, and requests

other monetary compensation including profits gained from Activision's use of that name.

According to the complaint, filed in the U.S. District Court for North Illinois, Activision was aware of the existence of the treasure-hunting firm (largely from the publicity it garnered in its 1979 salvage of the 17th century Spanish galleon Concepcion), but it refused to change the name of the game as demanded by Seaquest International and it therefore "unjustly enriched" itself.

Floyd A. Mandell, an attorney from the Chicago firm Katten, Mu-

chin, Zavis, Pearl & Galler representing Seaquest International, says, "We feel we have a reasonable case, and we hope the court will agree with us. (The client) was never given an opportunity to make a business judgment whether or not they wanted to license the name."

Activision's director of corporate communications, Michael Ayers, says, "There is no basis for the lawsuit. We are in two totally different businesses." He adds that attorneys for both companies will probably meet within the next two weeks to discuss the case.

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Tour Dates

July 1	Wichita, KS	Aug. 21	Charlotte, NC
July 2	Kansas City, MO	Aug. 23	Greensboro, NC
July 4	Omaha, NE	Aug. 24	Nashville, TN
July 7	Minneapolis, MN	Aug. 26	Charleston, WV
July 9	East Troy, WI	Aug. 27	Hampton, VA
July 10	Peoria, IL	Aug. 29-30	Philadelphia, PA
July 12	Memphis, TN	Sept. 1	East Rutherford, NJ
July 13	Tulsa, OK	Sept. 4	Saratoga Springs, NY
July 15	Dallas, TX	Sept. 6	Cleveland, OH
July 16	Houston, TX	Sept. 7	Pittsburgh, PA
July 18	San Antonio, TX	Sept. 9	Largo, MD
July 20	Las Cruces, NM	Sept. 12-13	Detroit, MI
July 21	Tempe, AZ	Sept. 15	Chicago, IL
July 23-24	Irvine, CA	Sept. 16	Evansville, IL
July 26	Sacramento, CA	Sept. 18	Dayton, OH
July 29	Seattle, WA	Sept. 19	Ft. Wayne, IN
July 30	Vancouver, B.C.	Sept. 22	Carbondale, IL
Aug. 17	Baton Rouge, LA	Sept. 24	Ames, IA
Aug. 18	Biloxi, MS	Sept. 25	Madison, WI
Aug. 20	Clemson, SC		



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