

# Billboard

88th  
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

July 30, 1983 • \$3 (U.S.)

## LOW ENTRY COST SEEN 'Silicon Valley' Eyes Record Stores

By FAYE ZUCKERMAN

SAN JOSE—Most of the computer software manufacturers based in California's "Silicon Valley" are exploring the idea of using record stores as major outlets for their product, hoping to overcome the apprehension many dealers feel based on their experience in the volatile video game market.

Several of the major record-store chains are already either experimenting with software products or selling such products on a regular basis. And as software makers prepare to roll out their fall product line, timing when to enter into the computer product merchandising fray is becoming crucial.

"It's the old 'cost-of-entry' adage," says Elliot Dahan, vice president of marketing for Creative Software, based in Mountain View, Calif. "Right now the cost is minimal. One can become the first on his/her block to carry those software titles, which are a new type of product that is rapidly coming in demand." Ac-

tion, also based in Mountain View, plans to sell its computer software through the same record dealers that have been stocking its video game products.

Most companies mention Oct. 1 or thereabouts as the date retailers should expect to receive their new products, now being prepared for the Christmas season. "By that date, if retailers have not made arrangements to stock these products, they may miss the boat," notes Cathy Carlston, director of marketing for Broderbund Software of San Rafael, Calif. The record store, she believes, will come to play a crucial role in the sale of software.

With the number of computers that have been sold in 1983, especially during the hardware price wars (Billboard, July 2, July 9), and with such computer hardware companies as Apple, Atari and Commodore initiating heavy-hitting back-to-school promotional and advertis-

(Continued on page 54)

## LABELS MULL PAY-FOR-PLAY Vidclip \$\$ Issue Heats Up

By LAURA FOTI

NEW YORK—The lines between commercial and promotional use of video clips are continuing to blur, as the issue of payment for airplay is debated by label executives. Spurred on by NBC's precedent-setting decision to pay for each clip used on its new "Friday Night Videos," labels are investigating methods of recouping some of their video expenses.

To date, only Warner Bros. Records has reportedly requested payment for airing of its clips. Kevin

Wendle, producer of "New York Hot Tracks," a black-oriented local show on WABC-TV, says, "We won't be playing any Warner clips, because they're charging \$250 per clip. It won't hurt us, because their only major black artists are George Benson and Al Jarreau."

Jarreau's management company, Patrick Rains & Associates, has already submitted the video clip for "Mornin'" to Wendle. That clip, explains Shirley Klein, director of creative services, was not produced by Warner Bros. but by the artist himself. "We would like ABC to use it,

but we're not asking them for payment," she says.

Carlos De Jesus, host of the show and its music consultant, adds, "It's obvious politics (on Warner's part). Lucky for me, I have other artists to play, but I hope they come to their senses and give the people what they deserve." The label, he claims, "isn't that 'street' anyway, and until they change their position I can live without them."

Rick Striker, an attorney with Warner Bros., remarks only, "This is a new area, and we're not speaking for publication at this point." Other Warner executives also refused to comment on the policy of charging programmers for the use of clips.

Other labels surveyed were understandably wary of discussing the issue. Not one said there was a concrete policy in place, but all are thinking about charging for their clips. The NBC payment, reportedly in the area of \$1,000 per showing (\$3,000 for a "world premiere," provided the label gives NBC two days exclusivity), has touched off much of the discussion, although because

(Continued on page 54)

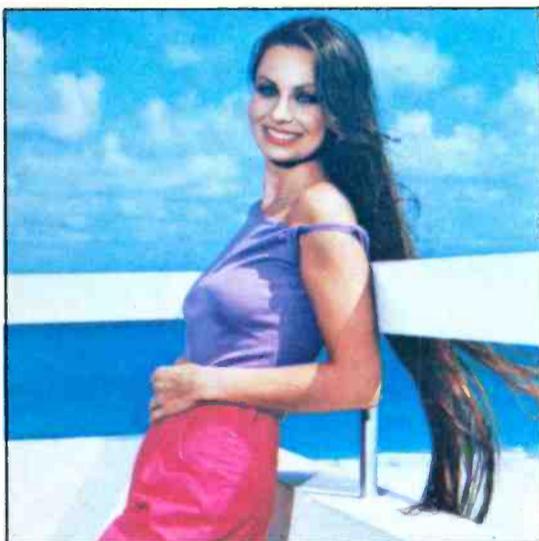
## Session Wages Continue Slide

By IS HOROWITZ

NEW YORK—Session wages paid union musicians by American and Canadian record companies last year dropped by 8.8% compared to 1981, further evidence of tighter purse strings being drawn over recording budgets in a slack industry.

The 1982 tally, assembled from reports to the American Federation of Musicians Pension & Welfare Fund, comes to \$27,111,870, down from \$29,728,878 the prior year. It was the fifth consecutive year that recording wages declined, despite periodic increases in session rates paid under renegotiated labor agreements.

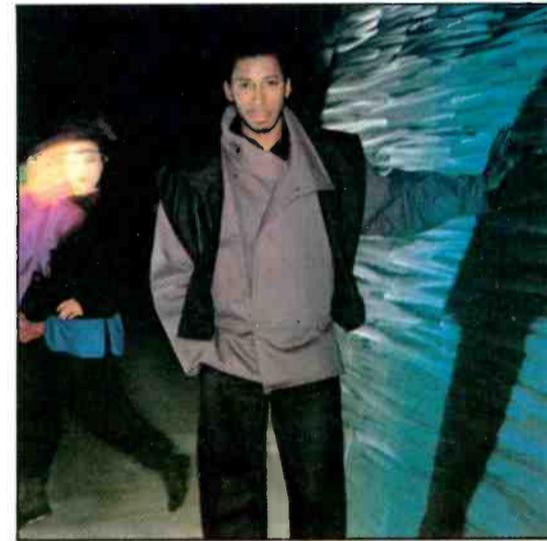
(Continued on page 54)



Solid Crystal. It's CRYSTAL GAYLE'S first ever GREATEST HITS, the new album that includes 10 of her Columbia hits, featuring the #1 classics, "If You Ever Change Your Mind," "It's Like We Never Said Goodbye," and "Too Many Lovers." Produced by Allen Reynolds. On Columbia records and cassettes FC 38803. (Advertisement)

### - Inside Billboard -

- **THE HOME COMPUTER MARKET** is being targeted by Apple, which wants to alter its image of making product only for computer hobbyists/enthusiasts and businesses. Illustrating the firm's new image is this fall's back-to-school merchandising strategy. Page 3.
- **THE DOUBLEDAY CHAIN** may be preparing to switch all its AOR properties to top 40 in the near future. That's the indication following a move in that direction by Doubleday's KPKE Denver. Radio, page 12.
- **HEARINGS ON RENTAL LEGISLATION** have been scheduled by the chairman of the Congressional subcommittee on courts, civil liberties and the administration of justice. The pending bills on both audio and video rental will be considered in late October. Page 3.
- **MOTOWN'S DISTRIBUTION MOVE** from the indies to MCA has been challenged by one of its main distributors, Schwartz Bros., in a \$5 million suit. A Maryland judge continued until last Friday a temporary injunction against Motown's departure from Schwartz Bros. Page 3.
- **COUNTRY RADIO** has never had much success in the Boston market, but WBOS is betting that there are enough fans there to support a quality station with that format. The station recently made the switch from AOR. Radio, page 12.
- **ATARI'S CONTINUED LOSSES** were the major factor in a pre-tax loss of over \$339 million reported by Warner Communications Inc. for the second quarter. Last year, WCI reported net income of \$68 million for the same period. Page 4.



JEFFREY OSBORNE is doing what you like ... all over again. He touched your heart with his debut solo album—now, Stay With Me Tonight (sp 4940) will warm your soul for a long time to come. Produced by George Duke for George Duke Enterprises. On A&M cassettes and discs. (Advertisement)

(Advertisement)



# PLANET PATROL

## "CHEAP THRILLS"

IS HERE

Tommy BOY  
It's Workin'

TB 835

From the forthcoming LP Planet Patrol TBLP 1002

Produced by Arthur Baker & John Robie



HIS BEAUTY IS SOUL. HER SOUL IS BEAUTIFUL.  
TOGETHER THEY WERE



**BORN TO LOVE** S1-12284  
The debut album from

*Peabo  
Bryson*

*Roberta  
Flack*

IT'S ONE OF THE MOST  
PERFECT UNIONS ON RECORD.

Featuring the hit single,

**TONIGHT, I CELEBRATE MY LOVE** B-5242

Produced by  
Michael Masser for Prince Street Productions, Inc.

ON RECORDS AND HIGH QUALITY XDR CASSETTES



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## Alpha Debuts New National Distrib Web

By IRV LICHTMAN

NEW YORK—A national distribution service has been set up by Alpha Distributing, the long-established independent distributor/rackjobber here.

While Alpha will continue as a regional distributor and racker in the Northeast, it will provide, with other indie distributors, sales, marketing distribution, collection and other functions for smaller indie labels, according to John Cassetta, president.

Cassetta has already made a deal—including a two-year contractual arrangement—with a new label, Earthtone Records, formed by Columbus, Ohio-based LP Management, to be operated out of Alpha offices here by veteran music man George Lee, who has been named president of the company. Cassetta says he's currently in the process of naming "at least" seven indie distributors around the country to handle the line, and would offer them the security of a two-year tie. Earthtone is bowing with an album, "Trust Me" by Midwestern group Money, and a single from the package, "Under Cover Lover." A second album is due soon by Joey Molland of Badfinger.

Cassetta, who says he's currently talking to two other label operations about a national deal, claims, "Many people out there with smaller labels need help with national distribution. Now they have an alternative." In confirming the contractual ties, Lee says they extend to possible further involvement in available  
(Continued on page 60)

## Together Distrib's Labels Make Move To Jem West

NEW YORK—Jem Records West has acquired "about 95%" of the labels formerly handled by Together Distributors on the West Coast, according to Jem Records president Ed Grossi, who plans to bolster the company's field staff in the coming weeks.

Grossi says the distributor began receiving inventory at its Reseda, Calif. warehouse late last week from the majority of labels which Together handled until it ceased operation on July 15, when its parent, Motown Records, moved to the MCA branch system.

Among the labels which transferred their product from Together's base in Chatham, Calif. to Jem were Lifesong, Allegiance, Takoma, Vanguard, Spring, Posse, Applause, Montage and Houston Connection, according to Grossi, who doubles as vice president of Jem Records in South Plainfield, N.J. and Jem Records Texas, which opened a Dallas-based distributorship in May for the Texas and Oklahoma markets.

Distribution on the West Coast is not new to Jem, which has handled such independent labels as Posh Boy, Hannibal, Frontier, Rough Trade and Rhino there for some time. "It's given us a good base to work from," says Grossi, "and the new lines should broaden our breadth. Unlike the old-time indies, we're not dependent on any one label."



WELCOME, MOTOWN—Sid Sheinberg, left, president and chief operating officer of MCA Inc., greets Berry Gordy Jr., chairman of the board of Motown Records Inc., Iris Gordy, Motown's vice president of production, and Irv Azoff, president of the MCA Records Group, at a recent reception welcoming Motown to MCA distribution.

## House Rental Bill Hearings Set Subcommittee To Consider Legislation In October

By BILL HOLLAND

WASHINGTON—The chairman of the House subcommittee on courts, civil liberties and the administration of justice, in a surprise announcement Wednesday (20), has finally scheduled hearings on pending audio and video rental legislation—but not until October.

Rep. Robert Kastenmeier (D-Wisc.) announced the new scheduling at the beginning of two days of morning hearings concerning copyright and technological change during which the subcommittee heard from two panels of communications futurists and academicians.

Rep. Kastenmeier took the lobbyists and lawyers in the packed hear-

ing room by surprise with the announcement. However, the chairman did not announce any date for further hearings on the House version of the home taping bill, a bill which would exempt non-commercial home taping from copyright infringement and would provide a royalty to copyright owners to compensate for revenue lost by the home taping habits of American consumers.

An aide to the chairman said after the hearing that the scheduling of the two rental bills did not preclude scheduling the home taping bill, but that it "would certainly not be scheduled (on a date) before the rental bills."

The audio rental bill (H.R. 1027) hearing has been set for Oct. 13. The video rental bill, with its controversial section on the repeal of the First Sale Doctrine, has been scheduled for Oct. 27.

Timothy Boggs, counsel in the Washington office of Warner Communications Inc., said that he was "very pleased that the chairman has begun both the overview hearings (on copyright problems) and the particular hearings dealing with specific issues."

RIAA chairman Stan Gortikov, co-founder of the music industry's Save America's Music Coalition, reacted by spreading his arms out and saying, with a smile, "Finally!" He added that he was "extremely hope-

## AGGRESSIVE DRIVE

# Apple Going After Home Computer Mart

By FAYE ZUCKERMAN

CUPERTINO, Calif. — Apple Computer has started an aggressive drive to woo the home computer market. The firm's newest promotional slogan, "Home is where the Apple is," a company-sponsored credit card program called "Apple Cards," and its donation of more than 9,000 computers to California schools free have led some industry observers to believe that Apple wants to alter its image of making products only for computer hobbyists/enthusiasts and businesses.

It is believed that Apple may even exhibit at the upcoming Winter Consumer Electronics Show. The company usually shows at its own

Applefeests; more recently, it has exhibited at shows for business computers.

All these changes come on the heels of recent rumors that IBM will be introducing a new machine, the Peanut, targeted at the home market.

Illustrating Apple's new image is this fall's back-to-school merchandising strategy, which gained momentum July 18 when company founders Steven Jobs and Stephen Wozniak donated Apple's one-millionth computer to an elementary school here as the start of a statewide free giveaway program retail valued at \$21 million. Additionally, a new promotion beginning July 22 and ending Sept. 30 provides Apple dealers with a \$1,795 price tag for an Apple IIe computer, disk drive, joystick and rebates on software and monitors.

Beyond this deal, which will bring savings estimated at more than \$300 to consumers, the company has issued Apple credit cards to give customers financing on Apple computers and compatible peripherals and software products. This revolving credit program offers "competitive interest rates," and is made available to customers who purchase a computer and finance more than \$825, the company reports.

Says a company spokeswoman, "The dealer promotion was timed to target the back-to-school season,"  
(Continued on page 60)

ful" that the subcommittee would favorably report out the record rental legislation in the fall.

A source close to the subcommittee said that one of the reasons Kastenmeier has been slow in moving on the pending legislation this spring and summer was that his subcommittee staff was new, and had to be "brought up to speed." Also mentioned was the change in subcommittee membership after the midterm elections last fall. In addition, Kastenmeier was hopeful that the  
(Continued on page 54)

## Hearing Held On Schwartz Bros. Suit Vs. Motown

NEW YORK—A temporary injunction against Motown Records' departure from distribution through Schwartz Bros. was continued to Friday (22) by Judge Arthur Ahalt of the State Circuit Court for Prince George's County, Md. The distributor had filed a \$5 million suit against the label after Motown moved to leave the indie ranks via a distribution deal with MCA.

Schwartz Bros., based in Lanham, Md., filed suit on July 15, and the next day Judge Ahalt granted an in-  
(Continued on page 62)

## END OF YEAR, SAYS DIGITAL IMAGES

# U.S. CD Plant Delays Opening

By IS HOROWITZ

NEW YORK—Digital Images no longer looks to September as the launch month for its Compact Disc pressing plant. The enterprise is now targeting "late November or early December" as the time when initial product will be shipped.

The necessary clean rooms are already under construction, says Digital Images president Dave Drake, and the current timetable calls for moving into the company plant in Sterling, Va. on Aug. 15. "We finally nailed down the last piece of financing," he says. A commitment of \$10 million to \$11 million is projected.

If the company's plans are implemented on schedule, it will become the first facility in the U.S. to press the new laser-read disks. The plant

being set up in Terre Haute, Ind. by CBS/Sony is not due to be in operation until well into 1984.

Digital Images' initial pressing capacity will be 10,000 CDs a day on a three-shift basis, and the company expects to operate on a seven-day-per-week schedule, says Drake. He claims a backlog of orders that will keep the plant busy for three to four months. Windham Hill and Sine Qua Non are among a number of labels already pacted for production, he adds, with discussions well underway with a half dozen other companies, including some majors.

Early on, Digital Images will not undertake mastering chores, which will be handled for it by Philips in Eindhoven, Holland. This will continue for several months, says Drake,

after which that function will also be undertaken at the Sterling plant.

In a price schedule set by the company, cost per CD, including standard plastic case, will be \$3 each for the first 500 copies (per master), falling in graduated steps to \$2.45 each for more than 5,000 copies. Included in the fee is a three-cent per disk royalty to Philips/Sony for use of the technology. As anticipated, the royalty has been built into pressing costs, rather than imposed as a separate percentage on disks sold, as originally proposed by developers of the system.

Mastering charge per disk is given as \$950 in the Digital Images price schedule, with additional costs for tape transfer and preparation, if required.

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## WCI Posts Second Quarter Loss Atari Performance Is Key To Overall Poor Showing

NEW YORK—Buffeted by Atari's \$310.5 million loss, Warner Communications Inc. has reported a second quarter pre-tax loss of \$339,617,000, which becomes an after-tax loss of \$283,417,000 on revenues of \$735,025,000. These results compare to revenues of \$923,330,000 and net income of \$68,239,000 in the second quarter of 1982.

For WCI's recorded music and music publishing units, lower earnings were reported, with operating income of \$5.1 million versus \$12.2 million last year. Revenues for the division—including the Warner, Elektra-Asylum and Atlantic labels and Warner Bros. Music, the music publishing wing—amounted to \$170 million, compared to \$175 million a

year ago. Steven Ross, WCI chairman and chief executive officer, cited "disappointing results of several releases and delays in the delivery of product by major artists." The report noted, but did not elaborate, on the recent announcement of the creation of two joint ventures by WCI and PolyGram in the U.S. and Europe (Billboard, July 16).

As for Atari, Ross stated that, while he had revealed to the company's shareholders at an annual meeting in May that there would be a substantial loss in the second quarter, "a loss of this magnitude clearly was not anticipated. The problems of excess inventories, both at Atari and throughout the retail distribution system, and intense competition currently characterizing every area

of business in which Atari operates necessitated substantial adjustments to the carrying value of Atari's inventory. These adjustments, in combination with a substantial loss from current operations and the heavy cost of revamping Atari's distribution system, produced the loss. The positive impact of the steps taken over the past six months should strengthen Atari so that it can resume its traditionally strong competitive situation."

Over the first six months of 1983, the recorded and music publishing divisions showed a decline in operating income from \$27,996,000 to \$21,256,000 on revenues of \$359,467,000, compared to \$365,107,000 last year.



LET'S GET SERIOUS—Jermaine Jackson and Arista president Clive Davis meet outside Davis' bungalow at the Beverly Hills Hotel following Jackson's recent signing to a worldwide deal with the label.

### VIA APPOINTMENT OF PELLEGRINO

## Chrysalis Seeks Better CBS Ties

By ROMAN KOZAK

NEW YORK—The recent appointment of Vince Pellegrino as vice president of merchandising for Chrysalis Records (Billboard, July 9) is an effort to boost the company's clout while better interacting with the CBS Records branch apparatus, says Jack Craigo, president of Chrysalis.

Pellegrino, in his new job, reports to Craigo, with whom he has worked previously at RCA and CBS. Reporting to Pellegrino are Ken Baumstein, the newly named East Coast director of merchandising; Fran Musi, the new West Coast director of merchandising; and Rhonda Shore, director of press for Chrysalis. Promotion and a&r report to Craigo.

"It's really branch distribution that

Vincent will be homing in on," says Craigo. "His work from the sales aspect of the company will be to bring all of our releases and programs and coordinate with Paul Smith, Tom McGuinness and John Kotecki, who represent the senior management of CBS branch distribution. And then those programs and releases will be turned over to the branch managers for execution.

"At that point Vincent will work with the branch managers in coordinating the placement of our national advertising dollars with their local advertising dollars to get the maximum efficiency and get the best support for breaking singles and albums," he continues.

Craigo notes that, because of Chrysalis' distribution setup with

CBS, Pellegrino's job is somewhat different from that of the label's former sales director, who dealt with the various independent distributors.

"It's a different position," says Craigo. "Vincent's job function is merchandising and sales. Merchandising encompasses all of the areas of artist development, press, the use of media advertising, and management actions in the company. Marketing in the music business is constituted by two elements, promotion and merchandising, so his job is to take the music from a&r and prepare the entire merchandising, advertising and press campaign and artist development activity as well as the sales plan. And that sales plan be-

(Continued on page 53)

## CD ONLY New Firm Abandons Analog LPs, Sticks To Digital Disks, Cassettes

By SAM SUTHERLAND

LOS ANGELES—A fledgling record company based in Scarsdale, New York has launched its maiden album release with a twist: the venerable analog LP is being entirely sidestepped, with plans calling only for Compact Disc and audiophile cassette configurations.

Veteran engineer and audiophile manufacturer Tom Jung is the first to describe his new Digital Music Products Inc. as "a mom and pop operation." But while he outlines a

specialized label aimed at an initially limited market, Jung's blueprint looks ahead to CDs and cassettes as dominant formats. Four cassettes recently debuted the line.

Among the elements in his operation:

- All master recordings are intended to exploit the longer playing times possible with the digitally-encoded disks and on cassettes. Jung reports that his masters will typically offer upwards of 50 minutes of programming, and on the first four titles, shipping now on a direct mail

basis in cassette, playing times are close to a full hour.

- With its repertoire to focus on jazz for the near term, Jung's artists are recorded live to his Mitsubishi X-80 two-channel digital system. Dates will utilize a minimum of additional electronics and multiple miking, and overdubs are avoided altogether.

- Cassette releases are being restricted to direct marketing in part because of Jung's insistence on real-time duplication, and in part because he intends CD to be the primary format for the firm.

- Retail distribution for the CDs, expected to begin this fall, will sidestep conventional record/tape channels. DMP will oversee direct distribution to a retail universe Jung says will focus on CD hardware outlets and selected record/tape stores.

- Pricing for both CDs and cassettes is expected to press for the lower end of the respective pricing spectra. DMP's real time cassettes, while containing more program than other audiophile counterparts fetching up to \$20, are being sold at \$12.95, and Jung reports he'll look for CD tags "at the lower end of the \$16-20 range now being projected."

Thus far, Jung has assembled a core of recording acts with previous credentials, including pianist Warren Bernhardt, guitarists John Tropea and Joe Beck, and bassist Jay Leonhart. The initial release, featuring Bernhardt, Beck and Leonhart, also offers the debut of Flim & the BB's, a fusion quartet.

### JIMMY'S SUIT

## CBS Import Ban Continued

NEW YORK—A federal judge here last week refused to vacate a preliminary injunction barring Jimmy's Music World and its principal owner, David Sutton, from importing and selling Michael Jackson's "Thriller" LP and any other CBS records that would violate copyrights owned by CBS.

The ruling Monday (18) by Judge David Edelstein in Federal District Court in Manhattan rejected a move by the defendants to vacate the preliminary injunction he granted CBS on July 13 (Billboard, July 23). The defendants have until Thurs. (28) to answer the complaint, which stems from their alleged importation and distribution of the "Thriller" LP from Canada. In addition to a permanent injunction, CBS is seeking statutory damages of \$50,000 for willful infringement of copyright, plus attorney's fees.

In a related development affecting the importation of CBS product, Audiosource, the Foster City, Calif.-based record distributor, has agreed to desist from importing and selling CBS recordings covered by domestic copyrights. The agreement, based on Audiosource's alleged importation of CDs, is the first settlement of a claim based on the unauthorized handling of the new configuration, according to the company.

## Executive Turntable

### Record Companies

A&M Records in Hollywood has appointed Charlie Minor senior vice president of promotion. He was executive vice president of promotion and has been with the company for 10 years. . . . Warner Bros. Records in Burbank has promoted David Altschul to vice president of business and legal affairs. He has been director of business affairs for the last two years. . . . MCA Records in Los



Minor



Altschul



Horowitz



Harris

Angeles has appointed Zach Horowitz vice president of business affairs and law. He was director of West Coast business affairs. . . . Bruce Harris joins RCA Records in New York as director of East Coast a&r. He held a similar position with Epic Records for the past six years. . . . Columbia Records in New York has named Jeanne Mattiussi West Coast manager of artist development and video. She was national manager of artist development for Chrysalis. . . . Atlantic/Elektra Records has appointed three assistant controllers. They are Jerry Feigin, formerly director of accounting and financial analysis; Ron Sarnier, who transfers from Warner Communications' corporate accounting department; and Colin Reef, who was director of accounting for Elektra.

Derek Webb takes on new duties as dance music coordinator for Solar Records in addition to his retail marketing research responsibilities. . . . Pamela Newman has been appointed regional promotion manager for Chrysalis Records in the Northeast. She had covered the territory for Eric Heckman Promotion. . . . Ray Buck has been named sales manager of CMS Records in Mount Vernon, N.Y. He had been with Vanguard Records.

### Marketing

American Can Co., Greenwich, Conn., has elected Alfred Goldstein executive vice president in charge of retail store groups (including Sam Goody and Musicland), direct marketing and catalog businesses. He has been American Can's senior vice president since 1979. . . . Gordon Morrison has been named West Coast sales manager for Peter Pan Industries in Los Angeles.

### Publishing

Danny Strick has been named director of East Coast creative operations for CBS Songs in New York. He has been vice president of West Coast creative operations for United Artists Music since 1979. . . . Victoria Clare joins the Chrysalis Music Group as West Coast professional manager. She was director of publishing and a&r for the Destiny Entertainment Corp. . . . BMI has appointed Joe Moscho vice president of Nashville operations. He has been with BMI for six years as director of affiliate relations there.



Strick



Clare

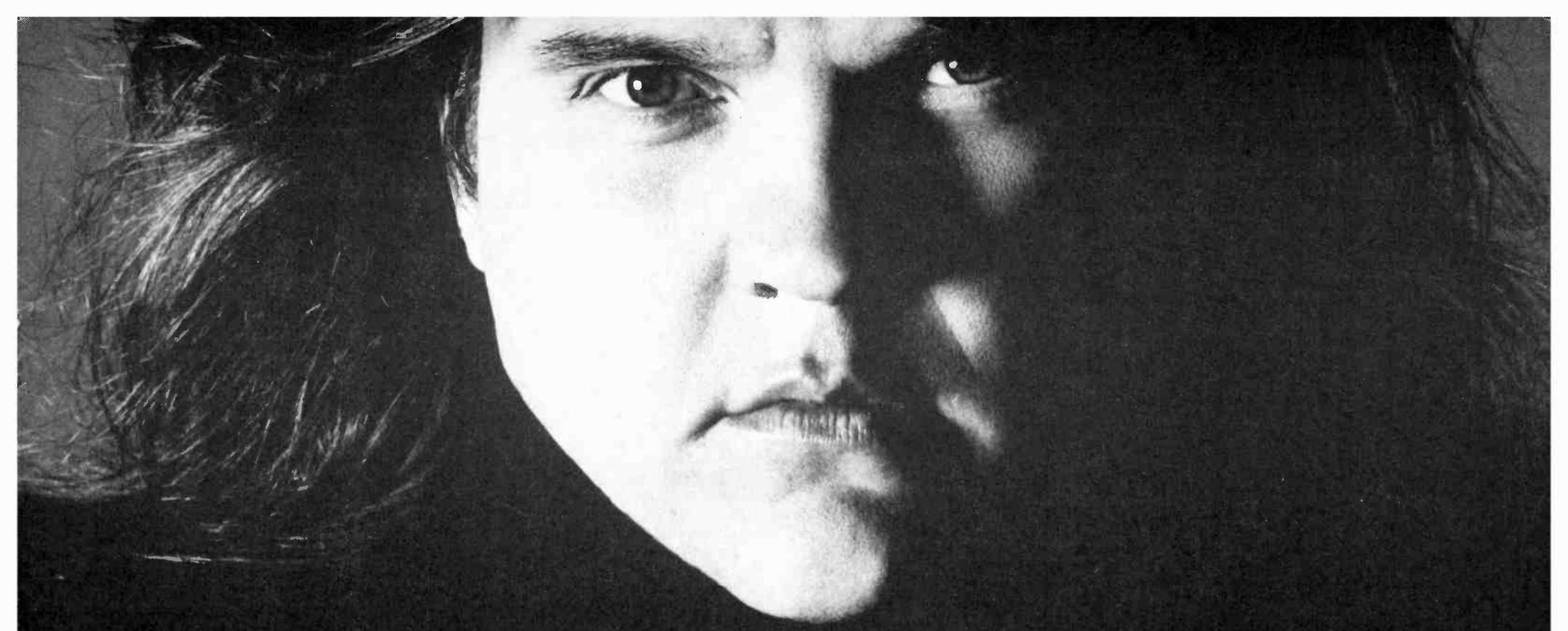
### Video/Pro Equipment

Robin Montgomery has been named director of marketing for Embassy Home Entertainment. She was director of marketing for RCA/Columbia Pictures Home Video. . . . Michael Clark assumes the newly created position of vice president of network sales for Viacom Productions. He was vice president of current programming for Showtime. . . . Timothy Clott has been promoted to vice president and general manager of Paramount Home Video in Los Angeles. He has been vice president of sales and administration since 1982. . . . Steve Seidman has been named director of research for Nickelodeon and MTV in New York. He has been with the Warner Amex Satellite Entertainment Co. since 1981 as program research manager.



Clott

Billboard (ISSN 0006-2510) Vol. 95 No. 31 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.



MEAT LOAF'S  
*Gotcha!*



*Gotcha!*

ON THE RADIO—NEW SINGLE, “RAZOR’S EDGE,” SHIPS THIS WEEK!

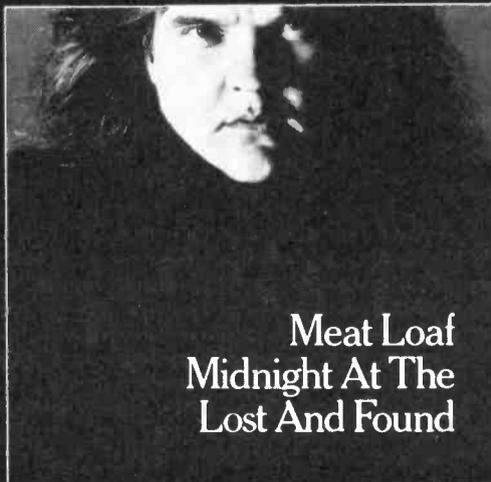
*Gotcha!*

ON MTV™—LOOK SHARP FOR THE “RAZOR’S EDGE” VIDEO!

*Gotcha!*

ON TOUR—MEAT LOAF CUTS OUT FOR CROSS-COUNTRY CONCERTS!

7/23 Salisbury, MA  
7/24 Poughkeepsie, NY  
7/25 Wildwood, NJ  
7/28 New York, NY  
7/29 Philadelphia, PA  
7/30 Moosic, PA  
8/1 Cleveland, OH  
8/2 Indianapolis, IN  
8/4 Detroit, MI  
8/5 Chicago, IL  
8/7 Milwaukee, WI  
8/8 Madison, WI  
8/10 Granite City, IL  
8/12 Denver, CO  
8/14 Los Angeles, CA  
8/15 Mesa, AZ  
8/20 Donnington, England  
8/23 San Sebastian, Spain  
8/24 Barcelona, Spain  
8/25 Madrid, Spain  
8/28 Rome, Italy



Meat Loaf  
Midnight At The  
Lost And Found

8/30 Cornwall, England  
8/31 Milan, Italy  
9/1 Genoa, Italy  
9/3 Nuremberg, Germany  
9/4 Kaiserslautern, Germany  
9/6 Circuskrone, Munich, Germany  
9/7 Philipshalle, Düsseldorf, Germany  
9/8 St. Jacobshalle, Basel, Switzerland  
9/10 Metropole, Berlin, Germany  
9/11 Stadt Park, Hamburg, Germany  
9/13 House Of Culture, Helsinki, Sweden  
9/15 Drammenshalle, Drammen, Oslo, Norway  
9/17 Isstadion, Stockholm, Sweden  
9/18 K.B. Hallen, Copenhagen, Denmark  
9/21 Brighton Centre, England  
9/23 Wembley, England  
9/24 Wembley, England  
9/25 Birmingham, England  
9/28 Aberdeen, England  
9/29 Edinburgh, England  
9/30 Glasgow, Scotland

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EPIC

## Foster Broadening His Image

By PAUL GREIN

LOS ANGELES—David Foster figures he's "right at the borderline" of stage three on the classic "four stages of a career":

- Who's David Foster?
- Get me David Foster.
- Get me a young David Foster.
- Who's David Foster?

But the 33-year-old Canadian, who in the past 12 months has produced No. 1 pop, black, country, rock and adult contemporary hits, is taking aggressive steps to prolong his stay in stage two. He hopes to do this by broadening his middle-of-the-road musical image, by stepping into new areas like film scoring and by cutting back somewhat on his songwriting and arranging on the albums he produces.

In the wake of his recent AOR success with the Tubes, Foster is looking to produce his first new

music act, Berlin. And he's expected to begin work on his third Tubes album, which may be a rock opera. Foster has also recorded his first solo album, a lush instrumental set of what he calls "romantic baby-making music." All of this is an attempt to avoid becoming stamped, though Foster says it's only in the past six months that

he's come to realize that there is an identifiable "David Foster sound."

"It started when I played on the Dolly Parton record 'Here You Come Again.' I played the acoustic piano part and thought it would be great to play that exact same part on a Fender Rhodes. I've been doing it ever since, to the point that now I've got to stop doing it because I'm hearing other people do it. That's the first step in it becoming overused. It's like with Michael McDonald, where the very thing he created would be the thing that would strangle him. I could see that happening to me too."

One precaution Foster is taking to avoid sound burn-out is curtailing his songwriting and playing on his productions. "I've been trying to get away from that," he says. "That's why I have only one song on the new Tubes album, compared to four last time. And I'm

(Continued on page 58)



David Foster



DIGITAL LEGERDEMAIN—Members of the American Symphony Orchestra League pay rapt attention to a demonstration of the Compact Disc by Robert Woods, right, Telarc Records' Grammy-winning producer. The introduction to CD was a feature of the league's recent Chicago conference.

## Stax Artists To Reunite At Elvis Presley Tribute

By ROSE CLAYTON

MEMPHIS—A reunion of Stax Records artists, songwriters and musicians will highlight this city's sixth annual Tribute To Elvis.

The jam will be held Aug. 15, the final night of the event, in the Mud Island amphitheatre to honor Estelle Axton, co-founder of the Stax label and recording studio, with Memphis State Univ.'s Distinguished Achievement Award for the Creative & Performing Arts. Participating on the program will be Carla and Rufus Thomas; Donald "Duck" Dunn and Steve Cropper of the original Booker T. & the M.G.'s; Wayne Jackson of the original Mar-Keys; Andrew Love, who joined Jackson in the Memphis Horns; the Barkays, David Porter, Johnny Christopher, Mark James and Charlie Rich.

Rich is a former recipient of the award, along with B.B. King, Sam Phillips, and Jerry Lee Lewis. Lewis has dropped in for the jam each year.

The long-awaited dedication of the Elvis Presley Trauma Center in

the City of Memphis Hospital will also take place on Aug. 15, at 9 a.m. An auction to raise funds for equipment for the center will be sponsored by the Elvis Presley Memorial Foundation Aug. 13 at the Howard Johnson Motor Inn. The Presley memorabilia auction brought in more than \$3,000 last year.

Other events scheduled include: a "Love Me Tender" musical tribute at Libertyland amusement park; an "Elvis Legacy In Lights," sponsored by the Pink Palace Museum, a "Symphonic Tribute To Elvis" with guest artist Ben Wiseman, who wrote 52 songs recorded by Elvis, on Mud Island; and an Elvis craft festival with exhibits of hand-made items featuring Presley that have been made by fans, across from Graceland Mansion.

The activities will culminate with the traditional candlelight ceremony at Graceland at 11 p.m. on Aug. 15. The event, sponsored by the International Federation of Elvis Presley Fan Clubs, attracted more than 14,000 fans last year.

## Heartland Beat

### Cactus Flowers As Chicago Indie

By MOIRA McCORMICK

Chicago has long suffered from an extremely low profile in the national music scene, and one of the reasons seems to be its lack of an identifiable indie label. San Francisco has its 415 and Ralph, Los Angeles its Slash, Bomp and Posh Boy, Minneapolis its Twin Tone and Atlanta its DB label; but the Windy City has yet to nurture an independent whose name would be as inextricably tied to Chicago as the aforementioned labels are to their home towns.

Tom Sondag hopes to change all that, however, with his newly instituted Cactus Records. The 30-year-old car dealer (who runs suburban Schaumburg Datsun with his father) has been plotting his entry into the indie recording business for several

years, and it looks like his first release has gotten off to a solid start.

"Try To Beat The Heat," the debut LP of longtime Chicago club darlings B.B. Spin, has already established a reorder pattern in its second week of release, according to MS Distributing sales manager Rick Chrzan, who claims that is the most impressive showing for local independent product in recent memory. "It shows the name is worth something, as well as the music," he remarks.

Sondag (whose stint as a rock guitarist once upon a time helped fuel his desire to get into the record industry) plans to establish Cactus via a "slow and methodical approach," which involves limiting new signings to two artists per year and releasing 17 songs minimum per artist per year. His eventual goal is a five-band stable.

Sondag feels his car dealer experience has given him the business sense to better run his record company. "I'm not pressed to make a living off this," he adds. "Selling cars takes care of the rent and my bad habits."

Sondag's choice of B.B. Spin as inaugural signees stemmed from their performance at last year's Midwest Music Exchange showcase, which he says impressed him to the extent that he pursued them for six months before signing them. "He

seemed genuinely interested in giving us the first step," comments Spin leader Johnny Moe.

Spin's next release is slated for February, and in the meantime Cactus' second signing (most likely the "electro-psychedelic" band Age Of Rage) should have product on the streets. Sondag plans to sign two more acts in 1984 and continue to put out product from his first brace of artists.

★ ★ ★

On the subject of independent recording, Chicago's most prolific and longest-standing self-recorded group has just put out its first mini-album.

Phil 'n' the Blanks, whose Pink Records has seen six separate releases from the band since its inception in winter 1980, released in mid-month a six-song EP entitled "Head Screwed On," which leader Phil Bimstein says has already begun receiving airplay on WXRT-FM.

Phil 'n' the Blanks were producing, promoting and marketing their own records well before it was the thing to do, and to date have two 45s, two albums, a Trouser Press magazine "Flexi-Disc" and the EP to their credit. Whereas most bands put together their own labels for the sole purpose of attracting a major company, Phil 'n' the Blanks treat each (Continued on page 58)

## Chartbeat

### Summer's Here & The Time Is Right

The always unpredictable nature of the music business is underscored this week in the hot chart action greeting Donna Summer's album and single "She Works Hard For The Money." The album jumps to number 19 in its third chart week, already topping the number 20 peak of last year's much-ballyhooed "Donna Summer" collection, produced by Quincy Jones. And the single jumps to number eight, topping the 10 peak of the biggest single from the last album, "Love Is In Control."

The "She Works Hard" single also jumps to No. 1 on the black chart and holds at number three on the dance/disco survey. It's only the second No. 1 black hit of Summer's eight-year chart career, following 1979's smash "Bad Girls." (The closest runner-up, "Love To Love You Baby" and "Hot Stuff," each reached number three black.)

If "She Works Hard" manages to hit No. 1 on the dance chart, it would also be her first No. 1 in that field since '79, when she and Barbra Streisand scored with "No More

Tears (Enough Is Enough)."

The most surprising aspect of Summer's current comeback is that it's coming on PolyGram, which she bolted three years ago to sign with Geffen Records. Also, it's for an album produced by Michael Omartian, who had little prior experience in black pop, especially compared to the master of the form, Quincy Jones.

Just as Jones' smash success with Michael Jackson's "Thriller" helped obscure the fact that he'd fallen short with "Donna Summer," Omartian's current success with "She Works Hard" is helping to offset his disappointing run with Christopher Cross' "Another Page" LP.

★ ★ ★

U.K. Monopoly: The Eurythmics' single "Sweet Dreams" (RCA) leaps to number six this week, extending the British domination of this year's pop music scene. Since January, 20 acts have broken through to their first top 10 single. Of these, 12 are from Britain, compared to just five from the U.S. and one each from

Canada (Bryan Adams), Holland (Golden Earring) and Guyana (Eddy Grant).

In the first seven months of 1982, there were also 20 acts that scored their first top 10 hits. But only four of them were from Britain, while a commanding 15 were from the U.S. One (Vangelis) was from Greece.

The four U.K. acts to notch their first top 10 singles in 1982, through July, were the Royal Philharmonic Orchestra, the Human League, Asia and Soft Cell. The 12 to have broken through so far this year are the Clash, Phil Collins, Culture Club, Duran Duran, Musical Youth, the Pretenders, Dexy's Midnight Runners, After The Fire, Naked Eyes, Kajagoogoo, Madness and now the Eurythmics.

The five American acts to have scored their first top 10 singles so far this year are Patti Austin & James Ingram, the Greg Kihn Band, Thomas Dolby, Prince and the Tubes. The 15 who achieved this breakthrough last year by this point (Continued on page 60)

## RCA Banks On 'La Cage' LP

NEW YORK—RCA Records is placing an unusual bet that it has a winner in the original cast album of Jerry Herman's new musical, "La Cage Aux Folles," an adaptation of the hit French play and motion picture. The label plans to record the show here Aug. 4 for release as the musical opens in New York on Aug. 21. Labels, when they do record cast albums, have been cautious in committing themselves to shows in recent years, waiting to determine their reception after they open on Broadway.

The show, with a book by Harvey Fierstein, winner of a Tony this year for his play, "Torch Song Trilogy,"

has received unusually high praise during its Boston tryout.

In somewhat less of a gamble, the label recently marketed the cast album of "Zorba," a revival of the 1968 John Kander-Fred Ebb musical, currently on tour and preparing for a Broadway run this fall. It stars Anthony Quinn, who played the role of Zorba in the original film version, though not on Broadway, where the role was played by Hershel Bernardi. The RCA caster was cut last May by Tom Shepard in Burbank, Calif. Shepard, vice president of RCA Red Seal, will also produce the "La Cage Aux Folles" album.

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With Us During The Past Year**

Date	Attractions	Attendance	Gross
<u>1982</u>			
July 2	Southside Johnny and the Asbury Jukes/Gary U.S. Bonds/ Franke & the Knockouts SOLD OUT!	17,100	\$206,104
July 9	Foreigner/Duke Jupiter	16,565	\$195,615
July 10	Foreigner/Duke Jupiter	17,336	\$204,787
August 7	Doobie Brothers	16,639	\$196,186
August 13	Crosby, Stills & Nash SOLD OUT!	20,227	\$237,618
August 14	Blondie/David Johansen/Duran Duran	14,435	\$133,891
August 19	*Kenny Rogers/Larry Gatlin & the Gatlin Brothers/Lonnie Shorr SOLD OUT!	21,269	\$306,845
August 20	*Kenny Rogers/Larry Gatlin & the Gatlin Brothers/Lonnie Shorr SOLD OUT!	21,269	\$306,845
August 22	Black Sabbath/Johnny Van Zant	9,634	\$111,760
September 10	Willie Nelson/Delbert McClinton SOLD OUT!	20,083	\$290,743
September 14	Fleetwood Mac/Men at Work SOLD OUT!	20,340	\$288,208
September 30	Jethro Tull/Saga	14,666	\$171,914
October 7	Heart/John Cougar	17,855	\$210,756
October 10	The Who/David Johansen SOLD OUT!	20,062	\$315,453
October 22	Judas Priest/Iron Maiden SOLD OUT!	17,823	\$208,264
October 30	Utopia/Gary U.S. Bonds/Southern Cross (WDHA Halloween Party)		
November 6	Jefferson Starship/38 Special	16,238	\$186,354
November 12	Reo Speedwagon/Survivor	15,627	\$198,545
November 14	Van Halen/Joe Whiting and the Bandit Band SOLD OUT!	17,944	\$227,061
November 15	Van Halen/Joe Whiting and the Bandit Band SOLD OUT!	17,944	\$227,061
December 11	Pat Benatar/Saga SOLD OUT!	21,001	\$260,969
December 12	Joe Jackson/The Persuasions/Joe Piscopo	11,933	\$137,190
December 26	Billy Joel SOLD OUT!	20,608	\$288,683
<u>1983</u>			
February 13	Aerosmith/Pat Travers	16,147	\$181,750
February 22	**Eric Clapton/Ry Cooder SOLD OUT!	20,883	\$237,503
March 27	Billy Squier/Def Leppard SOLD OUT!	20,937	\$238,335
April 1	Tom Petty and The Heartbreakers/Nick Lowe & Paul Carrack	16,000	\$187,743
April 8	Beach Boys/Greg Kihn Band	14,701	\$158,857
April 16	Grateful Dead SOLD OUT!	20,579	\$261,030
April 17	Grateful Dead SOLD OUT!	20,580	\$261,030
April 23	Frank Sinatra/Buddy Rich Band SOLD OUT!	21,086	\$354,157
May 5	Journey/Bryan Adams SOLD OUT!	20,511	\$252,541
May 6	Journey/Bryan Adams SOLD OUT!	20,511	\$252,541
May 7	Journey/Bryan Adams	17,571	\$216,464
May 27	Kinks/Sheriff SOLD OUT!	18,007	\$219,716
June 24	Stevie Nicks/Joe Walsh	20,037	\$247,348
June 26	Rick Springfield/Sparks	13,457	\$131,431

## Coming Up!

July 14: Daryl Hall and John Oates/Scandal  
July 15: Marvin Gaye/Millie Jackson/Manhattans  
August 9: Supertramp/The Fixx  
August 11: Kenny Rogers/B.J. Thomas\*

August 25: Asia/Chris De Burgh  
August 30: Jackson Browne  
September 1: Neil Young  
September 2: Loverboy  
September 18: Styx

\*Produced In Association with C.K. Spurlock \*\*Produced In Association with Jerry Weintraub of Concerts West

## NEW JERSEY HAS A GREAT ARENA!!!

## TAPES, EQUIPMENT SEIZED Major Raid Staged In Milan

By VITTORIO CASTELLI

MILAN—In what is being called the most important antipiracy operation to date on behalf of the Italian record industry, cassettes, copyright society stamps and equipment valued at around \$500,000 were seized by police in a July 11 raid on premises in Monterenzio, a village near Bologna.

Included in the haul were 20,000 allegedly pirated cassettes, four million labels carrying stamps of SIAE (Societa Italiana degli Autori e Editori) said to be counterfeited, 700,000 plastic bags carrying the RCA logo and three cassette assembly machines. Material on the tapes consisted mostly of current hits and was drawn from virtually all Italian major record companies, including EMI, RCA, PolyGram, CGD, CBS, Ariston, Ricordi, Carosello, WEA and PDU.

While there's some doubt about whether police will be able to arrest the two men believed responsible for the pirate activities, the two joint owners of Linea Grafica, a factory based in Castel Maggiori, where fake labels are alleged to have been printed, have been detained, following lengthy investigations.

A spokesman for SIAE says this was definitely the biggest raid yet in northern Italy, adding: "It's a genuinely severe blow to the whole tape counterfeiting racket in Italy."

## LONGTERM AGREEMENT BEGINS AUG. 1

# EMI To Distribute RCA Benelux

By WILLEM HOOS

AMSTERDAM—As of Aug. 1, RCA Benelux product is to be distributed in Holland and Belgium by EMI Services Benelux (ESB), the distribution arm of record company EMI Holland.

The unspecified longterm deal was initiated by Don Burkheimer, a U.S. executive recently imported as the new managing director of RCA Benelux. The company, set up in October, 1980, has been distributed by Inelco, a local company currently rumored to be having "heavy financial problems."

Initial industry speculation here, once RCA decided not to renew with Inelco, was that the major would link with Record Service Benelux (RSB), a distribution unit set up jointly by Ariola Benelux and WEA Benelux.

ESB is headquartered in Uden, in southern Holland. It's located near EMI Holland's pressing plant,

which has a 400-strong workforce and presses for Benelux, Scandinavia and other European territories.

It seems likely that ESB will also handle Dutch and Belgian distribution of RCA Benelux video repertoire. RCA's Dutch branch is setting up a video department, which will begin operations in the fall. The label's Belgian RCA branch, which merged with the Dutch operation to form RCA Benelux in April, 1979, has had a video division for the past two years.

Prior to that merger, RCA International had a Benelux license and distribution deal with Inelco. RCA Benelux currently has about a 5%-6% share of the Dutch record market, and EMI Holland some 15%-16%.

Roel Kruize, EMI Holland managing director, says the RCA-EMI distribution deal will help retailers in their ordering patterns. But it is part of what seems a drastic reshaping of the record distribution side of the business in the Benelux territories. It's considered likely that PolyGram Holland will ink a distribution deal with RSB before the end of the year.

# Thorn EMI Music Profits Drop

## Worldwide Recession, Downturn In U.S. Are Blamed

By PETER JONES

LONDON—Though Thorn EMI posted an unexpectedly high 16% pre-tax profit upturn for the financial year ended March, 1983, the music business sector, reeling under the effects of worldwide recession, showed a drop of 40% compared with the previous year.

Says Sir Richard Cave, chairman, in his report to shareholders: "Particularly difficult trading conditions were experienced in North America, where prompt action was taken to reduce costs." But he adds an upbeat note: "Despite the lack of any market growth in Europe, there were significant profit improvements in the U.K., Italy, Germany and Scandinavia."

Taking an exchange rate of \$1.50 to the pound sterling, Thorn EMI music divisions saw profits slashed from roughly \$54.9 million (36.6 million pounds) to \$31.5 million (21 million pounds). Full group pre-tax profits for 1982-83 were \$183 million, as against \$157 the previous year, on total sales of \$4,072 million (against \$3,652 million).

The 1981-82 returns had shown a substantial increase in music division profits, from \$34.7 million to \$62 million, based on the exchange rate then in effect of \$1.70 to the pound sterling. That upturn offered sharp contrast to the depressed condition of the division a couple of years earlier and helped put the parent company's profitability into a situation way above most expectations.

At this time last year, Cave was quick to single out the music division for its efforts in boosting profits, emphasizing that most of the improvements had come from the European areas. The central feature this year, he says, is "the severe downturn in profits overseas, stemming largely from the U.S. But a further factor in our results has been the substantial start-up costs of overseas video software activities."

"By way of contrast with the U.S. fall-off, in the U.K. the abolition of hire purchase controls in July, 1982 and the lowering of interest rates stimulated demand for durable consumer goods. We've maintained a policy of investing in the home entertainment and high technology engineering businesses. In the former, we've responded to the strong through-year demand for VCRs by continuing to invest heavily in rental equipment. Thorn EMI Ferguson had another good year and consolidated its brand leadership in television sets and VCRs."

Cave says Thorn EMI Films again incurred losses, though he adds he is encouraged by positive reviews of new movies now in the international

marketplace. And the development of the market for prerecorded videocassettes continued through the U.K., Europe, North America and the rest of the world. Losses overall in the film/leisure division were, in fact, nearly halved from the previous year, to \$6.7 million.

In the new accounts, a charge of nearly \$40 million is shown against "extraordinary items." Cave says this includes a provision to cover the total amount invested in the VHD videodisk project, following the group decision to suspend plans for the launch of this system.

Total worldwide workforce of Thorn EMI now stands at 91,544, compared with 97,524 at the time of presentation of the previous year's accounts.

## One Arrest In Dutch Seizure Of Motown LPs

AMSTERDAM—Dutch police have so far arrested one man on suspicion of involvement in offenses related to the massive seizure of Motown album product carried out by officials of Netherlands copyright organization BUMA/STEMRA (Billboard, July 16).

While the nationality of the man has not been revealed, Roland Mooty, of the copyright body, says he is not a Dutchman. He adds that he believes more suspects will be picked up by the police soon.

The seized software, originally estimated to run to "several hundred thousand" units, comprised catalog repertoire of such big-name acts as Stevie Wonder, Diana Ross and Michael Jackson. Total value, estimates BUMA/STEMRA, is around \$2 million. Mooy says: "Our information is that the records and tapes are overpressings from Spain, and we have strong indications that no

(Continued on page 51)

# French Radio Hit On Publishing

## Record Companies Criticize Stations For 50% Deals

By MICHAEL WAY

PARIS—French radio stations' practice of refusing to give airplay to a local record unless given a 50% share of the publishing was condemned last week by Jean-Jacques Tilche, president of Intersong, France, as "a form of payola."

For several decades, the major French commercial radio stations, Radio Luxembourg, Europe I and Radio Monte Carlo, have been imposing this sanction. And although they claim that they limit their co-publishing condition to a small percentage of programmed local material, there are those who believe the proportion to be as high as 30%.

Says Tilche: "All publishers and record companies are opposed to the co-publishing condition. But we have to go along with it because of pressure from artists who say 'If you don't concede the 50% publishing share, my record won't be played.'"

There is no law in France forbidding radio stations from owning music publishing companies. But there are some industry executives who believe that it might be possible to claim that the co-publishing condition represents abuse of dominant position.

It's been suggested that an effective way of ending the practice

would be for French record companies to combine in refusing to make their product available to radio stations operating on the co-publishing rule. "But," says Tilche, "it is just impossible to get all the record companies to act in concert."

The position has become exacerbated since the election of Socialist president Francois Mitterand in May, 1981, because all the main French radio stations have since increased their spoken-word programs, making the scramble for the reduced amount of music time on the air more hectic than ever.

At a time when French record sales are in the doldrums, opposition to co-publishing has become more strident. Record and publishing companies argue that allocating 50% of publishing income to radio stations deprives the music business of vital capital to invest in new product.

Says Lucien Ades, president of the French record producers' association, Syndicat National des Editeurs de Musique (SNEP): "The term 'co-publishing' is a misnomer because at no time do the radio stations jointly invest in new product with the publishers. The deal is made only after the disk is recorded."

At the 1983 MIDEM in Cannes, the French industry staged a round-

table session to examine the problem, but it proved inconclusive. More recently, SNEP has filed a complaint with Michele Cotta, president of France's broadcasting watchdog group, the Haute Autorite de l'Audiovisuel.

Meanwhile, Ades, whose personal estimate is that up to 50% of French music played on the radio is co-published, reports that a recent SNEP council meeting, attended by representatives of PolyGram, WEA, CBS, RCA, Pathe Marconi-EMI and other record companies, voted unanimously to lodge an official protest with the radio stations.

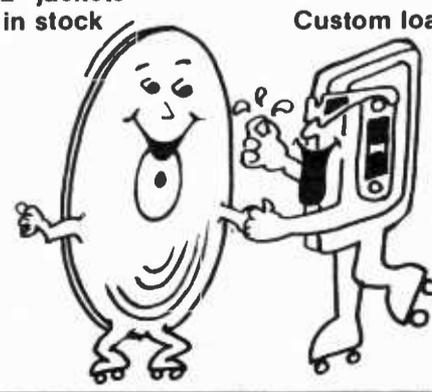
For all the French music industry's opposition, the radio stations understandably show no inclination to change their ways.

For Albert Emsalem, head of light music at Europe I, which broadcasts to a total potential audience of some 27 million people in all but the extreme south and southwest of France, co-published records account for some 20%-30% of the average 100 given airplay each day. Along with Radio Luxembourg (RTL) and Radio Monte Carlo, Europe I broadcasts on long wave, as the government refuses to countenance the U.S.-style radio network which would result from the stations

(Continued on page 51)

JULY 30, 1983, BILLBOARD

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Vol. 95 No. 31

## Commentary

# A Coalition Of Independents

By TOM SILVERMAN

The recent defection of key independently distributed labels to major label distribution has raised new questions about the future of those that remain.

Creativity is not the problem. Indies have traditionally been the creative centers for both musical and marketing advances. The 12-inch single, for example, was an indie invention and, in retrospect, may be viewed as the most important tool developed by the record industry in decades. Rhythm & blues and its progeny (funk, rap and disco) sprang from independent roots.

It's a fact of life that indie labels have always had to look for areas where major label competition is low or non-existent. As major label priorities are currently aimed almost exclusively on the immediate return on investment, their classical, jazz and esoteric wings face new attrition. There will be more niches opening up for indie labels to pursue.

There used to be six major label distributors. PolyGram's pending merger with WEA will bring that tally down to five. If antitrust responses fail, it shouldn't surprise us to see one of those five merge with another before 1985. As it stands, four out of the five remaining majors are owned by film or television interests. Think about it.

### 'To compete on better terms . . . to speak with a more powerful voice'

Independent labels now number nearly 100, yet it is doubtful if they make up 8% of the record industry's dollar volume. How can they function with their limited financial resources, despite unlimited creativity and energy?

They fall short of the majors wherever economies of scale are a factor. Artist development is probably the most important, because without major artists, growth is severely curtailed. It is an expensive process that is normally not self-financing. Indie labels just do not have the resources to compete with the majors in the areas of video and tour support.

Other areas in which major labels have obvious advantages are radio time-buys, trade advertising budgets, in-house legal staff, access to detailed and computerized sales information, flexibility with free goods for promotion, public relations, and movie and television ties.

Trade paper charts present another handicap to effective artist development for the indie, with their heavy reliance on radio input. Ideally, a pop singles chart would be sales-based, so that the emphasis in the business could return to selling records instead of to getting radio adds.

To compete on better terms with the major labels, and to speak with a more powerful voice generally in the record industry, some 30 independent labels have recently formed a group to attack jointly both immediate and longterm problems. The Independent Label Coalition (ILP) is inviting others to join so that we may face together the problems we share.

Those that appear to be of most immediate concern are timely payments by distributors, stronger promotion (radio, retail and club) by distributors, an antipiracy network, more exposure for indies in the charts and trades, compiling information on international licensing and, eventually, exploring the possibility of bonding or insuring payables with distributors.

Add to this a pool of available information for labels considering leaving major distribution, or for new labels just getting underway.

What about the future? One hundred indie labels can continue competing with each other for their cumulative 8% of the market and remain relegated to "niche" exploitation. If so, the other four or five major labels, with their 92% of the business and their high-powered marketing machines will continue to encroach upon the independents' share.

This trend stands a chance of reversal only if independent labels unite in a suitable organization, without giving up the independence which insures creativity, responsiveness and excitement.

Tom Silverman is president of Tommy Boy Records in New York and a co-organizer of the New Music Seminar.



Silverman: "Of most immediate concern are timely payments by distributors and stronger promotion."

## Letters To The Editor

### More Carpenter, Please

I appreciated Paul Grein's article on the tribute to Karen Carpenter in Long Beach, Calif. (Billboard, July 9). Her voice had a warmth and richness that none other compares to; the loss is one that can't ever be replaced.

That's why it seems especially vital now that Richard Carpenter should be compelled to release whatever material hasn't yet been issued. I'm eagerly anticipating the "Voice Of The Heart" album, naturally, and I fervently hope more recordings follow, such as a Carpenters' "Rarities" album that could serve as a collection of various unreleased material which isn't cohesive enough to represent a regular "new" album.

And of course there's the mysterious solo album. What can one say about the reluctance to release the album? It's unbelievable that those in charge would deprive Karen's admirers of such a large part of the limited material we'll ever get to hear from her. Surely whatever reasons exist for withholding the album can't outweigh the gratification and pleasure that would result from its release.

It's a shame that an image stood in the Carpenters' way and kept Karen from receiving the full credit she deserves. I know that behind that wholesome, exaggerated image lies one of the most important voices of music history, and in my opinion the best singer of all time.

Jim Pierson  
Ft. Worth

### Anglophiles, Take Note

Tom Remes' letter (July 23) states that "since the Beatles, the British have been (rock) music's biggest influence." Although the Beatles were geniuses in their own right, they were heavily influenced by Americans, notably Bob Dylan, Buddy Holly and Chuck Berry, among others. The blues sound of the great bands like Cream and the Rolling Stones originated, of course, from Chicago, Memphis and Detroit. Jimi Hendrix, the most imitated guitarist in rock, was from Seattle.

Lyricaly, I would sooner put my money on Bob

Dylan, Chuck Berry and Bruce Springsteen than on Duran Duran, which is cited for excellence by Remes. Lennon and McCartney wrote great songs, but they are not necessarily "superior" to their American counterparts.

Also, Remes goes on to complain about commercialism in American music. England's Clash, who claim to be leading the fight against this dreaded disease, have a 12-inch dance single of "Rock The Casbah," especially tailored for discos!

Robert Michaels  
New York

### A Never-Ending Debate

One more letter regarding the never-ending debate over which is better, British or American music.

Why must one jump on either bandwagon? As a serious music listener (and assistant manager of a record store) I'm convinced there's major talent on both sides of the Atlantic. Kool & the Gang, Stevie Nicks and Michael Jackson need not be pitted against Kate Bush, Musical Youth or Fun Boy Three. There's room for all tastes.

Abby Rubman  
TSS Records  
Lawrence, N.Y.

### More Than Forgettable

I would like to comment on the relative absence of black artists on the Hot 100 chart. The recent influx of "new music" is not the culprit, for during the "British invasion" of the mid '60s black artists (Aretha Franklin, Wilson Pickett, the Supremes, et al.) were in their heyday on pop radio. More accurately, the blame today falls on the poor quality of recent black releases.

Throughout most of the '60s and '70s, pop and soul charts overlapped thanks to truly creative producers like Phil Spector, Leiber & Stoller, Bert Berns, Jerry Wexler, and the staffs at Motown and Stax. With the exception of artists like Donna Summer, Stevie Wonder and Michael Jackson, today's black records sadly fall into one of three distinct categories: lifelessly rendered pop ballads, mindless rap, or monotonous funk.

There is absolutely nothing soulful about the space age or space age soul music. The glorious sounds of gospel-inflected r&b are gone, only to be replaced by riffs that are more than forgettable.

Bobby Lauser  
San Francisco

### Who's To Blame?

There is more than one reason for the current slump in the record industry. Radio wants to blame it on records; the record industry blames it on programmers.

Surely, the consumer must be even more confused, when his prime concern is how to spend his disposable income in a fashion that will provide the most entertainment value per dollar. I would imagine it's very difficult for him not to feel ripped off when entering a record store, as I did, and seeing an \$8.98 retail price tag on the latest Bryan Adams album, with a still larger record company sticker extolling the virtues of this specially priced \$6.98 album.

Until the entire marketing chain, from a&r department to record retailer, is coordinated with a common goal, we will not be able to achieve the synergistic effect that will bring the record/music industry back on track.

Gene Tognacci  
Starstream Communications  
Houston

### In Defense Of Imports

Why don't the big companies stop complaining about imports? If their sister companies in other countries are smarter, with better products—well, it's all in the family.

If people are demanding long versions, give it to them. The European companies are doing it. Our salesmen tell us that many people would rather do without than pay twice as much for half. All those imports that made it to the U.S. deserved to be sold.

Jim Callon, President  
JDC Records  
San Pedro, Calif.

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.



**SWEETS FOR BASIL**—After sitting in on the New Music Seminar's video panel, Chrysalis' Toni Basil is presented with platinum and gold singles for "Mickey" and a gold LP for "Word Of Mouth." From left are Chrysalis' Jeff Aldrich, AKA Management's Mark Meinhart and Chrysalis president Jack Craig.



**SLEEPING BAGS AND BEER**—Simon & Garfunkel fans camp out at Record Theatre, one of Akron, Ohio's ticket outlets, for the reunion tour. The tour has reportedly sold over 100,000 tickets in less than two weeks.



**LISTON UP**—Keyboardist Lonnie Liston Smith, center, appears at a recent party for light heavyweight champ Michael Spinks, left, at New Jersey's Club 88. The boxer congratulates Smith on the release of his new Doctor Jazz LP, "Dreams Of Tomorrow," which features vocals by Smith's brother, Donald.



**BLOW ON THE AIR WAVES**—Kurtis Blow, left, and Run, center, of Profile Record's Run-D.M.C., cut promotion spots for New York's WRKS. Having a good laugh is Manny Bella, national promotion director for Profile.



**KEEPING UP WITH THE JONESES**—The Jones Girls celebrate their recent signing to RCA and the upcoming release of the "On Target" LP. Pictured from left are manager Myrna Williams; RCA's Gregg Geller and Basil Marshall; Brenda Jones; the label's Robert Wright; and Valerie and Shirley Jones.



**A DAY TO REMEMBER**—Los Angeles Mayor Tom Bradley presents Cotillion's Johnny Gill with a proclamation designating June 13 Johnny Gill Day. Gill, who is celebrating the release of his self-titled LP, teamed up with Los Angeles' KACE to send 10 underprivileged kids to summer camp.



**POT OF GOLD**—Guitar in tow, former Rainbow keyboardist Tony Carey prepares for the release of his Geffen Records debut LP, featuring the single "West Coast Summer Nights," in Frankfurt, Germany, with, from left, engineers Mathias and Nigel Jopson and producer Peter Hauke.



**NEW NAMES AT NASHVILLE NARAS**—The officers for 1983-84 are, front row from left, trustee John Sturdivant; president and trustee Jim Black; trustee Joe Moscheo, and executive director Carolyn McClain. Pictured in the back row, from left, are vice presidents Fred Vall and Harold Bradley; trustee Don Butler; first national vice president Bill Ivey, and secretary John Knowles.

JULY 30, 1983, BILLBOARD

## KPKE Denver Shifts To Top 40 Will Doubleday's Other AORs Also Make The Move?

By LEO SACKS

NEW YORK—The switch to top 40 for Denver's KPKE signals the return of the format to the Doubleday chain. More importantly, it raises the possibility that the broadcaster's other AOR properties will make a similar transition in the near future.

"We will follow the cume," promises Doubleday president Gary Stevens, who notes that four years ago, the chain's properties were programmed as top 40 stations. But they switched to AOR because "we were getting our heads beat in by the album rockers," he says.

Times have changed, however, and Stevens notes, "You can't ignore the gains top 40 has made in the past year. KPKE's shift could have been gradual, but we chose to jump in rather than wait. We feel it's an under-represented format in the market."

Doubleday group consultant Bob Hatrik, faced with competition from four other AOR stations in the Denver/Boulder region, says that KPKE could have continued to "battle for a piece of the pie, but it seemed to make more sense to create our own following."

The change has been three months in the making, according to Hatrik, who describes it as a musical melange of album rock and adult contemporary formats. "We're taking the strongest songs in the market and intensifying their rotation," he

says. "It's research-based and hyper-current," which means that he won't play music recorded before 1981. That he kicked off KPKE's new sound at midnight Wednesday (20) with "Every Breath You Take" by the Police should come as no surprise, either. "It's a No. 1 song," he notes. The rotation was in place Saturday (23).

Hatrik, a former Doubleday vice president who rejoined the chain earlier this year but still maintains his consulting firm in St. Louis, says that current music comprises 65% of the rotation in each market, up from 30% in January. "We've added jingles, increased our rotation patterns

and broadened our demographic target potential. We're still plugging Krokus, but we're also playing 'Flashdance,'" he points out.

KPKE program director Mark Bulke will stay at the station, although the consultant says that he will "probably" look at new air personalities in the coming weeks, including a newsmen.

As to the fortunes of WAPP here, which posted a flat spring book, Hatrik says he is excited about the station's future in the market, noting that crosstown competitor WPLJ has "blown away its core" with its switch to a more modern rock sound. "We'd be nuts to change," Stevens adds.

KFRC'S LEE IS FIRED

## Joke Costs Jock His Job

SAN FRANCISCO—Longtime KFRC evening personality Bill Lee was abruptly fired July 14 for joking about the disease AIDS on the air.

The incident started when two station secretaries came up with a little ditty making light of the serious AIDS situation in the Bay Area, sung to the tune of "America The Beautiful." Lee, who was to go on the air at 5 p.m., heard it, taped it, and played it going into his stop set at :08 on July 13.

That error in judgment cost Lee and one of the women their jobs and netted the other staffer a formal warning and suspension. Lee is said to be relocating to Fargo, N.D.

As KFRC had been taking KGO-TV to task for firing Lloyd Lindsay Young recently, KGO radio took the opportunity to make the firing of Lee the subject of a three-hour talk show. Meanwhile, at the RKO station, veteran jock Jack Armstrong moves into Lee's former 6 to 10 p.m. slot, while weekender Bobby Ocean assumes Armstrong's 10 p.m. to 2 a.m. duties.

## Vox Jox

### Chris Shebel Gets KZZP Phoenix Morning Slot

By ROLLYE BORNSTEIN

There will be a changing of guard on the infamous KZZP Phoenix morning show, the shift Jonathan Brandmeier brought about when he abruptly vacated it last year to join Chicago's WLUP. Once again the Windy City is involved, as PD Charlie Quinn has selected WLS-FM midday jock Chris Shebel for that slot. He's the second WLS jock to resign in less than a week (overnighter "Slim" was the first), and rumor has it another resignation may

be in the offing. Shebel replaces Dave Otto, who exited the station last week over the usual "philosophical differences," and starts Aug. 8. Joining him on the show will be Otto's holdovers, KZZP news director Paul Talbott and anchor Natalie Windsor.

Otto has been a fixture in the market for years in one way or another. He had been on both KOPA and KZZP before leaving for Houston in 1981, only to return a year later to replace KZZP afternoon drive host Steve Goddard, who segued into middays. Otto regained his morning slot when Brandmeier left, and now Goddard will regain afternoons as afternoon host Lou Simon moves into the midday shift. Until Shebel's arrival, weekender Roger Cary will carry on.

★ ★ ★

Are changes in the offing at KSHW St. Louis? Robb Wolken has already resigned as GSM at the Century outlet, and the word is that PD Rich Balis will also resign to take over for Fred Jacobs, who recently left his PD post at Detroit's WRIF. Speaking of Century, Steve Sands' former PD post at WAIT has been filled in-house. Morning man Eddie Hubbard (another alumnus of

WJJD, where Sands is now PD) adds programming to his list of duties at the nostalgia outlet.

Going back to Detroit for a moment, one PD opening that has been filled for sure is that of WHYT. Lee Malcolm has left the "Hot Hits" outlet and the broadcasting industry (gee, they even had a good book. Could it have been something they said?), and the new PD is Steve Goldstein. He comes to the Cap Cities outlet with one of the better track records in the industry, having just programmed the 1080 Corp.'s WTIC-FM in Hartford to great success. Good gig and good company, and Tom Barsanti's looking for someone great to replace Goldstein. In Detroit, Steve will have the final say but will also be working within the confines of Mike Joseph's format. His first order of business, as he'll be an off-air PD, is to fill the morning shift Malcolm held down.

★ ★ ★

In the wake of the Bill Lee firing (separate story, this page), PD Gerry Cagle has a jock opening at one of America's great radio stations. Tapes can be sent to KFRC San Francisco. Regarding the changes at KYTE (separate story, this page),

PD Berry Burks and morning man Gary Gallagher, both highly recommended by the station and both with major market experience, are looking. You can reach them at (503) 222-1841.

Word is that Multimedia's WAKY/WVEZ is on the block. The one-time top 40 giant turned oldies outlet at 790 and the class B beautiful music FM facility at 106.9 are said to be going for \$4 million.

Top 40, last year seen as the format of the past, is fast becoming the format of the future. Doubleday, WPLJ, WWSH, and many more are making the switch. In Toledo, the latest top 40 entrant is WRQN, formerly WKIQ. The only thing set in granite at this point is the morning show, direct from WIOT across town as Buck McWilliams and newsmen Chris O'Conner will be handling AM drive. . . . In San Diego, the word is there'll be no staff changes, but Gannett's KSDO-FM will also move from AC to top 40 in the vein of the company's highly successful KHIS-FM Los Angeles, with Dave Parks remaining as operations manager and Jeff Lucifer continuing as PD.

★ ★ ★

(Continued on page 21)

## Charlton H. Buckley Buys Portland's KYTE/KRCK

PORTLAND—Charlton H. Buckley's acquisition of KYTE/KRCK here has signaled some changes in the market, including a format change for KYTE and the resignation of KYTE/KRCK GM Ron Saito, who becomes GM of King's KGW here. He replaces Jim Woodyard, who, after three years managing KGW, is accepting another assignment within the company.

Saito, who had been with King since 1969, resigned as GM of KINK, KGW's FM, last year to become GM of KYTE and KRCK, then KLLB-FM. He says he plans no changes at KGW. "We're doing very well for an AM station in a market with very high FM penetration. We've got a competitive format, and I don't see any changes," he says.

Saito's replacement at KYTE/KRCK has not been named, but operations manager Robin Mitchell expects a decision in the next few weeks. "This is Charlton H. Buckley's first property," says Mitchell,

"and he's on the acquisition trail. He's negotiating and close to a major market property. The GM here will ultimately be head of the radio division, and the next GM will most likely be raised from the ranks."

The fate of KYTE has already been decided; as of Aug. 1, the AM country facility will shift to an automated contemporary approach. "We've been using automation on all nights for some time," says Mitchell. As for the format, "the cume for country has been shrinking for some time. There was a point when KYTE was the No. 1 country station in the market. The decline is not due to any fault of the staff, but AM has softened.

"KJIB, the FM country station, has achieved dominance, and since JIB is sold in combo with its AM facility (country-formatted KWJJ), competing against that became an awesome task. The switch was really a business decision on Buckley's part to build the cume."

## Artigue Resigns WUSN Post

CHICAGO—Charles Artigue has resigned as general manager of First Media's WUSN here. "I came to Chicago to put this station on the air, and that job as far as I can do it is concluded," says Artigue of the successful FM country outlet he joined two years ago after managing First Media's Phoenix property, KOPA.

"I knew and the company knew I would be returning to Arizona, where I lived for 25 years once the station was in the position it now is," he continues. "I still own a house in Phoenix, I have school-age children, and that's where I plan to raise them.

"There are probably two or three offers I'll be taking a long hard look

at. The company has a facility in Phoenix, which Gary Guthrie has done very well with since I left. He's happy there, and I would not even attempt to indicate that I'm interested in returning. That's his job now.

"First Media is a great company. Glenn Potter is probably the finest group head in the country and all I can say is I wish they had a second property in Arizona," Artigue says.

Artigue, who plans to leave by mid-August, says his replacement has not been named. "We have looked at a lot of applicants, but so far no decision has been reached," he says.

## BOSTON AOR OUTLET MAKES SWITCH

### WBOS Putting Faith In Country

BOSTON—Several years ago, the late Bob Luman was looking over the Epic Records sales reports. The country singer had a top 10 single on the charts, selling well throughout the country. Glancing down to the total number of units ordered from the Boston branch, he exclaimed, "One copy! They've sold one copy! What do they do up there?" The thing they obviously didn't do was listen to country music.

Even with "Urban Cowboy" and country's rise in popularity, Boston's image as a non-country town has not changed greatly since then. But some area residents feel that's a misconception, and WBOS here, which just switched from AOR, believes there are enough country fans around to support a quality station.

WDLW, an AM licensed to Waltham, has had moderate local success. It fell from a 1.1 to .6 overall in the spring Arbitron report, "but they really don't have the signal to fully compete," says newly appointed WBOS PD Dean James.

James should know. He joined

WBOS, a class B facility at 92.9, last week. And he came from WDLW, where he handled morning drive and served as the station's assistant PD.

"Since 1977, when WTTK signed off, there's been no full-coverage country station. WDLW came on in 1979, but to really be successful, you've got to have the signal," says James, who admits that residents in Boston's city limits will not make up the majority of his audience.

"The bulk will come from the north and south shore," he says. "We reach Fall River, Rhode Island, New Hampshire. We catch a piece of Connecticut, Vermont and Maine. We'll be billing ourselves as 'New England's country.'"

"Central Boston is important, but looking at our coverage and the available listeners, I think we have the potential of doing a 3.5. Not this fall, maybe in a year and a half. We know we'll never be No. 1, but we think we can be quite successful."

The station, automated since the switch last week, will debut its live,

full-service personality format Aug. 15. James will handle mornings, followed by Dan Roberts of WKEZ Cape Cod. Joe McMillan of WVBF here will do afternoons, and Dan Justin from WCGY Lawrence will handle nights. Additionally, Susan Darwin from WDLW will anchor morning news, and Channel 7's Shane Hollet will handle weather.

"Our music will be contemporary and geared toward the market," continues James. Core artists include "Kenny Rogers, Crystal Gayle, Linda Ronstadt. We'll play the Eagles, Pousette Dart Band, Jim Croce and Dan Fogelberg, too. We'll go back as far as 1973, but that doesn't mean we'll play everything that's been a hit in the last 10 years." Recognizing the need for traditional country oldies, James plans "a country oldies program on Sunday mornings going way back. We'll also have an in-house countdown program on Sunday nights."

WBOS slipped from a 1.0 to .8 in the spring '83 Arbitron survey. Ear-

(Continued on page 13)

# Radio

## Pittsburgh Veteran Bogut Jumps From KDKA To WTAE

By JOHN MEHNO

PITTSBURGH—Although he describes his on-air style as "underwhelming," Jack Bogut has created an uproar in this market. After working three months without a contract, Bogut ended 15 years in morning drive at KDKA for a combined radio and tv deal with Hearst's WTAE, beginning Aug. 8.

"I think it was time for a change," says the 47-year-old Bogut. "And I think Westinghouse thinks it's time for a change. The chance to do radio and television on a regular basis was simply too good to pass up. I'm a little embarrassed at all the attention. I didn't think it was that big a deal."

Bogut, this market's best known and highest paid radio talent, was only the third morning host on KDKA since 1954. The impact of his move was increased because it means that the team of Larry O'Brien and John Garry will vacate WTAE's morning shift after eight years, moving to the same shift on FM sister WHTX.

Bogut has signed a five-year deal at WTAE to work from 5:30 to 9 a.m. on radio and host a 10 to 11 a.m. weekday tv show. O'Brien and Garry have two-and-a-half years left in their current contract, and an extension is being worked on.

Bogut's departure is viewed as another blow to the once-invincible 50,000-watt KDKA, which failed to reverse a two-year ratings decline in the most recent Arbitron. Although KDKA is registering its lowest numbers to date, Bogut's were the station's strongest.

"After this came out, I called (WTAE vice president and general manager) Ted Atkins and thanked him," says Dianne Sutter, station manager at adult contemporary WWSW and all-talk WTKN. "He's picking up the tab, and every station in the market will benefit from this. A lot of one station buys went directly to KDKA because of their history. With the loss of Bogut, it's a whole new ball game."

Atkins has about \$500,000 annually tied up in morning drive talent at his two stations. A formal promotional campaign will debut labor day, and WTAE is already selling a combined AM/FM package at rates comparable to KDKA's. Chuck Brinkman, morning man at WHYW, calls the moves the biggest he's seen in nearly 25 years in the market.

"I'm personally affected because we're right next to WHTX on the dial, and the stations are virtually tied now," says Brinkman. "Obviously, a lot of people are going to leave AM to follow O'Brien and Garry over. Everybody's going to have to do a lot of thinking about this."

One person who won't is Steve Kingston, program director at contemporary WBZZ, who doesn't see much direct impact from the changes. Kingston says he's encouraged that Atkins plans to soften

WHTX's contemporary sound during O'Brien and Garry's shift and increase information segments. He figures that will keep the hit-oriented audience at his station, which is sec-

ond overall in the market.

Bogut's move was discussed extensively on KDKA's evening talk shows. Host John Cigna jokingly played a Bogut promo halfway

through and then stopped it. The following night, Bogut was interviewed briefly by Cigna. All-news KQV got into the act with its daily phone-in poll, the unscientific re-

sults showing that most listeners will stay with KDKA, even without Bogut.

Privately, the Hearst radio people  
(Continued on page 14)

The D.J. who first attempted to train a live buffalo as a station mascot is moving to Music Country Radio Network.



And it darn near killed him. The buffalo, that is.

But that wasn't the first first for Charlie Douglas. He also pulled off the first live broadcast from atop a rodeo bull. It lasted four seconds, broke a few records and three ribs.

In fact, Charlie's list of firsts is long, but not nearly so long as if he were doing the telling. Now Charlie's got a new first. He's probably the first D.J. to leave a job (13 years at WWL in New Orleans) without giving up his board shift.

Because Charlie, and WWL, are now with Music Country Radio Network, a nationwide, all-night, live country music variety program that has an impressive list of firsts all its own. It's a winning mix of top tunes, guest interviews, listener call-ins and the latest in news, sports and weather. Music Country Radio Network is a joint venture of WSM, Inc., and the Associated Press, and is the only program of its kind on the air. No wonder one-of-a-kind Charlie Douglas is a perfect fit.

Listen to him. He always has something to say—Charlie's one more reason why Music Country Radio Network is the only place to be in the country at night.

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### WBOS Putting Faith In Country

• Continued from opposite page

lier this year, Maxanne Sartori joined as program director in an effort to bolster those numbers. But with the announcement of the switch from AOR, both Sartori and station manager Barry Skidelsky have resigned.

## FCC Takes Unusual Step In RKO License Renewals

By BILL HOLLAND

WASHINGTON—The FCC has decided to make all 164 of the applicants for the licenses of RKO General's 14 remaining broadcast properties party to a single hearing involving the future of RKO's KHJ-TV in Los Angeles. This unusual action is an attempt to resolve the remaining questions concerning RKO's qualifications to be a broadcast licensee, and to clear up the lingering confusion that surrounds the pending renewals of those 14 licenses.

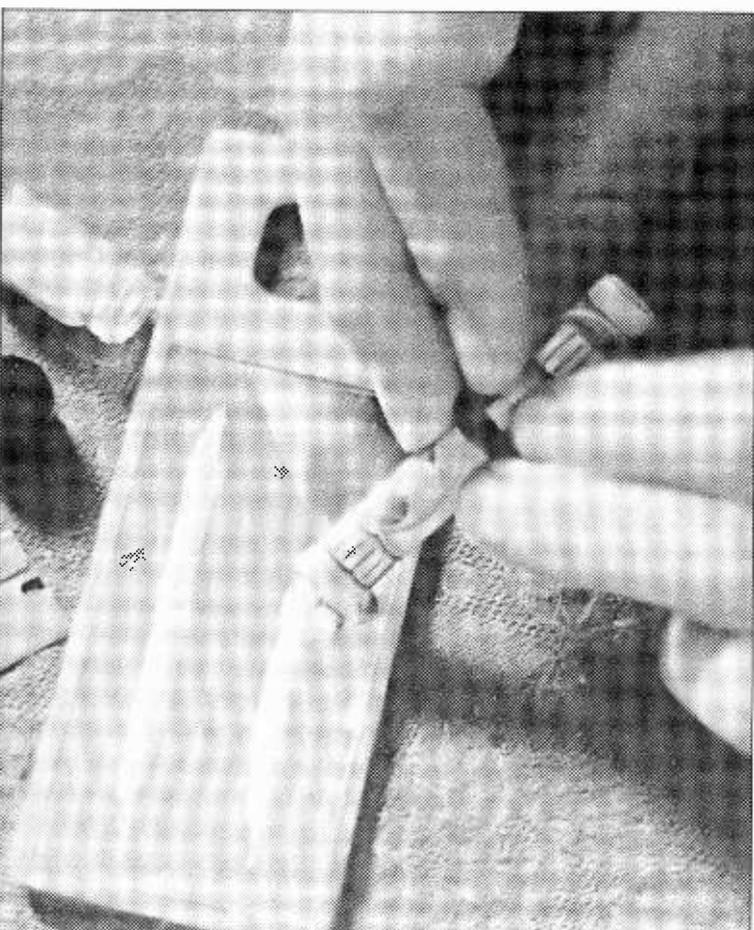
The Commission in 1980 denied renewal for three RKO tv stations. The Court of Appeals here later upheld the Commission's decisions on one of the stations, but remanded the fate of the other two back to the FCC for further consideration. One, WOR in New York, has since been granted a five-year renewal after special legislation passed by Congress allowed renewal in exchange for a move to Secaucus, N.J., making it the state's first commercial tv sta-

tion. The fate of the remaining properties continued to hang in the balance as the Commission opened the license renewal cases to competing applicants in May.

The 13 properties include 11 radio stations: WHBQ Memphis, WOR and WRKS-FM New York, WRKO and WROR-FM Boston, KRTH-FM Los Angeles, WGMS-AM-FM Bethesda and Washington, KFRC San Francisco, WAXY-FM Ft. Lauderdale and WFYR-FM Chicago. WHBR-TV in Memphis is also part of the collective group now an integral part of the FCC's KHJ-TV decision.

The Commission will use the Los Angeles tv station's case to decide how RKO's basic character qualifications for all the stations have been hurt by its "lack of candor," as the Commission originally found, "in providing details of the IRS investigations" into RKO activities

(Continued on page 58)



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## Pro-Motions

STATION: WLUP Chicago  
CONTACT: Sandy Stahl, promotions director

CONCEPT: Formal Cubs invitations

EXECUTION: Morning man Jonathan Brandmeier (who has a long-running battle with the Chicago Cubs, since he made manager Lee Elia the centerpiece for his morning humor a few months back) recently read the following letter to the editor printed in the Chicago Sun-Times: "At a recent game, a large percentage of men in the box seats were bare-chested. If I pay \$8.50 for my seat, do I have to look at sagging bellies, drooping shoulders and beads of sweat flying all over?" Brandmeier took the ball and ran with it, inviting 100 Loop listeners to a Cubs game and supplying each with a tuxedo along with the tickets.

Listeners who won by answering trivia questions, smashing glassware on the phone and doing other ridiculous stunts met prior to the game at a bar across from Wrigley Field, where the station picked up the tab and passed out the tickets. In addition to the tuxedo-clad fans, male and female alike, Brandmeier personally escorted the author of the letter, Edna Schuette, and her guests to the game. An amusing and memorable follow-through on an otherwise average bit.

★ ★ ★

STATION: KFJC-FM Los Altos, Calif.

CONTACT: Doc Pelzel, station supervisor

CONCEPT: "Maximum Louie Louie"

EXECUTION: KFJC is a Northern California college station, and this idea might only work in that atmosphere, but it is unique. Two years ago music director Stretch Riedle did a 90-minute program featuring 33 versions of "Louie Louie," the Richard Berry composition made infamous by the Kingsmen. (Those of you who remember that rendition in 1963 will recall all the furor surrounding possible dirty lyrics. While the lyrics weren't clear, they weren't dirty either, but one South Carolina jock, Bill Taylor of WTMA Charleston, was flooded with entries when he offered to send listeners a list of "all the four letter words" in the song. They included such nasties as "ship," "girl" and "fine.")

## KDKA's Bogut Joins WTAE

• Continued from page 13

say they can't believe that Westinghouse let anybody hire Bogut away. He came close to leaving in 1973, but Westinghouse matched the offer Bogut had received from Cecil Heftel, who had just purchased WKTQ.

KDKA's current GM, Dan Friel, is the third GM in four years, and the station has been without a program director since April. The inconsistency of management makes it difficult to predict what's ahead in mornings, but most observers believe that KDKA won't replace Bogut per se, opting instead for a show that leans more on news and information.

"You can't count Westinghouse out," says Sutter. "I'd love to put the nail in the coffin and say that's it for them, but you can't. They have the resources, and they're not going to give up. To count them out would be extremely foolish. This is going to get a lot hotter before it's over."

Around the same time that Riedle's program aired, KALX Berkeley completed a listener survey that showed their audience's favorite rock song was none other than "Louie Louie." They came up with 50 versions. Stretch came back last year with a "Lou-a-thon" featuring 88 versions. KALX responded by assembling 200.

Now KFJC, with 300 versions in-house and growing, has put together "Maximum Louie Louie." Start date is Aug. 19 at 6 p.m. No one is sure when it will end. From that point on, the only item played on KFJC will be "Louie Louie." Versions in reggae, disco, jazz, marching band, MOR, easy listening, classical, electronic, blues, punk, religious (?) and comedy will all be featured, along with live performances of the rock icon by local bands. All that will be interspersed with interviews with "Louie Louie" composer Richard Berry and several contests. The station has already distributed T-shirts and buttons with the international

red circular "no" symbol and "Louie Louie" in black written in the center.

Among the prizes will be Rhino Records' latest release, an album of nothing but "Louie Louie," including the Sandpipers' MOR version and Black Flag's hardcore punk rendition.

★ ★ ★

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

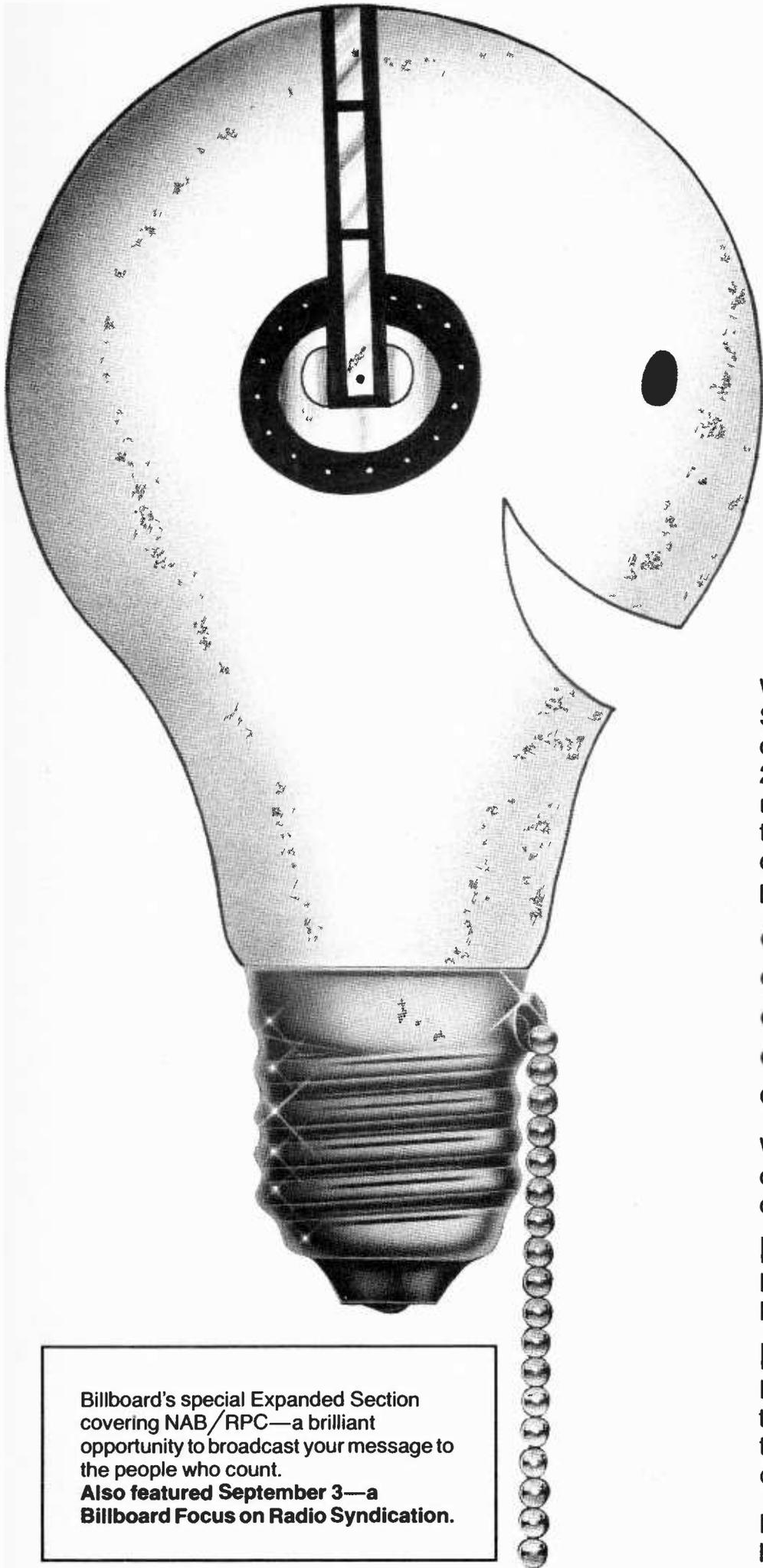
CONCEPT: "Family Crude"

EXECUTION: Air personality John Lanigan has turned a routine club appearance into an attention-getting event. Each Thursday night, the jock hosts "Family Crude," a takeoff on "Family Feud" with listeners and their families, or a group of friends, answering questions that wouldn't be asked on tv. The prize is small—a bottle of champagne provided by the club—but the concept is right on target for the AC demos the station is trying to reach, the group untouched by "Be the fifth caller to rip me off for..."

## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100</b> (153 Stations)		
1 "Tell Her About It," Billy Joel, Columbia	96	96
2 "Don't Cry," Asia, Geffen	80	80
3 "Making Love Out Of Nothing At All," Air Supply, Arista	45	49
4 "Human Nature," Michael Jackson, Epic	40	104
5 "Far From Over," Frank Stallone, 21 Records	38	38
<b>BLACK</b> (80 stations)		
1 "I Can Make You Dance," Zapp, Warner Bros.	40	40
2 "Cold Blooded," Rick James, Gordy	29	59
3 "Bet'cha Gonna Need My Lovin'," La Toya Jackson, LARC	25	37
4 "Highrise," Ashford & Simpson, Capitol	23	49
5 "Too Much Mister," Natalie Cole, Epic	23	34
<b>COUNTRY</b> (124 Stations)		
1 "Sometimes I Get Lucky And Forget," Gene Watson, MCA	52	77
2 "Nobody But You," Don Williams, MCA	50	50
3 "Don't You Know How Much I Love You," Ronnie Milsap, RCA	38	106
4 "Scarlet Fever," Kenny Rogers, Liberty	35	38
5 "Too Hot To Sleep," Louise Mandrell, RCA	29	88
<b>ADULT CONTEMPORARY</b> (84 Stations)		
1 "Human Nature," Michael Jackson, Epic	26	47
2 "Making Love Out Of Nothing At All," Air Supply, Arista	24	24
3 "Garden Party," Herb Alpert, A&M	19	35
4 "Baby, What About You," Crystal Gayle, Warner Bros.	19	24
5 "Tell Her About It," Billy Joel, Columbia	16	16



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**AD DEADLINE: August 19**  
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## Radio

## Spring Arbitron Results

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

## Washington Roundup

By BILL HOLLAND

"SCA Day—USA," the National Assn. of Broadcasters' (NAB) full-day video teleconference hookup between 21 cities, took place without a hitch July 20 when more than 850 broadcasters, equipment manufacturers and engineering staffers came together to discuss the possibilities of the FM subcarrier channels recently deregulated by the FCC.

Panels of experts discussed the background and the opportunities made available by innovative uses of SCAs, from digital data transmission to background music. The conference was held at tv studios located in the headquarters of the Chamber of Commerce Building in Washington, and phone patches aided in fielding questions nationwide.

\* \* \*

National Public Radio (NPR) announced Wednesday (20) it was selling its 20% interest in INC Telecommunications Inc., a joint venture that NPR formed with National Information Utilities Corp. (NIU) for a future satellite data delivery system, for \$5.5 million. The bad news is that the funds won't help its July 29 payroll problems, and won't be received by the beleaguered network until September.

\* \* \*

The National Radio Broadcasters Assn. (NRBA) has sent a letter to House leaders calling on them to separate proposed radio and tv deregulation. The letter, signed by NRBA president Sis Kaplan and approved by the executive committee, says that unless the legislation is split up, it will continue to be "impossible to pass radio deregulation in the House."

\* \* \*

Math Was Never Our Best Subject Department: Last week, Washington Roundup stated that the FCC is now down to five commissioners as of June 30. Close but no cigar. It's down to four commissioners as of July 1. There are now five commission seats, and one is vacant.

\* \* \*

The FCC has eliminated most station maintenance log rules, but not without an underlined reminder to stations that the Commission will continue to enforce log requirement technical standards dealing with AMers with unapproved directional antennae, situations involving interference or deficient operations, experimental stations and antenna tower lighting observations and inspection requirements.

Also eliminated are ratings data and broadcast coverage maps requirements. Ratings abuse problems will now be sent across town to the FTC—or to the courts.



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 27.

station	format	fall '82	spring '83	station	format	fall '82	spring '83
<b>ALBANY</b>				WTOB	MOR	1.1	1.0
WGY	AC	13.7	13.9	WSOC-FM	country	—	1.0
WPYX	AOR	10.8	13.4	<b>OKLAHOMA CITY</b>			
WROW	AC	7.0	8.5	KATT-FM	AOR	14.2	12.3
WROW-FM	beautiful	5.7	6.3	KTOK	news/talk	12.3	11.1
WFLY	contemporary	9.9	5.9	KKNG	beautiful	9.9	10.0
WTRY	contemporary	6.3	5.8	KJYO	contemporary	2.1	9.0
WQBK	talk	5.5	5.7	KEBC	country	9.9	8.5
WPTR	country	4.7	5.0	KXXY	country	5.5	7.5
WGFM	contemporary	5.1	4.9	KZBS	AC	3.9	7.3
WWOM	AC	4.0	4.3	KOMA	country	7.0	7.1
WGNA	country	5.5	3.4	KOFM	AC	7.0	5.6
WQBK-FM	AOR	4.7	3.4	KLTE	AC	4.6	3.7
WAGY	nostalgia	2.6	2.9	WKY	AC	5.7	3.7
WHRL	beautiful	2.1	1.4	KKLR	country	3.0	2.1
WCSS	AC	.8	1.0	KJIL	gospel	1.7	1.9
<b>BIRMINGHAM</b>				KAEZ	black	2.4	1.5
WZZK	country	14.1	12.5	KGFF	country	.5	1.1
WENN	black	13.7	10.4	<b>ROCHESTER</b>			
WAPI-FM	AOR	7.4	8.6	WEZO	beautiful	13.5	13.5
WKXX	AC	10.2	8.5	WVOR	AC	9.6	10.7
WMJJ	AC	4.9	7.4	WCMF	AOR	10.8	10.0
WATV	urban	7.7	6.3	WHAM	MOR	9.1	8.7
WCRT	nostalgia	1.9	5.5	WPXY	AC	6.5	6.9
WAGG	gospel	3.4	5.1	WMJQ	AOR	7.2	6.1
WSGN	contemporary	3.7	3.8	WHFM	contemporary	5.9	5.1
WJLD	black	4.7	3.7	WNYR	country	4.9	5.0
WERC	news/talk	3.6	3.4	WPXN	MOR	5.2	4.9
WVOK	country	4.5	3.1	WBBF	AC	5.1	4.3
WRKK	country	2.6	2.8	WDXK	urban	2.5	4.3
WDJC	religion	3.1	2.5	WYLF	nostalgia	2.9	3.3
WYDE	oldies	2.3	1.9	WFLC	country	1.6	1.6
WBUL	black	1.6	1.6	WRTK	AC	1.4	1.6
WHMA-FM	country	.3	1.6	WPCX	country	.4	1.1
WAPI	AC	2.7	1.4	WCGR	MOR	—	1.0
<b>BUFFALO</b>				<b>SACRAMENTO</b>			
WJYE	beautiful	12.7	12.3	KEWT	MOR	5.5	8.2
WBEN	AC	9.8	9.9	KZAP	AOR	8.5	7.9
WGR	AC	8.0	7.3	KXOA-FM	soft rock	10.2	7.4
WKBW	contemporary	5.2	7.2	KRAK	country	4.8	6.7
WECK	nostalgia	4.6	6.2	KCTC	beautiful	7.7	6.5
WYRK	country	7.5	6.2	KAER	country	5.7	6.3
WBEN-FM	AOR	5.7	6.1	KFBK	news/talk	4.6	5.2
WPHD	AOR	4.8	5.7	KWOD	AOR	3.3	4.9
WBLK	black	6.2	5.4	KROY	AOR	5.1	4.8
WBUF	AC	3.2	4.7	KXOA	nostalgia	5.3	4.8
WGRQ	AOR	5.5	4.4	KSFM	AOR	5.2	4.5
WNYS-FM	contemporary	4.8	4.0	KGNR	news/talk	4.6	4.2
WZIR	AOR	2.0	2.5	KPOP	contemporary	3.3	3.7
WYSL	contemporary	2.1	2.3	KFRC	contemporary	2.5	3.2
WUFO	black	1.2	1.7	KHYL	oldies	3.0	3.1
WJLJ	AC	.6	1.3	KGO	news/talk	1.5	1.6
WDCX	religion	1.6	1.2	KGMS	MOR	1.2	1.5
WXRL	country	.5	1.1	KFIA	religion	1.2	1.3
WUWU	AOR	2.0	1.0	KNBR	AC	1.4	1.0
<b>DAYTON</b>				<b>SALT LAKE CITY</b>			
WTUE	AOR	13.3	12.6	KSL	AC	13.1	11.9
WHIO-FM	beautiful	15.1	10.4	KSFI	beautiful	10.2	11.3
WHIO	AC	10.9	9.9	KRSP-FM	AOR	7.0	8.2
WONE	country	7.3	7.1	KCPX-FM	AC	6.3	6.0
WAVI	talk	5.3	6.7	KSOP-FM	country	10.4	5.9
WJAI	nostalgia	3.9	6.7	KALL-FM	AC	3.4	5.5
WDAO	black	5.9	5.8	KISN	AC	3.8	5.2
WING	AC	6.9	5.5	KALL	MOR	4.9	4.9
WYMJ	AC	4.5	4.8	KZAN	country	2.1	4.2
WBZL	urban	4.6	4.7	KLUB	MOR	4.4	3.5
WVUD	AC	3.9	4.4	KLRZ	AC	3.2	2.9
WLW	AC	1.8	2.7	KRGO	country	2.1	2.9
WPFB	black	1.6	2.4	KRSP	contemporary	3.8	2.7
WBZI	country	2.0	2.1	KCPX	AC	3.2	2.6
WFCJ	religion	.4	1.1	KDAB	AC	4.5	2.6
WSKS	AOR	.9	1.0	KFMY	contemporary	3.3	2.6
<b>GREENSBORO—WINSTON-SALEM—HIGH POINT</b>				KJQN	contemporary	.7	1.9
WTQR	country	14.9	16.1	KSOP	country	1.9	1.9
WQMG	black	8.8	9.2	KCGL	news/talk	.8	1.5
WSEZ	contemporary	5.9	7.4	KDYL	news	2.3	1.2
WGLD	beautiful	8.3	7.1	KLO	nostalgia	.9	1.1
WSJS	news/talk	5.4	5.8	KLAF	comedy	.9	1.0
WRQK	AC	6.5	5.4	KZJO	talk	.9	1.0
WMAG	AC	1.0	3.6	<b>TOLEDO</b>			
WAAA	black	3.7	3.5	WIOT	AOR	11.7	12.2
WKZL	AOR	6.1	3.4	WSPC	AC	9.7	9.4
WBIG	nostalgia	2.6	3.3	WLQR	AOR	10.9	8.3
WEAL	black	2.6	3.3	WKLR	country	8.5	8.0
WDCG	contemporary	3.3	3.2	WWWM	AC	6.5	7.8
WAIK	black	3.2	3.1	WHME	AC	8.0	7.5
WMFR	MOR	1.8	2.5	WTOD	country	6.0	6.0
WPET	religion	2.7	2.1	WCWA	nostalgia	6.0	5.4
WHPE	religion	1.4	1.8	WJR	news/talk	5.3	5.0
WWMO	religion	1.1	1.5	WOHO	contemporary	3.2	4.1
WSMX	gospel	.9	1.0	CKLW	contemporary	3.8	2.0
				WWWV	country	.8	1.5
				WRIF	AOR	1.1	1.4

# Radio

## KCBQ Winning War Of San Diego Country Stations

By THOMAS K. ARNOLD

SAN DIEGO—Longtime top 40 powerhouse KCBQ-AM changed to a country format in the midst of the "Urban Cowboy" craze, less than three years ago, to combat steadily declining ratings. At the time, local industry observers wondered whether it could effectively compete against 15-year country veteran KSON-AM.

But the fledgling country station, aided by a massive promotional campaign, managed to come in just

two-tenths of a share behind KSON in its first Arbitron book. For a while the two stations fluctuated in the lead and since last summer KCBQ-AM has remained on top.

A little more than a year ago, however, both stations debuted FM outlets carrying similar country formats. The question now is no longer whether KCBQ can effectively compete, but whether the San Diego market, which has never allotted more than 12 shares to country, can support four country stations.

"It cannot support four, it has not

supported four, and sooner or later something's going to have to bend," says Bob McKay, program director of KCBQ-AM. "It's been a real dog-fight with KSON, and it's been a coin toss as to who will have to bow out, but now that picture has changed—and it's not going to be us."

The recently released spring Arbitron has KCBQ-AM dropping from a 3.5 to a 2.7, still surpassing KSON-AM, which rose from a 1.9 to a 2.0. KCBQ-FM dropped from a 3.6 to a 2.3, while KSON-FM surpassed them, rising from a 2.4 to a 2.6, but as the stations are sold in combo, KCBQ at a 5.0 is still ahead of KSON's 4.6.

The determination on the part of KCBQ's programmers not to give up was underscored recently in a staff meeting with New York-based Infinity Broadcasting, which is scheduled to take over both stations from Charter Broadcasting on September 1, with FCC approval, at a cost of \$8 million.

One of the keys to KCBQ's success is its community involvement, which dates back to its days as San Diego's top 40 leader. The station frequently sponsors concerts by leading country artists, including a sold-out Willie Nelson concert last January which was, in fact, promoted by the station itself, and San Diego's only country promoter, Luckenbach Productions, has an exclusive tie-in with KCBQ.

The station routinely engages in

remote broadcasts, and, in the last few weeks, has put together its own country band, the KCBQ Country Flatbed Band, which plays at various station functions and is also available for outside bookings.

"We're carrying on the KCBQ legacy of the early 1970s—we're doing in the country field the tradition they started in top 40," says Jeff Harris, KCBQ-AM-FM promotions director. "KCBQ is doing the same grassroots types of promotions it was doing back then, only now we play country."

On the programming end, McKay says, consistency is a key. "It's consistent, it's familiar, and we always try to give the people a reason to listen," McKay says. KCBQ-AM works on three-and-a-half-hour rotation, plays a 60/40 mix of oldies and current country tunes, and also includes such AM necessities as traffic, news and sports reports. KCBQ-FM, with a four-and-a-half hour rotation, plays a 70/30 mix of oldies and currents. Each station's weekly playlist consists of about 30 new songs and 400 chestnuts.



IN THE WINK OF AN EYE—"Tic Tac Dough's" Wink Martindale, left, tries to steal Rick Robinson's 1982 Billboard radio award. Martindale, who was recently in Memphis to record voice tracks for Creative Factor's "20:20 Musicworld," has returned to Los Angeles, where he is afternoon jock, at KMPC. The "Musicworld" tracks were recorded at WRVR in Memphis, where Robinson is midday jock.



ZAPPING THE SOURCE—Behaving relatively well, Frank Zappa chats with Source programmer Rona Elliott about his latest LP, "Zappa Volume I." His comments will be heard on upcoming segments of The Source's "Rock Report," "Miniview" and "A Minute With..."

JULY 30, 1983, BILLBOARD

# Merry Christmas

Thinking About Cutting Christmas Product?

Here Are 5 Christmas Standards  
You Might Like To Include:



**1**  
**BLUE CHRISTMAS**  
by Billy Hayes  
and Jay Johnson  
Publisher:  
Bibo Music Publishers



**2**  
**DING-A-LING  
THE  
CHRISTMAS BELL**  
by Jerry Foster  
and Bill Rice  
Publishers:  
Jack and Bill Music Company



**3**  
**CHRISTMAS IS**  
by Percy Faith  
and Spence Maxwell  
Publisher:  
Bibo Music Publishers



**4**  
**MELE KALIKIMAKA  
(MERRY CHRISTMAS  
in HAWAIIAN)**  
by Alex Anderson  
Publisher:  
Bibo Music Publishers



**5**  
**BRAZILIAN  
SLEIGHBELLS**  
by Percy Faith  
Publisher:  
Bibo Music Publishers

FOR LEAD SHEETS AND DEMOS CONTACT:

THE **WELK** MUSIC GROUP

IN SANTA MONICA, CALIFORNIA:  
IN NASHVILLE, TENNESSEE:  
IN NEW YORK, NEW YORK:  
IN HOLLYWOOD, CALIFORNIA:  
IN LONDON, ENGLAND:

DEAN KAY  
BOB KIRSCH  
JOE ABEND  
ROB MATHENY  
JOHN MERRITT

1299 Ocean Ave., Suite 800, Santa Monica, Ca. 90401  
14 Music Circle East, Nashville, Tenn. 37203  
211 West 56th St., Suite 21 D, New York, N.Y. 10019  
6255 Sunset Blvd., Suite 615, Hollywood, Ca., 90028  
184-186 Regent Street, London W1R 5DF

(213) 870-1582  
(615) 256-7648  
(212) 581-3197  
(213) 467-3197  
(01) 439-7731

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (7/19/83)

## PRIME MOVERS-NATIONAL

THE POLICE-Every Breath You Take (A&M)  
MICHAEL SEMBELLO-Maniac (Casablanca)  
EURYTHMICS-Sweet Dreams (RCA)

## TOP ADD ONS -NATIONAL

MICHAEL JACKSON-Human Nature (Epic)  
NAKED EYES-Promises Promises (EMI/America)  
LAURA BRANIGAN-How Am I Supposed To Live Without You (Atlantic)

## BREAKOUTS-NATIONAL

ASIA-Don't Cry (Geffen)  
BILLY JOEL-Tell Her About It (Columbia)  
FRANK STALLONE-Far From Over (RSO)

★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.

## Pacific Southwest Region

### ★ PRIME MOVERS

EURYTHMICS-Sweet Dreams (RCA)  
MICHAEL SEMBELLO-Maniac (Casablanca)  
DURAN DURAN-Is There Something I Should Know (Capitol)

### ● TOP ADD ONS

MEN WITHOUT HATS-The Safety Dance (Backstreet/MCA)  
NAKED EYES-Promises Promises (EMI/America)  
JACKSON BROWNE-Lawyers In Love (Asylum)

### BREAKOUTS

ASIA-Don't Cry (Geffen)  
BILLY JOEL-Tell Her About It (Columbia)  
FRANK STALLONE-Far From Over (RSO)

● TACO-Puttin' On The Ritz  
● JACKSON BROWNE-Lawyers In Love  
● RICK SPRINGFIELD-Human Touch  
● JOAN JETT AND THE BLACKHEARTS-Fake Friends  
● Z. Z. TOP-Sharp Dressed Man  
● MEN WITHOUT HATS-The Safety Dance  
● HIGH ENERGY-Back In My Arms

### KLUC-FM-Las Vegas

(Randy Lundquist-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ ROD STEWART-Baby Jane 2-2  
★ MICHAEL SEMBELLO-Maniac 3-3  
★ QUARTERFLASH-Take Me To Heart 9-4  
★ LOVERBOY-Hot Girls In Love 6-5  
★ MICHAEL JACKSON-Human Nature  
★ BILLY JOEL-Tell Her About It  
★ NAKED EYES-Promises Promises  
★ ASIA-Don't Cry

### KOAQ-FM-Denver

(Allan Sledge-M.D.)  
● BILLY JOEL-Tell Her About It  
● LITTLE RIVER BAND-You're Driving Me Out Of My Mind  
● GEORGE BENSON-Lady Love Me  
● AIR SUPPLY-Making Love Out Of Nothing At All

### KRQQ-FM-Tucson

(Zapalain/Norris-M.D.)  
★ EURYTHMICS-Sweet Dreams 9-2  
★ KAJAGOOGOO-Too Shy 10-7  
★ DAVID BOWIE-China Girl 14-11  
★ DONNA SUMMER-She Works Hard For The Money 19-14  
★ DURAN DURAN-Is There Something I Should Know 22-17  
● ASIA-Don't Cry  
● SPANDAU BALLET-True  
● CULTURE CLUB-I'll Tumble 4 Ya  
● THE HUMAN LEAGUE-(Keep Feeling) Fascination  
● JACKSON BROWNE-Lawyers In Love  
● MEN WITHOUT HATS-The Safety Dance  
● PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love  
● RICK SPRINGFIELD-Human Touch  
● CHARLIE-It's Inevitable

### KRSP-AM-Salt Lake City

(Barry Noll-M.D.)  
★ EDDY GRANT-Electric Avenue 1-1  
★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 3-2  
★ MICHAEL SEMBELLO-Maniac 5-4  
★ DONNA SUMMER-She Works Hard For The Money 19-12  
★ EURYTHMICS-Sweet Dreams 23-13  
● ASIA-Don't Cry  
● FRANK STALLONE-Far From Over  
● CHARLIE-It's Inevitable  
● BILLY JOEL-Tell Her About It

### KRTH-FM-Los Angeles

(David Grossman-M.D.)  
★ EURYTHMICS-Sweet Dreams 4-3  
★ MICHAEL SEMBELLO-Maniac 8-4  
★ CULTURE CLUB-I'll Tumble 4 Ya 15-8  
★ TACO-Puttin' On The Ritz 14-12  
★ Z.Z. TOP-Sharp Dressed Man 22-16  
● MEN WITHOUT HATS-The Safety Dance  
● FRANK STALLONE-Far From Over  
● JEFFREY OSBORNE-Don't You Get So Mad  
● BILLY JOEL-Tell Her About It  
● ASIA-Don't Cry  
● SPANDAU BALLET-True  
● ARETHA FRANKLIN-Get It Right

### KZZP-FM-Phoenix

(Randy Stewart-P.D.)  
★ STEVIE NICKS-Stand Back 9-4  
★ DURAN DURAN-Is There Something I Should Know 13-7  
★ EURYTHMICS-Sweet Dreams 15-10  
★ LOVERBOY-Hot Girls In Love 18-14  
★ DONNA SUMMER-She Works Hard For The Money 23-17  
● DAVID BOWIE-China Girl  
● BILLY JOEL-Tell Her About It

### XTRA-AM-San Diego

(Jim Richards-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ DURAN DURAN-Is There Something I Should Know 3-2  
★ MICHAEL SEMBELLO-Maniac 7-3  
★ DEF LEPPARD-Rock Of Ages 5-5  
★ EURYTHMICS-Sweet Dreams 11-9  
● ASIA-Don't Cry  
● BILLY JOEL-Tell Her About It  
● JACKSON BROWNE-Lawyers In Love  
● MEN WITHOUT HATS-The Safety Dance  
● THE HOLLIES-Stop In The Name Of Love  
● SHALAMAR-Dead Giveaway  
● AIR SUPPLY-Making Love Out Of Nothing At All  
● FRANK STALLONE-Far From Over

## KDZA-FM-Pueblo

(Rip Avila-M.D.)  
★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 4-2  
★ ROD STEWART-Baby Jane 8-4  
★ DURAN DURAN-Is There Something I Should Know 9-7  
★ STEVIE NICKS-Stand Back 13-8  
★ EURYTHMICS-Sweet Dreams 11-9  
● BILLY JOEL-Tell Her About It  
● ASIA-Don't Cry  
● LOUISE TUCKER-Midnight Blue  
● JACKSON BROWNE-Lawyers In Love  
● LAURA BRANIGAN-How Am I Supposed To Live Without You  
● DIANA ROSS-Pieces Of Ice  
● MTUME-Juicy Fruit  
● AIR SUPPLY-Making Love Out Of Nothing At All  
● LITTLE RIVER BAND-You're Driving Me Out Of My Mind  
● MEN WITHOUT HATS-The Safety Dance  
● ENGELBERT HUMPERDINCK-Til You And Your Lover Are Lovens Again  
● FRANK STALLONE-Far From Over

## KFMB-FM (B100)-San Diego

(Glenn McCartney-M.D.)  
★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 11-9  
★ TACO-Puttin' On The Ritz 22-10  
★ LOUISE TUCKER-Midnight Blue 4-3  
★ MICHAEL JACKSON-Human Nature 23-15  
★ AMERICA-The Border 24-21  
● BILLY JOEL-Tell Her About It  
● DIANA ROSS-Pieces Of Ice  
● MEN AT WORK-It's A Mistake  
● SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love  
● DONNA SUMMER-She Works Hard For The Money  
● CULTURE CLUB-I'll Tumble 4 Ya

## KGGI-FM (99.1-FM)-Riverside

(Kraig Hubbs-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ DONNA SUMMER-She Works Hard For The Money 10-4  
★ MICHAEL SEMBELLO-Maniac 14-8  
★ DAVID BOWIE-China Girl 13-11  
★ KAJAGOOGOO-Too Shy 21-13  
● PAUL ANKA-Hold Me 'Til The Mornin' Comes  
● TACO-Puttin' On The Ritz  
● PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love  
● DIANA ROSS-Pieces Of Ice  
● JEFFREY OSBORNE-Don't You Get So Mad  
● MTUME-Juicy Fruit  
● BILLY JOEL-Tell Her About It  
● AIR SUPPLY-Making Love Out Of Nothing At All  
● FRANK STALLONE-Far From Over

## KIIS-FM-Los Angeles

(Michael Schaefer-M.D.)  
★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 5-3  
★ DURAN DURAN-Is There Something I Should Know 8-4  
★ EURYTHMICS-Sweet Dreams 11-5  
★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 13-6  
★ MICHAEL SEMBELLO-Maniac 9-8  
● NAKED EYES-Promises Promises  
● ASIA-Don't Cry  
● LAURA BRANIGAN-How Am I Supposed To Live Without You  
● ARETHA FRANKLIN-Get It Right  
● THE DOOBIE BROTHERS-You Belong To Me  
● FRANK STALLONE-Far From Over  
● MICHAEL JACKSON-Human Nature  
● SHALAMAR-Dead Giveaway

## KKXX-FM-Bakersfield

(Dave Kamper-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ EDDY GRANT-Electric Avenue 2-2  
★ MICHAEL SEMBELLO-Maniac 11-7  
★ PRINCE-1999 22-15  
★ DAVID BOWIE-China Girl 30-26  
● BILLY JOEL-Tell Her About It  
● ASIA-Don't Cry

## TOP ADD ONS

DAVID BOWIE-China Girl (EMI/America)  
MICHAEL JACKSON-Human Nature (Epic)  
NAKED EYES-Promises Promises (EMI/America)

## BREAKOUTS

ASIA-Don't Cry (Geffen)  
BILLY JOEL-Tell Her About It (Columbia)

## KBBK-FM-Boise

(Tom Evans-M.D.)  
★ THE HUMAN LEAGUE-(Keep Feeling)Fascination 11-8  
★ MEN WITHOUT HATS-The Safety Dance 16-13  
● ASIA-Don't Cry  
● ZEBRA-Who's Behind The Door  
● RICK SPRINGFIELD-Human Touch  
● NAKED EYES-Promises Promises  
● DAVE EDMUNDS-Slipping Away 29-24  
● MICHAEL JACKSON-Human Nature  
● JACKSON BROWNE-Lawyers In Love  
● AMERICA-The Border  
● DAVID BOWIE-China Girl  
● JOURNEY-After The Fall  
● DIANA ROSS-Pieces Of Ice  
● TACO-Puttin' On The Ritz  
● ASIA-Don't Cry

## KCBN-AM-Reno

(Jim O'Neil-M.D.)  
★ QUARTERFLASH-Take Me To Heart 10-5  
★ MICHAEL SEMBELLO-Maniac 12-7  
★ MEN WITHOUT HATS-The Safety Dance 14-8  
★ TACO-Puttin' On The Ritz 16-11  
★ JOAN JETT AND THE BLACKHEARTS-Fake Friends 21-14  
● BILLY JOEL-Tell Her About It  
● ASIA-Don't Cry  
● Z. Z. TOP-Sharp Dressed Man  
● MECO-Ewok Celebration  
● HAYSI FANTAZEE-Shiny Shiny  
● NAKED EYES-Promises Promises

## KCNR-FM-Portland

(Richard Harker-M.D.)  
★ THE POLICE-Every Breath You Take 2-1  
★ ROD STEWART-Baby Jane 7-4  
★ EURYTHMICS-Sweet Dreams 11-8  
★ QUARTERFLASH-Take Me To Heart 13-11  
★ STEVIE NICKS-Stand Back 17-12  
★ BRYAN ADAMS-Cuts Like A Knife  
★ LAURA BRANIGAN-How Am I Supposed To Live Without You  
● CHARLIE-It's Inevitable

## KFRC-AM-San Francisco

(Kate Ingram-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ MICHAEL SEMBELLO-Maniac 3-2  
★ STEVIE NICKS-Stand Back 12-9  
★ SHALAMAR-Dead Giveaway 21-15  
★ THE FIXX-Saved By Zero 33-20  
● ASIA-Don't Cry  
● DAVID BOWIE-China Girl  
● JEFFREY OSBORNE-Don't You Get So Mad  
● WHAMM-Bad Boys  
● THE MANHATTANS-Crazy  
● MEN WITHOUT HATS-The Safety Dance  
● HIGH ENERGY-Back In My Arms Again  
● FRANK STALLONE-Far From Over  
● BILLY JOEL-Tell Her About It

## KJRB-AM-Spokane

(Brian Gregory-M.D.)  
★ MICHAEL SEMBELLO-Maniac 6-3  
★ STEVIE NICKS-Stand Back 10-5  
★ LOUISE TUCKER-Midnight Blue 13-7  
★ QUARTERFLASH-Take Me To Heart 14-9

## KRLC-AM-Lewiston

(Jack Armstrong-M.D.)  
★ THE POLICE-Every Breath You Take 4-1  
★ THE HOLLIES-Stop In The Name Of Love 10-7  
★ DIANNE WARWICK-All The Love In The World 13-8  
★ RITA COOLIDGE-All Time High 19-9  
★ AMERICA-The Border 20-12  
● AIR SUPPLY-Making Love Out Of Nothing At All  
● MICHAEL JACKSON-Human Nature  
● CHRISTOPHER CROSS-Think Of Laura  
● ANY TROUBLE-Touch And Go  
● TOTO-Waiting For Your Love  
● CRYSTAL GAYLE-Our Love Is On The Faultline  
● JENNIFER WARNE-Nights Are Forever  
● MEN AT WORK-It's A Mistake  
● LAWE BRODY-Over You

## KSFM-FM-Sacramento

(Mark Preston-M.D.)  
★ MTUME-Juicy Fruit 20-10  
★ NEW EDITON-Candy Girl 22-11  
★ MICHAEL SEMBELLO-Maniac 21-13  
★ MEN AT WORK-It's A Mistake 23-15  
★ DAVID BOWIE-China Girl 24-16  
● DURAN DURAN-Is There Something I Should Know  
● CULTURE CLUB-I'll Tumble 4 Ya  
● DIANA ROSS-Pieces Of Ice  
● JOURNEY-After The Fall  
● NAKED EYES-Promises Promises

## KTAC-AM-Tacoma

(Rob Sherwood-M.D.)  
★ THE POLICE-Every Breath You Take 6-2  
★ CHAMPAIN-Try Again 7-6  
★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 8-7  
★ LITTLE RIVER BAND-We Two 9-8  
★ LOUISE TUCKER-Midnight Blue 13-11  
● MEN AT WORK-It's A Mistake  
● GEORGE FISHOFF-Summer Love

## KUBE-FM-Seattle

(Tom Huttyler-M.D.)  
★ TACO-Puttin' On The Ritz 12-4  
★ PRINCE-1999 11-7  
★ DURAN DURAN-Is There Something I Should Know 9-6  
★ QUARTERFLASH-Take Me To Heart 15-12  
★ EURYTHMICS-Sweet Dreams 18-15  
● BILLY JOEL-Tell Her About It  
● ASIA-Don't Cry  
● RICK SPRINGFIELD-Human Touch  
● MARTIN BRILEY-The Salt In My Tears  
● CULTURE CLUB-I'll Tumble 4 Ya  
● DAVID BOWIE-China Girl  
● MICHAEL JACKSON-Human Nature

● JACKSON BROWNE-Lawyers In Love  
● AMERICA-The Border

## KYYA-FM-Billings

(Charlie Fox-M.D.)  
★ MICHAEL SEMBELLO-Maniac 19-13  
★ MEN AT WORK-It's A Mistake 20-15  
★ LOVERBOY-Hot Girls In Love 22-17  
★ ELD-Rock 'N' Roll Is King 24-20  
★ DAVE EDMUNDS-Slipping Away 29-24  
● CHARLIE-It's Inevitable  
● MICHAEL JACKSON-Human Nature  
● JACKSON BROWNE-Lawyers In Love  
● AMERICA-The Border  
● DAVID BOWIE-China Girl  
● JOURNEY-After The Fall  
● DIANA ROSS-Pieces Of Ice  
● TACO-Puttin' On The Ritz  
● ASIA-Don't Cry

## KYYX-FM-Seattle

(Elvin Ichijima-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ DURAN DURAN-Is There Something I Should Know 2-2  
★ THE FIXX-Saved By Zero 5-4  
★ R.E.M.-Radio Free Europe 12-6  
★ DAVID BOWIE-China Girl 14-7  
● AZTEC CAMERA-Oblivious  
● FREUN-Doot-Doot  
● THE ALARM-The Stand  
● NAKED EYES-Promises Promises  
● THE CONE-The Upstairs Room  
● THE CURVES-Friday Always On My Mind

## North Central Region

### ★ PRIME MOVERS

MICHAEL SEMBELLO-Maniac (Casablanca)  
THE POLICE-Every Breath You Take (A&M)  
DONNA SUMMER-She Works Hard For The Money (Mercury)

### ● TOP ADD ONS

MICHAEL JACKSON-Human Nature (Epic)  
ROMAN HOLIDAY-Stand By (Jive/Arista)  
CULTURE CLUB-I'll Tumble 4 Ya (Virgin/Epic)

### BREAKOUTS

ASIA-Don't Cry (Geffen)  
BILLY JOEL-Tell Her About It (Columbia)

## WCIL-FM-Carbondale

(Tony Waitkus-P.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ DEF LEPPARD-Rock Of The Ages 4-2  
★ SERGIO MENDES-Never Gonna Let You Go 13-8  
★ EURYTHMICS-Sweet Dreams 18-11  
★ STEVIE NICKS-Stand Back 19-12  
● BILLY JOEL-Tell Her About It  
● ASIA-Don't Cry  
● CULTURE CLUB-I'll Tumble 4 Ya  
● TACO-Puttin' On The Ritz  
● DAVID BOWIE-China Girl  
● FRANK STALLONE-Far From Over

## WGCL-FM-Cleveland

(Tom Jefferies-M.D.)  
★ MICHAEL SEMBELLO-Maniac 16-2  
★ QUARTERFLASH-Take Me To Heart 18-15  
★ DAVE EDMUNDS-Slipping Away 19-17  
★ ELD-Rock 'N' Roll Is King 20-18  
★ JOURNEY-After The Fall 21-19  
● BILLY JOEL-Tell Her About It  
● MICHAEL JACKSON-Human Nature  
● ROMAN HOLIDAY-Stand By  
● AIR SUPPLY-Making Love Out Of Nothing At All  
● Z.Z. TOP-Sharp Dressed Man  
● LITTLE RIVER BAND-You're Driving Me Out Of My Mind  
● THE FIXX-Saved By Zero  
● ASIA-Don't Cry  
● FRANK STALLONE-Far From Over

## WHYT-FM-Detroit

(Lee Malcolm-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ DONNA SUMMER-She Works Hard For The Money 4-3  
★ MICHAEL SEMBELLO-Maniac 6-4  
★ DAVID BOWIE-China Girl 22-13  
★ MEN WITHOUT HATS-The Safety Dance 26-15  
● SHALAMAR-Dead Giveaway  
● SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love  
● JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing  
● ROMAN HOLIDAY-Stand By  
● ELD-Rock 'N' Roll Is King  
● CULTURE CLUB-I'll Tumble 4 Ya  
● DIANA ROSS-Pieces Of Ice  
● ARETHA FRANKLIN-Get It Right  
● PAUL ANKA-Hold Me 'Til The Mornin' Comes  
● NAKED EYES-Promises Promises  
● ASIA-Don't Cry

## WKDD-FM-Akron

(Matt Patrick-M.D.)  
★ LOVERBOY-Hot Girls In Love 10-5  
★ LAURA BRANIGAN-How Am I Supposed To Live Without You 29-23  
★ DAVID BOWIE-China Girl 10-5  
★ BRYAN ADAMS-Cuts Like A Knife 15-11  
★ MEN AT WORK-It's A Mistake 16-12  
● MICHAEL JACKSON-Human Nature  
● BILLY JOEL-Tell Her About It  
● JACKSON BROWNE-Lawyers In Love  
● SMOKEY ROBINSON AND BARBARA MITCHELL-Boogie Down  
● CHARLIE-It's Inevitable  
● MICHAEL SEMBELLO-Maniac  
● AIR SUPPLY-Making Love Out Of Nothing At All  
● PETER TOSH-Johnny B. Goode

● BONNIE TYLER-Total Eclipse Of The Heart  
● RITA COOLIDGE-All Time High  
● LITTLE RIVER BAND-You're Driving Me Out Of My Mind

## WKJJ-FM-Louisville

(Jim Golden-M.D.)  
★ SERGIO MENDES-Never Gonna Let You Go 2-1  
★ DEVARGE-All This Love 3-2  
★ CHAMPAIN-Try Again 10-7  
★ THE POLICE-Every Breath You Take 13-8  
★ RITA COOLIDGE-All Time High 14-11  
● AMERICA-The Border  
● MEN AT WORK-It's A Mistake

## WKRQ-FM-Cincinnati

(Tony Galluzzo-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ STYX-Don't Let It End 2-2  
★ DONNA SUMMER-She Works Hard For The Money 3-3  
★ Z.Z. TOP-Gimme All Your Lovin' 18-12  
★ MICHAEL SEMBELLO-Maniac 20-13  
● CULTURE CLUB-I'll Tumble 4 Ya  
● MICHAEL JACKSON-Maniac  
● MEN AT WORK-It's A Mistake

## WNAP-FM-Indianapolis

(Larry Mago-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ DEBARGE-All This Love 2-2  
★ QUARTERFLASH-Take Me To Heart 6-3  
★ MEN AT WORK-It's A Mistake 10-5  
★ EURYTHMICS-Sweet Dreams 13-9  
★ DONNA SUMMER-She Works Hard For The Money  
● MICHAEL JACKSON-Human Nature  
● DIANA ROSS-Pieces Of Ice  
● AMERICA-The Border  
● RITA COOLIDGE-All Time High  
● LAURA BRANIGAN-How Am I Supposed To Live Without You

## WOMP-FM-Bellaire

(Dwayne Bonds-P.D.)  
★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 1-1  
★ PRINCE-1999 10-5  
★ LOVERBOY-Hot Girls In Love 15-10  
★ TACO-Puttin' On The Ritz 29-16  
★ CULTURE CLUB-I'll Tumble 4 Ya 31-24  
★ MICHAEL JACKSON-Human Nature  
★ TONY CAREY-West Coast Summer Nights  
● MECO-Ewok Celebration  
● LOUISE TUCKER-Midnight Blue  
● LAURA BRANIGAN-How Am I Supposed To Live Without You  
● BILLY JOEL-Tell Her About It  
● ROMAN HOLIDAY-Stand By  
● MEN WITHOUT HATS-The Safety Dance  
● PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love  
● KISSING THE PINK-Maybe This Day  
● ASIA-Don't Cry

## WXGT-FM-Columbus

(Teri Nutter-M.D.)  
★ PRINCE-1999 8-3  
★ SERGIO MENDES-Never Gonna Let You Go 17-12  
★ MICHAEL SEMBELLO-Maniac 20-15  
★ BRYAN ADAMS-Cuts Like A Knife 19-16  
★ MEN AT WORK-It's A Mistake 25-18  
● BONNIE TYLER-Total Eclipse Of The Heart  
● Z. Z. TOP-Sharp Dressed Man  
● RICK SPRINGFIELD-Human Touch  
● JOURNEY-After The Fall  
● ASIA-Don't Cry

## Southwest Region

### ★ PRIME MOVERS

THE POLICE-Every Breath You Take (A&M)  
MICHAEL SEMBELLO-Maniac (Casablanca)  
EURYTHMICS-Sweet Dreams (RCA)

### ● TOP ADD ONS

MICHAEL JACKSON-Human Nature (Epic)  
BONNIE TYLER-Total Eclipse Of The Heart (Columbia)  
LAURA BRANIGAN-How Am I Supposed To Live Without You (Atlantic)

### BREAKOUTS

ASIA-Don't Cry (Geffen)  
BILLY JOEL-Tell Her About It (Columbia)

## KAFM-FM-Dallas

(Pete Thompson-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ DEF LEPPARD-Rock Of Ages 2-2  
★ DONNA SUMMER-She Works Hard For The Money 11-7  
★ ELD-Rock 'N' Roll Is King 14-8  
★ TACO-Puttin' On The Ritz 30-16  
● ASIA-Don't Cry  
● BILLY JOEL-Tell Her About It  
● BONNIE TYLER-Total Eclipse Of The Heart

## KBFM-FM-McAllen-Brownsville

(Bob Mitchell-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ STEVIE NICKS-Stand Back 5-2  
★ DURAN DURAN-Is There Something I Should Know 8-5  
★ EURYTHMICS-Sweet Dreams 12-7  
★ MICHAEL SEMBELLO-Maniac 18-8  
● ASIA-Don't Cry  
● BILLY JOEL-Tell Her About It  
● NAKED EYES-Promises Promises  
● JEFFREY OSBORNE-Don't You Get So Mad  
● JOAN JETT AND THE BLACKHEARTS-Fake Friends  
● BONNIE TYLER-Total Eclipse Of The Heart  
● MICHAEL JACKSON-Human Nature  
● LITTLE RIVER BAND-You're Driving Me Out Of My Mind  
● ARETHA FRANKLIN-Get It Right

## KHFI-FM-Austin

(Ed Valkman-M.D.)  
★ DONNA SUMMER-She Works Hard For The Money 11-7  
★ STEVIE NICKS-Stand Back 12-9  
★ MICHAEL SEMBELLO-Maniac 16-11  
★ LOVERBOY-Hot Girls In Love 18-14  
★ BRYAN ADAMS-Cuts Like A Knife 21-16  
★ CULTURE CLUB-I'll Tumble 4 Ya  
★ NAKED EYES-Promises Promises  
★ MEN WITHOUT HATS-The Safety Dance  
★ LAURA BRANIGAN-How Am I Supposed To Live Without You

## KILE-AM-Galveston

(Scott Taylor-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ STEVIE NICKS-Stand Back 8-4  
★ MICHAEL SEMBELLO-Maniac 16-6  
★ DEF LEPPARD-Rock Of Ages 12-9  
★ EURYTHMICS-Sweet Dreams 17-12  
● AIR SUPPLY-Making Love Out Of Nothing At All  
● ASIA-Don't Cry  
● Z. Z. TOP-Sharp Dressed Man  
● MICHAEL JACKSON-Human Nature  
● CHARLIE-It's Inevitable  
● SHALAMAR-Dead Giveaway  
● LAURA BRANIGAN-How Am I Supposed To Live Without You  
● BONNIE TYLER-Total Eclipse Of The Heart

## KKBQ-AM-Houston

(Patty Hamilton-M.D.)  
★ MICHAEL SEMBELLO-Maniac 25-27  
★ DAVID BOWIE-China Girl 29-18  
★ KAJAGOOGOO-Too Shy 14-9  
★ JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing 24-20  
★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 26-21  
● RICK SPRINGFIELD-Human Touch  
● ASIA-Don't Cry  
● MEN WITHOUT HATS-The Safety Dance  
● ROD STEWART-Baby Jane  
● MARTIN BRILEY-The Salt In My Tears  
● THE FIXX-Saved By Zero  
● MICHAEL JACKSON-Human Nature  
● BONNIE TYLER-Total Eclipse Of The Heart

## KOFM-FM-Oklahoma

(Dave Duquesne-M.D.)  
★ THE POLICE-Every Breath You Take 7-2  
★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 8-4  
★ JIM CAPALDI-That's Love 10-8  
★ DEBARGE-All This Love 17-11  
● MEN AT WORK-It's A Mistake  
● CRYSTAL GAYLE-Our Love Is On The Faultline  
● RITA COOLIDGE-All Time High  
● AMERICA-The Border

## KROK-FM-Shreveport

(Gary Bennett-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ STEVIE NICKS-Stand Back 10-6  
★ A FLOCK OF SEAGULLS-Wishing 14-10  
★ ROD STEWART-Baby Jane 15-12  
★ THE HUMAN LEAGUE-(Keep Feeling)Fascination 16-13  
● BILLY JOEL-Tell Her About It  
● AIR SUPPLY-Making Love Out Of Nothing At All  
● LOVERBOY-Hot Girls In Love  
● AMERICA-The Border  
● LAURA BRANIGAN-How Am I Supposed To Live Without You  
● RICK SPRINGFIELD-Human Touch  
● DIANA ROSS-Pieces Of Ice  
● THE PLIMSOLS-A Million Miles Away  
● FRANK STALLONE-Far From Over

## KSEL-FM-Lubbock

(Stan Castle-M.D.)  
★ RITA COOLIDGE-All Time High 10-7  
★ AMERICA-The Border 13-8  
★ LOUISE TUCKER-Midnight Blue 19-13  
★ SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love 23-14  
★ ENGELBERT HUMPERDINCK-Til You And Your Lover Are Lovens Again 24-18  
● MICHAEL JACKSON-Human Nature  
● MEN AT WORK-It's A Mistake

## KVOL-AM-Lafayette

(Phil Rankin-M.D.)  
★ THE POLICE-Every Breath You Take 1-1  
★ EURYTHMICS-Sweet Dreams 7-2  
★ DURAN DURAN-Is There Something I Should Know 12-10  
★ MICHAEL SEMBELLO-Maniac 13-11  
★ CULTURE CLUB-I'll Tumble 4 Ya 26-16  
● JEFFREY OSBORNE-Don't You Get So Mad  
● BILLY JOEL-Tell Her About It  
● SHALAMAR-Dead Giveaway  
● MICHAEL JACKSON-Human Nature  
● GEORGE BENSON-Lady

Based on station playlists through Tuesday (7/19/83)

Continued from page 18

- ★ JOURNEY-After The Fall 16-14
- ★ ASIA-Don't Cry
- ★ TOTO-Waiting For Your Love
- ★ ELO-Rock 'N' Roll Is King
- ★ BILLY JOEL-Tell Her About It
- ★ Z. Z. TOP-Sharp Dressed Man
- ★ THE PLINSOULS-A Million Miles Away

## Midwest Region

### ★ PRIME MOVERS

- EURYTHMICS-Sweet Dreams (RCA)
- THE POLICE-Every Breath You Take (A&M)
- MICHAEL JACKSON-Wanna Be Startin' Somethin' (Epic)

### • TOP ADD ONS

- MICHAEL JACKSON-Human Nature (Epic)
- DEF LEPPARD-Rock Of Ages (Mercury)
- QUARTERFLASH-Take Me To Heart (Geffen)

### BREAKOUTS

- BILLY JOEL-Tell Her About It (Columbia)
- ASIA-Don't Cry (Geffen)

## KBEQ-FM-Kansas City

- ★ (Todd Chase-M.D.)
- ★ THE POLICE-Every Breath You Take 4-1
- ★ ROD STEWART-Baby Jane 5-4
- ★ BRYAN ADAMS-Cuts Like A Knife 20-11
- ★ EURYTHMICS-Sweet Dreams 21-7
- ★ MICHAEL SEMBELLO-Maniac 28-20
- ★ MICHAEL JACKSON-Human Nature
- ★ GEORGE BENSON-Lady Love Me
- ★ BILLY JOEL-Tell Her About It
- ★ ASIA-Don't Cry
- ★ DAVID BOWIE-China Girl
- ★ DAVE EDMUNDS-Slipping Away
- ★ FRANK STALLONE-Far From Over

## KDVV-FM-Topeka

- ★ (Tony Stewart-P.D.)
- ★ LOVERBOY-Hot Girls In Love 6-3
- ★ MEN AT WORK-It's A Mistake 11-7
- ★ ROD STEWART-Baby Jane 13-10
- ★ DEF LEPPARD-Rock Of Ages 16-13
- ★ DAVID BOWIE-China Girl 26-21
- ★ ASIA-Don't Cry
- ★ BILLY JOEL-Tell Her About It
- ★ THE FIXX-Saved By Zero
- ★ NAKED EYES-Promises Promises
- ★ MICHAEL JACKSON-Human Nature
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ THE HOLLIES-Stop In The Name Of Love

## KEYN-FM-Wichita

- ★ (Don Pearman-M.D.)
- ★ STEVIE NICKS-Stand Back 9-6
- ★ DURAN DURAN-Is There Something I Should Know 10-7
- ★ PRINCE-1999 16-10
- ★ MICHAEL SEMBELLO-Maniac 20-13
- ★ QUARTERFLASH-Take Me To Heart 22-18
- ★ BILLY JOEL-Tell Her About It
- ★ ASIA-Don't Cry
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination
- ★ MICHAEL JACKSON-Human Nature
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes

## KFYR-FM-Bismarck

- ★ (Dan Brannan-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MADNESS-Our House 2-2
- ★ STEVIE NICKS-Stand Back 9-5
- ★ EURYTHMICS-Sweet Dreams 13-6
- ★ MICHAEL SEMBELLO-Maniac 15-8
- ★ BILLY JOEL-Tell Her About It
- ★ BRYAN ADAMS-Cuts Like A Knife
- ★ CHARLIE-It's Inevitable
- ★ MICHAEL JACKSON-Human Nature
- ★ RICK SPRINGFIELD-Human Touch
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You

## KHTR-FM-St. Louis

- ★ (Ed Scarborough-P.D.)
- ★ LOVERBOY-Hot Girls In Love 10-4
- ★ EURYTHMICS-Sweet Dreams 19-12
- ★ ELTON JOHN-I'm Still Standing 23-15
- ★ ELO-Rock 'N' Roll Is King 18-13
- ★ DAVID BOWIE-China Girl 29-25
- ★ BILLY JOEL-Tell Her About It
- ★ MEN WITHOUT HATS-The Safety Dance
- ★ MARTIN BRILEY-The Salt In My Tears
- ★ ASIA-Don't Cry

## KIOA-FM-Des Moines

- ★ (Mike Judge-M.D.)
- ★ THE HOLLIES-Stop In The Name Of Love 8-5
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 10-6
- ★ RITA COOLIDGE-All Time High 11-10
- ★ LOUISE TUCKER-Midnight Blue 14-12
- ★ AMERICA-The Border 18-14
- ★ JACKSON BROWNE-Lawyers In Love
- ★ CHRISTOPHER CROSS-Think Of Laura
- ★ MICHAEL JACKSON-Human Nature
- ★ HERB ALBERT-Garden Party
- ★ JOHN DENVER AND EMMYLOU HARRIS-Wild Montana Skies
- ★ BILLY JOEL-Tell Her About It

## KKLS-FM-Rapid City

- ★ (Randy Sherwin-P.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ STEVIE NICKS-Stand Back 2-2
- ★ BRYAN ADAMS-Cuts Like A Knife 7-5
- ★ ELO-Rock 'N' Roll Is King 13-6
- ★ MADNESS-Our House 18-10
- ★ MICHAEL JACKSON-Human Nature
- ★ ASIA-Don't Cry
- ★ AMERICA-The Border
- ★ DAVID BOWIE-China Girl
- ★ CULTURE CLUB-I'll Tumble 4 Ya
- ★ JOURNEY-After The Fall
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ NAKED EYES-Promises Promises

## KMGK-FM-Des Moines

- ★ (Michael Stone-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 2-2
- ★ STEVIE NICKS-Stand Back 7-4
- ★ MADNESS-Our House 6-5
- ★ MICHAEL SEMBELLO-MANIC 14-9

- ★ ASIA-Don't Cry
- ★ MICHAEL JACKSON-Human Nature
- ★ NAKED EYES-Promises Promises
- ★ MEN WITHOUT HATS-The Safety Dance
- ★ SHALAMAR-Dead Giveaway
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ NAKED EYES-Always Something There To Remind Me
- ★ JEFFREY OSBOURNE-Don't You Get So Mad
- ★ GEORGE BENSON-Lady Love Me
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind

## KQKQ-FM-Omaha

- ★ (Jay Taylor-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ DEF LEPPARD-Rock Of Ages 3-2
- ★ STEVIE NICKS-Stand Back 4-3
- ★ DURAN DURAN-Is There Something I Should Know 7-5
- ★ LOVERBOY-Hot Girls In Love 18-11
- ★ ASIA-Don't Cry
- ★ RICK SPRINGFIELD-Human Touch
- ★ NAKED EYES-Promises Promises
- ★ BILLY JOEL-Tell Her About It
- ★ JOAN JETT AND THE BLACKHEARTS-Fake Friends
- ★ AIR SUPPLY-Making Love Out Of Nothing At All

## KRNA-FM-Iowa City

- ★ (Bart Goynehor-P.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ EURYTHMICS-Sweet Dreams 6-2
- ★ KAJAGODOO-Too Shy 4-4
- ★ MADNESS-Our House 7-5
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 10-8
- ★ BILLY JOEL-Tell Her About It
- ★ ASIA-Don't Cry
- ★ DEF LEPPARD-Rock Of Ages
- ★ JOURNEY-After The Fall
- ★ RICK SPRINGFIELD-Human Touch
- ★ NAKED EYES-Promises Promises

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

- ★ (Chuck Napp-M.D.)
- ★ THE POLICE-Every Breath You Take 8-3
- ★ DEBARGE-All This Love 11-7
- ★ SERGIO MENDES-Never Gonna Let You Go 1-1
- ★ THE KINKS-Come Dancing 14-8
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 20-16
- ★ MEN AT WORK-It's A Mistake
- ★ AMERICA-The Border
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ ELO-Rock 'N' Roll Is King
- ★ THE HOLLIES-Stop In The Name Of Love
- ★ LIONEL RICHIE-My Love

## WKAU-AM-FM-Appleton

- ★ (Rich Allen-M.D.)
- ★ PRINCE-1999 4-1
- ★ EURYTHMICS-Sweet Dreams 10-5
- ★ THE FIXX-Saved By Zero 11-3
- ★ ELO-Rock 'N' Roll Is King 23-16
- ★ CULTURE CLUB-I'll Tumble 4 Ya 33-5
- ★ DONNA SUMMER-She Works Hard For The Money
- ★ ASIA-Don't Cry
- ★ JOURNEY-After The Fall
- ★ JACKSON BROWNE-Lawyers In Love
- ★ MARTIN BRILEY-The Salt In My Tears
- ★ BILLY JOEL-Tell Her About It
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind

## WKTI-FM-Milwaukee

- ★ (John Grant-M.D.)
- ★ MADNESS-Our House 10-3
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 13-8
- ★ MEN AT WORK-It's A Mistake 16-11
- ★ MICHAEL SEMBELLO-Maniac 25-18
- ★ JACKSON BROWNE-Lawyers In Love 26-18
- ★ DEF LEPPARD-Rock Of Ages
- ★ DONNA SUMMER-She Works Hard For The Money
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination
- ★ BILLY JOEL-Tell Her About It
- ★ CULTURE CLUB-I'll Tumble 4 Ya
- ★ EURYTHMICS-Sweet Dreams

## WKZW-FM-Peoria

- ★ (Mark Maloney-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 21-16
- ★ EURYTHMICS-Sweet Dreams 28-22
- ★ BRYAN ADAMS-Cuts Like A Knife 19-12
- ★ MICHAEL JACKSON-Human Nature
- ★ AMERICA-The Border
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ THE PLINSOULS-A Million Miles Away
- ★ Z. Z. TOP-Sharp Dressed Man
- ★ ASIA-Don't Cry
- ★ THE TUBES-Tip Of My Tongue
- ★ NAKED EYES-Always Something There To Remind Me
- ★ R.E.M.-Radio Free Europe

## WL0L-FM-Minneapolis

- ★ (Gregg Swedberg-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ LOVERBOY-Hot Girls In Love 2-2
- ★ EURYTHMICS-Sweet Dreams 3-3
- ★ DONNA SUMMER-She Works Hard For The Money 4-4
- ★ SERGIO MENDES-Never Gonna Let You Go 7-5
- ★ BILLY JOEL-Tell Her About It
- ★ ASIA-Don't Cry
- ★ MICHAEL JACKSON-Human Nature
- ★ DIANA ROSS-Pieces Of Ice
- ★ DONNIE IRIS-Do You Compute
- ★ JEFFREY OSBOURNE-Don't You Get So Mad
- ★ SPANDAU BALLET-True

## WLS-AM-Chicago

- ★ (Dave Denver-M.D.)
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 19-7
- ★ BILLY IDOL-White Wedding 10-8
- ★ EURYTHMICS-Sweet Dreams 43-20
- ★ MEN AT WORK-It's A Mistake 33-22
- ★ ME60-Ewok Celebration 39-23
- ★ DEF LEPPARD-Rock Of Ages
- ★ QUARTERFLASH-Take Me To Heart
- ★ MICHAEL SEMBELLO-Maniac

## WLS-FM-Chicago

- ★ (Dave Denver-M.D.)
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 19-7
- ★ BILLY IDOL-White Wedding 10-8
- ★ LOVERBOY-Hot Girls In Love 20-16
- ★ EURYTHMICS-Sweet Dreams 43-20
- ★ JOURNEY-After The Fall
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ NAKED EYES-Promises Promises

## WRKR-FM-Racine

- ★ (Steve Warren-P.D.)
- ★ MADNESS-Our House 14-8
- ★ TACO-Puttin' On The Ritz 27-21
- ★ BONNIE TYLER-Total Eclipse Of The Heart 33-25
- ★ JACKSON BROWNE-Lawyers In Love 39-3

- ★ MEN AT WORK-It's A Mistake 38-34
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ ELO-Rock 'N' Roll Is King
- ★ INXS-Don't Change
- ★ DAVID BOWIE-China Girl

## WSPT-FM-Stevens Point

- ★ (Dianne Tracy-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ PRINCE-1999 2-2
- ★ CHRIS DE BURGH-Don't Pay The Ferryman 4-3
- ★ MADNESS-Our House 9-4
- ★ THE KINKS-Come Dancing 10-7
- ★ BILLY JOEL-Tell Her About It
- ★ ASIA-Don't Cry
- ★ DONNA SUMMER-She Works Hard For The Money
- ★ MEN WITHOUT HATS-The Safety Dance
- ★ SHALAMAR-Dead Giveaway

## WZEE-FM-Madison

- ★ (Matt Hudson-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ EDDY GRANT-Electric Avenue 2-2
- ★ DEF LEPPARD-Rock Of Ages 4-3
- ★ MICHAEL SEMBELLO-Maniac 9-5
- ★ STEVIE NICKS-Stand Back 12-8
- ★ BILLY JOEL-Tell Her About It
- ★ ASIA-Don't Cry
- ★ MICHAEL JACKSON-Human Nature
- ★ DONNA SUMMER-She Works Hard For The Money
- ★ MEN WITHOUT HATS-The Safety Dance
- ★ THE TUBES-Tip Of My Tongue
- ★ CHARLIE-It's Inevitable
- ★ MARTIN BRILEY-The Salt In My Tears
- ★ THE HOLLIES-Stop In The Name Of Love
- ★ CULTURE CLUB-I'll Tumble 4 Ya

## WZOK-FM-Rockford

- ★ (Tim Fox-M.D.)
- ★ THE POLICE-Every Breath You Take 2-1
- ★ STEVIE NICKS-Stand Back 5-3
- ★ ROD STEWART-Baby Jane 6-5
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 7-6
- ★ LOVERBOY-Hot Girls In Love 8-7
- ★ QUARTERFLASH-Take Me To Heart
- ★ CULTURE CLUB-I'll Tumble 4 Ya
- ★ ASIA-Don't Cry
- ★ BILLY JOEL-Tell Her About It
- ★ DEF LEPPARD-Rock Of Ages
- ★ CHARLIE-It's Inevitable

## Northeast Region

### ★ PRIME MOVERS

- MICHAEL SEMBELLO-Maniac (Casablanca)
- THE POLICE-Every Breath You Take (A&M)
- EURYTHMICS-Sweet Dreams (RCA)

### • TOP ADD ONS

- NAKED EYES-Promises Promises (Club House)
- MICHAEL JACKSON-Human Nature (Epic)
- JEFFREY OSBOURNE-Don't You Get So Mad (A&M)

### BREAKOUTS

- BILLY JOEL-Tell Her About It (Columbia)
- ASIA-Don't Cry (Geffen)
- FRANK STALLONE-Far From Over (RSO)

## WACZ-AM-Bangor

- ★ (Michael O'Hara-M.D.)
- ★ THE POLICE-Every Breath You Take 3-1
- ★ DEF LEPPARD-Rock Of Ages 5-2
- ★ LOVERBOY-Hot Girls In Love 6-3
- ★ DONNA SUMMER-She Works Hard For The Money 11-7
- ★ MADNESS-Our House 12-8
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ ME60-Ewok Celebration
- ★ FRANK STALLONE-Far From Over
- ★ NAKED EYES-Promises Promises
- ★ BILLY JOEL-Tell Her About It
- ★ ASIA-Don't Cry

## WBEN-FM-Buffalo

- ★ (Roger Christian-M.D.)
- ★ TACO-Puttin' On The Ritz 8-5
- ★ DEF LEPPARD-Rock Of Ages 16-7
- ★ MTUME-Juicy Fruit 15-9
- ★ THE FIXX-Saved By Zero 12-10
- ★ MEN AT WORK-It's A Mistake 21-15
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ BILLY JOEL-Tell Her About It
- ★ NAKED EYES-Promises Promises
- ★ HAYSI FANTAZEE-Shiny Shiny
- ★ MICHAEL JACKSON-Human Nature

## WBLI-FM-Long Island

- ★ (Bill Terry-P.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 7-5
- ★ MADNESS-Our House 9-7
- ★ DURAN DURAN-Is There Something I Should Know 11-9
- ★ STEVIE NICKS-Stand Back 15-11
- ★ BILLY JOEL-Tell Her About It
- ★ MICHAEL JACKSON-Human Nature
- ★ QUARTERFLASH-Take Me To Heart
- ★ THE FIXX-Saved By Zero
- ★ ME60-Ewok Celebration
- ★ RICK SPRINGFIELD-Human Touch
- ★ SHALAMAR-Dead Giveaway

## WFEA-AM (13 FEA)-Manchester

- ★ (Rick Ryder-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MADNESS-Our House 7-2
- ★ RITA COOLIDGE-All Time High 14-7
- ★ THE HOLLIES-Stop In The Name Of Love 13-9
- ★ EURYTHMICS-Sweet Dreams 28-15
- ★ AMERICA-The Border
- ★ CROSBY, STILLS AND NASH-War Games
- ★ LOUISE TUCKER-Midnight Blue
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind

## WGUY-FM-Bangor

- ★ (Bill Pasha-M.D.)
- ★ THE FIXX-Saved By Zero 21-17
- ★ BRYAN ADAMS-Cuts Like A Knife 23-18
- ★ DAVID BOWIE-China Girl 28-19
- ★ QUARTERFLASH-Take Me To Heart 25-20
- ★ MEN AT WORK-It's A Mistake 29-22
- ★ BILLY JOEL-Tell Her About It
- ★ MICHAEL JACKSON-Human Nature
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind

- ★ ARETHA FRANKLIN-Get It Right
- ★ RICK JAMES-Cold Blooded
- ★ GEORGE BENSON-Lady Love Me
- ★ ASIA-Don't Cry

## WHEB-FM-Portsmouth

- ★ (Rick Dean-M.D.)
- ★ THE POLICE-Every Breath You Take 2-1
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 7-6
- ★ STEVIE NICKS-Stand Back 7-6
- ★ MADNESS-Our House 8-7
- ★ EURYTHMICS-Sweet Dreams 13-10
- ★ BILLY JOEL-Tell Her About It
- ★ MEN WITHOUT HATS-The Safety Dance
- ★ TACO-Puttin' On The Ritz
- ★ NAKED EYES-Promises Promises
- ★ MICHAEL JACKSON-Human Nature
- ★ DAVID BOWIE-China Girl
- ★ ASIA-Don't Cry

## WHFM-FM-Rochester

- ★ (Marc Cronin-M.D.)
- ★ DEF LEPPARD-Rock Of Ages 9-2
- ★ MICHAEL SEMBELLO-Maniac 13-8
- ★ EURYTHMICS-Sweet Dreams 15-10
- ★ DONNA SUMMER-She Works Hard For The Money 17-14
- ★ DAVID BOWIE-China Girl 18-15
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ BILLY JOEL-Tell Her About It
- ★ DIANA ROSS-Pieces Of Ice
- ★ NAKED EYES-Promises Promises
- ★ ASIA-Don't Cry

## WIFI-FM (I-92)-Philadelphia

- ★ (Lee Paris-M.D.)
- ★ EURYTHMICS-Sweet Dreams 8-5
- ★ STEVIE NICKS-Stand Back 16-11
- ★ CULTURE CLUB-I'll Tumble 4 Ya 19-13
- ★ MICHAEL JACKSON-Human Nature
- ★ MARY WILSON-Just What I Always Wanted
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination
- ★ MIDNIGHT STAR-Freak-A-Zolo
- ★ NAKED EYES-Promises Promises
- ★ TACO-Puttin' On The Ritz
- ★ BANANARAMA-Shy Boy
- ★ AZTEC CAMERA-Oblivious
- ★ RICK JAMES-Cold Blooded
- ★ BILLY JOEL-Tell Her About It

## WIGY-FM-Bath

- ★ (Scott Robbins-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ STEVIE NICKS-Stand Back 7-4
- ★ DURAN DURAN-Is There Something I Should Know 10-7
- ★ DEF LEPPARD-Rock Of Ages 17-14
- ★ BONNIE TYLER-Total Eclipse Of The Heart 35-22
- ★ ASIA-Don't Cry
- ★ BILLY JOEL-Tell Her About It
- ★ NAKED EYES-Promises Promises
- ★ RICK SPRINGFIELD-Affair Of The Heart
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ GEORGE BENSON-Lady Love Me

## WKCI-FM (KC-101)-New Haven

- ★ (Stef Rybak-M.D.)
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 2-1
- ★ STEVIE NICKS-Stand Back 6-4
- ★ EURYTHMICS-Sweet Dreams 13-9
- ★ MEN AT WORK-It's A Mistake 14-11
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 22-18
- ★ JOURNEY-After The Fall
- ★ MEN WITHOUT HATS-The Safety Dance
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ TACO-Puttin' On The Ritz
- ★ JACKSON BROWNE-Lawyers In Love

## WKFM-FM-Syracuse

- ★ (John Carucci-P.D.)
- ★ BRYAN ADAMS-Cuts Like A Knife
- ★ THE HOLLIES-Stop In The Name Of Love 14-10
- ★ ELO-Rock 'N' Roll Is King 22-16
- ★ MEN AT WORK-It's A Mistake 23-18
- ★ JACKSON BROWNE-Lawyers In Love 29-22
- ★ BILLY JOEL-Tell Her About It
- ★ ASIA-Don't Cry
- ★ Z. Z. TOP-Sharp Dressed Man
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ MICHAEL JACKSON-Human Nature
- ★ FRANK STALLONE-Far From Over
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ PAUL ANKA-Hold Me 'Til The Morning Comes

## WKTU-FM-New York City

- ★ (Michael Ellis-M.D.)
- ★ SERGIO MENDES-Never Gonna Let You Go 3-2
- ★ MICHAEL SEMBELLO-Maniac 6-4
- ★ JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing 12-8
- ★ DONNA SUMMER-She Works Hard For The Money 9-7
- ★ MARY JANE GIRLS-All Night Long 13-10
- ★ STACEY LATTISAW-Miracles
- ★ FIRST CHOICE-Let No Man Put Asunder
- ★ HERBIE Hancock-Rockit
- ★ ARETHA FRANKLIN-Get It Right
- ★ THE MANHATTANS-Crazy
- ★ THE S.O.S. BAND-Just Be Good To Me
- ★ FRANK STALLONE-Far From Over
- ★ LITTEL LONI MARSH-Video Burnout

## WNBC-AM-New York City

- ★ (Babette Sheridan-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 7-5
- ★ STEVIE NICKS-Stand Back 8-5
- ★ MICHAEL SEMBELLO-Maniac 11-6
- ★ EURYTHMICS-Sweet Dreams 14-10
- ★ BILLY JOEL-Tell Her About It
- ★ MEN AT WORK-It's A Mistake
- ★ DAVE EDMUNDS-Slipping Away
- ★ ASIA-Don't Cry
- ★ ROD STEWART-Baby Jane
- ★ DAVID BOWIE-China Girl
- ★ BRYAN ADAMS-Cuts Like A Knife
- ★ QUARTERFLASH-Take Me To Heart
- ★ THE DOOBIE BROTHERS-You Belong To Me

## WOKW-FM-Ithaca

- ★ (Denny Alexander-M.D.)
- ★ EURYTHMICS-Sweet Dreams 1-1
- ★ THE POLICE-Every Breath You Take 6-3
- ★ BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away 8-4
- ★ A FLOCK OF SEAGULLS-Wishing 15-10
- ★ MEN AT WORK-It's A Mistake 19-11
- ★ ASIA-Don't Cry
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ MEN WITHOUT HATS-The Safety Dance
- ★ BLACKFOOT-Teenage Idol
- ★ JOAN JETT AND THE BLACKHEARTS-Fake Friends
- ★ CULTURE CLUB-I'll Tumble 4 Ya
- ★ F. R. DAVID-Words
- ★ MICHAEL JACKSON-Human Nature
- ★ ROBERT PLANT-Big Log
- ★ MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- ★ BILLY JOEL-Tell Her About It
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ NAKED EYES-Promises Promises

## WPRO-FM-Providence

- ★ (Tom Cuddy-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 9-3
- ★ STEVIE NICKS-Stand Back 10-5
- ★ ELO-Rock 'N' Roll Is King 20-14
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 22-16
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 25-18
- ★ JEFFREY OSBOURNE-Don't You Get So Mad
- ★ STARS ON 45-Star Sisters Medley
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes
- ★ JOURNEY-After The Fall
- ★ JOAN JETT AND THE BLACKHEARTS-Fake Friends
- ★ ASIA-Don't Cry
- ★ FRANK STALLONE-Far From Over

## WPST-FM-Trenton

- ★ (Tom Taylor-M.D.)
- ★ EURYTHMICS-Sweet Dreams 8-4
- ★ MICHAEL SEMBELLO-Maniac 15-9
- ★ BONNIE TYLER-Total Eclipse Of The Heart 30-18
- ★ MEN AT WORK-It's A Mistake 33-23
- ★ TACO-Puttin' On The Ritz 41-36
- ★ BILLY JOEL-Tell Her About It
- ★ ASIA-Don't Cry
- ★ GEORGE BENSON-Lady Love Me
- ★ MICHAEL JACKSON-Human Nature
- ★ NAKED EYES-Promises Promises
- ★ THE TUBES-Tip Of My Tongue
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ JEFFREY OSBOURNE-Don't You Get So Mad
- ★ SHALAMAR-Dead Giveaway
- ★ FRANK STALLONE-Far From Over

## WRCK-FM-Utica Rome

- ★ (Jim Rietz-M.D.)
- ★ DURAN DURAN-Is There Something I Should Know 4-3
- ★ STEVIE NICKS-Stand Back 7-5
- ★ MICHAEL SEMBELLO-Maniac 12-8
- ★ MEN AT WORK-It's A Mistake 17-12
- ★ QUARTERFLASH-Take Me To Heart 18-15
- ★ JACKSON BROWNE-Lawyers In Love
- ★ CULTURE CLUB-I'll Tumble 4 Ya
- ★ B

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (7/19/83)

Continued from page 19

### WKRZ-FM-Wilkes-Barre

- (Jim Rising-P.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ DEF LEPPARD-Rock Of Ages 7-5
- ★ EURYTHMICS-Sweet Dreams 10-8
- ★ MICHAEL SEMBELLO-Maniac 11-9
- ★ TACO-Puttin' On The Ritz 33-14
- ★ BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- JOAN JETT AND THE BLACKHEARTS-Fake Friends
- NAKED EYES-Promises Promises
- CULTURE CLUB-I'll Tumble 4 Ya
- BLACKFOOT-Teenage Idol
- FRANK STALLONE-Far From Over

### WNVZ-FM-Norfolk

- (Steve Kelly-M.D.)
- ★ MEN AT WORK-It's A Mistake 37-24
- ★ AL JARREAU-Boogie Down 36-26
- ★ MICHAEL SEMBELLO-Maniac 15-6
- ★ NEW EDITION-Candy Girl 30-22
- ★ RICK SPRINGFIELD-Human Touch 40-33
- ★ MEN WITHOUT HATS-The Safety Dance
- ★ JOAN JETT AND THE BLACKHEARTS-Fake Friends
- ★ JOURNEY-After The Fall
- ★ JACKSON BROWNE-Lawyers In Love
- ★ RITA COOLIDGE-All Time High
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ MICHAEL JACKSON-Human Nature
- ★ JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing
- ★ BILLY JOEL-Tell Her About It
- ASIA-Don't Cry

### WQXA-FM-York

- (Dan Steele-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 15-7
- ★ MEN AT WORK-It's A Mistake 26-18
- ★ PRINCE-1999 11-5
- ★ DIANA ROSS-Pieces Of Ice 19-14
- ★ DONNA SUMMER-She Works Hard For The Money 20-15
- MICHAEL JACKSON-Human Nature
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- MEN WITHOUT HATS-The Safety Dance
- DAVID BOWIE-China Girl
- JACKSON BROWNE-Lawyers In Love
- CULTURE CLUB-I'll Tumble 4 Ya
- BILLY JOEL-Tell Her About It
- THE DOBBIE BROTHERS-You Belong To Me
- AIR SUPPLY-Making Love Out Of Nothing At All
- FRANK STALLONE-Far From Over

### WRQX-FM-Washington

- (Mary Tatem-M.D.)
- ★ MEN AT WORK-It's A Mistake 14-10
- ★ MICHAEL SEMBELLO-Maniac 19-13
- ★ DURAN DURAN-Is There Something I Should Know 20-17
- ★ AL JARREAU-Boogie Down 23-20
- ★ JOURNEY-After The Fall 26-22
- ★ MICHAEL JACKSON-Human Nature
- EURYTHMICS-Sweet Dreams
- BILLY JOEL-Tell Her About It
- NAKED EYES-Promises Promises
- SHALAMAR-Dead Giveaway
- DAVE EDMUNDS-Slipping Away

### WRVQ-FM-Richmond

- (Jim Payne-M.D.)
- ★ STEVE NICKS-Stand Back 9-3
- ★ DURAN DURAN-Is There Something I Should Know 12-6
- ★ EURYTHMICS-Sweet Dreams 13-8
- ★ MICHAEL SEMBELLO-Maniac 23-9
- ★ BERLIN-The Metro 20-17
- BILLY JOEL-Tell Her About It
- DIANA ROSS-Pieces Of Ice

### WXIL-FM-Parkersburgh

- (Paul Demille-M.D.)
- ★ PRINCE-1999 2-1
- ★ MEN AT WORK-It's A Mistake 13-5
- ★ QUARTERFLASH-Take Me To Heart 22-15
- ★ RICK SPRINGFIELD-Human Touch 31-21
- ★ ROD STEWART-Baby Jane 34-24
- STEVE NICKS-Stand Back
- ASIA-Don't Cry
- JOAN JETT AND THE BLACKHEARTS-Fake Friends
- RED ROCKERS-China
- MICHAEL SEMBELLO-Maniac
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- JACKSON BROWNE-Lawyers In Love
- ENGELBERT HUMPERDINGK-Ti Tu And Your Love Are Lovers Again
- MICHAEL JACKSON-Human Nature
- CROSBY, STILLS AND NASH-War Games
- LOVERBOY-Strike Zone
- CHARLIE-It's Inevitable
- NAKED EYES-Promises Promises
- ROBERT PLANT-Big Log
- BILLY JOEL-Tell Her About It
- AIR SUPPLY-Making Love Out Of Nothing At All
- FRANK STALLONE-Far From Over

### WXLK-FM-Roanoke

- (David Lee Michaels-M.D.)
- ★ THE POLICE-Every Breath You Take 3-1
- ★ STEVE NICKS-Stand Back 6-3
- ★ MEN AT WORK-It's A Mistake 21-16
- ★ BILLY IDOL-White Wedding 23-19
- JOAN JETT AND THE BLACKHEARTS-Fake Friends 28-21
- RITA COOLIDGE-All Time High
- MICHAEL JACKSON-Human Nature
- NAKED EYES-Promises Promises
- CROSBY, STILLS AND NASH-War Games
- THE COCONUTS-If I Only Had A Brain
- BILLY JOEL-Tell Her About It
- CHARLIE DANIELS BAND-Strokers Theme
- JEFFREY OSBOURNE-Don't You Get So Mad

### WYCR-FM-York

- (J.J. Randolph-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 3-2
- ★ PRINCE-1999 7-3
- ★ STEVE NICKS-Stand Back 5-4
- ★ MICHAEL SEMBELLO-Maniac 25-19
- BILLY JOEL-Tell Her About It
- AIR SUPPLY-Making Love Out Of Nothing At All
- CROSBY, STILLS AND NASH-War Games
- DAVID BOWIE-China Girl
- DIANA ROSS-Pieces Of Ice
- CHARLIE-It's Inevitable
- ASIA-Don't Cry
- GEORGE BENSON-Lady Love Me
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- FRANK STALLONE-Far From Over

### WZYQ-FM-Frederick

- (Kemosabi Joe-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ STEVE NICKS-Stand Back 7-2

### DURAN DURAN-Is There Something I Should Know

- 5-3
- ★ PRINCE-1999 10-5
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 15-10
- AIR SUPPLY-Making Love Out Of Nothing At All
- BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- MEN WITHOUT HATS-The Safety Dance
- FRANK STALLONE-Far From Over

## Southeast Region

### ★ PRIME MOVERS

- THE POLICE-Every Breath You Take (A&M)
- MICHAEL SEMBELLO-Maniac (Casablanca)
- TACO-Puttin' On The Ritz (RCA)

### ● TOP ADD ONS

- MICHAEL JACKSON-Human Nature (Epic)
- LAURA BRANIGAN-How Am I Supposed To Live Without You (Atlantic)
- BONNIE TYLER-Total Eclipse Of The Heart (RCA)

### BREAKOUTS

- BILLY JOEL-Tell Her About It (Columbia)
- ASIA-Don't Cry (Geffen)
- AIR SUPPLY-Making Love Out Of Nothing At All (Arista)

### WAEV-FM-Savannah

- (J.D. North-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MADNESS-Our House 4-2
- ★ MICHAEL SEMBELLO-Maniac 17-10
- ★ DURAN DURAN-Is There Something I Should Know 20-15
- ★ TACO-Puttin' On The Ritz 25-20
- ASIA-Don't Cry
- AIR SUPPLY-Making Love Out Of Nothing At All
- BILLY JOEL-Tell Her About It
- COCONUTS-If I Only Had A Brain

### WANS-FM-Anderson/Greenville

- (Rod Metts-M.D.)
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 5-2
- ★ ROD STEWART-Baby Jane 9-6
- ★ DURAN DURAN-Is There Something I Should Know 11-7
- ★ MICHAEL SEMBELLO-Maniac 15-12
- ★ QUARTERFLASH-Take Me To Heart 19-14
- ★ BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- RICK SPRINGFIELD-Human Touch
- CHARLIE-It's Inevitable
- AIR SUPPLY-Making Love Out Of Nothing At All
- BONNIE TYLER-Total Eclipse Of The Heart

### WAXY-FM-Ft. Lauderdale

- (Rick Shaw-M.D.)
- ★ MICHAEL JACKSON-Human Nature 10-2
- ★ THE KINKS-Come Dancing 10-8
- ★ MICHAEL SEMBELLO-Maniac 17-10
- ★ RITA COOLIDGE-All Time High 15-11
- ★ DONNA SUMMER-She Works Hard For The Money 19-13
- MEN AT WORK-It's A Mistake
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- CULTURE CLUB-I'll Tumble 4 Ya
- LOUISE TUCKER-Midnight Blue
- AIR SUPPLY-Making Love Out Of Nothing At All

### WBBQ-FM-Augusta

- (Bruce Stevens-M.D.)
- ★ ROD STEWART-Baby Jane 6-2
- ★ STEVE NICKS-Stand Back 10-5
- ★ MICHAEL SEMBELLO-Maniac 13-7
- ★ EURYTHMICS-Sweet Dreams 14-8
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 21-16
- BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- RITA COOLIDGE-All Time High
- AMERICA-The Border
- JOAN JETT AND THE BLACKHEARTS-Fake Friends
- MICHAEL JACKSON-Human Nature
- GEORGE BENSON-Lady Love Me
- AIR SUPPLY-Making Love Out Of Nothing At All
- BONNIE TYLER-Total Eclipse Of The Heart
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- JEFFREY OSBOURNE-Don't You Get So Mad

### WBCY-FM-Charlotte

- (Bob Kaghan-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ TACO-Puttin' On The Ritz 7-3
- ★ STEVE NICKS-Stand Back 10-5
- ★ MICHAEL SEMBELLO-Maniac 11-7
- ★ DONNA SUMMER-She Works Hard For The Money 9-8
- BILLY JOEL-Tell Her About It
- BONNIE TYLER-Total Eclipse Of The Heart
- ASIA-Don't Cry
- SPANDAU BALLET-True
- FRANK STALLONE-Far From Over

### WBGW-FM-Tallahassee

- (Jack Norris-M.D.)
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 2-1
- ★ MADNESS-Our House 5-3
- ★ STEVE NICKS-Stand Back 10-4
- ★ MICHAEL SEMBELLO-Maniac 15-9
- ★ ELO-Rock 'N' Roll Is King 23-15
- ★ MICHAEL JACKSON-Human Nature
- ★ RITA COOLIDGE-All Time High
- ★ NAKED EYES-Promises Promises
- ★ JOAN JETT AND THE BLACKHEARTS-Fake Friends
- ★ LOUISE TUCKER-Midnight Blue
- ★ BILLY JOEL-Tell Her About It
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ GEORGE BENSON-Lady Love Me
- ★ ASIA-Don't Cry
- ★ FRANK STALLONE-Far From Over
- ★ SPANDAU BALLET-True

### WBJW-FM-Orlando

- (Terry Long-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ STEVE NICKS-Stand Back 7-4
- ★ ROD STEWART-Baby Jane 9-6
- ★ DURAN DURAN-Is There Something I Should Know 11-8
- ★ BRYAN ADAMS-Cuts Like A Knife 15-11
- CULTURE CLUB-I'll Tumble 4 Ya
- MICHAEL JACKSON-Human Nature
- MEN AT WORK-It's A Mistake

### QUARTERFLASH-Take Me To Heart

- THE HUMAN LEAGUE-(Keep Feeling) Fascination

### WCGQ-FM-Columbus

- (Bob Raleigh-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ STEVE NICKS-Stand Back 9-6
- ★ BONNIE TYLER-Total Eclipse Of The Heart 12-9
- ★ PRINCE-1999 18-12
- ★ DONNA SUMMER-She Works Hard For Her Money 19-15
- DAVID BOWIE-China Girl
- MEN AT WORK-It's A Mistake
- DIANA ROSS-Pieces Of Ice
- THE HOLLIES-Stop In The Name Of Love
- MICHAEL JACKSON-Human Nature
- BILLY JOEL-Tell Her About It
- LOUISE TUCKER-Midnight Blue
- MEN WITHOUT HATS-The Safety Dance
- ASIA-Don't Cry

### WCSC-FM-Charleston

- (Chris Bailey-M.D.)
- ★ PATRICK SIMMONS-Don't Make Me Do It 5-3
- ★ EURYTHMICS-Sweet Dreams 10-7
- ★ MEN WITHOUT HATS-The Safety Dance 13-11
- ★ MICHAEL SEMBELLO-Maniac 16-13
- ★ TACO-Puttin' On The Ritz 21-17
- BILLY JOEL-Tell Her About It
- SPANDAU BALLET-True
- THE COCONUTS-If I Only Had A Brain
- GEORGE BENSON-Lady Love Me
- ANY TROUBLE-Touch And Go
- HERB ALBERT-Garden Party
- HAYSI FANTAZEE-Shiny Shiny
- JOAN JETT AND THE BLACKHEARTS-Fake Friends
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- DAVE EDMUNDS-Slipping Away
- THE TUBES-Tip Of My Tongue

### WDCC-FM-Durham

- (Randy Kabrich-M.D.)
- ★ DONNA SUMMER-She Works Hard For The Money 13-9
- ★ MICHAEL SEMBELLO-Maniac 27-17
- ★ MEN AT WORK-It's A Mistake 28-20
- ★ JACKSON BROWNE-Lawyers In Love 37-32
- ★ MEN WITHOUT HATS-The Safety Dance
- JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing
- JOURNEY-After The Fall
- MICHAEL JACKSON-Human Nature
- JOAN JETT AND THE BLACKHEARTS-Fake Friends

### WEZB-FM-New Orleans

- (Jerry Lousteau-M.D.)
- ★ DEF LEPPARD-Rock Of Ages 4-2
- ★ MEGO-Ewok Celebration 12-6
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 18-10
- ★ TACO-Puttin' On The Ritz 19-13
- ★ SHALAMAR-Dead Giveaway 29-20
- ★ BILLY JOEL-Tell Her About It
- AIR SUPPLY-Making Love Out Of Nothing At All
- JOURNEY-After The Fall
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

### WFLB-FM-Fayetteville

- (Larry Canon-M.D.)
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination
- DAVID BOWIE-China Girl 23-14
- ★ IRENE GARA-Flashdance...What A Feeling 15-10
- ★ BRYAN ADAMS-Cuts Like A Knife 19-12
- ★ TACO-Puttin' On The Ritz 25-20
- AIR SUPPLY-Making Love Out Of Nothing At All
- ASIA-Don't Cry
- FRANK STALLONE-Far From Over
- BONNIE TYLER-Total Eclipse Of The Heart
- NAKED EYES-Promises Promises
- JEFFREY OSBOURNE-Don't You Get So Mad
- MEGO-Ewok Celebration
- GEORGE BENSON-Lady Love Me
- TOTO-Waiting For Your Love
- BILLY JOEL-Tell Her About It

### WFMF-FM-Baton Rouge

- (Johnny "A"-M.D.)
- ★ THE POLICE-Every Breath You Take 2-1
- ★ STEVE NICKS-Stand Back 10-7
- ★ MEN AT WORK-It's A Mistake 21-15
- ★ JACKSON BROWNE-Lawyers In Love 25-19
- ★ BRYAN ADAMS-Cuts Like A Knife 26-20
- BILLY JOEL-Tell Her About It
- RICK SPRINGFIELD-Human Touch
- MADNESS-Our House
- EURYTHMICS-Sweet Dreams
- DIANA ROSS-Pieces Of Ice

### WHYY-FM-Montgomery

- (Mark St. John-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 2-2
- ★ DEF LEPPARD-Rock Of Ages 13-8
- ★ JOE WALSH-Space Age Whiz Kids 17-11
- ★ STEVE NICKS-Stand Back 30-14
- BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- TACO-Puttin' On The Ritz
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- NAKED EYES-Promises Promises
- AIR SUPPLY-Making Love Out Of Nothing At All
- MEN WITHOUT HATS-The Safety Dance
- GEORGE BENSON-Lady Love Me

### WHYI-FM-Miami

- (Robert W. Walker-M.D.)
- ASIA-Don't Cry
- BILLY JOEL-Tell Her About It
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- MIDNIGHT BLUE-Freak-A-Zoid
- SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love
- JOAN JETT AND THE BLACKHEARTS-Fake Friends
- FRANK STALLONE-Far From Over
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- NIGHT RANGER-Sing Me Away
- DIANA ROSS-Pieces Of Ice
- WEIRD AL YANKOVIC-I Love Rocky Road
- ARETHA FRANKLIN-Get It Right

### WINZ-FM-Miami

- (Mark Stands-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ DONNA SUMMER-She Works Hard For The Money 2-2
- ★ MTUME-Juicy Fruit 3-3
- ★ MIGUEL BROWN-So Many Men, So Little Time 7-7
- ★ MEN WITHOUT HATS-The Safety Dance 18-9
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- MIDNIGHT BLUE-Freak-A-Zoid
- MEN AT WORK-It's A Mistake
- AIR SUPPLY-Making Love Out Of Nothing At All
- STACY LATTISAW-Miracles
- NAKED EYES-Promises Promises
- CLUB HOUSE-Do It Again-Billie Jean Medley
- ASIA-Don't Cry

### WISE-AM-Asheville

- (John Stevens-M.D.)
- ★ THE POLICE-Every Breath You Take 4-1
- ★ EURYTHMICS-Sweet Dreams 8-2
- ★ THE HOLLIES-Stop In The Name Of Love 13-8
- ★ DONNA SUMMER-She Works Hard For The Money 25-10
- ★ QUARTERFLASH-Take Me To Heart 26-16
- ASIA-Don't Cry
- FRANK STALLONE-Far From Over
- BONNIE TYLER-Total Eclipse Of The Heart
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- DAVE EDMUNDS-Slipping Away
- MEGO-Ewok Celebration
- JOAN JETT AND THE BLACKHEARTS-Fake Friends
- JEFFREY OSBORNE-Don't You Get So Mad
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- BILLY JOEL-Tell Her About It
- THE MANHATTANS-Crazy

### WIVY-FM-Jacksonville

- (Dave Scott-M.D.)
- ★ TACO-Puttin' On The Ritz 2-1
- ★ DEBARGE-All This Love 7-6
- ★ RITA COOLIDGE-All Time High 11-7
- ★ MICHAEL JACKSON-Human Nature 16-10
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 14-11
- AIR SUPPLY-Making Love Out Of Nothing At All
- BILLY JOEL-Tell Her About It
- DIONNE WARWICK-All The Love In The World
- HERB ALPERT-Garden Party

### WJDQ-FM-Meridian

- (Chuck McCarthy-P.D.)
- ★ MEN AT WORK-It's A Mistake 19-13
- ★ BRYAN ADAMS-Cuts Like A Knife 23-16
- ★ MICHAEL SEMBELLO-Maniac 24-17
- ★ STEVE NICKS-Stand Back 25-18
- ★ CULTURE CLUB-I'll Tumble 4 Ya 28-19
- ★ TACO-Puttin' On The Ritz
- ★ RICK SPRINGFIELD-Human Touch
- ★ ROMAN HOLIDAY-Stand By
- SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love
- NAKED EYES-Promises Promises
- SHALAMAR-Dead Giveaway
- BILLY JOEL-Tell Her About It
- MICHAEL JACKSON-Human Nature
- BONNIE TYLER-Total Eclipse Of The Heart
- JEFFREY OSBORNE-Don't You Get So Mad
- GEORGE BENSON-Lady Love Me
- AIR SUPPLY-Making Love Out Of Nothing At All
- KISSING THE PINK-Maybe This Day
- SPANDAU BALLET-True
- FRANK STALLONE-Far From Over

### WJDX-AM-Jackson

- (Bill Crews-M.D.)
- ★ STARBUCK-The Full Cleveland 5-2
- ★ ROD STEWART-Baby Jane 7-4
- ★ LEE GREENWOOD-I.O.U. 10-6
- ★ STEVE NICKS-Stand Back 12-9
- ★ MEN AT WORK-It's A Mistake 19-13
- AIR SUPPLY-Making Love Out Of Nothing At All
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- MICHAEL JACKSON-Human Nature
- GEORGE BENSON-Lady Love Me
- TOTO-Waiting For Your Love

### WKRQ-FM-Mobile

- (Scott Griffith-P.D.)
- ★ THE POLICE-Every Breath You Take 2-1
- ★ PRINCE-1999 3-2
- ★ DEF LEPPARD-Rock Of Ages 13-9
- ★ MICHAEL SEMBELLO-Maniac 19-11
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 38-31
- MICHAEL JACKSON-Human Nature
- MEN WITHOUT HATS-The Safety Dance
- FRANK STALLONE-Far From Over
- GEORGE BENSON-Lady Love Me
- JEFFREY OSBORNE-Don't You Get So Mad
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- BILLY JOEL-Tell Her About It
- ASIA-Don't Cry

### WKXX-FM-Birmingham

- (Steve Davis-M.D.)
- ★ DURAN DURAN-Is There Something I Should Know 8-4
- ★ MICHAEL SEMBELLO-Maniac 15-8
- ★ ROD STEWART-Baby Jane 16-13
- ★ STEVE NICKS-Stand Back 18-14
- ★ MEN AT WORK-It's A Mistake 22-17
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind

- NAKED EYES-Promises Promises
- LAURA BRANIGAN-How Am I supposed To Live Without You
- RICK SPRINGFIELD-Human Touch
- RITA COOLIDGE-All Time High
- BILLY JOEL-Tell Her About It
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love

### WMC-FM (FM-100)-Memphis

- (Tom Prestigiacomo-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 6-2
- ★ QUARTERFLASH-Take Me To Heart 11-8
- ★ MICHAEL SEMBELLO-Maniac 12-10
- ★ MEN AT WORK-It's A Mistake 17-13
- NAKED EYES-Promises Promises
- FRANK STALLONE-Far From Over
- BONNIE TYLER-Total Eclipse Of The Heart

### WOKI-FM-Knoxville

- (Gary Adkins-M.D.)
- ★ THE POLICE-Every Breath You Take 2-11
- ★ PRINCE-1999 3-2
- ★ DEF LEPPARD-Rock Of Ages 13-9
- ★ MICHAEL SEMBELLO-Maniac 19-11
- ★ CULTURE CLUB-I'll Tumble 4 Ya 38-29
- MICHAEL JACKSON-Human Nature
- MEN WITHOUT HATS-The Safety Dance
- FRANK STALLONE-Far From Over
- GEORGE BENSON-Lady Love Me
- JEFFREY OSBORNE-Don't You Get So Mad
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ASIA-Don't Cry
- BILLY JOEL-Tell Her About It

### WQEN-FM-Gadsden

- (Leo Davis-M.D.)
- ★ DEF LEPPARD-Rock Of Ages 1-1
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 8-6
- ★ RITA COOLIDGE-All Time High 17-11
- ★ JOE WALSH-Space Age Whiz Kids 22-13
- ★ BONNIE TYLER-Total Eclipse Of The Heart 30-15
- TACO-Puttin' On The Ritz
- ASIA-Don't Cry
- CHARLIE-It's Inevitable
- DIANA ROSS-Pieces Of Ice
- BILLY JOEL-Tell Her About It
- AIR SUPPLY-Making Love Out Of Nothing At All

### WQEF-FM-New Orleans

- (Chris Bryan-M.D.)
- ★ MEN AT WORK-It's A Mistake 11-6
- ★ TACO-Puttin' On The Ritz 12-8
- ★ QUARTERFLASH-Take Me To Heart 20-16
- ★ JACKSON BROWNE-Lawyers In Love 23-19
- ★ AMERICA-The Border 26-22
- ★ EURYTHMICS-Sweet Dreams
- ★ MADNESS-Our House
- ★ RITA COOLIDGE-All Time High
- ★ ELTON JOHN-I'm Still Standing
- ★ JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You

### WQXI-FM

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

1. Bad, Bad Leroy Brown, Jim Croce, ABC
2. Yesterday Once More, Carpenters, A&M
3. Shambala, Three Dog Night, Dunhill
4. Smoke On The Water, Deep Purple, Warner Bros.
5. Will It Go Round In Circles, Billy Preston, A&M
6. Diamond Girl, Seals & Crofts, Warner Bros.
7. Kodachrome, Paul Simon, Columbia
8. Boogie Woogie Bugle Boy, Bette Midler, Atlantic
9. The Morning After, Maureen McGovern, 20th Century
10. Give Me Love, George Harrison, Apple

### POP SINGLES—20 Years Ago

1. Surf City, Jan & Dean, Liberty
2. So Much In Love, Tymes, Parkway
3. Fingertips, Little Stevie Wonder, Tamla
4. Easier Said Than Done, Essex, Roulette
5. Wipe Out, Surfaris, Dot
6. Tie Me Kangaroo Down, Sport, Rolf Harris, Epic
7. (You're The) Devil In Disguise, Elvis Presley, RCA
8. Blowin' In The Wind, Peter, Paul & Mary, Warner Bros.
9. Memphis, Lonnie Mack, Fraternity
10. Just One Look, Doris Troy, Atlantic

### Top LPs—10 Years Ago

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

### TOP LPs—20 Years Ago

1. Days Of Wine And Roses, Andy Williams, Columbia
2. Moving, Peter, Paul & Mary, Warner Bros.
3. The James Brown Show, King
4. Larence Of Arabia, Soundtrack, Colpix
5. West Side Story, Soundtrack, Columbia
6. Surfin' U.S.A., Beach Boys, Capitol
7. I Love You Because, Al Martino, Capitol
8. The Barbra Streisand Album, Columbia
9. Peter, Paul & Mary, Warner Bros.
10. Cleopatra, Soundtrack, 20th Century-Fox

### COUNTRY SINGLES—10 Years Ago

1. You Were Always There, Donna Fargo, Dot
2. Lord, Mr. Ford, Jerry Reed, RCA
3. Love Is The Foundation, Loretta Lynn, MCA
4. Top Of The World, Lynn Anderson, Columbia
5. She's All Woman, David Houston, Epic
6. Touch The Morning, Don Gibson, Hickory
7. Mr. Lovemaker, Johnny Paycheck, Epic
8. Trip To Heaven, Freddy Hart, Capitol
9. Louisiana Woman, Mississippi Man, Loretta Lynn & Conway Twitty, MCA
10. You Give Me You, Bobby G. Rice, Metromedia Country

### SOUL SINGLES—10 Years Ago

1. I Believe In You, Johnnie Taylor, Stax
2. Doing It To Death, J.B.'s People, 621
3. Are You Man Enough, Four Tops, Dunhill
4. Angel, Aretha Franklin, Atlantic
5. Nobody Wants You When You're Down And Out, Bobby Womack, United Artists
6. Where Peaceful Waters Flow, Gladys Knight & the Pips, Buddah
7. There's No Me With You, Manhattans, Columbia
8. Touch Me In The Morning, Diana Ross, Motown
9. Here I Am, Al Green, Hi
10. If You Want Me To Stay, Sly & the Family Stone, Epic

Continued from page 12

Mike Joseph has selected his newest "Hot Hits" air staff. As with all his staffs, it's not known at this point what shift each jock will handle, nor who will become PD, but the guys involved are Davy Crockett from WZYQ Frederick, Md., Larry Dowdy from WXLK Roanoke, Gary Franklin from WTIX New Orleans, Chris Johnson from WEBC Duluth, Pete Michaels from WCAU-FM Philly and KKBQ Houston, Jim Payne from Richmond's WRVQ, and as usual a good luck charm. Mike traditionally selects one member of the original "Hot Hits" (in this incarnation) staff from Syracuse's "Fire 14," WFBL. This time it's Mike Frazier who'll be making the move.

\*\*\*

Dr. Demento fans who are looking for the usual dementia Sunday nights from 6 to 10 on Los Angeles' KMET will have to tune in later. Demento, who formerly did a four-hour live show locally in addition to his two-hour syndicated offering from Westwood One, has cut back on the local commitment due to scheduling problems (in fact, he's back at the Bottom Line in New York this week with "Weird Al" Yankovic and Bennie Bell of "Shaving Cream" fame, who recently celebrated his 75th birthday). Not to worry, Demento fans; the good doctor's syndicated show can now be heard on KMET Sunday nights from 10 to midnight, moving the "Harrison's Mike" talk show start time up to the bewitching hour.

If you're keeping a scorecard on the Pittsburgh changes (separate story, page 13), then you're probably wondering about Bob Savage. Bob, who joined Hit Radio 96 (WHTX) a month ago to handle mornings, after a stint as a communication lawyer in Knoxville, will be moving to the afternoon slot. The station's lineup will look like this: O'Brien & Garry 6 to 10 a.m., Susie Barbour 10 to 2 p.m., Savage 2 to 6 p.m., Keith Abrams 6 to 10 p.m., Rich Anton 10 to 2 a.m. and Brian Matthews 2 to 6 a.m. That leaves Clark Ingram, who most recently was doing 10 to 2 a.m., as the odd man out. Meanwhile, 'TAE will sound like this: Jack Bogut 5:30 to 9 a.m., Jim Quinn 9 to noon, former evening jock Johnny Williams noon to 3, Don Berns 3 to 7, sports talk 7 to 9 and Jay Mitchell 9 to 1 a.m. Jay had been doing overnights across town at WWSW, but they've opted for Transtar, so Jay segues over to 'TAE, where he'll be featuring a nightly offering of oldies, circa '55 to '69. (That means he'll be competing with the Sunday evening oldies block he built on 3WS.)

The shift changes officially start Aug. 8, but Bogut will join O'Brien and Garry as the trio spends the week of Aug. 1 on the AM. O'Brien and Garry, who have been known to introduce Bogut's spots as "senior citizen announcer audition" candidates, promise they'll continue to insult the former Westinghouse mainstay, now that they're all on the same team.

## Out Of The Box

### HOT 100/AC

CHICAGO—The familiarity of "You Belong To Me" to his older demos is what makes the new single by the Doobie Brothers attractive to WBBM-FM music director Dave Robbins. "Not only are they a superstar act, but fans should remember that Carly Simon also covered it," he says of the Warner Bros. single, taken from the group's farewell concert tour. The programmer adds that Prince's "1999" (Warner Bros.) is new on the strength of MTV and club play. "Local sales have kicked in heavy," he notes. "Little Red Corvette" has given him true pop credibility."

### AOR

WASHINGTON, D.C.—WAVA music director Jonathan Blair didn't think much of new music by Robert Plant and the Eurythmics at first, but admits that he has since changed his tune. "Other Arms," a cut from Plant's new Atlantic LP, "The Principle Of Moments," has lots of "rhythmic variations" that surprise him. "They're ringing through my head," he says. "Plant has that voice that can't miss, and his new guitarist adds a dimension that makes the sound more than Zeppelin clone music." As for the Eurythmics' "Sweet Dreams Are Made of This" (RCA), Blair says that while he doesn't particularly care for the duo's image, they have a sound that "makes you want to turn the radio up."

### BLACK/URBAN

NEW YORK—Carlos De Jesus has jumped on what he calls three "very sophisticated" street records. The WKTU program director loves the neo-James Brown influence on the Comateens' "Get Off My Case," a cut featured on their forthcoming PolyGram LP. He's also excited about a cover of "Every Breath You Take" by Otis Liggett (Emergency). "I'm sure the Police will dig it," he says. "For our purposes it works because the vocals recall Stevie Wonder, and the sax solo and conga break are hip. It's surprisingly good." De Jesus has plaudits for Herbie Hancock as well, noting that "Rock It" (Columbia) looks like "a major black hit, because Herbie has come back to the street."

### COUNTRY

OMAHA—Savoring the modern and traditional taste of two new duets is KYNN-AM-FM music director Bill Corey, who "wholeheartedly recommends "Paradise Tonight" by Charly McClain & Mickey Gilley (Epic) and "Poor Girl" by Rick & Janis Carnes (Warner Bros.). The former has a modern sound with a traditional country fiddle; the latter song is his pick hit, "one of those unexpected duets" whose "bouncy rhythm" works perfectly. "It's got a lot of life to it." Other new adds include "A Free Roamin' Mind" (Dimension) by Sonny James, who Corey says "can really make you feel a song," and Ray Pennington's "The Memories That Last" (EMH), which he calls a critical LEO SACKS

\*\*\*

San Diego's KOGO may be going through some changes. Just rumors at this point, but it looks like Cat Simon will be joining WHTZ New York's air staff, and afternoon man Don Girard is contemplating a few offers. Meanwhile, a decision to appoint a new PD, replacing Al Casey, should be forthcoming shortly.

\*\*\*

Marty Wilson's moving up at New York's WNEW. The former weekender is now hosting the "Milkman's Matinee" from 1 to 5:30 a.m., as Jazzbo Collins moves up to 9 to 1 a.m., replacing Ray Otis, who's now featured on Sunday afternoons.

\*\*\*

William John Steding moves up at Bonneville. The former KAAM/KAFM Dallas GM is now vice president, general manager and chief executive officer of KAAM/KAFM,

the Dallas division of Bonneville International Corp. ... Adding VP to his title is KIIS PD Gerry DeFrancesco, who becomes vice president/programming at the Gannett Los Angeles outlet. ... Jack Fitzgerald also moves up, going from PD to operations manager for Taft's WTVN in Columbus.

\*\*\*

Movement in Modesto, as Steve Amari moves up from MD to PD at KMIX, replacing Jack Daniels, who defected to sales. Filling Jack's former afternoon drive slot is evening jock Chris O'Connor, and filling Chris' evening shift is Ron Stevens, who moves over from KIMX's AM, KCBY, and becomes music director in the process.

Al Beard, who has been acting public affairs director at RKO's WFYR in Chicago, is now officially ensconced in the slot.

(Continued on page 58)



PRIMING FOR THE PUNCH—Sugar Ray Leonard rehearses his first "Olympic '84" with sports operations manager Larry Michael. The Mutual Sports program began July 4 and will run for 54 weeks, featuring Leonard's commentary and reports on Olympic boxing.

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# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
★ 1	1	6	THE POLICE—Synchronicity, A&M	★ 1	1	9	THE POLICE—Every Breath You Take, A&M
2	2	11	THE FIXX—Reach The Beach, MCA	2	4	8	LOVERBOY—Hot Girls In Love, Columbia
3	3	6	LOVERBOY—Keep It Up, Columbia	3	6	10	DAVID BOWIE—China Girl, EMI-America
4	4	6	STEVIE NICKS—The Wild Hmart, Modern	4	2	9	THE FIXX—One Thing Leads To Another, MCA
5	5	19	DAVID BOWIE—Let's Dance, EMI/America	5	3	9	STEVIE NICKS—Stand Back, Modern
6	10	2	ROBERT PLANT—The Principle Of Moments, Atlantic	6	15	4	THE POLICE—King Of Pain, A&M
7	8	3	JACKSON BROWNE—Lawyers In Love, Asylum (45)	7	9	4	QUARTERFLASH—Take Me TO Heart, Geffen
8	11	17	Z.Z. TOP—Eliminator, Warner Bros.	8	14	7	IRON MAIDEN—The Flight Of Icarus, Capitol
9	7	14	ZEBRA—Zebra, Atlantic	9	22	2	ROBERT PLANT—Other Arms, Atlantic
10	6	27	DEF LEPPARD—Pyromania, Mercury	10	7	15	DEF LEPPARD—Rock Of Ages, Mercury
11	17	4	QUARTERFLASH—Take Another Picture, Geffen	11	5	12	DURAN DURAN—Is There Something I Should Know?, Capitol
12	13	4	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	12	12	10	ZEBRA—Who's Behind The Door, Atlantic
13	9	9	THE KINKS—State Of Confusion, Arista (45)	13	31	2	JOE WALSH—I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.
14	14	6	TALKING HEADS—Speaking In Tongues, Sire	14	13	3	STEVIE NICKS—Enchanted, Modern
15	18	4	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	15	10	10	THE FIXX—Saved By Zero, MCA
16	12	8	CROSBY, STILLS & NASH—Allies, Atlantic	16	27	4	JACKSON BROWNE—Lawyers In Love, Asylum
17	32	4	CHARLIE—Charlie, Mirage	17	17	4	DEF LEPPARD—Foolin, Mercury
18	25	8	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	18	19	13	DAVID BOWIE—Modern Love, EMI-America
19	23	6	DONNIE IRIS—Fortune 410, MCA	19	26	4	Z.Z. TOP—Sharp Dressed Man, Warner Bros.
20	22	26	BRYAN ADAMS—Cuts Like A Knife, A&M	22	24	4	JOAN JETT AND THE BLACKHEARTS—Fake Friends, Blackheart/MCA
21	15	13	DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)	23	16	11	DEF LEPPARD—Too Late For Love, Mercury
22	24	12	FASTWAY—Fastway, Columbia	24	43	8	FASTWAY—Say What You Will, Columbia
23	20	14	MEN AT WORK—Cargo, Columbia	25	21	4	THE POLICE—Wrapped Around Your Finger, A&M
24	21	9	IRON MAIDEN—Piece Of Mind, Capitol	26	29	3	IAN HUNTER—All The Good Ones Are Taken, Columbia
25	27	3	ELO—Rock 'N' Roll Is King, Jet	27	NEW ENTRY		LOVERBOY—Queen Of The Broken Hearts, Columbia
26	NEW ENTRY		ASIA—Don't Cry, Geffen (12 Inch)	28	23	12	MADNESS—Our House, Geffen
27	16	21	U2—War, Island	29	11	10	DAVE EDMUNDS—Slipping Away, Columbia
28	26	11	R.E.M.—Murmur, I.R.S.	30	45	6	CROSBY, STILLS & NASH—War Games, Atlantic
29	33	4	SHOOTING STAR—Burning, Virgin/Epic	31	18	3	THE POLICE—Synchronicity II, A&M
30	29	13	QUIET RIOT—Metal Health, Pasha	32	NEW ENTRY		STEVIE NICKS—Nothing Ever Changes, Modern
31	30	4	GARY MYRICK—Language, Epic	33	NEW ENTRY		ROBERT PLANT—In The Mood, Atlantic
32	19	13	DAVE EDMUNDS—Information, Columbia	34	NEW ENTRY		MICHAEL SEMBELLO—Maniac, Casablanca
33	28	22	INXS—Shabooh, ShooBah, Atco	35	NEW ENTRY		IRON MAIDEN—The Trouper, Capitol
34	34	9	ELTON JOHN—Too Low For Zero, Geffen	36	47	11	THE KINKS—Come Dancing, Arista
35	35	16	KROKUS—Headhunter, Arista	37	20	8	U2—Two Hearts Beat As One, Island
36	46	2	IAN HUNTER—All The Good Ones Are Taken, Columbia	38	28	4	ELO—Rock 'N' Roll Is King, Jet
37	41	2	STEVIE RAY VAUGHAN—Texas Flood, Epic	39	8	2	TALKING HEADS—Burning Down The House, Sire
38	31	13	A FLOCK OF SEAGULLS—Listen, Jive/Arista	40	50	8	INXS—Don't Change, Atco
39	NEW ENTRY		DFX2—Emotion, MCA	41	33	4	DONNIE IRIS—Do You Compute, MCA
40	40	3	MITCH RYDER—Never Kick A Sleeping Dog, Riva/Mercury	42	36	25	DEF LEPPARD—Photograph, Mercury
41	47	2	PRISM—Beat Street, Capitol	43	37	16	U2—Sunday, Bloody Sunday, Island
42	37	17	MARTIN BRILEY—One Night With A Stranger, Mercury	44	40	13	TEARS FOR FEARS—Change, Mercury
43	43	6	MINISTRY—With Sympathy, Arista	45	42	9	KROKUS—Screaming In The Night, Arista
44	48	2	DIO—Holy Diver, Warner Bros.	46	44	8	MEN AT WORK—It's A Mistake, Columbia
45	36	8	MARSHALL CRENSHAW—Field Day, Warner Bros.	47	51	4	THE KINKS—State Of Confusion, Arista
46	38	15	RICK SPRINGFIELD—Living In Oz, RCA	48	46	4	JOE WALSH—Space Age Whiz Kids, Full Moon
47	42	1	PETER GABRIEL—Plays Live, Geffen	49	30	3	U2—Surrender, Island
48	44	9	URIAH HEEP—Head First, Mercury	50	41	12	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
49	45	14	RED ROCKERS—China, Columbia (EP)	51	48	8	MARSHALL CRENSHAW—Whenever You're On My Mind, Warner Bros.
50	50	13	JIM CAPALDI—Fierce Heart, Atlantic	52	32	8	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA

## Top Adds

1	ASIA—Don't Cry, Geffen (12-Inch)
2	KANSAS—Drastic Measures, Epic
3	BILLY JOEL—Tell Her About It, Columbia (12 Inch)
4	SPYS—Behind Enemy Lines, EMI-America
5	DFX 2—Emotion, MCA
6	DANNY SPANOS—Passion In The Dark, Pasha
7	IAN HUNTER—All The Good Ones Are Taken, Columbia
8	CHARLIE—Charlie, Mirage
9	ROBERT PLANT—The Principle Of Moments, Atlantic
10	STEVIE RAY VAUGHAN—Texas Flood, Epic

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

# Radio

## New On The Charts

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



### MOTIVATION

What has pushed Motivation's De-Lite 45, "Crazy Daze," to 47 in its third week on the Black Singles chart is its back-to-basics r&b production and De-Barge-like harmonies. The falsetto vocal and Caribbean beat of this ballad fall easy on the ears and represent the mellow end of Motivation's range.

The group's roots are in Springfield Gardens, N.Y., where they were raised and began playing together in 1972, Melvin Shaw, Rick Aikens and Steve Tynes played with Ben. E. King for a while; Shaw wrote the title track to King's "Music Trance" LP. The trio later regrouped with Edward Hampton, Paris Dennis and Marcus Culvert to form Motivation. Their self-titled LP for De-Lite, distributed by PolyGram, is due later this month.

According to leader Rick Aikens, the band is "striving for peace throughout the world," and in this high tech age, Motivation serves up a tasty dish for those who can still appreciate swooning every now and then.

For more information, contact Stan Price, 351 Kent Ave., Brooklyn, N.Y. 11211; (212) 782-5213.



### DEBRA HURD

Debra Hurd's new Geffen single, "Gotta Broken Heart Again," moves to 67 on the current Black Singles chart. The tune was written by Prince and given a jazzy production by Wayne Henderson, formerly of the Crusaders, and it boasts punchy horn arrangements and airy background voices that set the stage for Hurd's own sassy delivery, reminiscent of the early Natalie Cole.

Her self-titled LP, which ships next month, includes her debut single, the funky "Hug Me, Squeeze Me," and Johnny Reason's more mellow "Gotta Give Your Love A Try." That Reason is an in-law did not stop him from recognizing her talent; he brought it to the attention of Wayne Henderson last year.

The addition of Hurd to the Geffen fold unites her with another promising singer, Junior Tucker, and represents the label's commitment to pop-soul music.

For more information, contact KII Management, 618 1/4 North Doheny Drive, Los Angeles, Calif. 90069; (213) 276-6704.



### F.R. DAVID

Predictably, Frenchman F.R. David packs "Words," his new Carrere America single, with more talk than music. But that hasn't deflated the enthusiasm of pop programmers as the tune, distributed by PolyGram, moves to 91 on the current Hot 100 chart. Its hit potential is not unprecedented, for "Words" has topped the charts throughout Europe. It did especially well in David's native France.

It's been a long climb for David, who first tasted success in 1972 as producer of the French hit "Superman, Superman." A former member of the group led by "Chariots Of Fire" composer Vangelis, David went on to record with Les Variations and Cafe De Paris, with whom he cut an LP for the Buddah label. The "Words" LP, recorded last year in Paris, includes such potential singles as the lively "Someone To Love" and the ballad "Music."

For more information, contact Nanou Lamblin, Carrere, 27 Rue De Surene, 75008, Paris, France.

## Featured Programming

**Westwood One**, which reportedly turned down a \$12 million offer for its assets from RKO General, is riding high with "Sneak Previews," a new half-hour show that features cuts from major LPs prior to their national release. Hosted by group members, the series is supplied on disk to affiliate stations at no cost and commercial-free. "Drastic Measures," the new Kansas album, premiered last week, hosted by group members **Phil Ehart** and **John Elefante**. The next show will air the weekend of August 11, when the new **Stray Cats** album is previewed. Subsequent broadcasts will feature **Heart** in late August and **Survivor** in September. An average of five cuts are spotlighted on each show, which is shipped to both AOR and top 40 outlets.

"This is our way of saying thanks to our affiliates," says Westwood president **Norm Pattiz**, who says of the RKO offer: "There's no 'for sale' sign on this place, and we're more likely to acquire than be acquired in the near future, because we have a very strong desire to remain independent. But it's always nice to know what the competition thinks you're worth."

"More music, less talk." It sounds like your basic radio liner card. Now **Mutual** has borrowed the theme to promote the "new and improved" "Dick Clark National Music Survey." **Dick Carr**, Mutual vice president of programming, promises fewer commercial breaks; the elimination of extensive voice-overs and editing and fading techniques; shorter news holes at the top of each hour; and "a concerted effort" to play three record segments at least three times each hour.

Teasing the listener with trivia questions tied to pop music's greatest hits is the theme of "Memory Makers," which **The Creative Factor** has produced for CBS's **RadioRadio**. Set for broadcast Aug. 12-14, the three-hour show highlights pop hits presented in an historic context and augmented by mind teasers and music personality profiles. Stations can substitute their own DJs for the host track to create contest opportunities. RadioRadio's upcoming long-form specials include "Concert Over America" for the Labor Day weekend, and "The Great 1's of '83" for New Year's.

The July 30-31 weekend is a happening one for **CBS Radio Sports**. **Jim Kelly** anchors eight three-min-

ute live reports on the 30th from the Pro Football Hall Of Fame in Canton, Ohio, where **Bobby Bell**, **Sid Gillman**, **Bobby Mitchell**, **Sonny Jurgenson** and **Paul Warfield** will be enshrined. The next day, sportscaster **Ed Ingles** will anchor eight live reports, also three minutes in length, from the Baseball Hall Of Fame in Cooperstown, N.Y., where 1983 inductees **Brooks Robinson**, **Juan Marichal**, **George Kell** and **Walter Alston** will be honored.

Following 15 months of screening and taping from various collectors around the country, **Ev Wren** has completed his new big band and ballad service called "Bands Of Gold" for his **Wren Langkamp Media Productions** firm in Denver. Featuring 200 hours of slow, medium and fast-paced big band music, from **Nat Cole** to **Les Brown** to **Harry James**, "Bands Of Gold" encompasses over 4,000 selections. **Wren** says that it differs from the "Music Of Your Life" service in that "we don't confuse the audience with contemporary music." It's available on tape for live assist or automated formats, and subscribers also get his new "Comedy Corners" feature, a catalog of 400 60-second comedy cuts culled from old-time shows which **Wren** calls "a natural blend" for the big band flow.

**Transtar Radio Network**, which feeds its "Saturday Super Gold" series live via satellite each week to 26 adult contemporary stations, expects to syndicate the four-hour program by the end of the year. Produced by host **Jed Jackson** and **C.T. Robinson**, the show, which originates from Colorado Springs, Col., on Saturdays starting at 7 p.m., will spotlight in future weeks the music of **Tommy Roe** (July 30), **Gene Pitney** (Aug. 6), **Fats Domino** (Aug. 13), **Phil & Don Everly** (Aug. 20), **Marvin Gaye** (Aug. 27), **Leslie Gore** (Sept. 3), **Buddy Holly** (Sept. 10) and the **Isley Brothers** (Sept. 17). **Chick Watkins** is the contact at Transtar; call (303) 578-0700.

**Mutual** has a new regional clearance coordinator, **Rick Bockes**, based in Washington. ... **Helene Blieberg** has been named manager of sales development and promotion for **CBS-FM National Sales** in New York, which has added **WYSL** and **WPHD Buffalo**, in addition to **KLVU Dallas**, to its list of clients.

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.

- July 25, **Robert Plant**, Off The Record Specials, Westwood One, one hour.
- July 25, **Bobby Bare**, Live From Gilley's, Westwood One, one hour.
- July 25, **Genesis**, Super Star Concerts, Westwood One, one hour.
- July 25-29, **David Bowie** Exclusive, Inside Track, DIR Broadcasting Network, 90 minutes.
- July 25-31, **Lacy J. Dalton**, Country Closeup, Narwood Productions, one hour.
- July 25-31, **Jonah Jones**, Music Makers, Narwood Productions, one hour.
- July 29-31, **A Flock Of Seagulls**, Hot Summer Rock, United Stations, one hour.
- July 29-31, **Modern English**, The Call, The Source, NBC, 90 minutes.
- July 29-31, **Sammy Hagar**, Quarterflash, Off The Record Special, Westwood One, two hours.
- July 29-31, **Gladys Knight & the Pips**, part two, Special Edition, Westwood One, one hour.
- July 29-31, **Record Company Founders**, part one, Rock Chronicles, Westwood One, one hour.
- July 29-31, **Lover Boy**, ZZ Top, Rock Album Countdown, Westwood One, one hour.
- July 29-31, **Songs About Beer**, Dr. Demento, Westwood One, two hours.
- July 29-31, **Steve Arrington**, Midnight Star, The Countdown, Westwood One, one hour.
- July 29-31, **Leon Everette**, Weekly Country Music Countdown, United Stations, three hours.
- July 29-31, **Jack Jones**, Great Sounds, United Stations, four hours.
- July 29-31, **Everly Brothers**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- July 29-Aug. 1, **Tiny Tim**, Lovin' Spoonful, Don & Deanna On Bleeker Street, Continuum Network, one hour.
- July 29-Aug. 2, **Sheena Easton**, Rockweek, Continuum Radio Network, one hour.
- July 30, **Jay & the Americans**, Solid Gold Saturday Night, RKO Radioshow, five hours live.
- July 30, **Genesis**, Superstar Concert, Westwood One, two hours.
- July 30, **Con Hunley**, Charly McClain, Silver Eagle, ABC Entertainment Network, 90 minutes.
- July 30, **A Flock Of Seagulls**, Culture Club, Supergroups In Concert, ABC Rock Radio Network, two hours.
- July 30, **Ringo's Yellow Submarine**, ABC-FM Rock Radio Network, one hour.
- July 30-31, **Marni Nixon**, Musical, Watermark, three hours.
- July 30-31, **Low Rawls**, Soundtrack Of The 60s, Watermark, three hours.
- July 30-31, **ELO**, Hot Ones, RKO Radioshow, one hour.
- July 30-31, **Ray Davies**, Def Leppard, Paul Dean on Loverboy, Dave Edmunds, U-2, Chevy Chase, Rock USA, three hours.
- July 30-31, **Dave Frizzell**, Shelly West, Conway Twitty, Razy Bailey, Willie Nelson, Lee Arnold On A Country Road, three hours.
- July 31, **Capitol Theater Tenth Anniversary Show**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Aug. 1, **Supertramp**, Rockline, Global Satellite Network, 90 minutes.
- Aug. 1-6, **Harry James**, Music Makers, Narwood Productions, one hour.
- Aug. 1-6, **Hank Williams, Jr.**, Country Closeup, Narwood Productions, one hour.
- Aug. 5-7, **Def Leppard**, Hot Summer Rock, United Stations, one hour.
- Aug. 5-7, **Crosby, Stills & Nash**, The Source, NBC, two hours.
- Aug. 5-7, **Fixx**, In Concert, Westwood One, one hour.
- Aug. 5-7, **Jeffrey Osborne**, Budweiser Concert Hour, Westwood One, one hour.
- Aug. 5-7, **Air Supply**, Superstar Concerts, Westwood One, two hours.
- Aug. 5-7, **Men At Work**, Off The Record Special, Westwood One, two hours.
- Aug. 5-7, **Sister Sledge**, Special Edition, Westwood One, one hour.
- Aug. 5-7, **Demented Tribute To Elvis**, Dr. Demento, Westwood One, two hours.
- Aug. 5-7, **Police**, Iron Maiden, Rock Album Countdown, Westwood One, one hour.
- Aug. 5-7, **Mickey Gilley**, Weekly Country Music Countdown, United Stations, three hours.
- Aug. 5-7, **Ray Anthony**, Great Sounds, United Stations, four hours.
- Aug. 6-8, **Record Company Founders**, part two, Rock Chronicles, Westwood One, one hour.

# Billboard

Survey For Week Ending 7/30/83

## Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	11	ALL THIS LOVE Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)	3
2	3	10	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawako/Foster Frees, BMI)	
3	2	16	NEVER GONNA LET YOU GO Sergio-Mendes, A&M 2540 (ATV/Mann & Weil, BMI)	
4	4	13	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)	
5	5	7	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)	
6	6	9	TRY AGAIN Champaign, Columbia 38-03563 (Walkin, BMI)	
7	9	6	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)	
8	10	8	STOP IN THE NAME OF LOVE The Hollies, Atlantic 7-89819 (Stone Agate, BMI)	
9	14	6	THE BORDER America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)	
10	7	14	FLASHDANCE... WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)	
11	8	12	HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)	
12	15	9	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel, Arista, BMI)	
13	16	5	BLAME IT ON LOVE Smokey Robinson With Barbara Mitchell, Tama 1684 (Motown) (Chardax, BMI)	
14	20	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)	
15	11	14	THAT'S LOVE Jim Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)	
16	18	9	COME DANCING The Kinks, Arista 1054 (Davray, PRS)	
17	17	11	TIL YOU AND YOUR LOVER ARE LOVERS AGAIN Engelbert Humperdinck, Epic 34-03817 (Warner House Of Music/Pullman/Warner-Tamerlane/Daticabo, BMI)	
18	19	8	ALL THE LOVE IN THE WORLD Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI, admin. Unichappell, BMI)	
19	13	12	THE CLOSER YOU GET Alabama, RCA 13524 (Irving/Down 'N Dixie/Chinnichap, Careers, BMI)	
20	22	5	PUTTIN' ON THE RITZ Taco, RCA 13574 (UFA)	
21	23	5	WORDS F.R. David, Carrere 101 (PolyGram) (ASCAP)	
22	25	4	IT'S A MISTAKE Men At Work, Columbia 38-03959 (April, ASCAP)	
23	24	7	SUMMER LOVE/PIANO POWER George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)	
24	35	2	HUMAN NATURE Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)	
25	12	14	ALL MY LIFE Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)	
26	21	10	WE TWO Little River Band, Capitol 5231 (Screen Gems-EMI, BMI)	
27	26	16	TIME Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell, ASCAP)	
28	30	5	TAKE ME TO HEART Quarterflash, Geffen 7-29603 (Warner Bros.) (Narrow Dude/Bonnie Bee/Good/WB, ASCAP)	
29	40	2	GARDEN PARTY Herb Alpert, A&M 2562 (Carbert, BMI)	
30	33	2	NIGHTS ARE FOREVER Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP)	
31	34	2	WILD MONTANA SKIES John Denver & Emmylou Harris, RCA 13562 (Cherry Mountain, ASCAP)	
32	36	2	ONE HEART, TWO MINDS Deran Craig, Curb 4-03982 (Not Listed)	
33	37	3	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems-EMI, ASCAP/BMI)	
34	39	2	WAITING FOR YOUR LOVE Toto, Columbia 38-03981 (E. Balastin/Hudmar, ASCAP)	
35	NEW ENTRY		BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)	
36	NEW ENTRY		ROCK 'N' ROLL IS KING ELO, Jet 4-03964 (Epic) (April, ASCAP)	
37	NEW ENTRY		MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)	
38	27	12	DON'T LET IT END Styx, A&M 2543 (Stygian Songs, ASCAP)	
39	NEW ENTRY		TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)	
40	28	16	MY LOVE Lionel Richie, Motown 1677 (Brockman, ASCAP)	
41	31	12	NO TIME FOR TALK Christopher Cross, Warner Bros. 7-29662 (Pop 'N' Roll, ASCAP)	
42	29	15	FRONT PAGE STORY Neil Diamond, Columbia 38-03801 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
43	32	10	OUR LOVE IS ON THE FAULTLINE Crystal Gayle, Warner Bros. 7-29710 (Rondor PTY LTD/Irving, BMI)	
44	41	9	I'M STILL STANDING Eton John, Geffen 7-29639 (Intersong, ASCAP)	
45	44	12	FAITHFULLY Journey, Columbia 38-03840 (Twist And Shout, ASCAP)	
46	45	10	ALWAYS SOMETHING THERE TO REMIND ME Naked Eyes, EMI-America 8155 (Intersong Music, ASCAP)	
47	42	18	YOU CAN'T RUN FROM LOVE Eddie Rabbitt, Warner Bros. 7-29712 (Debbave/Briarpatch, BMI)	
48	47	12	PONCHO & LEFTY Willie Nelson & Merle Haggard, Epic 34-03482 (United Artists/Columbine, ASCAP)	
49	43	19	EASY FOR YOU TO SAY Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)	
50	48	21	MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	

★ Bullets are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

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# Retailing

## Softwareland Opens First Stores Maps Growth Despite ComputerLand Suit Over Name

By FAYE ZUCKERMAN

LOS ANGELES—Though encumbered in a labyrinth of legal hassles over the use of "land" in its stores' name, Softwareland has opened three stores in Arizona. They will serve as models for an international network of more than 300 software specialty stores the company hopes to set up by 1985.

Clouding the spread of Softwareland stores and hovering over grand opening festivities are two lawsuits—one initiated by ComputerLand Corp. of Hayward, Calif. to prevent the use of the word "land," the other a countersuit by Softwareland that charges unlawful restraint of business and seeks to recover legal costs and damages.

ComputerLand operates a num-

ber of software specialty stores called Satellites, and it is possible customers could become confused over who owns Softwareland. In the meantime, Taylor R. Coleman, Softwareland's president, argues, "It's rather presumptuous for anyone to assume they own such a common word, and it's damaging to us as we're getting off the ground."

In addition to the lawsuits, confusion about the company's marketing agreements, which require that software manufacturers supply 10% of a year's products up front, at no charge, brought some negative rumblings to the stores' openings. "In essence, it's simply a deposit," says Coleman. "We guarantee the vendor a year's sales 10 times greater than original product value supplied." Softwareland also guarantees shelf space, sales and promotional literature to its software vendors, who include a mix of educational, entertainment and productivity software makers.

About 60% of the stores' product mixes are software titles. Some 25% are books, with accessories and supplies making up the remaining 15%. Each Softwareland store has products displayed by categories and grouped by the systems on which they work.

(Continued on page 27)



**SOLD HERE:** Software is the name of the game at Softwareland's premier store in Scottsdale, Ariz. Scottsdale's Softwareland opened June 30 and carries 1,000 different titles. Store manager, Doug Roth (right) shows a customer an educational package made by Xerox Education Publications' computer software division.

### AT SOUTHERN CALIFORNIA VSDA MEETING

## Small Claims Court Discussed

By EARL PAIGE

LOS ANGELES—Recovering unreturned rental movies or damaged cassettes or disks by going to small claims court can be very rewarding but also very complex. The intricacies were spelled out for video specialty stores at the July 13 meeting of the Southern California chapter of the Video Software Dealers Assn. (VSDA).

Addressing the group, Orange County attorney Christopher Leanders spelled out several basic steps and then fielded questions from the 24 store representatives. "A basic question is whether it's worth all the effort," said Carol Pough of Video Cassettes Unlimited, Santa Ana, the group's secretary. "If it's \$50 you're stuck with, the answer is no. But we just recently got a settlement for \$690. Then it's worth it. The limit in most small claims courts is \$1,500.

Also, consider that these customers are ripping off not just you but also the other stores. While it's each individual store that must take action, the ripoffs have to be stopped somewhere along the line. This is why we put on the small claims program for members."

One of the first steps dealers should take, it was stressed, is to educate themselves about the rules that apply in their particular small claims court jurisdiction. Another point emphasized was the importance of having contracts properly worded and signed. Leanders, noting that many dealers get into hassles over their night return slots for movies, advocated wording at the bottom of contracts to the effects that the customer returning a movie through the slot when the store is closed does so at his own risk. "There should also be a sign on the store to that effect," Pough added. Problems begin, it

was noted, when a customer claims to have returned a rental but it's not found by clerks the next business day.

Another point that crystalized was that, in Pough's words, "Judges are human." She noted, "On any given day, one will rule in favor of the dealer and even allow late charges or put a figure on how long a title was out of the library and how much money you theoretically lost. Another judge may just laugh at your claims of damages."

Among the nitty-gritty concerns addressed at the meeting was the question of working out how to be paid after a settlement. "Quite often, the customer will approach the dealer and want to settle," Pough said. "He meets you in the hallway. Go before the judge in these instances and get it spelled out how payment will be made and how much. Have three copies of everything—for the defendant, the judge and yourself."

Not counting dealers' time, it was pointed out, the costs of small claims court action tend to be reasonable and are recoupable. "Filing may be \$4 or \$7 for a marshal to serve a summons. If you're subpoenaing a witness, there's a fee plus 40 cents a mile allowance," Pough said.

The possibility of winning a case but not getting paid was raised, and it was explained that in that situation a whole new chain of steps comes into play. Stores can go for a judgment of debtor's assets, which would then require the defendant to return to court. "If the defendant fails to show three times, you can get a bench warrant issued, but this also varies depending on jurisdictions. You can attach bank balances and wages. A 25% amount is allowed. This is handled through an abstract judgment at the county recorder's office. Liens on property and IRA and Keogh accounts are possible," Pough concluded.

### AT WESTERN TENT SALE

## Overstocked Items By The Pound

LOS ANGELES—The 103-unit retail arm of Amarillo-based Western Merchandisers worked out an unusual pricing formula for its recent annual tent sale of overstocked items: it went for pricing by the pound.

"After last year, we realized that arriving at prices was a problem," says Bruce Shortz, vice president, retail. "Someone said, 'What about by the pound?'" The chain rented four scales from a meat packing firm and, Shortz says, achieved instant success. "It really popped in the advertising," he notes.

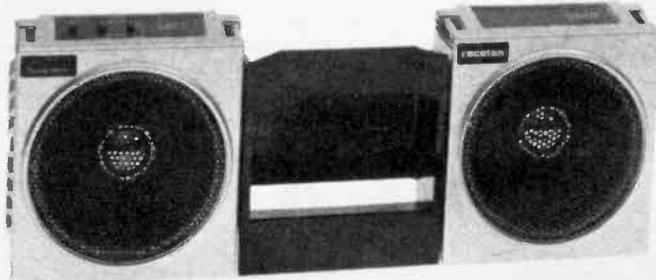
LPs were 99 cents per pound, books \$1.49, and cassettes, whether prerecorded or blank, \$4.49. The sale was held under two huge tents outside the Wolflin store from 9 a.m.-10 p.m. over a weekend, with KFUR-FM doing a four-hour remote on Saturday. Radio and print teasers over four days, with a full-page ad windup, preceded the event.

Other merchandise was priced conventionally; T-shirts, for example, were at two for \$5.99, and video games were at \$2.99. It was all "dead product we couldn't return" from WM's warehouse, Shortz says.

## New Products



Showtime Video Ventures is marketing a new audio/video processor, Model 7004, suggested list \$479. Hookup for four different pieces of equipment is possible, as is the conversion of a VCR to a home security system.



New preamplified speaker system from Recoton combine portability and power, three watts per channel. Measurements: 4 1/4 inches wide by 5 high and 1 1/4 inches deep. The set: \$59.99 list.



Discwasher has added a new improved D4+ fluid to its D4 record care system.



Swire Magnetics' family identity look for its laser audio product series includes both computer cassettes and micro-cassettes.

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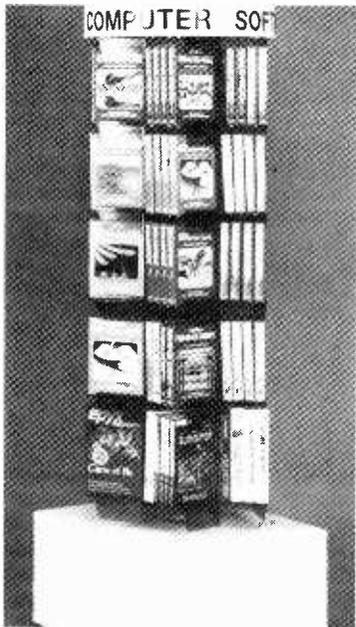
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## New Products



Three varieties of packaging are available for D4+ audio and video recording products from Disc-washer.



A floor standing display rack for computer software, videocassettes or books is available from Deijon, Inc., East Rutherford, N.J. It's 67 inches tall with five vertically adjustable shelves. Price: \$164.50.

### KEEN CONSUMER INTEREST IS CITED

## CBS CD Sales: Early Signs Encouraging

By JOHN SIPPEL

LOS ANGELES—In its early marketing stages, the CBS Compact Disc is selling primarily to affluent males, ages 30 to 50, in multiples. The strongest sales are reported in large population areas. And even though some retail locations haven't moved a record, keen consumer interest has stores optimistic over the CD future.

"We've been moving 20 titles a day," states Ann Cooper, manager of Tower Records' all-classical West Los Angeles store. That mix includes both imports and domestic CBS product. Media and entertainment industry executives are prime buyers, she says. Rod McKuen has about 20 titles on back order there.

The store has sold import CDs for more than three months. Cooper stocks from 50 to 200 different titles, depending on the flow of goods. Prices range from \$16.99 to \$18.99. Stock is currently behind the counter, lying full-face on shelves. Direct mail accounts for 20% of her sales. Some orders are for between 10 and 20 titles.

Ira Heilicher says he's moved 25% of his initial CBS inventory so far from three stores in his 15-unit Great American chain in Minneapolis. Right now, he has the laser-read disks in old Kodak film cases, but soon, when WEA, PolyGram and other titles come, he will put CD into open stock. He has two new types of signs, using the CD logo in each. He tickets at \$19.98 to \$23.98.

Bob Higgins' Record Town stores in the Northeast have had CD for three weeks. Thus far, Ellen Maksimowitz of the Short Hills, N.J. outlet has sold three titles, two to one male customer and one to another. She has put up all her CBS merchandising materials and has brochures

available at the register. She knows of no nearby audio hardware dealer who has the CD playbacks in stock.

Scott Jacobs of the Woodbridge, N.J. Record Town has also sold three titles. He has his inventory near the register and signs in the store and in the windows. Jacobs says one customer, who said he worked for Panasonic, bought the three titles, which he said would be used to test and demonstrate Panasonic units."

The Record Bar in Durham, managed by Mary Barnhill, hasn't sold any of its approximately three dozen CBS titles, but she is undaunted. "We get a lot of inquiries. Even if they think it's a plaque, they're interested. We have them in a glass display case with lights highlighting the area. We have set up a cross-promotion with the local Woofer 'n Tweeter. We need signs," Barnhill states.

The Record Bar in Atlanta, managed by Marion Jamison, has sold three of its approximately 30 titles, all to the same male customer. Jamison intends to set up a cross-pollinating liaison with local audio hardware retailers and hopes to contact a radio station to build CD interest. He says he and his clerks benefited from an excellent written presentation sent around to the stores by purchasing chief Ed Berson. In Charlotte, Barbara Quarles of the Record Bar hasn't moved a title yet, but the flood of inquiries and phone calls increases, she says. Sound Systems, a local audio hardware source, refers buyers of CD players to the Record Bar. She says that the audio dealer has moved three units so far.

The new Tower Records store in New York City sold out of 120 titles in about four days, says Ray Edwards, classical manager. Edwards has titles inventories in both the LP

and cassette classical sections. He gets about \$18.99 per title for his imports and domestic albums. Like more enterprising dealers, he's had to augment his CBS domestic product flow with imports. He has a Denon unit demonstrating CD in his area. Like many others canvassed, he wants more signage from manufacturers.

The Saginaw Camelot store leads the 25 Stark stores handling CBS CD, having moved 17 titles thus far, according to Lou Garrett. Garrett emphasizes that stores in all types of locations and cities are moving goods. Camelot stores which have done best so far have in the main made deals with local audio hardware specialty stores to borrow demonstration units. The North Canton, Ohio chain has supplied both 11- by 14-inch and 22- by 28-inch display signs made in its own shop, ballyhooing CD.

Jim Durda of the Record Factory's new Galleria San Francisco shop concurs that demonstration pays off. Approximately a month ago, he demonstrated CD for 10 days, and he says the downtown store was full of people daily as he played CD.

Demonstration's value was also proven to Gary Whitam of the National Record Mart, Cleveland, when a customer came in and bought a CD of Michael Jackson's "Thriller," explaining that it was his favorite LP and he was out to buy a CD and wanted to hear the improvement, so he was bringing along his own sampler. Two people came in almost simultaneously and fought over his stock, with each taking five titles, Whitam says. He hopes to have a Denon demo unit supplied by his Pittsburgh home office in a couple of weeks. He's going to the local Audiocraft store in his area this

week to try to work out a reciprocal promotion.

Kevin McGuire of the Oasis, Youngstown, Ohio, finds CBS CDs moving surprisingly well in his economically depressed area. "I sold six or seven the first day. I sold several to people without players. We have sold 19 of the first 25 units we got in at \$19.99," McGuire says. The price of approximately \$20 he mentions seems almost universal among dealers surveyed. He says a visit to his nearby audio specialist, Custom Sound, has paid off. He finds classics moving and pop still in stock.

The Hastings Book & Record store near the campus of the Univ. of Texas, Austin, is moving as many as six CDs daily, three imports and three domestic, states manager Jill Robillard. Three months of demonstrating CD are paying off, she declares. She gets \$18.99 for imports and \$19.98 and \$20.98 for domestic CBS product. She just got in her first CBS CDs. Audio Concepts has been cooperating well with her, sending her hardware buyers.

Robillard has had one 10-title sale and a number of five-title purchases in the past 90 days at her 8,000 square foot store. She finds newly married couples are good prospects for a CD unit and titles. She says she'd like a customized CD fixture to properly merchandise her growing inventory.

The Hastings outlet in Mesquite, a Dallas suburb, has not fared as well. The store has not sold a title in three weeks of handling CD. The store's Wendy Edmondson says her nearest audio hardware dealer is perhaps 20 miles away.

Except for a middle-aged man who bought his units in Dallas, Don Taylor of Hastings in Amarillo hasn't had a customer. But that man took nine titles at \$19.95.

JULY 30, 1983, BILLBOARD

# GOSPEL MUSIC

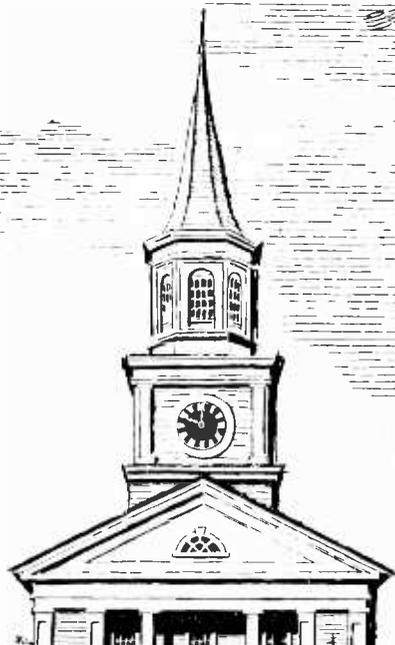
Billboard's August 27 Issue Spotlights the Sound With Staying Power

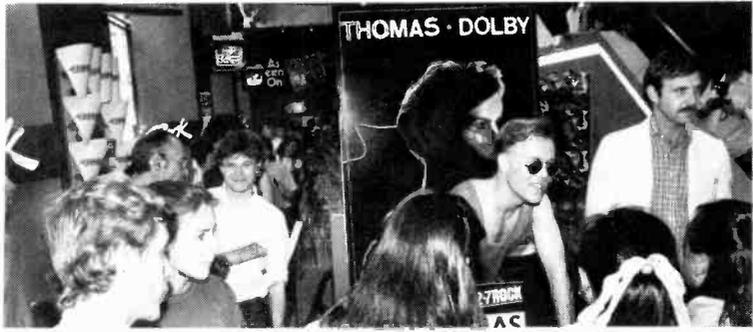
Musical styles come and go, but through it all, Gospel endures. Endurance in today's market demands the ability to change and adapt—and Gospel music has a proven track record of always pleasing its audience, whether new converts or longtime fans. Billboard is spotlighting the sound that survives.

Billboard's Spotlight on Gospel will be read by thousands of Christian and secular decision-makers, offering an excellent forum for your message. Don't miss this opportunity to target your message to an interested, influential Gospel audience.

Issue Date: August 27—Ad Deadline: August 5

For advertising details contact  
**Bill Moran (213) 349-2171**  
 18617 Vintage Street, Northridge, CA 91321





**THE SCIENCE OF SELLING**—Capitol's Thomas Dolby meets his public at the new Tower Records in New York City. WNEW-FM co-sponsored the event. Station program director and DJ Richard Neer looks on.

## Game Monitor

### Software Alive With Sound Of Music

By TIM BASKERVILLE

The programming of music into game software has taken a couple of interesting turns since this column last discussed the area (Billboard, March 12). With graphic improvement so overemphasized in the past two years, software designers

frankly admit that they are somewhat unprepared to make use of the sound capabilities greater ROM chip memory is making possible.

The most sought-after collaborators among successful software designers are music and sound specialists: Bill Budge, creator and do-it-yourself marketer of the seminal computer pinball game, "Raster Blaster," notes, "Programming is getting harder to do by yourself." He adds that he has made the decision to turn Budgeco—the three-person company which sold over 40,000 units of "Raster Blaster"—into a development company, likely picking up some design assistance and leaving marketing to Electronic Arts, the San Mateo, Calif. company which has licensed Budge's "Pinball Construction Set."

Some games-in-progress which use music prominently:

- Roklan Software's lyrical "Lifespan," which opens with a music-and-graphics overture which can be "remixed" by working the joystick. The game, which is scoreless, assigns allegorical meaning to arcade action, and concludes with another computer-art display whose content and duration is determined by the preceding game play. "Lifespan" was designed by John O'Neill of the San Ramon, Calif.-based software art collective, Flyghts Of Fancie.

- Creative Software's "Moon-dust," which creates music in response to the action displayed on the screen.

- Electronic Arts' "Worms," already released, and much more appealing than its title, which is an elaborate, wrap-around version of connect-the-dots. Tunes are generated as game play progresses accord-

ing to player strategy, with tunes lasting as long as a "move" continues.

★ ★ ★

As mentioned previously (Billboard, July 16), Broderbund Software will license two of its most popular recreational programs to Texas Instruments in accordance with that company's policy against any third-party marketing of software for the million-plus TI 99/4A machines. Titles involved are "Choplifter!" and "David's Midnight Magic."

Broderbund president Doug Carlston says that two more titles may be forthcoming in its agreement with TI, but that philosophical objections remain. Broderbund's main concern, Carlston says, was to bring out the games as quickly as possible because of the relatively short selling lives of entertainment titles. The alternatives—licensing to one of the companies defying TI's policy or bringing out TI software itself—would have taken too long.

Another rather reluctant convert: Sierra On-Line, which licensed "Jawbreaker" and five other titles to TI. Sierra On-Line president Ken Williams says that TI makes no commitment to bringing out all titles, or to bringing them out within any prescribed time. The conversions were done, Williams shrugs, before any indication was given by TI of their GROM policy.

Two companies in "conscientious objector" status: Synapse, which licensed "Slime," "Shamus," "Picnic Paranoia" and "Protector" to Atari for its TI software line; and Data-soft, which licensed "Canyon Climber" to Thorn-EMI for that company's TI line.

(Prepared through the resources of Video Marketing Game Letter.)

# Billboard® Midline LPs™

Survey For Week Ending 7/30/83

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	53	1	<b>DAVID BOWIE</b> The Rise And Fall Of Ziggy Stardust RCA AYL1-3843	RCA	5.98	26	29	25	<b>JIMMY BUFFETT</b> Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98
2	3	57	<b>BILLY JOEL</b> Piano Man Columbia PE 32544	CBS		27	20	21	<b>KENNY LOGGINS</b> Celebrate Me Home Columbia PC-34655	COL	
3	10	5	<b>STEELY DAN</b> AJA MCA 37214	MCA	5.98	28	30	45	<b>ALAN PARSONS PROJECT</b> Eve Arista ABM 8062	RCA	5.98
4	6	47	<b>THE WHO</b> Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	29	36	9	<b>JIMMY BUFFETT</b> Livin' & Dying In 3/4 Time MCA 37025	MCA	5.98
5	2	57	<b>CAROLE KING</b> Tapestry Epic PE 34946	CBS		30	37	55	<b>DAN FOGELBERG</b> Home Free Epic Stock PC 31751	CBS	
6	5	21	<b>BOZ SCAGGS</b> Hits Columbia PC 36841	COL		31	31	55	<b>DAN FOGELBERG</b> Captured Angel Epic PE 33499	CBS	
7	11	49	<b>THE WHO</b> Who Are You MCA MCA-37003	MCA	5.98	32	18	25	<b>TOTO</b> Toto Columbia PC 45317	COL	
8	4	47	<b>JANIS JOPLIN</b> Greatest Hits Columbia PC-32168	CBS		33	39	29	<b>THE WHO</b> Odds and Sods MCA 37169	MCA	5.98
9	22	53	<b>DAN FOGELBERG</b> Souvenirs Epic PE 33137	CBS		34	24	23	<b>AL GREEN</b> Greatest Hits Vol. 1 Motown 5283	IND	5.98
10	8	25	<b>SPYRO GYRA</b> Morning Dance Infinity 37148	MCA	5.98	35	28	43	<b>STEELY DAN</b> Katy Lied MCA 37043	MCA	5.98
11	19	53	<b>DAN FOGELBERG</b> Netherlands Epic PE 34185	CBS		36	41	25	<b>JANIS JOPLIN</b> Pearl Columbia PC 30322	COL	
12	16	41	<b>JOE JACKSON</b> Look Sharp! A&M 3187	RCA	5.98	37	43	39	<b>STEELY DAN</b> The Royal Scam MCA 37044	MCA	5.98
13	7	39	<b>DON McLEAN</b> American Pie United Artists LN 10037	CAP	5.98	38	49	15	<b>BLUE OYSTER CULT</b> Some Enchanted Evening COL PC-35563	COL	
14	9	47	<b>THE WHO</b> Live At Leeds MCA 37000	MCA	5.98	39	45	5	<b>JEFF BECK</b> Blow By Blow Epic PE 33409	COL	
15	14	39	<b>THE PRETENDERS</b> Extended Play Sire SIR 3563	WEA	5.98	40	38	39	<b>JOHN LENNON</b> Mind Games Capitol SM-16068	CAP	5.98
16	13	25	<b>DAVID BOWIE</b> Diamond Dogs RCA AYL1-3889	RCA	5.98	41	25	21	<b>PSYCHEDELIC FURS</b> Talk Talk Talk Columbia PC-37339	COL	
17	15	23	<b>LOGGINS AND MESSINA</b> "Best Of Friends" Columbia PC-34338	COL		42	35	35	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> You're Gonna Get It! MCA 37116	MCA	5.98
18	21	43	<b>RUSH</b> Fly By Night Mercury SRM1-1023	POL	5.98	43	46	21	<b>TOTO</b> Hydra Columbia PC 36229	COL	
19	32	13	<b>DAVID BOWIE</b> Heroes RCA AYL1-3857	RCA	5.98	44	33	9	<b>JACKSON 5</b> Greatest Hits Motown M5-201	IND	5.98
20	34	43	<b>RUSH</b> Rush Mercury SRM1-1011	POL	5.98	45	29	49	<b>STEELY DAN</b> Can't Buy A Thrill MCA 37040	MCA	5.98
21	27	37	<b>RUSH</b> Caress of Steel Mercury SRM1-1046	POL	5.98	46	40	37	<b>STEELY DAN</b> Countdown To Ecstasy MCA 37041	MCA	5.98
22	48	3	<b>NEIL DIAMOND CLASSICS</b> The Early Years Columbia PC-38792	COL		47	47	7	<b>DAVID ALLEN COE</b> Greatest Hits Columbia PC-35627	COL	
23	17	19	<b>THIS YEAR'S MODEL</b> Elvis Costello Columbia PC 35331	COL		48	NEW ENTRY		<b>JUDAS PRIEST</b> Sin After Sin Columbia PC-34787	COL	
24	23	51	<b>THE MONKEES</b> The Monkees' Greatest Hits Arista ABM 8061	RCA	5.98	49	50	3	<b>HEART</b> Dog And Butterfly Portrait FR 35555		
25	12	49	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Tom Petty & The Heartbreakers MCA 37143	MCA	5.98	50	NEW ENTRY		<b>WEATHER REPORT</b> Heavy Weather Columbia PC-34418	COL	

JULY 30, 1983, BILLBOARD

## New LP/Tape Releases

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

- POPULAR ARTISTS**
- AZTEC CAMERA**  
High Land, Hard Rain  
LP Sire 9 23899-1
  - BUSH, KATE**  
Kate Bush  
EP EMI America MLP 19004
  - DOOBIE BROTHERS**  
Farewell Tour  
LP Warner Bros 9 23772-1
  - JOBSON, EDDIE**  
Zinc  
LP Capitol ST-12275
  - JULUKA**  
Scatterlings  
LP Warner Bros. 23898
  - KILLER WHALES**  
Emotional Geography  
LP Ripete 392153
  - OIL TASTERS**  
Oil Tasters  
LP Thermidor 112
  - PAYGE**  
Summer Blast  
LP Inner City Int'l JM101AB \$4.98
  - PRISM**  
Beat Street  
LP Capitol ST-12266
  - QUEENSRYCHE**  
Queensryche  
EP 206 Recs. R101
  - ROCKETS**  
Live Rockets  
LP Capitol ST-12270
  - SISTERS OF MERCY**  
The Reptile House  
EP Merciful Release MR023

- SLIDER-GLENN**  
A Whispered Warning  
LP Reel Dreams RD-1007 \$9.98
- THREE DOG NIGHT**  
It's A Jungle  
EP Passport PB 5001
- THRESHOLD**  
Threshold  
EP Penthouse PR 2001

- GOSPEL**
- GREEN, AL**  
I'll Rise Again  
LP Myrrh MSB6747
  - VARIOUS ARTISTS**  
Say Amen Somebody  
LP DRG SB2L12584
- JAZZ**
- DAVIS, MILES.** see Jimmy Forrest
  - FOREST, JIMMY, & MILES DAVIS**  
Live At The Barrel  
LP Prestige P7858
  - MONTGOMERY, WES**  
Encores  
LP Milestones M9110
  - PEPPER, ART**  
Art Lives  
LP Galaxy GXY5145
  - SMITH, PARIS, QUINTET**  
Thought Seeds  
LP Oracle OR-1083 \$8.98

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

## 12-Incher Pioneers Dance On S.F.'s Gramophone Fighting Off Chain Competition

By EARL PAIGE

LOS ANGELES—With record/tape chains rediscovering 12-inch dance records, independent store operators who pioneered in the repertoire, like the owners of Gramophone in San Francisco, get a little bitter now and then. In the case of Gramophone, however, diversification may stave off competition from the chains.

Gramophone evolved out of a store that founder Dean Stamapoulos, a former airline pilot and record salesman, purchased in the early '60s. "From around 1968 to 1972 we had four stores," says partner Randy Wallace, an art major who gravitated into advertising before getting into retailing. "Then Tower happened."

Reminded that Record Factory has just moved to a site near Gramophone's Castro and Market location, Wallace notes, "Record Factory has been chasing us for 10 years." Gramophone is down to one store now, having sold its Polk and California outlet a year ago to concentrate on the Castro unit.

Stamapoulos, according to Wallace, was one of the visionaries who predicted the rise of disco. "We were selling boxes on acts the majors had

never heard of at the time," he says.

While 50% of the store's volume derives from records and tapes, Wallace says it's video rental and sales, the vision of third partner Jaime Vega, that's pulled the store through. This section of the store generates 20% of volume. The front section of the store consists of magazines, which accounts for the remaining 30% of volume.

Looking to the future, Wallace says, "It's really hard for the independent to plan. The labels traffic so much with the chains." Gramophone is already competitive in price, selling \$8.98s at \$7.97, but Wallace says prices may have to come down because of the proximity of Record Factory. "They really slam out prices on new releases," he says. "That's their policy."

Looking for niches, Gramophone continues to pioneer in various music categories. Original cast albums and nostalgia are important, although, Wallace says, "Jazz and classical are not as strong as I would like." The store is alert to the city's large Asian and Hispanic population. And, he notes, "Brazilian music is becoming strong."

The three partners are constantly looking for products with larger markup. "Some of our European

fashion magazines are very good in that respect," says Wallace, noting that Gramophone has eschewed alternative product for the most part. "We tried some T-shirts. But this is a cosmopolitan city, and that kind of merchandise—pins, jewelry and so on—is more of a suburban shopping mall category."

The Compact Disc offers the partners hope for new sales volume, and Wallace says prerecorded cassette sales have been strong. He adds that he hopes 12-inch singles and the dance market in general can help to develop more cassette product.

Wallace acknowledges that the 12-inch dance market fell off, along with everything else, in the late '70s. This, he notes, was when the chains gave up on it. "But our clientele was always steady," he says, ticking off a list of famous disco acts that made appearances at Gramophone.

Even if the chains are encroaching, Gramophone's owners are delighted with the store's location. "We're right by a subway," Wallace points out. "It's like Lexington Ave. around here at rush hour." The store has eight employees and recently adjusted its hours to 11 a.m.-10 p.m. Monday-Saturday, with an earlier closing of 7 p.m. on Sunday.

## Softwareland Opens First Stores

• Continued from page 24

The company plans to maintain several working computer demonstrations so customers can test software packages. Softwarevision, a video demonstration unit designed for Softwarelands, will soon be located in each store. The video demonstrations will be used for showing software packages and training the company's salespeople.

All stores will remain company-owned, Coleman adds. It is believed

that this privately held company has commandeered some \$800,000 in start-up money during the past two years. "Retail software sales in the U.S. are doubling every two years. They are projected to climb to \$8 billion by 1987," Coleman states. "We've structured Softwareland to realize the full potential of the industry."

It has signed some \$6 million worth of third party software and related products wholesale. Such companies as Milliken Publishing, Logi-

tech, Orion Software, Dow Jones and Westware will be included in the stores' inventories.

San Diego, Denver and Tucson are slated as the next three locations for new stores. Coleman says he hopes the units will maintain an image of being "resource centers," explaining, "We want our stores to be a one-stop source for all computer needs."

Coleman advises those retailers looking to enter the software merchandising arena to carry products for those systems that have a large installed base and only inventory well-documented, easy-to-use or self-teaching programs. "Don't limit your product mix only to software," he says.

He adds that he believes that his stores will be successful where others have failed because of the company's plans to develop point-of-sales systems, to act as its own distributor and to offer private-labeled products.

## MTV Playlist On The Phone

NEW YORK—MTV has instituted a 24-hour phone line to keep retailers informed about the channel's playlist, including world premieres and rotation information, for inventory purposes.

The airing of a clip on MTV has in many cases led to increased sales of the album it promotes, pointing up the importance to retailers of knowing which videos are receiving the most airplay. The "Playlist Information Phone Line," which began operation last week, was specifically designed for record retailers. The recorded message runs two minutes and is updated every Wednesday at 11 a.m. (EST). The phone number is (212) 869-1MTV.

## Video Music Programming

As of 7/20/83

### MTV Adds & Rotation

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

#### NEW VIDEOS ADDED:

Joan Armatrading, "I Love It When You Call Me Names," A&M  
Tony Carey, "West Coast Summer Nights," Rocshire  
Carlene Carter, "Meant It For A Minute," Epic  
Espionage, "Sounds Of Breaking Hearts," A&M  
Peter Gabriel, "I Don't Remember," Geffen  
Iron Maiden, "Trooper," Capitol  
KIX, "Cool Kids," Atlantic  
Kinks, "State Of Confusion," Arista  
Ministry, "Revenge," Arista  
Robert Plant, "The Big Plant," Atlantic  
Rubber Rodeo, "How The West Was Won," EAT  
Peter Schilling, "Major Tom," Elektra  
Stray Cats, "Sexy And 17," EMI  
Talking Heads, "Burning Down The House," Sire

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

Asia, "Don't Cry," Geffen  
David Bowie, "China Girl," EMI America  
Dave Edmunds, "Slipping Away," Columbia  
Fixx, "Saved By Zero," Atlantic  
Elton John, "I'm Still Standing," Geffen  
Kinks, "Come Dancing," Arista  
Loverboy, "Hot Girls In Love," Columbia  
Men At Work, "It's A Mistake," Columbia  
Police, "Every Breath You Take," A&M  
Michael Sembello, "Maniac," Casablanca  
Rod Stewart, "Baby Jane," Warner Bros.  
Zebra, "Who's Behind The Door," Atlantic  
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

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

Bryan Adams, "This Time," A&M  
Blackfoot, "Teenage Idol," Atco  
Burning Sensations, "Belly Of The Whale," Capitol  
Charlie, "It's Inevitable," Mirage  
Marshall Crenshaw, "Whenever You're On My Mind," Warner Bros.  
EBN/OZN, "AEIOU," Elektra  
Eurythmics, "Sweet Dreams," RCA  
Fun Boy Three, "Our Lips Are Sealed," Chrysalis  
Ian Hunter, "All The Good Ones," Columbia  
Inxs, "Don't Change," Atco  
Donnie Iris, "Do You Compute," MCA  
Iron Maiden, "Flight Of Icarus," Capitol  
Joan Jett, "Fake Friends," MCA  
Marillion, "He Knows, You Know," Capitol  
Men Without Hats, "Safety Dance," Backstreet  
Quarterflash, "Take Me To Heart," Geffen  
Roman Holliday, "Stand By," Jive  
Tears For Fears, "Change," Mercury  
Bonny Tyler, "Total Eclipse Of The Heart," Columbia  
U2, "Two Hearts Beat As One," Island  
Joe Walsh, "I Can Play That Rock And Roll," Warner Bros.

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

Any Trouble, "Touch And Go," EMI America  
Backseat Sally, "Prove It," Atlantic  
Tony Banks, "This Is Love," Atlantic  
Lindsey Buckingham, "Holiday Road," Warner Bros.  
Culture Club, "I'll Tumble 4 Ya," Epic  
Curves, "Friday On My Mind," Allegiance  
DFX 2, "Emotion," MCA  
Divinyls, "Only Lonely," Chrysalis  
Dave Edmunds, "Information," Columbia  
ELO, "Rock 'N' Roll Is King," Jet  
Lita Ford, "Out For Blood," Mercury  
Eddie Grant, "I Don't Wanna Dance," Portrait  
Haysi Fantayzee, "Shiny Shiny," RCA  
Robert Hazard, "Change Reaction," RCA  
Heaven 17, "Live So Fast," Arista  
Hollies, "Stop In The Name Of Love," Atlantic  
Johnny Knoxville, "Don't Make Me Wait," A&M  
Krokus, "Eat The Rich," Arista  
Madness, "It Must Be Love," Geffen  
Bob Marley, "Buffalo Soldier," Island  
Naked Eyes, "Promises, Promises," EMI America  
New Order, "Blue Monday," Factory  
Robert Palmer, "You Are In My System," Island  
Plimsouls, "A Million Miles Away," Geffen  
Polecats, "Make A Circuit With Me," Mercury  
Red Rockers, "Good As Gold," Columbia  
Mitch Ryder, "When You Were Mine," Riva  
Shooting Star, "Straight Ahead," Virgin  
Spandau Ballet, "True," Chrysalis  
Rick Springfield, "Human Touch," RCA  
Frank Stallone, "Far From Over," RSO  
Donna Summer, "She Works Hard For The Money," Mercury  
UB 40, "I've Got Mine," A&M  
Stevie Ray Vaughn, "Love Struck Baby," Epic  
Waitresses, "Go Make The Weather," Polydor  
"Weird Al" Yankovic, "I Love Rocky Road," Scotty Bros./CBS

#### WEEKEND EVENTS:

July 30: Squeeze  
July 31: MTV's 1983 New Year's Eve Rock'n'Roll Ball

## INCLUDING AIRPLANE GIVEAWAY

## CBS Launching Game Promos

NEW YORK—Current promotions from CBS Electronics range from a \$5 rebate to a \$30,000 airplane giveaway—all in an effort to promote the new line of arcade-based and original video games.

This month, the company initiated a p-o-p campaign that lets consumers receive \$5 rebate coupons from participating retailers for "Solar Fox," "Blueprint," "Gorf" and "Wizard Of Wor." The promotion runs through Sept. 30.

In September, 20,000 instant winners will walk away with a free "Tunnel Runner" cartridge. Game

pieces will appear in newspaper and magazine ads and must be compared to "Tunnel Runner" packages or in-store displays. If they match, CBS supplies a refund of the full purchase price of the game; if they don't match, the cartridge purchaser can still receive a free "Tunnel Runner" T-shirt.

Also in the third quarter, CBS Electronics rolls out its "Earn Your Wings" sweepstakes. To support the game "Wings," the company will give away an airplane, free trips on Eastern Airlines, model airplanes and "Wings" caps.



SIGNING THEIR LIVES AWAY—RCA's Daryl Hall and John Oates greet their fans during an in-store appearance at New York's Tower Records. Looking on is WPLJ's Carol Miller.

## Video Helping Bay Area Studios But Cautious Attitude Prevails On Getting Into Digital

This is the second part of a two-part series on the station of the recording studio business in the San Francisco area.

By JACK McDONOUGH

SAN FRANCISCO—The rise in the popularity of video is playing a significant role in aiding the upswing of recording studios in this area. Owners and operators who had struggled through the economic hard times of the past year are, naturally, welcoming the turnaround with open arms.

In Sausalito, at Harbor Sound, Nancy Evans says she is "very pleasantly surprised" by the level of business. She says Harbor has recently updated its outboard gear, including the addition of a Lexicon 224C digital delay.

Harbor has also been given first use on gear invented by Dean Jensen and Patrick Durant. Evans says Harbor is going into video "full bore," with a Sony BVU 800 three-quarter-inch machine and Q-Lock. The Harbor video facility may be located in San Francisco rather than at the established Harbor site in Sausalito.

In San Rafael, Tres Virgos also has a full video facility on the drawing boards as part of a long-range expansion that will provide an ad production studio and producers' offices at the site. The studio recently hosted its first film soundtrack project, with Stewart Copeland of the Police working for over a month on the music for "Rumblefish."

Jerry Jacob, a partner in the studio and head of Tamarin Productions, a jingle company that generates ad work there, says that the day is not far off when "all recording studios will be using video. It's just a matter of time. A studio can bring in half-inch video, camera and cut-only editing for less than the cost of an average piece of major outboard gear, and it will generate more payback than the same \$10,000 spent somewhere else."

Jacob says his studio business is good, largely because of the many musicians in Marin County who are constantly working on demos. Studio manager Christa Corvo notes that since the studio opened a little less than two years ago, "at the worst of the hard times, we had nowhere to go but up. We're booking more and more time every month. We're getting return people, and we're not needing to cut our rates as a come-on as we did in the past. The commercial work brings in studio musicians, and that leads to new recommendations."

Dan Alexander of Hyde Street Studios agrees with Jacob that "getting involved in some aspects of video is inevitable for any studio that hopes to stay afloat." Alexander adds, however, that video will never replace the market for non-visual rendition of music, even if it's not records. "People just don't want to watch tv all the time."

Alexander terms Hyde Street's business at the moment "mediocre," particularly in comparison to Houston, Dallas, Austin and New York. "My impression is that right now San Francisco is slower than those places. Both San Francisco and L.A. suffer from much heavier cost-cutting wars than other places." Alexander says Hyde Street is combatting the downturn with "lots of direct contact, aggressively going out and seeking clients, and many, many phone calls."

Roy Segal and Nina Bombardier of Fantasy, where business is slightly ahead of last year, are taking the same tack. "We call people constantly to keep track of what projects are in the works," says Bombardier, while Segal notes that the Fantasy approach of selling total packages to independents, whereby the studio handles all details from studio time to album packaging, has been "very successful," yielding LPs by Pete Escovedo, Greg Elmore and others.

Fantasy is already deep into video with a system utilizing the SMPTE time code and is doing "in-house sweetening on a regular basis," says Segal. He notes that their highly regarded and spacious Studio A has been used for one video shoot, "but I haven't been pushing it in that direction. If someone thinks it's big enough and wants to use it to get the audio quality, then we'll talk, but I'm not promoting the room that way." Among the most notable recent work at Fantasy has been Elliott Mazer mixing the new all-digital LP by Neil Young for Geffen Records.

Because of the direct tie-in between the Fantasy studios and the Saul Zaentz Film Center, the facility also hosts a great deal of automated dialog recording for film projects. Russian Hill is also doing ADR work, notably current work on "The Right Stuff," set for release later this year.

Different Fur's Pat Gleeson has reservations about video, because of the cost of mounting a full-scale video production operation, which puts it "beyond any kind of budget a private entrepreneur can put together. You can't put a cyclorama into a small room and you need all sorts of extra lighting." He does acknowledge, however, the lucrative side work that video projects can create. And he applauds video's role in revitalizing the industry.

"MTV is changing the nature of music very quickly," says Gleeson. "You see Jefferson Starship's video and you think, 'These people should be playing golf.' But you see Bananarama and you love 'em to death. Video really emphasizes that this is a youth industry, and that's bringing in a lot of new blood. Even for groups not yet on MTV, the fact that it's there is stimulating people to do things along these new lines, and that means new blood can come in."

On the subject of digital, there is overwhelming agreement that, while it is inevitable, it is not yet worth the cost and will not be until the sampling rate is improved. Among the comments:

Shotland: "We're not doing anything about digital now. We have to put our money where it gets the most additional business."

Porter: "We know it's inevitable, but we're not convinced our clients can afford it. To me, half-inch two-track mastering sounds as good as digital."

Rubinson: "I like the PCM two-track. I don't like the multi-track. They have 256K chips now for almost nothing, so they should double the rate. Until they do, it'll sound funny."

Alexander: "It's undoubtedly the way of the future, but we're still in a situation where the available things are unsatisfactory. Digital sounds squeaky-clean but not pleasant. Analog has reached the point where it's close enough to digital in terms of signal-to-noise, and at that point the sound quality becomes the key. That's where digital loses."

"And there are maintenance disas-

ters. For some machines, there are four people in the country who can fix them. Most digital equipment on the market today will end up on the junk heap in five years."

Jacob: "When digital sounds better than optimized analog, it will succeed, but not until. I'd say five years. By then probably everyone will use it."

Gleeson: "I've used the 3M 32-track machine on four projects in the past year, and the four-track Soundstream on one. The 3M is a pain in the butt. It's very difficult to do efficient work with it, because you have to educate an engineer every time especially to deal with it."

"CD will be incredible. I see it as the dominant release form within three years. It will stimulate people to renew their collections."

## Hammond Bows Lighting Dept.

MADISON, Ala.—Hammond Industries has created a new lighting design department that will develop and produce a broad range of lighting systems for the entertainment industry, according to Colin Hammond, head of Hammond Industries.

Heading the new department is Peter Cutchey, a Britisher who has designed lighting systems for such facilities as Stringfellows, a London-based entertainment complex; La Val Bonne, another British-based multimedia leisure operation, and other similar ventures in Norway and Bangkok.

Meanwhile, Hammond Industries has begun marketing its new Sonix model CM620 Plus, a compact mixer/preamplifier, which Hammond says is designed to meet the requirements of virtually any type of entertainment application. The system can be used for either portable or permanent operations, including mobile and conventional discotheques. Hammond says it can also be used in broadcast operations as a format tape mixer.

The unit features what Hammond calls a "logically patterned control panel" that features three stereo and two auxiliary inputs. There are also two microphone inputs with bass and treble EQ. Rated output for the main stereo is 1.5 V RMS into 2k ohm or higher load.

Seven LED indicators are provided for displaying channel output. A headphone pre-cue and output facility is also included.



**DIGITAL SPEAKER**—Cerwin-Vega has begun marketing a top-of-the-line digital-ready speaker that can handle up to 350 watts of power. The unit, model D-9, also features a dual symmetrical midrange tweeter array for increased vertical directivity. The speaker, a three-way, four-driver floor standing system, carries a suggested retail price of \$950 a pair.



**SYLVIA'S GOLD**—Country artist Sylvia, second from left, is all smiles as she receives her Ampex Golden Reel Award for her album "Just Sylvia," which was recorded on Ampex Grand Master tape. Also receiving the Golden Reel for assisting Sylvia in the effort are producer Tom Collins, left, assistant engineer Doug Crider, right, and chief engineer Bill Harris. Sylvia donated her \$1,000 award money to the Youth Town of Tennessee.

## Rob Freeman Offers Acts His Support In The Studio

By LAURA FOTI

NEW YORK—These days, new artists need all the help they can get, and many have found it in the person of Rob Freeman. Among the support the producer/engineer has supplied: helping artists find the right songs, put together a demo, build an image and get a label deal—right down to arranging, playing and singing background vocals on the recording.

"It's harder for new acts to get signed these days," Freeman says, "so I like to help aggressively develop them." He points out that much of the work he does with artists was previously handled by the

labels, but now must be done before a label deal can be had.

Freeman has served as co-producer of the Go-Go's' first album, "Beauty And The Beat," as well as producer or engineer on the early efforts of Larry Gowan, Single Bullet Theory, Kiss, Robert Gordon, Blondie, the Ramones, the Eleatics and others. Like other producers, he receives demo tapes all the time, and, he says, "I answer them all. Virtually anything anyone sends me I'll listen to and respond, because that's the future of the business. Anyone who ignores that, like the record companies have, doesn't understand about the future."

"I try to work with new acts, and give them as much time and energy as I can. In the last six months I've been concentrating even more on this area, developing artists I believe in to the point where a record company can listen to them."

Although Freeman has his own production company, his efforts to aid new artists have been unstructured. Now, he says, he plans to work within a more formal setup to develop artists, offering his time, expertise and, occasionally, funding. "Of course, that's only part of what I want to do—I certainly also want to work with acts that are signed. But the unsigned acts are really the challenge, and working with them is very gratifying."

He adds, "You can get so bounced around by different forces in the industry: artists' egos, stubborn managers, close-minded record companies. All add up to a very difficult job—and sometimes I wish it was a job, with specific things to do."

"I also wish the labels would rely more on people like me, people who are in the street and aware of the trends. I'm in tune with how a record company needs to market a product; often there's a gap between the engineer/producer and the marketing people, and the marketing ends up having nothing to do with how the artists perceive themselves."

As a producer, Freeman gets completely involved in his projects. "I like to make myself a part of the band, play an instrument, feel how things are going and take up some of the slack, while also letting the individual members step out and listen to the band." This is particularly helpful, he says, for new acts, just learning how to make a record.

# Studio Track

By ERIN MORRIS

In New York City at The Power Station, Sandy Dillon is mixing her debut Elektra album with producer Man Parrish. Stephen Guardigli is engineering the project.

At Duplex Sound, David Spinozza working on a direct-to-digital CD project for CBS/Sony with producer Ed Newmark and engineer Tom Jung. . . . Mercury act Con Funk Shun cutting LP tracks, with Deodato producing and Mallory Earl engineering. . . . Earl also engineering Astrud Gilberto's self-produced project.

At Blank Tapes, John Morales and Sergio Munzibai producing mixes for Ashford & Simpson and Rena & Angela for Capitol. Butch Jones is behind the board. . . . Morales and Munzibai also producing mixes of Meco's "Ewok Celebration" from "Return Of The Jedi" for Arista. Jones is engineering the project. . . . Shep Pettibone mixing Weeks & Co. and Strangers for Salsoul, with Bob Blank engineering. . . . Tinker Barfield producing upcoming singles for BT Express, with Joe Arlotta engineering.

Amir Bayyan producing Latoya Jackson's debut single for LARC at Unique Recording. Peter Robbins is engineering, with Frank Heller mixing. . . . Medium Medium cutting EP tracks with producer Ed Fletcher and engineer Chris Lord-Algae.

In Detroit at RMJ Studio, New York Express cutting a 12-inch single, with Mike Theodore and Ron Grines producing. Rick Kerr is at the console.

Aldo Nova cutting tracks at Kingdom Sound Studios in Syosset, N.Y. He is producing the project, with Jim Sparling engineering and Rich Hilton assisting.

Lamar Thomas laying tracks at Underground Sound, Farmingdale, N.Y., for his upcoming EP. Engineering is Bob Lessick. . . . The Cruz Brothers Band finishing an EP with co-producer Lessick. Lessick is also engineering, with assistance from Linda Carbone. . . . Mirage is completing their soon-to-be-released single, produced by Barry Ambrosio, with Lessick behind the board.

Sly Dunbar and Robbie Shakespeare producing upcoming Black Uhuru album at Compass Point Studios in Nassau, The Bahamas. Steven Stanley is the engineer for the product.

In Vancouver, Mushroom Studios has 44 cutting album tracks for release on Aquarius Records. Ed Stasium is producing and Lindsay Kidd is engineering. Dave Ogilvie is assisting.

At The Ranch in New York City, Ozone in with producer Nicky Moroch finishing a four-song EP for Duo Productions. Wayne Warnecke is engineering. Robbie Norris assisted on all three projects.

At Westlake Studios in Los Angeles, producer Quincy Jones and engineer Bruce Swedien are cutting tracks with James Igram for Warner Bros./Qwest. . . . France Joli cutting Epic LP tracks with producer Pete Bellotte and engineer Brian Reeves. Matt Forger and Steve Bates are assisting.

Renegade cutting their first album for Allied Artists at Record Plant in Los Angeles, with producer/manager Kim Richards at the board.

At Britannia Studios, Terry Gregory working on tracks, with Bill Traut and Dave Pell producing and Russ Bracher engineering. Kent Luck is seconding. . . . Greg Venable mixing "Hooked On Cowboys" LP with assistance from Bracher. The project was produced by Gerry Bennett. . . . Venable also mixing Frizzell & West, produced by Snuff Garrett and Steve Dorff. . . . Bracher is mixing Val Grant with producer Danny Jordon. Kent Luck is assisting.

Producer John Nash at Tres Virgos Studios in San Rafael mixing Mark Tate. Engineering the sessions were Michael Carnevale and Gordon Lyon.

At Salty Dog Recording in Van Nuys, Calif., Jeff Janning co-producer his upcoming EP with engineer Ellis Sorokin. Pat Cyconne is assisting. . . . Tammy Renee working with producer John Tobin on upcoming singles. Scott Singer is behind the board. . . . Jeff Sheriff producing Patti Davis, with Singer engineering.

James White & the Blacks cutting at Unicorn Studios with co-producer Daphna Edwards. Lonny Kelem is engineering, with assistance from Ken Hillis.

At Rocshire Studios in Orange County, Dennis MacKay is engineering and co-producing, with Gary Davis, Willie's upcoming Rocshire album release.

In Nashville at Woodland Sound Studios, Billy "Crash" Craddock finishing tracks with producer Joel Diamond. David McKinley is engineering, with Ken Corlew and Ken Criblez assisting.

Colleen Peterson laying tracks at Jack's Tracks with producer Allen Reynolds and engineer Kurt Allen. . . . Garth Fundis producing Rus-

sell Smith, with Gary Laney and Mark Miller engineering.

Jim Ed Norman at Bullet producing overdubs for upcoming Mickey Gilley album release on Epic. Marshall Morgan is engineering, with Danny Mundhenk seconding.

Mac Davis cutting at Sound Emporium with producer Garth Fundis. Gary Laney and Fundis co-engineered the PolyGram album project. . . .

Glenn Adams in the studio with producer Walter Davison and engineer Jim Williamson. . . . Comstock artist Cordelia cutting single tracks with producer Patty Parker and engineer Williamson.

At Music City Music Hall, Tony Brown producing Bobby Jones for Word, with Rick McCollister behind the board. . . . Toronto's Family Brown finishing an RCA project with co-producers Brown and Norro Wilson. Bill Harris is engineer-

ing. . . . Charley Pride in the studio with Wilson producing and Harris engineering. He is finishing an RCA album release.

In Pasadena, Tex., at Rivendell Recorders, producer Carter Burnett is completing his current album with artist Barbara Cole. Paul Mills is engineering.

The Waiters recently joined John Denver at Criteria Recording in Miami to cut a track for

Denver's upcoming digital LP on RCA. Denver and Barney Wyckoff are co-producing the album, with Roger Nichols at the controls. Patrice Carroll-Levinsohn and John Stywka are assisting.

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



## It's no coincidence that virtually all major tape suppliers rely on OTARI video loaders.

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# PolyGram U.K. Goes Conceptual

## ABC's Long-Form 'Mantrap' To Be Company First

By NICK ROBERTSHAW

LONDON—Due out here in August from PolyGram Music Video is "Mantrap," starring Phonogram chart-toppers ABC. The company's first wholly conceptual package, it may also point the way to the future of original music programming on video.

Negotiations are currently being firmed up for home video release and cable airing in the U.S. In European territories, "Mantrap" will go through the local PolyGram video operations.

Directed by Julien Temple of Lighthead Productions, who built his reputation with the Sex Pistols film "The Great Rock 'N Roll Swindle," the 55-minute program combines music from the hit album "Lexicon Of Love" with a full-fledged adventure plot shot in a number of exotic European locations. Dealer price is \$25.

A production arm of PolyGram Video, PMV was set up late last year with the aim of financing 10-12 original programs annually. Releases to date have included concert performances by Dexys Midnight Runners, Rainbow, Roxy Music and Luciano Pavarotti.

But David Hockman, PMV joint managing director, also managing director of PolyGram Video, has maintained from the start that the creative talent he believes is "flooding" into the video industry should be given more to do than pointing cameras at live acts on stage. He hopes the ABC release marks a sizeable stride in that direction.

Even in Britain, music on video remains only a small percentage of the overall software market. PMV policy has made a point of offering quality sound, with all releases in stereo despite the scarcity of stereo VCRs, and competitive pricing, aiming to exploit the straight sale potential of music videos and reach the pockets of the average teenage music fan. But, Hockman points out, there's a limit to what can be done.

He says: "We've always tried to

keep our prices low, but it is a bit of a vicious circle in the sense that the fixed costs of tape and duplicating and so on make it hard to bring prices down further until the sales volumes increase. Music video sales are growing, but you have to remember that the machine penetration in the U.K., one of the most developed of video markets, is still only 15% or so."

That statistic also supports Hockman's enthusiasm for the LaserVision videodisk, which he still sees as "the natural carrier for music" despite its somewhat disastrous U.K. launch.

"The hardware people have still got 85% of the market to crack. I'm convinced the LV disk has enormous potential, and we plan to have most of our music titles available for it, apart from PolyGram Video product," he says.

This is not a matter of family connections between PolyGram and Philips. Hockman says his programs will also be supplied for RCA's SelectaVision system when it is launched in Europe, even if it means they are available in two videodisk formats instead of one.

One area where family closeness does pay off is in the cooperation between PolyGram's video and record company arms. PolyGram Music Video has no obligation to work exclusively with company acts, but their prevalence in its catalog is no coincidence.

Michael Golembo, marketing manager, has paid tribute to the support and interest shown by the asso-

(Continued on page 34)

## Disney Acquires French Titles

LOS ANGELES—Walt Disney Home Video has acquired five feature-length fully animated French films from Dargaud Editeur of Paris. The first title is scheduled for release in the spring of 1984.

Each film was theatrically released in France and is set in the year 50 B.C., when Gaul (France) was entirely occupied by Romans. Only one small village of courageous Gauls continues to hold out against the invaders. The films star Asterix, an indomitable little fellow to whom all perilous missions are immediately entrusted, and his sidekick Obelix.

The acquisition is Disney's third for the home video market, following titles from Muppet Home Video and Bill Burrud Productions. In response to the success of those titles, Disney has stepped up its acquisition of appropriate entertainment from outside producers and companies.



Photo by Chuck Pulin

**NO WIRES**—New York singer Sue Sexton of Sue Sexton and the Sizzlers recently taped a video clip for her self-penned song "Fussy." Here she drop kicks a suitor who got too close for comfort.

## Baren Pacts With Dove To Produce Music Films

By FAYE ZUCKERMAN

LOS ANGELES—Dove Films, a 15-year-old film company, has become one of the first independents to commit money and time to setting up a music video and film division.

Dove has entered into a joint agreement with record industry veteran Clare Baren, whereby Baren will head up its new music video division, which will exclusively produce music programs. Says Bruce C. Dwiggin, executive producer and assistant director for Dove, "We will be bringing our film expertise, equipment and creativity to music." The company has a complete production facility and sound stage in

Hollywood, although "shoots can occur where need be," Baren adds.

This joint agreement is virtually a marriage between film and music. Baren, a former CBS and A&M staffer, has produced or directed clips for such artists as Tim Curry, Chuck Mangione and Supertramp and is now working with cinematographer Vilmos Zsigmond, who worked on "Close Encounters Of The Third Kind" and "The Deer Hunter."

Dove launched this venture after observing the growing demand for music video, and noting that the supply has gone nearly unchanged. Dove believes that as the novelty wears off, a need for more innovative, compelling video will develop.

"We have the expertise to make such commanding films," opines Dwiggin. "We have been seeing feature film projects through the entire production cycles." He touts Baren as bringing to the company a working knowledge of the music industry and its artists.

Dove, which has been making commercials and independent films under the direction of founder Cal Bernstein, has had dealings with the music industry before. In 1976 it oversaw the production of a Peter Frampton concert in Miami. But back then, Dove was not considering an entire division for such programming.

Baren will also be working with Mike Salisbury, creator of new wave-oriented Levi's and Suzuki television spots, as well as Mark Rasmussen, a cable cameraman and director. "We're interested in multi-camera concert coverage, film bios, shorts and documents as well as cable programming," Baren notes.

## Camera Guide From CBS/Fox

NEW YORK—CBS/Fox Video will release its first non-theatrical production next month. "The CBS/Fox Guide To Home Videography" features tips and instruction for owners of video cameras and other equipment.

A fictitious character, Arthur, is shown taping a birthday party, soccer game, vacation and wedding, with tips on how to get the best results from a video camera. Segments include camera movement, framing and composition, lighting and sound, planning and production and "the art of video." Point-of-purchase materials include window banners and a counter-top display unit.

The 45-minute program has a list price of \$29.98 and will also be sold through dealers who sell video cameras. Producer is Deborah Gonsher of CBS/Fox.

## LARGE SCREEN, LASER DISK

# High Tech Clip Jukebox Bows

NEW YORK—The world's highest tech—and highest cost—jukebox has just been born, and its proud father has high expectations.

Joseph Reilly, president of Video Juke Box Inc., based here, has learned a lot about rights and distribution in the time it's taken him to set up his firm. After looking at what was already on the market, Reilly went a step further, utilizing a large-screen projection television and laser videodisk technology. The result: a machine starting in price at \$18,000. A demonstration videodisk cost \$3,500 to produce.

"Once we're producing in quantity, prices will come down," says

Reilly, who comes from the office supply industry. He points out that leasing is possible, but sometimes difficult for facilities without a large credit line. The lease price is \$600 a month, and Reilly estimates income of \$1,400 for the 50-cents-a-play unit—plus increased bar trade.

The disks used in the system can hold up to 96 titles, although no deals have yet been made with labels. A demonstration model in the Century Cafe here is in place, thanks to a special arrangement with labels.

Reilly contends his main problems to date have been with distribution. "When I go to a vending machine distribution firm, they're not

willing to take this on because regular jukeboxes are so much cheaper. The people I meet are not into quality and don't really understand video."

He points out that the average vendor makes \$400 per month from an audio-only jukebox and is reluctant to take that unit out and replace it with a more expensive, untried version. "I have to go through the vendors, and it's very difficult to tell them that if they don't take on this machine the club owner will ultimately buy a video system and do his own programming. This way actually saves the club owner money and makes money for the future. Audio jukeboxes will die, and this is the answer for vendors and club owners."

Reilly anticipates that leasing will be the bulk of his business. "The unit is meant for a bar in a local town, not a big disco," he says. The projection screens range in width from six to 24 feet.

Advantages of the system include no rewind time, as on a videotape-based system. The unit is cable-ready and compatible with closed-circuit television; Reilly foresees possibly sponsoring a live event in one club and piping it into all clubs with the jukebox. In addition, a built-in chip calls for service if repairs are needed.

"We're only in New York and Ft. Lauderdale for now," Reilly says. "We won't go anywhere until we can arrange for service within four to eight hours." Reilly is currently meeting with representatives of hotel and resort chains, discos, clubs, arcades and airports.



Photo by Chuck Pulin

**HEY MISTER, THAT'S ME UP ON THE JUKEBOX**—Annabella Lwin of Bow Wow Wow poses with Joseph Reilly in front of the Video Juke Box at New York's Century Cafe. Reilly is founder of the firm that makes the \$25,000 machine.

# MAXELL ADVANCES STATE OF THE ART TECHNOLOGY TO A HIGHER STATE.

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9:00 AM - 6:00 PM REGISTRATION  
1:00 PM - 6:00 PM EXHIBIT AREA VISITING  
7:00 PM WELCOMING COCKTAIL RECEPTION  
Host: RCA/Columbia Pictures Home Video  
8:00 PM DINNER  
Host: RCA/Columbia Pictures Home Video

**MONDAY, AUGUST 29**

8:00 AM BREAKFAST  
Host: MGM/UA Home Video  
9:15 AM OPENING BUSINESS SESSION  
• Keynote Speaker  
• Nielsen Survey Report  
• Merchandising for Sales and Rental  
• The Growth Profit Centers: Accessories and Games  
12:15 PM LUNCHEON  
Host: MCA Home Video  
1:45 PM WORKSHOP SESSION  
• Advertising—The Low Cost Approach  
2:30 PM - 6:30 PM EXHIBIT AREA VISITING  
7:30 PM COCKTAIL BUFFET  
Host: Paramount Home Video

**TUESDAY, AUGUST 30**

8:00 AM REGULAR AND ASSOCIATE MEMBERS BREAKFASTS  
9:00 AM BUSINESS SESSION  
• Keynote Speaker  
• Manufacturer Panel Session  
• Distributors and Retailers Panel  
• Computing Your Business  
12:30 PM INSTALLATION LUNCHEON  
Host: Vestron Video  
2:00 PM WORKSHOP SESSION  
• Brown Bag Video... or how to promote sales and rentals without becoming a Dirty Bookstore  
3:00 PM - 6:00 PM EXHIBIT AREA VISITING  
8:00 PM VSDA AWARDS BANQUET  
Host: CBS-Fox Video

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Billboard®

Survey For Week Ending 7/30/83

# Videocassette Top 40

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## SALES

## RENTAL

SALES			RENTAL					
This Week	Last Position	Weeks on Chart	Title	This Week	Last Position	Weeks on Chart	Title	
These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.			These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.					
TITTLE			TITTLE			TITTLE		
Copyright Owner, Distributor, Catalog Number			Copyright Owner, Distributor, Catalog Number			Copyright Owner, Distributor, Catalog Number		
1	1	5	48 HOURS Paramount Pictures, Paramount Home Video 1139	1	1	5	48 HOURS Paramount Pictures, Paramount Home Video 1139	
2	2	63	JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042	2	4	5	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309	
3	4	5	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309	3	3	12	FIRST BLOOD Thorn/EMI 1573	
4	3	23	AN OFFICER AND A GENTLEMAN ▲ Paramount Pictures, Paramount Home Video 1467	4	2	7	SOPHIE'S CHOICE CBS-Fox Video 9076	
5	5	13	AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489	5	6	3	THE VERDICT CBS-Fox Video 1188	
6	10	3	MAD MAX Vestron V-4030	6	9	2	MAD MAX Vestron V-4030	
7	7	6	ALICE IN WONDERLAND Walt Disney Home Video 36	7	5	8	THE TOY RCA/Columbia Pictures, Home Video 10538	
8	9	2	THE VERDICT CBS-Fox Video 1188	8	7	7	FRANCES Thorn/EMI 1621	
9	13	17	FIRST BLOOD ● Thorn/EMI 1573	9	13	23	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467	
10	8	9	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433	10	8	9	MY FAVORITE YEAR MGM/UA Home Video 800188	
11	18	36	STAR TREK II-THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180	11	11	10	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265	
12	11	21	BLADE RUNNER ▲ Embassy Home Entertainment 1380	12	10	9	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433	
13	12	10	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265	13	15	23	ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181	
14	15	7	SOPHIE'S CHOICE CBS-Fox Video 9076	14	14	11	AIRPLANE II-THE SEQUEL Paramount Pictures, Paramount Home Video 1489	
15	14	9	AIRPLANE! ▲ Paramount Pictures, Paramount Home Video 1305	15	12	5	THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015	
16	16	8	THE TOY RCA/Columbia Pictures, Home Video 10538	16	19	10	TIMERIDER Pacific Arts, Video Records; MCA Distributing Corp. 528	
17	6	6	FRANCES Thorn/EMI 1621	17	17	6	I, THE JURY CBS-Fox Video 1186	
18	17	12	GREASE ● Paramount Pictures, Paramount Home Video 1108	18	18	10	LOVESICK Warner Brothers Pictures, Warner Home Video 20011	
19	19	2	PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255	19	22	9	STILL OF THE NIGHT CBS-Fox Video 4711	
20	20	2	WINNIE THE POOH Walt Disney Home Video 025	20	25	3	SAVANNAH SMILES Embassy Home Entertainment 2058	
21	22	2	DURAN DURAN Thorn/EMI TVD 1646	21	21	13	JANE FONDA'S WORKOUT Karl Video Corporation 042	
22	23	2	SAVANNAH SMILES Embassy Home Entertainment 2058	22	23	21	BLADE RUNNER ▲ Embassy Home Entertainment 1380	
23	27	10	LOVESICK Warner Brothers Pictures, Warner Home Video 20011	23	30	32	ROCKY III ● (ITA) CBS-Fox Video 4708	
24	31	24	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338	24	20	2	THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221	
25	28	2	THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221	25	16	6	KISS ME GOODBYE CBS-Fox Video 1217	
26	29	7	STAR WARS CBS-Fox Video 1130	26	31	2	PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6355	
27	24	15	PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202	27	27	26	NIGHT SHIFT The Ladd Co., Warner Home Video 20006	
28	30	4	THIS ISLAND EARTH Universal City Studios, Inc. MCA Distributing Corp. 55076	28	26	10	VIDEODROME Universal City Studios Inc., MCA Distributing Corp. 71013	
29	21	3	CLASS OF '84 Vestron V-5022	29	29	3	PSYCHO Universal City Studios Inc., MCA Distributing Corp. 55001	
30	25	9	MY FAVORITE YEAR MGM/UA Home Video 800188	30	24	18	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	
31	NEW ENTRY		THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173	31	32	30	POLTERGEIST ▲ MGM/UA Home Video 800165	
32	40	39	THE COMPLETE BEATLES ● MGM/UA Home Video 700155	32	28	27	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	
33	26	2	SATURDAY NIGHT FEVER Paramount Pictures, Paramount Home Video, 1307 A, 1113A	33	33	8	CLASS OF '84 Vestron V-5022	
34	32	11	STAR TREK: THE MOTION PICTURE ▲ Paramount Pictures, Paramount Home Video 8858	34	36	5	STAR WARS CBS-Fox Video 1130	
35	34	4	JASON AND THE ARGONAUTS RCA/Columbia Pictures Home Video 10346	35	35	3	NATIONAL LAMPOON'S CLASS REUNION Vestron V-5021	
36	36	10	LET'S SPEND THE NIGHT TOGETHER Embassy Home Entertainment 1231	36	37	16	THE SECRET OF NIMH MGM/UA Home Video 800211	
37	35	23	ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181	37	38	27	FAST TIMES AT RIOGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015	
38	33	30	POLTERGEIST ▲ (ITA) MGM/UA Home Video 800165	38	40	14	PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202	
39	39	32	ROCKY III ● (ITA) CBS-Fox Video 4708	39	34	20	MONSIGNOR CBS-Fox Video 1108	
40	38	5	I THE JURY CBS-Fox Video 1186	40	39	11	THUNDERBALL CBS-Fox Video 4611	

● 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).

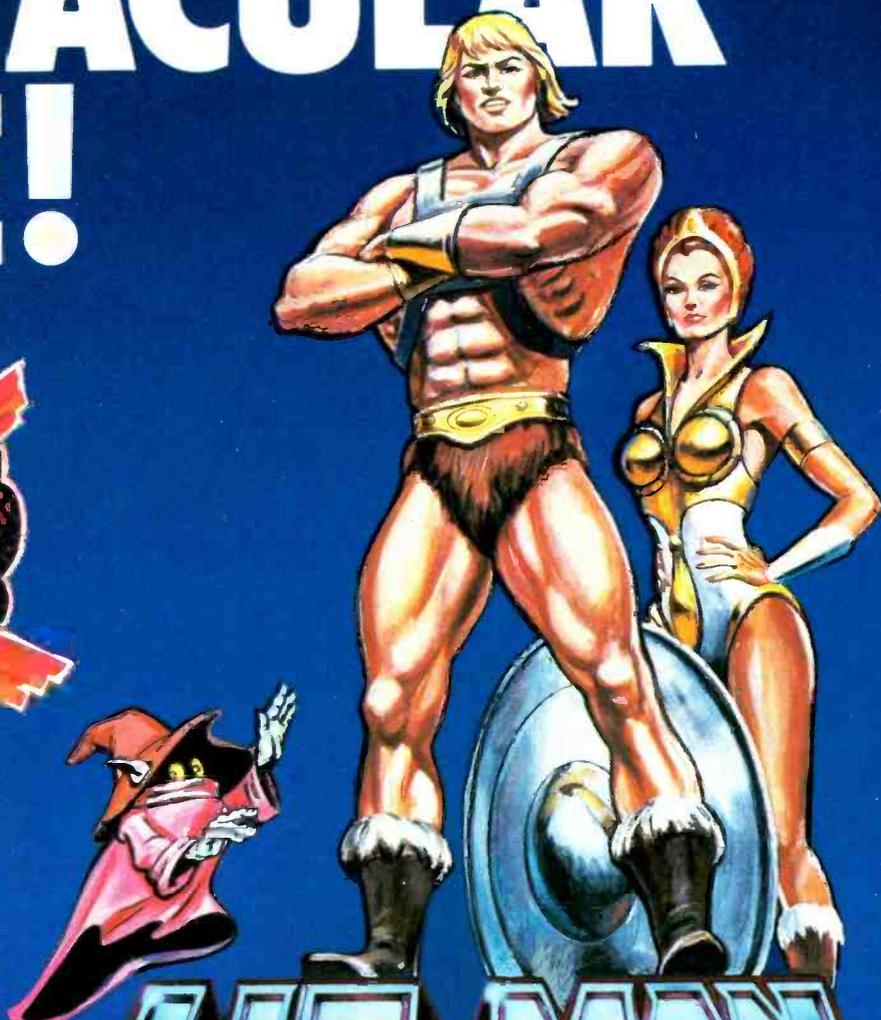
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# Video

## Marin Archives Gives Mill Valley Film Fest The Blues

By JACK McDONOUGH

MILL VALLEY, Calif.—The newly created Marin Video Archives will present a variety of rare blues

video pieces Aug. 7 as part of the week-long Mill Valley Film Festival. The festival will also sponsor a number of music video panels and showcases this time around.

The event will also include a demonstration of new Pioneer software laser disk technology that will enable the viewer to program any sequence of selections from the disk,

or to speed it forward or backward. Archives spokeswoman Gaynell Toler says the new technique "is like a software package for computers." She says it is still undecided under

what name Pioneer will market the product.

The Pioneer software will be demonstrated by video engineer Michael Prussian of Videotunes, who also produced "Percy Mayfield: Poet Laureate Of The Blues," a half-hour documentary that will receive its world premiere that day. Prussian has created a special videodisk for the demonstration featuring performances by Mayfield and Lowell Fulson at the Blue Monday parties, hosted by keyboardist Mark Naftalin, which are held regularly at Marin County clubs. The videodisk also contains discographies and shots of LP jackets.

Toler says the new disk "provides a wonderful way for any kind of archives to catalog things for the future in a way that preserves a very high quality of both audio and video." She says it has not yet been determined whether the Mayfield-Fulson piece will become commercially available.

Two technical sessions, "Electronic Cinematography" and "Video As Film," take place Aug. 6 and 7, respectively. They provide information on such techniques as image enhancement, color correction and film-to-tape transfers.

In addition, there's an hour-and-a-half showcase of 25 rock video clips on Aug. 5, a screening of 14 music videos by Bay area directors Aug. 6, and a panel, "Video: The Future Of Rock," Aug. 6. That panel features Antony Payne of Bob Giraldi Productions/Gotham Entertainment, producer Brian Greenburg, director Bill Dear and director Joe Dea.

The Archive evening will also see the world premiere of a one-hour documentary of the 1982 San Francisco Blues Festival made by One Pass Video Video, featuring performances by John Hammond, Clifton Chenier, Albert Collins and a number of others. This will be followed by a two-part tribute to the late blues guitarist Michael Bloomfield, who had lived in Mill Valley. A 12-minute collage will meld Bloomfield photos and videotape to an audio soundtrack of Bloomfield telling stories about growing up in Chicago and his first

(Continued on page 35)

## PolyGram Music

• Continued from page 30

ciated record companies. "They're really getting behind us. They make it so easy for us to get video clearance from their acts. They really get involved."

Effectively, five sales forces are promoting video software to record outlets, says Hockman. And after struggling with the unfamiliar concept of pushing feature films for rental, he says salesmen are proving "very amenable" to the idea of selling music on video.

PMV's recent video singles releases have demonstrated the symbiosis effectively, showcasing new acts Blancmange and Tears For Fears alongside the more venerable Elton John. Strictly speaking, they are video EPs, with each release compiling three or four video promos. But with a retail tag just short of 10 pounds sterling (roughly \$15), they are already proving a popular line for the company, though not necessarily a profitable one.

"The results are very encouraging," Hockman says cautiously. "They are doing at least as well as our longer-format programs. In unit terms, that may mean shipments of up to 5,000 units."

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**TAKE IT TO THE LIMIT**

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# New Video Releases

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

- THE ASSASSIN**  
Sony Chiba  
Beta & VHS CBS/ Fox Video ..... \$59.98
- BEACH HOUSE**  
Beta & VHS Thorn EMI Home Video ..... \$59.95
- THE BILLION DOLLAR HOBO**  
CED CBS/ Fox Video ..... \$29.98
- BILLY LIAR**  
Beta & VHS Thorn EMI Home Video ..... \$39.95
- BUSTER KEATON RIDES AGAIN/ THE RAILRODDER**  
Buster Keaton  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$49.95  
VHS ..... \$52.95
- CANADA CAPERS . . . CARTOONS, VOLUME I**  
The Great Toy Robbery, The Animal Movie, The Story Of Christmas, The Energy Carol, Carrousel, The Bear's Christmas, TV Sale  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$39.95  
VHS ..... \$42.95
- CANADIAN CAPERS . . . CARTOONS, VOLUME II**  
Spinnolio, Doodle Film, Hot Stuff, The Cruise, The Specialists, No Apple For Johnny  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$39.95  
VHS ..... \$42.95
- CITY OF GOLD / DRYLANDERS**  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$49.95  
VHS ..... \$52.95
- THE COMANCHEROS**  
John Wayne, Lee Marvin, Stuart Whitman, Nehemiah Persoff  
Beta & VHS CBS/ Fox Video ..... \$49.98
- DESTINATION MOONBASE ALPHA**  
Martin Landau, Barbara Bain  
Beta & VHS CBS/ Fox Video ..... \$59.98
- THE DIONNE QUINTUPLETS**  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$49.95  
VHS ..... \$52.95
- DRYLANDERS**, see City Of Gold
- EASTON, SHEENA**  
Beta & VHS Thorn EMI Home Video ..... \$49.95
- ELMER GANTRY**  
Burt Lancaster  
CED CBS/ Fox Video ..... \$39.98
- THE EYE HEARS, THE EAR SEES (Study Of Norman McLaren)**  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$39.95  
VHS ..... \$42.95
- THE FARMER'S DAUGHTER**  
Loretta Young, Joseph Cotton, Ethel Barrymore, Charles Bickford, Rhys Williams, Rose Hobart, Lex Barker, James Arness  
Beta & VHS CBS/ Fox Video ..... \$59.98
- FROM RUSSIA WITH LOVE**  
Sean Connery, Robert Shaw, Daniela Bianchi  
CED CBS/ Fox Video ..... \$29.98
- HENRY FORD'S AMERICA**  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$39.95  
VHS ..... \$42.95
- HIGH GRASS CIRCUS**  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$39.95  
VHS ..... \$42.95
- JEZEBEL**  
Bette Davis, Henry Fonda, George Brent  
Beta & VHS CBS/ Fox Video ..... \$49.98
- THE KENTUCKIAN**  
Burt Lancaster  
CED CBS/ Fox Video ..... \$29.98
- KING OF THE HILL (The Story Of Ferguson Jenkins)**  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$39.95  
VHS ..... \$42.95
- LONELY BOY / SATAN'S CHOICE**  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$39.95  
VHS ..... \$42.95
- MADMAN**  
Beta & VHS Thorn EMI Home Video ..... \$69.95
- THE MECHANIC**  
Charles Bronson, Jan-Michael Vincent, Keenan Wynn, Jill Ireland, Linda Ridgeway  
Beta & VHS CBS/ Fox Video ..... \$59.98
- MEMORANDUM**  
Narrated By Alexander Scourby  
Beta National Film Board Of Canada  
(Video Yesteryear) ..... \$39.95  
VHS ..... \$42.95
- THE MISSIONARY**  
Michael Palin, Maggie Smith, Trevor Howard  
Beta & VHS Thorn EMI Home Video ..... \$69.95
- NFL FILMS**  
Commitment To Excellence (Los Angeles Raiders) / NFL '82  
Beta & VHS NFL Films Video ..... \$49.95  
Day Of The Dolphins / NFL '82  
Beta & VHS NFL Films Video ..... \$49.95  
Great Expectations (Dallas Cowboys) / The Man With The Funny Hat  
Beta & VHS NFL Films Video ..... \$49.95  
Joe Gibbs' Washington Redskins: Two Years To The Title  
Beta & VHS NFL Films Video ..... \$49.95  
The Road Warriors (New York Jet) / NFL '82  
Beta & VHS NFL Films Video ..... \$49.95

- Steel Town Tough / Steelers 50 Seasons**  
Beta & VHS NFL Films Video ..... \$49.95
- Team Of The '80's (San Diego Chargers) / NFL '82**  
Beta & VHS NFL Films Video ..... \$49.95
- PATHS OF GLORY**  
Kirk Douglas, George Macready, Ralph Meeker, Adolphe Menjou, Susanne Christian  
Beta & VHS CBS/ Fox Video ..... \$59.98  
CED ..... \$29.98

- PLAYMATE REVIEW**  
CED CBS/ Fox Video ..... \$29.98
- PORKY'S**  
Dan Monahan, Wyatt Knight, Tony Ganos, Mark Herrier, Cyril O'Reilly, Roger Wilson, Kaki Hunter, Art Hindle, Nancy Parsons, Scott Colomby, Wayne Mauder, Alex Karras, Susan Clark  
Beta & VHS CBS/ Fox Video ..... \$79.98  
CED ..... \$29.98  
LV ..... \$34.98

- THE RAILRODDER**, See Buster Keaton Rides Again
- ROCKY II**  
Sylvester Stallone, Talia Shire  
CED CBS/ Fox Video ..... \$29.98
- RUN SILENT RUN DEEP**  
Burt Lancaster  
CED CBS/ Fox Video ..... \$29.98
- SATAN'S CHOICE**, see Lonely Boy

To get your company's new video releases listed, send the following information - Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

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JULY 30, 1983, BILLBOARD

## DESPITE INDUSTRY'S VOLUNTARY CODE

## U.K. Parliament Targets 'Nasties'

LONDON—The British government is to go ahead with tough new legislation to outlaw "video nasties," despite the voluntary code due to be introduced by the video industry itself this fall. A private bill sponsored by Tory Member of Parliament Graham Bright, which will be introduced in November, is expected to receive all-party backing.

Massive publicity over a series of recent murder and rape cases in which viewing of video horror movies seems to be implicated has prompted the re-evaluation. The Home Secretary, Leon Brittan, had previously said the government would wait for the British Videogram Assn.'s voluntary coding scheme to prove itself before deciding whether further controls were necessary.

The proposed bill will make it an

offense to sell or rent videocassettes that have not been approved and classified by an independent board of censors, most probably the existing British Board of Film Censors. Convicted dealers would face fines of up to \$15,000 or possible imprisonment, and police would be given powers to raid premises and confiscate unapproved tapes.

Norman Abbott, BVA chief executive, says his organization "heartily welcomes" the government move. "Graham Bright himself paid tribute to the efforts the industry has made and says that our code provided the essential basis for his bill, so really the difference is that instead of being voluntary it will be enshrined in law," Abbott says.

"The government has decided that our scheme would not have

been very effective on a voluntary basis, and though we slightly resent that we weren't given the chance to find out, we have to accept that. Realistically, there would have been cowboys and others who decided to take their chance with the Obscene Publications Act and its lesser implications, so a 75%-80% acceptance at trade level would probably have been the best we could have achieved."

The BVA code, due to go into effect Sept. 1, will in fact go ahead as planned to fill the expected 12- to 18-month gap before the new legislation could be expected to begin to bite. Retailers will not be asked to seek accreditation from a standards council as initially intended, but videogram producers will, and in some cases have already begun to, submit titles for classification.



**CLASSICAL VIDEO**—Rock Solid Productions in Burbank in association with Armand Hammer Films recently captured cellist Mstislav Rostropovich in performance with the Los Angeles Chamber Orchestra at the Bing Theatre in Los Angeles. Shown are Ron Streicher, left, and Bill Fiege, right, preparing to mix the audio using Sony digital equipment.

## 'ADULT' FIRM ALTERS ITS IMAGE

## Select/Essex Acquires 90 New Titles

LOS ANGELES—Select/Essex Video of Northridge, Calif. is cleaning up its act. The company, the largest supplier of "adult" video in the country, has acquired a 90-title line, reportedly for \$7 million, to be marketed under the Gold Stripe Video label, and is heavily promoting a new tape called "Rockabilly Glamourize."

While these titles could certainly be considered racy, they are also taking Select/Essex in a different direction. Such titles as "The World of Fashion" and the "Beauty Bible" series, "Frederick's Of Hollywood Presents" and "Shape Up" from the Gold Stripe line combine how-to and entertainment with the company's trademark of beautiful women.

"Rockabilly Glamourize" shipped recently, and is being promoted by such distributors as Sound/Video, Target Video and Schwartz Bros. In fact, company president Bud Schaeffer explains, "This Consumer Electronics Show was the first since Select's founding, in 1978, where we didn't have a

booth, although we're represented at our distributors' booths. In the winter we decided to take a new course, to acknowledge the results of our distributors." Schaeffer says he believes even more distributors will exhibit at CES in January.

"Rockabilly Glamourize" features 21 songs by 11 artists. It's designed for use as a party or exercise tape, and dealer promotional materials include T-shirts, posters, scarves and fliers.

## Two Films Due From Miramax

NEW YORK—Miramax Films has picked up distribution rights for an hour-long Julio Iglesias television special, as well as "Rock 'n' Roll 3D," a feature film starring Devo and Aerosmith.

For the Iglesias special, Miramax has acquired television rights for the U.S. and English-speaking Canada. The 3D movie is currently in production, and will be represented by Miramax upon its completion. In addition, Miramax president Bob Weinstein is seeking partial financing for the completion of the film.

"Rock 'n' Roll 3D" will be comprised of concert performances by as-yet-unnamed groups in addition to Devo and Aerosmith. It will be distributed via satellite, cable and syndicated television, and eventually for the home video market. Producer/directors on the project are Ted Haimes and Jonas McCord. The 3D Video Corp. of Los Angeles is supplying the necessary technology.

## Mill Valley Fest Has The Blues

• Continued from page 34  
forays into the city's blues clubs. The audio tape, provided by longtime Bloomfield associate Norman Dayron, was edited by Dayron and Spencer Dryden.

This will be followed by a showing of the seldom-seen 45-minute "Maxwell Street," a portrayal of the famous West Side Chicago flea market and street-and-music scene made by Bloomfield and Dayron in 1963. Toler says the piece was transferred from 16mm film to videotape for this event.

Transferral of such properties is one of the principal goals of the Archives, which was founded by Claire Wasserman and Byrd Inge to "preserve film and tape which depicts aspects of the cultural heritage of the county."

## Billboard...The First to Serve the Hottest News in Video Software



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Billboard will be there distributing copies of the September 3 issues—which will feature full Video Software Dealers Association convention coverage. Whether or not you attend, don't miss the opportunity to reach this important meeting of decision-makers in the manufacture, production and distribution of video software.

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- **Analysis**—of how these events affect your business and your career.
- **Charts**—Weekly videocassette Top 40 Sales & Rentals, bi-weekly 25-position Video Game chart.

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## New On The Charts



## 'THIS IS ELVIS'

Warner Home Video—31

The only addition to the video chart this week is David L. Wolper's 1981 biography "This Is Elvis." The critically acclaimed production lists for \$69.95 and will be distributed in a special expanded home video version featuring 42 minutes of Presley footage never seen before in its theatrical, pay- or network-tv versions. More than three dozen Presley songs are woven throughout this exclusive 144-minute edition.

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

# Talent & Venues



Photo by Chuck Pulin

**KOCH ALARMED**—New York Mayor Ed Koch meets with the members of the IRS group the Alarm backstage at Pier 84, where the Alarm opened for U2. Koch asked the band members if he needed hair like that to be a member of a group.

## N.J. To Launch Its Own Antitrust Probe Of Scher

By MAURIE ORODENKER

TRENTON, N.J.—The State Attorney General's office will start its own investigation of rock concert promoter John Scher, who was indicted last month on antitrust charges by a federal grand jury here, says state Attorney General Irwin I. Kimmelman.

Charged with conspiring to eliminate competition when they promoted rock concerts in upstate New York in 1980 and 1981 were Scher and his two corporations—John Scher Presents Inc. and Monarch Entertainment Bureau, both of West Orange, N.J.—and Cedric Kushner, a partner in Cedric Kushner Productions of New York.

Attorney General Kimmelman made the announcement of the state antitrust investigation at a meeting of the New Jersey Sports & Exposition Authority. Scher is promoting concerts in New Jersey at Giants Stadium and the Brendan T. Byrne Arena. Both venues are in the Meadowlands entertainment and sports complex in East Rutherford, which is operated by the Authority.

Kimmelman, who as Attorney

General is a member of the Authority, said he told the other Authority members in a private meeting that they had the legal right to suspend their contracts with Scher because of the antitrust indictment. A 1976 executive order signed by the late Gov. Brendan T. Byrne gives state agencies the right to stop dealings with any contractors indicted, though not convicted, for antitrust violations. However, Authority Chairman Jon F. Hanson said the Authority would not suspend its current commitments with Scher and his companies. He pointed out that Scher promoted Willie Nelson concert July 3 at Giants Stadium.

Kimmelman said he ordered the antitrust section of his office to decide whether Scher "is in compliance with the New Jersey antitrust act." The Authority's legal agreements with Scher are to be reviewed as part of the investigation. Scher, who is promoting several other concerts at the Meadowlands this summer, is one of about six promoters who deal with the Authority, according to George Wirt, Authority spokesman.

## From SIR, With Love: Tour Aid

### New York-Based Firm Offers Studios, Equipment

By ROMAN KOZAK

NEW YORK—It's another day at SIR here:

Ted Nugent, Ashford & Simpson, Johnny Gill, Simon & Garfunkel and Ian McDonald are all in separate rooms rehearsing. Equipment is being readied for the various sites of the Kool Jazz Festival, including a piano that has to be on the Staten Island Ferry at 6 a.m. Other instruments are destined for the weekend's Willie Nelson Picnic at the Meadowlands in New Jersey. And Peter Allen needs equipment for a date at the Concord Hotel upstate that night.

All this activity is not all that unusual, says Michael Johnson, president of Studio Instrument Rentals, the largest company that specializes in musical instrument rentals, rehearsal studios, cartage and storage. SIR has facilities in New York, Los Angeles, San Francisco, Chicago and Nashville.

"We've been the only music store open seven days a week, 24 hours a day, and we've tried to take care of the sometimes ridiculous and sometimes very simple and minute needs—whatever it is, a guitar string or an amplifier or a piano. We got into fulfilling technical equipment needs and rehearsals and trucking. We combine all those services because they go together," says Johnson.

"We also arrange to ship freight for people, we are freight forwarders, and we have storage facilities in New York, San Francisco, Nashville and Los Angeles," he goes on. "I like to think of us as a small music store that offers personalized service. We have such an effective program with our red road cases and our red Mercedes trucks that people looking at us sometimes assume that we are like Con Ed. But the truth of the matter is that we are not really that big. It's a midsized business."

Johnson says that SIR has a half

dozen rehearsal studios and sound stages in New York, which can accommodate between 10 and 15 groups a day, though sometimes the number is less when major headliners come in and book a room for the duration of their rehearsals. Rates run from \$20 an hour for one of the small rooms to \$300 to \$500 a day for the large sound stage, depending upon what is needed.

"If I'm slow I'll cut deals for bands that don't have a label deal or a management deal. At \$20 an hour, we provide the electricity, the air conditioning, the sound system, a technician and the cleaning of the room. So on that we really don't make money if they don't rent equipment. And then we only

charge a fraction of our regular rental rates if it is only used in-house for rehearsing, because nobody makes money on rehearsals," says Johnson.

"We try to break even on the rehearsals so as to build a relationship with an act, and then we can help them in other ways, such as equipment rental, trucking, and so forth," he continues. He says SIR has "a couple of thousand" accounts across the country, and each one has a computerized account number so that SIR knows who they are, what business they have done with the company, what equipment they have rented and where and what their credit limit is.

(Continued on page 38)

## Program Uses Pop Music To Help Teach Reading

By ETHLIE ANN VARE

LOS ANGELES—Rock'n'roll has long been considered an enemy of the classroom, an alternative to study hall. But through a program called ColorSounds, educator Dr. J. Michael Bell of Austin has found a way to use popular music as an adjunct to learning. And he says his results have been spectacular.

"Babies learn their own language through Mother Goose songs," explains Bell, "and the 'pattern repetition' method has been successfully used to teach people foreign languages for years. We know it works. The problem was that to get students to sit and listen to a pattern a jillion times, they really have to be motivated. And somewhere in the '60s and '70s, kids lost their motivation. But I figured that if you could give them Donna Summer or David Bowie, they'd listen to those patterns forever."

And so ColorSounds, a non-profit organization, started giving them Donna Summer and David Bowie—and the Stray Cats and Kool & the Gang and Alabama. First the program used 45s with printed lyric sheets, and now it also uses rock videos with clear subtitles superimposed by a character generator.

"In the Navajo Nation in Arizona," says Bell, "according to their own statistics, the children in seventh and eighth grade increased their reading scores more than 300% last year. And ColorSounds was the only difference in their program."

Besides the appeal of music in the classroom, ColorSounds incorporates a reward system for scholastic progress that involves record company promotional items and concert tickets. Dr. Bell, a Stanford University linguist, has himself discovered a new fluency in the lingo of "schlock" and "freebies."

Last semester, ColorSounds learning videos were shown via educational cable stations in San Diego, Austin, Oakland, Las Vegas, and Memphis. Next term it comes to Los Angeles, Orange County, New York City, Washington and Miami.

As a side effect of this educational use of rock singles and videos, artists are reaching a prime and captive audience. When Al Jarreau and Kool & the Gang donated their Ampex Golden Reel awards to ColorSounds, it was no doubt an altruistic gesture toward the estimated 53 million Americans who are functionally illiterate. But was Don Zimmermann of Capitol/EMI perhaps also thinking of the effect twice-an-hour rotation of his videos would have

when he lent his support to the program?

"We know that airplay has picked up for videos we have in heavy rotation here in Austin," says Bell, "and sales as well. If we can do something for the record companies, the record companies can also do something for us." What Bell wants the record companies to do is donate copies of videos, to provide incentive promos, and to help the program financially.

While ColorSounds first directed itself towards the educationally deprived inner cities, and stressed such

(Continued on page 38)



Photo by Chuck Pulin

**NEWTON IN N.Y.C.**—Wayne Newton is all smiles during a performance at the World Trade Center in New York, his first in the city in 16 years. The concert was delayed for over an hour because of problems with seating for the audience.

## WHOSE IDEA WAS IT? Corporate Tour Support Still Growing

LOS ANGELES—If failure is an orphan and success has many fathers, then an idea whose time has come surely is a ward of the court.

Take corporate sponsorship of rock bands. Throughout the late '70s, record companies began to pull back financial support of major tours. At the same time, consumer product companies needed new ways to reach the youth market, to create "brand awareness." A marriage was inevitable. The question of who the matchmaker was has created some acrimonious debate.

Ad Age magazine called the first major tour sponsorship, a link between Jovan fragrances and the Rolling Stones' 1981 U.S. tour, the "promotion of the year." This was certainly the largest such deal on the books (though not the first; Budweiser was sponsoring Journey as long as six years ago). Jovan put \$3.5 million into advertising and promotion on the project.

Although the music marketing firm Rockbill claims a major part in the negotiations, a Jovan spokesperson says that it was a young account executive at J. Walter Thompson in Chicago, James H. Vail, who put the deal together. Vail now has his own music marketing firm in Los Angeles.

"It wasn't easy to approach adver-

tisers at first," says Vail. "A 55-year-old at General Foods doesn't really have any idea what a Stones concert is like. You had to give them statistics, explain that there are more people attending rock concerts in a year than attend football and baseball games combined. And then you had to bring them to a concert."

Vail convinced the advertiser that a rock concert was an event, like a sporting event. Advertisers know all about promoting sports events. "People were paying \$8 million to say they were the official underwear of the Olympics," jokes Vail.

Using computerized demographics to analyze a "band development index," and with careful attention to radio advertising and point-of-purchase displays, Vail brought off the Jovan/Stones tour to everyone's satisfaction. Jovan is currently "sponsoring Kenny Rogers' tour."

In the meantime, Rockbill put Rod Stewart and Sony together, and Contemporary Marketing created the high-profile Schlitz/Who package. But not all promotions have had the same honeymoon feel as the Stones deal. Is music marketing already reaching a point of diminishing return? Are the dollars getting out of hand?

"A lot of people are jumping on the bandwagon," says Gary Reyn-

olds of Reynolds & Associates. His Milwaukee firm puts Miller Brewing support behind up-and-coming bands, rather than supergroups. "Some of the big bands are just putting the money into their pockets."

"That's not the problem," says Vail. "Some of these promotions weren't focused properly on the needs of the advertisers. You have to reach not only the few thousand people who attend the show, but the millions of fans who couldn't go to the show."

And how blunt can you be with your product message? At what point will the youthful fans get turned off by commercialism? Is a poster at the door of the arena okay, but a poster onstage unacceptable?

"We don't touch the art form," says Vail. "Mick Jagger isn't going to get up there and say 'I use such and such.'"

The point, he says, is simply to associate the sponsor's name with the act. "And the bigger the advertiser can make the act, make the event, make the record, the more everyone benefits."

According to Vail, tours aren't the only aspect of music marketing that an advertiser can plumb. Talks are underway involving corporate sponsorship of rock videos and even motion pictures. ETHLIE ANN VARE

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Photo By Chuck Pulin

FIRST CITY—Hannibal Records artists Cool It Reba play the First City Cabaret in New York.

## Duane Eddy Twangs Back Into View In California

By JACK McDONOUGH

SAN FRANCISCO—Imagine, if you will, an artist who has not been on the charts for almost 20 years, who has not toured in America for over 15 years, who has not recorded for five years, and on top of that is a very shy performer who does not even sing. What might you wager that such an artist could draw full houses for a weekend's worth of top club dates in a major market, at \$10 per ticket?

That's what happened in San Francisco June 23-26 when Duane Eddy brought his new all-star band to Northern California for an opening date at the Catalyst in Santa Cruz, followed by three nights at the Keystone family of clubs in Palo Alto, Berkeley and San Francisco.

The two Saturday nights closing shows at the Stone in the city each drew better than 600 fans, most of whom stood throughout and cheered lustily as the guitarist and his group recreated the dynamic instrumentals that formed a crucial chapter in the early history of rock and that greatly influenced scores of guitar players who would be stars in the years to come.

Eddy had an extraordinary five-year string of about 20 hits from 1958 to 1963, but the effervescent style of rock instrumentals he pioneered waned at the advent of the British invasion, folk-rock, soul and psychedelia that blossomed in the '60s. Save for a European tour five years ago and an Elektra recording at about the same time with Willie Nelson and Waylon Jennings, Eddy

has lived almost reclusively at Lake Tahoe—until a few weeks ago, when old keyboard associate Don Randi called Eddy to ask him to come back out with a group Randi had put together.

The group would be a dream band for almost any musician: Ry Cooder, whose melodic fills and slashing slide guitar proved the perfect foil for Eddy's legendary twang and throaty-toned Guild; drummer Hal Blaine, whom Eddy introduced as "a man who has probably played on more hit records than any other musician"; Steve Douglas, now a Berkeley resident, who had provided the bristling saxophone leads that were the signature of several Eddy hits; plus Randi and bassist John Garnache.

"Don called and said he had a group together," says Eddy. "I asked him who. When he told me, I knew I just couldn't refuse."

The group made its first foray the week of May 22 at Randi's 100-seat Universal City club, the Baked Potato, and then booked the Bay Area dates with the assistance of Paul McNabb, promotion director of San Francisco's KQAK-FM, who is an old friend of Douglas. The next scheduled date is July 29 at the 1500-seat Beverly Theatre in Los Angeles.

Though Eddy has neither a manager nor an agent, and though his players are always in demand for session work, he says that "everyone has agreed to stay with it as long as it keeps building and as long as it stays

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## Rock'n'Rolling

### Squeeze Songwriters Look Back At Breakup

By ROMAN KOZAK

Remember Squeeze? Last year at this time they were poised for a big breakthrough in the U.S. They sold out Madison Square Garden, and radio was finally coming around to their music. But they broke up, playing their last date together at the Jamaica Festival during the Thanksgiving weekend.

Chris Difford and Glenn Tilbrook, the songwriting principals of Squeeze, were recently in New York. They have re-signed to A&M as solo artists, and they have new management: Shep Gordon's Alive Enterprises. But they were mainly in town to work with Grand Master Flash.

"The reason for breaking Squeeze up was that it no longer was the Squeeze that had been," says Difford. "There comes a point with most bands when you realize that you are no longer progressing. It may have been overfamiliarity, but things weren't working. It becomes very sad, and because we were on the brink of success, there was the temptation to stick it out, and hope for the best. But musically, it wouldn't have worked."

It's suggested that they could have reorganized the band, and still called it Squeeze. "But it wouldn't have sounded the same," notes Tilbrook. "And it would have been heartless to the other people in the band, especially to somebody like (drummer) Gilson (Lavis), who is as much Squeeze as we are," adds Difford.

So what's the name of their new act? "Interesting point, actually," says Difford. "We don't yet have a new name. We haven't yet focused in on that. And we haven't focused on getting a new band. We've been spending our time writing and creating a new cache of songs so we can begin work on a new album in late August or September."

They say it was their management's idea to submit some of their songs to Sugar Hill Records, for possible use by Grand Master Flash. Despite the unlikely combination, "there was a definite feeling of respect between the two camps," says Difford, who adds that the working combination turned out "very well."

They did a song together titled "The Amazon," which they wrote and produced and on which Difford raps as well. It will be released on Sugar Hill.

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The Anti-Nowhere League is in trouble with the law again in their

### Reading Plan Uses Music

• Continued from page 37

acts as Kool, the S.O.S. Band and Change, growing statistics which reveal "Johnny can't read" even in affluent suburbs has led to support from Quarterflash, Pablo Cruise and Kenny Rogers.

"These artists were providing role models for their teenage audience, setting an example," says Bell. "The kids have given them fame and fortune. This is a way they can give something back."

native Britain, and it's all because of the same old song, "So What," a sendup of barroom braggadocio that uses its share of four-letter words.

The song has been ruled legally obscene in Britain, and 12,000 copies of it, which had been seized in raids last year, were destroyed last month. But the song also appears on a live album, just released and just seized by Scotland Yard.

"We just put out this live album we recorded two months ago in Yugoslavia, and it has 'So What' on it because we do it in the set. The lyrics were slightly modified from the single, not for any reason, really. It was sort of ad libbed," says Magoo, a member of the band. "But when we mixed it, we saw there was really nothing that offensive. The main offensive line, about child molesting, wasn't in there."

"Our record company, IDS, a small independent, released it and hadn't shipped more than 200 records to the stores before the police swooped on them and seized 5000 copies, which was the initial pressing, in raids on the record company and the distribution company," he continues.

The raids happened while the band was in the middle of a seven-week tour of the U.S., which they then had to cut short. Magoo and fellow band member Winston visited Billboard a day before they were to return to Britain, possibly to face criminal charges themselves.

"The situation was that we were about to leave for Kennedy Airport when we got a call at the hotel, with the news that we may get arrested as soon as we step off the plane in England," says Winston. "The situation last time with 'So What' was that the only people who got prosecuted were Faulty Products, Pinnacle Distribution and WXYZ Records. But

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### SIR Offers Aid For Tours

• Continued from page 37

"We will gladly take a record company purchase order or a letter of confirmation from any together management company or record label. We are happy to do business that way," he says, adding that SIR has remarkably little problems with the pilferage of its equipment.

A lot of SIR's business, he says, is supplying musical instruments for recording sessions as well as tours, providing all instruments and equipment short of sound reinforcement systems. "We have all the newest electronic drums and all the new synthesizers, and we are constantly trying to keep up to date," he says, noting that SIR provides sound systems for its rehearsal room and will soon showcase the latest line of sound equipment and mixing boards from Panasonic in those rooms.

In terms of instrument rentals, Johnson says, "for the right customer, anything can be gotten." It is not unusual for SIR to fly instruments from one branch to another as they are needed. SIR can also provide equipment at virtually any time, day or night.

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# Talent & Venues

## New Jazz Club Opens In Jersey Resort Community

LONG BRANCH, N.J.—Richard Stein, a jazz drummer who has worked with Peter Nero and Lionel Hampton, has teamed with his son, Mal Stein, to open a jazz club called Last Place On Earth in this resort community. The club, which opened during the Independence Day weekend, will feature name jazz perform-

ers Thursday through Sunday and local musicians Monday through Wednesday.

The Steins' plan is to book musicians who are committed to jazz and don't have a place to play because rock and disco dominate the scene here. First in was Arnie Lawrence,

who has played saxophone with Blood, Sweat & Tears with a group consisting of Mike Richmond on bass, Jeff Williams on drums and Kirk Lightsey on piano. Lawrence completed a road tour with Liza Minnelli and had an album released recently.

## Dance Trax

By BRIAN CHIN

Peter Schilling's "Major Tom" is one of the perfect pop records of this year. Like one of last year's perfect pop records, Falco's precedent-setting "Der Kommissar," "Major Tom" is sung in German and destined to be one of the enduring dance/new music numbers of the coming months. Elektra is releasing a four-version 12-inch this week (vocal, instrumental, English and remix by John Luongo), the WEA import having been a club and radio breakout for some weeks locally. Hauntingly melodic and with a deep, romantic feel—like its thematic forerunners, Elton John's "Rocket Man" and David Bowie's "Space Oddity"—it's instant high-impact material for clubs or radio.

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Many more singles, charting this week: Lenny White's fine funk remake of "My Turn To Love You" (Elektra), which has a great, changing dub side mixed by Francois Kevorkian; as "Walking On Sunshine" indicated, Eddy Grant's back catalog is chock-full of strong songs. . . . Lime's "Guilty" was remixed heavily for Prism's U.S. release by Sergio Munzibai and John Morales, with a coarser, American street feel; the same is true of the three cuts remixed on the "Lime III" album, of which "Angel Eyes" has widest appeal.

Ministry's "I Wanted To Tell Her" (Arista promo 12-inch), remixed, with a throbbing instrumental dub, fits a pop-rock song onto a hip-hop beat; album cuts "Revenge" and "Effigy" are on the flip. Endgames' "First, Last, For Everything" (Flip, through Vanguard) also tugs in more than one direction—rock and techno-pop—with an Africanesque break in the dub, remixed by Ray Velasquez.

Jump to it: Malcolm McLaren's "Double Dutch" remix (Island) again puts McLaren in the caller's position. In support are some lovely, mellifluous string and vocal tracks; it's a genuinely attractive record. "She's Looking Like A Hobo" is reprised on the flip, in the scratch style of his huge sleeper hit, "Buffalo Gals." Nursery School's "Sweepstakes" (Epic/Automatic) will bring back summertime memories of "Double Dutch Bus" in its pure-pop part one: part two is a terrific, complicated hip-hop breakdown, done by Morales and Munzibai.

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In left field: If new music is truly an internationalist movement, we hope it will be able to make mass successes of foreign-language records such as Peter Schilling's and King Sunny Ade's "Synchro System" (Mango). Ade's followup to "Juju Music" was recorded in London, and has an even more insistent dance beat, but with edges smoothed substantially; the vocals are hushed and caressing and the guitar work trance-inducing. Pop-fusion: Monyaka's reggae "Go Deh Yaka" (Easy Street), a major radio hit locally, done with a bright, catchy pop orientation, given added dub weight by a Munzibai/Morales mix.

New York style: Colors' "Am I Gonna Be The One," hard and bright, with a strong female lead, on First Take 12-inch (300 East 89th St., New York, N.Y. 10028). . . . Unique's "What I Got Is What You Need" (Prelude), smooth and sleek, r&b-oriented. . . . Feel's "Got To Have Your Lovin'" (Posse), harsh and gritty—wait for the break. . . . n.y.c. Peech Boys' "Dance Sister (biofeedback)" (Island), deep and meandering, with hypnotic ensemble singing.

New from Warner Bros. next month: albums by Rufus and Chaka, Serge, Madonna and Tom Tom Club. Other scheduled August releases include Kraftwerk and Michael Sembello; September schedules include Was (Not Was), Gang Of Four, Laurie Anderson and Jennifer Holliday.

JULY 30, 1983, BILLBOARD

# Billboard Dance/Disco Top 80

Survey For Week Ending 7/30/83

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	2	7	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121	41	34	7	TEMPTATION/WE LIVE SO FAST—Heaven 17—Arista (12 Inch) AD 19030
2	1	7	I.O.U.—Freeze—Streetwise (12 Inch) SWR2210	42	28	8	STAY WITH ME—India—West End (12 inch) 221512
3	3	6	SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)	43	33	6	ADVENTURES IN SUCCESS—Will Powers—Island (12 inch) 0-99687
4	4	8	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828	44	40	6	TURN THE MUSIC ON—Orlando Johnson and Trance—Easystreet (12 inch) EZS 7501
5	5	11	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547	45	44	5	FREAK-A-ZOID—Midnight Star—Solar (12 Inch) 9-67919
6	7	6	MANIAC—Michael Sembello—Casablanca (7 inch) 8125167 (12 inch*)-Remix	46	NEW ENTRY	NEW ENTRY	PIECES OF ICE—Diana Ross—RCA (12 Inch) PD 13568
7	6	10	BLIND VISION—Blancmange—Island (12 Inch) 0-99886	47	50	5	BABY JANE—Rod Stewart—Warner Bros. (7 Inch) WB7-29608 (12 Inch*)
8	8	16	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)	48	54	3	BACKSTREET ROMANCE—Loverde—Moby Dick (12 Inch)
9	11	7	MASCHINE BRENNTE/ON THE RUN (Auf Der Flucht)—Falco—A&M (12 Inch) 12603	49	46	5	DON'T BE SO SERIOUS—Starpont—Boardwalk (LP CUT) NB33266-1 (12 Inch*)
10	12	6	SWEET DREAMS—Eurythmics—RCA (12 inch) PD 13502	50	39	14	WALKIN' THE LINE—Brass Construction—Capitol (12 inch)
11	9	11	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS) 23819	51	69	2	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956
12	62	2	DO IT AGAIN BILLIE JEAN MEDLEY—Slingshot—Quality (12 Inch) QUS 044	52	30	7	LOVE NEVER FAILS—The Greg Kihn Band—Berserkeley (12 Inch) 0-67913
13	18	5	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SR1-23883	53	53	19	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10
14	14	6	POTENTIAL NEW BOYFRIEND—Dolly Parton—RCA (12 inch) PW 13545	54	37	5	LOW DOWN DIRTY RHYTHM—Sarah Dash—Megatone (12 Inch)
15	29	3	ROCKIT—Herbie Hancock—Columbia (12 Inch)	55	48	32	THRILLER—Michael Jackson—Epic (LP all cuts) QE38112
16	10	9	YOU ARE IN MY SYSTEM—Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)	56	64	2	PICK ME UP (CAN WE GO)—Electric Mind—Emergency (12 Inch) EMDS 6537
17	17	5	FACE TO FACE, HEART TO HEART—The Twins—Quality (12 Inch) QUS 041	57	57	8	CAVERN—Liquid Liquid—99 records (12 inch & LP) 99-11EP
18	24	5	I LOVE YOU—Yello—Elektra (12 Inch) 0-67917	58	59	4	INFATUATION—Upfront—Silver Cloud (12 Inch)
19	27	3	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124	59	58	7	JAM HOT—Johnny Dynell And The New York 88—Acme Music (12 Inch) AMC 8310
20	13	10	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)	60	NEW ENTRY	NEW ENTRY	MY TURN TO LOVE YOU—Lenny White—Elektra (7 Inch) 69813 (12 Inch*)-Re-Mix
21	45	3	GET IT RIGHT—Aretha Franklin—Arista (12 Inch) AD 19043	61	NEW ENTRY	NEW ENTRY	A.E.I.O.U. (Sometimes Y)—EBN/OZN—Elektra (12 Inch) 67915
22	23	5	LOVE SO DEEP—Toney Lee—Radar (12 Inch) RDR 12004	62	NEW ENTRY	NEW ENTRY	BAND OF GOLD—Sylvester—Megatone (12 Inch) MT 114
23	16	10	INSIDE LOVE (SO PERSONAL)—George Benson—Warner Bros. (7 Inch) 7-29649 (12 Inch*)	63	60	4	JIMMY JIMMY (Re-Mix)—Ric Ocasek—Geffen (7 Inch) 0-20114 (12 Inch*)
24	25	4	KEEP GIVING ME LOVE—D Train—Prelude (12 Inch) PRLD 660	64	55	4	LET'S LIVE IT UP—David Joseph—Mango (12 Inch) NLPS 7806
25	51	3	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Komander (12 Inch)	65	NEW ENTRY	NEW ENTRY	GUILTY—Lime—Prism (12 Inch) PDS 470
26	41	4	EVERY BREATH YOU TAKE—The Police—A&M (7 Inch) 2542 (12 Inch*)	66	31	18	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805
27	21	10	THESE MEMORIES—O Romeo—Bob Cat (12 Inch) BOB 26	67	NEW ENTRY	NEW ENTRY	I WANTED TO TELL HER—Ministry—Arista (LP Cut) AL 68016 (12 Inch*)
28	35	4	I'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913	68	72	2	PUTTIN' ON THE RITZ—Taco—RCA (12 Inch) KD 1001
29	47	3	STAND BACK—Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)	69	NEW ENTRY	NEW ENTRY	VIDEO BURNOUT—Little Toni Marsh—Prism (12 Inch) PDS 465
30	15	13	FLASHDANCE . . . WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*)-remix	70	NEW ENTRY	NEW ENTRY	TO SIR WITH LOVE—Vicki Sue Robinson—Profile (12 Inch) PRO-7025
31	19	8	HEOBAB—Fonda Raye—Posse (12 inch) POS 1207	71	NEW ENTRY	NEW ENTRY	PARTY TIME—Kurtis Blow—Mercury (12 Inch)
32	22	11	MEMORY—Menage—Profile (12 Inch) PRO-7022	72	20	10	SAY YOU DO—Janet Jackson—A&M (12 Inch) SP 12059
33	26	9	RIDING THE TIGER—Phyllis Hyman—Arista (12 Inch) AD 19041	73	42	8	USE ME, LOSE ME (LOSE ME, USE ME)—Paul Simpson Connection—Streetwise (12 inch) SWRL 2209
34	5	5	IS THERE SOMETHING I SHOULD KNOW (MONSTER MIX)—Duran Duran—Capitol (12 Inch) 8551	74	67	9	I'M OUT TO CATCH—Leon Haywood—Casablanca (12 Inch) 8121641
35	38	9	MY SPINE IS THE BASELINE/ACCRETIONS/ALL LINED UP—Shriekback—Warner Bros. (LP Cuts) WB1 23874	75	68	14	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)
36	32	8	THE HAUNTED HOUSE OF ROCK—Whodini—Jive/Arista (12 inch) JD 19026	76	61	15	WHEN BOYS TALK—Indeep—Sound Of New York (12 Inch)
37	43	5	LOVE ME TONIGHT—Attitude—RFC/Atlantic (12 Inch) 0-86998	77	56	13	OUR HOUSE—Madness—Geffen (12 inch) GEF-0-29667
38	52	3	WHAT'S SHE GOT—Liquid Gold—Critique (12 Inch) CR1 1001	78	49	17	CANDY MAN/BOYS/ALL NIGHT LONG—Mary Jane Girls—Gordy (LP Cuts) 6050GL
39	70	2	DEAD GIVEAWAY—Shalamar—Solar (12 Inch) 0-66999	79	63	20	KEEP ON LOVING ME/TONIGHT—The Whispers—Solar (LP Cuts) 60216
40	NEW ENTRY	NEW ENTRY	YOU BROUGHT THE SUNSHINE—Clark Sisters—Elektra (12 Inch) 67993	80	75	6	THEME FROM DR. DETROIT—Devo—Backstreet (LP Cut) (12 inch*)

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch  
\* Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

## Rock'n'Rolling

Continued from page 38

this time—so we are being told by the lawyers, and we are getting it second hand—the police are trying to fabricate some charge against the band for performing the actual song.

The two men say they are mystified as to why their record has created so much fuss. There are, after all, a great many records available in Britain, as in the U.S., that contain four-letter words, as well as books and magazines and films.

"So What" is not really that obscene, and I think that somebody has it in for us, to a certain extent," says

Winston. "To do this a second time around seems totally pathetic, if you ask me."

"The song is basically a sendup of people who sit in pubs and brag about doing things," adds Magoo. "The trouble is, when you are on a small independent label, you can't afford the court costs and defense."

The first time they seized 12,000 copies, we thought it was good. It was all this publicity out of nowhere. But all the money you lose when you are just a small record company, you can't afford that. WXYZ Records finally went bankrupt because of the 'So What' thing."

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IMPORT LPs—Jive Scratch Trax, Voyage I & II, Mix Your Own Stars, Nancy Martinez, Vogue, Studio 57.

"Off The Record" by Doug Shannon a complete DJ's guidebook. Call for Details.

## Talent In Action

## R.E.M.

Park West, Chicago  
Tickets: \$4

Their last time though town, the Athens, Ga. four drew a handful of rabid fans to a cavernous North Side club, and knocked off a terrific performance despite the sparse attendance, as is their wont.

Eight months later, on May 25, R.E.M. filled the 800-capacity Park West to the proverbial rafters, attracting the folks you don't see at anything other than a certifiable Event—proof positive of the power of college radio (Northwestern's WNUR in particular) as well as the economy-price tickets.

To say that there's a buzz about R.E.M. would be understating the obvious. Michael Stipe (vocals), Peter Buck (guitar), Mike Mills (bass) and Bill Berry (drums) have been generating nothing but positive press since their first foray into recording (the much-praised indie single "Radio Free Europe/Sitting Still"), and their current IRS album "Murmur" is one of the most critically acclaimed LPs of the year.

Which is as it should be. In a world overrun by synth-pop, R.E.M. manages to construct radical, enigmatic rock'n'roll with traditional instrumentation, drawing on earlier forms like folk-rock and psychedelia and shaping them in their own peculiar way. From influences as disparate as the Byrds and Patti Smith (and lately, it seems, U2), R.E.M. makes noises like nobody else.

Live performances are essential to complete R.E.M. appreciation, where their dense, swirling textures take on added muscle and bite. Stipe's possessed waif-stage persona complements his opaque, impressionistic lyrics, propelled by Buck's ringing guitar, while the Mills/Berry battery holds the whole hypnotic animal together.

Spotlighting "Murmur" to best advantage, R.E.M. got around to crowd pleasers from their IRS debut EP "Chronic Town" as well, tossing in a few obscure oldies for good measure (a throwback to their Georgia bar-band days, when they covered groups like the Swinging Blue Jeans). "Murmur"'s "9-9" and "Moral Kiosk" were standouts, as well as the newly resurrected "Radio Free Europe."

North Carolinian studio prodigy Mitch Easter joined in the encore. The proprietor and namesake of Mitch's Drive-In Studio is R.E.M.'s pro-

ducer, the progenitor of the "Winston-Salem sound," and fronts his own pop outfit, Let's Active, who opened the show.

MOIRA McCORMICK

## THE WHITES

Tennessee Performing Arts Center,  
Nashville  
Admission: \$6.50

The Whites tested their blend of bluegrass and country music here June 30 on an audience saturated with bluegrass purists. And, in spite of the tendency of purists to denounce apostates, no hands were raised toward the Warner Bros. act except in applause.

Since signing with Warner Bros. last year, the Whites have had three hits, "I Wonder Who's Holding My Baby Tonight," "Hangin' Around" and "You Put The Blue In Me," all of which were enthusiastically performed and received during the 17-song, 75-minute set.

Essentially a trio, made up of Buck White on piano and mandolin and daughters Sharon on guitar and Cheryl on upright bass, the Whites have now added dobro wizard Jerry Douglas, fiddler Tim Crouch and drummer Neil Worf. Clearly aware that such adornments to their basic bluegrass instrumentation as drums and (on records) electric bass might raise eyebrows, Sharon apologized for sounding too civilized (or "yanked over," as she called it), and vowed that the group's heart is in acoustic. This reassurance seemed unnecessary, however, since the Whites' music time and again reaffirmed their traditional moorings.

Buck White proved to be a superb emcee, easily sketching in the background of each song and joking with the audience in the familiar, self-deprecating style of one who is entertaining in his own living room. White's background as a professional performer of Western swing, bluegrass and blues—as well as of conventional country—gave much more variety to the concert than one would expect in so small and sparsely instrumented an act. He was especially impressive on "Sweet Georgia Brown," on which he took jazzy breaks on both mandolin and piano, and "Ablene Gal," a sassy Whites standard.

Sharon and Cheryl showcased the sweet, buoyant harmonies that earlier provided the distinctive background for Emmylou Harris and Ricky Skaggs (Sharon's husband and the

Whites' producer), among others. Their soulful vocals transformed "Don't You Believe" into a chilling plea for understanding and "Poor Folks' Pleasure" into an effervescent peal of pride and triumph.

EDWARD MORRIS

## AZYMUTH

Concerts By The Sea,  
Redondo Beach, Calif.  
Admission: \$10

The members of Azymuth are not what you'd call breathtaking virtuosi. Nor is the rhythmic and melodic flavor of their native Brazil as readily apparent in Azymuth's sound as it is in the music of compatriots like Tania Maria and Milton Nascimento. But on June 11, this three-man band displayed an unpretentious control of some subtle qualities—like taste, togetherness and just plain feel—that made their performance as cool and comfortable as a tropical breeze.

Azymuth's style draws on American jazz fusion along with more indigenous Brazilian sounds. Bassist Alex Malheiros favors the watery tone of the Weather Report school of players, from Alphonso Johnson to Victor Bailey, and the punctuating twangs so popular among funk and fusion bassists these days.

Keyboardist Jose Roberto Bertrami sits behind an arsenal that includes a vocoder and an Oberheim as well as piano and Fender Rhodes, while drummer Ivan Conti's kit features a few sydrums. But this is hardly the standard electric trio, heavy on chops and volume but light on content. Playing selections from their four Milestone albums, they chose to insinuate rather than overwhelm.

In Azymuth's hands, "Light As A Feather" is as airy as Return To Forever's popular version, but more restrained, with Malheiros and Conti engaging in the kind of interplay that comes after more than a decade together. "Cascade Of The Seven Waterfalls" was the loveliest and most distinctly Brazilian tune, with composer Malheiros strumming an acoustic guitar and humming a wordless vocal in the Joao Gilberto style. But even on the busier, less evocative numbers, Azymuth was never less than engaging. That alone was no minor accomplishment.

SAMUEL GRAHAM

## Act-ivities

West Coast dates for Styx through the end of this month have been postponed because singer/guitarist Tommy Shaw's hand has not healed fast enough for him to be able to do the shows. Shaw cut his hand while attempting to open a glass window during the July 4 vacation break in Palm Springs, Calif. The Styx tour should resume in mid-August. Presumably, the injury will not keep Shaw from serving as special projects director for the Michigan Berrien County Horse Show, Aug. 12-14, where Shaw has entered two of his horses.

David Gilbert, lead singer of the Rockets, suffered a cut eye during a charity softball game in Detroit,

forcing the band to cancel a date at Pine Knob. . . . Pabst Blue Ribbon Beer is sponsoring "Iowa country punk" act the Deputy Dawg Band. . . . The Fifth Dimension is doing a special two-week engagement at the Copa Room of the Sands Hotel in Las Vegas in early August.

"I think it's time we rediscovered courtship rituals—slow dancing at the high school prom, making out on the back seat of a Chevy, falling in love and all the insecurities that go with it," says Billy Joel about "An Innocent Man," his latest LP. "I'd just gotten off the road from the 'Nylon Curtain' tour when I started working on 'An Innocent Man.' Suddenly there were a lot of women

around. I felt like I'd just come out of a cocoon. I was in love with 15 of them at once. Usually I agonize over every note I write. But this time the songs came pouring out of me as if they had a life of their own." Joel even has a song for the gossip columnists who have been chronicling his more active recent social life. It's titled "Careless Talk."

Jackson Browne has hit the road for a 32-city tour in support of "Lawyers In Love," his upcoming LP. . . . There was a surprise birthday party at the Underground in New York Wednesday (20) for Richard Long, who has done the lights for that club and most others in the city. . . . Members of the Plimsouls, REM, the Alarm, the Bangles and the Blasters took part in the making of the Fleshtones' "Right Side Of A Good Thing" video.

Signings: Current Records artists Parachute Club to RCA worldwide. . . . The Raybeats to Shanachie Records. . . . Cannibal & the Headhunters to Lynne Entertainment Organization for management. . . . Carrera to Grand Trine for management. Also re-signed to Grand Trine: Stevie Woods and producer Jack White. . . . Glenn Scarpelli to Suisse International Entertainment for production deal.

Leah Landis to Thomas Weisser/Barrett Management. Also, the Poorboys to Thomas Barrett Management and Ace Records in England. . . . Silver Spring to Michael Marucci of Barry Rick Associates for management.

## Duane Eddy Twangs Back

• Continued from page 38

interesting. Mostly it will depend on whether we find someone who can provide us with the right venues. We're playing it by ear."

The guitarist says that they may record some dates with an eye toward a live LP, and that "I'd like to get back into the studio. I got a little jaded for awhile, but now I feel fresh again and I've begun writing new things." Eddy says he also makes it a point to visit studios and to keep up with contemporary production techniques, and adds that if he did have the opportunity to record again he would do it with a producer rather than overseeing it himself. "I like

having a producer," he says. "I don't feel you can be as objective as you need to be without one." Eddy already has one foot back in the studio via a contribution to one track Steve Douglas has just recorded for his second Fantasy album.

The group's sets open with "Peter Gunn" and "Detour" and in the course of exactly an hour progress with "Movin' And Groovin'," "The Lonely One," "Cannonball," "Yep," "40 Miles Of Bad Road," "Ramrod" and "Rebel Rouser," the encore. The set also includes a very tasty "3:30 Blues" and the theme from the 1960 Dick Clark movie "Because They're Young."

## 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).

- SIMON & GARFUNKEL—\$592,000, 37,000, \$16, Belkin Prods., Rubber Bowl, Akron, Ohio, sellout, July 19.
- JOURNEY, BRYAN ADAMS—\$519,197, 30,000, \$20 & \$17.50, Beaver Prods., City Park, New Orleans, sellout, July 17.
- BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON—\$457,000, 42,000, \$13.50 & \$10, in-house, Poplar Creek Music Theatre, Hoffman Estates, Ill., two sellouts, July 9-10.
- DAVID BOWIE—\$448,627, 31,259, \$15 & \$12.50, Cross Country Concerts, Hartford (Conn.) Civic Center, two sellouts, July 15-16.
- OAK RIDGE BOYS—\$384,000, 24,000, \$16, in-house, Six Flags Over Mid America, Eureka, Mo., two sellouts, June 18.
- LOVERBOY, TRIUMPH, JOAN JETT, NIGHT RANGER, QUIET RIOT—\$380,596, 22,175 (35,000), \$20 & \$17, Double Tee Promos, Autzen Stadium, Eugene, Ore., July 16.
- JOURNEY, BRYAN ADAMS—\$360,195, 29,949, \$12.50 & \$10, Contemporary/New West, Kemper Arena, Kansas City, Mo., two sellouts, July 12-13.
- BOB SEGER & THE SILVER BULLET BAND—\$315,000, 28,000, \$14 & \$10, in-house, Merriweather Post Pavilion, Columbia, Mo., two sellouts, July 6-7.
- HALL & OATES, SCANDAL—\$258,568, 20,802, \$13.50 & \$11.50, Monarch Ent. Bureau, Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, July 14.
- JOHN DENVER—\$237,289, 16,390 (16,899), \$15.40, \$14.30 & \$13.20, Concerts West/Feyline Presents, Red Rocks Amphitheatre, Denver, two shows, July 14-15.
- OAK RIDGE BOYS, ROSANNE CASH, BROOKS BROTHERS, LEE GREENWOOD, THE COMMODORES—\$225,452, 15,507 (19,000), \$14 & \$12.50, Stars For Children, Inc., Reunion Arena, Dallas, June 25.
- DEF LEPPARD, KROKUS, GARY MOORE—\$220,366, 20,000, \$11 & \$9, in-house, Alpine Valley Music Theatre, Troy, Wis., sellout, July 10.
- WILLIE NELSON, NITTY GRITTY DIRT BAND—\$215,235, 14,349 (30,000), \$15, Feyline Presents, Joe Albi Stadium, Spokane, Wash., July 16.
- JOHN DENVER—\$206,444, 16,073, \$16.50 & \$10.50, in-house, Concord (Calif.) Pavilion, two sellouts, house gross record, July 12-13.
- NEIL YOUNG—\$202,693, 17,048, \$12.75 & \$11.75, Pace Concerts, Summit, Houston, sellout, July 16.
- JOURNEY, BRYAN ADAMS—\$173,130, 11,542, \$15, Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., sellout, house gross record, fastest sellout, July 16.
- NEIL YOUNG—\$167,153, 16,186 (20,000), \$14 & \$10, in-house, Alpine Valley Music Theatre, E. Troy, Wis., July 9.
- DONNA SUMMER, GARRY SHANDLING—\$159,336, 12,295 (15,200), \$16.20 & \$10.50, in-house, Concord (Calif.) Pavilion, two shows, one sellout, July 15-16.
- WILLIE NELSON, NITTY GRITTY DIRT BAND—\$156,432, 10,806 (11,839), \$15 & \$12.40, Feyline Presents, Boise (Idaho) State Univ. Pavilion, July 15.
- ZZ TOP, BLACKFOOT—\$155,766, 12,504 (15,900), \$12.50 & \$11.50, Brass Ring Prods., Joe Louis Arena, Detroit, July 16.
- NEIL YOUNG—\$146,075, 11,855 (13,000), \$12.50, Pace Concerts, Reunion Arena, Dallas, July 15.
- OAK RIDGE BOYS, LACY J. DALTON—\$124,952, 17,346, \$10 & \$7, in-house, State Fairgrounds, Minot, N.D., two sellouts, July 15.
- PEABO BRYSON, LAKESIDE, ORIGINAL IMPRESSIONS, BAR-KAYS, ANGELA BOFILL—\$122,415, 8,161 (14,278), \$15, Michael A. Rosenberg/Time Prods., Kemper Arena, Kansas City, Mo., July 9.
- MARVIN GAYE, MILLIE JACKSON, MANHATTANS—\$120,550, 8,234 (20,977), \$17.50 & \$15, Monarch Ent. Bureau, Byrne Meadowlands Arena, E. Rutherford, N.J., July 15.
- TRIUMPH, SABER—\$112,456, 8,805, \$13.50 & \$12.50, Avalon Attractions/Ken Rosene Presents, NBC Arena, Honolulu, Hawaii, sellout, July 14.
- IRON MAIDEN, SAXON, FASTWAY—\$111,942, 10,585, \$11.50 & \$10.50, Feyline Presents, Tinsley Coliseum, Albuquerque, N.M., sellout, July 13.
- PEABO BRYSON, LAKESIDE, ORIGINAL IMPRESSIONS, BAR-KAYS, ANGELA BOFILL—\$111,675, 7,445 (11,200), \$15, Michael A. Rosenberg, Mid-South Coliseum, Memphis, Tenn., July 8.
- BEACH BOYS, STOMPERS—\$110,788, 9,500 (11,400), \$15 & \$12.50, Jack Utsik, Mt. Cranmore Tennis Stadium, N. Conway, N.H., July 10.
- ALABAMA, GUS HARDIN—\$108,538, 8,060 (12,000), \$16 & \$10, Avalon Attractions, Irvine Meadows, Laguna Hills, Calif., July 16.
- OAK RIDGE BOYS, LACY J. DALTON—\$84,647, 6,894 (7,358), \$12.50 & \$10.50, Western Productions, Duluth (Minn.) Arena, July 17.
- ALABAMA, GUS HARDIN—\$79,782, 6,311 (8,000), \$15 & \$13.50, Fahn & Silva/Feyline Presents/Luckenbach Prods., Southwestern College Stadium, Bonita, Calif., July 17.
- AL JARREAU, BRYON ALLEN—\$77,490, 6,430 (9,663), \$13.50 & \$12.50, Pace Concerts/Bill Graham Presents, Reunion Arena, Dallas, July 16.
- MAZE with FRANKIE BEVERLY, OHIO PLAYERS, O'BRYAN, STEVE ARINGTON & HALL OF FAME, LAKESIDE—\$75,850, 6,852 (8,450), \$14.50 & \$13.50, G. W. Concerts Prods., Univ. of Dayton (Ohio) Arena, July 3.
- OAK RIDGE BOYS, LACY J. DALTON—\$75,843, 6,235 (7,090), \$12.50 & \$10.50, Western Prods., Winter Sports Arena, Grand Forks, N.D., July 16.
- IRON MAIDEN, SAXON, FASTWAY—\$74,816, 7,537 (15,200), \$11 & \$9.50, Evening Star Prods., Phoenix (Ariz.) Coliseum, July 12.
- FABIAN, CHUCK BERRY, THE DIAMONDS, THE COASTERS, LITTLE ANTHONY, MARY WELLS—\$67,680, 7,605, \$11.50 & \$7.50, in-house, Concord (Calif.) Pavilion, sellout, July 14.
- RICK SPRINGFIELD, SPARKS—\$64,490, 6,500 (14,000), \$12.50, 10 & \$7.50, Electric Factory Concerts, Spectrum, Philadelphia, July 14.
- LUTHER VAN DROSS, DAZZ BAND—\$62,423, 4,713, \$15 & \$12.50, Talent Coordinators of America, James Knight Center, Miami, Fla., sellout, July 17.
- PAT METHENY—\$57,710, 5,767 (7,514), \$11.50 & \$9, Brass Ring Prods., Meadow Brook Music Theatre, Rochester, Mich., July 12.
- CHUCK MANGIONE—\$47,564, 4,232 (12,070), \$14 & \$10, Avalon Attractions, Irvine Meadows, Laguna Hills, Calif., July 15.
- B-52S, PYLON—\$39,355, 3,661 (3,895), \$10.75, Overland Prods., Fox Theatre, Atlanta, July 13.

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# Publishing

## GERMAN COPYRIGHT SOCIETY

### Label Payments To GEMA Drop

HAMBURG—Total income of German copyright society GEMA rose last year by \$12 million to \$230 million. But record industry payments fell \$4 million to \$71 million, in line with the 5% drop in record and prerecorded tape turnover here.

Summarizing these results at the annual meeting of the German Music Publishers' Assn., GEMA board member Karl-Heinz Klempnow criticized overseas rights societies for late accounting. He said a check of some U.S. record companies' accounts had shown that they owed substantial amounts, in one case more than \$1 million, and he added that GEMA now plans to introduce spot checks abroad.

Klempnow also commented on the bankruptcy of Arcade, which had caused considerable revenue losses. Accounting, he said, was complicated by the company's full sale-or-return strategy, but GEMA felt it had been to some extent deceived by the firm, discovering only after the bankruptcy that some \$1.4 million was due. GEMA's board had decided to make a final account of the works used on Arcade product and distribute that amount, using reserve funds to cover the deficit so that no GEMA member suffered any direct loss.

Dr. Hans Sikorski, a fellow GEMA board member, described the negotiations under way, so far unsuccessful, to devise a new basis for licensee conditions. He pointed out that the problem was to find a solution that fit both national and international standards.

According to Sikorski, the European Commission favors a fixed fee per work and per minute, and informed observers here believe this will be the eventual outcome of the haggling. But French representatives are arguing in favor of retaining the present percentage system, and a compromise is being discussed. Sikorski predicted the question will be resolved within two years.

Proposed legislation on photocopying aroused strong feelings among the publishers. One speaker complained: "Authors are expected to take the consequences of the government's financial problems."

Peter Hanser-Strecker, a member of the publishers' organization board, said the ministry of justice and the German parliament's upper house must be told that the planned fees for photocopying weren't enough to compensate for the damage caused to copyright-protected works.

Politicians were taking away authors' rights without any real knowledge of the problems involved, agreed Sikorski. Josef Bamberger, head of UFA Music, echoed the call to lobby politicians for more adequate measures. "They must be told that they are on the wrong track," he said.



SONGWRITERS STRUT THEIR STUFF—Trevor Veitch, left, and John Braheny tape a segment of BMI's "Los Angeles Songwriters Showcase." Hosted by Michelle Russell, the show aired July 18 on Disney Cable's "EPCOT Magazine" and featured interviews with aspiring and established songwriters.

## Print On Print

Hal Leonard Publishing has made an exclusive print deal with Lenono and Ono Music, John Lennon/Yoko Ono's publishing companies. Already set under the new deal, involving all forms of music print, is a piano/vocal collection of songs from Ono's "Seasons Of Glass" and Lennon and Ono's "Double Fantasy" albums, in addition to the matching folio to the LP "The Lennon Collection," and Ono's "It's Alright (I See Rainbows)," set for release soon. Another publication due under the arrangement are "John Lennon—The Solo Years," with 45 songs, a Lennon collection in the Hal Leonard "Back Pocket Lyrics" series. . . . The company has also produced

"The Ultimate Country Fake Book" (\$19.95), with 631 songs in over 400 pages.

Cherry Lane has produced two new guitar books by Al DiMeola, "Music-Words-Pictures" (\$12.95) and "Picking Techniques" (\$4.95). Also out is "The Songwriter's Guide To Chords & Progressions" (\$4.95, with matching cassette tape at \$10) by Joseph R. Lilore.

Columbia Pictures Publications has second volumes (at \$7.95 each) of "Top 25 Pop Of 1983," "Top 25 Country Of 1983" and "Top 25 Gospel Of 1983." From Big 3/Columbia, there's "For Your Eyes Only And 18 Movie Themes" in piano/vocal/chords (\$6.95), easy piano (\$6.95) and all organ (\$6.95). A pre-pack special of the month is "World's Best Loved Music Browser Box," contain two each of "best loved" songs from the 30s, 40s, 50s, 60s and 70s. Dealer cost (including the "easy-stand" browser box) is \$39.75.

Newcomers from Warner Bros. Publications include "New Giant Book Of Rock" (\$15.95), "Songs From The Heart" (\$6.95), including songs with the word "heart" in the title, "The Best Of Spyro Gyra" (\$8.95) and "The Biggest Hits Of 1982-83 & Great Standards" (\$8.95) in easy piano arrangements by Dan Coates.

Ninety-five contemporary and inspirational favorites are programmed in Carl Fischer's "How Majestic Is Your Name," part of the firm's "Sounds Of Praise & Celebration" series.

## ASCAP Sets Fifth Theatre Workshop

NEW YORK—The ASCAP Foundation's fifth annual ASCAP Musical Theatre Workshop begins its 10-week season at the society's headquarters here Oct. 31. Under composer Charles Strouse's direction, the Monday night series will feature selections from works in progress before a panel of experts on the musical theatre.

Interested writers, who may be selected to take part in the Dramatists Guild Development Program, may apply by submitting a resume and cassette of four original songs to Bernice Cohen, director of Musical Theatre Activities, One Lincoln Plaza, New York, N.Y. 10023.

## NEW FIRM SIGNS SIX WRITERS

### Backstreet Stressing MCA Tie

By PAUL GREIN

LOS ANGELES—Backstreet Music, the newly formed publishing company administered by MCA Music, is off and running with six signed writers: Allee Willis, Danny Sembello, Gerard McMahon, Larry John McNally, Jennifer Warnes, and Ivan from Backstreet Records' Men Without Hats.

The extra edge at Backstreet Music is its access to the various divisions of parent MCA Inc., according to Kathleen Carey and Ronny Vance, president and vice president respectively of the four-month-old company. "This business is all about being in the right place at the right time," Carey says. "Here we're always in the right place at the right time, because movies are being shot right here.

"If you want to call a meeting about the music in a film, you can do it in half an hour. And also here on the lot, Broadway shows are financed, tv programs are taped and acts are playing the Amphitheatre." Carey says she received an invita-

tion to join MCA from chairman Sid Sheinberg. "He sort of left it wide open," she says. "So I said what I'd like to do is start my own publishing company and use that as a base to reach out to film, tv, Broadway shows and video."

Carey is authorized to sign artists to Backstreet Records, which she did in the case of Jennifer Warnes, whom she also signed to a publishing deal. Carey says she might also get involved in signing acts to MCA Records.

MCA Music administers Backstreet Music throughout the world, but Carey says, "Outside of that we're healthy competitors. We've made an agreement that if we find we're bidding for the same project, we'll get in touch with each other immediately and whoever was interested in it first will stay in and the other one will bow out."

As for new artist signings, Carey notes: "In the future, artists who are signed to MCA Records who are looking for a publishing deal will be sent to both of us to make their own

## AT NEW MUSIC SEMINAR PANEL

### Music Lawyers Offer Advice

By LAURA FOTI

NEW YORK—Planning for the future was called vital for beginning artists and songwriters as a panel of lawyers, moderated by Jay Boberg of IRS Records, discussed such issues as negotiating with labels and publishers during a session called "Music Law" at the recent New Music Seminar. Fees and standard practices were also discussed.

In general, the consensus was that no single rule applies to all circumstances. And there was a fair amount of advice for artists who are just starting out regarding what to look for in a deal. Boberg warned, "The

record company will want to tie you up as much as possible."

Johanon Vigoda remarked, "It's sad to come across an artist who was once a major star. There's an important lesson there, and one you should realize before you achieve success: stardom doesn't last forever. It's essential to have a plan, to know where you want to be 10 or 15 years down the line. Any deal you make is a tribute to your own character, just as the lawyer you choose to represent you makes a statement about who you are. You must have strength when you deal with people, and be fair. The deal you make is the one you have to live with."

Alan Grubman of New York differed on the final point: "My experience is that every deal can be renegotiated. If you artist has achieved significant success and the initial deal doesn't reflect that, most record companies will rewrite the deal in consideration of more product or the like. If there's an obvious injustice it will be corrected, through a higher royalty or a larger advance."

Paul Rodwell of London pointed out, "A key factor in any deal is the amount of product the artist agrees to do. If you're successful, you can renegotiate to do more albums."

When asked how artists should go about choosing a lawyer, David Gentle of London replied, "Very few lawyers will work on a contingency basis. It's all on an hourly rate. So we usually wait for deals to come to us, rather than trying to act as an agent. It's difficult for a new artist to get proper legal advice." He added, "It's also rare that someone comes in off the street with no money, but if that happens, we spend time and try to see the potential." Stu Stilfin of New York said, "In justification of the contingency, with new acts a lot of time is spent putting the deal together."

Copyright ownership by songwriters was addressed by Paul Shindler of New York. "Ownership

of copyright is very important when you write a song. If you make a deal with a publisher that gives away that ownership, what should a publisher give you in return?"

"There are ways of negotiating: tell the publisher you'll give him half the copyright instead of all. You want from the publisher as much non-recoupable money as possible to help with the promotion of a recording deal, and you should also try to get an advance."

Shindler added, "You can also form your own publishing company, and collect your money from the record company. If you have a smart business manager and lawyer, you can do whatever a publisher would do and keep all the income yourself. More and more writers are starting to do that. With a publishing deal, you're just giving away money, and it doesn't pay."

(Continued on page 49)

## MCA Expands Rock Activity

NEW YORK—MCA Music has broadened its rock copyright scope with a number of international deals.

The firm has made a subpublishing agreement with Michael Brown's Australian-based Deluxe Music, including music by Inxs, Heaven, the Dugites, the Numbers and Warrior. MCA is currently tapping into the Australian music scene with a co-publishing agreement with Chris Gilbey, including a deal with Avion, due for worldwide release on RCA this month.

In addition to recent pacts with Canada's Bruce Allen Music and with the rock band Red Rider, MCA has concluded deals with Mike Lembo, MCA artist development consultant, and his group, the Breaks (also due on RCA), and with a new music band, the Lost Tropics (MCA Records).

## SEVENTH ANNUAL FESTIVAL SHORTENED BY RAIN

## Jamboree In The Hills Attracts 52,000 Fans

By EDWARD MORRIS

ST. CLAIRSVILLE, Ohio—More than 52,000 country music fans jammed the 150-acre Brush Run amphitheatre here Saturday and Sunday (16-17) for Jamboree In The Hills. It was the largest crowd in the festival's seven years of operation. For the first time, rain cut the event short—by about an hour—and caused two acts to be dropped from the final afternoon's lineup.

Heat, humidity and other excesses took their toll, particularly on Saturday, when 350 festival attendees had to have medical attention. Casualties went into a "very sharp decline" Sunday, a medical attendant said, as a cloud cover and rain dropped the temperature.

Ticket buyers paid \$40 each for a two-day pass or \$25 each for a single day's admittance, the same rates as last year's. There was an increase over last year in on-site camping, from 2,200 to 2,700. The camping tariff was \$20 a unit.

John Anderson opened the festival with a crowd-rousing version of "Swingin'," and Ricky Skaggs brought it to an upbeat ending by leading the soggy but spirited remnants of the audience in a sing-along of "Waiting For The Sun To Shine."

Also featured were Jeannie C. Riley, Del Reeves, Janie Fricke, Billy Walker, Pat Garrett, T.G. Sheppard, Penny DeHaven, Faron Young, Mack Vickery, Billy "Crash" Craddock, Eddie Blackstone, Charley Pride, Jeannie Seely, Steve Wariner, Tanya Tucker, Helen Cornelius, George Strait, Reba McEntire, Tom T. Hall, New Generation Express, Sandy Powell, the Whites and Tammy Wynette.

Mundo Earwood and Freddy Fender were scheduled and on hand to perform but were nudged aside in an attempt to get Skaggs onstage be-

fore the heavy rain started. Both singers have been invited to work next year's festival, according to Jamboree publicist Debby Wieser.

While the fans seemed predisposed toward liking all the acts, they gave riotous attention to the rockabilly beltings of Billy "Crash" Craddock, the beer-drinking antics and songs of Tom T. Hall and the greatest-hits packaging of Tammy Wynette. They were equally appreciative of T.G. Sheppard, who ducked off stage mid-set for a costume change and returned wearing shorts.

Under producer Ron Randolph, the stage changes were quick—no more than five to 10 minutes between acts, estimates Vince Steed of Steed Audio of Monaca, Pa., which handled the sound for the event. Keeping up the concert pace were a number of area "fill bands" that entertained between major acts.

The entire 18 hours of the jamboree were broadcast live on WWVA-AM Wheeling, W. Va. WWVA, Wheeling Broadcasting, Jamboree U.S.A. and Jamboree In The Hills are all related properties, owned since January by Price Industries of Salt Lake City.

Sharing in the sponsorship of the marathon broadcast were Kroger food stores, the Stroh Brewing Co., Red Man Chewing Tobacco, a local bank and a auto parts dealer.

John Price, who heads the jamboree's new parent company, said the festival was not a factor in his purchase of the broadcast properties. "When I bought it, it was just a part of the package. But now that I've seen it, I can see all kinds of possibilities for promoting it."

Ross Felton, vice president and general manager of Wheeling Broadcasting, said that although the attendance has grown for the event, it has not grown fast enough to offset

the rising costs. The talent budget alone, Felton estimated, exceeded \$250,000 this year, while an additional \$100,000 was spent on advertising, exclusive of that done on WWVA.

Crowd control for the festival, Felton said, was provided by 130 off-duty deputies from six area counties. About 30 of these were on horseback to patrol the perimeter of the grounds. In addition, there were 75 staff members who circulated within the audience to spot, defuse or report any disturbances. The staffers were clad in distinctive T-shirts and assigned to leaders who were equipped with walkie-talkies.

Criswell Security Agency of Wheeling handled all backstage security, as well as ticket-taking and ID-checking at all walk-in and drive-in entrances. Dan Criswell, agency president, estimated that there were 2,000 to 2,500 people accredited to the backstage area. Only stagehands and photographers were

permitted on the stage proper, and even the photographers had to be on and off within a period of time set by a photo coordinator. Criswell said there were 88 security people under his control. Only 13 of these, he noted, were uniformed. The remainder wore golf shirts with security patches.

Food Services International of Ft. Lauderdale operated nine food and beverage stands and two souvenir stands. The company has handled the concessions since the festival started. Performers and staff were served backstage by Rax Restaurants.

Felton said that the jamboree was audio taped for possible syndication but that no deals had yet been made. There was no videotaping. About 1,000 festival tickets were distributed to station advertisers and others for promotional purposes. "We even gave free tickets to people living along the access road to the festival," Felton said.



**BANDY GUESTS**—Moe Bandy previews the second single release from his current "I Still Love You In The Same Ol' Way" album, entitled "Let's Get Over Them Together," during the taping for the syndicated television show, "That Nashville Music."

## Nashville Scene

## (Everyone's Using) Parentheses

By KIP KIRBY

Among country music's strengths has always been a certain straightforwardness, a no-nonsense way of addressing the real crux of a problem. The Gospel According To Country has steadfastly maintained that beating around the proverbial bush never solved anyone's dilemmas, that it's far better to confront the situation head-on.

Is the wife cheating? Is the dog drinking? Has matrimonial infidelity permeated the once-tranquil homefront? Have the wages of sin shredded the family name? Well, so it goes; such themes have long been a staple in country lyrics.

Which brings up an apparently new staple in country music, albeit in titles rather than lyrics. It involves the increasingly frequent and usually unwarranted use of parentheses in song titles, parentheses which serve to confuse instead of clarify and leave one wondering why they are there at all.

What, for example, is gained by Reba McEntire's former hit, "(You Lift Me) Up To Heaven," carrying three introductory words in parentheses? Does anyone ever actually call the song "Up To Heaven," without using "You Lift Me" along with it? (We doubt it.) Wouldn't Vern Gosdin's "If You're Gonna Do Me Wrong (Do It Right)" be much more effective without the parentheses? And "He's A Heartache" minus the "Looking For A Place To Happen" becomes nearly meaningless, so why does the hook get relegated to parentheses?

Parentheses normally indicate something that's not really necessary to complete the thought, yet in the case of Leon Everette's "My Lady Loves Me (Just As I Am)," it's what's included in them that gives the title impact. Pity, then, Dolly Parton's recent hit on Monument Records, "Everything's Beautiful (In It's Own Way)," which must beat the burden not only of parentheses but an incor-

rect spelling incorporated into the title as well.

Perhaps the most useless set of parentheses we've seen in some time, however, occurred in Ronnie Milsap's crossover smash, "(There's) No Getting Over Me." If anyone can tell us the critical importance of enclosing that one introductory word in parentheses, we'll certainly be glad to listen. (But we doubt we'll be convinced.)

\* \* \*

For some people suffering in the throes of the economic recession, earning \$25,000 a year would be an accomplishment. For Leona Wil-

liams, however, \$25,000 is merely an appropriate monthly alimony payment, according to the terms of her temporary separation papers from husband Merle Haggard. Lest it seem that Leona seeks to capitalize unfairly on Haggard's substantial income, estimated at more than \$1 million annually, though, the separation papers stipulate that monies the PolyGram singer earns from her personal appearances or song royalties are to be subtracted from the requested \$25,000 monthly alimony payments. Leona has been conspicuously absent from recent Haggard

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## CMA Board: Tighten Corporate Memberships

NASHVILLE—To further ensure the integrity of its voting procedures, the board of directors of the Country Music Assn. has unanimously recommended putting a ceiling on employee memberships by corporations in its 13 categories and tightening criteria for membership within the trade association.

At its recent quarterly meeting in Toronto, the board adopted a resolution to limit memberships by organizations or companies and their commonly controlled affiliates to no

## Board Adopts New Logo, OKs Award Change

NASHVILLE—In addition to its recommendations governing membership criteria (separate story, this page), the CMA board of directors took advantage of its third quarterly board meeting in Toronto July 12-14 to adopt a new logo, modify rules for election to the Hall Of Fame, approve a different design for its CMA award, and increase the budget to participate in the National Assn. of Recording Merchandisers' fall retail country music promotion.

The board heard lobbyist Jim Free address the issue of record

more than 15% of the number of members in any category, not to exceed 5% of the CMA's total individual memberships, now tallied at 6,630. (This figure is exclusive of corporate members who are not allowed voting privileges. Total CMA membership is over 7,100.)

Under current guidelines, criteria for joining CMA include "those persons or organizations presently or formerly active, directly or indirectly, in the field of country music." Under the new proposal, members would be required to be "directly and substantially" involved in country music. The amendment will be voted on at the CMA's annual membership meeting Oct. 14 in Nashville, four days after the CMA Awards show.

The board's recommendation is viewed as a confrontational move to preclude any possibility of controlled bloc voting for the annual CMA Awards, as well as an attempt to maintain an equitable membership balance among record company conglomerates.

"Other trade organizations have had some problems in this area," comments CMA chairman Sam Marmaduke, "and we did not want to leave unattended a situation which potentially could damage the integrity of anything the CMA does."

(Continued on page 45)

## The Media Group Offers More Than Just Publicity

NASHVILLE—Formed seven months ago as a public relations and publicity firm, the Media Group prefers to emphasize projects rather than press. And with in-house services encompassing computerized radio and retail analyses, image development and marketing, the emphasis seems appropriate.

Dennis Buss, president of the firm, says that concentrating on coordination of full campaigns strengthens overall record sales appreciably and makes for better impact. "Today's publicity has to go beyond just sending out press releases once a week with tidbits," Buss observes. "Our philosophy is that you can't separate publicity from marketing."

For Media Group client Vern Gosdin, the company has put together a series of national retail visits designed to promote Gosdin's first Compleat LP, "If You're Gonna Do Me Wrong (Do It Right)." Gosdin hosted a lunch for nearly 150 executives and employees of Central South Music Sales in Nashville and has scheduled a similar stop for the artists at Mobile One-Stop in Pittsburgh.

The Media Group is owned by Buss, vice president Linda Emerson, and partners Robert John Jones and Gary Hart of Terrace Music/The

Management Group. Among TMG's clients are Reba McEntire, The Management Group and its roster (Family Brown, Gene Cotton, Vern Gosdin, Mike Martin) and Terrace Music's songwriter roster.

Buss uses an on-site computer to keep track of clients' individual radio and sales activity by area, based on the Buying Power Index, then targets his specific campaigns to areas where the artist's strength needs boosting.

The Media Group also works on television and film projects. TMG served as talent coordinators for "Party With The Rovers" in Canada this year, in conjunction with Global Television/Olympic Films; Buss also secured Emmylou Harris, the Whites and Frizzell & West for a recent tv special called "Country Classic" taped in March at Toronto's Roy Thomson Hall.

## Halsey In Gotham

NEW YORK—The Jim Halsey Co. has opened new offices here at 445 Park Ave., Suite 718. Zip is 10022, and telephone is (212) 605-2824. Richey Barz serves as managing director for the new division of the Tulsa-based management, booking and video firm.

# Billboard<sup>®</sup> Hot Country Singles

Survey For Week Ending 7/30/83

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	13	<b>I ALWAYS GET LUCKY WITH YOU</b> —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	35	39	6	<b>LET'S GET OVER THEM TOGETHER</b> —Moe Bandy (Featuring Becky Hobbs) (R. Baker) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970	68	NEW ENTRY	68	<b>SCARLETT FEVER</b> —Kenny Rogers (M. Dekle)—K. Rogers; Welbeck, ASCAP; Liberty 1503
2	4	11	<b>HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN)</b> —Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Columbia 38-03899	36	17	14	<b>HIGHWAY 40 BLUES</b> —Ricky Skaggs (R. Skaggs) L. Gordie, Amanda-Lin, ASCAP; Jack & Bill, ASCAP (c/o Welk GP); Epic 34-03812	69	70	4	<b>WHY YOU BEEN GONE SO LONG</b> —Jerry Lee Lewis (R. Chancey) M. Newbury; Acuff-Rose, BMI; MCA 52233
3	3	12	<b>YOUR LOVE'S ON THE LINE</b> —Earl Thomas Conley (M. Larkin) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525	37	45	3	<b>BABY WHAT ABOUT YOU</b> —Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Coalition/Moon & Stars, BMI; Warner Bros. 7-29582	70	77	3	<b>A LITTLE AT A TIME</b> —Thom Schuyler (D. Malloy) T. Schuyler, L. Byron; Debbave/Briarpatch, BMI; Capitol 5239
4	5	11	<b>I LOVE HER MIND</b> —The Bellamy Brothers (D.H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645	38	44	4	<b>NEW LOOKS FROM AN OLD LOVER</b> —B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petewood, ASCAP; Cleveland International 38-03985 (CBS)	71	76	4	<b>SON OF THE SOUTH/20TH CENTURY FOX</b> —Bill Anderson (B. Anderson, M. Johnson) B. Anderson/B. Anderson, J. Abbott; Stallion/Lowery, BMI; Southern Tracks 1021
5	6	10	<b>LOST IN THE FEELING</b> —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	39	42	7	<b>THE EYES OF A STRANGER</b> —David Wills (B. Mevis) S. Davis; Dick James, BMI; RCA 13541	72	78	3	<b>DON'T SEND ME NO ANGELS</b> —Wayne Kemp (D. Walls, W. Kemp) W. Kemp; Tree, BMI; Door Knob 83-200
6	8	9	<b>LDVE SDNG</b> —The Oak Ridge Boys (R. Chancey) S. Runkle; Youngun, BMI; MCA 52224	40	41	7	<b>TULSA BALLROOM</b> —Dottie West (S. Garrett, S. Dorff) D. Blackwell, J. Durrill; Peso/Wallet, BMI; Liberty 1500	73	65	6	<b>YOU GOTTA GET TO MY HEART (BEFORE YOU LAY A HAND ON ME)</b> —Paulette Carlson (N. Wilson, T. Brown) B. Arledge, J. McBee; United Artists, ASCAP; RCA 13546
7	10	9	<b>LEAVE THEM BOYS ALONE</b> —Hank Williams Jr. (J. Bowen, H. Williams Jr.) D. Dillon, H. Williams Jr., G. Stewart; Tree/Forest Hills/Tanya Tucker, BMI; Warner/Curb 7-29633	41	25	15	<b>IN TIMES LIKE THESE</b> —Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206	74	NEW ENTRY	74	<b>WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE</b> —Reba McEntire (D. King, D. Woodward) J. Kennedy; Kings X/R, McEntire, ASCAP; Mercury 812632-7
8	11	8	<b>YOU'RE GONNA RUIN MY BAD REPUTATION</b> —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	42	60	2	<b>DON'T YOU KNOW HOW MUCH I LOVE YOU</b> —Ronnie Milsap (D. Malloy) D.E. Williams, M. Stewart; Kelso Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	75	85	2	<b>I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME)</b> —Cristy Lane (J. Stroud) C. Howard; Jeffrey's Rainbow, BMI; Liberty P-B-1501
9	14	8	<b>A FIRE I CAN'T PUT OUT</b> —George Strait (B. Mevis) D. Staedtler; Music City, ASCAP; MCA 52225	43	46	5	<b>SD SAD (TD WATCH GOOD LOVE GD BAD)</b> —Emmylou Harris (B. Ahern) D. Everly; Acuff-Rose, BMI; Warner Bros. 7-29583	76	87	2	<b>JUST GIVE ME ONE MORE NIGHT</b> —Cole Young (J. Morris, F. Green) D. Goodman, C. Young, F. Green; Johnny Morris/Guyasuta-Ensign, BMI/Tinker-Toil, ASCAP; Evergreen EV 1008
10	13	11	<b>ATLANTA BURNED AGAIN LAST NIGHT</b> —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dolson, D. Rowe; Chardax, BMI; MDJ 4831	44	48	4	<b>HOW COULD I LOVE HER SO MUCH</b> —Johnny Rodriguez (R. Albright) H. Moffatt; Boquillas Canyon/Atlantic, BMI; Epic 34-03972	77	88	2	<b>DOWNRIGHT BROKE MY HEART</b> —Bubba Talbert (W. Mitchell) B. Talbert; Ranger, ASCAP; Ranger RN-702-NSD
11	1	14	<b>PANCHO &amp; LEFTY</b> —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artists/Columbine, ASCAP; Epic 34-03842	45	50	3	<b>PARADISE TONIGHT</b> —Charly McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land of Music/Blue Texas, BMI; Epic 34-04007	78	83	2	<b>EASE THE FEVER</b> —Carrie Slye (A. Cunniff) B. Morrison, B. Zerface, J. Zerface; Southern Nights, ASCAP/Combine, BMI; Friday FR-042683-A
12	15	10	<b>WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS</b> —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, D. Thorn, S. Garrett; Peso/Wallet, BMI; Viva 7-29617	46	55	3	<b>WHAT AM I GONNA DO</b> —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	79	95	2	<b>FROZE IN HER LINE OF FIRE</b> —Peter Isaacson (S. Tuti) K. Delaney, E. Butler, T. Lindsay; Scott Tutt, BMI/Mother Tongue, ASCAP; Union Station ST 1002A
13	16	8	<b>HEY BARTENDER</b> —Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)	47	52	4	<b>WILD MONTANA SKIES</b> —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562	80	47	13	<b>ALL MY LIFE</b> —Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495
14	18	9	<b>WAY DOWN DEEP</b> —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)	48	51	5	<b>HOMEGROWN TOMATOES</b> —Guy Clark (R. Crowell) G. Clark; GSC/April, ASCAP; Warner Bros. 7-29595	81	69	12	<b>TILL YOU AND YOUR LOVER ARE LOVERS AGAIN</b> —Engelbert Humperdinck (E. Stevens) J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817
15	23	8	<b>DREAM BABY (HOW LONG MUST I DREAM)</b> —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926	49	54	5	<b>IT'LL BE ME</b> —Tom Jones (G. Mills, S. Popovich) J. Clement; Knox, BMI; Mercury 812-631-7	82	59	10	<b>WE'RE STRANGERS AGAIN</b> —Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram)
16	19	11	<b>GOOD OLE BOYS/SHE'S REAR FOR SOMEONE TO LOVE HER</b> —Jerry Reed (R. Hall) J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement, BMI/Bibo/Chappell, ASCAP/Somebody's (Welk Music Group), SESAC; RCA 13527	50	53	7	<b>NO FAIR FALLIN' IN LOVE</b> —Jan Gray (R. Childs) J.S. Sherrill; Sweet Baby, BMI; Jaxem 45-010	83	NEW ENTRY	83	<b>EVERYTHING FROM JESUS TO JACK DANIELS</b> —Tom T. Hall (T.T. Hall) C. Atkins C.G.P.; Hallnote, BMI; Mercury 812835-7
17	7	12	<b>THE CLOSER YOU GET</b> —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N Dixie/Chinnichap/Careers, BMI; RCA 13524	51	62	3	<b>TOO HOT TO SLEEP</b> —Lousie Mandrell (E. Kilroy) R.E. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567	84	NEW ENTRY	84	<b>POOR GIRL</b> —Rick and Janis Carnes (J. Carnes, R. Carnes, C. Hardy) C. Hardy; Elektra/Asylum, BMI/Refuge, ASCAP; Warner Brothers 7-29656
18	22	11	<b>OVER YOU</b> —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498	52	58	4	<b>MY FIRST COUNTRY SONG</b> —Dean Martin (J. Bowen) C. Twitty; Twitty Bird, BMI; Warner Bros. 7-29584	85	89	2	<b>ONCE IN A BLUE MOON</b> —Hank Thompson (J. Barnhill) M. Rossi; Songmaker, ASCAP; Churchill CR 9-4026
19	20	10	<b>PRECIDUS LOVE</b> —The Kendalls (B. Ahern) B. Walls, Visa, ASCAP; Mercury 812-3007 (Polygram)	53	24	16	<b>OH BABY MINE (I GET SO LONELY)</b> —Staller Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	86	90	2	<b>STARS ON THE WATER</b> —Tommy St. John (N. Wilson) R. Crowell; Coolwell/Granite, ASCAP; RCA PB-13561
20	26	6	<b>GOIN' DOWN HILL</b> —John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585	54	36	17	<b>I.O.U.</b> —Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	87	66	6	<b>INSIDE STORY</b> —Ronnie Rogers (T. West) R. Rogers; Sister John, BMI; Epic 34-03953
21	9	14	<b>I WONDER WHO'S HOLDING MY BABY TONIGHT</b> —The Whites (R. Skaggs) D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI, Hall-Clement, BMI (c/o Welk Music GP), Ricky Skaggs, BMI; Warner/Curb 7-29659	55	40	12	<b>YOU'RE NOT LEAVIN' HERE TONIGHT</b> —Ed Bruce (T. West) K. Chater, T. Rocco, C. Black; Bibo, ASCAP/Vogue (Welk Music Group), BMI/Chappell, ASCAP; MCA 52210	88	NEW ENTRY	88	<b>DREAM MAKER</b> —Tommy Overstreet (B. Hill, J.R. Wilde) B. Fisher; Welbeck, ASCAP; AMI 1314AA
22	30	6	<b>I'M ONLY IN IT FOR THE LOVE</b> —John Conlee (B. Logan) D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/Unichappell/Van Hoy, BMI/ASCAP; MCA 52231	56	81	2	<b>SOMETIMES I GET LUCKY AND FORGET</b> —Gene Watson (R. Reeder, G. Watson) E. Rowell, B. House; Blue Creek/Booth & Watson/On the House, BMI; MCA 52243	89	71	6	<b>A PLACE I'VE NEVER BEEN</b> —The Marshall Tucker Band (M. Tucker Band) T. Caldwell; Marshall Tucker, BMI; Warner Brothers 7-29619
23	27	6	<b>NIGHT GAMES</b> —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542	57	64	3	<b>WHAT I LEARNED FROM LOVING YOU</b> —Lynn Anderson (M. Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permain 82001	90	NEW ENTRY	90	<b>HOT TIME IN OLD TOWN TONIGHT</b> —Mel McDaniel (H. McCullough) L. Rogers; Bibo/Partnership/Welk, ASCAP; Capitol P-B-5259
24	28	7	<b>WHY DD I HAVE TO CHOOSE</b> —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	58	49	14	<b>EVERYBODY'S DREAM GIRL</b> —Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496	91	72	9	<b>A TASTE OF THE WIND</b> —James & Michael Younger (R. Chancey) J. Williams, A.M. Williams; Our Child's, BMI; MCA-52222
25	12	13	<b>SNAPSHOT</b> —Sylvia (T. Collins) R. Fleming, O.W. Morgan; Tom Collins, BMI; RCA 13501	59	74	2	<b>BABY I'M YOURS</b> —Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046-SB	92	73	4	<b>LADY OF THE EIGHTIES</b> —Jeannie Pruett (H.D. Bellamy, W. Haynes) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Audiograph 45-467
26	31	10	<b>IF I DIDN'T LOVE YOU</b> —Gus Hardin (R. Hall) R. Van Hoy, D. Allen; Unichappell/Van Hoy, D. Allen, Unichappell/Van Hoy/Posey, BMI; RCA-13552	60	NEW ENTRY	60	<b>NOBODY BUT YOU</b> —Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Fundis; Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245	93	91	8	<b>WHAT IF I SAID I LOVE YOU</b> —Marty Robbins (B. Montgomery) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Columbia 38-03927
27	33	5	<b>FLIGHT 309 TO TENNESSEE</b> —Shelly West (S. Garrett, S. Dorff) R. Scott; Peso/Mighty, BMI; Viva 7-29597	61	57	5	<b>ARE YOU LONESOME TONIGHT</b> —John Schneider & Jill Michaels (T. Scotti) R. Turk, L. Handman; Bourne/Cromwell; Scotti Brothers 4-03945 (CBS)	94	61	13	<b>DON'T YOUR MEM'RY EVER SLEEP AT NIGHT</b> —Steve Wariner (T. Collins) S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515
28	32	8	<b>SHOT FULL OF LOVE</b> —Nitty Gritty Dirt Band (R. Landis) B. McMill; Hall-Clement, Welk Music Group, BMI; Liberty 1499	62	43	16	<b>LOVE IS ON A RDLL</b> —Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Bruised Oranges, ASCAP; MCA 52205	95	93	8	<b>SHE'S READY FOR SOMEONE TO LOVE HER</b> —The Osmond Brothers (J.E. Norman) T. Rocco, J. Gillespie, C. Black; Bibo/Somebody's/Welk Music Group/ASCAP/SESAC/Chappell, ASCAP; Warner/Curb 7-29594
29	34	7	<b>POOR SIDE OF TOWN</b> —Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966	63	56	14	<b>POTENTIAL NEW BOYFRIEND</b> —Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514	96	84	18	<b>STRANGER IN MY HOUSE</b> —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470
30	35	10	<b>IT AIN'T REAL (IF IT AIN'T YOU)</b> —Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Selsler; Irving/Down 'N Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893	64	75	4	<b>LOVE DON'T KNOW A LADY (FROM A HONKY TONK GIRL)</b> —Billy Parker & Friends (J. Gibson) M. Lane; Hitkit/Merlane, BMI; Soundwaves 4708 (NSD)	97	79	4	<b>KISS ME JUST ONE MORE TIME</b> —Floyd Brown (E. Foster) F. Brown; Drew Mark/Concluded, BMI; Magnum 1002
31	21	16	<b>THE LOVE SHE FOUND IN ME</b> —Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	65	67	5	<b>I'M IN LOVE ALL OVER AGAIN</b> —Cindy Hurt (J.B. Barnhill) L. Martine, Jr.; Ray Stevens, BMI; Churchill 94013 (MCA)	98	68	18	<b>FODL FOR YOUR LOVE</b> —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783
32	38	5	<b>BREAKIN' DOWN</b> —Waylon Jennings (W. Jennings) J. Rainey; Glentan, BMI; RCA 13543	66	80	2	<b>CHEAP THRILLS</b> —David Allan Coe (B. Sherrill) B. McDill; Hall-Clement/Welk, BMI; Columbia 38-03997	99	94	10	<b>LYN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU</b> —Loretta Lynn (R. Chancey) P. McManus, G. Dobbins; Music City, ASCAP; MCA-52219
33	37	7	<b>WALK ON</b> —Karen Brooks (B. Ahern) K. Brooks; Warner-Tamerlane/Babbling Brooks, BMI; Warner Bros. 7-29644	67	63	4	<b>UNWED FATHERS</b> —Tammy Wynette (G. Ritchey) B. Braddock, J. Prine; Tree, BMI/Bruised Orange/Big Ears, ASCAP; Epic 34-03971	100	86	11	<b>EASY ON THE EYE</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03885

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JULY 30, 1983, BILLBOARD

## HOT SUMMERTIME HITS!

“NOBODY CAN DO IT LIKE MY BABY CAN”

#194

**DAVID HOUSTON**

“BABY HAVE A BABY WITH ME!”

#195

**JOY FORD**

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**Country International Records**

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NASHVILLE, TENNESSEE 37212

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# Billboard® Hot Country LPs™

Survey For Week Ending 7/30/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	26	2	<b>MERLE HAGGARD AND WILLIE NELSON</b> Poncho And Lefty, Epic FE 37958 CBS	38	39	7	<b>GUS HARDIN</b> Gus Hardin, RCA MHL-1-8603 RCA
2	2	19	<b>ALABAMA</b> The Closer You Get, RCA AHL-1-4663 RCA	39	41	35	<b>CRYSTAL GAYLE</b> True Love, Elektra 60200 WEA
3	3	14	<b>RONNIE MILSAP</b> Keyed Up, RCA AHL-1-4670 RCA	40	46	3	<b>JOHNNY LEE</b> Hey Bartender, Full Moon/Warner Bros. 23889 WEA
4	4	11	<b>WILLIE NELSON WITH WAYLON JENNINGS</b> Take It To The Limit, Columbia FC-38562 CBS	41	37	64	<b>ALABAMA</b> My Home's In Alabama, RCA AHL-1-3644 RCA
5	5	18	<b>LEE GREENWOOD</b> Somebody's Gonna Love You, MCA 5403 MCA	42	43	32	<b>BOXCAR WILLIE</b> Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol) CAP
6	6	21	<b>THE OAK RIDGE BOYS</b> American Made, MCA 5390 MCA	43	35	17	<b>RONNIE McDOWELL</b> Personally, Epic FE-38514 CBS
7	10	7	<b>DOLLY PARTON</b> Burrhead & Satin, RCA AHL-1-4691 RCA	44	34	11	<b>MARTY ROBBINS</b> Some Memories Just Won't Die, Columbia FC-38603 CBS
8	8	13	<b>GEORGE JONES</b> Shine On, Epic FE 38406 CBS	45	47	97	<b>WILLIE NELSON</b> Greatest Hits, Columbia KC 237542 CBS
9	7	19	<b>WILLIE NELSON</b> Tougher Than Leather, Columbia QC-38248 CBS	46	59	2	<b>NITTY GRITTY DIRT BAND</b> Let's Go, Liberty 51146 CAP
10	12	11	<b>DAVID ALLAN COE</b> Castles In The Sand, Columbia FC-38535 CBS	47	49	3	<b>MERLE HAGGARD &amp; LEONA WILLIAMS</b> Heart To Heart, Mercury 812-183-1 POL
11	11	6	<b>SYLVIA</b> Snapshot, RCA AHL 1-4672 RCA	48	42	13	<b>JOHN CONLEE</b> John Conlee's Greatest Hits, MCA 5406 MCA
12	9	18	<b>SHELLY WEST</b> West By West, Warner/Viva 23775 WEA	49	66	2	<b>CHARLIE DANIELS</b> A Decade Of Hits, Epic FE 38795 CBS
13	15	14	<b>WAYLON JENNINGS</b> It's Only Rock & Roll, RCA AHL-1-4673 RCA	50	38	10	<b>DELIA BELL</b> Delia Bell, Warner Bros.-23838 WEA
14	16	9	<b>T.G. SHEPPARD</b> T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	51	61	2	<b>JERRY REED</b> Ready, RCA AHL 1-4692 RCA
15	18	8	<b>THE STALLER BROTHERS</b> Today, Mercury 812-184-1 POL	52	44	91	<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine, Epic FE 37193 CBS
16	14	13	<b>DON WILLIAMS</b> Yellow Moon, MCA 5407 MCA	53	48	36	<b>MERLE HAGGARD</b> Going Where The Lonely Go, Epic FE 38092 CBS
17	17	72	<b>ALABAMA</b> Mountain Music, RCA AHL 1-4229 RCA	54	55	42	<b>DOLLY PARTON</b> Greatest Hits, RCA AHL 1-4422 RCA
18	20	41	<b>HANK WILLIAMS JR.</b> Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	55	57	45	<b>EARL THOMAS CONLEY</b> Somewhere Between Right And Wrong, RCA AHL-1-4348 RCA
19	13	43	<b>RICKY SKAGGS</b> Highways And Heartaches, Epic FE 37996 CBS	56	50	145	<b>KENNY ROGERS</b> Greatest Hits, Liberty L00 1072 CAP
20	19	21	<b>KENNY ROGERS</b> We've Got Tonight, Liberty LO 51143 CAP	57	58	4	<b>CONWAY TWITTY</b> Classic Conway, MCA 5424 MCA
21	23	22	<b>HANK WILLIAMS, JR.</b> Strong Stuff, Elektra/Curb-60223 WEA	58	60	143	<b>THE OAK RIDGE BOYS</b> Greatest Hits, MCA 5150 MCA
22	21	32	<b>THE BELLAMY BROTHERS</b> Strong Weakness, Elektra/Curb 60210 WEA	59	70	2	<b>DEAN MARTIN</b> The Nashville Sessions, Warner Bros. 23870 WEA
23	25	5	<b>THE WHITES</b> Old Familiar Feeling, Warner/Curb 23872 WEA	60	62	4	<b>LORETTA LYNN</b> Lynn's Cheatlin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You, MCA 5426 MCA
24	24	13	<b>MICKEY GILLEY</b> Fool For Your Love, Epic FE 38583 CBS	61	63	43	<b>TOM JONES</b> Tom Jones Country, Mercury SRM-1 4062 POL
25	32	12	<b>VERN GOSDIN</b> If You're Gonna Do Me Wrong (Do It Right), Complete CPL-1-1004 POL	62	51	40	<b>EDDIE RABBITT</b> Radio Romance, Elektra 60160 WEA
26	26	41	<b>JANIE FRICKE</b> It Ain't Easy, Columbia FC 38214 CBS	63	64	65	<b>LEE GREENWOOD</b> Inside Out, MCA 5304 MCA
27	29	5	<b>CONWAY TWITTY</b> Lost In The Feeling, Warner Bros. 23869 WEA	64	53	59	<b>SYLVIA</b> Just Sylvia, RCA AHL-1-4263 RCA
28	36	5	<b>LACY J. DALTON</b> Dream Baby, Columbia FC 38604 CBS	65	56	15	<b>GENE WATSON &amp; THE FAREWELL PARTY BAND</b> Sometimes I Get Lucky, MCA-5384 MCA
29	31	16	<b>B.J. THOMAS</b> New Looks, Cleveland International-FC-38561 CBS	66	NEW ENTRY		<b>TAMMY WYNETTE</b> Even The Strong Get Lonely, Epic FE-38744 CBS
30	28	124	<b>ALABAMA</b> Feels So Right, RCA AHL 1-3930 RCA	67	68	47	<b>GEORGE JONES</b> Anniversary, Ten Years Of Hits, Epic KE 38323 CBS
31	22	40	<b>JOHN ANDERSON</b> Wild And Blue, Warner Brothers 23721 WEA	68	NEW ENTRY		<b>RAY STEVENS</b> Greatest Hits, RCA-AHL-1-4727 RCA
32	30	71	<b>WILLIE NELSON</b> Always On My Mind, Columbia FC 37951 CBS	69	71	23	<b>LOUISE MANDRELL</b> Close-Up, RCA-MHL 1-8601 RCA
33	54	2	<b>EARL THOMAS CONLEY</b> Don't Make It Easy For Me, RCA AHL 1-4713 RCA	70	NEW ENTRY		<b>ALBERT COLEMAN'S ATLANTA POPS</b> Classic Country, Epic FE 38630 CBS
34	27	48	<b>THE BELLAMY BROTHERS</b> Greatest Hits, Warner/Curb 26397-1 WEA	71	67	26	<b>KAREN BROOKS</b> Walk On, Warner Bros. 23676 WEA
35	45	9	<b>ED BRUCE</b> You're Not Leaving Here Tonight, MCA 5416 MCA	72	69	45	<b>MERLE HAGGARD/GEORGE JONES</b> A Taste Of Yesterday's Wine, Epic FE-38203 CBS
36	40	3	<b>DAVID FRIZZELL</b> On My Own Again, Viva 23868 WEA	73	75	25	<b>MERLE HAGGARD</b> Merle Haggard's Greatest Hits, MCA 5386 MCA
37	33	12	<b>CHARLY McCLAIN</b> Paradise, Epic FE-38584 CBS	74	52	16	<b>RANDY HOWARD</b> All-American Redneck, Warner/Viva 28320 WEA
				75	73	273	<b>WILLIE NELSON</b> Stardust, Columbia JC 35305 CBS

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# Country

## NEW TOP BILLING PRESIDENT

# Sublette Likes Lean Operation

By EDWARD MORRIS

NASHVILLE—Jack Sublette, who was recently promoted to the presidency of Top Billing International here, takes the helm of a firm that is leaner and more single-minded than it was a few years back—when it had 24 employees and was involved in booking, managing and radio production, among other services.

He says he likes the change: "My primary function as general manager (his former post) was to trim. And we've been able to cut out a lot of fat."

With Sublette's promotion, former president Tandy Rice assumes the titles of board chairman and chief executive officer, in which positions he will concentrate on doing public relations for Top Billing and securing commercial endorsements for the company's clients.

In its present phase, the company has four territorial agents; Judy Newby, who handles television deals, and Rice. Its roster includes Bill Anderson, Jerry Clower, Billy "Crash" Craddock, Penny DeHaven, Vern Gosdin, Tom T. Hall, Wendy Holcombe, Waylon Jennings, Don King, Kelly Lang, Jerry Reed, Jeannie C. Riley, the Rovers, Dave Rowland & Sugar and Margo Smith.

Sublette says his immediate goals are to strengthen the roster, improve his clients' relations with record labels, strengthen the agency's mar-

keting strategy and investigate diversification possibilities through investments. While talent management was formerly one of Top Billing's main concerns, Sublette says that he wants to concentrate now on booking only. Jerry Clower is the sole client who has Top Billing management.

Roster-strengthening, Sublette argues, can come through keeping the list small—or at least keeping the ratio small between number of artists and number of agents. Ideally, he says, a booking agency should latch on to rising talent and stay with it until it reaches superstardom. But he admits that this seldom happens, given most artists' proclivity for "changing agents more often than it's healthy."

"Probably 98% of the artists have been with at least four different agencies between the time of their first record and the time they're a \$50,000 act," he estimates. Lacking the ideal relationship between act and agent, Sublette notes, the second best way of beefing up a roster is to pick selectively among artists who have left other agencies for one reason or another. "The last alternative," he adds, "is to go after acts that are signed to other agents" but have made known their discontent with their present representation.

While he concedes that a booking-only relationship restricts the influences an agent has over an artist's career development, Sublette says there is an advantage in having a manager in a third-party position

between act and booker: "Some acts don't have the ability to look at themselves as saleable products. In some cases, I'd rather talk to a manager who can see the subject more objectively."

One of Top Billing's top triumphs of late was arranging the Maxwell House tour for Waylon Jennings and Jerry Reed. Sublette recalls that the deal involved, among other things, educating the sponsoring company in the logistics, traditions and legal restrictions of the music industry.

## CMF Extends 'Design' Exhibit

NASHVILLE—In response to the success of its current exhibit, "The Design Of Country Music," the Country Music Foundation is extending the display through August. The exhibition features album art by CBS Records' in-house Nashville art department, with 41 works included in the show.

CBS Nashville has also compiled an hour-long composite tape comprised of its artists' videos, to be shown in conjunction with the album graphics exhibit in the Hall Of Fame Museum. Among the videos on the continuous-display reel are Merle Haggard's "Are The Good Times Really Over For Good," Rosanne Cash's "Seven Year Ache" and "I Wonder," Ricky Skaggs' "Don't Get Above Your Raisin'" and "Heartbroke" and Willie Nelson's "Heartbreak Hotel."

## VIA VOICE OF AMERICA

# World Tuning In To Nashville

NASHVILLE—Country music's spreading worldwide popularity is being reflected through the Voice Of America. Although only 14% of VOA's programming schedule is devoted to music, public information officer Leslie Lisle says that country's influence has been on the rise in many of the areas it reaches.

VOA, the overseas broadcasting service of the U.S. Information Agency, regularly airs 970 hours per week of news, commentary, features and music. One of the network's most popular programs is the half-hour "Country Music USA," hosted in English by VOA veteran Phil Irwin, who joined the division in 1961. "Country Music USA" is beamed to listeners in Asia, Europe, the Middle East and Latin America on Friday nights, while 28 taped copies of the program are shipped to USIA posts

around the world for local radio station use.

Irwin uses Billboard's Hot Country Singles chart to help compile the program, interspersing records with his own comments and background information. Though the format concentrates on contemporary country, Irwin tries to include an oldie, several bluegrass selections and interviews as well.

"You have to remember," he explains, "that our audiences are made up of non-Americans who don't have a lot of background in country music or bluegrass." The show has received fan mail from listeners in such diverse countries as India, Trinidad, Jamaica and France.

Many of VOA's individual language sections also have music programs encompassing country music. The Indonesian service, narrated by

Hetty Koesoema, is a weekly 20-minute show combining easy listening and country music. Koesoema says that country music is just starting to catch on in Indonesia, and is more popular with mature listeners.

Judith Massa, who has been with VOA for 20 years, is responsible for the service's "Country Shorts" feature spotlighting American country artists in brief biographical sketches. These spots are used around the world in many of VOA's 42 broadcast languages.

Massa has traveled to a number of key country awards shows for her interview segments. She flew to Fort Worth last week during the first annual International Country & Western Assn. Awards gala to record conversations with international acts appearing during the five-day event. These interviews will be worked into VOA's regular programming.

Massa recalls the 1979 CMA Awards Show in Nashville where, intent on interviewing Charlie Daniels, she neglected to notice that she and her microphone had managed to follow the performer straight into the men's room. Since then, they have kept in touch; Massa is now working on plans for the VOA to cover Daniels' annual Volunteer Jam, scheduled for January in Nashville. If the broadcast is coordinated, it will air live to VOA audiences across the globe from Municipal Auditorium.

For the most part, VOA's programming is sent via shortwave transmissions. According to information officer Lisle, Voice Of America's fiscal 1983 budget was \$142 million, and its weekly worldwide listenership is estimated at more than 100 million people.

KIP KIRBY



NOT SO SINFUL—Royce and Jeannie Kendall, left, present copies of their RIAA-certified gold LP, "Heaven's Just A Sin Away," to producer Brien Fisher, center, artist Joe Sun (who originally promoted the Ovation single), writer Jerry Gillespie and Terrace Music's Robert John Jones, publisher of the song.



**GOLDEN OPPORTUNITY**—"Solid Gold" host Rex Smith shares a laugh before the show with Waylon Jennings, who sang his recent No. 1 hit, "Lucille."

## New Logo, Award Change Approved By CMA Board

• Continued from page 42

rental controls, explaining that control measures seem likely to pass in both the Senate and the House. The board decided to continue sending its own member teams to Washington in support of the legislation.

Dick McCullough's publicity/promotion committee, one of 15 which met during the sessions, presented its nominee for CMA's journalist of the year award. At the same time, the board voted to create a new "Citation Of Creative Achievement" to be awarded when merited. A candidate to receive this honor for 1983 was approved.

Membership chairman Tandy Rice recommended a budget appropriation to film a CMA promotional video spot for cablecasting on the Nashville Network. The board accepted the proposal, and also approved 21 new organizational members for the CMA.

The CMA's familiar "bullet award" has been redesigned to feature silver and glass rather than wood, while a new logo designed by J. Russell Cole of Nashville was selected out of hundreds of entries in a recent CMA contest for introduction next year.

Other agenda items passed by the board in Toronto included a new ra-

dio special featuring the five 1983 Horizon Award nominees, to be produced and syndicated by DIR Broadcasting through its "Silver Eagle" radio series in October; changes in election rules for the Country Music Hall Of Fame, to become effective in 1984; approval of this year's recipient for the Founding President's Award (to be presented Oct. 14 at the general membership meeting in Nashville); and approval of the nominee slate for the upcoming board of directors. Voting will occur at the general membership meeting.

## CMA Board Recommends

• Continued from page 42

With the trend for mergers and acquisitions in the industry today, the big corporations are growing even larger. This board felt they could no longer put off acting on the issue."

Marmaduke's statement refers to a controversy surrounding the 1979 Academy of Country Music Awards show in Los Angeles, at which CBS Records scored an across-the-board sweep in all ACM categories and the issue of bloc voting in the balloting procedures was subsequently raised.

## Nashville Scene

• Continued from page 42

concerts (most notably his July 4 Willie Nelson Picnic dates), and rumors about their marriage have been circulating for some time. Her debut LP for PolyGram, released two months ago, was produced by Merle, and her first single featured him prominently.

After Jerry Lee Lewis' close brush with death two years ago in Memphis, hushed reports circulated quickly last week about the entertainer's health following a cancelled concert in Pennsylvania. But there is no cause for concern, says Ron Crawley of Board Brothers Talent, which books the frenetic Lewis. "He's in good condition," Crawley says. "He's just been working a little too hard lately." Although he wasn't hospitalized, Lewis remains under doctor's care to monitor his health.

★ ★ ★

B.J. Thomas, Johnny Rodriguez, George Jones, Janie Fricke, Tammy Wynette, Ed Bruce and Tanya Tucker were each tapped for musical contributions to the soundtrack of a new movie to be filmed in Ten-

nessee under the title "The Witch Of Hominy Hill." Wynette's brother-in-law Paul Richey will handle part of the musical scoring and serve as consultant on the project, as well as performing a gospel song in the film. The title tune will be sung by Ed Bruce. What's interesting about the project is that each artist chosen for the soundtrack was allowed to work with his or her own individual producer.

News about the movie (and reportedly four others to be done by the same production team of Gene Armond/Steve Bono) hit the media on the heels of an announcement that Sissy Spacek will star in a \$20 million film entitled "The River" to begin filming in Kingsport, Tenn. in September. Jane Fonda recently completed her latest project, "The Dollmaker," in East Tennessee.

Speaking of Sissy Spacek, Atlantic-America Records is sitting on her debut album, produced in Nashville by Rodney Crowell. When released, it will answer the recurring question: Does Sissy really sing like Loretta Lynn outside the confines of "Coal Miner's Daughter"?

## Classics Boom At Gotham Tower Estimated At 40% Of New Superstore's Total Volume

By IS HOROWITZ

NEW YORK—Ray Edwards, classical manager for Tower Records, remembers being warned not to expect too much in the way of sales this summer in the chain's newly opened Manhattan store.

But if July at Tower is representative of the summer doldrums, he wonders what the fall will be like. The giant New York store opened for business just a month ago, but its classical sales are already outpacing by far levels achieved at Tower's other leading classical outlets.

Edwards reports that classical turnover in the new store is currently running at three to four times the rate in the best of the chain's flagship classical stores in Hollywood, Los Angeles and San Francisco. He places total classical volume at 40% of all sales at the 26,000 square foot superstore on average, with the ratio rising to 44% on Saturdays, when patronage is heaviest. To start, two cash registers served the 5,000 square feet devoted to classical merchandise, but that number is now being upped to four to meet traffic demands.

Edwards won't translate the classical sales ratio to a dollar figure, but some idea of its scope comes from trade observers who estimate that the new Tower facility must gross as much as \$20,000 a day just to meet expenses. The store employs 15 clerks in its classical department; store hours are 9 a.m.-midnight seven days a week.

Edwards says he is not surprised that cutouts have been the main traffic builders so far, sharing honors

with top-of-the-line product as major volume producers. Imports do well, but they do not contribute as much as originally anticipated. Edwards says more was expected in particular of Japanese imports, a category carried in depth at Tower.

Cutouts of once full-price material are offered at four for \$10, with overstock of lower-priced LPs, such as Seraphim, displayed at six for \$10. Other store pricing pegs \$8.98 classics at \$6.44, \$9.98s at \$6.99, \$10.98s at \$7.99 and \$12.98s at \$8.99. A special sale on all PolyGram classics this month has brought their prices down to \$5.99 for standard LPs and cassettes, and to \$6.98 for digitals.

Edwards describes cassette sales as "enormous." He credits much of the action to open display of product

in original Norelco boxes. He's sure there's some pilferage, but shrinkage so far is considered marginal, and open display policies will be continued unless the drain becomes excessive.

Coding strips which sound an alarm if cassettes are carried beyond payout counters are attached only to non-classical product—a cultural judgment of sorts on which Edwards will not elaborate.

In all, the store carries about 140,000 classical disks and tapes, as well as a selection of associated merchandise such as music books and scores. Among these are a number of rare books and musical autographs. A printed copy of Rachmaninoff's Prelude in C Sharp Minor signed by the composer, for instance, is offered at \$325.



**BACK ON DISK**—The Milwaukee Symphony returns to the record lists after almost a decade, this time under the baton of its music director, Lukas Foss, right. Here he plans a take with producer Judy Sherman and Steve Vining, a&r director of Pro Arte Records, for whom two albums were recently taped. A sacred psalms LP, including works by Ives, Stravinsky and Foss himself, is due out first. Project was made possible by a \$50,000 donation from the orchestra's women's league.

JULY 30, 1983, BILLBOARD

## DG Brings Back 'Special' Series Of Midline LPs

NEW YORK—Deutsche Grammophon has revived its line of "Special" classics, with six titles shipped this month and another three scheduled for August delivery. Although the midprice series, designed for light listening, is reported to have done well at retail, there have been no releases in this market since its introduction with six titles in 1981.

Albums in the line comprise compilations built around concept themes and are being marketed to racks and stores carrying modest classical inventory, in addition to full-line outlets.

July entries include "Invitation To The Dance," a ballet collection; an overture set, including works by Rossini, Suppe and others; a trumpet spectacular featuring Maurice Andre and Adolf Scherbaum; a Vivaldi album; a program of Austrian and Prussian marches under the title "Radetzky March"; and a group of piano waltzes featuring such performers as Emil Gilels, Wilhelm Kempff and Tamas Vasary.

Due in August are a set of opera overtures, directed by such conductors as Rafael Kubelik, Ferdinand Leitner and Karl Boehm; a program of Tchaikovsky waltzes; and a collection of Russian showpieces by Khachaturian, Borodin, Musorgsky and others.

New releases will be issued from time to time, drawn from an extensive catalog of similar compilations already available in European markets. The product, which lists at \$6.98, is available on cassette as well as imported LPs.

## Classical Notes

PolyGram Classics, which has occupied its own brownstone building in midtown Manhattan for the past couple of years, is reportedly preparing to move back into company headquarters at 810 Seventh Ave. . . . Leonard Marcus, former editor of High Fidelity magazine is the author of a feature article on the recently organized Assn. for Classical Music in the August *Keynote* magazine. He recalls the failed attempt a decade ago for a similar group, called "The Classical Conspiracy," but gives AfCM a better chance at success.

ASCAP handed out its awards for contemporary music programming to a wide range of orchestras at the American Symphony Orchestra League's recent annual conference. Major orchestra recipients were the New York and Los Angeles Philharmonics, in first and second place, respectively. Regional orchestra kudos went to the Louisville Orchestra and Oakland Symphony, and prizes for metropolitan orchestras to the Brooklyn and Baton Rouge ensembles. On the judges' panel was Richard Freed, executive secretary of the Music Critics Assn., and one of the most prolific album annotators in the profession.

The Bell System American orchestras On Tour Program ends this year, with junkets by the Cleveland, New York Philharmonic and Los Angeles orchestras still to come. Tour support totaling some \$12 million over the past five years came from the program, designed to bring top-ranked orchestras to cities they normally do not visit. . . . Boston-based label Northeastern Records has an Arthur Foote chamber music album ready for release, containing a number of premiere diskings. Joseph Silverstein, and Jules and Virginia Eskin are the performers.

Ralph Helmick has been chosen to create the portrait sculpture of Arthur Fiedler for the memorial being planned for the late conductor of the Boston Pops. It will be installed near the site

of the Esplanade concerts, where Bostonians for years attended summer events directed by Fiedler. . . . Richard Buckley named music director of the Oakland Symphony. Pact runs for three years beginning next season.

The New Year's Day concert by the Vienna Philharmonic, a popular perennial, has provided a number of strong-selling live concert albums. Enter-Tel has arranged to bring next year's program to American television via satellite, which should provide a solid promotional assist for the 1984 album edition. Lorin Maazel, as usual, will conduct.

## Choir Albums From Frost

NEW YORK—Thomas Frost Productions has completed a pair of recordings with the American Boychoir of Princeton for Pro Arte Records. The group, formerly known as the Columbus Boychoir, is heard in a Britten album and a program of patriotic songs in sets to be released this fall.

Also planned for Pro Arte are Frost tapings of the Univ. of Michigan Symphony Band, as well as of an early music instrumental group at the university. An album with the Bach Ensemble directed by Joshua Rifkin, a group formerly presented on Nonesuch, is also in the works, says Frost.

# Billboard® Black LPs

Survey For Week Ending 7/30/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)			This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)		
			1	2	32				1	2	32
1	1	32	<b>MICHAEL JACKSON</b> ▲ CBS Thriller, Epic QE 38112	38	38	5	<b>B.B. KING</b> Blues 'N Jazz, MCA 5413 MCA	39	39	22	<b>STEVE ARRINGTON'S HALL OF FAME</b> Steve Arrington's Hall Of Fame: 1, Atlantic 80049 WEA
2	1	9	<b>THE ISLEY BROTHERS</b> Between The Sheets, T-Neck FZ 38674 (Epic) CBS	41	37	17	<b>DIANA ROSS</b> Ross, RCA AFL1-4577 RCA	42	40	13	<b>NONA HENDRYX</b> Nona, RCA AFL1-4565 RCA
3	4	11	<b>GLADYS KNIGHT &amp; THE PIPS</b> Visions, Columbia FC 38205 CBS	43	42	8	<b>CAMEO</b> Style, Atlanta Artists 811072-1 M-1 (Polygram) POL	44	44	11	<b>VARIOUS ARTISTS</b> 25 #1 Hits From 25 Years, Motown 5308ML2 MCA
4	3	11	<b>MTUME</b> Juicy Fruit, Epic FE 38588 CBS	45	45	4	<b>SISTER SLEDGE</b> Bet Cha Say That To All The Girls, Cotillion 90069-1 (Atco) WEA	46	46	12	<b>THOMAS DOLBY</b> The Golden Age Of Wireless, Capitol ST-12271 CAP
5	5	10	<b>MAZE</b> We Are One, Capitol ST-12262 CAP	47	47	5	<b>EARL KLUGH</b> Low Ride, Capitol ST-12253 CAP	49	49	6	<b>INDEEP</b> Last Night A D.J. Saved My Life, S.O.N.Y. 1201 (Becket) IND
6	6	6	<b>GEORGE BENSON</b> In Your Eves, Warner Bros. 1-23744 WEA	50	50	4	<b>FINIS HENDERSON</b> Finis, Motown 6036ML MCA	51	51	21	<b>PETER TOSH</b> Mama Africa, EMI-America SO-17095 CAP
7	7	18	<b>WHISPERS</b> Love For Love, Solar 60216 (Elektra) WEA	52	52	4	<b>MAMA AFRICA</b> Mama Africa, EMI-America SO-17095 CAP	53	48	37	<b>WAR</b> Life Is So Strange, RCA AFL1-4598 RCA
8	8	13	<b>SOUNDTRACK</b> Flashdance, Casablanca 811492-1 M-1 (Polygram) POL	54	54	9	<b>ANITA BAKER</b> The Songstress, Beverly Glen BG 10002 IND	55	55	10	<b>OLIVER CHEATHAM</b> Saturday Night, MCA 5410 MCA
9	9	16	<b>JARREAU</b> Jarreau, Warner Bros. 23801-1 WEA	56	56	21	<b>CON FUNK SHUN</b> To The Max, Mercury SRM-1-4067 (Polygram) POL	57	59	23	<b>D TRAIN</b> Music, Prelude PRL 14109 IND
10	11	17	<b>KASHIF</b> Kashif, Arista AL 9620 RCA	58	58	2	<b>BRASS CONSTRUCTION</b> Conversations, Capitol ST-12268 CAP	59	54	77	<b>EARTH, WIND &amp; FIRE</b> ● Powerlight, Columbia TC 38367 CBS
11	10	9	<b>DENICE WILLIAMS</b> I'm So Proud, Columbia FC 38622 CBS	60	60	23	<b>THE SYSTEM</b> Sweat, Mirage 90062-1 (Atlantic) WEA	61	64	23	<b>JUNIOR</b> Inside Lookin' Out, Mercury 812325-1M-1 (PolyGram) POL
12	12	12	<b>MARY JANE GIRLS</b> Mary Jane Girls, Gordy 6040GL (Motown) MCA	62	62	2	<b>Z.Z. HILL</b> Down Home, Malaco MAL 7406 IND	63	63	8	<b>NEW HORIZONS</b> Something New, Columbia FC 38709 CBS
13	27	3	<b>DONNA SUMMER</b> She Works Hard For The Money, Mercury 812265-1 (PolyGram) POL	64	64	5	<b>DARYL HALL &amp; JOHN OATES</b> H2O, RCA AFL1-4412 RCA	65	65	5	<b>BOBBY BLAND</b> Tell Mr. Bland, MCA 5425 MCA
14	16	37	<b>PRINCE</b> 1999, Warner Bros. 23720-1 WEA	66	67	6	<b>DIANA ROSS</b> Anthology, Motown 6046ML2 IND	66	67	6	<b>LEON HAYWOOD</b> It's Me Again, Casablanca 810304-1M1 (PolyGram) POL
15	13	16	<b>EDDY GRANT</b> Killer On The Rampage, Portrait/lce B6R 38554 (Epic) CBS	67	67	6	<b>BOBBY BLAND</b> Tell Mr. Bland, MCA 5425 MCA	68	68	2	<b>JUNE POINTER</b> Baby Sister, Planet BXL1-4508 (RCA) MCA
16	25	4	<b>MIDNIGHT STAR</b> No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	68	68	2	<b>LEON HAYWOOD</b> It's Me Again, Casablanca 810304-1M1 (PolyGram) POL	69	57	37	<b>BOB JAMES</b> The Genie, Columbia FC 38678 CBS
17	19	26	<b>ANGELA BOFILL</b> Too Tough, Arista AL 9616 RCA	69	69	6	<b>JOHNNY GILL</b> Johnny Gill, Cotillion 90013-1 (Atco) WEA	70	70	8	<b>JOHNNY GILL</b> Johnny Gill, Cotillion 90013-1 (Atco) WEA
18	15	42	<b>DE BARGE</b> All This Love, Gordy 6012GL (Motown) MCA	71	71	61	<b>LTD</b> For You, Montage MA 105 IND	71	61	42	<b>MARVIN GAYE</b> ▲ Midnight Love, Columbia FC 38197 CBS
19	14	12	<b>LAKESIDE</b> Untouchables, Solar 60204-1 (Elektra) WEA	72	72	56	<b>LITTLE MILTON</b> Age Ain't Nothin' But A Number, MCA 5414 MCA	72	56	8	<b>LUTHER VANDROSS</b> ▲ Forever, For Always, For Love, Ep c FE 38235 CBS
20	22	5	<b>THE O'JAYS</b> When Will I See You Again, P.I.R. FZ 38518 (Epic) CBS	73	73	65	<b>MICHAEL HENDERSON</b> Fickle, Buddah BDS 6004 (Arista) RCA	73	65	33	<b>GROVER WASHINGTON JR.</b> The Best Is Yet To Come, Elektra 60215 WEA
21	17	12	<b>JONZUN CREW</b> Lost In Space, Tommy Boy TBLP 1001 IND	74	74	66	<b>VARIOUS ARTISTS</b> 25 Years Of Grammy Greats, Motown 5309ML MCA	74	66	8	<b>JOE SAMPLE</b> The Hunter, MCA 5397 MCA
22	24	11	<b>SERGIO MENDES</b> Sergio Mendes, A&M SP-4937 RCA	75	75	69		75	69	16	
23	18	40	<b>LIONEL RICHIE</b> ▲ Lionel Richie, Motown 6007ML MCA								
24	20	6	<b>PHYLLIS HYMAN</b> Goddess Of Love, Arista AL8-8021 RCA								
25	26	12	<b>CHI-LITES</b> Bottoms Up, Larc LR-8103 (MCA) MCA								
26	28	21	<b>O'BRYAN</b> You And I, Capitol ST-12256 CAP								
27	21	7	<b>DAVID BOWIE</b> Let's Dance, EMI-America SQ-17093 CAP								
28	30	33	<b>Z.Z. HILL</b> The Rhythm & The Blues, Malaco 7411 IND								
29	23	18	<b>CHAMPAIGN</b> Modern Heart, Columbia FC 38284 CBS								
30	29	33	<b>GEORGE CLINTON</b> Computer Games, Capitol ST-12241 CAP								
31	33	7	<b>BOB MARLEY &amp; THE WAILERS</b> Confrontation, Island 99985-1 (Atco) WEA								
32	31	16	<b>FATBACK</b> Is This The Future?, Spring SP-1-6738 (Polygram) POL								
33	32	5	<b>STARPOINT</b> It's So Delicious, Boardwalk NB 33266-1 IND								
34	34	39	<b>JANET JACKSON</b> Janet Jackson, A&M SP-4907 RCA								
35	35	21	<b>CULTURE CLUB</b> Kissing To Be Clever, Virgin/Epic ARE 38398 CBS								
36	36	14	<b>DENISE LASALLE</b> A Lady In The Street, Malaco 7412 IND								
37	NEW ENTRY		<b>ONE WAY</b> Shine On, MCA 5428 MCA								

★ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● 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).

# Black Soft Sheen Backing Maze Concert Tour

NEW YORK—Soft Sheen of Chicago, the maker of popular black hair care products, is sponsoring the current 45-city tour of Capitol recording artists Maze featuring Frankie Beverly. Soft Sheen is the first black-owned company to support a concert tour.

Soft Sheen's public relations director Billy Davis refuses to place a dollar figure on Soft Sheen's involvement, though he claims the amount is "large enough to sponsor a nationwide tour comfortably." Maze had previously been associated with the Budweiser Superfest concerts, but the group signed on with Soft Sheen following the protest organized by Rev. Jesse Jackson over Anheuser-Busch's involvement in these shows.

As part of Soft Sheen's sponsorship, members of Maze will be involved in sales promotions, ticket giveaways, and in-store appearances for Soft Sheen products. "This is not a specific endorsement of the product," says Davis, though he says he expects the Soft Sheen name will be seen, either on stage or at concert halls where Maze performs.

Soft Sheen selected Maze, he says, because "we felt, unlike some groups, they had a mature, more sophisticated image that would appeal to our target audience in the 18- to 35-year-old age range." Though Maze leader Frankie Beverly doesn't have a geri-curl, Davis says, "Soft Sheen felt he still had the kind of stable, grown-up image we'd like identified with our product."

## The Rhythm & The Blues Taking A South Africa Stand

By NELSON GEORGE

South Africa is a major music market. It is the biggest and best organized in Africa, one where all forms of American music are distributed and well received. All the major labels either license or manufacture records there and, like so many other American businesses, find it a comfortable and lucrative place to operate. As a result, South African promoters, with the assistance of the government, offer extremely attractive guarantees to American performers to tour there. For many performers, it seems like good business.



This "business is business" attitude, which blinds some Americans to the horrors of South Africa's apartheid policies, was the subject of a seminar held by the New York chapter of the Black Music Assn. July 13 at RCA's recording studios. Over 250 people, most of them members of the recording industry, saw slides and heard speakers attack both the government of South Africa and black performers who accept "blood money" to play there.

"Instead of using their music as a weapon of liberation for people being exploited and murdered by a

racist regime, black performers such as Ray Charles, Millie Jackson, George Benson and the O'Jays have been used to legitimize the government," said Elombe Brath of the Patricia Lumumba Coalition, a group that has boycotted black performers who visited South Africa. Since their visits, Benson and the O'Jays have both publicly apologized.

"Somewhere some black entertainer is dancing or singing while our brothers are dying," said Brath. "They say they want to see for themselves, but they come back with no information. If you want to become a cultural mercenary, then you will pay the price in terms of boycotts and being used as a target to draw attention to the anti-apartheid effort."

To much audience laughter, Brath added, "it would be a shame to hear of the embarrassing situation where one of our black superstars is burned onstage during a guerrilla attack."

Bob Law, host of the National Black Network's "Night Talk" program, noted, "We're not asking you to send dollars to black South Africans. We're not asking you not to perform in Africa; just don't go to South Africa, a place where the 72% (Continued on opposite page)



AUDIENCE WITH THE QUEEN—After the first of four concerts at the Beverly Hills Theatre, Aretha Franklin is visited by, from left: David Lombard, executive director of Dick Griffey Productions; Dick Griffey, and Beverly Hills Theatre owner Jay Marciano. Griffey Productions is promoting Franklin's current tour.

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## New Companies

**AME Corp.**, formed by Edward Astri to finance production and distribution of records, tapes and videos. 3791 Twin Lakes Court, Suite 108, Baltimore, Md., 21207; (301) 521-5012 in Maryland; (800) 638-5700 elsewhere.

**Ames Griffin Records** and **Ginia Music**, a publishing company, formed by Sharon Ames. First release is an EP by Fats Deacon, "Buz-zardhead." Suite 14-A, 55 East 86th St., New York, N.Y. 10028; (212) 860-9150.

**Adichie**, a new music cassette and production company and ASCAP publisher, formed by Adichie Mpaka. Contact Jeffrey Jacobson, 27 East 13th St., New York, N.Y. 10003; (212) 741-3250.

**A.G. Enterprises**, a business consultant to music retailers, formed by Michael Allison. 2095 Windham N.E., North Canton, Ohio 44721; (216) 497-9926.

**Artists International**, a booking agency, formed by Larry Meyers. 161 West 54th St., Suite 23, New York, N.Y. 10019; (212) 247-9980.

**Steven Benjamin Productions**, an ASCAP publishing company, formed by Steven Benjamin. 639 Broadway, Box 902, New York, N.Y. 10012.

**Coldwater Records**, a production and management firm, formed by Bill Buckley. First signing is Danny O'Keefe. 4219 West Olive Ave., Suite 144, Burbank, Calif. 91505; (213) 850-1745.

**Gemini Productions Corp.**, formed by David and Alice Krieger, specializing in program consulting, staging and mobile sound systems. 1432 Haven Lane, Olathe, Kan. 66062; (913) 829-0277.

**Heavyweight Records**, formed by John Bauers. First signing is Sister & Brother, with an LP scheduled for fall release. 1200 Park Ave., Hoboken, N.J. 07030; (201) 963-3144.

**Helion Records**, formed by Greg Knowles, specializing in digital top 40 and adult contemporary recordings. First release is "Looking For Something Better" by Samantha. 8306 Wilshire Blvd., Suite 216, Beverly Hills, Calif. 90211; (213) 845-2849.

**Ideas Plus**, a marketing agency, formed by Karla Worley. P.O. Box 120651, Nashville, Tenn., 37212; (615) 292-5347.

**Keep A-Rockin' Records**, formed by Robert Leslie. First release is by Charles Connor's Upsetters. 1972 Palmerston Place, Suite 201, Hollywood, Calif. 90027; (213) 662-5666.

**Now Records, Inc.**, 4495 Kent Road, College Park, Ga. 30337; (404) 761-2087.

**Northwest Showcase**, a record label, formed by Donald McCarthy. First signing is country-rock group Kleen Sweep, with an LP due in August. 3216 60th S.W., Seattle, Wash. 98116; (206) 937-7268.

**Peter Pasternak International Phonograph Consultants**, specializing in the management of international product, formed by Peter Pasternak. First project is the Rod Stewart LP, "Body Wishes," for WEA International. Contact Stein & Stein, 9200 Sunset Blvd. Suite 707, Los Angeles, Calif. 90069; (213) 276-2290.

**Professional Advertising Consultants**, a regional and national record promotion service, formed by Bill Reardon. 11325 Pegasus, Suite W 249, Dallas, Tex. 75238.

**Pro Motion**, formed by Brad LeBeau and Joe Giaco, specializing in r&b and dance music. 850 Seventh Ave., Suite 805, New York, N.Y. 10019; (212) 245-5700.

**Rescue Records**, formed by Roy Jones and Leslie Douglas. First release is an EP, "First Kiss," by Chicago group Lois Lane. P.O. Box 20173, West Village City, Utah 84120; (801) 967-3291.

**Sivas Music**, formed by Ray Peck to administrate Jefferson Park Music. Contact Stang Records, P.O. Box 256577, Chicago, Ill. 60625; (312) 399-5535.

**Shadow Records**, formed by Don Morrell. First release is a three-song single by Don Morrell & the Meteors. 4807 Surf Ave., Sea Gate, N.Y. 11224; (212) 373-5422.

**Stoned Foxx Music Publishing Co.**, formed by Daniel Bischoff and Daniel Workman. 3094 West 101st St. or 3320 West 111th St., Cleveland, Ohio 44111.

**This Beats Workin'**, formed by Jane Brinton and Dennis Wheeler, specializing in dance music promotion, marketing and retail tracking. 529 West 42nd St., Suite 6U, New York, N.Y. 10036; (212) 563-7255.

**Windmill Productions Inc.**, formed by Scott Gaines, Ed Shepard and Hugh Grew, specializing in concert promotion and record production. P.O. Box 45430, Seattle, Wash. 98105; (206) 324-3701.

**Zoom Video**, formed by Ilene Staple, addressing all facets of the video-nightclub industry. 423 East 81st St., New York, N.Y. 10028; (212) 737-5606.

**Spectrum Entertainment Agency**, formed by D. E. Bosley, Jr., specializing in concert promotion. P.O. Box 24063, Columbus, Oh. 43224; (614) 268-4137.

**Z-Land Audio Systems**, specializing in touring sound systems, formed by Michael Van Zeeland. 1408 E. Coolidge Ave., Little Chute, Wi. 54140; (414) 7883545.



**RITZY FANS**—Film director Martin Scorsese, right, meets backstage with Michael Been, left, of PolyGram's the Call. Garth Hudson, formerly of the Band, sat in on keyboards and synthesizers for the Call during their appearance at the Ritz in New York.

## Operation Copy Cat Leads To 11 Piracy Convictions

**NEW YORK**—Operation Copy Cat is over. It has resulted in the convictions of 11 persons in North Carolina, sentenced under the tougher provisions of the 1982 Piracy & Counterfeiting Amendments to the Copyright Law, signed by President Reagan in May, 1982.

Operation Copy Cat was the first federal action under the new law. On June 29, 1982, five search warrants were executed by the FBI in and around Kinston, N.C. After subsequent raids, a federal grand jury returned indictments against 11 individuals, who faced penalties of up to five years jail and/or fines of \$250,000.

Robert Earl Hill, who owned or operated three residences and one vehicle hit by the raids, has been sentenced to three years in jail and a \$9,000 fine. Julian Clark Tutt, who

owned another location hit by the raids, got three years in jail. Charles Edward Smith got three years in jail and a \$25,000 fine.

Other defendants, including Kenneth Wayne Rogers and Sylvia Shaw Rogers, who operated the raided Rock University and Rock Rarities, got lesser sentences.

"We hope that this operation and its resulting criminal convictions and sentences will have a deterrent impact on those would engage in similar conduct," says Samuel T. Currin, U.S. Attorney for the Eastern District of North Carolina. "I am pleased we could bring the first prosecution under the Piracy & Counterfeiting Amendments Act of 1982 in the Eastern District of North Carolina, where sound recording piracy has been a serious problem."

## Publishing Advice Offered By Lawyers At Seminar

• Continued from page 41

This negative posture was somewhat countered by Boberg, who added, "It's a trade-off. Getting some cash can be worth giving away some of your potential future income, with the emphasis on potential." But Shindler said, "I'd advise borrowing from a bank or from your mom first."

Grubman asserted, "A songwriter should only make a publishing deal if there's no alternative. It's hard to collect money throughout the world, but in the U.S. it's a simple procedure for an artist to have his royalties collected from record companies. All a publisher does today is evaluate your songs and give you a recoupable advance. If they're right they make a huge amount of money off you, and if they're wrong they lose a little. I've heard many artists crying about having given away a percentage of all their publishing." He pointed out that years ago publishers used to provide more support for artists, but that labels have pretty much taken over those responsibilities today.

Rodwell said, "We're being a little hard on publishers. You just have to pay attention to how you structure your publishing deal. And there are a lot of publishers who are still a creative force and work with an artist."

Allen Leonard explained that many small labels are setting up their own publishing companies.

"It's another mechanism a label can use to finance its operations and keep going. And you also don't have to give up your copyrights forever—you can make it for a limited time. There are no hard and fast rules; you have to go by your needs."

## Fritz/Turner Seeks \$ From Jon Anderson

**LOS ANGELES**—Singer/composer Jon Anderson is charged with neglecting to pay 15% commission to Fritz/Turner management here in a Federal District Court action.

The plaintiffs, who include the management firm and Gautier/Hannouna, claim Anderson signed a three-year binder in March, 1982 for exclusive direction in return for 15% of his gross entertainment earnings. Anderson, it's claimed, should have paid on his September, 1980 Atlantic Records pact; his October, 1980 Warner Bros. Music contract; his Polydor Ltd. agreement of June, 1981; and his August, 1981 PolyGram pact.

In addition, the plaintiffs allege that Anderson owes \$21,622.50 as commission on Aug. 4-13, 1982 gigs. The court is asked to determine actual commissions withheld by the former lead singer of Yes.

JULY 30, 1983, BILLBOARD

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## TV Series Eyes Crossover

### 'Bravisimo' Sets Its Sights On Mainstream Audience

By SAM SUTHERLAND

LOS ANGELES—Is Middle America ready for Latin television entertainment? That's one of several crucial issues at stake during the current run of "Bravisimo," an ambitious series of hour-long variety specials that began airing last month in 25 U.S. markets.

According to principals at Oro Productions, a joint venture firm launched to produce the shows, "Bravisimo" is sidestepping the more localized thrust for Latin programming on cable and independent stations by targeting not only the entire gamut of Spanish-speaking viewers but also more mainstream American households. The show marks the first major attempt to offer a regular series produced in English but built around Latin talent.

"Ideally, what 'Bravisimo' is designed to do is create a broader Latino consciousness, to unite all the different Spanish cultures that are represented here in the U.S.," explains producer/director Samm Pena. "Our commitment right now to the sponsors (Coca-Cola and Miller Brewing) covers these first 10 shows, but everyone's looking down the line to extend the format, making it even more cross-cultural."

Even without formal confirmation of a longer station commitment allowing such a revision, both Pena and co-producer Robert Armband stress that the initial shows are al-

ready designed as "anthologies" allowing the use of a variety of locations, as well as different styles. Music, dance, comedy, rodeos and fiestas are all included among the programs.

In Pena's words, music alone will range "from salsa to ranchero and even rockabilly." Armband adds that the anthology format was inspired by other music programs following that path to plug country, rock and other genres.

He also contends the show's production values will be a crucial issue in enabling such a project to secure a niche with stations. "We have a network look and feel to the shows from a technological standpoint, which we need to attract sponsors of this caliber," he says.

### Study: Phoenix Station Has Upscale Audience

PHOENIX — Almost half of KNNN-FM's listeners have graduated from high school and have attended college, and a similar number earn more than \$15,000 a year, according to a market research project conducted by graduate students at the American Graduate School of International Management. The survey's findings, which contradict the stereotype of a poor, uneducated Latin music public, come at a time when the station is celebrating its first year of broadcasting in Phoenix and central Arizona.

Both Pena and Armband are excited that 17 of the stations carrying the show since its June 11 debut are network affiliates, including WABC in New York, KABC in Los Angeles, WLS in Chicago and KMOL in San Antonio. That penetration, coupled with its sponsors, prompts them to place an emphasis on additional local promotion to try to buttress acceptance further. Thus, Armband notes that Oro is working with Coca-Cola and Miller to develop point-of-purchase plugs and merchandising aids via local bottlers and distributors.

Locales used in the opening shows include the refurbished Palace in Hollywood, the Shrine Auditorium here, the Los Angeles County Fairgrounds and various venues in other markets. That element is perhaps a natural outcome of Oro's own composition, in that Producciones Bravo Inc., one of the two Houston-based firms in the venture, has already established itself in concert promotions in the West and Southwest. Oro's other parent is Goldberg Productions Inc., with principal Frank Goldberg serving as executive producer of "Bravisimo."

Musical talent already taped for the series includes Eddie Cano and his orchestra, Tierra, Amanda Miguel, Vicente Fernandez, Los Lobos, Isela Sotelo and Diego Verdaguer. But Pena notes that later shows have been produced "with 'holes' in the schedule so we can accommodate new talent breakouts."



Photo by George Alonso

**BLOWING WITH THE MASTER**—David Valentin plays a duet with legendary Cuban flutist Richard Egües during a rare appearance by Egües' Orquesta Aragon, Cuba's classic charanga band, at the Village Gate in New York.

Survey For Week Ending 7/30/83

## Billboard® Hot Latin LPs™

Special Survey

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	4	<b>EL GRAN COMBO</b> La universidad de la salsa, Combo 2034	1	1	<b>LOS YONICS</b> Con amor, Profono 3100		
2	1	<b>CAMILO SESTO</b> 15 exitos de amor, Telediscos 1505	2	7	<b>CAMILO SESTO</b> 15 exitos de amor, Telediscos 1505		
3	—	<b>MENUDO</b> De coleccion, Raff 1601	3	—	<b>LOS HUMILDES</b> Chulita, Profono 3110		
4	3	<b>OSCAR D'LEON</b> TH 2241	4	7	<b>LOS CAMINANTES</b> Supe perder, Luna 1088		
5	2	<b>ANIBAL BRAVO</b> El gatico, Kubaney 40013	5	3	<b>JUAN GABRIEL</b> Todo, Ariola 0750		
6	5	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357	6	13	<b>LOS BONDADOSOS</b> Por que te quere yo tanto, Profono 3101		
7	14	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305	7	4	<b>RAPHAEL</b> Enamorado de la vida, CBS 80367		
8	11	<b>JOHNNY VENTURA</b> Volando alto, Combo 2033	8	—	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305		
9	8	<b>LUIS MARIANO Y SU ORQUESTA</b> La calambrita, Borinquen 1453	9	—	<b>PEDRO INFANTE</b> Recordando, Peerless 001		
10	10	<b>JULIO IGLESIAS</b> Julio, CBS 50333	10	9	<b>EMMANUEL</b> En la soledad, RCA 0403		
11	—	<b>JULIO ANGEL Y LOS CONDES</b> Volumen 2, Music Stamp 010	11	11	<b>LOS MUECAS</b> Quien es ese tonto, CBS 2673		
12	6	<b>AIDITA Y FELIPE</b> Por primera vez, Global 923	12	—	<b>CAMILO SESTO</b> Con ganas, Pronto 0704		
13	—	<b>LUIS PERICO ORTIZ</b> Sabor tropical, Perico 330	13	—	<b>LOS CHICOS</b> Mama Mia, Profono 3103		
14	—	<b>BOBBY VALENTIN</b> Bronco 124	14	—	<b>LOS BUKIS</b> Muy romanticos, Profono 3102		
15	—	<b>WILLIE COLON</b> Corazon fuerrero, Fania 619	15	—	<b>OSCAR D'LEON</b> Con Dulzura, TH 2241		

FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	10	<b>EL GRAN COMBO</b> La universidad de la salsa, Combo 2034	1	1	<b>MENUDO</b> De coleccion, Profono 1601		
2	5	<b>RAPHAEL</b> Enamorado de la vida, CBS 80367	2	2	<b>LA MAFIA</b> Electrifying, Cara 050		
3	1	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305	3	6	<b>JUAN GABRIEL</b> Todo, Ariola 0750		
4	4	<b>OSCAR D'LEON</b> TH 2241	4	13	<b>VICENTE FERNANDEZ</b> 15 exitos vol. 2, CBS 20672		
5	13	<b>TOMMY OLIVENCIA</b> TH 2222	5	—	<b>MENUDO</b> Una aventura llamada Menudo, Profono 9094		
6	6	<b>DYANGO</b> Bienvenido al club, Odeon 9000	6	—	<b>MENUDO</b> Por amor, Profono 9089		
7	2	<b>PIMPINELA</b> CBS 11317	7	15	<b>RAMON AYALA</b> El amo de la musica nortena, Freddie 1262		
8	8	<b>ROBERTO CARLOS</b> CBS 12320	8	—	<b>LOS BUKIS</b> Yo te necesito, Profono 3090		
9	—	<b>CONJUNTO CLASICO CON CERSAR NICOLAS</b> Lo mejor 810	9	8	<b>LORENZO ANTONIO</b> Como me gustas, Musart 1824		
10	—	<b>OLGUITA</b> Fuera, Fame 8301	10	10	<b>CHELO</b> La mortaja, Musart 1840		
11	9	<b>JOHNNY VENTURA</b> Volando alto, Combo 2033	11	11	<b>GRUPO MAZZ</b> The force, Cara 051		
12	—	<b>LUISA MARIA GUELL</b> Compas 6018	12	—	<b>VARIOS ARTISTAS</b> Lo mejor del 82, Caytronics 2001		
13	—	<b>CHARANGA TIPICA TROPICAL</b> A mi manera, Funny 532	13	—	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305		
14	—	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	14	—	<b>SONORA DINAMITA</b> Cafe con ron, Fuentes 201435		
15	11	<b>JOSE JOSE</b> Mi vida, Pronto 0705	15	—	<b>LOS BUKIS</b> Muy romanticos, Profono 3102		

JULY 30, 1983, BILLBOARD

Survey For Week Ending 7/30/83

## Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	—	<b>JULIO IGLESIAS</b> Momentos, CBS 50329
2	9	<b>RUBEN BLADES</b> El que la hace la paga, Fania 624
3	8	<b>AMANDA MIGUEL</b> El sonido vol. 2, Profono 3093
4	—	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305
5	6	<b>ROBERTO CARLOS</b> CBS 12320
6	2	<b>EL GRAN COMBO</b> La universidad de la salsa, Combo 2034
7	—	<b>WILFRIDO VARGAS Y SANDY REYES</b> Karen 71
8	—	<b>JULITO Y TOMAS</b> Cuando un amigo se va, Lozano 066
9	—	<b>MILLIE Y LOS VECINOS</b> Acabando, Algar 32
10	1	<b>RAPHAEL</b> Enamorado de la vida, CBS 80357
11	14	<b>LISSETTE</b> Salvaje, CBS 10333
12	—	<b>LOS CONDES</b> Los 17 exitos, Music Stamp 0011
13	15	<b>JOHNNY VENTURA</b> Volando alto, Combo 2033
14	—	<b>CAMILO SESTO</b> Con ganas, Pronto 0704
15	—	<b>BOBBY VALENTIN</b> Bronco 126

## Notas

### Bringing Brazil To The U.S.

By ENRIQUE FERNANDEZ

In the last few months, Gilberto Gil and Caetano Veloso have come up from Brazil, and there are plans afoot for just about every major musical star from that South American country to visit the U.S. soon. But it isn't only Brazilian stars who are in demand; U.S.-based Brazilian artists Aírto Moreira and Flora Purim have launched a new phase in their career, touring with a band that fuses American and Brazilian dance rhythms.

Well established in jazz circles, the husband-wife team are now trying to reach a wider audience. "Jazz is very much your own thing," says Aírto, "but with our new sound we communicate more with each other and with our audience. And at the end of a concert you don't feel, 'whew, that was heavy,' but your spirits are up. People leave our gigs smiling."

Aírto is lending his talents as a percussionist to this month's Simon & Garfunkel tour. Later in the year he will travel to Germany to record a new composition, a "Brazilian Spiritual Mass," which the Vatican plans to broadcast to all Latin American countries on Christmas.

Emmanuel's latest LP, "En la soledad (In Solitude)," is aptly named, for the artist finds himself in the deepest solitude when it comes to RCA's Latin superstars. With so much riding on one artist, it's important for the major to place the star in key markets outside his native Mexico—which is exactly what Jorge Pino, newly named director of operations for RCA Spain, plans to do in the motherland.

"I believe in Emmanuel," says the Argentine-born Pino, who is now responsible for sales, a&r and domestic and international marketing in Spain. While Spanish acts like Julio Iglesias, Raphael and Camilo Sesto have no trouble reaching Latin American record buyers, the reverse is not always true. Latin American idols often have to battle long and hard to penetrate the motherland.

Pino was RCA Records' director of international marketing, based in New York, where he helped develop international marketing plans for Hall & Oates, John Denver, Lou Reed, Ronnie Milsap, Nona Hendryx, Rick Springfield and the Kids From "Fame." His challenge now is to apply these skills to helping the Mexican star catch fire in Spain.

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From Puerto Rico comes word that RCA is looking for personnel to manage the label's new offices in the island, as part of its move to run its own operation in the U.S. Latin market and Puerto Rico. . . Rosita Peru has been named director of programming at SIN Television Network. . . Salsa in Miami: Reyes "Papi" Burgos hosts a two-hour Saturday night salsa program, "Mambo In Miami," on WGLY-FM, Miami has Latin FM stations, but the programming leans heavily on romantic music, with a very light sprinkling of tropical dance rhythms. Burgos insists there's a place for salsa in Miami radio, and he's doing something about it. . . Salsa in Chicago: Tipica 78, a band from the windy city, has been spreading the beat throughout the Midwest.

## AS ROYALTY NEGOTIATIONS DRAG ON

# GEMA Takes IFPI To Arbitration

By JIM SAMPSON

MUNICH—Following the failure of protracted negotiations on mechanical royalty rates, now entering their third year, German copyright society GEMA has published its proposed rate schedule and taken the national IFPI group here to arbitration.

GEMA is demanding a 10% mechanical royalty based on wholesale price without discounts or adjustments. Now IFPI must file its counter-arguments with the German patent office's arbitration board. The record companies here want to continue paying GEMA at last year's lower and more complicated rate.

Both sides had hoped for a European agreement at the continuing talks, and they reportedly came very close to agreement based on a per-song rate of payment. The talks on that score, however, broke up in June.

At the 50th anniversary council meeting of IFPI in Venice (Billboard, June 18), director general Ian Thomas said negotiations were "at a

## Japan's Top Publisher Names New President

TOKYO—Mamoru Murakami, formerly managing director, is the new president of Nippon Inc., the biggest music publishing house in Japan. He succeeds Shunsuke Kinoshita, who takes on a consultancy role, with Hiroshi Suwa remaining as chairman.

Murakami, born in China in 1936, was with Japan Lederle before joining Nippon when it was established 20 years ago. He is currently an executive director of the Music Publishing Assn. of Japan.

# French Radio Hit On Publishing

• Continued from page 9 operating on FM.

Emsalem defends the co-publishing principle, which he insists was created by the larger record companies through their publishing affiliates' already close links with the radio stations. Claiming that France enjoys the biggest long-wave radio system in the world, Emsalem says he's not concerned with the fact that co-publishing is illegal in the U.S. and not carried out in West Germany or the U.K. "I'm concerned only with French legislation," he says. And Emsalem, who has been with Europe I for a year after working for Radio Monte Carlo, insists that Europe I never proposed co-publishing with traditional publishers.

## Arrest In Dutch Motown LP Raid

• Continued from page 9 copyright has been paid."

The haul is now stocked in a customs shed in Heerlen, a city on the Dutch-German border. BUMA/STEMRA says the software was transported by road from Spain, via France, Switzerland and West Germany and thence to Holland.

The confiscation was ordered by a public prosecutor in Maastricht, capital of the southern Dutch province of Limburg. Dutch police officers have flown to Spain to gather further evidence.

stalemate" again, adding: "The latest BIEM proposals would result in considerable loss to the recording industry and are not acceptable."

During the same meeting, Thomas said European Economic Community authorities were intervening in the BIEM situation, and delegates understood they were alleging restrictive practices and possible infringement of parts of the Rome Convention relating to licensing for subpublishing in common market territories.

GEMA claims the IFPI board had changed the industry's bargaining stance. IFPI refers again to EEC queries on whether European mechanical rights societies are engaged

in monopolistic territory-splitting activities.

Yet, following earlier talks in Paris (Billboard, December 25, 1982), both sides claimed "the most constructive meeting in the current round of negotiations." IFPI and BIEM decided to pursue the possibility of applying a new percentage level royalty to wholesale prices, with a two-year pact following.

Now neither the German IFPI group nor GEMA will predict when full new negotiations will start. Unless the arbitration board objects, or the two sides at last agree on a different tariff, the new GEMA 10% rates will take effect retroactively from July 1.

# French Vid Business Off; Customs Bottleneck Cited

PARIS—The re-routing of all imported videocassette recorders through the tiny inland customs post of Poitiers, a government ploy to slow down the flood of hardware, especially from Japan, is now seen to have had a disastrous effect on the French video retail trade.

According to the national retailers' trade organization, many dealers have already gone bankrupt in the throes of what has turned out to be a 30% cut in marketplace action.

Though the restrictions imposed on VCRs have now been lifted, it will still be some months before the stockpiled backlog caught up in the Poitiers traffic snarl-up, at one time estimated at 200,000 units, trickles through into the marketplace.

One company, Video France, with 40 employees and roughly half the video wholesale distribution trade in this territory, called in the receiver

but was later bailed out by two advertising agencies. Another, Productions du Tigre, with 80 titles in its own catalog, was forced to cut back staff from 32 to 13. And there have been firings and redundancies galore at Sun Video, DIA, Sun Video Production and other firms.

The video trade federation believes the retail business should by now be supplying a national market of around three million domestic VCRs. But, it says, because of the effect of Poitiers, the figure has stagnated at little more than a million, with attendant falls in software trade.

Another factor in the slow development of the French video business these days is the high cost (around \$60 a year) of the recently introduced video recorder license fee, along with a Value Added Tax of 33% on hardware and software.

## ON AUDIO CABLE BAND

# First Application For AM Stereo Test

By KIRK LaPOINTE

PRINCE GEORGE, B.C.—Central Interior Cablevision Ltd. has asked the federal broadcast regulator to let it test and experimental AM stereo service on the audio cable band. The application to the Canadian Radio-Television & Telecommunications Commission, backed both by the Canadian Assn. of Broadcasters and the Canadian Cable Television Assn., is the first of what are expected to be many such experiments by broadcasters to determine the market for and value of AM stereo in Canada.

The federal Communications Dept. and the CRTC have been encouraging broadcasters to launch pilot projects for AM stereo standards for what is expected to be a nationwide launch of such a service within two or three years.

Radio stations CKPG and CJCI in Prince George will be carried to the cable head-end on Central Interior's audio service. The stations will not broadcast over the air in stereo.

Canada has lagged behind the U.S. and other countries in developing AM stereo, but seems to be learning from the mistakes made in other countries and may be set to leapfrog over those nations once experiments are complete early next year. The CRTC, which said in February that it was willing to entertain such experiments following a notice late last year to a similar effect by the Communications Dept., is expected to grant swift approval to the move.

Other broadcast groups, including the Toronto-based CHUM group,

are known to be interested in holding field trials. But placing an AM stereo trial on cable would be difficult in major centers, where the spectrum is already jammed by radio services and pay-tv channels, which can occasionally broadcast in stereo. It is likely any experiments will be held in smaller centers, where surveys and market tests can be more accurately taken.

Both the broadcasters' and cable associations will submit supporting evidence to the Commission endorsing the experiment in coming weeks.

## Cineplex Boosts Video Presence

TORONTO—Cineplex Corp. of Toronto will beef up its efforts in the home video field in the next year, company president Garth Drabinsky says.

Pan-Canadian Film Distributors, Cineplex's distribution division, issued 12 videocassettes last fall and will release 25 more in the coming six months. Drabinsky says he anticipates sales of \$1.2 million. Pan-Canadian has a library of about 300 titles, and Drabinsky told the company annual's meeting June 30 that Cineplex will be "very aggressive" in acquiring rights.

He also hasn't precluded further participation in the restoration of the Winter Garden theatre project in Toronto, in which Cineplex has a 50% stake.

## BANDSHELL SERIES

# Judge Refuses Request To Ban Toronto Concerts

TORONTO—An Ontario Supreme Court judge has turned down a City of Toronto request for an injunction to reduce the noise or stop concerts altogether at the Canadian National Exhibition Bandshell.

But the Board of Governors at Exhibition Place has agreed to cancel the last 10 concerts in the Bandshell series later this fall, and will ask performers to reduce sound levels as

much as possible in an attempt to quell neighborhood complaints.

Concert Productions International Ltd. this year launched an extensive series of shows at the renovated bandshell, largely in an attempt to compete head-to-head with the James Nederlander & Associates concerts at the new Kingswood Music Theatre at Canada's Wonderland, north of Toronto.

However, the renovated facility faces north towards a neighborhood that grew quickly disenchanted with the noise two or three nights each week. They successfully asked the city to prosecute management at Exhibition Place on the grounds that the shows violated city noise by-laws.

However, Judge Marvin Catzman ruled that the board of governors and the Canadian National Exhibition Assn. are "willing to implement longterm proposals involving substantial capital investment" to help change the situation. Exhibition Place has changed the direction of some speakers and installed an acoustical curtain behind the stage to muffle sound that would otherwise project off the back of the Bandshell.

The problem will be studied extensively once the concert series ends this year. Exhibition Place general manager Bill Stockwell, a former city councilman, says the facility will work with nearby residents to help solve the problem.

## 500 Expected At Community-Oriented Quebec Radio Meet

MONTREAL—About 500 participants are expected to come from all over the world Aug. 8-12 to attend the first World Conference on Community-Oriented Radio Broadcasters at the Univ. of Quebec.

Panels and workshops will be held on such topics as sponsorship, audience surveys, emerging technologies and programming. Participants are expected from Canada, the U.S., Australia, Europe, Africa and South America. For further information, contact Michel Delorme at (514) 524-7831.

Effective immediately, Billboard Canadian correspondent Kirk LaPointe can be reached at a new phone number: (613) 238-4142.

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 7/23/83  
SINGLES

This Week	Last Week	Title	Artist
1	2	WHEREVER I LAY MY HAT,	Paul Young, CBS
2	3	I.O.U. Freeze,	Beggars Banquet
3	1	BABY JANE,	Rod Stewart, Warner Bros.
4	9	WHO'S THAT GIRL?,	Eurythmics, RCA
5	4	MOONLIGHT SHADOW,	Mike Oldfield, Virgin
6	6	COME LIVE WITH ME,	Heaven 17, B.E.F.
7	10	DOUBLE DUTCH,	Malcolm McLaren, Charisma
8	5	FLASHDANCE ...WHAT A FEELING,	Irene Cara, Casablanca
9	7	WAR BABY,	Tom Robinson, Panic
10	8	IT'S OVER,	Funk Masters, Masterfunk
11	21	CRUEL SUMMER,	Bananarama, London
12	17	THE WALK,	Cure, Fiction
13	16	ALL NIGHT LONG,	Mary Jane Girls, Motown
14	NEW	WRAPPED AROUND YOUR FINGER,	Police, A&M
15	30	NEVER STOP,	Echo & Bunnymen, Korova
16	18	FORBIDDEN COLOURS,	David Sylvian & Rlucht Sakamoto, Virgin
17	13	ROCK 'N' ROLL IS KING,	Electric Light Orchestra, Jet
18	19	TANTALISE,	Jimmy The Hoover, Inner Vision
19	12	THE TROOPER,	Iron Maiden, EMI
20	23	DONT TRY TO STOP IT,	Roman Holiday, Jive
21	NEW	THE CROWN,	Gary Byrd & GB Experience, Motown
22	11	DEAD GIVEAWAY,	Shalamar, Solar
23	NEW	ITS LATE,	Shakin' Stevens, Epic
24	14	TAKE THAT SITUATION,	Nick Heyward, Arista
25	29	SHE WORKS HARD FOR THE MONEY,	Donna Summer, Mercury
26	15	I GUESS THAT'S WHY THEY CALL IT THE BLUES,	Elton John, Rocket
27	36	THE FIRST PICTURE OF YOU,	Lotus Eaters, Sylvan
28	20	EVERY BREATH YOU TAKE,	Police, A&M
29	NEW	DO IT AGAIN,	Clubhouse, Island
30	NEW	GIVE IT UP,	KC & Sunshine Band, Epic
31	NEW	FEEL LIKE MAKING LOVE,	George Benson, Warner Bros.
32	NEW	RIGHT NOW,	Creatures, Polydor
33	34	TELL ME WHY,	Musical Youth, MCA
34	32	EVERY DAY I WRITE THE BOOK,	Elvis Costello, F-Beat
35	NEW	WATCHING,	Thompson Twins, Arista
36	24	BAD BOYS,	Wham, Inner Vision
37	25	WAITING FOR A TRAIN,	Flash & Pan, Easy Beat
38	NEW	TROUBLE IN PARADISE,	Al Jarreau, Warner Bros.
39	39	AFTER A FASHION,	Midge Ure & Mick Karn, Chrysalis
40	NEW	GIVE IT SOME EMOTION,	Tracie Respond

### ALBUMS

1	2	YOU AND ME BOTH,	Yazoo, Mute
2	1	FANTASTIC,	Wham!, Innervision
3	4	THRILLER,	Michael Jackson, Epic
4	3	SYNCHRONICITY,	Police, A&M
5	5	JULIO,	Julio Iglesias, CBS
6	6	LET'S DANCE,	David Bowie, EMI America
7	12	THE LUXURY GAP,	Heaven 17, B.E.F.
8	7	CRISES,	Mike Oldfield, Virgin
9	9	FLASHDANCE,	Original Soundtrack, Casablanca
10	NEW	THE PRINCIPLE OF MOMENTS,	Robert Plant, Phonogram
11	8	BODY WISHES,	Rod Stewart, Warner Bros.
12	11	IN YOUR EYES,	George Benson, Warner Bros.
13	NEW	BURNING FROM THE INSIDE,	Bauhaus, Beggars Banquet
14	10	SECRET MESSAGES,	ELO, Jet
15	13	TOO LOW FOR ZERO,	Elton John, Rocket
16	19	SWEET DREAMS,	Eurythmics, RCA
17	14	PIECE OF MIND,	Iron Maiden, EMI
18	18	DUCK ROCK,	Malcolm McLaren, Charisma
19	16	LOVERS ONLY,	Various, Ronco
20	15	TRUE,	Spandau Ballet, Chrysalis
21	20	CARGO,	Men At Work, Epic
22	17	TWICE AS KOOL,	Kool & Gang, De-Lite
23	27	RIO,	Duran Duran, EMI
24	21	WAR,	U2, Island
25	NEW	HITS ON FIRE,	Various, Ronco
26	NEW	18 GREATEST HITS,	Michael Jackson, Telstar
27	26	THE HURTING,	Tears For Fears, Mercury
28	25	PRIVATE COLLECTION,	Jon & Vangelis, Polydor
29	NEW	FIRE DANCES,	Killing Joke, E.G.
30	NEW	QUICK STEP & SIDE KICK,	Thompson Twins, Arista
31	31	CHART STARS,	Various, K-tel
32	28	SHE WORKS HARD FOR THE MONEY,	Donna Summer, Mercury

33	23	FASTER THAN THE SPEED OF NIGHT,	Bonnie Tyler, CBS
34	24	OIL ON CANVAS,	Japan, Virgin
35	35	SONGS,	Kids From Fame, RCA
36	38	THE WILD HEART,	Stevie Nicks, WEA International
37	NEW	TEARDROPS,	Various, Ritz
38	NEW	SCRIPT FOR A JESTER'S TEAR,	Marillion, EMI
39	36	WHITE FEATHERS,	Kajagoogoo, EMI
40	34	CONFRONTATION,	Bob Marley & Wailers, Island

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 7/25/83  
SINGLES

This Week	Last Week	Title	Artist
1	1	BABY JANE,	Rod Stewart, Warner Bros., WEA
2	4	MOONLIGHT SHADOW,	Mike Oldfield, Virgin/Ariola
3	3	BLUE MONDAY,	New Order, Rough Trade
4	8	CODO,	Tauchen-Prokopetz, WEA
5	2	JULIET,	Robin Gibb, Polydor/DGG
6	5	AFRICA,	Rose Laurens, WEA
7	9	FLASHDANCE,	Irene Cara, Casablanca/Phonogram
8	6	CHINA GIRL,	David Bowie, EMI
9	10	EVERY BREATH YOU TAKE,	Police, A&M/CBS
10	7	COMMENT CA VA,	Shorts, EMI
11	11	DIE WUESTE LEBT,	Peter Schilling, WEA
12	12	BAD BOYS,	Wham, Epic/CBS
13	13	SWEET DREAMS ARE MADE OF THIS,	Eurythmics, RCA
14	NEW	BESUCHEN SIE EUROPA,	Gier Sturzflug, Ariola
15	16	TRUE,	Spandau Ballet, Chrysalis/Ariola
16	14	BREAKAWAY,	Tracey Ullman, S&H/Teldec
17	15	BEAT IT,	Michael Jackson, Epic/CBS
18	29	NOBODY'S DIARY,	Yazoo, Mute/Intercord
19	19	LET'S DANCE,	David Bowie, EMI
20	17	ROCK 'N' ROLL IS KING,	ELO, Jet/CBS
21	NEW	WANNA BE STARTIN SOMETHING,	Michael Jackson, Epic/CBS
22	20	THE HEAT IS ON,	Agnetha Faeltkog, Polydor/DGG
23	26	LEUTCHTURM,	Nena, CBS
24	18	TEMPATION,	Heaven 17, Virgin/Ariola
25	NEW	THE WOMAN IN YOU,	Bee Gees, Polydor/DGG
26	NEW	ANOTHER LIFE,	Kano, Teldec
27	28	LIVING ON VIDEO,	Trans-X, Polydor/DGG
28	22	CANDY GIRL,	New Edition, Metronome
29	21	KLEINE TASCHENLAMPE BRENN,	Markus, CBS
30	NEW	DIE FISCHER VON SAN JUAN,	Tommy Steiner, Polydor/DGG

### ALBUMS

1	1	THRILLER,	Michael Jackson, Epic/CBS
2	2	CRISES,	Mike Oldfield, Virgin/Ariola
3	3	BODY WISHES,	Rod Stewart, Warner Bros./WEA
4	5	LET'S DANCE,	David Bowie, EMI
5	4	SYNCHRONICITY,	Police, A&M/CBS
6	9	SECRET MESSAGES,	ELO, Jet/CBS
7	6	MENA,	CBS
8	7	RING OF CHANGES,	Barclay James Harvest, Polydor/DGG
9	8	HOW OLD ARE YOU?,	Robin Gibb, Polydor/DGG
10	15	CARGO,	Men At Work, CBS
11	10	TRUE,	Spandau Ballet, Chrysalis/Ariola
12	14	THE GETAWAY,	Chris De Burgh, A&M/CBS
13	NEW	FANTASTIC,	Wham, Epic/CBS
14	11	SWEET DREAMS ARE MADE OF THIS,	Eurythmics, RCA
15	12	PIECE OF MIND,	Iron Maiden, EMI
16	17	WRAP YOUR ARMS AROUND ME,	Agnetha Faeltkog, Polydor/DGG
17	13	WHITE FEATHERS,	Kajagoogoo, EMI
18	NEW	NEUE MAENNER BRACHT DAS LAND,	Ina Deter Band, Phonogram
19	19	SPEAKING IN TONGUES,	Talkin Heads, WEA
20	16	THE LUXURY GAP,	Heaven 17, Virgin/Ariola

## JAPAN

(Courtesy Music Labo)  
As of 7/25/83  
SINGLES

This Week	Last Week	Title	Artist
1	1	TANTEI MONOGATARI,	Hiroko Yakushimaru, Toshiba-EMI/Variety
2	NEW	TAMEIKI ROCKABILLY,	Masahiko Kondo, RVC/Johnny's
3	2	TOKIO KAKERU SHOUJO,	Tomoyo Harada, Canyon/Variety
4	3	NATSUMOYOU,	Yoshie Kashiwabara, Nippon Phonogram/Dream

5	5	HATSUKOI,	Kozo Murashita, CBS-Sony/April
6	6	KANASHII IROYANE,	Masaki Ueda, CBS-Sony/Kitty
7	4	TWILIGHT,	Akina Nakamori, Warner-Pioneer/Nichion-NTV
8	8	AOI NATSUNO EPILOGUE,	Chiemi Hori, Canyon/Top
9	9	NAGISANO LION,	You Hayami, Taurus/Sun-JCM
10	10	BOKU WARACCHAIMASU,	Shingo Kazami, For Life/Undecided
11	7	ESCALATION,	Naoko Kawal, Nippon Columbia/Geiel
12	14	FLASHDANCE,	Irene Cara, Polystar/Intersong-Nichion
13	12	KOIWA SUMMER FEELING,	Hidemil Ishikawa, RVC/Geiel
14	11	YAGIRINO WATASHI,	Takashi Hosokawa, Nippon Columbia/Columbia-Burning
15	16	NANIWA KOISHIGURE,	Harumi Miyako & Chiaki Oka, Nippon Columbia/Sun-Columbia
16	13	MEGUMINO HITO,	Rets & Star, Epic-Sony/PMP-Uncle F
17	17	MISTY,	Elkichi Yazawa, Warner-Pioneer/Undecided
18	NEW	POISON MIND,	Culture Club, Victor/April
19	19	KOIFUBUKI,	Eisaku Ohkawa, Nippon Columbia/JCM
20	20	SUTEKINI CINDERELLA COMPLEX,	Hiroki Go, CBS-Sony/Burning

### ALBUMS

1	1	KIREI,	Southern All Stars, Victor
2	2	MELODIES,	TATSURO Yamashita, Moon
3	4	BREEZING,	Kyoko Koizumi, Victor
4	8	FLASHDANCE,	Soundtrack, Polystar
5	3	PREMERIA NO DENSETSU,	Soundtrack, CBS/Sony
6	6	UTOPIA,	Seiko Matsuda, CBS-Sony
7	18	TOKIO KAKERU SHOUJO,	Soundtrack, Canyon
8	9	THRILLER,	Michael Jackson, Epic-Sony
9	NEW	TANTEI MONOGATARI,	Soundtrack, Toshiba-EMI
10	5	NATSU ZOKKON,	Shibugakital, CBS/Sony
11	11	AFTER MIDNIGHT,	Masaki Ueda, CBS-Sony
12	12	WHITE FEATHERS,	Kajagoogoo, Toshiba-EMI
13	10	OK, RC Succession,	London
14	7	MARTINI HOUR,	Tatsuhiko Yamamoto, Toshiba-EMI
15	NEW	URUSEI YATSURA THE HIT PARADE,	Soundtrack, Kitty
16	NEW	SYNCHRONICITY,	Police, Alfa
17	14	KAZENO SASAYAKI,	Chiemi Hori, Canyon
18	17	MORNING SHOWER,	Masatoshi Nakamura, Nippon Columbia
19	NEW	LET'S DANCE,	David Bowie, Toshiba-EMI
20	15	KISSING TO BE CLEVER,	Culture Club, Victor

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 7/25/83  
SINGLES

This Week	Last Week	Title	Artist
1	1	FLASHDANCE,	Irene Cara, Casablanca
2	3	EVERY BREATH YOU TAKE,	Police, A&M
3	2	TOTAL ECLIPSE OF THE HEART,	Bonnie Tyler, CBS
4	5	CHURCH OF THE POISON MIND,	Culture Club, Virgin
5	4	I'M STILL STANDING,	Elton John, Rocket
6	12	ELECTRIC AVENUE,	Eddy Grant, Ice
7	6	SEND ME AN ANGEL,	Real Life, Wheatley
8	8	FRACTION TOO MUCH FRICTION,	Tim Finn, Mushroom
9	9	SWEET DREAMS,	Eurythmics, RCA
10	7	BEAT IT,	Michael Jackson, Epic
11	13	BABY JANE,	Rod Stewart, Warner Bros.
12	10	LITTLE RED CORVETTE,	Prince, Warner Bros.
13	16	BAD BOYS,	Wham!, Epic
14	14	BLUE MONDAY,	New Order, Factory
15	15	CHINA GIRL,	David Bowie, EMI America
16	11	SAVE YOUR LOVE,	Renee & Renato, RCA
17	17	ORCHARD ROAD,	Leo Sayer, Chrysalis
18	NEW	SHINY SHINY,	Haysi Fantayzee, Regard
19	NEW	BUFFALO SOLDIER,	Bob Marley & Wailers, Island
20	NEW	CANDY GIRL,	New Edition, London

### ALBUMS

1	1	SYNCHRONICITY,	Police, A&M
2	2	THRILLER,	Michael Jackson, Epic
3	4	FLASHDANCE,	Original Soundtrack, Casablanca
4	3	TOO LOW FOR ZERO,	Elton John, Rocket
5	7	SWEET DREAMS,	Eurythmics, RCA
6	5	FASTER THAN THE SPEED OF NIGHT,	Bonnie Tyler, CBS

7	6	THE NUMBER ONES,	Beatles, Parlophone
8	10	ESCAPADE,	Tim Finn, Mushroom
9	8	THE WILD HEART,	Stevie Nicks, WEA
10	11	LET'S DANCE,	David Bowie, EMI America
11	15	CONFRONTATION,	Bob Marley & Wailers, Island
12	NEW	GREATEST HITS OF ROCK 'N' ROLL,	Various, Music World
13	9	THIS IS MY SONG,	Harry Secombe, J&B
14	18	BODY WISHES,	Rod Stewart, Warner Bros.
15	NEW	WOMEN OF ROCK,	Various, K-tel
16	12	THE KEY,	Joan Armatrading, A&M
17	14	IN YOUR EYES,	George Benson, Warner Bros.
18	13	CAUGHT IN THE ACT,	Redgum, Epic
19	NEW	SECRET MESSAGES,	ELO, Jet
20	NEW	PAN FLUTE GOLDEN HITS,	Various, J&B

## ITALY

(Courtesy Germano Rusclitto)  
As of 7/20/83  
SINGLES

This Week	Last Week	Title	Artist
1	2	BILLY JEAN,	Michael Jackson, CBS
2	3	JULIET,	Robin Gibb, PolyGram
3	5	I LIKE CHOPIN,	Gazebo, Baby/CGD-MM
4	6	VAMOS ALLA PLAJA,	Rigeira, Int/CGD-MM
5	4	DO YOU REALLY WANT...	Culture Club, Virgin
6	1	SPIAGGE,	Renato Zero, RCA
7	9	AMORE DISPERATO,	Nada, EMI
8	10	YOU DON'T HAVE TO SAY, WALL STREET CRASH,	Panarecord
9	8	NON SIAMO SOLI,	Miguel Bose, CBS
10	7	LET'S DANCE,	David Bowie, RCA
11	11	NELL'ARIA C'E,	Umberto Tozzi, CGD-MM
12	NEW	NELL'ARIA,	Marcella, CBS
13	NEW	SUNSHINE REGGAE,	Laid Back, Atlas
14	NEW	LOOKING AT MIDNIGHT,	Imagination, Panarecord
15	12	AMICO E',	Dario Baidan Bembo & Caterina Caselli, CGD-MM
16	17	CHURCH OF POSITION MIND,	Culture Club, Virgin Dischl/Ricordi
17	14	EVERY BREATH YOU TAKE,	Police, A&M
18	15	TOO SHY,	Kala Goo Goo, EMI
19	NEW	HO TE, RETTORE,	CGD/MM
20	18	JEOPARDY,	Greg Kihn Band, WEA

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 7/23/83  
SINGLES

This Week	Last Week	Title	Artist
1	1	THE STAR SISTERS,	Stars On 45, CNR
2	3	WANNA BE STARTIN' SOMETHIN',	Michael Jackson, Epic
3	2	MOONLIGHT SHADOW,	Mike Oldfield, Virgin
4	NEW	THE MAN MOUNTAIN,	Bow Wow Wow, RCA
5	7	'T KAN VRIEZEN 'T KAN DOOIEN,	Robert Paul, CNR
6	NEW	LOVE COME DOWN,	Barry Biggs, Dance
7	4	MANUEL GOODBYE,	Audrey Landers, Ariola
8	10	I'M STILL STANDING,	Elton John, Phonogram
9	9	CAN'T GET USED TO LOSING YOU,	Beat, Chrysalis
10	5	ROCK 'N' ROLL IS KING,	ELO, Jet

### ALBUMS

1	1	THRILLER,	Michael Jackson, Epic
2	2	SYNCHRONICITY,	Police, A&M
3	3	LET'S DANCE,	David Bowie, EMI
4	4	CRISES,	Mike Oldfield, Virgin
5	7	TONIGHT AT 20.00 HRS,	Star Sisters, CNR
6	8	SECRET MESSAGES,	ELO, Jet
7	5	BODY WISHES,	Rod Stewart, Warner Bros.
8	6	STIEKEM DANSEN,	Toontje Lager, Sky
9	NEW	PRIVATE COLLECTION,	Jon & Vangelis, Polydor
10	9	WRAP YOUR ARMS AROUND ME,	Agnetha Faeltkog, Polydor

## DENMARK

(Courtesy BT/IFPI)  
As of 7/19/83  
SINGLES

This Week	Last Week	Title	Artist
1	1	MOONLIGHT SHADOW,	Mike Oldfield, Virgin
2	2	BABY JANE,	Rod Stewart, Warner Bros.
3	5	JULIET,	Robin Gibb, Polydor
4	3	SAVE YOUR LOVE,	Renee & Renato, Sonet
5	7	ROCK 'N' ROLL IS KING,	ELO, Jet
6	6	TOTAL ECLIPSE OF THE HEART,	Bonnie Tyler, CBS

7	NEW	FLASHDANCE,	Irene Cara, Casablanca
8	4	ELEVATOR BOY,	Laid Back, Medley
9	9	EVERY BREATH YOU TAKE,	Police, A&M

Billboard's

Survey For Week Ending 7/30/83

# Top Album Picks

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## Pop

**SHALAMAR**—*The Look*, Solar 9-60239 (Elektra/Asylum). Produced by Leon F. Sylvers III, Shalamar, Bill Wolfert. As the hit single, "Dead Giveaway," suggests, this album has the trio moving further into the mainstream pop-rock market. The songs overall have a bit harder texture than before, especially on "No Limits (The Now Club)," "Disappearing Act" and "Dead Giveaway." There are still some ballads and midtempo cuts that reflect a more traditional black pop sound, but the album shows the group's steady growth and evolution.

**KANSAS**—*Drastic Measures*, CBS Associated Records QZ 38733. Produced by Kansas, Neil Kernon. Kansas made it back to the top 20 last year with the album "Vinyl Confessions," and here returns with another set of high-energy pop-rock. The sound is a bit punchier and more uptempo, almost in the Loverboy vein. It's been awhile since Kansas was a top 10 consistent platinum act, but it still has a sizeable audience. The label designation is CBS Associated Records rather than Kirshner.

**ELVIS COSTELLO & THE ATTRACTIONS**—*Punch The Clock*, Columbia FC38897. Produced by Clive Langer & Alan Winstanley. Costello returns with a set of mostly upbeat, easily accessible pop-rock songs that could finally bring him a measure of pop singles success. This is some of Costello's most commercial mainstream music, especially on the uptempo tracks like "Let Them All Talk" and "The World And His Wife." After forays into country and other projects with more limited appeal, Costello is aiming for a broader public.

**SPYRO GYRA**—*City Kids*, MCA MCA5431. Produced by Jay Beckenstein, Richard Calandra. The veteran group again turns in a set of smooth melodic pop-jazz, with the accent on the "pop." Most of the tunes are sprightly midtempo pieces, though there is one very pretty ballad titled, appropriately, "A Ballad." This album should sell to Spyro Gyra's usual constituency, which spans pop, adult contemporary and progressive jazz audiences.

**YAZ**—*You And Me Both*, Sire 9-23903-1. (Warner Bros.) Produced by E.C. Radcliffe, Yaz. Armed with the week's No. 1 dance/disco hit, "State Farm"/"Nobody's Diary," this group returns with another set of spare, rhythmic dance pop. Side one is more upbeat and infectious (especially the cuts "Nobody's Diary" and "Sweet Thing"), while side two is somewhat slower and more reflective. Sire is among the top labels in modern dance pop.



## Black

**RONNIE LAWS**—*Mr. Nice Guy*, Capitol ST-12261. Produced by Ronnie Laws. These musical Laws are for all, as the singer/saxist/keyboardist jumps into the pop/rock/AC mainstream with a stylish splash and what's building to be his biggest hit, "In The Groove." Everything's right about "Can't Save Tomorrow" and Junior Walker's "What Does It Take," and with top crossover session talent blazing the way, Laws can afford to be Mr. Nice Guy. Utilizing the entire pop music spectrum, Laws should rule the charts.



## Country

**CRISTY LANE**—*Footprints In The Sand*, Liberty LT-51148. Produced by James Stroud and Lobo. Lane solidifies her gospel base here with a collection of mostly new—and mostly Christian-oriented—material. Her clear, fragile voice is buoyed considerably by the lavish orchestration, a feature which also magnifies and dignifies the lyrical messages. The collection includes Lane's current single, "I've Come Back (To Say I Love You One More Time)," the minor gospel-novelty hit, "Footprints In The Sand" and "The Lord's Prayer."



## EPs

**PRETTY POISON**—*Laced*, Svengali Records SRPP-1. Produced by Jade Starling, Whey Cooler and Larry Spivak. This new music band may be a real find. Coming from the Philadelphia area, it plays an "erotic blend of rhythm and funky electronics" and it does it very well. Fronted by sultry singer Jade Starling, the band has developed an impressive local reputation for its body & soul rock'n'roll. There's also a stage show to match.

**GAME THEORY**—*Pointed Accounts Of People You Know*, Rational Records ONA-004. Produced by Scott Miller. This four-person band from Sacramento plays unadorned pop songs with an edge. There is a sardonic, almost bitter tone to this six-song EP, but performed with a high level of pop musicianship.



## First Time Around

**KISSING THE PINK**—*Naked*, Atlantic 7-80080-1. Various producers. A lyric sheet would have helped with this album, as this band maybe has something to say, but it's hard to tell just from the LP itself because the lyrics frequently get lost behind the band's electronic bleeps and blips. Still, there is an interesting sound here, rhythmic, melodic and compelling. All six members of the band are credited with "voice" contributions here, so there is an interesting range of sounds here between the human and the machine.



## pop

**SPYS**—*Behind Enemy Lines*, EMI ST-17098. Produced by Ed Gagliari, Al Greenwood. Gagliari and Greenwood, former members of Foreigner, are the charter members of Spys and for their second album they come up with a concept LP. "The basic story is about an American spy who falls in love with a beautiful Russian agent. She is forced to turn him in, and then tries to help him escape," says Gagliari. The music is mainstream American AOR.

**CAST RECORDING**—*Zorba*, RCA ABL1-4732, Produced by Thomas Z. Shepard. Anthony Quinn, who starred in the film version of this 1968 musical, takes on the musical adaptation, now touring and set for Broadway this fall. The John Kander-Fred Ebb score remains a winner, capturing both the feel of its subject matter and the demands of the Broadway stage, along with several new songs, including the touching "Woman," sung by Quinn.

**VIRGIN STEELE**—*Virgin Steele II, Guardians Of The Flame*, Mongol Horde Records HORDE I. Produced by David DeFries. This is the second album by this heavy metal band, and it's obvious that they are not fooling around. Playing in a post Deep Purple musical vein, they appear to have mastered the knack of creating bigger than life anthems, played with both energy and an impressive level of musical proficiency. And like the best of such bands, they do not play for the radio, but for their fans.

**THE PYRAMIDS**—*Penetration*, West Records W12-2404. Produced by John Hodge. According to the Pyramids' "fact file" this group had a minor West Coast hit in 1963 with "Penetration," a Ventures-type surf number. They then all shaved their heads, but that didn't give them national stardom, so they broke up in 1969. Now they're talking of a reunion, and this LP presents "Penetration" and their "Pyramid Stomp" as well as such '60s hits as "Louie Louie," "Long Tall Texan," and "Walking The Dog."

**VARIOUS ARTISTS**—*What Surf*, What Records W12-2406. Produced by Chris Ashford. This is a collection of tunes by such California surf bands as Agent Orange, Davie Allan & The Arrows, the Halibuts, the Pyramids, and the Surf Raiders. This music is a subgenre within a subgenre, but for dreams of the California sun and bikini beach, there is nothing better. Also there are no vocals here, so it's all mood.

**VARIOUS ARTISTS**—*The Radio Tokyo Tapes*, Ear Movie Records COO27. Produced by Ethan James. This is a compilation album of bands who have recorded at the Venice, Calif. Radio Tokyo Studios and whose work has formed the repertoire of Ear Movie Records. The music is pop, surf, new psychedelia, and hard core. Seventeen bands are showcased, among them the Bangles, the Minutemen, and Three O'Clock, Wurm, and the Last.

**HELEN FORREST**—*Now And Forever*, Stash ST225. Produced by Bernard Brightman. The former Artie Shaw, Benny Goodman and Harry James chanteuse still sings well. She is backed by seven musicians on the nine titles she offers here, taped last January in New York, but they are all tunes Forrest did with the James band and some sound a bit tired. Hale Rood conducts and mapped the charts.

## black

**THE REDDINGS**—*Back To Basics, Believe In A Dream* FZ 38690. Produced by the Reddings. The Reddings have established themselves as a funky little dance band with roots planted firmly in today's dance/disco beat. What the trio lacks in musical diversity they more than make up for in youthful exuberance, witness "Hand Dance," "Who Do You Think You're Messing With" and the title cut.

**CROWN HEIGHTS AFFAIR**—*Struck Gold*, Delite DX-1-510. Produced by Raymond Reid and William Anderson. The title cut, evoking the Gap Band, is a creditable r&b effort. But the rest of the disk reflects the stagnation facing the genre. The beat-box effects are unstimulating, and the packaging suggests the halcyon days of the disco era.

**S.O.S. BAND**—*On The Rise*, Tabu FZ 38697. Produced by Jimmy Jam and Terry Lewis, Gene Dozier and the S.O.S. Band. The progressive first side, written, arranged and produced by Jam and Lewis of the Time, offers deep-soul elec-

tronics that perfectly suit the sensual vocals of Mary Davis, especially on the charting single, "Just Be Good To Me." The second side, however, retreads old dance grooves; Dozier is good at what he does, but a more unified production would have enhanced the effort.

**LARRY GRAHAM**—*Victory*, Warner Bros. 23878. Produced by Larry Graham. On "Just Call My Name" and current single "I Never Forget Your Eyes," Graham puts his deep, dusky voice to modern big band pop/funk arrangements, lifting his tough and tender brand of love songs among the best produced today. Graham continues his quest to become one of the top crooners, cooks, songwriters and producers, handling all the instruments on "Victory."

## jazz

**MAYNARD FERGUSON**—*Storm*, Palo Alto 8052N. Produced by Jeffrey Weber. The Canadian high-note soloist is backed by his big band on this eight-tune romp taped in June, 1982. Overall, it's a modestly successful LP with the leader's trumpet and flugelhorn solos more restrained and in better taste than on many of Ferguson's albums.

**STEPHANE GRAPPELLI**—*Live At Carnegie Hall, Doctor Jazz* FW38727. Produced by Bob Thiele. Accompanied by Brian Torff, bass, and guitarists Diz Disley and John Ethridge, the hot fiddler stomps out seven titles in his unerring noble—and swinging—manner. The recital was taped April 5, 1978, in the renowned New York concert hall.

**SHELLY MANNE & HIS FRIENDS**—*Doctor Jazz* FW38728. Produced by Bob Thiele. Twelve tracks cut on 78 r.p.m. wax in 1944 revive memories of the war years with Johnny Hodges, Barney Bigard, Eddie Heywood, Ray Nance and Don Byas, among others, contributing splendid solos. The tunes are all memorable evergreens with a youthful Manne providing solid percussion. Not all reissues of old jazz are compelling. This one is.

**VICTOR FELDMAN**—*Secret Of The Andes*, Palo Alto PA8053N. Produced by Joshua Derek Feldman. Seven Los Angeles sidemen accompany the British-born pianist-percussionist on seven cuts with Lee Ritenour, Harvey Mason and Hubert Laws prominent. The repertoire is strictly Feldman compositions, and several are melodically attractive.

**ZEPHYR**—*Concord Jazz* CJ218. Produced by Tsuyoshi Yamamoto and Yoichiro Kikuchi. Japanese pianist Tsuyoshi Yamamoto is the star of this LP, taped two years ago in San Francisco with backing by Jeff Clayton, Jeff Hamilton and Bob Maize. The nine cuts include satisfying but unspectacular versions of "Just In Time," "You Go To My Head," "Moonlight In Vermont" and "Satin Doll."

**DAVE MACKAY TRIO**—*Love Will Win*, Discovery DS883. Produced by Albert L. Marx. Lori Bell's flute and Andy Simpkins' bass share the grooves with the leader's impressive pianistics on seven tracks, three of which are Mackay's original compositions. "Just Friends" and "We'll Be Together Again" are intriguing examples of gentle, intimate chamber jazz.

**JIM SELF QUINTET**—*Children At Play*, Discovery DS886. Produced by Jim Self. Six titles ranging from Fats Waller to Charles Mingus comprise this odd but fascinating entry. The gimmick is the featuring of tuba and harmonica with four other backup men, and it comes off strong—and not without humor. Credit bassist Self with an unconventional and welcome sound, topped by "Jitterbug Waltz" and "Secrets."

**SANDY OWEN**—*Soloquy*, Ivory IR 9182. No producer listed. This atmospheric debut album for pianist Owen also introduces a new label obviously attuned to high-tech ears, judging from the audiophile pressing and lucid sonics. It's a solo piano outing stressing an impressionism that should appeal to admirers of Keith Jarrett and George Winston. Distributed by Greenworld.

**RUSS BARENBERG**—*Behind The Melodies*, Rounder 0176. Produced by Russ Barenberg. Guitarist Barenberg exemplifies what his label now calls "New Acoustic Music"—an instrumental hybrid that fuses folk and bluegrass string music with elements of ethnic music, jazz and classicism. The blend here is rich but spare, adding reeds, exotic percussion and strings to the equation.

**DAROL ANGER & MIKE MARSHALL**—*The Duo*, Rounder 0168. Produced by D. Anger & M. Marshall. Jazz mandolin? That notion seemed odd until David Grisman altered expectations, and now this outing for two Grisman proteges, both multi-instrumentalists, embodies a new tradition. That means mandolins, guitars and fiddles probing bluegrass, bebop and Bach, all to charming effect.

**MILCHO LEVIEV**—*The Music Of Irving Berlin*, Discovery DS876. Produced by Albert L. Marx. Leviev is the Bulgarian pianist who has risen rapidly in Los Angeles jazz circles in the early 1980s. His technique is impressive on warhorses like "Blue Skies," "Marie," "Cheek To Cheek" and "How Deep Is The Ocean," playing as he does in an ultra-modern, harmonically complex manner. Admirable pianistics, but of limited interest to retailers.

**FREDDIE HUBBARD**—*A Little Night Music*, Fantasy F9626. Produced by Freddie Hubbard and Ed Michel. Five sidemen back Hubbard's distinctive trumpet and flugelhorn on four Hubbard originals, including a two-part "Sky Dive." Credit Bobby Hutcherson, Joe Henderson, Billy Childs, Larry Klein and Steve Houghton for stellar accompaniment. Album was taped live at San Francisco's Keystone Korner Nov. 29, 1981 and is digital.

## gospel

**VARIOUS ARTISTS**—*Rock Of The Ages*, Myrrh MSB6754. Various producers. Another outstanding compilation from the Word group, this one stresses rock-oriented gospel and features such selections as Dion DiMucci's "I Put Away My Idols," White Heart's "You're The One," Randy Stonehill's "The Glory And The Flame" and the Imperials' "How Can You Live." Other artists are Amy Grant, Leslie Phillips, Maria Muldaur and David Edwards. The collection is tagged at \$6.98.

**DINO**—*Chariots Of Fire*, Light LSS519. Produced by Tom Keene. The Gospel Music Assn.'s instrumentalist of the year has another classy collection of piano songs, including the award-winning title track, plus the theme from "Exodus," Dottie Rambo's "We Shall Behold Him" and two extended praise medleys.

**PATTI ROBERTS**—*Winter To Spring*, Word WSB8893. Produced by Neil Joseph. Roberts' name is likely to be before the public quite often in the coming weeks, owing to the book she has written about life with her former husband Richard Roberts, the son of evangelist Oral Roberts. Gospel music fans will remember her singing from that ministry. In this album, her voice is surrounded by a lush pop/AC sound. Best cuts on the \$6.95 album are "Winter To Spring" (which features Rose Taff), "What's In A Name," "Nothing Less Than A Miracle" and "Woman Of God."

**SPOTLIGHT**—Predicted to hit the top 10 on Billboard's Top LPs & Tape chart or earn platinum certification. **PICKS**—Predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Predicted to hit the second half of the chart in the format listed; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273 7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7346).

## Celluloid Label Pacts With Moss

**NEW YORK**—Celluloid Records has reached an agreement with the Moss Music Group whereby Moss will distribute product in the U.S. issued by the French-based label, says Jean Georgakarakos, head of Celluloid's operations in the U.S.

He says that the initial release will be 13 albums on the Celluloid and OAO Celluloid labels. He adds that under the agreement, Celluloid will sell directly to r&b and rock-oriented import stores, which normally do not stock the classical titles distributed by Moss.

## Chrysalis Seeks Better CBS Ties

Continued from page 4

comes the execution point for CBS branch distribution."

Craig adds that the creation of video falls under merchandising, but getting that video played by broadcasters is the work of the promotion department at Chrysalis. Craig also notes that the addition of Pellegrino will also give Chrysalis a greater presence as an independ-

ent entity outside of CBS.

Another recent addition at Chrysalis, Craig says, is Danny Glass as new music marketing director, a new position. "Daniel's position is to work the clubs and contemporary radio and build through new music programming," says Craig. "He's also involved in the Canadian market with our licensee over there."

## House Subcommittee Sets Hearings On Rental Bills

• Continued from page 3

Supreme Court would hand down its decision in the Betamax case, making it easier for legislation to move forward.

The Tuesday and Wednesday hearings gave the subcommittee a chance to hear communications experts offer their views on the impact of technology on present concepts of copyright. Kastenmeier repeatedly

asked the witnesses whether they felt that there might have to be a re-vamping of the concept of copyright law, and whether the new age of computers and "nameless" corporate creative contributions to society merited protection that the present law cannot address.

The answers of the copyright law professors and communications futurists were wide-ranging. Joseph F. Coates, president of his own consulting firm on communications and the future, suggested that the focus of copyright protection might have to change from "protection of the product, the physical embodiment of a thing, to protection of the capability aspects." As an example, he referred to the present copyright protection of a book, which may in the future be instead "a little black box," and that "what's inside," the "quality of the capability," must be protected.

Both Kastenmeier and other subcommittee members, particularly Rep. Patricia Schroeder (D-Colo.), asked questions of the witnesses that indicated a concern for the plight of the creator of intellectual property in today's "increasingly nameless, corporate world," as Kastenmeier put it.

Rep. Schroeder suggested that Congress "help keep a balance" so that artists would not feel they were being "forced into institutions" and losing copyright protection. Said Schroeder: "I hope we don't get to the time where music is thought of as a lesser order than designing machines."

Rep. Romano Mazzoli (D-Ky.) said that he was concerned that "if you cut off the incentive for creativity, you cut off the ambition for creativity." He added that he wondered how the subcommittee could address such problems by changes or amendments in copyright law.

David Lange, a copyright expert and a professor of law at Duke Univ., defended the current law, calling it "exceptionally, masterfully written." He added, though, that in his view there were weak sections. He also suggested to the subcommittee than rather than extending further protections and "renovating" the law, the legislature should "put on the brakes" and take a tougher stance.

## Session Wages For Musicians Continue Slide

• Continued from page 1

An even more dramatic drop was recorded in contributions by labels to the Special Payment Fund, which plummeted about 31% in receipts for the period, to \$10,987,417 from the prior year's \$15,918,708. While the fund, designed to provide a royalty for recording musicians, is financed via a percentage of sales of recordings produced under AFM jurisdiction, recent adjustments in the allowed deductions share responsibility for the decline with a depressed market.

However, Edward Peters, who administers the fund, lays the heaviest burden for the reduction on faltering sales. He says he doesn't feel more generous allowances for packaging, free goods and returns impacted more than about 10% on fund income last year. Contributions called for in AFM pacts are approximately 0.5% of suggested list price on goods sold, less stipulated deductions.

Payments to recording musicians by the fund will be \$8,304,198 this year, down from \$15,910,781 in 1981, a nearly 48% decline. Players receive royalties based on the number of sessions they participated in during the preceding five years, with the most recent dates awarding the most credits.

Checks to some 30,000 AFM members who qualify for payments will be mailed Aug. 1. Top earner, it's learned, will receive about \$31,000 from the fund, less than half what that individual has earned over the past few years.



Photo by Henry Diltz  
**CHILI CHAT**—Capitol president Jim Mazza, right, chats with Tim McGovern, lead vocalist/guitarist for the Burning Sensations, at a chill party the label hosted for the group at the Capitol Tower in Hollywood.

## Vidclip \$ Issue Heats Up; Labels Mull Pay-For-Play

• Continued from page 1

that show is on a network the legal issues affecting it are significantly different from those involved in a syndicated, local or cable show.

Interestingly, ABC's Wendle says that although labels other than Warner Bros. have not requested payment, some have release forms with a clause specifying that if payment is made to any other third-party licensor they also must receive payment. "If we pay Warner, we have to pay everyone," Wendle says.

"We're not paying anyone now because this is a somewhat experimental show," he adds. "We're not network and we're working on a small budget. But if the show takes off, there will be money there. We may be forced to pay later, if the record companies demand it."

Debbie Newman, director of artist development/video for Columbia Records, says, "We have no set policy yet; it would be premature. But I can understand the position of a label holding back from supplying clips to some shows. The channels in question are set up to make money and usually would pay a substantial fee for a 90-minute program."

She adds, "I don't foresee any sweeping policy (from CBS). We don't want to put people out of business who can't afford to pay. Policy will emerge as precedents are set."

Newman raises questions about payment that are of general concern to the labels: if programmers begin

to pay for clips, they will seek out the major artists, the bigger draws and the better produced clips. "It would make it harder to use the leverage you have when you give clips away to promote artists, which is, after all, what this is all about," she says.

The issue of paying more for a "world premiere" or other special use of a clip could also have ramifications for new artists and for budgets in general. Competition among labels for the higher-paying and most visible environment for their clips is bound to increase the amount of attention paid to video.

Executives at Atlantic, Arista, Epic and RCA all state that they have no policy but are keeping a careful watch on developments in the field. Ron McCarrell, marketing vice president for Epic, remarks, "It's possible we may ask for money in the future, especially for exclusives and the like, but now there's no set policy."

One development destined to affect label policy is the current negotiations between the American Federation of Musicians and the labels. A proposal currently being considered would give AFM members whose music is used as a video clip soundtrack \$115 each, rising to \$125 after July, 1984. In addition, they would receive a 1% royalty on all revenues over \$50,000 from licensing, rentals and sales of the video product.

## 'Silicon Valley' Firms Eye Record Stores

• Continued from page 1

ing campaigns, this Christmas may bring an onslaught of software and related accessory sales. If home computer penetration increases during Christmas, January could also become a profitable month for after-market and software sales.

But many software manufacturers fear that retailers are still recovering from last year's video game debacle and view computer software product skeptically. Reluctance to enter this market may cause many retailers to come in too late and consequently receive another merchandising blow, suggests Jon Loveless, vice president of marketing for Synapse in Richmond, Calif.

"I wouldn't put software products near video games in a store. They are two separate industries. Computer software is new, and those items should not be degraded by being near or associated with trashed-out video games," adds Creative Software's Dahan. "I believe

customers see video games as separate from software."

Dahan also suggests that retailers only use distributors. "Distributors allow for returns, do stock balancing, take care of inventory, test and research product before shipping. Let retailers do the selling and distributors do the inventorying."

But one new software company, Electronic Arts of San Mateo, Calif., only deals directly with retailers. Since June, the company's network of manufacturers' representatives has been actively soliciting retail outlets for its products. Record Factory in San Francisco has started to merchandise the company's computer games: it's the first record store to do so.

The company is finding the record stores extremely cautious. Says the company's president, W.M. "Trip" Hawkins, "It seems the record retailers are playing it safe. They are learning and thinking about these products. But they have not yet decided to take the plunge."

As of July 15, Hawkins says, Electronic Arts had signed about 800 retailers. Generally, stores received the company's direct sales force warmly, he adds. Interestingly, Electronic Arts packages look similar to record packaging. As on record packages, biographies of the authors and background information about the making of a program are included.

Most software manufacturers want to dispel any identification as exclusively game companies. Electronic Arts reports that its products require enough strategy, creativity and other skills to be considered educational. Similarly, Synapse, Creative Software, Human Engineered Software, Broderbund, Epyx and Atari say they all make educational and personal productivity-home management kinds of software.

Although more than 50% of these companies' product lines are games, they are counting on the more serious types of software becoming consistent sellers. Each new computer owner, they point out, will be look-

## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

July 22-26, Australian Music Exhibition, Sydney.

July 23-27, International Assn. of Auditorium & Arena Managers conference, MGM Grand Hotel, Reno.

July 24-25, International Assn. of Auditorium & Arena Managers trade show, Reno Convention Center.

July 24-26, Institute for Graphic Communication Optical & Video Disc Systems conference, Holiday Inn, Monterey Bay, Calif.

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Aug. 7-10, Cable Television Administration & Marketing Society ninth annual conference, Town & Country Hotel, San Diego.

Aug. 14-16, Music Industry Assn. of Canada marketplace, Montreal Convention Centre.

Aug. 15-17, Digicon '83 international conference on the digital arts, Vancouver, B.C.

Aug. 18-21, Jack The Rapper's Family Affair, Dunfey Hotel, Atlanta.

Aug. 21-27, IMZ's 16th International Music Congress, Kongresshaus, Salzburg, Austria.

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.

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Sept. 16-18, Great Southern Computer & Electronics Show, Veteran's Memorial Coliseum, Jacksonville.

Sept. 19-21, Third annual Video-disc/Optical Disk conference, New York Hilton.

Sept. 20-21, National Association of Recording Merchandisers retailers advisory committee meeting, La Costa Hotel, Carlsbad, Calif.

Sept. 22-25, Electronic & Leisure Show, West Hall, Place Bonaventure, Montreal.

Sept. 26-30, Knowledge Industry Publications Video Expo New York, New York Passenger Ship Terminal, New York.

Sept. 26-30, Expo Beirut '83, Lebanon's first Int'l, Reconstruction & Trade Development Exposition & Conference, Beirut, Lebanon.

Sept. 30-Oct. 2, NARM Independent Distributor's Conference, Hyatt Palm Beaches, West Palm Beach, Fla.

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Oct. 2-5, National Radio Broadcasters Assn. annual convention, Hilton Hotel, New Orleans.

Oct. 3-7, VIDCOM '83, Palais des Festivals, Cannes.

Oct. 7-9, Great Southern Computer & Electronics Show, Orlando Expo Center, Orlando.

Oct. 11-13, Internepcom U.K., Metrople Exhibition Centre & Brighton Exhibition Centre, Brighton, England.

Oct. 11-14, Seventh International Fibre Optics and Communications Exposition, Bally's Park Place Casino Hotel, Atlantic City, N.J.

Oct. 15-17, fifth annual Hong Kong Consumer Electronics Show, Regent Hotel and New World Hotel, Hong Kong.

Oct. 31-Nov. 2, NARM One Stop Conference, LaPosada, Scottsdale, Ariz.

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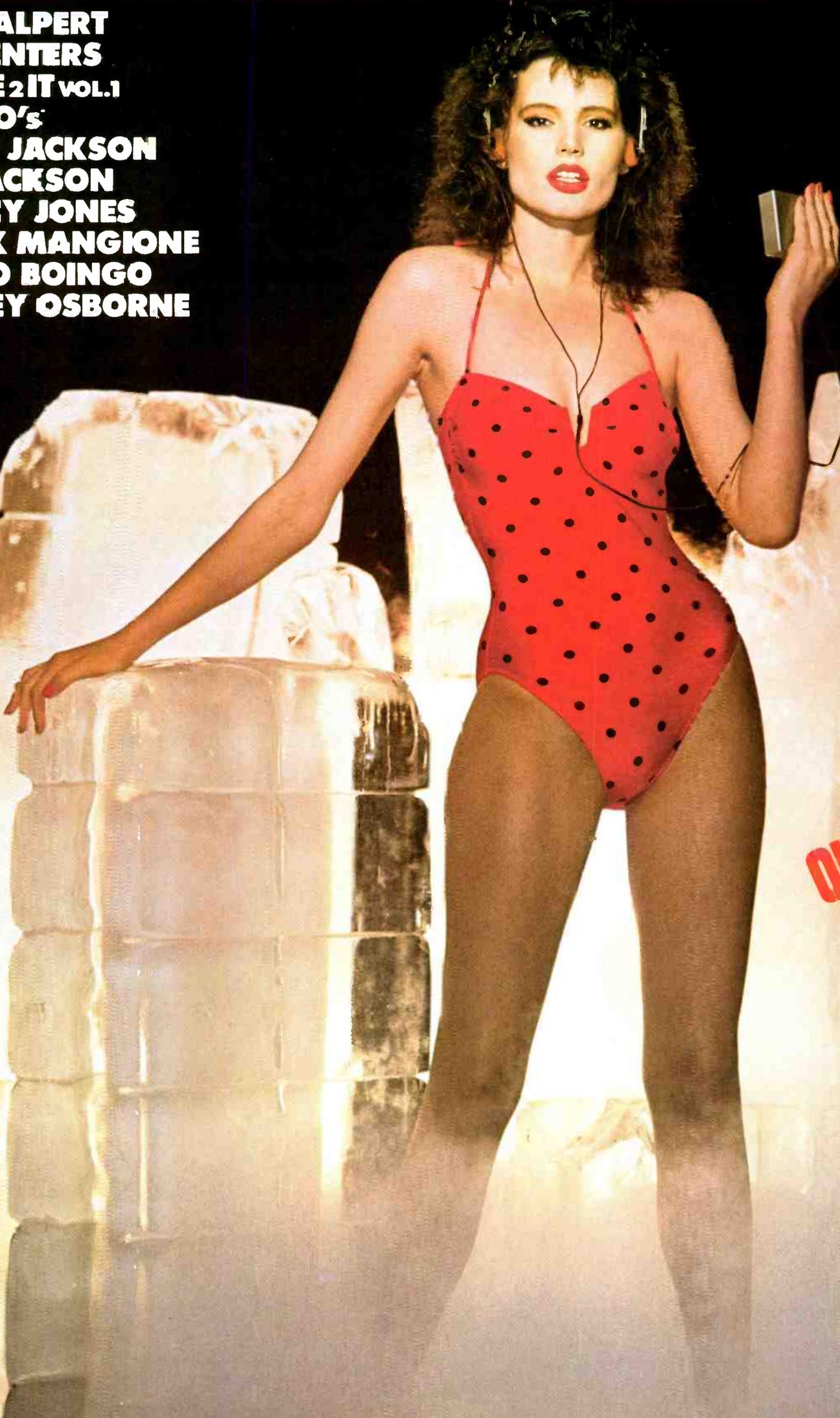
Nov. 1-4, Ninth annual MUS-EXPO '83 & third annual VID-EXPO '83, Convention Center, Aca-pulco.

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# David Foster Broadens Image

• Continued from page 6

trying to write less on the upcoming Chicago album, whereas I co-wrote eight of the 10 songs on 'Chicago 16.'

"I'm going to have to be very careful with a group like Berlin. If my stamp ever ended up on Berlin, we'd both be in trouble. But I probably won't play any keyboards and maybe won't even co-write anything. I'll just sit back for once, like a real producer, and nudge them when they need nudging."

Still, Foster believes that his song-writing ability is a "definite plus" to his career as a producer. "People know if they ask me to produce them that they're going to get help on their songs. I'm really good at getting in and rolling up my sleeves and doctoring songs. That might be my forte, putting songs in better shape."

Foster is also aggressive in calling for new material when he thinks it necessary. He says he was disappointed when he first heard the songs the Tubes intended for their "Outside/Inside" album. "I said, 'Guys, I'll see you in three months; you've got to do better.'" And he had a similar response when he heard the first songs Chicago had written for "Chicago 16."

"You're not doing acts a favor if you say, 'Gee, these songs are great.' I used to make that mistake. I didn't pay close enough attention to the material. A group like Average White Band would say, 'Here are our songs,' and I'd say, 'Okay, let's record them.' I'd try to do the best I could with what they had rather than demanding they write better songs."

Foster's album was cut a year ago for Taka Nanri's Sound Design label in Japan. Mobile Fidelity has worldwide audiophile and Compact Disc rights, but Foster is also looking for an American deal for the conventional analog release.

Is being accepted as an artist a priority for Foster? "It's the priority," he says. "If it could happen for me as an artist, I'd probably cut back on producing—even though it's just now finally clicking for me in terms of feeling like I can call myself a producer. When I would go to the dentist's office, and the form calls for 'Occupation,' I always used to put 'musician.' It's just in the last few

months that I've come to feel I could call myself a producer.

"It's funny that just as that's starting to click I'd want to go in another direction. I know I've done a little too much jumping around already in my career. Someone once described me as a person who couldn't keep a job. But I love the fact that I can produce the Tubes and get a big AOR hit and turn around and do a solo album that sounds like 'Love Story '83' and then also work with the r&b acts.

"I don't know how to say no," adds Foster, who estimates he works about 75 hours a week: "That's probably another reason I seem like I'm all over the place." Foster is currently producing or co-producing Lionel Richie, Chicago and Kenny Loggins, plus a duet between John Travolta and co-star Cynthia Rhodes intended for subsequent pressings of the "Stayin' Alive" soundtrack. And he's writing with, in addition to those acts, Maurice White, Peter Frampton and Tony Maiden of Rufus.

Foster is also highly enthusiastic about video. "The best thing video has done for me is broaden my song-writing, definitely lyrically but musically too. If when you're writing you can picture what might be going on in the video, your hands just go to different places. It's made some of my songs take on a three-dimensional mode, especially (the Tubes') 'She's A Beauty.'"

## Two Charged With Vid Piracy

LOS ANGELES—Donald Compton of Don's TV, 935 W. 6th St., Corona, Calif., and Ashod Nazari of the House Of Video, 16229 Devonshire, Granada Hills, Calif., are accused of pirating prerecorded videocassettes in a suit filed in Federal District Court here.

Columbia, Embassy, Paramount, 20th Century-Fox, Warner Bros. and United Artists Pictures, along with MGM/UA Entertainment, Universal City Studios and Disney Productions, jointly filed suit against the two, seeking \$1,000 per alleged infringement. In each of the individual suits, Dick Bloeser, field agent for the Motion Picture Assn. of America, states he rented illegal copies of plaintiffs' films in the defendants' retail stores.



**JOBSON AND JONES JABBER**—Capitol Records artist Eddie Jobson chats with Grace Jones at a party in New York. Jobson's new video is the single "Turn It Over," taken from "The Green Album," his label debut.

## FCC Moves On RKO Renewals

• Continued from page 14

and those of its parent company, General Tire & Rubber Co. The questions now before the FCC are how its 1980 decision should apply to the other stations—and how, of course, to most efficiently deal with the 164 applicants.

The license stripping of the three RKO tv stations was the most severe FCC renewal case in modern times, but sources here say that even if the KHJ-TV case goes against RKO, the other 12 stations would still have a

chance for renewal based on their programming merits.

The Commission has set Tues. (26) as the date for lawyers for the 164 applicants to meet and thrash over a plan to appoint a "representative counsel," but at this date, no schedule has been set for the proceeding. Sources say that because of the pre-hearing documents that are sure to inundate the Commission's administrative judge's office as a result of the FCC decision, the proceeding may be scheduled in September.

## Vox Jox

★ ★ ★

Another I-95 has arrived—same interstate, different town. This one's in Savannah, as the old WSGF becomes I-95, WIXV (Roman numerically 95). Staff changes accompany the new calls, as **Doug Weldon** exits his PD post, replaced by afternoon talent **Todd Martin**.

Now that Adams Communications has acquired KEZK/WRTH St. Louis, **Matt Mills** is moving up. Mills, who joined beautiful music KEZK last years as VP/GM after managing Miami's Y-100, becomes president and general manager of both KEZK and "Music Of Your Life" WRTH. WRTH has been sans GM since **Merrell Hansen** left last spring to manage Gannett's KSD-AM there.

WNDE PD **Alan Edwards** adds to his Indianapolis duties, taking over the PD post at FM sister station WFBQ. **John Bogart** resigns that position at the AOR outlet, which recently switched from Pollack to Abrams. ... **Jack Porteous** is the new GM at Dayton's WING/WJAI. He was most recently VP/GM at Orlando's WDBO.

★ ★ ★

A couple of openings at Shreveport's KEEL, as PD Jeff Edman and MD **Brian Chaise** are becoming kept man—KEPT, that is, although not for long. The 50 kw FM will be dropping its calls and changing formats, going adult contemporary next week. ... Some changes at Albany's talk outlet WQBK: PD **Nancy O'Donnell** sells the ratings she created, becoming an account exec, while morning personality **Tom Leykis** adds to his duties, taking over Nancy's PD gig.

And changes at Pinellas Park's WPLP (Tampa metro), as **Joy Katzen** resigns her operations manager's position to concentrate on outside activities, as does PD **Richard Shanks**, who resigns his programming chores but continues to handle

mornings. Filling both posts is **Jeff Brooks**, who not only becomes operations manager/program director but also continues to hold down his afternoon drive airshift.

**Rick Carroll's** latest client is WGIR-FM Manchester, N.H. where "Rock Of The 80's" debuts Aug. 1. ... If you want to hear **John Sebastian's** new EOR format and don't mind a little heat and humidity, head for West Palm Beach, where he's been transitioning WIZD from AOR to EOR over the past few months.

We're not sure why, but Salt Lake City's KCPX has created a roach-like logo and applied for the calls KBUG. (Well, it is kinda cute.) "Known affectionally as 'The Bug,'" as they put it, the station will put more adult in its contemporary format.

## Heartland Beat

• Continued from page 6

product as if it were a major-label release.

"It's satisfying as an end in itself," confirms Bimstein. Admitting that major-label interest would not be spurned were it to appear, Bimstein nevertheless refuses to court the big leagues. "We'd love to do this indefinitely if we're able," he says.

Bimstein switched from rhythm guitar to keyboards for "Head Screwed On," which he says gives Phil 'n' the Blanks "a fuller sound ... a bigger palette of paints."

★ ★ ★

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

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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				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						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols
★1	1	5	THE POLICE	Synchronicity	A&M SP 3735	RCA	▲	8.98	★2	44	11	GLADYS KNIGHT AND THE PIPS	Visions	Columbia FC 38205	CBS		BLP 3	★72	NEW ENTRY	ROBERT PLANT	The Principle Of Moments	Swan Song 90101 (Atco)	WEA	▲	8.98			
2	3	32	MICHAEL JACKSON	Thriller	Epic QE 38112	CBS	▲		37	41	12	R.E.M.	Murmur	I.R.S. SP70604 (A&M)	RCA	●	6.98	73	76	43	OLIVIA NEWTON-JOHN	Olivia's Greatest Hits, Vol. 2	MCA MCA 5347	MCA	▲	8.98		
3	2	14	SOUNDTRACK	Flashdance	Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 8	39	74	3	SOUNDTRACK	Staying Alive	RSO 813269-1 (PolyGram)	POL	●	9.98	74	69	20	THOMAS DOLBY	The Golden Age Of Wireless	Capitol ST 12271	CAP	●	8.98	BLP 45
4	4	26	DEF LEPPARD	Pyromania	Mercury 8103081 (Polygram)	POL	▲	8.98	40	43	5	RICKIE LEE JONES	Girl At Her Volcano	Warner Bros. 1-23805	WEA	●	5.99	75	75	9	VARIOUS ARTISTS	25 #1 Hits From 25 Years	Motown 6308 ML2	MCA	●	9.98	BLP 43	
★5	5	5	STEVIE NICKS	The Wild Heart	Modern 90084-1 (Atco)	WEA	▲	8.98	41	50	3	DIANA ROSS	Ross	RCA AFL1-4677	RCA	●	8.98	BLP 40	76	71	12	RED ROCKERS	Good As Gold	Columbia BFC 38629	CBS	▲		
6	6	14	DAVID BOWIE	Let's Dance	EMI-America ST 17093	CAP	▲	8.98	BLP 27	42	45	4	QUARTERFLASH	Take Another Picture	Geffen GHS 4011 (Warner Bros.)	WEA	●	8.98	77	80	19	ALABAMA	The Closer You Get	RCA AHL1-4663	RCA	▲	8.98	CLP 2
★7	7	5	LOVERBOY	Keep It Up	Columbia QC38703	CBS	▲		43	56	2	TACO	After Eight	RCA AFL1-4818	RCA	●	8.98	78	81	90	LOVERBOY	Get Lucky	Columbia FC 37-538	CBS	▲			
★8	8	13	MEN AT WORK	Cargo	Columbia QC 38660	CBS	▲		44	46	6	PETER GABRIEL	Plays Live	Geffen 2GHS 4012 (Warner Bros.)	WEA	●	10.98	★79	128	2	STEVIE RAY VAUGHN	Texas Flood	Epic BFE 38734	CBS	▲			
9	9	37	PRINCE	1999	Warner Bros. 1-23720	WEA	▲	10.98	BLP 14	45	48	25	MERLE HAGGARD/WILLIE NELSON	Poncho & Lefty	Epic FE 37958	CBS	●		80	72	9	HEAVEN 17	The Luxury Gap	Arista AL 8-8020	RCA	▲	8.98	
★10	10	15	EDDY GRANT	Killer On The Rampage	Portrait/Ice B6R 38554 (Epic)	CBS	▲		BLP 15	46	49	5	CROSBY, STILLS, & NASH	Allies	Atlantic 80075-1	WEA	●	8.98	★80	86	12	MARY JANE GIRLS	Mary Jane Girls	Gordy 6040GL (Motown)	MCA	▲	8.98	BLP 12
★11	11	24	JOURNEY	Frontiers	Columbia QC 38504	CBS	▲		47	42	20	U2	War	Island 90067 (Atco)	WEA	●	8.98	82	73	10	LEE GREENWOOD	Somebody's Gonna Love You	MCA 5403	MCA	▲	8.98	CLP 5	
★12	12	40	DARYL HALL & JOHN OATES	H2O	RCA AFL1-4383	RCA	▲	8.98	BLP 61	48	37	57	MEN AT WORK	Business As Usual	Columbia ARC 37978	CBS	▲		83	89	67	TOTO	Toto IV	Columbia FC 37728	CBS	▲		
★13	8	8	THE KINKS	State Of Confusion	Arista AL 8-8018	RCA	●	8.98	49	24	8	SOUNDTRACK	Return Of The Jedi	RSO 422811767-1 (PolyGram)	POL	●	9.98	84	78	13	TEARS FOR FEARS	The Hurting	Mercury 8110391 (PolyGram)	POL	▲	8.98		
14	14	24	BRYAN ADAMS	Cuts Like A Knife	A&M SP-6-4919	RCA	●	8.98	50	47	32	BILLY IDOL	Billy Idol	Chrysalis FV 41377	CBS	●		85	94	73	ALABAMA	Mountain Music	RCA AFL1-4229	RCA	▲	8.98	CLP 17	
★15	15	8	IRON MAIDEN	Piece of Mind	Capitol ST 12274	CAP	▲	8.98	★51	55	10	FASTWAY	Fastway	Columbia BFC 38662	CBS	●		86	88	8	BLACKFOOT	Siogo	Atco 90080		▲	8.98		
★16	22	24	DURAN DURAN	Duran Duran	Capitol ST-12158	CAP	▲	8.98	★52	63	3	ELO	Secret Messages	Jet QZ 38490 (Epic)	CBS	●		87	83	62	JANE FONDA	Jane Fonda's Workout	Record	Columbia CX2-36054	CBS	▲		
★17	21	6	THE TALKING HEADS	Speaking In Tongues	Sire 1-23883 (Warner Bros.)	WEA	▲	8.98	53	54	7	MARSHALL CRENSHAW	Field Day	Warner Bros. 23873	WEA	●	8.98	88	82	61	DURAN DURAN	Rio	Capitol ST-12211	CAP	▲	8.98		
★18	20	10	THE FIXX	Reach The Beach	MCA 5419	MCA	▲	6.98	★53	59	4	JOE WALSH	You Bought It, You Name It	Full Moon/Warner Bros. 1-23887	WEA	●	8.98	89	91	13	EARL KLUGH	Low Ride	Capitol ST 12253	CAP	▲	8.98	BLP 46	
★19	23	3	DONNA SUMMER	She Works Hard For The Money	Mercury 812265-1 (PolyGram)	POL	●	8.98	BLP 13	★54	55	13	MARTIN BRILEY	One Night With A Stranger	Mercury 810332-1M-1 (PolyGram)	POL	●	8.98	90	85	29	BOB SEGER AND THE SILVER BULLET BAND	The Distance	Capitol ST 12254	CAP	▲	8.98	
★20	19	15	ZZ TOP	Eliminator	Warner Bros. 1-23774	WEA	●	8.98	★55	61	5	BOB MARLEY & THE WAILERS	Confrontation	Island 90085-1 (Atco)	WEA	●	8.98	BLP 31	★97	97	17	KASHIF	Kashif	Arista AL 8001	IND	▲	8.98	BLP 10
★21	34	3	JOAN JETT AND THE BLACKHEARTS	Album	Blackheart/MCA 5437	MCA	▲	8.98	57	60	32	DEBARGE	All This Love	Gordy 6012 GL (Motown)	MCA	●	8.98	BLP 18	92	87	17	CHRIS DEBURGH	The Getaway	A&M SP 4929	RCA	▲	8.98	
★22	18	30	CULTURE CLUB	Kissing To Be Clever	Virgin/Epic ARE 38398	CBS	●		BLP 35	58	58	8	KAJAGOOGOO	White Feathers	EMI-America ST 17094	CAP	▲	8.98	★98	98	4	THE HOLLIES	What Goes Around	Atlantic 80076	WEA	▲	8.98	
★23	17	20	STYX	Kilroy Was Here	A&M SP 3734	RCA	▲	8.98	59	51	11	DAVE EDMUNDS	Information	Columbia FC 38651	CBS	●		94	93	14	JOAN ARMATRADING	The Key	A&M SP 4912	RCA	▲	8.98		
★24	31	10	EURHYTHMICS	Sweet Dreams Are Made Of This	RCA AFL1-4681	RCA	▲	8.98	60	39	8	ELTON JOHN	Too Low For Zero	Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98	95	77	9	BOB JAMES	The Genie	Columbia FC 38679	CBS	▲		BLP 66	
★25	30	7	THE HUMAN LEAGUE	Fascination	A&M 1-2501	RCA	▲	5.98	61	52	14	MADNESS	Madness	Geffen GHS 4003 (Warner Bros.)	WEA	●	8.98	96	103	73	DEF LEPPARD	High & Dry	Mercury SRM-1-4021 (Polygram)	POL	●	8.98		
★26	25	14	RICK SPRINGFIELD	Living In Oz	RCA AFL1-4660	RCA	●	8.98	62	53	10	MAZE	We Are One	Capitol ST12262	CAP	▲	8.98	BLP 5	97	90	9	DENIECE WILLIAMS	I'm So Proud	Columbia FC 38622	CBS	▲		BLP 11
★27	28	13	SERGIO MENDES	Sergio Mendes	A&M SP 4937	RCA	▲	8.98	BLP 22	63	67	16	JARREAU	Jarreau	Warner Bros. 1-23801	WEA	●	8.98	BLP 9	98	101	26	THOMAS DOLBY	Blinded By Science	Capitol MLP 15007	CAP	▲	5.98
★28	27	7	GEORGE BENSON	In Your Eyes	Warner Bros. 1-23744	WEA	▲	8.98	BLP 6	64	65	7	PETER TOSH	Mama Africa	EMI-America 50-17695	CAP	▲	8.98	BLP 49	★99	178	2	DOOBIE BROTHERS	Farewell Tour	Warner Bros. 23772	WEA	▲	11.98
★29	16	10	A FLOCK OF SEAGULLS	Listen	Jive/Arista JL8-8013	RCA	▲	8.98	65	36	41	LIONEL RICHE	Lionel Richie	Motown 6007 ML	MCA	▲	8.98	BLP 23	★100	147	2	CHARLIE DANIELS BAND	A Decade Of Hits	Epic FE 38795	CBS	▲		
★30	32	6	ROD STEWART	Body Wishes	Warner Bros. 1-23877	WEA	▲	8.98	66	62	6	PAT METHENY GROUP	Travels	ECM 1-23791 (Warner Bros.)	WEA	▲	14.98	101	102	24	BERLIN	Pleasure Victim	Geffen GHSP 2036	WEA	▲	6.98		
★31	33	15	QUIET RIOT	Metal Health	Pasha BFZ 38443 (Epic)	CBS	▲		BLP 4	67	64	18	CHAMPAIGN	Modern Heart	Columbia FC38284	CBS	▲		BLP 29	102	106	17	LAURA BRANIGAN	Branigan 2	Atlantic 80052	WEA	▲	8.98
★32	26	10	MTUME	Juicy Fruit	Epic FE 38588	CBS	▲		BLP 4	68	70	7	LITTLE RIVER BAND	The Net	Capitol ST-12273	CAP	▲	8.98	103	107	17	PINK FLOYD	The Final Cut	Columbia QC 38243	CBS	▲		
★33	29	18	THE TUBES	Outside/Inside	Capitol ST-12260	CAP	▲	8.98	69	66	12	JONZUN CREW	Lost In Space	Tommy Boy TBLP1001	IND	▲	8.98	BLP 21	104	84	16	NAKED EYES	Naked Eyes	EMI-America ST 17089	CAP	▲	8.98	
★34	35	16	KROKUS	Head Hunter	Arista AL 8005	RCA	▲	8.98	70	68	11	THE B-52'S	Whammy	Warner Bros. 1-23819	WEA	▲	8.98	105	95	18	WHISPERS	Love For Love	Solar 60216 (Elektra)	WEA	▲	8.98	BLP 7	
★35	40	12	ZEBRA	Zebra	Atlantic 80054	WEA	▲	8.98	★79	79	6	DIO	Holy Diver	Warner Bros. 1-23836	WEA	▲	8.98											
★36	38	9	THE ISLEY BROTHERS	Between The Sheets	T-Neck FZ 38674 (Epic)	CBS	●		BLP 2																			

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

JULY 30, 1983, BILLBOARD

## Chartbeat

• Continued from page 6

are the J. Geils Band, the Cars, Joan Jett & the Blackhearts, the Go-Go's, Buckner & Garcia, Bertie Higgins, Huey Lewis & the News, Tommy Tune, Charlene, Willie Nelson, the Dazz Band, John Cougar, Survivor, .38 Special and the Motels.

★ ★ ★

Odds & Ends: The Talking Heads this week collect their highest-charting album to date as "Speaking In Tongues" (Sire) jumps to 17. This tops the 19 peak of the band's 1980 album "Remain In Light." The 1979 "Fear Of Music" peaked at 21; '78's "More Songs About Buildings And Food" hit 29. The group's first album, "Talking Heads: 77," peaked at 97.

• Sire Records can also cheer Yaz's move to No. 1 on the dance/disco chart with "State Farm"/"Nobody's Diary." It's the third No. 1 dance hit in less than a year for Yaz (formerly Yazoo), following "Situ-

ation" and "Don't Go." Sire has collected one other No. 1 dance hit: Tom Tom Club's "Genius Of Love"/"Wordy Rappinghood," in January, 1982.

• Dave Edmunds this week makes it back to the top 40 for the first time in more than 12 years, as "Slipping Away" (Columbia) inches up to 39. Edmunds' only previous top 40 hit as an artist was "I Hear You Knocking," which climbed to number four in February, 1971. Edmunds, of course, recently produced a pair of top 10 hits (and a massive top 10 album) by the Stray Cats, yet his own hit was produced by Jeff Lynne (who is also represented in the top 40 with ELO's "Rock'n'Roll Is King").

• Paul Young's "Wherever I Lay My Hat" (CBS) jumps to No. 1 in the U.K. this week, 20 years after the song first appeared as the B side of a Marvin Gaye record. It's the second Jobete oldie so far this year to top the British chart, following the Supremes' "You Can't Hurry Love," which was a hit in January for Phil Collins.

• And George Fishoff's "Summer Love"/"Piano Picker" jumps to

number 23 on this week's adult contemporary chart, becoming his 11th piano instrumental in the last eight years to hit the AC chart. Fishoff is also fondly remembered for having co-authored (with Tony Powers) Keith's "98.6" and Spanky & Our Gang's "Lazy Day," songs that combined pop dynamics with much heart and tenderness.

★ ★ ★

We Get Letters: Robert A. Sallion of St. John's College in Annapolis, Md. found an interesting angle in the one-two posting (for the past four weeks) of the Police's "Every Breath You Take" and Eddy Grant's "Electric Avenue."

"Sixteen years ago, Grant was a leader of a Jamaican reggae band called the Equals. In '67, he wrote a song (later covered by the Clash on their 'Sandinista!' album) entitled, believe it or not, 'Police On My Back.' To the best of my knowledge, this has to be the greatest exhibition of forecasting one's own chart predicament." Robert, move to the front of the class. PAUL GREIN

## Market Quotations

As of closing, July 20, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3/4	Altec Corporation	—	52	1%	1%	1%	Unch.
69%	48%	ABC	11	420	62%	61%	61%	+ 3/4
46%	30%	American Can	31	185	41	40%	40%	— 1/4
17%	8 1/2	Automatic Radio	11	12	14%	14%	14%	— 1/4
77%	55	CBS	12	1362	68%	66%	68%	+ 1 1/2
65	16%	Coleco	9	5478	38%	34%	36%	— 1
9%	6%	Craig Corporation	—	49	9%	8%	9	— 1/4
84%	60%	Disney, Walt	19	1392	64	62%	62%	— 2
6 1/4	3%	Electrosound Group	—	6	5%	5%	5%	Unch.
30%	16%	Gulf + Western	10	3378	27%	26%	27%	— 3/4
35%	18	Handleman	14	97	32%	31%	31%	— 1 1/4
11%	3%	Integrity Entertainment	29	379	9%	9	9	Unch.
12 1/4	6	K-TeI	11	19	11%	11%	11%	Unch.
74 1/4	47 1/4	Matsushita Electronics	16	135	66%	66%	66%	— 1/4
16%	16%	Mattel	—	651	11	10%	10%	— 1/4
42%	16%	MCA	5	708	37%	37	37	— 1/4
90%	72%	3M	15	1244	83%	83	83%	+ 3/4
139%	82	Motorola	29	1711	131%	129%	131%	+ 2%
70%	47	No. American Phillips	11	116	64%	62	64 1/2	+ 2%
15 1/4	4	Orrax Corporation	—	70	5%	5%	5%	Unch.
24 1/2	18	Pioneer Electronics	—	—	—	—	21	Unch.
31%	13 1/4	RCA	17	828	28%	28%	28%	+ 1/2
16%	12%	Sony	33	1848	14	13%	14	+ 1/4
33%	25%	Storer Broadcasting	—	145	31%	31%	31%	+ 3/4
6%	2%	Superscope	—	173	5%	5%	5%	Unch.
57	38	Taft Broadcasting	12	146	48 1/2	47 1/2	48 1/2	+ 1
35 1/4	24 1/2	Warner Communications	15	6572	24%	23	23 1/2	— 1 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/4	1 1/4	Koss Corp.	4600	5%	6%
Certron Corp.	9100	3 5/16	3 1/2	Josephon Int'l	4300	17	17 1/4
Data Packaging	1300	7%	7%	Recoton	500	13	13 1/2
				Schwartz Bros.	—	2%	3%

## LAUNCHES AGGRESSIVE CAMPAIGN

## Apple After Home Computer Mart

• Continued from page 3

when people are thinking about buying computers. It also will foster aftermarket purchases—peripherals, software and accessories—during the Christmas season." A Christmastime promotion is being planned, with new products to be announced. No new software beyond the company's four educational programs will be forthcoming from the company in 1983, the spokeswoman says.

As for its statewide giveaway program, any school with more than 100 students is eligible. The company originally wanted to give a computer to every school in the U.S., but the bill that provides federal tax credits to corporations donating equipment to schools still needs to be considered by the Senate. However, a California bill gives a 25% tax credit.

When Apple completes all its donating, it will have cost the company less than \$1 million. Some believe that the Apple giveaway is a ploy by the company to get youngsters and school officials to go out and buy additional Apple computers, once familiar with their systems, but Jobs argues that he could have simply set up a \$1 million advertising campaign to result in increased sales.

"This represents a commitment to

computers in education," Jobs says. "It's important that this country develop computer literacy. This program is to bring about nationwide acceptance of computers."

Besides, Jobs concludes, "When we (Wozniak and Jobs) were in school, we didn't have the kinds of opportunities youngsters have today. We had no computers. Woz had to build his own."

But this new positioning, the spokeswoman explains, is merely reinforcing the markets Apple has attracted all along. "Apple II products have been used for educational, home and business applications for a while now," she says.

She adds, "Apple does not plan to get into any price wars or get into the 'bloodbath' now occurring among the low-end computer manufacturers. We feel our products are the Cadillacs of this industry." Apple II computers contain more memory (64K) and are more powerful than the other low-end computers, like those made by Commodore and Texas Instruments.

And while Apple is shipping computers to the schools, the company will be aggressively advertising its \$1,795 package deal. Planned are radio spots on local stations, as well as major advertising on Los Angeles

and New York stations. Additionally, Apple dealers will be receiving point-of-purchase displays, banners, buttons and posters. The Apple card will also be included in many of these advertisements.

The credit card program was designed by General Electric Credit Corp., a wholly-owned subsidiary of General Electric Co., for Apple's network of 800 dealers, which represent some 1,400 stores. The card, says Gene Carter, Apple's vice president of sales, "is an alternative or complement to common bank credit cards, which may have credit limits inadequate to finance a computer with desirable system components."

General Electric Credit Corp. will take charge of all credit, collection and account services associated with the card. In most cases, credit will be authorized while the customer waits. When customers receive the card, "they can use it to charge at least \$100 in add-on Apple-branded equipment and Apple-compatible software or toward the purchase of another Apple computer," a company spokesperson explains. In addition to the credit cards, Apple will be issuing a number of coupons that will lower the price of compatible peripherals and software.

Each school will be able to buy lower-cost software from such educational software houses as Milliken Publishing Inc., Addison-Wesley Publishing Co., The Learning Company and Scott, Foreman & Co. In the meantime, the buying public will get reductions on six software packages the company is bundling with its "Home is where the Apple is" package deal.

## Alpha Distrib Net

• Continued from page 3

product coming to Alpha's attention, income from which on release by Earthtone would be shared on a 50/50 basis. Under terms of the deal, Earthtone is to provide its own national promotion via indie promo reps, while individual indie distributor branches will provide local promotion. Earthtone has also formed a BMI-affiliated publishing entity, Jerwin Music.

(Advertisement)

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# TOP LPs & TAPE

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POSITION 106-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	108	8	DIANA ROSS Anthology Motown 6049ML2	MCA		9.98	BLP 63
107	100	18	JULIO IGLESIAS Julio Columbia FC38640	CBS			
108	109	25	ANGELA BOFILL Too Tough Arista AL 8000	RCA		8.98	BLP 17
109	111	27	SCANDAL Scandal Columbia FC 38194	CBS			
110	113	104	JOURNEY Escape Columbia TC 37408	CBS	▲		
111	114	20	INXS Shaboo Shooah Atco 90072	WEA		8.98	
112	105	7	SYLVIA Snapshot RCA AHL1-4672	RCA		8.98	CLP 11
★	119	5	AMERICA Your Move Capitol ST-12277	CAP		8.98	
★	133	103	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
★	NEW ENTRY		MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA		8.98	BLP/CLP
★	122	4	WYNTON MARSALIS Think Of The One Columbia FC 38641	CBS			
★	NEW ENTRY		ARETHA FRANKLIN Get It Right Arista AL8-8019	RCA		8.98	
118	121	14	ROBERT PALMER Pride Island 90065 (Atco)	WEA		8.98	
119	123	32	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	●	8.98	
★	125	17	KING SUNNY ADE Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
★	126	7	PHYLLIS HYMAN Goddess Of Love Arista AL 8-8021	RCA		8.98	BLP 24
122	92	10	LAKESIDE Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 19
123	110	72	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 32
124	116	15	JOAN RIVERS What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98	
125	96	6	MINISTRY With Sympathy Arista AL6-8016	RCA		6.98	
126	130	37	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98	
127	99	9	THE CHI-LITES Bottoms Up Larc LR 8103 (MCA)	MCA		8.98	BLP 25
128	124	21	GEORGE WINSTON December Windham Hill C-1025	IND		8.98	
129	117	478	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
130	136	16	BANANARAMA Deep Sea Skiving London 422810102-1R-1 (PolyGram)	POL		8.98	
★	143	5	DONNIE IRIS Fortune 410 MCA 5427	MCA		8.98	
132	137	38	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98	
★	148	40	IRON MAIDEN The Number of the Beast Capitol ST 12202	CAP		8.98	
★	146	4	VARIOUS ARTISTS The Motown Story: The First 25 Years Motown 6048 ML5	MCA		17.98	
135	112	19	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98	
136	139	36	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
137	141	3	SOUNDTRACK Octopussy A&M SP 4967	RCA		8.98	
138	135	107	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
139	118	21	GREG KIHN BAND Kihnspracy Beserkley 60224 (Elektra)	WEA		8.98	
140	127	7	PINK FLOYD Works Capitol ST-12276	CAP		8.98	
141	142	25	HEAVEN 17 Heaven 17 Arista AL 8007	RCA		6.98	
142	104	14	RONNIE MILSAP Keyed Up RCA AHL1-4670	RCA		8.98	CLP 3
143	152	17	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		5.99	
★	NEW ENTRY		FUN BOY THREE Waiting Chrysalis B6V 41417	CBS			
145	115	56	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
146	150	21	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 26
147	129	57	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98	
148	131	23	THOMPSON TWINS Side Kicks Arista AL 8002	RCA		6.98	
149	132	15	NONA HENDRYX Nona RCA AFL1-4565	RCA		8.98	BLP 41
150	138	9	DOLLY PARTON Burlap & Satin RCA AHL 1-4691	RCA		8.98	CLP 7
151	134	7	LARRY CARLTON Friends Warner Bros. 1-23834	WEA		8.98	
★	160	4	KATE BUSH Kate Bush EMI-America MLP 19004	CAP		5.98	
★	NEW ENTRY		THE ALARM The Alarm I.R.S. 7-0504 (A&M)	RCA		5.98	
154	159	123	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 30
155	149	8	VARIOUS ARTISTS 25 Years Of Grammy Greats Motown 5309 ML	MCA		8.98	BLP 74
★	163	4	MITCH RYDER Never Kick a Sleeping Dog Riva 7503 (PolyGram)	POL		8.98	
157	161	38	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 18
158	164	144	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP	▲	8.98	CLP 56
★	NEW ENTRY		THE FIXX Shattered Room MCA 5345	MCA		8.98	
160	165	55	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98	
★	175	7	SAXON Power And The Glory Carere BFZ 38719 (Epic)	CBS			
162	151	15	CARLOS SANTANA Havana Moon Columbia FC 38642	CBS			BLP 75
163	153	13	FALCO Einzelhaft A&M SP 4951	RCA		6.98	
164	120	11	WILLIE NELSON AND WAYLON JENNINGS Take It To The Limit Columbia FC 38562	CBS			CLP 4
165	145	21	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP	●	8.98	CLP 20
166	169	10	THE YELLOWJACKETS Mirage A Trois Warner Bros. 1-23813	WEA		8.98	
★	185	2	PETE SHELLY XL1 Arista AL6-8017	RCA		6.98	
168	144	27	TRIUMPH Never Surrender RCA AFL1-4382	RCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
★	176	2	WAR Life Is So Strange RCA AFL1-4598	RCA		8.98	BLP 50
170	167	13	COMPLETE ORIGINAL BROADWAY CAST Cats Geffen 2GHS 2031 (Warner Bros.)	WEA		16.98	
171	173	9	URIAH HEEP Head First Mercury 422812313M1 (PolyGram)	POL		8.98	
172	156	14	SPARKS In Outer Space Atlantic 80055	WEA		8.98	
173	168	11	THE WHO The Who's Greatest Hits MCA 5408	MCA		8.98	
174	177	60	THE CLASH Combat Rock Epic FE 37689	CBS	▲		
175	154	6	CHUCK MANGIONE Journey To A Rainbow Columbia FC 38686	CBS			
176	166	19	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS			
★	183	2	CHARLIE CHARLIE Mirage 90098 (Atco)	WEA		8.98	
★	NEW ENTRY		LARRY GRAHAM Victory Warner B os. 1-23878	WEA		8.98	
179	181	4	DAVID ALLAN COE Castles in the Sand Columbia FC 38535	CBS			
★	187	2	MOTORHEAD Another Perfect Day Mercury/Bronze 811365-1 (PolyGram)	POL		8.98	
181	182	6	MARILLION Script For A Jester's Tear Capitol ST 12269	CAP		8.98	
★	190	2	JUNIOR Inside Lookin' Out Mercury 811325-1 (PolyGram)	POL		8.98	BLP 58
183	140	11	JIM CAPALDI Fierce Heart Atlantic 80059	WEA		8.98	
184	184	3	YELLO You Gotta Say Yes To Another Excess Elektra 60271	WEA		8.98	
185	186	6	NEIL DIAMOND Classics The Early Years Columbia PC 38792	CBS			
186	162	15	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	WEA		8.98	CLP 21
187	189	102	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	
188	170	21	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA		8.98	BLP 57
★	NEW ENTRY		BURNING SENSATIONS Burning Sensations Capitol DLP 15009	CAP		5.98	
★	NEW ENTRY		SHOOTING STAR Burning Virgin/Epic BFE 38683	CBS			
191	194	2	THE PLIMSOLS Everywhere At Once Geffen GHS 4002 (Warner Bros.)	WEA		8.98	
192	191	114	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲		
★	NEW ENTRY		RICHARD THOMPSON Hand Of Kindness Hannibal 1313	IND		8.98	
194	188	13	SELECTIONS FROM THE ORIGINAL BROADWAY CAST Cats Geffen GHS 2026 (Warner Bros.)	WEA		8.98	
★	NEW ENTRY		LONNIE LISTON SMITH Dreams Of Tomorrow Doctor Jazz FW 38447	CBS			
196	157	13	MICHAEL BOLTON Michael Bolton Columbia BFM 38537	CBS			
197	155	20	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS			CLP 9
198	180	33	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 30
199	158	21	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS	●		BLP 56
200	171	23	OAK RIDGE BOYS American Made MCA 5390	MCA	●	8.98	CLP 6

### TOP LPs & TAPE

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Phil Collins	136
Marshall Crenshaw	53
Crosby, Stills & Nash	46
Culture Club	22
Charlie Daniels Band	100
Debarge	57
Chris Deburgh	92
Def Leppard	4, 96
Neil Diamond	185
Dio	71
Thomas Dolby	74, 98
Doobie Brothers	99
Duran Duran	16, 88
Earth, Wind & Fire	189
Dave Edmunds	59
ELO	52
English Beat	132
Eurythmics	24
Falco	163
Fastway	51
Flixx	18, 159
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Planet P	135
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Marshall Crenshaw	53
Crosby, Stills & Nash	46
Culture Club	22
Charlie Daniels Band	100
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Kate Flinn	29
Flock Of Seagulls	

## BMI Denied Injunction In License Dispute With CBS

NEW YORK—Broadcast Music Inc. was denied a preliminary injunction against the performance of music by the CBS owned and operated television stations last Thursday (21), but it nevertheless views the Federal Court decision here as a "major victory."

The injunction bid was part of a copyright infringement suit brought by BMI against CBS, the most recent development in the long-standing hassle between the parties over license rates (Billboard, July 16).

In his decision last week, Judge Charles S. Haight of the U.S. District Court, Southern District of New York, stated that the injunction request was rejected for procedural reasons. He said that BMI, as sole plaintiff, lacked the standing to sue.

The judge said, however, that he would have granted the preliminary injunction if the affected copyright owners were included in the action as plaintiffs. This could still be remedied, he added.

At presstime it could not be learned if CBS would enter into new license renewal talks with BMI in

view of the judge's opinion, or if BMI would file a new complaint correcting its procedural flaw.

In hailing the opinion, Ed Cramer, president of BMI, said, "I hope the message has finally sunk in that we will take action against any infringer, no matter how small or large." ISHOROWITZ

## Second Quarter Earnings Rise At RCA Corp.

NEW YORK—Improved performances by the broadcasting and consumer electronics sectors of the RCA Corp. helped the company post higher second quarter earnings than a year earlier.

RCA said that second quarter profits rose 9.4%, to \$66.2 million from \$60.5 million in the same period last year. Sales were up 10%, to \$2.2 billion from \$2 billion a year ago.

The company attributed the improved performance to record sales of color television sets and higher distributor sales to dealers of videocassette recorders and videodisk players. RCA's consumer electronics division, which includes RCA Records, and NBC's television and radio units also showed improved profits.

## For The Record

The title of Herb Alpert's forthcoming A&M album was listed incorrectly in a recent review of Alpert's single "Garden Party." The album is "Blow Your Own Horn."

## Integrity Stockholders Meet

LOS ANGELES—Integrity Entertainment stockholders will vote Aug. 15 at a local meeting on the possibility of the industry's only publicly-held exclusively retail chain adding up to 500,000 \$50 par shares of preferred stock.

The meeting will also consider a corporate provision requiring that 67% of its shareholders approve mergers, consolidations and certain other provisions outlined in the meeting notice. In addition, the

meeting's agenda includes a proposal that the firm change its name to Warehouse Entertainment Inc.

Shareholders will also vote on another proposal which would designate members of the board of directors who would serve through the 1984, 1985 and 1986 stockholders' meetings. After that, board members would serve for a standard three-year period, according to the proposal.

According to the letter, the Integrity Entertainment employees' stock purchasing program holds approximately 21% of present common shares: Lou Kwiker, 6.3%; Paul Case, 1.1%; M.K. O'Kane, .3%; Joel D. Tauver, .6%; George A. Smith, 3.8%, and Donald E. Martin, .7%.

## Schwartz Bros. Suing Motown

• Continued from page 3

junction through Wednesday (20). He later extended it through Friday, at which time he was scheduled to act on Motown's motion to dissolve the injunction.

The action is Schwartz Bros.' second in three months involving a label's defection to a branch operation. In April, the company filed a similar \$5 million suit against Arista and RCA, stemming from RCA's acquisition of an interest in Arista (Billboard, April 23). That action was later settled out of court (Billboard, June 4).

In issuing the injunction against Motown, Judge Ahalt directed the label, its agents and employees to "refrain from altering Schwartz Bros. distribution of Motown's product lines."

In its action, Schwartz Bros. charges a breach of oral contract and claims that it was not given reasonable notice of termination. Motown and MCA came to an official agreement over their relationship on Friday, July 1 (Billboard, July 9). Motown notified its distributors by telephone that day and by Mailgram the following Tuesday (5) that its indie distributor lineup had until July 15 to sell its product before its transfer to the MCA branches (Billboard, July 16). IRV LICHTMAN

## Inside Track

Diana Ross' free concert in New York's Central Park Thursday night (21) was a washout in some ways but a success in others. The show, telecast live via satellite, was to have lasted two hours, but a torrential downpour about 45 minutes into the set brought it to a close. In the ensuing confusion, there were about 100 injuries reported, but Ross' handling of the situation was impeccable; she turned what could have been a major disaster into a tribute to her own ability to calm and entertain some 400,000 of her fans. She promised to return the following evening; at presstime it appeared that she would.

**WEA/PolyGram Quandary:** If you wonder why you're not getting more definite word on the outcome of the recent consolidation proposal (Billboard, July 9), both parties are maintaining separate households until the Justice Department OKs the move. . . . **Brewery Bucks:** The nation's beer makers, who continually add more dollars to concert and venue promotion via tie-ins with big name one-nighters, gain additional fuel as the powerful Coors folk of Golden, Colo. join the trend. First venue to tie in is the Irvine (Calif.) Meadows Amphitheatre, where Coors helps promote 40-odd gigs this summer. Word, too, is that the firm is bankrolling local and regional rock groups, such as Mazz, a Texas Hispanic combo.

**Gospel Gambit:** Expect Savoy Records bastion Freddy Mendelsohn to stay at the helm should Prelude Records purchase the company's catalog of 700 gospel and 300 jazz and r&b titles, plus its Savogs, Jonan and Arisav publishing interests. Prelude's price for the Bertlesman-owned line, which grossed in excess of \$3.5 million last year, per Mendelsohn, reportedly topped a last-minute bid by Applause Records. Capitol and Malaco were also said to have shown interest in Savoy, which will remain in the indie pipeline no matter who wins out, according to Mendelsohn.

Just before entering the hospital several weeks ago for surgery, Track's editor addressed the Young Adults division of the American Library Assn., re the record biz. Fielding queries afterwards with Lee Cohen of Licorice Pizza, one got the decided impression that libraries want more and more albums, but are having a difficult time getting prompt shipment of current hits and special orders for a number of reasons. . . . Look for Al Coury's Network Records to drift away from Elektra/Asylum, possibly to MCA. Network's global binder with CBS would persist.

With the early Compact Disc releases just hobbling along (separate story, page 25), wouldn't it be prudent for the integrated industries' group to produce a self-addressed stamped envelope, to be included in each new playback unit carton, providing the new album customer with a way to immediately notify disk suppliers that he's in the market for a CD library? . . . Because George Burns has been getting such excellent publicity and bestseller ratings for his tome, "How To Live To Be 100 Or More," Charlie Fach recorded him last week for his Compleat Records on a tune of the same title, penned by Glenn Sutton, for rush release.

Track notified of a New Jersey investigation of the industry back about the turn into 1982. The study surfaced again recently when the Ninth Circuit Court of Appeals overturned a decision by L.A. Federal District Judge

Lawrence Lydick that would have allowed the New Jersey attorney general to obtain testimony obtained during a two-and-a-half-year L.A. grand jury investigation in the late '70s. A number of record labels joined the feds in opposing the Jersey request for those records. Now the matter has been remanded to Lydick's court for hearing in mid-August. Track recalls that such luminaries as Phil Lasky, John Cohen and the late Henry Hildebrand were queried before the grand jury.

**Sick Call:** Former industry trade paper publisher Bob Austin back at his Manhattan manse after surgery for a double hernia. . . . According to the records of the California state corporate division, industry legalist Avery Pasarow has organized The Big Band Academy of America and Mike Settle has incorporated Mike Settle Productions. . . . An interesting legal question is up for consideration in Los Angeles Superior Court. Virco Recording, the Alhambra pressing plant, got a judgment for \$33,059.68 against Unicorn Records in November, 1982 over alleged delinquency. Sheriff Sherman Block attempted to auction four contracts, governing the controversial association between the label and the group Black Flag, to satisfy the unpaid judgment. The auction, set for July 18, was cancelled, and the entire matter is going back to court for hearing, with the judge to hear both sides and then decide if such assets can be put up for public sale to raise funds. . . . Watch for Holly Keenan, the prize-winning district person in Western Merchandisers' retail division, to be appointed executive supervisor, a new post, for the more than 100 Marmaduke stores.

Grace Reinbold of Damon & Grace, a Lansing, Mich. firm which offers group hypnosis programs to combat smoking, has filed a complaint with the FTC, alleging the promotion and sale of Eric Clapton's "Money And Cigarettes" album, in connection with a tour supported by the R.J. Reynolds Co., is an "unfair practice of commerce." She wants the commission to order the rerelease of the album "without any reference to cigarettes unless the songs are re-recorded with a message about non-smoking."

PD Scott Shannon of New York's WHTZ has picked his airstaff, and as promised, they'll be new to the Big Apple. Among the "fresh faces" he's selected from stations in San Diego, New Orleans, Tampa Bay and Oklahoma City is dentist Charles Crane, a former WSRZ Sarasota jock, who'll handle the midday shift. Shannon says the new Malrite "hits" station will be on the air "no later" than Aug. 15.

Oct. 3 has been set as the trial date for concert promoters John Scher and Cedric Kushner, arraigned Friday (22) in U.S. District Court in Camden, N.J. for alleged antitrust violation in allocating the upstate New York market (Billboard July 9). Both pleaded innocent.

Following a meeting Monday (18), the new Independent Label Coalition has formed an executive committee composed of the chairmen of the group's four main committees. They are Beckett Records' Art Kass, head of the finance committee; Roulette's Morris Levy, head of the membership committee; GRP's Joe Zynczak, head of the legal committee; and Ace Of Hearts' Rick Hart, secretary of the executive committee.

Edited by JOHN SIPPEL

## Lifelines

### Births

Girl, Joanne Ester, to Jack Leitenberg and Marian Orr, July 3 in New York. He is publicity director and record company liaison for The Bottom Line. She is publicity coordinator for Bob James and Tappan Zee Records there.

Boy, Asher Doron, to Willie and Carlotta Clark-Van Brunt, June 26 in Los Angeles. He is vice president of the Music Odyssey chain there.

Boy, Christopher Daniel, to Donna and David Chatfield in Los Angeles. He is vice president of operations and general manager of Sound Image records and cassettes there.

Boy, Mark Daniel, to Teri and Tommy Neblett, July 11 in Greensboro, N.C. He is manager of the Record Bar store in Winston-Salem, N.C.

Boy, Nathan William, to Renee and Gregg Harris, June 30 in Kingston, N.Y. He is manager of the Swollen Monkeys and the Big Noise.

### Marriages

Aland Henderson to Lyn Blumenthal, July 16 in Cincinnati. He is Roberta Flack's lighting designer. She is talent coordinator for the Martin Kummer Associates management firm in New York.

Patti Madigan to Richard Kimball, July 16 in Pasadena, Calif. He is vice president of a&r for Westwood One. She is display director for the Contempo chain there.

J.D. Cox to Susan Hodge, May 20 in Myrtle Beach, S.C. He is morning personality at WDZD-FM in Shalotte, N.C.

Art Pallan to Shirley Thayer, July 2 in Mars, Pa. He is mid-day DJ at KDKA in Pittsburgh.

Andrew Lloyd to Susan Rubel, May 31 in New York. He is a producer and former member of Kid Creole & the Coconuts.

### Deaths

Frank Fenter, 47, of a heart attack July 21 in Macon, Ga. Fenter was executive vice president of Capricorn Records, which he founded with his partner, Phil Walden, in 1969. The two became friends when Walden visited the U.K. with Otis Redding, whose label, Stax, was distributed there by Atlantic Records, where Fenter served as general manager. Survivors include his widow, Kiki; a son, Rob; his mother, Gertrude Drew; and a sister, Frances Els.

Mike Everett, 49, managing director of Lamborghini Records in the U.K., of a heart attack July 14 in London. The former a&r chief for RCA Records in London is survived by his wife, Anne-Marie.

Oliver Sutton, 66, of a heart attack July 19 in New York. The retired New York State Supreme Court Justice was group chairman of the Inner City Broadcasting chain. He is survived by his wife, Renee; his brother, Percy, chairman of the Inner City group; two sons; and a daughter.

David Steinbigle, 82, father of Seymour Stein, president of Sire Records and vice president of international a&r for Warner Bros. Records, July 20.

Sheldon Teller, 78, July 17 in New York. His son, Al Teller, is senior vice president and general manager of Columbia Records.



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### Do we really need to argue any more?

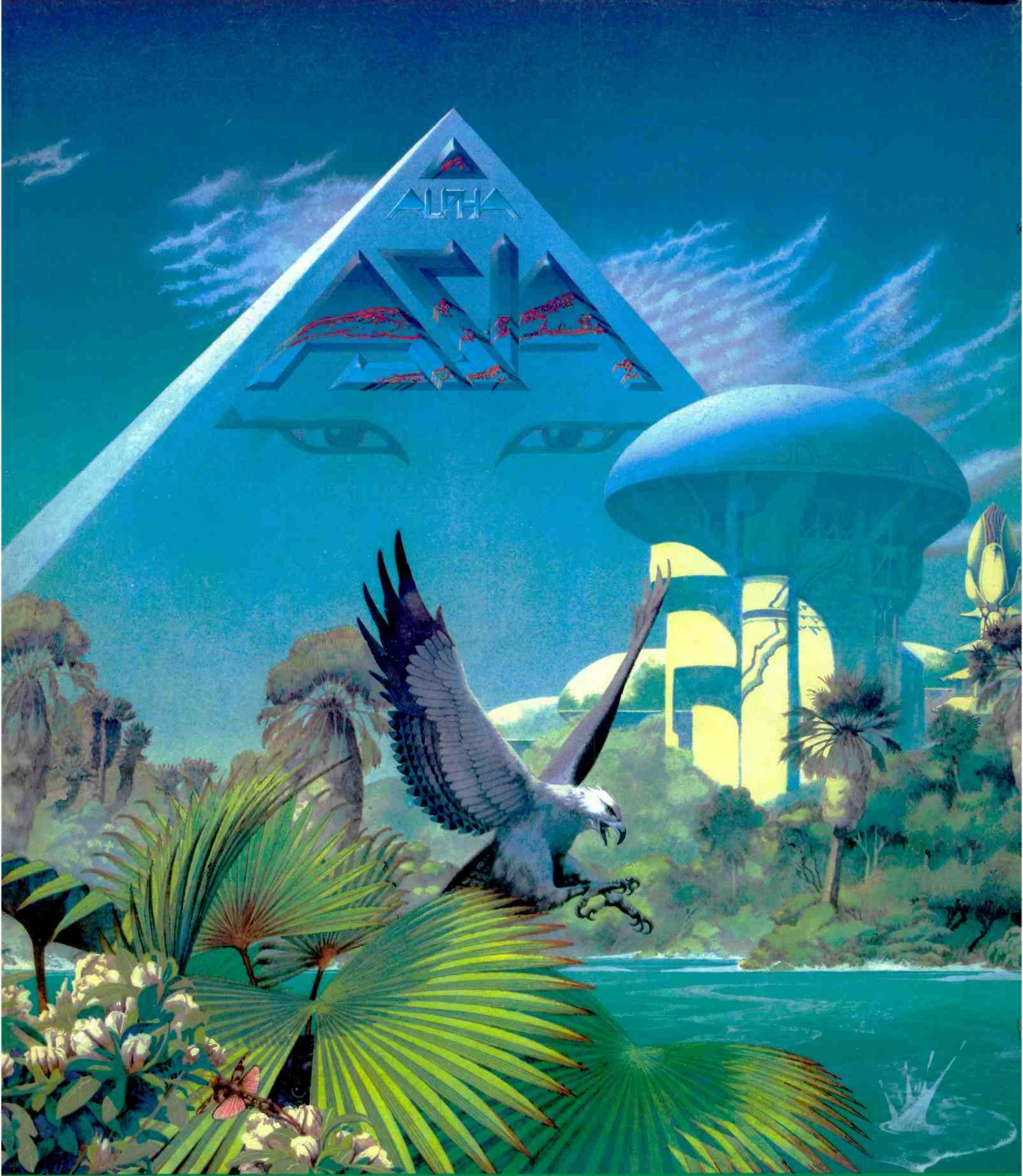
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- Four-month North American tour begins July 27

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