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Market Share Still Growing For Cassettes

By JOHN SIPPEL

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

Many executives interviewed say that the broader the expanse of catalog albums in the outlet, the greater the percentage still swings in favor

(Continued on page 66)

'83 PACE ACCELERATES

Sales Peaks Rising For Hit Albums

By PAUL GREIN

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

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

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

Still, Droz cautions dealers and labels alike to keep the upswing in perspective. He expects a recovery to follow two phases, with hit product

the first to feel the effects, followed by middle-level acts and catalog. He says he believes a more dramatic upsurge may wait until later in the decade, with the spread of digital Compact Disc product.

Walter Lee, Capitol's vice president of marketing notes: "Retail activity in the past three or four months has been much brisker than a year ago at this time. It's a cyclical

business: We bottomed out a year ago, and now we're coming back into an up period." But Lee, too, places a qualification on the upturn. "Good chart product appears to be selling better than a year ago, but I don't see any significant increase in catalog sales."

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

MTV Seen Aiding AOR Stations

By LEO SACKS

NEW YORK—Leading AOR program directors and consultants assert that MTV often has a positive effect on new additions to their playlists. But they warn that MTV also has the potential to cut into FM lis-

tening levels and advertising revenues as its market penetration grows.

"MTV has been very helpful, and rock radio will become fresher and more exciting because of it," says consultant Bob Hattrick of St. Louis, whose clients include the seven-station Doubleday Broadcasting chain.

"But I don't discount their ability to pull quarter-hour shares of listeners from AOR, either."

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



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

-Inside Billboard-

- PICKWICK RACK SERVICES has absorbed Maryland-based Largo Music, regarded as the fourth largest U.S. racker. At the same time, Pickwick has announced a "far-reaching" reorganization of its rack unit. Page 70.
- VIDEO MUSIC'S GROWTH is leading to new relationships among labels, video users and unions. As promotional clips proliferate, several key issues, as yet unresolved, are taking on new importance in this burgeoning field. Page 3.
- RECORD COMPANY CONTRIBUTIONS to the Music Performance Trust Fund dropped by more than 38% in the fiscal year ending April 30. The fund is used to finance live performances, with musicians paid American Federation of Musicians scale. Page 3.
- INDEPENDENT RETAILERS in Britain are opening up new outlets and increasing their share of music business turnover, in spite of statistics showing falling unit sales. Some of the larger indies there are positioning themselves as across-the-board home entertainment dealers. Page 9.
- K-TEL'S VIDEO GAME division is ready to hit the market in July, offering a new concept: "double-ender" cartridges, both ends of which carry games compatible with Atari 2600 and Sears players. Page 3.
- WWL'S CHARLIE DOUGLAS, host of the New Orleans clear channe. AM outlet's popular "Road Gang" for more than a decade, is moving to the Nashville-based Music Country Network, where he'll take over the evening airshift. Radio, page 15.



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

_(Advertisemen







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say the channel is seriously consid-

ering such a move. If, indeed, pay-

that show. Playing a clip once has no promotional value. And their payment would be so small that there would also be little financial value (for the labels). The value of MTV airplay is obvious." But he adds, "We don't intend to charge labels for

airing their clips."

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



clips proliferates, unresolved issues are taking on new importance.

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

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

Record Labels' Contributions To Fund Plunge By IS HOROWITZ

NEW YORK-Record company contributions to the Music Performance Trust Fund plummeted by more than 38% in the fiscal year ending April 30, reflecting a contracting market as well as the increasing effect of more liberal deductions allowed labels on product sold.

Labels paid \$10,761,000 into the

fund in the most recent accounting period, says Martin Paulson, trustee. A year earlier, contributions came to \$17,473,000.

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

The concept of fund contributions was a major issue in collective bargaining confrontations between record companies and the union which led to the current contract, which was approved in December, 1981. At the time, Victor Fuentealba, AFM president, said that the (Continued on page 68)



In China," part of which features a performance at the Great Wall. Filming during the group's tour of the country was by Alan Wright and his New Media Productions, See story, page 9.

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

By JOHN SIPPEL

AMARILLO, Tex.-Western Merchandisers is freeing its 101 store managers and 45 rack service employees of much of the tedium and drudgery of their jobs through the use of hand-held computer devices.

Such daily tasks as counting racked albums and relaying replenishment orders to warehouses will be significantly accelerated in an ongoing program by the industry's fastest expanding wholesale/retail entity, based here.

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

K-tel 'Twin' Video Games Set For Initial Shipment

NEW YORK - K-tel International begins delivery of its first videogame cartridges in July, offering a novel concept of "double-enders" in which both ends of the cartridge carry games compatible with Atari 2600 and Sears players.

Twice The Fun For The Price Of One" is the theme of the line, bearing the Xonox logo, according to Mickey Elfenbein, executive vice president of K-tel, who revealed the company's plans to enter the video game field in March (Billboard, March 19).

Elfenbein says the "doubleenders" will wholesale at a price "a little below" current Atari product, carrying a list of about \$29.95. Two features setting the line apart from current Atari 2600 games, in addition to the double-ender approach, are that they carry on each end 8-K chips and are about 50% longer.

After a preview of its game line at the Consumer Electronics Show in Chicago, K-tel plans a July intro-duction of its first double-ender,

"Ghost Manor"/"Spike's Peak," with limited advertising followed by a national roll-out in August. Elfenbein suggests that the July pitch will help the company determine "inventory requirement estimates."

Two more double-enders are due in the fal, as is a single game for both Atari and ColecoVision, "Thundart The Barbarian." The additional double-enders are "Robin Hood"/"Sir Lancelot" and "Hercules Vs. The Titans"/"Chuck Nortic Supposition." ris-Superkicks."

Elfenbein says further product is to be supplied by six groups of programmers, graphic artists and designers around the country. Personal computer software is also on its way, the executive adds.
In March, Elfenbein said the Ca-

nadian-based firm, whose main business is the sale of compilation albums at retail through heavy tv advertising, had determined that its customer base for such games was "almost dentical" to that of its album buyers. basic importance of recorded product to 200 key employees convening at the Hilton Inn here last week (18-

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

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

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

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

Questions Linger On Country Promo Videos

By KIP KIRBY

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

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

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

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

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

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

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

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

have a certain production budget for our albums, so if I can cut

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News

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

By WOLFGANG SPAHR

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

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

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

On the issue of CD shortages,

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

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

"The earliest projections for CD sales were based on a software takeoff of about 25 disks per player in the first 12 months of ownership," Gout says. "Player sales estimates for the first year were quite conservative.

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

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

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

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

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

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

'Lending Library' Keeps Compact Discs Circulating

By IS HOROWITZ

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

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

Slow in arriving.

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

At PolyGram, the supply situation has been tackled with formal agreements binding stations and other parties to limited access to a group of about 60 classical recordings on the Deutsche Grammophon, London and Philips labels. Recipients can order up to nine promotional CDs at a time, but must return them to Poly-Gram Classics no later than 21 days after the date of shipment. They then may order another group of nine.

The agreement has the usual warnings to the "borrower," clarifying that PolyGram retains ownership at all times and that failure to return the disks subjects the recipient to reimbursement at "current PolyGram list price."

In a cover letter accompanying the CD loan agreement, PolyGram says its policies with respect to promotional copies "will evolve as we can assess the impact of the CD." It solicits input from those participating in the program.

PolyGram sister company Magnavox has also furnished a number of radio stations with players, but notes that some stations have had to delay planned regular programming due to software shortages.



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

Executive Turntable

Record Companies

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







ehr Templem

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









ett Booksp

A&M Into 'Alternative Marketing' New Push Via Clubs, Colleges, Specialty Retail Outlets

By SAM SUTHERLAND

LOS ANGELES—A&M Records will court stronger acceptance from dance clubs, college media and new music-oriented retail accounts through its new alternative marketing department, now being activated as a network of 12 regional representatives to be supervised from the label's home office here.

In unveiling the new operation, Harold Childs, senior vice president, sales and promotion, ties the move to continued resistance to newer, postnew wave rock styles despite some recent inroads at major market retail and radio outlets. "We really need another line of attack at this point, considering the fact that at this point the majority of the album stations in the country still haven't changed their formats substantially," asserts Childs. "We believe we need to find another set of ears out there to deter-

mine what's really going on with this

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

Childs confirms that the decision to build such a team from relatively new trade sectors is both consciously inspired by, and to some extent aimed at, the college market, where A&M has long maintained a system of representatives. In recent years, however, A&M's college rep force

had been trimmed down to a skeleton staff of about five, which Childs says will be merged into the new department.

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

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

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

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

Marketing

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

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ON ATLANTIC RECORDS AND CASSETTES Produced by Tony Banks



News

AT INTERNATIONAL MEETINGS

Almo/Irving Talks New Talent

By EDWARD MORRIS

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

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

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

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

dor will be on signing bands. While acknowledging that it is "vitally important to have a nucleus of staff writers," Grace contended it should be "limited to a few key people we can really develop." He advocated bringing writers from different branches together for "cross-pollination" benefits.

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

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

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

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

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



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

Heartland Beat Yammies: A Tale Of Twin Cities

By MOIRA McCORMICK

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

Twenty-nine awards in a variety of categories were handed out to deserving Minneapolis musicians, producers, engineers and other industry figures during the three-hour cere mony, which was sponsored by the Great American Music/Wax Museum record stores, City Pages magazine and Budweiser. Twin

Cities comedian Alex Cole (who captured the best Comedian award) was the evening's MC.

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

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

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

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

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

oughly professional yet comfortably unpretentious fete-and, next to the Bay Area Music Awards, probably the only regional presentation of its kind in the country.

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

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

* * *

'Horrible' Rights

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

Chartbeat

'Thriller,' 'Flashdance' Duke It Out

By PAUL GREIN

Michael Jackson's "Thriller" (Epic) turns back a serious challenge by the "Flashdance" soundtrack (Casablanca) to notch its 14th consecutive week at No. 1. That span of weeks on top has been matched by only three black artists in the 38-year history of Billboard's pop album chart.

Stevie Wonder's "Songs In The Key Of Life" (Tamla) also had 14 weeks at No. 1 in 1976-77, as did Ray Charles' "Modern Sounds In Country & Western Music" (ABC Paramount) in 1962. The chart champ among black artists is Harry Bela-fonte, whose "Calypso" (RCA Victor) logged 31 weeks at No. 1 in

from "Thriller," the sizzling "Wanna Be Startin' Something," pops onto the Hot 100 at a solid 41. All three of its predecessors have been certified gold. In fact, "Thriller" is CBS' first album to produce three gold singles since 1969's "Blood, Sweat & Tears." That LP (which went on to win the Grammy for album of the year) yielded the million-sellers "You've Made Me So Very Happy," "Spinning Wheel" and "And When I Die."

* * * Flash Fever: Though "Flashdance" wasn't able to knock

"Thriller" out of the top album spot, Irene Cara's single does climb to No. l on the singles chart. It's the 10th Also this week, the fourth single No. I hit so far in the '80s to spring

from a feature film.

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

The film themes that have reached No. 1 since "Call Me" re-

flect a wide variety of pop styles. They're Olivia Newton-John's "Magic" from "Xanadu," Dolly Parton's "9 To 5," Diana Ross & Lionel Richie's "Endless Love," Christopher Cross' "Arthur's Theme," Vander of the Cros gelis' "Chariots Of Fire," Survivor's
"Eye Of The Tiger" from "Rocky
III," Chicago's "Hard To Say I'm
Sorry" from "Summer Lovers," and
Joe Cocker & Jennifer Warner, "Up Where We Belong" from "An Officer And A Gentleman."

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

SuperFest Starting Date Postponed

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

As previously reported (Billboard, May 21), Solar artists Lakeside are

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

ALBUM DUE NEXT MONTH Chrome Tape For Police

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

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

Meanwhile, LPs will again be pressed on Keysor-Century's KC-600,

a premium compound using liquid dyes. Both the Supertramp album and "Kilroy was Here" by Styx were manufactured on KC-600 in what are believed to be the largest press runs in audiophile compound yet attempted.

(Continued on page 68)



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Photographed Shin Ohotani

Video Device Is A Scream

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

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

Videoalert is the size of two videocassettes and is stuck to the outside of the VCR cabinet. If the recorder is lifted, even by an inch, the shrieking noise starts and can continue, powered by batteries, for eight hours.

King supplies a house window sticker with the equipment "to deter burglars from breaking in." And there's a security key so the householder can turn off the alarm when needed.

King says: "I'm already negotiating with rental companies and video libraries, and I see a potential export trade for Videoalert."

'New German Wave' Stays Mainly Local

By JIM SAMPSON

MUNICH-The surge in sales of German-language rock, called "the new German wave," has helped the local music industry weather the continuing international sales recession. But it has generally failed to extend beyond central Europe. A survev of major German record companies reveals only one new German rock act, Phonogram's Trio, with significant sales and chart success worldwide.

Of course, several established German rock acts (Scorpions, Kraftwerk) can claim a wide international following. And one band, Deutsch-Amerikanische Freundschaft, known mainly as just D.A.F., produced several hit albums for the U.K. Virgin label. But the overwhelming majority of new German rock acts to emerge in the past couple of years, such as Ideal, Spider Murphy Gang, Extrabreit and Markus, remain strictly domestic phenomena.

EMI Electrola reports more international activity than other labels for its roster of new German rock acts. Fehlfarben has been released by EMI affiliates in Holland, Belgium, the U.K., Spain and Japan. Rheingold appeared in 14 countries, charting in Holland, Spain and Belgium. And Spider Murphy Gang singles made the chart in Holland and Belgium.

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

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

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

'New Breed' Retailers Gaining Foothold In British Marketplace

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

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

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

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

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

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

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

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

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

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

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

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

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

By PETER JONES

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

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

John Deacon, director general of the British Phonographic Industry (BPI) says: "The next Parliament clearly will be crucial to the record industry. I anticipate it must bring in a major piece of copyright legisla-

Under the provisions of the video reforms act which did get through, the law now allows unlimited fines and up to two years' imprisonment for offenders found guilty, at Crown Court upper level, of counterfeiting videocassetes. In lower courts, magistrates can impose prison sentences with fines of up to \$1,500, applicable to each offense. Thus, a dealer found with 100 pirated tapes could be fined a total of \$150,000.

Previously, the copyright law could not adequately cope arrival of video and its attendant picould not adequately cope with the racy problems. Says Abbott: "To run off, say, 100 copies of someone else's movie and sell them for personal gain was clearly theft on a large scale. But it was theft of copyright and, with maximum fines of No. \$75, there was little incentive for the police authorities to go all out to prosecute.

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

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

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

British Financier Ronson Takes Over Video Distrib

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

Ronson is well-known in U.S. fi-

nancial circles through his involvement with Prima Savings & Loan in Arizona and San Francisco-based Hall Properties, and for the \$75 million of Heron's real estate assets acquired from the Howard Hughes es-

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

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

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

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

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

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

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

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

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

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

www.americanradiohistory.com

(Continued on page 58)



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Commentary

New Challenges In Publishing

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

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

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

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

videogram releases of concerts and films, video jukeboxes, video singles, song-based productions, computer software, video games and other new areas which will develop. We can ill afford to be afraid or rigid in approaching any of these markets.

Creativity, not slavish adherance to procedures of the '70s, is the order of the day. And those who recognize the potential of new media will prosper most. Undoubtedly, some mistakes will usage of well-known music in advertising. The instant recognition which we can give an advertiser provides us with instant financial gain. Unlike record royalties, which are delayed, commercial fees are usually paid up front and the payments can be

sizable. Residual income may be derived from performance fees and automatic renewals of the commercial itself.

Performances on jingle usages are paid in many territories throughout the world. In some territories, jingle usages actually increase record sales.

Commercial exploitation provides a source of substantial income and recycles our standard copyrights to new markets. Normally, advertisers have restricted budgets, which limit their abilities to buy time on the air. Less time means less chance to establish a memorable jingle. Thus, the licensing of wellknown music has proven extremely effective in increasing publishing revenues and decreasing advertisers' expenses.

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

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

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

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

We should consider lyrics similar to poetry; potential usages



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

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

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

Just scan Billboard's video charts, or walk into any video store. Many of our songs and recordings are present in released video product. But most publishers originally agreed to nego-

tiate their compensation on video sometime in the future.

That future should be now. The costs of administration and inflation will diminish any eventual income. Delaying our im-

mediate participation in video revenues is unwise.

The desire on the parts of both motion picture and music companies to clean up royalties has created a mutually beneficial compromise called the "video buy-out." It allows us to realize earnings now, not when the product is inactive. Video buyouts can generate many thousands of dollars of income while saving unnecessary administration.

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

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

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

music which serve as their themes.

Viewed separately, the various elements I have mentioned create new income and reach new markets. Viewed in total, they gain in importance to our industry. We can no longer ignore their effect both in providing exposure and in providing

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

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

Letters To The Editor

Keeping Borders Open

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

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

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

nificant number of titles from other countries, then one must assume that the American record-buying public is buying these records. Does this also suggest that these labels are delivering what the American

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

> President, Marmalade Records Wellington, New Zealand

Competition Is The Key

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

"Competition" is the operative word in his argument, and it is the very thing which spurs any industry

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

> Winston C. Robinson Jr. East Village Eve

Rx From On High

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

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

Stacey Powells Video Music International Los Angeles

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

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



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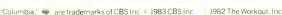
The best-selling "Workout Book For Pregnancy, Birth And Recovery" is now an album! Narrated by Jane herself—with special directions by Femmy DeLyser, obstetrical nurse and noted birth educator. It contains Jane's unique exercise program for health and fitness...set to music and

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SPIRIT OF PLACE" #2 LP (DOUBLE PLATINUM) "SOLID ROCK" #3 Single

Most Promising New Talent For 1982'

'Best Debut Album'

Best Debut Single 1982 Australian Music Awards (Countdown) EHOUSE (REGULAR)

"PRIMITIVE MAN" "GREAT SOUTHERN LAND" Top 10 Single "HEY, LITTLE GIRL"

#3 LP (PLATINUM) Top 10 Single

"SHABOOH SHOOBAH" #5 LP (PLATINUM)

"AMERICAN FOOL" GOLD LP "HURTS SO GOOD" #5 Single "JACK & DIANE" #7 Single



"1999" #2 Single

FRANCE

"PORTE BONHEUR" GOLD LP

"TOUT POUR LA MUSIQUE" PLATINUM LP

> FRANCE GALL

(FLARENASCH)

"AFRICA (VAUDOU MASTER)" #1 Single (PLATINUM)



"MAJOR TOM #1 Single 8 Weeks VOELLIG LOSGELOEST" (GOLD)



(FULL MOON) Top 20 LP 'CHICAGO 16' "HARD TO SAY I'M SORRY" Top 10 Single

ZIANA RIVAL

"SARA QUEL CHE SARA" Winner-San Remo Song Festival 1983



"ANOTHER PAGE" #6 LP

SADA MASASHI "YUME NO WADACHI" #3 LP (PLATINUM) AMOR.

"FANTASY"

"NIBUN NO ICHI NO SHINWA" #1 Single (Debut) (PLATINUM)
"SECOND LOVE" #1 Single (PLATINUM)

#1 LP (PLATINUM) #1 LP (PLATINUM) KUMIKO TAKEDA

"KUMIKOMUNICATION" GOLD LP "UWASA NI NATTE MO II" GOLD EP

"IT'S JUST ROCK 'N' ROLL" #2 LP (GOLD) #5 LP (GOLD) "PM 9 LIVE"

"PM 9" #1 LP (GOLD) GOLD Single "LAHAINA" GOLD Single "ROCKIN' MY HEART"

YAZAWA

DOTS

"ALL THE ROSES" Top 10 Single
"DO WAH DIDDY DIDDY" #5 Single

DOLLY

"DE BOER IS TROEF" #6 LP "DEURDONDEREN" GOLD LP "DAT KUMP ER NOW VAN" #5 Single



PATTI AUSTIN (QWEST) BABY COME TO ME" #5 Single

SPAIN

ANTONIO Y CARMEN

Most Promising New Spanish Artists 1982 El Gran Musical "ANTONIO Y CARMEN" Top 10 LP (GOLD) "SOPA DE AMOR" #5 Single

CINEMASPOP

GOLD LP



"HARD TO SAY I'M SORRY" Top 10 Single

ECHO & (KOROVA)

THE BUNNYMEN

#1 LP (Debut at #2) (SILVER) "THE CUTTER" Top 10 Single (SILVER) "BACK OF LOVE" Top 10 Single

INCANTATION

"ON THE WING OF A CONDOR" #9 LP (GOLD)

"BEST YEARS OF OUR LIVES" #4 Single (SILVER) "HIĞH LIFE" #8 Single



WAH STORY OF THE BLUES" #3 Single

"ANOTHER PAGE" #4 LP (GOLD)

"PORCUPINE"

(SOLAR)

"FRIENDS" PLATINUM LP On Charts Over One Year 3 Top 10 Singles



TWISTED SISTER

> "I AM (I'M ME)" #18 Single

MENTAL

"CREATURES OF LEISURE" #8 LP (GOLD)





'GLORIA'' #1 Single 7 Weeks (GOLD)



(FULL MOON) "CHICAGO 16" GOLD LP "HARD TO SAY I'M SORRY" #4 Single (GOLD)

"HELLO, I MUST BE GOING!" GOLD LP "YOU CAN'T HURRY LOVE" #3 Single



HONG KONG

#1 LP (PLATINUM) "TAKE GOOD CARE OF YOURSELF TONIGHT" #1 Single



PHIL COLLINS

"HELLO, I MUST BE GOING!" GOLD LP
"YOU CAN'T HURRY LOVE" #1 Single



"ANOTHER PAGE" GOLD LP

"JEOPARDY" BREAKING

PHIL

"HELLO, I MUST BE GOING" Top 10 LP
"YOU CAN'T HURRY LOVE" #3 Single



"ANOTHER PAGE" #2 LP (Debut at #4)

"JEOPARDY" #1 Disco Action (Sorrisi E Canzoni) #1 Single



(DUCK RECORDS) "MONEY AND CIGARETTES" Top 10 LP

"ANOTHER PAGE" #1 LP (Debut) (PLATINUM) First U.S. Artist To Debut At #1 On LP Chart. "ALL RIGHT" GOLD Single



"DONNA SUMMER" GOLD LP

PHIL COLLINS

"HELLO, I MUST BE GOING!" #2 LP (GOLD) "YOU CAN'T HURRY LOVE" #1 Single (GOLD) "ANOTHER PAGE" #6 LP

2 Single MAJOR TOM.. VOELLIG LOSGELOEST"

"DONNA SUMMER" #5 LP (GOLD) THREE TOP TEN SINGLES "STATE OF INDEPENDENCE" #1 Single

PHIL COLLINS

"HELLO, I MUST BE GOING!"#6 LP (GOLD)
"YOU CAN'T HURRY LOVE" Top 10 Single



"ANOTHER PAGE" #1 LP (Debut) (SHIPPED GOLD) First English-Speaking Artist To Debut At # 1 "ALL RIGHT" #2 Single



"DONNA SUMMER" Top 10 LP "LOVE IS IN CONTROL" Top 10 Single

PATTI AUSTIN (QWEST) "BABY COME TO ME" #11 Single







"HARD TO SAY I'M SORRY" #4 Single (SILVER)



"MONEY AND CIGARETTES" #13 LP (Debut)

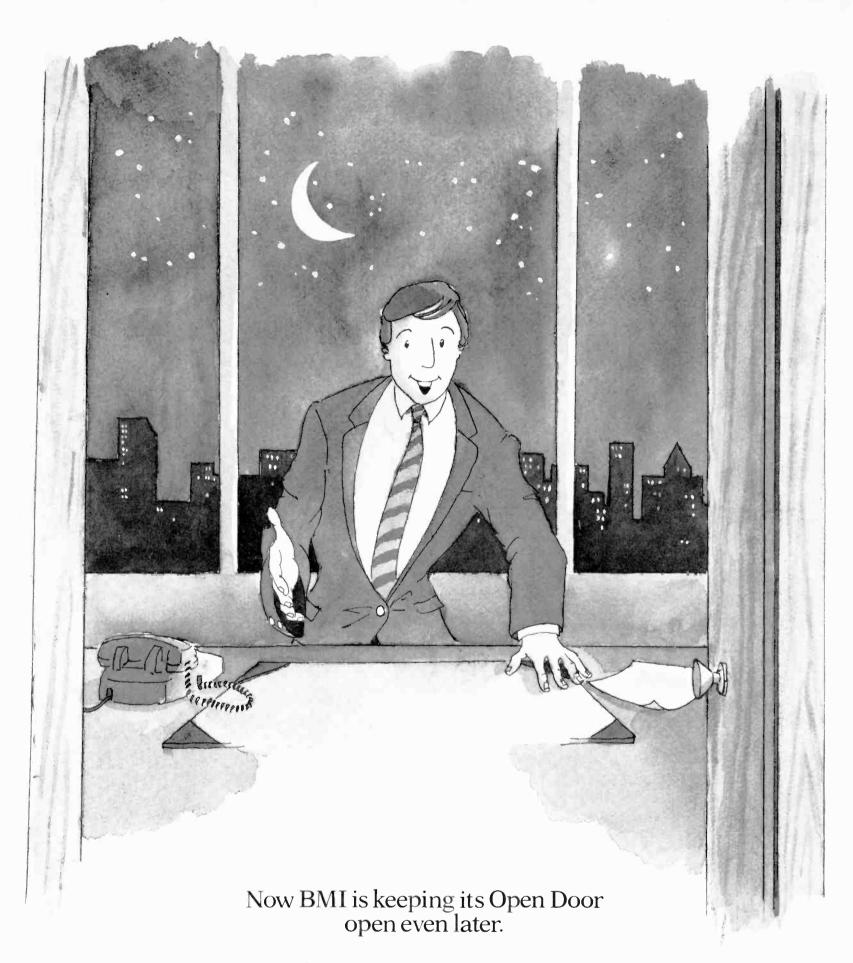








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Starting May 5, the BMI offices in New York, Nashville and Los Angeles will be open on Thursday nights from 5 to 8 p.m. We're making it even easier for writers and composers to join the world's largest performing rights organization.

BMI has traditionally welcomed writers of all kinds of music, even when others didn't. So remember, if you're about to form an affiliation, anyone can hold an "open house." But only BMI has had an Open Door policy, for over forty years.

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Douglas Exits WWL For Country Network

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

Douglas' program has been the

largest and longest running nightly



show targeted directly to the truck driver. The program, with country music and travel features, has been heard throughout most of the country on the 50 kw clear channel facility at 870.

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

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

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

"Charlie was the one candidate

NEW YORK-Domenick Fiora-

vanti is leaving WNBC here to be-

come MTV's vice president and gen-

eral manager, a newly created post. In another management change at

we really wanted," says Cassetty, who admits the choice of Morgan's replacement was crucial to the future of the network. "The negotiations have been going on for some time. Mr. Wendell (Bud Wendell. president and CEO of WSM Inc.) had a big hand in Charlie's final decision. They go way back.'

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

NBC To Buy WJIB Boston

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

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

turnaround," he says.

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

of programming, will report to

Fioravanti, whose replacment at

As regional manager for the NBC

Radio Network, Ambrose helped to

WNBC has not been named.

Vox Jox____

Bobby Rich Gets The Nod At KFI

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

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

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

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

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

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

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

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



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 32.

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

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

wounded a ninth grade student and the school principal, and held several students hostage before fatally shooting himself in the head. The gunman's first request was for a ra-dio, which police noticed was turned to WBLI. At that point they asked for the station's help. The involve-ment and compliance on the part of the air personalities and PD Bill Terry undoubtedly spared the lives of all the hostages. The gunman's demands ranged from the reading of his self-penned "Epistle To The World" to the playing of requests ("Penny Lane," "Angie," and Styx's "Fooling Yourself"—during which the fatal shot was fired). But more important was what was not said over the air. Reports of the hostages' movements were left to other facilities while, BLI concentrated on a target audience of one, bringing home radio's responsibility, and the impact even the most spontaneous comment can have on any given individual in the listening area.

Bob Sterling, who was upped to national PD for the Mack Sanders chain, based in Nashville, from his post as PD of Sanders' Birmingham outlets (he replaced Don Keith, who left earlier this year), has resigned to return to Birmingham for personal national post and his local duties as WJKZ/WNKZ PD by WRKK Birmingham PD Stave Addition reasons. He's replaced in both the mingham PD Steve Atkins, who has not been replaced in Birmingham as vet. Additionally, Sanders has shifted WNOX Knoxville GM Mike

Smiley into that same post at the

Nashville outlets.

* * *

(Continued on page 62)

Broadcasters Await Action On Deregulation Bill

By BILL HOLLAND

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

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

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

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

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

president and general manager of The Source, has resigned to accept a

WNBC's Fioravanti To MTV

NBC Radio, Ellyn Ambrose, vice formulate The Source in early 1979 before becoming manager of affiliate development later that year. After a move up in 1980 to vice presivice presidential position at Satellite Music Network. dent of sales, she was promoted to Fioravanti, who joined WNBC as sales manager in 1979 and has been vice president and general manager of The Source in 1981. Ambrose, vice president and general manager whose background prior to NBC insince 1981, is leaving the station at cluded stints as an account executive for ABC-FM and media planner for the end of the month. He will be re-Cunningham & Walsh, will oversee sponsible for MTV's marketing, advertising sales and programming and will report to Bob Pittman, execstation solicitation and sales for Satellite, which she'll join June 6. She will initially be based in Dallas, alutive vice president and chief operating officer of the Warner Amex though the company plans to open a Satellite Entertainment Company. Les Garland, MTV's vice president York office, which she will head, later this year.

Scott Chapin Is Appointed To KOB Albquerque Post

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

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

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

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

WNJY Goes 'Music Of Your Life'

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

"In this market 300,000 people are over 45," says WNJY GM Joe Nuckols. "It's a natural. Usually you change a format and people threaten to burn your building down. Since last Saturday (14) we've had no complaints, and we've gotten hundreds of positive letters.'

Station owner Bob Lappin did not have to be sold on the idea. His relationship with Ham goes back several years to when both executives

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

Radio



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

Six Stations In The South Get Conditional Renewals

By BILL HOLLAND

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

mission.

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

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

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

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

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

Out Of The Box

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

AOR

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

BLACK/URBAN

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

COUNTRY

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

LEO SACKS

Washington Roundup

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

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

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

* *

Title, Artist, Label

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

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

sultant got his coordinates from an out-of-date Federal Aviation Administration map.

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

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

Most Added Records

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

of Billboard's stations adding record this week

of Billboard's stations now reporting record Key stations adding title this week include

			HOT 100 (153 Stations)	
1	"Wanna Be Startin' Something," Michael Jackson, Epic	71	76	KFI-AM, KFRC-AM, WGCL-FM, WLOL-FM, WXKS-FM, WQXI-FM
2	"Roll Me Away," Bob Seger & the Silver Bullet Band, Capitol	58	60	KRTH-FM, WGCL-FM, WLOL-FM, KBEQ-FM, WXKS-FM, WCAU-FM
3	"Baby Jane," Rod Stewart, Warner Bros.	58	58	WXKS-FM, WCAU-FM, WZGC-FM, KFI-AM, WGCL-FM, WLOL-FM
4	"She Works Hard For The Money," Donna Summer, Mercury	37	37	KRTH-FM, WGCL-FM, WXKS-FM, WCAU-FM, WQXI-FM, WHYI-FM
5	"The Woman In You," Bee Gees, RSO	36	95	KZZP-FM, WHYT-FM, WBCY-FM, XTRA-AM, KQKQ-FM, WBLI-FM

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

				WLOU-AM, WANT-AM, WHAT-AM
٠		*	COUNTRY (124 Stations)	
1	"Lost In The Feeling," Conway Twitty, Warner Bros.	54	59	KMPS-AM, WMC-AM, KNIX-FM, WAMZ-FM, KEBC-FM, WSLC-AM
2	"He's A Heartache (Looking For A Place To Happen)," Janie Fricke, Columbia	52	88	WDGY-AM, WIRE-AM, KMPS-AM, KSOP-AM, WONE-AM, WKSJ-FM
3	"I Love Her Mind," Bellamy Brothers, Warner/Curb	31	97	KLZ-AM, WHK-AM, WDAF-AM, WDGY-AM, KRAK-AM, KVOO-AM
4	"Over You," Lane Brody, Liberty	28	52	WSOC-FM, KVEG-AM, KEBC-FM, WMIL-FM, WSLC-AM, WWVA-AM
5	"Where Are You Spending Your Nights These Days," David Frizzell,			KNIX-FM, KGA-AM, KEBC-FM, KRMD-FM, KYNN-AM, WEZL-FM
	Viva	ADUI	28 T CONTEMPORARY (84 Stations)	
1	"The Closer You Get," Alabama, RCA	15	46	KPPL-FM, WTMJ-AM, KNBR-AM, WENS-FM, WLTA-FM, WRVR-FM
2	"All This Love," Debarge, Gordy	15	32	KFMB-AM, KPLZ-FM, WENS-FM, KUGN-AM, WRIF-AM, WSLI-AM

Consultant Ed Shane Decides That 'Video Is The Way'

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

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

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

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

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

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

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

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

For the technical side, Shane in-



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

cations' marketing manager Ned Mountain, who explains in plain English what you need and don't

need to interface with cable. Several operating examples were also chronicled, including the successful WELI/CNN project in New Haven.

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

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



AP LaserPhoto

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

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

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

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

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

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

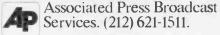
It was all of that. And for five hours, it was Komarow who stepped in and out of Norman Mayer's killing zone.

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

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

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

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



Associated Press Broadcast Services. Without a doubt.

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

Photo News



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



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



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



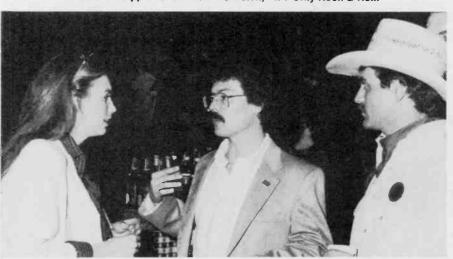
SARTORIAL SPLENDOR—WWWW Detroit's Rob Bennett compliments Mickey Gilley on his taste in hats during a stop to promote his new Epic album, "Fool For Your Love."



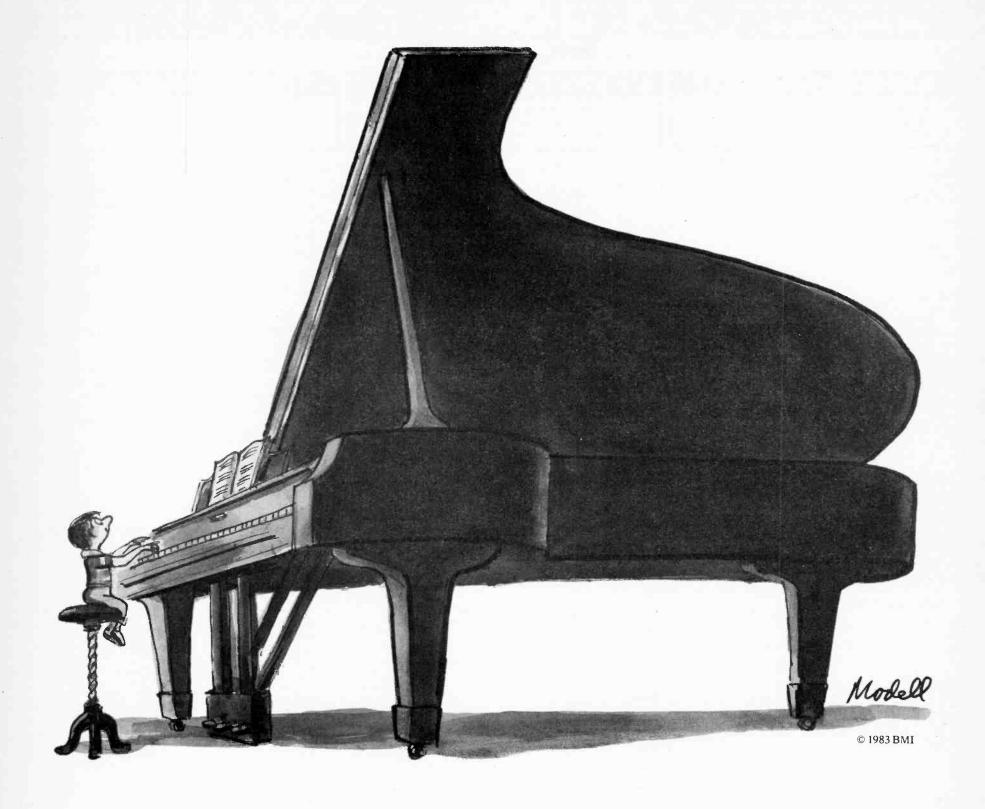
FUN FOLK—Waylon Jennings, center, whispers the secret of marital bliss to Berry Burks of KYTE Portland and his wife, afternoon news anchor Diana Jordan, backstage after a gig there in support of his new RCA disk, "It's Only Rock & Roll."



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



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



Remember when you didn't need BMI?

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

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

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

We're proud of the fact that most of the music on last year's charts was created by BMI affiliates. But we're not surprised. Because that's what we're here for—to make it easier for the most talented collection of writers and composers to create the most popular music. Today and tomorrow.

Wherever there's music, there's BMI.

Billboard Singles Radio Action Playlist Prime Movers *

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

PRIME MOVERS-NATIONAL

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

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

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

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

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

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

Pacific Southwest Region

★ PRIME MOVERS

IRENE CARA-Flashdance . . . What A Feeling (Casablanca)

CULTURE CLUB—Time (Virgin/Epic)

RICK SPRINGFIELD—Affair Of The Heart (RCA)

TOP ADD ONS

MICHAEL JACKSON-Wanna Be Startin' Something (Epic)
THE BEE GEES—The Woman In You (RSO)
DONNA SUMMER—She Works Hard For The Money (Mercury)

BREAKOUTS

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

KCPX-FM-Salt Lake City

KCPX-FM—Salt Lake City
(Gary Waldron—MD)

* LIONEL RICHIE—My Love 14-6

* AL JARREAU—Morain* 17-7

* STYX—Don't Let It End 22-14

* LITTLE RIVER BAND—WE Two 23-16

* DEBARGE—All This Love 26-19

* EDDIE RABBITT—You Can't Run From Love B

* THOMPSON TWINS—Love On Your Side B

* LINDA RONSTADT—Easy For You To Say B

* NELL DIJAMOND—Fron! Page Story B

* PLAINET P—Why Me B

* AMY MOLLAND—Anytime You Want Me B

* NONA HENDRYX—Keep It Confidential B

* THE MINISTY—Revenge B

* SERGIO MENDES—Never Gonna Let You Go A

* BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A

* Away A.

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

KDZA-AM-Pueblo

KDZA-AM — Pueblo

(Rip Aylia — PD)

* MEN AT WORK—Overkill 3-1

* PRINCE—Little Red Corvette 4-2

* RRINE CARA—Flashdance... What A Feeling 19-9

* JOURNEY—Faithfully 23-13

* CULTUBE CLUB—Time 24-20

• THE BEE GEES—The Woman In You

• A FLOCK OF SEAGUILS—Wishing

• LITTLE RIVER BAND—We Two B

• EDDY GRANT—Electric Avenue B

• SPARISS—Cool Places B

• ITHE KINIKS—Come Dancing B

• JIM CAPALD—That's Love B

• MICHAEL JACKSON—Wanna Be Startin' Something A

• 808 SEGER AND THE SILVER BULLET BAND—Roll Me

Away A

• EURTHMICS—Sweet Dreams A

• SCANDAL—Love's Got A Line On You A

• DEVO—Theme From Doctor Detroit A

ALABAMA—The Closer You Get X

• CARL WILSON—What You Do To Me X

• UZ—New Year's Day X

• KENNY ROGERS—All My Life X

• CHRIS DE BURGH—Don't Pay The Ferryman X

• DEBARGE—All This Love X

• MADNESS—Our House X

• GEORGE BERSON—Inside Love X

• WILLIE NELSON & MERLE HAGGARD—Pancho &

Left X

KFI-AM-Los Angeles

(Steve Labeau—MD)

** IRENE CARA.—Flashdance, What A Feeling 12-9

** MADNESS—Our House 24-18

** DAVID BOWIE—Let's Dance 27-21

** RICK SPRINGFIELD—Affair 01 The Heart 29-23

** SPARKS—Cool Places 30-25

** MCHARE LACKSON—Wanna Be Startin' Something

S or none
 MICHAEL JACKSON – Wanna De Sierun
 MAJAGOGGO – Too Shy
 JAMES INGRAM WITH PATTI AUSTIN – How Do You
 Keep The Music Playing A
 MICHAEL SAMBELLO – Maniac A
 JOURNEY – Faithfully X
 ROD STEWART – Baby Jane A

KFMB-FM (B100)-San Diego

RT MID-TM (0100)—San Diego
(Glen McCartney—MD)

• DAVID BOWIE—Let's Dance A

• DEBARGE—All This Love A

• DURRNYE—Seithully A

• THE BEE GEES—The Woman In You A

• DONNAS SUMMER—She Works Hard For Her Money A

• MARTIN BALIN—Do It For Love X

• CHRISTOPHER CROSS—No Time For Talk X

• BRYAN ADAMS—Straight From The Heart X

• CHAMPAIGN—Try Again X

KGGI (99-1-FM)-Riverside

KGGI (99-1-FM)—Riverside
(Kraig Hubbs—MD)

** IRENE CARA—Flashdance... What A Feeling 4-3

** NEW EDITION—Candy Girl 5-4

** NEW EDITION—Candy Girl 5-1

** SERGIO MENDES—Never Gonna Let You Go 15-11

** BRYAN ADAMS—Straight From The Heart 30-20

** EDDY GRANT—Electric Avenue

** MICHAEL JACKSON—Wanna Be Startin' Something

** THE BEE GEES—The Woman In You B

** GEORGE BENSON—Inside Love A

LITTLE RIVER BAND—WE TWO B

LINDA RONSTADT—Easy For You To Say X

** JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X

KIMN-AM - Denver

KIMN-AM — Denver

(Gloria Avila-Perez — MD)

* IRENE CARA—Flashdance ... What A Feeling 9-5

* CULTURE CLUB—Time 20-11

* STYX—Don't Let It End 23-19

* THE TUBES—She's A Beauty 27-20

* SERGIO MENDES—Never Gonna Let You Go 30-23

• KAJAGOOGOO—Too Shy

• EDDY GRANT—Electric Avenue

JIM CAPALDI—That's Love B

WALTER ESAN—Fool Moon Fire B

KENNY ROGERS—All My Life B

MICHAEL JACKSON—Wanna Be Startin' Something A

SPARKS—Cool Places A

THE GREG KIMN BAND—Love Never Fails A

SCANDAL—Love's Got A Line On You X

Z.Z. TOP—Gimme All Your Lovin' X

PAT BERMATA—Looking For A Stranger X

ALABAMA—The Closer You Get X

THE GREG SES—The Woman In You X

KIQQ-FM-Los Angeles

KIQQ-FM — Los Angeles
(Robert Moorhead—MD)

A FLOCK OF SEAGULLS—Wishing B

JAMES INGRAM WITH PATTI AUSTIN—How Oo You Keep The Music Playing B

THE HUMAN LEAGUE—Fascination B

HAYZI FANTAYZEE—Shiney, Shiney B

THE POLECATS—Make A Circuit With Me B

MICHAEL JACKSON—Wanna Be Startin' Something A
GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me A

LINDA RONSTADT—Easy For You To Say A

MICHAEL SEMBELLO—Maniaca A

THE FIXX—Saved By Zero A

NICK LOWE—Wish You Were Here X

WALTER EASH—FOO! MOOR Fire X

SHERRIFF—When I'm With You X

GEORGE BENSON—Inside Love X

JIM CAPALDI—That's Love X

LITTLE RIVER BAND—We Tivo X

THE BEESS—THE Woman In You X

A DAVANCE—Fade Away X

PAULA MKA—Hold Me 'till The Morning Comes X

AFTER THE FIRE—Dancing In The Shadows X

BOBBY WINTOM—Ghost Of Another Man X

JUNE POINTER—Ready For Some Action X

THE MINISTER—Ready For Some Action X

THE MINISTER—Ready For Some Action X

THE MINISTER—Ready For Some Action X

KKXX-FM-Bakersfield

(Scott Marcus—MD)

** IRENE CARA—Flashdance . . . What A Feeling 2-1

** DARYL HALL AND JOHN DATES—Family Man 18-14

* STYX—DON'L tet It End 19-13

** THE TUBES—She's A Beauty 24-17

** KAJAGOOGOO—Too Shy 27-21

** DONNA SUMMER—She Works Hard For The Money

** BOB SEGER AND THE SILVER BULLET BAND—Roll

Ma Bardy

BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
A FLOCK OF SEAGULLS—Wishing B
ELTON JOHN—I'm Still Standing B
JIM CAPALD—That's Love B
JIM CAPALD—That's Love B
JIM CAPALD—That's Love B
MICTILE RIVER BAND—WE TWO B
MADNESS—Our House A
MICHAEL JACKSON—Wanna Be Startin' Something A
BILLY IDOL—White Wedding A
MICHAEL JACKSON—Wanna Be Startin' Something A
BILLY IDOL—White Wedding A
THE FIXX—Saved By Zero A
THE HUMAN LEAGUE—Fascination A
MARTIN BRILET—The Salt In My Tears A
10TIAL COLLO—I Eat Cannibals X
THE BEE GEES—The Woman In You X
EURYTHMICS—Sweet Dreams X

KLUC-FM-Las Vegas

KLUC-FM — Las Vegas

(Randy Lunquist — MD)

** Ricks SPRINGFIELD — Affair Of The Heart 11-9

** STYX — Don't Let It End 15-11

** RITKE CARA — Flashdance. . . . What A Feeling 21-14

** THE TUBES — She A Beauly 18-15

** DURAN DURAN—Rico 19-16

** THE KINKS — Come Dancing B

** MADNESS — Our House B

** EDDY GRANT — Electric Avenue A

** ECDY GRANT — Electric Avenue A

** ECDY GRANT — Electric Avenue A

** ECDY GRANT — Electric Avenue A

** CORGE BENSON—Inside Love A

** ITHE SEE GEES—The Woman In You A

** JIM CAPALDI—That's Love X

** DEVO—Theme From Doctor Detroit X

** CHRISTOPHER CROSS — No Time For Talk X

KRQQ-FM-Tucson (Zapolian Norris—MD)

* DAVID BOWIE—Let's Dance 5-1

* MEN AT WORK—Overkill 2-2

* PRINCE—Little Red Corvette 4-4 TOP ADD ONS -NATIONAL

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

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

JIM CAPALDI—That's Love B ELTON JOHN—I'm Still Standing A 80B SEGER AND THE SILVER BULLET BAND—Roll Me

WALTER EGAN—Fool Moon Fire X VIRLER LEARL - FOOI MOON Fire X
SERGIO MENDES-Never Gonna Let You Go X
LUNDA RONSTADT - Easy For You To Say X
WEIRD AL YANKOVIC - Ricky X
SCANDAL - Goodbye To You LP
THOMAS DOLBY - One Of Our Submarines Is M
LP

KRSP-AM - Salt Lake City

KRSP-AM—Salt Lake City
(Barry MoH—MD)

* IREME CARA—Flashdance . . . What A Feeling 5-1

* DAVID BOWNE—Let's Dance 7-3

* PRINCE—Little Red Corvette 8-6

* RICK SPRINGFIELD—Affair Of the Heart 14-E

* CULTURE CLUB—Time 16-11

MADNESS—Our House B

* THE BEE GEES—The Woman In You B

* LITTLE RIVER BAND—We Two B

* EDDY GRANT—Electric Avenue A

* THE KINNS—Come Dancing A

* CHRISTOPHER CROSS—No Time For Talk A

* DEVO—Theme From Doctor Detroit A

* DOVIAN SUMMER—She Works Hard For The Money A

* INXS—The One Thing X

* BOB SEGER AND THE SILVER BULLET BAND—Roll Me

* Away X

* BOB THE SILVER BULLET BAND—Roll Me

* Away X

* BOB SEGER AND THE SILVER BULLET BAND—Roll Me

* Away X

* BOB SEGER AND THE SILVER BULLET BAND—Roll Me

* Away X

* BOB SEGER AND THE SILVER BULLET BAND—Roll Me

* Away X

* BOB SEGER AND THE SILVER BULLET BAND—Roll Me

* Away X

* BOB SEGER AND THE SILVER BULLET BAND—Roll Me

BUB Stetch and Analy X
 BOW WOW WOW—Oo You Want To Hold Me X
 Z.Z. TOP—Gimme All Your Lovin' X
 SPARKS—Cool Places X

KRTH-FM-Los Angeles

KRIH-HM—LOS Angeles
(David Grossman—MD)

** SPARKS—Cool Places 10-8

** SFARKS—Cool Places 10-8

** SFARGIO MENDES—Never Gonna Let You Go 11-9

** DARY! HALLA AND JOHN DATES—Family Man 15-10

** JOURNEY—Faithfully 13-11

** EDDY GRANT—Electric Avenue 17-13

** DONNA SUMMER—She Works Hard For The Money

** MICHAEL JACKSON—Wanna De Startin' Something

** OONNA SUMMER—She Works Hard For The Money

** MADNESS—Our House B

** WEIRD AL YANKOYIC—Ricky B

LINDA RONSTADT—Easy For You To Say B

** BRYAN ADAMS—Straight From The Heart B

** ROD STEWART—Baby June A

** BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A

** Away A

Away A

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

KZZP-FM-Phoenix

K.ZLP'-F M — Phoenix
(Randy Stewart – PD)

★★ IRENE CARA — Flashdance . . . What A Feeling 9-3

★ LUNEL RICHIE — My Love 15-9

★ CULTURE CLUB — Time 18-10

★ RICK SPRINGFIELD — Affair Of The Heart 17-11

★ STYX — Don't Let It End 26-20

◆ LITTLE RIVER BAND — We Two

WALTER EGAN — Fool Moon Fire 8

■ EDDY GRANT — Electric Avenue B

■ THE BEE GES — The Woman In You A

MADNESS — Our House A

MADNESS—Our House A
 THE KINKS—Come Dance

XTRA-AM-San Diego

XTRA-AM — San Diego
(Jim Richards—MO)

** MICHAEL JACKSON—Beat It 1-1

** DAVID BOWIE—Let's Oance 3-3

** CULTURE CLUB—Time 10-7

** EDDY GRANT—Electric Avenue 14-11

** SPARKS—Cool Places 25-15

** THE BEE GEES—The Woman In You

** MICHAEL JACKSON—Wanna Be Startin' Somerhing

WEIRD AL YANKOVIC—Ricky B

** CHRISTOPHER CROSS—No Time For Talk B

** BDB SEGER AND THE SILVER BULLET BAND—Roll Me

Away A

Away A

Away A

ROD STEWART—Baby Jane A

THE FIXX—Saved By Zero A

DONNA SUMMER—She Works Hard For The Morey A

DEXYS MIDNIGHT RUNNERS—The Celtic Soul

Pacific Northwest Region

■★ PRIME MOVERS■ IRENE CARA-Flashdance . . . What A Feeling

(Casablanca) DARYL HALL AND JOHN OATES—Family Man (RCA)
RICK SPRINGFIELD—Affair Of The Heart (FCA)

■● TOP ADD ONS

MICHAEL JACKSON-Wanna Be Startin' Something (Epic)
THE KINKS—Come Dancing (Arista)
LITTLE RIVER BAND—We Two (Capitol)

BREAKOUTS

SERGIO MENDES-Never Gonna Let You Go (A&M)

JIM CAPALDI – That's Love (Atlantic)
EDDY GRANT – Electric Avenue (Portrait/loe)

KBBK-FM-Boise

(Bob Lee – MD)

** PRINCE – Little Red Corvette 2·1

** CULTURE CLUB – Time 16·13

** CULTURE CLUB – Time 16·13

** ICLS PRINGFIELD – Affair Of The Heart 17·15

** JOURNEY – Faithfully 18·16

** STYX – Don't Let It End 20·17

•• MADNESS – Our House

• THE BEE GEES – The Woman In You

BILLY IDOL—White Wedding B
DDV GRANT—Electric Avenue B
MALTER EGAM—Food Moon Fire B
KENNY ROGERS—All My Life A
JIM CAPALDI—That's Love A
MICHAEL JACKSON—Wanna Be Startin' Something A
HE KINKS—Come Dancing X
ALABAMA—The Closer You Get X
A FLOCK OF SEAGUILS—Wishing X
CHRISTOPHER CROSS—No Time For Talk X
HOMPSON TWINS—Love On Your Side X
SPARKS—Cool Places X
INXS—The One Thing X
SERGIO MENDES—Never Gonna Let You Go X
CHRISTO BURGH—Oon't Pay The Ferryman X
PAT BENATAR—Looking For A Stranger X

KCBN-AM-Reno

(Jin O'Neil-MD)

** EDDY GRANT—Electric Avenue 2-1

** RERNE CARA—Flashdance, What A Feeling 13-5

** RERNE CARA—Flashdance, What A Feeling 13-5

** MADNESS—Our House 17-9

** KAJAGOOGOO—Our House 18-10

** TOTO—I Won't Hold You Back 19-12

** BOB SEGER AND THE SILVER BULLET BAND—Roll
Me Away

** BOD STEMART—Raby Jane

** BOD STEMART—Raby Jane

Both Steer and the Silver Bullet Band—Ko Me Away
Robustemart—Baby Jane
Martin Brillet—The Salt in My Tears B
EURYTHMICS—Sweet Dreams B
SPARKS—Cool Places B
SPARKS—Cool Places B
ROBERT ELLS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
THE CURE—Let's Go To Bed B
MUSICAL YOUTH—Heartbreaker B
SHERRIFF—When I'm With You A
THE MIRSTY—Revenge A
THE FIRSTY—Revenge A

KCNR-FM - Portland

KCNR-FM — Portland
(Richard Harker — MD)

** CULTURE CLUB—Time 6-3

** LUONEL RICHIE—My Love 9-5

** LAURA BRANIGAN—Solitaire 10-6

** BRYAN ADAMS—Straight From The Heart 13-9

** JOURNEY—Faithfully 12-10

** SERGIO MENDES—Never Gonna Let You Go B

** KAJAGOOGOO—Too SNy B

** THE KINKS—Come Dancing B

** E_TON JOHN—I'm Shill Standing X

** CARR WILSON—What You Go To Me X

** JIM CAPALDI—That's Love X

** LINDA RONSTADT—Easy For You To Say X

KFRC-AM-San Francisco

RFKC-AM—San Francisco
(Kate Ingram—MD)

** RREME CARA—Flashdance, What A Feeling 5-1

** THE TUBES—She's A Beauty 9-4

** THE TUBES—She's A Beauty 9-4

** THE TUBES—She's A Beauty 9-6

** DARYL HALL AND JOHN OATES—Family Man 22-16

** DARYL HALL AND JOHN OATES—Family Man 22-16

** PICK SPRINGFIELD—Affair Of 1 the Heart 32-18

** MICHAEL JACKSON—Wanna Be Startin's Something

** THE CALL—The Walls Came Down B

** MAZE FEATURING FRANKIE—Love Is The Key B

** THE BEE GEES—The Woman In You X

** HIGH INERGY—He's A Pretender X

** ADVANCE—Fade Away X

** JUNE POINTER—Ready For Some Action X

KIRR-AM_Spokane KJRB-AM—Spokane
(Brian Gregor)—MD)

** IRENE CARA—Flashdance ... What A Feeling 8-3

** DAVID BOWIE—Let's Dance 11-6

** JOURNEY—Sathfully 12-8

** STYX—Don't Let It End 16-11

** DARYL HALL AND JOHN OATES—Family Man 17-12

** MICHAEL JACKSON—Wanna Be Startin' Something B

** ALABAMA—The Closer You Get B

** JIM CAPALDI—That's Love B

** THE KINKS—Come Dancing B

** THE KINKS—Come Dancing B

** THE SEE GES—The Woman In You A

** GEROGE BENSON—Inside Love A

** MICHAEL JACKSON—Beat It X

KNBO-FM-Tacoma MNDU-FM — LaCUTTIA

(Boau Roberts—MD)

★ IRENE CARA—Flashdance, What A Feeling 9-5

★ RICKS SPRINGFIELD—Affair Of The Heart 13-10

★ CULTURE CLUB—Time 17-13

★ DARYL HALL AND JOHN DATES—Family Man 18-15

**NAKED EYES—Always Something There To Remind Me 20-17

■ EODY GRANT—Electric Avenue B

■ MICHAET I JACKSON—Wanna Be Startin' Something A

MR 20-1/

BON SCRANT — Electric Avenue B

MICHAEL JACKSON — Wanna Be Startin' Something A

BOB SEGER AND THE SILVER BULLET BAND — Roll Me
Away A

DEVO — Theme From Doctor Detroit A

CARL WILSON — What You Do To Me A

WEIRD AL YANKOWIC — Ricky X

MADNESS — Our House X

DAYE EDWINDS — Slipping Away X

SERGIO MENDES — Never Gonna Let You Go X

THOMPSON TWINS — Love On Your Side X

CHAINPAIGN — Try Again X

SPARKS — Cool Places X

EURYTHMICS — Sweet Dreams X

ROXY MUSIC — More Than This X

CHRIS DE BURGH—Don't Pay The Ferryman X

TODD RUNDEREN — Bang The Drum All Day X

ROD STEWART — Baby Jane A

KRLC-AM-Lewiston

KRLC-AM — Lewiston

(Steve Mac Kelvie — MD)

** LIOMEL RICHIE — My Love 7-2

** MEM AT WORK — Overkill 8-4

* LINDA ROMDSTADT — Easy For You To Say 9-5

* CULTURE CLUB—Time 13-8

* SERGIO MENDES—Never Gonna Let You Go 14-9

* STYX — Don't Let It End

* PAUL ANKA—Hold Me 'Til The Morning Comes

* JOURNEY — Faithfully 8

* ALABAMA—The Closer You Get B

* WILLIE NELSON & MERLE HAGGARD—Pancho & Lefty 8

WILLIE RELSUN & MINIMALE LOVE A
GEORGE BENSON—Inside Love A
GEYSTAL GAYLE—Our Love Is On The Faultline X
JULIO IGLESIAS—Amor X
PRITA COOLIDEE—I'll Never Let You Go X
BERTIE HIGGINS—Pirates And Poets X
ENGELBERT HUMPERDINCK—Till You And Your
Love Are I overs Again X

EMBLEBERT HUMPERUIN X
 Lover Again X
 IM GLASER—You Got Me Running X
 THE BEE GEES—The Womanm in You X
 DEBARGE—All This Love X
 DAN SEALS—Everyone's Dreamgirl X

BREAKOUTS-NATIONAL

ROD STEWART-Baby Jane (Warner Bros.) BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away (Capitol) EURYTHMICS-Sweet Dreams (RCA)

KSFM-FM-Sacramento

(Mark Preston—MD) .

** MEN AT WORK—Overkill 11-2

** REIL DIAMOND—Front Page Story 18-11

** KENNY ROGERS—All My Life 20-14

** JIM CAPALDI—That's Love 24-19

** CHRISTOPHER CROSS—NO Time For Talk 29-24

** LEE GREENWODD—I.O.U.

*** CRYSTAL GAYLE—Oour Love Is On The Faultline

KTAC-AM - Tacoma

RIAL-AMM — I a COTTIA

(Rob Sherwood – MD)

** LIONEL RICHIE — My Love 2-1

** EDDIE RABBITT — You Can't Run From Love 5-3

** RONNIE MILSAP — Stranger In My House 10-6

** CULTURE CLUB – Time 13-8

** NELD DIAMOND — Fron I Page Story 16-12

** CHRISTOPHER CROSS — NO Time For Talk

** MEM AT WORK — Overkill

** CARL WILSON — What You Do To Me B

** ALABAMA— The Closer You Get B

** LAURA BRANIGAN — Solitaire A

KUBE-FM-Seattle (Tom Hutyler—MD)

** IRENE CARA—Flashdance, What A Feeling 5-1

** PRINCE—Little Red Corvette 2-2

* DAVID BOWIE—Let's Dance 3-3

* MEN AT WORK—Overkill 4-4

* NAKED EYES—Always Something There To Remind

Me 19-11
THE KINKS—Come Dancing
LITTLE RIVER BAND—We Two •• LITTLE RIVER BAND—We I wo
• SERGIO MENDES—Never Gonna Let You Go B
• ELTON JOHN—I'm Still Standing B
• INXS—The One Thing B
• KAJAGOOGOO—Too Shy B
• EDDY GRANT—Electric Avenue A
• MICHAEL JACKSON—Wanna Be Startin' Something A
• JIM CAPALOI—That's Love A

KYYA-FM-Billings

KYYA-FM — Billings
(Charlie Fox – MD)

* *RENE CARA – Flashdance, What A Feeling 15-7

* * LIONEL RICHIE – My Love 17-11

* CULTURE CLUB – Time 19-12

* STYX – DON't Let It End 21-14

* DARYL HALL AND JOHN DATES – Family Man 23-17

* IMA CAPALD – That's Love

* EDDY GRANT – Electric Avenue

* MICHAEL JACKSON – Wanna Be Startin' Something A

* THE KINKS – Come Oancing X

* CHRISTOPHER CROSS – No Time For Talk X

* NIGHT RANGER – Sing Me Away X

* SERGIO MENDES – Never Gonna Let You Go X

* KAJAGOOGOO – Too Shy X

KYYX-FM-Seattle

KYYX-FM—Seattle
(Elvin Ichiyama—MD)

** EDDY GRANT—Electric Avenue 2·1

** MEN AT WORK—Overkill 3·2

** SPARKS—Cool Places 5·4

** MADNESS—Our House 8·5

** KAJAGOOGOO—Too Shy 11·8

** THE FIXX—Saved By Zero

** BURNINGS SENSATIONS—Belly Of The Whale

** THE HUMAN LEAGUE—F ascination B

** PETER TOS SENSATIONS—Belly Of The Whale

** THE HUMAN LEAGUE—F ascination B

** PSYCHEDELIG FURS—Run And Run A

** RICK GOASE—Jimmy immy A

** THE MINISTRY—Revenge A

** ALITERED IMMGES—Don't Talk To Me About Love X

** KIX—Body Talk X

** BLANCHANGE—Blind Vision X

** MEN AT WORK—Highwire X

** THE WAITRESSES—Bruiseoloby X

** R.E.M.—Radio Free Europe X

** SIMPLE MINDS—The American X

** MEAVEN IT—We Live So Fast X

** ALAN YEGA—Video Babe X

** LEISURE PROCESS— Cash Flow X

** JOAN ARMATRADIN—Orop The Pilot X

North Central Region

■■ ★ PRIME MOVERS■ MEN AT WORK-Overkill (Columbia) IRENE CARA-Flashdance . . . What A Feeling (Casablanca)

CULTURE CLUB—Time (Virgin/Epic)

TOP ADD ONS

THE BEE GEES—The Woman In You (RSO) MICHAEL JACKSON - Wanna Be Startin Something (Epic)
MADNESS—Our House (Geffen)

BREAKOUTS BOB SEGER AND THE SILVER BULLET BAND-

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

WCIL-FM-Carbondale

WCIL-FM — Carbondale
(Tony Waitekus—MD)

** HRNE CARA—Flashdance What A Feeling 3-1

** DEF LEPPARD—Photograph 9-2

** PLANET P—Why Me 13-6

** RCK SPRINGFIELD—Affair Of The Heart 23-14

** DARYL HALL AND JOHN OATES—family Man 31-15

** WEIRD ALY ANKOVIC—Ricky

** MICHAEL JACKSON—Wanna Be Startin' Something

** THE TUBES—She's A Beauty B

** EDDY GRANT—Electric Avenue B

** SHERRIFF—When I'm With You B

** MICK LOWE—Wish You Were Here B

** PAT BERMATAR—Looking For A Stranger B

** GOLDEM EARRING—The Devit Made Me Do It B

** THE BELLE STARS—Sign Of The Times X

** NIGHT RANGER—Sing Me Away X

** Z.Z. TOP—Gimme All Your Lovin' X

** ELTON JOHN—I'm Still Standing A

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

WGCL-FM-Cleveland

(Ton Jefferies—MD)

** BRYAN ADAMS—Straight From The Heart 4-3

** MEN AT WORK—Overkill 5-4

** MAKED EYES—Always Something There To Remind Me 7-5

** KAJAGOOGOO—Too Shy 10-6

** CULTURE CLUB—Time 11-7

** MICHAEL JACKSON—Wanna Be Startin' Something

** BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away

BOB SEGER AND THE SILVER BULLET BAND—KOII Me Away
 THE BEE GEES—The Worman In You B
 THE KINKS—Come Dancing A
 ROD STEWART—Baby Jane A
 DONNA SUMMER—She Works Hard For The Money A
 GOLDEN EARRING—Twilight Zone X
 MADNESS—Our House X
 WEIRD AL YANKOVIC—Ricky X
 UI2—New Year'S Day X
 SERGIO MENDES—Never Gonna Let You Go X
 MICHAEL BOLTON—Fool'S Game X
 KENNY ROGERS—All My Life X
 A FLOCK OF SEAGULLS—Wishing X

WHYT-FM-Detroit

WHYT-FM—Detroit
(Lee Malcolm—MD)

** RENE CARN—Flashdance ... What A Feeling 1-1

** SHERRIFF—When I'm With You 6-4

** MEN AT WORK—Overkill 11-8

** TOTO—I Won't Hold You Back 20-12

** EDDY GRANT—Electric Avenue 26-14

** MADNESS—Our House

** THE REE GEES—The Woman In You

** JIM CAPALDI—That's Love B

** LINDA RONSTAOT—Easy For You To Say B

** KENNY ROGERS—All My Life B

** THE KINKS—Come Dancing A

** CHRIS DE BURGH—Don't Pay The Ferryman A

** SCANDAL—Love's Got A Line On You A

** ALABAMA—The Closer You Get A

** THOMPSON TWINS—Love On Your Side A

** COBERT ELLIS ORRAL WITH CARLENE CARTER—I

Couldn't Say No X

** Z.Z. 10P—Gimme All Your Lovin' X

** WALTER EAGN—Fool Moon Fire X

** EDDIE RABBRIT—You Can't Run From Love X

** PAT BERNATR—Looking For A Stranger X

C CHRISTOPHER CROSS—No Time For Talk X

** LITTLE RIVER BAND—WE TWO X

** WIKKS-FM—Indiana Dolis**

WIKS-FM-Indianapolis (Jay Stevans—MD)

* * DAVID BOWIE—Let's Dance 14-9

* * IRENE CARA—Flashdance . . . What A Feeling 26-

** ** REME CARA—Flashdance... What A Feeling 2616
* STYX—Don't Let It End 22-17
* SPARKS—Cool Places 28-23
* RICK SPRINGFIELD—Affair Of The Heart 30-25
•• EURYTHMICS—Sweet Dreams
•• JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing
• JIM CAPAL DI—That's Love B
• ELTON JOHN—I'm Still Standing B
• ZZ. TOP—Gimme All Your Lovin' B
• THE HUMAN LEAGUE—"Keep Feeling" the Fascination A

THE HUMAN LEAGUE – Neep Feeling to Fascination A
THE FIXX—Saved By Zero A
PAT BENATAR—Looking For A Stranger A
JOAN ARMATRADING—Drop The Pilot A
THE BEE GES—The Woman In You X
A FLOCK OF SEAGULLS—Wishing X A FLOCK OF SEAGULLS—Wishing X
ALABAMA—The Closer You Get X
GEORGE BENSON—Inside Love X
CHRISTOPHER CROSS—NO Time For Talk X
BILLY IDOL—White Wedding X
DEVO—Theme From Doctor Detroit X
DEXYS MIDNIGHT RUNNERS—The Cettic Soul

Brothers X

MADNESS—Our House X

KENNY ROGERS—All My Life X

THE KINIS—Come Dancing X

WALTER EGAN—Fool Moon Fire X

THOMPSON TWINS—Love On Your Side X

WKDD-FM-Akron

WNDU-FM — AKTON
(Math Patrick – PO)

★★ STYX—Don't Let It End 10.4

★★ DARYL HALL AND JOHN DATES—Family Man 21-14

★ MAJAGOGGOO—Too Shy 22-16

★ EDDY GRANT—Electric Avenue 26-19

★ FRIDA—Here We'll Slay 25-0

■ BOB SEGER AND THE SILVER BULLET BAND—Roll

** FRIDA—Here We'll Slay 25-20

***BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away

*** ROD STEWART—Baby Jane

***GEORGE BENSON—Inside Love B

***GGANNA—Solid Rock B

***MICHAEL BOLTON—Fool's Game B

***ERIC CLAPTON—The Shape You're In B

**PINK FLOVO —Not Now John B

**SPARKS—Cool Places A

***MARTIN BRILEV—The Salt In My Tears A

**THOMPSON TWINS—Love On Your Side A

***THE FIXX—Saved By Zero A

**CHAMPALION—Thy Again A

**EURITHMICS—Sweet Dreams A

***MICHAEL JACKSON—Wanna Be Startin' Something A

**PAT BERMATAR—Little Too Late X

**BILLY IDOL—White Wedding X

**AFTER THE FIRE—Dancing In The Shadows X

***MADINESS—Our House X

***AFTER THE FIRE—Dancing In The Shadows X

***MADINESS—Our House X

***DOM TRUNGERE—Bang The Drum All Day X

***IDOL JACKSON—Another World X

***THE TUBES—She's A Beauty X

***DOL SUXYS MIDNIGHT RUNNERS—The Celtic Soul Brothers X

WKJJ-FM-Louisville

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Billboard Singles Radio Action ... Based on station playlists through Tuesday (5/17/83)

Playlist Prime Movers * Playlist Top Add Ons

- ** TOTO I Won't Hold You Back 5-3

 ** LIOMEL RICHIE—My Love 18-8

 ** LIMDA RONSTADT Easy For You To Say 9-7

 ** RONNIE MILSAP—Stranger In My House 15-12

 ** KENNY ROGERS—All My Life 19-15

 PETER ALLEN—You Haven't Heard The Last Of Me
- Yet X
 IRENE CARA—Flashdance . . . What A Feeling X

WKRQ-FM-Cincinnati

- (Tony GaRuzzo—MD)

 CULTURE CLUB—Time
 STYX—Don't Let It End
 MICHAEL JACKSON—Wanna Be Starti
 JOURNEY—Send Her My Love X
 BRYAN ADAMS—Cuts Like A Knife X na Be Startin' Something B

WNAP-FM-Indianapolis

- Parisis T. WI HILLIA HILLIA PULIS
 (Paul Mandenhalf MD)

 * MERIA T. WORKI Dverkill 1-1

 * LAURA BRANIGAN Solitaire 3-2

 * AL JARREAU Morain 14-3

 * LIONEL RICHIE My Love 6-4

 * CULTURE CLUB Time 9-6

 ELTON JOHN 'I'm Still Standing

 THE BEE GEES The Woman in You

 * ROBERT ELLIS ORRAL WITH CARLENE CARTER—I

 COUNTY SAY NO. A.

WOMP-FM-Bellaire

- WOMP-FM Bellaire
 (Rich McKenzie PO)

 ** MEN AT WORK—Overkill 1-1

 ** GARY MDORE—Always Gonna Love You 11-4

 ** STYX—Don't Left It End 10-8

 ** JOURNEY—Faithfully 21-9

 ** LITTLE RIVER BAND—WE Two 40-25

 ** EDDY GRANT—Electric Avenue

 ** JIM CAPALDI—That's Love

 ** CHAMPAGN—Try Again A

 ** BOB SEGER AND THE SILVER BULLET BAND—Roll Me
 Away A

 ** EURYTHMICS—Sweet Dreams X

 ** THE BEE GEES—The Woman In You X

 ** BERTIE HIGGINS—Pirates And Poets X

 ** THE FIX—Saved By Zero A

WXGT-FM-Columbus

- WALGI-F M COLUMBUS

 (Teri Nutter—MD)

 ★★ CULTURE CLUB—Time 15-11

 ★★ DARRYL HALL AMD JOHN OATES—Family Man 21-17

 ★★ THOMAS DOLBY—She Blinded Me With Science 8-4

 ★ IRKNE CARA—Flashdance... What A Feeling 9-5

 ★ IRKNE CARA—Flashdance... What A Feeling 9-5

 ★ IRKNE SPRINGFELD—Affair of The Heart 13-10

 ★ KALAGOOGOO—Too Shy

 ★ CHRIS DE BURGH—Don't Pay The Ferryman

 THE TUBES—She's A Beauty B

 EDDY GRANT—Electric Avenue A

 ₹ 7.7 IPP—Gimme AU Your Lovin' X

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

Southwest Region

★ PRIME MOVERS

IRENE CARA-Flashdance . . . What A Feeling (Casablanca)

LAURA BRANIGAN—Solitaire (Atlantic)

LIONEL RICHIE - My Love (Motown)

● TOP ADD ONS■

MICHAEL JACKSON-Wanna Be Startin

Something (Epic)
THE BEE GEES—The Woman In You (RSO)
EURYTHMICS—Sweet Dreams (RCA)

BREAKOUTS

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

KAFM-FM-Dallas

- (Pete Thompson—MD)

 ★★ IREME CARA—Flashdance... What A Feeling 1-1

 ★★ PRINCE—Little Red Corvette 3-2

 ← CHRIS DE BURGH—Don't Pay The Ferryman 8-5

 ★ LITTLE RIVER BAND—We Two 21-15

 MICHAEL JACKSON—Wanna Be Startin' Something

 BOB SEGER AND THE SILVER BULLET BAND—Roll

 Me Away

 FOR Y CARAY_Flaship through R

- Me Away

 E DDY GRANT Electric Avenue B

 I IM CAPAL DI That's Love B

 GE ORGE BENSOM Inside Love B

 ELTON JOHN I'm Still Standing B

 THE HUMAN LEAGUE Fascination A

 THE BEE GEES The Woman In You A

 SERGIO MENDES Never Gonna Let You Go X

 A FLOCK OF SEAGULLS Wishing X

 THOMPSON TWINS Love On Your Side X

 PLANET P—Why Me X

- KBFM-FM-Brownsville

- KBFM-FM Brownsville

 (Bob Mitchell—MD)

 ** MEN AT WORK—Overkill 2-1

 ** DAVID BOWIE—Let's Dance 4-2

 ** LAURB BRANIGAN—Solitaire 7-4

 ** IRENE CARA—Flashdance . . . What A Feeling 10-7

 ** THE KINKS—Come Dancing 20-15

 •* MICHAEL JACKSON Wanna Be Startin' Something

 •* ROD STEWART Baby Jane

 THE BEE GEES—The Woman In You B

 JIM CAPALOI—That's Love B

 DAVE EDMUNDS—Stipping Away B

 JOAN ARMATRADING—Drop The Pilot A

 DAVE EDMUNDS—Stipping Away B

 JOAN ARMATRADING—Drop The Pilot A

 DONNA SUMMER—She Works Hard For The Money A

 BERLIN—The Metro X

 DE HER FLASS—Saved By The Zero X

 CHRIS DE BURGH—Don't Pay The Ferryman X

 THE ENGLISH BEAT—Save If For Later X

 EURTTHMICS—Sweet Dreams X

 MAZE FEATURING FRANIE—Love Is The Key X

 EARTH, WIND AND FIRE—Side By Side X

 NONA HENDRYX—Keep II Confidential X

 HIGH INTERST—He's A Pretender X

 SPARKS—Cool Places X

 DEBARGE—All This Love X

 BILLY IDOL—White Wedding X

 DER LEGE—MILLMANS—Do What You Feel X

 THE ISLEY BROTHERS—Between The Sheets X

 KHFI-FM—Austin

KHFI-FM-Austin

- (Ed Valkman—MD)

 ★★ STYX—Don't Let it End 19-15

 ★★ EDDY GRANT—Electric Avenue 18-16

 ★ INXS—The One Thing 26-18

 ★ INXS—The She's A Beauty 24-19

 ◆ KENNY ROGERS—All My Life

- MADNESS-Our House
 THE KINKS-Come Dancing A
 CARRS DE BURGH-Don't Pay The Ferryman A
 MICHAEL JACKSON—Wanna Be Startin' Something A
 DEBARGE—All This Love X
 THE BEE GEES—The Woman In You X

- GEORGE BENSON—Inside Love X
 A FLOCK OF SEAGULLS—Wishing X
 THE HUMAN LEAGUE—Fascination X
 DEVO—Theme From Doctor Detroit X

KILE-AM - Galveston

- KILL-AM Gal VeSTON

 (Scott Taylor MD)

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

 ** RECK SPRINGFIELD Affair Of The Heart 13-9

 ** CULTURE CLUB—Time 19-14

 ** STYX—Don't Let It End 22-15

 ** THE TUBES—SNE's A Beauty 26-18

 ** MICHAEL JACKSON Wanna Be Startin' Something

 ** ROD STEWART Baby Jane

 ** JIM CAPALDI That's Love B

 ** THE BUES GEES The Woman In Me B

 ** BILLY IDOL—White Wedding B

 ** A FLOCK OF SEAGULLS—Wishing B

 ** BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A

 ** AWay A
- Away A

 EURYTHMICS—Sweet Dreams A

 HIGH INERGY—He's A Pretender A

 MARTIN BRILEY—The Salt In My Tears A

KKBO-AM-Houston

- KKBQ-AM—Houston
 (Patty Hamilton—MD)

 *DEF LEPPARO—Rock, 01 Ages 17-6

 ** SHERRIFF—When I'm With You 20-18

 *REW EDITION—Candy Girl 9-7

 *PRINCE—Little Red Corvette 12-10

 *IRENE CARA—Flashdance ... What A Feeling 3-1

 *DURAN OURAN—Is There Something I Should Know

 *ADAM ART—Car Trouble

 *EDOY GRANT—Electric Avenue B

 *SERGIO MENDES—Never Gonna Let You Go B

 *MTUME—Livic Fruit X

- SERGIO MEMDES—Never Gonna Let You Go B
 MTUME—Juicy Fruit X
 EERRA—Tell Me What You Want X
 EERRA—Tell Me What You Want X
 EERRA—Timme All Your Lovin' X
 LAURA BRANIGAM—Solitaire X
 MODERN EMGLISH—I Melt With You X
 PLANET P—Why Me X
 SCANDAL—Love'S Got A Line On You X
 SPARKS—GOO! Places X
 DARYL HALL AND JOHN OATES—Family Man X

KOFM-FM-Oklahoma City

- (Dave Doquesne-MD)

 ★ LIONEL RICHIE—My Love 4:2

 ★ EDDIE RABBITT—You Can't Run From Love 9:5

 ŁURNER BARNIGAM—Solitaire 10:7

 ŁUNDA RONSTAOT—Easy For You To Say 12:9

 ★ LULTURE CLUB—Time 17:11

 IRENE CARA—Flashdance... What A Feeling

 SZERGIO MENOES—Never Gonna Let You Go B

 KENNY ROGERS—All My Life B

 CHRISTOPHER CROSS—No Time For Talk B

- KROK-FM-Shreveport
- (Gary Bennett—MO)

 ** MEN AT WORK—Overkill 7-1

 ** THOMAS DOLBY—She Blinded Me With Science 5-
- 2
 IRENE CARA-Flashdance . . . What A Feeling 8-4
 DAVID BOWIE-Let's Dance 6-5
 LIONEL RICHIE-My Love 14-9
 THE TUBES-She's A Beauty

 MADNESS-DUCK House

- MADNESS—Our House
 LITTLE RIVER BAND—WE TWO B
 INIXS—The One Thing B
 KAJAGOOGODO—Too SNy B
 CHRISTOPHER CROSS—NO Time For Talk B
 INIX CHRISTOPHER CROSS—NO Time For Talk B
 INIX CAPALDI—That's Love B
 INIX CAPALDI—That's Love B
 INIX CONTROL OF THE PROPERTY OF TALK
 CHRISTOPHER CROSS—NO TO TO Say A
 SERGIO MENDES—Never Gonna Let You Go A
 ZZ. TOP—Gimme All Your Lovin' X
 CHRIS DE BURGH—Don't Pay The Ferryman X
 CURRYTHMICS—Sweet Dreams X
 CHRISTOPHER CONTROL OF THE PROPERTY OF THE PROPERTY OF THE RIVER SAY
 THE KINKS—Come Dancing X
 CEDRGE BERSON—Inside Love X
 ALBRAMA—The Closer You Get X
 CHAMPAIGN—Try Again'X
 CARL WILSON—What You Do To Me X
 BEE GEES—The Woman In You X

 KSFI—FM Lumbock

 KSFI—FM Lumbock

- KSEL-EM-Lubbock

- KSEL-FM Lubbock
 (Stan Castle—My)

 ** LlONEL RICHIE—My Love 5-1

 ** EDDIE RABBITT—You Can't Run From Love 6-3

 ** KENNY ROGERS—All My Life 16-13

 ** ROBBIE PATTOM—Smiling Islands 17-15

 ** LAURA BRANIGAM—Solitaire 22-17

 ** IRINE CARA—Flashdance . . . What A Feeling

 ** CHRISTOPHER CROSS—No Time For Talk

 ** ALABAMA—The Closer You Get 8

 ** JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing B

- KVOL-AM-Lafayette

- KVOL-AM—Lafayette

 (Phil Rankin—MD)

 ** MEN AT WORK—Overkill 1-1

 ** LAURA BRANIGAM—Solitaire 6-4

 ** LIONEL RICHIE—My Love 9-6

 ** CULTURE CLUB—Time 11-8

 ** STYX—Don't Let It End 23-10

 •* LINDA RONSTAID—Easy For You To Say

 •* EURYTHMICS—Sweet Dreams

 •* EDDY GRANT—Electric Avenue 8

 •* ALABAMA—The Closer You Get 8

 •* THE KINKS—Come Dancing 8

 •* THE BEE GEES—The Woman In You 8

 •* CEORGE BENSOM—Inside Love B

 •* A FLOCK OF SEAGULLS—Wishing 8

 •* BOB SEGER AND THE SILVER BULLET BANO—Roll Me Away A

 •* MICHAEL JACKSON—Wanna Be Startin' Something A

 •* MICHAEL JACKSON—Wanna Be Startin' Something A

 ** PIGNAM SUMMER—She Works Hard For The Money A

 ** JOAN ARWATT—Baby Jane A

 ** DONMA SUMMER—She Works Hard For The Money A

 ** JOAN ARRATABOING—Drop The Pilot X

 ** MARTE FEATURING FRANKE—Love Is The Key X

 ** DEXYS MIDNIGHT RUNNERS—The Cellic Soul Brothers X

 ** BILLY IDOL—White Wedding X

 ** MAZE FEATURING FRANKE—Love Is The Key X

 ** DEXYS MIDNIGHT RUNNERS—The Cellic Soul Brothers X

 ** BILLY LINDL—Hart's Love X
- Brothers X

 JIM CAPALDI—That's Love X

 DEBARGE—All This Love X

 JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X

- KZFM-FM—Corpus Christi
 (John Steele—MD)

 ** WEIRD AL YANKOVIC—Ricky 16-12

 ** A FLOCK OF SEAGULLS—Wishing 21-18

 ** EDDY GRANT—Electric Avenue 11-8

 ** STYX—Don't Left It End 13-10

 ** BILLY 1DOL—White Wedding

 ** MARTIN BRILEY—The Salt In My Tears B

 ** NAKED EYES—Always Something There To Remind Me B Me B

 BERLIN—The Metro B

 THE HUMAN LEAGUE—"Keep Feeling" The

- . BOR SEGER AND THE SILVER BUILLET BAND-ROLLME

- BOB SEGER AND THE SILVER BULLET BANDAWAY A
 AWAY A
 DAYE EDMUNDS—Slipping Away A
 GREG KIHM BAND—Love Never Fails A
 THE FIXX—Saved By Zero A
 EURYTHMICS—Sweet Dreams X
 MADNESS—Our House X
 JOAN ARMATRADING—Drop The Pilot X
 THE TUBES—She's A Beauty X
 ELTON JOHN—I'm Still Standind X
 CHRISTOPHER CROSS—No Time For Talk X
 THOMPSON TWINS—Love On Your Side X

Midwest Region

PRIME MOVERS

IREME CARA-Flashdance . . . What A Feeling

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

TOP ADD ONS

JIM CAPALDI—That's Love (Atlantic)
MICHAEL JACKSON—Wanna Be Startin Something (Epic) BOR SEGER AND THE SILVER BULLET BAND-

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

KBEQ-FM-Kansas City

Roll Me Away (Capitol)

- (Maja Britton—MO)

 KENNY ROGERS—All My Life

 BOB SEGER ANO THE SILVER BULLET BANO—Roll
- Me Away Come Dancing A

 THE KINKS—Come Dancing A

 MICHAEL JACKSOM—Wanna Be Startin' Something A

 MADNESS—Our House A

KDVY-FM-Topeka

- (Tony Stewart—MD)

 * * STYX—Don't Let It End 12-6

 * * MAKEO EYES—Always Something There To Remind
- Me 17-12r BANO—We Two 22-17

 **LITTLE RIVER BANO—We Two 22-17

 **OARY! HALL AND JOHN OATES—Family Man 25-20

 **KAJAGOOGOO—Too Shy 28-23

 **CHAMPAIGNET Try Again

 **THE BEE GEES—The Woman In You

 **MANNESS C. Declarate 9
- MADNES—Our House B
 EDDY GRAMT—Electric Avenue B
 KENNY ROGERS—All My Life B
 HE KINKS—Come Dancing B
 JIM GAPALDI—That's Love A
 INKS—The One Thing X
 THE EINGLISH BEAT—Save It For Later X

- KDWB-AM Minneapolis

- KDWB-AM Minneapolis
 (Lorrin Palagi MD)

 * HENER CARA Flashdance . . . What A Feeling 11-7

 ** CULTURE CLUB Time 12-8
 * LITTLE RIVER BAND We Two 17-12

 * STYX—Don't Let It End 21-15

 * WALTER EGAN—Fool Moon Fire 25-20

 JUNENEY Faithfully
 JIM CAPALDI—That's Love

 LIMISTOPHER CROSS—No Time For Talk A

 LIONEL RICHIE—My Love A

 * SERGIO MENOES—Never Gonna Let You Go X

 * THOM PSON TWINS—Love On Your Side X

 LINDA RONSTADT—Easy For You To Say X

 INUS—The One Thing X

 DEBARGE—All This Love X

 * MICHAEL JACKSON—Wanna Be Startin' Something X

 * TONY CAREY—West Coast Summer Nights X

- KEYN-FM-Wichita
- (Don Pearman—MD)

 ** BRYAM ADAMS—Straight From The Hearl 7-4

 ** CULTURE CLUB—Time 10-7

 *RICK SPRINGFIELD—Affair Of The Heart 12-9

 *NAKED EYES—Always Something There To Remind

 **ALS 10.10.10
- M MARLD FLSS—NWays Something There to Relimid
 Me 15-10

 ★ IRENE CARA—Flashdance . . . What A Feeling 16-12

 ◆ SERGIO MENDES—Never Gonna Let You Go

 ◆ A FLOCK OF SEAGULLS—Wishing

 THE KINKS—Come Dancing B

 ALABAMA—The Closer You Get B

 PAT BENATIAR—Looking For A Stranger A

 CHAMPAGIO—Try Again A

 GEORGE BENSOM—Inside Love A

- KFYR-AM Bismarck
- (Dan Brannan—MD)

 ** IRENE CARA.—Flashdance . . . What A Feeling 8-3

 ** RONNE MILSAP—Stranger in My House 11-7

 *RICK SPRINGFIELD—Affair Of The Heart 15-11

 ** CULTURE CLUB—Time 20-15

 ** STIYX—Don't Let It End 19-16

 ** CHRYS DE BURGH—Don't Pay The Ferryman

 ** CLURTY—UNICS—Sweet Dreams

 ** SERGIO MENDES—Never Gonna Let You Go B

 ** THE BEF CEFE —The Woman In You A

KHTR-FM-St. Louis

- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A
 FOR STEWART—Baby Jane A
 THE KINNS—Come Dancing X
 ALABAMA—The Closer You Get X
 INXS—The One Thing X
 ERIC CLAPTON—The Shape You're In X
 ERIC CLAPTON—The Shape You're In X
 EDDY GRANT—Electric Avenue X
 JIM CAPALDI—That's Love X
 JIM CAPALDI—That's Love X
 ELTON I DHN—I'm Still Standing X
 WALTER EGAN—Fool Moon Fire X
 DAVE EDMUNDS—Slipping Away X
 CHRISTOPHER CROSS—No Time For Talk X
 LITTLE RIVER BAND—We Two X
 KENNY ROGERS—All My Life X
 SCANDAL—Love's Got A Line On You X
 BANANARAMA—NaNa Hey Hey (Kiss Him Goodbye) X
 KAJAGOOGOO—Too Shy X

 KALTER EAA—S Louise

 CANDAL—Love Soot A Line

 CANDAL—LOVE SOOT A LINE

 CANDAL—LOVE SOOT A LINE

 **KAJAGOOGOO—Too Shy X

 ***CANDAL—TO LOUISE

 ***C
- KHTR-FM—St. Louis
 (Ed Scarborough PD)

 ** THE TUBES—She's A Beauty 15-9

 ** JOURNEY—Faithfully 24-14

 ** EODY GRANT—Electric Avenue 25-16

 ** STYX—Don't Let It End 26-19

 ** CHRIS DE BURCH—Don't Pay The Ferryman 30-25

 ** DAYE EDWINDS—Slipping Away

 ** MICHAEL JACKSOM—Wanna Be Startin' Something

 ** ELTON JOHN—I'm Still Standing B

 ** KAJAGOOGDO—Too Shy B

 ** SERGIO MENDES—Never Gonna Let You Go B

 ** SPARKS—Gool Places B

 ** THE HUMAN LEAGUE—Fascination A

 ** BOO B SEGER AMO THE SILVER BULLET BANO—Roll

 **Me Away A

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

KIOA-AM - Des Moines

- (Mike Judge—MD)

 ★★ SERGIO MENDES—Never Gonna Let You Go 14-5

 ★★ IRENE CARA—Flashdance... What A Feeling 24-

- * * IRENE CARA—Flashdance . . . What A Feeling 24-15

 ** LIONEL RICHIE—My Love 2-1

 ** EDDIE AABBIT—You Can't Run From Love 5-3

 ** LINDA ROWISTADT—Easy For You To Say 6-4

 ** JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing B

 ** STYX—Don't Let It End B

 ** ALABAMA—The Closer You Get B

 ** LITTLE RIVER BAND—We Two B

 ** DEBARGE—All This Love A

 ** CHAMPHAIN—Try Again A

 ** DAN SEALS—Everyone's Dreamgirl A

 ** THE KINNIS—Come Dancing A

 ** STREAM ADM—Straight From The Heart X

 ** RIDIA—Here We'll Slay X

 ** GEORGE BENSON—Inside Love X

 ** ENGLERRY HUMPERDINCK—Till You And Your Lover Are Lovers Again X

 ** CRYSTAL GAYLE—Out Love Is On The Fauttline X

 ** MKI S. A.M.—Ranid City

 ** MKI S. A.M.—Ranid City
- KKLS-AM-Rapid City
- KKLS-AM—Kapid Lity
 (Randy Shenryn—P0)

 ** MEN AT WORK—Overhill 2-1

 ** IRENE CARA—Flashdance... What A Feeling 11-4

 ** CULTURE CLUB—Time 12-7

 ** STYX—Don't Let It End 14-8

 ** LITTLE RIVER BAND—We Two 22-14

 ** BOB SEGER AND THE SILVER BULLET BAND—Roll

 ** A Many ** Little Band ** Little
- Me Away

 Re Rob Stewart Baby Jane

 CHRISTOPHER CROSS—Not Time For Talk B

 THE KINKS—Come Dancing B

 ALABAMA—The Closer You Get B

 KENNY ROGERS—All My Life A
- RENTY ROJEKS—All My Life A
 GEORGE BENSON—Inside Love A
 LINDA RONSTADT—Easy For You To Say X
 IMXS—The One Thing X
 JIM CAPALDI—That's Love X

- KMGK-FM Des Moines
 (Michael Stone—MD)

 * DAVID BOWIE—Let's Dance 4-1

 * REME CARA—Flashdance . . . What A Feeling 10-4

 * RICK SPRINGFIELD—Affair Of The Heart 15-11

 * THE TUBES—She's A Beauty 25-20

 MICHAEL JACKSON—Wanna Be Startin' Something

 ROD STEWART—Baby Jane

 EDDY GRANT—Electric Avenue B

 JIM CAPALD—That's Love B

 A FLOCK OF SEAGULLS—Wishing B

 BOB SEGER AND THE SILVER BULLET BAND—Roll Me
 AWBY A KMGK-FM-Des Moines
- - Away A

 THE BEE GEES—The Woman In You A

 CHAMPAIGN—Try Again A KOKO-FM-Omaha
 - NUTU-FM UTHATIA
 (Mark Evans—PD)

 ★ DAVID BOWIE—Let's Dance 2-1

 ★ RERE CARR—Telshdance What A Feeling 3-2

 ★ REVAN ADAMS—Straight From The Heart 5-4

 ★ STYX—Don't Let It End 12-8

 ★ EDDY GRANT—Electric Avenue 29-16

 MICHAEL JACKSON—Wanna Be Startin' Something

 THE BEE GEES—The Woman In You A

 MANNES—Our House A

 MANNES—Our House A
 - MADNESS—Our House A
 ALABAMA—The Closer You Get X
 JIM CAPALDI—That's Love X
 - KRNA-FM-lowa City
 - (Bart Goynshor—MD)

 ★★ IRENE CARA—Flashdance . . . What A Feeling 23-

 - KSTP-FM (KS-95)-St. Paul
 - (Chuck Napp—MD)

 **LIONEL RICHIE—My Love 2-1

 **MEN AT WORK—Overkill 5-3

 * CULTURE CLUB—Time 9-6

 * JOURNEY—Faithfully 13-8

 * KENNY ROGERS AND SHEENA EASTON—We've Got
 - Tonight 19-16

 ELTON JOHN—I'm Still Standing X

 KENNY ROGERS—All My Life X WCCO-FM-Minneapolis

 - WCCU-FM MITTINE APOIIS

 (Curt Lundgren MD)

 ** RENE CARA Flashdance What A Feeling :

 ** MEN AT WORK Overkill 5-4

 *LONGER RICHE My Love 8-6

 *CULTURE CLUB Time 11-7

 *STEPHEN BISHOP It Might be You 10-8

 *ALABAMA The Closer You Get

 *LEE GREENWOOD J.O. U.

 BRYAN ADAMS Straight From The Heart B

 LITTLE RIVER BAND We Two B

 GEORGE BENSON Inside Love X

 CHAMPAIGN Try Again X

 OARYL HALL AND JOHN OATES Family Man X

 ELTON JOHN In Still Standing X
- OARYL HALL AND JOHN OATES—Family Man X
 ELTON JOHN—I'm Still Standing X
 KENNY ROGERS—All My Life X
 CHRISTOPHER CROSS—No Time For Talk X
 THE BEE GEES—The Woman In You X
 MICHAEL JACKSON—Wanna Be Startin' Something X
 JIM CAPALDI—That's Love A WKAU-FM-Appelton
- (Ron Ross—PD/Rich Allen—MD)

 ** RICK SPRINGFIELD—Affair Of The Heart 10-4

 ** CULTURE CLUB—Time 13-7

 ** REME CARA—Tisahdance ... What A Feeling 22-15

 ** DARYL HALL AND JOHN DATES—Family Man 24-17

 ** ELTON JOHN—I'm Still Standing 28-23

 ** EURHYTHMICS—Sweet Dreams

 ** THE HUMMAN LEAGUE—"Keep Feeling" The Fascination rascination
 THE KINKS—Come Dancing WKZW-FM

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- EDDY GRANT—Electric Avenue B
 Z.Z. TOP—Gimme All Your Livn' B
 IIM CAPALDI—That's Love B
 MADNESS—Our House B
 BILLY IDDL—White Wedding A
 THE FIXX—Saved By Zero A
 KERNY ROGERS—All My Life X
 TWE BEE GEES—The Woman In You X
 SCANDAL—Love's Got A Line On You X
 ALABAMA—The Closer You Get X
 THOMPSON TWINS—Love On Your Side X
 CHRIS DE BURGH—Don't Pay The Ferryman X

WKTI-FM-Milwaukee

- WYNTI-FM WILWALKEE
 (John Grant—MD)

 ** JOURNEY—Faithfully 10-6

 ** DARRY HALL AND JOHN DATES—Family Man 13-10

 ** MAKED EYES—Always Something There To Remind

 Me 14-11

 ** IRENE CARA—Flashdance... What A Feeling 19-12

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

 **JIM CAPALDI—That's Love B

 **ELTON JOHN—I'm Still Standing A

 **GOLDEN EARRING—Twilight Zone A

- WKZW-FM-Perioa
- (Mark Maloney—MD)

 ** TOTO I—I Won't Hold You Back 2-1

 ** KENNY LOGGINS—Welcome To Heartlight 3-2

 ** BRYAN ADAMS—Straight From The Heart 4-3

 ** STYX—Don't Let It End 8-5

 ** NAKED EYES—Always Something There To Remin
 Ma_12.6
- ething There To Remind
- * MARED ETES—Always Something I here I Me 14-6

 A FLOCK OF SEAGULLS—Wishing

 THOMPSON TWINS—Love On Your Side

 EDDY GRANT—Electric Avenue B

 LITTLE RIVER BAND—We Two B

 WALTER EGAM—FOOI Moon Fire B

 JIM CAPALDI—That's Love A
- WLOL-FM-Minneapolis
- WLUL-F M MITTIE A DOTIS

 (Geog Swedberg MD)

 * MER AT WORK Overkill 4-1

 * BRYAN ADAM S— Straight from The Heart 7-5

 * IRENE CARA Flashdance . . . What A Feeling 10-6

 * JOURNEY Faithfully 14-12

 * THE TUBES— She's A Beauty 19-16

 EURYTHMICS—Sweet Dreams

 ROD STEWART Boby Jane

 MICHAEL JACKSON Wanna Be Startin' Something A

 BOB SEGER AND THE SILVER BULLET BAND Roll Me

 Away A
- BOB SEGER AND THE SILVEN BULLET DANGE Away A
 JIM CAPALDI—That's Love B
 DEVO—Theme From Doctor Detroit A
 GEORGE BENSOM—Inside Love X
 THOMPSOM TWINS—Love On Your Side X
 DAYE EDMUNDS—Slopping Away X
 NICK LOWE—Wish You Were Here X
 JOAN ARMATRADING—OTO The Pilot X
 MICHAEL BOLTON—Fool's Game X
 TODD RUNDGREN—Bang The Drum All Day X WLS-AM - Chicago
- (Dave Derwer MD)

 ★ # IRENE CARA Flashdance . . . What A Feeling 3·1

 ★ CULTURE CLUB Time 42·24

 ★ STYX Don't Let It End 22·19

 MAKED EYES Always Something There To Remind
- Me
 DARYL HALL AND JOHN OATES—Family Man A
 LIONEL RICHIE—My Love A WLS-FM-Chicago (Dave Denver—MD)

 ★★ IRENE CARA—Flashdance . . . What A Feeling 3-1

 ★★ THOMAS DOLBY—She Blinded Me With Science
- 10-4
 THE TUBES—She's A Beauty 24-17
 STYX—Don't Let It End 22-19
 * NIGHT RANGER—Sing Me Away 43-40
 NAMED EYES—Always Something There To Rem' Ma
- Northeast Region ■★ PRIME MOVERS

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

IRENE CARA-Flashdance ... What A Feeling (Casablanca) MEN AT WORK — Overkill (Columbia) DARYL HALL AND JOHN OATES — Family Man

(RCA) ■● TOP ADD ONS■ MICHAEL JACKSON— Wanna Be Startin' Something (Epic)
ROD STEWART— Baby Jane (Warner Bros.)
THE BEE GEES— The Woman In You (RSO)

BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away (Capitol) EURYTHMICS— Sweet Dreams (RCA) DONNA SUMMER— She Works Hard For The

BREAKOUTS

WCAII-FM-Philadelphia

Money (Mercury)

- WCAU-FM Philadelphia

 (Gien Kalina MD)

 ** IRENE CARA—Flashdance, What A Feeling 2-1

 ** EDDY GARNT—Electric Avenue 4-3

 ** KAJAGOOGOO—Too Shy 14-9

 ** THE TUBES—She's A Beauty 24-10

 ** BILLY 1001—White Wedding 21-16

 ** THE FIXX—Saved By Zero

 ** DONNA SUMMER—She Works Hard For The Money

 ** CHRISTOPHER CROSS—No Time For Talk B

 ** FLOCK OF SEAGULLS—Wishing B

 ** WEIRD AL YANKOVIC—Ricky B

 ** HIGH INERGY—He's A Pretender B

 ** LITTLE RIVER BAND—We Two B

 ** CHRIS DE BURGH—Don't Pay The Ferryman B

 ** ROD STEWATT—Baby Jane A

 ** EURYTHMICS—Sweet Dreams A

 ** BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A

 ** THE RUMAN LEAGUE—Fascination A

 ** MICHAEL JACKSON—Wanna Be Startin' Something A

 ** MICHAEL JACKSON—Wanna Be Startin' Something A

 ** MICHAEL HACKSON—Wanna B

 ** MICHAEL HACKSON—Wanna B

 ** MICHAEL HACKSON—Wanna B

 ** M

WIGY-FM-Bath

** IRENE CARA—Flashdance, What A Feeling 5-3
** RICK SPRINGFIELD—Affair Of The Heart 11-6
** DARYL HALL AND JOHN OATES—Family Man 13-10
** JOURNEY—Faithfully 15-11
** BOB SEGER AND THE SILVER BULLET BAND—Roll
Me Away
** THE RESERVE AND THE SILVER BULLET BAND—ROLL
** THE RESERVE AND THE BAND—ROLL BAND— Me Away

●● THE BEE GEES—The Woman In You THE BEÉ GEES—The Woman In You
 MICHAEL BOLTON—Fool's Game B
 ZZ TOP—Gimme All Your Lovin' B
 ROD STEWART—Baby Jane A
 THE FIXLS—Saved By Zero A
 GARY MOORE—Always Gonna Love You X
 MARTIN BRILEY—The Salt In My Tears X
 ROXY MUSIC—More Than This X
 AMY MOLDAMD—Anytime You Want Me X
 JAMES INGRAM WITH PATTI AUSTIN—How Do You
Keen The Missey Paving X

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

- WFLY-FM Albany

 (** Lawrence MD)

 ** MERNE CARA—Flashdance, What A Feeling 3-1

 ** MERA T WORK Overkill 7-4

 ** MERA AT WORK Overkill 7-4

 ** LAURA BRAMIGAN—Solitarie 10-7

 ** EDDY GRANT Electric Avenue 19-14

 ** EDDY GRANT Electric Avenue 19-14

 ** MICHAEL JAKCSON Wanan Be Startin' Somethi

 ** CHAMPAIGN Try Again

 ** ELTON JOHN Irm Sill Standing B

 ** ELTON JOHN Try Sill Standing B

 *** ELTON JO

- WFEA-AM (13 FEA)—Manchester **TEMPARM (1.5 TEM) — WIGHTENSKET
 (Rick Ryder-MD)
 ** MER AT WORK – Overkill 1.1
 ** LAURA BRANKGAR – Solitaire 7.5
 **CULTURE CLUB—Time 13.7
 **RENE CARA—Flashdance, What A Feeling 16.8
 **MAKED EYES—Always Something There To Remind Me 12.9
 **DONNA SUMMER—She Works Hard For The Money
 **O-ALABAMA—The Closer You Get
- DOWNIA SUMMER She Works Hard for T

 De ALABAMA The Closer You Get

 STYX Don't Let It End B

 E EDOY GRANT Electric Avenue B

 LINDA RONSTADT Easy For You To Say B

 JOURNEY Faithfully B

 JITTE RIVER BAND We Two B

 DEBARGE All This I one B
- DEBARGE—All This Love B Kenny Rogers—All My Life B Bob Seger and the Silver Bullet Band—Roll Me
- BOR SEGRAND THE SILVER BULLET BAND—Roll Me Away A

 THE KINKS—Come Dancing A

 THE KINKS—Come Dancing A

 PAUL ANKA—Hold Me "Till The Morning Comes A

 JIM CAPALD—That's Love A

 CHAMPAIGN—Try Again A

 PAT BERATRA—Looking For A Stranger A

 LEE GREENWOOD—I.O.U. A

 DEXYS MIDNIGHT RUNNERS—The Celtic Soul Brothers X

 CARK WILSON—What You Do To Me X

 JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X

 RUNAWAY—One-Two-Three X

 MICHAEL SEMBELLO—Maniac X

 ELTON JOHN—I'm Still Standing X

 CHRISTOPHER CROSS—No Time For Talk X

 THE TUBES—She's A Beauty X

- WGUY-AM-Bangor
- WGLUT-ARM BATINGOT

 (Bill Pasha MO)

 * EDDY GRANT—Electric Avenue 8-6

 ** THE TUBES—She's A Beauty 15-10

 ** RICK SPRINGFIELD—Affair Of The Heart 14-11

 ** JOURNEY—Faithfully 18-15

 ** EEDRGE BERSON—Inside Love 28-24

 ** ROD STEWART—Baby Jane

 ** CRRISTOPHER CROSS—NO Time For Talk

 ** KAJAGODGOO—Too Shy

 ** THE BELLE STARS—Sign Of The Times B

 ** THE STARS—Sig DUMRA SUMMER - SHE THORS THE TAX THE FIXE SAVED BY ZETO A
 BOB SEGER AND THE SILVER BULLET BAND—Roll Me
 Away A
 THE HUMAN LEAGUE—"Keep Feeling" the
- ▶ THE HUMANI LEAGUE

 FASCINATION A

 MAZE FEATURING FRANKIE—Love Is The Key A

 BERLIN—The Metro A

 CARR, WILSON—What You Do To Me A

 STYX—Don't Let it End X

 DEBARGE—All This Love X

 DEVO—Theme From Doctor Detroit X
- MUSICAL YOUTH—Heartbreaker X
 THE CALL—The Walls Came Down X
 THE KINKS—Come Dancing X
 BILLY IDOL—White Wedding X
 IAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X

 HIGH INERGY—He's A Pretender X

 JIM CAPALDI—That's Love X

 ADVANCE—Fade Away X
- WHEB-FM Portsmouth

 (Rick Dean-MD)

 ** MEN AT WORK—Overkill 3-1

 ** DAVID BOWEE—Let's Dance 4-2

 ** LAURA BRANIGAN—Solitaire 5-4

 ** LAURA BRANIGAN—Solitaire 5-4

 ** LARYA BRANIGAN—Solitaire 5-4

 ** DARYL HALL AND JOHN OATES—Family Man 14-11

 ** THE KINNS—Come Dancing

 ** ROD STEWART—Baby Jane

 ** THE BEE GEES—The Woman In You B

 ** JOURNEY—Faithfully B

 ** GEORGE BENSON—Inside Love B

 ** LITTLE RIVER BAND—WE TWO A

 ** KAJAGOOGOO—Too Shy A

 ** DONNAS JUMMER—She Works Hard For The Money A

 ** MADMESS—Our House X

 ** EODY GRANT—Electric Avenue X

 ** WALTER EGAN—Fool Moon Fire X

 ** PRINCE—Little Red Corvette X

 ** ERNINCE—Little Red Corvette X

 ** EDDIE RABBITT—You Can't Run From Love X WHEB-FM-Portsmouth
- (Roy Lawrence—PD/Lee Paris—MD)
 ** KAJAGOOGOO—Too Shy 15-9
 ** SPARKS—Cool Places 19-11
 ** EURYTHMICS—Sweet Dreams 24-16
 ** AFLOKE OF SEAGULLS—Wishing 22-18
 ** ROBERT PALMER—Your In My System 30-21
 - (Continued on page 22)

WIFM-FM (I-92)-Philadelphia

Billboard, Singles Radio Action. Based on station playlists through Tuesday (5/17/83)

Playlist Prime Movers * Playlist Top Add Ons

• Continued from page 20

WKCI-FM-New Haven

(Dammy Lyons—MD)

** MRCMAEL MCLKSON—Beat It 1-1

** MREME CAMPA—Flasmdance, What A Feeling 9-3

* JOURNEY—Faithfully 14-11

* STYX—Don't Let it End 25-17

* EDDY GRANT—Electric Avenue 29-22

★ EDDY GRANT—Electric Avenue 29-22
 ◆ MADMESS—Our House
 ◆ LITTLE RIVER BAND—We Two
 ◆ CHRIS DE BURGH—Don't Pay The Ferryman B
 ◆ DEBARGE—All This Love A
 ◆ THOMPSON TWINS—Love On Your Side X
 ◆ WALTER EGAM—FOOI MOOR Fire X
 ◆ CHRISTOPHER CROSS—No Time For Talk X

WKFM-FM-Syracuse

WKFM-FM—Syracuse
(John Carucci-PD)

* MEN AT WORK—Overkill 2-1

* IRENE CARRA—Flashdance, What A Feeling 6-3

* JOURNEY—Faighfully 15-7

STYX—Don't Let it find 16-8

* DARYL HALL AND JOHN OATES—Family Man 23-15

* MICHAEL JACKSON—Wanna Be Startin' Something

• ROD STEWART—Baby Jane

• THE BEE GEES—The Woman In You B

• LINTYTHMICS—Sweet Dreams B

• A FLOCK OF SEAGULLS—Wishing B

• BILLY IDD.—White Wedding B

• THE KINKS—Come Dancing B

• DEYO—Theme From Doctor Detroit A

• JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing A

• MAKE FEATURING—FRANKIE—Love Is The Key A

• GEORGE BERSON—Inside Love X

• JOAN ARMATRADING—Drop The Priol X

• DAYE EDMUNDS—Slipping Away X

• CARL WILSON—What You Do To Me X

• AFTER THE FIRE—Dancing In The Shadows X

• MAKED EYES—Always Something There To Remind Me X

• HIGH INERGY—He's A Pretender X

• HIGH INERGY—He's A Pretender X

Me X
HIGH INERGY—He's A Pretender X
OFFYS MIDNIGHT RUNNERS—The Celtic Soul

DEXYS MIDNIGHT RUNNERS—The Celtic Soul Brothers X

IMCAPALDI—That's Love X

MARTIN BRILEY—The Salt In My Tears X

MARTIN BRILEY—The Salt In My Tears X

SHERRIFF—When I'm With You X

SHERRIFF—When I'm With You X

SHOWANCE—Fade Away X

THOMPSON TWINS—Love On Your Side X

DEMANGE—All This Love X

DONNA SUMMER—She Works Hard For The Money A

THE FIXX—Saved By Zero A

WKTU-FM—New York City

(Michael Elis—MD)

* MICHAEL JACKSON—Bear It 2-1

* RENE CARN—Flashdance, What A Feeling 13-7

* LIDNEL RICHIE—My Love 26-10

* THE GREG KIHH BAND—leopardy 14-10

PRINCE—Little Red Corvette

GRANDMASTER FLASH—New York, New York

ILEYEL—Mindfeld B

MEN WITHOUT HATS—Safety Dance A

WNBC-AM - New York City

(Babette Stirland—MD)

★★ MEN AT WORX—Overkill 2·1

★★ IRENE CARA—Flashdance, What A Feeling 7·3

★ NAKED EYES—Always Something There To Remind Me 8-6

* PRINCE – Little Red Corvette 9-7

* CULTURE CLUB—Time 14-9

WOKW-FM-Ithaca

WOKW-FM—Ithaca

(Denny Alexander—MD)

* SAGA—Wind Him Up 13-9

* NIGHT RANGER—Sing Me Away 20-15

* ALEX CALL—Just Another Saturday Night 25-19

* CULTURE CLUB—Time 30-22

* KENNY ROGERS—All My Life 32-26

• THE KINKS—Come Dancing

• MICKAGEL JACKSON—Wanna Be Startin' Something

• JOURNEY—After The Fall B

BILLY 100—White Wedding B

• MARTIN BRILEY—The Salt In My Tears B

• TODD RUNDGREN—Bang The Drum All Day B

• EURYTHMICS—Sweet Dreams B

• PINK FLOYD—Not Now John B

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

BORS SEELEN PROPERTY
AWAY A
CHAMPAIGN — Try Again A
CHAMPAIGN — Try Again A
CARY MOORE — Always Gonna Love You X
HIGH INERGY— He's A Pretender X
HIGH INERGY— He's A Pretender X
CARLOS SANTANA — Watch Your Step X
MUSICAL YOUTH — Never Gonna Give You Up X

WPHD-FM-Buffalo

(Harv Moore—MD)

★★ DAVID BOWIE—Let's Oance 1-1

★★ MEN AT WORK—Overkill 3-2

** DAVID BOWNE-Let's Dance 1-1

** MEM AT WORK-Oversitil 3-2

** U.2.-New Year's Day 4-3

** BICK SPRINGFIELD - Affair Of The Heart 6-5

** STYX-Don't Let It End 20-13

** BOB SEGER AND THE SILVER BULLET BAND-Roll
Me Away

** Rod Stewart - Baby Jane

** THOMPSON TWINS - Love On Your Side B

** EURYTHIMICS - Sweet Dreams B

** DAWE FOMUNDS - Slipping Away B

** THE HUMAN LEAGUE - Tascination B

** RED ROCKERS - China B

** THE FIXX - Saved By Zero B

** SCANDAL - Love's Got A Line On You X

** SHERRIFF - When I'm With You X

** MICHAEL BOLTON - Fool's Game X

** DEXYS MIDNIGHT RUNNERS - The Celtic Soul Brothers X

OEXYS MIDRIGHT RUMPIEND—THE CERT. SON BROTHERS X.
MARTIN BRILEY—The Salt In My Tears X.
CARL WILSON—What You Do To Me X.
OEVD—Theme From Doctor Detroit X.
BERLIN—The Metro X.
AFTER THE FIRE—Dancing In The Shadow X.
GARY MOORE—Always Gonna Love You X.

WPRO-FM-Providence

WPRU-FM — PTOVIDENCE

(Tom Cuddy-MD)

★ * THE TUBES—She's A Beauty 24-18

★ \$TYX—Don't Let! End 26-19

★ DARY! HALL AND JOHN OATES—Family Man 27-20

★ ELTON JOHN—I'm Still Standing 28-21

* JAMES INGRAM WITH PATTI AUSTIN—How Do You
Keep The Music Playing 30-23

◆ MICHAEL JACKSON—Wanna Be Startin' Something

MICHAEL JACKSON—Wanna De Startin' Something
DEBARGE—All This Love
KAJAGOOGO—Too Shy B
EDDY GRANT—Electric Avenue B
THE KINKS—Come Dancing B
DEN'S MIONIGHT RUNNERS—Come On Eileen B
MAONESS—Our House A
EURYTHMICS—Sweet Oreams A
BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A
DONNA SUMMER—She Works Hard For The Money A
THE BEE GEES—The Woman In You X

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

WPST-FM-Trenton

(Tom Taylor - MD)

** NAKED EYES - Always Something There To Remind
Me 7-5

** NREME CARRA - Flashdance, What A Feeling 10-7

** DEF LEPPARD - Photograph 9-8

** STYX - Don't Let It End 13-9

** EDDY GRANT - Electric Avenue 20-15

** MICHAEL JACKSON - Wanna Be Startin' Something

** BOB SEGER AND THE SILVER BULLET BAND - Roll
Me Away

Me Away IIM CAPALDI—That's Love B

IM LAPALDI—That's Love B
GEORGE BENSON—Inside Love B
EURTYMMICS—Sweet Oreams B
THE KIMIS—Come Dancing B
CHRIS DE BURGH—Don't Pay The Ferryman A
ROD STEWART—Baby Jane A
DONNA SUMMER—She Works Hard For The Money A

WRCK-FM-Utica Rome

(Jim Reitz – MD)

★★ EDDY GRANT – Electric Avenue 18-11

★★ STYX – Don't Let It End 16-12

* * STYX—Don't Let It End 16-12
THE KINKS—Come Oancing 24-19
ELTON JOHN—I'm Sill Standing 25-20
* BILLY JIDOL—White Wedding 29-23
• ROD STEWART—Baby Jane
• RED ROCKERS—China
• MARTIN BRILEY—The Salt In My Tears B
• UZ—New Year's Day B
• A FLOCK OF SEAGULLS—Wishing B
• Kisiaemeens—Too Shy R

Kajagoogoo — Too Shy B THE FIXX — Saved By Zero A GOANNA — Solid Rock A

GOANNA—Solid Rock A

KROKUS—Screaming In The Night A

JOAN ARMATRADING—Drop The Pilot A

KINK FLDYD—Not Now John X

DEVO—Theme From Doctor Detroit X

EURYTHMICS—Sweet Dreams X

AFTER THE FIRE—Dancing In The Shadows X

DAVE EOMUNDS—Shipping Away X

ROXY MUSIC—More Than This X

MICHAEL BOLTOM—Fool's Game X

ADVANCE—Fade Away X

ADVANCE—Fade Away X

WROR-FM-Boston

(Gary Berkowitz – MO)

★ IRENE CARA – Flashdance, What A Feeling 3-2

★ DAVID BOWIE – Let's Dance 4-3

★ LUHTURE CLUB – Time 6-4

★ LOHGER RICHIE – My Love 8-5

◆ DARYL HALL AND JOHN OATES – Family Man 20-10

● MICHAEL IACKSON – Wanna Be Startin 'Something

● THOMPSON TWINS – Love On Your Side

■ THE RFE CEST—The Woman In You R

 THE BEE GEES—The Woman In You B
 BOB SEGER AND THE SILVER BULLET BAND—Roll Me BOB SEGER AND THE SILVI Away A KAJAGOOGOO—Too Shy A

RUMAGUGEUD—Too Shy A
ROD STEWART—Baby Jane A
DONNA SUMMER—She Works Hard For The Money A
INXS—The One Thing X
PLANET P—Why Me X
BILLY 1001.—White Wedding X
2. Z. 10P—Gimme All Your Lovin' X
DEF LEPPARD—Photograph X
PAT SENATMR—Looking For A Stranger X
LITILE RIVER BAND—We I wo X

SPARKS—Cool Places X KENNY ROGERS—All My Life X

WSPK-AM - Poughkeepsie

Gonna Let You Go 25-17

WSPK-AM — Poughkeepsie
(Chris Leide—MD)
** STYY—Don't Let it End 15-8
** SERGIO MENDES—Never Gonna Let You Go 2
** MEN AT WORK—Overkill 1-1
** CULTURE CLUB—Time 2-2
** IRENE CARA—Flashdance, What A Feeling 3-3
*O CHRISTOPHER CROSS—No Time For Talk
*O ROD STEWART—Baby Jane
*LITTLE RIVER BAND—WE TWO B
*CORRES BENOOM—Inside Love B
** INXS—The One Thing B
** THE HUMAN LEAGUE—"Keep Feeling" The Fascination A

THE HUMAN LEAGUE—"Keep Feeting Tine Fascination A
THE BEE GEES—The Woman In You A
MICHAEL JACKSON—Wanna Be Startin' Something A
MICHAEL JACKSON—Wanna Be Startin' Something A
MORA HENDRYX—Keep It Confidential A
AFTER THE FIRE—Dancing In The Shadows A
MICHAEL BOLTON—Fool's Game X
SHERRIFF—When I'm With You X
THOMPSON TWINS—Love On Your Side X
MADNESS—Our House X
KENNY ROGERS—All My Life X
THE KINKS—Come Dancing X

Mid-Atlantic Region

■★ PRIME MOVERS

IRENE CARA- Flashdance . . . What A Feeling (Casablanca)

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

TOP ADD ONS

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

BREAKOUTS=

BOB SEGER AND THE SILVER BULLET BAND-

Roll Me Away (Capitol)
EURYTHMICS— Sweet Dreams (RCA)
PAT BENATAR— Looking For A Stranger (Chrysalis)

WAEB-AM-Allentown

(Jefferson Ward—MD)

★ ★ EDOIE RABBITT—You Can't Run From Love 7-3

★ ★ SERGIO MENDES—Never Gonna Let You Go 8-5

- SCHOOL RICHIE-My Love 10-7

MEN AT WORK-Overkill 12-9

NAKED EYES-Always Something There To Remind Na. 17-12 Me 17-13 ●● ELTON JOHN—I'm Slill Standing

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

Meep The Music Playing B
ROBBIE PATTON —Smiling Islands B
LITTLE RIVER BAND—WE IWO A
BARRY MANILOW—Some Kind Of Friend
MAC McGWALLY—Minimum Love X
OAN FOGELBERG—Make Love Stay X
UICE NEWTON—Heart Of The Night X

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

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

WBSB-FM-Baltimore

(Rick James/Jan Jefferies—MD)

** IRENE CARA—Flashdance ... What A Feeling 2-1

** DARY HALL AND JOHN OATES—Family Man 13-8

ADARYL MALL AND JOHN OATES—Family Mae 13:8
CULTURE CLUB—Time 15:9
STYX—Doi! Let It End 20:15
THE TUBES—She's A Beauty 30:21
MICHAEL JACKSON—Wanna Be Startin' Something
ROD STEWART—Baby Jane
EDDY GRANT—Electric Avenue B
THE BEE GEES—The Woman In You B
MAONESS—Our House B
DAVE EDMUNDS—Slipping Away X
GEORGE BENSON—Inside Love X
EURYTHMICS—Sweet Dreams X
LEE GEENWOOD—1.0.U. X

WBZZ-FM-Pittsburgh

WBZZ-FM — Pittsburgh
(Chuck Tyler—MD)

THE BEE GEES—The Woman In You B

THE KINKS—Come Dancing B

OESARGE—All This Love A

MICHAEL JACKSON—Wanna Be Startin' Something A

THE HUMAN LEMGUE—Fascination A

JIM CAPALDI—That's Love X

ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
Couldn't Say No X

WCCK-FM-Erie

(J.J. Senford—MD)

* DARYL HALL AND JOHN OATES—Family Man 2-1

* REME CARA—Flashdance . . . What A Feeling 7-3

* RICK SPRINGFIELD—Affair Of The Heart 13-8

* ALEX CALL—Just Another Saturday Night 22-16

* DEVO—Them From Doctor Detroit 28-22

* BOB SEGER AND THE SILVER BULLET BAND—Roll

WCIR-FM-Beckley

WCIR-FM — Beckley
(Jim Martin – MD)

* MICHAEL JACKSON — Beat It 1-1

* JOURNEY — Faithfully 3-2

* BRYAN ADAMS—Straight From The Heart 8-5

* IRENE CARA—Flashdance . . . What A Feeling 10-9

* THE BEE GEES—The Woman In You

* MICHAEL JACKSON — Wanna Be Startin' Something

* MEIRD AL YAMKOVIC — Ricky B

PAT BENATAR—Looking For A Stranger B

CHAMPAIGN—Try Again B

* SERGIO MENDES—Never Gonna Let You Go B

LEE GREENWOOD—1.0. U. A

* SCANDAL—Love's Gol A Line Dn You X

* JIM CAPALD—That's Love X

* LETON JOHN—I'm Still Standing X

* THE KINKS—Come Dancing X

LITTLE RIVER BAND—WE TWO X

KENNY MOGERS—All My Life X

MARTIN BRILLEY—The Salt In My Tears X

* DEBARGE—All This Love X

EURYTHMICS—Sweet Dreams X

* MANNESS—Our House X

* RED ROCKERS—Chim X

* THOMPSON TWINS—Love On Your Side X

* CHRIST DE BURGH—Don't Pay The Ferryman X

* GOANNA—Solid Rock X

* ROD STEWART—Baby Jane A

** MEEDC. AM — Alkenga

WFBG-AM-Altoona

(Tony Booth—MD)

● DONNA SUMMER—She Works Hard For The Money

■ JAMES INGRAM WITH PATTI AUSTIN—How Do You JAMES INGRAM WITH PATTI NOSTIN—HOW DO TOU
Keep The Music Playing B
EDOY GRANT—Electric Avenue B
MICHAEL JACKSON—Wanna Be Startin' Something A

MICHAEL JACKSON—Wanna Be Startin' Something A
THE BEE GEES—The Woman In You B
BOB SEGER AND THE SILVER BULLET BAND—Roll Me
Away A
GOANMA—Solid Rock A
JOAN ARMATRADING—Drop The Pilot A
DAVE EDUNIUNDS—Slipping Away X
AMY HOLLAND—Anytime You Want Me X
CHRISTOPHER CROSS—No Time For Talk X
EURTHMICS—Sweet Dreams X
EURTHMICS—Sweet Dreams X
DEXY'S MIDNIGHT RUNNERS—The Celtic Soul
Brothers X

DEXY'S MIDNIGHT KUNNEKS—I HE CEHTC SOULD BROTHERS X

ALRABAMA—The Closer You Get X

ALRABAMA—The Closer You Get X

SHERRIFF—When I'm With You X

HIDNIFSON TWINS—Love Do Your Side X

OEBARGE—AIT I'm Is love X

SCANDAL—Love'S GOT A Line On You X

CHRIS DE BURGH—Don't Pay The Ferryman X

SPARKS—Cool Places X

PAT BENATAR—Looking For A Stranger X

WHYW-FM-Pittsburgh WHYW-FM — Pittsburgh
(Jay Cresswell-MD)

* MEN AT WORK—Overkill 5-1

* LIONEL RICHIE—My Love 10-6

* CULTURE CLUB—Time 14-7

* LAURA BRANIGAN—Solitaire 13-9

* IRENE CARA—Flashdance ... What A Feeling 19-13

• NEIL DIAMOND—Front Page Story

• DEBARGE—All This Love

* TOTO—I Won't Hold You Back B

* KAJAGOOGOO—Too Shy B

* RAJAGOOGOO—Too Shy B

* BRYAN ADMAS—Straight From The Heart B

* LITTLE RIVER BAND—We Two A

* FRIDA—HereWe'll Stay A

WKRZ-FM-Wilkes-Barre

WKRZ-FM — WITKES-Barre

(Jim Rising-MD)

* MEN AT WORK—Overkill 3-1

* BRYAN ADAMS—Straight From The Heart 7-4

* BRYAN ADAMS—Straight From The Heart 7-4

* DAVID BOWIE—Let's Dance 8-5

* MAKED FYES—Always Something There To Remind Me 13-7

* THE BEE GEES—The Woman In You B

* MARTIN BRILEY—The Salt In My Tears B

* MICHAEL BOLTON—Fool's Game B

* BILLY 1001—White Wedding B

* A FLOCK OF SEAGULLS—Wishing B

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

BOB SEGER ARU ITE STEAM
AWBY A
SHERRIFF—When I'm With You A
OZONE—You Don't Want My Love A
WEIRD AL YAMKOUTC—Ricky X
NEW EDITION—Candy Girl X
PLAMET P—Why Me X
UZ—New Year's Day X
AFTER THE FIRE—Dancing In The Shadow X
LINDA RONSTADT—Easy For You To Say X

WNVZ-FM-Norfolk

(Steve Kelty—MD)

★★ EDDY GRANT—Electric Avenue 12-4

★★ BRYAN ADAMS—Straight From The Heart 13-8

**NAKED EYES—Always Something There To Remin Ma. 14-0

NAMED EYES—Always Something There TO Ken
Me 14-9

CULTURE CLUB—Time 19-11

STYX—Don't Let It End 24-17

JIM CAPALDI—That's Love B

THE KIMISS—Come Dancing B

KENNY ROGERS—All My Lifte B

GEORGE BERNSON—Inside Love B

CHRIS DE BURGH—Don't Pay The Ferryman A

THE REF CFES—The Woman In You A

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

WQXA-FM—York

WQXA-FM—York

(Dan Sleele—MO)

* RRINE CARA—Flashdance.... What A Feeling 9-4

* CULTURE CLUB—Time 16-8

* RICK SPRINGFIELD—Affair Of The Heart 15-10

* STYX—Don't Let It End 25-17

* JOURNEY—Faithfully 23-16

• ALABAMA—The Closer You Get

• MICHAEL JACKSONI—Wanna Be Startin' Something

* KAJAGOOGOO—Too Shy B

• KAJAGOOGOO—Too Shy B

• JIM CAPALDI—That's Love B

• GEORGE BENSONI—Inside Love B

• A FLOCK OF SEAGULLS—Wishing B

• EURYTHMICS—Sweet Dreams A

• INXS—The One Thing X

• NEIL DIAMOND—Front Page Story X

• UZ—New Year's Day X

• THE KINKS—Come Oancing X

• THE KINKS—Come Oancing X

• THE BEE GEES—The Woman In You X

WRQX-FM-Washington

(Mary Tatem—MO)

★★ LIONEL RICHIE—My Love 14-11

★★ NAKED EYES—Always Something There To Remind

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

12

* STYX—Don't Let It End 16-13

* CULTURE CLUB—Time 22-18

• PAT BENATAR—Looking For A Stranger

• TEARS FOR FEARS—Mad World

* SERGIO MENDES—Never Gonna Let You Go B

* SCANDAL—Love's Got A Line On You B

• ELTON JOHN—I'm Still Standing B

WRVO-FM-Richmond

(Jim Payne—MD)

* MEN AT WORK—Overkill 9-3

* NAMACD EYES—Always Something There To Remind Me 10-6

* JOURNEY—Faithfully 14-9

* RENE CARA—Flashdance... What A Feeling 21-11

* EDDY GRANT—Electric Avenue 28-20

* BOB SEGER AND THE SILVER BULLET BAND—Roll Me Aways

BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
 MICHAEL JACKSON—Wanna Be Startin' Something
 MADNESS—Our House B
 THE KINKS—Come Dancing B
 SERGIO MERDES—Never Gonna Let You Go B
 CHRISTOPHER CROSS—No Time For Talk B
 MAGGIE BELL—Put Angels Around You B
 CHRIS OF BURGH—Don't Pay The Ferryman A
 SPARKS—Cool Pbecs A
 CHAMPAIGN—ITy Again A
 DEBARGE—All This Love A
 DONNAS UMMER—She Works Hard For The Money X
 ROD STEWART—Baby Jane X
 JIM CAPALD—That's Love X
 DEVO—Theme From Doctor Detroit X
 A FLOCK OF SEAGUILLS—Wishing X

WXIL-FM-Parkerburg

(Paul Demille—MD)

** JOURNEY — Faithfully 9-1

** RICK SPRINGFIELD—Affair Of The Heart 6-3

** REENE CARA—Flashdance Whal A Feeling 8-4

** STYX—Don't Left It End 10-5

** SAGA—Wind Him Up 22-9

** BOB SEGER AND THE SILVER BULLET BAND—Roll
MA Away

* SAGA—Wind Him Up 22-9

** BOB SEGER AND THE SILVER BULLET BAND—
Me Away

** THOMPSON TWINS—Love On Your Side

** CULITURE CLUB—Time B

** THE KINNS—Come Dancing B

** FIREFALL—Falling In Love B

** FIREFALL—Falling In Love B

** FIREFALL—Falling In Love B

** BILLY 1DOL—White Wedding B

** BILLY THO SAIT IN My Tears B

** BILLY 1DOL—White Wedding B

** BILLY THE SAIT IN My Tears B

** BILLY 1DOL—White Wedding B

** BILLY THE BAIT IN MY TEARS B

** BILLY 1DOL—White Wedding B

** BILLY THE BAIT IN MY TEARS B

** BILLY THE

WHTX-FM-Pittsburgh

(Neith Abrams—MD)

★★ IRENE CARA—Flashdance . . . What A Feeling 14-7

★★ EDDY GRANT—Electric Avenue 12-9

★PRINCE—Little Red Corvette 3-2

★LIAREAU—Mornin' 6-5

★ DAVID BOWIE—Let's Dance 10-6

WXLK-FM-Roanoke

WXLK-FM — Roanoke
(David Lee Michaels — MD)

* TODD RUNDGREN — Bang The Drum All Day 8-4

* ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
Couldn't Say No 14-7

* STYX-Oor't Let II End 17-10

* MOLLY HATCHET — Kinda Like Love 14-18

* CHRISTOPHER CROSS — No Time For Talk 27-20

• MADNESS—Our House
• LITTLE RIVER BAND—WE Two

* AFTER THE FIRE—Dancing In The Shadow B

* THE TUBES—She's A Beauty B

* CHAMPAIGN—Try Again B

* JIM CAPALD—That's Love A

* EURYTHMICS—Sweet Oreams A

* BOB SEGER AND THE SILVER BULLET BAND—Roll Me
Away A

* BOB SEGER AND THE SILVER BULLET BAND—Roll Me
Away A

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

Me X

SAGA—Wind Him Up X

NIGHT RANGER—Sing Me Away X

DEF LEPPARD—Photograph X

OURNEY—Faithfully X

NELL DIAMOND—Front Page Story X

ALABAMA—The Closer You Get X

INXS—The Dien Thing X

WALTER EGAN—Food Moon Fire X

ZZ_TDP—Gimme All Your Lovin IX

EDDY GRANT—Electric Avenue X

TOM PETTY AND THE HEART BREAKERS—Change Of Heart X

PAGE 18

WYCR-FM-York

WYCR-FM — York
(J.). Randolph—MD)

** MEMAT WORK—Overkill 1-1

** LIONEL RICHIE—MY Love 6-3

** LAURA BRANIGAN—Solitaire 14-6

** IRENE CARA—Flashdance... What A Feeling 16-7

** DARYL HALL AND JOHN DATES—Family Man 23-17

•• GREG KINN BAND—Love Never Fails

•• MICHAEL JACKSON—Wanna Be Startin' Something

** THE BEE GEES—The Woman In You B

** KAJAGOOGO—Too Shy B

** LITITLE RIVER BAND—We Two B

** KEMNY ROGESP—AII MY Lite B

** SERGIO MENDES—Never Gonne Let You Go B

** INXS—The One Thing B

** MADNESS—Our House A

** A FLOCK OF SEAGULLS—Wishing A

** BOB SEGER AND THE SILVER BULLET BAND—Roll Me
Away A

** A FLOCK OF SEAGULLS—Wishing A

** BOB SEGER AND THE SILVER BULLET BAND—Roll Me
Away A

** A FLOCK OF SEAGULLS—Wishing A

BOB SEGER AND THE SILVER BULLET BAND—Rolf Me Away A
SPARKS—Cool Places A
CHRISTOPHER CROSS—NO Time For Talk X
CHAMPAIGN—Try Again X
ALABAMA—The Closer You Get X
EDDY GRANT—Electric Avenue X
THE KINKS—Come Dancing X
JIM CAPALO—That's Love X
THE HUMAN LEAGUE—Fascination X
ROD STEWART—Baby Jane A
DONNA SUMMER—She Works Hard For The Money A
GEORGE BENSOM—Inside Love X

Southeast Region

■★ PRIME MOVERS IRENE CARA- Flashdance . . . What A Feeling

(Casablanca)

CULTURE CLUB— Time (Virgin/Epic)

DARYL HALL AND JOHN OATES— Family Man

TOP ADD ONS MICHAEL JACKSON-- Wanna Be Startin' Something (Epic)

ROD STEWART -- Baby Jane (Warner Bros.)

THE BEE GEES -- The Woman In You (RSO)

BREAKOUTS. MADNESS - Our House (Geffen) THE KINKS— Come Dancing (Arista)
A FLOCK OF SEAGULLS— Wishing (Jive/Arista)

WAEV-FM-Savannah WAEV-FM — Savannah
(L.O. North-MD)

** BRYAN ADAMS—Straight From The Heart 6-5

** RERE CARA—Flashdance . . . What A Feeling 15-8

** RERNE CARA—Flashdance . . . What A Feeling 15-8

** CULTURE CLUB—Time 15-10

** EDDIE RABBITT—You Can't Run From Love 18-14

** JIM CAPALD — That's Love 21-16

** THE BEE GEES—The Woman In You

** LITTLE RIVER BAND—We Two

** LITTLE RIVER BAND—The TWO

** LITTLE RIV

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

WANS-FM-Anderson/Greenville (Rod Metts-MD)

★★ MEN AT WORK—Overkill 2-1

★★ DAYID BOWIE—Let's Dance 4-2

★ BRYAN ADAMS—Straight From The Heart 6-4

★ LAURA BRANIGAN—Solitaire 8-5

Ł LÜMER (ROHLE—My Love 11-6

■ BOB SEGER AND THE SILVER BULLET BAND—Roli

* LIUNEL RIGHTE-MAN BOUNDER BULLET BAND—Non Me Away

• ROD STEWART—Baby Jane

• MADNESS—Our House B

• THE KINKS—Come Dancing B

• JIM CAPALD—That's Love B

• ALABAMA—The Closer You Get B

• THE BEE GEES—The Woman In You A

• BILLY 1001—White Wedding A

• MICHAEL JACKSON—Wanna Be Startin' Something A

• GEORGE BENSON—Inside Love X

• CHRIS DE BURCH—Don't Pay The Ferryman X

• FLOCK OF SEAGUILS—Wishing X

• THOMPSON TWINS—Love On Your Side X

• THOMPSON TWINS—Love On Your Side X

• TOOD RUNDGERN—Bang The Orum All Day X

• NICHT RANGER—Sing Me Away X

WAXY-FM-Ft. Lauderdale WAATTWITT. Laduct date
(Rick Shaw-MO)

★ SERGIO MENDES—Never Gonna Let You Go 4-2

★ CHAMPAIGN—Try Again 6-5

★ CULTURE CLUB—Time 13-10

★ DARYL HALL AND JOHN OATES—Family Man 14-12

★ STYX—Don't Let It End 17-15

● MAKED EYES—Always Something There To Remind
Me

Me

JOURNEY—Faithfully B

JAMES INGRAM WITH PATTI AUSTIN—How Do You
Keep The Music Playing B

DEBARGE—All This Love B

WBBQ-FM-Augusta

WBBQ-FM—Augusta
(Bruce Stevens—MD)

** DAVID BOWIE—Let's Oance 7-2

** IRENE CARA—Flashdance What A Feeling 10-4

** KAJAGOOGO—Too Shy 29-22

• ROD STEWART—Baby Jane

• MICHALE JACKSON—Wanna Be Startin' Something

• DEBARGE—All This Love B

• CHRISTOPHER CROSS—NO Time For Talk B

• DONNA SUMMER—She Works Hard For The Money A

• BELLY 1001—White Wedding A

• A FLOCK OF SEAGULLS—Wishing X

EDDY GRANT—Electric Avenue X
 SERGID MENDES—Never Gonna Let You Go X
 MARTIN BRILEY—The Salt In My Tears X
 MADNESS—Our House X
 ELTON JOHN —I'm Still Standing X
 EETON GANN—I'm Still Standing X
 EDREC BRISON—Inside Love X
 THE KINKS—Come Dancing X
 LITHE RIVER BAND—WE TWO X
 EURYTHANICS—Sweet Dreams X
 THE BEE GEES—The Woman In You X

WBCY-FM - Charlotte

WBCY-FM — Charlotte
(Bob Kaghan—MD)

* REME CARA. — Hashdance . . . What A Feeling 5-1

* DARYL HALL AND JOHN DATES—Family Man 19-9

* CULTURE CLUB—Time 17-13

* CHAMPMEAIM—Try Again 22-15

* EDDY GRANT—Electric Avenue 21-16

• THE BEE GEES—The Woman In You

• MICHAEL JACKSON—Wanna Be Startin' Something

* ELTON JOHN—I'm Still Standing B

* ROD STEWART—Saby Jane A

PAT BENATAR—Looking For A Stranger X

* Z.Z. TOP—Gimme All Your Lovin' X

PAT BEMATAR – Looking For A Stranger X
 Z. TOP—Gimme All Your Lovin' X
 LITTLE RIVER BAND – We Two X
 CHRISTOPHER CROSS – No Time For Talk X
 KENNY ROGERS – All My Life
 IIM CAPALDI—That's Love X
 THE KIMKS – Come Oancing X
 THE KIMKS – Out LEAGUE – Fascination X
 MADNESS – Our House A

WBGM-FM-Tallahasse

WBGM-FM — Tallahasse
(M Brock-Jack Norris—NO)

** (N Brock-Jack Norris—NO)

** (N Brock-Jack Norris—NO)

** CULTURC CLUB—Time 12-6

** CULTURC CLUB—Time 12-6

** DARY! HALLAND JOHN DATES—Family Man 23-17

** KAJAGOOGOO—Too Shy 28-20

** KOD STEWART—Baby Jane

** MICHAEL JACKSON—Wanna Be Startin' Something

** MICHAEL JACKSON—Wanna Be Startin' Something

** THE BEE GEES—The Woman In You B

** A FLOCK OF SEAGULLS—Wishing B

** A FLOCK OF SEAGULLS—Wishing B

** A LABRAMA—The Closer You GE B

** MADNESS—Our House B

** BOB SEGER AND THE SILVER BULLET BAND—Roll Me
Away A

**Away A

Away A

DONNA SUM MER—She Works Hard For The Money A

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

PTELER ALLEN—TOO Haven't Heard The Last UT
Yet A

JIM CAPALDI—That's Love A

EURTYTHEMICS—Sweet Dreams X

AFTER THE FIRE—Oancing In The Shadows X

CHRIS DE BURGH—Don't Pay The Ferryman X

GEORGE BENSON—Inside Love X

WKXX-FM—Birmingham

WRXX-PM—Birmingham
(Steve Davis—MD)

** DAVID BOWNE—Let's Dance 14-6

** CHAMPAIGN—Try Again 20-16

** DARYL HALL AND JOHN OATES—Family Man 23-19

** LITTLE RIVER BAND—WE Two 28-23

** KENNY NOGERS—All My Life 29-25

OEBARGE—All This Love B

** THE BEE GEES—The Woman In You B

** ELTON JOHN—I'm Still Standing B

** LEE GREENWOOD—I, O. U. B

** BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A

 Away A
 MICHAEL JACKSON—Wanna Be Startin' Something A
 ROD STEWART—Baby Jane A WCGO-FM-Columbus

(Bob Raleigh—MD)

* David Bowiff—Let's Dance 3.1

* RICK SPRINGFIELD—Affair Of the Heart 12-7

* BRYAN ADAMS—Straight From The Heart 10-8

* MAKED EYES—Always Something There To Rem

Ma 19.11

▶ MAKED EYES—Always Something There to Kemind
Me 19-11
▶ INXS—The One Thing 18-14
▶ INXS—The One Thing 18-14
▶ INXS—The One Thing 18-14
▶ IMAGOOGO—Too Shy B
■ JIM CAPALDI—That's Love B
■ GREG KIHN BAND—Love Never Fails A
■ ROD STEWART—Baby Jane A
■ DEBARGE—All This Love A
■ DOB SEGER AND THE SILVER BULLET BAND—Roll Me
■ BOB SEGER AND THE SILVER BULLET BAND—Roll Me
■ BOB SEGER AND THE SILVER BULLET BAND—Roll Me

Away A

CHRISTOPHER CROSS—No Time For Talk X

THE BELLE STARS—Sign Of The Times X

ALABAMA—The Closer You Get X

ALABAMA—The Closer You Get X

THE KINKS—Come Dancing X

KEMNY ROGERS—All My Life X

LITTLE RIVER BAND—We Two X

THE BES GEES—The Woman In You X

EURYTHMICS—Sweet Dreams X

WCSC-AM - Charleston (Chris Bailey—MD)

** IRENE CARA—Flashdance...What A Feeling 8-4

** JOURNEY—Faithfully 1.39

** RICK SPRINGFIELD—Affair Of The Heart 15-10

** DARYL HALL AND JOHN OATES—Family Man 18-11

BOB SEGER AND THE SILVER BULLET BAND—Roll
Me Away

-- BUB SEGER AND THE SILVER BULLET BAND—Roll
Me, Away

-- ROD STEWART—Baby Jane

-- THE BEE GEES—The Woman In You B

-- THE KINKS—Come Oancing B

-- GEDRGE BENSON—Inside Love B

-- A FLOCK OF SEAGULLS—Wishing B

-- EURYTHMICS—Sweet Dreams B

-- MICHAEL JACKSON—Wanna Be Startin' Something A

-- THE SYSTEM—You Are In My System A

-- DONNA SUMMER—She Works Hard For The Money A

-- STLYIA—Snapshol A

-- OEVO—Theme From Design Design Park

-- OEVO—Theme From Design Park

-- OEVO—Theme Park

-- OEVO—Theme Park

-- OEVO—Theme

-- OEVO—Theme

-- OEVO—Theme

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-- OEVO—Theme
-- OEVO—Theme
-- OEVO—Theme
-- OEVO—The

DUNINA SUMMER-She WORK Hard for the Money.

STLVIN—Snapshot A

OEVO—Theme From Doctor Detroit A

CHAMPAIGN—Try Again X

AFTER THE FIRE—Dancing In The Shadows X

FASCINATION—The Human League X

LEE GREENWDOO—I.O.U. X

ROXY MUSIC—More Than This X

ALABAMA—The Closer You Get X

DAVE EDMUNDS—Slipping Away X

KENNY ROCERS—All My Life X

DEPARCE—All This Love X

JAMES INGRAM WITH PATTI AUSTIN—How Oo You Keep The Music Playing X

SPARKS—Cool Places X

WDOG-FM-Durham

WDOG-FM — Durham
(Randy Kabrich — MD)

* MICHAEL JACKSON — Beat It 1-1

* IRENE CARA—Flashdance . . . What A Feeling 8-2

* LUONLE RICHIE — My Love 22-4

* THE GREG KIHN BAND — Jeopardy 19-9

* LAURA BRANICAN — Solitaire 21-1

* KAJAGOGOO — Too Shy

* Z.Z. TOP — Gimme All Your Lovin 'B

* SCANDAL — Love's Got A Line On You A

* ALABAMA— The Closer You Get A

* DEBARGE — All This Love A

* LEE GREEN MOOD — 1.0. J. A

* LEE GREEN MOOD — 1.0. J. A

* PAT BENATAR — Looking For A Stranger X

* WEIRD AL YANKOVIC — Ricky X

WEZB-FM - New Orleans

(Jerry Lousteau — MD)

★ ★ NEW EDITION — Candy Girl 10-3

★ IRENE CARA — Flashdance . . . What A Feeling 6-5

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- * OEF LEPPARD—Photograph 16-8

 * STYX—Don't Let It End 17-10

 * INXS—The One Thing 28-20

 * ROD STEWART—Baby Jane

 * MICHAEL JACKSON—Wanna Be Startin' Something

 * EDDY GRANT—Electric Avenue B

 JIM CAPALDI—That's Love B

 MADNESS—Our House A

 * THE BEE GEES—The Woman In You X

 CHRISTOPHER CROSS—NO Time For Talk X

 LITTLE RIVER BAND—WE Two X

- LITTLE RIVER BAND—WE TWO X

 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I

 COULDE'S Say No. Y

WFLB-AM-Fayetteville

- Me 16-9

 OARYL HALL AND JOHN OATES—Family Man 25-13
 RICK SPRINGFIELD—Affair Of The Heart 30-15

 MICHAEL JACKSON—Wanna Be Startin Something
 ROD STEWART—Baby Jane
 JIM CAPALDI—That's Love B
 GEORGE BENSON—Inside Love B
 THE BEE GEES—The Woman In You B

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

- Away A

 DEVO—Theme from Doctor Detroit A

 HIGH INERGY—He's A Pretender A

 ROXY MUSIC—More Than This A

 DAVE EDMUNDS—Slipping Away X

 A FLOCK OF SEAGULLS—Wishing X

 JAMES INGRAM WITH PATTI AUSTIN—How Do You
 Keen The Music Playing X
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X
 SHERRIFF—When I'm With You X
 SCANDAL—Love's Got A Line On You X
 CHRIS DE BURGH—Don't Pay The Ferryman X
 PLANET P—Why Me X
 MICHAEL BOLTON—Fool's Game X
 WEIRD AL YANKOVIC—Richy X
 BILLY IDOL—White Wedding X
 MARTIN BRILEY—The Sall In My Tears X
 MADNESS—Our House X
 LEE GREENWOOD—I.O. U. X
 DONNA SUMMER—She Works Hard For The Money A

WFMF-FM-Baton Rouge

- (Johnny "A" MD)

 * DAVID BOWIE-Let's Dance 3-2

 * MEN AT WORK-Overkill 5-3

 * JOURNEY-Faithfully 23-17

 * IRENE CARA-Flashdance ... What A Feeling 27-19

 * DARYL HALL AND JOHN OATES Family Man 30-24

- * DARYL HALL AND JOHN OATES—Family Man 30. 24

 LITTLE RIVER BAND—WE Two

 CHRISTOPHER CROSS—No Time For Talk

 SERGIO MENDES—Never Gonna Let You Go B

 ELTON JOHN—I'm Still Standing B

 GEORGE BENSON—Inside Love A

 ALABAMA—The Closer You Get X

 THOMAS DOLBY—She Blinded Me With Science X

 NEIL DIAMOND—Front Page Story X

 MEN AT WORK—Be Good Johnny X

 EDDIE RABBITT—You Can't Run From Love X

 DEBARGE—All This Love X

 CHAMPAIGN—Try Again X

WHHY-FM-Montgomery

- WHHY-FM Montgomery
 (Mark St. John MD)

 * MEN AT WORK—Overkill 4-1

 * NENE CARA—Flashdance ... What A Feeling 10-2

 * DAVID BOWIE—Let's Dance 6-3

 * CULTURE CLUB—Time 12-7

 * CHAMPAIGN—Try Again 17-10

 MICHAEL JACKSON—Wanna Be Startin' Something

 MOS TEWARTI—Baby Jane

 INXS—The One Thing B

 LIM CAPAL DLI—That's Love B

 CHRISTOPHER CROSS—No Time For Talk A

 LEE GREENWOOD—1.0.U. A

 LEE GREENWOOD—1.0.U. A

 Z.Z. TOP—Gimme All Your Lovin' X

 THE KINKS—Come Dancing X

 MADMESS—Our House X

 GEORGE BENSON—Inside Love X

 A FLOCK OF SEAGULLS—Wishing X

 THE BEE GEES—The Woman In You X

WHYLEM-Miami

- THIT IT-FM MIJAINI
 (Robert W, Walker MD)

 ★ IRENE CARA Flashdance ... What A Feeling 2.1

 ★ \$ERGIO MENDES Never Gonna Let You Go 5.2

 ★ CULTURE CLUB Time 12.9

 NAKED EYES Always Something There To Remind
 Me 26.13
- MICHAEL JACKSON—Wanna Be Startin' Something

- GEVORGE BENSON—Inside Love B
 DEVO—Theme From Doctor Detroit B
 THE HUMAN LEAGUE—Fascination A
 EURYTHMICS—Sweet Dreams A
 DONNA SUMMER—She Works Hard For The Money A
 THE BEE GEES—The Woman In You X
 ELTON JOHN—I'm Still Standing X
 HNXS—The One ThingX
 THE YUBES—She's A Beauty X

WINZ-FM-Miami

- (Johnny Dolan—MD)

 ★ IRENE CARA—Flashdance... What A Feeling 1-1

 ★ CHAMPAIGN—179 Again 12-6

 ★ PRINCE—Little Red Corrette 13-7

 ★ MAKED EYES—Always Something There To Remind
- Me 16-8 ★ WEIRD AL YANKOVIC—Ricky 14-9 MICHAEL JACKSON—Wanna Be Startin' Something

- DEF LEPPARD Rock Of Ages A
 KIX.—Body Talk X
 MICHAEL SEMBELLO Maniac X
 DENIECE WILLIAMS Do What You Feel X
 KASHIF I Just Gotta Have You X
 JONZUN CREW Space Cowboy X
 THE BEE GEES The Woman In You X
 JULIO IGLESIAS Amor X

WISE-AM-Asheville

- (John Stevens-MD)

 ★ JOURNEY—Faithfully 2-1

 ★ DAVID BOWIE-Let's Dance 10-6

 LIONEL RICHIE-My Love 11-8

 **IRENE CARA—Flashdance . . What A Feeling 15-11

 **STXX—DON'LET HE HE DI 71-14

 **BOB SEGER AND THE SILVER BULLET BAND—Roll

- BOB SEGER AND THE SILVER BULLET BAND—NOIL ME AWAY
 MICHAEL JACKSON—Wanna Be Startin' Something
 ELTON JOHN—I'm Still Standing B
 EIDD' GRAMT—ELECTIC Avenue B
 IIIM CAPALDI—That's Love B
 MADNESS—Our House B
 MARTIN BRILEY—The Salt In My Tears B
 JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing A
 SPANDAU BALLET—Lifeline A

- SPARKS—Cool Places A
 DONNA SUMMER—She Works Hard For The Money A
 ROO STEWART—Baby Jane A
 ROO STEWART—Baby Jane A
 ROBERT PALMER—You Are In My System A
 THE BEE GEES—The Woman In You X
 BILLY JOD—White Wedding X
 GEORGE BERSON—Inside Love X
 NONA HENDRYX—Keep It Continiential X
 RED ROCKERS—China X
 THE HUMAN LEAGUE—Fascination X
 DEVO—Them From Doctor Detroit X
 SHERRIFF—When I'm With You X
 DEXYS MIDMIGHT RUNNERS—The Celtic Soul Brothers X Brothers X
 • EURYTHMICS—Sweet Dreams X

WIVY-FM -- lacksonville

- (Dave Scott—MD)

 ★★ LIONEL RICHIE—My Love 3-2

 ★★ LAURA BRANIGAN—Solitaire 4-3

ABBA TAKE A CHANCE ON ME

SURFIN' SAFARI

BEACH BOYS

- WJDQ-FM-Meridian
- (Chuck McCarthey—PD)

 * RICK SPRINGFIELD—Affair Of The Heart 15-10

 * JOURNEY—Faithfully 16-11

 * JOURNEY—Faithfully 16-11

 * ULTURE CLUB—Time 8-5

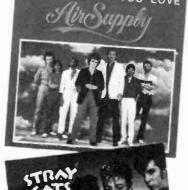
 * IRENE CARA—Flashdance...: What A Feeling 9-6

 * NAKED EYES—Always Something There To Remin
- BOB SEGER AND THE SILVER BULLET BAND—Roll
- KENNY ROGERS—All My Life
 THE TUBES—She's A Beauty B

- CULTURE CLUB—Time 6.4
 RONNIE MILSAP—Stranger in My House 8-6
 KENNY ROGERS—All My Life 10-7
 SHERRIFE—When I'm With You
 CHAMPAIGN—Try Again
 LEE GREENWOOD—I.O.U. A
 DAN SEALS—Everyone's Dreamgirl A

PAINT IT, BLACK THE ROLLING STONES THE ONE THAT YOU LOVE













MICHAEL JACKSON—Wanna Be Startin' Something
 EDOY GRANT—Electric Avenue A
 DONNA SUMMER—She Works Hard For The Money A

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

- (Bill Crews—MD)

 ** OAYD BOWIE—Let's Dance 2-1

 ** LAURA BRANIGAN—Solitaire 3-2

 ** IRENE CARA—Flashdance . . . What A!

 ** ALABAMA—The Closer You Get 21-17

 ** DEBARGE—All This Love 27-21

WKRG-FM-Mobile

- (Scott Griffith MD)

 BILLY IDOL While Wedding

 SHERRIFF When I'm With You

 THE KINKS Come Dancing B

 JIM CAPALDI That's Love B

 EDDY GRANT Electric Avenue E
- DDY GRANT—Electric Avenue B

 CHAMPAIGN—Try Again B

 A FLOCK OF SEAGULLS—Wishing A

 EURYTHMICS—Sweet Dreams A

 CHRIS DE BURGH—Don't Pay The Ferryman A

 KENNY ROGERS—All My Life X

 DESARGE—All This Love X

 POBBIE PATTON—Smitling Islands X

 LINDA RONSTADT—Easy For You To Say X

 MADNESS—Dur House X

- Bob Steer and the Silver Bullet Band—Me Away

 Rod Stewart Baby Jane

 A FLOCK OF SEAULIS—Wishing B

 CHRIS DE BURGH—Don't Pay The Ferryman B

 ELTON JOHN—I'm Still Standing B

 KENNY ROGERS—All My Life B

 MARTIN BRILEY—The Salt in My Tears B

 GEORGE BENSON—Inside Love B

 SHERRIFF—When I'm ith You B

 DEVO—Theme From Doctor Detroit A

 AFTER THE FIRE—Dancing In the Shadows A

WOKI-FM-Knoxville

(Gary Adkins−MO)

★★THOMAS DOLBY-She Blinded Me With Science 1-

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by Joel Whitburn

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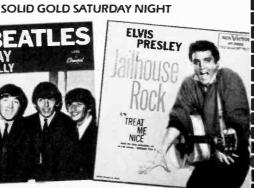
"...it ain't No. 1 'til it's No. 1 in Billboard!" -DON IMUS WNBC, N.Y.

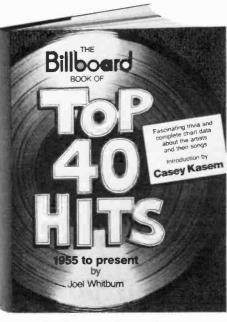
-DICK BARTLEY

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solid gold!" - ARNIE "WOO WOO" GINSBURG WXKS-FM, BOSTON

Vox Jox

• Continued from page 15

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

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

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

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

WKHX Atlanta weekender Doris Thompson joins her former boss, Ted Stecker, at WSAI-AM-FM Cincinnati. She'll serve as assistant PD. MD, research director and air talent the country facilities with un-

doubtedly the best view in America.

J-98 (WJAT-FM) in Swainsboro, Ga. (just outside of Savannah) goes from AC to top 40 with PD Scott Richards from WFOM Marietta (which is rumored to be switching to contemporary Christian) as morning drive personality, Chuck Merrion from Durham's G-105 chairing middays, Georgia Assn. of Broadcasters scholar Ken Daniels turning pro in afternoons, J.P. Rodgers handling 6 to 9 and Rod Dennis on 9 to midnight. "Babs" does weekends.

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

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

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

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

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

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

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

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

Hartford as promotion director.

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

* * *

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

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

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

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

The Houston Assn. of Radio

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

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

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

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

* * *

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

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

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

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

(Continued on page 62)

YesterHits.

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES-10 Years Ago

- 1. Frankenstein, Edgar Winter Group, Epic
- 2. My Love, Paul McCartney, Apple
- Daniel, Elton John, MCA
- Tie A Yellow Ribbon Round The Old Oak Tree, Dawn, Bell
- 5. You Are The Sunshine Of My Life, Stevie Wonder, Tamla
- 6. Pillow Talk, Sylvia, Vibration
- Little Willy, The Sweet, Bell
- Drift Away, Dobie Gray, Decca
- Wildflower, Skylark, Capitol
- 10. Hocus Pocus, Focus, Sire

POP SINGLES-20 Years Ago

- 1. If You Wanna Be Happy, Jimmy Soul, S.P.Q.R.
- 2. I Will Follow Him, Little Peggy March, RCA
- 3. Surfin' U.S.A., Beach Boys, Capitol
- 4. Foolish Little Girl, Shirelles, Scepter
- 5. I Love You Because, Al Martino, Capitol
- Losing You, Brenda Lee, Decca
- Two Faces Have I, Lou Christie, Roulette
- Take These Chains From My Heart, Ray Charles, ABC-Paramount
- 9. It's My Party, Lesley Gore, Mercury
- Another Saturday Night, Sam Cooke, RCA

TOP LPs-10 Years Ago

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

TOP LPs-20 Years Ago

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

Themes, Andy Williams, Columbia

1. Satin Sheets, Jeanne Pruett, MCA

COUNTRY SINGLES-10 Years Ago

- What's Your Mama's Name?, Tanya Tucker, Columbia
- 3. Baby's Gone, Conway Twitty, MCA
 4. Behind Closed Doors, Charlie Rich, Epic
- You Always Come Back, Johnny
- Rodriguez, Mercury Kids Say The Darndest Things, Tammy Wynette, Epic
- The Emptiest Arms In The World, Merle
- Haggard, Capitol Bring It On Home, Joe Stampley, Dot

- 9. Good News, Jody Miller, Epic 10. Yellow Ribbon, Johnny Carver, ABC

SOUL SINGLES-10 Years Ago

- I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
- Leaving Me, The Independents, Wand
- One Of A Kind, Spinners, Atlantic
- I Can Understand It, New Birth, RCA Without You In My Life, Tyrone Davis, Dakar
- Give Your Baby A Standing Ovation, Dells, Cadet
- Pillow Talk, Sylvia, Vibration
- Daddy Could Swear, I Declare, Gladys Knight & the Pips, Soul
- 9. You Are The Sunshine Of My Live, Stevie Wonder, Tamla
- 10. Natural High, Bloodstone, London

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Classic Issue #C-31 features KHJ/Charlie Van Dyke-1975, WRKO/Jerry Butler-1969, K100/Robert W. Morgan-1974, KFWB/Elliot Field-1963, KFRC/Steve Lundy-1972, KLOS/Jerry Longden-1973, 99X/Brian White-1974, KIIS/Dave Hull-1973 and K100-KGBS/Kris Eric Stevens-1974. Cassette, \$10.50.

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Radio

Featured Programming

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

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

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

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

* * *

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

* * * AP Radio has four five-part 90-

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

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

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

* * *

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

Dick Cerri hosts WLTT Wash-

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

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

LEO SACKS

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

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

May 23, Jethro Tull, Captured Live, RKO Radioshow, 90 minutes.

May 23, Jim Capaldi, Guest D.J., Rolling Stone Productions, one hour.
May 23-27, Mick Jagger, David Lee Roth, In-

side Track, DIR Broadcasting, 90 minutes. May 23-27. Statler Bros., Country Closeup.

Narwood Productions, one hour. May 23-27. The World Of Sammy Cahn, part one, Music Makers, Narwood Productions, one

May 23-28, Pink Floyd, part one, Inner-View,

Inner-View Network, one hour. May 26, Roxy Music, The Source, NBC, live.

May 27-29, John Anderson, Weekly Country Music Countdown, United Stations, three hours. May 27-29, Mitch Miller, Great Sounds, United Stations, four hours.

May 27-29. Animals. Dick Clark's Rock Roll And Remember, United Stations, four hours.

May 27-29, Tubes, Crosby, Stills & Nash, Krokus, Off The Record, Westwood One, one

May 27-29, Def Leppard, Off The Record Specials, Westwood One, two hours.

May 27-29, Whispers, Special Edition, Westwood One, one hour. May 27-29, Rock Video, Rock Chronicles,

Westwood One, one hour, May 27-29, Auto racing, Dr. Demento, West-

wood One, two hours. May 27-29, U2, Bryan Adams, Rock Album

Countdown, Westwood One, one hour.

May 27-29, Champaign, Earth, Wind & Fire,

The Countdown, Westwood One, one hour May 27-29, Molly Hatchet, In Concert, West-

May 27-29, Evelyn King, Budweiser Concert Hour, Westwood One, one hour.

May 27-29, Keith Moon, Rock 'N' Roll Never Forgets, Westwood One, three hours,

May 27-30, Honor Roll Of Rock 'N Roll, Radio-Radio. Creative Factor, six hours.

May 27-31, Beach Boys, Ventures, Don & Deanna On Bleecker Street, Continuum Network, 90 minutes.

May 28, Eric Burdon & the Animals, Solid Gold Saturday Night, RKO Radioshows, five

May 28, Bobby Bare, Silver Eagle, ABC Entertainment Network, 90 minutes.

May 28-29, .38 Special, Captured Live, RKO Radioshows, 90 minutes.

May 28-29, Styx, Hot Ones, RKO Radioshows, May 28-29, Waylon Jennings, Pop Music Spe-

cial, Creative Factor, two hours.

May 28-29, Phil Collins, Thomas Dolby, Dickie Betts, Billy Idol, Rock USA, Mutual, three

May 28-29, Jerry Lee Lewis, Lee Arnold On A Country Road, Mutual, three hours.

May 28-30, A Tribute To Those Who Rocked, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.

May 28-30, More Beatles At The Beeb, London Wavelength, three hours.

May 29, Madness, BBC Rock Hour, London Wavelength, one hour. May 29, U2, King Biscuit Flower Hour, ABC

Rock Radio Network, one hour. May 28-30, Simon Kirke & Paul Rogers, profile of Bad Company, Free & Wildlife, The

Source, NBC, two hours. May 30, Bono & the Edge of U2, Guest D.J., Rolling Stone Productions, one hour.

May 30-June 3, Pink Floyd, part two, Inner-View, Inner-View Network, one hour.

May 30-June 4, U2, Newsweek FM, Thirsty Ear Productions, 30 minutes.

June 2, A Flock Of Seagulls, The Source, NBC,

June 3-5. Bob Seger, Dick Clark's Rock Roll And Remember, United Stations, four hours.

48 44

49 46 8

50 47 19

June 3-5, Earl Thomas Conley, Weekly Country Music Countdown, United Stations, three

June 3-5, Ed Ames, Great Sounds, United Stations, four hours

June 3-5, Tubes, Off The Record Specials, Westwood One, one hour,

June 3-5, Thelma Houston, Special Edition, Westwood One, one hour. www.americanradiohistory.com



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

★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

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Rock Albums

				KOCK AIDUMS	Top tracks			
	Peet Peet	Last	Weeks	ARTIST-Title, Label	The second	Week	Wecks On Chart	ARTIST—Title, Label
7	$\sum_{i=1}^{N}$	3	5	MEN AT WORK-Cargo, Columbia WEEKS AT #1		-1	8	THE TUBES-She's A Beauty, Capitol WEEKS AT #1
1	2	5	18	DEF LEPPARD—Pyromania, Mercury	2	5	11	INXS—The One Thing, Atco
	3	2	10	THE TUBES—Outside/Inside, Capitol	3	6	6	DEF LEPPARD-Rock Of Ages, Mercury
	4	4	10	DAVID BOWIE—Let's Dance, EMI/America	4	3	8	MEN AT WORK-Overkill, Columbia
	5	7	8	Z.Z. TOP—Eliminator, Warner Bros.	5	2	7	Z.Z. TOP—Gimme All Your Lovin', Warner Bros.
	6	1	12	U2-War, Island	6	4	17	JOURNEY-Separate Ways, Columbia
	7	6	13	INXS—Shabooh, Shoobah, Atco	7	7	9	PINK FLOYD—Not Now John, Columbia
	8	9	9	PINK FLOYD—The Final Cut, Columbia	8	11	10	DAVID BOWIE-Let's Dance, EMI/America
	9	10	12	PLANET P-Planet P, Geffen	9	9	9	BILLY IDOL-White Wedding, Chrysalis
	10	8 11	17	BRYAN ADAMS—Cuts Like A Knife, A&M RICK SPRINGFIELD—Living In Oz, RCA	10	10	3	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
	12	12	5	RED ROCKERS—China, Columbia (EP)	11	8	16	BRYAN ADAMS—Cuts Like A Knife, A&M
	13	22	2	THE FIXX—Reach The Beach, MCA	12	13	5	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia
	14	13	5	MADNESS-Our House, Geffen (45)	13	NEW EN	1117	DAVE EDMUNDS—Slipping Away, Columbia
	15	16	8	MARTIN BRILEY-One Night With A Stranger,	14	NEW EN		THE HUMAN LEAGUE—(Keep Feeling) Fascination,
	16	1.4	16	Mercury				A&M
	16 17	14 23	16	JOURNEY—Frontiers, Columbia DAVE EDMUNDS—Information, Columbia	15	21	5	EDDY GRANT—Electric Avenue, Portrait
	18	17	7	KROKUS—Headhunter, Arista	16	22	3	DURAN DURAN—Is There Something Should Know?, Capitol
	19	18	4	A FLOCK OF SEAGULLS—Listen, Jive/Arista	17	12	4	DAVID BOWIE—Modern Love, EMI-America
	20	15	12	CHRIS DE BURGH-The Getaway, A&M	18	28	3	MADNESS-Our House, Geffen
	21	24	3	FASTWAY-Fastway, Columbia	19	NEW EN	117	DAVID BOWIE—China Girl, EMI-America
	22	20	5	EDDY GRANT-Electric Avenue, Portrait (12 inch	20	15	9	PLANET P-Why Me?, Geffen
	23	25	5	ZEBRA-Zebra, Atlantic	21	34	5	MARTIN BRILEY—Salt In My Tears, Mercury
	24	19	17	THOMAS DOLBY—The Golden Age Of Wireless, Capitol	22	16	2	THE TUBES—Monkey Time, Capitol
	25	30	3	GOANNA-Spirit Of Place, Atco	23	19	2	CULTURE CLUB—Church Of The Poisoned Mind,
	26	26	4	QUIET RIOT—Metal Health, Pasha	24	14	16	Virgin/Epic
	27	28	5	DURAN DURAN-Duran Duran, Capitol	24	14 20	7	DEF LEPPARD—Photograph, Mercury
	28	27	12	MICHAEL BOLTON-Michael Bolton, Columbia	26	23	3	U2—Sunday, Bloody Sunday, Island RICK SPRINGFIELD—Affair Of The Heart, RCA
	29	21	7	PATRICK SIMMONS—So Wrong, Elektra (12 inch)	27	38	2	THE KINKS—Come Dancing, Arista
- 1	30	33	7	BILLY IDOL—Billy Idol, Chrysalis	28	26	9	PINK FLOYD—Your Possible Pasts, Columbia
1	31	34	10	GARY MOORE—Corridors Of Power, Mirage	29	30	7	NAKED EYES—Always Something There To Remind
	32	38 31	3 26	THE KINKS—Come Dancing, Arista (12 inch) SCANDAL—Scandal, Columbia				Me, EMI/America
R	34	37	4	DURAN DURAN-Is There Something Should	30	29	2	DEF LEPPARD—Too Late For Love, Mercury
	3,	٥,		Know?, Capitol (12 inch)	31	NEW EN	<u> </u>	GARY MOORE-Don't Take Me For A Loser, Polydor
	35	44	2	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	32	NEW EN		FASTWAY—Easy Livin, columbia
	36	48	3	KAJAGOOGOO—White Feathers, EMI-America	33	32	6	KROKUS—Eat The Rich, Arista THE CALL—The Walls Came Down, Polydor
	37	39	12	MOLLY HATCHET-No Guts, No Glory, Epic	35	33	5	MICHAEL JACKSON—Beat It, Epic
	38	29	6	PRINCE—1999, Warner Bros.	36	24	2	ROXY MUSIC—Like A Hurricane, Warner Bros.
	39	46	2	JOAN ARMATRADING-The Key, A&M	37	25	2	R.E.M.—Radio Free Europe, I.R.S.
	40	35	13	STYX-Kilroy Was Here, A&M	38	WEW EN	111	ZEBRA-Who's Behind The Door, Atlantic
	41	47	4	JIM CAPALDI-Fierce Heart, Atlantic	39	43	10	CHRIS DEBURGH-Don't Pay The Ferry Man, A&M
	42	40	4	WALTER EGAN—Wild Exhibitions, Backstreet	40	MEW EN	THE PARTY	MEN AT WORK—High Wire, Columbia
	43	43	2	R.E.M.—Murniur, I.R.S.	41	39	18	TRIUMPH—A World Of Fantasy, RCA
	44	50 41	6	NAKED EYES—Naked Eyes, EMI/America CARLOS SANTANA—Havana Moon, Columbia	42	36	15	TONY CAREY—I Won't Be Home Tonight, Rocshire
	46	MEW EN	-	DIVINYLS—Desperate, Chrysalis	43	40	15	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol
	47	NEW EN	· (BLACKFOOT—Siogo, Atco	44	37	10	MODERN ENGLISH—I Melt With You, Sire/Warner
	48	36	12	JON BUTCHER AXIS—Jon Butcher Axis, Polydor	"	0,	10	Bros.
	49	NEW EN	TIV.	TEARS FOR FEARS—The Hurting, Mercury	45	45	7	Z.Z. TOP-Got Me Under Pressure, Warner Bros.
	50	MEW EN	TIV	MARILLION-Script For A Jester's Tear, Capitol	46	46	5	PINK FLOYD—The Hero's Return, Columbia
					47	17	5	PRINCE—Little Red Corvette, Warner Bros.
	in			Top Adds	48	47	4	TEARS FOR FEARS—Change, Mercury
	-	exce.			49	48	4	SCANDAL—Love's Got A Line On You, Columbia
	1	BLAC	CKFOOT	-Siogo, Atco	50	49	4	QUIET RIOT—Metal Health, Pasha
	2	URIA	AH HEE	P—Head First, Mercury	51	35	2	JOAN ARMATRADING—Drop the Pilot, A&M
	3			CRENSHAW-Whenever You're On My Mind, Warner	52	NEW E	l	TODD RUNDGREN—Bang The Drum All Day, Bearsville
			. (12 i		53	HEW E	TIV.	RED ROCKERS—China, Columbia
	4	THE	PLIMS	OULS-Everywhere At Once, Geffen	54	NEW E	TIV I	THE FIXX—Saved By Zero, MCA
	5	MAR	ILLION	-Script For A Jester's Tear, Capitol	55	44	8	DURAN DURAN-Girls On Film, Capitol
					1	1		

56 52 20

57 18

58 27

59 50

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

11

51

THE FIXX-Reach The Beach, MCA

MINISTRY-With Sympathy, Arista

JOAN ARMATRADING-The Key, A&M

ROXY MUSIC-Avalon, Warner Bros

10

ROD STEWART-Baby Jane, Warner Bros. (45)

Radio

Two NPR Programs Win 1983 Peabody Awards

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

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

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

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

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

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

New On The Charts

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



RUN-D.M.C.

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

"It's easy to see why the disk has crossed from the dance charts. With its emphasis on polyrhythms and white noise, the record is a favorite among "Bboys" in the New York metropolitan area. Run, shown above on the left, has racked up considerable experience since 1979 as Kurtis Blow's parttime spinner, although his own career began at a rap show at the Hotel Diplomat in New York. D.M.C. has also opened concerts for Blow, billed as "the son of

Kurtis Blow." He's been rapping at parties around New York since 1979.

Blow, in fact, mixed "It's Like That" for the 18-year-old rappers, with help from Elai Tubo. The disk was produced by Russell Simmons and Larry Smith and scored by Orange Krush.

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

MARTIN BRILEY

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

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



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

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

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

VANDENBERG-Burning Heart, Atco

Genetic Engineering, Virgin

PATRICK SIMMONS-So Wrong, Elektra

MICHAEL BOLTON-Fool's Game, Columbia

ORCHESTRAL MANOEUVERES IN THE DARK-

FALCO-Der Kommissar (The Commissioner), A&M

Retailing

Expanded Agenda For VSDA Meet

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

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

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

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

Video Dealers Learn About Ad Allowances

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

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

Second of two parts

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

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

Asked why Warner doesn't supply

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

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

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

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

(Continued on page 32)

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

By EARL PAIGE

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

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

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

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

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

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

In fact, during the "three to five blank days" as one store ships out its inventory to the next, Kilroy says the spontaneity will be dramatized by signs. "We haven't worked out the exact copy, but the idea will be to remind customers the road show is on the road. We plan to move in special merchandise to that space, special movie buys, blank tape offers, games."

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

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

HEAD SHED Ohio Stores Seek Rackjobber Aid, Focus On Alternative Merchandise

LOS ANGELES—Can an almost 10-year-old mom and pop retail firm, looking to expand, attract the services of a record/tape rackjobber so the store owners can concentrate on alternative merchandise? That's what David and Jo Elaine Glowacki of Toledo, Ohio's Head Shed want to find out.

Head Shed focused on paraphernalia when it opened with 900 square feet in 1975, but today, according to Mrs. Glowacki, volume divides about 25% paraphernalia, 25% records and tapes and the rest a wide range of alternative merchandise, mostly music-related. In a letter to Billboard's retailing department, the Glowackis recently noted that competition from mass merchandisers, "coupled with mounds of paperwork to inventory control records and tapes, record salespeople's promises, slow return authorizations, have us ready to run for the rackjobber."

One stumbling block, they acknowledge, could be the stores' name, which they see as a potential turn-off to some vendors in an increasingly conservative era. "As a matter of fact," says Mrs. Glowacki, "we're going to change the name to 'The Shed Rock And Roll Department Store' because we're sensitive to the connotations of the name. We have a 13-year-old."

The name has already found her in a standoff with the local MTV cable outlet, which at first would not accept ads for Head Shed. But she notes that the name doesn't really relate to what the stores are into today.

Noting that at least one nearby Ohio community has passed a law banning the sale of paraphernalia, Mrs. Glowacki notes, "Even before any of the laws, we were enforcing an over-18 rule. We had excellent rapport with the local drug unit, who credited us with doing more to uphold standards than anyone around." And, she adds, the stores have eschewed the sale of singles so as not to attract too young a clientele.

Head Shed's growth directly paralleled the late '70s boom. Two wall knock-outs expanded the original free-standing store to 2,000 square feet in 1977 and to 3,000 in 1979. In 1977 a second unit, 2,000 square feet

in size, was opened in a strip five miles from the North Toledo home base. But it was, Mrs. Glowacki admits, "a disaster."

The second store was moved a quarter mile to a double-size free-standing site with downstairs and upstairs store, space. Today, Head Shed's administrative office is upstairs. "We just got into too much manpower with all the original space."

As Toledo became increasingly

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

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



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



ROCK FOR SALE! THIS MONTHS FEATURES: POSTERS \$3.50 DECALS \$2.50 TOUR PROGRAMS Michael Jackson Black Sabbath Adam Ant Judas Priest Iron Maiden \$6.00 Iron Maiden \$3.00 Ozzy Van Halen Black Sahbath \$3.00 Stray Cats \$6.00 \$3.00 Rush Tom Petty Van Halen '82 Loverboy Iron Maiden Pink Floyd Edward Van Halen \$6.00 Judas Priest Ozzy David Lee Roth Go Go's Go Go's Def Leppard Journey Frontiers \$3.50 Rush Signals Rolling Stones REO \$3.00 **English Beat** \$5.00 Stones '81 Fleetwood Mac Duran Duran Culture Club Journey Frontiers Grateful Dead \$3.00 Also available: Buttons, Patches, Stickers, plus many more artists! All prices listed are retail—All fully licensed merchandise. Call toll free 1-800-852-3087 In California 1-800-852-8871 CALIFORNIA POSTERS 6601 Elvas Avenue Sacramento, California 9 5 19 Dealer inquiries invited!

New LP/Tape Releases

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

POPULAR ARTISTS

Α	DRENALIN
	Oon't Be Lookin' Back
	EP Musical Signature MSLP-101
A	NCORA

Angora
EP Connection TAS-2806.

ARCANGEL Arcangel LP Portrait 8FR 38247 CA BRT 38247

BAD MANNERS Klass
LP MCA MCA-5415 \$8.98 CA MCA C-5415 \$8.98
BELLE STARS Belle Stars LP Warner Bros. 23866
B-52'S Whammy! LPWarner Bros. 23819
BOBS The Bobs EP Safety Net SAVE 2 \$4.98
BOHEMIA No Ordinary Moon EP Discos De Tinges ½11129
BRASS CONSTRUCTION Conversations LP Capitol ST-1226
BRUCE, ED You're Not Leavin' Here Tonight LP MCA MCA-5416 \$8.98 CA MCA C-5416 \$8.98

		No List
	CHEATHAM, OLIVER Saturday Night LP MCA MCA-5410 CA MCA C-5410	\$8.98 \$8.98
	CHOCOLATE WATCHBAND The Best Of LP Rhino RNLP 108	\$8.98
	COLLINS, ALLEN, BAND Here, There & Back LP MCA MCA-39000 CA MCA C-39000	
	D N A Party Tested LP Boardwalk NS-36002	
	DALTON, LACY J. Dream Baby LP Columbia FC 38604 CA FCT 38604	No List
	DIALM	
u,		d) de

CUSIVE

By Andy Summers

Trio on a tightrope: Sting's arrogance

and innocence by Vic Garbarini,

Stewarts Secret life.

	Dial M LP D&D DD-1201	
C	IAMOND, NEIL Dassics / The Early Years LP Columbia PC 38792 CA PCT 38792	
R	XX Reach The Beach LP MCA MCA-39001 CA MCA C-39001	
٧	JN BOY THREE Vaiting LP Chrysalis B6V 41417 CA B6T 41417	
L	REEN, AL .ivin' For You LP Motown M5-304ML CA M5-304MC	\$5.98 \$5.98
(US & THE NEW BREED On The Verge LP Nemperor BFZ 38003 CA BZT 38003	No List
H	ARPO, SLIM	
NI I		100

The Best Of LP Rhino RNLP 106 \$8.98 HENDERSON, FINIS Finis LP Motown 6036ML CA 6036MC HIGH INERGY Groove Patrol LP Gordy 6041GL CA 6041MC HONEYS Ecstacy LP Rhino RNLP 851. JACKSON, MICHAEL Thriller
LP Epic half-speed mastered HE 48112 ...No List KING, B.B. Blues "N" Jazz LP MCA MCA-5413 CA MCA C-5413 KNIGHT, GLADYS, & THE PIPS All The Great Hits LP Motown M5-303ML CA M5-303MC LEWIS, JERRY LEE Greatest Hits LP Rhino RNDF 255. LITTLE MILTON

Age Ain't Nothin' But A Number

LP MCA MCA-5414..... MANGIONE, CHUCK Journey To A Rainbow LP Columbia FC 38686.... CA FCT 38686 MARY JANE GIRLS Mary Jane Girls LP Gordy 6040GL CA 6040GC MAZE featuring FRANKIE BEVERLY We Are One LP Capitol ST-12262 MYRICK, GARY Language LP Epic B5E 38637 CA 85T 38637 N R B Q Grooves In Orbit LP Bearsville 23817 PENNINGTON, RAY Memories LP Dimension on DLP 5007 POPEIL, LISA Lisa Popeil LP Popeil PL1001 ROSS, DIANA, & THE SUPREMES Let The Sunshine In LP Motown M5-305ML CA M5-305MC SAXON
Power & The Glory
LP Carrere 8FZ 38719
CA 8ZT 38719 No List SHEAR, JULES Watch Dog LP EMI ST-17092 SHEPPARD, T. G. Greatest Hits LP Warner / Curb 23841 STANDELLS
The Best Of
LP Rhino RNLP 107 STOMPERS Stompers LP 8oardwalk N8-33262 SYREETA The Spell LP Tamla 6039TL CA 6039MC TEMPTATIONS LIVE LP Motown M5-306ML CA M5-306MC VARIOUS ARTISTS

Memories Of The Cow Palace
LP Rhino RNLP 105 Motown Superstars Sing Motown Motown Superstars Sing Motown
Superstars
LP Motown 5-310ML
CA 5-310MC
A Musical Tribute To Jerome Kern
LP Ariel NKT 12
Revenge Of Permanent Wave
LP Epic PE 38702
CA PET 38702
25 #1 Hits From 25 Years
LP Motown 5-308ML (2)
CA 5-308MC
25 Years Of Grammy Greats
LP Motown 5-309MC
CA 5-309MC
VOYAGER VOYAGER Sound Barriers LP Gemwood 17 WASHINGTON, GROVER Greatest Performances LP Motown M5-307ML.... CA M5-307MC..... \$5.98

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as a bonus when you

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STREET		
CITY	STATE	ZIP
		DF 318

JAZZ AL-ROUF, KHALIQ, & SALAAM The Elephant Trot Dance LP Nivla NO 3404 BLYTHE, ARTHUR Light Blue LP Columbia FC 38661 CA FCT 38661 DRAYTON, LESLIE Close Pursuit LP Esoteric ER3450 LASHA, PRINCE

NEW ENGLAND JAZZ QUINTET (Continued on page 32)

PEOPLE WHO BUY MAXELL TAPE BUY TWICE AS MANY RECORDS AS PEOPLE WHO DON'T.



According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

So if you're wondering how you can boost record sales, maybe you should stock up on the tape that sells in record-breaking numbers.

Maxell.

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Retailing

Game Monitor The Answer To Inventory Woes?

By TIM BASKERVILLE

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

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

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

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

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

Imagic will bow software for

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

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

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

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

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

Ohio Stores Eye Rackjobber Aid

Continued from page 27

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

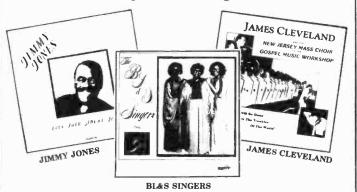
Alternative goods create plenty of traffic for records and tapes and vice versa, she notes. As they are at Vibrations in Miami, which moves an estimated 6,000 people through its main store weekly (Billboard, April 23), greeting cards are a big item at Head Shed. "Paper Moon, Anonymously Yours and Kalan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

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

EARL PAIGE

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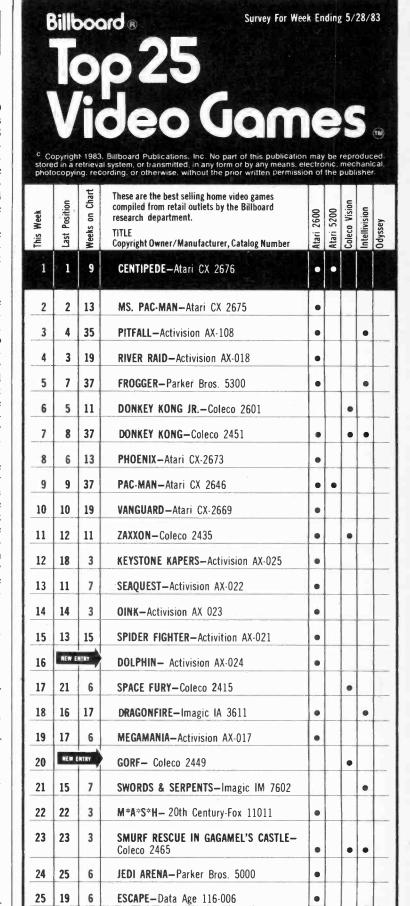
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Retailing

DVORAK, ANTONIN
Symphony No. 8 In G Major
Cleveland Orch., Szell
LPCBS Great Performances MY 38470
CAMYT 38470 No List

FRANCAIX, JEAN
Clarinette Quintet; Milhaud: Suite For
Calrinet, Violin & Piano
LP Cybelia CY-648
Concerto For Bassoon & Clarinet

Concerto
Francaix
LP Cybelia CY-650 . \$11 98
Music For Children
LP Cybelia CY-643 \$11.98
String Trios; Jolivet: String Trios
Roussel Trio
LP Cybelia CY-629 \$11.98

Csengery, Bilson
LP Hungaroton digital SLPD 12374 ... \$12 98

Cello Concerto; Clarinet Concerto ''For Benny Goodman'' de Machula, Pieterson, Concertgebouw

Orch., Kondrashin

LP Etcetera ETC 1006\$10 98

CA XTC 1006\$10 98

Works For Flute, Violin & Piano & Sonata Flute / Piano LP Cybelia CY-701....

LISZT, FRANZ
Christus (Complete Oratorio)
Solyom-Nagy, Hungarian State Chorus &
Orch., Forrai
CAHungaroton MK-11506/08(3)....\$29.9
Soirees Musicales—(19 Pieces For
Piano), Transcriptions By Franz Liszt
(After Rossini)

HAYDN, FRANZ JOSEPH English Canzonettas For Voice,

HINDEMITH, PAUL

HONEGGER, ARTHUR

HUGON, GEORGES

LISZT. FRANZ

(After Rossini)

FRANCAIX, JEAN

Concerto

New LP/Tape Releases

• Continued from page 28

SUBRAMANIAM I

WILSON'S, GERALD, ORCH. OF THE

THEATRE/FILMS/TV

TV Soundtrack LP Chrysalis FV 41367 **CHARLOTTE SWEET**

Original Cast LP Chrysalis FV 41387 CA FVT 41387 ...



2201 Lockheed Way. Carson City, Nev 89701

CLASSICAL

BACH, JOHANN SEBASTIAN Sinfonias To The Cantatas (35, 49, 169); Handel: Organ Concerti, Op. 7, Nos. 3, Corelli Chamber Orch., Ella LP Hungaroton SLPX 12464 BEETHOVEN, LUDWIG VAN

The Complete String Quartets: (Volume I—The Early Quartets)

Juilliard Quartet
LP CBS Masterworks digital import I3M 37868
No List (3). CAI3T 37868. Eroica Variations. Op. 35; Brahms: Sonata No. 1 In C Major

Sonata No. 1 monay.
Ella
LP Hungaroton SLPX 12483 \$9 98
Symphonies Nos. 1 & 2
Columbia Symph., Cleveland Orch.,
Walter, Szell
LP CBS Great Performances MY 38469 No List
No List

BERLIOZ, HECTOR Symphonie Fantastique
New York Philh.. Bernstein
LP CBS Great Performances MY 38475 No List
CA MYT 38475No List

CAMYT 38475No List
BRAHMS, JOHANNES
The Complete Concertos
Barenboim. Stern, Zukerman, Harrell, New
York Philh.. Mehta
LP CBS Masterworks import
M4X 37871 (4)No List
No List
The Complete Sonatas For Piano &
Violin & Piano & Viola, Including The
Scherzo From The FAE-Sonata
Westenholz. Sparf
LP BIS LP-212/13 (2)\$21 96

CARTER, ELLIOTT
Piano Sonata; Night Fantasies DAVID, GUYLA Viola Concerto; Sinfonietta; Violin Concerto Luckacs, Kovacs, Hungarian State Orch.,

Ferencsik LP Hungaroton SLPX 12452

DONIZETTI, GAETANO Don Pasquale (Complete Opera)
Kalmar, Gregor, Gati, Hungarian State
Opera, Fischer, (In Italian) LP Hungaroton digital SLPD 12416/8 (3)... \$38.94

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(Continued on page 35)

Dealers Discuss Ad Allowances

• Continued from page 27

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

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

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

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

Video Music Programming

MTV Adds & Rotation

MTV NEW VIDEOS ADDED:

Altered Images, "Don't Talk To Me About Love," Portrait

Bananarama, "Shy Boy," London Bangles, "The Real World," Faulty Products Blackfoot, "Teenage Idol," Atco

Joe "King" Carrasco, "Party," MCA

Duran Duran, "Is There Something I Should Know," Capitol Elton John, "I'm Still Standing," Geffen Journey, "Faithfully," Columbia

Lene Lovich, "Blue Hotel," Stiff

Men At Work, "It's A Mistake," Columbia Musical Youth, "Heartbreaker," MCA

Nitecaps, "Go To The Line," Sire Pink Floyd, "The Final Cut," Columbia Robert Ellis Orrall, "I Couldn't Say No," RCA

Ramones, "Psychotherapy," Sire Roman Holiday, "Stand By," Arista

20/20, "Jack's Got A Problem," Enigma

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

David Bowie, "Let's Dance," EMI America Chris DeBurgh, "Don't Pay Ferryman," A&M Def Leppard, "Rock Of Ages," Mercury Billy Idol, "White Wedding," Chrysalis

Inxs, "The One Thing," Alco Michael Jackson, "Beat It," Epic Michael Jackson, "Billie Jean," Epic

Naked Eyes, "Always Something There To Remind Me," EMI America Pink Floyd, "Not Now Johnny," Columbia Planet P, "Why Me," Geffen Prince, "Little Red Corvette," Warner Bros.

Tubes, "She's A Beauty," Capitol U2, "New Years Day," Island ZZ Top, "Gimme All Your Lovin'," Warner Bros.

MTV MEDIUM ROTATION (2-3 plays a day): A Flock Of Seagulls, "Wishing," Arista Belle Stars, "Sign Of The Times," Stiff Michael Bolton, "Fools Game," Columbia

Bow Wow Wow, "Do You Wanna Hold Me," RCA Martin Briley, "Salt In My Tears," Mercury Devo, "Dr. Detroit," Backstreet

Dave Edmunds, "Slipping Away," Columbia Walter Egan, "Fool Moon Fire," Backstreet Goanna, "Solid Rock," Atco

Goanna, "Solid Rock," Atco Eddy Grant, "Electric Avenue," Portrait Inxs, "Don't Change," Atco Journey, "Chain Reaction," Columbia Kajagoogoo, "Too Shy," EMI America Kinks, "Come Dancin'," Arista Madness, "Our House," Geffen Quiet Riot, "Metal Health," Pasha Red Rockers, "China," 415/Columbia Scandal, "Love Has Got A Line On You

Red Rockers, "China," 415/Columbia
Scandal, "Love Has Got A Line On You," Columbia
Michael Sembello, "Maniac," Casablanca
Patrick Simmons, "So Wrong," Elektra
Sparks, "Cool Places," Atlantic
Rick Springfield, "Affair Of The Heart," RCA
Styx, "Don't Let It End," A&M
Donna Summor, "Ponnae," Camblance

Donna Summer, "Romeo," Casabianca

Thompson Twins, "Love On Your Side," Arista
Robin Williams, "Elmer Fudd Sings Bruce Springsteen," Casablanca

'Weird Al" Yankovic, "Ricky," Scotti Bros.

MTV LIGHT ROTATION (1-2 plays a day): ABC, "All Of My Heart," Mercury Joan Armatrading, "Drop The Pilot," A&M

Marty Balin, "Born To Be A Winner," EMI America Laura Branigan, "Solitaire," Atlantic Jim Capaldi, "That's Love," Atlantic Culture Club, "Time," Virgin/Epic

Depeche Mode, "Get The Balance Right," Warner Bros.

Dexy's Midnight Runners, "Celtic Soul Brothers," Mercury Eurythmics, "Sweet Dreams," RCA

Eurythmics, "Sweet Dreams," RCA
Fixx, "Saved By Zero," MCA
Ellen Foley, "Boys In The Attic," Epic
Iron Maiden, "Flight Of Icarus," Capitol
Kix, "Body Talk," Atlantic
Martha & the Muffins, "Danse Parc," RCA
New Models, "Strangers In Disguise," JVC/JEM
Gary Myrick, "Guitar Talk, Love And Drums," Epic
Ric Ocasek, "Jimmy Jimmy," Geffen
Oxo, "Whirly Girl," Geffen
Polyrock, "Working On My Love," PVC/JEM
Rail, "Hello," No Label
Rank And File, "Rank And File," Warner Bros.

Rank And File, "Rank And File," Warner Bros Rockats, "Make That Move," RCA

Nile Rodgers, "Land Of The Good Groove," Atlantic

(Continued on page 62)

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Spanish Wave LP Milestone M-9114

Jessica LP Trend TR531

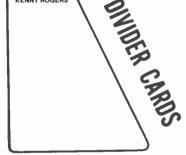
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	icant gains. • Recording led by triangle).	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	SEPARATE WAYS—Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38- 03513	SLIPPING AWAY—Dave Edmunds (Jeff Lynne), J. Lynne; Columbia 38-03877	YOU CAN'T RUN FROM LOVE—Eddie Rabbitt (D. Malloy), E. Rabbitt, D. Malloy; Warner Bros. 7-29712	(KEEP FEELING) FASCINATION— The Human League (Martin Rushert: Human League), Dakley Callis: A&M 2547	SO WRONG—Patrick Simmons (John Rvan). P. Simmons. C. Thompson: Elektra 7-69839	THE SALT IN MY TEARS—Martin Briley (Peter Coleman). M. Briley: Mercury 812165-7 (PolyGram)	WHAT YOU DO TO ME—Carl Wilson (J. Hall). J. Hall; Caribou 4-03590 (Epic)	BANG THE DRUM ALL DAY—Todd Rundgren (Todd Rundgren), T. Rundgren: Bearsyille 7-29686 (Warner	Bros.)	(J. Crutchfield), K. Chater, A. Roberts; MCA 51299 WELCOME TO HEARTLIGHT—Kenny Loggins	(Bruce Botnick, Kenny Loggins), K. Loggins; Columbia 38- 03555 I CANNOT BELIEVE IT'S	TRUE — Phil Collins (Phil Collins), P. Collins; Atlantic 7-89864	SAVED BY ZERO—The Fixx (Rupert Hine), Curnin, Woods, West-Oram, Greenall, Agies;	MCA 52213 WHY ME—Planet P (Peter Hauke), T Carev. Getten 7.29705 (Warner Bros)	FOOLS GAME—Michael Botton (Gerry Block, Michael Botton); M. Mangold, M. Bolton, C.	Brooks; Columbia 38-03800 SING ME AWAY—Night Ranger	(Pat Glasser), K. Keagy, J. Blades; Boardwalk 12·175·7 SAVE THE OVERTIME	FOR ME—Gladys Knight & The Pips (L.F. Svivers. III. E. Svivers). R. Smith. J. Gallo. B. Knight. G.
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	products f 2,000,00	THIS	69	包	71		73	包	包	9/	VIII VIII VIII VIII VIII VIII VIII VII	%	79	•	4	81	82	8	a a	
	 Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Stars are awarded to other products demonstrating significant gains. Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle). 	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THE WOMAN IN YOU—The Bee Gees (Barry Gibb, Robin Gibb, Maurice Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RSO 813173-7	(PolyGram) THAT'S LOVE—Jim Capaldi	(Steve Minwood), J. Capaldi, Atlantic 7-89849 ALL THIS LOVE—Debarge (Iris Gordy, Eldra Debarge), E. Debarge; Gordy 1660	(Motown) NO TIME FOR TALK—Christopher Cross (Michael Omartian) C Cross Warner Bros 7.29662	COME DANCING—The Kinks (Ray Davies), R. Davies, Arista 1054	ALL MY LIFE—Kenny Rogers (David Foster, Kenny Rogers), V. Stephenson, D. Robbins, J.	Silbar, Liberty 1495 LOOKING FOR A STRANGER—Pat Benatar (Neil Geraldo Peter Coloman) E Coldo P. Melan Changis	442688 (Epic) OUR HOUSE—Madness	(Clive Langer, Alan Winstanley), C. Smyth, C. Foreman; Geffen 7-29668 (Warner Bros.)	WANNA BE STAKTIN' SOMETHING—Michael Jackson (Duincy Jones) M Jackson: Fnic 34.03914	BILLIE JEAN—Michael Jackson (Quincy Jones), M. Jacksons, Epic 34-03509	I COULDN'I SAT NO— Robert Ellis Orral with Carlene Carter (Roger Bechirian), R.E. Orrall: RCA 13431	THE CLOSER YOU GET—Alabama (Harold Shedd, Alabama), J.P. Pennington, M. Gray; RCA	DON'T PAY THE FERRYMAN—Chris Deburgh (Rupert Hine), C. Deburgh; A&M 2511	LOVE ON YOUR SIDE—Thompson Twins (A. Sadkin), Bailey, Currie, Leeway; Arista 1056 CIMME ALL VOLID LOVINY	GIM Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693 EVEN NOW—Bob Secar 2, the Ciliar Bood	(Jimmy lovine), B. Seger; Capitol 5213 WISHING—A Flort of Security	(Mike Howlett), M. Score, A. Score, F. Maudsley, P. Reynolds, Jive/ Arista 2006
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Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.		TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	FLASHDANCE WHAT A WEEKS AT #1		LET'S DANCE—David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	BEAT IT—Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	OVERKILL—Men At Work (Peter McIan), C. Hay; Columbia 38-03795	SHE BLINDED ME WITH	(Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	LITTLE RED CORVETTE—Prince (Prince), Prince; Warner Bros. 7-29746	SOLITAIRE—Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868	TIME—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34-	03/96 MY LOVE—Lionel Richie (Lione Richie, James Anthony Garmichael), L. Richie:	Motown 1677 CTRAIGHT EROM THE HEART—British Adding	(Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M	AFFAIR OF THE HEART—Rick springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497	ALWAYS SOMETHING THERE	(Tony Mansfield), B. Bacharach, H. David; EMI-America 8155	(Mike Stone, Kevin Elson), J. Cain; Columbia 38-03840	DON'T LET IT END—Styx (Styx), D. DeYoung; A&M 2543
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AUSTRALIA



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MUSIC AT WORK AROUND THE WORLD

Holding On . . . And Hoping

Explosive Talent Gains Temper Year of Playing Dangerously

By GLENN A. BAKER

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

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

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

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

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

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

1982 TOP CHART RECORDS

Singles

- EYE OF THE TIGER—Survivor (CBS)
 WHAT ABOUT ME?—Moving Pictures (WBE/EMI)
- TAINTED LOVE—Soft Cell (PolyGram)
- CENTERFOLD-J. Geils Band (EMI)
- KEY LARGO—Bertie Higgins (CBS)
 MICKEY—Toni Basil (Powderworks/RCA)
 I LOVE ROCK'N'ROLL—Joan Jett (Liberation/EMI)
 TROUBLE—Lindsey Buckingham (PolyGram)
 BELIEVE IT OR NOT—Joey Scarbury (WEA)

- HARD TO SAY I'M SORRY-Chicago (WEA)

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

Extracted from Kent Music Report

*Australian Recording



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

reau of Statistics, there were 7.97 million 45rpm disks manufactured during 1982, compared to 11.35 million for 1981, a decrease of 29.8%. For 331/3 rpm disks it was 17.62 million (22.51, -21.7%), and for prerecorded cassettes 14.93 million (15.69 million, -4.8%). Overall, the Australian record and tape market has crashed by 18.22% (this could actually be higher, as the Bureau's figure for third quarter prerecorded cassette production 1982 seems wildly out of proportion to figures for other quarters and may require adjustment),

There are more practical examples of the situation. WEA's biggest selling album for 1982 was "Circus Animals" by Cold Chisel, which shifted a little over 150,000 units (triple platinum). Back in 1977, the same company was able to boast sales exceeding 400,000 units for the likes of Fleetwood Mac's "Rumours" and Rod Stewart's "Atlantic Crossing." Even CBS, who racked up 200,000-plus sales during 1982 for the biggest album of the year, Men At Work's "Business As Usual," may well have looked back fondly on the same year, when Boz Scaggs' "Silk Degrees" shot past 350,000 (sevenplatinum). (Continued on page A-4)

1982 CHART	SHARE		
Singles—	Гор 100	Singles—	Top 10
EMI	22.0%	CBS	22.1%
CBS	18.8%	EMI	19.4%
Festival	18.7%	Festival	17.8%
WEA	17.8%	PolyGram	17.5%
PolyGram	11.1%	WEA	13.2%
RCA	8.2%	RCA	6.1%
Astor	3.3%	Astor	3.9%
Other	0.1%		
Albums-	-Top 60	Albums-	Top 10
EMI	23.5%	EMI	26.5%
Festival	18.3%	Festival	19.6%
CBS	17.2%	PolyGram	18.6%
CBS WEA	17.2% 16.0%	PolyGram WEA	
		,	18.6%
WEA	16.0%	WEA	18.6% 16.4%
WEA PolyGram	16.0% 12.2%	WEA CBS	18.6% 16.4% 15.8%
WEA PolyGram K-tel	16.0% 12.2% 4.1%	WEA CBS K-tel	18.6% 16.4% 15.8% 1.4%
WEA PolyGram K-tel Other	16.0% 12.2% 4.1% 3.9%	WEA CBS K-tel RCA	18.6% 16.4% 15.8% 1.4% 1.1%

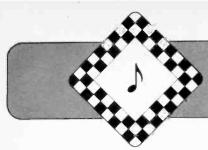
PAUL TURNER-Managing director of WEA Australia, and newly instated president of the Australian Record Industry Association.





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

Jan-Dec 1982



AUSTRALIA

Holding On . . . And Hoping

• Continued from page A-3

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

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

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

Gudinski's Mushroom label continues to set standards for the successful exploitation of Australian music. His Split Enz album "Time & Tide" gave distributor Festival its highest charting album of 1982.

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

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

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

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



The Allniters



Wendy & the Rocketts

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

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

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

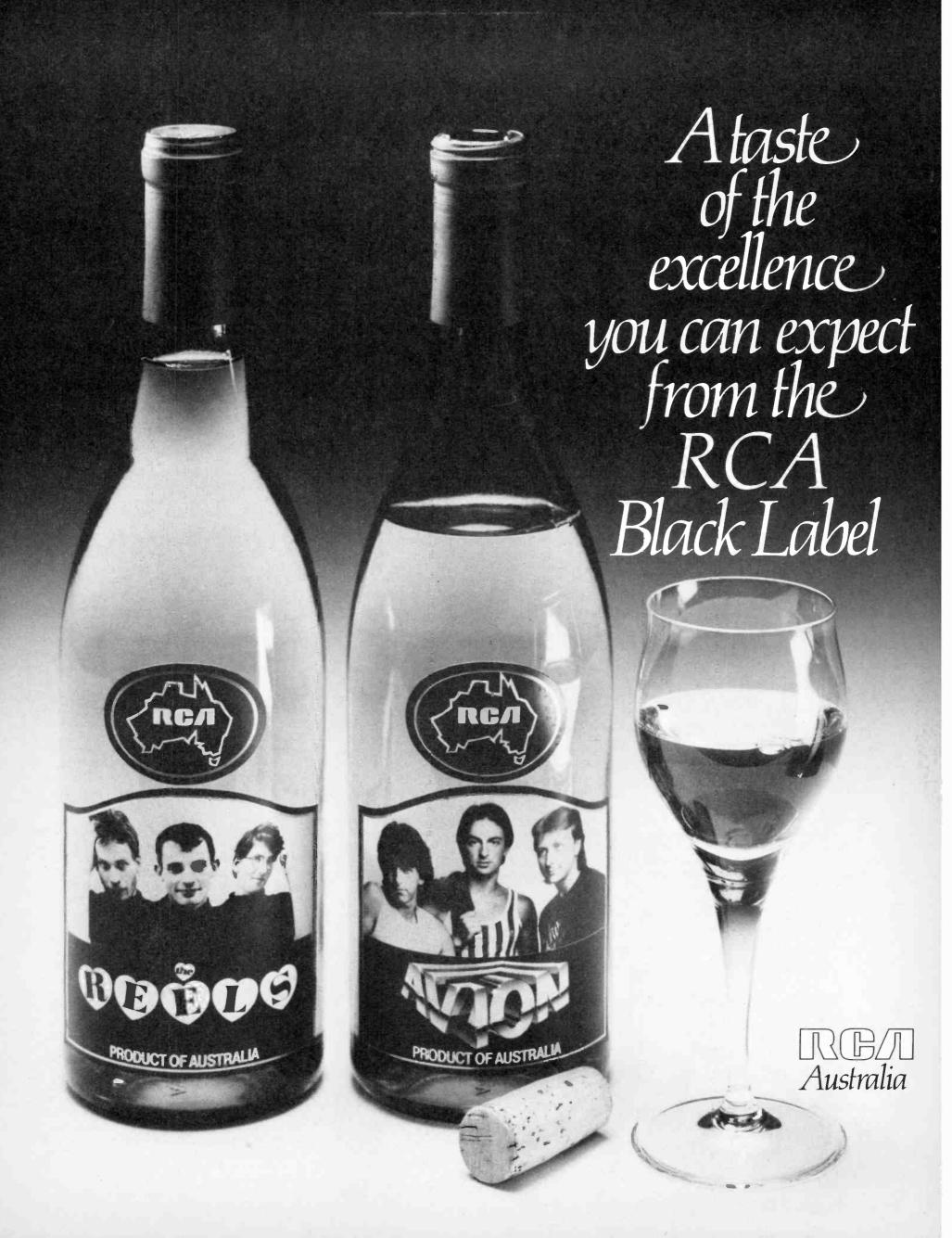
1982 saw a number of notable changes within the Australian industry, some the cause of considerable controversy. WEA stirred up the biggest hornets' nest by slashing album and cassette prices from \$10.99 to \$9.99 and \$7.99 respectively. Not one of managing director Paul Turner's peers supported the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

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

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

After spending the odd million or two to take the publishing industry to court over an increase in me-

(Continued on page A-6)





AUSTRALIA

Impact of Tight Credit

Beleagured Retailers Seek Relief From Recession, Return Policies

By PHIL TRIPP

Australia's record retailers seem to be suffering from a drought similar to that of the farmers—a discouraging lack of hit releases and a savage deletion of back catalog from the major record companies, drying up of discretionary spending money from a recession-conscious public, tightening of both credit and return allowances, and a senseless increase of the sales tax to 32½%.

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

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

Phil Tripp is a freelance writer based in Sydney.

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

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

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



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

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

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

Edel's has run into problems with credit and returns. Informed sources leaked that Edel's had arranged a meeting with its major label creditors after being cut off by most suppliers of recorded product.

(Continued on page A-12)

Holding On . . . And Hoping

Continued from page A-4

chanical royalties, the record industry repeated the process with FM radio over performance royalties. Accordingly, little warmth and affection may be found existing between the various camps at this point.

The acquisition of local talent, once the domain of brave independents, continued to obsess most of the majors during 1982. Legend has it that, when Men At Work first reached number one in America, the a&r chiefs in every U.S. company received the same urgent missive from on high: 'Go sign an Australian band!.' As bad as it is good for Australian music, this situation has sent local arms of multi-nationals into a flurry of activity. Those that have solid stables, such as CBS, EMI and WEA, are eagerly proffering their product abroad, while those who don't are waving their checkbooks around in rock haunts all over the country. "I had to get into a bidding war with Peter Karpin of CBS (now EMI) to sign three dif-

ferent bands last year," growls Gudinski. "I never had to contend with that before!."

Explains CBS' Bob Jamieson, "We're now getting a second and a third listen. But we're not getting any specific pressure from overseas to come up with another Men At Work overnight; they understand that it takes time. I think its very exciting to be in Australia at this point in music history. Australian music is very vibrant, very unencumbered. It does not necessarily react to American or English trends, although it is aware of them. Where I come from, bands have a tendency to sound very similar, to follow whatever sound radio is trying to sell its advertisers. But Australian bands don't follow the market, the market follows them. For so many different styles of music to co-exist and prosper so well in a country of this size is a miracle,"

In no way has this diversity been better exemplified over the past year than with the case of Goanna. This octet formed in 1976 and built up a sizable na-

tional following, mostly on campus, for its strident blend of strongly 'Australian' rock music. Signed by WEA in 1982 and delivered to the marketplace with commendable enthusiasm, Goanna's "Spirit of Place" album became the first domestic LP to debut at number one on the Melbourne charts since Skyhooks' "Living In The Seventies" in 1975. The album, as well as the single "Solid Rock," both made number one nationally. In terms of prevailing trends, it would be hard to imagine a more unlikely superstar act. Their first hit opened with the drone of a Didgeridoo, a traditional Aboriginal instrument, and drew upon images of Ayers Rock, the vast desert expanses of Central Australia and the plight of this country's native people.

"We realized a long time ago," says WEA managing director Paul Turner, "that our security as a company lay in Australian music. It was great when Fleetwood Mac, the Eagles, Rod Stewart and the sort were delivering gorilla albums end on end. But inevitably, that flood of big albums slowed right down and when it did, we were saved by Cold Chisel, and now Swanee, Inxs, Goanna, Icehouse, Marcia Hines and Mental As Anything. Last year Cold Chisel gave us our biggest selling album. That would never have occured if we didn't look to the future back in the '70s and realize the great potential of Australian music."

Despite the peripheral signs of disaster, such as retrenchments, massive deletions, low gold/platinum counts and the extinction of the beast known as the 'record launch,' the Australian record industry is still in sound shape. Hard times have forced upon the companies a greater level of cooperation and efficiency. As in every business, as in the cycle of life, the strong will survive and the weak will fall. Indicitive of this is the comments of bright young publisher Chris Gilbey (Gilbey/ MCA Music), who was responsible for discovering and co-producing the Church and hot new band Avion (just signed internationally to RCA for an unprecedented figure). "I'm being told that I have picked the worst possible time to start a new company, because of problems in the industry. Frankly, I welcome a shakedown because it weeds out the amateurs and the opportunists. I'm good enough to survive and make it."



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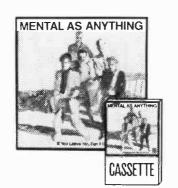
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AUSTRALIA

U.S. Impact

Australian Invasion Doesn't Begin Or End With Men At Work

By CARY DARLING

For American fans of Australian music, there are only two eras in world history: B.M.A.W. (Before Men At Work) and A.M.A.W. (After Men At Work). Whether one likes Men At Work or not matters little. Their success has paved the way for other Australian acts to at least get a hearing in the lucrative U.S. and European markets. This new willingness is extending to neighboring New Zealand, and—with a little luck—may reach the musics of Australia's Aboriginals, New Zealand's Maoris, and other members of the South Pacific chain. However, lest we stray to far, the tale begins with Men At Work. . . .

Liking Australian pop used to be synonymous with a stubborn churlishness not far removed from that of the Neanderthal. Today, however, the Antipodes are not only members of the pop community in good standing but are even a bit hip. Men At Work unplugged the dam by having a debut album, "Business As Usual," which has reportedly sold over four million copies in the U.S. with top 10 status racked up in Canada, Israel, and nearly every European country.

Not only were Men At Work Australian but they sang about Australia. Though Rick Springfield, Air Supply, Olivia Newton-John, AC/DC, Little River Band, the Bee Gees, and Helen Reddy were Australians who had earlier succeeded with American audiences, their records were made with American viewpoints in mind. Regardless of quality, their records—for the most part—could have as easily been made in Illinois as New South Wales. It was Men At Work who had people scratching their heads, wondering just what a Vegemite sandwich is.

Just as Australian films are giving Americans a view of the Australian cultural landscape, Australian music is beginning to give Americans a sense of that 10,000-mile gulf between here and there. In the wake of Men At Work's success, which also included

Cary Darling is a Los Angeles-based writer who copublishes One Step Ahead, a monthly newsletter on Australian and New Zealand music. nabbing a Grammy for Best New Act, there have been several other, less heralded developments which show Americans' newfound appetite for things Antipodean.

One of the most added records to AOR radio stations in May was Goanna's "Spirit of Place." This folk-rock octet doesn't just sing about Australia but puts one of its most cherished landmarks—Ayers Rock—on the cover. The group's single, "Solid Rock," deals with the dichotomy between the Aboriginals' view that Ayers Rock is sacred while many Euro-Australians see it as a tourist attraction.

Recently completing a tour with Adam Ant are INXS, a Sydney-based sextet whose debut American album, "Shabooh Shoobah," is in the U.S. top 50 while the single, "The One Thing," has gone top 40. Along with the Divinyls and Men At Work, INXS are playing the US Festival, in front of approximately 200,000 people, at the end of this month. The last US Festival in 1982 had no Australian acts. This year's has three.

Speaking of the Divinyls, who recently completed a tour with the Psychedelic Furs—they have been lauded by American critics for bringing a new voice into the hard rock arena. Such respected magazines as the Village Voice, New York Times, and Rolling Stone have given their debut "Desperate" album on Chrysalis a thumbs up.

David Bowie has asked Icehouse to open several European dates for him this summer. This move is full of irony as British critics have constantly complained that Icehouse's two Chrysalis albums, "Icehouse" and "Primitive Man" (recently re-titled "Love In Motion" overseas) are merely a poor man's Bowie. However, Bowie is reportedly an Icehouse fan.

Two years ago, Melbourne's radical Birthday Party toured the U.S. to a nation full of yawns. In fact, New York's Ritz pulled the plug on them during their New York date. In 1983, the Birthday Party's club tour, taking in East and West Coasts, was greeted by crowd's and press attention.

Quietly earning a top 30 single this year were Moving Pictures, on Network Records, with "What About



Next month, I.R.S. Records is releasing the debut album by Hunters & Collectors, which has been applauded heartily in the British press. Over the summer, Oz Records—A&M's recently established Australian connection—is putting out a compilation of Australian acts called "Maiden Australia" as well as The Church's "The Blurred Crusade." Midnight Oil, a band who recently played an anti-nuclear concert in England and may be Australia's most politically radical top-selling band, also may be on tap for this summer

Rick Springfield has acknowledged his Melbourne roots on his new "Living In Oz" album, without hurting his chart standings. The Little River Band on their recent tour, seemed re-energized to some critics with the addition of veteran Australian singer, Johnny Farnham.

So, the Australian Invasion, as some have called it doesn't begin and end with Men At Work. Almost overlooked in all of this are the contributions of New Zealanders—Epic recently released Sharon O'Neill's "Foreign Affairs," MCA/Big Time issued Jon Stevens' self-titled album and L.A.-based Enigma Records (the company which launched Berlin) is releasing a compilation package by NZ new wavers, Blam Blam Blam. However, except for Split Enz, no New Zealand act has come close to hitting the American big time.

However, as each minute ticks by, the days of B.M.A.W. recede into dark memory.



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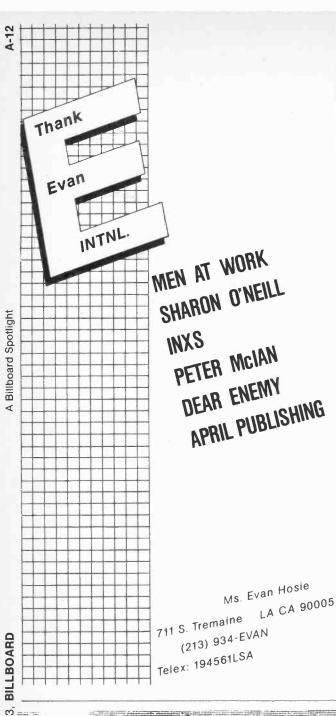
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Beleagured Retailers Seek Relief

Tony Barber, managing director of Edel's, denies the first allegation but states "that could be right" in regards to being cut off by the majors. He cites an upturn in trading in the first three months of the year over last year's figures and their taking over of the Light and Sound stores as positive factors, and maintains that Edel's is not in danger of liquidating.

Palings has suffered a wide range of problems in the past five years including store closures that brought the number of operations down from a peak of 38 stores to its present 14. With a history of over 130 years, Palings was once the giant of musical retailers. But ownership changes, inability to keep pace with trends and internal problems have caused a steady decline. New owner Peter Hayward is enthusiastic about the present re-organization and points to an increase in sales levels of 24% in the past year as a good indicator. Their flagship store moved into new premises last month with major changes in layout and merchandising.

Says Hayward, "We've done away with departmentalization of records but retained our specialist staff and allocated a lot more room to cassettes due to their increase in popularity." Floor space for records and tape was cut down from 7,000 square feet to 3.800 in the move and a huge sale got rid of the overstocked record bins that were Australia's largest range of recorded product. "Although it has always been a tradition for Palings to have a large selection of music, we couldn't afford to stock one of every-

thing and had to condense our selection to become profitable."

Like most store owners, Hayward blames home taping, a 25% youth unemployment rate, and the recession for the problems that retailers are encountering, and states, "The record industry will be extremely static at best this year."

Another operation that foresees a bright yet restrained future is the Music City chain of 10 stores. Concentrating on budget product and non-discounted top 40 material, they have realized a growth of 20% a year in sales in their six years of existence.

Bob Jones heads up the operation and has a 20year history of record retailing with both Edel's and a large department store chain before coming to Music City. "I think the record companies have been on their pedestals for too long and are now starting to feel the pinch. They're going to have to start making deals this year," says Jones who keeps a tight rein on ordering and returns to comply with the major labels' restrictive policies. Music City caters to the over-25 clientele who still have money to buy records and are always looking for a bargain. Fully 60% of their sales is budget stock, deleted television specials, and remainders.

Another bright spot in retailing is the growing strength of the Record Retailers Assn. which was started in 1979. They send out a monthly bulletin of 1,200 copies to members, interested persons and companies in the music industry and the major la-

(Continued on page A-14)

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AUSTRALIA

Beleagured Retailers Seek Relief

• Continued from page A-12

bels. Often controversial, the newsletter serves to inform retailers of trends, mutual problems with their suppliers, and as a medium of communication among themselves to keep up on the latest deals and possibilities for furthering their profits.

Bruce Maskey is the editor of the bulletin and a retailer himself and his perception of the problems facing retailers in the coming year is based on their feedback and his experience.

"First, we are faced with shrinking margins, where we get only 271/2% on regular sales, TV specials net us only 221/2 to 25%. Over Christmas, Festival allowed only 25% on their seven new releases, but that has been changed. Aside from dramatic increases in overhead and labor costs, we have to fight the competition from video games, home video, and other entertainment diversions." He does state that some dealers have taken on video products as a hedge and a few have moved their efforts away from records for that reason. He continues, "The record companies are not offering either the right marketing or the service to us, due most likely to reduced staffing and a tight advertising budget. But some of their reductions in service are ridiculous like discontinuing alphabetical listings of titles in their catalogs which Festival, CBS and WEA have done.'

WEA comes under fire from a number of fronts due to their reducing the price of records and tapes in this country. Prices for tapes were dropped to \$7.99 from their \$10.99 list, but it has created more problems for retailers in that they look bad if they

don't reduce prices on other manufacturers' tapes. Plus, some retailers have not passed along the discount to customers, preferring to take the profit themselves. Additionally, WEA (and PolyGram) deleted a major portion of their back catalog at the same time as the price cut, which affected many specialist stores that depend on back catalog for their livelihood.

Oddly enough, most retailers do not favor a levy on blank tapes. Blank tape sales have trebled in Australia in the past year and record stores have been the primary purveyors of them. Many seem to have missed the boat on video software too, not thinking that the video boom would affect them and fearing the extra investment. Another fault that many stores share is a lack of education of staff, Australian shop assistants being notorious for a lack of product knowledge and service orientation.

Warren Fahey, owner of Larrikin Records (an independent label) and Folkways Music (a highly successful specialist record shop), put it best when he said, "Some of these retailers need a shake-up and an education. There are some good ones, true, but boy are there some crooked ones. They should be selling cabbages!"

Fahey is an outspoken member of the industry who is both retailer and label president and his ability to survive and prosper has defied description. Aside from railing against the multinational record companies because of their incompetence and inability to understand retailers, he places a lot of the blame on store staff who don't care. Says Fahey, "I can't be-



Lisa Bade

lieve that some of the retailers are so crazy. They should realize that the customer is always looking for new music. To have a store that is stocked full of TV record offers, top 40 and back catalog pop music is just not good enough. If they want to build up a reputation they have to offer (and know what they are offering) a wide selection of music.

"One would imagine that the music world revolves around soundalike pop music—I know it doesn't. There are two notices on my office wall. One reads, 'Popular music is not all that popular,' and the other one is 'The music being made isn't boring, the music being played is.' "

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CANBERRA March 15	1 concert	4000	
ADELAIDE March 17-18	2 concerts	16,506	House record
MELBOURNE March 19-22	5 concerts	28,320	
PERTH March 24	1 concert	8179	
AUCKLAND March 26	1 concert	62,600	House record
WELLINGTON March 30	1 concert	35,375	House record
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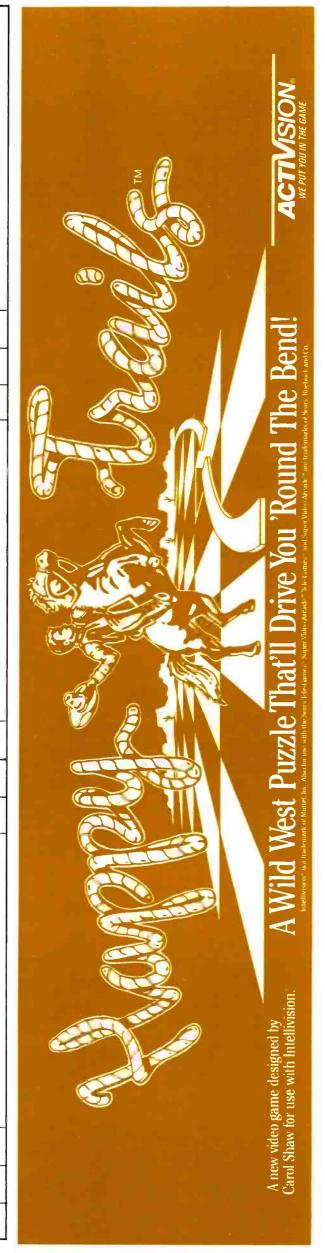
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San Diego Fest Joins With Kool

By THOMAS K. ARNOLD

SAN DIEGO—The mainstream Kool Jazz Festival and the eclectic San Diego Jazz Festival are joining forces this year for one 10-day jazz festival scheduled to start the last week in September, promoters George Wein and Rob Hagey recently announced.

Last year's Kool Jazz Festival, in its eighth year in San Diego, attracted crowds less than half the size it had in previous years—as few as 10,000 for a massive San Diego Jack Murphy Stadium show featuring Miles Davis and Lee Ritenour as opposed to an average of 30,000 a few years back. Promoter Wein started to think smaller.

That same year, the fourth annual San Diego Jazz Festival, with a mix of traditional and avant-garde that included Anthony Davis and Dizzy Gillespie, did surprisingly well.

with most of the shows either selling out or coming close to doing so. But since the Old Globe Theatre complex halls in which the festival was held have an average capacity of less than 600, the law of diminishing returns took effect and promoter Hagey failed to make any money. So he, in turn, started to think bigger.

Four days after the close of Hagey's festival last October, a representative from Wein's firm called Hagey to propose a merger. Seven months and a half-dozen cross-country trips later, that merger has become a reality.

The ninth annual Kool Jazz Festival, presented by the fifth annual San Diego Jazz Festival, will be held Sept. 23 through Oct. 2 in a variety of city venues. The total seating capacity for the festival is around 10,000. Hagey says—more than three times the capacity of his festival in the past.

Under the terms of the agreement with Wein, Hagey says he will continue to retain complete artistic, booking, and promotional control over the festival, while Wein and sponsors the Brown & Williamson Tobacco Corp. put up the moneynearly twice the \$60,000 Hagey was used to working with before.

While some purists in the local jazz community might feel Hagey has "sold out," he claims that is not the case at all. "What's so exciting is that this new arrangement provides the chance for the San Diego Jazz Festival to grow," Hagey says. "I can continue the whole operation as it was before—the whole homegrown, homespun feeling is still going to be evident. But everything needs to change, to grow, to expand, to survive, and this jazz festival is no exception. Linking up with the new sponsors will enable the festival to grow in a way that it would not have been able to do on its own."

Hagey recalls that when George Stalle, line producer for Wein's Festival Productions, first called him up to discuss a possible merger, he was skeptical. "We were very successful, crowd-wise and in terms of critical reaction, but we still didn't make any money," he says. "Putting on last year's festival had been very exhausting, and once again it was a labor of love. And I didn't know whether I would be willing to do it again without some form of financial backing."

In a subsequent meeting with Wein, however, Hagey was assured that he would continue to be able to exercise creative control over the festival and basically "continue to operate it as I had in the past, just on a bigger scale," he says. A week after that initial meeting, Hagey continues, a proposal was drawn up by Wein, and a final agreement between Hagey and Festival Productions was reached in late April.

No acts have yet been announced for the festival, Hagey says, although he expects to have most bookings finalized by June.

Hagey started the San Diego Jazz Festival—originally called the La Jolla Jazz Festival—in 1979 and has consistently lost money ever since. But he has received critical accolades from the local jazz community and national music publications for his adventurous booking policies as well as his professionally staged productions

The Kool Jazz Festival was started in 1975 as a joint project between Festival Productions, which also stages the annual Playboy and Boston Globe jazz festivals, and Brown & Williamson. Since then, the festival has grown from a handful of host cities to the present 22, which this year will feature more than 2,000 artists in 500 separate concerts.

Tapes Due Soon In Playboy Talent Search

LOS ANGELES—Deadline for submission of tapes in the second annual Los Angeles Playboy Club talent search is June 1. A biography and photo must be submitted along with each tape entry

with each tape entry.

Mike Goodman, the club's general manager, says, "There are many fine jazz groups and musicians in the L. A. area seeking a showcase, and Playboy wants to provide the facility." The winning contestant will work a weekend gig at the club, he promises. Singers are welcome to

compete.



AL'S ALLIES—Al Hibbler, seated at center, beams during playback of his new Open Sky label album, marking the vocalist's 50th year as a performer. With him, standing from left, are producer Martin Scot Kosins, veteran saxophonist Buddy Tate, and pianist Hank Jones, who also arranged the set, due for summer release as part of Open Sky's Great Performers series. Seated at right is technical director Danny Dallas.

Stash Hopes New Album Will Get Sales In Shape

By PETER KEEPNEWS

NEW YORK—Stash Records got its start eight years ago with something different: an attention-grabbing series of reissue anthologies, each built around a theme—frequently either sex or drugs. And now that it has gained a foothold in the crowded field of independent jazz labels, it is trying something different again: a jazz exercise album aimed at the over-35 audience.

Stash founder Bernard Brightman sees the upcoming exercise package, "Jazz-A-Rise," as an opportunity to expand his label's base beyond the jazz audience. He also sees it as filling a void in a market admittedly glutted with exercise LPs.

"There's a lot of exercise albums, but to my knowledge this is the first one specifically geared to people from 35 to 65 or 70," says Brightman

"The music is geared to that demographic. Mike Lobell and Gary Posner, two engineers from New Jersey, provided the music. The A side, which is for beginners, features uptempo contemporary jazz; the B side is a little more mellow. I worked for six months with Dr. Karl Leone, an expert in the field, to design an album that would bring listeners along step by step."

Although Stash now has 50 titles in its catalog, Brightman says his primary purpose in attending the upcoming National Assn. of Independent Record Distributors (NAIRD) convention will be to line up distribution for "Jazz-A-Rise." "Stash is in a good position to work with distributors on this album," he says. "I think it has far more sales potential than anything else we've done."

Among the distributors currently handling Stash in the U.S. are Rounder, Richmond Bros. and City Hall. "Our distribution is excellent," Brightman says, "but we don't have enough." Stash product is also available in Japan and Europe through various licensing arrangements.

Another album that Brightman sees expanding Stash's consumer base is Helen Forrest's "Now And Forever," the former big band vocalist's first LP since 1955. Brightman says Forrest's album is receiving airplay on a number of nostal-gia-formatted stations and such syndicated formats as "The Great Sounds"

Brightman, a lifelong jazz fan whose background is in the manufacturing and importing of handbags and belts, started Stash in 1975 for the purpose of releasing anthologies of old jazz and blues tracks, licensed from various labels, tied to a theme. The label's first release, "Reefer Songs," consisted entirely of songs with drug-related lyrics; the second, "Copulatin' Blues," was devoted to songs about sex. Among the label's subsequent reissue projects was a five-volume series of "Women In Jazz" collections.

Brightman says he stopped doing reissues because "it was not always clear what was free of copyright" and because "I ran out of ideas." Subsequently, he began recording new material by a wide range of artists, among them Bucky Pizzarelli, Ira Sullivan, the Widespread Depression Orchestra, Joe Newman and Jack Walrath. Brightman does most of the producing himself but has occasionally used such outside producers as Richard Ables and Frank Driggs.

Monterey Tickets On Sale

MONTEREY, Calif. — Season tickets for the 26th annual Monterey Jazz Festival are now being offered to the public. Current season ticket holders will have until May 31 to purchase tickets, while new season orders will be accepted through June 20.

Thus far, talent enlisted for the three-day festival, slated for September 16-18, includes Sarah Vaughan, the Buddy Rich Big Band, Mel Torme, Joe Williams, Wynton Marsalis, John Lewis, Mundell

Lowe, Shelly Manne, Andy Simpkins, Clark Terry, Bill Berry & the L. A. Band, the Poncho Sanchez Latin Jazz Band, Mark Naftalin, Bo Diddley, Irma Thomas, Bobby "Mr. Goodfingers" Murray, Esther Jones, Lowell Fulson, John Collins, Emily Remler, Bruce Foreman and Bobby Hutcherson.

More information, as well as the season tickets, are available from the Festival at P.O. Box JAZZ, Monterey, Calif. 93942.

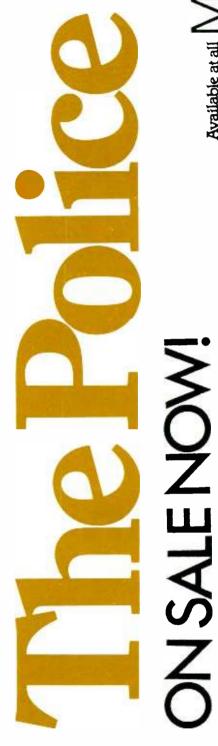


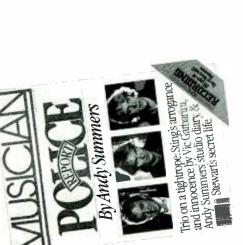
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Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).

★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of American seal for sales of 1,000,000 units (seal indicated by triangle).

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Pro Equipment & Services

Enhanced Role For SPARS Eyed

Training, New Technology Discussed At Nashville Meet

By FRIN MORRIS

NASHVILLE—The 110 participants at the Society of Professional Audio Recording Studios (SPARS) meeting here last Sunday and Monday (15-16) heard suggestions for improving their professional standing and income as well as appraisals of the impact of new sound technologies. Proposals were also made

to enhance SPARS' role as a training, accrediting and job-finding agency for sound engineers.

Speakers at the event were Murray Allen. president of Universal Recording: Len Pearlman of Editel: Randy Holland of Bullet Recording: Nick Colleran of Alpha Audio; Johnny Rosen of Fanta Professional Studios; Kerry O'Neil of Kraft Bros.: Jerry Barnes of United West-

ern Studios: Guy Costa of Motown/ Hitsville, U.S.A.; Chris Stone, president of Record Plant; Mack Emerman, president of Criteria Recording: Joe Tarsia, president of Sigma Sound: Ken Perry of Masterfonics, and Lou Dollenger, national sales manager of Mitsubishi Electric Sales America.

In mostly informal discussions, these points were made:

- That SPARS should design a certification exam for engineering students to be used as an extra credential; sponsor three-day seminars to give updated information on technique and equipment to those who already have engineering careers; and design a sample booklet of resumes for engineering students to help them find jobs in major studios.
- That many Los Angeles studio owners, according to a survey, would rather hire someone with no engineering experience than someone who has had only a six-month program because of what has to be unlearned.
- That engineers working with digital will need to retrain themselves to mix differently because noises not heard in analog can be heard in digital recording.
- That the high price of multitrack digital recorders is a more significant reason for studio owners not buying them than the incompatibility of different brands.

(Continued on page 62)



Billboard photo by John P. Latta

DENVER'S TIME—RCA artist John Denver, standing, listens intently to a digital recording of his new album, "It's About Time," which was recorded on a Mitsubishi model X-800 digital recorder at Criteria Recording Studios in Miami. With Denver are engineers Roger Nichols, center, and Barney Wyckoff.

Get into the

Studio Track

In Los Angeles at Lion Share Recording, Kenny Rogers in with producers Barry Gibb, Albhy Galuten and Karl Richardson laying tracks for Rogers' debut album for RCA. Richardson is engineering the project, with assistance from Tom Fouce. . . . David Foster producing Chicago's next Full Moon release with engineer Humberto Gatica and assistant Steve Schmitt. . . . Randi Crawford laying Warner Bros. tracks with producer Tommy LiPuma. Schmitt is behind the board, with Fouce assisting.

Guitarist Davey Allen cutting at Group IV Recording with producer Chris Ashford and engineer Andy D'Addario. Gary Gibson is assisting.

At Sound Technique Recording Studio, 3-D is currently cutting its debut album for AGP with Jimmy Ziegler and Randy Paige producing and Ken Carlson engineering.

Sparrow recording artist Phil Driscoll finishing mixing two upcoming albums at Mama Jo's. Win Kutz is producing and engineering the project.... Teri DeSario and husband Bill Purse are producing her first Word Records release with engineers Kevin Clark, Ed Cherney and Steven

Film Engineers Honored By 3M

NEW YORK—Nineteen recording engineers, who worked on the soundtracks of such movies as "Gandhi," "E.T.," "Tootsie" and "Das Boot," have been given Lyra Awards by the 3M Co. The Lyras, now in their second year, are presented to sound engineers in the film business whose movies are nominated for Oscars in the best sound category.

Those honored include Milan Bor and Trevor Pyke (rerecording mixers) and Mike LeMare (sound effects) for "Das Boot"; Gene Cantames (production mixer) and Robert Knudson, Don Gigirolano and Robert Glass (dubbing mixers) for "E.T."; Simon Kaye (production mixer) and Gerry Humphreys, Robin O'Donoghue and Jonathon Bates (dubbing mixers) for "Gandhi"; and Les Lazarowitz (production mixer) and Lester Freholtz, Arthur Riantodowski and Richard Alexander (dubbing mixers) for "Tootsie."

Jim La Rue (production mixer) and Lee, Robert and Michael Minler (dubbing mixers) received the award for their creation of the vocal cords of the computer in Walt Disney's "Tron."

3M also presented a special Lyra to Harold M. Etherington, of the International Alliance of Theatrical Stage Employees & Moving Picture Machine Operators of the U.S. and Canada (IATSE), for his efforts on behalf of the creative accomplishments of movie sound teams.

Ford.... Cheryl Ingram in with producer Kutz cutting tracks for upcoming LP on Sozo... Producer Bill Maxwell and engineer Kutz editing and mixing a Keith Green album for Sparrow Records.

At Evergreen Recording Studios in Los Angeles, Placido Domingo working on album for CBS Masterworks with producer Milton Okun. Rick Riccio is engineering with Mike Hatcher assisting

At The Complex, British act Level 42 tracking an upcoming PolyGram album, with Verdine White and Larry Dunn producing. Chris Brunt is engineering, with Barbara Rooney assisting. . . . Gordon Lightfoot mixing his latest album for Warner Bros. Dean Parks is producing with engineer George Massenburg and assistant Murray Dvorkin. . . . Ultravox in the studio working on new Chrysalis album, with Ron Pendragon engineering the sessions.

In San Francisco at The Automatt, producers Dennis Wadlington, Dewayne Sweet and Marty Blacman laying tracks with artist Darlene Coleman for an LP for Megatone. Ken Kessie is engineering

In Nashville at Doc's Studio, Johnny Weathers laying tracks for new TA Records release. Mike Pearce and Larry Phillips are producing, with Bobby Bradley engineering and Ronnie Joe Friend assisting.

Reba McEntire working on LP for PolyGram at Sound Stage Studio with producer Jerry Kennedy and engineer Brent King.... Jimmy Bowen producing Dean Martin for Warner Bros., with Ron Treat and Steve Tillisch engineering.

In Atlanta at Vix Trax, the New Breed producing themselves for debut project with Victor Vick, Jr. behind the board.

Larry McBride producing Atlanta at Doppler Studios with Miland Bogdan engineering.

In New York City at The Songshop, Dennis Burstein and Michael Richman working on project with engineer John Palermo.

Capitol artist Lillo is at Celestial Studio recording his debut album for the label. Paul Lawrence Jones II is producing, with Steve Goldman and Carl Beatty engineering.

The Iron City House Rockers have finished recording at Bearsville Studios in Bearsville, N.Y., with producer Mark Dodson.

In Suffern, N.Y., at Bear Tracks Studios, Spyro Grya working on their seventh album for MCA. Rich Calandra and Jay Beckenstein are producing the project, with Michael Barry engineering

At Studio 4 in Philadelphia, Fun House finishing an EP with Jay Davidson producing and Phil Nicolo engineering.

Doug Miller cutting for Gospearl at Sheffield Recording in Phoenix, Md., with producer John Harley and engineer Bill Mueller. . . . Food For Worms working on an EP for Clean Cuts label. Ty Ford and Jack Heyerman are producing, with Mueller at the controls.

At Long View Farm in North Brookfield,

At Long View Farm in North Brookfield, Mass., Arlo Guthrie working on Warner Bros. album, with John Pilla producing and Jesse Henderson engineering. . . . George Lilly and Tom Davis co-producing Tom Di Buono with Bill Robinson engineering.

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



PMX 9000 The best selling PMX 9000. Quiet, Professional. Designed to handle all your mixing needs. Segue between inputs with a one hand control while mixing a third program. Five band equalizer for achieving sophisticated music balance. Lets you mix any and all effects devices. Can handle up to a dozen power amps to provide system expansion. Do what the pros do. Get a PMX 9000 by GLI and get into the action. Suggested Retail Price \$499.00

Specifications

Phono Input Data:
 Signal/noise ratio, better than 70dB below 10mV; Subsonic filter, 18dB octave below 20Hz, Input impedance, 47K ohm; Maximum input capability, 220mV at 1 KHz

Auxiliary Input Data:

Signal/noise ratio. 85dB below 1V: Maximum input capability. 5V.

Microphone Input Data:
 Second (20 aprent) 75 dB.

Signal/noise ratio, 75dB below clipping: Maximum input capability 200mV; Input—low impedance, 600 ohms, Talkover—14dB program level reduction.

Graphic Equalizer:

Active Bi Fet circuitry: ± 12dB range: Center frequencies 60Hz. 250Hz. 1KHz. 3.5KHz. 12KHz.

Output Level Meters:

Dynamic range—20dB to + 3dB; Sensitivity for 0 VU selectable—200mV. 1.25V.

• Program (Line) Output Data:

Maximum output capability—10V RMS/10K ohms. Slew rate 12V µs.

 Signal Processor Loop Output (Record Output):

Typical output (with most program material)—300MV

• Headphone Output:

500 MW @ 8 ohms

IM and THD—Less than 0.05% (typically less than 0.05%).



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FINAL PENNY—Main Street Records artist Penny De Haven, second from right, works with her support staff on the final mixes of her first LP at Eleven-Eleven Studios in Nashville. Pictured with De Haven are, left to right, producer Mark Sherrill; Bert Bogash, general manager of Main Street Records; and engineer Ron Reynolds.

Video

German Figures Reveal Boom Trade Group Says VCR Sales Jumped 47% In '82

By JIM SAMPSON

MUNICH-Bucking the continuing recession, Germany's video business expanded beyond most expectations in 1982. According to the German Video Institute, video recorder sales jumped 47%. Roughly 11% of Germany's \$1.45 billion video business came from original video programming.

German video demand has been encouraged by the cheapest hard-ware prices in Europe. But due to recent Japanese export concessions to the European Economic Community, the flood of low-price recorders from the Far East has already been curbed. Equipment shortages are anticipated for the first time in several years, and prices are rising.

The German Video Institute, primarily supported by German video dealers, calls its new market figures 'estimates, based on information from manufacturers, importers, producers and dealers." As the Institute's Thomas Grothkopp explains, "The industry is so new, and is growing so fast, that it is impossible to get exact figures or even really up-to-date market research."

Several conclusions can be gleaned from the Institute report, however. With 2.4 million video households, German market penetration has passed 10% and is expected to approach 20% in 1984. And video fans are active: one study claims 77% use their recorders "several times per week," and average 4.3 program rentals per month. The number of blank tapes sold jumped 67% to 16.7 million cassettes, worth \$236 million.

Germany's over 4,600 video rental locations, probably the largest per capita in any major market, would seem to be nearing the saturation point. Hundreds of bankruptcies were reported last year. But competition continues to intensify. Starting in July, Bertelsmann's 284 Book Club stores will offer video rental, and Photo Quelle, one of Europe's biggest chains, has started a video

Most of the software business is done through rental, although the sales slice of the market improved last year from 5% to 8%. The Institute says an average video store sells 28 tapes monthly and rents 933. Here, as in most markets, VHS dominates, with roughly 59%, followed by V2000 (20%) and Beta

Video game turnover is booming, too. The Institute says 265,000 master consoles were sold last year, up 194% from 1981. Game sales totaled \$62 million on 1.45 million cartridges; that figure is expected to

jump 88% this year.
Since these sales increases were achieved during a recession, and since the German economy is beginning to improve, significant video expansion can be expected this year. But for the first time, hardware price rises are on the horizon, due to the Japanese agreement with the European Economic Community which sets total 1983 video recorder exports to Europe at 1982 levels. Hitachi, which is building a \$11

million video plant near Munich, claims European video manufacturing capacity plus Japanese imports will not be able to meet hardware demand, leading inevitably to higher prices.

At present, most dealers report that adequate hardware is available, at prices ranging from under \$400 upward. The Video Institute expects the domestic video market to grow over 40% this year to more than \$2 billion. But at that rate, manufacturers will be hard pressed to meet

Philips Executive Predicts 8mm System's Dominance

By WOLFGANG SPAHR

DUSSELDORF-Existing videocassette systems will disappear from the marketplace within the next five to 10 years and be replaced by the new fully compatible 8mm technology, according to C.J. Van Der Klugt, vice president of Dutch multinational Philips and the company's consumer electronics chief.

"We are very happy that we shall be avoiding further bloodshed," says the Eindhoven-based executive, referring to the 8mm Committee's standards agreement signed in Tokyo at the end of March, involving a total of 112 hardware companies including VHS and Beta protagonists Matsushita and Sony.

March Figures:

Japanese VCR

Production Up

TOKYO-Production of VCRs in

Japan this March came to a total of

1.257 million units, up 27.1% from

the same month a year ago, and ex-

ports totalled 1.069 million, up

17.6%, according to figures from the

Electronics Industries Assn. of Ja-

Total production for the January-

March period came to 3.35 million

units, up 16.9% on the first quarter of 1982. Exports for these three

months totalled 2.77 million, up

20.9% on the previous year's match-

pan (EIAJ).

(See "Fast Forward," Billboard, May 21, page 29.)
Hardware firms have been work-

ing on new mini-systems for some years, and the first 8mm camera/ recorders are expected to be on sale by the beginning of by the beginning of next year. Philips' familiarity with tape manufac-turing technology—crucially importuring technology—crucially important with the narrower tape width—and its dynamic track following system developed for flip-over V2000 cassettes should give the company a valuable edge in 8mm development.

Says Van Der Klugt: "A system can only be successful if it is a worldwide standard, and I can only repeat what is an article of faith at Philips: we don't want to be the retailers of other people's technology. We develop and research products ourselves, and we see the results within our own organization. We are only prepared to cooperate where the costs and the sacrifices are shared."

Van Der Klugt sees the U.S. as a market where the electronics industries, attracted by lucrative defense and aerospace contracts, have left the consumer field almost entirely to Japanese and European manufacturers. The problem from Philips' point of view is that Stateside dealers have opted for Japanese video formats. V2000 is not on sale, and Philips subsidiary Magnavox markets

(Continued on page 43)



A PIP OF AN INTERVIEW-Gladys Knight (second from left) and her brother Merrill (left) visit with B.J. Rucker and Cal Dupree of Atlanta's Video Music Channel.

Music Monitor

- Branigan's "Solitaire" was shot in Los Angeles by KEEFCO. Director was Philip Davey, producer John
- Working Overtime: Gladys
 Knight & the Pips were in New York last week shooting "Save The Overtime For Me." Forty dancers, many of them members of the New York City Breakers, were choreographed and directed by Kenny Ortega.
- Talk To Me: Sally Piper interviewed Geffen Records' Oxo and Bryan Ferry of Roxy Music for Warner Bros. Records' promo reel. The hour-long tape is distributed to clubs, cable outlets and retailers around the country and features the interview segments and new Warner Bros. clips: this month's are by ZZ Top, Roxy Music, the Ramones, Rank & File, Juluka, Todd Rundgren, Vanity 6, Al Jarreau, El-

- Krokus In Bloom: Arista has completed two clips for the group Krokus: "Screaming In The Night" and "Eat The Rich." Both were shot in San Francisco with producer Les-lie Rabb and director Joe Dea. The former song features the lead singer leading a funeral procession into a graveyard and tells the story of an evil king and a doomed maiden, who metamorphose into a cook in a diner and a television "VJ."
- Confidentially Speaking: The video for Nona Hendryx's new "Keep It Confidential," from her debut RCA LP, was directed by Klaus Lucka, chosen for his stylized effects. The artist's first video, "Confidential" featured David Morris as producer and art director. Shot in New York, it offers a "film noir" atmosphere and dancers from the Alvin Ailey company.

ARTIST/PRODUCER/SONGWRITER

Powers' Projects Progressing

By LAURA FOTI

NEW YORK-Tony Powers is on the verge of something big. An artist, producer and songwriter with roots in '60s rock, Powers has both feet planted firmly in the video-dominated present.

Sony will release two of Powers' video clips in a "Video 45" later this year. The artist is also finishing an EP, with all songs to have video versions (also almost completed). He has written a musical, "I Came For Love," and is developing a one-hour pay-tv special. And last week he signed with manager David Krebs of Leiber & Krebs

Powers first came into the public eye when his video clip "Don't Nobody Move (This Is A Heist)" launched the "Discovery Of The Week" series on USA Network's "Night Flight." The clip features cameo appearances by Treat Williams, Steven Collins, Marcia Strassman and Peter Reigert, and has also aired on Home Box Office and in

clubs around the country.
"Don't Nobody Move" received acclaim-and questions about the identity of its unknown star. It turned out that Powers, although he had no album or single in release, was no stranger to the music industry. He penned such songs as "98.6" and "Ain't Gonna Lie" for Keith, "Lazy Day" for Spanky & Our Gang and "Why Do Lovers Break Each Other's Hearts" for Bobb B. Soxx & the Bluè Jeans.

Powers also worked for awhile in Don Kirshner's songwriting "factory." He says, "I found it fairly easy to write that way, although there was too much regimentation and not enough challenge. My life now is more interesting. I do what I want to do, which includes gathering fine people around me.

Working on your own, you gravitate to the people who really believe in you. Money is not the answer; the answer is someone who will nurture you, allow you to do what you do best. Everyone who does something different needs to be nurtured. You should enjoy what you do, the people around you, and be able to have a good time."

Powers has entered into a partnership with David Schweitzer (see story, this page) and Gary Heery, both of whom worked on the 14-minute film "Midnite Trampoline." He is also working with Gene Cornish, co-producer of his EP, "Don't Nobody Move."

Although Powers believes money is not the sole answer to an artist's problems, he is quick to add that funding is necessary to put creative ideas onto film, videotape and vinyl. The best situation is when the business and artistic ends work hand in hand to keep the work as vital as possible. Why should it be watered down? All you get then is a person who sounds like everyone else, and that won't last too long." Powers is looking for a record label, but says. "It has to be a company that's into video music, and is committed to it worldwide."

The first project Powers would like to complete with funding from a label is his EP. Three of the four songs have already been made into video clips; the last song, "Fire And Ice," is still awaiting a clip. (The title song and "Odyssey" make up Powers' Video 45.) ing period. Among exports, those to the U.S. increased by 30.4% in March compared with the previous year, but those to the European Économic Community were up just 0.5%. Domestic deliveries to the trade here in the first quarter went up 68.5% from the previous year, to a total of 653,000 units. Color television set production in

March in Japan was 1.04 million units, up 14.5% on the 1982 tally, but exports were down 6.4% to just 417,000 units. Total color tv production in the first quarter was 2.74 million units, up 11.3%, with exports 1.01 million units, down 4.2% on last

NEW YORK - David Schweitzer is a video music director with an independent streak. The director of such projects as Tony Powers' 14minute "Midnite Trampoline" and promotional clips for Rachel Sweet, the Gap Band, Bertie Higgins, Pat Benatar, Huey Lewis & the News, Xavier, Sister Sledge and others says he sees music video as an art form unto itself.

"It's not necessary to wait for a record company to hire you," he says. "If the design and production are correct, you can end up with something better than you might when you're operating under record company constrictions.

"It's always better to work directly with an artist, regardless of the cir(Continued on page 43)

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Video

Grammy Producer Cossette Sees Cable Music Boom

By ETHLIE ANN VARE

LOS ANGELES-Pierre Cossette. who went from a youthful booking agent at MCA to the founder of half the music programming on television, has never found the marriage of pop music and tv an easy one. The excitement of rock'n'roll, he feels.

The networks tagged it "instant death, a guaranteed 23 share" and relegated it to the graveyard slot.

But the producer of the Grammy

television narrowcasting making a profound change in the use of music on tv. "I still don't think there's a great future for music in commercial, network television," says Cossette. "But these new systems are going to absolutely revolutionize that.

The new systems are going to have to use music, because to mount comedy or drama in any top-flight, professional way would cost \$400,000 an hour. But you can take music and mount it in a highly, highly professional manner for \$150,000. With these new systems having to fill all these hours, devouring programming like a shark eating plankton, they're going to look at these numbers and say 'The only way we can afford to kick this off in a superstar way is to go with music."

"It's going to be a bonanza for guys like me. And it's going to be a bonanza for music." bonanza for music.'

Having 80 television channels in every living room may be revolu-tionary, but the concept of narrowcasting is not new at all, maintains Cossette. "Narrowcasting is the history of the record business. What percentage of the population has ever bought records? Five percent? Certainly not the same percentage that buys toothpaste.

"And that's not exclusive to records. Take a giant hit movie. Maybe 15% of the population has actually seen it, though 95% has heard it.
(Continued on page 49)

New Video Releases

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

AFRICAN SCREAMS Abbott & Costello Beta & VHS Nostalgia Merchant \$34.95 CADDYSHACK LV Warner Home Video LV 2005. COME ON, COWBOYS Bob Livingston, Ray Corrigan, Max Terhune Beta & VHS Nostalgia Merchant \$29.95 DIRTY HARRY LV Warner Home Video LV 1019 DON DAREDEVIL RIDES AGAIN Ken Curtis Beta & VHS Nostalgia Merchant (2)......\$79.95 ENTER THE DRAGON LV Warner Home Video LV 1006 \$29.98 THE EXORCIST LV Warner Home Video LV 1007 FRANCES Jessica Lange Beta & VHS Thorn EMI Home Video\$69.95 FRONTIER VENGEANCE Don "Red" Barry Beta & VHS Nostalgia Merchant G-MEN VS. THE BLACK DRAGON Rod Cameron Beta & VHS Nostalgia Merchant (2)......\$79.95 HEROES OF THE HILLS Bob Livingston, Ray Corrigan, Max Terhune Beta & VHS Nostalgia Merchant ...\$29.95 HOLT OF THE SECRET SERVICE Jack Holt Beta & VHS Nostalgia Merchant (2).......\$79.95 IN OLD AMARILLO Roy Rogers, Dale Evans Beta & VHS Nostalgia Merchant \$29.95 IT'S IN THE BAG Fred Allen, Jack Benny Beta & VHS Nostalgia Merchant PRIVATE BENJAMIN LV Warner Home Video... \$29.98 ROUGH RIDERS OF CHEYENNE Sunset Carson Beta & VHS Nostalgia Merchant\$29.95 SUPERMAN LV Warner Home Video LV 1013\$34.98

To get your company's new video re-leases listed, send the following infor-mation — Title, Performers, Distributor/ Manufacturer, Format(s), Catalog Num-ber(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnatl, Ohlo 45214.



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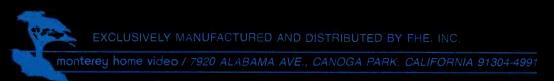
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SALES

These are best selling videocassettes compiled from

RENTAL

These are most popular videocassette rentals, in both

	leek	lion	Chart	These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS	lee k	tion	Char	Beta and VHS formats, compiled from a survey of re
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	3	5	. 4	AIRPLANE II: THE SEQUEL Paramount Pictures, Paramount Home Video 1489	3	11	2	AIRPLANE 11—THE SEQUEL Paramount Pictures, Paramount Home Video 1489
	4	6	3	FIRST BLOOD Thorn/EMI 1573	4	3	14	ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181
	5	4	12	BLADE RUNNER ▲ Embassy Home Entertainment 1380	5	2	9	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home
	6	3	6	PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202	6	5	12	Video 11306 BLADE RUNNER ▲
	7	9	27	STAR TREK II-THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180	7	7	18	Embassy Home Entertainment 1380 THE BOAT (DAS BOOT)
i	8	8	14	ROAO WARRIOR Warner Brothers Pictures, Warner Home Video 11181	8	6	21	RCA/Columbia Pictures Home Video 10149 POLTERGEIST
	9	21	2	THUNDERBALL CBS-Fox Video 4611	9	8	7	MGM/UA Home Video 800165 THE SECRET OF NIMH
	10	NEW E	RTRY	LET'S SPEND THE NIGHT TOGETHER Embassy Home Entertainment 1231	10	10	23	MGM/UA Home Video 800211 ROCKY III ● (ITA)
	11	12	21	POLTERGEIST ▲ (ITA) MGM/UA Home Video 800165	11	9	4	CBS-Fox Video 4708 Jane Fonda's workout
	12	20	3	GREASE Paramount Pictures, Paramount Home Video 1108	12	17	18	Karl Video Corporation 042 FAST TIMES AT RIDGEMONT HIGH
į	13	10	15	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338	13	16	21	Universal City Studios Inc., MCA Dist. Corp. 77015 MISSING
	14	14	26	PLAYBOY ● CBS-Fox Video 6201	14	15	5	Universal City Studios Inc., MCA Distributing Corp. 71009 PLAYBOY VIDEO VOLUME 2
	15	INEW E	ATRY	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265	15	26	2	CBS-Fox Video 6202 TEX
	16	7	18	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	16	HEW	MTRY	Walt Disney Home Video 123 VIDEODROME
	17	18	5	EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS Karl Video Corporation 043	17	13	18	Universal City Studios Inc., MCA Distributing Corp. 71013 THE WORLD ACCORDING TO GARP
	18	NEW E	(NTINY	LOVESICK Warner Brothers Pictures, Warner Home Video 20011	18	14	11	Warner Brothers Pictures, Warner Home Video 11261 MONSIGNOR CORE For Middle 1108
	19	17	27	FIREFOX ● Warner Brothers Pictures, Warner Home Video 11219	19	12	17	CBS-Fox Video 1108 NIGHT SHIFT The Ladd Co., Warner Home Video 20006
	20	15	9	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	20	33	2	THUNDERBALL CBS-Fox Video 4611
	21	19	2	THE WHO ROCKS AMERICA CBS-Fox Video 6234	21	20	28	VICTOR/VICTORIA ● MGM/UA Home Video 800151
	22	11	23	ROCKY III © (ITA) CBS-Fox Video 4708	22	19	27	FIREFOX Warner Brothers Pictures, Warner Home Video 11219
	23	23	30	THE COMPLEAT BEATLES ● MGM/UA Home Video 700166	23	22	23	THE BEST LITTLE WHOREHOUSE IN TEXAS ● (ITA) Universal City Studios Inc., MCA Distributing Corp. 77014
	24	33	2	STAR TREK: THE MOTION PICTURE Paramount Pictures, Paramount Home Video 8858	24	NEW	ESTRY	TIME RIDER Universal City Studios Inc., MCA Distributing Corp. 528
	25	13	7	THE SECRET OF NIMH MGM/UA Home Video 800211	25	NEW	ENTRY	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265
	26	NEW	ENTRY	VIDEODROME Universal City Studios Inc., MCA Dist. Corp. 71013	26	HEW	ENTHY	LOVESICK Warner Brothers Pictures, Warner Home Video 20011
	27	16	3	ROCK AND ROLL HIGH SCHOOL Warner Home Video WAR 24054	~ 27	23	8	HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305
	28	35	5	JAZZERCISE MCA Distributing Corporation 55089	28	29	8	THE LAST UNICORN CBS;Fox Video 9054
	29	25	2	MASH-GOODBYE, FAREWELL, AND AMEN CBS-Fox Video 1215	29	27	4	LAST AMERICAN VIRGIN MGM/UA HOME Video 800190
	30	31	28	VICTOR/VICTORIA ● MGM/UA, Home Video 800151	30	21	13	YOUNG DOCTORS IN LOVE Vestron VA-5012
	31	30	3	BASKET CASE Media Home Entertainment M-220	31	18	23	ANNIE (ITA) RCA/Columbia Pictures Home Video 10008
	32	22	20	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009	32	34	9	HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 7101
	33	24	23	TRON (ITA) Walt Disney Home Video 122	33	24	27	STAR TREK II-THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180
	34	36	10	MONSIGNOR CBS-Fox Video	34	30	3	AN EVENING WITH ROBIN WILLIAMS Paramount Pictures, Paramount Home Video 2319
	35	39	4	JACKI SORENSON'S AEROBIC DANCING MCA Distributing Corp. 55090	35	31	27	THE THING Universal City Studios Inc., MCA Distributing Corp. 7700
	36	29	4	CAPTAIN BLOOD CBS-Fox Video 4624	36	25	23	TRON (ITA) Walt Disney Home Video 122
	37	26	12	YOUNG DOCTORS IN LOVE Vestron VA-5012	37	.36	3	THE TEMPEST RCA/Columbia Pictures, Home Video 10455
	38	32	18	THE WORLD ACCOROING TO GARP Warner Brothers Pictures, Warner Home Video 11261	38	28	6	COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN Embassy Home Entertainment 1333
	39	28	7	COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN Embassy Home Entertainment 1333	39	35	4	INCUBUS Vestron V-4016
	40	27	7	MIDNIGHT COWROY	40	32	14	STRAWBERRY SHORTCAKE IN BIG APPLE CITY

Video

New On The Charts

"LET'S SPEND THE **NIGHT TOGETHER"**

Embassy Home Entertainment-10

The dramatically high chart debut for the Rolling Stones tour movie "Let's Spend The Night Together" illustrates the viability of music video as a sale product. (The title does not even appear on the rental chart.) But, then, just about everything the Rolling Stones touch turns

The \$39.95 videocassette price tag, combined with the nearness of the release to its theat ical play, worked to the title's advantage. The chronicle of the 1981 tour was directed by Hal Ashby and produced by Ronald Schwary.

It is also of note that "Best Friends" and "Lowesick" debut this week, at the strong positions of 15 and 18, respectively. Both titles are being promoted heavily under the



slogan "Perfect Couples"; both list for \$39.98.

This feature is designed to spotlight titles making their debut on Bill-board's Videocussette Top 40.

Music Director Schweitzer

• Continued from page 41

cumstances, to get in touch with the ideas and draw them out. If you're being hired to make a promotional clip, you're selling the artist, and the better you know the artist the better your chance of success.'

Schweitzer knows all about selling from his years of experience as cameraman, director of photography and director on commercials. He is

8mm System's Rise Is Seen

• Continued from page 41

VHS hardware. The advent of 8mm, Van Der Klugt hopes, will change all that.

Discussing existing video hard-ware formats, Van Der Klugt welcomes the EEC/Japan trade agreement providing for a floor price on Japanese imports. Overproduction damaged the market in 1982, he says, and the results were negative for everybody. Now the huge stockpiles are subsiding, and new generations of VCRs are moving into the marketplace.

represented by a company called Vision Arts and does a great deal of work at EUE/Screen Gems studios in New York

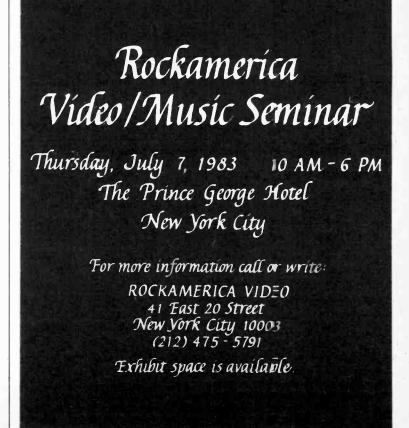
One of Schweitzer's favorite projects was the independently produced "Watching TV," completed more than two years ago. The clip showed stucio musicians Victoria Berde and Hugo Napier and was shown on Home Box Office. "They wrote the song with video in mind. and they proved that a name artist is not necessarry to make a viable

He adds, "It also shows that the record companies are not the only ones who should be exclusively involved in the video music form. Thorn EML Sony and others are giving incentives for music films.

schweitzer believes that too few young directors and producers are being brought into the music video business, and that too often record companies don't take advantage of

readily avai able talent.

Schweitzer's next project is Powers' "Fire And Ice," a nine-minute piece to be shot in black and white on a 1940s-style set with tap danc-



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

MIDNIGHT COWBOY MGM/UA Home Video 700193

40 32 14 STRAWBERRY SHORTCAKE IN BIG APPLE CITY
Family Home Entertainment, MGM/UA Home Video 338

Firm's Concert Ads Aim To 'Leave Impression'

By MOIRA McCORMICK

CHICAGO-"Good ads make a difference," says Rick Figura, associate producer and director of operations at Chicago-based Super Spots. "They punch through the airwaves and leave an impressionthey motivate people."
Figura figures that Super Spots, a

division of Joe Kelly Creative Services, produces the kind of radio and television concert spots that "sell more tickets than locally produced commercials; they're crisper and cleaner, with more apparent loudness. Our spots themselves even get listener requests!"

According to founder Joe Kelly, the year-old Super Spots' volume "has been doubling every month." Promoter clients include Cleveland's Belkin Productions, Brass Ring Productions of Detroit, Los Angeles' Avalon Attractions, Contemporary Productions of St. Louis, Memphis' Mid-South Concerts, Festivals Inc.

of Milwaukee, Chicago's Jam Productions, and Sunshine Promotions $of\ Indiana polis.$

Artists availing themselves of Super Spots' services include Hall & Oates, Pat Benatar, Neil Young, the Stray Cats, Adam Ant, Triumph, Sammy Hagar, the Kinks, Jimmy Buffett, Bob Seger, Diana Ross, Journey, Ted Nugent and Blue Oyster Cult. Most recently, Super Spots took on Billy Joel's "Nylon Curtain" tour, Billy Squier's U.S. tour, and the Schlitz-sponsored Who tour, in which they provided the pre-concert "Schlitz Rocks America" spot as well as air commercials. well as air commercials.

The typical Super Spot features the distinctive baritone of former radio personality Kelly, generally over a stereo musical bed, in what Kelly describes as "a chronicle of the artists' career, and a sense of what it's like to be at their concert.

(Continued on page 49)



DIVINYL SHOW—Christine Amplett of Chrysalis' the Divinyls performs at the Ritz in New York.

Supertramp World Tour Is A Massive Undertaking

By ETHLIE ANN VARE

LOS ANGELES-Supertramp is currently setting off on its last world tour as the five-man band its fans have come to know. Before Roger Hodgson leaves the group, it plans to make one enormous last hurrah.

There will be 28 shows on the European leg of the tour—all but two of them outdoors-in seven weeks, followed by 30 dates in the U.S. throughout August and September. Due to the tight scheduling of the performances, two complete stages are being built so that one can be set up while the second is being used. The cost of the equipment Supertramp is bringing along exceeds \$5 million.

"The stage has to be physically

large because of the amount of P.A. we use," says stage manager Ian Lloyd-Bisley. "Each metal structure is 160 feet by 46 feet. But the stage is relatively clear and clean, rather simple compared to, say, Rod Stew-

The stage will involve triangular light frames and inverted triangles of movie screens, each 30 feet wide and 10 feet high. A 4,500-watt Xe-non digital projector will show films (done by C.D. Taylor) to accent the songs. Sound production comes through 64 channels, requiring 16

separate onstage mixes.

"We're going to need 15 or 16 trucks, four coaches; it will take 25 people just to put the metal up. Then there will be 12 people on the sound crew, eight on the light crew, and six on the stage crew," says Lloyd-Bisley. "A lot of people to feed." The light show alone draws 1,800 amps of power.

"A show like this is much more difficult in Europe than in America," says Lloyd-Bisley, "because of the language barrier and the different power standards. You sometimes have to go through two sets of customs guards in a single day, and the potential for trouble is always there. The power difference creates the worst problems; a stagehand was almost electrocuted on the last tour because of it.'

Lloyd-Bisley is excited about this tour, though, because for the first time it will include two extra musicians onstage-session veterans Scott Paige and Fred Mandel—who will allow Supertramp to perform songs not normally possible live. "They can't physically play all the instruments in some of their arrangements." ments. Songs like 'Gone Hollywood' have never been performed live before," he says.

Despite the logistical difficulties in keeping such a show on the road, Lloyd-Bisley looks forward to the tour and to the "next phase" of Supertramp. "Roger leaving the band will change things. It will be good for him, and it will also revitalize the rest of the band. There will be a new member, maybe two," he predicts. "It won't really hit me that it's happened until the last show at the Forum in L.A.

"In the meantime, this show is going to be powerful. People are going to get their money's worth."

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Lineup Is Expanded For Masson Concert Series

SARATOGA, Calif.-In what booker Bruce Labadie calls "an attempt to keep broadening our horizons," the summer "Vintage zons," the summer "Vintage Sounds" series at the Paul Masson Mountain Winery will this year boast performances by Smokey Robinson, Joan Baez, the Modern Jazz Quartet and the Concord Jazz All-Stars (with Rosemary Clooney and Woody Herman). They join repeating acts Ray Charles, George Shearing/Mel Torme and Stephane Grappelli/Oscar Peterson.

The concerts are held at a 1,000-seat outdoor amphitheatre. Despite the small capacity, Labadie says the winery is able to schedule top acts "just because it's such an extraordinarily nice place to perform. Once someone plays there they usually like to come back, and after word gets out from one artist, we'll get inquires from many others."

The winery is located at 1,800 feet, with a commanding view of the entire Santa Clara Valley. Performers play in front of a three-story 12th century Romanesque facade, which had been brought around Cape Horn from Spain to serve as part of St. Patrick's Church in San Jose. When the church was destroyed in the 1906 earthquake, winery founder Paul Masson purchased the portal and installed it at the winery,

which is now officially designated as a State of California landmark.

Most performers play a Friday night/Saturday and Sunday afternoon schedule, although Grappelli and Peterson have a fourth Monday show July 4 and Shearing and Torme do a Labor Day show as well as a Thursday opener Sept. 1. Ray Charles will also do a Thursday night show (Aug. 18) as well as a Saturday night benefit dinner show for the American Cancer Society. Baez will do Sunday afternoon and Sunday night shows only, for the benefit of her Humanitas Foundation.

In addition to the "Vintage Sounds" series, the Winery also hosts a "Music At The Vineyards" classical series, highlighted this year by the first Bay Area performance of the Chicago Symphony Winds. Most of July is taken up with the Valley Shakespeare Festival.

Dewars Backing Second Village Jazz Festival

NEW YORK-For the second year Dewars White Label will be sponsoring the Greenwich Village Jazz Festival, which will run from Aug. 26 to Sept. 5 and will be held at 12 different area jazz clubs. There will also be a free concert at Washington Square.

Participation clubs are the Blue Note, Bradley's, the Cookery, Jazz Forum, the Knickerbocker, the Other End, Seventh Ave. South, Sweet Basil, the Village Corner, the Village Gate, the Village Vanguard,

and Village West.

The clubs will sell \$10 festival passes that will be worth \$200 in discounts to see some of the 50 participating acts, as well as workshops, lectures and films. Festival coordinator is Horst Liepolt.



JOURNEY SHOW—Journey members Steve Perry and Neal Schon share the vocals during one of three recent Journey concerts at the Byrne Arena in the New Jersey Meadowlands recently.

Talent In Action

1983 JAZZ & HERITAGE FESTIVAL

New Orleans, La Tickets: \$6.50, \$2

For thousands of Louisiana natives who flocked to the Jazz & Heritage Festival, which concluded here May 8, the continuous music that spilled from stages and tents merely distracted from the food and crafts for sale in the grassy infield of the Fair Grounds race track. For visitors to this muggy metropolis, however, the music was part of a movable feast whose main courses were served by the Neville Brothers, Lady BJ & Spectrum, and the Youth Inspirational Choir featuring Raymond Myles.

The performance by the Nevilles, who closed the festival's 14th year with an extraordinary set of pop, dance and funk tunes, was yet another testament to their enormous musical range and determination to put New Orleans back on the pop music map. Uniting the city's street and carnival rhythms, the legendary musical family—Art, Aaron and his sons, Ivan and Jason, and Charles and his daughter Charmaine—pooled their talents for 80 minutes of incendiary pop

They communicated their most commercial strengths without sacrificing their distinctive regional accent on such perrenial favorites as "Hey Pocky Way," the "Brother John/Iko Iko" medley and "Down By The Riverside" before the largest crowd ever assembled at one stage, according to the festival's organizers.

There was also Aaron's captivating intonation on a wildly accessible new song he wrote with Ivan called "I'm A Big Boy Now." The cut, a charming, superior pop song and as commercial as the best of Hall & Oates, will be featured on the Nevilles' forthcoming album, a Keith Rich ards production for Rolling Stones Records. A singer's singer, Aaron is one of the few ballad stylists left whose delivery is unique, and hearing him glide into falsetto on the transcendental "Tell It Like It Is," one was reminded that his commercial potential as a soloist is largely un-

Ivan Neville's growth as a singer/songwriter and keyboardist in the past year also accounts

for the group's fanafically loval following. His in terplay with guitarist Brian Stoltz, bassist Darryl Johnson and drummer Willie Green embraced r&b, sweet soul and Afro-Cuban-flavored funk in a pop-rock setting that was both melodic and eminently danceable, Such tunes as "Right Time Of Night," "One Thing" and "The Time Is Right" showed exceptional pop promise and the coming of another Michael MacDonald. One looks forward to his solo career.

Lady BJ, one of New Orleans' most celebrated pop singers, was inspired by Mahalia Jackson. But she has arrived at her own individual presentation, and her interpretations May 8 of "And I Am Telling You" and "I Will Survive" were bold and imaginative. Like Aretha Franklin and Patti Labelle, Lady BJ colors her lyrics with earthy growls, glistening shimmers and a strong sense of drama. Her lusty belt could easily find a home in a Broadway musical or on the pop and

The exuberant Raymond Myles, son of gospel great Christine Myles, has been singing in church since he was a boy. And at the gospel tent May 7, the earth seemed to shake a little bit as the cherubic pianist/conductor led the Youth Inspirational Choir of New Orleans through a rocking, stomping set of "born again"

Myles, like Luther Vandross, has what it takes to entertain a crowd. He sings and plays with an abundance of personality and charm, and his leadership of the Choir's 40 members was exemplary. Several of the soloists flourished under his direction, and their dynamism as per formers should be captured on videocassette. Myles affirmed his commitment to the spirit that makes New Orleans music great the follow ing day when he snuck on stage after his mother's set with the Zion Harmonizers to sing "The Greatest Love Of All." It was an unforget-LEO SACKS table Mother's Day moment.

DREAM SYNDICATE THREE O'CLOCK

Country Club, Los Angeles Tickets: \$8.50

Its Slash/Ruby album may not be doing

TOP QUALITY

much for Warner Bros.' quarterly statement, but Dream Syndicate is certainly popular in its hometown. The May 7 show, last local appearance before the Syndicate leaves to tour behind U2, saw block-long lines waiting to get into the 1,100-capacity Country Club. The crowd was very young and very excited.

Although lead singer/guitarist Steve Wynn says that the "psychedelic revival" label applied to the band is a misnomer, the foursome did not exactly disprove that attitude. This is a band whose seeds were definitely sown by the Seeds. There was more feedback in the hall than at the average junior high school dance-only this was intentional, Guitarist Karl Precoda imitated every move Jimi Hendrix ever made, with the possible exception of Hendrix' expert guitar chops At times, Precoda and Wynn seemed to be in volved in a contest of "dueling power chords."

Minimalists need not attend a Dream Syndi

cate show; it's overkill from start to finish. The band played a slim 35-minute set and encored for another 15 with "Morning Dew" (and they claim not to be psychedelic revival?).

The opening act, Three O'Clock, has an EP out on the Frontier label and a different way of approaching the '60s. Lead singer Michael Querico looks like a reincarnation of Davey Jones: the music is a hybrid of the Yardbirds, Herman's Hermits and the Byrds. One of their songs, in fact, is the Byrds' "I'll Feel A Whole Lot Better," and ex-Byrd Gene Clark was on hand to join in singing lead.

The 16-year-olds who dominated the au dience were more than receptive to this stuff, having not heard it the first time around. What these guys need is a sound system that doesn't reduce their friendly little songs to a wall of mud and, perhaps, a more intuitive grasp of the me-**ETHLIE ANN VARE**

BOB FLORENCE'S LIMITED EDITION

Carmelo's, Sherman Oaks, Calif. Admission: \$6

With three recent albums to his credit and a powerful, oversized orchestra sporting six saxophones, five trumpets, four trombones and rhythm, pianist/arranger Florence is an increasingly popular attraction throughout the Los An geles metropolis.

His music scored solidly April 11 at this recently enlarged but still-intimate bistro; patrons appeared unperturbed with the high-decibel volume of music which deftly showcases a half-dozen exceptional soloists. In addition to the maestro's metodic pianistics, individual innental contributions by Chauncey Welsch, trombone: Lanny Morgan, alto: Pete Christlieb, tenor, and Steve Hufstetter, flugelhorn were im pressive. Drummer Nick Ceroli anchored a strong rhythm section. Florence employs no

The Limited Edition might be even more palatable if Florence offered tunes other than those he has composed himself. All of his charts, moreover, run more than six minutes each. A few three-minute standards interwoven into his sets would insure a change of pace, though none of the customers-mostly musicians-protested his programming on the night caught

Organist Jimmy Smith takes over the stand here April 28-30. DAVE DEXTER JR.



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Survey For Week Ending 5/28/83 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-\$692,317, 48,807, \$15 & \$12, Cross Country Concerts, Hartford Civic Center, three sellouts, house gross and house attendance records, house fastest sellout, May 13-15.

 GRATEFUL DEAD—\$344,250, 26,100, \$14 & \$12.50, Bill Graham Presents, Greek Theater, Berkeley, Calif., three sellouts, May 13-15.

 JOURNEY, BRYAN ADAMS—\$219,362, 16,914, \$13.50 & \$11.50, Freefall

- Prods., Nassau Coliseum, Uniondale, N.Y., sellout, May 8.

 OAK RIDGE BOYS, WILLIAMS & REE—\$172,000, 12,800, \$13.75, in house promotion, Front Row Theatre, Cleveland, four sellouts, May 7.8.

 STYX—\$164,025, 13,312 (17,644 capacity), \$12.50 & \$11.50, Contemporary of the contemporary of t
- rary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., DEF LEPPARD, KROKUS, JON BUTCHER AXIS—\$153,193, 13,819, \$11.50,
- \$11 & \$10, Stone City Attractions, San Antonio Convention Center Arena, sellout, May 9 ALABAMA, JUICE NEWTON, TRASHER BROTHERS—\$152,308, 10,503 (16,000), \$15 & \$12.50, Century II Promotions, Hartford Civic Center, April ΔΙΔΒΔΜΔ
- KINKS, SCANDAL—\$137,570, 12,000, \$15 & \$10, Avalon Attractions, Irvine (Calif.) Meadows Amphitheatre, sellout, May 7.
- BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON-\$132,300, 11.789 (12,969), \$12 & \$10, Stone City Attractions, San Antonio Conven-
- tion Center Arena, May 12.

 DARYL HALL & JOHN OATES, OXO—\$129,504, 12,000 (16,700), \$13.20, \$12.10 & \$11, Feyline Presents, McNichols Arena, Denver, May 7.

 ROXY MUSIC, IMAGES IN VOGUE—\$118,701 (Canadian), 8,739 (9,000), \$14.50 & \$13.50, Perryscope Concerts, Civic Coliseum, Vancouver, B.C.,
- KINKS, SCANDAL—\$112,445, 11,135 (13,705), \$12.50 & \$10, Avalon At-
- tractions, the Forum, Los Angeles, May 6.

 DARYL HALL & JOHN OATES, OXO—\$107,994, 9,426, \$11.75. Fantasma
- Prods., Knight Center, Miami, two sellouts, May 12.13.

 DEF LEPPARD, KROKUS, JON BUTCHER AXIS—\$103,383, 9,900, \$10.50,
- Sound Seventy Prods., Nashville Municipal Auditorium, sellout, May 16.

 DEF LEPPARD, KROKUS, JON BUTCHER AXIS—\$95,513, 8,744, \$11, Contemporary Presentations/Innervision, Lloyd Noble Center, Norman, Okla.
- TRIUMPH, FOGHAT-\$94,720, 10,000, \$10.50, Talent Coordinators of
- Amer., Baltimore Civic Center, sellout, May 15.

 DEF LEPPARD, KROKUS, JON BUTCHER AXIS—\$93,464, 8,277, \$11.50 & \$10.50, Tony Ruffino—Larry Vaughn Prods./Pace Concerts, Mississippi Coast Coliseum, Biloxi, sellout, May 13.

 KINKS, SCANDAL—\$77,106, 6,484 (8,500), \$12.75 & \$10.75, Avalon At-
- tractions/Mark Berman Concerts, San Diego Sports Arena, May 5.

 B.B. KING, MILLIE JACKSON, Z.Z. HILL, BOBBY (BLUE) BLAND—\$76,106, 6,619 (11,999), \$11.50, Fred Jones/Star Entertainment/Luther Thompson Jr./Lifestyle Assoc. Ltd., Mid-South Coliseum, Memphis, May 7.

 RONNIE MILSAP—\$75,000, 5,000, \$15, in-house promotion, Billy Bob's Ft.
- Worth, sellout, May 6.
 MENUDO—\$72,966, 5,344 (9,426), \$15 & \$12.50, WNJU TV 47 of New York, Knight Center, Miami, two shows, May 15.
 RONNIE MILSAP, REBA MCENTIRE—\$72,000, 7,200 (9,000), \$10, Little
- Wing Prods., Mabee Center, Oral Roberts Univ., Tulsa, May • OAK RIDGE BOYS, GAIL DAVIES-\$71,375, 5,800 (7,589), \$12.50, Sun
- shine Promotions, Ohio Center, Columbus, May 6.
 KINKS, SCANDAL—\$68,321, 6,351 (7,000), \$11.50, Pace Concerts, Reun
- ion Arena, Dallas, May 14.
- TRIUMPH, FOGHAT—\$66,209, 6,019 (7,169), \$11, Brass Ring Prods., Wendler Arena, Saginaw, Mich., May 10.
 B.B. KING, MILLIE JACKSON, Z.Z. HILL, BOBBY (BLUE) BLAND—\$63,642, 5,922 (10,000), \$11 & \$9, Fred Jones/Star Entertainment/Luther Thompson Jr./Lifestyle Assoc. Ltd., Barton Coliseum, Little Rock, Ark., May 6.
 JOHN COUGAR, LE ROUX—\$62,735, 6,667 (7,500), \$10.50 & \$9.50, Sunshine Promotions, Ft. Wayne (Ind.) Coliseum, May 14.
 KINKS, SCANDAL—\$62,390, 5,682 (7,500), \$11.50 & \$10.50, Contemporary Prods./New West Presentations, Starlight Theatre, Kansas City, Mo., May 15.
- RONNIE MILSAP, JOHN ANDERSON-\$62,000, 6,200 (6,500), \$10, Little
- Wing Prods., San Angelo (Texas) Coliseum, May 5.

 WAYNE NEWTON—\$61,602, 4,323 (4,424), \$15.50, \$12.50 & \$10.50, Cumberland Concert Co., Grand Ole Opry House, Nashville. May 1.

 DEF LEPPARD, KROKUS, JON BUTCHER AXIS—\$59,073, 5,626, \$10.50,
- Tony Ruffino-Larry Vaughn Prods., Boutwell Auditorium, Birmingham Ala., sellout, May 15.
- HANK WILLIAMS JR., LEON EVERETTE & HURRICANE—\$56,703, 5,403 (7,000), \$10.75 & \$9.75, Brass Ring Prods., Wings Stadium, Kalamazoo, Mich., May 13.
- RONNIE MILSAP-\$54,000, 5,400, \$10, KLUR Radio, Wichita Falls (Texas)
- HANK WILLIAMS JR., LEON EVERETTE & HURRICANE—\$48,278, 4,598 (5,147), \$10.50 & \$9.50, Brass Ring Prods., Wendler Arena, Saginaw, Mich., May 14.
- RONNIE MILSAP, STEVE WARINER-\$47,500, 4,750 (7,500), \$10, Variety
- Prods., Bicentennial Center, Salina, Kan., May 8.

 HANK WILLIAMS JR., BELLAMY BROTHERS—\$46,739, 4,565 (7,500),
 \$10.50 & \$9.50, Sunshine Promotions, Centennial Hall, Univ. of Toledo (Ohio), May 15
- SAMMY HAGAR, MOLLY HATCHET-\$42,227, 8,959 (5,000), \$12, \$11 & \$10, Contemporary Presentations, Univ. of N.D. Fieldhouse, Grand Forks,
- ROXY MUSIC, THE STRANGLERS—\$40,671, 2,874 (4,625), \$15,50 & \$10.
- Avalon Attractions, Santa Barbara (Calif.) County Bowl, May 6.

 WHISPERS, MILLIE JACKSON, PHYLLIS HYMAN—\$37,890, 2,582, \$15 & \$12.50, Evening Star Prods., Celebrity Theater, Phoenix, sellout, May 15.

 ADAM ANT, INXS—\$35,093, 3,694, \$9.50, Evening Star Prods., Mesa

(Ariz.) Amphitheater, sellout, May 13. Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/

764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

Rock Shows Planned For Theatre In Wilkes-Barre

By MAURIE ORODENKER

WILKES-BARRE, Pa. — Area rock fans won't have to go to Philadelphia or New York anymore if Jim Hunter succeeds in his plan to convert the old Paramount Theatre in downtown Wilkes-Barre into a rock concert/dance hall. He already operates a restaurant in the lobby of the theatre building, which has been shuttered since 1977.

Hunter, who is based in neighboring Dallas, in northeastern Pennsylvania, was to test the waters Sunday (22) with his first rock concert in the Paramount Theatre, featuring Inxs, with Richie Scarlet and the Seducers also on the bill.

Hunter leased the theatre building from local owner Jack Smith, with hopes of being able to purchase the property. He plans to completely renovate the theatre. In the meantime, Hunter has removed all the theatre seating throughout the main floor and balcony, and estimates he can now put 3,000 standees in the place.

Hunter's partner, John Vassello of neighboring Kingston, says that while rock concerts will be the main offering, he sees the venue also being used for jazz festivals and even some off-Broadway plays, with some seating brought in for them. Vassello says they plan to fix up the old lobby area as a nightclub/dance hall to be called the Rotunda Room, patterned after New York's Studio 54.

The Paramount Theatre opened in 1938 as the Comerford Theatre, the flagship for the Comerford theatre circuit in the region. When it closed in June, 1977, it was the last theatre operating within the city limits. It was later reopened for the closed-circuit showing of championship fights. Other uses have been proposed for the Paramount, but nothing ever got off the ground. At various times, entrepreneurs were interested in it as a cultural center and as a place to stage plays. The theatre is registered with the National Directory of Historic Places.

Hunter says he hopes to improve his restaurant business through the rock concerts, with patrons buying food from him after the concerts

Schaefer Sets Philly Concerts

PHILADELPHIA—Schaefer Beer will sponsor the dozen or more rock and contemporary concerts to be promoted this summer at the Mann Music Center, the roof-topped outdoor auditorium in a park setting owned by the city. Concerts will again be promoted by Electric Factory Concerts, headed by Larry Magid and Alan Spivak, in cooperation with the Mann Music Center, which is also the summer concert base for the Philadelphia Orchestra and the New York City Ballet.

The summer series, to be known

The summer series, to be known as "Schaefer Summer '83," kicks off in June with three major concerts. The Beach Boys are first in on June 14, followed by Bette Midler on June 16 and Chicago on June 24. The Mann Music Center seats 5,000 persons under its roof and another 10,000 on outdoor benches and the lawn

Nelson's July 4 Picnic Moving East

NEW YORK—The annual Willie Nelson Picnic, long a musical institution in Texas during the Fourth of July weekend, is moving east this year, with dates set for Syracuse, New Jersey and Atlanta during the holiday period.

On Saturday, July 2, the Willie Nelson Picnic will be held at the Carrier Dome in Syracuse. The show, promoted by John Scher's Monarch Entertainment, will also feature Linda Ronstadt, the Stray

Cats, Merle Haggard and Emmylou Harris. That same show will play again the next day at Giants Stadium in the Meadowlands in New Jersey, again promoted by Scher.

The next day, July 4, a charter plane will carry most of the performers to the 50,000-capacity Atlanta International Raceway for a concert promoted by Alex Cooley featuring Nelson, Haggard, Ronstadt and the Stray Cats, as well as Waylon Jennings and David Allan Coe.

Red Rockers Moving Up From Below Underground

By ETHLIE ANN VARE

LOS ANGELES—Red Rockers are pretty pleased with the way things are going. With 415 Records and Columbia behind them, the band receives both the personal attention of a small label and the massive distribution of an international corporation.

"China" is getting heavy FM airplay, and the video of the song has moved up from light to medium rotation on MTV. Not bad for a bunch of kids from New Orleans whose debut was dismissed as a "Clash clone," so rough it never got as high as underground.

"After we finished the last album, we toured the country quite a bit," says bassist and co-songwriter Darren Hill, 23. "We found that our music was limiting us. If we wanted to get a message across, we had to put it in accessible form."

Red Rockers subscribes to the belief that the point of making music is to get as many people as possible to hear it. Playing to an audience of five in a trendy garret wasn't the idea. "Each one of our songs is about something we feel is important. We don't want to preach to people, but we do want to get them to think for themselves a little bit."

Red Rockers was joined on "Good As Gold," the new LP, by Jim Reilly, former drummer of Ireland's Stiff Little Fingers. He replaces Patrick Jones, who found the

band's touring schedule too demanding.

"We tour till we're dead, then we do an album," says Hill. "But we're not complaining."

Now finishing a tour supporting Joan Jett & the Blackhearts, Red Rockers will soon complete a video for the song "Good As Gold," again produced by Sassone. "Videos are fun, but hard work," says the slight, dark-haired Hill. "I'd never want to be an actor. Too much makeup, too many long days. But video really opens things up for the music a lot. You get your ideas across with double the effect."

Hill says he still has trouble believing that "China" was actually rated on "American Bandstand," that it is a dance club hit. Observers have a difficult time comprehending this change in the Rockers' musical direction: the same man, David Kahne, produced both albums, and it's a good bet that this new mellifluousness didn't come from Stiff Little Fingers. If there was ever a band rougher than Red Rockers, it was the late SLF.

"We think the new album is great; we wouldn't have done it otherwise," says Hill. "And I'm sure the next album will be different than this one, too. Once people hear the new album, I don't think anyone's going to call us Clash clones anymore. Imagine us getting on Casey Kasem's top 40!"



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Act-ivities

__Rock'n'Rolling_ Our Lunch With Rick:

Our Lunch With Rick: The Latest On Derringer

By ROMAN KOZAK

About once a year, Rick Derringer allows us to take him to lunch and let us know what's new with him. This time around it was a very nice lunch, because all the things he was telling us last time that he was going to be doing, he did. And then some.

With his time with the McCoys, with Johnny Winter, and on his own, Derringer is very much a part of rock

history, but he's also very current. He's now in DNA, with longtime buddy Carmine Appice. The duo's debut LP was released recently by Boardwalk Rec-



ords, and it is causing some stir.

Derringer also has a solo LP, "Good Dirty Fun," which was recently released by PolyGram in Japan, and which may be followed by a tour there. He appears on albums made by a diverse lot of musicians including Donald Fagen, Bonnie Tyler, Chris Mancini, James House and Meat Loaf, and on the soundtrack of the film "20,001 B.C.," to be released soon.

In the last couple of years Derringer has produced Bebe Buel,

Lorna Luft, "Weird Al" Yankovic, and the Japanese group Kodomo. He's spent months on tour, and has written a guitar method book, titled "Secrets," which will soon be out. He also designed a line of guitars. So we asked him what else was new.

"DNA is the main involvement now, but I've never been in a situation before where several things I had been involved in all came out at the same time," he says.

"And it's actually much more fun this way because each thing becomes less important," he adds. He says that he wants to go on the road with DNA, should the record do well in the U.S.

(Continued on page 49)

Stevie Ray Vaughan, the bright young guitarist recently signed to Epic, who played on David Bowie's new LP and was supposed to play lead guitar on Bowie's worldwide tour, has gotten into a publicity battle with Bowie after he quit and/or was fired from the tour two days before it began.

A press release from his manager Chesley Millikin charges that the contract Vaughan was asked to sign prior to going on tour was not the same as the verbal agreement. The written contract allegedly did not permit Vaughan to do any interviews or promotion for his upcoming album without the permission of Bowie's management.

Further, says the release, the contract called for Vaughan to be paid the same minimum sideman's wage as the other musicians on the tour, which is less than \$300 per date, no matter what Bowie got paid on the date. The release says that even if Bowie gets a reported \$1.5 million

for appearing at the US Festival, Vaughan and the other sidemen will still get less than \$300.

The release also charges that Vaughan was promised that his group Double Trouble would open on some of Bowie's dates, but that also did not appear on the written contract. A spokesman for Bowie says that a contract was not suddenly thrust at Vaughan, but that after he signed his Epic contract and after he did a couple of successful solo

shows, he demanded more money to be on the tour, but Bowie called his bluff and fired him.

It took a full four months after the story appeared in Billboard (Jan. 15), but it's now been officially announced that Rod Stewart and his former manager Billy Gaff have reached an out-of-court settlement whereby, his attorneys say, Stewart gets all of his recording, publishing and performance rights, plus a cash cettlement.



No Alcohol At Philly Jazz Club

PHILADELPHIA—A new jazz club where no alcoholic beverages will be sold or consumed on the premises is being opened by two black businessmen here. Gerald Carter and John Hart will add to the after-dark scene with the opening of Chameleon's Garden in West Philadelphia

delphia.

With a 325-seat capacity, the emphasis will be on good food and

good music instead of alcoholic beverages, Carter and Hart say. Patrons will not be permitted to bring in their own drinks.

Carter and Hart are counting on attracting the 23-year-and-over age group, and eventually will present special matinees for children. Both local and national jazz names will be brought in. Set for the opening are the Heath Brothers.

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Dance Trax

Say amen, somebody: The Clark Sisters' "You Brought The Sunshine," originally released in 1981, is attracting a strong sleeper buzz on the East Coast, especially in New York, where it's in rotation on all three urban stations, and a sudden rush on copies of the like-titled album developed in recent weeks. This strongly message-oriented cut starts as reggae-inflected funk and ends up a stirring march, with joyous harmony vocals all the way through.

"Sunshine" could easily be *the* feel-good record of this summer. The album (on Sound Of Gospel, 19631 West Eight Mile Road. Detroit, Mich. 48219; (313) 255-7460) is highly progressive musically: also note "He Keeps Me Company," a cut echoing the Philly soul of "Mighty High."

Donna Summer has been a conspicuous presence on peak-time dance floors this past year in spirit, at least (can you name two big hits that sound like her work?). Two new cuts by her should bring her back in fact. "She Works Hard For the Money" (Mercury seven-inch) is the preview of her upcoming Michael Omartian-produced album and is a hard synth-rocker, tight and hookish. "Romeo," from the "Flashdance" soundtrack, is a Giorgio Moroder production, which recasts Summer as an early '60s bad girl with ingenious, slightly jokey touches and a beautifully rendered vocal. Neither cut is currently scheduled for 12-inch release, although Michael Sembello's zippy wave-AC "Maniac" from "Flashdance" is being remixed by John Benitez.

* * *

Pop-disco: we have to say that Menage's version of "Memory" (Profile) does absolute justice to the song itself, and can't fail to hit the way disco adaptations of "If You Could Read My Mind" and "Stormy Weather" did. . . . India's "Stay With Me" (West End 12-inch) suggests a new sort of top 40 pop, clear and simple, with synthesizers, of course; if Dion & the Belmonts were around today, they'd be doing this—or something that sounds like Malibu's terrific four-song EP on Bobcat (1776 Broadway, New York, N.Y. 10019), which elicits surrealist satire and angst from "Goin' Cruisin'" and "I'm Not That Kind Of Girl," and which revives the jerk with "Look At That Boy."

"Somebody's Lovin' You" by Klassique (Sam 12-inch) brings back the raw-soul style of Loleatta Holloway with a strong, earthy lead vocal and stinging monologue, over a simple, tough funk track

Other "classic" sounds: First Choice's "Let No Man Put Asunder," from the 1977 "Delusions" album, has been rereleased by Salsoul as a 12-inch, with vocal/instrumental mixes by Frankie Knuckles and Shep Pettibone. Knuckles' mix adds 1983 electronics; Pettibone's emphasizes the funk bottom, and both add new vocal material. Paul Simmons Connection's "Use Me, Lose Me" (Streetwise 12-inch) gets the Philly groove down flawlessly, with unobtrusive, well-integrated synthesizer updating. Five versions appear; the reprise and dub are terrific.

Imagination's next release will be "Night Dubbing," an album of remixes from their first two, including Larry Levan's "Changes" mix, along with seven others. MCA foresees an August release for the album. Amy Bolton's "Get Up And Get It," originally on Importe/12's Cyclops subsidiary, has been signed to Atlantic for national distribution. ... Sarah Dash's "Lowdown Dirty Rhythm," produced by Patrick Cowley, is due out this week on Megatone.

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"Off The Record" by Doug Shannon mplete DJ's guideb Call for Details.

ALBUMS—Danceteria, Disco Cross Vol. 4, Sphinx, Pete Richards, Kano, Dic80tre, Hi Fashion.

Survey For Week Ending 5/28/83 Dance/DiscoTop80®

			photocopylng, recording, or otherwise, withou	it the p	rior wr	itten p	ermission of the publisher.
This Werk	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
	1	9	LET'S DANCE—David Bowie—EMI/ America (12 inch) 7805 WEEKS AT #1	41	27	11	WORKING GIRL—Cheri—21 records (12 inch) T1D
2	2	10	YOU CAN'T HIDE—David Joseph—Mango (12 inch)	42	41	11	KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438
金	3	8	MLPS 7804 PHYSICAL ATTRACTION/BURNING UP—Madonna—	43	34	19	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—
☆	4		Sire/Warner Bros. (12 inch) SRO-29715	山	50	4	Capitol (12 inch) TAKIN' IT STRAIGHT—Cory Josias—Sire (12 inch)
₩		4	FLASHDANCE WHAT A FEELING—Irene Cara— Casablanca (LP cut) 8114921 (12 inch*-remix)	45	39	13	SRO-29665 SEX-Berlin-Geffen (LP Cut) GHS-2036 (12 inch*)
\(\frac{1}{\pi}\)	5	10	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10	4	49	3	82004 YOU CAN'T HAVE IT—Stargaze—T.N.T. (12
	15	7	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)	47	48	5	Inch)
*	7	9	BABY DOLL—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773-0A				BOTTOMS UP—The Chi-Lites—Larc (12 inch) LP 81502
8	8	8	SO WRONG—Patrick Simmons—Elektra (12 inch) 67929	48	45	11	YOUNG GUNS (GO FOR IT)—Wham—Columbia (12 inch) 44-3501
	9	6	HEAT YOU UP (MELT YOU DOWN)—Shirley Lites— West End (12 Inch) WES 22155		1		TELL ME—Sylvester—Megatone (12 Inch Re-Mix) MT
	10	7	PARTY-Julius Brown-West End (12 inch) 22153	50	32	11	KISS ME—Tin Tin—Sire/Warner Bros. (12 inch) SRO- 2975
☆	11	8	CANDY MAN—Mary Jane Girls—Gordy (7 Inch) (12 inch*)	III	64	3	SIGN OF THE TIMES—The Belle Stars—Warner Bros. (12 Inch) WBO-29657
愈	17	6	MUSIC-D Train-Prelude (12 Inch) PRLD 654	政	62	2	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547
愈	23	4	MINDFIELD—I Level—Epic (12 inch) 49:03856	133	67	3	LIKE A GHOST-Ignatius Jones-Warner Bros. (12 Inch) WBO-29703
14	14	10	LUCKY-Ellie Hope-Quality	食	65	3	NEVER GIVE UP ON YOU-Marlena Shaw-South Bay
验	20	6	(12 inch) QUS 031 SHY BOY/NA NA HEY HEY (KISS HIM GOODBYE)—	55	55	5	(12 Inch) SB 22004 TAKE ME TO THE TOP-Advance-Polydor (12 inch)
167	16	7	Bananarama—London (LP Cuts) SHOOT IN THE NIGHT—Paul Parker—Megatone (12	567	MEW EI	my	81115391 THESE MEMORIES—O Romeo—Bob Cat (12 Inch)
金	18	6	inch) LP all cuts WHEN BOYS TALK—Indeep—Sound Of New York (12	57	26	8	BOB 26 TEARIN' IT UP—Chaka Khan—Warner Bros. (12 inch)
18	13	23	Inch) THRILLER—Michael Jackson—Epic (LP-all cuts)	58	47	8	WBO-29721 CONNECT UP TO ME/PROVE IT/JIMMY JIMMY—Ric
19	19	8	QE38112 REACH OUT—Narada Michael Walden—Atlantic (12	59	61	3	Ocasek-Geffen (LP Cuts) GHS 2022 (12 Inch* SWEAT-The System-Mirage (7 inch) 99891 (12
205	24	5	inch) 0-89857 SAVE THE OVERTIME FOR ME—Gladys Knight And	\$60 ₹	HEW EX		Inch*) INSIDE LOVE (SO PERSONAL)—George Benson—
			The Pips—Columbia (7 inch) 38:3761 (12 inch*)	61	63	3	Warner Bros. (7 Inch) 7-29649 (12 Inch*)
M	21	7	LIGHT YEARS AWAY—Warp 9—Prism (12 inch) PDS 460				COPYRIGHT ON LOVE—Bobby Stewart—Warner Bros. (12 Inch) WBO 29692
22	6	13	ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch) 4R9-03574	自办	68	2	TIME—Culture Club—Virgin/Epic (LP Cuts) ARE 38398 (12 Inch*)
政	25	6	COOL PLACES—Sparks—Atlantic (12 Inch) 0-89863	Di .	69	2	YOU AIN'T REALLY DOWN—Status IV—Radar (12 Inch) RDR 12003
24	12	12	ANGEL MAN—Rhetta Hughes—Aria (12 inch) AR 1208	山	NEW ED	1	FOR THE SAME MAN-B Beat Girls-25 West (12 Inch)
255	31	5	WALKIN' THE LINE—Brass Construction—Capitol (12	歃	NEW E	_	SAY YOU DO—Janet Jackson—A&M (12 Inch) SP 12059
26	29	4	TOO SHY—Kajagoogoo—EMI-America	面	NEW E	mv	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)
☆	28	7	(12 inch) 9910 HERE COMES MY LOVE—Rocket—Quality (12 inch)	67	44	10	CANDY GIRL—New Edition—Streetwise (12 inch) SWRL 2208
☆	30	7	QUS 033 SOLITAIRE—Laura Branigan—Atlantic (LP Cut)	由	MEW EC	117	BLIND VISION—Blancmange—Island (12 Inch)
\$	42	4	80052 (12 inch) OUR HOUSE—Madness—Geffen (12 inch) GEF-0-	69	60	9	0.99886 NEW YEAR'S DAY-U2-Island
2307	46	11	29667 KEEP ON LOVING ME/TONIGHT—The Whispers—	70	66	7	(12 inch) DMD 604 CHANGES—Imagination—MCA
愈	51	2	Solar (LP Cuts) 60216 COOL AS ICE/TWICE AS NICE—52nd Street—A&M	71	58	16	(12 inch) LOVE ON OUR SIDE—Thompson Twins—Arista (LP
验	38	5	(12 Inch) SP 12058 GET THE BALANCE RIGHT—Depche Mode—Sire (12	72	52	8	Cut) AL6607 UNDERLOVE—Melba Moore—Capitol
金	56	2	inch) SRO-29704 MEMORY—Menage—Profile	73	35	15	(12 inch) 8547 JEOPARDY—Greg Kihn Band—Beserkley (12 Inch) 0-
34	22	10	(12 Inch) PRO-7022 TELEPHONE OPERATOR—Pete Shelly—Arista (12	74	73	6	6732 GAMES PEOPLE PLAY—Sweet G—Fever (12 Inch)
由	36	6	inch) CP730 AGAIN AND AGAIN—Niki Lauran—Wave (12 Inch) BL	75	72	8	TFR 001 IN THE BOTTLE—C.O.D.—Emergency (12 inch)
♣	43	4	1218 JUIÇY FRUIT—Mtume—Epic	76	53	6	EMDS 6535 DO YOUR BEST—Carol Hahn—Nickel (12 Inch) CH
1	37	4	(12 inch) 49-03834 ALWAYS SOMETHING THERE TO REMIND ME—	77	70	12	9637
38	33	12	Naked Eyes—EMI (12 inch) Remix 9923 THE MUSICS GOT ME—Visual—Prelude (12 inch)	78			TONIGHT/CAN WE TRY AGAIN—Technique—Arial (12 inch) ARD 1200
30	57	2	PRLD 650 WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE		71	14	WEEKEND—Class Action—Sleeping Bag Records (12 inch) SLX001
	3/	2	GENERATION—The B52's—Warner Bros. (LP CUTS) 23819	79	74	10	YOU ARE A DANGER—Gary Low—Quality (12 inch) QDC38
40	40	10	ATOMIC DOG—George Clinton—Capitol (12 inch)	80	59	5	YOU'VE REACHED THE BOTTOM LINE—Carol Williams—Vanguard (12 inch) SPV 64
Comp	iled by	the M		cluba	III VAV	of the m	nost requested dance songs. *non-commercial 12-inch

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* Stars are awarded to other products demonstrating significant gains for the week.

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Rock'n' Rolling

• Continued from page 47

Meanwhile, his solo album is being released in Europe, and if it does well there, it will be released in the U.S., giving him another outlet. There is currently interest in Derringer in Europe, because, he says, the Bonnie Tyler album he played on has been a big hit there, and his own solo album contains a duet with

her.
"I don't see the solo album before the fall here, though I understand there has been some radio play from the import copies. I kind of hope that doesn't happen too much, because it could, if the record is successful, mess up our DNA thing. Now that DNA is out and getting real support from a real record company, it deserves its own shot," he

The DNA album is interesting for some of its new music flavorings. "We wanted to include all those elements, but at the same time we were conscious that whatever wave music

it was called, new wave or whatever wave it turned to, to us it was becoming too much like a new kind of disco. So we wanted to be involved in music that people dance to, which to us is music with a good beat, but at the same time we were conscious of trying not to sound like that new disco again," says Derringer.

are trying to create-create, not walk, since it doesn't really now exist-that tightrope that includes rock, and some of that dance stuff, and some of those techno sounds, and lyrics that might not be as serious as you've heard in the past, and still be interesting and intelligent. We're trying to create something

Meanwhile, Derringer is also working on the recording careers of two actors: Adrian Zamed, "who rides around in the squad car with William Shatner on 'T.J. Hooker'," and David Keith, who has appeared in such films as "An Officer And A Gentleman" and "Lords Of Discipline." He has just finished a demo with Zamed, who's a mainstream rock performer, and he's going into the studio with Keith, who plays rockabilly.

On the video side, "Rick Derringer's Rock Spectacular," which he taped last April at the Ritz in New York with such guests as Carmine Appice, Tim Bogert, Karla DeVito, Southside Johnny and Ted Nugent, has been sold as a one-hour show to Panasonic for release as a videodisk, and he says Sony will put it out as a videocassette. Incidentally, there is one other music industry thing that Derringer does: he claims he's "the only rock'n'roll representative on the board of governors of NARAS."

You would think that it's pretty much the decision of the record companies and the artists as to what song or songs they are going to make into video, but it's not always that way. It seems that now MTV has the clout to request what video they want made. Or at least that's what happened with Marty Balin, who says that MTV specifically asked that his song, "Born To Be A Winner," off his new EMI America album, be turned into a video.

* * *

"They had heard the whole album and asked if they could get a video of me doing that song," says Balin—who also is a part of rock history, both with the Jefferson Airplane/ Starship, and later on his own with the "Rock Justice" project, which he says may be turned into a full-length video.

But the latest album is only his second solo LP, which in a way still makes him a new artist, though he's been in the business almost 20 years. "I never planned to be in the music business in the first place," he says. T've been doing it because I like to sing, and it's been fun for me. If I was in it for the money or the success, I would have stayed in a hit band. But I like the idea of just singing, challenging myself and trying different things."

Super Spots Concert Ads

• Continued from page 44

"We insist on telling the fruth, "We insist on telling the truth, being positive without hyping," Kelly goes on. "For a Triumph spot, we won't say tickets are going fast, but we will point up Triumph's elaborate light show. For Journey, we'll emphasize their Surround Sound and video. With the Police we'll let the pusic do the tellking. we'll let the music do the talking, and paint the picture in as few words

Super Spots are produced entirely at the firm's in-house studios in downtown Chicago, engineered by longtime Kelly associate Jerry Bryant. Figura, financial controller Jan Silver, administrative assistant Pam Kuras and sales rep Bob Emery round out Kelly's Chicago contingent. John Martinka in Seattle handles West Coast accounts. "We want to expand (to other markets)," acknowledges Figura, "but not too fast. We don't want more than we can handle."

Figura says that, in many cases, Super Spots will approach a prospective promoter client with something in the can well in advance of a particular tour. "We keep tabs on who's going out on the road, and by the time an artist starts touring, we'll have done 25 to 30 man hours of research on the artist and his music, as well as construction of musical beds and copywriting.

Producer Pierre Cossette Sees Cable Music Boom

• Continued from page 42

It's still narrowcasting. A classic example is MTV. For every 500 people who have heard about MTV, two people have seen it.'

Part of the recent success of pop and rock music on television, of course, is due to the fact that the "baby boom" generation, the bulk of the viewing public, has grown up with that sound. That's why "Solid Gold" is a success today, says Cossette, although it wouldn't have had a chance a few years ago.

The Perry Comos and the Dean

Martins, so suited to the intimate medium of television, are no longer the top-selling recording acts. Cossette keeps this dichotomy in mind when he coordinates talent for the his annual Grammy Awards show, selecting performers both fitting for the medium and representing the public's taste in recorded music.

"We present 14 acts in the two hours. Last year we had three hours, and we probably will from now on.

But the 14 acts can't be 14 rockers or 14 gospel or 14 MOR," he says. "The Grammy Awards encompasses everything from classical on."

Though the Grammy show has always showcased the performers who sell records, it has often been criticized for not doing enough to aid those sales. Very little merchandising in the past has been coordinated around the Grammys: there has been no equivalent to the movie ad proudly proclaiming "nominated for five Academy Awards."

"Something is being done about that," smiles Cossette. "The Record-ing Academy just last year made an association with NARM whereby NARM will be putting out little record tags, 'Grammy nominee' and 'Grammy winner,' designed by NARM and approved by NARAS. In the past, NARAS and NARM had little to do with one another. They were compatible, but had no

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RAP ROCKS Two Managers Are Aiming For Broader New Wave Crossover

as much a part of the new wave scene as pointy shoes and streaked hair? That's the contention of two managers involved in promoting rap

Weldon Pearson manages the Fearless Four, a four-man rap group recently signed to a 12-inch deal by Elektra/Asylum chairman Bob Krasnow, whose single "Just Rockin'" uses Gary Numan's for instrumental backing. 'Cars" Russell Simmons, president of Rush Productions, has two 12-inchers, Run-DMC's "It's Like That" on Pro-file and Whodini's "The Haunted House Of Rock" on Arista/Jive, targeted as much at the new wave audience as at rap's black teen market.

Pearson says the Fearless Four "is basically a new wave group that is continuing the evolution of rap on record from what the Sugar Hill Gang started five years ago. The reason we went with Krasnow, who we're been talking to since he was at Warner Bros., is that he made a commitment to helping broaden our au-

The Fearless Four's new wave appeal, claims Pearson, goes back to last summer, when the group's "Rockin' It" on Harlem-based Enjoy Records was a major New York area hit, in terms of both airplay on WBLS and play in black uptown clubs and downtown rock venues such as the Ritz. The record was also a favorite of many rock critics.

FOREIGN EXCHANGE—The members of Shalamar, who record for Elektra Asylum distributed Solar Records, celebrate receiving gold records for sales in the United Kingdom. From left are Howard Hewett, Jody Watley, and Jeffrey

Pearson claims sales in excess of 250,000 for "Rockin' It" between copies pressed up by Enjoy and bootlegs "that we know existed, but we were never able to track down the source of."

"We know we're something of an experiment for Elektra, but our experience, as well as that of Grandmaster Flash and Afrika Bambaataa, tells us that with the right lyrical and musical elements rap has many fans among those who love new music. Our next target is the progressive radio stations like WLIR."

Simmons agrees with Pearson, stating that "the newer rap artists have more in common musically with rock'n'roll than any commercial r&b since the days when r&b was rock'n'roll." He cites Grandmaster Flash, Afrika Bambaataa, the Fearless Four, the Cold Crush Brothers' "Punk Rock Rap" on CBS-distributed Tuff City Records, and his own Run-DMC and Whodini as examples of "more new wavey, nervous records with a stiffer beat the new wave crowd likes and

Simmons contrasts this style of rap with the work of his most famous client, Kurtis Blow. "Kurtis, both on his upcoming 'Party Time' album on Mercury and his production of Sweet Gee's 'Games People Play,' is part of the pop-rap mainstream. With him we have an artist who can fit on black radio formats easily. His last album had two singles, 'Tough' and the ballad 'Daydreamin,' that got airplay, and landed Kurtis club dates, in California, where rap had never had that much impact. other Rush Productions client, Jimmy Spicer, has just released "Money," which Simmons describes as "pop-rap," on Spring Records.

The Rhythm & The Blues

The Lessons Of Motown's Success

By NELSON GEORGE

28,

MAY

The story of Motown Records is one of the most astounding and in-spiring in the history of American popular music, and perhaps in the entire history of black America. The odds against Berry Gordy's dream surviving, especially in a business as erratic as the record industry, were enormous. No other black-owned record companies (and very few

white-owned ones) have managed for so long to keep their heads above water and still impact forcefully in the marketplace. In the context of black

businesses, John Johnson's Chicago-based publishing empire (Ebony, Jet) is Motown's only peer.

The more idealistic among us would even argue that Motown's influence on American popular culture has been as profound as the NAACP's on public education and integration in general. While Gordy never let his acts take a very active role in the civil rights movement in the '60s, the company, by example alone, spoke volumes about black equality because a generation of white Americans looked at "the Motown sound" not as black music, but as their music. Along with the Beatles. Motown not only defined the musical direction of early to mid '60s pop music, but made everyone believe that the utopian vision of a world united by good music was possible and maybe even likely. It is hard to remember that such a feeling existed, but everytime you listen to

wonderful optimism returns, albeit briefly.

Watching the Motown tv special last Monday (16), a few points be-

(Continued on page 52)

Deodato's New Challenge: Producing Con Funk Shun

NEW YORK-After producing Kool & the Gang for four-and-ahalf years, Eumir Deodato has embarked on two new projects; the opening of his own studio and the planned production of another veteran self-contained black group, Con Funk Shun.

He describes his own studio, Duplex Sound, located in New York's fashionable Soho neighborhood, as "a totally synthesizer equipped studio with an OBX, Prophet and other synthesizers permanently hooked up in the studio. We have drums, bass, guitars, etc. and could do live sessions, but it's not designed for that." The two floors of studio space have cost Deodato and two partners

Though he says "the human factor cannot be replaced," Deodado adds that he loves the flexibility the synthesizer gives a record maker. "It helps you find things and get them together with a speed undreamed of just five years ago, especially the bass and drums. You can even play your own drums and set them up so

the sound comes directly through the machine, which gives you such clarity. The synthesizer studio is an economic plus, since you can work faster and less expensively, both of which are so important with production budgets going down."

Duplex, Deodato stresses, will be his own personal playground and not commercially available for rental. "If some of my friends want to use it, OK, but I wanted it to be at my disposal whenever I need it.'

Deodato has high hopes for his upcoming collaboration with Con Funk Shun. "They are already a fine, strong-selling group," he says.
"What I hope to do is, as with Kool & the Gang, take them to another level of sales. When I started with Kool & the Gang I tried to envision Kool at the same sales level as Earth, Wind & Fire. With the talents of the guys in Con Funk Shun I want to try and match Kool & the Gang's success. It's a little competitive thing that I think adds more fire to the

Black LPs Chart Chart Week Weeks on 8 ARTIST Title, Label & Number (Dist. Label) This ARTIST Last Title, Label & Number (Dist. Label) Pis Last JANET JACKSON MICHAEL JACKSON 38 38 30 THE GAP BAND A 39 32 50 公 2 9 POL 40 36 10 TYRONE (TYSTICK) BRUNSON 3 4 31 LIONEL RICHIE ticky Situation. Believe In Dream FZ 38140 (Epic) 41 37 9 KIDDO Kiddo, A&M SP-6-4924 公 5 **JARREAU** 42 39 17 23801-1 SMOKEY ROBINSON WEA 5 3 24 GEORGE CLINTON 43 43 25 PEABO BRYSON ST. 12241 6 33 6 DE BARGE 金 48 SERGIO MENDES PRINCE
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Get Loose, RCA AFL1-4337 (MCA) 20 18 24 Z.Z. HILL FONZI THORNTON 58 NEW ENT The Rhythm & The Blues. Malaco 7411 16 STEVE ARRINGTON'S HALL 愈 21 13 NEW ENTRY BRASS CONSTRUCTION CARLOS SANTANA WEA CON FUNK SHUN To The Max, Mercury SRM 22 9 28 61 51 23 POL CHAKA KHAN 23 22 LUTHER VANDROSS A 61 ive. Epic FE 38235 62 31 JOHNNIE TAYLOR \$ 35 3 MARY JANE GIRLS Glen BG 10001 63 42 9 CHANGE IND Time, RFC/ 25 25 NONA HENDRYX Nona, RCA AFL1-4565 WEA RCA 49 64 32 PATTI AUSTIN 26 26 DENISE LASALLE 5 Every Home Should Have One, Qwest QWS 3691 (Warner Breen) 65 21 65 23 29 7 TYRONE DAVIS **EDDY GRANT** Portrait/Ice B6R 38554 (Epic) CBS 66 62 RAY PARKER JR. 28 30 JONZUN CREW 3 THE BAR-KAYS

THE BAR-KAYS

THORS, Mercury SRM-67 71 BLUE MAGIC 29 19 28 Propositions, merco 1-4065 (Polygram) 68 72 GEORGE HOWARD POL MAZE 69 YARBROUGH & PEOPLES We Are 50 CAP 仚 31 EARL KLUGH Low Ride, Capitol ST-12253 THE SYSTEM Sweat, Mirage 90062-1 MELBA MOORE The Other Side Of The Rainbow, EMI-America ST-12243 21 32 14 70 63 30 WEA 28 CAP 33 10 THE TEMPTATIONS GRACE JONES Living My Life, Island 71 67 25 Surface Thrills, Goi 6032GL (Motown) IND WEA 34 27 7 FATBACK MUSICAL YOUTH The Youth Of Today, M MCA-5389 72 68 ls This The Sp.1.6738 24 35 12 **CULTURE CLUB** 73 66 VANITY 6 Vanity 6, Warner Bros. 1-23716 35 Kissing To Be Clever, Virgin/Epic ARE 38398 CBS 23716
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☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).

★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales to 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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Country

HAT CHAT—Willie Nelson clutches his Hat trophles and wife Connie backstage at the Academy of Country Music Awards after winning single of the year/album of the year honors for "Always On My Mind."

NO RULES GOVERN MONEY, CONTROL

Questions Linger About Promotional Videos

an album for, say, \$75,000 and use the other \$25,000 that we're allotted on the project for doing video, it's that much more exposure.

Although record company executives quietly question the validity of spending thousands to create video around one single, Bellamy disagrees. "A good concept clip doesn't have to die out just because the single's over. We still see our last video, 'When I'm Away From You,' airing around the country on tv, even though the single's off the charts. We had people come to see us at Billy Bob's in Fort Worth just because they said they saw our video and liked it."

Judy Kriss, RCA's manager of artist development in Nashville, is enthusiastic about video with the advent of new outlets for it. She says

country video within the next two months to see what kind of rotation it gets, what effect it has on sales in markets airing it, and how frequently it can be used during the life of a record.

After some prolonged discussion, she was finally able to get Alabama's "Dixieland Delight" video clip aired on HBO's "Intermission," where she says it received good response. "My argument to HBO was that this was family-oriented video, not video with sex and violence and screaming rock music that you'd see on MTV. I think there's a real future for country video.

Though no one disagrees about video's impact on pop/rock album sales, what effect does video really have on country album tallies? That's the question for which labels

While record companies may spring for promotional video on their biggest names or on a key developing act, they have been reluctant, for the most part, to initiate substantial expenditures in video as a marketing

Jimmy Bowen, senior vice president of Warner Bros. Records, believes that the investment in video makes it too expensive for its return. "If I spend \$30,000-\$40,000 on a piece of video and the record's over in two months, I haven't gotten my money's worth. I doubt if the video would have helped me sell an equivalent number of albums to justify the cost."

Bowen cites a recent instance of an artist on his roster whose contract stipulates one piece of video per LP. He spent \$25,000 on the project doing a concept piece for the act's single; subsequently, the record went to No. 1.
"I think the record would have

gone to one without the video, frankly," Bowen says. "We were already doing all we could behind it, and it was a hit record whether or not there was video."

Under previous MCA corporate management, the Oak Ridge Boys paid for their own video, which they did to support the "So Fine" single last year. Recently, the group fin-

ished an MCA-budgeted concept video to showcase their now release 'A Love Song." If the Oaks had been obliged to pay their own costs on the video-which is admittedly an expensive one-would they have done so?

Manager Shelly Davis says yes, but adds that the arrangement would still have to be structured fairly. "I think that the costs would be set up proportionately to an act's income. If we're based on 20% of retail, for example, then our share of video costs should be proportionate, too." Although the Oaks' current recording contract contains no mention of guaranteed promotional video per LP, Davis is sure a new clause will be added when the Oaks renegotiate their label deal to cover this growing area.

Bowen is reluctant to commit large sums out of Warner Bros.' budget for what he calls "fancy concept stuff" unless he is sure there will be specific benefits. "I hope it can help us shorten the time it takes to break new artists in country music," he says. "In pop, you can launch a hit act overnight: in country, it takes three to six years.

"Maybe video will enable us to cut this process in half. Then it would certainly be cost-effective-and then you'll see a lot more video being

publicist Lisa Cagan. She adds that

regional promoters are booking ad-

ditional dates. Some of the perform-

Cagan says that the country music

identification Cornelius and Row-

land have makes a "wonderful mar-

keting tour for the show," which will

be reflected in its advertising posters

and other promotional material.

Cornelius, who will play the role

of Annie Oakley, and Rowland, who

will play Frank Butler, are being paid flat salaries for their work and

will not share in the gate receipts,

No decision has been made on

whether or not to promote the show

ances will be one-nighters.

SUGAR PLUM SUES SISTER JOHN

'Dixieland Delight' Spurs Lawsuit

NASHVILLE-Sugar Plum Music has filed a suit in chancery court here against producer Tommy West and his publishing company, Sister John Music. The suit asks that the court require Sister John to honor an alleged oral agreement it had with Sugar Plum to evenly split the rights to and publishing income from songs written by Ronnie Rogers since Oct. 12, 1979.

Cited specifically in the action is "Dixieland Delight," a Rogers composition. Alabama's recording of the song recently reached No. 1 on the country charts.

Sugar Plum is headed by Patsy Bruce, whose husband, Ed Bruce, West produces for MCA Records.

The court document says that the Bruces met Rogers in 1977, when he was under an exclusive songwriting contract to Newkeys Music. Subsequently, Sugar Plum entered into an oral agreement with Newkeys un-der which the latter would evenly split all publishing revenues arising from major label cuts Sugar Plum secured for Rogers' songs.

The document further states that the plaintiff introduced Rogers to West in October, 1978. West allegedly told Bruce and Rogers that "if a co-publishing agreement could be

reached between Sister John and Newkeys, West would sign Rogers to a recording contract with Cashwest Productions, Inc., which is owned by the same people who own Sister

Bruce says she agreed "to share equally with Sister John the portion of publishing income Sugar Plum was receiving from Newkeys under

Stars Prepare To Perform For Democrats

NASHVILLE-Waylon Jennings, Kris Kristofferson, Dottie West and Michael Murphey are among the entertainment personalities scheduled to participate in the Democratic Party fundraising telethon on NBC, May 28-29. The 17-hour-long event will be broadcast live from Los Angeles, beginning at 9:30 p.m

Called "Celebrate America," the telethon is being produced by Bob Precht, who also produces the Country Music Assn.'s annual awards show in October.

the then current oral agreement,' and that in return West agreed that Sister John would share equally with Sugar Plum "all publishing interests Sister John would receive for all songs authored by Rogers."

According to Bruce, she and her company were active in the negotiations which led to "a recording contract for Rogers, a co-publishing agreement between Newkeys and Sister John, and an exclusive songwriter's agreement between Rogers and Sister John." On Oct. 12, 1979, the suit says, Rogers signed a recording contract with Cashwest and an exclusive songwriter's contract with Sister John, the latter of which was to take effect when Rogers' Newkeys contract expired on Aug. 12, 1981.

According to Bruce's statement, "Sister John honored all its oral agreements with plaintiff until the expiration of the Rogers contract with Newkeys," transferring half-interest, including copyrights, to 14 songs acquired in its co-publishing deal with Newkeys. However, the statement adds, "Since 12 August ... Sister John has refused to transfer to plaintiff any of its interests in songs written in whole or in part by Ronnie Rogers.

EDWARD MORRIS

Cornelius, Rowland Cast In 'Annie Get Your Gun'

NASHVILLE - Helen Cornelius and Dave Rowland & Sugar have been signed to star in a national touring revival of "Annie Get Your by Bill Fegan Attractions of Dallas. The 11-week tour will have its debut performance in Dallas/Ft. Worth in January.

While this is not the first time country stars have been booked into musical comedies—Dottie West did a three-week tour last year in "The Best Little Whorehouse In Texas"it will be one of the first times that the instrumental music will be provided by authentic country bands rather than by orchestras. Both Cornelius' and Rowland's bands will be used in the performances.

Dates for the tour have already been booked in New York, Louisiana, Mississippi, Alabama, South Carolina, Florida, Arkansas, Virginia, Maryland, Massachusetts, Illinois, Iowa, Ohio, California and Washington, according to Fegan

as a fair attraction. Cagan says the staging requirements will limit it in Reissues Due From PolyGram

Cagan reports.

NASHVILLE-PolyGram Records will release a series of 16 reissue albums this month, each tagged at \$5.95. The series will feature the original artwork and remastered

The albums are "Jerry Lee Lewis Sings The Country Hall Of Fame Hits, Volume II"; "Tompall & the Glaser Brothers Greatest Hits"; "Tompall"; Hank Williams' "Sing Me A Blue Song"; Hank Williams & the Drifting Cowboys' "Moanin' The Blues," "I Saw The Light" and "Honky Tonkin'"; Hank Williams Jr.'s "Live At Cobo Hall," "Greatest Hits," "Greatest Hits, Volume II" and "After You/Pride's Not Hard To Swallow"; Hank Williams Jr. & the Mike Curb Congregation's "Sweet Dreams"; Dave Dudley's "Truck Drivin' Son-Of-A-Gun"; and the Statler Brothers' "10th Anniversary," "Entertainers On And Off The Record" and "Carry Me Back.

AM I NEW?—The answer apparently is yes, as singer Michael Murphey claims his ACM trophy as top new male vocalist on the NBC-televised awards show.

Nashville Scene

By KIP KIRBY

Athletic Karen Brooks clenched her teeth and smiled through the pain when she accepted her best new female vocalist award on the recent Academy of Country Music telecast. What viewers didn't realize as they watched her stumble going to the stage was that Karen had torn ligaments in her knee playing softball for Barbara Mandrell's team in Nashville just before boarding the plane for Los Angeles. At the time of the telecast, Brooks had not seen a doctor or received pain medication

for the injury, and she refused to use a cane to walk onstage.

She was subsequently examined by the doctor who treats the Los Angeles Lakers, and found out she had damaged her

knee during batting practice in Nashville. Brooks expects to be healed sufficiently to play on Mandrell's team during the Fan Fair Celebrity Games here, scheduled for June 6-11.

For those undeterred by the thought of sports-related mishaps—or those confident of their abilities on tiny wheels—NARAS is staging a roller skating party Thursday, May 26, at 5

p.m. in BMI's parking lot. Skate rental is limited; bring your own if you have them. Food and drinks are not limited. NARAS promises this will compete favorably with all those fascinating roller derbies you've watched on television. We plan to reserve judgment, however, until we've seen Nashville's music elite sailing around the parking lot on their wheels. * * *

Sandy Pinkard and Richard Bowden, country's newest answer to Homer & Jethro, made some new fans when they turned up at the recent Muscle Shoals Records & Producers Seminar to open for ex-Eagle Glenn Frey. This comedy duo has a way of skewing erstwhile hits so they're never quite the same when heard afterward. For the occasion, they calmly launched into "They Say Don't Go To Three Mile Island," neatly parodied to the tune of Merle Kilgore's classic "Woverton Mountain"; next, they sang
"Elvis Was A Narc Wearing Rhinestones After Dark," a Fred Koller-Lewis Anderson composi tion; and finally, a paean to all the senior citizens who haven't taken driving tests in the last 50 years, "Blue Hairs Driving In My Lane." (Willie Nelson fans will know what tune THAT gets sung to.) Pinkard and Bowden, with third

member Rob Strandlin, will be recording their

first album for Warner Bros. soon; we're interested to see how they work out all the licensing arrangements they'll need for these song

Speaking of the Muscle Shoats seminar, Gus Hardin delivered a powerful set on the confer ence's opening night, doing songs from her RCA mini-LP. She claimed she was very nervous per-forming for an all-industry audience, but it wasn't noticeable, and her stage presence.com pensated for working with an unfamiliar band. Prior to Gus' set, the Thrasher Brothers did a few numbers from their current Salem Spirit tour with Alabama and Juice Newton.

"Entertainment Tonight" has found that music stories seem to lure a younger viewing au-dience. Whether that holds true for country music segments remains to be seen, but "ET" host Mary Hart was in Nashville recently taping pieces on the Grand Ole Opry and the CMA. She interviewed Roy Acuff, Chet Atkins, Jo Walker Meador and newspaper veteran Red O'Donnell, then got a surprise herself when Bill Anderson turned the tables and brought her out onstage during the Opry performance for an introduc-

(Continued on page 56)

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Billboard Hot Country Singles

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THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS	UAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
	2	12	YOU TAKE ME FOR WEEKS	35	12	13	MORE & MORE—Charley Pride (M. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451	\$	HEW E	illy	PRECIOUS LOVE—The Kendalls (B. Ahern) B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)
	M		GRANTED—Meric Haggard (M. Haggard, R. Baker) L Williams; Shade Tree, BMI; Epic 34-03723	36	41	5	I WONDER WHO'S HOLDING MY BABY TONIGHT—The Whites (R. Shares)	69	50	15	AFTER THE LAST GOODBYE—Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445
2	3	11	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL)—Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	37	23	14	D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI, Hall Clement, BMI c/o Welk Music GPO, Ricky Scaggs, BMI; Warner/Curb 7-29659 SAVE ME—Louise Mandrell (E. Kilroy) R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450	70	51	16	AMARILLO BY MORNING—George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162
企	6	9	OUR LOVE IS ON THE FAULTLINE—Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	血	42	5	AFTER THE GREAT	71	55	8	YOU'RE GONNA LOVE YOURSELF
硷	8	11	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT— Gene Watson With The Farewell Party Band (R. Reeder, G. Watson)	39	16	14	DEPRESSION—Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512 TOUCH ME (I'LL BE YOUR FOOL	72	C1	18	(IN THE MORNING)—Willie Nelson and Brenda Lee (F. Foster) D. Fritz; Combine, BMI; Monument 4-03784 (CBS)
公	7	9	B. Roberts, A. Frizzell, Desert Rose/Ski Slope, BMI; MCA 52191 YOU CAN'T RUN FROM LOVE—Eddie Rabbitt (D. Malloy), E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-				ONCE MORE) — Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	73	61 59	7	PERSONALLY—Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI: Epic 34-03526
6	5	11	29712 I'M MOVIN' ON—Emmylou Harris (R. Ahern)	41	53 43	3	YOUR LOVE'S ON THE LINE—Earl Thomas Conley (N. Larkin) ET. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525				LOVE ME—Jeanne Pruett & Marty Robbins (W. Haynes) J. Pruett, Johnny Beinstock, BMI; Audiograph 45-454
52	9	11	H. Snow, Rightsong, BMI; Warner Bros. 7-29729 THE RIDE—David Allan Coe (B. Sherrill)	42	45	8	3/4 TIME—Ray Charles (R. Charles) T.J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-03810 YOU CAN'T LOSE WHAT YOU	74	65	5	TWO HEARTS—Texas Vocal Company (B. Mevis) B. Shore, D. Wills, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13504
	11	9	J.B. Detterline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-037789 STRANGER IN MY HOUSE—Ronnie Milsap (R. Milsap), T. Collins)				NEVER HAD—Lynn Anderson (M. Clark) M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permian	75	83	2	FADE TO BLUE—Ed Munnicutt (D. Burgess) E. Hunnicutt, D. Knutson, D. Burgess; Young Beau/Tapadero, BMI; MCA 522
1	13	9	M. Reid; Lodge Hall, ASCAP; RCA 13470 FOOL FOR YOUR LOVE—Mickey Gilley (J.E. Norman) D. Singleton; Jensing/Black Sheep, BMJ; Epic 34-03783	血	48	5	82000 (MCA) POTENTIAL NEW BOYFRIEND—Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514	76	79	3	DON'T SAY YOU LOVE ME (JUST LOVE ME AGAIN)—Mike Campbell (J. Crutchfield) C. Cloninger, J. Crutchfield; MCA, ASCAP/Music Corp. of America, BMI;
10	4	14	D. Singleton; Jensing/Black Sneep, Bwh; Epic 34-03/83 FOOLIN' — Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	仚	49	5	EVERYBODY'S DREAM GIRL—Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink	77	77	3	Columbia 38-03838
山	14	12	IN THE MIDDLE OF THE NIGHT—Met Tillis (H. Shedd)	45	47	6	Pig, ASCAP/BMI; Liberty 1496 CHANGES—Tanya Tucker (D. Malloy) T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASCAP; Arista 1053				1.O.U.—Jimmy Dean (P. Baugh) J. Dean, L. Markes, Plainview, BMI; Churchill 94024 (MCA)
12	15	11	NIGHTI — MET THIS (1. Shead) B. Corbin; Sabal, ASCAP; MCA 52182 MY LADY LOVES ME	46	52	5	ONCE YOU GET THE FEEL OF IT—con Hunley (S. Doriff)	政	NEW E	4731	IF I DIDN'T LOVE YOU—Gus Hardin (R. Hall) R. Van Hoy, D. Allen; Unichappell/Van Hoy, D. Allen; Unichappell/Van Hoy/ Posey, BMI; RCA-13532
		**	(JUST AS I AM) — Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	47	32	16	D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208 IF YOU'RE GONNA DO ME WRONG	如	85	2	LOVER IN DISGUISE—Wayne massey (J. Dowell, M. Daniel) J. Dowell, B. Mevis; Hoosier/Jack and Bill, ASCAP; MCA 52211
13	1	13	COMMON MAN—John Contee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178				(DO IT RIGHT)—Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)	80	HEW E	тит	WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS—David Frizzell (S. Garrett, S. Dorff)
W	17	10	LOVE AFFAIRS—Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494		54	5	IT'S YOU—Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Liltom, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711				M. Brown, S. Dorff, D. Thorn, S. Garrett; Peso/Wallet, BMI; Viva 7-29617 WE'RE STRANGERS
巡人	20	8	WITHOUT YOU — T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner Bros. 7-29695	10	57	4	DON'T YOUR MEM'RY EVER SLEEP AT NIGHT—Steve Wariner (T. Collins)	I	HEW E	HTRY_	AGAIN—Merle Haggard & Leona Williams (M. Haggard & L. Williams) L Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram)
767	21	7	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	50	58	3	S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515 YOU'RE NOT LEAVIN' HERE TONIGHT—Ed Bruce (T. West) K. Chater, T. Rocco, C. Black; Bibo, ASCAP/Vogue (Welk Music Group), BMI/	127	new e	атат	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,
17	18	10	SINGING THE BLUES—Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	51	46	6	Chappell, ASCAP; MCA 52210 I JUST HEARD A HEART BREAK (AND I'M SO AFRAID		70		BMI; Columbia 38-03893
	24	0	1.0_U.—Lee Greenwood (J. Grutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/ BMI/ASCAP; MCA 52199				IT'S MINE)—Tammy Wynette (G. Richey) T. Wynette, J. Taylor, G. Richey; ATV/First Lady/Sylvia's Mother, BMI; Epic 34- 03811	83	72	4	WILLIE, WRITE ME A SONG—Ray Price (S. Garrett) C. Crofford; Peso, BMI; Warner/Viva 7-29691
	25	7	OH BABY MINE (I GET SO LONELY)—Statler Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	52	62	2	I LOVE HER MIND—The Bellamy Brothers (D.&H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner Bros. 7-29645	84	66	12	IT'S A DIRTY JOB—Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628
念念	27	6	IN TIMES LIKE THESE—Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206	歃	74	2	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	85	HEW E	Tit	THE JOGGER—Bobby Bare (B. Bare) S. Silverstein; Evil Eye, BMI; Columbia 38-03809
巡	28	5	HIGHWAY 40 BLUES—Richy Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Welk GP); Epic 34- 03812	54	40	17	YOU'RE THE FIRST TIME I'VE THOUGHT	86	56	16	DIXIELAND DELIGHT—Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446
22	10	16	WHATEVER HAPPENED TO OLD FASHIONED LOVE—BJ. Thomas (P. Drake)				ABOUT LEAVING—Reba McIntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)	血	NEW E	ATTET	LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU—Loretta Lynn (R. Chancey)
23	31	7	L Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS) THE LOVE SHE FOUND	15	63	4	FLAME IN MY HEART—Delia Bell (E. Harris) B. Spurlock, G. Jones; Glad, BMI; Warner Bros. 7-29653	88	new e	atky	R. McManus, G. Dobbins; Music City, ASCAP; MCA-52219
4	29	8	IN ME—Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Mights, ASCAP; Warner Bros. 7-29683 FLY INTO LOVE—Charly McClain (Chucko Productions)	56	36	14	AMERICAN MADE—Oak Ridge Boys (R. Chancey) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179	89	87	3	AIN'T THAT THE WAY IT GOES—Dave Kemp (Gant, Vienneau) M. Sanders, J. Jarrard; Milene/Alabama Band, ASCAP; Soundwaves-4702 (N I'D DO IT IN A HEARTBEAT—Sierra (P. Baugh)
24	33	5	M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808 PANCHO & LEFTY—Willie Nelson A	V	67	3	TILL YOU AND YOUR LOVER ARE LOVERS AGAIN—Engelbert Humperdinch (E. Stevens) J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo,	90	60	17	B. Ham, J. Duncan; North Creek, BMI; Musicom 52702 SOUNDS LIKE LOVE—Johnny Lee (J.E. Norman)
			Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842	58	44	13	BMI; Epic 34-03817	91	75	7	C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-6984 TRAIN MEDLEY—Boxcar Willie (J. Martin)
26	19	12	LITTLE OLD FASHIONED KARMA—Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674	~ ∆~	NEW E	107	IN THE SAME OL' WAY—Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia-38-03625 LOST IN THE FEELING—Conway Twitty (C. Twitty, J. Bowen)	92	80	3	Various; Various; Main Street 954 (Capitol) REMINISCING—Linda Nail (K. Phillips, S. Kesler)
2	34	8	OLD MAN RIVER (I'VE COME TO TALK AGAIN)—Mel McDaniel (L Rogers)	致命	69	2	L Anderson; Old Friends, BMI; Warner Bros. 7-29636 EASY ON THE EYE—Larry Gatlin	93	88	20	T. Wammack; Snakeman/Blue Moon/Moo's Music, ASCAP; Grand Prix 3 (F& SWINGIN'—John Anderson (F. Jones)
			Ř. Scaife, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218				& The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03885	94	82	9	L. Delmore; Music/Hall Element Publ. (Welk Group); Warner Bros. 7-29788 CRY BABY—Narvel Felts (J. Morris)
28 ^	30	9	YOU GOT ME RUNNIN'—Jim Glaser (D. Totle) P. McGee; Dawnbreaker, BMI; Moble Vision 102	61	64 70	5 2	LOVERS AGAIN—Brice Henderson (S. Tutt) D.C. Gillon; Royal Haven, BMI; Unión Station 1001-12 GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE	95	76	9	J. Foster, J. Morris, R. Lovoie; Jerry Foster, ASCAP; Compleat 104 (PolyGra WE HAD IT ALL—Conway Twitty (R. Chancey, C. Twitty),
飲	39	3	THE CLOSER YOU GET—Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N Dixie/Chinnichap, BMI; RCA 13524				HER—Jerry Reed (R. Hall) J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement,	96	81	6	T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154 I KNOW MY WAY TO YOU BY HEART—Marlow Tackett (H. She
30 A	35	4	ALL MY LIFE—Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ ASCAP; Liberty 1495	63	73	3	BMI/Bibo/Chappell, ASCAP/Somebody's (Welk Music Group), SESAC; RCA 13527 NOBODY ELSE FOR ME—Stephanie Winstow (R. Ruft)	97	89	13	T. Laiolo; Blue Lake, BMI; RCA 13471 THIS COWBOY'S HAT—Porter Wagoner (S. Garrett)
巡	37	4	SNAPSHOT—sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501	64	68	3	S. Winslow; Checkmate, BMI; Oak 1056 MARY LEE—Rodney Lay & The Wild West (J.B. Barnhill)	98	92	10	J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772 CAJUN INVITATION—David Frizzell & Shelley West (S. Garrett, S. Dor
32	22	16	JOSE CUERVO—Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	1	71	4	K. Stegall, S. Harris; Blackwood, BMI; Churchiil 94020 (MCA) TIJUANA SUNRISE—Bama Band (L. Morris) D. Hatfield; Surf and Sand, BMI; Soundwaves 4707 (MSD)	99	90	20	M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 7-29756 I HAVE LOVED YOU GIRL
33	38	4	I ALWAYS GET LUCKY WITH YOU—George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34- 03883	66	78	2	D. Hambed; Surf and Sand, BMI; Soundwaves 4/07 (MSD) ATLANTA BURNED AGAIN LAST NIGHT—Atlanta (A.M. Bogdan, L. McBride)				(But Not Like This Before)—Earl Thomas Conley (M. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414
34	26	12	IT HASN'T HAPPENED YET—Rosanne Cash (R. Crowell)	1	86	2	J. Stevens, J. Dotson, D. Rowe; Not Given; MDJ 4831 OVER YOU—Lane Brody (T. Bresh, L. Brody)	100	84	18	GONNA GO HUNTIN' TONIGHT— Hank Williams, Dr. (J. Bowen, H. Williams, Jr.)
			J. Hiatt; Bug Music/Bilt, BMI; Columbia 38-03705				A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498				H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846

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NELSON, PARTON, ROGERS

HBO Airs New Concert Specials

NASHVILLE-Home Box Office continues its commitment to country specials with new shows featuring Willie Nelson, Dolly Parton and Kenny Rogers this season, each shot on location.

Nelson's concert, taped in Austin, Tex., debuted in April with a national radio simulcast coordinated through HBO. Parton's special, taped in digital stereo, was produced in London and will begin HBO airing in June. Rogers' special is due in the fall. These shows join previous HBO country concerts featuring the Oak Ridge Boys, Crystal Gayle, Jerry Lee Lewis, Johnny Cash and

George Jones.

HBO's vice president of original programming, Bridget Potter, says cable network has found its country specials to be consistent craws. She adds that the advent of the all-country Nashville Network channel this year will have no effect on HBC's commitment to country productions. "We feel what's good for the music business is good for us, and more emphasis on country in cable only reinforces our own efforts

WEA Branch In 'Redneck' Push

DALLAS-Eight Hastings Records outlets participated recently in a WEA branch-sponsored promo-tion for Randy Howard's "All-American Redneck" LP, on the Viva label. Also involved in the promoion were the Dallas Palace nightclub and Boot Town stores.

A total of 5,000 flyers about "All-American Redneck" and a copy of the "official redneck quiz" were disributed to customers at the Dallas Palace, who were then asked to drop heir quiz entries at the Hastings loations. The winning entry earned a \$100 gift certificate from Boot Town, free meals and 10 LPs or cassettes from the Warner Bros. catalog. Durng the week of the promotion, Randy Howard also headlined a concert at the Dallas Palace.

in this area," she explains.

Although HBO doesn't release specific production figures, it claims that the budgets for its specials are "more than substantial," and emphasizes that every effort is taken to insure that acts exercise as much control as they want over their own

Billboard®

As with other HBO projects, the network retains final right of approval on director and lighting. HBO rarely produces its specials inhouse; for the most part, it merely licenses the finished production for scheduled airing on the channel. Artists' management retains control over the show and negotiates such ancillary rights as videodisk and videocassette packaging.

Betty Bitterman, director of variety programming for HBO, coordinates schedules with acts' record companies to determine whether there is a possible cross-promotional tie-in opportunity. In the case of Willie Nelson's recent special, his performance contains a lot of material from his newest album, "Tougher Than Leather." In-store posters tying in a simulcast and a new release are sometimes made. For Dolly Parton's special, her management elected to tape the show in digital stereo; the program will sub-sequently be issued for the home entertainment market as well, and HBO will use her picture on the cover of its cable guide booklet in June to highlight her special the



WEST BY WEST-Mother Dottie West hugs daughter Shelly West after she and singing partner David Frizzell were once again named top vocal duet of the year at the recent Academy of Country Music Awards.

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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	10	ALABAMA The Closer You Get. RCA	WEEKS AT #1	38	35	88	WILLIE NELSON ▲ Greatest Hits, Columbia KC	
		20	AHL-1-4663 RCA	7	39	48	4	JOHN CONLEE	CBS
2	2	32	THE OAK RIDGE BOY: American Made, MCA 5390	MCA				John Conlee's Greatest Hits, MCA 5406	MCA
3	3	17	MERLE HAGGARD ANI WILLIE NELSON Poncho And Lefty, Epic FE	D	40	34	26 45	CRYSTAL GAYLE True Love, Elektra 60200 REBA McENTIRE	WEA
4	5	12	37958 KENNY ROGERS	CBS	41	36	43	Unlimited, Mercury SRM-1- 4047	POL
			We've Got Tonight, Liberty LO 51143	CAP	42	48	25	CHRISTY LANE Here's To Us, Liberty LT	CAR
5	4	10	WILLIE NELSON Tougher Than Leather, Columbia QC-38248	CBS	13	NEW	ENTRY	51137 RAZZY BAILEY Greatest Hits, RCA-AHL 1-	CAP
4	7	9	SHELLY WEST West By West, Warner/Viva	000	44	40	23	HOXCAR WILLIE	RCA
女	8	63	23775 ALABAMA ▲	WEA				Best Of Boxcar Volume I, Main Street ST 73002 (Capitol)	CAP
	9	5	Mountain Music, RCA AHL1 4229	RCA	45	49	18	DAVID FRIZZELL AND SHELLY WEST	
9	6	31	RONNIE MILSAP Keyed Up. RCA AHLI-4670 JOHN ANDERSON	RCA				Frizzell West-Our Best To You, Warner/Visa 1-23754	WEA
3	0	31	Wild And Blue, Warner Brothers 23721	WEA	46	45	136	Greatest Hits, Liberty L00	CAP
10	10	9	LEE GREENWOOD Somebody's Gonna Love		47	39	14	LOUISE MANDRELL Close-Up, RCA-MHL 1-8601	RCA
11	11	34	You, MCA 5403 RICKY SKAGGS	MCA	48	51	7	RANDY HOWARD All-American Redneck,	
4	16	4	Highways And Heartaches, Epic FE 37996 GEORGE JONES	CBS	49	43	30	ROY CLARK	WEA
13	19	5	Shine On, Epic FE 38406 WAYLON JENNINGS	CBS	50	42	9	Turned Loose, Churchill CR 9425 CHARLEY PRIDE	MCA
M			it's Only Rock & Roll, RCA AHLI 4673	RCA	30	12		Country Classics, RCA AHL 1-4662	RCA
14	12	13	HANK WILLIAMS, JR. Strong Stuff. Elektra/Curb- 60223	WEA	50	60	3	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right),	
15	14	39	THE BELLAMY BROTH Greatest Hits, Warner/Curb		52	54	36	Compleat CPL-1-1004 MERLE HAGGARD/	POL
16	17	115	26397-1 ALABAMA ▲	WEA	-			GEORGE JONES A Taste Of Yesterday's	one
			Feels So Right, RCA AHL1 3930	RCA	53	45	17	Wine, Epic FE-38203 KAREN BROOKS Walk On, Warner Bros.	CBS
四	20	7	B.J. THOMAS New Looks, Cleveland International-FC-38561	CBS	54	44	26	23676 CONWAY TWITTY	WEA
血	23	4	DON WILLIAMS Yellow Moon, MCA 5407	MCA				Conway's #1 Classics—Vol. II, Elektra 50209	WEA
19	13	62	WILLIE NELSON A Always On My Mind,		55	57	82	RICKY SXAGGS Waitin' For The Sun To Shine, Epic FE 37193	CBS
20	15	27	Columbia FC 37951 MERLE HAGGARD	CBS	56	59	50	SYLVIA Just Sylvia, RCA AHL-1-	
21	22	23	Going Where The Lonely Go, Epic FE 38092 THE BELLAMY BROTH	CBS	57	52	14	LEON EVERETTE	RCA
2.1	22	23	Strong Weakness, Elektra/ Curb 60210	WEA	58	53	24	Leon Everette, RCA-MHL-1- 8600 EMMYLOU HARRIS	RCA
22	18	32	HANK WILLIAMS JR. Hank Williams Jr.'s					Last Date, Warner Bros. 1- 23740	WEA
A 23	31	6	Greatest Hits, Elektra/Curb 60193 GENE WATSON & THE	WEA	59	62	9	PORTER WAGONER Viva Porter Wagoner, Warner/Viwa 23783	WEA
M	31	Ů	FAREWELL PARTY BAN Sometimes 1 Get Lucky,	ID	60	HEW 6	NTRY	ELVIS PRESLEY I Was The One, RCA-AHL	TTLA
24	21	31	MCA 5384 EDDIE RABBITT	MCA	61	56	36	EARL THOMAS CONLEY	RCA
25	26	4	Radio Romance, Elektra 60160 MICKEY GILLEY	WEA				Somewhere Between Right And Wrong, RCA AHL-1- 4348	RCA
4	20	1	Fool For Your Love, Epic FE 38583	CBS	62	NEW E	HIRY	DELIA BELL Delia Bell, Warner Bros.— 23838	WEA
26	32	2	DAVID ALLAN COE Castles In The Sand,	202	63	63	56	LEE GREENWOOD Inside Out MCA 5304	MCA
27	24	155	Columbia FC-38535 ALABAMA My Home's In Alabama.	CBS	64	55	30	RODNEY LAY Heartbreak, Churchill CR	
28	25	32	RGA AHL1-3644 JANIE FRICKE	RCA	65	66	32	9423 WAYLON JENNINGS &	MCA
			It Ain't Easy, Columbia FC 38214	CBS	*	73	48	WILLIE NELSON WW II, RCA AHL-1-4455 ROSANNE CASH	RCA
29	28	8	RONNIE McDOWELL Personally, Epic FE-38514	CBS	66	/3		Somewhere In The Stars, Columbia FC-37570	CBS
30	30	10	VERN GOSDIN Today My World Slipped Away, AMI-1502	NSD	67	58	134	THE OAK RIDGE BOYS Greatest Fits, MCA 5150	M CA
血	37	3	CHARLY McCLAIN Paradise, Epic FE-38584	CBS	68	68	16	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386	MCA
32	33	13	RAY CHARLES Wish You Were Here	-	69	61	33	DOLLY PARTON Greatest Fits, RCA AHL 1-	
	-		Tonight, Columbia FC- 38293	CBS	70	65	38	GEORGE JONES	RCA
W	50	2	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit.		71	64	139	Anniversary, Ten Years Of Hits, Epic KE 38323 ANNE MURRAY ▲	CBS
34	38	2	Columbia FC-38562 MARTY ROBBINS	CBS				Greatest Hits, Capitol S00 12110	CAP
			Some Memories Just Won't Die, Columbia FC-38603	CBS	72	67	21	MARTY ROBBINS Biggest Hits, Columbia FC 38309	CBS
35	29	34	TOM JONES Tom Jones Country, Mercury SRM-1-4062	POŁ	73	75	38	MARTY ROBBINS Come Back To Me,	
36	27	35	CONWAY TWITTY Dream Maker, Elektra	, 01	74	72	52	Columbia FC 37995 JUICE NEWTON	CBS
37	41	4	60182 MEL TILLIS	WEA	75	71	264	Quiet Lies, Capitol ST- 12210 WILLIE NELSON A	CAP
			After All This Time, MCA 5378	MCA	''	′*	-04	Stardust, Columbia JC	

Country



AWARD PRESENTERS-Columbia's Tom Wopat and Rosanne Cash wait their turn to present awards during the 18th annual Academy of Country Music Awards show at Knotts Berry Farm.

Nashville Scene

• Continued from page 53

In 1975, Willie Nelson recorded an album that became a breakthrough in his career, "Red Headed Stranger," and talk immediately began about turning the concept LP into a movie. Now, eight years later, the project is finally becoming reality. Nelson is playing the lead himself, and the picture is being directed by Hal Ashby, whose credits include "Being There" with Peter Sellers and "Coming Home" with Jane Fonda and Jon Voight. In the film with Willie will be actor Tommy Lee Jones, who portrayed Loretta Lynn's husband Mooney in "Coal Miner's

Tom Marcotte, production director at WSCG in Corinth, N.Y., writes in to suggest "Heathenistic, Hell Raisin", Fist-Fightin", Woman-Chasin", Liquor Drinkin', Rockin' Country Band," written by Freddy Weller and re corded last year by Billy Dee & the Southside All Stars, as a "longest title" to compete with Loretta Lynn's latest release. Well, thanks, Tom. Frankly, we'd missed seeing this one and aren't sure if we could've remembered all the words in the title if we HAD. But it definitely qualifies.

Two European bands who were voted top country groups in their home countries during the national Marlboro Festival appeared at Bo-gey's earlier this month to show Nashville what country sounds like overseas. The bands were Western Union from Germany and Silver Eagle Express from Holland. Silver Eagle Express did some original material in its set, while Western Union sang such songs as "On The Road Again" and "Nothing But The Radio On" in German. Marlboro brought the winners to Nashville for a week, and the bands seemed thoroughly entranced with seeing Music City for the first time.

In July, these bands go on to finals in Europe for the title of "top country band." The competition will be televised in six European countries; the winner receives a recording contract from

Say It Ain't So: But it is. The "Tonight Show"



FIRST AWARD—Sylvia beams after being named the ACM's top female vocalist May 9. This was the RCA artist's first award trophy of her career. Looking on is actress Catherine Bach.

with Johnny Carson has been cancelled for the second time in Scene's home territory of Nashville. As a result, this column will still report on artists' appearances on the show, but will no longer be able to comment on their performances. Those of you who still get Johnny and Ed on your late-night tube may have noticed Louise Mandrell's visit a week or so ago on the program, though.

The Little Nashville Opry in Nashville, Ind reports that demand for tickets to Conway Twitty's June 11 appearance there has been so great the management had to add on an unprecedented third show. Normally, the Opry stages two shows, but for Twitty, an afternoon matinee was added.

CBS Records Nashville honored Marty Robbins by sponsoring a NASCAR-sanctioned Grand National race recently at the Nashville Speed way. It was billed as the Marty Robbins 420 Prior to the race. Marty's son Ronnie Robbins performed with his father's band.

B.J. Thomas, who's riding high with the success of his new Columbia/ Cleveland International album, "New Looks," was in Los Angeles not long ago to record the soundtrack for a new movie, "The Prodigal." While in Lotusland, B.J. joined festivities honoring Kenny Rogers at the Beverly Hilton Hotel.

Congratulations to the CMA's Helen Farmer, director of programming/special projects, who was honored by the National Women Executives organization as "woman executive of the year During her eight-and-a-half years with the CMA, she has directed Fan Fair (no small feat, we might add), along with the Talent Buyers Seminar and the CMA Awards Show. She also served as coordinator of all activities connected with CMA's 25th anniversary celebration in Washington. Any of these projects on its own is ex hausting; all of them together make her indeed worthy of commendation.

Popular Austin, Tex. music columnist Townsend Miller was feted a month or so ago when a host of artists and friends gathered to honor him at an official Austin "Townsend Miller Day," de clared by the City Council.

Miller juggled work as a full-time stockbroker with his decade of writing country columns for the Austin American Statesman until recently, when he retired his column; Scene's Austin cor respondent Katy Bee says his nightly rounds were an important part of Austin's famous club

After a formal black tie dinner for guests Miller's musical pals-Steve Fromholz, Joe Ely, Floyd Tillman, Riders In The Sky and former Bob Wills vocalist Laura Lee McBride—did a three-hour concert at Austin's Paramount Theatre for a crowd of about 1,000 fans. Following this was a "late-night brunch and after-hours pickin" party that lasted until sun-up," reports Bee, which brought many of Miller's old friends and

Any Austinites who may have been out on the road performing that night and unable to attend the various ceremonies can view it all on a 12hour videotape preserving the occasion. Proceeds from the event will establish a Townsend Miller Endowment Fund to be administered by the Kerrville Music Foundation to assist emerging songwriters and bluegrass musicians.

Cospe

'TOO PUNK?'

Duo's Change Of Direction **Incites Row**

By EDWARD MORRIS

NASHVILLE-Is the song a victim of format or fanaticism? Or is Farrell & Farrell's "Let The Whole World Know" just another record whose radio fortunes are more significant to its performers than they are to programmers? Bob Farrell, half of the NewPax Records gospel act, and his manager, Dan Brock, contend that the mixed reception the record has received indicates an unwillingness to let an act shift its musical style and an indifference to playing what listeners want to hear.

Whatever the truth of the matter is, the controversy over the recordincited principally by the act, its management and its label-has led the Benson Co., of which NewPax is a part, to focus special attention on the song during a summer-long promotion that starts next month.
"Let The Whole World Know,"

which is the title cut of Farrell & Farrell's current album, was recorded at a concert in Tulsa last July. D. Hughes, music director of WHKK Erlanger, Ky. says he thinks there may have been objections to the song among Christian programmers because of the switch in style it represents. The traditional Farrell & Farrell sound, he says, is "pretty soft." He adds that the disputed song has "the new wave sound, but it's not hard enough to be offensive." Hughes says "Let The Whole World Know" has been No. I in his market-which includes Cincinnati-for the past two months.

Tim McDermott, music director of KCFO Tulsa, says the song went to No. 1 on his station and got more requests than any other he's played in the past year.

Other stations have dropped, sidelined or refused to play the song. Karen Renfro, music director for WQNE Cleveland, Tenn., says the song elicited "fairly good" listener response when she first aired it. However, she says her general manager had her pull it from regular rotation because it had "too much of a punk sound."

Ron Kallem, music director of KWKY Des Moines, reports a similar tale. He played the song for a while to a "mixed" response and then dropped it because "the manager didn't like it," he says.

Manager Brock says he objects to programmers who make up their playlists according to "some warped spiritual judgment" instead of assessing songs on their own merit. Conceding that the song is "very out of character," Bob Farrell says he has been able to get reluctant programmers to go on the song after he performs it at concerts in their areas 'The sad thing is," he adds, "that I can't play in every market in the country." Farrell maintains that "there are no constants in Christian radio" and "no camaraderie between Christian radio and Christian

Pocket Songbook

NASHVILLE-Sparrow Records has released a new pocket-size songbook. "Communion Volume II," which contains 120 songs and retails for \$2.95. The book measures four by seven inches.

AUDIO/VISUAL PACKAGES

Word Marketing 'Electric Hymnal'

NASHVILLE-Word Music has introduced an "Electric Hymnal" series of audio/visual song packages, which it claims will make new gospel hits quickly available to churches and reduce instances of copyright infringement. The "hymnal" is designed for congregational and group singing uses.

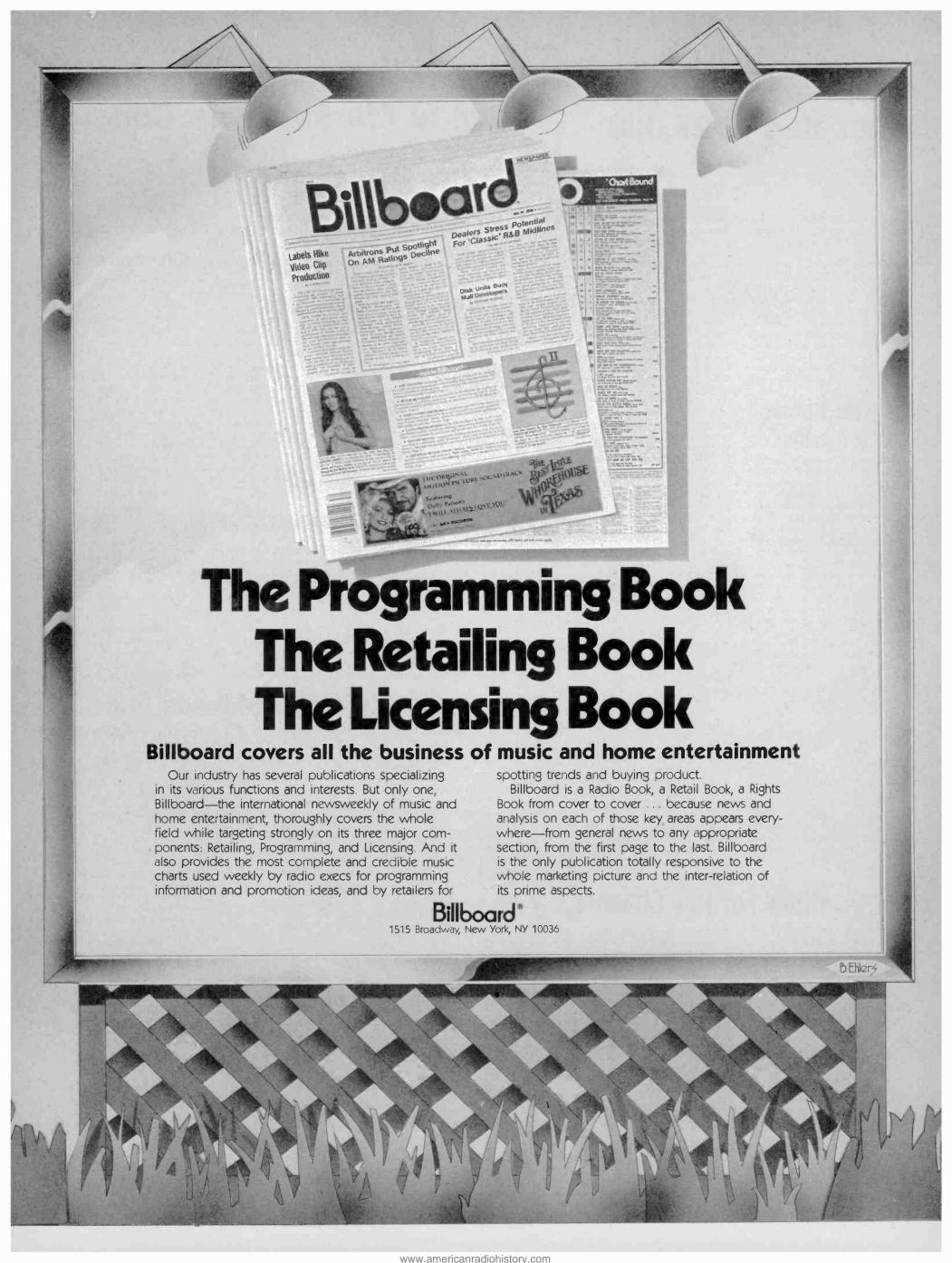
Tagged to retail at \$12.95 per song, each song is in a kit form that includes lyric cells for use on overhead projector, lyric slides for slide projector, two loose-leaf copies of the printed music and one accompaniment cassette with the track recorded on both sides, one of which has computerized signals to advance the lyric slides.

So far, 17 songs have been included in the collection, according to Jim Gibson, Word's director of music publications and marketing. By the end of the year, he says, the total should be around 100 songs. The "Electric Hymnal" is available only by direct mail from Word. As the market for it grows, Gibson explains, the hymnal will be sold in Christian bookstores.

Gibson says the project was developed in response to an increasing number of requests from people who asked permission to make overhead transparencies of songs. When we gave our permission, it could really be for one time only. And there is a charge. That's not our choice, but the copyright law."

Copyright owners are paid 10% of the retail price for the use of their songs in the "Electric Hymnal" format. Gibson reports that there has been no resistance either to the per-centage or the format: "As a matter of fact, we've had copyright owners coming to us." EDWARD MORRIS





Canada

New Recording Fund Allocated \$327,000

TORONTO-The Foundation To Assist Canadian Talent On Record (FACTOR) fund helped launch one "hit" project and several other successful ones in allocating \$327,000 in its first year, the Canadian Independent Record Production Assn.

The interest-free loan program, sponsored by about a dozen music industry firms, helped produce 10 completed and released projects and many more not yet finished, and made loans averaging \$6,800, the association's newsletter says. But detailed information on who received the money and what projects were produced with it remains unrevealed by the association, which has

Vidgame Border War Intensifies

TORONTO-The border war involving several makers of video arcade games in the U.S. and Canada is heating up. U.S. firms have resorted to a little-used search and seizure power called the Pillar Order to raid homes and business in such cities as Toronto, Winnipeg and Montreal and seize games and docu-

The U.S. companies, including Bally-Midway Manufacturing and Taito of America, have accused Canadian companies of infringing on the copyrights to their games. Canadian manufacturers are countering that the Canadian Copyright Act makes no mention of them and that the copyrights are enforceable only ∞ in the U.S.

Several lawsuits have been instituted in order to set case law to guide future cases, but it is expected they will take years to resolve. Copyright revisions are expected later this year and may clarify the deep-rooted conflict.

Meanwhile, the Sherman/Mister Sound retail record/tape chain has decided to permanently stock a basic line of electronic games from Atari, Coleco and Parker Bros. The chain, owned by Capitol/EMI of Canada, had experimented with games for about six months in a handful of Southern Ontario outlets.

created some skepticism within the industry

FACTOR says no mention of its funding is disclosed so "all products are on the market being judged on their own merit." But some industry executives criticize that scheme, saying the selection process by independent juries and their subsequent disbursals should be entirely out in the open.

"If everyone is so proud of the program, why shouldn't its seal-of-ap-proval accompany a recording?" says a record company executive who asked not to be named.

FACTOR loan conditions disallow stickering or record artwork indicating that seed money came from

CIRPA, which launched the program with broadcasters early last year, says half of the loans went to its members, including eight labels and 11 producers and totaling about \$180,000. A total of 19 other companies were given FACTOR money.

Of the projects, 33 are LPs, nine are EPs and eight are singles. The highest loan was \$25,000, while the lowest was \$400. About 35% of the money went to finance rock projects, 29% went to adult contemporary and pop, 16% to so-called "new music," 9% to country, 6% to jazz, 4% to children's and 1% to folk

The vast majority of projects approved-41 of 50-were from Ontario. There were three each from British Columbia and Alberta, and one each from Quebec, Nova Scotia and Newfoundland.

FACTOR says it will improve the jury system to select projects for funds by conducting many in major Canadian cities in the other regions and having some regional representation on Toronto juries.

Loans are allocated by FAC-TOR's board of directors following recommendations from juries comprised of recording and broadcasting industry personnel. The loans are interest-free as long as borrowers report income from the recording and make punctual pay-

The money was spoken for so quickly that juries had to be disbanded between the end of January until April 1.

'Survivathon' For Pay Channel

TORONTO-Dozens of entertainers banded together, and the federal broadcast regulator did away with some rules May 12-15 to allow the financially starved C-Channel to hold a "survivathon" to lure subscribers and avert dissolu-

C-Channel, one of two national pay-tv services launched Feb. 1, has only attracted about 28,000 subscribers to its largely esoteric service. Company president Edgar Cowan says it may not survive beyond June if a large, fresh infusion of capital does not arrive.

Cowan offered the service to investors for between \$3.5 million and \$4.5 million, but there have been no

In an unprecedented move, the Canadian Radio-Television & Telecommunications Commission on May 13 approved an application by the channel to distribute its signal unscrambled on cable systems nationwide for a three-day period, to help attract subscribers to its roughly \$15 monthly service.

Classical guitarist Liona Boyd and artists from the fields of literature, ballet, theatre and film hosted the emergency session. It was not known how many subscribers were attracted, but C-Channel officials were optimistic that the effort staved off closure.

Record Production Down In March

OTTAWA-Record production slipped nearly 10% in March from the same month in 1982, Statistics Canada says.

The federal agency says Canadian manufacturers produced 5,103,507 records in March, 1983, down from 5,648,337 a year earlier. But prerecorded tape production continued to show healthy increases of nearly 20%. Production rose to 2,419,583, up from 1,738,695 in March, 1982.

News/International____

16 ARRESTED AT URIAH HEEP SHOW

Violence Mars Athens Concert

By JOHN CARR

ATHENS-Inadequate organization by concert promoters has been cited as the main cause underlying yet another outbreak of street violence at a rock show here. The incident occurred just before an appearance by British group Uriah Heep at the Panathinaikos soccer stadium in Athens, May 12, when ticketless fans turned violent and attacked police with bottles and stones.

Three policemen were injured and taken to the hospital. Sixteen persons were arrested on charges of assaulting police and resisting arrest.

Accounts in the Athens daily press claim that a bullet was found lodged in the outer wall and cartridges were found in the street behind the ground. Eyewitnesses said they heard shots fired.

After the concert, which proceeded normally, members of Uriah Heep said that in their view the cause of the trouble was that a few of the gates, besides the official entry gate, were open and unguarded, of-fering a target for crashing. Other observers say the relatively high price of the tickets, the drachma equivalent of nearly \$8, was what sparked the problem.

The incident has worried concert promoters and record company executives, who fear that such outbreaks might keep international groups away from Greece as it kept them away from Italy for several years when violence hit the rock scene there.

Promoters say they cannot think of ways of reducing the risk of violence. Some believe the very presence of squads of police is a kind of subconscious incitement to rioting.

Record company executives generally criticize poor concert management. PolyGram Greece, which distributes Uriah Heep's product here, has refrained from commenting on the incident. In the past, however, the company has come out against the reporting of rock-related violence in the trade press on the grounds that it deters foreign acts from coming to Greece.

A vocal critic of concert mismanagement is Sol Rabinowitz, CBS managing director, who places the blame squarely on what he calls "police permissiveness." Says Rabinowitz: "Law enforcement at the concerts has been generally very permissive, leading some anarchic members of society to think they can see an act for free."

Chieftains Trip

• Continued from page 9

No payment was made for the con-

"The Chinese have a soft spot for the Irish, because we were the first country to recommend that China became a member of United Nations," Moloney says. "But we've been noting there are clear musical similarities between the two coun-

"Our Irish fiddles, for instance, look very different from the Chinese two-string erhu, but the sound is strikingly similar. The same goes for the Irish woden flute and the Chinese bamboo flute, the harp and the zheng, and the whistle and the suno.

U.K. C'right Amendment Passes

Continued from page 9

technology. I don't want to limit it. But where a machine seems to have no other function than to copy other people's products, a halt must surely be called.'

He was told there were government doubts about whether home taping could be solved by the provisions of his bill. But he insisted: "At least it can plug a few holes to stem the flow of blood until other remedies are available for those affected so badly by home taping piracy of records and films."

What caused special alarm, he told the House of Lords, was the development of rental outlets. To hire records and cassettes and record them for two or three friends at a fraction of the retail costs was to be as guilty of theft of other people's property as a burglar or shoplifter, he said.

John Deacon of BPI, recalling music business efforts to achieve copyright reform during the last Parliament, says: "We've achieved a lot. There are many indications that government is substantially changing its view with regard to the home taping problem since it published its 1981 Green Paper." This was a consultative document on copyright reform, and came down decisively against application of a levy or royalty on blank tapes and hardware.

The Federation Against Copyright Theft (FACT) has recently carried out raids on alleged pirate bases, seizing many thousands of tapes. Allegedly pirated tapes with an estimated marketplace value of \$1.5 million have been ritually destroyed by a crushing machine in

London.

Says FACT's Robert Birch: "When we take up the vexed problem of copying in schools, we're finding teachers now realize they're taking the livelihood of other people away. As from July, offenders now have the chilling prospect of acquiring a criminal record. We want to get over to the ordinary, decent dealer that taking a chance with pirate material is just plain stupid.

Little Worldwide Impact For 'New German Wave'

• Continued from page 9

number of English-language cover versions, which were simply unthinkable only a few years ago."

Equally extraordinary has been the international success of Phonogram act Trio ("Da, Da, Da"), released in 38 countries. The group has sold more than four million singles and 500,000 albums abroad.

Louis Spillmann, Phonogram pop a&r marketing chief, also points to "extremely positive media reaction" to Palais Schaumberg in the Benelux and the U.K. He says: "There's defi-

rental chart, established by the Fin-

nish branch of IFPI, shows "Live

And Let Die," "For Your Eyes

Only" and "Rocky II" heading a list

Meanwhile audio sales have

dominated by U.S. feature films.

nitely a lot that can be done here, but only for product which is carefully produced and not facing direct competition on the international market. Certainly it is easier for Phonogram, now that we've proved with Trio that worldwide hits can come from Germany.'

At Intercord, which reports no international deals for its domestic rock repertoire, a&r chief Karl-Heinz Rothenburg expects foreign exploitation will be "limited mostly to acts with chart success." And Metronome's Ray Schmidt-Walk agrees that while outside demand is modest, "the chances improve with higher quality." But Schmidt-Walk says he's delighted he's placed Wolf Maahn with four international Poly-Gram affiliates and found partners in Spain and Portugal for his group Neue Heimat.

At Virgin's new German operation, Udo Lange finds critical and popular demand for Kowalski in Holland and the U.K. WEA boasts top chartings in Holland and Denmark for the former No. 1 German single, "Major Tom" by Peter Schilling. This song has also been cut in English and released in many other

CBS Germany, which has been especially hot in the domestic rock field with Markus, Nena and Spliff, has gotten releases for these acts throughout the European continent, with especially good sales and chart placings in Italy and the Netherlands, where Nena topped local charts for weeks. Spliff has appeared in the U.S. and U.K.

NEW FIGURES PUBLISHED

Finnish Video Up, Audio Down

HELSINKI-The video business in Finland is booming, but at the expense of conventional audio, according to figures from Elektroniikan Tukkaukauppiaat, the local organization for importers and manufacturers of electrical goods. In the first quarter of 1983, VCR sales were 250% up on the same period last year, at 17,200 units, and year-end sales are expected to reach 80,000

Video software sales have also soared, with some 50,000 videograms sold last year, compared with 13,000 in the previous year. Around 5,000 video games were sold in 1982, and this total is expected to double or triple during the current year.

A new official monthly video

slipped into the doldrums, overshadowed by the new medium. In the first quarter of this year, stereo sales were 34% down and sales of record players, decks and cassette

players dipped by 25%. Portable radio/cassette recorders, traditionally a strong area, were 15% off, while radio receiver volume dropped a hefty 67%. The feeling in the Finnish music industry is that gains in the video field are unlikely to compensate for all the audio losses.

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BRITAIN

As of 5/21/83

This	Last	
Week	Week	
1	1	TRUE, Spandau Ballet.
		Reformation
2	3	TEMPTATION, Heaven 17, B.E.F.
3	7	CANDY GIRL, New Edition, Lodor
4	5	DANCING TIGHT, Galaxy
		featuring Phil Fearon, Ensign
5	10	CAN'T GET USED TO LOSING
		YOU, Beat, Go-Feet
6	2	(KEEP FEELING) FASCINATION,
		Human League, Virgin
7	9	OUR LIPS ARE SEALED, Fun Boy
		Three, Chrysalis
8	6	PALE SHELTER, Tears For Fears,
		Mercury
9		WORDS, F.R. David, Carrere
10	12	BLIND VISION, Blancmange,
		London
11	8	WE ARE DETECTIVE, Thompson
		Twins, Arista
12	37	RAD ROVS Wham Inner Vision

BAD BOYS, Wham, Inner VI WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, RAK DON'T STOP THAT CRAZY RHYTHM, Modern Romand WEA FAMILY MAN, Daryl Hall & John

FAMILY MAN, Daryl Hall & John Oates, RCA BEAT IT, Michael Jackson, Epic BUFFALO SOLDIER, Bob Marley & Wailers, Island FRIDAY NIGHT (Live Version), Kids From Fame, RCA LAST FILM, Kissing The Pink, Magnet

19 19 Magnet
NOBODY'S DIARY, Yazoo, Mute
OVERKILL, Men At Work, Epic
SWEET MEMORY, Belle Stars,
Stiff

20 21 22 MISS THE GIRL, Creatures, 23 Wonderland LET'S DANCE, David Bowie, EMI 24

America TRUE LOVE WAYS, Cliff Richard, EMI BLUE MONDAY, New Order,

Factory MUSIC (PART 1), D Train, 32 Prelude FEEL THE NEED IN ME, Forrest,

CBS
CHURCH OF THE POISON MIND,
Culture Club, Virgin
ROSANNA, Toto, CBS
LOVE IS A STRANGER,

Eurythmics, RCA NOT NOW JOHN, Pink Floyd,

Harvest MORNIN', Al Jarreau, Warner Bros.

STOP AND GO, David Grant, 36 Chrysalis
GLORY GLORY MAN UNITED, 35 NEW

GLORY GLORY MAN UNITED,
Manchester United FC, EMI
COUNTDOWN/NEW WORLD
MAN, Rush, Mercury
SHIPBUILDING, Robert Wyatt,
Rough trade
JUST GOT LUCK, JoBoxers, RCA
BREAKAWAY, Tracey Ullman,
SHIF

38 NEW 39 25 Stiff
FLIGHT OF ICARUS, Iron Maiden,
EMI

ALBUMS

THRILLER, Michael Jackson, Epic TRUE, Spandau Ballet, Reformation
LET'S DANCE, David Bowie, EMI

America THE LUXURY GAP, Heaven 17, POWER CORRUPTION & LIES,

New Order, Factory
THE HURTING, Tears For Fears. Mercury
DRESSED FOR THE OCCASION,

Cliff Richard & London Philharmonic Orchestra, EMI FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS NIGHT DUBBING, Imagination,

R&B
CARGO, Men At Work, Epic
TWICE AS KOOL, Kool & Gang,
De-Lite
MIDNIGHT AT THE LOST AND
FOUND, Meat Loaf, Cleveland 12

International
QUICK STEP & SIDE KICK,
Thompson Twins, Arista
SWEET DREAMS, Eurythmics,
RCA 14 CHART ENCOUNTERS OF THE 15 NEW

TOTO IV, CBS THE FINAL CUT, Pink Floyd,

Harvest
THE KIDS FROM 'FAME' SONGS,
KIds From Fame, BBC
THE LAUGHTER & TEARS
COLLECTION, Various, WEA
WHITE FEATHER, Kajagoogoo, 20

WHITE FEATHER, Kajagoogoo, EMI LISTEN Flock Of Seagulis, Jive BUSINESS AS USUAL, Men At Work, Epic RIO, Duran Duran, EMI LIONEL RICHIE, Motown HELLO, I MUST BE GOING!, Phil Collins, Virgin

Collins, Virgin
THE KIDS FROM FAME LIVE!, 27 32

H20, Daryl Hall & John Oates, RCA SIOGO, Blackfoot, Atlantic RICHARD CLAYDERMAN,

CHIMERA, Bill Nelson, Mercury YOU CAN'T STOP ROCK 'N' ROLL, Twisted Sister WAITING, Fun Boy Three, 32

Chrysalis
WAR, U2, Island
THE HEIGHT OF BAD MANNERS,
Bad Manners, Telstar
SHAPE UP AND DANCE WITH F. 35 NEW

SHAPE UP AND DANCE WITH F
KENDAL (VOL 1), Lifestyle
WHAMMY, B52's, Island
DIONNE WARWICK
COLLECTION, Arista
WE ARE ONE, Maze featuring
Frankie Beverly, Capitol
MAGICAL RING, Clannad, RCA
THE RISE AND FALL OF ZIGGY
STARDUST, David Bowie, RCA

WEST GERMANY

tesy Der Musiki As of 5/23/83 SINGLES

1 BRUTTOSOZIAI PRODUKT Geiersturzflug, Ariola LEUTCHTURM, Nena, CBS LET'S DANCE, David Bowie, EMI BEAT IT, Michael Jackson, Epic/ CBS SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA BILLIE JEAN, Michael Jackson, Epic/DBS Epic/CBS BUM BUM, Trio, Mercury/ Phonogram
HEY LITTLE GIRL, Icehouse,
Chrysalis/Ariola
JULIET, Robin Gibb, Polydor/ MANUEL GOODBYE, Audrey 10

Landers, Ariola TOO SHY, Kajagoogoo, EMI Electrola
UP WHERE WE BELONG, Joe
Cocker & Jennifer Warnes,
Island/Ariola
DIE FISCHER VOPN SAN JUAN,
Tommy Steiner, Polydor/DGG 12 13 Tommy Steiner, Polydor/D DER KNUTSCHFLECK, IXXI,

Metronome LOVE IS A STRANGER, LOVE IS A STRANGER, Eurythmics, RCA WENN ES DICH NOCH GIBT, Roger Whittaker, Aves/ Intercord KLEINE TASCHENLAMPE BRENN, Markus, CBS TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS BLUE MONDAY, New Order, Rough Trade 16

17

Rough Trade
MR. ROBOTO, Styx, A&M/CBS
ICH STERBE NICH NOCH MAL NION SIEMBE NICH NOCH MAL, Nino De Angelo, Polydor/DGG RUECKSICHT, Hoffmann & Hoffmann, Global/Ariola CHURCH OF THE POISONED MIND, Culture Club, Virgin/ Ariola

23 Ariola GIVE IT UP, KC & SUNSHINE 24 26

BAND, Epic/CBS
OH TO BE AH, Kajagoogoo, EMI
EINMAL NUR MIT ERIKA, Hubert
Kah MIt Kapelle, Polydor/DGG
SONDERZUG NACH PANKOW,
Udo Lindenberg, Polydor/DGG 27

SONDERZUG NACH PANKOW,
Udo Lindenberg, Polydor/DGG
IS THERE SOMETHING I
SHOULD KNOW?, Duran Duran,
EMI
LAST NIGHT A D.J. SAVED MY
LIFE, Indeep, Metronome
JULIE, Daniel, Ariola

ALBUMS

ALBUMS
THRILLER, Michael Jackson,
Epic/CBS
NENA, CBS
LET'S DANCE, David Bowie, EMI
THE FINAL CUT, Pink Floyd,
Harvest/EMI
PRIMITIVE MAN, Icehouse,
Chrysalis/Ariola
SWEET DREAMS..., Eurythmics,
RCA

WHITE FEATHERS, Kajagoogoo.

EMI
THE GETAWAY, Chris De Burgh,
A&M/CBS
ODYSSEY, Udo Lindenberg,
Polydor/DGG Polydor/DGG TYPISCH ROGER WHITTAKER, 10 12

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TYPISCH ROGER WHITTAKER, Intercord NIGHT AND DAY, Joe Jackson, A&M/CBS CHE ANGELO SEI, AI Bano & Romina Power, Baby/EMI JETZT KOMMT SHAKY, Shakin' Stevens, Epic/CBS CARGO, Men At Work, CBS KILROY WAS HERE, Styx, A&M/ CBS 13 13

16 LISTEN, A Flock Of Seaguils, Jive/Teldec Jive/Teldec THE HURTING, Tears For Fears, 17

Mercury/Phonogram
THE LUXURY GAP, Heaven 17, 18

Virgin/ Ariola
ANOTHER PAGE, Christopher
Cross, Warner Bros./WEA
THE RISE & FALL, Madness,
Stiff/Teldec 19 16 20 NEW

(Co

TENGOKUNO KISS, Seiko Matsuda, CBS-Sony/Sun

JAPAN ourtesy Music Labo) As of 5/24/83

SINGLES

3 MEGUMINO HITO, Rats & Star, CBS-Sony/PMP/Uncle F 2 MANATSUNO ICHIBYOU, Masahiko Kondo, RVC

Johnny's
YAGIRINO WATASHI, Takashi
Hosokawa, Nippon Columbia.
Columbia-Burning
ZOKKON LOVE, Shibugakitai,

CBS-Sony/Johnny's KIMINI MUNEKYUN, YMO, Alfa/ 1980-Yano
NATSUIRONO NANCY, You
Hayami, Taurus/Sun-JCM
BODY SPECIAL 2, Southern All
Stars, Victor/Amuse
MEDAKANO KYOUDAI, Warabe,

MEDAKANO KYOUDAI, Warabe, For Life/TV-Asahi MAKKANA ONNANOKO, Kyoko Koizumi, Victor/Burning-NTV HARENOCHI BLUE BOY, Kenji Sawada, Polydor/Anima-Watanabe NATSUIRONO DAIRY, Chlemi 10

12 Hori, Canyon/Top CHOTTONARA BIYAKU, Yoshie 13

Kashiwabara, Nippon Phonogram/Dream HISAME, Akio Kayama, Nippon Columbia/Victor-Dalichi NATSUONNA SONIA, Monta & Junko, Nippon Phonogram/ 15 PMP HATSUKOI, Kozo Murashita, 16

CBS-Sony/April
NIBUNNOICHINO SHINWA, Akina
Nakamori, Warner-Pioneer/
NTV-Nichion OTOKOWA DOUKESHISA.

Rider
KOUKIATSU GIRL, Tatsuro

Company TOKIO KAKERU SHOUJO, Tomoyo Harada, Canyon Variety Co

ALBUMS NO DAMAGE, Motoharu Sano, Epic-Sony MOMENTOS, Julio Iglesias, Epic-

PS ANATAE, Aming, Nippon Phonogram CARGO, Men At Work, Epic-Sony STARGAZER, Masamichi Sugi,

CBS-Sony
VITAMIN, Epo, RVC
LET'S DANCE, David Bowie,
Toshiba-EMI
FANTASY, Akina Nakamori,
Warner-Pioneer
LANAI, You Hayami, Taurus
SIXTEEN CARNIVAL, Hidemi
Ishikawa, RVC
HALO, Tulip, Toshiba-EMI
THRILLER, Michael Jackson,
Epic-Sony

Epic-Sony YOKAN, Miyuki Nakajima, 13 13 Canyon LOVE CALL, Hiroko Yakushimaru,

Kitty
PRIVATE MAIL, Asami Kado,

Teichiku
DEJA VU, Marlene, CBS-Sony
REINCARNATION, Yumi
Matsutoya, Toshiba-EMI
FRONTIERS, Journey, CBS-Sony
AMERICA, Jullio Iglesias, Epic-

PHOTOGRAPHS, Casiopea, Alta

AUSTRALIA

This l WAS ONLY 19, Redgum, Epic BILLIE JEAN, Michael Jackson, Epic BEAT IT, Michael Jackson, Epic IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI SAVE YOUR LOVE, Renee & Renato, RCA
DROP THE PILOT, Joan
Armatrading, &&M
TOTAL ECLIPSE OF THE HEART,
Bonnie Tyler, CBS
LET'S DANCE, David Bowie, EMI America
DER KOMMISSAR, Falco, A&M
1999, Prince, Warner Bros.
DON'T PAY THE FERRYMAN,
Chris De Burgh, A&M
WHAM RAP, Wham, Epic
WHITE WEDDING, Billy Idol,
Chryselie Chrysalis BABY I NEED YOUR LOVIN', Carl Cariton, RCA
SHOOP SHOOP DIDDY WOP
CUMMA CUMMA WANG DANG,
Monte Video & Cassettes,
White Label
LET THE FRANKLIN FLOW,

LET THE FRANKLIN FLOW,
Gordon Franklin, The
Wilderness
ALWAYS SOMETHING THERE TO
REMIND ME, Naked Eyes, EMI
UP WHERE WE BELONG, Joe
Cocker/Jennifer Warnes,
Liberation
POWER AND THE PASSION,
Midnight Oil, CBS
OVERKILL, Men At Work, CBS 18

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ALBUMS

1983 THE HOT ONES, Various Festival
4 THRILLER, Michael Jackson, Epic

CARGO, Men At Work, CBS GREATEST HITS VOLUME 2, John Denver, RCA THE KEY, Joan Armatrading, A&M
THE FINAL CUT, Pink Floyd, CBS
LET'S DANCE, David Bowie, EMI America WATCH THE RED, Angels, Epic SPIRIT OF PLACE, Goanna, WEA 10,9,8,7,6,5,4,3,2,1, Midnight Oll, CBS
GO FOR IT, Various, CBS
IV, Toto, CBS
WAR, U2, Island
A CHILD'S ADVENTURE,
Marianne Faithfull, Island
LOVE OVER GOLD, Dire Straits, 15 17 Vertigo BUSINESS AS USUAL, Men At 16 18 BUSINESS AS USUAL, Men At Work, CBS NIGHT AND DAY, Joe Jackson, A&M ANOTHER PAGE, Christopher Cross, Warner Bros. DESPERATE, Divinyls, Chrysalis PIANO HITS, Eric Robertson, J&B **ITALY**

(Courtesy Germano Ruscitto)
As of 5/18/83
ALBUMS

This Last THE FINAL CUT, Pink Floyd, EMI
THRILLER, Michael Jackson, CBS
TUTTO SAN REMO, Various,
Ricordi
ACQUARELLO, Toquinho, CGD-4 1983, Lucio Dalla, RCA TANGO, Matia Bazaar, Ariston FLY MIX NO.11, Nick Baxter, 5 NEW 6 10 7 18

Zanza
THE JOHN LENNON
COLLECTION, EMI
SAPORE DI MARE, Various,
COM/CGD-MM 16

COM/CGD-MM LET'S DANCE, David Bowie, RCA ANOTHER PAGE, Christopher Cross, WEA ONE PLUS ONE, Various, K-tel ORO PURO, Various, CBS ARCA DI NOE, Franco Battiato,

15 NEW A&M/CBS BOLLICINE, Vasco Rossi,

Carosello TWIST 83, Various, CGD/Five IS IT SAFE? PhD, WEA FRAMMENTI, Pierangelo Bertoli, 17 NEW 18 17 19 NEW

10

EMI NIGHT AND DAY, Joe Jackson,

CGD-MM
KISSING TO BE CLEVER, Culture
Club, Virgin

NETHERLANDS

lichting Nederlar As of 5/21/83 SINGLES

Week
1 BEAT IT, Michael Jackson, Epic

BREAKAWAY, Tracey Ullman, Stiff 2 COMMENT CA VA, Shorts, EMI-FOOD FOR THOUGHT, UB 40, VirgIn
JOHNNY B GOODE, Peter Tosh, EMI
THE MESSAGE, Grandmaster
Flash & Furious Five, Sugarhill
JULIE, Daniel, Ariola
STARMAKER, Kids From Fame, RCA
ORCHARD ROAD, Leo Sayer,
Chrysalis
RAWHIDE, Chaps, Stiff ALBUMS
THRILLER, Michael Jackson, Epic
LET'S DANCE, David Bowie, EMI
UB 40 Live, Virgin
4 US (VIERUS), Doe Maar, Sky
THE FINAL CUT, Pink Floyd, Harvest NENA, CBS SURPRISE, Mezzoforte vandenbosch LIVE, Kids From Fame, RCA THE KIDS FROM FAME, Soundtrack, RCA WAR, U2, Island

NORWAY

ourtesy Dagblad As of 4/27/83

SAVE YOUR LOVE FOR ME. Renee & Renato, Sonet LET'S DANCE, David Bowie, EMI America DO-RE-MI, Jahn Teigen, PolyGram UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes,

OVERKILL, Men At Work, CBS
DOWN UNDER, Men At Work,
CBS

CBS
YOUR MA SAID YOU CRIED IN
YOUR SLEEP LAST NIGHT,
Shakin' Stevens, Epic
OUR HOUSE, Madness, PolyGram
LOVE ON YOUR SIDE, Thompson

Twins, Arista
LAST NIGHT A DJ SAVED MY
LIFE, Indeep, Sonet

ALBUMS

LET'S DANCE, David Bowie, EMI

America THE FINAL CUT, Pink Floyd, EMI CARGO, Men At Work, CBS A CHILD'S ADVENTURE,

Marianne Faithfull, Sonet BUSINESS AS USUAL, Men At Work, CBS SAVE YOUR LOVE, Vikingarna, Mariann

Mariann JARREAU, Al Jarreau, PolyGram WORDS, F.R. David, EMI HAVANA MOON, Cartos Santana,

CBS BJORO HALAND, Studio B

'Racial' Incident Marks Sha Na Na S. Africa Gig

JOHANNESBURG-An opening night onstage incident involving Sha Na Na's Denny Greene, originally described as a "racial drama," is now being described here as merely a tempest in a teacup.

On the group's second visit to the Sun City Superbowl in Bophuthatswana (the band is the first act to make a return visit to the center so far), the musicians invited members of the audience to join them on stage for a dance. According to reports, all but Greene, the only black member of the group, found onstage partners. Following "refusals" from four white women, he stormed off stage, while Jon "Bowzer" Bauman tried to keep the show going.

In response to audience yells of "Where's Greene?," Bauman apparently replied: "If someone would dance with the guy, maybe he'd come back." Though a member of the audience did volunteer her services. Greene didn't reappear.

But the following day he launched an attack on South Africa's "re-tarded and primitive society." Making the front-page lead of one South African Sunday newspaper, he was

quoted as saying: "I can't tolerate racism. It's wrong, and I'm not going to play the game. I've travelled for

too many years to accept it."

He added: "Normally in this part of the act, the first woman I ask wants to come up on stage. But after asking four, I realized there was no interest."

However, Sun City executive Hazel Feldman disputes Greene's assessment of the incident, saying South Africans are "inhibited and too shy to participate in shows in this fashion."

But as racial drama turned to teacup storm, Greene later took a somewhat contradictory line, saying he felt "very positive" about Sun City as a "successful economic and social revolution. You hear all the garbage about Sun City in the U.S., and about all the boycotts and demonstrations, but I recognize the social and political realities of Bophuthats-

The province became independent of South Africa in 1977 as one of a series of Bantu homelands, but is not recognized as independent by other countries.



SALUTING THE FIRST LADY OF JAZZ—Ella Fitzgerald accepts a bouquet on her 65th birthday from Richard Swig, right, chairman of the Fairmont Hotel Company at its Venetian Room in San Francisco. She performed to 7,000 fans during a two-week engagement at the supper club.



A TOUCH OF RIO—Singers Charles Azravour, left, and Neil Sedaka, right, join Jose Luis Rodriguez at Regine's in New York, where the CBS artist was toastmaster for a Brazilian carnival party. That's Regine in the middle of the fray.



AUTOGRAPH HOUND—Joe Elliot, right, of Def Leppard, writes his phone number on the leg of a Record Bar patron in Atlanta during an in-store promotion for the group's LP "Pyromania". The group's Rick Allen makes sure the digits are correct.



LOVE ME DO—Riding the crest of their Boardwalk single, "Don't Tell Me You Love Me," Night Ranger performed to a sellout crowd at the Forum in Los Angeles with Sammy Hagar and later mugged for the camera with the label's Bruce Bird, second from left, Joyce Bogart, center, and manager Bruce Cohn, second from right.

PRESERVING THE FUTURE OF COPYRIGHT—After a group of international copyright lawyers addressed that issue at a BMI dinner at the JFK Center in Washington,

the organization's Elizabeth Granville, assistant vice president of publisher relations, posed with Ambassador J. William Middendorf, cight of the Organization of

right, of the Organization of American States, and Prof. Jan Corbet of Belgium, president of the Confederation Internationale Des Societes D'Auteurs Et Compositeurs.



PRIDE IN HIS CRAFT—RCA's Charley Pride is recognized for the \$12,500 he helped to raise on behalf of the Nashville Songwriters Assr. International at Billy Bob's Texas by the club's Spencer Taylor, left; concert coordinator Connie Bradley of ASCAP; NSAI executive director Maggie Cavendar; and Tree International's Tom Long, president of NSAI.



ALL FOR ONE—Martha Davis of the Motels, left, confers a gold disk on Esther Wong, whose support of the Capitol group at her Madame Wong's nightclub in Los Angeles helped make their "All Four One" record a sales success.

"WORST" SHOWCASE
GETS RESULTS—Chance or
Herbert Gabhart, center, of
Belmont College in Nashville, makes sure the ink is
dry on a check representing
proceeds from the "World's
Oldest Rock Stars Together"
showcase and a contribution
to the school's Bill Justis
Scholarship Fund. He's
shown with NARAS national
trustee Buzz Cason and Gene
Hughes of the Country Promotions Assn.



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THE HUMAN LEAGUE-Fascination!, A&M SP-12501. Pro duced by Martin Rushent & The Human League. Although they've since joined forces with producer Chris Thomas (Pre tenders, Elton John), the League's final sessions with Martin Rushent dovetail handsomely with their work on last year's U.S. debut set. This mini-album is already presold to dance and new music fans, thanks to the presence of "Mirror Man" and the title hit, which appears in two separate versions here It's bouncy, melodic electronic pop from one of the field's first success stores.

A FLOCK OF SEAGULLS-Listen, Jive/Arista JL8-8013. Produced by Mike Howlett. Flock Of Seagulls create a layered and texture orchestral sound in their basic techno-pop efforts, which gives the band a haunting if high glossed sound This second album features a new version of "Wishing (If I Had A Photograph Of You)," which was their recent U.K. single, and such notable new songs as "Nightmares," and "Electrics." In them a Flock of Seagulls creates a pop cathedral of sound, which appears very impressive, even if it rings

BOB MARLEY & THE WAILERS-Confrontation, Island 90085 (Atlantic). Produced by Bob Marley, The Wailers, Errol Brown. This new posthumous set follows various Marley tributes culled from much earlier material, but here the tracks suggest mid-'70s vintage in both production polish and style Boasting leaner arrangements than the Wailers' final studio albums, the songs plumb the late stylist's more political interests; however the slow but steady spread of reggae, as un derlined by Eddy Grant's current success, augur well for pop and rock interest as well as roots reggae rapture.

TONY BANKS-The Fugitive, Atlantic 80071. Produced by Tony Banks. Genesis co-founder and keyboard mainstay Banks makes his label debut as a solo artist an occasion by flexing heretofore unglimpsed strength as a lead vocalist. The songs are closer to classic AOR heartlands than those of fel low Genesis journeyman Phil Collins, here focusing on com fortable romantic topics for the most part. As for his pipes, on the first single, "This Is Love," and tracks like "Say You'll Never Leave Me," he recalls John Lennon's salty but sweet

THE PLIMSOULS-Everywhere At Once, Geffen GHS 4002 (Warner Bros.). Produced by Jeff Eyrich. One of Los Angeles earliest and best proponents of post-punk rock, this tight tough quartet could finally achieve their belated commercia acceptance with this label debut set. As before, the band sidesteps the electronic vogue to concentrate on classic, gui tar driven songs rich in melodic ideas and fired with upbeat urgency. Likely to speed early interest is inclusion of "A Mil lion Miles Away," a favorite at adventurous AOR stations when first released in EP form last year.



SYLVIA-Snapshot, RCA AHL14672, Produced by Tom Colins. Sylvia's voice—always impressive in its range—continues to get better in its ability to convey emotional nuances. While the lead single from this album, "Snapshot," is an obvious trading on the successful sound of "Nobody," there are other songs that are skillfully written and sensitively interpreted notably "Winter Heart," "Bobby's In Vicksburg" and "The Boy Gets Around." This is Sylvia's most pop and most impressive album to date.

THE STATLER BROTHERS-Today, Mercury S12 184. Produced by Jerry Kennedy. This is the first album release with new member Jimmy Fortune. And it finds the original Statler sound still intact. As with past albums, this one is a combina tion of '50s hits ("Oh Baby Mine"), gospel-quartet standbys ("Sweet By And By") and lots of Statler originals that explore the width and depth of nostalgia. Fortune reveals himself to be an effective lyricists in his own right, especially through his "Elizabeth." The Statlers are forever.



MARK HEARD-Eve of The Storm MSB-6741, Produced by Mark Heard. One of the finest albums to emerge from the gospel market this year, this album features tight production. excellent lyrics and appealing music. Billed as an "acoustic album," this is a misnomer as the album features plenty of electric guitar and keyboards too. But it is the lyrics that make this album stand head and shoulders above the rest, especially "Eye of the Storm," "The Pain That Plagues Creation," "In the Gaze of the Spotlight's Eye" and "No One But You." Best cut is "He Will Listen To You," which features a slide guitar and big chorus—this could be a standard.

PAT TERRY-Film At Eleven. Myrrh MSB 6748. Produced by Pat Terry & Mark Heard. For those who are acquainted with the Pat Terry who wrote "Home Where I Belong" and

'Happy Man' for B.J. Thomas, this album will be quite a shock. Terry's writing has progressed, and he's dealing with much deeper subjects now. Musically he's added a lot of guts to the tracks. The influence of Mark Heard is obvious, but Terry himself emerges from the sweet, acoustic singer to one that can handle a rock'n'roll with an edge convincingly. Best cuts include "Cats and Dogs," "Shadows" and "In My

LEWIS FAMILY—The Lewis Family In Concert, Canaan CAS9901. Produced by Herman Harper. Bluegrass and gospel music have never found a better champion than the Lewis Family. In this live album recorded last year at Opryland, the Lewises are vibrant with their rough folksiness, crystalline instrumental arrangements and moving vocal harmonies. Little Roy's banjo work just gets better and better and their balanced mixture of new and traditional material always keeps the show moving. Of particular note is the joyous "They're Holding Up The Ladder," a song with which the Lewises brought the audience alive at the recent Dove awards cere-



LARRY CARLTON—Friends, Warner Bros. 23834. Produced by Larry Carlton. Carlton's blue chip stature as a studio player insures solid technique, but here it's his maturing sense of restraint as a producer that explains much of the charm in these breezy essays in fusing pop, rock, r&b and jazz. The title alludes to strong support from Michael Brecker, Al Jarreau, former Crusader partner Joe Sample and, on one cut, B. B. King, all of whom shine as much for solid ensemble interplay as for any solo work. The opening "Breaking Ground" and a cover of "Tequila" both argue pop crossover



ESPIONAGE, A&M SP-6-4935. Produced by Roy Thomas Baker. This specially-priced debut offers a familiar new pop equation, fusing melodic, upbeat material with thick synthesizer lines and cracking percussion. But a confident performance by the quartet, along with deep dish drum accents and crisp guitar hooks, bode well for pop and AOR outlets, as well as more readily "new music" formatted stations, which is hardly surprising: producer Baker helped presage the movenent in his work with the Cars. Expect the single, "The Sound Of Breaking Hearts," to aid in early adds.

SHRIEKBACK-Care, Warner Bros, 9m 23874, Produced by Shriekback. It was to be expected that as known new wave bands would change personnel new bands would be formed by ex members of this and that band. Such is the case of Shriekback, which consists of Dave Allen, formerly with Gang Of Four, Barry Andrews, formerly of XTC, and Carl Harsh, formerly of the Out of the Blue Six. None of the three is a drummer, which is ironic in that the rhythm section is central to the band's music. But the drumming, on the LP at least, is done by guests and machines.

MINISTRY—With Sympathy, Arista AL 6608. Produced by lan Taylor Vince Ely. Ministry is basically a two-man band consisting of singer/songwriter/guitarist/keyboardist Alain Jour-gensen and drummer Stephen George. Their music is mostly danceable English techno pop, but with the difference that the two are from Chicago. The band sounds vaguely like Soft Cell at times, but the use of a human drummer makes a bit more of a funky sound.

Billboard's Recommended LPs

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ADAM & THE ANTS-Dirk Wears White Sox, Epic FE38698. Produced by Adam Ant. No, Adam Ant has not reunited with the Ants. This LP contains material recorded by the band in its early days, between 1976 and 1979. Even from those early recordings, it is obvious that Ant knew the style and presentation that he wanted, and his music has not changed all that much through the years. Which also means that fans who have only recently discovered him, should like this LP, too.

HEAVEN 17-The Luxury Gap, Virgin ALB-8020 (Arista). Pro duced by B.E.F./Greg Walsh. Two of the three core members of Heaven 17 come from the Human League, but with such songs as "(We Don't Need This) Fascist Groove Thang," it's obvious this techno pop band has more on its mind than bit-tersweet songs of romance. This LP, for instance, contains such songs as "Crushed By The Wheels Of Industry" and 'Let's All Make A Bomb." And you can dance to both of them.

THE RESIDENTS-Residue Of The Residents, Ralph R7-8302. Produced by the Residents. Recorded over the past six years, this is a collection of 12 songs that never made it onto the various residents albums that have been released over the years. Basically, the Residents do concept LPs and these were the songs that did not fit. But they are certainly very much in keeping with the unique, arty, spacey electronic Residents sound. And as in all Residents compositions, they are a lot of fun.

LINDESFARNE—Sleepless Nights, Shanachie 82002. Produced by Stephen Lipson & Lindesfarne. On a new and smaller label, Lindesfarne has opted to move away from their earnest folk rock sensibility into a lighter pop vein that now sees early rock'n'roll songs as part of the "folk music heritage. Keeping it light and simple and drawing from the roots of rock'n'roll makes for an intellegent and interesting album, sort of what Supertramp should be doing.

BRENDA RUSSELL-Two Eyes' Warner Bros. 23839. Produced by Tommy LiPuma. Singer/songwriter Russell switches labels and finds crossover connections strengthened under producer LiPuma, who casts the talented artist in full pop, jazzy, L.A.-accented song roles. Co-writing with Bill LaBounty, David Foster, Michael McDonald and Dave Grusin carves a new hit image for Russell, boosting "I Want Love To Find Me," "It's Something" and "Hello People" into contention for sum mertime sizzle on the charts.

MUTABARUKA-Check It!, Alligator AL 8306. Produced by Earl 'Chinna' Smith & Mutabaruka. Reggae poet Mutabaruka ventures to Tuff Gong Studios in Jamaica to set to music his social/political verse, ringing with a message that however uncompromising still captures an irresistible beat and sweet ness. "Check It," "De System" and "Everytime A Ear de Soun'" are tough and tender musical readings featuring top musicians lightening sharp, sincere poetry of revolt.

VARIOUS ARTISTS-The Pulse Of New York, Glass Records GL ALP 003. Compilation by Neil K. Stocker. This is a compilation of various New York area bands including the Funktionaries, Xex, Bronx Irish Catholics, Noise R Us, Deekay Jones, Tiny Tribe, Seven And Three, and the Heretics. Some of these acts are better known than others, but all are impressive, their music ranging from funk to techno pop to no wave. Contact: Wired Muzik, 355 E. 86th St., Suite 3C, New York 10038 (212) 831 5077

JILL KROESEN-Stop Vicious Cycles, Lovely Music VR1501. Produced by Peter Gordon & Jill Kroesin. It's hard to say how serious Jill Kroesin is in her songs, and that's part of the charm of this LP. Their subject range from the old Wayne Hayes sex scandel to songs about "Alexander The Great," to tunes of personal and political exploitation. With a deliberately crude presentation, it looks like she's working on being the next Randy Newman. Address: 325 Spring St., New York 10013 (243-6153).

VARIOUS ARTISTS-It Happened-. . But Nobody Noticed, Aim Records 12107. Compiled by CW Bell. The Poodle Boys, the Subdued, Scout House, Hot Bodies, the Furors, Saucers, the Snotz, TV Neats, International Os, Troupe De Coupe, No. Music, October Days, and the Bats. It is doubtful if the names of any of these bands will be long remembered. But from 1978 to 1982 these bands played in the southern Connecticut area. This LP is their bid for immortality on vinyl.

RENALDO & THE LOAF-Arabic Yodelling, Ralph RL 8308. Produced by Renaldo & the Loaf. Renaldo & the Loaf is basically a two-man band whose members Brian Poole and Dave Janssen play everything from electronic instruments to the Bouzouki and the kazoo. This LP was "recorded at home" during the last three years, and while there are no faults in the production, the music itself may be too artie and too hip for all but a very small cult.

black

HIGH INERGY-Groove Patrol, Gordy 6041GL. Produced by George Tobin & Mike Piccirillo. The High Inergy girls hit the charts with "He's A Pretender," and this package of power vocals and rhythms should bring "Dirty Boyz," "Rock My Heart" and the title tune into chart contention too. Blazing vocals lift High Inergy a little higher than most girl groups and their fire and frenzy can explode at any time. Smokey Robinson vocalizes on two cuts.

country

BOBBY BRADDOCK-Hardpore Cornography, RCA MHL18604. Produced by Bobby Braddock. A writer of such country classics as "He Stopped Loving Her Today" and "D-I-V-O-R-C-E," Braddock surfaces now and again as a lyrical comedian, satirizing social icons, tickling country music conventions and punning as if his laugh depended on it. Well, here he is. At it again. (This is another in RCA's series of coun

DEBBIE CAMPBELL—Two Hearts, Churchill CR22002. Produced by Peter Nicholls, Debbie Campbell, Walt Richmond. Although her voice is refreshingly versatile, Campbell is inclined toward bluesiness. The instrumentation here is understated and imaginative, and the material most of which Campbell wrote, has as many pop elements to it as it has country. However the categories are sliced and the distinctions made, Campbell is a formidable talent and a joy to lis-

gospel

VANESSA-Peace Be Still. Onyx R 3831. Produced by Thomas Whitfield. There is enough emotion in this young lady's voice to move a mountain. Vanessa makes her gospel debut with Best cuts are the title, "He Looked Beyond My Faults (And Saw My Needs)," and "I Have Surrendered." This album should appeal to both black and white audiences as Vanessa's talent seems to transcend boundaries.

THE ORIGINAL SOUL STIRRERS WITH J.J. FARLEY-Divine Love. Malaco MAL 4384. Produced by Frank Williams, Haran Griffin, the Soul Stirrers. This is a legendary group in black gospel and this album shows they have not lost their touch through the years to put out quality material. From the up tempo "Show Some Sign" and "Lift the Savior Up" to the incredible ballad, "Divine Love," the album is packed with fine harmonies and moving performances, especially the medley at the end.

THE BROOKLYN TABERNACLE CHOIR-So In Love. Myrrh MSB-6708. Produced by Richard Evans. The Brooklyn Tabernacle Choir is a vibrant, exciting group and this LP captures that church spirit in a studio. This is not a laid-back choir with pretty voices—these people move and sing with conviction. Best cuts include "So In Love." "Perfect Peace." "He Is The Same" and "Lord, You Are Worthy," which features a guest solo from Bobby Jones.

jazz

STEPHANE GRAPPELLI & HANK JONES-Muse MR5287. Producer unlisted. With bassist Jimmy Woode and drummer Alan Dawson as accompanists, the fiddler and pianist serve up tasty collaborations on eight tracks. It's a felicitous pairing. Among the tunes offered are "You Better Go Now," "Thou Swell," "Yesterdays" and an eight-minute version of "I'll Never Be The Same." Grappelli, well into his 70s, plays with the verve and virility of a 30-year-old. A horn or two, however, might well have contributed to a more colorful program.

THE JONES BROTHERS—Keeping Up With The Joneses, Metro Jazz PolyGram UMM2090. Produced by Leonard Feather. Thad Jones, Hank Jones, Elvin Jones and non-brother Eddie Jones (bass) taped these seven tracks back in March, 1958. Three titles are the compositions of the older, non-related Isham Jones. Thad doubles trumpet and flugelhorn, Hank plays piano and organ in a pleasing but unexciting recital of ntime chamber jazz from 25 years ago. Strictly for fans of the Jones boys.

ARNETT COBB-Live At Sandy's. Muse MR5236. Produced by Bob Porter. Only four tracks are heard on this LP, but all are lengthy. Cobb, in this 1978 performance at a Massachusetts restaurant, receives capable backing from Ray Bryant, Buddy Tate, Eddie Vinson, George Duvivier and Alan Dawson, a hyperactive set with Arnett's virile Texas tenor pipe dominant. Session concludes with a wild "Flying Home." Not for the faint of heart.

SONNY STITT-The Last Sessions, Vol. 1, Muse MR5269. Produced by Bob Porter. Stitt died last July 22. He made these tracks some six weeks earlier with a rhythm section of Junior Mance, Jimmy Cobb and George Duvivier, eight titles in all including "I'll Be Seeing You," "Out Of Nowhere," "Steam-roller" and "Angel Eyes." Stitt plays tenor and alto saxophones in the Bird Parker manner, and well. More tunes from Sonny's final sessions will be issued later.

classical

SHOSTAKOVICH: SYMPHONY NO. 10-London Symphony Orchestra, Previn, Angel DS-37955. With each successive Shostakovich release, Andre Previn reinforces his image as a leading interpreter of the Russian master. Nor does he disappoint in the brooding and often tumultuous Tenth, abetted by the superb playing of LSO principals and a recording outstanding for the ease with which it encompasses a wide dynamic range.

RIMSKY-KORSAKOV: LE COQ D'OR: TSAR SULTAN SUITE-Rotterdam Philharmonic, Zinman, Philips 6514 163. The repertoire is unfailingly entertaining and not overly duplicated in recent versions. None, certainly, can claim the quality of this recording, a prime example of digital production at its best. David Zinman and the orchestra, too, shine as performers. Good sales should reward a modicum of dealer effort.

Spotlight-The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.



News

Market Quotations

Annual High Low		SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3/4	Altec Corporation	_	123	11/4	11/4	11/4	Unch.
69%	48%	ABC	12	1795	651/2	641/8	64%	+ %
441/4	30%	American Can	_	674	42 1/8	42%	423/4	+ 1/8
173/4	81/2	Armatron	13	4	161/2	16%	16%	- 1/4
77%	55	CBS	17	2876	72 3/8	711/2	72	+ 1
381/2	16%	Coleco	10	2944	40	381/2	39 %	+ 11/4
9%	6%	Craig Corporation	_	22	9%	91/8	91/4	+ 1/8
843/4	601/4	Disney, Walt	23	692	753/4	741/4	741/4	— ½
5%	3¾	Electrosound Group	_	99	5%	5 1/8	5%	Unch.
27¾	161/4	Gulf + Western	11	1018	261/8	25%	25%	— ½
301/4	18	Handleman	14	100	28	27%	28	Unch.
81/2	31/4	Integrity Entertainment	22	136	7 1/8	71/2	71/2	- 1/2
11%	6	K-Tel	41	129	113/8	103/4	103/4	- %
661/4	471/4	Matsushita Electronics	16	203	631/2	623/4	631/4	+ 13/4
16%	10%	Mattel	6	1463	131/8	123/4	12%	— ¹/a
42%	161/2	MCA	5	1349	361/2	36	36	— ¾
86%	72%	3M	15	3256	861/2	85 %	853/4	+ 11/8
120%	82	Motorola	25	578	11	1161/4	1161/2	- 1/4
67	47	No. American Phillips	12	175	661/2	65%	661/4	+ 1/4
151/4	5%	Orrox Corporation	_	_	_	_	63/4	Unch.
22%	18	Pioneer Electronics	_	6	213/4	211/2	213/4	+ 1/8
29%	131/4	RCA	17	12902	30	291/8	29%	Unch.
16%	12%	Sony	12	2349	16	153/4	15%	+ 3/8
321/2	25%	Storer Broadcasting	_	2350	28%	27%	28%	+ 1/2
4%	2%	Superscope	_	14	3%	3%	3%	+ 1/8
57	38	Taft Broadcasting	14	210	54	52 1/4	531/2	+ 11/4
351/4	25	Warner Communications	18	3953	281/2	271/2	27%	+ 1/8
OVER THE		Sales Bid Ask		RTHE		Sale	es Bi	d Ask

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda. Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

100 ½ 1¼ 15,500 3-13/16 3-15/16

81/4

12,600

Koss Corp. Josephon Int'l Recoton Schwartz Bros.

Vox Jox

• Continued from page 15

ABKCO Certron Corp

Herb Crowe is upped from program coordinator/music director at Mike Harvey's 3WS in Pittsburgh to PD, reporting to WWWS/WTKN operations director Tom Darren, who will continue to program 'TKN's all-talk format. The stations. by the way, averted an impending strike last week. But word is that management was ready to accept a strike vote armed with ABC's Talkradio on the AM and a possible affiliation with one of the satellite-fed music services on the FM.... Also in Pittsburgh, Paul Christy has added WYDD to his fold. PD Dan Kelly remains, as the station goes in a direction similar to that of Christy's Detroit base, WABX.

After the retirement of Joe Kjar. executive vice president of Booneville International Corp. (Billboard. April 16), Bonneville president Arch Masden has announced a realign-

Daniels, Hunter To Be Honored By B'nai B'rith

NEW YORK-The music and performing arts lodge of B'nai B'rith will honor Charlie Daniels and Alberta Hunter at its 19th annual awards-dinner dance Saturday. June 18 at the Sheraton Centre here. Daniels receives the lodge's Creative Achievement Award, while 88-yearold singer Hunter is the recipient of the Humanitarian Award.

Proceeds of the dinner support the lodge's charitable activities, including the B'nai B'rith Youth Services and its summer program, scholar-ships at the High School of Performing Arts here for creatively gifted students, contributions to homes for the elderly, the Anti-Defamation League and relief work for Cambodian refugees.

Subscription tickets are \$175 and may be obtained by sending a check to Florence Lipper. 75-08 178th St., Flushing, N.Y. 11366, NARM's Joe Cohen, executive vice president of the lodge, is dinner chairman.

ment of responsibilities for four Bonneville VPs. Senior VP/president of KIRO Seattle Ken Hatch. who currently oversees KAAM/KAFM Dallas and KMBZ/KMBR Kansas City, assumes additional responsibilities over Bonneville Broadcast Services (the easy listening syndication arm). Torbet (the rep firm) and WRFM New York. Senior VP/president of KSL Salt Lake City Jay Lloyd will now also oversee L.A.'s KBIG, San Fran-cisco's KOIT and Chicago's WCLR, while senior VP Blaine Wipple will continue to handle all of Bonneville's financial affairs, assuming additional responsibilities for Bonneville Satellite Corp. and Radio Data Systems. VP Ted Carpenter adds to his duties in news and public affairs for Bonneville. He'll now oversee programming and news research.

Tony Gray fills the programming vacancy at Amaturo's St. Louis outlet, KMJM, Gray, who grew up in the market, comes from Baton Rouge's WKTL, which he pro-grammed after air shifts at New Or-leans' WTIX and B-97 (WEZB).

Moving across the upper half of the continent is Jim Brady, who leaves Toronto's CFTR to join Calgary's CHQR. ... Will Gary Lockwood go to KZAM? Not if KJR has its way. The longtime Seattle morning personality intended to leave KJR and join KZAM, but it looks like an injunction is in the works. Gary's still working-at KJR.

The last of Paul Drew's highly acclaimed professional manager semi-nars for 1983 are being offered from June 10 through July 8. Everyone we've talked to says the one-day meeting is more than worth your time and money (and they're only \$95), so if you'll be in Cleveland. Memphis. St. Louis, Minneapolis, Chicago, Orlando, Oklahoma City. Dallas, Denver, Cincy, Buffalo, Boston, Hartford, Philly, Atlanta, Washington, New Orleans, Houston, Detroit, Seattle or Phoenix, give Paul a call and pre-register at (213) 469-4100.

Nashville Trade Scored For 'Homespun Attitude'

By EDWARD MORRIS

NASHVILLE-The Nashville entertainment industry is being hampered by its "homespun" and "bush league" attitudes, according to David Maddox, executive secretary of the local AFTRA chapter and representative of the Screen Actors Guild. Maddox made his appraisal in a speech to the National Entertainment Journalists Assn. here May 12.

On the positive side, Maddox observed that local talent was becoming more sophisticated and better educated and that Nashville is opening new areas of exposure for its talent. "There is a homespun attitude in everything we do," Maddox maintained, "that is attractive only in contrast." And, Maddox added, "Sometimes 'laid back' can be translated into 'disorganized.'" He said that the entertainment industry here suffers from a "regional inferiority complex."

Compounding the attitudinal problems. Maddox noted, is the fact that Nashville is geographically remote from Los Angeles and New York. Pointing out that Nashville has no large national advertising agencies and that the company headquarters for record labels are located elsewhere, Maddox said, "The creativity is here, but we are cut off from the power sources.

Other drawbacks, according to Maddox, are "a lack of legal and managerial sophistication" and a shortage of "financial participation" by banks. "When I have to explain over the phone what a freelance performer is, I know I'm talking with someone who doesn't know the entertainment industry," Maddox asserted.

However, Maddox said, "Talent is becoming more sophisticated and educated. They're not the products

of the Depression anymore." Employment has opened up in jingles. industrial films and even network television, he noted. He called the Nashville Network an "important vehicle" for musicians, actors and writers and said that the nationally broadcast Music Country Radio Network enables the Nashville segment of the industry to "have a conversation with the rest of the world.'

Maddox predicted that the Nashville Music Assn. would eventually become as big as or bigger than the Country Music Assn. The NMA's Entertainment Expo, which made its debut last year, "could exceed what has been accomplished by MUSEXPO," he added. Maddox particularly praised the NMA for its championing of new acts and the use

Expansion Set At Backstreet

LOS ANGELES-Backstreet Entertainment, recently formed as an expanded music business firm built around the MCA-owned Backstreet Records, has moved to enlarged quarters concurrent with the first in a series of anticipated staff appointments.

Now occupying the third floor of the Executive Producers Building on MCA's Universal City studio lot, Backstreet has launched a new publishing division, Backstreet Music, headed by newly-appointed president Kathleen Carey. Danny Bramson, president of Backstreet Entertainment, is also reported to be staffing his previously skeletal label operation to bring in-house a number of services formerly handled by

Video Music Programming

• Continued from page 32

Pete Shelley, "Telephone Operator," Arista Roxy Music, "Can't Let Go," EG/Warner Bros. Single Bullet Theory, "Hang On To Your Heart," Nemperor Storm, "Running From You," Capitol
Sylvester, "Hard Up," Megatone
Tears For Fears, "Mad World," Mercury
Peter Tosh, "Johnny B. Goode," EMI America Bonnie Tyler, "Total Eclipse Of The Heart," Columbia

MTV WEEKEND EVENTS: Saturday Concerts: Sammy Hagar, May 28 Sunday Specials: 1RS, The Cutting Edge, May 29

Bubbling Under The HOT 100

- 101-CHINA, Red Rockers, Columbia 38-03786 102-DO IT FOR LOVE, Marty Balin, EMI-America 8160
- 103-LOVE IS THE KEY, Maze Featuring Frankie Beverly, Capitol 5221 104-ALWAYS GONNA LOVE YOU, Gary Moore,
- Atco 7-99896 105-BODY TALK, Kix, Atlantic 7-89852
- 106-SAVE IT FOR LATER, The English Beat, I.R.S. 9909 (A&M)
- 107-JUST ANOTHER SATURDAY NIGHT, Alex Call Arista 1049
- 108-NA NA HEY HEY (Kiss Him Goodbye)-Bananarama, London 810117-7 (Poly-
- 109-KEEP IT CONFIDENTIAL, Nona Hendryx,
- 110-FADE AWAY, Loz Netto, 21 Records 1-104 (PolyGram)

Bubbling Under The Top LPs

- 201-LOCAL HERO, Soundtrack, Warner Bros. 1-
- -NRBQ, Grooves In Orbit, Bearsville 1-23817 (Warner Bros.)
- 203-JOHN CONLEE, Greatest Hits, MCA 5405
- 204-DAVID GRISMAN, Dawg Grass/Dawg Jazz, Warner Bros. 1-23804
- 205-SHRIEKBACK, Care, Warner Bros. 1-23874
- 206-KIDDO, Kiddo, A&M SP 6-4924
- 207-LONNIE LISTON SMITH, Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)
- 208-THE CHI-LITES, Bottoms Up, Larc LR-8103
- 209-GOANNA, Spirit Of Place, Atco 90081
- 210-HEAVEN 17, The Luxury Gap, Arista 8-

Industry _Events_

conventions, awards shows, seminars and other notable events.

May 26-29, National Assn. Of Independent Record Distributors convention, Americana Congress Hotel, Chicago.

June 5-8. Consumer Electronics Show, McCormick Place, Chicago.

June 6-12, International Country Music Fan Fair, Tennessee State Fair Grounds, Nashville.

June 7-9, 6th Visual Communications Congress East, Hilton Hotel, New York City.

June 12-15, National Cable Television Assn. convention, Astroworld Complex, Houston.

June 16-30. National Computer Graphics Assn. '83 conference and exposition. McCormick Place, Chicago.

June 18-21, National Assn. of Music Merchants Expo, McCormick Place, Chicago.

June 21, National Music Publishers Assn. annual meeting. Plaza Hotel, New York City.

June 23-27, Broadcast Promotion

Assn./Broadcast Designers Assn. convention, Fairmont Hotel, New Orleans.

June 24-26, 2nd annual Midwest Music Exchange symposium, Bismark Hotel, Chicago.

June 27-29, Videotex '83 confer-

ence & exhibition, New York Hilton.

June 30, City Of Hope Music Industry Annual Dinner, Century Plaza Hotel, Los Angeles. * * *

July 5-6, New Music Seminar, New York Hilton.

July 12-14. Country Music Assn.

board meeting. Four Seasons Hotel, Toronto.

July 22-26. Australian Music Ex-

hibition, Sydney.

July 23-27, International Assn. of Auditorium & Arena Managers conference, MGM Grand Hotel, Reno.

July 24-25, International Assn. of Auditorium & Arena Managers trade show. Reno Convention Center.

July 24-26. Institute for Graphic Communication Optical & Video Disc Systems conference. Holiday Inn, Monterey Bay, Calif.

Aug. 14-16, Music Industry Assn. of Canada marketplace. Montreal Convention Centre.

Aug. 28-31, National Assn. of Broadcasters radio programming conference, St. Francis Hotel, San Francisco

Aug. 28-31, Video Software Dealers Assn. second annual conference. Fairmont Hotel, San Francisco.

* * * Sept. 22-25. Electronic & Leisure Show, West Hall, Place Bonaventure, Montreal.

SPARS Eyes Enhanced Role

- Continued from page 40
- That it is the low volume of sales of multi-track digital recorders keeping prices high-not only the technology.
- That many studios are renting their digital recorders to postpone purchasing them.

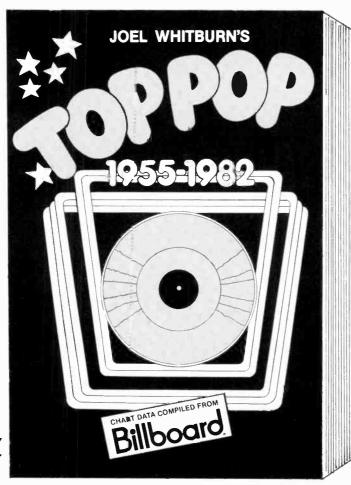
Complaints were repeatedly voiced about the worldwide shortage of mastering facilities and the incompatibility of multi-track digital recorders.

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NEW FEATURES!

New! All records listed in chronological order by date first charted
New! Artist trivia appears directly below

artist's name

artist's name

New! Title trivia appears directly below title

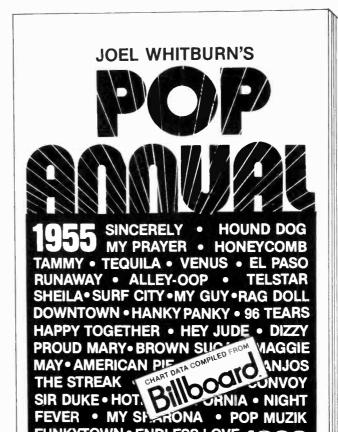
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titles are indicated

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Also indicated are all RIAA-certified Million & Platinum sellers; and all Christmas, Instrumental, Novelty, Comedy, Spoken, and Foreign Language records - and more.

NEW FEATURES!

New! Date record attained peak position
New! Total weeks record held peak position
(for all positions)

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New! Symbols indicating which pop chart was used to determine peak position (prior to "Hot 100" debut in 1958) New! Title trivia

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News



ADAMS IN N.Y.—Gil Friesen, president of A&M Records, chats with Bryan Adams during one of Adams' four shows at the Bottom Line in New York. Seen behind Friesen is Michael Leon, A&M's vice president of East Coast operations.

Sales Levels Up For Hit Titles

• Continued from page 1

"The increases are pretty much across-the-board, but the biggest hits are showing the most dramatic increases." Mann estimates that pop titles are up 5% to 7% over last year.

"The 12-inch market has also seen some healthy increases," says Mann. "as have mini-LPs and EPs and some of the \$6.98-list introductory records on new artists."

Sam Passamano Sr., senior vice president at MCA Distributing, isn't convinced the improvement runs that deep. "We're getting more sales volume than a year ago," he says, "but it's all predicated on product at the top." Passamano sees most increases confined to the top 20 or 30 chart items, and asserts that "product and price are the keys, not a general market upswing"

eral market upswing."
Harold Childs. A&M's senior vice

president of sales and promotion, does see a healthier middle level of sales activity. "Albums where a few years ago we had to stretch to sell 50,000, we can now take to 100,000," he says. "There's more excitement and activity (at that level) than in some time." Childs agrees that A&M's concentration in new music in recent years may be a key factor here.

Assistance in preparing this story provided by Sam Sutherland in Los Angeles and Irv Lichtman, Laura Foti and Roman Kozak in New York.

Harry Losk. PolyGram's senior vice president of marketing, observes: "All things may not be equal, but our hit albums are running better than the last three or four years. There are a lot of reasons, but it's basically that radio is more willing to play a broad spectrum of music. They're not so superstar-formatted, and they're especially more willing to play new music." Losk also notes that catalog and midlines are doing well, but says the sales increases there are not as dramatic.

there are not as dramatic.

Bob Singer, EMI America/Liberty's national sales director, makes a similar point. "The catalog business has not really come back to its strength, but new albums are coming on stronger today."

Lou Dennis. Warner Bros.' vice president of sales, agrees that the biggest hits are turning larger numbers, but does not agree that there's been across-the-board pickup. "I don't know if overall volume is up," cautions Dennis. "I don't get the feeling it is. If you look at the first quarter reports from the major record companies who are public, it's obviously not the case, even where profitability may be up."

On the issue of overall volume, RCA president Bob Summer recently estimated that unit sales are 5% to 10% ahead of a year ago.

A CBS spokesman notes that the four and five million sales racked up by "Business As Usual" and "Thriller" mark a return to the sales levels of '80 and '81, when Michael Jackson's "Off The Wall" sold five million, Journey's "Escape" reached five-and-a-half million and REO Speedwagon's "Hi Infidelity" hit six-and-a-half million.

By comparison, last year's bestselling albums, "Asia" and John Cougar's "American Fool," each topped out at three million. Men At Work's "Business As Usual" is up to four million, according to CBS, though many of those sales have come this year. Concludes the CBS spokesman: "We're moving toward a climate in which the potential for mega-platinum sellers is improved."

MAJOR RETAIL CHAINS REPORT

Cassettes Still Gaining On LPs

• Continued from page 1

of LP. By contrast, Harold Okinow of Lieberman Enterprises, the rack giant, says his ratio is presently 55% to 45%, favoring cassettes, likely reflecting Lieberman's short title inventory.

For the first time in weekly tallies of the top 500 albums at the 420-store Musicland Group, cassettes recently outsold LPs to consumers by 50.8% to 49.2%, according to president Jack Eugster. Eugster suggests, however, that further input from thousands of other titles would indicate that LPs were ahead. "But this is changing every day," the retailer says.

28,

Dave Colson of the 14 Record Theatres reports the heaviest percentage for LPs, with 83% of his volume there, as opposed to 17% for cassettes. Two Chicago-area accounts, Big Daddy's and Laury's, have almost matching figures, with Ben Bartel of Big Daddy's reporting a 77/23 ratio favoring LPs and Art Shulman of Laury's reporting a 78/22 split. Using as a guide the WEA replenishment figures for 1983, Barrie Bergman of the more than 150 Record Bars says 53% of his purchases are in LPs, 47% in tape.

BeBop Records, Jackson, Miss.; Waxie Maxie's. Washington, D.C.; Harmony House, Detroit, and Spec's of Florida all state the split is 60/40 favoring LPs. Carl Thom of Harmony House feels his current tape percentage is constant with last year's, noting that now-departed 8-tracks have been replaced by the building cassette sales.

The 24 Harmony Hut stores, operated by Schwartz Bros., did 56.5% of their album business in LP, 43.5% in cassettes, through the first four months of this year. The LP share slipped about 5% from 1982. The Huts have always moved good amounts of prerecorded tape, as the stores have always been open-display. Cary Feher reports.

The Six Believe In Music stores, Grand Rapids, Mich., do 70% of their album movement in LPs and 30% in tape. Owner Russ Stuut adds that, although he converted four stores to open display in the past year, his ratio remains the same.

The really good-selling rock'n'roll album increases cassette sales, declares Joe Martin of the 26-store Turtles chain. Others agree. For 1983, he finds 65% of his album sales are LPs, 35% cassettes.

Roundup Music's Chuck Blacksmith estimates 53% of the albums sold by his firm are LPs, while 47% are cassettes. He says that tape sales have almost doubled in some stores as he goes to tape self-service.

Because cassette sales in two Hawaii Moby Disk stores are 50% of total album volume, the six-store chain does 66% of its albums in LP and 34% in tape. Overall, Mark Ferjulian of the chain attributes the big Hawaiian slice for cassette to the large group of tourist customers, who like the portability, as do those who migrate to the Islands.

Lou Fogelman of the 26 Music Plus stores here reports the same album ratio. Bob Tolifson of the 26 Record Factories, San Francisco also does two-thirds of his album business in LP.

The three Music World stores operated by Al Franklin out of Hartford, Conn. have done 58% in LP so far this year, with the other 42% in cassette. May has been a boom month for cassette, Franklin added. The 12 Turntable stores out of Nashville racked up 55% of their album sales in LP and 45% in cassette, according to Bruce Feit.

Gout Eyes U.S. CD Bow

• Continued from page 4

criteria," he says, "because CD transports sounds into the living room which the engineer was unable to hear at the time of the recording. There are problems to be solved regarding wet or dry halls and multimiking. The whole question of what is a faithful recording is up for review."

Meanwhile, Gout emphatically endorses the PolyGram/Sony decision to continue to make analog recordings available on Compact Disc. "Take for example the CD release of Oscar Peterson's 1965 recording of 'We Get Requests.' Isn't that recording better than the black disk version with all its scratches, surface noise and other imperfec-

tions? Surely it is a bonus to have old analog recordings by the Beatles, Elvis Presley, even Furtwaengler available on Compact Disc?

"I think it is a misconception that digital playback should only be used for digital recordings. We have analog recordings which are superior to digital ones, and we'd make a serious mistake if we forgot about all the great music of the last 35 or 40 years, just because it is recorded in analog fashion.

"I agree that we need as many good digital recordings as we can possibly get for CD. But in the pop sector it is just not possible to eliminate the analog process, as I'm sure PolyGram's competitors will confirm."

AOR Programmers Say MTV Has Positive Impact

• Continued from page 1

is not one of them. Although there are fewer than 100,000 homes wired for cable in Atlanta, WLKS program director Alan Sneed says the station has instituted "a hardline policy" that prohits both MTV and

the local Video Music Channel from advertising on either station.

"I'm neither short-sighted nor Neanderthal," he insists. "I'm merely acknowledging the presence of a head-on competitor. MTV is blatantly robbing AOR radio of its audience, and programmers who don't recognize this are just naive."

Sneed was the most outspoken programmer surveyed regarding MTV's impact on AOR programming decisions. Others, such as Charlie Kendall of WMMR Philadelphia, contend that the video medium is at least three years away from challenging radio as the primary source for new music.

"We won't be in for a real fight

until each metropolitan area has its own MTV," he says. "The technology isn't available to make it mobile, which remains radio's principal calling card."

John Gorman isn't so sure. The WMMS Cleveland program director points to the release of videos by Inxs and Iron Maiden that were shown on MTV before his station received those records. "I'd call it a

disturbing trend, something like biting the hand that feeds you," he comments.

Programmers view MTV's effect on their playlists in different ways. Oedipus of WBCN Boston says he uses the service as a promotional tool to reinforce his call letters in the market. "What could be better?" he asks. "Radio isn't going to die as long as it remains interesting, even though MTV is fast becoming the main outlet for exposing new acts. We-radio-still take more chances than MTV does because we're fantasy for the mind. Their videos define images that are usually mediocre. But the possibility that MTV can cut into radio revenues down the line is very real."

David Einstein, the WHFS Washington program director, foresees skyrocketing record company budgets for video clips because "MTV sells records." AOR, he says, "stonewalled the labels for too long, and now we're seeing groups make records whose sound is geared specifically for the clip."

Richard Neer of WNEW-FM

New York acknowledges that MTV is impacting his programming decisions. "It will never replace radio, but it's certainly forcing us to react, and that's making us sharper," he says. "Seeing a new act on MTV that isn't in our rotation makes it a little easier for us to expose them because of the built-in audience."

Maxanne Sartori of WBOS Boston notes that while MTV suffers from a split programming personality ("There's the new stuff, and then there are the dinosaurs and mummies"), she looks to the channel because "it measures which songs the labels are working." Andy Beaubien of KSRR Houston adds that he's glad MTV is in his market. "They help break records, which makes them good for rock'n'roll. And anything that's good for rock'n'roll is good for AOR radio."

Les Garland, vice president of programming for MTV, concedes that the music service has fragmented an already divided audience. But he downplays any suggestion that MTV and AOR are at odds.

Garland explains that MTV's rotation is determined by weekly surveys of 150 retail stores and 3,000 interviews conducted with subscribers at random. Response to a video is not solicited until the clip has been on the air for at least two weeks, he says, and each interview takes approximately 15 minutes. "Then we look at the trades," he adds.

Within 90 days, Garland expects MTV to announce a deal with a radio syndicator to carry a monthly rock concert filmed by the music channel. "To me, that affirms our feeling that MTV and AOR can work hand-in-hand."

Lee Abrams, who consults MTV and 80 AOR stations, does not think of the music outlets as "competitors." "Some programmers regard MTV as 'the enemy,' but it's helped radio to open its eyes." he says. "It's like having a real aggressive station in town. More than ever, our stations are taking a hard look at what MTV is playing. We were almost a year late on Duran Duran, Billy Idol and the Stray Cats, and I don't ever want that to happen again."

MASTER PLACEMENT SERVICE ejected? Master Passed On

If your master has been passed on, or, even turned down by the Major Labels, or, you just have not been able to get to the right decision making A&R Executive to have your finished product auditioned, send us your tape for a tree evaluation. Label shopping is our specialty. Our placement of record masters for new acts includes Capitol, RCA Warner Bros', Columbia. MCA, A&M Record Companies as well as many fine labels outside of the U.S.A. in: Japan, United Kingdom, Germany, France, Australia, South America, and Canada. We promise you a prompt and courteous reply!

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MAY 28, 1983, BILLBOARD

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THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from national retail stores and one stops by the Music Popularity Chart Dept. of Billboard. 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. Sym		es ttes,	Black LP/ Country LP Chart
	1	23	MICHAEL JACKSON Thriller Epic QE 38112	•			37	31	12	EARTH, WIND & FIRE Powerlight Columbia TC 38367 CBS	•		BLP 8	12	77	8	ROXY MUSIC The High Road		5.9		
♣	4	5	SOUNDTRACK			BLP 1	金	49	5	JOAN ARMATRADING The Key			DLFO	73	61	23	SAMMY HAGAR Three Lock Box	NÉA			
DY A	3	4	Flashdance Casabianca 8114921 (Polygram) POL MEN AT WORK		8.98	BLP 11	39	34	15	A&M SP 4912 RCA BERLIN Pleasure Victim		8.98		4	80	9	Geffen GHS 2021 (Warner Bros.) V CHAMPAIGN	VEA	8.9	8	
A		17	Cargo Columbia QC 38660 CBS DEF LEPPARD				☆	51	18	Geffen GHSP 2036 WEA	-	6.98		75	59	15	Modern Heart Columbia FC28384 CHRISTOPHER CROSS	CBS		-	BLP 9
☆			Pyromania Mercury 8103081 (Polygram) POL		8.98			45	34	Scandal Columbia FC 38194 CBS OLIVIA NEWTON-JOHN	A						Another Page Warner Bros. 1-23757	WEA	8.9	8	
☆	5	5	DAVID BOWIE Let's Dance EMI-America ST 17093 CAP		8.98		41	3	34	Otivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		8,98		76	63	8	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	NEA	8.9	8	
6	6	15	JOURNEY Frontiers Columbia QC 38504 CBS	•			42	44	10	PLANET P Planet P				77	62	25	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL	8.9	18	
7	7	11	STYX Kilroy Was Here A&M SP 3734 RCA	•	8.98		☆	52	7	Geffen GHS 4000 (Warner Bros.) WEA NAKED EYES Naked Eyes		6.98		78	66	36	KENNY LOGGINS High Adventure	•			
8	8	31	DARYL HALL & JOHN OATES H ₂ O	A		Di D 12	会	131	2	THE B-52'S		8.98		79	68	23	NIGHT RANGER Dawn Patrol	CBS			
295	13	28	RCA AFL1-4383 RCA PRINCE 1999	A	8.98	BLP 13	•	46	4	Whammy Warner Bros. 1-23831 WEA EARL KLUGH		8.98		80	73	12		IND	8.9	8	
10	11	32	Warner Bros. 1-23790 WEA LIONEL RICHIE Lionel Richie		10.98	BLP 7	145			Low Ride Capitol ST 12253 CAP		8.98	BLP 31	01	79	20	Quartet Chrysalis FV 41394 DAN FOGELBERG	CBS		-	
11	10	8	Motown 6007 ML IND PINK FLOYD		8.98	BLP 3	46	50	11	Shabooh Shoobah Atco 90072 WEA		8.98		81	/9	29	Greatest Hits	CBS			
	14	15	The Final Cut Columbia QC 38243 CBS BRYAN AOAMS				47	38	17	THOMAS DOLBY Blinded By Science Capitol MLP 15007 CAP	-	5.98		82	92	24	BARRY MANILOW Here Comes The Night Arista AL 9610	RCA	8.9	8	
A	15	7	Cuts Like A Knife A&M SP-6-4919 RCA JARREAU		8.98		48	42	48	STRAY CATS Built For Speed EMI-America ST-17070 CAP	A	8.98		83	85	16	ANGELA BOFILL Too Tough	RCA	8.9		BLP 18
金			Jarreau Warner Bros. 1-23801 WEA		8.98	BLP 4	4	53	5	RONNIE MILSAP Keyed Up			,	84	75	29	Arista AL 9616 THE ENGLISH BEAT Special Beat Service	non			JL1 10
14	9	48	MEN AT WORK Business As Usual Columbia ARC 37978 CBS	^		BLP 56	50	47	63	RCÁ AHLI-4670 RCA WILLIE NELSON Always On My Mind	A	8.98		85	81	14	I.R.S. SP 70032 (A&M) THOMPSON TWINS	RCA	8.9	98	
金	18	11	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271 CAP		8.98		51	55	27	Columbia FC 37951 CBS PHIL COLLINS	•			☆	137	2	Side Kicks Arista Al 6607 DAVE EDMUNDS	RCA	6.9	88	
16	12	52	DURAN OURAN Rio Capitol ST-12211 CAP	•	8.98			54	4	Hello, 1 Must Be Going Atlantic 80035-1 PATRICK SIMMONS		8.98		~			Information Columbia FC 38561	CBS			
金	19	5	RICK SPRINGFIELD Living In Oz				122			Arcade Elektra 60225 WEA		8.98		107	93	10	THE CALL Modern Romans Mercury 4228103071 M-1		6.		
金	20	21	RCA AFL 1-4660 RCA CULTURE CLUB Kissing To Be Clever	•	8.98		食	60	1	CAMEO Style Atlanta Artists 810331-1M-1 (PolyGram) POL		8.98		88	72	28	(PolyGram) TOM PETTY AND THE HEARTBREAKERS	POL		76	
19	16	11	Virgin/Epic ARE 38398 CBS U2 War			BLP 35	54	39	11	WILLIE NELSON Tougher Than Leather		0.30					Long After Dark Backstreet/MCA BSR 5360	MCA		98	
200	21	6	Island 90067 (Atco) WEA Z.Z. TOP		8.98		55	37	9	Columbia QC 38248 CBS WHISPERS Love For Love				89	64	6	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	WEA	8.	98	
21	17	20	Eliminator Warner Bros. 1-23774 WEA BOB SEGER ANO THE SILVER		8.98		56	43	24	Solar 60216 (Elektra) WEA GEORGE CLINTON		8.98	BLP 2	90	91	15	OURAN OURAN Duran Duran Capitol ST-12158	CAP	8.	98	
			BULLET BAND The Distance Capitol ST 12254 CAP		8.98		57	71	64	Computer Games Capitol ST 12246 CAP		8.98	BLP 5	91	102	64	OEF LEPPARD High & Dry	•			
	24	6	JOAN RIVERS What Becomes A Semi- Legend Most?							Mountain Music RCA AFL1-4229 RCA	-	8.98		92	97	6	Mercury SRM-1-4021 (Polygram) ROYAL PHILHARMONIC ORCHESTRA	POL	8.	98	
23	22	10	Geffen GHS 4007 (Warner Bros.) WEA ALABAMA The Closer You Get		8.98		58	48	18	TRIUMPH Never Surrender RCA AFL1-4382 RCA		8.98					Hooked On Classics III	RCA	8.	98	
24	25	12	RCA AHL1-4663 RCA GREG KIHN BAND		8.98		A	110	2	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205 CBS			BLP 15	93	87	95	JOURNEY Escape Columbia TC 37408	CBS	`		
25	23	58	Kihnspiracy Beserkley 60224 (Elektra) WEA	A	8.98		60	65	14	OAK RIDGE BOYS American Made MCA 5390 MCA	•	8.98		94	96	10	JON BUTCHER AXIS Jon Butcher Axis	POL	6	98	
26	27	9	Toto IV Columbia FC 37728 CBS THE TUBES				由	67	7	KROKUS Head Hunter Arista AL 9623 RCA		8.98		95	84	56	JOHN COUGAR American Fool	4			
27	28		Outside/Inside Capitol ST-12260 CAP		8.98		A	05	4	SERGIO MENOES Sergio Mendes			M.D. 44	96	95	11	Riva/Mercury RVL-7501 (Polygram) MODERN ENGLISH After The Snow	POL		98	
			Jane Fonda's Workout Record Columbia CX2-38054 CBS		(78	5	MAONESS Madness			BLP 44	297	130	3	Sire 1-23821 (Warner Bros.) R.E.M.	WEA	8.	98	
28	26	12	AFTER THE FIRE ATF Epic FE 38282 CBS				↑ •	76	4	Geffen GHS 4003 (Warner Bros.) WEA		8.98			103	3	Murmur I.R.S. SP70604 (A&M) THE BLASTERS	RCA	8.	98	
会	40	6	EDDY GRANT Killer On The Rampage			BLP 27	1	74	8	Einzelhaft		6.98			103		Non-Fiction Slash/Warner Bros. 1-23818	WEA	8.	98	
30	35	8	LAURA BRANIGAN Branigan 2		0.00	DLF Z/		70		The Getaway A&M SP 4929 RCA KASHIF		8.98	\		hi w	N7EY	Reach The Beach MCA 39001	MCA	6.	98	
☆	33	6	Atlantic 80052 WEA CARLOS SANTANA Havana Moon		8.98		100			Kashif Arista AL 9620 IND		8.98	BLP 10	100	94	30	ADAM ANT Friend Or Foe Epic ARE 38370	CBS			
32	29	16	Columbia FC 38642 CBS DEXYS MIDNIGHT RUNNERS Too-Rye-Ay			BLP 60	d	69	7	Deep Sea Skiving London 422810102-1R-1 (PolyGram) POL		8.98		1	108	6	NONA HENDRYX Nona	RCA	p	98	BLP 25
33	32	9	Mercury SRM-1-4069 (Polygram) POL JULIO IGLESIAS		8.98		68	56	46	JOE JACKSON Night And Day A&M SP-4906 RCA	•	8.98		102	100	29	PSYCHEDELIC FURS Forever Now			~	ארו גא
*	41	23	Julio Columbia FC38640 CBS DEBARGE				69	58	15	ERIC CLAPTON Money And Cigarettes		8.98		103	98	28	Columbia FC 38261 MARVIN GAYE	CBS			
35			All This Love Gordy 6012 GL (Motown) IND PAT BENATAR	•	8.98	BLP 6	70	57	31	MISSING PERSONS Spring Session M	•			104	90	33	Midnight Love Columbia FC 38197 BILLY JOEL	CBS		-	BLP 36
36		12	Get Nervous Chrysalis FV-41396 CBS		8.98		金	83	2	CAPITOLIST 12228 CAP WILLIE NELSON AND WAYLON JENNINGS		8.98					The Nylon Curtain Columbia TC 38200	CBS			
30	30	16	We've Got Tonight Liberty L0-51143 CAP		8.98					Take It To The Limit Columbia FC 38562 CBS				105	10/	81	LOVERBOY Get Lucky Columbia FC 37638	CBS			

oto by Warren Cowan

PROUD PARENTS—Henry Mancini points to a blow-up of Billboard's review of son Chris' Atlantic single "City Girl" during a party in Chris' honor at the Mancini home. Mother Ginny Mancini looks on.

Legal Action

Linsky Says Ruby Label Didn't Live Up To Deal

NEW YORK-Herbert A. Linsky Associates claims in State Supreme Court here that Canadian-based Ruby Records failed to live up to an exclusive U.S. representation pact and other considerations.

In addition to failure to properly account commissions due Linsky, the action charges that Ruby, located in Markham, Ontario, independently solicited orders on its budget product from purchasers in the U.S. at prices "substantially" lower than those authorized to be quoted to those same purchasers by

The suit also claims that at a meeting on Dec. 16, 1982, the defendant advised Linsky it had financial problems and would have to terminate the agreement unless Linsky agreed to waive certain commissions that were due. The suit says Linsky

waived \$50,000 in commissions due his company.

Also at the meeting, the action says. Linsky agreed to reduce its commissions—from 23 cents to 10 cents per record—on future sales promise by the defendant to provide "substantial" saleable product and to prepay \$22,500 in commissions at a reduced rate. The suit claims that Ruby issued a series of post-dated checks totalling \$22,500-the third of which, in the amount of \$7,500, dated Jan. 15, 1983, was returned to Linsky marked "insufficient funds"-and that Ruby did not make available the product which was part of the consideration for a reduction in commissions.

In addition to claimed shortfalls, the action asks \$1 million in dam-

Far Out Seeks Court Aid In Row With Ex-Staffers

LOS ANGELES-Far Out Productions, the Steve Gold-Jerry Goldstein firm here, asks Superior Court locally to take over a hassle between it and several former employees.

The complaint charges that John J. Hess, Robert A. Gilligan and Edward Bernard Barton complained to the California Department of Industrial Relations-Division of Labor Standards Enforcement about alleged underpayment of salaries by the plaintiff. The filing contends that the state labor agency's investigation has plagued Far Out, which feels the entry of the court would improve the situation.

In pleas to the state board for investigation, Barton, a recording engineer/producer, claims he is owed \$14,900; Hess, who oversaw repair of Far Out property and was vice president of a&r for the plaintiff, \$16,305.80, and Gilligan, who was vice president of marketing, \$6,710.

Far Out alleges that Hess and Barton engaged in kickback schemes and inflated bills sent to the plaintiff for payment. The suit claims Gilligan never worked for the plaintiff. The firm also alleges the state agency violated its own rules and regulations in the investigation.

Barton, according to the filing, still owes the production company \$10,000, which they claim should be

bearing interest from May, 1981. Barton, it's alleged, agreed to work as a recording engineer/producer for \$35 per hour but by July, 1981 refused to so perform. Hess went to work for Far Out in April, 1981 at \$800 per week, it's claimed.

In a correlative complaint also filed in Superior Court here, Far Out's record label, Los Angeles International Records, is suing Gilligan. The suit says that the defendant, working as vice president of marketing at \$550 weekly, was to design and purchase album artwork as part of his duties, which he violated when in July, 1981 he did artwork for an RCA Wayne Newton album. He is accused of padding bills presented to Far Out. The suit asks \$250,000 in punitive and exemplary damages.

Western Using Mini-Computers

• Continued from page 3 with your in-store player. Respect that consumer."

"Our customer has changed," Marmaduke continued. "He's more discerning and demanding. How excited are you when you greet him? It's contagious. Statistics show more Americans enjoy music. Using Automatic Reordering System by this Christmas will mean we'll have greater catalog spread. Our experience in ARS in books proved it. ARS liberates you to do what you find most exciting."

Bob Cope, rack sales manager, discussed that division's prolonged experience with ARS. Rusty Carnes introduced a new merchandising program for children's records for the racked account.

(The complete details of Carnes' program and the remaining three days of the WM convention will be detailed in the next issue of BillChartbeat

• Continued from page 6

On The Rocks," Diana Ross' "It's My Turn" and Jackson Browne "Somebody's Baby." The respective films, all of which did less-thanboffo b.o. (we've always wanted to say that in Chartbeat): "Foxes,"
"Fast Break," "One Tricky Pony," "Roadie," "Caddyshack," "The Jazz Singer," "It's My Turn" and "Fast Times At Ridgemont High."

Pips Squeak: Gladys Knight & the Pips this week score their first No. 1 black hit in more than eight years, as 'Save The Overtime For Me" (Columbia) dislodges Jackson's "Beat It." The group was last on top in December, 1974 with "I Feel A Song (In My Heart)."

That hit was Knight & the Pips' fourth Buddah single to top the black chart, following "Midnight Train To Georgia," "I've Got To Use My Imagination" and "Best Thing That Ever Happened To Me," successive releases (and all millionsellers) in '73-'74. The group had three previous No. 1 black hits on Motown's Soul subsidiary: "I Heard It Through The Grapevine," "If I Were Your Woman" and "Neither One Of Us.'

Knight & the Pips have collected 26 top 10 black hits to date, beginning with "Letter Full Of Tears" on Fury in 1961. They followed that with 12 top 10 black hits on Soul, 11 on Buddah and now two on Columbia. Their first CBS hit was 1980's "Landlord," produced by Ashford & Simpson, which climbed to number three on the black chart.

The group put at least one single in the black top 10 every year from '67 to '75, but then started to slip. The low point was 1979, when the group wasn't recording and Knight's highest-charting solo release, "Am I Too Late," peaked at 45 on the black

But now Knight and the Pips have regained their stride, at least at black radio. On the pop chart, "Overtime" is just starting its climb, at 84. But pop radio activity or not, the group's "Visions" album is shaping up as a bona fide hit: it vaults to number 59 in its second week on the Top LPs & Tapes chart.

Career Breakthroughs: It's a good week for two artists in particular. Joan Armatrading cracks the Hot 100 for the first time in her career(!), with "Drop The Pilot" (A&M) popping on at 95. It's produced by Val Garay, who has a knack for putting women in the top 10, as seen by his work with Linda Ronstadt, Kim Carnes and the Motels' Martha

And **Prince** scores his first top 10 album with "1999," which also want platinum last week. It took the album 28 weeks to crack the top 10, but it made it, largely on the strength of the top 10 single hit "Little Red Corvette." And with Prince moving up alongside Michael Jackson and

Lionel Richie, three of the week's top 10 albums are by black male pop

We Get Letters: Edward Cannon of Clearfield, Pa. wasn't at all happy with our recent piece on Barbra Streisand's 20 years on the Billboard

"In your story on 'Nose' Streisand," writes Cannon "you state sand," writes Cannon, "you state that she ranks with Ella Fitzgerald and Judy Garland as the top (i.e. most celebrated) female pop singer of the century. How could you omit lovely Linda Maria Ronstadt? Linda has a voice as pretty as her face; powerful and versatile. As for chart conquering, she's had pop, adult contemporary, country and even soul hits. (And she hasn't done gimmick duets to land on these charts!) Leaving Ronstadt off your list was dumb, dumb, dumb."

Cannon adds a P.S.: "I'll bet you prefer Tommy James and Barry Manilow to Frank Sinatra." Ed, we don't really, though we are awfully fond of "Draggin' The Line."

'Infusion Of Capital' For **Atlanta's Landslide Label**

By RUSSELL SHAW

ATLANTA-Landslide Records. a label based here whose catalog includes disks by several jazz and new music notables, has received "an infusion of capital" which will enable it to be "more aggressive" in marketing and promotional approaches, according to Michael Rothschild, label president and founder.

The additional funding, Rothschild says, comes from Night-Flight Productions of Savannah, an enter-tainment company headed by Tim Coy, owner of the Night Flight Cafe in the Georgia port city. Coy, along with business associate Scott Alexander, is working in an operational capacity with Rothschild and Land-

Rothschild formed Landslide in 1980 after a long career in cinematic production and distribution. To date, the label has released nine LPs. one EP and two singles, including works by percussionist David Earle Johnson-which featured contributions by jazz artists John Abercrombie, Jeremy Steig, and Dan Wall; a solo album by Wall; two albums by Late Bronze Age, led by avant-gardist Bruce Hampton of Hampton Grease Band fame; and the Brains, long a favorite of the rock press. The Brains' LP, "Dancing Under Streetlights," is the sales leader so far for Landslide, with "nearly 10,000 sold and still moving," according to Rothschild.

With fresh capital now available, Landslide Records' next project is a live album by the Heartfixers, a local "blue wave" act. The Heartfixers'

LP will supplement five additional Landslide offerings scheduled for the rest of 1983. An additional dozen records are planned for 1984. For these efforts, Rothschild foresees a continuation of his network of independent distributors, which includes City Hall Distributors in San Francisco, Rounder Records in Cambridge, Mass., and Important Record Distributors in New York.

Contributions To Fund Plummet

• Continued from page 3

funds were saved only after certain concessions were granted.

These concessions permit greater deductions on free goods and packaging allowances before the contribution percentage is applied. They also impose a ceiling of \$8.98 list as the maximum on which payments must be made, and require no pay-ment on any singles selling fewer

than 100,000 copies.

Paulson says the decline in receipts attributable to the new contract terms is between 15% and 20%. The remainder stems from reduced

Trust Fund monies available for financing live performances during the year ending April 30, 1984 now total \$11,781,000, Paulson says. Cosponsorship money from private business, chambers of commerce and municipalities will swell this figure by as much as \$5 million, if past experience is duplicated.

Video Music Issues Arise

• Continued from page 3

though. Agreements with operators entered into after May 18 will be subject to a per-subscriber charge. Pittman claims that no figure has yet been set but that the charge will be in line with those for other services. Those range from five cents per subscriber (Black Entertainment Television) up to 15 cents (WTBS).

"The charge for MTV is not important to the music industry," says Pittman. "It's simply that we will do whatever we can to become profitable, which is our main goal. Originally we projected that we'd be making more on advertising than we are; cable advertising in general hasn't lived up to expectations."

Current AFM negotiations may have more of an impact. Depending on the outcome, labels may be responsible for paying royalties to performers who contribute their talents to clips. Discussions will continue June 1, at which time AFM recording supervisor Pat Havey says, "We're hoping for a major decision. But nothing has been resolved yet."

Negotiations began more than two years ago, when Home Box Office first used clips in its "Intermission" segments (now "Video Jukebox"). "Now we're at the point where more serious discussions are called for," points out Steve Traiman, executive director of the Recording Industry Assn. of America (RIAA).

Label executives surveyed hesitated to speak on the record, but all stress the promotional value of the clips. Some add they feel it is too soon in the music video industry's evolution for policy to be set. Says one, "We don't want to kill the golden goose; we want to help it grow. Video is a great promotional vehicle, and I hope record companies, artists and management don't get too greedy.

"MTV has gone into the hole to make it possible for us to step out of the hole we were in. So what are we going to do? Beat them over the head? Force the issue of payment?"

www.americanradiohistory.com

ht 1!	983. Billboard Publications, In	nc. No par	rt of this p	lipublication by form or by	may any	EEK	EEK	on Chart.	Popularity Chart Dept. of board.	Music		Suggested List Prices		EEK	EEK	on Chart			Suggested List Prices	
				Suggested		THIS W	AST W	Weeks o	Titte				Black LP/ Country LP Chart	THIS WI	LAST W	Weeks	ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	LP, Cassettes, 8-Track	Black LP Country Chart
5	APTICT			Prices	Black IP/	A	-	_	MICHAEL BOLTON	500.00	110013	o madii			-	-	GAP BAND	A	-	
Weeks	Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart		134	08	Columbia BFM 38537.	CBS							Total Experience TE-1-3001 (Polygram) POL		8.98	BLP 39
15	SIMPLE MINDS					136	134	36	Off The Wall Epic FE 35745	CBS				170	179	3	ZEBRA Zebra			
10	A&M SP-6-4928	RCA		8.98		139	117	36	ABC The Lexicon Of Love		Ĭ			171	162	6	ORCHESTRAL MANOEUVRES IN		8.98	
10	Scoop Atco 90063	WEA		8.98		140	124	16	HEAVEN 17	POL	-	8.98					Dazzle Ships			
10	MOLLY HATCHET No Guts No Glory					141	110	22	Arista AL 6606	RCA		6.98		172	153	105	PINK FLOYD	A		
23	FOREIGNER	CBS	•			141	110	32	Worlds Apart Portrait ARR 38246 (Epic)	CBS					187	2	Columbia PC2 36183 CBS			
	Records Atlantic 80999	WEA	Ľ.	8.98		142	120	12	THE SYSTEM Sweat					W	10,		Fierce Heart Atlantic 80059 WEA		8.98	
16	Poncho & Lefty					143	132	26	CON FUNK SHUN	WEA		8.38	BLP 32	血	Mix	Estity	THIN LIZZY Thunder And Lightning		0.00	
5	WAYLON JENNINGS	CR2					156	2	Mercury SRM 1-4067 (Polygram)	POL	-	8.98	BLP 22	175	151	44	PATTI AUSTIN		8.98	
	RCA AHL1 4673	RCA		8.98		W	130	1	I Was The One	RCA		8.98	CLP 60				One		8 98	BLP 64
,	Pride	WFA		8.98		14	164	3	RED ROCKERS Good As Gold					176	177	114	ALABAMA	A	0.30	JE. 64
12	STEVE ARRINGTON'S HAL					146	146	7	ROBERT ELLIS ORRALL	CBS	-+			177	175	02	RCA AHL1-3930 RCA		8.98	-
	Steve Arrington's Hall Of Fame: 1				DI D - 1	147	1125	10	Special Pain RCA MFL1-8502	RCA		5.98		""	1,13	33	Breakin' Away Warner Bros. BSK 3576 WEA		8.98	
6	Atlantic 80049 QUIET RIOT	WEA		8.98	RFL 51	147	135	10	Fame—Live	RCA		8.98		178	180	3	SPANDAU BALLET True			
	Metal Health Pasha BFZ 38443 (Epic)	CBS				148	150	5	GEORGE DUKE	Nort				179	176	36	Chrysalis B6v41403 (Epic) CBS LAURA BRANIGAN			
RTRY	A FLOCK OF SEAGULLS Listen	BC4		g 9g			165	2	Epic FE 38513 JANE FONDA	CBS			BLP 47				Branigan Atlantic SD 19289 WEA		8.98	
14	MELISSA MANCHESTER	ROA		0.30		140			Record For Pregnancy,					180	170	25	GROVER WASHINGTON JR. The Best is Yet To Come			DI D 45
-	Arista AL 9611	RCA		8.98		150	120	22	Columbia CX 2-38675	CBS				181	171	8	VAN MORRISON	-	8.98	BLP 4
3	Oxo Geffen GHS 4001 (Warner Bros.)	WEA		8.98		130	139	33	Forever, For Always, For	1	•						The Heart		8 98	
26	LITTLE RIVER BAND					151	154	6	Epic FE 38235	CBS	-		BLP 23	182	149	9	ROBIN WILLIAMS		0.50	
	Capitol ST 12247	CAP		8.98					Corridors Of Power Mirage 90077 (Atco)	WEA		8.98					Mercury 422811150-1-M-1 (PolyGram) POL		8.98	
ATTRY	We Are One Capitol ST12262	CAP		8.98	BLP 30	152	111	12	Twisting By The Pool			4.00		183	190	94	STEVIE NICKS Bella Donna	A		
8	PLACIDO DOMINGO My Life For A Song					160	111	(ATTEV	LEE GREENWOOD	WEA	1	4.30			His	1	Modern Records MR 38139 (Atco) WEA	-	6.98	-
135	KENNY ROGERS	CBS	A			~			You	MCA		8.98		184		L,	Billy Idol Chrysalis FV 41377 CBS			
	Liberty LDO 1072	CAP		8.98		154	138	43	BILLY SQUIER Emotions In Motion	4	1			10	new	HTRY	Fastway			
2	The Who's Greatest Hits	MCA		2 92		155	140	33	NEIL DIAMOND	CAP		8.98		186	169	29	THE FIXX			
12	GEORGE WINSTON	mon		0.30		166	145	ļ.,	Cotumbia TC 38359	CBS	4			187	192	2	MCA MCA 5345 MCA		8.98	-
10	Windham Hill C-1025	IND		8.98		126	143	\	The Hunter	MCA		8.98		107			Danse Parc RCA AFL1-4664 RCA		8.98	
	When The Going Gets Tough, The Tough Get					157	155	40	ROYAL PHILHARMONIC	1				188		771	THE YELLOWJACKETS Mirage A Trois			
	Going RCA AFL1-4570	RCA		8.98					LOUIS CLARK Hooked On Classics II	19	•			-	REW E	1717	EURYTHMICS	-	8.98	
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5	SPARKS	Aam		0.30		A	100		Epic FE 38588	CBS	-		BLP 17	190	ate E	TIT	WALTER EGAN		0.50	
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20	Gordy 6040GL (Motown)	IND		8.98	BLP 24	162	160	49	PHIL COLLINS Face Value								Solar 60204-1 (Elektra) WEA		8.98	BLP 12
29	Greatest Hits	WFA		8.98		163	152	8	Atlantic 16029 KING SUNNY ADE	WEA	-	8.98		194	139	28	Proposition		8.98	BLP 29
47	BARBRA STREISAND	1100	Δ	3.50					Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98		103	ntu	my	THE BELLE STARS			
12	Columbia TC 37678	CBS				164	148	21	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA		2 92	RIP 72		174	21	Warner Bros. 1-23866 WEA SOUEEZE	-	8.98	
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ACO	Capitol ST 12263	CAP		8.98		107	100	10	Be Columbia KC 2 37542	CBS				100	170	16	Rocshire XR 22000 IND	-	8.98	
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	Epic FE 37689	CBS						elberg	Epic FE 38553	CBS							Chrysalis FV 41402 CBS			
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News

Pickwick Absorbs Largo

NEW YORK-In an alliance of rack giants, Pickwick Rack Services has absorbed Maryland-based Largo Music

With volume estimated at \$33 million annually, Largo is regarded as the fourth largest U.S. racker, with Pickwick, Handleman and Lieberman among the top three.

Along with the deal, for which no acquisition price was announced, Jim Moran, president of Pickwick's rack and distribution companies, and Larry Goldberg, who founded Largo a decade ago, revealed a "far-reaching" re-organization of Pickwick's rack unit. Goldberg and Pickwick veteran William H. Hall have been named senior vice presidents of Pickwick, sharing responsibilities for sales and operations of all Pickwick branches and sales offices worldwide. The Largo move brings to Pickwick operations located in Europe, the South Pacific and Japan. Both Goldberg and Hall report

This dramatic move would appear to put to rest rumors surrounding a possible spin-off of rack activities by Pickwick, an American Can Co. unit. Pickwick's distribution network recently ceased operations on the U.S. mainland, although a Hawaii branch continues in business.

Hall himself entered the Pickwick orbit with the sale to the company of Transcontinental Music, also a racker, in 1974. Goldberg has had a total of 30 years of music industry experience.

Say Arista/RCA Probe By FTC Goes 'Deeper'

NEW YORK-The Federal Trade Commission is developing a "deeper" line of questioning as it probes the ramifications of deals typified by RCA Records' acquisition of a stake in Arista Records (Billboard, May 21), according to an attorney for Boardwalk Records.

Acapulco Site For Musexpo

NEW YORK-Musexpo '83, the annual international record and music industry market, moves to Aca-pulco, Mexico Nov. 1-4, after playing in the U.S. since its debut in 1975

According to Roddy S. Shashoua, president and founder, the ninth event will tie in with the Mexican government, calling for a five-year continuing Musexpo program in Acapulco, as well as Mexican government co-sponsorship of the annual Musexpo world "music spectacular" scheduled for Nov. 1, to be beamed live by satellite from the Acapulco Convention Center. Shashoua says 100 companies have confirmed their space bookings and participation at Musexpo '83.

In addition to Musexpo '83, Shashoua's International Videxpo '83 and third annualVideo International Exposition & Conference will be held concurrently. Shashoua points out that music hardware and software are also features of events he's organizing this year in Peking, China (Dec. 14-20) and Beirut, Lebanon (Sept. 26-30).

Leon Bornstein, representing the company in its complaint to the FTC smaller labels and the independent distribution system are being harmed by label defections to branch operations, says two West Coast FTC staffers displayed keen interest in distribution-and-pressing agreements during a 90-minute telephone conversation Wednesday (19). He had previously met, at the end of April, with four FTC staffers in Washington.

While the West Coast staffers pursued matters of a generalized nature on industry structure, Bornstein says his questioners also "went deeper" by specifically raising the issue of branch alignments that also include pressing rights. "In effect, they wanted to know if companies like RCA and CBS would enter into a distribution deal with a label and allow it to seek pressing elsewhere," Bornstein says.

The attorney says FTC staffers would not comment on whether other companies had registered complaints over the RCA/Arista ties, or why the West Coast division of the FTC had been assigned the task of probing the industry on this issue. "They politely said they

couldn't comment," he recalls.

Both RCA and Arista say they assume their deal has received a tacit OK from the government, in view of the fact that a 30-day period had gone by following RCA's mandatory filing of the deal's structure with the government. That 30-day period, in which either the Justice Department or the FTC could seek further comment, passed without incident, both labels say.

InsideTrack

A spokesperson for Total Experience Records insists the Lonnie Simmons-run label remains distributed by PolyGram, but distribution insiders in the independents' ranks claim the young label is indeed readying its switch to indie status (Billboard, May 21).

Simmons and Total Experience business mastermind Forrest Hamilton reportedly met with potential indie allies throughout last weekend, as reported here last week, and by Tuesday (17) were said to have obtained promises of nearly \$2 million. Said to have loosened pursestrings was an impressive presentation on sales figures for the label's album releases to date.

More speculation continues surrounding the MCA Records Group, offering enough plot twists for a full season of "Dallas" episodes. Irv Azoff's presence in New York at midweek was linked to talks with Arista promotion chief Richard Palmese, said to be mulling an offer to come aboard in a new senior post with the Group. It's believed Palmese's move, and any new title, would revolve

around staying on the East Coast, per his wishes.

Also oft-mentioned as a possible MCA appointee is Elektra/Asylum veteran Mel Posner, despite one Azoff associate's insistence that such a move won't happen. An official MCA release on MCA president **Bob Siner's** departure meanwhile promised that no one would be tapped to fill that slot. As for superstar additions to the MCA roster, Barry Gibb is believed to be the first aboard.

AOR Wars: As Track went to press, longtime KMET-FM staffer Jeff Gonzer had reportedly departed the station, while the role played there by the Burkhardt/ Abrams consultancy was said to be exerting a stronger grip on the programming. The veteran L.A. hard rock station will not be geared to the existing "Superstars II" format, however; insiders say a customized station format is to be used. That could explain the midday identification offered by one station jock, who gave frequency and then call letters followed by a wary, "I think."

Getting Digitized: K-tel International will hop on the

CD bandwagon by the end of the year. Product is likely to originate from Japan for distribution in Europe and the U.S. The company's big "Hooked On" hits, although analog masters, may start the ball rolling. ... Fast-moving Turtle: Al Levinson confirms that his 26 Turtles stores are being bought by a New York investment firm.

The deal is expected to close Thursday (26).

Different Hook: Russ Thyret's good-humored complaint that his newly-expanded Warner Bros. promotion and marketing mandate (Executive Turntable, page 4) wouldn't leave time for fishing didn't fall on deaf ears. The Warner veteran was the bemused recipient of a plastic wading pool, installed in the company's Burbank lobby by Image Marketing's Shelley Heber and Leanne Meyers, complete with two large, live fish. That should end the carping. . . . Stewart Levine, producer of the Oscar-winning "Up Where We Belong" by Joe Cocker and Jennifer Warnes, has delivered his portion of the music for "Stayin' Alive," the "Saturday Night Fever" sequel starring John Travolta and directed for Paramount by Sulvester Stallens. Leving produced these sones for the Sylvester Stallone. Levine produced three songs for the soundtrack, due for album issue through RSO.

Hands Across The Joystick: Atari and MCA Video Games are partnered in a new venture, Studio Games, that will create electronic games for arcades, dedicated game machines and home computers using movies, tv shows and other properties developed by MCA as starting points. Managing the joint enterprise will be MCA Video Games president Jim Fiedler; Raymond Kassar, chairman and chief executive officer of Atari; Stanley Newman, vice president of MCA, and Charles Paul, senior vice president of Atari.

Trendsetters: Lena Horne and Juice Newton both rank among the 10 most influential women named in a poll conducted annually among members of 13 sororities at the Univ. of Southern California, representing 1,500 members. . . . The National Assn. of Video Distributors

(NAVD) will hold its Summer Consumer Electronics Show huddle at the Marriott during the Chicago summit early next month, according to Gene Silverman of Video Trend, Farmington Hills, Mich., in response to speculation that NAVD's uncertain future was mirrored by lack of a meeting site. Silverman, who heads NAVD's current probe of defective returns snags, hints that "cumber-some" and "costly" are favorite dealer descriptions for the toll taken by returns, expected to be a dominant topic at the NAVD meetings during CES, where president Larry Beyer will step down following his two-year term. Silverman withholds any fresh comment on a possible merger or fold-in of NAVD with the Video Software Dealers Assn. (VSDA), however.

Cable-cutters: Warner Amex Cable chairman Drew Lewis has reorganized the company, trimming 57 corporate jobs, including those of seven vice presidents. Those moves, as explained in a letter to the staff, were made to 'decentralize, streamline, integrate, strengthen and focus" the company's efforts in such areas as marketing, strategic planning and administration. The cutting follows the loss of about 50 other corporate jobs earlier in February.... Industryites wanting to send condolences to former Billboard En Espanol mainstay Marv Fisher on the passing of his wife, Mary Lou (Schmidt) Fisher (Lifelines, this page), can reach him at 381 S. Redwood Ave., San Jose, Calif. 95128. Phone there is (408) 296-1165. In lieu of flowers, the family is urging contributions to the T.J. Martell Memorial Foundation.

RIAA prexy Stan Gortikov laced into Japanese industry leaders for supporting anti-rental legislation that would exempt foreign recordings from protection in Japan, and would offer controls on rental for their own product for no more than one year. The meeting, May 11 in Tokyo, was attended by members of the Japanese performing rights organization, JASRAC, and of the Japanese record industry association. Gortikov also provided an update on the rental problem in the U.S. and the proposed solution via revision of the First Sale

NARM taking orders from its members for the catalog of CD software being prepared by the industry's Compact Disc Group. Member rate is \$150 per thousand. The catalog is expected to list some 150 titles that will be available on the U.S. market from June through August, with an updated listing to be issued in Sept. . . . King Karol in New York one of the few Gotham retailers to have a supply of CD disks ready for sale. A local importer was the source. Edited by SAM SUTHERLAND

Back Track

30 years ago this week: Jerry Wexler ankled his publicity and advertising director slot at the Big Three publishing firms to become a partner in Atlantic Records. . . . Another ex-Billboard editorial staffer, Joe Carlton, was named RCA a&r boss. . . . Capitol Records acquired the Muzak studios in Manhattan. Key Chicago DJ Howard Miller started his own

WGN-TV weekly segment.

20 years ago this week: Manager Monte Kaye and Bitter End club boss Fred Weintraub began FM Records.... WKGN-AM Knoxville had a lineup that included Dave Diamond and Buddy O'Shea. ... Frank Sinatra filed suit in Los Angeles Superior Court, attempting to get Capitol Records to give him his masters....Veteran music man Al Porgie, 51, died in New York, and orkster Eddy Howard, 48, died in Palm Springs.

10 years ago this week: Zenith Radio folded its San Francisco indie label distributorship, Independent Music Sales, managed by Jack Solinger. ... Dick Spingola appointed controller at WEA.

Lifelines

Births

Girl, Rachael Lenise, to Cindy and Nole Fox, May 11 in Nashville. He is general manager of Silverline/Gold-

* * *

Girl, Elissa Jean, to Kim and Jim Ed Norman, May 11 in Los Angeles. He produces such artists as Anne Murray, Mickey Gilley, Johnny Lee and Jennifer Warnes.

* * * Girl, Molly Kaitlin, to Katherine and Michael Pace, April 19 in Nashville. She is administrator and office manager of Terrace Music Group. He is a songwriter for Coalminers

Girl, Lauren Elizabeth, to Susan and Jon Stoll, April 27 in West Palm Beach, Fla. She is the owner and president of Fantasma Productions

* * *

Girl, Raleigh Christina, to Deborah and M.L. Procise, May 5 in Dallas. He is a sound engineer for Showco and the Beach Boys' sound man.

Girl, Jennifer Lyn, to Kari and Thomas Wright, May 6 in Santa Clara, Calif. He is national sales director of Dean Markley Strings. * * *

Boy, Daniel Patrick William, to Patty and Mark Williams, May 6 in Baltimore. He is music director of WXYV-FM there.

Deaths

Ed Seligman, 52, after a long illness May 6 in New York. He was a veteran wholesaler whose associations included Record Shack and Cardinal Export there.

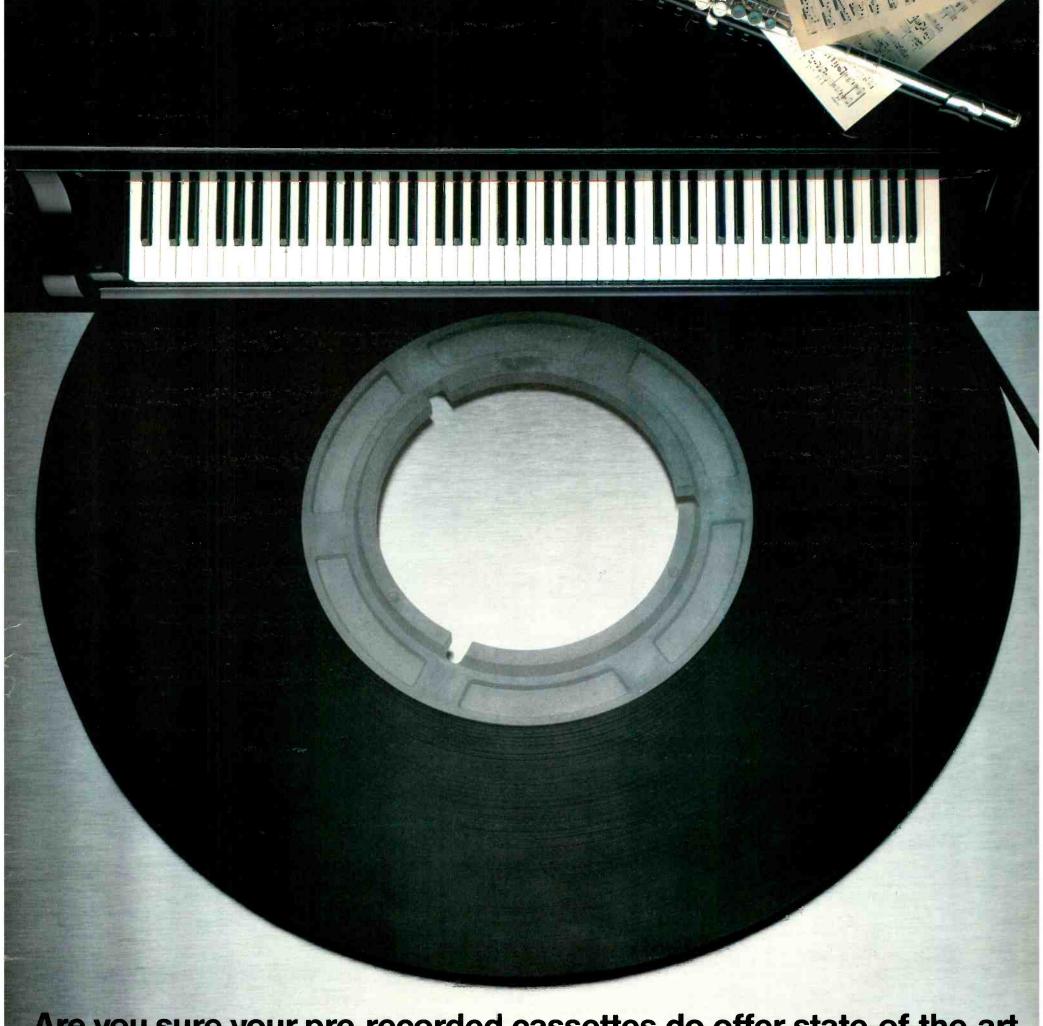
Mary Lou Burg, 53, of a stroke. while on a visit to Milwaukee. A resident of Arlington, Va., Burg was a former chairman and commissioner of the Copyright Royalty Tribunal and was highly regarded for her pioneering work during the first years of the Tribunal in setting copyright disputes affecting different segments of the music, publishing and broadcast industries. She was appointed to the CRT by President Carter in 1977.

Mickey Ruskin, 50, of a heart attack May 16 in New York. Ruskin was longtime owner and operator of

* *

Max's Kansas City, a trend-setting music club in the late 1960s and 1970s. Max's gave early opportunities to such acts as Alice Cooper, Patti Smith, John Cale and a host of others. Ruskin is survived by his wife, Kathryn, three daughter and a son.

Mary Lou (Schmidt) Fisher, 46, wife of former Billboard correspondent Marvin Fisher, of leukemia May 14 in San Jose, Calif. She taught English during the Fishers' 11 years in Mexico and is survived by an aunt and uncle in Erie, Pa.



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

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

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

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

chromium dioxide tape at 120 µs EQ

What is behind it?

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

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

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

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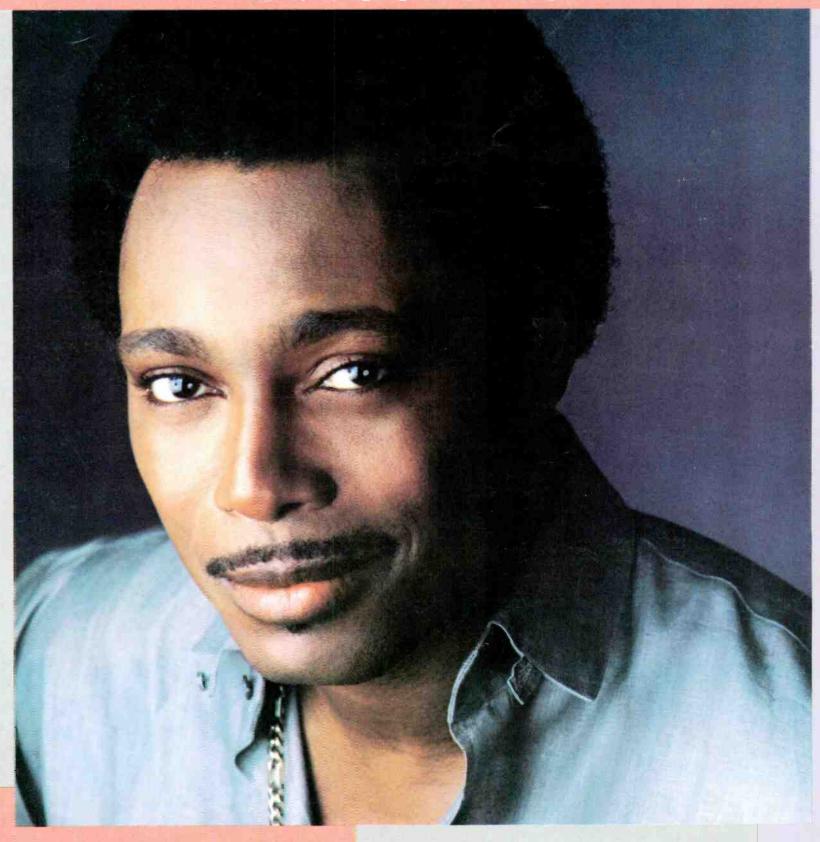
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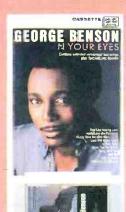


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