

SPECIAL PREVIEW

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A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

June 11, 1983 • \$3 (U.S.)

VCR Action Spurs Entries In Blank Tape

NEW YORK—This week's Consumer Electronics Show in Chicago is scheduled to see some major market entries in the blank videotape field, as well as instances of marketing redirection and the launch of a full spate of promotional campaigns. It's largely the result of a flourishing blank tape market, as VCR sales continue to skyrocket and pricing stabilizes.

Audio tape receives less attention from suppliers more concerned with cashing in on the video explosion, but there are line changes and promotions there nonetheless.

The biggest news in video is Sony VHS-format videotape. The company that invented Beta has a T-120

(Continued on page 90)

ALBUM CONFIGURATIONS MULTIPLY

Odd Formats Vex Dealers

By EARL PAIGE
and SAM SUTHERLAND

LOS ANGELES—Valuable merchandising hooks or confusing gimmicks? Retail and one-stop buyers appear divided over the proliferation of unusual record/tape product, price and packaging configurations. These include cassette-only releases, the revival of the 10-inch album and the injection of new songs (usually a hit single) into previously available LPs.

Cited as examples are Capitol's Duran Duran and Thomas Dolby reissues, in which each act's debut album has been rereleased with an additional current hit; an elaborate limited edition of the forthcoming Talking Heads album with a higher, \$12.98 list dictated by its all-plastic jacket and clear vinyl disk; plans for

John Denver's next album, like its predecessor, to ship in both conventional and digitally mastered audiophile versions; and fresh activity in the realm of oversized cassette merchandising packs.

A&M, meanwhile, ships its new Police album, "Synchronicity," in 36 different cover graphic combinations this week. The unique design scheme, utilizing separate strips for each of the band's three members, will vary color and placement on different runs; even a monochromatic version will be included.

Typical of dealer reactions are those prompted by the Duran Duran album, now freshly augmented by the inclusion of the act's "Is There Something I Should Know?" single. To buyer Frankie Spano of Stan's Record Service, Shreveport, "It makes sense. I was still selling the

original, but this helps." Even so, Spano suspects the public views many limited edition titles and special packages as "gimmick releases."

More critical is Norman Hunter, purchasing manager for recorded product at the 149-unit Record Bar of Durham, N.C. "They should at least have changed the stock number," complains Hunter of the Duran Duran album. "Many stores like ours are computerized, so this is confusing." Hunter further contends the reworked version may be "unfair to consumers who have purchased the original."

Inventorying headaches aren't the only snag posed by such products. Package uniformity is once more the issue for buyers wary of odd-sized, one-off projects. Several reached in this survey cited Rickie Lee Jones' (Continued on page 92)

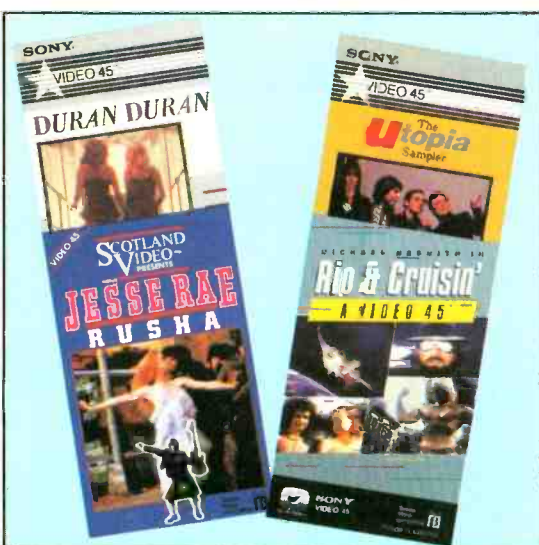
AFM Agrees On Royalties For Vidclips

By LAURA FOTI

NEW YORK—The American Federation of Musicians (AFM) and label representatives have reached agreement on royalty payments for the commercial use of promotional video clips. The settlement is now being sent to AFM members for ratification.

The agreement apparently resolves a long-standing issue between the two parties, but does not affect video clips' promotional uses, such as broadcast on cable television or in clubs.

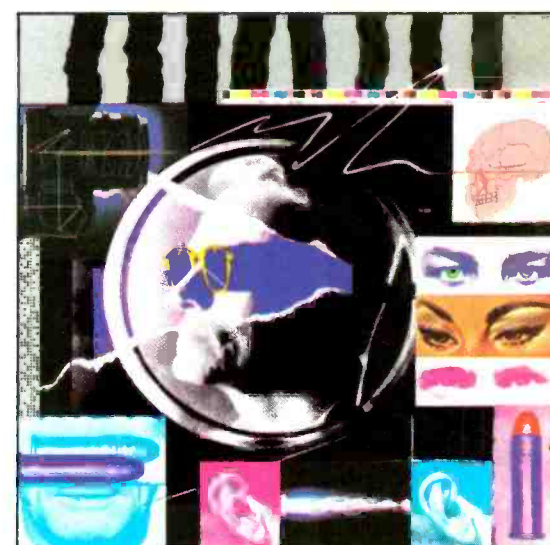
"Both sides are satisfied with the outcome," says Victor Fuentealba, AFM president. "We are concerned (Continued on page 100)



The newest addition to the future of home entertainment. Featuring the best video clips from Duran Duran, Utopia, Michael Nesmith, Jesse Rae plus, more rock and jazz stereo music videos in Beta Hi-Fi and VHS. Compatible with mono and stereo VCR's, these Video 45s are affordable, repeatable and collectable. (Advertisement)

—Inside Billboard—

- **THE US FESTIVAL'S** financial fate was unclear this past weekend, pending the outcome of its country music quotient Saturday (4). The verdict on the event's three days of rock over the Memorial Day weekend appears on page 3.
- **COMPACT DISC DELIVERIES** are the major preoccupation of CD-enthused retailers as the new system takes hold in the U.S. Many are attending this week's CES in Chicago to secure supply information. This issue and others—the digital "sound," the need for more pressing facilities—are explored in a series of special CD reports on pages 42-48.
- **BUFFALO'S WUWU** has a new GM, Lee Zimmerman, who was PD of the market's WBLK for the past four years. But the onetime WBEN veteran says he won't be copying his ex-employer's sound. Radio, page 12.
- **COMPUTER SOFTWARE** represents new business opportunities for many record/home entertainment retailers, and a number of software distributors are aggressively soliciting such accounts. It also represents a challenge, however, as merchandisers ponder the future of their video game commitments. Two exclusive reports on pages 3 and 4 probe the topic.
- **THE WGH AM/FM** combo in Newport News has been acquired by Commcor Inc., an Ohio-based doctors' investment group with no other broadcast interests. The takeover is expected to be complete by August; the new GM is Don Kidwell, who leaves Group One's WONE/WTUE Dayton. Radio, page 12.



You can't keep silent about ESPIONAGE. Not when it's the newest discovery of producer Roy Thomas Baker. Listen to the AOR shouts of approval for their debut album. Watch for vocal MTV reaction to their "... Sound Of Breaking Hearts" track. The band and the album are both called ESPIONAGE (SP-6-4935). But their secret's already out. On A&M Cassettes & Discs. (Advertisement)

(Advertisement)



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*"is there something
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now adds Duran Duran's latest worldwide single triumph
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News

COMPUTERS BECKON

Dealers Pondering Vidgames' Future

By FAYE ZUCKERMAN

LOS ANGELES — The volatility of the video game industry continues to place distributors and retailers in more than just a simple merchandising quandary. Although some dealers still report healthy game sales, most believe that the industry will soon be soft. Many have cut back inventories considerably.

A number of retailers surveyed by Billboard report that they will start selling computer software in addition to greatly reducing video game inventories and only carrying top-selling titles. The 149-store Record Bar chain, for example, plans to set up computer consoles in 10 outlets for in-store demonstrations and product-testing in hope of enhancing sales.

Most stores do not plan to remove video game consoles and cartridges

from store shelves, mainly because of a new phenomenon they believe might be the next new high-tech craze. Call it upgrading: customers looking to turn their game consoles into computers by adding keyboards, voice synthesizers, and other peripherals. Additionally, customers who already own video game systems are in many cases adding computers.

Uncertainty abounds about which products will bring skyrocketing sales in 1983. Mel Nimon, president of DLM Music, a record, tape and video one-stop based in Denver, explains that he is looking for something entirely different to sell. "I don't know what it is. But, when I get back from CES, I will have a good idea what it will be."

"I feel I have gone through the death of video game hardware, but it may be resurrected," Nimon says. "I am seeing movement toward personal computers, but I still think the software (video games) will be around for quite a while." He will stock "hot" titles for Coleco and Atari game systems.

By March, Nimon had stopped distributing hardware. He says he may start stocking it again in October, and he is looking to the Chicago CES to help set a new merchandising strategy. He complains about

(Continued on page 28)

NAIRD Meet Takes Long Look At Indie Distribution's Prospects

By JOHN SIPPEL

CHICAGO—While independent record labels and distributors are interdependent, each must individually forge its own weapons in the continuing battle to strengthen the indies' market share. That was the

Extensive NAIRD convention coverage on pages 6, 88.

gist of three days of sessions at the May 26-28 convention of the National Assn. of Independent Record Distributors and Manufacturers (NAIRD). Venue was the Pick Americana here.

More than 200, a record high by

35, attended to discuss and probe where the indies are headed, now that Chrysalis and Arista have defected to the "majors." Eighty-plus showed up at a unique two-hour orientation session that informed first-timers of what NAIRD was all about.

Richie Salvador of Schwartz Bros., Philadelphia, opened the Friday (27) keynote session panel by warning the more than 85 labels there, "We can't finance you. You must help us discourage transshipping. If someone else ships our territory, it kills our promotion because we can't amortize our people if we don't get the business." Salvador

said promotion costs him \$70,000 annually.

Instead of polarizing his label audience, Salvador's logic set a format whereby both distributors and labels expanded on their problems. The branch operations, because of the weight of their consistent hit flow, normally get paid first, Salvador explained. Many times when labels call and can't reach him, he admitted, he is out collecting bills. He urged them to talk to other sales and promotion people in the operation.

Salvador showed how prerecorded video competes with records and tapes, noting that "it's now out-

(Continued on page 88)

Sheet Music Sales Rise Slightly Survey Reveals 1982 Increase Of Less Than 1%

By IRV LICHTMAN

NEW YORK—Sales of all kinds of sheet music last year increased slightly less than 1% against 1981 to \$239,112,000. This and other print data are revealed in a new study, the first in a decade, sponsored jointly by the National Music Publishers' Assn., the Church Music Publishers Assn. and the Music Publishers Assn. of the U.S.

The study, undertaken last winter by Arthur Young & Co., one of the nation's largest accounting firms,

notes that the average total billings for responding firms was \$1,132,426, up from \$1,111,716 in 1981. Companies reporting increases attributed 80% of the rise to an increase in units sold and 20% to changes in list prices.

Of the 300 publishing firms that responded to the questionnaire, 58% reported a 1982 increase, 38% a decrease and 4% reported no change. On average, the ratio of wholesale versus retail sales remained constant. Some 83% were wholesale, and 17% from retail sales direct to consumers.

According to NMPA president Leonard Feist, who coordinated the study with Arthur Young, trade discounts were applied in calculating total sales volume, but no discount factor was applied to retail sales in direct solicitation by publishers.

Firms reporting in the study ranged widely in size. Less than one-tenth of them generated slightly more than 60% of the sales. In terms of distribution, some 37% of the participants disclosed that other companies distribute their sheet music. About 70% of printed sheet music was distributed by fewer than 4% of the distributing companies in 1982.

The data provided by the study does not indicate whether sales or sources of printed product were foreign or domestic. Since not all the firms receiving the questionnaire replied, steps were taken to supplement the information in the ques-

tionnaires that were completed. Available published data and other sources were used to derive estimates for the balance of the industry.

As to the time lag since the three organizations' last survey—covering 1971-73—Feist says that during the 10-year period "consideration was given to more complex surveys which finally were abandoned." He adds that a print survey will now be an annual undertaking and that the American Music Conference, a source of previous figures, would accept the results of the Arthur Young surveys.

Feist says the results of the survey, despite the small increase, are "en-

(Continued on page 90)

Capitol, Motown Increase Prices

LOS ANGELES—Capitol Records, following WEA's recent 1½% wholesale price boost (Billboard, June 4), has upped its wholesale price 1%. At the same time, Motown has raised the list of its two-pocket midprice line \$1 to \$9.98. Nine cur-

(Continued on page 98)



Billboard photo by Ethlie Ann Vare

ROCKERS REVENGE—The three-day US Festival in Devore, Calif., which drew about 500,000 people, was described as "an absolute zoo" by the San Bernardino County Sheriff's office.

Eventful US Festival Attended By 500,000

By ROMAN KOZAK

DEVORE, Calif.—Can an event which results in two deaths, 26 injuries requiring hospitalization and 137 arrests, and which may have lost several million dollars, be called a success?

It depends on your perspective, since about 500,000 people braved the desert heat, smog and hours of traffic jams for three days of music May 28-30 at the Second US Festival, financed by the Unuson Corp. (a non-profit company established by Apple Computer founder Stephen Wozniak) and presented at the Glen Helen Regional Park.

It's impossible to report how well the overall festival did financially or what the total attendance was, since the tally isn't in for the scheduled fourth day, Saturday (4), featuring country music acts. Estimates vary as to how many fans arrived for the first three days of music, though the

most realistic appraisals put the numbers at 125,000 for the first day, Saturday (28), featuring new wave acts; 265,000 for the heavy metal bill on Sunday; and another 125,000 for more mainstream rock bands on Memorial Day.

Some other estimates went higher, and some went lower. The police put it at 170,000, 330,000, and 200,000 respectively for the three days, while other reports said that fewer than 165,000 tickets were sold during the busiest day, and under 100,000 for the other two. Though Unuson controlled the gate, and advance tickets were sold via the computerized Ticketmaster network, it was not until the end of the week before the official tally was put at 181,000, 330,000 and 224,000 for the three days.

At \$20 a ticket for each day in advance and \$25 at the door, festival observers doubted that the event would gross enough to cover its estimated \$18 million cost. But there are

also other revenues coming from concessions, sponsors and a possible film or video. Unlike last year, Unuson has the rights to release a film or video of the US Festival.

Acts appearing on the first day of the festival, headlined by the Clash, included Men At Work, the Stray Cats, the English Beat, A Flock Of Seagulls, Oingo Boingo, Wall Of Voodoo, Inxs, and the Divinyls. The heavy metal day was headlined by Van Halen and also featured the Scorpions, Triumph, Judas Priest, Ozzy Osbourne, Motley Crue and Quiet Riot.

David Bowie was the headliner on the final day, and other acts on the bill were Stevie Nicks, Joe Walsh, the Pretenders, Quarterflash, Missing Persons, U2, Berlin and Little Steven & the Disciples of Soul. The scheduled country acts were to be Willie Nelson, Alabama, Waylon Jennings, Hank Williams Jr., Emmylou Harris, Ricky Scaggs, Riders

In The Sky and the Thrasher Bros.

The two top headliners of the festival, David Bowie and Van Halen, were reportedly paid \$1.5 million each for their appearances, while other acts were paid as little as \$5,000. As part of the provisions for playing the US Festival, the acts had to agree not to play in California for 30 days around the event. There were exceptions: for instance, Oingo Boingo played a local date, but was billed as "The Clowns Of Death."

Booking the acts was Barry Fey, who described himself as the "peacemaker" for the festival itself. "If the road manager has a problem with the stage manager, I fix it," he said.

For the rest it was all Unuson's show. It developed the venue, set the rules, and enforced them with its own 1,000-man security force augmented by private, local, county and

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SEEK RECORD RETAIL CLIENTS

Computer Distributors Reaching Out

By FAYE ZUCKERMAN

LOS ANGELES—Computer industry distributors have aggressively started to solicit the record store/mass merchandiser client. Such retail outlets, the distributors believe, will become a major seller of computer software, accessories and low-end hardware.

These outlets, they also say, will be merchandising much more than just games. Personal enrichment and home finance software packages—as well as cables, adaptors, memory expanders, ROM, etc.—might soon be these stores' main staples.

Explains Bob Leff, president of the largest and one of the oldest software distributors, Softsel, based in Inglewood, Calif., "To date, recreational software almost exclusively has been sold through these stores. I see this evolving to more educational products and home productivity—like simple-to-use word processing. This will be a gradual trend as the stores, buyers and salespeople become better educated about computers and computer products."

Evidence of this new campaign to entice retailers was first exhibited by Softsel when it contracted with Pickwick Rack Services to provide in-store support to record stores, bookstores, mass merchandisers and department stores.

Recently, Service Software of Dallas reported signing some 390 stores, which the company says include H.J. Wilson, Best Products, La Belle's, Ardan's and Venture Stores. It will also offer rack services for software as well as accessories and computer peripherals.

Berkeley-based SKU uses fleets of vans in Chicago, Northern California, Los Angeles and New York to deliver to the mass merchant market. It also offers similar services in Denver and Baltimore, but through mail shipments rather than van delivery.

Other computer product distributors say they plan to be distributing to these stores by the summer's end. They will also offer rack services, promotions and other sales aids to retailers. Midwest Computer Software Sales in Minneapolis is hoping to launch a local tv show on which new products would be featured.

Viewers will be able to scrutinize and rate new software.

"It's similar to what 'American Bandstand' did with records: they put a new record on and then the audience would rate it," explains Howard Sher, the company's president. "We want it so the audience can call in and discuss the product. We also plan to explain how educational and personal finance programs work."

Micro Distributors, also actively pursuing the mass merchant, plans to offer its dealers reference material which outlines and describes all the

(Continued on page 83)



BMI BASH—The performing rights organization hosted a reception for its 22 Pulitzer Prize-winning affiliates, and the gathering drew such notables as, standing from left, Ed Kleban (1976), Charles Wuorinen (1970), Robert Ward (1962), Norman Dello Jolo (1957), Karel Husa (1969), Donald Martino (1974), George Crumb (1968), Leslie Bassett (1966), Leon Kirchner (1967) and Milton Babbitt (1982). Shown in the front are Jerry Block and Sheldon Harnick (1960), Ellen Taaffe Zwilich (1983), and William Schuman, who received the first Pulitzer Prize for musical composition in 1943.

MAY RIAA CERTIFICATIONS

Prince Scores Platinum Double

By PAUL GREIN

LOS ANGELES—Prince's "1999" (Warner Bros.) was certified platinum in May, becoming only the third double-pocket studio album released in this decade to top the million sales mark. It follows Bruce Springsteen's "The River" and Dan Fogelberg's "The Innocent Age," both CBS releases.

While double-pocket albums in general have declined in popularity in recent years, the drop-off has been most acute with studio albums: double-pocket soundtracks, hits compilations and live albums haven't been as hard hit.

It's all the more noteworthy for a black artist to go platinum with a double-pocket studio release: the last black star to accomplish the feat was Donna Summer, with "Bad Girls" four years ago. And the last black act before Summer to top the million sales mark with a double studio album was Stevie Wonder, with "Songs In The Key Of Life" in 1976.

In the past five years, only two other double-pocket studio albums have gone platinum: Fleetwood Mac's "Tusk" and Pink Floyd's "The Wall," both 1979 releases.

"1999" is Prince's second platinum album, following the album "Prince," which topped the million sale mark in February, 1980. "1999" was certified gold January 11, before the single "Little Red Corvette" climbed into the pop top 10.

Both of May's two other platinum albums hit gold and platinum simultaneously: Alabama's "The Closer You Get" and Pink Floyd's "The Final Cut." Both acts also hit both levels simultaneously with their last albums, "Mountain Music" and "The Wall," respectively.

Also in May, the Disneyland/Vista label scored its second gold album in three months, with "Mousercise." The label's "Children's Favorites" went gold in March. For those still keeping score, "Mousercise" is the fourth exercise album to go gold

or platinum, following Judi Shepard Missett's "Jazzercise," Richard Simmons' "Reach" and Jane Fonda's "Workout."

And on the singles front, Michael Jackson's "Beat It" went gold in May, following in the steps of the million-sellers "The Girl Is Mine" and "Billie Jean." Jackson thus accounts for three of the nine singles certified gold this year (excluding oldies and kiddie disks). And pro-

(Continued on page 90)

Wardlow Forms New Company

LOS ANGELES—Bill Wardlow & Associates Inc. has been formed by Bill Wardlow, former associate publisher and chart director of Billboard magazine. The firm will be active in music television and concert promotion, and plans to offer consulting services in record marketing and a&r.

In television, Wardlow will initiate program formats for syndication, cable or network music shows. In marketing, he will serve as consultant to artists, managers and record labels in reviewing trade chart methodology to maximize new product potential.

Wardlow expects to name his first client in the artist promotion field shortly. His company's offices are located at 999 North Doheny, Suite 409, Los Angeles, Calif. 90069. Telephone: (213) 275-6503.

Executive Turntable

Faye Zuckerman joins Billboard as computer software & video games editor, a new post, in Los Angeles. She will also serve as associate video editor, working with video editor Laura Foti, who headquarters in New York. Zuckerman was associate editor of Software Merchandising and, previously, assistant editor of Computer Merchandising.

Record Companies

Chrysalis Records has restructured its promotion department and has created a new music marketing division. Eric Heckman has been named senior director of promotion. He headed his own promotion firm and has worked for Epic, Portrait & CBS Associated Labels in the Midwest. Chuck Oliner has been appointed director of promotion. He was Midwest promotion manager and will be involved with top 40 and adult contemporary stations. Chrysalis has also named Daniel Glass director of new music marketing, working with the label's a&r and merchandising departments and Canadian licensee. The executives are based in New York.

Bob Regehr, senior vice president of artist development and publicity for Warner Bros. Records, is moving from Los Angeles to New York. In addition to retaining current responsibilities, he will head the label's Gotham office. . . .



Heckman



Oliner



Glass



Johnson

Motown Records in Los Angeles has named Vicki Leben national pop promotion manager, a new post. She joins the label from Monument Records, where she was promotion manager, and has worked for the 20th Century-Fox, RCA and Alfa record companies. . . . PolyGram Corp. has promoted Martin Johnson to controller. He joined the company in 1980 and was audit supervisor. . . . A&M Records in Los Angeles has named Mark Williams director of alternative marketing. He has been a college representative for the label in Atlanta since 1980. . . . Fantasy Records in Berkeley has appointed Dede Whiteside national album and video director. She was a principal of the Making Tracks promotion firm. . . . Capitol Magnetic Products Division in Glenbrook, Calif. has appointed Joe Scharf plant manager. He was manager of coating and slitting. . . . CBS Records International has appointed three executives to its financial staff in New York. Bernard Bushkin has been named associate director of accounting, Ruth Stevens has been named manager of accounting, and Patrick Murphy has been appointed supervisor of financial reporting.

Marketing

Record Bar, Durham, N.C., has promoted Robb Houser to supervisor, covering stores in Virginia, West Virginia and Tennessee. He is based in Johnson City, Tenn. In another change, Reade White-Spinner, manager of special products, based in Atlanta, has resigned.

Publishing

Tim Wiperman has been upped to vice president of Warner Bros. Music in Nashville. He retains his general managerial duties. . . . Vincent Candilora has been elected executive vice president of SESAC in New York. He joined the licensing firm in 1968 and was elected a vice president in 1980. . . . Famous Music Publishing has named May Pang creative director in New York. She was East Coast professional manager for United Artists Music.



Wiperman

Related Fields

Gene Burleson has joined Gulf Coast Sound Studio, Pensacola, Fla., as vice president of sales and marketing. . . . Audio International Productions has named Herbert Mildner controller in New York. . . . Lynda Careb has been appointed general manager of the BMI-sponsored Los Angeles Songwriters Showcase. . . . Christine Califra has joined Public I Publicity Services, New York, as publicist and campaign coordinator.

Chartbeat
'Flashdance' Bridges Disco/Pop Charts

Irene Cara's "Flashdance . . . What A Feeling" (Casablanca) moves up to No. 1 on Billboard's Dance/Disco chart and holds at No. 1 on the Hot 100 for the third straight week. This is the 20th record to top both charts since the disco survey was introduced in Billboard in September, 1974.

Significantly, of the five records to top the dance/disco chart since late January, four have been major pop hits: Michael Jackson's "Thriller" (featuring the No. 1 singles "Billie Jean" and "Beat It"), the Greg Kihn Band's "Jeopardy," David Bowie's "Let's Dance" and now "Flashdance." Of the post-January dance toppers, only Rhetta Hughes' "Angel Man" failed to cross pop.

Here's a complete list of the 20 singles that have topped both the pop and dance/disco charts:

1. "Fly, Robin, Fly," Silver Convention, Midland International, 1975.
2. "You Should Be Dancing," Bee Gees, RSO, 1976.
3. "Don't Leave Me This Way," Thelma Houston, Tamla, 1977.
4. "Got To Give It Up," Marvin Gaye, 1977.
5. "Boogie Oogie Oogie," A Taste Of Honey, Capitol, 1978.
6. "MacArthur Park," Donna Summer, Casablanca, 1978.
7. "Le Freak," Chic, Atlantic, 1978.
8. "I Will Survive," Gloria Gaynor, Polydor, 1979.
9. "Do Ya Think I'm Sexy," Rod Stewart, Warner Bros., 1979.
10. "Ring My Bell," Anita Ward, Juana, 1979.
11. "Bad Girls," Donna Summer, Casablanca, 1979.
12. "No More Tears (Enough Is Enough)," Barbra Streisand & Donna Summer, Columbia/Casablanca, 1979.

(Continued on page 98)

Billboard (ISSN 0006-2510) Vol. 95 No. 24 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.

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TELEVISION DOMESTIC DISTRIBUTION

Seminar Offers Wide Range Of Ideas On Alternative Financing

CHICAGO—Leasing back masters, artist co-oping, bartering, and just plain common sense were among the suggestions dispensed at NAIRD's creative financing session Friday (27).

Subtitled "Alternative Ways Of Financing Recordings And Non-Traditional Ways Of Obtaining Money," the session was moderated by Silo-Alcazar's Joan Pelton and included panelists Bill Schubart of Philo Records, Chicago accountant Irv Michaels, Pat Martir of June Appel Records, and Kaleidoscope Rec-

ords' Tom Diamant. Operating under the guiding premise put forth by Diamant that "it's a lot of trouble obtaining money, and it's hard to justify a \$3,000-\$10,000 expenditure on a recording even if you love the music," the panelists shared their own views on alternative financing before throwing the floor open for questions.

Diamant advocated finding backers, or "investors," as he preferred to call them: "People who have money and like bands. We've done three records that way. The deal is made between the investor and the band, so the record company doesn't actually get involved. It's hard to get loans from a financial institution," he added, "because they don't look at a master tape as thousands of dollars' worth of production—they see it as \$16 worth of tape."

Diamant also suggested barter-like situations for studio time ("We've gotten amazing deals with studios that were hurting for business, like \$15 an hour for 24-track") and album graphics ("There are some prominent graphics artists who've never done an album cover and are thrilled to do one within your budget; the record industry has glamor that people seem to want to get involved with").

Philo's Schubart discussed the increasingly "treacherous" but effective method of selling and leasing back masters as another way of alternative financing. "Find an investor who wants to develop a master as a tax shelter," he said. "The investor then owns the master, he leases it back to you and you pay him a royalty. So it doesn't look like a scam, which in fact it is."

Schubart added that, though the practice is controversial, he had even seen master-soliciting firms with their own booths at the last MIDEM. "The record company is not the one really at risk," he commented. "The investor who's claiming the loss is." Advising caution, accountant Michaels interjected a warning about this practice, stating, "Its viability makes me uncomfortable. The IRS is really beginning to crack down now on tax shelter partnerships."

Schubart continued his five-point presentation with a suggestion for obtaining grants. "Though it's not an insurmountable problem, grants can only be given to non-profit organizations. Philo has received thousands of dollars in grants, but the money has to be laundered—it must

pass through a (non-profit) company that can then pass it on. It's a touchy area."

Schubart's other suggestions included co-production, corporate sponsorship, and artist co-oping, "or vanity recording, if you will. If there's an artist you really want to do, he might have the money himself to pay for the master and lease it. Or he can buy a certain number of his records paid up front if he's certain he can sell them."

June Appel's Martin noted that although her record company is non-profit and therefore eligible for grants, "it is difficult, to say the least, to get them. Our artists sometimes pay for the initial production costs. The only money we'll put up is for promotion."

Martin also advocated seeking investors, "people who believe in you and will work at reduced rates, with the understanding that if the record goes somewhere they'll get paid later."

Indies Welcomed To Video Age Workshop Stresses Medium's Value; MTV Attacked

CHICAGO—Despite a vocal anti-MTV backlash from a number of attendees, NAIRD's video and cable workshop Friday (27) succeeded in impressing upon most specialty-label representatives the importance of video in their companies' future.

Alligator Records' Mindy Giles moderated the video panel, which also included MTV director of music programming Buzz Brindle, entertainment attorney Jay B. Ross, vocalist Blanche of Chicago club favorites Phil 'n' the Blanks, Bill Schubart of Philo Records and the video production firm Resolution Inc., and Chicago video producer Joe Federici.

"Video is everywhere," began Giles. "It's charted, storyboarded, sold, rented, it's on tipsheets, it's probably the most popular thing to talk about at cocktail parties right now. It's no longer a question of 'should we be involved?' He then presented a video of Alligator reggae artist Mutabaruka, whose label debut "Check It!" is currently in the top three on Britain's reggae charts, thanks largely, Giles suggested, to video.

MTV's Brindle was next, airing a promo tape of MTV which elicited disgruntled comments from the back

WIDE RANGE OF TOPICS

Manufacturers Share Concerns At Workshop

Problems, ideas and advice from indie manufacturers characterized NAIRD's manufacturers' workshop Saturday (28). Warpage, piracy and cassette duplicating were among the main topics touched on by moderator Bruce Kaplan of Flying Fish Records and panelists Bruce Iglauer of Alligator Records, Wendy Newton of Green Linnet Records, Chuck Nessa of Steeplechase Records, and Mike Rasfeld of Acme Studios.

A discussion of the advantages of loose versus tight shrink wrapping found Mario Fragapane of Quebec's PRM Distribution claiming that his company's warpage problem virtually disappeared when it switched from tight to loose wrap. "But loose shrink wrap tears very easily and leaves you with open records," another participant noted. "It's very easy to shrink wrap correctly," remarked Iglauer.

Acme Studios' Rasfeld took the floor when the question of cassette duping came up. "It's possible now to make a good quality high-speed dupe," he said, "but locally, we're finding a need for 100 instead of 1,000 copies of cassettes, so we've been doing them in real time for a fraction of the high-speed cost." Rasfeld also pointed out the importance of "making sure the pressing plant of your choice has good quality control."

"Plants frequently go out of business," Iglauer added. "I've often wished I'd looked at a plant's financial standing and list of clients before using them."

The problem of "back-dooring" at pressing plants was addressed, (Continued on page 88)

AT BANQUET

Kaleidoscope Takes Two Key Awards

Kaleidoscope Records topped award winners at the NAIRD banquet Saturday (28) with two first places among 12 categories: in string band jazz with "Tea For One" by Jethro Burns, and in best album design with "Tiffany Transcriptions Vol. 1" by Bob Wills & His Texas Playboys. Ray Nordstrand, president and GM of WFMT Chicago and a folk DJ, made the presentations.

First place awards and two honorable mentions in other categories were as follows:

British Isles Music: "The New Land" by Touchstone (Green Linnet); "Wild And Beautiful" by Silly Wizard (Shanachie); "Live In America" by the John Renbourn Group (Flying Fish). **Blues:** "Don't Lose Your Cool" by Albert Collins (Alligator); "Make My Home Where I Hang My Hat" by Johnny Copeland (Rounder); "Drinking TNT And Smokin' Dynamite" by Buddy Guy & Junior Wells (Blind Pig). **U.S. Folk:** "In The Circle Of The Sun" by Sally Rogers (Thrushwood); "Doin' My Job" by Si Kahn (Flying Fish); "Last Chance Rider" by Bob Martin

(Continued on page 100)

Billboard's coverage of the National Assn. of Independent Record Distributors and Manufacturers' (NAIRD) convention at Chicago's Pick Americana Hotel May 26-28 was provided by marketing editor John Sippel and Midwest editor Moira McCormick.

Publicity's Role In Aiding Indie Labels Is Emphasized

CHICAGO—The importance of publicity to specialty independent labels whose artists rarely receive airplay was pointed up at NAIRD's publicity session Saturday (28).

"There's an amazing amount of media out there; you just have to be diligent and get to them," noted moderator Mindy Giles of Alligator Records, whose panel included Billboard marketing editor John Sippel, Cash Box East Coast bureau chief Fred Goodman, freelance writer/publicist Cary Baker, writer Lloyd Sachs and reggae publicist Karen Jah Light.

Stressing the viability of "a constant flow of information to the trades, freelancers, and dailies," Giles proceeded to list publications she's found indispensable in getting the word out: The Directory of Col-

lege Newspaper Press in America, The All-In-One Directory, Television Contacts, and The Talk Show Directory. She advocated sending separate press releases to music directors and entertainment calendar directors: "Take care you get the right information to the right people."

An effective publicist, detailed Giles, "has to be friendly, humorous, able to talk to people, and able to give information in a non-forceful way. Friendships (with writers) can be worth a lot."

With most of her clients being reggae artists, publicist Light noted that that particular form of music requires different emphasis in certain areas ("Always list the artist's touring musicians in a press release, as they're often as famous or more so

than the artist") but stressed in general the importance of word of mouth, poster/flyer distribution, and non-commercial radio promotions and giveaways.

Cash Box's Goodman presented a detailed description of the magazine's format, along with advice about unsolicited reviews. "Be realistic about 45 reviews," he advised the indie representatives. "We can't justify reviewing regional one-shots." Goodman also stressed that labels should try to solicit the various sections of Cash Box that cater to the labels' particular brands of specialty music.

Sippel's lively address consisted of advice garnered from many years in the industry. As to courting writers, Sippel advised, "Do your business

geographically. Stick to your own city. Find out the best magazine and writers (in your area) and develop a relationship with them. Don't try going national, or you'll butt heads with people like WEA and CBS, and they'll wipe you out."

Sippel cited the Editors & Publishers Yearbook as an invaluable book for finding writers and building mailing lists. "Get a good solid list of writers from this book, then go to the library and read these people." Stressing the importance of advance releases (and writer exclusives whenever possible), he also advised collecting tearsheets. "You can't monitor number of plays on the radio or MTV, but if your artist sees the amount of publicity you've generated, he'll know you're doing your job."

Chicago Sun-Times jazz critic Sachs advised small labels to solicit daily papers more often. "Dailies cover mainly the legendary characters, but if word were coming in on other artists it could help (to get them in print)," he suggested.

Writer/publicist Baker said his dual role has helped him to appreciate the finer points of both. "Very simply, the publicist should present in a no-nonsense way what the writer needs, which I can say from being one myself," he noted.

Economy seemed to be the watchword of the hour. "Don't be wordy," concluded John Sippel. "Even if you think you've got the album of the world, it can be described in three or four paragraphs."

Rescuing deserted housing in the South Bronx is part of what the Emma Cava Fund is all about. Then they turn it into comfortable, affordable housing for seniors in the area.


Daryl Hall & John Oates found this ongoing project a worthy one indeed. In fact, they contributed two one-thousand dollar awards to the Emma Cava Fund. And the Ampex Golden Reel Award made it possible. It's more than just another award. It's a thousand dollars to a charity named by artists receiving the honor.

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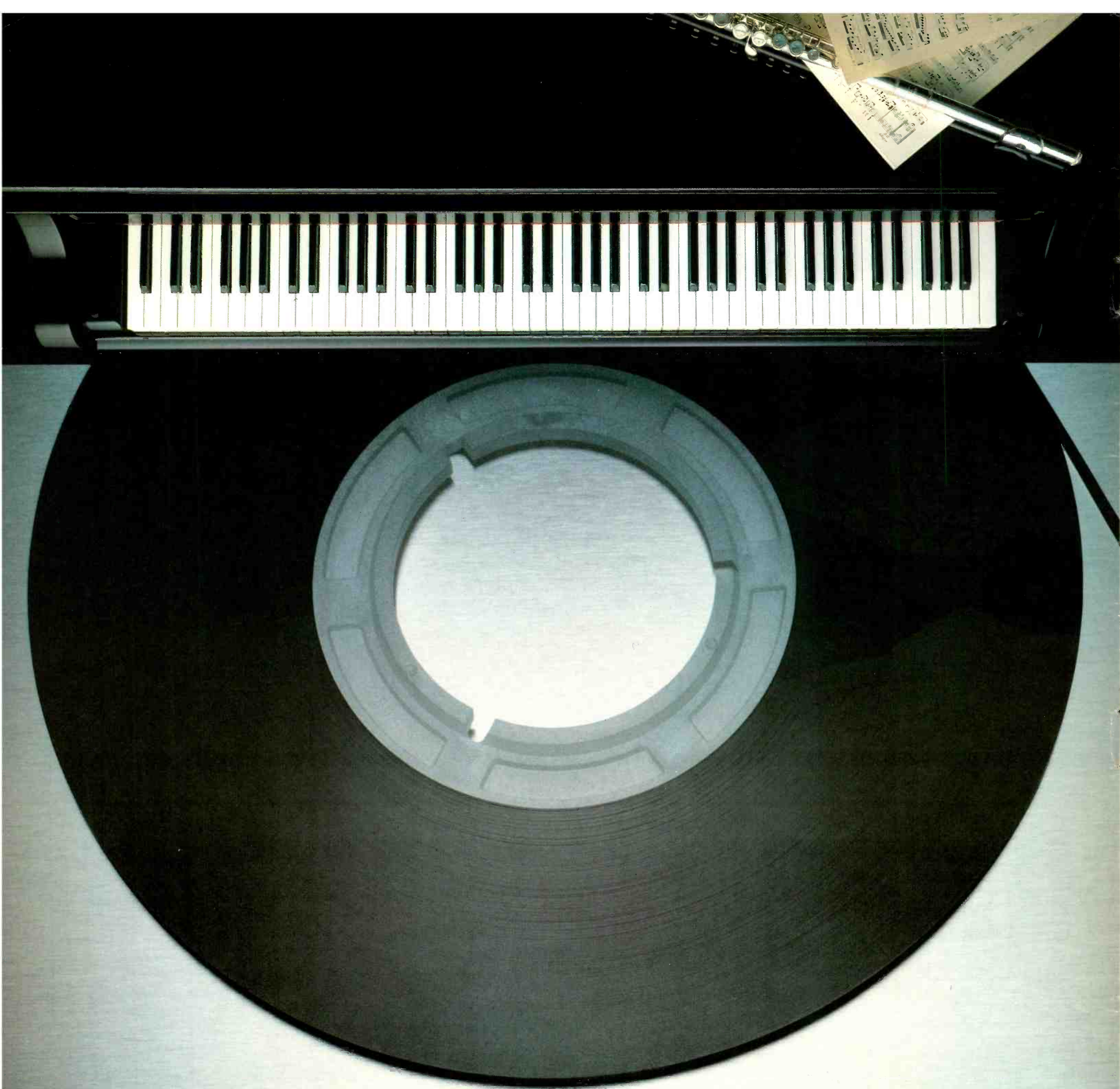
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No surprise that one of the world's leading record review magazines, the British "The Gramophone" writes in its "Critics' Choice" (12/82).

"Against a profusion of riches the selection of merely six cassettes is difficult indeed,

but the first choice is not. It must be the astonishing HMV chrome issue of Jochum's digital Bavarian performance of Bach's Mass in B minor, where the choral sound has an incisive clarity that makes one think one is listening to the master tape! A remarkable achievement!"

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Blank Tapes Seized In Amsterdam

AMSTERDAM—Hundreds of blank audio cassettes, bearing the TDK trade name but alleged to have been counterfeited in the Far East, have been confiscated from record and hi fi retail outlets throughout the Netherlands.

According to Hans Denneboom, marketing manager of AVC-Nederland, licensee for TDK product in Holland, the quality of the seized software is "very poor." He adds: "We've no idea yet how the counterfeits have been imported into the country. Our sales team has confiscated the fake tapes, which are easy enough to recognize because they have metal-grey colored screws as against the black screws used on genuine tapes."

"These pirate tapes mean a loss of income to us, and also create bad publicity because of the appalling quality. Police are trying to track down the importers, but we don't yet know whether similar counterfeits are being distributed through other European territories."

TDK blank tapes are the most popular line in Holland, representing an estimated 35% of the total national market.

'Computer-Game Single' Is Released By EMI U.K.

By PETER JONES

LONDON—EMI Records U.K. has launched what it asserts is "the world's first computer-game pop single," promoting it as a potential seller in two separate markets, that of the conventional pop buyer and of the video game addict.

The A side is "Camouflage," a pop song written and performed by Chris Sievey. He also programmed the flip side, which, when simply played on a record player, produces nothing but a series of bleeps.

However, when it is simultaneously played on a record player and fed into a Sinclair ZX 81 home computer via the headphone socket, it projects onto the computer's screen the lyrics of "Camouflage" in full synchronization with the music. Following this four-minute presentation, there are two versions of a "Flying Train" video game put together by Sievey, one for the smaller 1k Sinclair model and the other for the 16k unit.

EMI estimates that there are already 750,000 Sinclair computers in British homes, with another 40,000 added monthly. The company says it is aware that the age group which used to buy the most records is increasingly enthusiastic about video games.

The Sievey single, which plays at 33 r.p.m. and is also available in cassette form, is retailing here at roughly \$2.20, the normal price for a

pop 45. The Sinclair computer sells at around \$60. Says EMI: "Considering the cheapest computer game sells at around five pounds (roughly \$7.50), we believe computer-game singles could revolutionize both the music and the home computer industries."

Chris Sievey has for years been considered a pop pioneer here. In 1974, he was selling cassettes of his own songs direct by mail to fans. He started Razz Records, one of the first "new wave" independents in Britain, two years later. He and his band the Freshies have put out eight cassette-only albums and 15 singles. One, "I'm In Love With the Girl On The Manchester Virgin Megastore Checkout Desk," charted here.

Says Sievey: "I bought my own ZX 81 computer earlier this year, then programmed the 'Flying Train' onto a Revox at home. This is the master tape for the flip side of the single. I got the idea for the single when I was using my own computer to put lettering on a video film. It's a cheap form of video without the need for \$800 worth of equipment." He says EMI is now considering similar audio/visual singles for other acts on its roster.

Alongside the launch of the single, a bi-monthly cassette magazine for users of the Sinclair Spectrum home computer range is bowing.

\$6M Damages In Piracy Case U.K. Video Counterfeiters Hit With Record Assessment

By PETER JONES

LONDON—Two video pirates were ordered to pay damages totaling \$6 million in a High Court case here May 27 for producing and selling videocassettes of such films as "E.T.," "The Elephant Man" and "The Empire Strikes Back."

But despite industry satisfaction with this record award and the severity of the judge's handling of the case, it's accepted that the film companies involved have virtually no prospect of getting the money. The judge said, "I suppose you'll bankrupt both defendants" when addressing lawyers representing the film companies, including "E.T." maker Universal City Studios, and other members of the Motion Picture Assn. of America and the British Videogram Assn.

The defendants, John Barnham and Neil Rivers, admitted being involved in an organization that mass-produced counterfeit tapes with a battery of 80 machines installed on its premises in West London.

Judgment on damages was obtained because neither man filed a defense. But the action is to continue against two other men and a company who have entered defense pleas.

Nicholas Van Santen of FACT (Federation Against Copyright Theft) here, acknowledging the problems of getting such huge damages, said after the hearing: "Our hope is that this decision will be the gallows on which video piracy will hang. It's a clear warning to the thieves who have been stealing cinema art and passing it on to the public in inferior quality."

The court was told that detectives employed by the film industry raided the premises involved and, using "search-and-seize" warrants, found 3,000 pirated tapes and a machine for professionally shrink-wrapping cassettes in readiness for the marketplace. There were also around 100 "important" master tapes.

It was established that the organization had been supplied with

Virgin Group Gains In Race For First U.K. Cable Music Channel

By NICK ROBERTSHAW

LONDON—Competition for Britain's first MTV-style cable music channel is heating up here, following publication of the first full schedule for a proposed 24-hour service by the Virgin Group/Palace Pictures/Wienerworld-led consortium Cable Music.

Thorn EMI, in conjunction with MTV, recently showcased sample programming for its Music Box channel (Billboard, May 14). And tv consultant Tony Hemmings, in association with U.K. independent contractor Yorkshire TV and America's ABC network, has been formulating plans for a Europe-wide service dubbed Music Vision.

But Cable Music claims that it commands the greatest resources of entertainment industry expertise, and its operation has been deliberately structured to encourage the widest possible music business participation.

WEA, RCA Appoint New Toppers In U.K.

LONDON — Senior executive changes here see new men in charge of two major record companies. At WEA Records, chairman Charles Levison has resigned due to "differences of opinion" as to corporate policies, according to an official statement by Siegfried Loch, senior vice president of WEA International's European operations.

Levison's duties are assumed by Rob Dickins, managing director of Warner Bros. Music, who moves into the newly created post of chairman of music divisions U.K., WEA Records and Warner Bros. Music.

At RCA Records, David Betteridge is the new managing director, following the return to North America of Don Ellis, now vice president of RCA Records/U.S. and Canada. Betteridge was managing director of Regard Records, an RCA-affiliated label (that affiliation continues), and previously managing director of CBS Records U.K.

Robert Devereux, chairman of the management committee and managing director of Virgin Vision, explains: "Cable Music is a wholly owned company within the Virgin Vision division, but we are planning to float off a minority shareholding to the record industry. We could have had City money, but we don't want it, or if we had wanted to we could have afforded to fund the whole thing ourselves. But what we want to do is represent the broadest possible spectrum of the music business."

According to Devereux, shares are already greatly oversubscribed. "Now that people in the record industry have had a chance to see the reports on cable prospects and look at the market for themselves, there is a mood of realism, rather than the initial euphoria. They realize it's going to be a very costly business in the early stages, with no immediate return, but I think they also realize, from the effect MTV exposure has had on record sales in the States, that at the end of the day it's going to benefit the whole industry."

Cable Music's pilot schedule, already undergoing revision as a result of talks with the cable operators who may carry the service, is by no means a straight imitation of the MTV format. Instead, the package has been tailored specifically to the British market. As Devereux notes: "We are very friendly with MTV, and we would hope in the future to be involved in co-productions with them on things like live concert programs, but it's hard to translate the lessons of Stateside cable to the U.K. beyond saying that it has proved that music programming is popular, and will be watched, and will sell large quantities of records, particularly of those kinds of band that need to be seen, which is why acts like Duran Duran and Culture Club have been enormously assisted."

Target market is the 14-35 age

group, and Cable Music sees itself as competing not with broadcast tv but with radio. Indeed, Devereux describes music on cable as "visual radio," and two prime time live slots of two hours each are planned that he says will be like "putting a tv camera into a radio studio," with video jockeys playing videotapes instead of spinning disks.

"Ready Steady Go" will feature record, video, concert and film reviews, plus phone-ins, weather, traffic and news reports and a video "Hit-Line" with viewers voting for their favorite video of the week. "Morning Show," aimed at housewives, will run star interviews, soap operas, recipe spots, horoscopes and more alongside its music video content. Both will be hosted by "well-known radio DJs." Also on offer will be "Cable Countdown," the company's answer to the successful and long-running broadcast program "Top Of The Pops," covering U.K. and Stateside charts, oldies, demo tapes from young hopefuls, and every current top 30 video.

(Continued on page 85)

CBS Opens Arm In Dominican Republic

NEW YORK—CBS Records International has opened CBS Dominicana S.A., a wholly owned subsidiary located in Santo Domingo, Dominican Republic, to serve that market.

Managing director is Angel Carrasco, formerly Southeast regional sales manager for Discos CBS International. Other executives appointed at the new subsidiary are Benjamin Bujosa, who will serve as marketing director, and Juan Bodre, finance director. Firm is located at 103 de la Calle Jose Desiderio Balverde, Santo Domingo.

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Vol. 95 No. 24

Commentary

Video And The Bottom Line

By STEVE KAHN

Today radio is not what it was. It's not as creative as it used to be, and no one wants to take a chance. Record companies have drained radio for everything it's got, and now they threaten to do the same with the visual medium.

Suddenly, everyone has discovered the visual medium. But I think that what hurt radio, at least in this market—numbers, demographics, surveys, etc.—is also threatening the very existence of the visual medium. Record companies have to rethink what they are doing and what they can do with video.

Because the money spent on videos is non-recoupable, record companies tend to be careful about how they spend their dollars. Given the fact that I am now on the other side of the fence, it might seem ludicrous of me to say this, but record companies have to spend their money more wisely. You can't spend \$200,000 on a clip that's going to be shown for nothing.

I have always questioned the vast amounts of money spent on some videos. You can do a good piece for \$15,000 or \$20,000, but why spend \$150,000 or \$200,000? I'm not saying that you are not going to create some fabulous videos, but what's the payoff? David Bowie, who is a leader in video, spends that kind of money on his clips, but it hasn't been reflected in his album sales.

Conversely, when I was at RCA, we shot a piece called "Hooked On Swing," with Larry Elgart, for \$18,000, and the record was certified platinum. The video was shown on HBO and Showtime only, and to this day HBO says it is still receiving letters asking when they are going to show it again.

I recently read a statement by Duran Duran to one of the video magazines, in which they said they didn't care if their videos sold any records; they were more concerned with creating another art form.

I don't think the recording industry can afford to support another art form. The industry has to support selling records, period. If we are going to get into another business, and that business is going to be visual, then let's treat it as such. Videos will

have to be sold, money will have to be made. Then we can say, "Yes, spend that \$150,000, because you're eventually going to make it back."

That's why it's a good idea for artists to participate in the cost of a video. I also like the idea of the cable software companies and the tv networks getting involved, if they want to use the videos, because it's one thing to cut a record and give away promo copies, and it's quite another to shoot a video, because now you're talking real money!

'Videos will have to be sold, money will have to be made'

I'd like nothing better than to charge someone \$200,000 to make a wonderful video, but I don't see how that fits into the financial structure of a record company, particularly in the present economic conditions. I want to see the recording industry survive and thrive, and I believe it will if it continues to exploit the visual medium as it has up till now, but with a better understanding of what that medium can do, and how it should be used.

Creativity has nothing to do with the amount of money spent on a video. In fact, one often becomes much more creative when there is less money to spend.

Record companies are not in the video business yet, but once they get into that business and they start selling videos, then a totally new era will begin. Then, I'll be the first to say, "Spend \$200,000, make me part of it, sell the video, make your money back, and let's have fun in the process."

Steve Kahn, former director of the video department at RCA Records, is general manager of Panavideo, a video production house based in New York.

Packing More Into 12 Inches

By MARK BAILEY

If more record companies would study the uses to which their 12-inch singles are put in nightclubs, they might create product that lends itself better to club play and be much more effective promotionally.

While nightclubs offer a vast array of formats, today's top club disk jockey is no longer primarily a smooth talker who moves his crowd with rhythmic patter. Instead, he is a skilled craftsman who communicates through his music, seamlessly mixing and slicing parts of different songs, and weaving them into a new musical whole.

'Today's top club DJ . . . is a skilled craftsman'

However, the typical 12-inch single has only one or two versions of a song (usually a vocal and instrumental), giving the jock very little to work with. As a result, the product "grows old" more rapidly than it should, probably spending little time on a given playlist.

Only a few companies, most of them small, independent labels, have released what can be considered ideal 12-inch singles. Those that are most useful in club applications carry most of the following:

- **The basic cut.** A long club mix of the song.
- **An instrumental version.** This can be used in place of the vocal version to keep the song fresh. It can also be used as a mixing bridge or reprise.
- **A short vocal version.** This is especially useful in clubs with top 40 rotations, or extremely tight formats. It allows the song to

be played where the long mix simply won't fit into the programming.

- **A "scratch mix" or rhythm track from the song.** Again, this can be used as a mixing element or reprise. With this option, a jock can return to the song several times in a set, but in fresh and different forms.

- **An a cappella version.** This can serve as a set introduction or reprise, or be overlaid on a rhythm track to create an entirely new version of the cut.

- **Sound effects.** If a song has unusual music or sound effects, they should be included separately, as individual cuts on the single. They can then be overlaid on different songs, and used as mixing options in clubs with extra turntable or tape capability.

In addition, a club DJ can do wonders with an extra copy of a record. With duplicates he can create his own extended versions and edits, and make use of such sound effects as phasing and back-beating. These elements work to give a record a fresh sound and extend its life on club playlists.

In many cases, labels would not have to double the number of promotional pressings to provide duplicates to jocks. They could piggyback two different releases on one 12-inch single instead, and service just two copies of the double release.

In a perfect world, the promotional 12-incher would include a club mix, instrumental mix, scratch mix, a cappella version, and sound effects covering two different songs, and be released in duplicate. Getting closer to this ideal would help the jock and the record company.

Mark Bailey is music programmer of Syd's Dancing & Diversions in Florence, S.C.

Letters To The Editor

A Maturing Market

While the issues addressed in Billboard's Japan feature May 21 are a very real part of this market, there is much more going on in "the land of Wa" that deserves attention.

For many Westerners, Japan carries an aura of mystique that often scares them away. This applies to foreign artists and people in our field generally. I find this unfortunate because, in reality, the Japanese market is, in many cases, just like any other. The audience here is starving for new material and concert tours by Western acts. Japan is not just a land of high technology, and until this stigma is erased the market here will remain virtually untapped.

I came to Japan two years ago from KMOX St. Louis to consult and do a morning show (in English) for FM Osaka, where 70% of the programming revolves around Western music. I've had an opportunity to observe, from a radio perspective, the vast potential that

exists in a market that right now can only be described as infant. Like all infants it wants desperately to grow, but can only do so if it is not considered a strange and forbidding child.

Jim Doyle
JOBU Osaka, Japan

An Unhealthy Trend

Is everyone deaf? Can't they hear that this so-called "new music" is disco? Most of it consists of synthesizers, screeching vocals and, right from the heart of disco, the clap-track.

So it's a trend, but not a healthy one, as it ignores music's veterans and doesn't take music seriously. Music is a serious expression; comedy is something else.

Do I sound like an out-of-touch old fogey? I don't think so. I'm 19 years old and a serious music lover. And I consider "new music" detrimental to the art

form. The public is to blame for accepting it.

William Simpson
Los Angeles

No Transfusion Needed

Everyone deeply engaged in the U.S. music business seems to be looking to the British scene for tomorrow's sounds. So Britain is once again giving anemic, stale, conservative American pop music the blood transfusion it so badly needs.

As an ardent record collector I've been giving the "new sounds" a thorough going-over, and I've spent hours listening to such British acts as Human League, ABC, Culture Club—you name them. What a bore!

This is getting more and more ridiculous. The truth is that Britain ought to look to America for tomorrow's good sounds. Isn't anyone going to call the bluff?

Oystein Skjaeveland
Lysaker, Norway

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.

BILL HAYWOOD

1942-1983

Words cannot express our feeling of loss.

PolyGram Records

WBLK PROGRAMMER MOVES UP

WUWU Names Zimmerman GM

BUFFALO—The emergence of so-called new music has changed the complexion of several major markets, but none quite so graphically as this one, where the action now centers on Lee Zimmerman, who has resigned his PD post at WBLK after four years to become GM of WUWU.

Zimmerman's background included teaching and a seven-year stint at WBEN before he joined WBLK, which has one of the more interesting local histories. Bought by legendary personality George "Hounddog" Lorenz, a white jock in the '50s who made his name exposing r&b records to the masses, and now run by Lorenz's son Frank, it has been clearly positioned as a black station.

Fourteen months ago, Zimmerman started experimenting with that sound, adding some of the modern music complimentary to the format. He termed it "new, unusual and avant-garde. And the people ate it up. But often one negative letter can be devastating. When seven letters came in, a decision was made to pull it."

What followed was a barrage of letters and calls asking for the format's reinstatement, but that was not to be. "In all fairness, I'm not sure WBLK was the right vehicle," says Zimmerman. "My objective was to bridge the gap and bring things together, but this station really needs to remain essentially in the form George Lorenz created, a black music outlet. I know what I did works, but it doesn't mean it should have been done here."

As for where it should have been done, enter WUWU. Bought from the Norfolk-based Christian Broadcasting Network over a year ago by a group of investors including majority stockholder Dr. Ron Chmiel, a local dentist, WUWU went on the air primarily AOR with a heavy percentage of new music.

Two weeks ago, station manager Bob Allen was terminated over a disagreement with Chmiel. Friday (27), a week after his dismissal, Allen went to the transmitter and commandeered the station for about 45 minutes. He advanced his point of view (he wanted WUWU to play more heavy metal) and demeaned

Chmiel's until police arrived to arrest him.

Chmiel and Zimmerman came to an agreement last week. "It's not that I was interested in a career move," says Zimmerman. "My focus is on the phenomenon of the people and the media. We tend to forget the people's rights."

Zimmerman will be working closely with WUWU operations manager Jim Santella to fill those people's needs. "Jim was one of the major reasons I made the move," he says. "I had to know things would be right between us, and they really are. WUWU won't be a copy of WBLK. Its evolution will be its own, based on its present status. Everything is poised for this."



BACK ON THE CHAIN GANG—Donnie Weaver, center, who sang lead for the O'Kaysions on the 1968 hit, "Girl Watcher," drops off a copy of his new single, "I've Just Gotta Talk To You," with music director J.J. Jackson, left, and assistant MD Kelly McCoy at WQXI Atlanta.

Vox Jox

Susan Storms Returns To WHN

By ROLLYE BORNSTEIN

Susan Storms leaves her post as vice president/creative services for The United Stations to return to WHN New York, where she started her media career in 1979. This time around, she'll be director of creative services for the Mutual country outlet, which leaves United Stations with an opening. So if you're looking for your big break in the Big Apple and want to do everything from lining up talent to placing ads, check it out.

★ ★ ★

Much happening in the D.C. area. The latest word in the WHFS Bethesda story is that president Jake Einstein is reported to be buying WLOM/WNAV Annapolis, with his partner in the deal being Jeanne Mandel, wife of former Maryland governor Marvin Mandel. ... National Public Radio VP/managing editor for news Barbara Cohen resigned last week to go to NBC News as the Washington editor for political coverage. ... And White House Staff director of media Karna Small is rumored as a possible replacement for Anne Jones, who recently resigned her FCC post.

Rumors have been circulating for some time about the fate of WMZQ's Gil Rozzo, and what all that pretty new equipment was doing at WEZR. Both these Washington mysteries have now been resolved. Word was Rozzo would be leaving his post as GM of Viacom's WMZQ in the district, and he did. His replacement is Brian Bieler, whose name will be instantly recognizable to any members of the Woody Sudbrink Alumni Assn. Bieler for the past few years has been VP/GM at Honolulu's KPOI-AM-FM; prior to that (and to a stint as VP/GM at WORJ Orlando), he was VP/GM at Sudbrink's WLIF in Baltimore and GSM at his WLYF in Miami. This takes us back to 1971, and those of you into history will recall that Viacom president Norm Feuer was GM of WLYF back then; hence, a background check was probably unnecessary. Also unnecessary are all the rumors that 'MZQ will abandon country. The word from Feuer is: no way. Viacom is committed to winning in Washington with country.

Now as for what that nice new equipment was doing at EZ Communications' WEZR Manassas. On June 1, Churchill's easy listening format went away and live AC en-

tered. With that move comes a promotion for B94 (WBZZ) Pittsburgh music director Chuck Tyler, who moves within the chain to D.C. for his first programming gig (prior to Pittsburgh, Tyler was an air personality at Tampa's WLCY and Birmingham's WSGN, and just minutes prior to Washington his wife brought an addition to the Tyler household, Alice Lindsay). The new lineup includes Ron McKay (who was J.J. McKay at WPGC across town) doing mornings, Bill Simon (who comes from a programming position in Fort Wayne) middays, WBLI Long Island's Rob McLean in afternoons, WBLI's Brooke Daniels on evenings, and Chris from K108 in Warrentown, Va. overnights. This move leaves EZ, which was a great name for an easy listening chain, with no easy listening outlets, save Miami's WYOR, which it'll be acquiring from Insilco. Rumors are already inundating South Florida.

★ ★ ★

Meanwhile, back in Pittsburgh, Chuck Tyler's former MD post and the afternoon slot at B94 have been filled by one Don Geronimo, who comes directly from his swing shift at Chicago's WLS and indirectly from KIIIS-FM Los Angeles, which we mention because Tim Kelly just off the swing at KIIIS and into the 10 p.m. to 2 a.m. slot as the station moves to all four-hour air stints.

Now, while we're talking about Gannett, let's bring up Phil Trammell. Phil has been secretly dreaming of owning his own station since his younger days with Storz Broadcasting. Maybe not so secretly. In any event, he didn't do anything about it until last week, when he resigned his post as VP/GM of Gan-

nett's KSD-AM-FM St. Louis to pursue that goal. Filling his shoes is Merrell Hansen, whom Gannett has been looking to promote since she joined KSD as VP of sales in March after managing WRTH across town.

★ ★ ★

Here's a tasty tidbit. We tried to reach Ric Lippincott for confirmation, but his number's been disconnected. Word is that the former WLS Chicago PD is relocating to another programming gig in the L.A. area, but no one seems to know what station. As there are 45 Arbitron-rated signals in the metro alone, this may keep you busy for a while.

Don Schwartz moves up from GSM to GM at Group One's WONE-WTUE Dayton in the wake of the resignation of Don Kidwell who'll be going to WGH (separate story, this page). ... Greg Stewart moves up from assistant station manager to VP/station manager at Montreal's CJFM. ... Terry Sullivan is upped to program director at Toledo's WIOT. ... And across the state in Cleveland, some promotions at FM108 WDMT. Evening jock Mike Love becomes assistant PD; Dean Dean "The Music Machine" Rufus adds to his MD and weekend duties, becoming production manager; and music coordinator Jim Clark is upped to assistant MD.

Curt Hansen resigns his post as operations manager for New Haven's WAVZ/WKCI after about five years. Filling his shoes will be WPGC Washington's promotion director, Loo Katz. ... After more than a decade in mornings, KMET Los Angeles news director Ace Young has left the station, and the official word is he will not be replaced.

(Continued on page 21)

DON KIDWELL NAMED GM

WGH-AM-FM Sold To Investment Group In Ohio

NORFOLK—One of this market's better known entities has been sold, and a new general manager has already been appointed. WGH-AM-FM Newport News has been purchased by Commcor Inc. for \$3.2 million, with Don Kidwell named GM.

WGH, which is owned by Hampton Roads Broadcasting, a subsidiary of the Daily Press, a local newspaper, was the dominant top 40 force in the area from 1958 through the mid '70s, employing such well-known personalities as the current WTAR/WLTY operations manager, Dale Parsons, and WWDE principal Dick Lamb. It started out in 1928 as WNEW (for Newport News, the city of license), switching to WGH (World's Greatest Harbor) six weeks later.

Currently the AM, a 5kw facility at 1310, is adult contemporary, while the FM, a class C outlet at 97.3 which signed on the air in 1947, has

been all-classical for the past 12 years.

Public interest groups have already begun to form to persuade Commcor to retain the classical fare. But it's unknown at this point what the new owner, an Ohio-based doctors' investment group with no other broadcast interests, will do.

WGH-AM-FM GM Ambert Dail, 63, who has been with the stations since 1949, will be retiring at the time of the takeover, which is expected to be in August. Commcor has announced the appointment of Kidwell, GM of Group One's WONE/WTUE Dayton, as general manager.

Bob Canada, who has served as PD for the past seven years, has taken a three-month leave of absence, and it is not known if he'll return. In the interim, Dan O'Brien is acting PD, and the rumor mills around town are churning but the possibility that the AM may switch to country.

WRLX Switching From Bonneville To 'Hot Hits'

BALTIMORE—"We want a superstation, and it became obvious that beautiful music wasn't the way to go," says WRLX GM Mike Vince, explaining why the Bonneville-formatted station hired consultant Mike Joseph to transform the facility from "relax" to Joseph's "Hot Hits" concept.

As has been the case with all of Joseph's clients, WRLX will debut "when it's ready," says Vince, who confirms a summer target date. WRLX, which adopted those calls two years ago, is currently second to Schulke's WLIF in the Baltimore beautiful music arena.

Vince, who has been with WMAR Inc., the parent company of WRLX, for the past 12 years, has a long-standing beautiful music background, coming from Woody Sudbrink's WLIF, but he says he's convinced that Joseph's format is the way to go. "Actually, we were stay-

ing constant in the ratings while our competition was dropping. We were doing all right, but the audience for beautiful music across the country has been diminishing."

Abell Communications, which owns WMAR Inc., is now experiencing the kind of success envisions in its other markets. Its Jacksonville outlet, WCRJ, "went from zero to No. 1 (using the Burns/Somerset "Continuous Country" format) in one book. WDOQ in Daytona is also doing very well, and we know we can have that kind of growth here," he says.

Aiding that growth is something Mike Joseph is not used to: a large promotion budget. "We'll be doing some very heavy promotion," says Vince, who has a few advantages in that Abell also owns WMAR-TV and the Baltimore Sun newspaper. "Everything will be first class, on the air and off."

Triad Broadcasting Fined \$20,000

WASHINGTON—The FCC has fined Triad Broadcasting Inc. of Winston-Salem, N.C. \$20,000 for repeated failure to file technical data in connection with its two Winston-Salem stations, WSEZ-FM and WAIR-AM. The fine, passed by the Commission May 26 and announced Thursday (2), was for the following violations:

- Failure to file on a timely basis a license application after it began equipment and program tests.
- Failure to comply with the conditions of a construction permit, by operating with increased power without submitting antenna and impedance tests for the AM station.
- Repeatedly and willfully operating WSEZ-FM after program test authority was terminated.

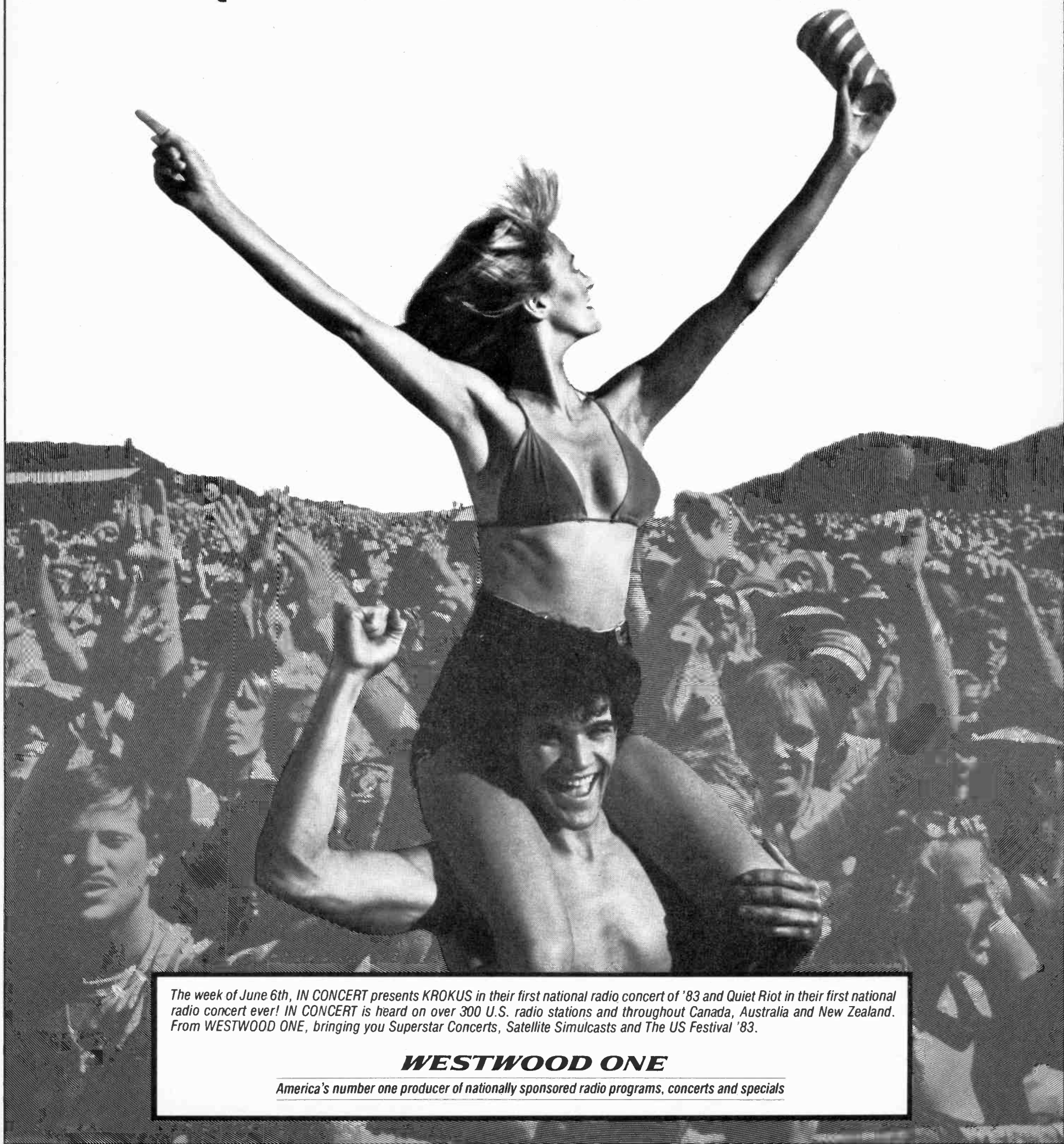
The Commission also notified 28 stations in 17 different states of "apparent liability for forfeiture of \$1,000 each" for repeated failure to file an Annual Employment Report, Form 395.

FIRST '83 CONCERTS

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Washington Roundup

By BILL HOLLAND

With deregulation legislation stalled in the House, and with broadcasters attempting to wrestle some sort of compromise bill that will probably include "quantification" of public affairs standards for radio and tv, there is now a hot new offstage struggle—an acrimonious battle royal between the two main broadcast trade organizations, the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA).

NRBA started it off with its president, Sis Kaplan, accusing NAB in its newsletter of a "reckless and myopic campaign" which would "succeed, very likely, in destroying the best opportunity to fully deregulate radio that this generation of broadcasters will ever see." NAB, piqued, responded with a letter to radio broadcasters nationwide, pointing out that NRBA had failed to mention that it had supported the spectrum fee concept and, further, had flip-flopped on applying quantified program percentages (in public affairs programming) for radio.

In between the official exchanges, there is also evident the long-running tension between the two organizations. NRBA constantly points out that NAB also represents the tv networks; NAB, the big boy on the block, has offered several times to meet with NRBA officials about "merging," but the radio-only group has consistently declined.

However, the NAB memo also called for industry togetherness, and both organizations, aware that the feud might be construed as "petty, and real Washington," as one source

put it, are now trying to bury the hatchet. NRBA, according to a staffer, is "not planning to reply to the reply."

★ ★ ★

As expected, the FCC's FM "drop-in" proposal was approved by the Commission in a four-one vote May 26, which could open up the spectrum to as many as 1,000 new FMers nationwide (Billboard, May 14).

The Commission decision, with Commissioner James Quello dissenting, will open up three new classes of station on channels previously restricted to more wide-open power and spacing. The Commission will allow new Class A stations to operate on Class B and C channels, and permit new intermediate classes of station, B1, C1 and C2, in various geographical zones.

Some broadcasters are concerned that the proposal could cause serious FM stereo reception problems on existing stations. However, even with the passage of the plan, broadcasters shouldn't hold their breath for quick FCC action, since the Commission doesn't have the personnel to even begin to implement the requests for construction permits. Safely figure it won't be until October, when the FCC gets the necessary funds to begin to hire new people, and begin a rulemaking proceeding that in itself could take many more months—or longer. And add to this equation the fact that the FM service rules, according to the FCC order, will be converted to the metric system, which is sure to slow up engineering studies among applicants.

★ ★ ★

Daytimers got something good out of the "drop-in" approval, as the Commission recognized the impact of new FM allocations on AM daytime-only stations. Chairman Mark Fowler stated that he felt daytimers should be given a preference (and the NAB's president, Edward O. Fritts, asked the FCC to "issue a policy statement" to that effect in his comments on May 27).

★ ★ ★

Is "Kick-Ass-Country" an obscene, indecent and profane phrase? Some people out in Indianapolis thought so, after listening to station WFBQ-FM describe its format by using the phrase on air. However, the FCC says it doesn't meet the "judicial standards of obscenity of indecency," and has affirmed last year's denial by the mass media bureau of a complaint by Decency In Broadcasting Inc.

Nashville's WLAC Adds More Religious Programs

NASHVILLE—WLAC-AM here will switch to paid religious programming during its evening-to-early morning period beginning in September. The 50,000-watt station, which has had an all-talk format except for a midnight-to-5 a.m. slot devoted to black gospel music, will begin weekend religious programming on June 10.

Chuck Adair, who is in charge of the new programming, says the station would have switched even earlier had it not been under contract to carry the Nashville Sounds baseball games. He says that the station now plays Southern gospel music when the games are rained out and that the response from listeners all over the country has been "great."

While the color division is not total, Adair confirms that the 7 p.m.-to-midnight slot will carry mostly programs by white preachers, while

the midnight-to-5 a.m. period will be black-dominated. Hoss Allen's long-running black gospel music show, now on from midnight to 5, will be cut to 2:30 a.m. to 5. The daytime talk shows, which have earned high ratings, will continue basically unchanged.

Adair says that a good deal of the programming will be locally originated, including a religious talk show aimed at teenagers and "Brother Dave's Gospel Hour," to air from noon to 5 p.m. Saturdays and from 1:30 to 4:30 p.m. Sundays.

Not all the religious programming will be devoted to preaching shows, Adair says. "We will program a lot of Southern gospel and crossover gospel if it blends in." He adds, though, that the station will not program rock and contemporary gospel.

EDWARD MORRIS

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record	Key stations adding title this week include
HOT 100 (153 Stations)			
1 "Hot Girls In Love," Loverboy, Columbia	41	41	WGCL-FM, WLOL-FM, WCAU-FM, KNBQ-FM, WBEN-FM, WPHD-FM
2 "Is There Something I Should Know," Duran Duran, Capitol	34	88	WLOL-FM, KIMN-AM, KRSP-AM, WHYT-FM, WEZB-FM, WQXI-FM
3 "Stand Back," Stevie Nicks, Modern	29	78	KFI-AM, WBCY-FM, WQXI-FM, WBZZ-FM, KNBQ-FM, KOAQ-FM
4 "Cuts Like A Knife," Bryan Adams, A&M	27	30	KAFM-FM, WIKS-FM, WANS-FM, WLOL-FM, WCAU-FM, WQXI-FM
5 "Rock Of Ages," Def Leppard, Mercury	22	25	KNBQ-FM, WKRQ-FM, WPHD-FM, WKDD-FM, KHFI-FM, WKZW-FM
BLACK (80 Stations)			
1 "Bad Motor Scooter," Chi-Lites, LARC	22	23	WCIN-AM, WPLZ-FM, KRNB-FM, WLOK-AM, KOKA-AM, WUFO-AM
2 "Wanna Be Startin' Something," Michael Jackson, Epic	20	42	WESL-AM, WNHC-AM, WANT-AM, WXYV-FM, KPRS-FM, WEAS-AM
3 "She Works Hard For The Money," Donna Summer, Mercury	19	49	KDAY-AM, WJMO-AM, WBMX-FM, WRKS-FM, WPLZ-FM, WBOK-AM
4 "Super Love," Johnny Gill, Cotillion	19	27	WVEE-FM, WAMO-FM, WLOU-AM, WESL-AM, WNJR-AM, WXYV-FM
5 "Freak-A-Zoid," Midnight Star, Solar	16	24	WAOK-AM, WLOU-AM, KUKQ-AM, KAEZ-FM, KPRS-FM, WILD-AM
COUNTRY (124 Stations)			
1 "You're Gonna Ruin My Bad Reputation," Ronnie McDowell, Epic	49	63	WPLO-AM, WSOC-FM, KSOP-AM, WUBE-FM, KEBC-FM, KSO-AM
2 "A Fire I Can't Put Out," George Strait, MCA	42	43	KMPS-AM, WIRE-AM, KIKK-FM, WMAQ-AM, WMC-AM, WPLO-AM
3 "Hey Bartender," Johnny Lee, Full Moon/Warner Bros.	40	43	KMPS-AM, WIRE-AM, KIKK-FM, KGA-AM, KYNN-AM, WHN-AM
4 "Love Song," Oak Ridge Boys, MCA	39	104	WHK-AM, WDGY-AM, WSOC-FM, KSOP-AM, KRAK-AM, KVOO-AM
5 "Way Down Deep," Vern Gosdin, Compleat	32	50	WMC-AM, WPLO-AM, KVEG-AM, KRAK-AM, KEBC-FM, WTSO-AM
ADULT CONTEMPORARY (84 Stations)			
1 "Hold Me 'Til The Mornin' Comes," Paul Anka, Columbia	14	46	KHOW-AM, KPPL-FM, WLAD-AM, WSB-AM, WVLK-AM, KLTE-FM
2 "Stop In The Name Of Love," Hollies, Atlantic	13	23	KPPL-FM, KIXI-FM, WTMJ-AM, WRVR-FM, KUGN-AM, WGY-AM
3 "Midnight Blue," Louise Tucker, Arista	10	27	KPLZ-FM, KMBZ-AM, KSL-AM, KUGN-AM, WAFB-FM, WSLI-AM
4 "Every Breath You Take," Police, A&M	10	13	KIXI-FM, WRVR-FM, WQUE-FM, WGY-AM, KWAV-FM, KCRG-AM
5 "Don't Let It End," Styx, A&M	8	52	WGAR-AM, WOMC-FM, KEYI-FM, WSB-AM, KRNT-AM, WRVA-AM

JUNE 11, 1983, BILLBOARD

Out Of The Box

HOT 100/AC

LAS VEGAS—KLUC program/music director Randy Lundquist "can't say enough good things" about the Columbia group Loverboy and their new single, "Hot Girls In Love." "They've always made good quality rock'n'roll, and this song only reinforces my belief in their heavy metal commercial sound," he states. He's also "happy as hell" to program "Saved By Zero," the new Fixx single on MCA. "It's a little harder than most top 40 records, but Las Vegas likes to rock, and this represents commercial 'new music'". Lindquist adds that Bob Seger's "Roll Me Away" (Capitol) is a favorite rocking ballad, and that "Every Breath She Takes" by the Police (A&M) is the sort of "first listen record that hooks you into searching around the dial for."

AOR

LOS ANGELES—"Guitar, Talk, Love and Drums," a cut from Gary Myrick's new Epic LP, "Language," isn't your "everyday KROQ record," admits music director Larry Groves. "But," he adds, "it's a rocker and any AOR station could play it." He likes the rock-and-funk feel of the song "Dummy Up" by Nona Hendryx from her new RCA LP, and the "English salsa" sound of "Best Years Of Our Lives" from Modern Romance's self-titled record for Atlantic. Also new is Yello's "Heavy Whispers" from the Elektra album "Gotta Say Yes To Another Excess," which Groves describes as "weird, but human."

BLACK/URBAN

LOS ANGELES—Being adventurous means giving your audience "a little credit," says KGFJ/KUTE assistant music director Harry Gandy, who's picked new music by Junior, David Bowie and the Human League to click this week. "This is a musically intelligent town, which is why I think people here can appreciate Junior's 'Communication Breakdown,'" he says. The Mercury single is more experimental for him, Gandy feels, but he appreciates the risk of "trying something new." "Ricochet," a cut from Bowie's "Let's Dance" album (EMI America), is a good crossover tune because of its rock, dance and r&b blend, while the Human League's "Fascination" single (A&M) reminds him of Sly Stone's approach to pop music in the 1960s.

COUNTRY

EUGENE—The life-affirming message contained in the new Billy Swan single "Yes" (Epic) has strong pop appeal, opines Dan Williams, the program/music director for KEED, who feels that the track is the best tune Swan has ever cut. "He sings it like he means it," says Williams. "We need more songs like it." Loretta Lynn's "Lyin', Cheatin', Woman Chasin', Whisky Drinkin' You" (MCA) makes her old man "the butt of a good chewing out, and it's good to laugh at someone else's problems for a change." And for a new artist, Williams feels that Sam Neely makes a particularly strong showing on his new MCA 45, "When You Leave That Way," which he terms "a grabber."

LEO SACKS

Radio

'Robot' Programming Out At Wilmington's WSTW

By MAURIE ORODENKER

WILMINGTON, Del.—Although WSTW-FM has enjoyed good ratings since it went on the air here in 1978 with a rock format, it wasn't until last week that the station has been able to overcome criticism that it is a "robot station." Since going rock, all the music has been programmed by TM Productions in Dallas. And save for weather reports, news flashes and some commercials, all the voices heard came from Texas on tape.

Pete Booker, WSTW operations manager, says that the final pieces for personalizing the station have now been put into place. Now all the voices heard are live and vocal. Moreover, all the music—still rock—is programmed at the station. The switch to live started several months ago, and Booker says WSTW figured it was about time to impress listeners with the fact that what they heard really came from a Wilmington station, offering things stations in nearby Philadelphia cannot.

The latest Arbitron for the Wilmington area shows that WSTW is tied for second with Philadelphia rock station WMMR-FM 12 plus. First in Wilmington is WJBR-FM, which has remained easy listening over the years.

The new WSTW lineup has John Wilson, from sister station WDEL-AM, broadcasting from 6-10 a.m.; Steve Michaels, assistant operations manager, 10 a.m.-2 p.m.; Katie Hill, who comes from Fredericksburg,

Va., 2-7 p.m.; and Al Engberg, also from WDEL-AM, 7 p.m.-midnight.

Booker says the new live format will call for a rock/pop contemporary grouping, and the orientation will be the current and new cuts for the most part. The artists range from "new music" types like Men At Work and A Flock Of Seagulls, to mainstream rock groups like Fleetwood Mac, to artists like Lionel Richie on the pop side. The station still uses music provided by TM Productions, but chooses to play only what it wants, adding what it wants from other sources. Booker says about 80% of the music is similar to what the station has always been playing.



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 29.

AFTER PROGRAMMING RIVAL KCNN

John Mainelli Returns To KSDO

By THOMAS K. ARNOLD

SAN DIEGO—In the latest round of musical chairs at San Diego's two news/talk radio stations, KCNN-AM program director John Mainelli, who left a similar post at KSDO-AM last July, has returned to KSDO-AM as vice president of news and programming.

The move is the latest in a series of personnel transfusions that have rocked both stations since they began their head-on competition early last year. Afternoon anchor Ted Payne left KSDO for KCNN the first week in January, only to return to KSDO after a mere two weeks. Feature reporter Ashley Gardner left KCNN for KSDO at the end of January. Production assistant Scott Freeman left KSDO for KCNN two months later, and Kelly Wheeler, one of KCNN's news editors, held a similar position at KSDO until last October.

The personnel shuffles, however, are just one aspect of a ratings battle that has been raging for nearly a year and a half, ever since ailing top 40 outlet KGB-AM dropped its format in favor of news 24 hours a day. The station subscribed to Atlanta broadcasting magnate Ted Turner's Cable News Network and changed its call letters accordingly. (At the time, Turner referred to KCNN as his "flagship" station in the West.)

Almost immediately, large KSDO signs began appearing on the sides of buses—along with smaller versions of those signs as ads in a num-

ber of local publications extolling the virtues of KSDO's "news plus" format, a direct swipe at KCNN, which proudly billed itself as San Diego's only all-news station.

KCNN, in turn, countered with on-air promos in which listeners called in and expressed delight at finally being able to tune in an all-news radio station "without all the talk." As things turned out, however, it didn't work. KCNN failed to garner an Arbitron share higher than a 1.5, and at the end of last year Mainelli—who had worked for two years as program director at KSDO—was brought in to save what had come to be regarded by local radio observers as a sinking ship.

Mainelli opted to drop CNN entirely and switched to a schedule dominated by talk shows, just like at KSDO—in this case, however, those carried by ABC Talkradio. At the time, he said, "We were generally dissatisfied with CNN. For one thing, there was this incredible repetition. Then there was its network flavor, which treated the whole country equally, and the fact that CNN was broadcasting a tv soundtrack, not the custom suited news for radio which had been promised."

As a result, the two stations' formats are now surprisingly similar, but while KSDO's ratings have been fairly constant (5.4 overall in the latest Arbitron), KCNN, with an anemic 1.5, still has a lot of catching up to do, prompting KSDO's general manager George Mills to huff,

"There's really no competition to speak of."

Still, KCNN's first book with the news/talk format did three-tenths of a share better than its last with CNN, and managing editor Che Moreno, the station's de facto leader at present, is optimistic.



BILLBOARD BLITZ—WNET program director Rich Meyer, left, general manager Bob Gould, center, and Doubleday president Gary Stevens are caught loitering at the intersection of Oak and Rush Streets in Chicago behind one of the many Windy City billboards promoting the station's commercial-free policy, which runs through June 15.

Unlike Son Kevin, Terrell Metheny Likes Small Markets

By EARL PAIGE

LOS ANGELES—Terrell Metheny says working in Cheyenne has him convinced the future of radio is in small markets. His son Kevin is in the country's largest city at WNBC. And that contrast points up one of radio's more interesting father-son stories.

"Kevin's forte has always been research. I can remember when he was 14 and carrying around a pocket calculator talking about the math of programming and I didn't even know what the hell he was talking about," says the elder Metheny, who at 48 is executive vice president and general manager at KUUY/KKAZ.

"My forte has probably been in dealing with personalities, from a Murray the K to Bill Bailey in Louisville, whom I think of as the best morning man ever in radio.

"I'm most proud of Kevin because never once in his career did I recommend him or call someone asking them to hire my kid. I'm next proud because he's second generation radio. I think Kevin had the advantage of learning from my mistakes. I see this in the basic area where we're so different. Kevin works well within a corporate structure, while I have always been sort of a maverick. Thus, I have worked best outside large corporate organizations." (The younger Metheny, who is WNBC's operations director, has served with such well-known programmers as Pat O'Day, Buzz Bennett and Ted Adkins.)

Reminiscing about his corporate experiences, Metheny describes WMCA New York, where he worked for three different general managers, one for just 45 minutes "whom I never saw until he brought me in and fired me because he had brought in his own PD."

"I replaced Ruth Meyer there in 1968," he recalls, "and I don't even remember who replaced me. We had no Arbitron, it was Hooper and Pulse, and we became the top-rated music station, beating WABC. At one time we were number three overall—WOR, WINS and WMCA.

"Dan Daniels, now with WYNY, and Jack Spector, now with WCBS, were there when I came. So was Gary Stevens for a very short time. I brought in Murray the K and Frankie Crocker, also Chuck Brown and Lee Gray. I guess I'll never forget February 15, 1969, when Peter Strauss, the owner, announced to the world that on April 15 the station would go talk 10 p.m. to 10 a.m. The ratings came out right afterward and showed us doing really well, but our competition wasn't going to mention it. And then with the new format already announced, we couldn't either."

Metheny started in radio as a sports announcer and jock in the '50s under the air name Mitch Michaels, gravitating to Milwaukee's WOKY in 1960, leaving two years later to join WQXI in Atlanta, and returning to WOKY, where his show in 1964 "scored a 57 share in the Hooper. And at that time Milwaukee was a top 10 market."

From there, Metheny joined Great Trails as vice president of programming for WKLO in Louisville—"a fancy name for PD," he notes, "but while I was there in 1967, WKLO was rated No. 1 in every daypart in every demographic category in the Pulse."

Numbers like that tend to get attention, and after a brief stint with Southern Broadcasting (now Harte Hanks), Metheny joined WMCA, later returning to Milwaukee's WRIT until the desire to learn the sales end of the business became a

priority.

"I spent 1970 through '75 in South Carolina with Bob Brown, who I think has to be the best teacher of sales in radio. I was helping him in programming, but he got far less from me than I got from him."

After his sales sojourn, a consultancy based in his home state of Arkansas, and two years in Beaumont at KJET/WWIC, Metheny again returned to Milwaukee, this time as general manager of WRIT, where he remained "until coming to Cheyenne for life."

When Metheny arrived in Wyoming to take over KUUY/KKAZ, the automated 100kw FM had a 9.5 rating, the country AM a 10.7. A year later, the FM with a live AC approach scored a 19.8 and the AM was close behind at a 17.6.

While Cheyenne's population is 65,000, Metheny says the stations really reach an ADI of 150,000, and to an extent program against Denver, 90 miles away. So in some respects, he points out, KUUY/KKAZ is "big market" enough to attract heavyweight radio names.

As for those names, Metheny mentions Rick Johnson, PD and afternoon jock on KUUY, who is best known for his air work as "Bwana Johnny." Currently known as "Bronco Johnny" (it plays better in Cheyenne), Johnson's background includes KYA San Francisco, KGB San Diego, WWDJ Hackensack and KJR Seattle. Also well-known is the former "Flying Dutchman," Pete Berry, who does mornings on KKAZ. Berry's credits include KLZ Denver, WTOB Winston-Salem and

a long stint at WFBR Baltimore. KKAZ afternoon personality and PD John Ramsey also has a string of major market credits, including Minneapolis, Phoenix and Portland. Between Johnson and Ramsey, newer names are being brought along.

Discussing radio's future, Metheny notes the industry is probably not any more tumultuous than it was at other times. "In the '50s we thought television would put us out of business. But I believe the best place to be is in small market radio. We can turn a better profit without all the hassles."

Still, he doesn't entirely put down the larger markets, where Kevin is making it. "The good operators will

always succeed in the competitive environment of the large market, and the others will find plenty of things to blame."

On the subject of father-son combinations in radio, Metheny naturally cites the three-generation phenomenon of the Gambings. He also notes, "I envy Sam Sherwood and Tim Kelly, who have purchased a Lincoln, Neb. station together."

"I dream of working with Kevin at some point. I have always been frankly surprised that he went into radio and stayed in radio. He would come down to the stations where I worked but never seemed to want to work with me. He did, however, always keep copies of my memos."

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Billboard®

Playlist Prime Movers ★

Singles Radio Action™

Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (5/31/83)

PRIME MOVERS-NATIONAL

IRENE CARA—Flashdance... What A Feeling (Casablanca)
EDDY GRANT—Electric Avenue (Portrait/Ice)
DARYL HALL AND JOHN OATES—Family Man (RCA)

TOP ADD ONS -NATIONAL

STEVIE NICKS—Stand Back (Modern)
THE POLICE—Every Breath You Take (A&M)
DURAN DURAN—Is There Something I Should Know (Capitol)

BREAKOUTS-NATIONAL

THE FIXX—Saved By Zero (MCA)
PRINCE—1999 (Warner Bros.)
LOVERBOY—Hot Girls In Love (Columbia)

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

★★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.

● **ADD-ONS**—All records added at the stations listed as determined by station personnel.

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

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

ENTRY SYMBOLS—

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

Pacific Northwest Region

★ PRIME MOVERS

EDDY GRANT—Electric Avenue (Portrait/Ice)
MICHAEL JACKSON—Wanna Be Startin' Somethin' (Epic)
IRENE CARA—Flashdance... What A Feeling (Casablanca)

● TOP ADD ONS

THE POLICE—Every Breath You Take (A&M)
ROD STEWART—Baby Jane (Warner Bros.)
DONNA SUMMER—She Works Hard For The Money (Mercury)

BREAKOUTS

DURAN DURAN—Is There Something I Should Know (Capitol)
STEVIE NICKS—Stand Back (Modern)

KUBE-FM—Seattle

(Tom Hultier—MD)
● A FLOCK OF SEAGULLS—Wishing
● ROD STEWART—Baby Jane
● THE POLICE—Every Breath You Take B
● MADNESS—Our House B
● THE BEE GEES—The Woman In You B
● CHRISTOPHER CROSS—No Time For Talk B
● CHAMPAIGN—Try Again A

KYYA-FM—Billings

(Charlie Fox—MD)
★ IRENE CARA—Flashdance, What A Feeling 3-1
★ THE TUBES—She's A Beauty 18-13
★ ELTON JOHN—I'm Still Standing 19-14
★ LITTLE RIVER BAND—We Two 22-15
★ EDDY GRANT—Electric Avenue 27-18
● ROD STEWART—Baby Jane
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
● THE POLICE—Every Breath You Take B
● DURAN DURAN—Is There Something I Should Know B
● SERGIO MENDES—Never Gonna Let You Go B
● STEVIE NICKS—Stand Back X
● A FLOCK OF SEAGULLS—Wishing X
● THE BEE GEES—The Woman In You X
● NIGHT RANGER—Sing Me Away X
● MADNESS—Our House X

KYYX-FM—Seattle

(Elvin Ichijima—MD)
★ SPARKS—Cool Places 1-1
★ MADNESS—Our House 4-3
★ EDDY GRANT—Electric Avenue 9-4
★ EURYTHMICS—Sweet Dreams 20-16
★ THE POLICE—Every Breath You Take 29-19
● TELLO—I Love You
● X—Breathless
● LEISURE PROCESS—Cash Flow B
● BANANARAMA—Shy Boy B
● BURNING SENSATIONS—Belly Of The Whale B
● NORM NORMAN—You're A Zombie A
● Q-TELL—Crosstalk A
● TIM TIT—Kiss Me A
● FUN BOY THREE—Our Lips Are Sealed A
● ONE-TWO-THREE—Runaway A
● MEN WITHOUT HATS—Safety Dance A
● ROMAN HOLLIDAY—Stand By A
● MAURICE AND THE CLICHE'S—Soft Core X
● SHIRKBACK—Line Up X
● ALTERED IMAGES—Don't Talk To Me About Love X
● BLANCHARGE—Blind Vision X
● THE WAITRESSES—Bruiseology X
● MEN AT WORK—Highwire X
● MINISTRY—Revenge X
● SIMPLE MINDS—The American X
● ALAN VEGA—Video Babe X
● JOAN ARMSTRAD—Drop The Pilot X
● PSYCHEDELIC FURS—Run And Run X
● THE PLIMSOLLS—A Million Miles Away X

KCNF-FM—Portland

(Richard Harker—MD)
★ CULTURE CLUB—Time 2-1
★ JOURNEY—Faithfully 8-3
★ STYX—Don't Let It End 11-5
★ IRENE CARA—Flashdance, What A Feeling 12-6
★ NAKED EYES—Always Something There To Remind Me 14-10
● THE POLICE—Every Breath You Take
● THE FIXX—Saved By Zero
● RICK SPRINGFIELD—Affair Of The Heart B
● INXS—The One Thing B
● CARL WILSON—What You Do To Me X
● LINDA RONSTADT—Easy For You To Say X
● MADNESS—Our House X
● ROD STEWART—Baby Jane X

KFRM-FM—San Francisco

(Kate Ingram—MD)
★ IRENE CARA—Flashdance, What A Feeling 1-1
★ CULTURE CLUB—Time 5-2
★ EDDY GRANT—Electric Avenue 13-7
★ NAKED EYES—Always Something There To Remind Me 27-16
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 29-18
● THE POLICE—Every Breath You Take B
● THE HUMAN LEAGUE—(Keep Feeling) Fascination B
● DURAN DURAN—Is There Something I Should Know B
● DONNA SUMMER—She Works Hard For The Money B
● THE BEE GEES—The Woman In You X
● HIGH INERGY—He's A Pretender X
● JUNE POINTER—Ready For Some Action X
● THE GREG KINN BAND—Love Never Fails X

KIRB-FM—Spokane

(Brian Gregory—MD)
★ DEBARGE—All This Love 18-13
★ THE KINKS—Come Dancing 29-20
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 20-17
● THE POLICE—Every Breath You Take B
● LEE GREENWOOD—I.O.U. B
● DONNA SUMMER—She Works Hard For The Money B
● ROD STEWART—Baby Jane B
● THE HUMAN LEAGUE—(Keep Feeling) Fascination B
● WILLIE NELSON AND MERLE HAGGARD—Pancho & Lefty B
● STEVIE NICKS—Stand Back A

KNBQ-FM—Tacoma

(Boa Roberts—MD)
★ EDDY GRANT—Electric Avenue 19-14
★ KJAGOOGOO—Too Shy 22-17
★ THE KINKS—Come Dancing 24-19
★ SERGIO MENDES—Never Gonna Let You Go 29-21
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 28-22
● ROD STEWART—Baby Jane B
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
● ALABAMA—The Closer You Get B
● CHRIS DE BURGH—Don't Pay The Ferryman B
● EURYTHMICS—Sweet Dreams B
● SPARKS—Cool Places B
● DEF LEPPARD—Rock Of Ages A
● ROMAN HOLLIDAY—Stand By A
● STEVIE NICKS—Stand Back A
● DONNA SUMMER—She Works Hard For The Money A
● DAVE EDMUNDS—Slipping Away X
● THOMPSON TWINS—Love On Your Side X
● ROXY MUSIC—More Than This X
● GEORGE BENSON—Inside Love (So Personal) X
● DEVO—Theme From Doctor Detroit X
● CARL WILSON—What You Do To Me X
● PRINCE—1999 X
● DURAN DURAN—Is There Something I Should Know X
● THE FIXX—Saved By Zero Z
● THE POLICE—Every Breath You Take X
● DAVID BOWIE—China Girl X
● A FLOCK OF SEAGULLS—Wishing X
● TONY CAREY—West Coast Summer Nights X
● DAVID BOWIE—China Girl X
● LOVERBOY—Hot Girls In Love X

KTAC-FM—Tacoma

(Rob Sherwood—MD)
★ SERGIO MENDES—Never Gonna Let You Go 15-8
★ MEN AT WORK—Overkill 20-9
★ CULTURE CLUB—Time 4-3
★ KENNY ROGERS—All My Life 8-4
★ NEIL DIAMOND—Front Page Story 7-5
● DEBARGE—All This Love
● PAUL ANKA—Hold Me 'Till The Morning Comes
● IRENE CARA—Flashdance, What A Feeling B
● LEE GREENWOOD—I.O.U. B
● CRYSTAL GAYLE—Our Love Is On The Faultline X
● LITTLE RIVER BAND—We Two X

WHYT-FM—Detroit

(Lee Malcom—MD)
★ IRENE CARA—Flashdance... What A Feeling 1-1
★ NEW EDITION—Candy Girl 14-6
★ CULTURE CLUB—Time 15-7
★ THE TUBES—She's A Beauty 23-11
★ SERGIO MENDES—Never Gonna Let You Go 29-13
● THE POLICE—Every Breath You Take
● DURAN DURAN—Is There Something I Should Know
● THE KINKS—Come Dancing B
● MICHAEL JACKSON—Wanna Be Startin' Somethin' B
● CHRIS DE BURGH—Don't Pay The Ferryman B
● EURYTHMICS—Sweet Dreams A
● AL JARREAU—Mornin' X
● CHRISTOPHER CROSS—No Time For Talk X
● LITTLE RIVER BAND—We Two X
● DEBARGE—All This Love X
● THE BEE GEES—The Woman In You X
● ALABAMA—The Closer You Get X
● THOMPSON TWINS—Love On Your Side X
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
● ROD STEWART—Baby Jane X
● A FLOCK OF SEAGULLS—Wishing X
● JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X
● GEORGE BENSON—Inside Love (So Personal) X

WIKS-FM—Indianapolis

(Jay Stevens—MD)
★ BRYAN ADAMS—Straight From The Heart 6-2
★ IRENE CARA—Flashdance... What A Feeling 11-3
★ RICK SPRINGFIELD—Affair Of The Heart 16-13
★ CHRIS DE BURGH—Don't Pay The Ferryman 21-18
★ JOURNEY—Faithfully 12-10
● BERLIN—The Metro
● THE STOMPERS—Never Tell An Angel
● THE POLICE—Every Breath You Take B
● THE KINKS—Come Dancing B
● THE HOLLIES—Stop In The Name Of Love A
● JOE WALSH—Space Age Whiz Kid A
● DONNA SUMMER—She Works Hard For The Money A
● DURAN DURAN—Is There Something I Should Know X
● PRINCE—1999 X
● MARTIN BRILEY—The Salt In My Tears X
● AMY HOLLAND—Anything You Want Me X
● EURYTHMICS—Sweet Dreams X
● JAMES INGRAM AND PATTI AUSTIN—How Do You Keep The Music Playing X
● THE HUMAN LEAGUE—(Keep Feeling) Fascination X
● THE FIXX—Saved By Zero X
● PAT BENATAR—Looking For A Stranger X
● JOAN ARMSTRAD—Drop The Pilot X
● THE BEE GEES—The Woman In You X
● A FLOCK OF SEAGULLS—Wishing X
● ALABAMA—The Closer You Get X
● GEORGE BENSON—Inside Love (So Personal) X
● CHRISTOPHER CROSS—No Time For Talk X
● BILLY IDOL—White Wedding X
● DEVO—Theme From Doctor Detroit X
● DEXY'S MIDNIGHT RUNNERS—The Celtic Soul Brothers X
● MADNESS—Our House X

WKDD-FM—Akron

(Matt Patrick—MD)
★ STYX—Don't Let It End 3-1
★ DARYL HALL AND JOHN OATES—Family Man 6-3
★ KJAGOOGOO—Too Shy 10-6
★ EDDY GRANT—Electric Avenue 16-10
★ GOANNA—Solid Rock 21-15
● DEF LEPPARD—Rock Of Ages
● LOVERBOY—Hot Girls In Love
● DURAN DURAN—Is There Something I Should Know B
● STEVIE NICKS—Stand Back B
● ROD STEWART—Baby Jane B
● MICHAEL JACKSON—Wanna Be Startin' Somethin' B
● THE POLICE—Every Breath You Take B
● DAVID BOWIE—China Girl A
● RED ROCKERS—China A
● AMY BOTTOM—Come And Get It A
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
● MARTIN BRILEY—The Salt In My Tears X
● THE FIXX—Saved By Zero X

WKRO-FM—Cincinnati

(Tony Galluzzo—MD)
★ DEF LEPPARD—Photograph 3-1
★ JOURNEY—Faithfully 2-2
★ SCANDAL—Love's Got A Line On You 8-5
★ IRENE CARA—Flashdance, What A Feeling 11-8
★ PRINCE—1999 22-18
★ DONNA SUMMER—She Works Hard For The Money
★ BRYAN ADAMS—Cuts Like A Knife
★ DEF LEPPARD
● Rock Of Ages A
● THE POLICE
● Every Breath You Take A
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A
● LOVERBOY
● Hot Girls In Love A
● CYCLE V
● Seduce Me Tonight X
● JOURNEY
● Send Her My Love X

WNAP-FM—Indianapolis

(Larry McGee—MD)
★ MEN AT WORK—Overkill 1-1
★ LIONEL RICHIE—My Love 3-2
★ CULTURE CLUB—Time 4-3
★ IRENE CARA—Flashdance... What A Feeling 9-5
★ JOURNEY—Faithfully 21-13
● LITTLE RIVER BAND—We Two

WOMP-FM—Bellaire

(Rich McKenzie—PD)
★ IRENE CARA—Flashdance... What A Feeling 1-1
★ ELTON JOHN—I'm Still Standing 10-6
★ PAT BENATAR—Looking For A Stranger 15-10
★ LITTLE RIVER BAND—We Two 21-11
★ MADNESS—Our House 28-16
● THE GREG KINN BAND—Love Never Fails
● A FLOCK OF SEAGULLS—Wishing
● THE HOLLIES—Stop In The Name Of Love B
● THE POLICE—Every Breath You Take B
● PATRICK SIMMONS—Don't Make Me Do It B
● EURYTHMICS—Sweet Dreams B
● THE BEE GEES—The Woman In You B
● STEVIE NICKS—Stand Back B
● MICHAEL JACKSON—Wanna Be Startin' Somethin' B
● ROD STEWART—Baby Jane A
● GEORGE BENSON—Inside Love (So Personal) A
● JOAN ARMSTRAD—Drop The Pilot A
● LEE GREENWOOD—I.O.U. A
● BERLIN—The Metro A
● THE STOMPERS—Never Tell An Angel X

Southwest Region

★ PRIME MOVERS

IRENE CARA—Flashdance... What A Feeling (Casablanca)
STYX—Don't Let It End (A&M)
EDDY GRANT—Electric Avenue (Portrait/Ice)

● TOP ADD ONS

PRINCE—1999 (Warner Bros.)
DONNA SUMMER—She Works Hard For The Money (Mercury)
STEVIE NICKS—Stand Back (Modern)

BREAKOUTS

DURAN DURAN—Is There Something I Should Know (Capitol)
THE FIXX—Saved By Zero (MCA)
THE HOLLIES—Stop In The Name Of Love (Atlantic)

KAFM-FM—Dallas

(Pete Thompson—MD)
★ IRENE CARA—Flashdance... What A Feeling 1-1
★ EDDY GRANT—Electric Avenue 12-2
★ SCANDAL—Love's Got A Line On You 21-12
★ ELTON JOHN—I'm Still Standing 25-17
★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 30-20
● DONNA SUMMER—She Works Hard For The Money
● BRYAN ADAMS—Cuts Like A Knife
● PRINCE—1999 B
● MADNESS—Our House B
● SERGIO MENDES—Never Gonna Let You Go B
● ROD STEWART—Baby Jane B
● DURAN DURAN—Is There Something I Should Know A
● THE KINKS—Come Dancing A
● CHRISTOPHER CROSS—No Time For Talk X
● STEVIE NICKS—Stand Back X
● DAVID BOWIE—China Girl X
● THE BEE GEES—The Woman In You X
● INXS—The One Thing X

KBFM-FM—McAllen-Brownsville

(Bob Mitchell—MD)
★ RICK SPRINGFIELD—Affair Of The Heart 2-1
★ IRENE CARA—Flashdance... What A Feeling 4-2
★ CULTURE CLUB—Time 5-3
★ STYX—Don't Let It End 9-5
★ EDDY GRANT—Electric Avenue 10-7
● THE HOLLIES—Stop In The Name Of Love
● PRINCE—1999
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A
● LOVERBOY—Hot Girls In Love A
● DONNA SUMMER—She Works Hard For The Money X
● THE FIXX—Saved By Zero X
● GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me X

KHFI-FM—Austin

(Ed Valkman—MD)
★ STYX—Don't Let It End 10-5
★ RICK SPRINGFIELD—Affair Of The Heart 14-8
★ CHAMPAIGN—Try Again 18-15
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 26-18
● PRINCE—1999
● DARYL HALL AND JOHN OATES—Family Man
● THE FIXX—Saved By Zero A
● DURAN DURAN—Is There Something I Should Know A
● STEVIE NICKS—Stand Back A
● DEF LEPPARD—Rock Of Ages A
● DONNA SUMMER—She Works Hard For The Money A
● A FLOCK OF SEAGULLS—Wishing X
● THE HUMAN LEAGUE—(Keep Feeling) Fascination X
● DEVO—Theme From Doctor Detroit X
● KENNY ROGERS—All My Life X
● MADNESS—Our House X
● CHRIS DE BURGH—Don't Pay The Ferryman X
● ROD STEWART—Baby Jane X
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X

KITY-FM—San Antonio

(Angela Wright MD/Mike Brandon—PD)
● THE BEE GEES—The Woman In You B
● AMY HOLLAND—Anything You Want Me B
● EURYTHMICS—Sweet Dreams B
● GEORGE BENSON—Inside Love (So Personal) B
● DEXY'S MIDNIGHT RUNNERS—The Celtic Soul Brothers B
● ROXY MUSIC—More Than This B
● SPARKS—Cool Places A
● NAKED EYES—Always Something There To Remind Me A
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A
● DAVE EDMUNDS—Slipping Away A
● CHAMPAIGN—Try Again A
● SPANDAU BALLET—Lifetime A
● LOZ NETTO—Fade Away A
● RED ROCKERS—China A
● DONNA SUMMER—She Works Hard For The Money X
● NINA HENDRIX—Keep It Confidential X
● CHRIS DE BURGH—Don't Pay The Ferryman X
● MAZE FEATURING FRANKIE BEVERLY—Love Is The Key X
● STEVIE NICKS—Stand Back X
● DURAN DURAN—Is There Something I Should Know X

(Continued on page 18)

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Top Hawaiian Jock 'Kamisami Kong' Invades Japan

By DON WELLER

HONOLULU — Bob "Kamisami Kong" Zix may be one of the first radio personalities in Hawaii to make his presence known in Japan's radio and record industries.

Assisted by business partner Nick Kato, "Kong," as he's known both in Hawaii and Japan, began to expand his music business involvement in 1978. At that time, he was holding down the evening shift on island station KKUA-AM.

"Nick approached me with some of his ideas," says Kong. "We both felt that Japanese radio needed to offer more choices to its listeners. At the same time, we both wanted to introduce some of Hawaii's rich contemporary music to Japan—to give Hawaii's entertainers another marketplace."

The first goal was an album Kong did for CBS/Sony in Japan called "DJ In Hawaii." According to Kato, it has sold over 10,000 units since its introduction in 1978, and is still selling. It features Kong doing air checks, local weather, surf reports, local news and some local commercials. Those who buy the LP or cassette use it to simulate their own radio show. They play Kong's chatter, then follow it with their favorite recording.

Explains Kato: "You must understand that this whole series of ventures began with my dissatisfaction with Japanese radio stations. There was too little music, too much talk, and generally very boring programming. I wanted to do more than just be dissatisfied. I wanted to make some contribution that would improve its sound."

By 1981, Kato's projects linking Hawaii radio to a Japanese market were proliferating and growing in popularity. Kong had moved from KKUA to KIKI, and he again affiliated with Kato for another album.

In August, 1981, Kato took Kong with him to Japan, where Kong MC'd a two-day concert in Osaka that featured Japanese groups. That event, the '81 Suntory Jam Jam Rock Festival, was sponsored by OBC Broadcasting.

OBC Broadcasting stayed interested in Kong, and last year contracted with him through his business association with Kato (now named Nickong Enterprises) to do a weekly one-hour radio show, prerecorded in Hawaii, for its Osaka station, JOUF. The series, called "The Kamisami Kong Show," ran for a year. A promotional tour followed this February.

"We did just about every major tv and radio show in Japan," says Kong, "and I was interviewed in 14 major magazines. The popularity was a pleasant surprise."

How does Kong perceive his public image in Japan? "I think I'm generally getting to be known as a DJ personality, an album talent, a special guest for various entertainment projects, and also as a host for the Japanese version of our Academy Awards."

Jeff Coelho, general manager of KIKI, is quick to voice his approval of Kong's ventures and his desire to see both Kong and KIKI continue to grow in popularity in Japan. "Kong is truly a pioneer in his Japanese ventures," notes Coelho. "He's laying the groundwork which will not only benefit KIKI but every local entertainer and personality in Hawaii. In a sense, Kong and KIKI are becoming a Hawaii Visitors Bureau in Japan, promoting not only our entertainment, but also tourism in the 50th state."

As for Japanese radio, Kong be-

lieves his projects with Kato have helped contribute to the changes he says have taken place recently. "I think that they're now playing more

music, they're talking up to the intros—they're essentially doing more American forward-momentum top 40 radio," he says. On April 4, JOUF

in Osaka began another radio show with Kong.

Of his future plans with Nickong Enterprises, Kong says: "I certainly

don't want to stop working with radio in Hawaii. I'd like to continue along the same lines as what we've done and are doing, to grow bigger."

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Based on station playlists through Tuesday (5/24/83)

Playlist Prime Movers ★
Playlist Top Add Ons ●

● Continued from page 16

KKBQ-AM—Houston

- (Patty Hamilton—MD)
●● PRINCE—1999
●● BILLY IDOL—White Wedding
● STEVIE NICKS—Stand Back A
● THE HOLLIES—Stop In The Name Of Love A
● A FLOCK OF SEAGULLS—Wishing A
● DAVID BOWIE—China Girl A
● MICHAEL SEMBELLO—Maniac A
● THE BUGGLES—Video Killed The Radio Star A
● LOVERBOY—Hot Girls In Love A
● THE POLICE—Every Breath You Take X
● DONNA SUMMER—She Works Hard For The Money X
● THE POLICE—Every Breath You Take X
● CHAMPAIGN—Try Again X
● EURYTHMICS—Sweet Dreams X
● Z.Z. TOP—Gimme All Your Lovin' X
● PAT BENATAR—Looking For A Stranger X
● ADAM ANT—Car Trouble X
● ZEBRA—Tell Me What You Want X

KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
★ EDDIE RABBITT—You Can't Run From Love 3 2
★ SERGIO MENDES—Never Gonna Let You Go 10 3
★ CULTURE CLUB—Time 6 7
★ KENNY ROGERS—All My Life 14 9
★ IRENE CARA—Flashdance... What A Feeling 18 12
● JIM CAPALDI—That's Love
● LEE GREENWOOD—I.O.U. B
● PETER ALLEN—You Haven't Heard The Last Of Me Yet B

KROK-FM—Shreveport

- (Gary Bennett—MD)
★ JOURNEY—Faithfully 8 3
★ CULTURE CLUB—Time 11 8
★ RICK SPRINGFIELD—Affair Of The Heart 12 9
★ STYX—Don't Let It End 14 10
★ DARYL HALL AND JOHN OATES—Family Man 15 11
● STEVIE NICKS—Stand Back
● THE FIXX—Saved By Zero
● MICHAEL JACKSON—Wanna Be Startin' Somethin' B
● THE KINKS—Come Dancing B
● MADNESS—Our House B
● THE TUBES—She's A Beauty B
● CHAMPAIGN—Try Again B
● MICHAEL SEMBELLO—Maniac A
● A FLOCK OF SEAGULLS—Wishing A
● NONA HENDRIX—Keep It Confidential A
● AL JARREAU—Boogie Down A
● ROD STEWART—Baby Jane X
● THE POLICE—Every Breath You Take X
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
● DONNA SUMMER—She Works Hard For The Money X
● BERLIN—The Metro X
● DAVID BOWIE—China Girl X
● ALABAMA—The Closer You Get X
● GEORGE BENSON—Inside Love (So Personal) X
● CARL WILSON—What You Do To Me X
● DEBARGE—All This Love X
● EURYTHMICS—Sweet Dreams X
● CHRIS DE BURG—Don't Pay The Ferryman X
● LEE GREENWOOD—I.O.U. X
● PHIL COLLINS—I Cannot Believe It's True X
● LINDA RONSTADT—Easy For You To Say X

KVOL-AM—Lafayette

- (Phil Rankin—MD)
★ IRENE CARA—Flashdance... What A Feeling 2 1
★ LIONEL RICHIE—My Love 4 3
★ STYX—Don't Let It End 8 6
★ CHAMPAIGN—Try Again 17 11
★ JIM CAPALDI—That's Love 32 28
● BRYAN ADAMS—Cuts Like A Knife
● RED ROCKERS—China
● THE HUMAN LEAGUE—(Keep Feeling) Fascination B
● PRINCE—1999 B
● MADNESS—Our House B
● DONNA SUMMER—She Works Hard For The Money B
● THE HOLLIES—Stop In The Name Of Love A
● JOE COCKER—Threw It Away A
● GOANNA—Solid Rock A
● MICHAEL SEMBELLO—Maniac A
● LOVERBOY—Hot Girls In Love A
● LEE GREENWOOD—I.O.U. X
● THE POLICE—Every Breath You Take X
● STEVIE NICKS—Stand Back X
● DAVID BOWIE—China Girl X
● DURAN DURAN—Is There Something I Should Know X
● EURYTHMICS—Sweet Dreams X
● HIGH INERGY—He's A Pretender X
● ROXY MUSIC—More Than This X
● JOAN ARMSTRADING—Drop The Pilot X
● MARTIN BRILEY—The Salt In My Tears X
● BILLY IDOL—White Wedding X
● MAZE FEATURING FRANKIE BEVERLY—Love Is The Key X
● DEXYS MIDNIGHT RUNNERS—The Celtic Soul Brothers X
● DEBARGE—All This Love X
● JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X

KZFM-FM—Corpus Christi

- (John Steele—MD)
★ MEN AT WORK—Overkill 3-1
★ EDDY GRANT—Electric Avenue 6 4
★ THE POLICE—Every Breath You Take 18 12
★ NAKED EYES—Always Something There To Remind Me 22-18
● DEF LEPPARD—Rock Of Ages
● DURAN DURAN—Is There Something I Should Know B
● MADNESS—Our House B
● STEVIE NICKS—Stand Back A
● ROBERT HAZARO—Change Reaction A
● LOVERBOY—Hot Girls In Love A
● DAVID BOWIE—China Girl X
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
● THE GREG KIHN BAND—Love Never Fails X
● THE FIXX—Saved By Zero X
● DAVE EDMUNDS—Slipping Away X
● EURYTHMICS—Sweet Dreams X
● CHRISTOPHER CROSS—No Time For Talk X
● CHRIS DE BURG—Don't Pay The Ferryman X

Midwest Region

★ PRIME MOVERS

- IRENE CARA—Flashdance... What A Feeling (Casablanca)
EDDY GRANT—Electric Avenue (Portrait/Ice)
THE TUBES—She's A Beauty (Capitol)

● TOP ADD ONS

- THE POLICE—Every Breath You Take (A&M)
BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away (Capitol)
STEVIE NICKS—Stand Back (Modern)

BREAKOUTS

- DURAN DURAN—Is There Something I Should Know (Capitol)
BRYAN ADAMS—Cuts Like A Knife (A&M)
LOVERBOY—Hot Girls In Love (Columbia)

KIOA-AM—Des Moines

- (Mike Judge—MD)
★ JIM CAPALDI—That's Love 14-10
★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 17 10
★ SERGIO MENDES—Never Gonna Let You Go 3 2
★ CULTURE CLUB—Time 6-3
★ IRENE CARA—Flashdance... What A Feeling 8 5
★ CHAMPAIGN—Try Again B
★ PAUL ANKA—Hold Me Till The Morning Comes B
● THE POLICE—Every Breath You Take A
● DIONNE WARWICK—All The Love In The World A
● ENGELBERT HUMPERDINCK—Till You And Your Lover Are Lovers Again B
● DAN SEALS—Everybody's Dream Girl X
● WILLIE NELSON & MERLE HAGGARD—Pancho & Lefty A
● BRYAN ADAMS—Straight From The Heart X
● GEORGE BENSON—Inside Love (So Personal) X
● THE HOLLIES—Stop In The Name Of Love X
● SHERRIFF—When I'm With You X
● THE BEE GEES—The Woman In You X

KKLS-AM—Rapid City

- (Randy Sherwyn—PD)
★ MEN AT WORK—Overkill 1-1
★ STYX—Don't Let It End 4-3
★ DARYL HALL AND JOHN OATES—Family Man 8-4
★ LITTLE RIVER BAND—We Two 11-6
★ ELTON JOHN—I'm Still Standing 13-7
● THE TUBES—She's A Beauty
● BRYAN ADAMS—Cuts Like A Knife
● ROD STEWART—Baby Jane B
● THE POLICE—Every Breath You Take B
● STEVIE NICKS—Stand Back B
● CHAMPAIGN—Try Again
● PATRICK SIMMONS—Don't Make Me Do It A
● INXS—The One Thing X
● KENNY ROGERS—All My Life X
● GEORGE BENSON—Inside Love (So Personal) X
● THE GREG KIHN BAND—Love Never Fails X
● EDDY GRANT—Electric Avenue X

KMGK-FM—Des Moines

- (Michael Stone—MD)
★ IRENE CARA—Flashdance... What A Feeling 2-1
★ EDDY GRANT—Electric Avenue 21 11
★ THE TUBES—She's A Beauty 14-12
★ JIM CAPALDI—That's Love 26-20
★ THE POLICE—Every Breath You Take 38-26
★ DURAN DURAN—Is There Something I Should Know
● PRINCE—1999
● MARTIN BRILEY—The Salt In My Tears B
● BILLY IDOL—White Wedding A
● THE HUMAN LEAGUE—(Keep Feeling) Fascination A
● STEVIE NICKS—Stand Back A
● THE FIXX—Saved By Zero X

KQKQ-FM—Omaha

- (Mark Evans—MD)
★ IRENE CARA—Flashdance... What A Feeling 1 1
★ RICK SPRINGFIELD—Affair Of The Heart 6 3
★ PRINCE—1999 15 7
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 19 14
★ EDDY GRANT—Electric Avenue 10 4
● DONNA SUMMER—She Works Hard For The Money
● DURAN DURAN—Is There Something I Should Know
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
● ALABAMA—The Closer You Get B
● BRYAN ADAMS—Cuts Like A Knife A
● EURYTHMICS—Sweet Dreams X

KRNA-FM—Iowa City

- (Bart Gynshorn—PD)
★ IRENE CARA—Flashdance... What A Feeling 4 1
★ DARYL HALL AND JOHN OATES—Family Man 7 3
★ EDDY GRANT—Electric Avenue 14 4
★ RICK SPRINGFIELD—Affair Of The Heart 13 7
★ INXS—The One Thing 15-10
● BRYAN ADAMS—Cuts Like A Knife
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
● PRINCE—1999 B
● THE POLICE—Every Breath You Take B
● STEVIE NICKS—Stand Back B
● ELTON JOHN—I'm Still Standing B
● CHRISTOPHER CROSS—No Time For Talk B
● DAVE EDMUNDS—Slipping Away A
● GOANNA—Solid Rock A
● DONNA SUMMER—She Works Hard For The Money X
● A FLOCK OF SEAGULLS—Wishing X
● EURYTHMICS—Sweet Dreams X
● DURAN DURAN—Is There Something I Should Know X
● THE HUMAN LEAGUE—(Keep Feeling) Fascination X
● SPARKS—Cool Places X
● CHRIS DE BURG—Don't Pay The Ferryman X
● THE FIXX—Saved By Zero X
● THE HOLLIES—Stop In The Name Of Love X
● CROSBY, STILLS & NASH—War Games A

KSTP-FM (KS-95)—St. Paul

- (Chuck Rapp—MD)
★ IRENE CARA—Flashdance... What A Feeling 2 1
★ JOURNEY—Faithfully 7 3
★ SERGIO MENDES—Never Gonna Let You Go 10 9
★ STYX—Don't Let It End 12 9
★ ELTON JOHN—I'm Still Standing 16-11
● JIM CAPALDI—That's Love
● LITTLE RIVER BAND—We Two B
● CHRISTOPHER CROSS—No Time For Talk B
● KENNY ROGERS—All My Life X

WCCO-FM—Minneapolis

- (Curt Lundgren—MD)
★ CULTURE CLUB—Time 5 2
★ BRYAN ADAMS—Straight From The Heart 8 6
★ STYX—Don't Let It End 9 7
★ SERGIO MENDES—Never Gonna Let You Go 11 9
★ DARYL HALL AND JOHN OATES—Family Man 15 11
● ROD STEWART—Baby Jane
● THE HOLLIES—Stop In The Name Of Love
● THE BEE GEES—The Woman In You B
● JOURNEY—Faithfully B
● DEBARGE—All This Love B
● JIM CAPALDI—That's Love X
● GEORGE BENSON—Inside Love (So Personal) X
● ALABAMA—The Closer You Get X
● KENNY ROGERS—All My Life X
● CHAMPAIGN—Try Again X
● LEE GREENWOOD—I.O.U. X
● AL JARREAU—Boogie Down X
● THE POLICE—Every Breath You Take X
● JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X
● CHRISTOPHER CROSS—No Time For Talk X

WKAU-FM—Appleton

- (Rich Allen—MD/Ron Ross—PD)
★ STYX—Don't Let It End 4 2
★ IRENE CARA—Flashdance... What A Feeling 9 5

- ★ EDDY GRANT—Electric Avenue 20 12
★ MADNESS—Our House 30 20
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 34-23
●● DURAN DURAN—Is There Something I Should Know
●● ROMAN HOLLIDAY—Stand By
●● THE POLICE—Every Breath You Take B
●● ROD STEWART—Baby Jane B
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
● EURYTHMICS—Sweet Dreams B
● CHRIS DE BURG—Don't Pay The Ferryman B
● LOVERBOY—Hot Girls In Love A
● PRINCE—1999 X
● THE HUMAN LEAGUE—(Keep Feeling) Fascination X
● ALABAMA—The Closer You Get X
● SCANDAL—Love's Got A Line On You X
● THE FIXX—Saved By Zero X
● BILLY IDOL—White Wedding X

WKTI-FM—Milwaukee

- (John Grant—MD)
★ IRENE CARA—Flashdance... What A Feeling 7-1
★ NAKED EYES—Always Something There To Remind Me 9 6
★ EDDY GRANT—Electric Avenue 17 9
★ KAJAGOOGOO—Too Shy 16-10
● THE TUBES—She's A Beauty 21 17
● PRINCE—1999 A
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A
● LOVERBOY—Hot Girls In Love A

WKZW-FM—Peoria

- (Mark Maloney—MD)
★ NAKED EYES—Always Something There To Remind Me 1 1
★ NIGHT RANGER—Sing Me Away 6-3
★ IRENE CARA—Flashdance... What A Feeling 8 6
★ SCANDAL—Love's Got A Line On You 10 7
★ EDDY GRANT—Electric Avenue 17 12
●● LOVERBOY—Hot Girls In Love
●● DURAN DURAN—Is There Something I Should Know
●● THE FIXX—Saved By Zero B
● PRINCE—1999 B
● STEVIE NICKS—Stand Back B
● JOAN ARMSTRADING—Drop The Pilot A
● MARTIN BRILEY—The Salt In My Tears A
● THE GREG KIHN BAND—Love Never Fails A
● DEF LEPPARD—Rock Of Ages A
● BILLY IDOL—White Wedding X
● EURYTHMICS—Sweet Dreams X
● SPARKS—Cool Places X
● DAVE EDMUNDS—Slipping Away X
● THE HUMAN LEAGUE—(Keep Feeling) Fascination X
● MADNESS—Our House X

WLOL-FM—Minneapolis

- (Gregg Swedberg—MD)
●● BRYAN ADAMS—Cuts Like A Knife
●● KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
● STEVIE NICKS—Stand Back B
● LOVERBOY—Hot Girls In Love B
● DAVE EDMUNDS—Slipping Away B
● BILLY IDOL—White Wedding 10 7
● ELTON JOHN—I'm Still Standing 15 12
● DURAN DURAN—Is There Something I Should Know A
● A FLOCK OF SEAGULLS—Wishing A
● ROXY MUSIC—More Than This A
● ROMAN HOLLIDAY—Stand Back A
● THE FIXX—Saved By Zero X
● THE BEE GEES—The Woman In You X
● THOMPSON TWINS—Love On Your Side X
● RED ROCKERS—China X
● GEORGE BENSON—Inside Love (So Personal) X
● JOAN ARMSTRADING—Drop The Pilot X
● MICHAEL BOLTON—Foot's Game X

WLS-AM—Chicago

- (Dave Denver—MD)
★ THE TUBES—She's A Beauty 14-9
★ NAKED EYES—Always Something There To Remind Me 29-13
★ LIONEL RICHIE—My Love 30 21
★ DARYL HALL AND JOHN OATES—Family Man 33 24
★ EDDY GRANT—Electric Avenue 45 32
● SCANDAL—Love's Got A Line On You
● THE POLICE—Every Breath You Take B
● SERGIO MENDES—Never Gonna Let You Go Z
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X

WLS-FM—Chicago

- (Dave Denver—MD)
★ THE TUBES—She's A Beauty 14 9
★ NAKED EYES—Always Something There To Remind Me 29 13
★ LIONEL RICHIE—My Love 30 21
★ DARYL HALL AND JOHN OATES—Family Man 33 24
★ SCANDAL—Love's Got A Line On You 25 20
● THE POLICE—Every Breath You Take B
● INXS—The One Thing B
● PINK FLOYD—Not Now John B
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
● MADNESS—Our House X

WRKR-FM—Racine

- (Steve Warren—MD)
★ THE TUBES—She's A Beauty 18 14
★ RICK SPRINGFIELD—Affair Of The Heart 20 13
★ KAJAGOOGOO—Too Shy 23-16
★ EDDY GRANT—Electric Avenue 35 24
● SERGIO MENDES—Never Gonna Let You Go 34 16
● THE KINKS—Come Dancing
● MICHAEL SEMBELLO—Maniac
● PRINCE—1999 B
● INXS—The One Thing B
● THE POLICE—Every Breath You Take B
● ROD STEWART—Baby Jane B
● GEORGE BENSON—Inside Love (So Personal) A
● EURYTHMICS—Sweet Dreams X
● THE FIXX—Saved By Zero X

WSPT-FM—Stevens Point

- (Brad Fuhr/Dianne Tracy—MD)
★ PRINCE—Little Red Corvette 1 1
★ MEN AT WORK—Overkill 2 2
★ DAVID BOWIE—Let's Dance 3 3
★ IRENE CARA—Flashdance... What A Feeling 19 11
★ EDDY GRANT—Electric Avenue 22 12
● STEVIE NICKS—Stand Back
● MICHAEL JACKSON—Wanna Be Startin' Somethin' B
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
● ELTON JOHN—I'm Still Standing B
● CHRISTOPHER CROSS—No Time For Talk B
● SERGIO MENDES—Never Gonna Let You Go A
● EURYTHMICS—Sweet Dreams A
● EDDIE RABBITT—You Can't Run From Love X
● JIM CAPALDI—That's Love X
● PHIL COLLINS—I Cannot Believe It's True X
● THE POLICE—Every Breath You Take X
● ROD STEWART—Baby Jane X
● MADNESS—Our House X
● THE GREG KIHN BAND—Love Never Fails X

WZEE-FM—Madison

- (Matt Hudson—MD)
★ IRENE CARA—Flashdance... What A Feeling 1 1
★ RICK SPRINGFIELD—Affair Of The Heart 3 2
★ PRINCE—Little Red Corvette 5 4
★ STYX—Don't Let It End 6-5
★ EDDY GRANT—Electric Avenue 15 8
● CHAMPAIGN—Try Again
● BRYAN ADAMS—Cuts Like A Knife

- BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
● JIM CAPALDI—That's Love B
● ROBERT PALMER—You Are In My System A
● THE FIXX—Saved By Zero A
● JOE WALSH—Space Age Whiz Kid X
● DURAN DURAN—Is There Something I Should Know X
● THE POLICE—Every Breath You Take X
● ROD STEWART—Baby Jane X
● STEVIE NICKS—Stand Back X
● LINDA RONSTADT—Easy For You To Say X
● SPARKS—Cool Places X
● THE BEE GEES—The Woman In You X
● ROXY MUSIC—More Than This X

WZOK-FM—Rockford

- (Tim Fox—MD)
★ RICK SPRINGFIELD—Affair Of The Heart 4-1
★ STYX—Don't Let It End 5-2
★ JOURNEY—Faithfully 6 3
★ THE TUBES—She's A Beauty 11 4
★ CULTURE CLUB—Time 13 7
●● THE POLICE—Every Breath You Take
●● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away

Northeast Region

★ PRIME MOVERS

- EDDY GRANT—Electric Avenue (Portrait/Ice)
CULTURE CLUB—Time (Virgin/Epic)
DARYL HALL AND JOHN OATES—Family Man (RCA)

● TOP ADD ONS

- THE POLICE—Every Breath You Take (A&M)
STEVIE NICKS—Stand Back (Modern)
PRINCE—1999 (Warner Bros.)

BREAKOUTS

- LOVERBOY—Hot Girls In Love (Columbia)
BRYAN ADAMS—Cuts Like A Knife (A&M)
THE FIXX—Saved By Zero (MCA)

WCAU-FM—Philadelphia

- (Glen Kalina—MD)
★ EDDY GRANT—Electric Avenue 3 2
★ THE TUBES—She's A Beauty 8 6
★ BILLY IDOL—White Wedding 10 7
★ ELTON JOHN—I'm Still Standing 15 12
★ DEVO—Theme From Doctor Detroit 21 18
● GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me
● MICHAEL SEMBELLO—Maniac
● DURAN DURAN—Is There Something I Should Know B
● THE POLICE—Every Breath You Take B
● DAVE EDMUNDS—Slipping Away B
● STEVIE NICKS—Stand Back B
● THE BEE GEES—The Woman In You B
● THE FIXX—Saved By Zero B
● PRINCE—1999 B
● BERLIN—The Metro B
● LOZ NETTO—Fade Away A
● JOE WALSH—Space Age Whiz Kid A
● JOE COCKER—Threw It Away A
● LOVERBOY—Hot Girls In Love A
● THE HOLLIES—Stop In The Name Of Love A
● BRYAN ADAMS—Cuts Like A Knife A
● STAIRPOINT—Don't Be So Serious A
● LOUISE TUCKER—Midnight Blue A
● GOANNA—Solid Rock A
● ALABAMA—The Closer You Get X
● JOAN ARMSTRADING—Drop The Pilot X
● NONA HENDRIX—Keep It Confidential X
● MAZE FEATURING FRANKIE BEVERLY—Love Is The Key X
● THE HUMAN LEAGUE—(Keep Feeling) Fascination X
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
● EURYTHMICS—Sweet Dreams X
● DONNA SUMMER—She Works Hard For The Money X
● MADNESS—Our House X
● KENNY ROGERS—All My Life X
● BERLIN—The Metro X
● THE FIXX—Saved By Zero X
● JIM CAPALDI—That's Love X
● MARTIN BRILEY—The Salt In My Tears X
● ROXY MUSIC—More Than This X
● JAMES INGRAM AND PATTI AUSTIN—How Do You Keep The Music Playing X
● ALABAMA—The Closer You Get X
● SHERRIFF—When I'm With You X
● THE HUMAN LEAGUE—(Keep Feeling) Fascination X

WIGY-FM—Bath

- (Scott Robbins—MD)
★ IRENE CARA—Flashdance... What A Feeling 1-1
★ THE TUBES—She's A Beauty 6 5
★ NAKED EYES—Always Something There To Remind Me 8 7
★ CHRIS DE BURG—Don't Pay The Ferryman 13 11
★ KAJAGOOGOO—Too Shy 23 13
● STEVIE NICKS—Stand Back
● EDDY GRANT—Electric Avenue
● THE POLICE—Every Breath You Take B
● RED ROCKERS—China A
● LOUISE TUCKER—Midnight Blue A
● LOZ NETTO—Fade Away A
● LOVERBOY—Hot Girls In Love A
● BRYAN ADAMS—Cuts Like A Knife A
● GEORGE BENSON—Inside Love (So Personal) X
● MADNESS—Our House X
● KENNY ROGERS—All My Life X
● BERLIN—The Metro X
● THE FIXX—Saved By Zero X
● JIM CAPALDI—That's Love X
● MARTIN BRILEY—The Salt In My Tears X
● ROXY MUSIC—More Than This X
● JAMES INGRAM AND PATTI AUSTIN—How Do You Keep The Music Playing X
● ALABAMA—The Closer You Get X
● SHERRIFF—When I'm With You X
● THE HUMAN LEAGUE—(Keep Feeling) Fascination X

WFLY-FM—Albany

- (Jack Lawrence—MD)
★ CULTURE CLUB—Time 4 2
★ EDDY GRANT—Electric Avenue 8 4
★ DARYL HALL AND JOHN OATES—Family Man 9 5
★ SERGIO MENDES—Never Gonna Let You Go 16 11
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 27 17
●● BRYAN ADAMS—Cuts Like A Knife
●● THE HOLLIES—Stop In The Name Of Love
● PRINCE—1999 B
● ROD STEWART—Baby Jane B
● DONNA SUMMER—She Works Hard For The Money B
● THE BEE GEES—The Woman In You B
● THE POLICE—Every Breath You Take B
● LITTLE RIVER BAND—We Two A
● DURAN DURAN—Is There Something I Should Know X
● A FLOCK OF SEAGULLS—Wishing X
● EURYTHMICS—Sweet Dreams X
● INXS—The One Thing X
● CHRISTOPHER CROSS—No Time For Talk X
● THE HUMAN LEAGUE—(Keep Feeling) Fascination X
● STEVIE NICKS—Stand Back X
● DAVID BOWIE—China Girl X
● THE GREG KIHN BAND—Love Never Fails X
● THE FIXX—Saved By Zero X

WGUY-AM—Bangor

- (Bill Pasha—MD)
★ DARYL HALL AND JOHN OATES—Family Man 12 3
★ RICK SPRINGFIELD—Affair Of The Heart 8 5
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 16-7
★ JOURNEY—Faithfully 11-8
★ KAJAGOOGOO—Too Shy 18-14
● STEVIE NICKS—Stand Back
● AL JARREAU—Boogie Down
● EURYTHMICS—Sweet Dreams B
● CHRISTOPHER CROSS—No Time For Talk B
● DURAN DURAN—Is There Something I Should Know B
● PRINCE—1999 B
● DAVE EDMUNDS—Slipping Away B
● THE KINKS—Come Dancing B
● RED ROCKER—China A
● LOUISE TUCKER—Midnight Blue A
● LOVERBOY—Hot Girls In Love A
● DEVO—Theme From Doctor Detroit X
● LITTLE RIVER BAND—We Two X
● BILLY IDOL—White Wedding X
● HIGH INERGY—He's A Pretender X
● THE FIXX—Saved By Zero X
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
● MAZE FEATURING FRANKIE BEVERLY—Love Is The Key X
● MARTIN BRILEY—The Salt In My Tears X
● BERLIN—The Metro X
● THE POLICE—Every Breath You Take X
● KENNY ROGERS—All My Life X
● MARSHALL CRENSHAW—Whenever You're On My Mind X

WHEB-FM—Portsmouth

- (Rick Dean—MD)
★ IRENE CARA—Flashdance... What A Feeling 3-1
★ CULTURE CLUB—Time 6 5
★ DARYL HALL AND JOHN OATES—Family Man 7 6
★ ELTON JOHN—I'm Still Standing 11-8
★ NAKED EYES—Always Something There To Remind Me 12-10
●● THE POLICE—Every Breath You Take
●● STEVIE NICKS—Stand Back
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
● MICHAEL JACKSON—Wanna Be Startin' Somethin' B
● DEBARGE—All This Love A
● MADNESS—Our House X
● EDDY GRANT—Electric Avenue X
● KAJAGOOGOO—Too Shy X
● THE GREG KIHN BAND—Love Never Fails X
● ALABAMA—The Closer You Get X
● KENNY ROGERS—All My Life X
● CHAMPAIGN—Try Again X

WFEA-AM (13 FEA)—Manchester

- (Rick Ryder—MD)
★ IRENE CARA—Flashdance... What A Feeling 2-1
★ CULTURE CLUB—Time 4 2
★ NAKED EYES—Always Something There To Remind Me 7 4
★ KAJAGOOGOO—Too Shy 18-5
★ EDDY GRANT—Electric Avenue 17-9
● CHAMPAIGN—Try Again B
● MICHAEL JACKSON—Wanna Be Startin' Somethin' B
● MADNESS—Our House X
● THE HOLLIES—Stop In The Name Of Love X
● DURAN DURAN—Is There Something I Should Know X
● EURYTHMICS—Sweet Dreams X
● PRINCE—1999 X
● DONNA SUMMER—She Works Hard For The Money X
● ALABAMA—The Closer You Get X
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away X
● PAUL ANKA—Hold Me 'Til The Morning Comes X
● PAT BENATAR—Looking For A Stranger X
● LEE GREENWOOD—I.O.U. X
● THOMPSON TWINS—Love On Your Side X
● JAMES INGRAM AND PATTI AUSTIN—How Do You Keep The Music Playing X
● PATRICK SIMMONS—Don't Make Me Do It X

WIFI-FM (I-92)—Philadelphia

- (Roy Lawrence/Lee Paris—MD)
★ CULTURE CLUB—Time 7 3
★ BILLY IDOL—White Wedding 10-7
★ DURAN DURAN—Rio 29 11
★ ALTERED IMAGES—Don't Talk To Me About Love 27-23
★ DURAN DURAN—Is There Something I Should Know 30 24
●● DARYL HALL AND JOHN OATES—Family Man
●● THE POLICE—Every Breath You Take
● BONNIE BOYER—Only A Fool A
● LOZ NETTO—Fade Away A
● RED ROCKERS—China A
● BANANARAMA—Shy Boy A
● THRESHOLD—Love Somebody X
● YELLOW—I Love You X
● BERLIN—The Metro X
● WHAM—Bad Boys X
● X—Breathless X

WKCI-FM—New Haven

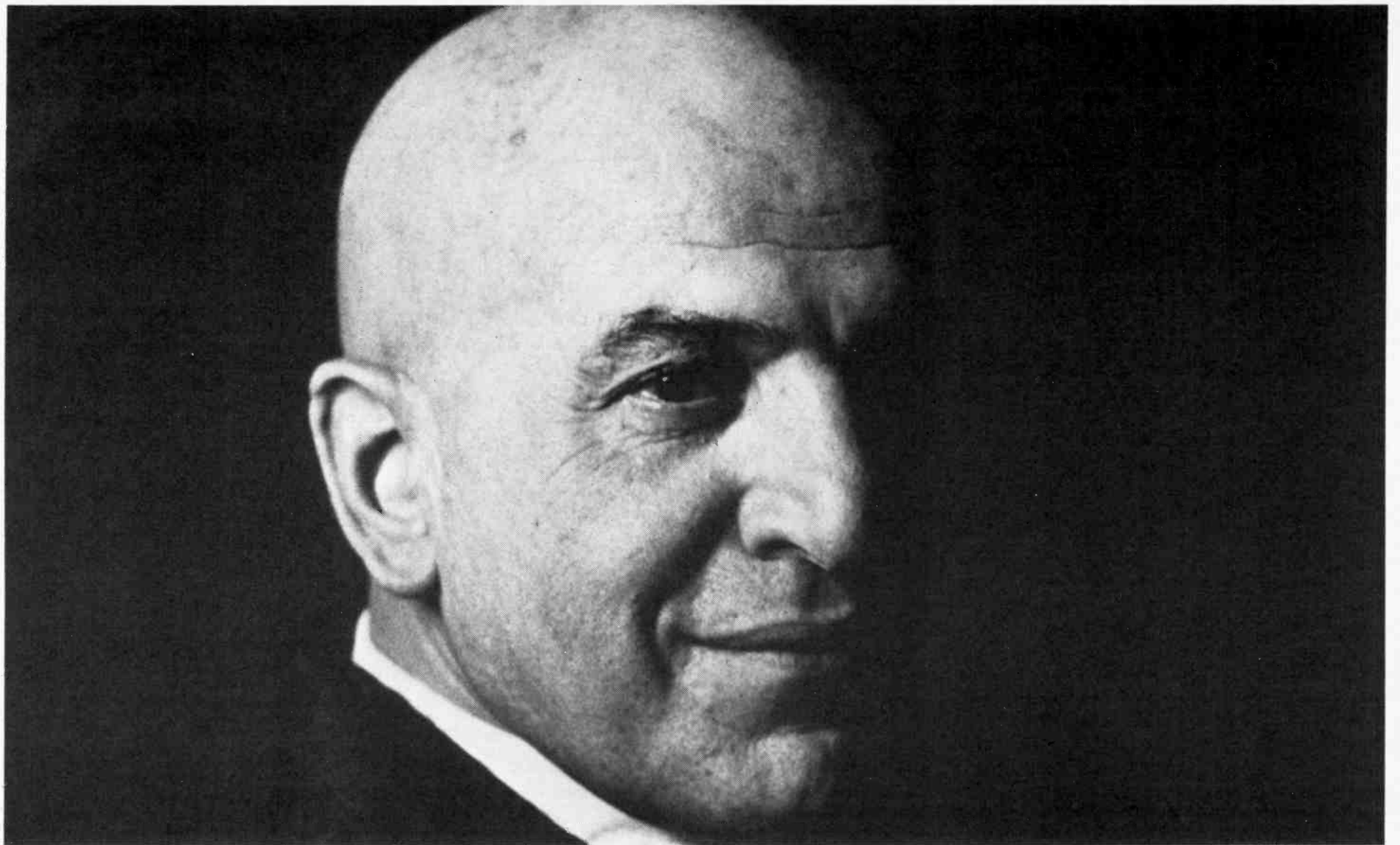
- (Danny Lyons—MD)
★ EDDY GRANT—Electric Avenue 15 7
★ THE TUBES—She's A Beauty 12 8
★ STYX—Don't Let It End 13 9
★ CHAMPAIGN—Try Again 14 11
★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 29-24
●● DONNA SUMMER—She Works Hard For The Money
●● BRYAN ADAMS—Cuts Like A Knife
● ELTON JOHN—I'm Still Standing B
● THE POLICE—Every Breath You Take B
● STEVIE NICKS—Stand Back A
● THE BEE GEES—The Woman In You A
● JIM CAPALDI—That's Love A
● PRINCE—1999 A
● EURYTHMICS—Sweet Dreams A
● DEBARGE—All This Love A

WKTU-FM—New York City

- (Michael Ellis—MD)
★ MTUME—Jucy Fruit 2 1
★ IRENE CARA—Flashdance... What A Feeling 4 3
★ THE ISLEY BROTHERS—Between The Sheets 5 5
★ LIONEL RICHIE—My Love 15 11
★ MEN AT WORK—Overkill 18 14
● KASHIF—Stone Love
● CHAMPAIGN—Try Again
● INDEEP—When Boys Talk B
● SERGIO MENDES—Never Gonna Let You Go A
● FONDA RAE—Heebah A

WNBC-AM—New York City

- (Babette Stirland—MD)
★ DARYL HALL AND JOHN OATES—Family Man 12 7
★ LIONEL RICHIE—My Love 13 8
★ RICK SPRINGFIELD—Affair Of The Heart 14 9
★ ELTON JOHN—I'm Still Standing 18 13
★ JOURNEY—Faithfully 20 14
● MADNESS—Our House
● THE POLICE—Every Breath You Take
● DAVID BOWIE—Let's Dance A
● THE TUBES—She's A Beauty A
● EDDY GRANT—Electric Avenue A
● MICHAEL JACKSON—Wanna Be Startin' Somethin' A
● INXS—The One Thing A
● EURYTHMICS—Sweet Dreams A



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 Playlist Prime Movers ★
 Playlist Top Add Ons ●

Continued from page 18

Mid-Atlantic Region

★ PRIME MOVERS

DARYL HALL AND JOHN OATES—Family Man (RCA)
EDDY GRANT—Electric Avenue (Portrait/Ice)
IRENE CARA—Flashdance... What A Feeling (Casablanca)

● TOP ADD ONS

PRINCE—1999 (Warner Bros.)
THE POLICE—Every Breath You Take (A&M)
MICHAEL JACKSON—Wanna Be Startin' Somethin' (Epic)

BREAKOUTS

DURAN DURAN—Is There Something I Should Know (Capitol)
LOVERBOY—Hot Girls In Love (Columbia)
STEVIE NICKS—Stand Back (Modern)

WBZZ-FM—Pittsburgh

(Don Gerinimo—MD)
 ★ **EDDY GRANT**—Electric Avenue 7-3
 ★ **SERGIO MENDES**—Never Gonna Let You Go 16-11
 ★ **CHAMPAIGN**—Try Again 18-15
 ★ **DARYL HALL AND JOHN OATES**—Family Man 23-19
 ★ **MICHAEL JACKSON**—Wanna Be Startin' Somethin' 29-22
 ● **NO KEY ADDS**—MADNESS
 ● Our House B—JIM CAPALDI
 ● That's Love B—THE POLICE
 ● Every Breath You Take B—PRINCE
 ● 1999 A—STEVIE NICKS
 ● Stand Back A—DURAN DURAN
 ● Is There Something I Should Know A—THE HOLLIES
 ● Stop In The Name Of Love X

WCIR-FM—Breckley

(Jim Martin—MD)
 ★ **EDDY GRANT**—Electric Avenue 1-1
 ★ **LIONEL RICHIE**—My Love 2-2
 ★ **IRENE CARA**—Flashdance... What A Feeling 3-3
 ★ **STYX**—Don't Let It End 7-4
 ● **PRINCE**—1999
 ● **A FLOCK OF SEAGULLS**—Wishing
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away
 ● **ELTON JOHN**—I'm Still Standing B
 ● **MICHAEL JACKSON**—Wanna Be Startin' Somethin' B
 ● **LITTLE RIVER BAND**—We Two B
 ● **KENNY ROGERS**—All My Life B
 ● **CHRIS DE BURGH**—Don't Pay The Ferryman B
 ● **JIM CAPALDI**—That's Love B
 ● **BRYAN ADAMS**—Cuts Like A Knife A
 ● **DAVE EDMUNDS**—Slipping Away A
 ● **THE FIXX**—Saved By Zero A
 ● **LOVERBOY**—Hot Girls In Love B
 ● **CROSBY, STILLS AND NASH**—War Games L
 ● **DEF LEPPARD**—Rock Of Ages L
 ● **JOURNEY**—Send Her My Love L
 ● **JOAN ARMATRADE**—Drop The Pilot L
 ● **BERLIN**—The Metro L
 ● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination L
 ● **JOE WALSH**—Space Age Whiz Kid L
 ● **THE KINKS**—Come Dancing X
 ● **CHRISTOPHER CROSS**—No Time For Talk X
 ● **RED ROCKERS**—China X
 ● **THOMPSON TWINS**—Love On Your Side X
 ● **EURYTHMICS**—Sweet Dreams X
 ● **GOANNA**—Solid Rock X
 ● **MADNESS**—Our House X
 ● **THE BEE GEES**—The Woman In You X
 ● **ROD STEWART**—Baby Jane X
 ● **THE POLICE**—Every Breath You Take X
 ● **DURAN DURAN**—Is There Something I Should Know X
 ● **THE HOLLIES**—Stop In The Name Of Love X
 ● **STEVIE NICKS**—Stand Back X
 ● **DONNA SUMMER**—She Works Hard For The Money X
 ● **DEVO**—Theme From Doctor Detroit X

WFBG-AM—Aitona

(Tony Booth—MD)
 ★ **IRENE CARA**—Flashdance, What A Feeling 1-1
 ★ **DARYL HALL AND JOHN OATES**—Family Man 6-3
 ★ **KAJAGOOGOO**—Too Shy 10-8
 ★ **STYX**—Don't Let It End 16-10
 ★ **ELTON JOHN**—I'm Still Standing 22-15
 ● **THE POLICE**—Every Breath You Take
 ● **THE HOLLIES**—Stop In The Name Of Love
 ● **DONNA SUMMER**—She Works Hard For The Money B
 ● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination B
 ● **SPARKS**—Cool Places B
 ● **LOVERBOY**—Hot Girls In Love A
 ● **RED ROCKERS**—China A
 ● **ROD STEWART**—Baby Jane A
 ● **LOVERBOY**—Hot Girls In Love A
 ● **DURAN DURAN**—Is There Something I Should Know X
 ● **DAVID BOWIE**—China Girl X
 ● **MICHAEL SEMBELLO**—Maniac X
 ● **THE FIXX**—Saved By Zero X
 ● **A FLOCK OF SEAGULLS**—Wishing X
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away X
 ● **GOANNA**—Solid Rock X
 ● **JOAN ARMATRADE**—Drop The Pilot X
 ● **DAVE EDMUNDS**—Slipping Away X
 ● **GEORGE BENSON**—Inside Love (So Personal) X
 ● **EURYTHMICS**—Sweet Dreams X
 ● **DEXY'S MIDNIGHT RUNNERS**—The Celtic Soul Brothers X
 ● **ALABAMA**—The Closer You Get X
 ● **LOZ NETTO**—Fade Away X

WHY-FM—Pittsburgh

(Jay Cresswell—MD)
 ★ **CHAMPAIGN**—Try Again 9-7
 ★ **DARYL HALL AND JOHN OATES**—Family Man 11-9
 ★ **JIM CAPALDI**—That's Love 18-14
 ★ **STYX**—Don't Let It End 21-17
 ★ **KAJAGOOGOO**—Too Shy 22-18
 ● **THE HOLLIES**—Stop In The Name Of Love A
 ● **JAMES INGRAM WITH PATTI AUSTIN**—How Do You Keep The Music Playing A
 ● **AL JARREAU**—Boogie Down
 ● **WILLIE NELSON & MERLE HAGGARD**—Pancho & Lefty A
 ● **ROD STEWART**—Baby Jane A

WKRZ-FM—Wilkes-Barre

(Jim Rising—PD)
 ★ **MEN AT WORK**—Overkill 1-1
 ★ **RICK SPRINGFIELD**—Affair Of The Heart 3-2
 ★ **IRENE CARA**—Flashdance, What A Feeling 5-3
 ★ **NAKED EYES**—Always Something There To Remind Me 6-4
 ★ **JOURNEY**—Faithfully 11-5
 ● **THE POLICE**—Every Breath You Take B
 ● **STEVIE NICKS**—Stand Back B
 ● **SHERIFF**—When I'm With You B
 ● **PRINCE**—1999 B

● **MICHAEL SEMBELLO**—Maniac B
 ● **ROD STEWART**—Baby Jane B
 ● **RED ROCKERS**—China A
 ● **PAUL ANKA**—Hold Me Till The Morning Comes A
 ● **DEF LEPPARD**—Rock Of Ages A
 ● **JOE WALSH**—Space Age Whiz Kid A
 ● **LOVERBOY**—Hot Girls In Love A
 ● **JOE COCKER**—Threw It Away A
 ● **BRYAN ADAMS**—Cuts Like A Knife A
 ● **THE GREG KINN BAND**—Love Never Fails A
 ● **THE STOMPERS**—Never Tell An Angel A
 ● **DURAN DURAN**—Is There Something I Should Know X
 ● **DAVE EDMUNDS**—Slipping Away X
 ● **DAVID BOWIE**—China Girl X
 ● **Q-HEEL**—Dancing In Heaven (Orbital Bebop) X

WHVZ-FM—Norfolk

(Steve Kelly—MD)
 ★ **KAJAGOOGOO**—Too Shy 17-9
 ★ **ELTON JOHN**—I'm Still Standing 25-19
 ★ **THE KINKS**—Come Dancing 32-25
 ★ **MICHAEL JACKSON**—Wanna Be Startin' Somethin' 33-26
 ● **JIM CAPALDI**—That's Love 35-28
 ● **CHRISTOPHER CROSS**—No Time For Talk B
 ● **THE POLICE**—Every Breath You Take B
 ● **DEBARGE**—All This Love B
 ● **DONNA SUMMER**—She Works Hard For The Money B
 ● **ROD STEWART**—Baby Jane B
 ● **PRINCE**—1999 X

WQXA-FM—York

(Dan Steele—MD)
 ★ **NAKED EYES**—Always Something There To Remind Me 16-11
 ★ **DARYL HALL AND JOHN OATES**—Family Man 18-12
 ★ **JOURNEY**—Faithfully 8-4
 ★ **SERGIO MENDES**—Never Gonna Let You Go 14-9
 ★ **CHRISTOPHER CROSS**—No Time For Talk 19-13
 ● **CHRIS DE BURGH**—Don't Pay The Ferryman
 ● **STEVIE NICKS**—Stand Back
 ● **MICHAEL JACKSON**—Wanna Be Startin' Somethin' B
 ● **DEBARGE**—All This Love B
 ● **THE POLICE**—Every Breath You Take B
 ● **ROD STEWART**—Baby Jane B
 ● **LEE GREENWOOD**—I.O.U. A
 ● **DAVE EDMUNDS**—Slipping Away A
 ● **EURYTHMICS**—Sweet Dreams X
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away X
 ● **DONNA SUMMER**—She Works Hard For The Money X

WRQX-FM—Washington

(Mary Taten—MD)
 ★ **KAJAGOOGOO**—Too Shy 8-5
 ★ **DARYL HALL AND JOHN OATES**—Family Man 12-8
 ★ **EDDY GRANT**—Electric Avenue 10-7
 ★ **CHAMPAIGN**—Try Again 17-15
 ★ **DAVID BOWIE**—Let's Dance 18-16
 ● **PRINCE**—1999
 ● **ROD STEWART**—Baby Jane
 ● **THE POLICE**—Every Breath You Take B
 ● **MICHAEL JACKSON**—Wanna Be Startin' Somethin' B
 ● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination A
 ● **CHRIS DE BURGH**—Don't Pay The Ferryman A

WRVQ-FM—Richmond

(Jim Payne—MD)
 ★ **IRENE CARA**—Flashdance, What A Feeling 4-1
 ★ **NAKED EYES**—Always Something There To Remind Me 3-2
 ★ **JOURNEY**—Faithfully 6-4
 ★ **RICK SPRINGFIELD**—Affair Of The Heart 7-5
 ★ **STYX**—Don't Let It End 9-6
 ● **JIM CAPALDI**—That's Love
 ● **THE BEE GEES**—The Woman In You
 ● **THE FIXX**—Saved By Zero A
 ● **EURYTHMICS**—Sweet Dreams A
 ● **DURAN DURAN**—Is There Something I Should Know A
 ● **BERLIN**—The Metro X
 ● **NEW EDITION**—Candy Girl X
 ● **DEVO**—Theme From Doctor Detroit X
 ● **ALABAMA**—The Closer You Get X
 ● **LOVERBOY**—Hot Girls In Love X

WXIL-FM—Parkersburg

(Paul Demille—MD)
 ★ **STYX**—Don't Let It End 2-1
 ★ **RICK SPRINGFIELD**—Affair Of The Heart 3-2
 ★ **SAGA**—Wind Him Up 5-4
 ★ **NIGHT RANGER**—Sing Me Away 12-9
 ★ **MARTIN BRILEY**—The Salt In My Tears 25-18
 ● **LINDA RONSTADT**—Easy For You To Say
 ● **A FLOCK OF SEAGULLS**—Wishing
 ● **JOURNEY**—After The Fire B
 ● **LEE GREENWOOD**—I.O.U. B
 ● **THE POLICE**—Every Breath You Take B
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away B
 ● **PLANET P**—Why Me? B
 ● **THE HOLLIES**—Stop In The Name Of Love B
 ● **DEF LEPPARD**—Rock Of Ages A
 ● **DEBARGE**—All This Love A
 ● **JOE WALSH**—Space Age Whiz Kid A
 ● **GOANNA**—Solid Rock A
 ● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination A
 ● **LOVERBOY**—Hot Girls In Love A
 ● **JIM CAPALDI**—That's Love X
 ● **CARLOS SANTANA**—Watch Your Step X
 ● **THOMPSON TWINS**—Love On Your Side X
 ● **THE GREG KINN BAND**—Love Never Fails X
 ● **BERLIN**—The Metro X

WHTX-FM—Pittsburgh

(Keith Abrams—MD)
 ★ **RICK SPRINGFIELD**—Affairs Of The Heart 10-6
 ★ **EDDY GRANT**—Electric Avenue 21-11
 ★ **CHAMPAIGN**—Try Again 17-14
 ★ **JOE WALSH**—Space Age Whiz Kid A
 ● **MICHAEL JACKSON**—Wanna Be Startin' Somethin' A
 ● **THE POLICE**—Every Breath You Take A
 ● **DEF LEPPARD**—Photograph X
 ● **NEIL DIAMOND**—Front Page Story X
 ● **ALABAMA**—The Closer You Get X
 ● **INXS**—The One Thing X
 ● **Z.Z. TOP**—Gimme All Your Lovin' X
 ● **MADNESS**—Our House X
 ● **LITTLE RIVER BAND**—We Two X
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away X
 ● **THE GREG KINN BAND**—Love Never Fails X

WXLK-FM—Roanoke

(David Lee Michaels—MD)
 ★ **THOMAS DOLBY**—She Blinded Me With Science 2-1
 ★ **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No 4-2
 ★ **RICK SPRINGFIELD**—Affair Of The Heart 12-10
 ★ **EDDY GRANT**—Electric Avenue 21-11
 ★ **CHAMPAIGN**—Try Again 17-14
 ★ **JOE WALSH**—Space Age Whiz Kid A
 ● **MICHAEL JACKSON**—Wanna Be Startin' Somethin' A
 ● **THE POLICE**—Every Breath You Take A
 ● **DEF LEPPARD**—Photograph X
 ● **NEIL DIAMOND**—Front Page Story X
 ● **ALABAMA**—The Closer You Get X
 ● **INXS**—The One Thing X
 ● **Z.Z. TOP**—Gimme All Your Lovin' X
 ● **MADNESS**—Our House X
 ● **LITTLE RIVER BAND**—We Two X
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away X
 ● **THE GREG KINN BAND**—Love Never Fails X

WYCR-FM—York

(J.J. Randolph—MD)
 ★ **IRENE CARA**—Flashdance, What A Feeling 1-1
 ★ **JOURNEY**—Faithfully 9-3
 ★ **DARYL HALL AND JOHN OATES**—Family Man 10-4
 ★ **STYX**—Don't Let It End 11-5
 ● **CULTURE CLUB**—Time 14-8

● **PRINCE**—1999
 ● **DURAN DURAN**—Is There Something I Should Know
 ● **THE POLICE**—Every Breath You Take B
 ● **STEVIE NICKS**—Stand Back B
 ● **CHRISTOPHER CROSS**—No Time For Talk B
 ● **MADNESS**—Our House B
 ● **LOVERBOY**—Hot Girls In Love A
 ● **DEF LEPPARD**—Rock Of Ages A
 ● **BRYAN ADAMS**—Cuts Like A Knife A
 ● **THE FIXX**—Saved By Zero A
 ● **CHAMPAIGN**—Try Again X
 ● **ALABAMA**—The Closer You Get X
 ● **GEORGE BENSON**—Inside Love (So Personal) X
 ● **JIM CAPALDI**—That's Love X
 ● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination X
 ● **THE GREG KINN BAND**—Love Never Fails X
 ● **A FLOCK OF SEAGULLS**—Wishing X
 ● **SPARKS**—Cool Places X
 ● **DONNA SUMMER**—She Works Hard For The Money X
 ● **CHRIS DE BURGH**—Don't Pay The Ferryman X
 ● **EURYTHMICS**—Sweet Dreams X

WZYQ-FM—Frederick

(Kemosabi Joe—MD)
 ★ **IRENE CARA**—Flashdance, What A Feeling 1-1
 ★ **EDDY GRANT**—Electric Avenue 15-7
 ★ **A FLOCK OF SEAGULLS**—Wishing 23-17
 ★ **THE BEE GEES**—The Woman In You 34-23
 ★ **MICHAEL JACKSON**—Wanna Be Startin' Somethin' 39-29
 ● **LOVERBOYS**—Hot Girls In Love
 ● **CROSBY, STILLS AND NASH**—War Games
 ● **DURAN DURAN**—Is There Something I Should Know B
 ● **THE POLICE**—Every Breath You Take B
 ● **THE KINKS**—Come Dancing B
 ● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination B
 ● **STEVIE NICKS**—Stand Back B
 ● **THE GREG KINN BAND**—Tear That City Down A
 ● **PRISM**—Beal Street A
 ● **CHAMPAIGN**—Try Again A
 ● **TRUMPH**—All The Way A
 ● **RED ROCKERS**—China X
 ● **MADNESS**—Our House X
 ● **JIM CAPALDI**—That's Love X
 ● **CARLOS SANTANA**—Watch Your Step X
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away X
 ● **THE FIXX**—Saved By Zero X
 ● **SHERIFF**—When I'm With You X
 ● **AFTER THE FIRE**—Dancing In The Shadow X
 ● **FOGHAT**—That's What Love Can Do X
 ● **PATRICK SIMMONS**—Don't Make Me Do It X

Southeast Region

★ PRIME MOVERS

IRENE CARA—Flashdance... What A Feeling (Casablanca)
EDDY GRANT—Electric Avenue (Portrait/Ice)
DARYL HALL AND JOHN OATES—Family Man (RCA)

● TOP ADD ONS

THE POLICE—Every Breath You Take (A&M)
BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away (Capitol)
THE FIXX—Saved By Zero (MCA)

BREAKOUTS

DURAN DURAN—Is There Something I Should Know (Capitol)
STEVIE NICKS—Stand Back (Modern)
PRINCE—1999 (Warner Bros.)

WAEV-FM—Savannah

(J.D. North—MD)
 ★ **IRENE CARA**—Flashdance... What A Feeling 3-2
 ★ **STYX**—Don't Let It End 11-7
 ★ **KENNY ROGERS**—All My Life 17-13
 ★ **SERGIO MENDES**—Never Gonna Let You Go 21-17
 ★ **THE BEE GEES**—The Woman In You 26-19
 ● **MICHAEL SEMBELLO**—Maniac
 ● **THE FIXX**—Saved By Zero
 ● **LITTLE RIVER BAND**—We Two B
 ● **JAMES INGRAM WITH PATTI AUSTIN**—How Do You Keep The Music Playing B
 ● **CHRIS DE BURGH**—Don't Pay The Ferryman B
 ● **DEBARGE**—All This Love B
 ● **EURYTHMICS**—Sweet Dreams B
 ● **STARBUCK**—The Fool A
 ● **GEORGE BENSON**—Inside Love (So Personal) A
 ● **ROD STEWART**—Baby Jane X
 ● **THE KINKS**—Come Dancing X
 ● **THE POLICE**—Every Breath You Take X
 ● **DONNA SUMMER**—She Works Hard For The Money X
 ● **MADNESS**—Our House X
 ● **PATRICK SIMMONS**—Don't Make Me Do It X

WANS-FM—Anderson/Greenville

(Rod Metts—MD)
 ★ **IRENE CARA**—Flashdance... What A Feeling 2-1
 ★ **CULTURE CLUB**—Time 4-2
 ★ **JOURNEY**—Faithfully 7-3
 ★ **RICK SPRINGFIELD**—Affair Of The Heart 10-4
 ★ **NAKED EYES**—Always Something There To Remind Me 8-5
 ● **LOVERBOY**—Hot Girls
 ● **DAVID BOWIE**—China Girl
 ● **DONNA SUMMER**—She Works Hard For The Money B
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away B
 ● **ROMAN HOLIDAY**—Stand By B
 ● **EURYTHMICS**—Sweet Dreams B
 ● **A FLOCK OF SEAGULLS**—Wishing B
 ● **BRYAN ADAMS**—Cuts Like A Knife A
 ● **THE FIXX**—Saved By Zero A
 ● **DURAN DURAN**—Is There Something I Should Know A
 ● **THE HOLLIES**—Stop In The Name Of Love A
 ● **THOMPSON TWINS**—Love On Your Side X
 ● **SPARKS**—Cool Places X
 ● **DAVE EDMUNDS**—Slipping Away X
 ● **BILLY IDOL**—White Wedding X

WBBQ-FM—Augusta

(Bruce Stevens—MD)
 ★ **DARYL HALL AND JOHN OATES**—Family Man 12-6
 ★ **MICHAEL JACKSON**—Wanna Be Startin' Somethin' 20-15
 ★ **SERGIO MENDES**—Never Gonna Let You Go 25-16
 ★ **DEBARGE**—All This Love 24-17
 ★ **EDDY GRANT**—Electric Avenue 29-23
 ● **THE FIXX**—Saved By Zero
 ● **MTUNE**—Juicy Fruit
 ● **CHRIS DE BURGH**—Don't Pay The Ferryman B
 ● **THE POLICE**—Every Breath You Take B
 ● **LITTLE RIVER BAND**—We Two B
 ● **ROD STEWART**—Baby Jane B
 ● **STEVIE NICKS**—Stand Back B
 ● **MICHAEL SEMBELLO**—Maniac A
 ● **DURAN DURAN**—Is There Something I Should Know X

WBCY-FM—Charlotte

(Bob Kagan—MD)
 ★ **IRENE CARA**—Flashdance... What A Feeling 1-1
 ★ **EDDY GRANT**—Electric Avenue 5-2
 ★ **CHAMPAIGN**—Try Again 13-9
 ★ **SERGIO MENDES**—Never Gonna Let You Go 15-12
 ★ **TODD RUNDGREN**—Bang The Drum All Day 19-13
 ● **DEBARGE**—All This Love
 ● **STEVIE NICKS**—Stand Back
 ● **THE KINKS**—Come Dancing B
 ● **PRINCE**—1999 B
 ● **THE POLICE**—Every Breath You Take B
 ● **MICHAEL JACKSON**—Wanna Be Startin' Somethin' B
 ● **THE FIXX**—Saved By Zero A
 ● **JIM CAPALDI**—That's Love X
 ● **THE HUMAN LEAGUE**—(Keep Feeling) Fascination X
 ● **MADNESS**—Our House X
 ● **THE HOLLIES**—Stop In The Name Of Love X
 ● **DURAN DURAN**—Is There Something I Should Know X
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away X
 ● **DONNA SUMMER**—She Works Hard For The Money X

WBGM-FM—Tallahassee

(Al Brock/Jack Norris—MD)
 ★ **IRENE CARA**—Flashdance... What A Feeling 2-1
 ★ **CULTURE CLUB**—Time 3-2
 ★ **RICK SPRINGFIELD**—Affair Of The Heart 5-3
 ★ **STYX**—Don't Let It End 10-5
 ★ **EDDY GRANT**—Electric Avenue 18-12
 ● **JOE WALSH**—Space Age Whiz Kid
 ● **BRYAN ADAMS**—Cuts Like A Knife
 ● **CHAMPAIGN**—Try Again B
 ● **THE POLICE**—Every Breath You Take B
 ● **GEORGE BENSON**—Inside Love (So Personal) B
 ● **BILLY IDOL**—White Wedding B
 ● **PRINCE**—1999 B
 ● **STEVIE NICKS**—Stand Back A
 ● **MICHAEL SEMBELLO**—Maniac A
 ● **MARTIN BRILEY**—The Salt In My Tears A
 ● **THE GREG KINN BAND**—Love Never Fails X
 ● **DURAN DURAN**—Is There Something I Should Know X
 ● **RED ROCKERS**—China X
 ● **THE FIXX**—Saved By Zero X
 ● **SPARKS**—Cool Places X

WKXX-FM—Birmingham

(Steve Davis—MD)
 ★ **DARYL HALL AND JOHN OATES**—Family Man 15-8
 ★ **NAKED EYES**—Always Something There To Remind Me 20-13
 ★ **ALABAMA**—The Closer You Get 14-10
 ★ **DEBARGE**—All This Love 22-17
 ★ **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away 29-23
 ● **KAJAGOOGOO**—Too Shy
 ● **THE POLICE**—Every Breath You Take B
 ● **MADNESS**—Our House B
 ● **DURAN DURAN**—Is There Something I Should Know A

WCGQ-FM—Columbus

(Bob Raleigh—MD)
 ★ **NAKED EYES**—Always Something There To Remind Me 9-7
 ★ **DARYL HALL AND JOHN OATES**—Family Man 14-8
 ★ **CULTURE CLUB**—Time 4-3
 ★ **RICK SPRINGFIELD**—Affair Of The Heart 6-4
 ★ **THE TUBES**—She's A Beauty 13-11
 ● **DURAN DURAN**—Is There Something I Should Know
 ● **CHRIS DE BURGH**—Don't Pay The Ferryman
 ● **ROD STEWART**—Baby Jane B
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Roll Me Away B
 ● **THE FIXX**—Saved By Zero A
 ● **PRINCE**—1999 A
 ● **DOUBLE IMAGES**—"Night Pulse (Day Part)" A
 ● **ALABAMA**—The Closer You Get X
 ● **LITTLE RIVER BAND**—We Two X
 ● **DEBARGE**—All This Love X
 ● **DONNA SUMMER**—She Works Hard For The Money X
 ● **THE GREG KINN BAND**—Love Never Fails X
 ● **MADNESS**—Our House X
 ● **THE POLICE**—Every Breath You Take X
 ● **STEVIE NICKS**—Stand Back X
 ● **MICHAEL JACKSON**—Wanna Be Startin' Somethin' X
 ● **MICHAEL SEMBELLO**—Maniac X

WCSM-AM—Charleston

(Chris Bailey—MD)
 ★ **IRENE CARA**—Flashdance... What A Feeling 8-3
 ★ **DARYL HALL AND JOHN OATES**—Family Man 9-7
 ★ **EDDY GRANT**—Electric Avenue 17-11
 ★ **ELTON JOHN**—I'm Still Standing 18-12
 ★ **THE BEE GEES**—The Woman In You 22-16
 ● **PRINCE**—1999
 ● **THE HOLLIES**—Stop In The Name Of Love
 ● **THE POLICE**—Every Breath You Take B
 ● **MADNESS**—Our House B
 ● **DAVID BOWIE**—China Girl B
 ● **CHAMPAIGN**—Try Again B
 ● **STEVIE NICKS**—Stand Back B
 ● **THE GREG KINN BAND**—Love Never Fails A
 ● **LOUISE TUCKER**—Midnight Blue A
 ● **AMERICA**—The Border A
 ● **STAN**

Singles Radio Action

• Continued from page 20

- ★ MICHAEL JACKSON—Wanna Be Startin' Somethin' 25-15
- ★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 28-20
- ★ THE POLICE—Every Breath You Take B
- ★ ELTON JOHN—I'm Still Standing B
- ★ BRYAN ADAMS—Cuts Like A Knife A
- ★ DURAN DURAN—Is There Something I Should Know A
- ★ STEVIE NICKS—Stand Back A
- ★ DONNA SUMMER—She Works Hard For The Money X
- ★ JIM CAPALDI—That's Love X
- ★ PRINCE—1999 X
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ GEORGE BENSON—Inside Love (So Personal) X

WSEZ-FM—Winston-Salem

- (Steve Finnegan—MD)
- ★ EDDY GRANT—Electric Avenue 19-13
- ★ JIM CAPALDI—That's Love 26-18
- ★ IRENE CARA—Flashdance, What A Feeling 1-1
- ★ CHAMPAIGN—Try Again 11-7
- ★ SERGIO MENDES—Never Gonna Let You Go 14-8
- ★ STEVIE NICKS—Stand Back
- ★ MARTIN BRILEY—The Salt In My Tears
- ★ ROD STEWART—Baby Jane B
- ★ MICHAEL JACKSON—Wanna Be Startin' Somethin' B
- ★ THE POLICE—Every Breath You Take B
- ★ EURYTHMICS—Sweet Dreams B
- ★ BERLIN—The Metro A
- ★ INXS—The One Thing A
- ★ AL JARREAU—Boogie Down A
- ★ ROBERT PALMER—You Are In My System A
- ★ RED ROCKERS—China A
- ★ LEE GREENWOOD—I.O.U. X
- ★ GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me X
- ★ DONNA SUMMER—She Works Hard For The Money X
- ★ DURAN DURAN—Is There Something I Should Know X
- ★ THE FIXX—Saved By Zero X
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination X

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ SERGIO MENDES—Never Gonna Let You Go 22-12
- ★ EDDY GRANT—Electric Avenue 15-7
- ★ THE KINKS—Come Dancing 25-18
- ★ ELTON JOHN—I'm Still Standing 26-20
- ★ THE TUBES—She's A Beauty 30-22
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination
- ★ PETER TOSH—Johnny B. Goode
- ★ AL JARREAU—Boogie Down B
- ★ EURYTHMICS—Sweet Dreams B
- ★ THE BEE GEES—The Woman In You B
- ★ LITTLE RIVER BAND—We Two B
- ★ ROD STEWART—Baby Jane B
- ★ STEVIE NICKS—Stand Back B
- ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A
- ★ SPARKS—Cool Places A
- ★ MICHAEL SEMBELLO—Maniac A
- ★ O'BRYAN—You And I A
- ★ THE POLICE—Every Breath You Take X
- ★ ROBERT PALMER—You Are In My System X
- ★ DURAN DURAN—Is There Something I Should Know X
- ★ THE FIXX—Saved By Zero X
- ★ DONNA SUMMER—She Works Hard For The Money X
- ★ THOMPSON TWINS—Love On Your Side X
- ★ JIM CAPALDI—That's Love X
- ★ ANGELA BOFILL—Tonight I Give In X
- ★ JANET JACKSON—Say You Do X
- ★ SISTER SLEDGE—B.Y.O.B. X

WSKZ-FM—Chattanooga

- (Eric Page—MD)
- ★ EDDY GRANT—Electric Avenue 24-14
- ★ THE POLICE—Every Breath You Take 25-20
- ★ EURYTHMICS—Sweet Dreams 24-22
- ★ KJAGOGOGOO—Too Shy 17-15
- ★ MADNESS—Our House 22-18
- ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
- ★ A FLOCK OF SEAGULLS—Wishing
- ★ DURAN DURAN—Is There Something I Should Know A
- ★ CHRISTOPHER CROSS—No Time For Talk A
- ★ LOVERBOY—Hot Girls In Love A
- ★ DOUBLE IMAGE—Night Pulse X
- ★ THOMPSON TWINS—Love On Your Side X
- ★ MARTIN BRILEY—The Salt In My Tears X

WWKX-FM—Nashville

- (John Anthony—MD)
- ★ IRENE CARA—Flashdance... What A Feeling 1-1
- ★ EDDY GRANT—Electric Avenue 11-4
- ★ CULTURE CLUB—Time 10-8
- ★ CHAMPAIGN—Try Again 12-9
- ★ ELTON JOHN—I'm Still Standing 19-15
- ★ EURYTHMICS—Sweet Dreams
- ★ LOVERBOY—Hot Girls In Love
- ★ DEBARGE—All This Love B
- ★ KENNY ROGERS—All My Life B
- ★ MARTIN BRILEY—The Salt In My Tears B
- ★ THE HOLLIES—Stop In The Name Of Love A
- ★ LITTLE RIVER BAND—We Two A
- ★ DEF LEPPARD—Rock Of Ages A
- ★ THE POLICE—Every Breath You Take X
- ★ STEVIE NICKS—Stand Back X
- ★ BILLY IDOL—White Wedding X
- ★ MICHAEL SEMBELLO—Maniac X

WYKS-FM—Gainesville

- (Lou Rodriguez—MD)
- ★ THE TUBES—She's A Beauty 1-1
- ★ RICK SPRINGFIELD—Affair Of The Heart 2-2
- ★ CULTURE CLUB—Time 9-3
- ★ MADNESS—Our House 11-6
- ★ EURYTHMICS—Sweet Dreams 19-11
- ★ LOVERBOY—Hot Girls In Love
- ★ BRYAN ADAMS—Cuts Like A Knife
- ★ DURAN DURAN—Is There Something I Should Know B
- ★ THE FIXX—Saved By Zero B
- ★ MARTIN BRILEY—The Salt In My Tears B
- ★ DEF LEPPARD—Rock Of Ages A
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination A
- ★ TODD RUNDGREN—Bang The Drum All Day X
- ★ THE CALL—The Walls Came Down X
- ★ PINK FLOYD—Not Now John X
- ★ RED ROCKERS—China X
- ★ BILLY IDOL—White Wedding X
- ★ THE GREG KINN BAND—Love Never Fails X

WZGC-FM—Atlanta

- (John Young—MD)
- ★ EDDY GRANT—Electric Avenue 14-4
- ★ NAKED EYES—Always Something There To Remind Me 16-12
- ★ IRENE CARA—Flashdance, What A Feeling 1-1
- ★ THOMAS DOLBY—She Blinded Me With Science 2-2
- ★ DEBARGE—All This Love 29-20
- ★ BILLY IDOL—White Wedding
- ★ ALABAMA—The Closer You Get
- ★ MADNESS—Our House B
- ★ ROD STEWART—Baby Jane B
- ★ LEE GREENWOOD—I.O.U. B
- ★ PRINCE—1999 B
- ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away A

Radio

'ZOMBIE ZONE' Milwaukee 'Shock Theatre' Host Brings His Weirdness To WLPX

By MART HINTZ

MILWAUKEE — WLPX-FM hasn't been turned over to the zombies, but it might seem that way. The station recently signed "Toulouse NoNeck," the host of sister station WISN-TV's "Shock Theatre," for the "Toulouse NoNeck Zombie Zone Radio Hour." The show first aired in late March and is now heard from 10-11 p.m. Sundays.

The bearded character, dressed in top hat and tails, was the brainchild of Rick Felski, 28, staging manager for the television station, who portrays NoNeck on both radio and tv. NoNeck was created to be the host of WISN-TV's popular monster movie program, aired at 12:30 p.m. Saturdays. It is currently rated No. 1 in its time period among women and men 18-39 and among teens.

The new radio program, put together by Barkley Broadcasting of Milwaukee and packaged by local producer Gary Reynolds, includes music by such performers as Frank Zappa, Vanity 6 and the Insect Surfers, programmed by Peter Christensen, a jock at the Milwaukee School of Engineering's WMSE. Albums are interspersed with comedy rou-

tines prepared by Felski and his writing team.

"Reynolds had the idea for the pilot radio show," says Felski. "We pitched it to the station and it sold. Now, we're talking with stations in Appleton, Madison and other Wisconsin cities."

The radio program is taped live on Thursdays at WLPX for airing Sunday night. On Tuesday, Felski, a former member of the Second City Children's Theatre Company and theatre manager for Marriott's Great America Theme Park outside of Chicago, goes over script ideas with his crew. They rehearse on Wednesdays, with regular routines including "Betty's Crock," a cooking show, "Zombies in Space," comic home workshop hints, a call-in segment, and news by "Walter Rockrite."

Felski and Reynolds also have plans to take the NoNeck character on the road, for shows at local clubs and dances. They've put together a "Zombie Party" that can be booked into any kind of venue. On April 9, they staged their first such show at the Sunset Bowl in Waukesha, a Milwaukee suburb. Felski sang with the band the Lucky Stiffs and performed several of his comedy routines.

On April 16, he brought Speak-easy, another local band, on "Shock Theatre." They collaborated in a routine "raising from the dead" the group's lead singer, Bob Uszler, who specializes in Elvis Presley imitations.

Over the past several years, Felski as NoNeck has appeared in numerous area parades, charity programs and local promotions. Not bad for a character who was almost known as "NoName."

"We had the makeup and costuming," says Felski. "But we didn't know what to name the guy, even five minutes before it was supposed to go on a local television promo spot plugging 'Shock Theatre.' All sorts of names came up, lots of which I won't mention here. For some reason, though, the name of the painter Toulouse-Lautrec stuck in my mind. That was it—with a slight modification, of course."

NoNeck's first appearance was a mere 30 seconds. Now, it is a staple of the show. The creature draws upwards of 100 letters a week from fans. Says Felski, "They're from folks from the guys in Cell Block F of the Country House of Correction to families who just like the program."

Vox Jox

• Continued from page 12

Jeff Collins leaves his post as morning news anchor at Group W's KYW in Philly to walk across town to Bruce Holberg's WFIL and its urban FM, Power 99 (WUSL), as news director. He replaces Steve Nikazy. ... Replacing Fred Walters, who went to KFWB Los Angeles (Billboard, June 4) as news director at ABC's WXYZ Newstalk in Detroit is Dan Streeter, who'll continue in his post as morning anchor. (WXYZ, by the way, recently picked up three awards from Sigma Delta Chi, RTNDA and the Detroit Press Club.)

Doc Foster moves up at WQMG in Greensboro. The triad area 7-to-

midnight jock takes over as production director at the urban station, while former production director Shelly Bynum continues as music director and morning personality. ... Ford Mullins is upped from production director to operations director at Corona, Calif's KWRM, which now features Kerrie Richards (formerly Lisa Dillon at San Bernardino's KFXM) 6 to noon, Mullins noon to 6, and former parttimer Mark Stevens to midnight.

Dain Schult and Kevin O'Connell's Radioactivity consultancy in Atlanta has expanded. In addition to programming services, the duo now offers an aircheck and resume refinement package as well as a programming/production seminar on cassette. So if you can't figure

out why KFRC won't return your calls, maybe this will help.

★ ★ ★

Tom Longfellow becomes sales and marketing director for the National Assn. of State Radio Networks (NASRN), headquartered in Little Rock. ... Jill A. Tarlow is upped to promotion manager at Group W's 1010 WINS in New York. ... Janet Lofgren leaves Winterhurst Ice Rink to join Cleveland's WGAR as advertising and promotion director. ... Edward Berger takes on additional duties as manager of advertising and promotion at NBC's WRC in Washington while continuing to handle those responsibilities for 'RC's FM, WKYS.

Milford, Del.'s WAFL-FM celebrated 10 years in country music last month. The on-air festivities at Delaware's first full-time country station included everything from a week of all requests to tapes of its first day on the air, May 19, 1973.

Champaign, Ill.'s WPGU recently celebrated its 16th anniversary, commencing with the "ultimate battle of the bands" (Rolling Stones vs. the Who—the Who won) and culminating with a classic rock'n'roll weekend and a drawing for a classic 1975 Coupe De Ville.

★ ★ ★

Congratulations ... to CHUM Toronto's Jim Norman, who won a gold medal in the second annual International Radio Festival of New York for his anti-drunk driving PSA ... to WCAU-AM Philly for their grand award from the same organization ... to WRKA Louisville and its news director Howard Modell on winning two UPI awards as well as two "Louie" awards from the Advertising Club of Louisville ... to Malrite's WLZZ/WZUU Milwaukee for its national Addy Award for "Sometimes You Just Have To," produced for Dirty Deeds Done. (We're not sure about the product, but the imagination conjures up wonderful images). By the way, WZUU's morning man, Larry "The Legend," was one of Gallery magazine's Golden 100 jocks.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. My Love, Paul McCartney & Wings, Apple
2. Frankenstein, Edgar Winter Group, Epic
3. Pillow Talk, Sylvia, Vibration
4. Daniel, Elton John, MCA
5. Playground In My Mind, Clint Holmes, Epic
6. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
7. Tie A Yellow Ribbon Round The Old Oak Tree, Dawn, Bell
8. You Are The Sunshine Of My Life, Stevie Wonder, Tamla
9. Hocus Pocus, Focus, Sire
10. Long Train Running, Doobie Bros., Warner Bros.

POP SINGLES—20 Years Ago

1. It's My Party, Lesley Gore, Mercury
2. Sukiyaki, Kyu Sakamoto, Capitol
3. Da Doo Ron Ron, Crystals, Philles
4. I Love You Because, Al Martino, Capitol
5. You Can't Sit Down, Dovells, Parkway
6. Two Faces Have I, Lou Christie, Roulette
7. If You Wanna Be Happy, Jimmy Soul, S.P.Q.R.
8. Still, Bill Anderson, Decca
9. Those Lazy-Hazy-Crazy Days Of Summer, Nat King Cole, Capitol
10. Surfin' U.S.A., Beach Boys, Capitol

TOP LPs—10 Years Ago

1. Red Rose Speedway, Paul McCartney & Wings, Apple
2. 1967-1970, Beatles, Apple
3. They Only Come Out At Night, Edgar Winter Group, Epic
4. Houses Of The Holy, Led Zeppelin, Atlantic
5. 1962-1966, Beatles, Apple
6. The Best Of, Bread, Elektra
7. Diamond Girl, Seals & Crofts, Warner Bros.
8. Moving Waves, Focus, Sire
9. The Dark Side Of The Moon, Pink Floyd, Harvest
10. Made In Japan, Deep Purple, Warner Bros.

TOP LPs—20 Years Ago

1. Days Of Wine And Roses, Andy Williams, Columbia
2. West Side Story, Soundtrack, Columbia
3. Moving, Peter, Paul & Mary, Warner Bros.
4. Lawrence Of Arabia, Soundtrack, Colpix
5. It Happened At The World's Fair, Elvis Presley, RCA
6. I Wanna Be Around, Tony Bennett, Columbia
7. Vaughn Meader & The First Family, Vol. 2, Cadence
8. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
9. Kingston Trio #16, Capitol
10. Johnny's Newest Hits, Johnny Mathis, Columbia

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

1. One Of A Kind, Spinners, Atlantic
2. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
3. Give Your Baby A Standing Ovation, Dells, Cadet
4. Daddy Could Swear, I Declare, Gladys Knight & the Pips, Soul
5. Natural High, Bloodstone, London
6. Leaving Me, The Independents, Wand
7. Finders Keepers, Chairmen of the Board, Invictus
8. Without You In My Life, Tyrone Davis, Dakar
9. Time To Get Down, O'Jays, Philadelphia International
10. Pillow Talk, Sylvia, Vibration

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Billboard®

Survey For Week Ending 6/11/83

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	12	2	THE POLICE—Every Breath You Take, A&M (45)	1	3	2	THE POLICE—Every Breath You Take, A&M
2	2	20	DEF LEPPARD—Pyromania, Mercury	2	1	8	DEF LEPPARD—Rock Of Ages, Mercury
3	3	12	DAVID BOWIE—Let's Dance, EMI/America	3	5	5	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
4	1	7	MEN AT WORK—Cargo, Columbia	4	9	5	DURAN DURAN—Is There Something I Should Know?, Capitol
5	9	4	THE FIXX—Reach The Beach, MCA	5	15	2	STEVIE NICKS—Stand Back, Modern
6	5	12	THE TUBES—Outside/Inside, Capitol	6	10	6	DAVID BOWIE—Modern Love, EMI/America
7	4	10	Z.Z. TOP—Eliminator, Warner Bros.	7	8	11	PINK FLOYD—Not Now John, Columbia
8	6	15	INXS—Shabooh, Shooah, Atco	8	2	10	THE TUBES—She's A Beauty, Capitol
9	17	6	DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)	9	21	5	MADNESS—Our House, Geffen
10	8	7	RED ROCKERS—China, Columbia (EP)	10	12	3	DAVE EDMUNDS—Slipping Away, Columbia
11	7	14	U2—War, Island	11	6	13	INXS—The One Thing, Atco
12	20	6	A FLOCK OF SEAGULLS—Listen, Jive/Arista	12	13	7	EDDY GRANT—Electric Avenue, Portrait
13	26	2	STEVIE NICKS—Stand Back, Modern (45)	13	24	2	THE FIXX—One Thing Leads To Another, MCA
14	13	6	DAVE EDMUNDS—Information, Columbia	14	NEW ENTRY		FASTWAY—Say What You Will, Columbia
15	22	7	ZEBRA—Zebra, Atlantic	15	7	9	U2—Sunday, Bloody Sunday, Island
16	10	8	RICK SPRINGFIELD—Living In Oz, RCA	16	14	7	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia
17	16	19	BRYAN ADAMS—Cuts Like A Knife, A&M	17	28	4	CULTURE CLUB—Church Of The Poisoned Mind, Virgin/Epic
18	15	9	KROKUS—Headhunter, Arista	18	NEW ENTRY		LOVERBOY—Hot Girls In Love, Columbia
19	14	14	PLANET P—Planet F, Geffen	19	17	10	MEN AT WORK—Overkill, Columbia
20	11	7	MADNESS—Our House, Geffen (45)	20	11	4	DEF LEPPARD—Too Late For Love, Mercury
21	25	2	THE KINKS—State Of Confusion, Arista (45)	21	NEW ENTRY		MARILLION—He Knows, You Know, Capitol
22	18	10	MARTIN BRILEY—One Night With A Stranger, Mercury	22	33	3	ZEBRA—Who's Behind The Door, Atlantic
23	21	5	FASTWAY—Fastway, Columbia	23	25	2	KAJAGOOGOO—Too Shy, EMI/America
24	19	11	PINK FLOYD—The Final Cut, Columbia	24	19	11	PLANET P—Why Me?, Geffen
25	NEW ENTRY		LOVERBOY—Hot Girls In Love, Columbia (12 inch)	25	20	7	MARTIN BRILEY—Salt In My Tears, Mercury
26	23	7	EDDY GRANT—Electric Avenue, Portrait (12 inch)	26	NEW ENTRY		U2—Two Hearts Beat As One, Island
27	24	5	GOANNA—Spirit Of Place, Atco	27	16	18	BRYAN ADAMS—Cuts Like A Knife, A&M
28	28	6	QUIET RIOT—Metal Health, Pasha	28	22	11	BILLY IDOL—White Wedding, Chrysalis
29	31	3	BLACKFOOT—Siogo, Atco	29	46	3	RED ROCKERS—China, Columbia
30	35	4	JOAN ARMATRADING—The Key, A&M	30	30	2	KROKUS—Screaming In The Night, Arista
31	29	18	JOURNEY—Frontiers, Columbia	31	31	2	PLANET P—Static, Geffen
32	32	4	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	32	37	2	BRYAN ADAMS—Straight From The Heart, A&M
33	27	14	CHRIS DE BURGH—The Getaway, A&M	33	51	4	JOAN ARMATRADING—Drop the Pilot, A&M
34	39	2	URIAH HEPP—Head First, Mercury	34	44	3	DAVID BOWIE—China Girl, EMI/America
35	37	14	MICHAEL BOLTON—Michael Bolton, Columbia	35	NEW ENTRY		MEN AT WORK—It's A Mistake, Columbia
36	50	2	ELTON JOHN—Too Low For Zero, Geffen	36	NEW ENTRY		GOANNA—Solid Rock, Atco
37	36	6	JIM CAPALDI—Fierce Heart, Atlantic	37	NEW ENTRY		MARSHALL CRENSHAW—Whenever You're On My Mind, Warner Bros.
38	41	5	KAJAGOOGOO—White Feathers, EMI/America	38	18	19	JOURNEY—Separate Ways, Columbia
39	38	3	MARILLION—Script For A Jester's Tear, Capitol	39	4	9	Z.Z. TOP—Gimme All Your Lovin', Warner Bros.
40	33	9	BILLY IDOL—Billy Idol, Chrysalis	40	50	9	Z.Z. TOP—Got Me Under Pressure, Warner Bros.
41	30	19	THOMAS DOLBY—The Golden Age Of Wireless, Capitol	41	26	5	RICK SPRINGFIELD—Affair Of The Heart, RCA
42	40	4	R.E.M.—Murmur, I.R.S.	42	32	4	THE KINKS—Come Dancing, Arista
43	34	9	PATRICK SIMMONS—So Wrong, Elektra (12 inch)	43	34	2	ELTON JOHN—I'm Still Standing, Geffen
44	NEW ENTRY		CROSBY, STILLS & NASH—Allies, Atlantic	44	NEW ENTRY		INXS—Don't Change, Atco
45	NEW ENTRY		MARSHALL CRENSHAW—Field Day, Warner Bros.	45	NEW ENTRY		THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
46	49	2	IRON MAIDEN—Piece Of Mind, Capitol	46	27	12	DAVID BOWIE—Let's Dance, EMI/America
47	42	28	SCANDAL—Scandal, Columbia	47	49	8	MICHAEL BOLTON—Fool's Game, Columbia
48	43	14	MOLLY HATCHET—No Guts, No Glory, Epic	48	39	7	PINK FLOYD—The Hero's Return, Columbia
49	45	3	TEARS FOR FEARS—The Hurting, Mercury	49	40	6	TEARS FOR FEARS—Change, Mercury
50	NEW ENTRY		THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	50	41	6	QUIET RIOT—Metal Health, Pasha
Top Adds				51	36	4	THE TUBES—Monkey Time, Capitol
1	LOVERBOY—Hot Girls In Love, Columbia (12 inch)			52	42	4	ROXY MUSIC—Like A Hurricane, Warner Bros.
2	CROSBY, STILLS & NASH—Allies, Atlantic			53	45	3	FASTWAY—Easy Livin, Columbia
3	IRON MAIDEN—Piece Of Mind, Capitol			54	23	3	MEN AT WORK—High Wire, Columbia
4	MARSHALL CRENSHAW—Field Day, Warner Bros.			55	29	3	TODD RUNDGREN—Bang The Drum All Day, Bearsville
5	ARCHANGEL—Tragedy, Portrait (12 inch)			56	43	4	R.E.M.—Radio Free Europe, I.R.S.
6	GARY MYRICK—Language, Epic			57	35	10	DURAN DURAN—Girls On Film, Capitol
7	STEVIE NICKS—Stand Back, Modern (45)			58	38	18	DEF LEPPARD—Photograph, Mercury
8	MITCH RYDER—When You Were Mine, Riva/Mercury (12 inch)			59	59	3	THE HUMAN LEAGUE—(Keep Feeling) Fascination, A&M
9	THE KINKS—State Of Confusion, Arista			60	47	3	THE FIXX—Saved By Zero, MCA
10	ZEBRA—Zebra, Atlantic						

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

Radio



THREE YEARS STRONG—The management of WYLD-AM-FM crowds around the birthday cake at the Sheraton Hotel in New Orleans, where Inter-Urban Broadcasting threw a bash to celebrate the stations' third anniversary. Pictured from left are WYLD-AM program director E. Rodney Jones; Jacinta Hutchinson and her husband James, Inter-Urban's executive vice president and general manager; Almera Lewis and her husband Tom, president of Inter-Urban; partner Carl Davis; and WYLD-FM program director Brute Bailey.

Study: AM Draws 'Quality' Listeners

LOS ANGELES—Quantity may have shifted to the FM band (according to the fall '82 RADAR report, 63.3% of the total average radio audience is glued to FM). But a new McGavren-Guild radio research study, "A Composite Profile Of The Typical AM Listener," suggests that quality lies on the AM side.

According to the report, AM listeners enjoy a slightly higher income, are generally more satisfied with life, and feel less need to respond to social or peer pressure.

While they're quite demanding on such specific items as news, features and scheduling, they're generally easier to entertain musically, the report finds. They're less aware of current music trends and more aware of the music related to their formative years.

Additionally, AM listeners tend to be "day" people who are more interested in spectator sports. As for their political leanings, they're no more conservative or liberal than their FM counterparts, according to the study.

New On The Charts

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



NONA HENDRYX

Nona Hendryx scored her first big hit as a member of Patti Labelle & the Bluebelles with "I Sold My Heart To The Junkman" in 1961. Now she's back on the Hot 100 with a new RCA single, "Keep It Confidential," which moves to 68 on the current chart.

"It doesn't matter what avenue you take to get there as long as you're getting there," says Hendryx, whose interest in experimentation has characterized her musical growth since the dissolution of Labelle in 1977. Zero Cool, her first band, played everything from atonal jazz to electric Motown. Her current group, Propaganda, is equally bold but funkier, a spirited combo whose accessible mix of rock and funk has made them a mainstay on the New York club scene.

But the sound, as performed on the "Nona" LP, is as theatrical, political and provocative as the music that brought blacks, gays and trend-setters together during Labelle's musical lifetime.

For more information, contact Vicki Wickham, 130 West 57th St., Suite 8B, New York, N.Y.; (212) 977-3170.



JR. TUCKER

Jr. Tucker is 16 years old, but his singing career already spans more than a decade. He burst onto the music scene in his native Jamaica at age five, and since then he's recorded a string of top 10 hits there, including "Take A Message To My Body," "One Of The Poorest People," "Which Side Of The Coin" and "Some Guys Have All The Luck." Now Tucker makes his U.S. recording debut with "Bad Girls," the debut single from his self-titled LP which climbs to a starred 71 on this week's Black Singles chart.

Tucker draws as much from such American soul artists as Earth, Wind & Fire, Stevie Wonder and Michael Jackson as from the Jamaican reggae sound on the album, which was produced by Ray Parker Jr. Earlier in his career, in fact, Tucker bore a remarkable resemblance to Jackson with his yearning kiddie falsetto. But his voice has deepened considerably since then, and the business can look forward to a long career from a promising contemporary artist.

For more information, contact Gefen Records, 75 Rockefeller Plaza, New York, N.Y. 10019; (212) 484-7170.

Featured Programming

Progressive Radio Network's "News Blimp," a two-minute contemporary music and comedy feature heard on 125 AOR stations, will be made available to college outlets beginning this fall at no cost. It's part of a campaign sponsored by U.S. News & World Report to change the image of the publication as a magazine for right-wingers. The Bronx-based syndicator will start with a lineup of 25 stations chosen on the basis of campus size, power, location and format.

Jazz critic **Leonard Feather** has begun a new weekly series, "Celebration Of Duke Ellington," for **National Public Radio**. Produced at **KCRW Santa Monica**, the show features commentary and music selected from Feather's personal library, reported to be one of the largest collections of Ellingtonia in North America.

Rolling Stone Magazine Productions, the publication's radio division, has introduced a new telephone information service known as the "Rolling Stone Music Hotline." The show will operate 24 hours a day, seven days a week, and will be updated three times every week. Callers who dial 1 (900) 410-ROCK will receive a two-minute message featuring the latest dope on artists, releases, technology and tours.

Merrill, Lynch, Pierce, Fenner & Smith sounds like it's bullish on the radio business, too. A taped interview with a financial specialist, of interest to both consumers and investors, is the essence of "Money Sense," which bows June 6. Programmers can either tape the interview for use by jocks in Q&A style, or the conversation, which lasts between 45 and 60 seconds, can be treated as a feature segment. Scheduled topics include "Investment Ideas That Save Taxes" (June 13); "Investing For Aggressive Growth" (June 20); and "Market Perspective" (June 27). Note: Calls to 1 (900) 210-3030 must be dialed directly; the system cannot accept calls made from hotels, motels or coin phones!

RKO Radio Networks has expanded its affiliate services department and established a new office at 5900 Wilshire Boulevard in Los Angeles. Territorial responsibilities for the syndicator's three networks have been assigned to **Julie Spira**, manager of affiliate acquisitions for the western region and head of the new branch; **Barbara McMahon**, manager of affiliate acquisition for the eastern region; and **Debra Gould**, who will cover the central region. McMahon and Gould are based in New York.



Spira

We liked the seasonal topics raised by **Elmer Dapron** last week on his "Grocery List" show for **Mutual**. His two-and-a-half-minute broadcasts, which clear about 300 stations each weekday, focused on cooking pond-raised catfish; crop prospects for sweet cherries; when to use different vinegars; tips on buying blueberries; and how rye bread is made. The farmer-cum-nutrition expert makes a point of distributing taste treats around the syndicator's Arlington office.

"20:20 Musicworld," the adult contemporary music show syndicated by **The Creative Factor Of Hollywood**, celebrated its third anniversary June 1 on seven new affiliate stations: **KUAD Windsor, Col.**; **WMVO Mt. Vernon, Ohio**; **KYBE Frederick, Okla.**; **KENN Farmington, N.M.**; **KBMN Bozeman, Mont.**; and **KLCR Center, Tex.**, and **KCRS Midland, Tex.**

Associated Press has appointed two broadcast executives: **Cliff MacGowan**, who will be based in Atlanta, serving Alabama and Georgia broadcasters; and **Jim Aldridge**, who, based in Kansas City, will serve newsmen in Kansas and Missouri. ... **Donald Garvey** has been named vice president and director of sales for **RKO Radio Sales** in New York.

LEO SACKS

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

June 6, **Billy Idol**, Guest D.J., **Rolling Stone Productions**, one hour.
June 6-10, **Tubes**, Inner-View, Inner-View Network, one hour.
June 6-11, **Rosemary Clooney**, Music Makers, Narwood Productions, one hour.
June 6-11, **Johnny Rodriguez**, Country Closeup, Narwood Productions, one hour.
June 10-12, **Tex Beneke**, Great Sounds United Stations, four hours.
June 10-12, **Roy Orbison**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
June 10-12, **Loretta Lynn**, Weekly Country Music Countdown, United Stations, three hours.
June 10-12, **Styx**, Supertramp, Billy Idol, Off The Record, Westwood One, one hour.
June 10-12, **Bob Seger**, part one, Off The Record Special, Westwood One, two hours.
June 10-12, **Rufus**, Special Edition, Westwood One, one hour.
June 10-12, **America's New Music**, Rock Chronicles, Westwood One, one hour.
June 10-12, **Nautical Dementia**, Dr. Demento, Westwood One, two hours.
June 10-12, **Tubes**, Billy Idol, Rock Album Countdown, Westwood One, one hour.
June 10-12, **Earth, Wind & Fire**, Deniece Williams, The Countdown, Westwood One, one hour.
June 10-12, **Quiet Riot**, Krokus, In Concert, Westwood One, one hour.
June 10-12, **Jerry Lee Lewis**, Live From Gileys, Westwood One, one hour.
June 10-12, **George Clinton**, Budweiser Concert Hour, Westwood One, one hour.
June 10-12, **Little River Band**, Pop Concert, Westwood One, one hour.
June 10-12, **Chris DeBurgh**, The Source, NBC, taped live.
June 11, **The Great Bass Players**, John Entwistle, Rolling Stone's continuous History Of Rock and Roll, ABC Rock Radio Network, one hour.
June 11, **T. G. Sheppard**, Silver Eagle, ABC Entertainment Network, one hour.
June 11, **Stevie Wonder**, Solid Gold Saturday Night, RKO Radioshows, five hours live.
June 11-12, **Hall & Oates**, The Hot Ones, RKO Radioshows, one hour.
June 11-12, **Clive Davis**, Soundtrack Of The 60s, Watermark, three hours.
June 11-12, **Vivian Blaine**, "Guys And Dolls." Musical, Watermark, three hours.
June 12, **Police**, BBC Rock Hour, London Wavelength, one hour.
June 12, **Divinyls**, Jon Butcher Axis, King Biscuit Flower Hour, ABC Rock Radio, one hour.
June 12, **Great Bass Players**, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio, one hour.
June 13, **Ronnie James Dio**, formerly with Rainbow & Black Sabbath, Guest D.J., Rolling Stone Productions, one hour.
June 13-17, **Def Leppard**, Inner-View, Inner-View Network, one hour.
June 13-18, **Hi-Lo's**, Music Makers, Narwood Productions, one hour.
June 13-18, **Bobby Bare**, Country Closeup, Narwood Productions, one hour.
June 17-19, **Paul Anka**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
June 17-19, **Peggy Lee**, Great Sounds, United Stations, four hours.
June 17-19, **Lee Greenwood**, Weekly Country Music Countdown, United Stations, three hours.
June 17-19, **Zebra**, The Source, NBC, one hour.
June 18, **Janie Fricke**, Gary Morris, Silver Eagle, ABC Entertainment Network, 90 minutes.
June 18, **Herman's Hermits**, Solid Gold Saturday Night, RKO Radioshows, five hours.
June 18-19, **Elliot Mintz**, Soundtrack Of The 60s, Watermark, three hours.
June 18-19, **Gordon MacRae**, "Carousel," Musical, Watermark, three hours.
June 18-19, **George Thorogood**, Captured Live, RKO Radioshows, 90 minutes.
June 18-19, **Elton John**, Hot Ones, RKO Radioshows, one hour.
June 20, **Graham Nash**, Tony Hicks, Guest D.J., Rolling Stone Productions, one hour.
June 20-24, **Phil Collins**, Inner-View, Inner-View Network, one hour.
June 24-26, **Dionne Warwick**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Billboard®

Adult Contemporary

Survey For Week Ending 6/11/83

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

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	9	1	MY LOVE Lionel Richie, Motown 1677 (Brockman, ASCAP)	4
2	3	9	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)	
3	4	7	ALL MY LIFE Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)	
4	2	11	YOU CAN'T RUN FROM LOVE Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)	
5	7	8	FRONT PAGE STORY Neil Diamond, Columbia 38-03801 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
6	9	9	TIME Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell ASCAP)	
7	8	7	FLASHDANCE ... WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)	
8	10	7	THAT'S LOVE Jim Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)	
9	5	14	MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	
10	12	5	HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)	
11	13	5	NO TIME FOR TALK Christopher Cross, Warner Bros. 7-29662 (Pop 'N' Roll, ASCAP)	
12	6	10	OVERKILL Men At Work, Columbia 38-03795 (April, ASCAP)	
13	15	6	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hop/MCA, BMI/ASCAP)	
14	11	12	EASY FOR YOU TO SAY Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)	
15	18	5	THE CLOSER YOU GET Alabama, RCA 13524 (Irving/Down 'N' Dixie/Chinnichap, BMI)	
16	16	11	SOLITAIRE Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, GEMA)	
17	17	8	DO IT FOR LOVE Marty Balin, EMI-America 8160 (Great Pyramid/Mercury Shoes, BMI)	
18	20	5	DON'T LET IT END Styx, A&M 2543 (Stygian Songs, ASCAP)	
19	22	4	ALL THIS LOVE Oebarge, Gordy 1660 (Motown) (Jobete, ASCAP)	
20	27	3	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawako/Foster Frees, BMI)	
21	14	11	STRANGER IN MY HOUSE Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)	
22	19	13	I WON'T HOLD YOU BACK Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)	
23	23	5	PONCHO & LEFTY Willie Nelson & Merle Haggard, Epic 34-03482 (United Artists/Columbine, ASCAP)	
24	21	13	SMILING ISLANDS Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)	
25	30	3	WE TWO Little River Band, Capitol 5231 (Screen Gems-EMI, BMI)	
26	28	5	FAITHFULLY Journey, Columbia 38-03840 (Twist And Shout, ASCAP)	
27	24	11	YOU HAVEN'T HEARD THE LAST OF ME Peter Allen Arista 1052 (Snow, BMI/Kaz April, ASCAP)	
28	31	3	OUR LOVE IS ON THE FAULTLINE Crystal Gayle, Warner Bros. 7-29710 (Rondor PTY LTD/Irving, BMI)	
29	25	14	MINIMUM LOVE Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)	
30	32	4	TIL YOU AND YOUR LOVER ARE LOVERS AGAIN Engelbert Humperdinck, Epic 34-03817 (Warner House Of Music/Pullman/Warner-Tamerlane/Daticabo, BMI)	
31	38	2	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel, BMI)	
32	NEW ENTRY		STOP IN THE NAME OF LOVE The Hollies, Atlantic 7-89819 (Stone Agate, BMI)	
33	36	2	TRY AGAIN Champaign, Columbia 38-03563 (Walkin, BMI)	
34	37	3	ALWAYS SOMETHING THERE TO REMIND ME Naked Eyes, EMI-America 8155 (Intersong/Blue Seas/Jac, ASCAP)	
35	NEW ENTRY		ALL THE LOVE IN THE WORLD Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI)	
36	39	2	I'M STILL STANDING Elton John, Geffen 7-29639 (Warner Bros.)	
37	40	2	COME DANCING The Kinks, Arista 1054 (Davray, PRS)	
38	26	21	IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
39	29	6	STRAIGHT FROM THE HEART Bryan Adams, A&M 2536 (Irving/Adams Communications, BMI)	
40	33	13	WIND BENEATH MY WINGS Lou Rawls, Epic 34-03758 (Warner-Tamerlane, BMI/WB, ASCAP)	
41	34	16	SOME KIND OF FRIEND Barry Manilow, Arista 1046 (Townsway/Angela, BMI)	
42	35	9	WHAT YOU DO TO ME Carl Wilson, Caribou 4-03590 (Epic) (Siren, BMI)	
43	41	19	MAKE LOVE STAY Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)	
44	43	11	WHERE EVERYBODY KNOWS YOUR NAME Gary Portnoy, Applause 106 (Addax, ASCAP)	
45	42	8	AMOR Julio Iglesias, Columbia 38-03805 (Peer, BMI)	
46	44	15	WHAT EVER HAPPENED TO OLD FASHIONED LOVE B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)	
47	45	13	WELCOME TO HEARTLIGHT Kenny Loggins, Columbia 38-03555 (Milk Money, ASCAP)	
48	47	18	BILLIE JEAN Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)	
49	46	19	ONE ON ONE Daryl Hall & John Oates, RCA 13421 (Hot-Cha/Unichappell, BMI)	
50	48	16	TAKE THE SHORT WAY HOME Dionne Warwick, Arista 1040, Gibb Bros./Unichappell (BMI)	

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

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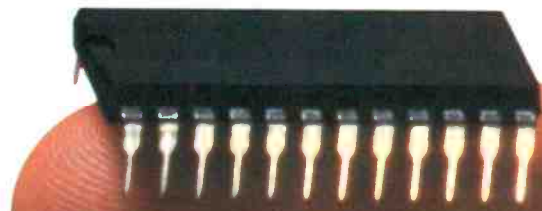
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TUNNEL RUNNER™: Exciting "3-D" effects to pull them into the maze and into the store.



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Billboard photo by Chuck Pulin
BLEECKER BOB—"Bleecker Bob" Plotnik holds court at Bleecker Bob's, his store in Greenwich Village in New York.

Bleecker Bob Makes A Name For Himself

By ROMAN KOZAK

NEW YORK—Talk to anybody in the music business about a "Bleecker Bob type of store," and chances are they will immediately know what you're talking about: a small independent record shop specializing in imported and esoteric rock and pop product.

There is, of course, an original Bleecker Bob's, and it's located on Bleecker St. in the heart of New York City's Greenwich Village. And there is a Bleecker Bob. He's Bob Plotnik, owner of the store.

"This is my fourth location, since 1966-67. Jimi Hendrix and Jim Morrison used to come into my store, and then I was involved with the early CBGB with Television, getting that together, and the Patti Smith Group," says Plotnik, an attorney who says that his passion for collecting doo wop records led him into the retail trade.

"I decided that the best way to get records for my collection was to be a part of the marketplace," says Plotnik. "It was better to sell these records than just trade them with other collectors. I then had a partner who was also a collector, and we pooled our doubles and started a store, also on Bleecker St. At that time, there were no record stores in the area, but Frank Zappa was playing across the street at the Garrick Theatre, while downstairs at the Cafe Au Go Go Cream and Procol Harum and groups like that were playing. Jimi Hendrix was around the corner at the Cafe Wha. Next door at the Bitter End, Linda Ronstadt was playing, and then a block away was the Night Owl—which is my present location—where the Lovin' Spoonful got started.

"So there were all these kids hanging out, but there was nowhere for them to buy records, especially import records that were coming out of Britain, but which you couldn't buy here. So I decided to start a record store. And from day one I was as busy as I could be with people like John Mayall and Frank Zappa coming in asking for old records, which they could then cover."

Plotnik says he has about 15,000 album titles and about a million singles in stock, "ranging from the early Ink Spots to the latest by the Pretenders." About 75% of his stock is imports, he says.

Plotnik says he did his best business in the last three years, when the majors turned away from new wave and that product was only available as imports. But now, he says, the major U.S. record companies are heavily committed to new music, and every store has that product.

"The domestic thing now is hurting my gross sales, because while I

could be getting \$10 for an import album, now I'm only getting \$6 (for the domestic release). So I'm losing 20% to 40%. If the same album comes out in Britain and the U.S. at the same time, I would only carry the English version if it had a different cover or different tracks or something that would make it collectible."

Breaking down his sales according to musical categories, Plotnik says the 50% of his sales are new wave, a third are heavy metal, and the rest are "oldies and middle-of-the-road stuff." Though cassette sales have risen from negligible to significant recently, they are still only one-fifth of disk sales, he says. Currently the hottest selling act is Duran Duran, which Plotnik attributes to the MTV influence.

"I think that a store like mine is very important because it provides a service both to the public and to the record companies," says Plotnik. "The public comes to us for new things, and things that they can't get elsewhere because we are a specialty type of store. And the record companies come to us to find out what's selling and what's new. We pave a lot of ground for them."

Plotnik says that even though his store is hurt by domestic new wave releases, it is still after new and esoteric product. Recently, he says, he's picking up on product from Africa. "There is a big trend now toward African music, which the regular stores won't carry. Reggae is very popular right now, and it always has been.

"The thing is, the record companies are very two-faced," the feisty Plotnik continues. "On the one hand they come here looking to see what's hot. And then they release it here and put a ban on it. So the importers who took a chance by buying the record, and people like us who bought it for resale, get hurt in the long run. Because we don't reap the benefits of the exploration of an unproven act. They (U.S. record companies) are taking our sales as a good barometer for themselves and utilizing our efforts for their own gains."

Plotnik says that he buys from all the importers "and everybody I can, and if they don't have it, I import it myself." He buys his domestic product from one-stops.

"The problem with buying from the majors is that once you have a line of credit with them, they send you what they want, not what you want. And you always end up owing them money. But everything in this store I own myself. I buy everything I have, and that also keeps my parameters tight."

Retailing

Video Chain Reverses A Trend Cincinnati's Video Store Expanding In Records/Tapes

By EARL PAIGE

LOS ANGELES—At a time when large record/tape chains are expanding their involvement in video, Jack Messer is returning the favor. His Video Store chain is getting deeper into records and tapes.

At the moment, only one of Messer's three Cincinnati-area stores handles records and tapes; he decided not to get into that area in the other two because it would have represented competition with existing record/tape stores in the neighborhood, and, he kids, "I'm a nice guy." But he is planning to open a fourth store this month featuring a full-blown mix of record, tapes and video. He is also contemplating a fifth outlet in the near future that he says may be video only.

In those stores where he is into records and tapes, Messer—who is a member of the Video Software Dealers Assn. advisory board—doesn't dabble. He makes his presence felt, discounting \$8.98 albums at \$7.57 and singles at \$1.49 and advertising on MTV and selected radio stations. He considers records and tapes in terms of depth and spread, and says his volume in that area is up 15% lately.

"I had to get into the record business to get into the video business," says Messer, recalling how it all started for him in early 1980. That's when he rented a space for video in a record store in the Kenwood area of

Cincinnati.

The Video Store ended up, after a late 1980 acquisition, with a respectable record and tape business within a unit that is now 2,400 square feet in size. Of the 35 people working in his three stores, Messer notes, "It was hard to find knowledgeable people, and many of my people came from the record business."

With over two years' experience mixing records/tapes and video, Messer says he loves the combination. "We find the record and tape customers are day people and the movie business is basically at night. Also, Saturdays are good record and tape days." As is the case with Camelot Enterprises' stores, where the two product areas are mixed (separate story, page 65), Messer finds there is considerable cross-traffic. "Someone will pick up two movies to rent and also buy an LP they may have heard," he says.

However, Messer is aware of district demographics. He doesn't mention video in his MTV advertising, and he uses two different signs. "One says The Video Store, the other says The Record Store. I can tell you, MTV sells records. Not many of the kids that come in are our regular movie customers." He estimates that records and tapes account for a third of the volume in his Kenwood store.

Messer's two other outlets, both 1,500 square feet, are in the North-

gate Mall and the Fairfield strip center. They both opened in 1981, and he says he decided to keep them video only because existing stores represented record/tape competition. But records and tapes will be an important part of his newest store, a 2,400 square foot unit about to open in the Cherry Grove Plaza, about 30 miles east of center city. He is considering a northern Kentucky outlet; at this juncture, he foresees it as video only.

"All the units are about 15 minutes apart by the beltway," says Messer, who adds he deliberately chooses sites to take advantage of freeway access. He notes that this is a particular advantage in terms of his rental club: the more than 7,000 members' cards are good at all stores, and Messer says he finds that because of freeway access, many people shop at more than one of his stores.

Messer plans to emphasize video sale over rental by having a selection of \$39.95 titles in a special area of his stores. He also plans to stock CED and laser disk video.

Messer says that his video game business has been down somewhat lately, and he's looking for something to replace that lost volume. "There is a lot of distress stock around," he notes. "I went to Cleveland the other day and bought out everything a store had." He brings this distress stock to Cincinnati and develops sale promotions.

AT WESTERN MERCHANDISERS CONVENTION

Strong Release Lists Unveiled

By JOHN SIPPEL

AMARILLO—More than 200 key employees of Western Merchandisers went home from the chain's convention May (22) enjoying the prospect that summer grosses will be buoyed by a rash of strong name album releases.

WEA Dallas branch manager Paul Sheffield, considered the dean of Lone Star wholesalers, ran off the most impressive list of product. In June, he said, albums are expected from George Benson, Elton John, Rod Stewart, Pat Metheny, Talking Heads, Stevie Nicks, Crosby, Stills & Nash, Bette Midler, Robert Plant, and Stacy Lattisaw. The following month, he predicted, would see product from Joe Cocker, Quarterflash, Johnny Lee, T.G. Sheppard, Poco, the Rolling Stones, Manhattan Transfer, David Frizzell, Jackson Browne, Gordon Lightfoot and Eddie Rabbitt.

He said that WEA will present a contest in conjunction with Nike products, which will be buttressed by 10 video promos. Elektra's Bill Berger played two Jackson Browne cuts, "Tender Is The Night" and "Laura's In Love," eliciting a standing ovation.

CBS branch manager Jack Chase and an entourage from the label introduced new cassette and LP browser boxes, along with two-sided rack headers that will be a consistent part of the point-of-purchase materials center at Carrollton, Ga. headed by Steve Cook. The convention also saw two new sets of full-color Masterworks artist showcards, which can be hung up or are equipped with easel backs. Awards for a recent Journey contest went to WM store managers Jeff Acres, Louis Wenham, Jim Hull and Robert Dunphy.

On the CBS horizon are new al-

bums by Loverboy, ELO, Ian Hunter, the Manhattans, Kenny Loggins, Wynton Marsalis, Chuck Mangione, Lacy J. Dalton and Arthur Blythe. While framed awards were an hourly occurrence during the convention, CBS stole the show with a huge frame on which were colored miniatures of 37 RIAA certified albums it racked up in 1982.

Pat Morrow of Nightmare Inc., managers of Journey, jetted here from Brussels just to invite WM personnel to contact their CBS reps for tickets to the current Journey tour. He showed a tv promo, produced by NFL Films, as part of a deal for Journey.

MCA Distribution president Al Bergamo bolstered the generally optimistic atmosphere with the an-

nouncement that MCA was ticketing half the profits from "E.T.," which he said had grossed over \$1,200,000,000, for the record arm of the entertainment giant. Bergamo also predicted MCA would make some major talent acquisitions under Irv Azoff.

John Harper of PolyGram Classics distributed basic explanatory literature on the Compact Disc. He also announced that PolyGram would release 100 CD titles this summer and another 300 before the end of the year. Capitol Records' Sam Citro thanked WM for its contribution to the label's sales picture.

Regional chief Jim Yates, heading the RCA entourage, presented new product by a number of artists.

(Continued on page 29)

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Panel At Western Meet: Kidisk Business Is Strong

AMARILLO — Children's recorded product pays off, according to label reps and Western Merchandisers rack executive Rusty Carnes, all of whom discussed the strong profitability of that repertoire at WM's annual meeting here May 18-21.

Carnes explained in detail a side-by-side racking theory in which WM rack personnel can house disks and cassettes together with kiddie books in a 16- or 32-foot store area, in which he claims the payoff is way above average. Carnes based his study on a five-time-per-year turn.

Shelly Tirk of Kid Stuff Records proved that money talks in the most dramatic session of the four-day convention here, when he shelled out \$4,683 in bags of silver dollars to more than 15 rack service people.

The bags were delivered to the stage by a uniformed, armed Purolator guard. John Paschal of Houston, and Roy Davis of Arlington topped the Kid Stuff contest, taking home \$909 and \$803, respectively.

Tirk claims Kid Stuff is the world's largest licensee of moppet characters, noting that it has forthcoming releases by Atari game cartridge characters; McDonald's fast foods' "Schoolhouse Rock" and "The Dukes Of Hazzard," tv series; the "Rocky" movie series; Masters Of The Universe and G.I. Joe, fast-selling toy items; Care Bears, a new greeting card series; and comic-strip cat Garfield.

Following the release of product from "The Return Of The Jedi," Disneyland's Steve Macbeth said

(Continued on page 28)

Game Monitor

Computers In The Chicago Spotlight

By TIM BASKERVILLE

The floor of McCormick West will undoubtedly attract international attention this week, as tremendous numbers of computer and video games inundate the 1983 Summer Consumer Electronics Show. The emphasis is squarely on the computer software segment of the market, which is in an early growth curve that most observers feel has already been passed by the programmable video games market.

The computer software market could generate unit shipments equal to programmable-game cartridge software by 1985 or 1986, while the home computer installed base should catch up with dedicated

game console hardware by 1985, according to Sanford Bernstein analyst Chris Kirby's projections. At CES, the dozens of exhibiting recreational software publishers will discover not only whether their product is user-friendly, but also whether it is retailer-and-distributor-friendly.

★ ★ ★

Many of the "new" games shown at CES will be translations of hits into new computer formats, following the most successful of the hardware lines: Atari, Commodore, Apple, IBM, Radio Shack and Texas Instruments are the list of "musts" for most software manufacturers.

Atari is cited most frequently by software manufacturers as the com-

puter generating most sales of game software, indicating the successful "packaging" of both serious and recreational use in the image of that company's computer line. (That merger will become fact at Atari when its consumer electronics division—Atari 2600 and 5200 products to us—and its home computer division are consolidated, as was set forth at Warner Communications' recent stockholders' meeting.)

Coming on strong in the near future, according to everyone, is the Commodore market, which was, strangely, impoverished of recreational software support except for such pioneer specialists as United

(Continued on page 29)

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For more information please contact Stephen Lesser, Denon America, Inc., 27 Law Drive, Fairfield, New Jersey 07006. (201) 575-7810

Billboard®

Survey For Week Ending 6/11/83

Top 25 Video Games™

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This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department.	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
TITLE	Copyright Owner/Manufacturer, Catalog Number							
1	1	11	CENTPEDE—Atari CX 2676	•	•			
2	2	15	MS. PAC-MAN—Atari CX 2675	•				
3	3	37	PITFALL—Activision AX-108	•			•	
4	4	21	RIVER RAID—Activision AX-018	•				
5	5	39	FROGGER—Parker Bros. 5300	•			•	
6	6	13	DONKEY KONG JR.—Coleco 2601			•		
7	12	5	KEYSTONE KAPERS—Activision AX-025	•				
8	8	15	PHOENIX—Atari CX-2673	•				
9	7	39	DONKEY KONG—Coleco 2451	•		•	•	
10	13	9	SEAQUEST—Activision AX-022	•				
11	9	39	PAC-MAN—Atari CX 2646	•	•			
12	NEW ENTRY		ENDURO—Activision AX-026	•				
13	10	21	VANGUARD—Atari CX-2669	•				
14	11	13	ZAXXON—Coleco 2435	•		•		
15	16	3	DOLPHIN—Activision AX-024	•				
16	17	8	SPACE FURY—Coleco 2415			•		
17	20	3	GORF—Coleco 2449			•		
18	14	5	OINK—Activision AX 023	•				
19	19	8	MEGAMANIA—Activision AX-017	•				
20	18	19	DRAGONFIRE—Imagic IA 3611	•			•	
21	21	9	SWORDS & SERPENTS—Imagic IM 7602				•	
22	NEW ENTRY		STRAWBERRY SHORTCAKE MUSICAL MATCHUPS—Parker Bros. 5910	•				
23	23	5	SMURF RESCUE IN GAGAMEL'S CASTLE—Coleco 2465	•		•	•	
24	15	17	SPIDER FIGHTER—Activision AX-021	•				
25	24	8	JEDI ARENA—Parker Bros. 5000	•				

• Denotes cartridge availability for play on hardware configuration.

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

ALARM, THE The Alarm EP IRS SP 70504 \$5.98 CA CS 70504 \$5.98	ATKINS, CHET Great Hits Of The Past LP RCA AFL1-4724 \$8.98 CA AHK1-4724 \$8.98	BAJO, SCOTT The Boys Are Out Tonight LP RCA AFL1-4696 \$8.98 CA AFK1-4696 \$8.98	BIG MAYBELLE The Okeh Sessions LP Epic EG 38456 (2) No List CA EGT 38456 No List	DENVER, JOHN It's About Time LP RCA AFL1-4683 \$8.98 LP digital AKC1-4740 \$12.98 CA AFK1-4683 \$8.98 CA digital AKK1-4740 \$12.98	DEVOTO, HOWARD Jerky Versions Of The Dream LP IRS SP 70036 \$8.98 CA CS 70036 \$8.98	DIAMOND, BARRY Fighter Pilot LP IRS SP 70035 \$8.98 CA CS 70035 \$8.98	FLESH TONES Hexbreaker LP IRS SP 70605 \$6.98 CA CS 70605 \$6.98	FLOCK OF SEAGULLS, A Listen LP Arista/Jive JLB-8013 \$8.98	FRANKE & THE KNOCKOUTS Makin' The Point LP Millennium BXL1-7769 \$8.98 CA BXL1-7769 \$8.98	FRANKLIN, ARETHA Get It Right LP Arista ALB-8019 \$8.98 CA ACB-8019 \$8.98	FUN BOY THREE Waiting LP Chrysalis B6V 41417 No List CA B6T 41417 No List	GRAND ALLIANCE Grand Alliance LP A&M SP-6-4943 \$6.98 CA CS-6-4943 \$6.98	HACKETT, STEVE Highly Strung LP Epic BFE 38515 No List CA BET 38515 No List	HEAVEN 17 The Luxury Gap LP Virgin ALB-8020	HUMAN LEAGUE Fascination! LP A&M mini SP 12501 \$5.98 CA CS 12501 \$5.98	i-TEN Taking A Cold Look LP Epic BFE 38602 No List CA BET 38602 No List	KROESSEN, JILL Stop Vicious Cycles LP Lovely Music VR1501	LaSALLE, DENISE A Lady I The Street LP Malaco 7412 \$8.98 CA Mal 7412 \$8.98 BT Mal 7412 \$8.98	LINDESFARNE Sleepless Nights LP Shanachie 82002	LONDON SYMPH. ORCH. Zappa, Vol. 1 LP Barking Pumpkin digital FW 38820 No List CA FWT 38820 No List	LOVERBOY Keep It Up LP Columbia QC38703 No List CA QCT 38703 No List	MEN AT WORK Cargo LP Columbia half-speed mastered HC 48660 No List	MINISTRY With Sympathy LP Arista AL 6608	NEW HORIZONS Something New LP Columbia FC 38709 No List CA FCT 38709 No List	O'JAYS When Will I See You Again LP Philadelphia Int'l FZ 38518 No List CA FZT 38518 No List	OSBORNE, JEFFREY Stay With Me Tonight LP A&M SP 4940 \$8.98 CA CS 4940 \$8.98	PEACHES & HERB Remember LP Columbia FC 48746 No List CA FCT 38746 No List	PLIMSOULS Everywhere At Once LP Geffen GHS 4002	POLICE Synchronicity LP A&M SP 3735 \$8.98 CA CS 3735 \$8.98
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Q-HEEL Q-Feel LP Arista/Jive JLB-8014 \$6.98 CA JC6-8014 \$6.98	RANDYANDY Randyandy LP A&M SP 4944 \$8.98 CA CS 4944 \$8.98	RAW HONEY Loveburst LP SE 001 \$5.50	RENALDO & THE LOAF Arabic Yodelling LP Ralph RL 8308	RESIDENTS Residue Of The Residents LP Ralph RZ-8302	RITCHIE FAMILY All Night, All Right LP RCA AFL1-4601 \$8.98 CA AFK1-4301 \$8.98	ROMAN HOLLIDAY Roman Holliday LP Arista/Jive JLM5-8086 \$5.98 CA JCM5-E086 \$5.98	ROSS, DIANA Ross LP RCA AFL1-4677 \$8.98 CA AFK1-4677 \$8.98	RUSSELL, BRENDA Two Eyes LP Warner Bros. 23839	SCHNEIDER, JOHN If You Believe LP Scotti B others FZ 38712 No List CA FZT 38712 No List	SHELLEY, PETE Pete Shelley LP Arista/Genet c AL6-8017 \$6.98 CA AC6-8017 \$6.98
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SHOOTING STAR Burning LP Virgin/Epic BFE 38683 No List CA BET 38683 No List	SHRIEKBACK Care LP Warner Bros. 23874	SKYY Skyllight LP Salsoul SA-8562 \$8.98 CA SC-8562 \$8.98	STEVENS, RAY Greatest Hits LP RCA AHL1-4727 \$8.98 CA AHK1-4727 \$8.98	UB-40 UB-40 LP A&M SP 4955 \$8.98 CA CS 4955 \$8.98	VARIOUS ARTISTS Bill Anderson Hosts Backstage At The Grand Ole Opry LP RCA AHL1-4350 \$8.98 CA AHK1-4350 \$8.98 Dance It, Vol. 1 CA A&M CS 4970 (Norelco case) \$8.98 CA CS 14970 (6x12 bubble pack) \$8.98 It Happened . . . But Nobody Noticed LP Aim 12107 The Pulse Of New York LP Glass GLALP 003	VAUGHAN, STEVIE RAY, & DOUBLE TROUBLE Texas Flood LP Epic BFE 38734 No List CA BET 38734 No List	WAR Life (Is So Strange) LP RCA AFL1-4598 \$8.98 CA AFK1-4598 \$8.98
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WELCH, BOB Eye Contact LP RCA AFL1-4659 \$8.98 CA AFK1-4659 \$8.98	WIND CHYMES Pretty Girls, Everywhere LP RCA AFL1-4605 \$8.98 CA AFK1-4605 \$8.98	JAZZ	ABERCROMBIE, JOHN, see David Earle Johnson	BERIGAN, BUNNY Decca / Champion Sessions LP MCA / Jazz Heritage MCA-1362 \$4.98	CAMPBELL, DEBBIE Two Hearts LP Churchill CR22002	CARLTON, LARRY Friends LP Warner Bros. 23834	CHARLES, BERNIE Blue Viol LP Berne Viol CB 1023 \$8.98	COBB, ARNETT Live At Sandy's LP Muse MR5236	COLTRANE, JOHN The Best Of LP Pablo 2310-886 \$9.98 CA K10-886 \$9.98	EDISON, HARRY, ALL-STARS 'S Wonderful Live At Club House 33 LP Pablo Live 2308-237 \$9.98 CA K08-237 \$9.98
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FITZGERALD, ELLA, & JOE PASS Speak Love LP Pablo digital D2310-888 \$9.98 CA K10-888 \$9.98	GILLESPIE, DIZZY, & ARTURO SANDOVAL To A Finland Station LP Pablo 2310-889 \$9.98 CA K10-889 \$9.98	GRAPPELLI, STEPHANE, & HANK JONES Stephane Grappelli & Hank Jones LP Muse MR5287	HAMMER, JAN, see David Earle Johnson	HAWKINS, ERSKINE Tuxedo Junction LP MCA / Jazz Heritage MCA-1361 \$4.98	HOLT, STEVE The Lion's Eyes LP Plug PLUG-3 \$8.98	HOOVER, JOHN LEE Lonesome Mood LP MCA / Jazz Heritage MCA-1365 \$4.98	HUBBARD, FREDDIE The Best Of LP Pablo 2310-884 \$9.98 CA K10-884 \$9.98	JOHNSON, DAVID EARLE, JAN HAMMER, & JOHN ABERCROMBIE The Midweek Blues LP Plug PLUG-1 \$9.98	JONES, HANK, see Stephane Grappelli	LEWIS, RAMSEY Les Fleurs LP Columbia FC 38787 No List CA FCT 38787 No List
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(Continued on page 29)

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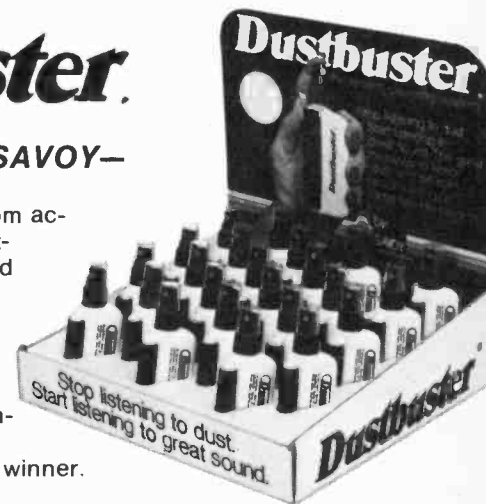
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Retailing

Video Games' Volatility Troubling Distributors, Dealers

• Continued from page 3

price erosion, claiming local discounters offer hardware at \$35 less than what he paid at wholesale.

George Cadotte, store manager of Video Etc., a four-store chain in Deerfield, Ill., also characterizes the profit structure for video game consoles and cartridges as poor and sees consumer interest shifting toward computing. "The next area will be computers," he suggests. More and more, he is noticing customers who bought a game system in 1982 re-

turning to his store to inquire about computers. "We are here for the home market, carrying sophisticated computers and comparable software. Computers now are profitable."

Since last October, when Cadotte says he discovered that the video game business brought less than desirable profits, he has taken on entertainment, recreational and home business software for such computer systems as Atari, Tandy, Kaypro and Apple. But he has discovered that

selling computer hardware involves lengthy one-on-one sales attention. "We have to sit down with customers and show them how the computer works," he adds.

But once he closes a hardware sale, he says, most of the customers return to buy software there. "Sales on software close faster and easier than hardware sales. They have more of an idea of what they want."

In respect to video games, though, Video Etc. still reports several titles as a boon. He specifically cites those titles currently atop or about to top industry best-seller charts—"River Raid," "Dolphins," "Ms. Pac-Man," "Donkey Kong Jr." and "Keystone Kapers"—as examples of continual sellers.

Other products—VCRs, TV sets, accessories, wireless telephones, video equipment and even computer hardware and software—have become much more of a reliable staple. "We can estimate monthly how much product to stock. We know how many will sell each month. Video games are too volatile. We don't do a lot with them any more," he concludes.

If imminent doom characterizes current sales of video game consoles, then what fate will befall software and the more than 12 million people who own game systems? Currently, sellers of software (video games and computer programs), which tend to be mostly record stores, report sales as steady and fruitful. "We find video game sales strong," says Sterling Lanier, president of San Francisco-based Record Factory, which has been selling computer products since last November. "There was little slackening off of sales until April."

Similarly, Mark Stang, buyer for Great American Music/Wax Museum, a chain of eight stores based in Minneapolis, finds that the company showed solid sales figures for video games between January and April. "River Raid" and "Ms. Pac-Man" proved strong sellers this winter. In fact, Great American Music sold out of its initial allocation of the games in less than a month.

Although both Lanier and Stang admit sales on software plummeted in April, they argue that this drop is a direct result of the industry being seasonal. "Contrary to what people would like to lead you to believe, it's a seasonal business," Stang says. "When the weather gets nice, youngsters do not stay inside and play video games."

Lanier, too, says he saw software sales drop off in April. But this slowing quickly became counterbalanced with an increase in the number of customers looking to upgrade their consoles or inquiring about software for Atari, Commodore and Apple computers.

At Record Factory's San Francisco Store, believed to be the biggest in the chain, assistant manager Carol Nadig says she has been selling a number of Commodore VIC-20 computers. "I'm seeing microcomputers getting sold. I'm seeing game consoles being upgraded. And I'm seeing customers looking for games rather than business or educational applications." Nadig predicts that at this store, which sells software for Coleco, Atari and Mattel consoles, and for Atari, Apple, Commodore and Texas Instruments computers, video game console sales will soon fade.

"But I'm not seeing it yet. I believe the wave of the future will be computers. I don't think an Apple or a Radio Shack is about to sell big. I believe the under-\$500 machines are about to become popular, especially as prices continue to drop."

At one time, the manager of the Record Bar in Hickory, N.C., remembers, the store sold nearly 70 cartridges a week. Now, six cartridges get sold each week.

Bill Clifton, manager of a South Carolina Record Bar, says he sells about five cartridges a week. "And only the hot titles sell. These titles will sell on a regular basis for only a couple of months."

Local interest in video games continues to exist, but has lessened since the last quarter of 1982. Yet, Clifton says, "Customers want to know why the Atari 5200 doesn't have a wider

selection of titles."

A growing number of Clifton's clients are asking about upgrading their game consoles to computers. "The future is the computer industry," he says. "The 1980s has brought all this new technology which kids are getting involved with at an early age."

Ten of the 149 nationwide Record Bar stores sell game hardware in addition to software (the other stores only sell video games). These 10 stores—dubbed the "heavy video" stores—will determine if in the near future the rest of the chain should merchandise high-technology hardware and software.

"We would consider ourselves deeply involved in the video game market," explains Susan Austin, assistant buyer for the Durham, N.C.-based chain. "Probably in the future we will stock software—entertainment software first. At this time, we are committed to video games, and we will watch to see how having consoles on display in the heavy video stores works out."

"Most people want to be a part of the computer revolution. They know it will pass them by if they do not step in," says Dennis Wilcox, vice president of marketing for Programs Unlimited Inc., a nationwide chain of 20 software specialty stores. "The hardware is so cheap. Why spend \$129 for an Atari VCS when one can pay \$99 for a Commodore computer? What is the difference between game systems and computers? Game systems are computers preprogrammed to do a single function."

With computer prices dropping and an upgrading phenomenon occurring, differences between game consoles and computers are blurring. And ultimately, Wilcox believes, most people will turn to floppy disks or other forms of superior software for entertainment as well as serious applications.



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New Products



Acoustic Research is unveiling several new products including dedicated car speakers, the AR1CS at \$129.99 each and the AR3CS seen here at \$64.99 per pair.

Western Panel: Kidisks Strong

• Continued from page 26

the largest release in some time can be expected from his Burbank, Calif.-based label. The Disney label is also conducting a "Take A Tape Along" summer promotion this year, he said.

Disneyland is offering a 5% discount program for Christmas promotion, with orders in before July 1. Regional rep Bill Rudolph will supply Western Merchandisers with a separate rack and a retail contest this summer, Macbeth added.

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New LP/Tape Releases

Continued from page 27

- MANONE, WINGY
Jam & Jive
LP MCA/Jazz Heritage MCA-1364\$4.98
- MARSALIS, WYNTON
Think Of One
LP Columbia FC 38641No List
CA FCT 38641No List
- McGHEE, BROWNIE, & SONNY TERRY
Brownie McGhee & Sonny Terry
LP MCA/Jazz Heritage MCA-1369\$4.98
- McTELL, BLIND WILLIE
Blues In The Dark
LP MCA/Jazz Heritage MCA-1368\$4.98
- MEMPHIS MINNIE
Moaning The Blues
LP MCA/Jazz Heritage MCA-1370\$4.98

- NOONE, JIMMIE
Oh Sister, Ain't That Hot?
LP MCA/Jazz Heritage MCA-1363\$4.98

- PASS, JOE, see Ella Fitzgerald
SANDOVAL, ARTURO, see Dizzy Gillespie

- STITT, SONNY
The Last Sessions, Vol. 1
LP Muse MR5269

- TATUM, ART
The Best Of
LP Pablo 2310-887\$9.98
CA K10-887\$9.98

- TERRY, SONNY, see Brownie McGhee
VAUGHAN, SARAH
The Best Of
LP Pablo 2310-885\$9.98
CA K10-885\$9.98

- WALKER, T-BONE
Dirty Mistreater
LP MCA/Jazz Heritage MCA-1366\$4.98

- WILLHITE, LEE
First Venture
LP Big Tampa BTRS-0001\$8.98

- WITHERSPOON, JIMMY
Jimmy's Blues
LP MCA/Jazz Heritage MCA-1367\$4.98

GOSPEL

- ANGELIC GOSPEL SINGERS
Touch Me Lord Jesus
LP Malaco 4381\$7.98
CA Mal 4381\$7.98
8T Mal 4381\$7.98

- BLAIR, ROBERT, see Fantastic Violinaires
BROOKLYN TABERNACLE CHOIR
So In Love
LP Myrrh MSB-6708

- CLAWSON, CYNTHIA, CRUSE FAMILY MEMBERS
Jesus Never Fails
LP Priority JU 38802No List
CA JUT 38802No List

- CRUSE FAMILY MEMBERS, see Cynthia Clawson

- DAVID & THE GIANTS
Riders In The Sky
LP Priority JU 38714No List
CA JUT 38714No List

- FANTASTIC VIOLINAIRES featuring ROBERT BLAIR
The Fantastic Violinaires Featuring Robert Blair
LP Malaco 4382\$7.98
CA Mal 4382\$7.98
8T Mal 4382\$7.98

- FARLEY, J.J., see Original Soul Stirrers

- HEARD, MARK
Eye Of The Storm
LP Myrrh MSB-6741

- JACKSON SOUTHERNAIRES
Lead Me
LP Malaco 4383\$7.98
CA Mal 4383\$7.98
8T Mal 4383\$7.98

- LEWIS FAMILY
The Lewis Family In Concert
LP Canaan CAS9901

- ORIGINAL SOUL STIRRERS featuring J.J. Farley
Divine Love
LP Malaco 4384\$7.98
CA Mal 4384\$7.98
8T Mal 4384\$7.98

- TERRY, PAT
Film At Eleven
LP Myrrh MSB 6748

- VANESSA
Peace Be Still
LP Onyx R 3831

THEATRE/FILMS/TV

- OCTOPUSSY
Soundtrack
LP A&M SP4967\$8.98
CA CS 4967\$8.98

- RETURN OF THE JEDI
Charles Gerhardt & The National Philh. Orch.
LP RCA Red Seal digital CRC1-4748\$9.98
CA ARK1-4748\$9.98

- ZORBA
Anthony Quinn (New Production)
LP RCA Red Seal ABL1-4732\$9.98
CA ABK1-4732\$9.98

CLASSICAL

- ADLER, RICHARD
Wilderness Suite
Utah Symph. Orch., Ketcham
LP RCA Red Seal ARL1-4726\$9.98
CA ARK1-4726\$9.98

- SCHUBERT, FRANZ
Quartet No. 13, Op. 29, D. 804; Quartet No. 12, D. 703 (Quartettsatz)
Juilliard Quartet
LP CBS Masterworks M 37287No List
CA MT 37287No List

- SCHUMANN, ROBERT
Symphonies Nos. 1 & 4
Cleveland Orch., Szell
LP CBS Great Performances MY 38468No List
CA MYT 38468No List

- SHOSTAKOVICH, DMITRI
Symphony No. 10
London Symph. Orch., Previn
LP Angel DS-37955

- SIBELIUS, JEAN
Symphony No. 2
New York Philh., Bernstein
LP CBS Great Performances MY 38477No List
CA MYT 38477No List
Symphony No. 5; Pohjola's Daughter
New York Philh., Bernstein
LP CBS Great Performance MY 38474No List
CA MYT 38474No List
Three Sonatinas, Op. 67; Two Rondinos, Op. 68; Four Lyric Pieces, Op. 74; 13 Pieces, Op. 76
Tawaststjerna
LP BIS LP-196\$10.98

- TUBIN, EDUARD
Symphony No. 4 (Lyric)
Bergen Symph. Orch., Jarvi
LP BIS LP-227\$10.98

- VERDI, GIUSEPPE
Arias
Tomowa-Sintow, Sofia State Philharmonia, Vocal Ensemble Of The Bulgarian Radio, Raychev
LP Turnabout/Vox TV 34786\$5.98
CA CT 4786\$5.98

- WEBER, ANTON
Quartet, Op. 22 For Clarinet, Tenor Saxophone, Piano & Violin; Four Pieces, Op. 7 For Violin & Piano; Piano Variations, Op. 27; Three Little Pieces, Op. 11 For Cello & Piano; Takemitsu: Uninterrupted Rests: No. 1, Nos. 2 & 3; Piano Distance; For Away; Les Yeux Clos
Tashi, Krystall, Serkin
LP RCA Red Seal ARL1-4730\$9.98
CA ARK1-4730\$9.98

CLASSICAL COLLECTIONS

- ARRAU, CLAUDIO
A Retrospective (Remastered Recordings From 1946 To 1952)
LP CBS Masterworks import M3 37866
(3)No List
CA M3T 37866No List

- BOYD, LIONA
Virtuoso (Works By Villa-Lobos, Payet, Torroba, Berkeley)
LP CBS Masterworks digital IM 37829No List
CA IMT 37829No List

- CANADIAN BRASS
Champions
LP CBS FM 37797No List
CA FMT 37797No List
Greatest Hits
LP RCA Red Seal ARL1-4733\$9.98
CA ARK1-4733\$9.98

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.

Labels Unveil Release Lists

Continued from page 25

RCA presented the most pertinent videotape, welding in episodes from the life of Western founder Sam Marmaduke, including pictures of his days at the New Mexico Military Academy and in World War II. Current and upcoming from RCA are albums by Dolly Parton, Earl Thomas Conley, Lou Reed and Martha & the Muffins; a new Diana Ross set produced by Gary Katz and Ray Parker Jr.; a John Denver package featuring Waylon Jennings backup group, the Waylors, and Emmylou Harris; Kenny Rogers, produced by Barry Gibb, Bob Welch, Robert Hazard and Grace Slick. A&M's Nick Stern showed excerpts of the James Bond movie, "Octopussy," from which it will distribute the soundtrack, which features "All-Time High" sung by Rita Coolidge.

Game Monitor

Continued from page 26

Microware Industries and Tronix. That void will be filled by every major publisher, eyeing the million-plus VIC-20 base and equally impressive 64 ownership.

One probable effect of the strides made toward diversifying product lines by software companies will be, the death of the "knockoff," games closely following the characters and play of hits not yet available for a given computer. Atari alone will be making many of the more important arcade-licensed games available for its five major hardware competitors in the next few months, among them "Pac-Man" and "Donkey Kong." In programmable games, too, the plans of major players to make software available to run on competitors' systems will be made clear by the show.

This will certainly compound the anticipated SKU burden at retail (unless multiple-format or multiple-media packages, being tested by Datasoft, Program Design Inc. and Cosmi, become commonplace) and will also increase the competition for shelf space. But the likelihood of finding the right game for the right computer—formerly a haphazardly managed issue at best—is being served with a vengeance by everyone involved.

Video Music Programming

As of 6/1/83

MTV Adds & Rotation

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

MTV NEW VIDEOS ADDED:

- David Bowie, "China Girl," EMI America
Burning Sensations, "Belly Of The Whale," Capitol
Fastway, "Say What You Will," Columbia
Jaluka, "Scatterling," Warner Bros.
Jules Shear, "Whispering Your Name," EMI America
U2, "Two Hearts Beat As One," Island
Alan Vega, "Wipeout Beat," Elektra/Ze
X, "Breathless," Elektra
Zebra, "Who's Behind The Door," Atlantic

★ ★ ★

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

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

★ ★ ★

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

- A Flock Of Seagulls, "Wishing," Arista
Belle Stars, "Sign Of The Times," Stiff
Bow Wow Wow, "Do You Wanna Hold Me" RCA
Martin Briley, "Salt In My Tears," Mercury
Devo, "Dr. Detroit," Backstreet
Dave Edmunds, "Slipping Away," Columbia
Goanna, "Solid Rock," Atco
Eddy Grant, "Electric Avenue," Portrait
Human League, "Fascination," A&M
Journey, "Chain Reaction," Columbia
Journey, "Faithfully," Columbia
Kajagoogoo, "Too Shy," EMI America
Krokus, "Screaming In The Night," Arista
Madness, "Our House," Geffen
Pink Floyd, "The Final Cut," Columbia
Quiet Riot, "Metal Health," Pasha
Red Rockers, "China," 415/Columbia
Roman Holliday, "Stand By," Arista
Todd Rundgren, "Bang The Drum," Bearsville
Scandal, "Love Has Got A Line On You," Columbia
Michael Sembello, "Maniac," Casablanca
Rick Springfield, "Affair Of The Heart," RCA
Styx, "Don't Let It End," A&M
Donna Summer, "Romeo," Casablanca

★ ★ ★

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

- Altered Images, "Don't Talk To Me About Love," Portrait
Joan Armatrading, "Drop The Pilot," A&M
Marty Balin, "Born To Be A Winner," EMI America
Bananarama, "Shy Boy," London
Bangles, "The Real World," Faulty Products
Blackfoot, "Teenage Idol," Atco
Blasters, "Barefoot Rock," Slash
Laura Branigan, "Solitaire," Atlantic
Jim Capaldi, "That's Love," Atlantic
Joe "King" Carrasco, "Party," MCA
DNA, "Doctors Of The Universe," Boardwalk
Depeche Mode, "Get The Balance Right," Sire
Walter Egan, "Fool Moon Fire," Backstreet
Eurythmics, "Sweet Dreams," RCA
Fixx, "Saved By Zero," MCA
Inxs, "Don't Change," Atco
Iron Maiden, "Flight Of Icarus," Capitol
Elton John, "I'm Still Standing," Geffen
Lene Lovich, "Blue Hotel," Stiff
Marillion, "He Knows You," Capitol
Meat Loaf, "The Razor's Edge," Cleveland International
Mental As Anything, "If You Leave Me," Oz
Musical Youth, "Heartbreakers," MCA
Gary Myrick, "Guitar Talk, Love And Drums," Epic
Nitecaps, "Go To The Line," Sire
Robert Ellis Orral, "I Couldn't Say No," RCA
Planet P, "Static," Warner Bros.
Polyrock, "Working On My Love," PVC/JEM
Rail, "Hello," Dynasty
Ramones, "Psychotherapy," Sire
Rank And File, "Rank And File," Warner Bros.
Rockats, "Make That Move," RCA
Roxy Music, "Can't Let Go," EG/Warner Bros.
Pete Shelley, "Telephone Operator," Arista
Single Bullet Theory, "Hang On To Your Heart," Nemperor

(Continued on page 89)

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Talent & Venues

Hawaii Gets A New Showcase Coconut Grove, Ala Moana Hopes To Lure Name Acts

By DON WELLER

HONOLULU—A new venue recently opened its doors in Hawaii, one which shows promise for altering the kind of talent that plays in the 50th state.

The Coconut Grove, Ala Moana — formerly the House Of Lono, the Coconut Grove Honolulu and the House Of Janus — formally began operations March 31 with Warren Zevon. It already has enough business to be operating in the black by the end of June, according to owner Roger Peterson.

Peterson, a mainland realtor who found himself spending an increasing amount of time in the islands, credits Ken Rosene of Ken Rosene Presents with acquiring the club. Rosene was hired by Peterson as entertainment director to book acts for

the venue and to oversee the productions that take place there. Rosene also stages concerts in California, frequently commuting between the two states.

"Ken and I became friends about a year and a half ago," Peterson says. "I proposed securing a venue in Hawaii to allow me to spend more time here. Rosene mentioned that the Coconut Grove Honolulu would be an ideal place."

"At that time, it was a tourist place for luaus, and Ken speculated that they probably wouldn't make it. We waited. Sure enough, this past Jan. 1 the place became available and we jumped on it."

The key to the Coconut Grove, Ala Moana, is its flexibility, Rosene says. "This is the first showcase club in Hawaii that has the capability of producing name acts that are on

their way up, or simply represent a viable draw.

"For many acts, because of our location in the Pacific, we're simply too far away. We don't get the kind of truck-stop action Los Angeles, San Diego and San Francisco do. Before the Coconut Grove, all we had were inflexible concert settings. Now that we have a place that is intimate, and can adapt to the particular act, we hope to bring in the in-between talent."

"Ideally, any act on their way to or from Australia or Japan may want to stop here," adds Peterson. "We encourage that, as it saves the airfare and air freight, which are a considerable expense."

The Coconut Grove sits on 16,000 square feet of land just outside of Waikiki, and it has the capacity to seat 600 people. Its concessions are all in-house: food, bar, and T-shirts.

Before it opened, most mainland acts performed at the NBC Arena, the Waikiki Shell, Andrews Amphitheater or Aloha Stadium, which have seating capacities of 8,500, 9,000, 5,000, and 50,000 respectively. Hawaii had no venue for a smaller-sized crowd—one which would feature mainland talent on a regular basis and which could allow for dancing or a more formal tables-and-chairs format.

In addition to Zevon, the Coconut Grove has featured Berlin and Dave Mason, and has signed Sparks, Iggy Pop, Leo Kottke, Huey Lewis & The News, Oingo Boingo and Tim Weisberg, among others.

Peterson and Tom Allen, the club's vice president and general manager, emphasize that the club is primarily known as a rock'n'roll venue, but during the week, they will either book local bands or open the club to acts on an independent basis. "We'll hire some of the local bands," explains Peterson, "and some will do their own productions and simply take the door while we take the drinks."

Peterson notes that tourists will figure into the success of the club. "We need tourists," he says, "but predominantly the people coming to this club will be locals and the military. Tourists I see as putting us in the black, and that's our target. If June is a good month, we'll reach it."



Billboard photo by Chuck Pulin

COUNTRY BLUE—Chinga Chavin and friends take over the stage at Great Gildersleeves in New York for the taping of "Country Blue," to be seen on cable tv's Playboy Channel.

More Varied Lineup For Harrisburg Concert Series

HARRISBURG, Pa.—The hard rock character of concerts on City Island here will be somewhat altered this year to allow for an even-tempered sound and even a dash of country music. The outdoor concerts are promoted exclusively for the city by Tom Makoul of Makoul Productions Inc., based in nearby Allentown, Pa., who is entering the second year of his three-year contract with the city.

Variations from the hard rock theme this summer include Tammy Wynette, who comes in on July 3 as part of the city's Independence Day Weekend celebration. The Beach Boys are scheduled for a Sept. 3 concert as part of the city's Kipona/Labor Day weekend program. The summer series kicked off on May 22 with two rock bands, Aerosmith and Kix.

The Grateful Dead is set for a June 22 date; Chicago comes in June 28; Rick James is set for Aug. 3; and Elvis Costello is due Aug. 17. Additional contracts for other dates are still being arranged by Makoul.

Mayor Stephen R. Reed, in announcing the concert lineup, also said a number of operational changes for the summer series have been agreed upon with Makoul. In an effort to speed up the processing of ticket holders at the entrance gates located on the East Shore side

of the connecting bridge to City Island, concert fans will not be allowed to carry any food or beverages onto the island itself. Gate checkers at the stadium examine all bags and other items being carried in. Additional checking stalls will also be added by the promoter this year, Mayor Reed said. Refreshments are sold inside the gate at concession stands.

The mayor said Makoul has also agreed to pay a flat fee for a cleanup crew after each concert. Other changes this year will include installation of wheels on the scaffolding used to hold amplifiers and other musical equipment to permit a faster tear-down after each concert, so that the island facilities can be used for other events the next day. Additionally, the backs of all concert tickets, which are sold at Ticketron outlets throughout Pennsylvania, will have the concert rules printed on them, with special emphasis on the fact that no drugs or alcoholic beverages are permitted on the island.

Last year, the city made a profit of \$3,367 on the concert series, after absorbing the \$42,425 one-time cost of several major renovations on the island, including the installation of a fence, improvements to access roads, and installation of a beefed-up, 600-amp electrical service. The large stage on the island for the concerts was constructed by Makoul.

L.A.'s 321 Club Scoring With New Rock, KROQ

By ETHLIE ANN VARE

LOS ANGELES—In the four months since it changed its name and switched from an r&b club to a new wave dance venue, the 321 has become one of the hottest nightspots in the Los Angeles area. Located near the beach at Santa Monica, the 321 hosts 1,000 people on a weekend night, upwards of 600 on a weekday.

The 321 (formerly Moody's) is large, comfortable, clean, and features excellent sound systems and giant screen video. But that does not make it unique among Southern California nightclubs. The fact that its full kitchen legally allows it to draw a largely underage crowd helps. But perhaps the single major factor that has led to the 321's sudden success is a reciprocal relationship between the club and the Southland's major new music radio station, KROQ.

The club DJs are names very familiar to radio listeners in Los Angeles: Dusty Street, Richard Blade, Freddie Snakeskin. As air personalities on "The Rock Of The '80s," they have attracted a large following. When the jocks show up at night at the 321, so do their fans.

"The cross-promotion between the 321 and KROQ wasn't a preconceived notion," says club booker/promoter/publicist Howard Paar. "It was a working relationship that grew quickly."

The relationship is good for both parties. According to Quay Hays, promotion director of KROQ, "We like having a hall to play with; you can't invite all those people to the station. We're looking for physical representation, because you can't see radio. Everyone benefits."

Although the close ties between the 321 and KROQ aren't exclusive (the station uses other clubs, and the club buys advertising elsewhere), the hybridization works here most effectively. It also seems to work better than similar arrangements between other clubs and other radio stations. Still, neither the other stations nor the other club owners feel the 321 or KROQ is taking advantage of the situation unfairly: "More power to them" is the general consensus of opinion among the competition.

The 321 has also attracted regulars with such promotions as autograph parties for Banarama and Bow Wow Wow. Unfortunately, Paar can't seem to get such name bands to actually play music in his place.

"We may have become typecast as a dance club," he says, "but we try to book four or five bands a week. Live bands are the lifeblood of a club in the long run. But it's been a frustrating Catch 22 situation. Agencies ask 'Who have you done before?', and then won't give you anyone to show you can do it."

Paar has had such a difficult time booking name acts that he has taken out advertising in Billboard, going directly to the performers and managers and making himself available. Such a situation could only occur in a market with so much competition from established clubs; few agents elsewhere would turn down 1,000 regular patrons at \$7 a head.

Aside from that abiding frustration, Paar and club owner Lloyd Moody are pleased with the impact the 321 is having on the new music club scene. "The club had always been doing well," says Paar, "but it was a question of moving ahead of the times, rather than behind them. You can't fool kids—not for long. They're getting tired of listening to their older brothers' bands."

Eclecticism Called Key To Success Of Golden Bear

LOS ANGELES—The Golden Bear, located south of Los Angeles in Huntington Beach, is celebrating its ninth anniversary under the ownership of brothers Rick and Chuck Babiracki. Since May, 1974, the 300-seat venue has booked acts as diverse as Kim Carnes, the Motels, Steve Martin and John Prine, always fighting the stigma of being in a supposedly inconsequential suburb of Los Angeles.

"The people in the music business on the West Coast are aware of the Orange County market," says Rick Babiracki. "But there's an image problem for Orange County outside of Southern California. There are business people who don't understand that Orange County is the ninth largest record-buying market in the nation, an area with a population of 2.2 million."

Babiracki points out that 98% of the Golden Bear's audiences are drawn from the areas immediately

adjacent to Huntington Beach: Newport Beach, Anaheim, Long Beach and Costa Mesa. "The fans don't come here to be seen or to hang out. They're here first and foremost for the music."

The eclectic booking policies of the Golden Bear are part of the reason Babiracki feels it has been successful, as well as an intimate atmosphere that, he says, makes the performers eager to play there. And now the club will have something new to offer the musicians: video capacity.

"Groups will be able to utilize a mobile recording vehicle plus a three-camera shoot with very high quality equipment," says Babiracki. "Artists will have a chance to videotape themselves onstage at the Golden Bear, with our sound and lighting and their own audience." These videos, expected to be used primarily by newer and local acts as demos, will cost \$1,250.



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Talent & Venues

Talent In Action

THE KINKS

Grand Ole Opry House, Nashville
Tickets: \$8.50, \$9.50

The Kinks, one of the few remaining bands of the British Invasion, hit Nashville full force May 17, in front of a disappointing crowd of 2,987.

The band, with their unique capability of playing new music without ever losing touch with the sound that has been associated with them since they were first introduced, entertained tirelessly for two hours. The crowd, though small, was not lacking in enthusiasm, confronting security forces as they insisted upon standing in front of and sometimes rushing onto the stage to escape with a memento of the show.

Lead vocalist Ray Davies' energetic antics throughout the show provided dramatics which added emphasis to all tunes as opposed to drawing attention away from them. Aware of the crowd's anticipation, Davies announced jokingly that the band had decided to eliminate "Lola" from their repertoire on this tour. Fortunately, Davies, not wanting to tease the crowd for too long, played the song next.

New material was tastefully integrated with old as the group performed "Come Dancing," their latest single, as well as "Don't Forget To Dance" and "State Of Confusion," the title cut, all off their new Arista LP.

They also performed several cuts from "Low Budget," their 1979 album, including the title cut, "Catch Me Now I'm Falling," "(I Wish I Could Fly Like) Superman" and "A Gallon Of Gas."

The crowd was powerful enough to draw the band out for two encores. Requests for the classics "All Day And All Of The Night," "Til The End Of The Day" and "You Really Got Me" were not ignored.

ERIN MORRIS

U2

Palladium, New York
Tickets: \$12.50

Early on in the evening when U2's lead singer, Bono, felt he had the audience firmly under his control, he said: "When we first arrived in your country, we wanted to make sure we weren't just another fashion band. . . . We're an Irish band!"

For more than an hour after that, Bono proved just that. He and the rest of his mates—The Edge (real name David Evans), Adam Clayton and Larry Mullen Jr.—were in superb form and played with a fierceness and sense of purpose that was most convincing.

In many years of concerts, the Palladium was rarely more packed. Concertgoers were everywhere, and even the aisles were jammed. U2's May 11 New York show was hopelessly sold out.

Inside, U2 convincingly demonstrated why they must be regarded as one of the hardest-rocking bands on the scene today. Their sound is crisp, clean and quite simple. The Edge, for example, though still in his early twenties, played guitar with a verve and dexterity which far belied his age. Bassist Clayton and drummer Mullen were the perfect sidemen for the bombastic and charismatic Bono, the band's vocalist and resident philosopher. It was Bono who drew the packed house to its feet with his piercing vocals on such U2 songs as "Twilight," "An Cat Dubh," "Sunday Bloody Sunday," "October," "New Year's Day" and "Gloria." By the time U2 reached the last number, most of the audience was on its feet dancing to the music.

Right before the encore, Bono remarked, "I

used to be afraid of this city, but I never will be again!" The young Irish lead singer playfully snapped a few Polaroids of a fan before breaking into "I Will Follow." As the masses rushed the stage, a near riot was prevented only when Bono stopped the song and cooled the audience out with a soothing plea for order. U2 finished, returned for "40" and quickly left the stage. Make no mistake about it, this is a people's band, and their following clearly is growing by the day—with good reason.

LOU O'NEILL JR.

THE STRANGLERS

Beverly Theatre, Los Angeles
Tickets: \$11.75

The idea of the Stranglers playing Beverly Hills would seem as likely as Nancy Reagan's showing up at a state dinner with a safety pin through her cheek. The aura that surrounds these "men in black" exudes punk misogyny and fascism. But the Stranglers' "Feline" LP on Epic also shows their musical side, and that side is surprisingly palatable.

The 1,385-seat Beverly Theatre was about three-quarters full on May 9, when the Stranglers introduced themselves by playing a booming narrative over the excellent, echo-y sound system. The band came onstage as a faceless poet intoned: "For those who have the intellect to comprehend, Behold! The Stranglers bring you aural sculpture."

This is not an attitude that endears a band to critics. The fans, however, seemed very pleased to be credited with enough intellect to be attending.

The foursome spent 75 minutes performing a sampling of eight years' work, leaving out only the one song currently getting airplay: "All Roads Lead To Rome." Easy a target as the Stranglers are for barbs, it must at the same time be said that the band makes some lovely music.

Hugh Cornwell can fingerpick a haunting melody with the best of them, and Dave Greenwood wasn't voted England's best synthesizer player umpteen years running for nothing. Young J.J. Burnel dances and flails away to his own bass rhythms, and drummer Jet Black

pounds his amplified kick like the clap of doom. "Just Like Going Home" and "No More Heroes" have an enormous punch, counterpoint to such ethereal pieces as the theme from "Men-in-black."

At the encore, a female fan leaped at Cornwell, proffering flowers and a kiss. He pushed her away, saying: "Get off, you sycophantic little schoolgirl," and then devoted a few minutes to insulting the audience, Beverly Hills, and Los Angeles in general. Gee, and we were just getting to like him.

ETHLIE ANN VARE

NONA HENDRYX AFRIKA BAMBAATAA & SOUL SONIC FORCE SWEET G

New York Univ., New York
Tickets: \$5, \$7

The audience at Loeb Student Center May 12 came to see Nona Hendryx, and was rewarded with an electrifying performance. Hendryx has never looked and sounded so good, nor appeared more at ease. The top-notch band and backup singers she has gathered around her contributed inestimably to the success of the hour-long set, but her own talents are boundless.

In the two-and-a-half hours before the headliner's appearance, a series of MCs and taped music filled the time between sets by Sweet G and Afrika Bambaataa & Soul Sonic Force. There was an amateurish tone to the proceedings, caused by recurring problems with the sound system, inarticulate hosts and some confusion over when the bands would actually appear. In fact, during the performances themselves, amps blew and performers voiced their complaints about how sound was being handled.

Yet the energy level and upbeat mood never abated. Afrika Bambaataa & Soul Sonic Force got a give-and-take going with the audience that shook the house. Even the taped music elicited strong response. The audience, largely students, had come to party, and they did so with intensity.

Hendryx opened her set with "Dummy Up," off her new RCA album. In fact, that disk provided most of her material: "B-Boys," "Living On The Border," "Transformation" and "Keep It Confidential." The seductive "B-Boys" whipped the boys in front of the stage into a frenzy.

Hendryx's powerful voice, fantastic moves and riveting rhythms held the audience in her power. The three older songs—"Alternations," "Love Is Like An Itching In My Heart" and the encore "Bustin' Out"—proved to be particular favorites.

Hendryx has just completed a video for "Keep It Confidential," and we look forward to seeing it on MTV.

LAURA FOTI

DYNATONES

Sweetwater, Mill Valley, Calif.
Admission: \$4

The Dynatones might just be the best unknown white soul dance band currently working the college and beer-and-blues club circuit around the country. What the Dynatones do—versions of ultra-classic r&b and soul tunes—is not so unusual; the amount of fresh blood they pump into these numbers is something else again.

The San Francisco-based sextet is already very popular in unexpected pockets like Salt Lake City and is making its first foray into chief East Coast markets on its current junket. Its new single on Solid Smoke, recorded live at the Belly Up Tavern in Solano Beach, is the Rascals' "Come On Up" backed with "Three Time Loser"; an upcoming album (one existing live LP has the band backing Charlie Musselwhite) will be handled under a new arrangement between Solid Smoke and Rhino.

The band generally opens its sets with an instrumental or midtempo blues (e.g. Bo Diddley's "Mona"), with low-key vocals from guitarist Rick Welter or drummer Walter Shufflesworth, and then turns the mike over to lead singer Charlie Owen, a wiry, nattily-dressed dynamo who holds his own with some of the best-loved dancing songs of all time—items like "Do You Love Me?" "Mickey's Monkey," "You Don't Know What You Mean To Me," "Can't Sit Down" and "Lonely Too Long."

The high point of the evening, May 7—when the band offered three sets at this popular but very small showcase—was the Dynatones' take on Archie Bell's "Tighten Up," a fabulous replica/tribute piece with Jerry McKinney blowing sax sweet enough for the angels.

JACK McDONOUGH

Act-ivities

Signings: South African ensemble **Jutuka** to Warner Bros. as part of a licensing deal with Mine Records.

... **Michael Jonzun** and the **Jonzun Crew** to Sight Sound Management.

... **Bebe Buell**, **Tony Carey** and **Quiet Riot** to DMA for bookings.

Eddie Jobson, synthesizer/key-boardist who has served in Roxy Music, U.K. and Curved Air, to Capitol worldwide. Jobson's first release with his band Zinc, "The Green Album," due June 3. . . . **LTD** to Montage Records. . . . **Steven & Sterling** to Supersound Records. . . . **Gus Hardin**, **McGuffey Lane** and **Gary Buck** have signed with The Shorty Lavender Talent Agency.

Scottish band **Aztec Camera** to Sire Records for U.S. and Canada.

... **The Vipers** to Plexus Records, with debut EP in August, produced by **Ivan Kral**.

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Survey For Week Ending 6/11/83

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **MARVIN GAYE, GEORGE WALLACE**—\$1,110,122, 47,056, \$25, \$22.50, & \$20, RCMH Prods., Radio City Music Hall, New York, N.Y. eight sellouts, May 17-22.
- **JOURNEY, BRYAN ADAMS**—\$704,775, 56,382, \$12.50, Belkin Prods., Richfield (Ohio) Coliseum, three sellouts, house gross and attendance records, house fastest sellout, May 24-26.
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON**—\$415,948, 30,811, \$13.50, Sunshine Promos, Market Square Arena, Indianapolis, Ind., two sellouts, May 27-28.
- **JOURNEY, BRYAN ADAMS**—\$387,250, 34,050, \$12.50, Danny Kresky, Pittsburgh (Pa.) Civic Arena, two sellouts, May 28-29.
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON**—\$361,042, 28,804, \$13 & \$11, Schon Prods., Met Center, Minneapolis, Minn., two sellouts, May 24-25.
- **KINKS, SHERRIFF**—\$219,716, 18,007, \$13.50 & \$11.50, Monarch Entertainment Bureau, Byrnes Meadowlands Coliseum, E. Rutherford, N.J., sellout, May 27.
- **JOURNEY, BRYAN ADAMS**—\$211,266, 16,028, \$13.50 & \$11.50, Jam Prods., Rupp Arena, Lexington, Ky., sellout, May 30.
- **ROXY MUSIC, MODERN ENGLISH**—\$198,580, 11,764, \$17.50 & \$15.50, RCMH Prods., Radio City Music Hall, New York, N.Y., two sellouts, May 25-26.
- **ROXY MUSIC, MODERN ENGLISH**—\$193,297, 14,935, \$13.50 & \$12.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, sellout, May 19.
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON**—\$177,320, 14,308, \$13 & \$11, Pace Concerts/Coast-To-Coast Prods., Special Events Center, Austin, Texas, sellout, May 13.
- **KENNY ROGERS, LONNIE SHORR, TAMMY WYNETTE**—\$168,227, 11,628, (17,723), \$15 & \$10, in-house, Frank Erwin Center, Austin, Texas, May 22.
- **MICHAEL MURPHEY**—\$156,330, 14,481 (16,950), \$12.50, \$11.50, \$9.50 & \$8, City of Concord, Concord (Calif.) Pavilion, May 22.
- **STYX**—\$150,000, 12,000 (14,000), \$12.50, Ruffino/Vaughn Prods., Birmingham (Ala.) Jefferson Civic Center, May 28.
- **KENNY ROGERS, LONNIE SHORR, TAMMY WYNETTE**—\$148,850, 10,255 (11,000), \$15 & \$12.50, C.K. Spurlock, Tampa (Fla.) Sun Dome, May 12.
- **KENNY ROGERS, LONNIE SHORR, TAMMY WYNETTE**—\$138,585, 9,479, \$15 & \$12.50, C.K. Spurlock, Orange County Convention Center, Orlando, Fla., sellout, May 13.
- **KENNY ROGERS, LONNIE SHORR, TAMMY WYNETTE**—\$136,667, 10,319, \$15 & \$12.50, C.K. Spurlock, Hirsch Memorial Coliseum, Shreveport, La., sellout, May 20.
- **DAVID COPPERFIELD, EDDIE JAYE**—\$134,421, 11,600 (12,600), \$12.50 & \$10.75, in-house, The Breakaway, Akron, Ohio, six shows, May 20-22.
- **KINKS, INXS**—\$121,346, 9,005 (10,000), \$13.50 & \$12.50, Concert Prods., Int'l, Maple Leaf Gardens, Toronto, May 25.
- **STYX**—\$116,707, 9,152 (10,000), \$13.50, Stardate Prods., Milwaukee (Wis.) Arena, May 23.
- **ENGLISH BEAT, BOW WOW WOW**—\$97,750, 8,500, \$13 & \$11.50, Bill Graham Presents, Greek Theater, Berkeley, Calif., sellout, May 27.
- **DEF LEPPARD, KROKUS, JOHN BUTCHER AXIS**—\$93,464, 9,000 (11,000), \$11.50 & \$10.50, Ruffino/Vaughn Concerts/Pace Concerts, Gulf Coast Coliseum, Biloxi, Miss., May 13.
- **SCORPIONS, QUIET RIOT**—\$93,139, 8,332 (10,000), \$12 & \$11, Feyline Presents, Colorado State Fairgrounds, Pueblo, Colo., May 25.
- **Z.Z. TOP, SAMMY HAGAR**—\$87,204, 7,583 (9,000), \$11.50, Ruffino/Vaughn Prods./Beaver Prods., Birmingham (Ala.) Jefferson Civic Center, May 22.
- **TRIUMPH, FOGHAT**—\$86,480, 7,980 (9,000), \$11 & \$10, Brass Ring Prods., Omni, Atlanta, Ga., May 27.
- **STEVIE NICKS, JOE WALSH**—\$83,297, 5,374 (7,500), \$15.50, Bill Graham Presents, The Aladdin, Las Vegas, Nev., May 27.
- **HANK WILLIAMS JR. & THE BAMA BAND, LEON EVERETTE, CAMILLE**—\$74,691, 6,677 (9,138), \$11.50 & \$9.50, Shelton Harrison Prods., Mississippi Coliseum, Jackson, May 21.
- **DEF LEPPARD, KROKUS, JOHN BUTCHER AXIS**—\$72,933, 7,774 (8,289), \$10 & \$9, Sunshine South, Knoxville (Tenn.) Coliseum, May 27.
- **KINKS, BACKSEAT SALLY**—\$68,417, 6,848 (10,200), \$11 & \$10, John Scher Presents (Monarch) Rochester (N.Y.) War Memorial, May 22.
- **DEF LEPPARD, KROKUS, JOHN BUTCHER AXIS**—\$65,516, 7,044 (7,500), \$10 & \$9, Sunshine South, Freedom Hall, Johnson City, Tenn., May 28.
- **DEF LEPPARD, KROKUS, JOHN BUTCHER AXIS**—\$59,073, 5,626 (5,820), \$10.50, Ruffino/Vaughn, Boutwell Auditorium, Birmingham, Ala., May 15.
- **JERRY GARCIA BAND**—\$58,340, 4,774 (5,432), \$12.50 \$11.50, Cross Country Concerts, Bushnell Memorial Hall, Hartford, Conn., two shows, May 29-30.
- **CHI-LITES, FAT BACK BAND, INSTANT FUNK, WAR, MTUME**—\$54,303, 5,299 (9,663), \$11.50 & \$10.50, Continental Prods., Reunion Arena, Dallas, Texas, May 28.
- **ADAM ANT, INXS**—\$39,543, 4,020 (6,868), \$10.50, Houston (Texas) Coliseum, May 16.
- **U-2, DREAM SYNDICATE**—\$34,008, 2,689, \$13, Concert Prods. Int'l, Massey Hall, Toronto, sellout, May 17.
- **DAVE EDMUNDS, NRBQ**—\$33,803, 2,759 (3,500), \$13.50 & \$12.50, John Scher Presents (Monarch), Roseland Ballroom, New York, N.Y., May 18.
- **U-2, DREAM SYNDICATE**—\$33,176, 2,845, \$13, \$12, & \$11, Perry Scope Concerts, Queen Elizabeth Theatre, Vancouver, B.C., sellout, May 25.
- **PRETENDERS, DE FINE PRINT**—\$31,900, 2,900, \$11, Feyline Presents, Rainbow Music, Hall, Denver, Colo., two sellouts, May 24-25.
- **THE CLASH, LITTLE CHARLIE**—\$30,838, 2,937, \$10.50, Evening Star Prods., Tucson (Ariz.) Community Center Exhibition Hall, sellout, May 26.
- **RAMONES, THE MOB**—\$16,000, 1,616 (2,000), \$10, Stardate Prods., Eagle's Ballroom, Milwaukee, Wis., May 17.
- **LES McCANN, RARE SILK**—\$15,000, 2,000, \$7.50, KJJZ Radio/Brad Miller & Assoc., Regency Hotel, Denver, Colo., two sellouts, May 13.
- **PHOEBE SNOW, DON SIEGEL**—\$12,575, 1,112 (1,376), \$12.50 & \$10, Avalon Attractions, Beverly Theatre, Los Angeles, May 15.

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Talent & Venues

Eventful US Festival Is Attended By About 500,000

• Continued from page 3

state forces, making for "1,500 to 2,000 total security," according to San Bernardino County Sheriff Floyd Tidwell, who at a press conference near the end of the festival pronounced himself happy with the way the event went, though with some reservations.

He said that if there were future such events, there would be better attempts at traffic and crowd control, making for better car and bus flow, and easier access to parking lots as far as six miles away from the site itself. As for the arrests, he said most came during the heavy metal and drunk and disorderly charges. According to NBC News, the per capita crime rate at the US Festival was half the state average.

The two people who died at the festival were both young men, one killed with a piece of pipe following an apparent dispute over money or drugs. His alleged killer was arrested. The other man was found dead in parking lot. Cause of death was either natural or a drug overdose, said police.

The most serious injuries were to a 12-year-old girl who suffered broken ribs and a broken arm when a car ran over her sleeping bag in a parking lot. For the rest, there were numerous case of heat prostration, with a steady stream of overheated fans being fished from the crush in front of the stage.

But the festival's first aid facilities were never seriously overtaxed. Helping out was the fact that, though the temperature reached near 100 degrees on the first day, during the next two days it got a bit cooler, if not less smoggy.

According to Fey and Wozniak, the biggest safety scare came during the heavy metal day when the natural amphitheatre where the show was held, bordered by fences and a mountain ridge, filled up to its 300,000 capacity. "You saw that if anything happened, there was nowhere for the crowd to be able to expand," said Fey.

Wozniak said one of the things he learned from US '83 was not to aim for capacity audiences. He said another thing he would do better next time would be to provide more shuttle buses between the far-off parking lots and the site. He also said he would try to facilitate better press access next time (Rock'n'Rolling, this page).

The idea of having an all-heavy metal day, with its attendant fans, received its share of local community criticism, and also cost the Festi-

val some corporate sponsors, among them 7-Up, Datsun, Atari and Apple itself, said Peter Ellis, the president of Unuson. But, as Fey pointed out, "Neil Diamond may sell as many records, but his fans would not come out to a festival like this. Heavy metal is the foundation of our business."

Corporate sponsors that did stay with the festival included Maxell Tapes, Miller Beer, Tecate Beer and "300 radio stations that became part of the US network," said Ellis. There were also over 50 other companies with booths and exhibits at the Career Fair/Tech Expo part of the festival, ranging from Musician magazine to the Alpha Syntauri "computer music system" to the North Orange County Computer Club to an outfit that claimed to read your personality from the shape of your hand.

The exhibits, concessions and speaker tent, with guests ranging from Ray Bradbury to Bianca Jagger, gave US '83 the feel and look and something halfway between a rock festival and a state fair. However, picnicking, as such, was not allowed, as no food was allowed to be brought into the festival grounds. This proved to be somewhat embarrassing to the festival organizers when two local papers reported that security men at the gate confiscated a woman her baby's bottle and milk.

A police official who spent a day at the gates with the security men says that the no-food regulation was adhered to by the T-shirt security squad throughout, but with less and less enthusiasm as time went on, and that the delay and hassle of actually having to enforce such a rule became apparent.

Interestingly enough, when Unuson president Ellis was asked about the no-food rule, he denied such a rule ever existed, even though food was the first of the prohibited substances listed at signs at the gates to the festival. According to the signs, also prohibited were "beverages, coolers, metal or glass bottles, cans, bota bags, drugs, frisbees, beach balls, recorders, video or movie cameras, and weapons, including pocket knives."

Permitted, however, were small plastic spray bottles, which fans put to good use spraying each other and passersby to cool off. Even at the hottest and most crowded, the crowd was generally friendly and well behaved, though some fences were briefly torn down by heavy metal fans impatient to get into the site. Ellis said

no fence was down for more than 15 minutes.

Also running quite smoothly was the actual staging of the event, with acts generally following each other within half an hour. Each day's show started before noon and ended after midnight, with fans all three nights starting an exodus for the gates after each night's headliner did his most recent hit.

The performers played on one of the largest stages ever built. According to Peter Gerwe, director of production for Unuson, the stage was 435 feet long, with the sound system putting out 400,000 watts of power.

In addition, there were four video screens, two 20-foot by 30-foot Diamondvision screens and two others on the sides measuring 37 by 50 feet. Ther performers were all shown on the video screens as they played, though even the Diamondvision screens, two 20-foot by 30-foot Diagerwe said the stage cost \$250,000 to build, with 500 people working on the staging.

The acts were given two trailers each backstage and were ferried back and forth from the festival site by a fleet of six helicopters hired for the event from Briles Wing & Helicopter. With advertising planes, po-

lice and radio copters also on the scene, the air above the festival site was quite busy, with as many as 10 aircraft aloft at the same time. The Federal Aviation Administration had a tower atop a hill controlling the traffic.

With so many artists and egos on the scene there were bound to be disputes, but most were minor. A Flock Of Seagulls and the English Beat got into a brief tussle as to who would follow whom on the bill. John Cougar, who was scheduled, pulled out early, because, his aide says, he did not want to give up his video rights. But Ellis says video rights were never the problem; that was a stipulation at the beginning. The problem, he says, was that Cougar was asking for \$50,000 more to appear at the festival, and pulled out when he didn't get it. Ellis is threatening to sue.

He's also threatening to sue the Clash, even though they did appear at the festival, but with considerable bad feelings. The group started out the weekend by holding a press conference in Los Angeles at which the Clash's Joe Strummer compared the festival to "cat food," explaining, "It's being marketed as such."

The Clash had another press conference just before their stage appearance, at which they again denounced the philosophy of the festival and said that all the money being spent could have been better used helping the unemployed in California. They challenged Wozniak and the other bands appearing to donate 10% of their earnings, and they said that they would use the money that they earned to help new English bands.

Ellis accused the group of using "60s Mau Mau tactics" to draw attention to itself. "They probably can't even spell socialism," he said. Moreover, he said, the Clash was guilty of extortion and threatening to pull out at the last moment.

The Clash's trouble didn't end there. Cosmo Vinyl, their press agent and announcer, got into a fist fight with the stage crew after they pulled the plug when the group didn't come back for a second encore within 15 minutes. But by that time, most of the fans were already heading for the exits.

For most acts, though, it was an opportunity to appear before some of the largest crowds in their careers. And when it worked, it was great. "I wish this would never end," said Terri Nunn of Berlin, after a warmly received set that was one of the highlights of the festival.

Rock'n'Rolling

US Wasn't So Festive For Those Covering It

By ROMAN KOZAK

"Our No. 1 priority was crowd comfort and security. When you realize all the things that had to be done to make sure everything worked, you see that the concerns of the press are way down in the list of our priorities," said Peter Ellis, president of Unuson, at a press conference late in the third day of US Festival.

And he was right. When you're putting together something the scope of the recent festival, the care and comfort of press wretches is not that important. And where does it say that the press should have special privileges, anyway? Still...

They may tell you that the press doesn't sell records (and don't believe them), but anybody in the business of selling tickets knows what some good words in print and a photo can do. And prior to the event, the US organizers were hustling for all the space they could get.

Which they got, because festival mastermind Stephen "Woz" Wozniak was a good story. The young wonder from the brave new world of computers who was willing to risk some of his not inconsiderable millions to put on shows, where he could propagate his message and drive pop stars around in his golf

cart, makes for good copy. But if the tone of some of the stories about Unuson and the US Festival begins to change, it's because a lot of good will evaporated in the hot desert sun in Devore.

Fans endure what they endure for their own reasons and because of their own decisions, but anyone involved for any length of time in the music business knows that marathon gigs can get to be very long, very tiring, and very boring even at the best of times. But if you're prevented from doing your job by muscle-bound rent-a-goons in T-shirts, then it gets hard to keep professional objectivity.

There's nothing unobjective, though, in saying that the handling of the media at the US Festival was a bust. The PR people knew it, the Clash exploited it, Wozniak acknowledged it (or at least said that it could be better next year), and the press endured it.

What was the hassle? Basically it was problems in access, in accreditation, and in responsibilities. Altogether there were no fewer than 1,200 supposed "press" people accredited to cover the US festival, which is more press than cover most wars. About half of them were from the print media, and many were from radio and tv. A lot were not press at all.

A special "press island" was set aside about a half mile behind the stage. It had telephones, typewriters, the latest weather information, a cash bar, some bean dip or fruit, and wandering jugglers and quick-draw artists. Oh, yes, and ducks in the lake. Occasionally there would be updates on the latest casualty and arrest figures.

But there was no way to see the shows from there without walking through a long, muddy path, unlit at night, to get out among the audience itself. A place a good football field away from the stage is nowhere near close enough to be able to write any kind of fair review.

Since everything was being videotaped, it was asked, why were no monitors installed at "press island" so that at least something could be seen? "It never came up," said one high-level PR executive, commenting on the suggestion. A production boss said that, yes, it was suggested, but rejected, as they were afraid that somebody would tap into the line running to the press island, and steal the video. No kidding.

(Continued on page 33)



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Talent & Venues

New Club In Pa. Mixes Live Music, Silent Movies

EASTON, Pa.—A mix of live music at night and a noontime piano player accompanying classic silent motion pictures was debuted here this week with the opening of Flickers. The films will be shown in a seating area toward the rear of the club from 11 a.m. to 2 p.m. and on

Monday and Tuesday evenings.

The film showings will be advertised, as will the musical attractions for the evening sessions. Jazz groups will be featured on Friday nights, popular danceable music on Saturday nights, and jazz-swing-pop groups on Sunday nights. Live mu-

sic will also be featured on Wednesday nights. Thursdays will feature a disk jockey playing records.

Owners of the new club are Larry Feinstein and Hector Goitia, both of New York City, and Richard Klapper, of Easton.

Dance Trax

By BRIAN CHIN

Indeep's album, named after the smash radio crossover, "Last Night A D.J. Saved My Life" (Sound Of New York), is a major surprise: not merely an album with no misses, but one that sums up its particular vein in the black/dance/funk/pop fusion as well as anything Prince, Michael Jackson, George Clinton or any other substantial celebrity could possibly come up with. The key ingredient, we think, is *attitude*: nothing here is given insubstantial treatment, so the boy-girl conversations sound no less momentous than they were in, say, "Lysistrata," alluded to in "Lipstick Politics"—"If women stopped loving, the world would stop... and you know it would, boy." Other funny, explicit gems: "Buffalo Bill," the best single, though radio might have to bleep most of it; "Love Is Like A Gun," in the you-cheated-you-lied category; and a sweet, Skyy-like "Slow Down."

★ ★ ★

Other albums: James Brown's "Bring It On" (Augusta Sound, distributed through MCA) is his return to an uncompromised soul presentation, in which he sounds rejuvenated and masterful. The title track is on the uptempo side, while "You Can't Keep A Good Man Down" is right in his groove. "For Your Precious Love" is a wonderful closer that goes all the way down memory lane. Mtume's "Juicy Fruit" (Epic) dispenses the creamy orchestral/choral trappings of most of his previous work and substitutes the stripped-down beat-box funk that scored so well on the single. Brittle rock-funk: "Hips," "Your Love's Too Good." Best cut: the slow, hard "Hip Dip Skipped a Beat."

★ ★ ★

Notes: The Clark Sisters' miraculous "You Brought The Sunshine" has been rereleased this week on Westbound as a remixed 12-inch; Hippy Torrales' mix brings the electronics forward and really makes the cut *evolve*; the company's correct phone number is (313) 255-7640. Other new remixes: Michael Jackson's "Wanna Be Startin' Something," on Epic, commercially, with a B-side instrumental; a lengthened, dubbish "You Are In My System," by Robert Palmer and a dub instrumental of Blancmange's very U.S.-accessible "Blind Vision" which did not appear on the import, both on Island; Al Jarreau's "Boogie Down," longer by a sax break, on Warner Bros., promo only. Bohannon will run it on down again: "Let's Start The Dance (III)" will be rereleased yet another time on Compeat, through PolyGram, remixed this year by Francois Kevorkian, with a multitude of synthesizer and rhythm overdubs.

(Continued on page 89)

Rock'n'Rolling

• Continued from page 32

You couldn't see the acts playing, and you couldn't see them or the people in the business around them offstage either. Occasionally a bottom-of-the-bill act would wander over to the press ghetto, but for anyone else there were "escorted" tours and press conferences, some more lively than others. The biggest cheer at the Clash guerrilla press conference (see main story) came when the group's press agent also accused Unuson of ripping off the press. But he said he couldn't do much to help. The rules were made by Unuson, he said.

Of course, some press is more important than others, and some has more clout than others. MTV, for one, came with a crew of 26, and with 10 spots a day they pretty much had the run of the place. KLOS-FM and KMET-FM, the two local sta-

tions that have been most active in promoting the festival, were also close to the action. The rest had to scrounge as they could.

The problem was to get anybody to take responsibility for all this. Paul Wasserman, of Mahoney & Wasserman, who were hired to do the public relations for the festival, said that once the festival began, Unuson took over the task of running press affairs. But even on the last day of the festival, Unuson president Peter Ellis was saying that it was Wasserman who was in charge of press.

Fortunately, Billboard has the clout to get the story we need without special help or escorts. But it took a lot of running around and yelling in the hot sun—which was no fun at all. Still, it was either that or feeding the ducks. And they don't pay you for coming 3,000 miles to feed ducks.

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Tic Tac—Valerie Krystal

Scrapper/Cavern—Liquid Liquid

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All Of My Love—Kim Covington

I'm Free—Cell Bee

European 12"

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Boogie Nights—La Fleur

Sound Effects—Various

Sex Machine—Bilbo

Clubhouse Medley

XYZ Medley

Love Your Body—Amanda Lear

Explain The Reasons—First Light

Cycles Woman—Cerrone (w/ Santana's musicians)

I Like Chopin—Gazebo

On And On—Decadence

Love Taker—Stefano Pulga

Sexy Lady—Sun Fire

Searchin'—Hazel Dean

I'm Never Giving You Up—Sweet Dreams

Run Me Down—Higsons

Nobody's Diary/State Farm—Yazoo

Okay Run—M. Basic

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Survey For Week Ending 6/11/83

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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	6	FLASHDANCE... WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*remix)	41	35	8	AGAIN AND AGAIN—Niki Laurant—Wave (12 Inch) BL 1218
2	1	11	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805	42	40	12	LUCKY—Ellie Hope—Quality (12 inch) QUS 031
3	4	9	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)	43	43	5	SIGN OF THE TIMES—The Belle Stars—Warner Bros. (12 Inch) WBO-29657
4	3	10	PHYSICAL ATTRACTION/BURNING UP—Madonna—Sire/Warner Bros. (12 inch) SRO-29715	44	60	2	LIVE THE LIFE I LOVE—Fantasy—Quality (12 Inch) QUS 037
5	6	8	HEAT YOU UP (MELT YOU DOWN)—Shirley Lites—West End (12 Inch) WES 22155	45	45	5	YOU CAN'T HAVE IT—Stargaze—T.N.T. (12 Inch)
6	5	12	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10	46	54	4	TIME—Culture Club—Virgin/Epic (LP Cuts) ARE 38398 (12 Inch*)
7	8	6	MINDFIELD—I Level—Epic (12 inch) 49-03856	47	47	10	REACH OUT—Narada Michael Walden—Atlantic (12 inch) 0-89857
8	9	10	CANDY MAN—Mary Jane Girls—Gordy (7 Inch) (12 inch*)	48	50	5	NEVER GIVE UP ON YOU—Marlena Shaw—South Bay (12 Inch) SB 22004
9	38	3	BLIND VISION—Blancmange—Island (12 Inch) 0-99886	49	55	3	FOR THE SAME MAN—B Beat Girls—25 West (12 Inch)
10	10	9	PARTY—Julius Brown—West End (12 inch) 22153	50	57	4	YOU AIN'T REALLY DOWN—Status IV—Radar (12 Inch) RDR 12003
11	24	4	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547	51	61	2	AM/FM—Natascha—Emergency (12 Inch) 6536
12	12	8	MUSIC—D Train—Prelude (12 Inch) PRLD 654	52	62	2	I'M OUT TO CATCH—Leon Haywood—Casablanca (12 Inch) 8121641
13	13	8	COOL PLACES—Sparks—Atlantic (12 Inch) 0-89863	53	37	6	ALWAYS SOMETHING THERE TO REMIND ME—Naked Eyes—EMI (12 inch) Remix 9923
14	14	8	SHY BOY/NA NA HEY HEY (KISS HIM GOODBYE)—Bananarama—London (LP Cuts)	54	NEW ENTRY		USE ME, LOSE ME (LOSE ME, USE ME)—Paul Simpson Connection—Streetwise (12 inch) SWRL 2209
15	15	9	SHOT IN THE NIGHT—Paul Parker—Megatone (12 inch) LP all cuts	55	NEW ENTRY		SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828
16	16	8	WHEN BOYS TALK—Indeep—Sound Of New York (12 Inch)	56	52	12	ATOMIC DOG—George Clinton—Capitol (12 inch)
17	23	3	SAY YOU DO—Janet Jackson—A&M (12 Inch) SP 12059	57	64	2	RIDING THE TIGER—Phyllis Hyman—Arista (12 Inch) AD 19041
18	18	7	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)	58	65	2	ALL LINED UP—Shriekback—Warner Bros. (12 Inch) WBO-29654
19	19	7	WALKIN' THE LINE—Brass Construction—Capitol (12 inch)	59	58	14	THE MUSICS GOT ME—Visual—Prelude (12 inch) PRLD 650
20	22	4	MEMORY—Menage—Profile (12 Inch) PRO-7022	60	63	2	COMMUNICATIONS/LIFELINE—Spandau Ballet—Chrysalis (LP Cut)
21	41	3	INSIDE LOVE (SO PERSONAL)—George Benson—Warner Bros. (7 Inch) 7-29649 (12 Inch*)	61	NEW ENTRY		STAY WITH ME—India—West End (12 inch) 221512
22	25	13	KEEP ON LOVING ME/TONIGHT—The Whispers—Solar (LP Cuts) 60216	62	44	6	TAKIN' IT STRAIGHT—Cory Josias—Sire (12 inch) SRO-29665
23	36	2	YOU ARE IN MY SYSTEM—Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)	63	53	21	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)
24	34	4	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS) 23819	64	56	12	TELEPHONE OPERATOR—Pete Shelly—Arista (12 inch) CP730
25	26	6	TOO SHY—Kajagoogoo—EMI-America (12 inch) 9910	65	66	2	MORNING MUSIC—St. Tropez—Destiny (12 Inch) HT 1001
26	11	12	YOU CAN'T HIDE—David Joseph—Mango (12 inch) MLPS 7804	66	67	2	LOVE TOWN—Booker Newberry III—Boardwalk (12 Inch) NB 99905-9
27	20	25	THRILLER—Michael Jackson—Epic (LP all cuts) QE38112	67	NEW ENTRY		OVERNIGHT SENSATION—Peter Brown—RCA (12 inch) PD 13518
28	29	6	OUR HOUSE—Madness—Geffen (12 inch) GEF-0-29667	68	NEW ENTRY		THE HAUNTED HOUSE OF ROCK—Whodini—Jive/Arista (12 inch) JD 19026
29	30	4	COOL AS ICE/TWICE AS NICE—52nd Street—A&M (12 Inch) SP 12058	69	NEW ENTRY		HEOBAB—Fonda Raye—Posse (12 inch) POS 1207
30	33	6	JUICY FRUIT—Mtume—Epic (12 inch) 49-03834	70	48	13	KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438
31	31	7	GET THE BALANCE RIGHT—Depche Mode—Sire (12 inch) SRO-29704	71	49	4	TELL ME—Sylvester—Megatone (12 Inch Re-Mix) MT 108
32	39	3	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)	72	51	14	ANGEL MAN—Rhetta Hughes—Arista (12 inch) AR 1208
33	7	11	BABY DOLL—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773-0A	73	59	7	BOTTOMS UP—The Chi-Lites—Larc (12 inch) LP 81502
34	17	10	SO WRONG—Patrick Simmons—Elektra (12 inch) 67929	74	NEW ENTRY		WHO NEEDS ENEMIES, WITH FRIENDS LIKE YOU—Montana Sextet—Philly Sound Works (12 inch)
35	28	9	SOLITAIRE—Laura Branigan—Atlantic (LP Cut) 80052 (12 inch)	75	NEW ENTRY		CAVERN—Liquid Liquid—99 Records (12 inch & LP) 99-11EP
36	21	9	LIGHT YEARS AWAY—Warp 9—Frisim (12 inch) PDS 460	76	NEW ENTRY		WISHING/NIGHTMARES—A Flock Of Seagulls—Jive/Arista (LP cuts) JL8-8013
37	27	9	HERE COMES MY LOVE—Rocket—Quality (12 inch) QUS 033	77	74	5	SWEAT—The System—Mirage (7 inch) 99891 (12 Inch*)
38	46	3	THESE MEMORIES—O Romeo—Bob Cat (12 Inch) BOB 26	78	NEW ENTRY		I'M FREE—Celi Bee—Paris International (12 inch) PI 1203
39	42	5	LIKE A GHOST—Ignatius Jones—Warner Bros. (12 Inch) WBO-29703	79	70	15	SEX—Berlin—Geffen (LP Cut) GHS-2036 (12 inch*) 82004
40	32	15	ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch) 4R9-03574	80	71	13	YOUNG GUNS (GO FOR IT)—Wham—Columbia (12 inch) 44-3501

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

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350 Exhibits At 12th Fan Fair More Than 16,000 Are Expected To Attend Event

By KIP KIRBY

NASHVILLE—More than 30 hours of live music, personal appearances by country artists and 350 fan-oriented exhibit booths mark the 12th annual International Country Music Fan Fair, which runs Monday (6) through Saturday (11).

For the second consecutive year, the week-long activities, sponsored jointly by the Country Music Assn. and the Grand Ole Opry, will take place at the Tennessee State Fair Grounds. Jerry Strobel, manager of the Opry House, says that advance registrations already total more than 15,000; total attendance is expected to surpass last year's figure of 16,000 fans.

Sandwiched into the marathon of events will be the Music City News Country Awards, which leads off the week on Monday night; five major label shows; two independent label showcases; one mixed label show; the first gospel show to be presented at Fan Fair; the All-American Celebrity Games; a celebrity auction; and individual concerts spotlighting bluegrass, songwriters, Cajun music and international acts.

The \$50 registration package includes all scheduled events with the exception of two: the Music City News Country Awards, a two-hour telecast from the Opry House; and the International Fan Club Organization banquet and show, beginning at 6 p.m. on Wednesday, with performances by Gary Morris, Danny Davis & the Nashville Brass, Razy Bailey, Reba McEntire, Lynn Anderson, the Carter Family and Jeanne Pruett.

Along with the official festivities, there will be a busy round of breakfasts, lunches, dinners and open houses offered to Fan Fair participants by individual country artists. Among those planning activities are Ricky Skaggs, Louise Mandrell, Janie Fricke, Helen Cornelius, Barbara Mandrell, Jeanne Pruett, Ronny Robbins, Margo Smith, Bill Anderson and Suzie Devereaux. As in past years, record companies will be bringing in some of their key executives for corporate staff meetings interspersed between public functions.

Coinciding with the Music City News Country Awards Monday night is the Bluegrass Show from 7-10 p.m. with headliners Bill Monroe, James Monroe, Jim & Jesse

McReynolds, Wilma Lee Cooper, the Lost Kentuckians, High Country, Good Ol' Persons, Lonzo & Oscar, Border Ride and Charlie Louvin.

The Fan Fair Songwriters Show, held from 10:30 a.m.-12:30 p.m. on Tuesday, will feature well-known Nashville songwriters honored earlier in the year by the Nashville Songwriters Assn. International. These include Wayne Carson Thompson, Carl Chambers, Marijohn Wilkin, Harlan Howard, Bobby Braddock, Mark Gray, Rhonda Kye Fleming, Pam Rose, Thom Schuyler, Eddy Raven, Rafe VanHoy, Wayland Holyfield and artists David Frizzell, Sylvia and Lacy J. Dalton. Hosts for the show will be Brenda Lee and Nat Stuckey.

The PolyGram Records show Tuesday afternoon from 2-4 p.m. will showcase host Tom T. Hall with the Kendalls, Reba McEntire, the Statler Brothers and Ray Stevens contributing their talents. Later that night, Chet Atkins will MC the CBS Records show with guests Ronnie McDowell, Johnny Rodriguez, B.J. Thomas and Tammy Wynette from 9-11 p.m.

For the first time, a gospel show has been added to the agenda this year. The decision was made, "according to Jerry Strobel of the Opry, because 'a lot of country music fans are also fans of gospel music and we wanted to integrate them into Fan Fair.'" The gospel show takes place Wednesday morning from 10 a.m. until noon and features Cynthia Clawson, the Dixie Melody Boys, the Lewis family, the Masters Five and the Rex Nelson Singers.

Following the gospel show, Warner Bros. Records holds its show, hosted by comedy team Sandy Pinkard and Richard Bowden, from 2-4 p.m. Slated to perform are John Anderson, Karen Brooks, Rick & Janis Carnes, Johnny Lee, Gary Morris and Conway Twitty.

Talent from the overseas market will be on hand for the CMA International Show, which runs from 10 a.m.-noon on Thursday. Brenda Lee and Ed Bruce will co-host the program, with the following acts: Colorado from Scotland; Brendan Dugan and Jodi Vaughn from New Zealand; Iris Larratt from Canada; B.J. McKay from Australia; the Old Banjo Brothers from Italy; Waldemar Matuska & KTO from Czechoslovakia and Western Union from

Germany.

Jerry Clower takes the reins for the MCA Records show on Thursday afternoon from 3-5 p.m. with Terri Gibbs, Lee Greenwood, Loretta Lynn, the Oak Ridge Boys, Gene Watson and the Thrasher Brothers. RCA Records closes out the evening with its show, beginning at 9 p.m., headlining Alabama, Earl Thomas Conley, Gus Hardin and Louise Mandrell.

Indigo Records presents a two-hour showcase Friday starting at 10 a.m. with 13 different acts, including Rayburn Anthony, Tommy Cash, Stonewall Jackson, the Four Guys, Ronnie Prophet, Jeanne Pruett and Ray Pillow, among others. Bill Anderson and Lynn Anderson will host the annual mixed label show on Friday from 2-4 p.m. Guests are Big Al Downing, Boxcar Willie, Chantilly, Rodney Lay, Tanya Tucker, Jim Glaser, Darlene Austin, Wynvon Alexander, Gene Kennedy and Karen Jeglum.

Later in the evening, Plantation/Sun Records takes center stage with acts Orion, Jim Owen, Webb Pierce and Rita Remington from 7-8:30 p.m. The traditional Cajun show wraps up Friday's activities with Jimmy C. Newman & Cajun Country, the Burrito Brothers, the Abe Manuel Family and Dave Petitjean. This year, a special section in front of the stage has been cleared for dancing during the two hour show which begins at 9 p.m.

All booths will be open Tuesday through Friday from 10 a.m. until 6 p.m. Labels, artists and fan clubs pay \$30 for the week to set up booths; commercial companies are charged \$300.

The All American Country Games take place on Tuesday evening from 6-8 p.m. at Vanderbilt Univ. Stadium, with proceeds benefiting the Tennessee Special Olympics. Participating in the event will be three teams captained by Brenda Lee, Richard Sterban and Barbara Mandrell, with various country artists.

Other events slated for the week are a Celebrity Auction on Music Row Saturday at 9 a.m.; the Crystal Gayle Celebrity Race Night Saturday evening at the Fairgrounds (there will be three heats for the celebrity drivers, who include Vern Gosdin, Lynn Anderson, Karen Brooks, Rodney Crowell and Rosanne Cash); free backstage tours of the Opry House for Fan Fair attendees Saturday morning, and the annual Grand Masters Fiddling Championships, scheduled for Sunday morning at Opryland.

H.I.T. Agency Booking Milsap

NASHVILLE—Ronnie Milsap is now booked by Headline International Talent (H.I.T.), a new company headed by executive director Charles Dorris, formerly of Dick Blake International. H.I.T. is located at 12 Music Circle South, Nashville, Tenn. 37203; (615) 256-7585.

Haynes Opens

NASHVILLE—Walter Haynes Music Inc., which encompasses publishing and production, has opened offices at 1019 17th Ave. South, Nashville, Tenn. 37212. Telephone number is (615) 329-0685. Booking of Haynes' recording studio, Burns Station Sound, will also be handled through this office.

IN FOUR MARKETS Movie House Showings For 'Pancho' Video Clip

NASHVILLE—Epic Records scores a country music first with its "Pancho And Lefty" conceptual video piece via distribution to area movie theatres in four U.S. markets.

The campaign places the five-minute "mini-movie" video (tying in with the title cut from the current Willie Nelson/Merle Haggard LP) in 48 movie houses in Nashville, Dallas, Houston and Seattle. Along with the mass audience airing of the video for a limited run, the label is coordinating individual radio and retail tie-ins through its branches.

Designated theatres in each market have been supplied with a 35mm print of "Pancho And Lefty" for showing prior to the feature film. The label estimates that, by the close of the promotion, the video will have been screened approximately 2,000 times.

In Nashville and Seattle, the video began airing May 27 for

two weeks; in Dallas and Houston, the target date was this Friday (3). During their run, the videos are appearing in front of major-release films including "Blue Thunder," "Breathless" and "Return Of The Jedi."

In conjunction with the campaign, Epic is featuring posters at each movie house, along with discount coupons worth \$1 off the price of the Nelson/Haggard "Pancho And Lefty" LP at area retail outlets. In Nashville, the label is coordinating a "Pancho And Lefty" dress-alike contest through WJKZ radio and the Wrangler club. Other markets will create their own promotions keyed to local radio and sales accounts.

In addition to the use of the video in national movie theatres, Epic is also supplying the film to more than 250 clubs across the country, and to cable and commercial television shows.

17TH ANNUAL AWARDS SHOW

Music City Nominees Set

NASHVILLE—Five finalists in 14 categories compete for top honors Monday (6) on the 17th annual Music City News Country Awards show hosted by the Statler Brothers, Louise Mandrell and Janie Fricke from the Grand Ole Opry House.

The late Marty Robbins, always a favorite in these fan-voted awards, is up in a total of seven different categories, including male vocalist of the year, which he won in both 1980 and 1982. Just behind him with five nominations is Conway Twitty. Ricky Skaggs, Alabama, Barbara Mandrell, George Jones and the Statler Brothers each logged four nominations.

This year, the Music City News Country Awards will introduce two new categories: the Living Legend Award and the Star Of Tomorrow Award. Nominated in the Living Legend division are Roy Acuff, George Jones, Loretta Lynn, Conway Twitty and Ernest Tubb. Nominees in the Star Of Tomorrow category are David Frizzell, Lee Greenwood, Ronnie Robbins, Ricky Skaggs, and Steve Wariner.

Scheduled to appear during the two-hour syndicated television special are Alabama, the Kendalls, Sylvia, the Oak Ridge Boys, Irlene Mandrell, Shelly West, Charley Pride, the Whites, Minnie Pearl, Barbara Mandrell, Conway Twitty, David Frizzell and Lynn Anderson.

The Music City News Country Awards is the only televised country awards show in which fans do the voting. There were more than 20,000 ballots this year from subscribers of the publication.

In the single record of the year category, nominees are "Always On My Mind" by Willie Nelson; "I'm Gonna Hire A Wino To Decorate Our Home" by David Frizzell; "Slow Hand" by Conway Twitty; "Some Memories Just Won't Die" by Marty Robbins, and "Thank God For Kids" by the Oak Ridge Boys.

Janie Fricke, Loretta Lynn, Barbara Mandrell, Anne Murray and Sylvia are up for best female vocalist, while George Jones, Marty Robbins, Ricky Skaggs, Conway Twitty and Hank Williams Jr. will compete

for the honors in the male vocalist category.

Duet of the year nominees are R.C. Bannon/Louise Mandrell, David Frizzell/Shelly West, Merle Haggard/George Jones, Eddie Rabbit/Crystal Gayle and Conway Twitty/Loretta Lynn. Voting for honors as vocal group of the year will be Alabama, Larry Gatlin & the Gatlin Brothers, the Oak Ridge Boys, the Statler Brothers and the Marty Robbins Trio.

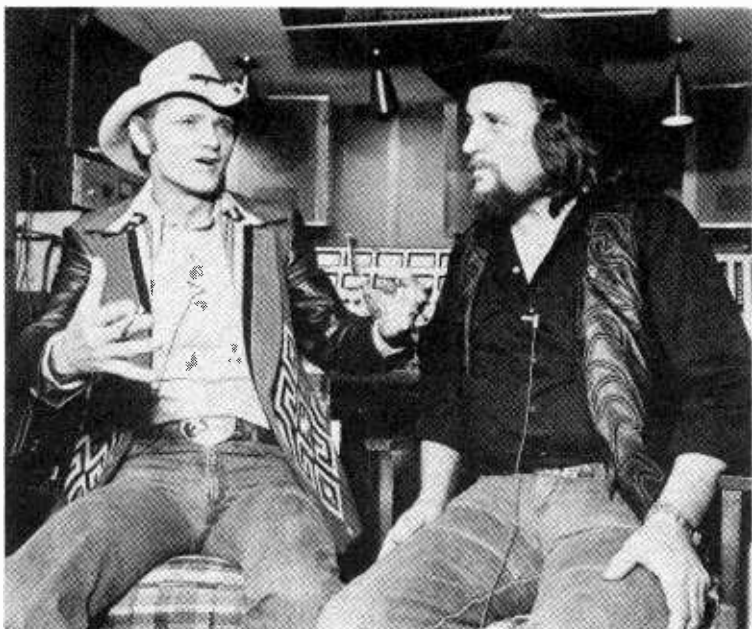
In the album of the year category, nominees are "Always On My Mind," Willie Nelson; "Come Back To Me," Marty Robbins; "The Legend Goes On," the Statler Brothers; "Mountain Music," Alabama; and "(A Taste Of) Yesterday's Wine," Merle Haggard/George Jones.



INSIDE MOVES—Epic's Ronnie Rogers, best known for writing such songs as "Dixieland Delight" prior to signing with the label recently, is interviewed on radio's syndicated "Music Country Network" in Nashville.

NMA Relocates

The Nashville Music Assn. has moved its offices to 1815 Division St. in Nashville. The mailing address for the NMA is P.O. Box 25309, Nashville, Tenn. 37202-5309. The new telephone number is (615) 321-5662.



LONGTIME FRIENDS—Jerry Reed and Waylon Jennings reminisce about their early days recording at the opening of RCA Studio B, now part of the Country Music Hall of Fame and Museum in Nashville. Jennings narrates a portion of the multi-media exhibit.

Billboard® Hot Country Singles

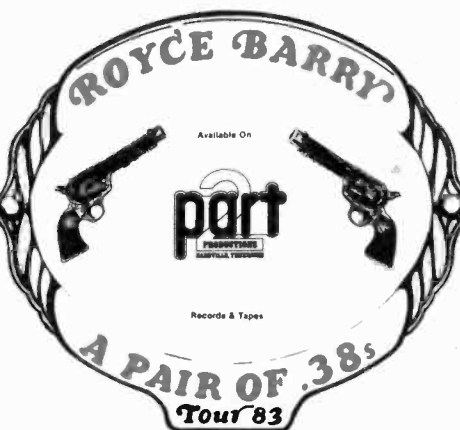
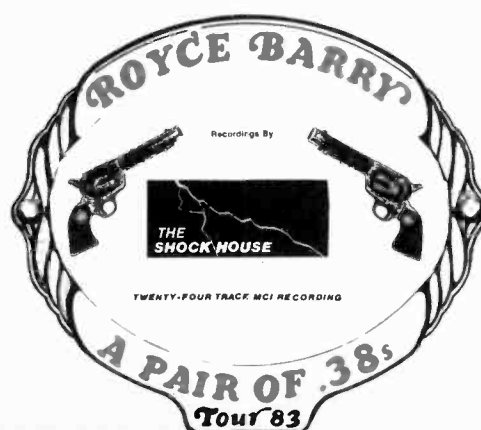
Survey For Week Ending 6/11/83

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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	11	OUR LOVE IS ON THE FAULTLINE —Crystal Gayle (A. Reynolds) R. Kirk, Ronder PTY LTD/Irving, BMI; Warner Bros. 7-29719	35	40	5	YOU'RE NOT LEAVIN' HERE TONIGHT —Ed Bruce (T. West) K. Chater, T. Rocco, C. Black; Bibb, ASCAP/Vogue (Welk Music Group), BMI/Chappell, ASCAP; MCA 52210	68	NEW ENTRY	4	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Staedtler; Music City, ASCAP; MCA 52225
2	3	13	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT— Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell, Desert Rose/Ski Slope, BMI; MCA 52191	36	28	15	COMMON MAN —John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA 52178	69	70	4	FADE TO BLUE —Ed Hunnicutt (D. Burgess) E. Hunnicutt, D. Knutson, D. Burgess; Young Beau/Tapadero, BMI; MCA 52207
3	4	11	YOU CAN'T RUN FROM LOVE —Eddie Rabbitt (D. Malloy) E. Rabbitt, D. Malloy, E. Stevens; Deb Darc/Briarpatch, BMI; Warner Bros. 7-29712	37	43	7	IT'S YOU —Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Litton, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711	70	46	16	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) —Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)
4	5	13	THE RIDE —David Allan Coe (B. Sherrill) J.B. Dettlerline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-037789	38	48	3	LOST IN THE FEELING —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	71	74	4	LOVER IN DISGUISE —Wayne Massey (J. Dowell, M. Daniel) J. Dowell, B. Mevis; Hoosier/Jack and Bill, ASCAP; MCA 52211
5	6	11	STRANGER IN MY HOUSE —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470	39	26	16	FOOLIN' —Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	72	NEW ENTRY	1	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)
6	7	11	FOOL FOR YOUR LOVE —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	40	30	12	SINGING THE BLUES —Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	73	NEW ENTRY	1	DREAM BABY (HOW LONG MUST I DREAM) —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926
7	11	9	LOVE IS ON A ROLL —Don Williams (D. Williams, G. Fundis) R. Cook, J. Prince; Roger Cook, BMI/Big Ears/Bruised Oranges, ASCAP; MCA 52205	41	60	2	LOVE SONG —The Oak Ridge Boys (R. Chancey) S. Runkle; Younggun, BMI; MCA 52224	74	82	2	A TASTE OF THE WIND —James & Michael Younger (R. Chancey) J. Williams, A.M. Williams; Our Child's, BMI; MCA 52222
8	14	9	OH BABY MINE (I GET SO LONELY) —Statler Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (Polygram)	42	32	11	YOU GOT ME RUNNIN' —Jim Glaser (D. Toile) P. McGee; Dawnbreaker, BMI; Noble Vision 102	75	78	3	AIN'T THAT THE WAY IT GOES —Dave Kemp (Gant, Vienneau) M. Sanders, J. Jarrard; Milene/Alabama Band, ASCAP; Soundwaves-4702 (NSD)
9	1	13	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL) —Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	43	42	7	ONCE YOU GET THE FEEL OF IT —Con Hunley (S. Doriff) D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208	76	81	2	YES —Billy Swan (L. Rogers) D. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03917
10	16	7	HIGHWAY 40 BLUES —Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Welk GP); Epic 34-03812	44	41	8	CHANGES —Tanya Tucker (D. Malloy) T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASCAP, Arista 1053	77	86	2	COTTON FIELDS —Tennessee Express (L. Rogers) H. Ledbetter; Folkways, BMI, RCA 13526
11	12	12	LOVE AFFAIRS —Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	45	49	6	FLAME IN MY HEART —Delia Bell (E. Harris) B. Spurlock, G. Jones; Glad, BMI; Warner Bros. 7-29653	78	83	2	YOU STILL GOT ME —David Rogers (Not Listed) H.L. Shields; Chip N' Dale, ASCAP; Mr. Music-016
12	13	10	WITHOUT YOU —T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695	46	53	4	GOOD OLD BOYS/SHE'S READY FOR SOMEONE TO LOVE HER —Jerry Reed (R. Hall) J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement, BMI/Bibb/Chappell, ASCAP/Somebody's (Welk Music Group), SESAC; RCA 13527	79	54	15	MORE & MORE —Charley Pride (N. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA 13451
13	15	10	I.O.U. —Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	47	52	5	TILL YOU AND YOUR LOVER ARE LOVERS AGAIN —Engelbert Humperdinck (E. Stevens) J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Oaticabo, BMI; Epic 34-03817	80	57	14	LITTLE OLD FASHIONED KARMA —Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674
14	9	13	MY LADY LOVES ME (JUST AS I AM) —Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	48	55	4	EASY ON THE EYE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03885	81	51	14	IT HASN'T HAPPENED YET —Rosanne Cash (R. Crowell) J. Hatt; Bug Music/Bit, BMI; Columbia 38-03705
15	17	8	IN TIMES LIKE THESE —Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206	49	58	4	ATLANTA BURNED AGAIN LAST NIGHT —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe; Not Given; MDJ 4831	82	61	5	NOBODY ELSE FOR ME —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; Oak 1056
16	19	9	THE LOVE SHE FOUND IN ME —Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	50	36	18	JOSE CUERVO —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	83	65	5	MARY LEE —Rodney Lay & The Wild West (J.B. Barnhill) K. Stegall, S. Harris; Blackwood, BMI; Churchill 94020 (MCA)
17	20	7	PANCHO & LEFTY —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbia, ASCAP; Epic 34-03842	51	64	2	LEAVE THEM BOYS ALONE —Hank Williams Jr. (J. Bowen, H. Williams Jr.) D. Dillon, H. Williams Jr., G. Stewart; Tree/Forest Hills/Tanya Tucker, BMI; Warner/Curb 7-29633	84	NEW ENTRY	1	SHOT FULL OF LOVE —Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement, BMI; Liberty 1499
18	22	5	THE CLOSER YOU GET —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N' Dixie/Chinnichap, BMI; RCA 13524	52	63	3	PRECIOUS LOVE —The Kendalls (B. Ahern) B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)	85	NEW ENTRY	1	HEART FOR A HEART —Robin Lee (J. Morris) Lobo, J. Raymond; Famous/Boo, ASCAP/Little Jeremy/Tree, BMI; Evergreen 1006
19	23	6	SNAPSHOT —Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501	53	34	18	WHATEVER HAPPENED TO OLD FASHIONED LOVE —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	86	NEW ENTRY	1	WHAT IF I SAID I LOVE YOU —Marty Robbins (B. Montgomery) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Columbia 38-03927
20	21	10	FLY INTO LOVE —Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	54	69	3	WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, D. Thorn, S. Garrett; Peso/Wallet, BMI; Viva 7-29617	87	NEW ENTRY	1	SHE'S READY FOR SOMEONE TO LOVE HER —The Osmond Brothers (J.E. Norman) T. Rocco, J. Gillespie, C. Black; Bibb/Chappell, ASCAP/Somebody's, SESAC; Warner/Curb 7-29594
21	25	6	ALL MY LIFE —Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495	55	56	7	LOVERS AGAIN —Brice Henderson (S. Tutt) D.C. Gillon; Royal Haven, BMI; Union Station 1001-12	88	67	8	I JUST HEARD A HEART BREAK (AND I'M SO AFRAID IT'S MINE) —Tammy Wynette (G. Richey) T. Wynette, J. Taylor, G. Richey; ATV/First Lady/Sylvia's Mother, BMI; Epic 34-03811
22	24	10	OLD MAN RIVER (I'VE COME TO TALK AGAIN) —Mel McDaniel (L. Rogers) R. Scatle, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218	56	59	6	TIJUANA SUNRISE —Bama Band (L. Morris) D. Hatfield; Surf and Sand, BMI; Soundwaves 4707 (NSD)	89	NEW ENTRY	1	ON THE WINGS OF MY VICTORY —Glen Campbell (J. Fuller) B. Corbin; Sabal, ASCAP; Atlantic America 7-99893
23	27	6	I ALWAYS GET LUCKY WITH YOU —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	57	62	4	OVER YOU —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498	90	NEW ENTRY	1	THAT OLD TIME FEELIN' —Rex Gosdin; (Not Listed) R. Gosdin, C. Halupice; Shelby Singleton/Bethel/Key Ring, BMI; Sun 1178
24	10	14	IN THE MIDDLE OF THE NIGHT —Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182	58	68	3	IF I DIDN'T LOVE YOU —Gus Hardin (R. Hall) R. Van Hoy, D. Allen; Unichappell/Van Hoy, O. Allen; Unichappell/Van Hoy/Posey, BMI; RCA 13532	91	66	18	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) —Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compeat 102 (Polygram)
25	29	7	I WONDER WHO'S HOLDING MY BABY TONIGHT —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	59	71	3	THE JOGGER —Bobby Bare (B. Bare) S. Silverstein; Evil Eye, BMI; Columbia 38-03809	92	75	19	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING —Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)
26	8	14	YOU TAKE ME FOR GRANTED —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	60	37	8	3/4 TIME —Ray Charles (R. Charles) T.J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-03810	93	NEW ENTRY	1	FROM COTTON TO SATIN —Jack Greene (E.E. Owens) J. Best, D. Chamberlain; Jim Martin, ASCAP; EMH-0019
27	31	7	AFTER THE GREAT DEPRESSION —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512	61	50	16	SAVE ME —Louise Mandrell (E. Kilroy) R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA 13450	94	85	14	IT'S A DIRTY JOB —Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628
28	33	5	YOUR LOVE'S ON THE LINE —Earl Thomas Conley (N. Larkin) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525	62	72	3	WE'RE STRANGERS AGAIN —Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury 812-2147 (Polygram)	95	84	16	AMERICAN MAOE —Oak Ridge Boys (R. Chancey) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA 52179
29	35	7	POTENTIAL NEW BOYFRIEND —Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514	63	NEW ENTRY	1	YOU'RE GONNA RUIN MY BAO REPUTATION —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	96	79	5	DON'T SAY YOU LOVE ME (JUST LOVE ME AGAIN) —Mike Campbell (J. Crutchfield) C. Cloninger, J. Crutchfield; MCA, ASCAP/Music Corp. of America, BMI; Columbia 38-03838
30	18	13	I'M MOVIN' ON —Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	64	47	10	YOU CAN'T LOSE WHAT YOU NEVER HAD —Lynn Anderson (M. Clark) M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permian 82000 (MCA)	97	89	6	WILLIE, WRITE ME A SONG —Ray Price (S. Garrett) C. Crofford; Peso, BMI; Warner/Viva 7-29691
31	38	7	EVERYBODY'S DREAM GIRL —Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496	65	80	2	WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compeat-108 (Polygram)	98	77	15	I STILL LOVE YOU IN THE SAME OL' WAY —Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia 38-03625
32	44	4	I LOVE HER MIND —The Bellamy Brothers (D.H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645	66	73	3	IT AIN'T REAL (IF IT AIN'T YOU) —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, F. Setzer; Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893	99	96	22	SWINGIN' —John Anderson (F. Jones) L. Delmore; Music/Hall Element Publ. (Welk Group); Warner Bros. 7-29788
33	45	4	HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN) —Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Columbia 38-03899	67	76	3	LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU —Loretta Lynn (R. Chancey) R. McManus, G. Dobbins; Music City, ASCAP; MCA 52219	100	97	11	WE HAD IT ALL —Conway Twitty (R. Chancey, C. Twitty) T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154
34	39	6	DON'T YOUR MEM'RY EVER SLEEP AT NIGHT —Steve Wariner (T. Collins) S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515								

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Country

International Country Music Fan Fair Schedule

(All events, unless otherwise indicated, take place at the Tenn. State Fairgrounds)

MONDAY (6)

7:00 p.m.-10:00 p.m. Bluegrass Show
8:00 p.m.-10:00 p.m. Music City News Country Awards Show (Grand Ole Opry House)

TUESDAY (7)

10:30 a.m.-12:30 p.m. Songwriters Show
2:00 p.m.-4:00 p.m. PolyGram Records Show
6:00 p.m.-8:00 p.m. All-American Country Games (Vanderbilt University Stadium)
9:00 p.m.-11:00 p.m. CBS Records Show

WEDNESDAY (8)

10:00 a.m.-noon Gospel Show
2:00 p.m.-4:00 p.m. Warner Bros. Records Show

THURSDAY (9)

10:00 a.m.-noon CMA International Show
3:00 p.m.-5:00 p.m. MCA Records Show
9:00 p.m.-11:00 p.m. RCA Records Show

FRIDAY (10)

10:00 a.m.-noon Indigo Records Show
2:00 p.m.-4:00 p.m. Mixed Label Show
7:00 p.m.-8:30 p.m. Plantation/Sun Records Show
9:00 p.m.-11:00 p.m. Cajun Show

SATURDAY (11)

9:00 a.m. Celebrity Auction (Music Row Park, across from Hall of Fame Museum)
7:30 p.m. Crystal Gayle Celebrity Race Night

SUNDAY (12)

10:30 a.m.-6:00 p.m. Grand Masters Fiddling Championship (Opryland)

OFTEN RUN BY MANAGEMENT

Fan Clubs' Value Seen Growing

By EDWARD MORRIS

NASHVILLE—Fan clubs are getting to be as basic a part of artist development in country music as managers, booking agents and label publicists. Even though they still labor considerably under the stigma of amateurism, the organizations have long since demonstrated their worth to an artist in two ways: as eager consumers of the artist's merchandise and as unpaid—but effective—promoters.

More often than not these days, the clubs are either directly established by the artist's management or else taken over by management to become a part of the overall development team.

Last year at this time, the Ricky Skaggs International Fan Club was little more than a name. Wanda Bozievich, who acts as secretary and bookkeeper to Skaggs and his manager Chip Peay, got the club underway during Fan Fair and reports that it now has a paid membership of about 700. Bozievich used Skaggs' Fan Fair booth to pass out copies of the "club's" newsletter and to get names for a mailing list. She supplemented this list by taking names from letters that had been sent to Skaggs at his label. She says her first mailing, which took several weeks to complete, netted 400 memberships.

For an initial fee of \$7, a new member gets an autographed pic-

ture of Skaggs, a bumper sticker, a pin modeled after Skaggs' "Mando-caster" electric mandolin, a subscription to the every-other-month newsletter and a brochure listing all the personalized merchandise for sale. Additionally—although it is not publicized in the recruiting material—each member is sent a card on his or her birthday and a Christmas card and gift from the Skaggs organization. "They're always getting something in the mail," Bozievich says.

Members who renew are charged only \$6. They are given a new picture and a new "trinket," Bozievich explains. Last year's Christmas gift was a key chain. According to Bozievich, the club is "very self-supporting"—not from memberships, but from merchandise sold. She estimates that the cost of adding each new member, in merchandise alone, is about \$3. The club sells such items as coats, jerseys, T-shirts, posters and ball caps. Merchandise brochures and membership pitches and applications are made available to fans at each of Skaggs' concerts.

Instead of performing on his label's show at this year's Fan Fair, Skaggs is sponsoring a free brunch for club members and their guests, at which time he will mingle with the fans, sign autographs and pose for pictures. Reporters from several national magazines and television shows have been invited to the brunch to see how Skaggs interacts with his fans, Bozievich says. She adds, however, that the media reps will not be permitted to interview Skaggs until the event is over.

Bozievich says the club has now gotten so big that addressing will be handled through a word processor instead of manually. Memberships are filed by state, birthdate, name and renewal date. Bozievich is now in the process of establishing a fan club for the Whites, the act that Skaggs produces for Warner/Curb.

Hank Williams Jr.'s fan club has doubled its membership to approximately 10,000 within the past year, according to its president, Diann Caldwell. Cost of joining is \$5—in return for which the member receives a picture, membership card, bumper sticker, an every-other-month newsletter and a "surprise gift."

Caldwell says that the club budget is "around \$120,000" a year and that it is self-supporting. Members are not given a list of specific duties, she notes, but she adds, "When Hank

has a new record out, we ask them to be sure to call their radio stations and request it." She says she is directly responsible to Williams' manager, James R. Smith, in running the club and meets with him and Williams regularly. Besides the membership list, Williams' fan club newsletter is distributed to 7,000 other interested parties, such as radio stations and magazines.

There has also been a doubling of membership within the past year reported for Louise Mandrell's fan club. It now numbers "close to 6,000," says club president Lucy Gray. "It's the biggest promotional agency in the world," she boasts. "If a fan club is used properly, how much better promotion could you want?"

The monthly newsletter concentrates mostly on Mandrell's activities. "We very seldom have merchandise for sale," Gray reports. Nonetheless, she says the club has been self-supporting for the last two years. Basic membership costs \$6 and nets the joiner a poster, picture, badge and newsletter subscription. For an \$11 membership fee, the club additionally offers a T-shirt.

Gray estimates that it costs about \$1,500 a month to keep the club afloat. She says that she works closely with Mandrell's management and booking agencies but is given final say in conducting most club matters.

The Oak Ridge Boys' fan club has raised its annual dues from \$10 to \$12.50 to cover a membership package that includes a poster, six color photos, a vinyl membership card (embossed with photo on back), a button, a bumper sticker, a ball-point pen, a cook book, bios of the quartet, a folder and a subscription to the quarterly newsletter.

In five years, membership has increased from 500 to 10,000, according to Kathy McClintock, artist development manager for the Oaks and club president. "It is a good PR facility," McClintock says of the club. "We prefer to run it from our office and make sure everything is done well." However, she adds, members are not asked to engage in any overt promotional activity for the Oaks. She says that the club "pretty much breaks even" financially.

Loudilla Johnson, one of the three sisters who founded Loretta Lynn's fan club almost 20 years ago, says that many more clubs are now get-

(Continued on page 37)

Billboard®

Survey For Week Ending 6/11/83

Hot Country LPs™

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	WEEKS AT #1	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	12	ALABAMA The Closer You Get, RCA AHL 1-4663	9	39	45	28	CRYSTAL GAYLE True Love, Elektra 60200
2	2	34	THE OAK RIDGE BOYS American Made, MCA 5390	MCA	40	41	90	MEL TILLIS After All This Time, MCA 5378
3	3	14	KENNY ROGERS We've Got Tonight, Liberty LO 51143	CAP	41	40	37	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542
★	6	19	MERLE HAGGARD AND WILLIE NELSON Poncho And Letty, Epic FE 37958	CBS	42	39	15	CONWAY TWITTY Dream Maker, Elektra 60182
5	5	7	RONNIE MILSAP Keyed Up, RCA AHL1-4670	RCA	★	51	5	RAY CHARLES Wish You Were Here Tonight, Columbia FC- 38293
★	7	11	SHELLY WEST West By West, Warner/Viva 23775	WEA	★	51	5	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compliat CPL 1-1004
7	4	12	WILLIE NELSON Tougher Than Leather, Columbia QC-38248	CBS	44	44	138	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072
8	8	65	ALABAMA ▲ Mountain Music, RCA AHL1 4229	RCA	45	43	25	BOXCAR WILLIE Best Of Boxcar Volume I, Main Street ST 73002 (Capitol)
9	9	11	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403	MCA	46	42	36	TOM JONES Tom Jones Country, Mercury SRM-1-4062
10	10	7	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL1 4673	RCA	47	50	9	RANDY HOWARD All-American Redneck, Warner/Viva 28320
11	11	6	GEORGE JONES Shine On, Epic FE 38406	CBS	★	54	3	DELIA BELL Delia Bell, Warner Bros.- 23838
★	25	4	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC-38562	CBS	★	NEW ENTRY		THE STATLER BROTHERS Today, Mercury 812-184-1
13	15	36	RICKY SKAGGS Highways And Heartaches, Epic FE 37996	CBS	50	46	27	CHRISTY LANE Here's To Us, Liberty LT 51137
14	12	33	JOHN ANDERSON Wild And Blue, Warner Brothers 23771	WEA	51	47	47	REBA McENTIRE Unlimited, Mercury SRM-1- 4047
15	16	6	DON WILLIAMS Yellow Moon, MCA 5407	MCA	52	56	52	SYLVIA Just Sylvia, RCA AHL-1- 4263
★	22	8	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA-5384	MCA	★	59	84	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193
17	13	15	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223	WEA	54	52	19	KAREN BROOKS Walk On, Warner Bros. 23676
18	19	4	DAVID ALLAN COE Castles In The Sand, Columbia FC-38535	CBS	55	53	20	DAVID FRIZZELL AND SHELLY WEST Frizzell West—Our Best To You, Warner/Viva 1-23754
19	20	34	HANK WILLIAMS JR. Greatest Hits, Elektra/Curb 60193	WEA	★	63	35	DOLLY PARTON Greatest Hits, RCA AHL 1- 4422
20	14	41	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1	WEA	57	57	28	CONWAY TWITTY Conway's #1 Classics—Vol. II, Elektra 60209
21	17	9	B.J. THOMAS New Looks, Cleveland International FC-38561	CBS	58	49	16	LOUISE MANDRELL Close-Up, RCA-MHL 1-8601
22	18	64	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951	CBS	59	48	32	ROY CLARK Turned Loose, Churchill CR 9425
23	21	117	ALABAMA Feels So Right, RCA AHL1 3930	RCA	60	61	38	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1- 4348
24	24	25	THE BELLAMY BROTHERS Strong Weakness, Elektra/ Curb 60210	WEA	★	68	18	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386
25	27	5	CHARLY MCCLAIN Paradise, Epic FE-38584	CBS	62	58	16	LEON EVERETTE Leon Everette, RCA-MHL-1- 8600
26	28	6	MICKEY GILLEY Fool For Your Love, Epic FE 38583	CBS	63	64	136	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150
27	26	33	EDDIE RABBITT Radio Romance, Elektra 60160	WEA	★	NEW ENTRY		MEL MCDANIEL Naturally Country, Capitol ST 12265
28	23	29	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092	CBS	65	65	2	ED BRUCE You're Not Leaving Here Tonight, MCA 5416
★	34	2	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841	WEA	66	62	26	EMMYLOU HARRIS Last Date, Warner Bros. 1- 23740
30	32	4	MARTY ROBBINS Some Memories Just Won't Die, Columbia FC-38603	CBS	67	55	38	MERLE HAGGARD/ GEORGE JONES A Taste Of Yesterday's Wine, Epic FE-38203
31	33	34	JANIE FRICKE It Ain't Easy, Columbia FC 38214	CBS	68	67	58	LEE GREENWOOD Inside Out, MCA 5304
32	30	157	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644	RCA	69	60	11	CHARLEY PRIDE Country Classics, RCA AHL- 1-4662
33	31	12	VERN GOSDIN Today My World Slipped Away, AMI-1502	NSD	70	75	141	ANNE MURRAY ▲ Greatest Hits, Capitol S00 12110
34	29	10	RONNIE McDOWELL Personally, Epic FE-38514	CBS	71	71	23	MARTY ROBBINS Biggest Hits, Columbia FC 38309
35	36	3	ELVIS PRESLEY I Was The One, RCA-AHL 1-4678	RCA	72	74	40	GEORGE JONES Anniversary, Ten Years Of Hits, Epic KE 38323
36	38	6	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406	MCA	73	72	266	WILLIE NELSON ▲ Stardust, Columbia JC 35305
37	37	3	RAZZY BAILEY Greatest Hits, RCA-AHL 1- 4679	RCA	74	70	34	WAYLON JENNINGS & WILLIE NELSON WW II, RCA AHL-1-4455
					75	73	54	JUICE NEWTON ● Quiet Lies, Capitol ST- 12210

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Country

Growing Value Is Seen For Artists' Fan Clubs

• Continued from page 36

ting regular input from the artist's management, label and booking agent than was once the case. "They realize that this is free labor out there," she explains. Membership in the Lynn organization, she notes, has stayed at the 4,000 level for the past six to eight years—in spite of a dues increase last fall from \$6 annually to \$8.

She acknowledges that there was a period of tension between the club management and Lynn's manager, David Skepner. The tension, she says, was more personal than jurisdictional and has since been eased to the point that each party now has the other on its memorandum list.

Along with sisters Loretta and Kay, Johnson created a standard of operation and conduct in the Lynn club that became a model for later organizations. Ultimately, the sisters founded the International Fan Club Organization to assist in the establishment and certification of fan clubs. At each year's Fan Fair, IFCO sponsors a show and dinner featuring some of the biggest names in country music.

Members of Lynn's club receive a journal subscription, badge, autographed picture and membership card. The \$8 rate is for Americans and Canadians. Others pay annual dues of \$10 or \$15, depending on the manner of mailing they prefer. Selling Lynn memorabilia is basic to the club's operation. "We try to sell everything we can put our hands on," Johnson cheerfully admits. This merchandise includes bumper stickers ("Honk If You Love Loretta Lynn"), T-shirts, pictures, jewelry, wrist watches with pictures of Lynn on their faces and the "Twentieth Anniversary Loretta Lynn Fan Club Scrapbook."

Lynn contributes about \$2,500 to \$3,000 a year to the club, Johnson

says. The club does not encourage its members to call in requests for Lynn's songs to stations that don't solicit such calls. "There is a point here," she says, "that it winds up being harassment." Instead, the club asks members to write letters of request or approval. Each time Lynn appears on a network or syndicated television program, members are given the names and addresses of the show's producers.

Alabama has far and away the largest fan club, with more than 104,000 members, who are added at a rate of about 2,000 a week, according to Chris Christian, spokeswoman for the group. Unlike most other clubs, however, Alabama's offers free membership. Joiners receive a photo, concert itinerary, subscription to the quarterly newsletter and a list of merchandise.

Christian says she has calculated the amount of merchandise the average club member buys, but she declines to reveal it. She does say, however, that the club is supported by its sales. In January, 1981, Alabama's club membership stood at only 2,500.

Headliners Set For Hunter Fest

NASHVILLE—Loretta Lynn, Don Williams and Jerry Reed will headline the annual Hunter Country Music Festival Aug. 4-7 at Hunter Mountain, N.Y.

Lynn opens Aug. 4 with Bandana. The following day, Roy Clark headlines with Penny DeHaven. The weekend's activities feature Don Williams and Vern Gosdin on Aug. 6, with Jerry Reed and Margo Smith scheduled for Aug. 7.



DUVALL DIGRESSES—Actor Robert Duvall, left, tells "Nashville Now" guest host Ed Bruce about his film, "Tender Mercies," and the singing he does in the movie. The show aired live via cable on the Nashville Network.

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Armed Forces Record Sales Up In 1982

NASHVILLE—Sales of recorded gospel music on U.S. Army and Air Force bases amounted to \$850,000 last year, a little more than 1% of the total record sales of \$74 million. These figures were released by Steve Fair, chief of the record distribution activity for the Army & Air Force Exchange Service in Atlanta.

In spite of its relatively small percentage, Fair says gospel sales rose during 1981 and 1982. "We have about 600 stores," he explains, "but an awful lot of them don't stock much gospel."

Best selling artists, he says, are James Cleveland, Al Green, Douglas Miller, Amy Grant and Keith Green. Buys are usually made according to trade charts and requests from stores, according to Fair, but, he adds, artists of proven appeal are stocked routinely. "If James Cleveland comes out with a new album, we automatically jump on it."

The major gospel record suppliers to the armed forces are Word, 40%; Savoy, 28%; and Benson, 15%. Records still outsell tapes in gospel, Fair says, by a 60/40 ratio. The overall record/tape ratio is about 55/45.

Most gospel albums retail for \$5.75 and \$6.50, Fair notes. Cost to the armed services for the \$850,000 sold in 1982 was \$550,000. Fair says his job is to service the post and base exchanges. **EDWARD MORRIS**

Jerusalem Fest Set For August

NASHVILLE—Barry White, Andrae Crouch, the Rev. James Cleveland, the Southern California Community Choir and Shirley Caesar will headline the One Nation Under God First Annual Gospel Festival, Aug. 21, in Jerusalem.

The festival is part of a concert and tour package being promoted through more than 80 churches in 11 American cities. Promoting the package are the Holy Land Pilgrimage Foundation, a division of Unitours Inc., and the International Entertainment & Cultural Group. Event chairman Rod McGrew says the eight-day tour is being marketed at a price of around \$1,549 per person.

In addition to the main festival at the Sultan's Pool in Jerusalem, other concerts will be held at the Mann Auditorium in Tel Aviv and the Roman Theater in Caesarea.

Backers of the event are negotiating to have the performances televised for airing in the U.S., according to McGrew. A second festival is being planned for next June. Additional details are available at 1-(800) 223-1780.

All-Day Festival Set For California

NASHVILLE—Celebration Concerts will present Summer Splash '83, a Christian music festival, at Oakwood Lake Waterslide and Recreational Park, Manteca, Calif., June 4.

The all-day event will feature performances by Vision, the Benny Hester Band, David Meece, Leslie Phillips, Sweet Comfort Band and Jay Risner.

Gospel



CRUSE CALISTHENTICS—Members of the Cruse Family relax with exercise guru Richard Simmons during a taping of his syndicated television show. Simmons used selections from Priority's aerobics album, "Message In Motion, Volume One," including the Cruse Family's "I Am, The Mighty One." This is the first time Simmons has had contemporary Christian music as part of his show. Shown here, from left, are Cindy Cruse, Janie Cruse Stone, Nancy Cruse, Simmons, Karen Cruse Adams, Becky Cruse and Janice Archer Cruse.

Survey For Week Ending 6/11/83									
Billboard® Best Selling				Spiritual LPs					
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week
1	6	5	JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721	18	22	26	WHEN IT RAINS, IT POURS Rev. F. C. Barnes and Sister Brown, Atlanta Int'l 10041	19	19
2	1	26	THE JOY OF THE LORD IS MY STRENGTH Douglas Miller, The True Way Choir (C.O.G.I.C.), GosPearl 16008	19	19	9	THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382	20	18
3	2	39	IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696	20	18	64	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Cocig) W/MATTIE M. CLARKE (Recorded Live), GosPearl PL-16002	21	20
4	3	34	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	21	20	16	MATTIE MOSS CLARK PRESENTS THE GREATER WILLIAMS TEMPLE CHOIR LIVE Gospearl PL 16004	22	NEW ENTRY
5	5	64	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375	22	NEW ENTRY	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	23	13	
6	7	30	THE RICHARD SMALLWOOD SINGERS Onyx/Benson R3803	23	13	30	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II Myrrh MSB 6700	24	27
7	4	34	PRECIOUS LORD Al Green, Myrrh 6702	24	27	9	REACHIN' OUT New York Community Choir, Myrrh MSB 6716	25	30
8	11	16	I FEEL LIKE GOING ON Keith Pringle, Hope Song 2001	25	30	30	10th ANNUAL PRAISE & REDEDICATION CONCERT Southeast Inspirational Choir, Jewel 0172	26	26
9	9	43	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078	26	26	17	TOUCH ME LORD The Angelic Gospel Singers, Malaco 4381	27	NEW ENTRY
10	10	17	MIGHTY CLOUDS ALIVE The Mighty Clouds of Joy, Myrrh 6687	27	NEW ENTRY	BIBLEWAY—ALL THE WAY LIVE Bibleway Mass Choir, Gospearl PL 6011	28	NEW ENTRY	
11	12	17	MOVE ALONG The Gospel Keynotes, Nashboro 7266	28	NEW ENTRY	PRAYER AND FAITH Keith Pringle and the Pentecostal Community Choir, Savoy 14719	29	28	
12	15	16	SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD James Cleveland and the N.J. Mass Choir of the Gospel Music Workshop, Savoy SL 14709	29	28	17	LORD MAKE ME OVER The Benny Cummings Singers, New Birth 7057	30	23
13	16	26	CLOSER Tommy Ellison, Atlanta International 10052	30	23	34	HOPE SONGS, VOL. I D. J. Rogers, Hope Song/Benson HS 2000	31	25
14	14	39	UNCLOUDY DAY Myrna Summers, Savoy 14594	31	25	35	BROTHER TO BROTHER The Williams Brothers, Myrrh MSB 6717	32	24
15	21	5	LEAD ME Jackson Southernaires, Malaco MAL 4383	32	24	103	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G	33	32
16	8	17	SINCERELY The Clark Sisters, New Birth 7058	33	32	68	HIGHER PLAIN Al Green, Myrrh MSB 6674	34	34
17	17	9	THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR—HOUSTON, TX Savoy SG 7081	34	34	16	THE SACRAMENTO COMMUNITY CHOIR LIVE Onyx/Benson 3824	35	31
				35	31	30	MIRACLE MAN Mighty Clouds Of Joy, Myrrh MSB 6664		

Billboard® TOP LPs & TAPE®

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Artist-TITLE-Label				Artist-TITLE-Label				Artist-TITLE-Label			
THIS WEEK	LAST WEEK	WKS ON CHART		THIS WEEK	LAST WEEK	WKS ON CHART		THIS WEEK	LAST WEEK	WKS ON CHART	
1★	1	25	MICHAEL JACKSON Thriller Epic QE 38112	3★	44	7	RONNIE MILSAP Keyed Up RCA AHL 1-4670	72	72	11	CHAMPAIGN Modern Heart Columbia FC28384
2★	2	7	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	3★	41	6	EARL KLUGH Low Ride Capitol ST 12253	73	50	17	BERLIN Pleasure Victim Geffen GHSP 2036
3	3	6	MEN AT WORK Cargo Columbia QC 38660	39	40	20	SCANDAL Scandal Columbia FC 38194	74	73	65	WILLIE NELSON Always On My Mind Columbia FC 37951
4★	4	19	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	45	45	6	SERGIO MENDES Sergio Mendes A&M SP 4937	75	63	6	PATRICK SIMMONS Arcade Elektra 60225
5★	5	7	DAVID BOWIE Let's Dance EMI-America ST 17093	41	27	14	GREG KIHN BAND Klinspracy Beserkley 60224 (Elektra)	★	87	5	JONZUN CREW Lost In Space Tommy Boy TBLP1001
6	6	17	JOURNEY Frontiers Columbia QC 38504	★	47	4	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	77	67	6	FALCO Einzelhaft A&M SP 6-4951
7	7	13	STYX Kilroy Was Here A&M SP 3734	43	29	14	AFTER THE FIRE ATF Epic FE 38282	78	82	16	THOMPSON TWINS Side Kicks Arista AL 6607
8	8	33	DARYL HALL & JOHN OATES H2O RCA AFI 1-4383	★	51	10	CHRIS DEBURGH The Getaway A&M SP 4929	79	61	20	TRIUMPH Never Surrender RCA AFI 1-4382
★	10	17	BRYAN ADAMS Cuts Like A Knife A&M SP 6-4919	★	68	3	LAKESIDE Untouchables Solar 60204-1 (Elektra)	★	94	8	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)
10	9	30	PRINCE 1999 Warner Bros. 1-23720	46	46	13	INXS Shabooh ShooBah Atco 90072	★	92	6	MARTIN BRILEY One Night With A Stranger Mercury 810332-1M-1 (PolyGram)
★	11	34	LIONEL RICHIE Lionel Richie Motown 6007 ML	47	42	12	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	82	86	66	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)
12	12	10	PINK FLOYD The Final Cut Columbia QC 38243	★	52	7	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	83	70	50	STRAY CATS Built For Speed EMI-America ST-17070
★	15	7	RICK SPRINGFIELD Living In Oz RCA AFI 1-4660	★	69	3	MTUME Juicy Fruit Epic FE 38588	84	75	13	WILLIE NELSON Tougher Than Leather Columbia QC 38248
★	14	13	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	★	64	3	THE FIXX Reach The Beach MCA 39001	85	85	97	JOURNEY Escape Columbia TC 37408
★	16	23	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	51	35	18	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	86	84	12	THE CALL Modern Romans Mercury 4228103071-M-1 (PolyGram)
16	13	9	JARREAU Jarreau Warner Bros. 1-23801	52	31	8	CARLOS SANTANA Havana Moon Columbia FC 38642	★	93	8	NONA HENDRYX Nona RCA AFI 1-4565
17	17	50	MEN AT WORK Business As Usual Columbia ARC 37978	★	154	2	THE ISLEY BROTHERS Between The Sheets				
★	19	8	Z.Z. TOP								

VIA HOME COMPUTER BOOM

Distributors Finding New Customers

LOS ANGELES—Sales of home computer hardware and software are not only one of the hottest retail categories, but also a consumer electronics division, which handles such established

sonal computers is that division of Zamoiski, headed by one-time data

Retail Facing Computer Age With Image-Building Ad Outlays

By EARL PAIGE

LOS ANGELES—As video games continue to represent a substantial portion of the computer industry in some way. The survey clearly indicates that the number of specialists in the field is growing, and their expertise is being sought by a growing number of retailers.

By JOHN SIPPEL

LOS ANGELES—The advertising budgets of the nation's record/video retail chains are changing. Their increasingly

Game Monitor Industry Analyst's Study Sees Computer Crossover

By TIM BASKERVILLE

Manufacturers shipments of dedicated systems—particularly for serious personal computer systems.

SOFTSEL EXECUTIVE SPEAKS Personnel Called Key In Selling Computer

Softsel, Pickwick In Rack Pact Major Step In Home Computer Mass Merchandising

By SAM SUTHERLAND

SEE HEAVY COMPETITION Computer Firms Key On Power And Price

Power and price: two buzz words swirling around the computer industry. The personal computing category has been most adventurous. Given greater power, computer retailers are seeking to differentiate themselves from the competition.

Game Monitor Computer Software Gear For Big Push

By TIM BASKERVILLE

The spring and summer will see all computer software manufacturers revving up their retail and print campaigns in preparation for the medium's first general-interest ad blitz later in 1983. With shelf space at a premium, manufacturers are looking for ways to get their products noticed.

Hastings Key Centerpiece Of New 8,000-Store Drive

By EARL PAIGE

LOS ANGELES—Most record/tape retailers may be tentative about moving into home computer software. The spring and summer will see all computer software manufacturers revving up their retail and print campaigns in preparation for the medium's first general-interest ad blitz later in 1983.

Game Monitor Dealer Renting

By TIM BASKERVILLE

At the Winter CES, the notion of renting computer software was dismissed out of hand before the audience of curious record, video and electronics storeowners. One retailer panelist called it "a sale for the price of a rental," because of the relative ease with which a computer owner can copy programs, even if copy-protected. Still, one New Jersey store owner, John Cherniak of Montclair, N.J.'s "The Game Shop," claims that she has seen a significant increase in sales since she started renting software.

Home Computer Business

By SAM SUTHERLAND

LOS ANGELES—Record/tape/video merchandisers are bracing themselves for the roller coaster ride promised by a new product area offering even greater sales potential and perhaps even deeper pitfalls than the video games business: the explosive home computing field, which is already bringing the nation's retailers to their knees.

Lieberman now committed as well. For those racks and the few retail chains entering the field, the allure of marketing computer software is similar to that posed by the games business three years ago: with an existing base in merchandising entertainment software to consumers, marketers experienced in the field.

Man, who says Lieberman is eyeing the market for over a year. "There's a lot of hardware and software available, and I think there's confusion with the public over just what to buy—and whether to wait for a better deal."

the computer as a toy rather than as a serious business device," contends Marmaduke. "Software for the less experienced user is relatively scarce."

Dalton Books and Schaak Electronics, along with a major discount store, are among the retailers that have entered the market.

Record Rackjobbers Commit To Computer Software

By LAURA FOTI

NEW YORK—Record rackjobbers, in search of ways to expand their business, have picked up on the computer software market. They have little or no experience in computer software. There are a number of ways for them to use rackjobbers; Pickwick will work with Softsel's marketing group to determine the optimum selection of software.

will have the inside track on selling any software that requires explanation," says Harold Okinow, president of Lieberman. "That's because, with sales at the level they are now, I don't see retailers putting in extra effort to learn about software for

SKU in San Francisco, has a program in operation in California and Illinois, and plans a roll-out shortly. Services include stock adjustment and inventorying. Bob Goldberg, SKU vice president of marketing, says, "I see us

have little or no experience in computer software. There are a number of ways for them to use rackjobbers; Pickwick will work with Softsel's marketing group to determine the optimum selection of software. Softsel president Bob Leff further explains, "Pickwick is our agent in

plains that company's reasons for working with Softsel: "We saw computer software as a very desirable line for the '80s. It was within our servicing skills and was deemed important by our customer base. They couldn't buy effectively because of the number of publishers and manufacturers and the rapid proliferation of software units. It's too difficult to keep up with the market."

Every week, everywhere... Billboard covers computers

with a myriad of timely features—from retailing to rackjobbing to R&D, from breakthrough technology to the nuances of image-building, from the manufacturer's viewpoint to the consumer's needs.

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Computers Get Push From Mattel

As the industry matures, Mattel is moving into the home market that doesn't forsaken the company's headquarters programs with ends of the market. Mattel's new System Changer, for example, plugs into the Intellivision II Master component and expands that system's capabilities to include play of Atari 2600-compatible game cartridges. And M Network supplies software for hardware from non-Mattel manufacturers.

Marketing for Mattel's M Network division, asserts, "Licenses are important. Eight out of the top games in 1982 were licensed." But he adds, "There are a lot of software opportunities."

Game Monitor Computer Market Ready To Explode

By TIM BASKERVILLE

Atleters carry away double the amount, according to P. Simon. Availability, Si- million per- in 1983, population to year's end. development console mar- ment at a price will propel the market thereafter, Simon, despite profit

of dollar share value: com- with good game-playing cap- or expandable game player; quality dedicated game player; end game player; and high-p computer.

"All major competitors should have improved computer sales in 1983," concludes the Wall St analyst. "But based on near-term momentum of the established companies, Commodore or Texas Instruments should gain the most. Atari in need of new low-end hardware."

Growing Growth Pains

Record Rackjobbers Commit To Computer Software

Billboard®

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Hot 100®

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	FLASHDANCE ... WHAT A FEELING —Irene Cara (Giorgio Moroder), K. Forsey, I. Cara, G. Moroder; Casablanca 811440-7 (PolyGram)	33	35	6	NO TIME FOR TALK —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29662	69	NEW ENTRY	NEW ENTRY	CUTS LIKE A KNIFE —Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A&M 2553
2	2	12	LET'S DANCE —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	34	30	12	THE ONE THING —Inxs (Mark Opitz), A. Farriss, M. Hutchence; Atco 7-99905	70	77	2	LOVE NEVER FAILS —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright, Lynch, Phillips, Douglass; Besserkley 7-69820 (Elektra)
3	4	9	TIME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34-03796	35	44	3	ROLL ME AWAY —Bob Seger And The Bullet Band (Jimmy Iovine), B. Seger; Capitol 5235	71	89	2	MANIAC —Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812516-7 (PolyGram)
4	3	10	OVERKILL —Men At Work (Peter McLean), C. Hay; Columbia 38-03795	36	31	12	STRANGER IN MY HOUSE —Ronnie Milsap (Ronnie Milsap, Tom Collins), M. Reid; RCA 13470	72	49	18	MR. ROBOT —Styx (Styx), D. DeYoung; A&M 2525
5	7	10	MY LOVE —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1677	37	37	7	ALL MY LIFE —Kenny Rogers (David Foster, Kenny Rogers), V. Stephenson, D. Robbins, J. Silbar; Liberty 1495	73	80	3	THE METRO —Berlin (Daniel R. Van Patten), J. Crawford; Geffen 7-29638 (Warner Bros.)
6	6	16	BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	38	40	6	THE CLOSER YOU GET —Alabama (Harold Shedd, Alabama), J.P. Pennington, M. Gray; RCA 13524	74	48	21	COME ON EILEEN —Dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)
7	5	17	SHE BLINDED ME WITH SCIENCE —Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	39	41	7	DON'T PAY THE FERRYMAN —Chris Deburgh (Rupert Hine), C. Deburgh; A&M 2511	75	NEW ENTRY	NEW ENTRY	ROCK OF AGES —Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 812604-7 (PolyGram)
8	12	14	ALWAYS SOMETHING THERE TO REMIND ME —Naked Eyes (Tony Mansfield), B. Bacharach, H. David; EMI-America 8155	40	43	5	WISHING—A Flock Of Seagulls (Mike Howlett), M. Score, A. Score, F. Maudsley, P. Reynolds; Live/ Arista 2006	76	56	8	EASY FOR YOU TO SAY —Linda Ronstadt (Peter Asher), J.L. Webb; Asylum 7-69838 (Elektra)
9	14	7	DON'T LET IT END —Styx (Styx), D. DeYoung; A&M 2543	41	25	18	DER KOMMISSAR —After The Fire (John Eden), R. Ponger, A. Piercy; Epic 34-03559	77	63	7	RICKY —"Weird Al" Yankovic (Rick Derringer), N. Chinn, M. Chapman, A. Yankovic, H. Adamson, E. Daniel; Rock 'N' Roll 4-03849 (Scotti Bros./ Epic)
10	11	9	AFFAIR OF THE HEART —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497	42	55	3	SHE WORKS HARD FOR THE MONEY —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7 (PolyGram)	78	68	11	GIMME ALL YOUR LOVIN' —ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693
11	16	9	ELECTRIC AVENUE —Eddy Grant (E. Grant), E. Grant; Portrait/lee 37-03793 (Epic)	43	24	20	JEOPARDY —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Besserkley 7-69847 (Elektra)	79	81	4	SAVE THE OVERTIME
12	13	9	FAITHFULLY —Journey (Mike Stone, Kevin Elson), J. Cain; Columbia 38-03840	44	57	2	IS THERE SOMETHING I SHOULD KNOW —Duran Duran (Ian Little, Duran Duran), Duran Duran; Capitol 5233	80	92	2	CHINA —Red Rockers (David Kahne), D. Hill, J. Griffith, J. Singletary; Columbia 38-03786
13	15	7	FAMILY MAN —Daryl Hall & John Oates (Daryl Hall & John Oates), M. Oldfield, T. Cross, R. Fenn, M. Frye, M. Reilly, M. Pert; RCA 13507	45	47	5	INSIDE LOVE —George Benson (Arif Mardin, Kashif), Kashif; Warner Bros. 7-29649	81	72	5	WHAT YOU DO TO ME —Carl Wilson (J. Baxter), J. Hall; Caribou 4-03590 (Epic)
14	8	16	LITTLE RED CORVETTE —Prince (Prince), Prince; Warner Bros. 7-29746	46	52	5	SWEET DREAMS —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13533	82	82	4	HE'S A PRETENDER —High Inergy (G. Tobin), G. Goetzman, M. Piccirillo; Gordy 1662 (Motown)
15	18	9	NEVER GONNA LET YOU GO —Sergio Mendes (Sergio Mendes), B. Mann, C. Weil; A&M 2540	47	60	2	STAND BACK —Stevie Nicks (Jimmy Iovine), S. Nicks; Modern 7-99863 (Atco)	83	87	3	DROP THE PILOT —Inan Armatrading
				48	51	4	WHITE WEDDING —Billy Idol (Keith Forsey), B. Idol; Chrysalis 442697				
				49	50	9	COOL PLACES —Sparks and Jane Wiedlin (Ron Mael, Russell Mael), R. Mael, R. Mael; Atlantic 7-89866				

A BILLBOARD SPECIAL PREVIEW

CES SUMMER CONSUMER ELECTRONICS SHOW

1983

When the 28th Consumer Electronics Show opened June 5 in Chicago, it featured a record number of exhibitors and amount of exhibit space, as well as probably the largest number of visitors to date.

The four-day event, sponsored by the Electronic Industries Assn.'s Consumer Electronics Group (EIA/CEG), ranks as the largest annually held trade show in the U.S. More than 1,200 companies have been assigned exhibit space, totalling 735,000 net square feet. This compares with 1,056 exhibitors occupying 603,000 square feet at last summer's CES.

Cover logo design, J. Daniel Chapman.

Exhibitors are utilizing McCormick Place, McCormick Inn, the Conrad Hilton Hotel and, for the first time, McCormick West, which is devoted exclusively to computer and game hardware and software. In fact, the 200 exhibitors there take up nearly 20% of the show's total area.

Special exhibits and conferences play a key supplementary role in the CES framework. The former includes the eighth annual Design & Engineering Exhibition, a display of more than 100 innovative products. There's also the first annual CES Software Showcase, a tribute to designers, producers and marketers of prerecorded video and computer/game software created specifically for home use.

The International Visitors Center arranges meetings and conferences and provides complete language services to attendees from abroad. International Comput-A-Match's computer terminals enable international buyers, distributors and retailers to identify by product category CES exhibitors interested in making their products available for export.

Conferences began Sunday (5) with an overview of the consumer electronics industry: presentations by William Boss of RCA, Howard Anderson and Clive Smith of the Yankee Group and Lee Isgur from

Paine Webber Mitchell Hutchins. 41

The second day of the show opens with a conference on computers and games. Keynote speaker is Bill Turner of Texas Instruments, whose remarks are followed by sessions on hardware and software. The former is moderated by Jim Barry of Dealerscope and features as panelists Bruce Maier of Discwasher, Tom Priestley of NEC Home Electronics, Bill Kopp of Panasonic, Dan Ross of Times, Bernie Appel of Radio Shack and Dan Young of John A. Brown Department Stores. The software panel, moderated by Marty Brochstein of HFD ComputerWare, features Doug Carlson of Broderbund, Rob Hunter of CBS Electronics, Lorraine Mecca of Micro Distributors, Paul Terrell of Romox, Ken Williams of Sierra On Line and Bill Bowman of Spinnaker Software.

The CES Retail Management Workshop, sponsored by the National Assn. of Retail Dealers of America (NARDA), takes place that afternoon. It is followed by the CES Export Opportunities Seminar.

The CES Video Conference takes place Tuesday morning (7). It opens with a presentation by Jack Wayman of the EIA/CEG on "Tape Recording Copyright Issue Update."

The video hardware panel, moderated by David Rowe of Video Store Magazine, consists of Rick Williams of General Electric, Ken Kai of Pioneer Video, Jack Pluckhan of Quasar, J. Paul Michie of Toshiba, Gary Tobey of Platt Music and Sonny Cohen of Video Etc. The software panel is moderated by Laura Foti of Billboard and consists of Bob Cook of Embassy Home Entertainment, Cy Leslie of MGM/UA, Bob Klingensmith of Paramount, Herb Mendelsohn of RCA VideoDiscs, Bob Skidmore of Media Concepts and Chaz Austin of Nickelodeon. That afternoon, a Retail Advertising & Promotion Workshop sponsored by NARDA focuses on using print media, radio and store layout effectively.

(Continued on page 46)

Video Distributors Facing New Challenges

By EARL PAIGE

The nation's video software wholesalers, convening in Chicago for CES this week, are tackling a number of challenges, many of them resulting from rapid growth in video product retailing. At a meeting set for Saturday (4), in fact, members of the National Assn. of Video Distributors (NAVD) were expected to consider some form of professional management assistance, according to Lee Cowan of Source Video in Nashville, head of an NAVD staffing committee.

The group also planned to elect a new president, and to discuss membership dues, handling of defective merchandise, exploring new product areas and working more closely with video retailers on the legislative front. Discussions of a merger of the NAVD and the Video Software Dealers Assn. (VSDA) are not expected to be on the agenda, however. That topic came up at Winter CES, but since then the NAVD has apparently come into its own.

Says Cowan, "VSDA has its place. We will continue to support VSDA and work with VSDA. However, there are problems totally unique to distribution. NAVD is as necessary as VSDA."

A survey of wholesalers shows overall growth for the industry, with several new distributors opening up. A handful of firms have reentered or bowed out. Video Artists in Minneapolis, Family Electronics in Houston, King Of Video in Las Vegas, Sound Video Unlimited in Chicago, Major Video Concepts in

La Mesa, Calif. and Rocky Mountain Video in Denver. Video One Video in Seattle has been sold by Weston Nishimura to Dewald Corp., a diversified firm, and Nishimura plans to go back into retailing full-time.

Herb Fisher, who recently sold his Major Video Concepts to Mayflower Corp. of Indianapolis, believes the "shakeout" phase of video distribution has about passed. "There are not too many of the shaky ones left," he says.

Fisher sees the industry itself moving into a new phase, with steadily dropping price points. "I don't think \$39.95 or even \$29.95 is a magic price point. It's probably more like \$19.95. However, miniaturization is where movies will become more cost-effective. I see quarter-inch tape allowing an affordable price point."

Nishimura, another distribution veteran, serves as secretary and director of the VSDA. Of distribution growth he says, "There's a certain point where you reach maximum return. It was reached for me. It's not geometrical, it's arithmetical. You need more capital."

He points out advantages for retailers in dealing with distributors: they may buy only what they need, and may return unsold merchandise and defectives more easily. "To get something turned around by a studio could take months. It may have to go back to the duplicator. With a distributor you send it in and he shoots you a new copy."

However, the manufacturer-owned distribution facility has ad-

vantages over independent distributors in some areas, Nishimura notes. He cites RCA in the Northwest: "At one point they were offering a year's floor-planning on all CED product. Since then I hear it's been cut back to six months, but that's formidable nevertheless."

Nishimura, like others polled, says video games are too volatile for a movie distributor. "We dabbled in it and quit. Every Thursday you have too much product, and in five days you don't have enough."

As evidence of video distribution's dynamics, new wholesalers are still emerging. Mark Saliterman, Sid Haskovitz and Richie Simon have formed Video Marketing in Minneapolis. "We've grown four times my projections," Saliterman says of the four-month-old firm. Although it is still having problems obtaining cooperation from some studios, Saliterman says the video wholesale

community has been very helpful to the firm, which has joined NAVD.

Like several other distributors, Sal Maci of Video Visions in Charlotte, N.C. sees two converging problems. First is the steady shortage of top-line product from the studios; second is the future of the independent video distributor as studios start to sell direct to mass merchandisers. "Where will this leave us?" he asks.

Maci, a member of NAVD but not of VSDA, feels there is a need for the two groups to work together, but hedges somewhat on the idea of a merger. "The studios have got to see a return if they are to stay in the video business. That's the bottom line," he adds, indicating that the NAVD remains viable as a pure conduit into studios.

Larry Colter, a buyer for ADI/Major Video, identifies two types of distributors: those who live and die on new releases, and the full-catalog

house. Like Fisher, he notes that depending too heavily on new releases and pre-selling them may have worked initially, but that today the industry may be running out of such product.

Growth is still exponential, though, and Colter sees between 10 and 15 new stores opening each month in the midwest. He estimates that 90% are independent, the balance franchise operations.

Speaking on distribution generally, Gene Silverman of Video Trend in Farmington Hills, Mich. sees "a super challenge to keep up with the business. There are new dealers every day, a continuing flow of new product from the studios, and new products such as video games and, increasingly, computer software." In short, his prognosis for the business of video distribution is excellent.

IN THIS SECTION

- Jan Timmer, president of PolyGram, discusses Compact Disc software shortages and other issues. Page 42.
- This CES is a turning point for CD, and many questions are expected to be answered. Billboard's own CD expert Is Horowitz analyzes digital activities. Page 42.
- Reviews of CD product. Page 48.
- Computer software piracy is a growing problem, but manufacturers are finding ways of dealing with it. Page 52.
- The video game machine is evolving into a full-fledged computer, thanks to peripherals. See page 50.
- Matt Hubbard designs for Activision by day, plays in a rock band by night. Profile, page 55.

- Car audio manufacturers aim for the high-end. Page 60.
- Lower prices are bringing on "the golden age of videocassette retailing." Page 51.
- Why does a studio decide to place 79 video titles on moratorium? Larry Hifford explains on page 67.
- The giant Camelot retail chain is expanding its video activities. Page 63.
- The Billboard Videocassette Top 40: it isn't just for movies any more. Chart analyst Paul Grein examines the inroads made by non-theatrical programs. Page 54.
- Reviews of the latest in music video appear on page 66.

Dealers Seeking More Information On CD

By IS HOROWITZ

CES this week should help answer a number of questions that continue to nag away at merchandisers whose appetites have been whetted by the promise of Compact Disc, but who have yet to taste its fruits.

The dramatic nature of the digital playback system has been such a natural publicity draw that getting print or air coverage has been like shooting fish in a barrel for industry drumbeaters. Demand has been stimulated to unprecedented proportions, but information on the specifics of software availability, and to a somewhat lesser extent on hardware, has remained sketchy and often ambiguous.

To a considerable extent, the demand/production equation has skewed further by a product drain stemming from the unexpected magnitude of success with which the Japanese CD launch was greeted last fall, and the European introduction this March. The industry is largely looking to CES for clarification. PolyGram has stated that it will disclose marketing strategies and delivery schedules at the Chicago event, and there is news from CBS that it too will speak out at the show. What is known is that original late June target dates for widespread distribution have been pushed back, but how far remains to be learned.

When will the WEA group bring its product to market? Later to com-

mit to CD than some other majors, it has found that catch-up custom production at the Philips plant in Germany and at CBS/Sony's in Japan can be daunting in the face of sharply restricted pressing capacity.

It's expected that RCA will make known its intentions beyond the release so far of 18 classical titles, half of them on the Erato label. Capitol/EMI, the most recent major to declare for CD in markets other than Japan, still has to disclose start-up intentions. And perhaps MCA, the remaining major-label CD holdout, will tell the industry something at CES.

More will certainly be made known on the distribution posture and product resources of some leading specialty labels, among them Denon and Telarc. For a while, at least, they may well be the source of more plentiful supplies of CD software than most of the majors.

At best, some de facto (or formal) allocation of product is anticipated as campaigns beyond launch/demonstration phases take shape. No dealer will be able to order what he wants in open-end quantities. Most probably, a form of pre-pack distribution will be the early pattern.

Allocations have already been instituted in Europe and announced in Canada along with pre-packs by PolyGram, and the realities of short

supply may force the same policy Stateside. More will be known at CES.

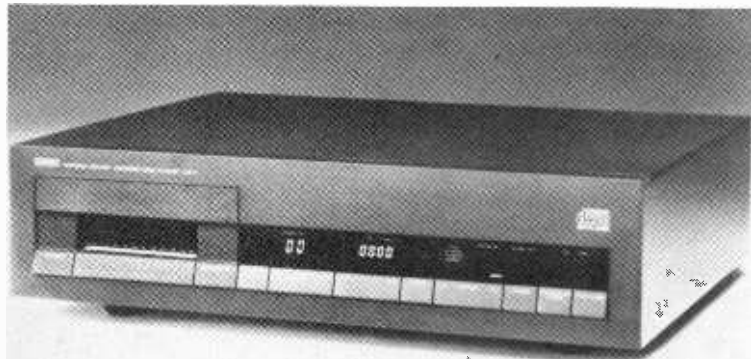
Last week some dealers reported that CBS Records branch personnel were already leaking word that allocations would characterize the label's early approach. In one major city, it was said that only five dealers would receive CDs from CBS the first go-around, and that pre-packs would consist of one title each, with reorders on single disks discouraged until much later in the campaign.

More will also be heard on one of the most encouraging auguries of industry cooperation to surface yet. This is the announced intention of the hardware side of the industry to urge its dealers to cross-reference record retailers in their areas where CDs may be found. Similar assur-

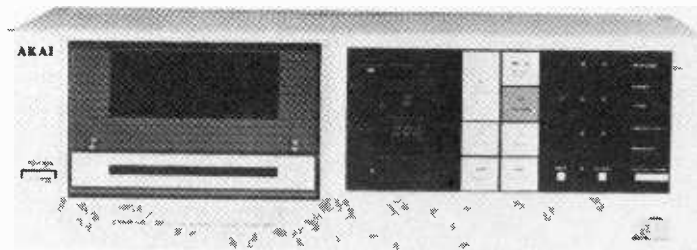
ances of referral cooperation have come from the software side.

Such collaborative programs voiced earlier by Denon and Technics, as well as by Magnavox and Sony, are likely to be adopted by others under the aegis of the Compact Disc Group, and to be elaborated upon more specifically at CES. These concepts will gain in importance as initial marketing patterns of hardware manufacturers are altered and they gradually retire software service to audio outlets to meet the immediate software needs of player purchasers.

Signs of growing industry maturity will come when it no longer will be necessary for either end of the CD spectrum to advise consumers where the other's product may be found.



Initial production of the Yamaha CD-1 Compact Disc player will be limited. Retail price has been set at \$1,395.



Akai enters the digital age with the CD-D1 Compact Disc player, \$1,000. It features front-loading and programmable playback.

Timmer: More CD Plants Are Needed Now

By MIKE HENNESSEY

HAMBURG—If the multinational record companies do not set up their own manufacturing facilities for the Compact Disc within the next two years, the probability is that the hardware companies will move into software production in order to sustain accelerating international penetration of the system. This is the view of Jan Timmer, president of PolyGram and passionate protagonist of CD.

Says Timmer: "In my view the hardware industry will not sit idly by waiting for the music industry to build up its capacity. Somebody, somehow will fill the software vacuum."

That vacuum is the one stubborn cloud in a CD horizon of silver linings, according to Timmer. But he is convinced the problem will be solved one way or another.

"In order to achieve maximum acceptance of the system in the minimum amount of time—and thus avoid wasteful hesitation and consumer uncertainty—we need to have plans under way for 10 production plants the size of PolyGram's Hano-

ver factory to come into operation in 1985," Timmer says.

He adds that it will take an investment of some \$250 million to produce the 150 million Compact Discs which will be needed in 1986. "But we have a chicken and egg situation. If the music industry does not invest in CD production, then this can retard the penetration of the new medium and, thus, restrain the demand for product. I believe that the major record companies, all of which have very important and substantial positions to defend, will realize that acquiring high-technology manufacturing know-how is a must."

Timmer acknowledges that the challenge is one of "enormous financial magnitude" in comparison with the non-capital-intensive kind of manufacturing that the music industry is used to. "But I think the majors owe it to their future to take a lead here. Let us not forget that there is going to be an enormous customer awareness and an enormous artist awareness—so a 'hold' policy, or any response which would retard the speed of CD acceptance, should have no real place in our thinking."

"I don't deny that the great disad-

vantage with the introduction of this kind of technological breakthrough and changeover is that there will come a period when the consumer will ask himself, 'When I buy a new record player should it be a conventional model or a CD player?' And the determining factor will be the availability of repertoire."

With such a massive investment in the CD system, PolyGram is likely to seek joint venture deals with other major companies—not necessarily record companies—to ensure adequate manufacturing capacity to meet the mushrooming demand. With more than 40 hardware manufacturers committed to production of players, a tremendous shortage of software is likely to arise. And since it takes two years to set up a manufacturing plant, PolyGram is looking for swift commitments.

Says Timmer: "We have had some preliminary discussions on joint ventures. One of the key markets is the U.S., of course, and in my view a decision—by whomsoever—to build a second CD plant there cannot wait much longer. By July or August, someone should make a commitment."

"The CBS-Sony factory will be on stream by the end of 1984 and should be producing disks at the rate of a million a month in 1985. But related to the projected demand, this is peanuts."

Timmer feels strongly that having sat on the fence for so long and left the pioneering role in CD to two companies which have strong associations with the hardware industry, the music industry should abandon its wait-and-see attitude and move uncompromisingly into CD production. "I believe that bold steps are now called for," he says.

At this time, the two major CD production centers are the PolyGram facility in Hanover, which is producing more than five million units annually, and the CBS-Sony plant in Japan, which is moving toward an annual production of four million units.

Matsushita in Japan is producing

around 60,000 CDs monthly; Nippon Columbia is manufacturing on the same level, but heading for 100,000 a month; and Toshiba EMI is producing 10,000 units a month and planning significant expansion of capacity.

Sanyo has a pilot scheme in operation. Future CD production commitments, apart from the CBS-Sony one in Indiana, have been announced by the U.K. companies Forward Technology and Nimbus.

Timmer accepts that tooling up for the CD age is a daunting prospect financially, for it involves a big investment not only in manufacturing capacity but also in up-to-date digital recording technology. PolyGram is planning to convert one of its Dutch studios for digital recording of pop product, and other majors will have to go the same way.

"It is only recently," says Timmer, "that multi-track digital recording facilities have been perfected. We now have the phenomenon where, for the first time, the sound carrier is technologically ahead of the recording equipment. CD presents an enormous challenge to producers and recording engineers to use the medium to the best advantage. And

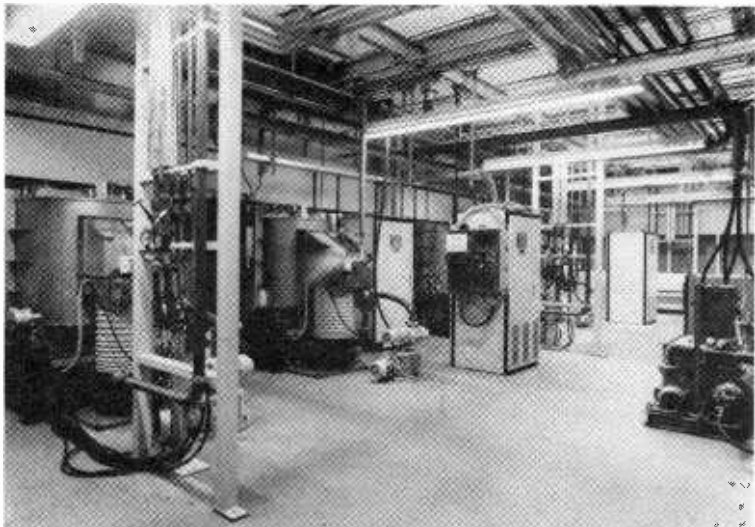
I know this all costs money.

"But we are talking about a revolution in sound reproduction. This sort of thing only takes place once in 50 years—and although we can't tell what the future will bring, we know CD will last for at least 25 or 30 years."

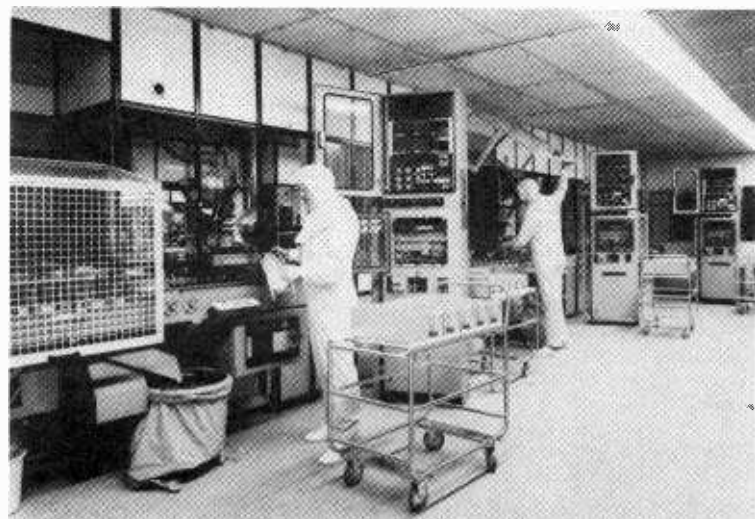
"When you think that some record company contracts with superstars come into the \$10-\$15 million range, and even a medium-size contract requires high capital investment and risk—well, in comparison with that, a \$25 million investment in the sound carrier of the future is not unreasonable."

"The big and medium-size record companies own perhaps 50 factories around the world, with a capacity of 650 million LPs. Obviously the investment per LP is still substantially lower than investment per Compact Disc. But with further automation, improved yields and economies of scale in what are constantly developing manufacturing processes, that ratio will change. I think the music industry should take a cool look at the situation and relate the investment to what is at stake."

Timmer is unequivocal that the
(Continued on page 46)

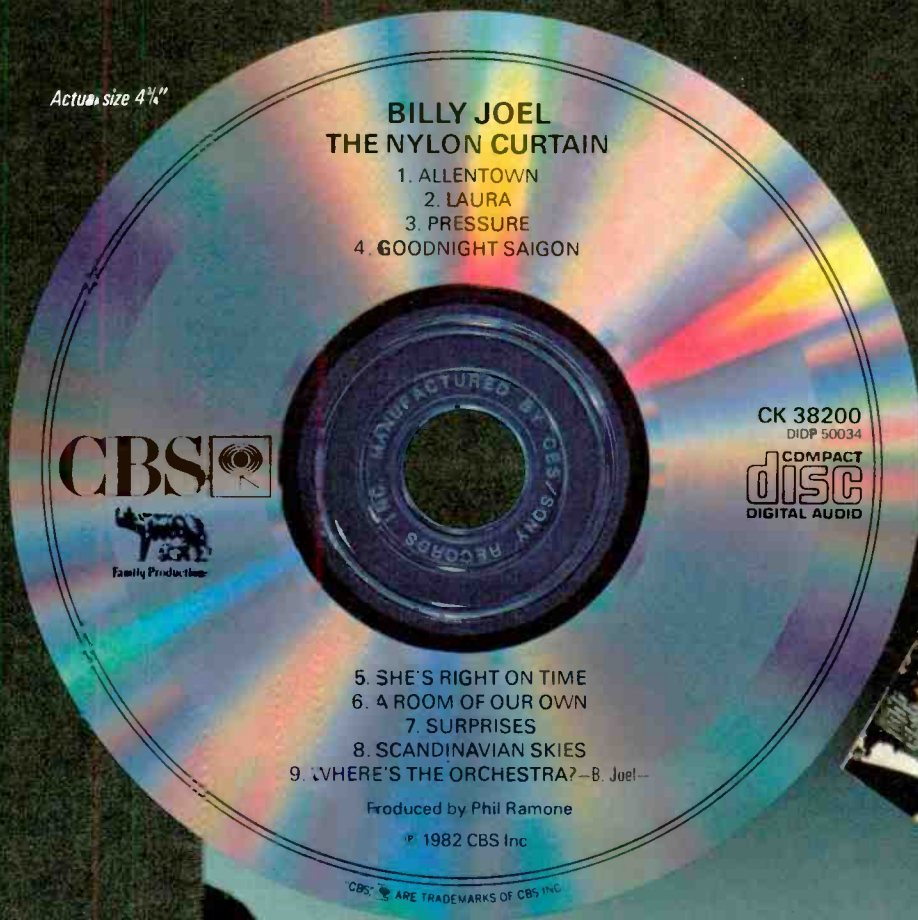


PROTECTIVE PROCESS—After Compact Discs are pressed they obtain an extremely thin reflecting layer of aluminum via "sputter" equipment, pictured here. Afterwards, a protective lacquering is applied.



CLEAN ROOM—Manufacture of Compact Discs by injection compression molding requires clean air conditions, illustrated here.

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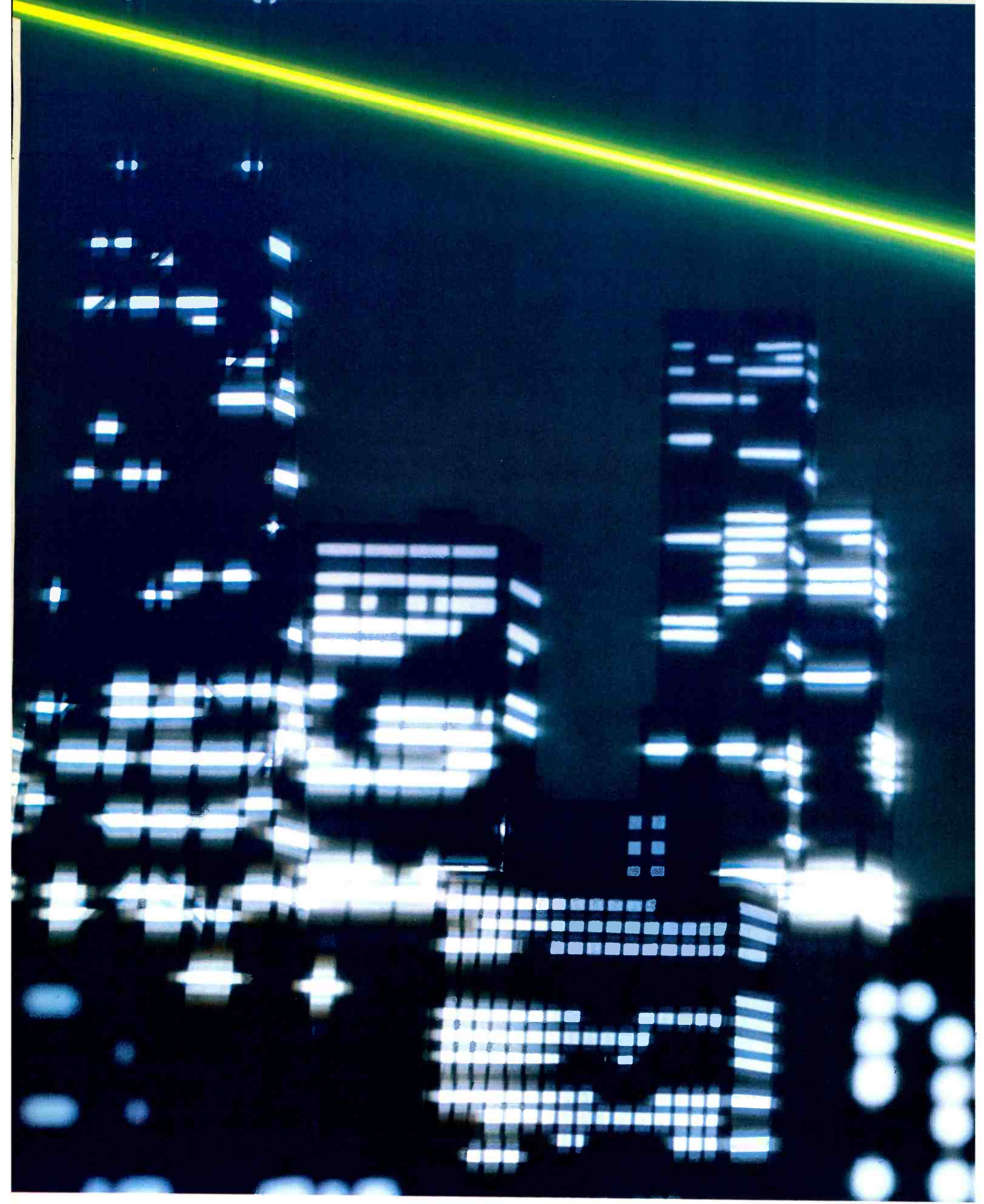
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ELECTRIC LIGHT ORCHESTRA "Discovery" ZK 36769
GLENN GOULD Bach: *Goldberg Variations* MK 37779
MICHAEL JACKSON "Thriller" EK 38112
BOB JAMES & EARL KLUGH "One On One" CK 36241
BILLY JOEL "The Stranger" CK 34987
JOURNEY "Escape" CK 37408
RAFAEL KUBELIK Mozart: *Symphony No. 40* MK 36703
YO-YO MA Kreisler/Paganini: *Transcriptions* MK 37280
LORIN MAAZEL Lalo/Saint-Saëns: *Cello Concertos* MK 35848
WYNTON MARSALIS "Wynton Marsalis" CK 37574

ZUBIN MEHTA Beethoven: *Symphony No. 3* MK 35883
ZUBIN MEHTA Stravinsky: *Petrouchka* MK 35823
SEIJI OZAWA Mendelssohn: *Violin Concerto* MK 37204
PINK FLOYD "Wish You Were Here" CK 33453
JEAN-PIERRE RAMPAL Haydn: *"London" Trios Nos. 1-4, Divertissements Nos. 2 & 6* MK 37786
JEAN-PIERRE RAMPAL Yamanakabushi: *Japanese Melodies, Vol. III* MK 37295
RED SPEEDWAGON "Hi Infidelity" EK 36844
BOZ SCAGGS "Silk Degrees" CK 33920
BRUCE SPRINGSTEEN "Born To Run" CK 33795
BARBRA STREISAND "Guilty" CK 36750
TOTO "Toto IV" CK 37728
JOHN WILLIAMS *Echoes Of Spain: Music Of Isaac Albeniz* MK 36679

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PolyGram's Timmer: More CD Plants Needed Now

• Continued from page 42
faster the music industry embraces the CD system, the better it will be for all concerned "because the old black disk system is going to become

obsolete anyhow." His optimism for the future is not impaired by the present depressed state of the market for conventional records.
"I feel that 1983 should see a slight

improvement in record sales in most countries, including the U.S.A.—though there may be some doubt about Japan, because rental is certainly doing a lot more harm there

than elsewhere. Of course, as I have said, the key factor is the supply of CD software; if we can provide the product, then I'm sure that my estimate of 150 million units in 1986 will

be seen as conservative rather than wild."

For the whole CD community, the launch in the U.S. is of paramount and critical importance, because it is still the biggest music market in the world. "My biggest worry is to select the right date for the launch," Timmer says. "We'll be announcing this in Chicago this week, but it is vital that we are not premature. Software for the U.S. market is going to have to be supplied from West Germany and Japan at least until 1985, and the factories are already struggling to meet existing demands."

"The American market has gone through some less than favorable developments already with regard to laservision, and before we know it, we could easily find ourselves coming in for a lot of criticism. But the pressure to put CD on the U.S. market is building up; there are press conferences and tests being done, so the time has got to come this year when we have to start marketing the product."

"Meanwhile, we are following the CD development in Europe on a day-to-day basis and making daily comparisons of output with market demand. From our experience in Europe and Japan, we know that whatever the number of players that are bought in the U.S., we are going to have to supply at least 10 times that number of Compact Discs."

"I don't any longer take a Philips/PolyGram point of view because with us the decision has been made, the money has been committed. We have had the pioneering role, we run a three-shift factory, we are making dramatic gains in yield and we are acquiring extremely valuable manufacturing know-how. There is no way back now—only the way ahead. And I'm talking for the international music industry—not just Philips/PolyGram. We cannot carry this thing alone—we want as many people as possible to join us, and speed is the essential key."

Show Agenda

• Continued from page 41

The CES Audio Conference takes place Wednesday (8) and is keynoted by Howard Ladd of Fisher. Gordon Sell of Stereo Review moderates the home and personal audio panel, with Jim Ringwood of Maxell, Bob Borchardt of Recoton, Tom Yoda of Sansui, John Briesch of Sony, Mel Silverman of Hi Fi Buys and Ted Schwartz of Musicraft. The car audio panel, moderated by Frank Vizard of Autosound & Communications, consists of H.P. Bauer of Blaupunkt, Sumner Ladd of Concord Electronics, Dan Petersen of Kenwood, Murray Lefton of Fujitsu Ten, Bill Byers of CMC and Gene Ladin of Mollen's Auto Audio.

In addition, there are the following seminars, most of which are given twice during the course of CES: "How To Start Your Own Software Department Or Store," "The Home Computer Market: Who's Buying What," "Consumer Computer Training As A Profit Center," "Successful Sales Techniques For Business, Recreational, Educational And Personal Productivity Software," "How To Sell Video As A System," "Successful Personal Computer Retail Strategies: From Specialist To Mass Merchant," "Successful Personal Computer Hardware Merchandising Techniques," "Selling Computer Peripherals Profitably," "Digital Audio: Selling A New Technology" and "Integrating Audio, Video And Computer Sales."

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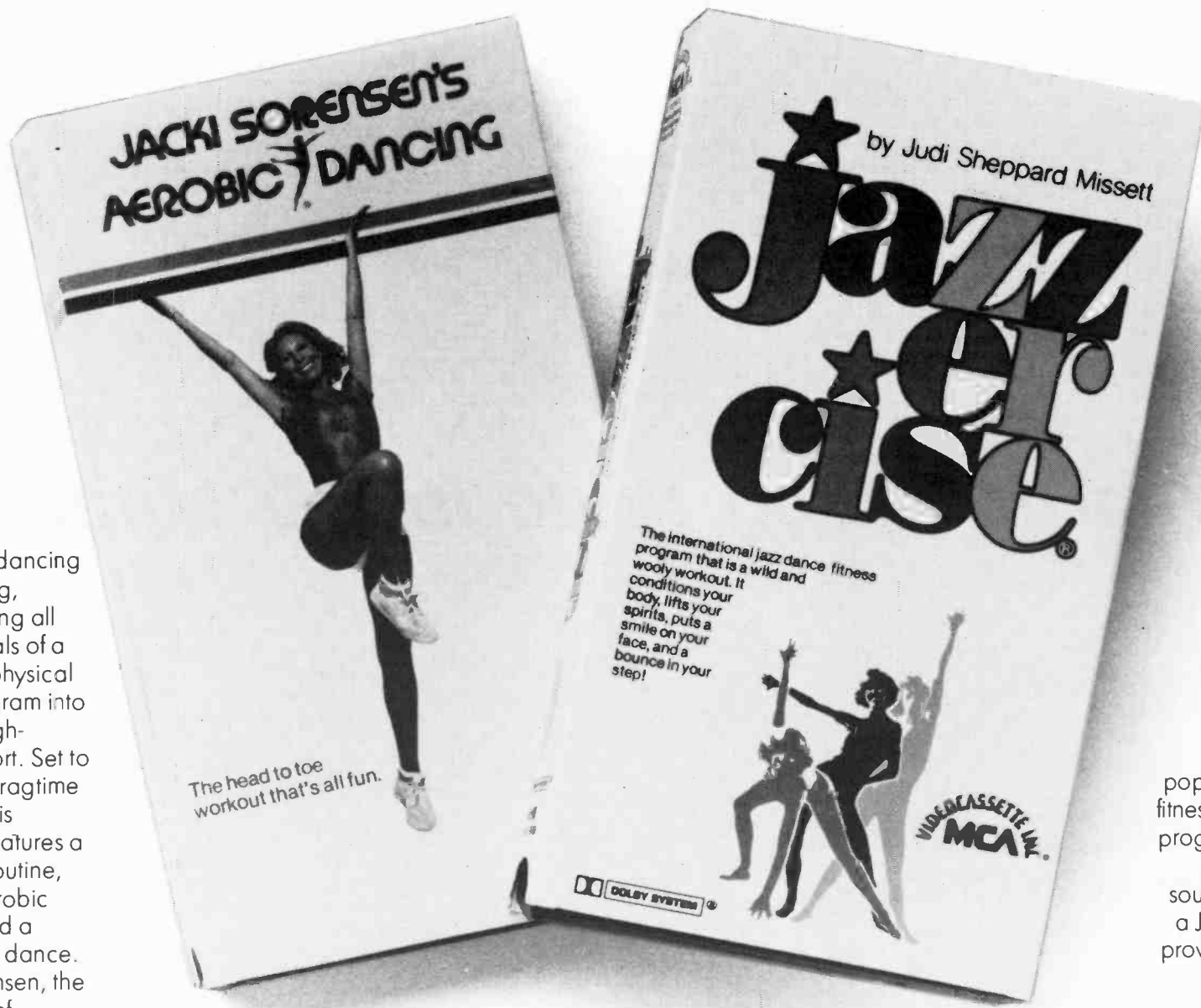
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COMPACT DISC REVIEWS

Pop Albums' Sound Is Impressive

MICHAEL JACKSON—Off The Wall, Epic CDEPC 83468 (CBS). Produced by Quincy Jones.

PHIL COLLINS—Face Value, Virgin CDV 2185 (Import). Produced by Phil Collins.

THE HUMAN LEAGUE—Dare!, Virgin CDV 2192. Produced by Martin Rushent & The Human League.

BILLY JOEL—The Nylon Curtain, CBS/CDCBS 85959; The Stranger, CBS 35 DP 2. Produced by Phil Ramone.

JON & VANGELIS—The Friends Of Mr. Cairo, Polydor 800 021-2. Produced by Vangelis.

ABC—The Lexicon Of Love, Mercury 810 003-2. Produced by Trevor Horn.

KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS—Too Rye-Ay, Mercury 810 054-2. Produced by Clive Langer, Alan Winstanley, Kevin Rowland.

RUSH—Signals, Mercury 810 002-2. Produced by Rush & Terry Brown.

QUARTERFLASH—Geffen CDGEF 85438 (CBS). Produced by John Boylan.

BARBRA STREISAND—Guilty, CBS/CDCBS 86122. Produced by Barry Gibb, Albhy Galuten, Karl Richardson.

VARIOUS ARTISTS—Real Hot Jazz, RealTime RT-2002. Compact Disc production by Ken Kresel.

With the flow of Compact Disc product to U.S. shores still a trickle and much of the early coverage of

this new audio configuration understandably slanted to audiophile interests, it's worth pondering just how dramatic CD's gains will sound to the mass market for which it is intended.

In search of an admittedly informal answer, owing to the still slim list of available titles, we obtained a random sample of CDs falling into the pop, rock, r&b and jazz fields—a musical spectrum closer to the industry mainstream, but representing only a minority share of the maiden CD releases. North American Philips' Magnavox division provided us with a CDP 100 player, the simplest and lowest priced of their opening hardware line.

Any suspicion that CD technology might afford only minimal improvements over analog pop recordings (which would inevitably provide less of an opportunity to show off digital audio's much touted dynamic range) vanished quickly. Overall, the gains in separation, stereo imaging and sonic detail were impressive, leading to a fuller, deeper aural portrait of each work.

Taking as our starting point an acknowledged pop landmark, Michael Jackson's "Off The Wall," we compared our CD version with both the original LP and the CBS Master-sound half-speed mastered release. From the opening bass figure on "Don't Stop 'Til You Get Enough," it was apparent that Quincy Jones' already immaculate production had

been given an even more panoramic sweep. Swirling horn and string arrangements gained new presence, intricate vocal charts were clarified, and Jackson's own voice was itself rendered in clearer detail.

If that record's spectacular orchestrations and percolating percussion seem natural foils for CD, the current vogue in synthesized pop and rock also wears well in digital—perhaps surprisingly so, given the often skeletal structure and sometimes thin timbres typical of the genre. On Phil Collins' "Face Value," the familiar introduction to "In The Air Tonight" maximizes Collins' hushed vocal and the patter of electronic percussion through the total absence of any hiss. When Collins' thundering drums enter midway through, the dynamic gains are startlingly obvious.

The Human League's career-making "Dare!" album illustrates the same equation. Built around synthesized percussion, thick but simple synthesizer patterns and doubled, liberally processed vocal lines, the album sounds crisper and more solid in its CD incarnation. If digital reproduction still won't make a synthesizer sound like a harpsichord, it can give more weight to electronics.

More problematic was Billy Joel's "The Nylon Curtain," ironically one of the few instances where the program itself employed digital mastering prior to any CD plans. Although

an impressive disk that generally showed off CD's gains handsomely, the set also offered the only instance of digital audio's one controversial feature—a high frequency brilliance knocked by some audio purists as unnaturally bright—in the clanging cymbal work on "Laura." Otherwise, however, both that album and Joel's earlier "The Stranger" emerged with flying colors.

There were also instances where the programs were themselves too narrow in dynamic variation to afford much of a chance for CD treatment to shine. Quarterflash's eponymous debut album did sound slightly crisper than its analog counterpart, but the gains were marginal. And, on Barbra Streisand's "Guilty," the lush orchestrations tended to swamp the improvements in sonic detail and clarity.

Otherwise, our too-brief tryst with this new technology was encouraging in its glimpse of the user-features that should make this configuration seductive for music fans more interested in entertainment than technology. While the disks aren't quite as indestructible as their early legend argues—consumers are warned against leaving fingerprints or other stains on the surface, and the snugly closing boxes can sometimes offer a hurdle when trying to handle the small disk and open its case at the same time—they indeed bring the listener several generations closer to the sound on the analog



HAPPY MAN—PolyGram's senior Compact Disc director Hans Gout handles the fruits of the company's many years of CD research and development.

master. What they'll do for true digital masters should be more provocative.

It's worth noting that our sample also pointed up the still embryonic distribution lines for CD: although most of the disks were from CBS/Sony or PolyGram, our lending library included imports purchased abroad (as with the three Virgin titles, distributed through JEM Records from its overseas suppliers).

One of the most impressive disks represented yet another element in the early CD picture, the likely involvement of audiophile labels with existing digital masters. That disk, RealTime's "Real Hot Jazz," was a sampler of performances from four different groups captured by the small Los Angeles' company's own customized Sony digital gear.

SAM SUTHERLAND

PolyGram Is Taking Pride In CD 'Miracle'

By MIKE HENNESSEY

HANOVER—"Never before has a totally new technology in consumer electronics been made available in industrial quantities so soon after its development." That ambitious claim about the advent of the Compact Disc system is made by a man uniquely qualified to know the de-

tailed background of this audio revolution: Dr. Hermann Franz, executive vice president (technical activities) of PolyGram, the man who presides over the "space-age" CD plant at Hanover-Langenhagen, West Germany.

Franz calls PolyGram's commitment to the Compact Disc "the economic equivalent of leaning out of a

high window"—because, he says, the financial investment is immense: \$8 million for initial development, \$12 million for the first production stage; and another \$12 million by the middle of next year for further factory expansion. "Maybe," he says not dead yet, after all.

When PolyGram announced its decision to put its faith for the future of the music industry in the Compact Disc, it set a launch date 500 working days away from the date of that momentous resolve. "At that time," says Franz, "no one in the world had the faintest idea how to manufacture a sophisticated optical precision system like a laser pickup record in large quantities. We did know that we were going to require a clean air environment of the most exacting standard—an environment which had hitherto been created only in the pharmaceutical and semiconductor industries.

"Nobody had ever tried to produce consumer goods under such conditions before. We had to rely entirely on our own laboratory experience, on know-how accumulated over a decade in developing the optical pickup videodisk, and on almost a century of tradition in manufacturing conventional audio disks."

The "500-day miracle" has already passed into legend as far as the PolyGram group is concerned; it is seen as a great tribute to the technological expertise and dedication of Dr. Franz and his team and an act of faith which has boosted company morale and made a CD champion of every one of PolyGram's 12,000 employees in 30 countries.

PolyGram president Jan Timmer says: "When I came to PolyGram in 1981 I was dismayed by the lack of real mental commitment to the CD project. There was just a hard core of technicians who really believed pas-

sionately in the system. But now, the whole of PolyGram is CD-oriented. For the technicians it has been a once-in-a-lifetime achievement. They have overcome what seemed to be insurmountable problems, and their efforts have been an inspiration to everyone in the group."

Not only did Dr. Franz and his team meet the official launch date against formidable odds, but the reject rate was far lower than the most optimistic projections. "And we're improving every day," says Dr. Franz. "Of the total production of 500,000 Compact Discs, 80,000 were delivered to Japanese dealers by the end of last year. The return rate was 0.3%, which means that only 240 records were taken back to the stores. Figures like that, for a revolutionary new product, look very good indeed, even when compared to conventional LP records."

The development history of Compact Disc goes back to the early '60s, when technician Wolfgang Immelmann of PolyGram's development unit reported on experiments in thermoplastic recording for the high density videodisk. Laser technology had not been sufficiently developed at that time, so electronic beams were used.

The experiments, however, were not successful. A fresh start was made by PolyGram in 1971 to develop manufacturing technology for the Philips laser-optically-read videodisk, and in 1973 the first sample of a playable, laser-read disk was produced. "But," Immelmann says, "the disk didn't withstand heat and it warped." It took another six years to solve that problem, and in 1979 the first Compact Disc was played in Eindhoven, Holland, headquarters of the Philips conglomerate.

After the initial development by

drily, "European industriousness is Philips/PolyGram, the CD system was then brought to the series production stage in cooperation with Sony. And now production is in full swing. Output of Compact Discs from Hanover between August and December last year amounted to 400,000 units. This March, production passed the one million mark. By now the production figure has almost certainly reached 2.5 million.

The manufacture of Compact Discs means not only a new dimension in technology but also an exacting list of environmental parameters. "Our biggest battle," says Dieter Soine, head of the Hanover CD factory, "is against dust. If a tiny speck of dust gets onto the raw CD, it cannot be wiped off or polished away—it just must not be there in the first place."

Soine's production schedule calls for more than five million units by the end of this year. And the quality control—totally optical—is prodigious. PolyGram has developed a range of computer-oriented, optical processes for precision measurement which are totally unknown in conventional sound carrier manufacture. PolyGram expects a second production unit to become operational in Hanover this month in order to help meet a demand for software which has been dramatically in excess of expectations.

Says Dr. Franz: "We have all derived tremendous excitement from helping to shape the future of the music industry by applying this revolutionary technology in the European birthplace of recorded sound on disks. We have great pride and satisfaction in the thought that we are writing another page in sound carrier history in the very location where Emil Berliner did his pioneering work more than 80 years ago."

Compact Disc Group Has Official Debut In Chicago

CHICAGO—The newly formed association of some two dozen manufacturers of digital audio Compact Disc players and recordings was scheduled to be officially launched here Saturday (4). The Compact Disc Group (CDG) was formed to help launch the digital audio technology.

At a CDG press conference held at the Consumer Electronics Show, members of the Group were to be introduced with their designated representatives to a CDG steering committee. The driving forces in launching the Compact Disc Group include Emiel Petrone, U.S. Compact Disc coordinator for PolyGram Records; John Briesch, vice president of audio sales and marketing for Sony; Dan Davis, executive vice president of NARM; and Steve Traiman, vice president and executive director of the RIAA, who is functioning as the CDG coordinator in the formative period of its launch.

The CDG introduced the first edition of its Compact Disc Catalog, containing an introduction to digital audio Compact Disc technology for consumers, listings of more than 250 CD recordings to be available by August, and contact information for

all the CDG members.

According to Traiman, the CDG will publish an updated software catalog on a quarterly basis this September and December and perhaps go to a monthly frequency in 1984 as the pace of CD software introductions picks up. Traiman adds that the CDG will also announce details of a wide-ranging program in support of individual member company efforts for the Compact Disc in the near future.

Membership in the Group, which is limited to manufacturers of Compact Disc players and recordings, includes Arista Records, Bang & Olufsen, Capitol Records, CBS Records, Chrysalis Records, Denon America, Hitachi, JVC, Marantz, Mitsubishi, NAP Consumer Electronics, Pioneer Electronics, PolyGram Records, RCA Records, Sansui, Sanyo, Sharp, Sony, Technics, Telarc Records, Toshiba, and Warner Communications Records Group. Also affiliated with the CDG are NARM and the RIAA.

The Compact Disc Group is based at P.O. Box 2395, Rockefeller Center Station, New York, N.Y. 10185; (212) 355-6947.

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Video Game Consoles Evolving Into Home Computers

By MARCIA GOLDEN

We have looked into our collective video game crystal balls and glimpsed the future—and it is com-

puters. Even the manufacturers of videogame consoles are getting the picture. Coleco, Entex, Mattel and a host of others have been adding peripheral to peripheral in an effort to

transform simple game consoles into multi-function computers.

Software suppliers have been a little slower in following suit. Independent cartridge-only game com-

panies like Activision and Imagic are just now introducing computer translations of existing cartridge libraries or producing new titles compatible with Commodore, Atari,

Apple and Texas Instruments computers. There are also scads of suppliers already in the market with product exclusively targeting computer users as well.

"Growth and volume in all home computer software continues to be strong," says William Grubb, Imagic president. "We are positioning ourselves for a virtual explosion in consumer demand for home computer entertainment software. This new software generation has just begun—blending technology, art, practical application and fun."

At the CES, Imagic is releasing 24 games, seven of which are new titles, compatible with Atari 2600 VCS, Atari 400/800, Commodore VIC-20, Odyssey² and ColecoVision. Producing entertainment software for both game and computer systems "realizes Imagic's goal to become a broad-based software company," Grubb adds.

In the Atari VCS format, Imagic has added "Moon Sweeper" and "Solar Storm," two space adventure games; "Fathom," a deep sea dolphin adventure; "Tarantula"; "Flap," fire-breathing dragons; and "Hop To It." "Fathom," "Moon Sweeper," "Flap" and "Nova Blast" are available for ColecoVision systems. Commodore VIC-20 owners will be able to play "Fathom," "Moon Sweeper," "Flap," "Nova Blast" and "Dragon Fire." "Nova Blast," "Moon Sweeper," "Flap" and "Fathom" are also in formats compatible with the Atari 400/800 personal computers.

In addition to new games, Imagic will be running a series of tv, magazine and print ad campaigns on the entire line. Dealers will also receive p-o-p display mobiles, featuring interchangeable package sleeves that permit the retailer to change displays to fit local promotions.

Datasoft, an independent computer software supplier, will debut a new "Gentry" line of inexpensively priced software. According to Dennis Wallin, sales manager, the new programs will be priced between \$14.95 and \$19.95—"much lower than most product on the market because we have contracted with outside authors and rely on non-li-

(Continued on page 54)

Introducing a whole new market: The music video collectors!



Remember the 45 r.p.m.'s that turned kids into rabid record collectors in the 50's and the 60's? Well, here are the 45's for the video generation, the enormous music video market that, until now, couldn't afford to buy music video.

Sony Video 45's™ are going to turn them into collectors.

Because we've got what it takes to do it.

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We've got the price, the price that makes music video collectable.

And we've got the groups: Duran Duran, Michael Nesmith, Jesse Rae, Todd Rundgren, Bill Wyman, Utopia—

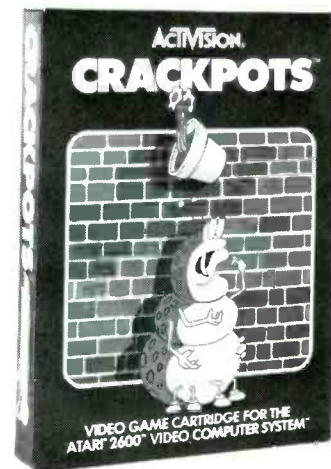
in Beta and VHS. And that's just for starters—jazz 45's are on the way.

Now they can afford to buy them, give them, collect them. And this summer when our 4-color ads hit the music books, the buff books, the video books, when our commercials hit MTV, you're going to see it happen.

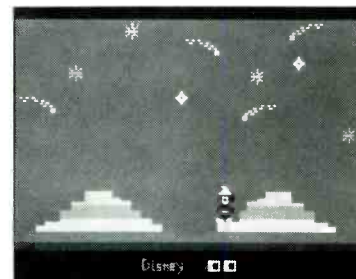
So stock up and stand back.

SONY VIDEO 45's / Music for your eyes.

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Activision's new "Crackpots" plays on the Atari 2600.



Atari offers a new game licensed from Walt Disney, "Sorcerer's Apprentice," for the 2600 game system.

Low Videocassette Prices Seen Rejuvenating Market

By MARK TROST

As prerecorded video dealers get ready for Summer CES, the golden age of cassette retailing may well be upon them. Blockbuster releases at sales-inducing \$39.95 and \$29.95 list prices have been greeted with such consumer enthusiasm that virtually every manufacturer has debuted or intends to debut a major promotional priced line.

Flagging videocassette prices have also caused many dealers to re-evaluate the video market. Record merchants unwilling to stock videocassettes because of low profits and the paperwork entailed in rental are now stocking low-priced lines, since many carry suggested retail prices comparable to sales-oriented video-disks. Even traditional mass merchants are adding prerecorded titles for the first time. Mail-order giant Sears will be among the innovators, featuring the hit \$29.95 "Strawberry Shortcake In Big Apple City" cassette in its upcoming Christmas catalog.

"Apparently, our pricing experiments are working," says Paramount sales vice president Tim Clott. "The move is bringing new retailers into the field as they begin to see the market is more a traditional sales business than a strange and often profitless rental market." Clott adds, "As far as we're concerned, promotional prices are now a regular part of our home video marketing program."

To illustrate the company's success, he cites recent sales statistics on Paramount's top three low-price blockbusters. "Between 'Star Trek II,' 'An Officer And A Gentleman' and 'Airplane II' we've moved in excess of 300,000 units," says Clott.

"Up to this point we've been more than willing to share our numbers with the industry to show that promotional pricing isn't a gimmick," he adds. "Unfortunately, our competition has not been as open, so we won't be giving out numbers for the foreseeable future."

Clott admits he may go back on his word when he assembles the final pre-order figures on what is expected to be the studio's next blockbuster release. "48 Hrs." Last summer's hit is scheduled to appear on dealers' shelves later this month at \$39.95.

"We are certainly selling a lot more and making a lot more with low-priced releases," adds Clott. "But that's not to say all titles will sell well at promotional prices. The vast majority of releases don't gain any real momentum from lower tags. In fact, we'd probably make less charging a lower price, since most releases are only bought in ones and twos as rental commodities."

In addition to the new titles, promotional prices are also resurrecting catalog subjects. The rerelease of "Star Trek: The Motion Picture," "Airplane" and others at \$29.95 has

caused a major sales revival, assisted by the added awareness offered by the recently released sequels.

Most other video manufacturers have seen Paramount's test results

and adopted their own practices. Warner Home Video, once regarded as video dealer "enemy number one," is now being praised for its almost total allegiance to low-priced

lines.

Of Warner's June releases, only one is priced above the \$39.95 level. Promotionally tagged titles include

(Continued on page 55)

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Electronic distribution of video and computer games direct to retail stores is possible with the Romox Programming Terminal which allows consumers to trade in games for new hits. The unit will be leased to stores beginning in September.

Computer Software Piracy Called Growing Menace

By SUZAN D. PRINCE

Unlike records, tapes and video, computer software piracy hardly mattered to dealers a few years ago,

when illegal copying was scattered among a small number of club members and individual hobbyists. Now unauthorized program duplication, particularly of games, is a blossom-

ing underground industry, and both the retailer and the honest-end user are being shortchanged by widespread thievery.

"It's like a terrible disease that just

keeps spreading," says Mike Zuckerman, owner of Dr. Video, a five-store chain in the New York area. "I sell one kid a \$20 copy of Apple's 'Panic,' or whatever happens to be

the game that month, and within a week it's been copied all over town. My profit goes right out the window."

Manufacturers gearing up for CES express increasing alarm and outright helplessness at the dilemma, which shows no signs of abating. Many say that the outlook for squelching computer piracy is bleak, and that available remedies present only "Band-Aid solutions," as one supplier put it.

Estimates vary, but according to one source, the \$1 billion in U.S. micro software retail revenues last year represented only 40% of the total potential dollar volume; without piracy, sales at the retail level could have yielded between \$2.5 and \$3 billion. Another estimate, by Egil Juliussen, a partner with Future Computing, a Dallas-based market research firm, is that fully 5% of all disk-based computer software sales is siphoned off by pirates. In the non-game area, business users including large corporations are responsible for a good portion of that figure, but experts agree that schools strapped for cash are among the worst institutional offenders.

Matt Oppenheimer, vice president of marketing at Avant-Garde Creations, says his company's research indicates that between 30% and 35% of all programs sent to schools as preview material is copied. "Schools make about three copies per original item," he reports. And Creative Strategies International, a market research organization based in San Jose, Calif., agrees that growth of this year's \$120 million educational software marketplace is being hampered by volume copying.

(Continued on page 63)

RADIO, RETAILER GET HEAD START Compact Disc Spins On

By IRV LICHMAN

NEW YORK—Sony has supplied Compact Disc players to 28 AOR and classical radio stations in key markets across the country as part of its development campaign to promote the new technology. The gratis distribution of digital playback equipment, plus the promise of a year's supply of free CD disks, comes as Sony and CBS Records are preparing their U.S. marketing launch of the system. Players and disks are scheduled to go on sale in Sony audio outlets this month.

Stations accepting the players, valued at \$1,000 at retail, have signed agreements to credit Sony whenever they are used on digital broadcasts. The agreement also calls for them to air a two-hour special on digital audio during the month in which Sony will supply some during the month.

PolyGram & Magnavox Speeding U.S. CD Bow

Continued from page 1
These sales during the test program will be enough to get stores carrying the new hardware. Conventional record retailers are not expected to carry the program until the post-CES phase. At that time PolyGram figure in the program will parallel the early marketing push of Sony.

AUDIO DEALER STAGES EVENT 1,000 Hear CD At Demo In Denver

By IRV LICHMAN

DENVER—More than 1,000 people witnessed a demonstration of digital playback systems at Rainbow Music Hall here Sunday (13) mounted by Listen Up, operators of three high-end sound equipment stores in the Denver area.

While no attempt was made to sell Compact Disc players at the event, which mixed live music with digital playback, promotional feedback and strong media coverage helped underline the retail chain's growing identification with the new technology. Walt Stinson, Listen Up president, says the live concert/demonstration capped recent promotional efforts into digital, which have included cooperation with three radio stations here, KBCO, KVOD and KBPI. The latter two are among those chosen to participate in a year-long demonstration program by Sony (Billboard, March 12).

European CD Launch

Continued from page 1

A check with distributors here has a long way to go. Sony's planned European CD entry from this month until next June, is Panasonic, originally set for June, is now waiting until August.

French Award To London CD

NEW YORK—The Grand Prix du Disque to be awarded for a Compact Disc has gone to the London recording of "Rite of Spring" by Antal Dorati and performed by Antal Dorati and the Detroit Symphony Orchestra.

PolyGram Mulls Long CD Box 'Augmented' Package Is Showcased At RIAA Meets

By IRV LICHMAN

NEW YORK—PolyGram Records is sounding out the trade on an "augmented" package for the Compact Disc, which may offer when launching its first releases in the configuration in the U.S. in the fall.

Europe CD Launch: Demand Exceeding Player, Title Supply

By JIM SAMPSON

MUNICH—Following widespread press coverage and much stronger demand than anticipated, the European launch of the Compact Disc digital audio system is experiencing a shortage of players and repertoire. Japanese manufacturers in particular are holding back.

Compact Disc Launched In U.K. PolyGram, Sony Formally Present System In London

By MIKE HENNESSEY

LONDON—The sooner the Compact Disc replaces the conventional black vinyl LP, the better, as far as I am concerned. "Sound Flare"

Windham Hill Pacts For CD Pressing

By SAM SUTHERLAND

LOS ANGELES—The Compact Disc race may be dominated by a field of major conglomerates, but the first domestically pressed digital recording using the Sony/Philips laser-read format will likely be from a small independent label.

U.S. LAUNCH NEARS Sony Prices Set On CD Players & Titles

By IRV LICHMAN

NEW YORK—Sony has set a retail price of \$1,000 for its CD player, and a suggested retail price of \$16.98 for the discs. The discs will be available in the U.S. starting in the fall.

Billboard covers The CD EXPLOSION!

Billboard... the international newsweekly... is on the editorial forefront of the marketing and technological explosion of the Compact Disc... covering software and hardware... plus the pro and consumer angles of this fast-coming marketplace.

Look for Billboard's weekly coverage... and soon the first CD Special.

16-Channel Recorder

By IRV LICHMAN

NEW YORK—The Professional Audio Recorder (PAR) is a 16-channel digital recording system designed for professional use by producers and recording companies.

Denon Hits CD Rush To Market

By IRV LICHMAN

NEW YORK—Denon America has put a brake to its Compact Disc marketing schedule to await the arrival of this fall of improved second-generation playback machines.

Competitors Preparing As CD Takes Center Stage

By RADCLIFFE JOE

LAS VEGAS—The Winter CES show activity with companies such as Sony, CBS, Philips, Denon, RCA, Matsushita and others showing their

SALES MOUNT IN JAPAN Toshiba Pushes Up CD Production Bow

By SHIG FUITA

TOKYO—Toshiba-EMI has advanced its manufacturing schedule for Compact Discs by six months, as sales of the new configuration in Japan continue to mount. Anticipated consumer purchases of CD software this year are now placed at about 2.5 million units.

PolyGram Advances CD Bow; WEA Enters

By IRV LICHMAN

NEW YORK—PolyGram has announced a formal commitment to the new technology last week via a statement from Steven Ross, WEA chairman and chief executive officer, and the operations.

U.K. London

By IRV LICHMAN

NEW YORK—The Professional Audio Recorder (PAR) is a 16-channel digital recording system designed for professional use by producers and recording companies.

Holding Series Digital Seminars

By IRV LICHMAN

NEW YORK—The Professional Audio Recorder (PAR) is a 16-channel digital recording system designed for professional use by producers and recording companies.

Magnavox Unveils CD Market Plans

By IRV LICHMAN

NEW YORK—Consumer sales will take a back seat to promotional drum-beating when Magnavox introduces its new digital audio system to market later this

Two new Beta Hi-Fi VCRs come from Toshiba (top) and Sanyo. The Toshiba V-S36 is cable-ready and offers wireless remote control and 14-day/eight-even programmability for \$1,199. Sanyo's VCR7300 is a portable unit with a seven-day/one-event timer and wired remote control for \$1,000.



Blackbourn is marketing an injection-molded album for VHS and Beta videocassettes.



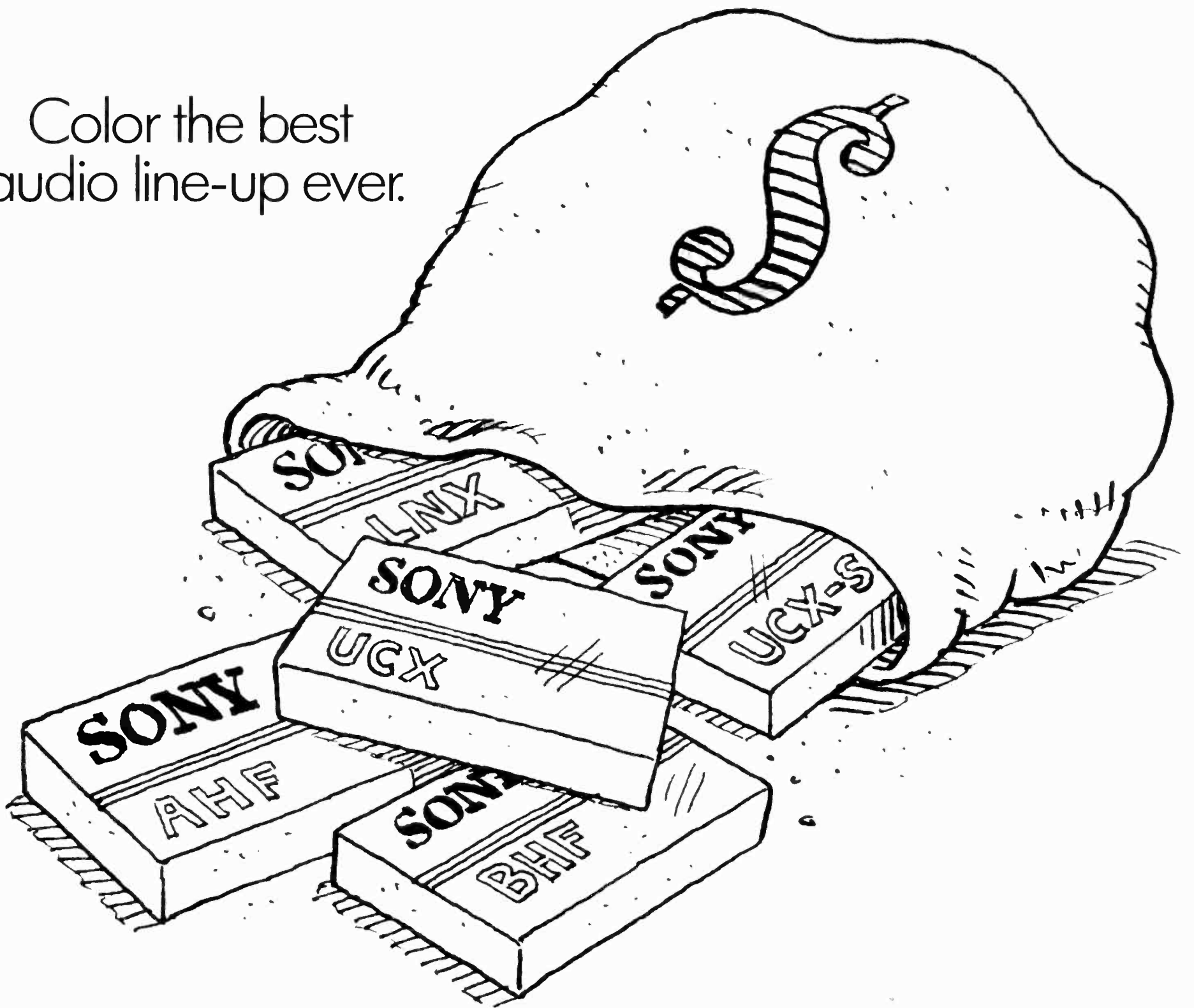
Two new Beta Hi-Fi VCRs come from Toshiba (top) and Sanyo. The Toshiba V-S36 is cable-ready and offers wireless remote control and 14-day/eight-even programmability for \$1,199. Sanyo's VCR7300 is a portable unit with a seven-day/one-event timer and wired remote control for \$1,000.

Billboard

The International Newsweekly of Music & Home Entertainment

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MOSTLY EXERCISE, MUSIC

Non-Theatrical Titles Make Market Inroads

By PAUL GREIN

Last year at this time, Billboard's Videocassette Top 40 was almost exclusively a movie chart, with only "Jane Fonda's Workout," "Aerobicise," "Physical" and "Elephant Parts" to foretell the spate of non-theatrical programming that was to come. This year, budget-priced features are battling it out with original programs for chart superiority, and Billboard's research editor Paul Grein attempts to sort it all out.

LOS ANGELES—Feature films may still dominate videocassette sales, but in the past year original programming has taken a firm foothold on the marketplace. Since June, 1982, 18 non-theatrical video titles have appeared on Billboard's Videocassette Top 40; significantly, 10 of these are on the charts now, for a solid 25% market share.

Exercise and fitness videos account for the greatest share of the original programming pie, with five such tapes having hit the chart in the past year. "Jane Fonda's Workout" leads the pack, with 19 weeks at No. 1, followed by "Aerobicise" (Deborah Corday), "Everyday With Richard Simmons," "Jazzercise" (Judi Sheppard Missett) and "Jackie Sorenson's Aerobic Dancing."

Superstar pop music videos are responsible for the next greatest market share, with four charted titles.

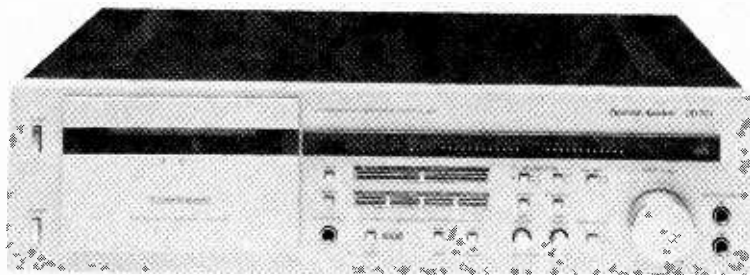
"The Compleat Beatles" climbed as high as number three, outdistancing "The Who Rocks America," "Fleetwood Mac In Concert—Mirage Tour '82" and Olivia Newton-John's "Physical." (The latter title, though, won this year's Grammy Award for best video.)

Three original videos based on film and television projects hit the chart in the past year: "Star Trek—Space Seed," "Three Stooges Vol. 5" and "M*A*S*H—Goodbye, Farewell And Amen."

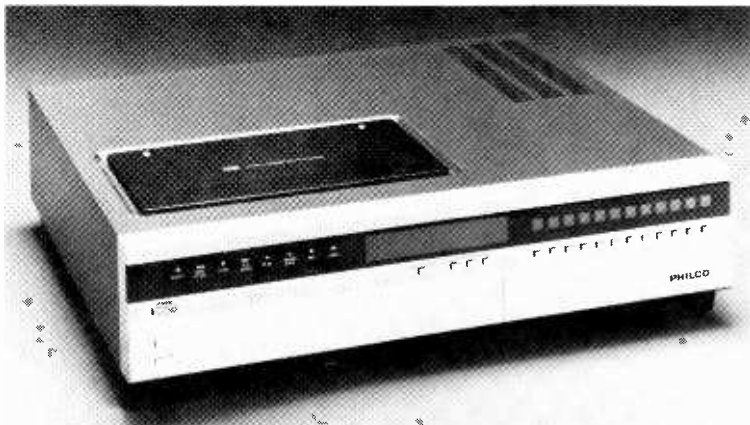
And two "adult" videos charted, as did two children's videos. The adults cheered "Playboy," volumes 1 and 2; the kiddies voted in "Strawberry Shortcake In Big Apple City" and "A Walt Disney Christmas."

Not in the children's category by long odds was "Richard Pryor In Concert," which climbed as high as number five during the year. And not in any category to speak of is Michael Nesmith's inventive "Elephant Parts," which won the 1981 Grammy for best video.

And as if all this wasn't enough, several of the feature films to hit the chart in the past year are very music-oriented, including "Rock And Roll High School" and the Rolling Stones' "Let's Spend The Night Together," both of which are on the current chart.



Harmon-Kardon's new CD291 is the least expensive of three new cassette decks. It offers the Dolby HX Professional system as well as Dolby B and C circuitry. Price is \$435.



A four-function wired remote control is among the features on the new Philco leader model VCR, model V1002. List price has not been set for the unit.

'Porky's' Is Latest Game From Fox

LOS ANGELES—"Porky's," based on the 1982 film with the famous locker room scene, is a new game from Fox Video Games, a division of the same company that released the film.

"Porky's" is a game for systems from Atari, Mattel and Coleco, as well as the Atari 400 and 800, the Texas Instruments 99-4A and the Commodore VIC-20. There are five separate screens, and the 8K

memory allows for more movement of characters per inch than other games, providing a more lifelike appearance, according to Frank O'Connell, president of Fox Games.

All the major characters of the movie appear in the "Porky's" video game. Peewee, Ballbreaker and Wendy act out such scenes as attempting to blow up a bar. Television advertising will plug both the movie and the game.

Top Non-Theatrical Videos

A total of 18 original programming videocassettes hit Billboard's Top 40 sales chart in the 12-month period ending May 28, 1983. Here they are, ranked in terms of overall chart performance. This special survey was compiled by Billboard's Marc Zubatkin.

TITLE/ARTIST	DISTRIBUTOR	PEAK CHART POSITION
1. Jane Fonda's Workout	Karl Video Corp.	1
2. The Compleat Beatles	MGM/UA Home Video	3
3. Playboy Vol. 1	CBS-Fox Video	4
4. Aerobicise—Deborah Corday	Paramount	7
5. Strawberry Shortcake In Big Apple City	MGM/UA Home Video	10
6. Richard Pryor In Concert	Vestron	5
7. Star Trek—Space Seed	Paramount	12
8. Playboy Vol. 2	CBS-Fox Video	5
9. A Walt Disney Christmas	Disney	6
10. Everyday With Richard Simmons/Family Fitness	Karl Video Corp.	17
11. Three Stooges Vol. 5	RCA/Columbia	26
12. Elephant Parts—Michael Nesmith	Pacific Arts	26
13. The Who Rocks America	CBS-Fox Video	19
14. Jazzercise—Judi Sheppard Missett	MCA Distributing Corp.	28
15. M*A*S*H—Goodbye, Farewell And Amen	CBS-Fox Video	25
16. Fleetwood Mac In Concert—Mirage Tour '82	RCA/Columbia	23
17. Physical—Olivia Newton-John	MCA Distributing Corp.	11
18. Jackie Sorenson's Aerobic Dancing	MCA Distributing Corp.	35

Video Game Consoles Evolving

• Continued from page 50

censed titles to keep our overhead costs down."

Leaning towards the mass merchant market, Datasoft introduces eight games for the 400/800/1200 family of Atari personal computers and four games for Apple computers. These titles include "Alien Munchies," a barbecue-the-aliens adventure; "Starbase Fighter," an astrochase; "Spider Quake," where spiders must avoid earthquakes or return to their caves ("A game like this is a must for the California market," laughs Wallin. "If we're going to be in the West Coast, we've got to do something with quakes"); "Formula One Racer," a race car game; "Handy Dandy," in which a fix-it man must stop a water leak or drown; "Rosen's Brigade," a behind-enemy-lines air rescue game; and "Sea Bandits."

Future plans include an exploration of licensed game titles. "Poo-yan," a license of the Komani arcade game, and a game based on Bruce Lee, the kung-fu strong man, are in the works. Also due is an exclusive license for a computer game based on the hit tv series "Dallas."

Activision is testing the computer game market with translations of two titles from its video game library: "Kaboom" and "River Raid." In games for video consoles, the company is marketing "The Dreadnought Factor," a science fiction space battle that requires the player to destroy a fleet of Dreadnoughts. Featuring bombs and laser beams, this "space-age David vs. Goliath" incorporates sound effects and special graphics at a suggested list of \$31.95.

For the same retail price, the company offers "The Activision Decathalon," a video game Olympics. Players participate in a 100-meter race, the long jump, a 400-meter race, the discus throw and finally a 1,500 meter run. A spokesperson for the company says the Decathalon requires more "agility" than traditional video games—as though the player were in an athletic competition. "Crack Pots," also with a suggested list of \$31.95, is aimed at children under 12 years old. Here players drop flowerpots on insects, destroying the city's buildings.

Atari's video game plan continues to be tied to licensing. For both the 2600 and 5200 VCS, the company will bring out five new games: "Pole Position," an arcade license of a "Grand Prix" racer; "Dig Dug,"

from the arcade; "Battle Zone," an arcade space age shoot-'em-up; "Moon Control," a license of the moon buggy-based arcade game; and "Joust," a medieval arcade license.

Movie title licenses will highlight five new game releases specifically targeted for the 2600 system. A dragon/knight game, "Krull," will be based on the Columbia Pictures film of the same name. And Atari is picking up four titles from Walt Disney for its seven to 12-year-old market: "The Sorcerer's Apprentice," "Dumbo's Flying Circus," "Donald Duck's Speedboat" and "Sports Goofy." "Pigs In Space," a video game spoof, pits Miss Piggy against battling meatballs. "Dr. Strangepork" is a boomerang space weapon game.

"Ms. Pac-Man" will be available for the 5200, with improved graphics. "Pengo," a little penguin chased by "sno-bees"; "Tempest," based on the arcade game, and "Robotron: 2084" will also be out in the 5200 format.

According to a spokesperson for the company, Atari has begun a television ad campaign of "Coming Game Attractions," with viewers able to see a preview of new games. The company is also conducting an "Atari Safari" competition in which consumers can fill out entry blanks voting for their favorite zoos. First prize is \$5,000, second prize \$3,000 and third prize \$2,000.

Future game plans call for the introduction of educational cartridges, some of which will likely be developed through Atari's agreement with the Children's Computer Workshop group.

Fox Video Games will debut two new cartridge titles based on film licenses; "Voyage To The Bottom Of The Sea," a submarine attack game, and "Porky's," based on the movie of the same name. Both are expected to retail for approximately \$30.

According to Albert Pepper, vice president of marketing, Fox's video-game promotions and marketing plans will be keyed to individual titles. To promote its "M*A*S*H" game title, Fox relied heavily on tv and print. At CES, the company will build a "Porky's" bar to highlight that game. "The thing we think important to keep in mind," he notes, "is that the market will only support a handful of competitors. However, there is always room for good product."

Broderbund will launch a "Spare Change" promotion at CES, asking

visitors to the booth for the "spare change in their pockets—no more than a quarter" as part of a promotion/contest. The company has also explored various in-store preview promotions that permit dealers to "preview" new titles in the store, before placing an order, to pre-monitor consumer interest.

Primarily a computer software supplier, Broderbund is releasing five titles in the Atari 5200 and 2600 VCS formats. "We want to reach the between 10 and 15 million VCS console owners already out there—not to mention the number of Atari-adaptors being sold for other game systems," says Gary Carlston, vice president and director of program development.

To be available to existing Broderbund dealers only, the 2600 VCS releases include "Sky Blazer," a shoot-'em-up defense game; "Chop-lyfter," a hostage rescue game; and "David's Midnight Magic," video pinball. "Choplyfter" and "Serpentine," a snake chase game, will be available for the Atari 5200.

In computers, Broderbund debuts "Gumball," a battle against dental hygiene for \$29.95, and "Operation Whirlwind," a strategy war game requiring more brain than bullets. For the Commodore 64, the company has converted three titles: "Chop-lyfter," "David's Midnight Magic" and "Serpentine." "Sky Blazer" and "AE" will be available to VIC-20 owners.

Data-asset is introducing low-cost games for computers. For the VIC-20, new releases include "Quackers," hot ducks in a shooting gallery, and "Myriad," a space formation game at a suggested list of \$19.95. "Monopole," "Time Trippers" (a takeoff on the movie "Time Bandits") and "Gobble," a decision-making game, will be available for the Commodore 64 at \$19.95 as well.

ComVid will announce two new titles at CES in addition to "Stronghold," a flying saucer breakout game, and "Rush Hour," a game of auto-aggression, both for \$29.95. President John Bronstein says his company is taking a new look at the market. "We're no longer using outside distribution. Instead, we're going direct to the retailer through an in-house distribution system. That way we can offer lower prices and get a better control over inventory and find out what moves. Nobody gets stuck and dealers won't be victims of overstocking, caught with games that aren't nationally advertised and that they cannot sell."

ACTIVISION'S HUBBARD

Portrait Of A Designing Man

By FAYE ZUCKERMAN

LOS ANGELES—Like most new wave musicians, Matt Hubbard keeps helter-skelter hours. At night he might be seen behind the piano at a northern California club; by day he could be laying down tracks at a local recording studio.

In between, though, unlike many struggling musicians, Hubbard is not waiting on tables. His job in the r&d programming labs at Activision makes him one example of an emerging breed of multi-faceted musician/creators. His life goal is to become a famous pop musician who makes best-selling computer games; his first game for Activision is "Dolphin."

Hubbard, 27, wholeheartedly agrees with the popularly touted analogies made between the emerging entertainment software industry and the established recording business. "The same creative process I use to come up with melodies, lyrics or verses, I employ to think up game play, graphics and themes," Hubbard explains. "Similar to making an album, a computer game entails months of reworking, tweaking and rewriting."

Hubbard spent nine months painstakingly working on "Dolphin," a single-player undersea chase game. The object of the game is to manipulate a dolphin through openings in walls of sea horses while evading a menacing squid. The unique feature to this

game is high and low frequencies of sonar-like sounds which cue the player to where breaks in the sea-horse walls will occur.

In mid-May, Activision started shipping this Atari VCS-compatible cartridge to select retail outlets. While the verdict on this game has not yet come in, a salesman at Video Etc., Deerfield, Ill., describes the cartridge as requiring a "heavy selling job."

"When I first saw the game, I thought it was a little too complicated. But I liked the premise of using sounds in the game play, though on some television sets it is hard to hear the differing frequencies," he notes. "Once I played the game a few times, I did start to enjoy it."

Although the jury is still out, Hubbard's software authoring career continues strong. At CES he will be showing a prototype of another game which he remains mum about except to say that it will be available for the Atari 400/800 computer. (Activision recently announced it will be expanding its product offerings to include computer software.)

Additionally, Activision, unlike the recording industry and many other Silicon Valley software publishing houses, does not pay its authors royalties. The company pays a straight salary, gives bonuses and offers stock options, Hubbard explains.

"I took a job here because of the artistic freedom they give you," he says. At Atari, where he used to work, he says designers were given

much less artistic control over projects and little credit for the software they worked on.

To Hubbard, the first and harshest critics of his creation so far have been his colleagues. Prior to any game's publication, it receives close scrutiny by the company's r&d staff. "I think that was the toughest part. When I thought I had the cartridge in some kind of acceptable form, I spent a couple of weeks trying to get it past Activision's scrutiny."

Even before he started working for Activision, Hubbard knew he wanted to design software in which the protagonist was a dolphin. "I did not want a spaceship in my game," he asserts.

When he started working at Activision, Hubbard recalls putting a dolphin up on the screen and then exhausting many hours to determine what he wanted the dolphin to do. Eventually, he developed the chase game just now arriving at retail outlets.

Hubbard and his colleagues keep work hours similar to those often associated with musicians. Sometimes Hubbard arrives at work at 10:30 a.m. and works until midnight. Other days he will come in at 2 p.m. and leave by 5. "Sometimes when I can't sleep, I may come in at 2 a.m. and work until 8 a.m.," he adds.

With a video game and a record recently released by his band entitled "Wonders Of Science," Hubbard continues to keep helter-skelter hours—programming, playing and waiting to find out if he has two "hits."



Sansui will make available its PC-XI PCM digital audio processor (top) in early July; the PC-V1000 Compact Disc player is slated for September introduction. Each has a price of \$1,000.

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Low Vid Prices Boosting Sales

• Continued from page 51

such recent box-office hits (and misses) as "Best Friends," "Love-sick" and "High Road To China," as well as rereleased blockbusters including "Arthur," "Private Benjamin," "10" and "Caddyshack."

Other cassette makers are less pronounced in their admiration of lower prices. Yet they do see the benefits in reducing retail costs. Long time low-price holdout Disney Home Video has been making a lot of friends lately by lowering the suggested list on four features—including the best-selling "Alice In Wonderland" and "Winnie The Pooh" to \$39.95, and two cartoon collections to \$29.95 for three months.

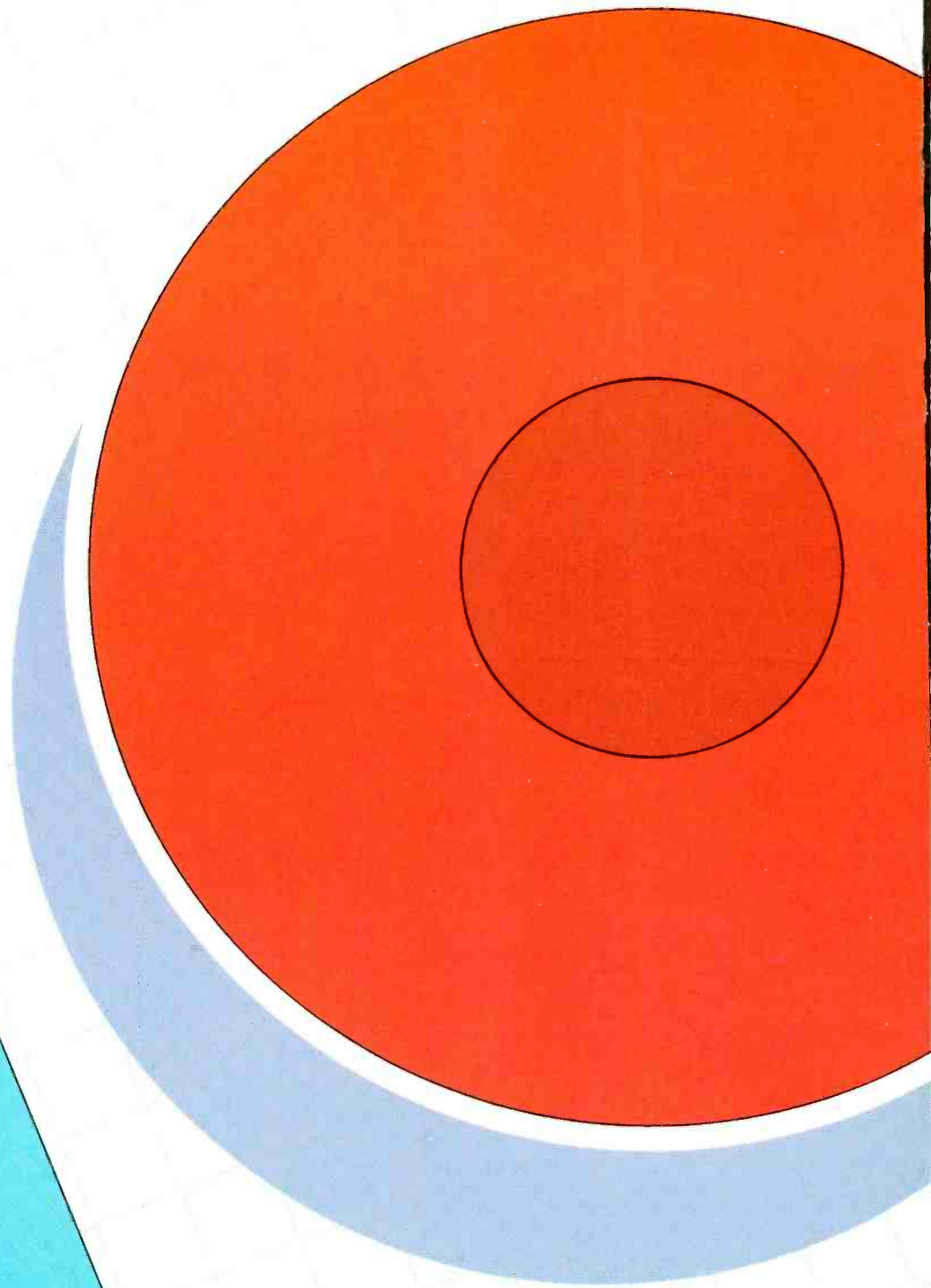
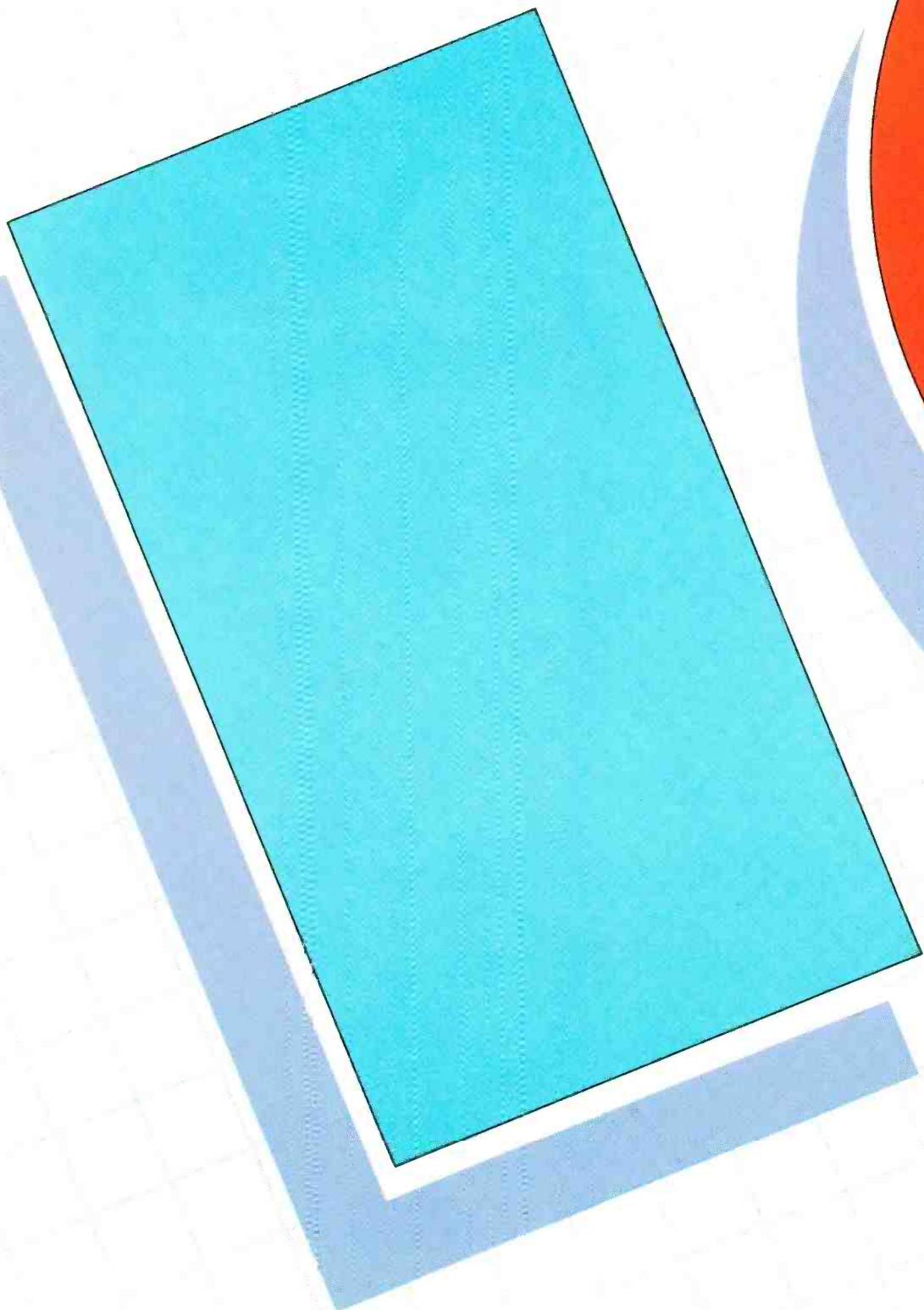
"We did a similar promotion last year in which we sold approximately 50,000 units," says Disney marketing manager Richard Fried. "This time we had pre-orders that large."

The undisputed success of the move doesn't necessarily foretell a Disney endorsement of low-priced lines, cautions Fried. "This is merely a promotion to boost sales during the summer. The prices will return to previous levels by mid-August." Still, speculation is rampant that high sales may induce Disney to make the temporary pricing sheet a permanent fixture.

Slowly but surely, MCA has also been lowering the suggested list on its backlist and current releases. Between the company's "Just For Kids," "Reel Deal" and "Music to Your Eyes" series, almost 40% of MCA's 144 titles have been reduced to \$39.95.

(Continued on page 64)

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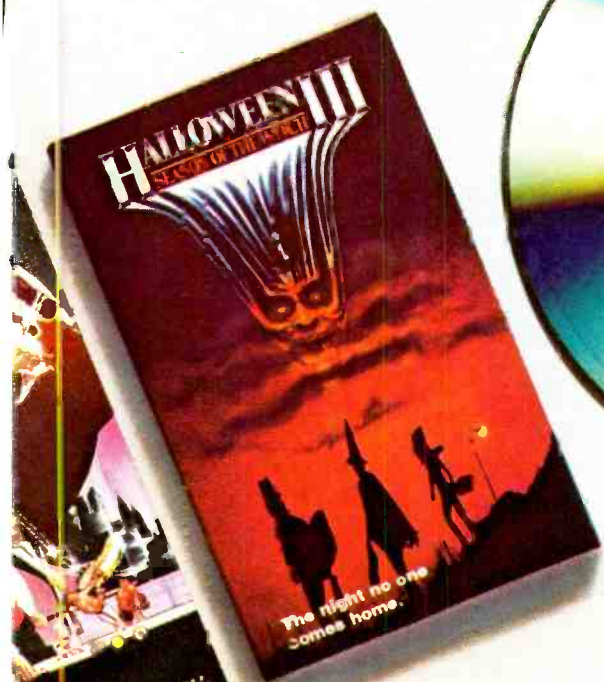
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Summer CES

More Companies Jumping On Car Audio Bandwagon

The number of new companies entering the high-end portion of the car audio business continues unabated at Summer CES. Meanwhile, already established brands are hard

at work upgrading their amplifier and speaker offerings to match the sophistication of their cassette receivers.

The new names on the roster of

autosound suppliers include well-known labels like Yamaha and Sansui and some more esoteric firms like specialty speaker manufacturers Acoustic Research and ESS. Both

Yamaha and Sansui appear intent on capturing a significant portion of an already crowded high-end marketplace. Sansui is introducing 17 new products: six cassette receivers

range in price from \$350 to \$500 list; two amplifiers listing for \$99 and \$229; and nine speaker models from as low as \$60 to a high of \$430 per pair.

The number of new items in the Yamaha line only falls two short of the Sansui lineup. But it offers a slightly wider variety of product: three cassette receivers listing at \$550, \$480 and \$400; two cassette tuners listing at \$600 and \$450; one amplifier at \$350; one equalizer at \$200; and eight speakers ranging from \$90 to \$200 at list.

Is there enough room in the marketplace for two more full-line suppliers? The answer is "yes" if you listen to Yamaha's rationale. According to executive vice president Don Palmquist, the total car audio market has grown to \$2 billion in 1982 from \$1.6 billion in 1980, while at the same time the high-end portion of the business grew 56%—from \$368 million to \$575 million. Palmquist believes that industry-wide sales at retail will reach \$2.3 billion by the end of 1984 and that the high end will continue to grow accordingly.

Other full-line companies adding product at the high end are Alpine and Blaupunkt. Alpine's new product is the first such offering from the company at a Summer CES in some time. The eight new models it is offering break down into two shaftless cassette receivers listing for \$399.95 and \$349.95; a six-and-a-half-inch subwoofer; a seven-band graphic equalizer/booster; an underdash tape player, and three upgraded amplifiers.

Blaupunkt's new in-dash pieces will all be featuring the company's Automatic Radio Information (ARI) circuitry, a traffic information system that is already solidly entrenched in Europe. The new Blaupunkt models include the "Richmond" cassette receiver listing for \$299.95, and an upgraded "Frankfurt" radio listing for \$159.95.

Elsewhere among the dominant forces of the autosound business, Pioneer is following up on a product strategy unveiled at January's Winter CES. The Supertuner III line of improved cassette receivers will have five new models added to it with list prices ranging from \$379.95 down to \$209.95. Also on the electronics side from Pioneer is a new amplifier with a list price of \$79.95.

Besides electronics, however, Pioneer is also expanding its high-power line of Maxxial speakers with the addition of nine new models. Two of the models, a six-and-a-half-inch unit and a five-and-a-quarter-inch unit, feature a novel "tilt-axial" construction which allows the user to manually adjust the direction of the mid- and high-frequency drivers. Additional configurations among the new Pioneer speakers include two six-by-nines, two additional six-and-a-half-inch models, a four-inch model, a two-way surface

(Continued on page 62)



The WR222 personal stereo radio from Recoton lists for \$59.95.

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Audiophile Software Firms Offer Varying Forecasts

By SAM SUTHERLAND

With consumer digital audio now entering the marketplace, audiophile software marketers are diverging on their forecasts for high-end recordings in analog disk and tape formats.

After the wrenching market shakeout for audiophile LPs and cassettes during the past two years, both Compact Disc converts and manufacturers still committed to the viability of analog software agree that consumer demand and retail distribution have stabilized. As to the life expectancy for half-speed, direct-to-disk and other high ticket products, however, estimates vary.

"The market's resolved itself back to what it was before the recent boom," states Herb Belkin, president of Mobile Fidelity Sound Lab. He speaks for most audiophile firms when he portrays the late '70s expansion for premium LPs and cassettes as an "aberration" in a market still highly specialized in nature.

Now, Belkin believes, the high-end market has developed into one of product specialization: digital masters in analog form, direct-to-disk and half-speed mastered reissues represent distinct sectors.

The last of these sectors, which accounted for most of the market's growth, has been where most shakeout has occurred. Still, Belkin doesn't see CDs as competing outright with high-end analog recordings across the board.

"CD, from our point of view, has always been destined for the mass market," asserts Belkin, who adds that he believes an interim market for top quality analog recordings will remain viable for some time to come. His own firm's priority remains its cassette product.

At CBS Records, the Mastersound line of half-speed titles remains active. A spokesman for the Masterworks division, which markets the product, reports that release activity has now stabilized at about two titles per month. "Half-speed mastered product is still selling, but of course it's not at the level we saw in 1980 and 1981," he notes.

"For us, it's a matter of selection, and we've become very selective in what we do release. Today, that's essentially platinum albums."

For CBS, the demand for those high-ticket products won't necessarily vanish when CD product is readily available, since CBS' current pricing structure is deemed competitive. The \$16-\$20 price range for some audiophile product meets projected CD points head on, but the Mastersound line carries wholesale price points leading to store prices closer to \$11 and \$12.

Representatives of CBS, Mobile Fidelity, Nautilus, Audio Source and other lines say distribution is a key issue. The variety of dealers courted bears out the division of opinion over where the demand would be most readily felt. CBS, for example, remains focused on record and tape dealers. MFSL is largely sold through audio and video hardware accounts.

Then there are those audiophile marketers whose product dictates some specialization within those different retail sectors. Labels with strong emphasis on classical product, for example, are now stressing repertoire as much as or more than sonics, and inevitably focusing on full-line classical stores as much as hardware sites.

Some audiophile marketers believe a peaceful coexistence for their products and CDs is impossible. Nautilus Recording, which began

with direct-to-disk product before moving strongly into the half-speed reissue market during its peak, is now repositioning itself for an anticipated swing to the new digital for-

mat.

Nautilus president Steve Krauss says the company, after financial problems, has been brought back, and is now gearing up for its first

proprietary CDs licensed to CBS/Sony, while planning to produce and market its own CDs down the line. He notes that Nautilus' import division, among a number of distri-

bution operations now competing for the adjacent import album trade, is also exploring lines of supply for CDs from abroad.

(Continued on page 62)

Confessions OF A Professional

“In this complex, surprise-a-minute industry, we felt from the start that at least one major supplier should bend over backwards to provide retailers and distributors with a truly professional source of the strongest-selling, broadest product line possible. And also provide the most up-to-the-minute information, sales and marketing supports.



On the next pages, I've asked some of my fellow professionals at MGM/UA Home Video to share with you a few of the specific things we're doing to help all of us during this exciting growth period.”

Micky Hyman

Micky Hyman
President,
Home Video Division

Summer CES

More Companies Jumping On Car Audio Bandwagon

• Continued from page 60

mount, and one full-range speaker. List prices range from \$37.95 up to \$124.95.

Jensen, which with Pioneer represents the big numbers-generating companies in the speaker business, is also introducing a new line of high-powered speakers. Details, however, were not available at presstime.

The apparent need for high-quality and high-powered speakers is what seems to have prompted the increased participation of specialty speaker makers with expertise in home audio to get involved in autosound. Acoustic Research is showing its first two models. ESS is making its long-awaited debut with the introduction of a six-by-nine-inch model with a list price of \$159. Infinity is adding four models: a three-way system listing for \$179, a three-way six-and-a-half-inch model listing for \$139, a six-and-a-half-inch two-way listing for \$99, and a four-inch two-way listing for \$75.

Among the other specialty speaker makers responding to perceived opportunities in the car audio business are Pyle with four new models, Altec Lansing with one, Magnum with five, Becker with three, Ultimate Sound with four and MTX with five.

Speakers with increased power handling ability are also giving rise to improved amplifiers and equalizer/boosters. In the knock-your-socks-off category, Audiomobile is exploring new ground with the introduction of a new amplifier, the MDX 340, that carries a price tag of \$2,900.

Looking considerably more budget-minded by comparison are two amplifiers from Kenwood: one rated at 35 watts per channel and listing for \$199, and a 75-watt-per-channel unit listing for \$299. Also in the same category are two new models from Visonik. Listing at \$125 is a 20-watt-per-channel Visonik amp, and while no list price is available for Visonik's second entry, a seven-band equalizer/amplifier, it does have the distinction of being equipped with two input jacks for "Walkman"-type headphones.

Also exhibiting at the show are a number of other major autosound suppliers. Sanyo, in a departure

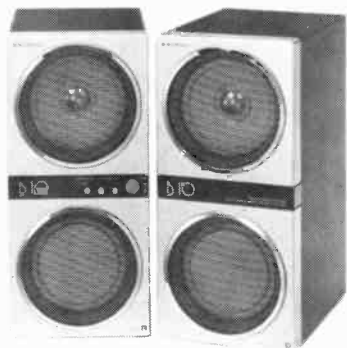
from its past practice of introducing a plethora of product at CES, is showing only two new cassette receivers, and equalizer/booster and four speakers.

Panasonic is offering a number of new speaker models along with a preview of some relative low-priced cassette receivers featuring both Dolby B and C plus dbx noise re-

duction systems. Mitsubishi is showing four new products: two cassette/tuners, an equalizer/amplifier, and one amplifier.

Overall appearances would sug-

gest that the autosound business, while not subject to the high profitability of its early years, is still some distance away from a "mature market" labeling.



Sanyo has four new pairs of accessory speakers for use with personal stereo units. Top of the line is Model B10, \$99.95, with 15 watts of power.

Audiophile View

• Continued from page 61

Similarly, RealTime Records, the label subsidiary of Miller & Kreisel Sound Corp., a West Coast audio/video dealer and manufacturer combine, has shifted from its early emphasis on high-ticket direct-to-disk and digitally recorded LPs, and down-priced its analog products in anticipation of CD price points. RealTime is already producing its own CD titles through an arrangement with CBS/Sony.

Jack Heller
V.P., Creative Services
& Advertising

Stefanie Shulman
Manager, Merchandising
& Sales Promotion

Saul Melnick
National Sales
Manager

Bill Gallagher
V.P., Marketing
& Sales

Summer CES

Computer Software Piracy Called Growing Menace

• Continued from page 52

The entertainment sector shoulders its share of grief, says Ernie Brock of Sirius Software, who estimates that for every disk-based

game sold, 10 copies get passed around. Adds David Wagman, president of Softsel, it doesn't seem to matter whether a program is a wildly popular arcade hit or an original de-

sign. "Every game is fair game for the pirate."

Companies say two distinct kinds of pirates account for loss in the entertainment area: the individual,

usually a young hobbyist or computer club member who circulates a program for friends, and the unscrupulous basement merchant who sells thousands of illegal copies at prices

substantially below retail. While the latter offender poses a greater immediate menace to the manufacturers, Wagman believes the individual is no less a problem.

Companies point out that the consumer or retailer who buys cheaply from an unauthorized volume source risks obtaining shoddy merchandise, including poorly reproduced instructions and faulty programs. Additionally, maintains Dean Marion, director of marketing at Datamost, new game development may be slowing down because of manufacturers' need to safeguard existing products, "a time-consuming and expensive process." Ironically, he notes, implementing copy-protection methods necessarily hikes the retail price of each game; many young pirates cite high prices as their prime motivation for stealing.

"The only way to stop disk-based piracy is to stop disk production," offers Nik Vergis, vice president of marketing for Perfect Software. He points out that this drastic measure is virtually impossible to undertake in the business and education market because complex programs require flexible amounts of random access memory. But in the video and computer games category, the fixed-memory ROM cartridge has already become an industry standard. Some say ROMs represent a last-ditch effort in the cat-and-mouse game between pirate and manufacturer in which determined hobbyists and others break codes as fast as suppliers create them.

"I love the ROM cartridge," says Elliott Dahan, vice president of marketing and software development for Creative Software. "We do all of our games on cartridges because it definitely discourages illegal copying." Marion notes that disk-to-ROM conversion is big business at Datamost for identical reasons. "Most of the ROM-based games we are displaying at CES are titles converted from disk for Atari and Commodore computers," he explains.

Bill Turner, president of Texas Instruments' consumer products division, also acknowledges that the industry is looking to ROMs as the primary games medium, and that it may replace disks altogether because of tamper-resistance. But even this would-be panacea is being foiled by the thieves.

"ROM duplicators are fairly expensive," says Ted Guillian, president of TG Products. "They cost a few hundred dollars apiece. So while they may keep the kids at bay, they certainly make a fine investment for the large-scale unscrupulous dealer."

Besides electronically safeguarding disks and using ROM cartridges, some companies are looking to shelter programs under strict copyright laws similar to publishing copyrights, and to prosecute thieves whenever possible. These laws were signed into effect in December, 1980, but remained relatively unused until recently, when personal computer sales took off. Companies now package new programs with prominent copyright notices and warnings of vigorous legal action.

While actual—and successful—prosecutions have been few and far between, several firms have won small victories. CBS Electronics, for example, went to court last fall to stop an alleged pirate from converting its popular K-Byte cartridge games to disk for volume resale. Within a month, CBS received an injunction against him.

Saul Melnick, National Sales Manager

Sure, I'm delighted with our 3 Platinum and 13 Gold video awards. But it's the consistency of our product flow, distribution network and the best regional sales team that I'm proudest of.

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Bill Gallagher, V.P., Marketing & Sales

Yes, and making innovative moves in marketing movie and important non-movie titles, like "The Compleat Beatles," is really helping to expand all segments of the hardware market too.

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Jack Heller, V.P., Creative Services & Advertising

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Stefanie Shulman, Manager, Merchandising & Sales Promotion

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Summer CES

Low Videocassette Prices Seen Rejuvenating Market

• Continued from page 55

Although rumors have been flying that MCA will soon release a "major theatrical blockbuster" at a promotional price, the company re-

mains silent. The recent decision to pull "E.T." off all media for two years after its current theatrical run doesn't leave MCA with many choices. "The fact of the matter is

that we don't have a blockbuster title to release," explains MCA president Gene Giaquinto.

CBS/Fox Video is one company blessed with theatrical hit proper-

ties, but it prefers to leave the promotional pricing to others. "We will not let other companies dictate our sales programs," says CBS/Fox marketing vice president Ed Walsh.

"We price our subjects based on the market value. A blanket cost-cutting move isn't in our best interests."

Consequently, upcoming releases from CBS/Fox including "Porky's," "The Verdict" and "Sophie's Choice" will all retail for an industry high of \$79.98. Further illustrating the company's non-conformist marketing approach is the decision to pull rather than rerelease catalog items at sales-inducing prices. The company intends to drop more than 70 titles from its current roster for anticipated rerelease in 1985. "At that time," says Walsh, "the VCR population will be bigger and more receptive to the programs."

However, the company is not totally ignoring promotionally priced lines. CBS/Fox will continue offering its "Collector's Series" of classic movies, similar to MCA's "Reel Deal" product, at \$49.98.

MGM/UA Home Video has taken a page from CBS/Fox's marketing book, yet toned it down enough to make dealers want to read it. According to company president Mickey Hyman, MGM/UA also gauges its cassette prices according to the individual title, but the guidelines are more in line with today's trends. Children's titles are generally moved at \$29.95. Music lists between \$39.95 and \$49.95, while features, which remain primarily rental items, are given individual—usually high—sticker prices.

"I really think most majors are going to price releases this way," says Hyman. "After all, unless you have that rare title that has wide collectable appeal, you're better off staying away from the lower price. I'm sure we'll make as much money on 'The Secret Of NIMH' at \$79.95 as at \$39.95, even though we may have moved more copies at the lower price."

Seconding Hyman's feeling is Thorn EMI with its release of "First Blood." Despite its \$79.95 asking price, the title is hitting the sales charts. The manufacturer claims some 40,000 units have already sold through to distributors, and similar numbers are anticipated from "Frances," being offered this month at \$69.95.

Independent manufacturers are seizing upon the low-pricing ploys far more heavily than many of the majors. Virtually every independent producer is offering some kind of promotionally priced line, with many making wholesale catalog reductions.

Media Home Entertainment, currently doing good business with its \$39.95 "Muscle Motion" tape, is set to lower 50 feature titles to the \$29.95 level this month.

Embassy Home Entertainment, the first company to emulate Paramount's pricing experiments, with "Blade Runner," is doing equally well with its second low priced title, "Let's Spend The Night Together."

Vestron Video currently offers a low-priced line of VidAmerica product. According to marketing manager Michael Olivieri, the company moved as much reduced-price VidAmerica product in one month, as VidAmerica had in the previous six.

Caballero Control's many video divisions, including Monterey Home Video, USA Home Video and Family Home Entertainment, all seem to thrive on \$39.95 releases. Recent additions to the low-priced catalogs include an Abba concert, "Thinner Thighs In Thirty Days" and "Stunt Rock."

"The new pricing is restoring dealer confidence in the prerecorded market," says Paramount's Clott.

Jack Nicklaus Golf My Way

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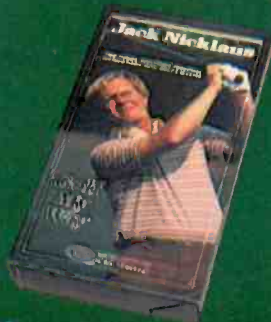
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Video

CLIPS, SHOWS, CONCERTS

Production Houses Boom In Nashville

By EDWARD MORRIS

NASHVILLE—Programming opportunities opened by the Nashville Network and the widening appeal of country music generally are helping keep the major video production houses here busy. In addition to turning out the standard music video clips, several studios are also producing concert and conceptual programs ranging in length from 30 minutes to two hours.

Bullet Recording has done 26 one-hour interview/performance shows for the Nashville Network's "Bobby Bare And Friends: Songwriter Showcase." Shot in-studio, the series has featured such guests as Charlie Daniels, Tony Joe White, John Sebastian, Mickey Newbury, Shel Silverstein and Willie Nelson.

Other projects, according to Bullet vice president Ted Riggs, are a 24-minute concert show for gospel group the Cruse Family, done both on location and in-studio and intended for concert promotion and national syndication, and a two-hour documentary on the Royal Laotian Ballet, underwritten by the National Endowment for the Arts. Many members of the ballet, Riggs explains, have resettled in the Nashville area.

Bullet will also be shooting a guitar lesson series, in cooperation with Hal Leonard Music, that features instruction by Chet Atkins. The resultant videocassettes will be marketed through retail music stores. Except for the Bobby Bare series, which is produced by Bare's manager, Steve Greil, all the projects had in-house producers.

Celebration Productions has also done a 26-show series for the Nashville Network: "Tumbleweed The-

ater." At the center of each 90-minute show is an old singing-cowboy movie, which is hosted by Riders In The Sky, a Grand Ole Opry act. All the Rider footage, including performances of songs and skits for each movie and occasional guest interviews, is shot in-studio by Celebration.

Multimedia Program Productions—formerly Show Biz—is ending two of its long-running half-hour syndicated series as of this season. They are "Nashville On The Road" and "Pop Goes The Country Club." However, it is still active in producing or co-producing country music specials. The two-hour "Louise Mandrell: Diamonds, Gold And Platinum," which began airing in syndication May 25, and the "17th Annual Music City News Country Awards," taped June 6, are co-productions with Jim Owens Entertainment. Multimedia subcontracts all its technical work, but has always furnished producers and usually directors for its projects.

In addition to its work with Multimedia, Jim Owens Entertainment recently produced a one-hour special for syndication "Bright Lights And Country Nights." Upcoming projects include a two-hour show, tentatively titled "Loretta Lynn: An American Indian," and "This Week In Country Music," a 52-part half-hour series that begins syndication in September.

Scene Three Video & Film, a producer of prize-winning country music video clips, is trying its hand at a longer format with "Amy Grant In Concert," a project shot on location in Charlotte, N. C. and now in the editing stage.

Camelot Stepping Up Expansion Retail Chain Opening Two Specialty Units A Month

By EARL PAIGE

PORT RICHEY, Fla.—When Camelot Enterprises decided to re-enter the video business after exiting it some years ago, the 130-unit North Canton, Ohio-based chain had to overcome two problems experienced by record/tape retailers moving into video: mall locations and the difficulties of combining two different retail operations.

Having decided to build its video stores inside the record/tape units, Camelot is solving the integration problem neatly. As for those locations, Dwight Montjar, director of video marketing, has said, "We're taking it one store at a time."

The timetable for video expansion, however, is being stepped up dramatically. Kevin Kilroy, district supervisor here, oversees the roll-out of approximately two units a month. Upcoming are stores in Charlotte, Naples and Daytona Beach, Fla.; Dayton, Ohio; Winston-Salem, N.C.; and, this month, Nashville.

Refinements of the Camelot concept have followed the natural roll-out pattern of stores. The introduction of CED-format videodisks and computer software tests, for example, took place here and in North Canton. Camelot's most innovative concept, its rolling inventory of movies, also got its impetus here and in North Canton. In mid-May, Kilroy added Daytona Beach, Dayton and Charlotte to the revolving inventory web.

The "Shows To Go" concept consists of a 200-title library of "esoteric" product, considered to have limited or "cult" appeal, including "The Last American Virgin," "The Best Of Blondie" and "My Little Chickadee." The titles move all over the country and are tracked on a computerized master inventory.

Kilroy explains the habits of the

mall customer. "We see the day traffic predominantly female and retirees," he says. "From around five to seven it's business people and teenagers. After seven it's more family-oriented, with clusters shopping and going to movies."

Skeptics still convinced video can't be sold in malls may question whether Camelot's units are conventional specialty stores. They are. The profusion of complex studio rental plans once caused Camelot to abandon video, but Montjar notes, "We got into the business because it was so strongly rental."

Camelot cross-merchandises with other mall stores. Rob Hornecker, Camelot unit manager, says, "We have a couple of club members who work at Wards down the aisle selling players. I have these kits I leave, and they send us customers all the time. It works just great." The kit contains two certificates, one providing free rental and the other offering a 10% discount on the one-time \$50 club membership fee.

The club is fairly conventional.

Non-members must pay a \$60 deposit on a rental, members none; members receive a 10% discount on blank tape and accessories and enjoy a reservation service, monthly newsletter, special order service and repair discounts.

Rental pricing is fairly standard, too: \$3 per night for members, \$5 for non-members. "We plan to go to \$1 or \$2 a night this summer," Hornecker says.

Inventory is deceptively meager considering that the "Show To Go" rolling movie list will in time contain every title available on video. However, around 800 VHS and 600 Beta titles, including the "Shows To Go" rolling movie list will in time contain every title available on video.

As for cross-traffic between the video and record departments, Hornecker notes that it is considerable. "In fact, we had Johnny Cash in here once. He bought \$900 worth of video and about \$200 in records and tapes," Hornecker adds, "I gave him an honorary video club card."



Billboard photos by Russ Blaise
TRENDSETTER STORE—Long view of Camelot Enterprises' Port Richey, Fla. video store inside its record/tape unit (foreground). An 800 square foot area, the video section is raised slightly from the floor, an idea since discontinued in other Camelot video units. Closeup of a corner shows a video games demo unit. Camelot captured a Billboard Trendsetter award for the concept of video specialty stores inside record/tape units.



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Videocassette Top 40

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SALES

RENTAL

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.		
Week	Position	Weeks on Chart	Week	Position	Weeks on Chart
1	1	56	1	1	5
★	1	56	★	1	5
	2	16		2	16
	3	6		3	4
	4	3		4	3
	5	4		5	7
	6	7		6	5
	7	6		7	24
	8	21		8	26
	9	10		9	6
	10	8		10	10
	11	9		11	8
	12	28		12	11
	13	11		13	16
	14	13		14	9
	15	16		15	14
	16	12		16	13
	17	20		17	18
	18	24		18	15
	19	14		19	19
	20	15		20	12
	21	23		21	NEW ENTRY
	22	NEW ENTRY		22	19
	23	18		23	21
	24	31		24	31
	25	30		25	29
	26	NEW ENTRY		26	17
	27	19		27	20
	28	37		28	23
	29	NEW ENTRY		29	28
	30	17		30	30
	31	39		31	33
	32	32		32	NEW ENTRY
	33	25		33	34
	34	29		34	27
	35	22		35	25
	36	34		36	35
	37	26		37	NEW ENTRY
	38	27		38	32
	39	38		39	37
	40	36		40	39
					6
TITLE Copyright Owner, Distributor, Catalog Number			TITLE Copyright Owner, Distributor, Catalog Number		
JANE FONDA'S WORKOUT ▲ (ITA) KVC/RCA, Karl Video Corporation 042			FIRST BLOOD Thorn/EMI 1573		
WEEKS AT #1 21			WEEKS AT #1 3		
AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467			AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467		
AIRPLANE II: THE SEQUEL Paramount Pictures, Paramount Home Video 1489			BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265		
FIRST BLOOD Thorn/EMI 1573			AIRPLANE II—THE SEQUEL Paramount Pictures, Paramount Home Video 1489		
BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265			LOVESICK Warner Brothers Pictures, Warner Home Video 20011		
BLADE RUNNER ▲ Embassy Home Entertainment 1380			ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181		
PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202			LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433		
LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433			MY FAVORITE YEAR MGM/UA Home Video 800188		
STAR TREK II: THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180			CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		
LOVESICK Warner Brothers Pictures, Warner Home Video 20011			BLADE RUNNER ▲ Embassy Home Entertainment 1380		
ROAD WARRIORS ● Warner Brothers Pictures, Warner Home Video 11181			TIMERIDER Pacific Arts, Video Records; MCA Distributing Corp. 528		
MY FAVORITE YEAR MGM/UA Home Video 800188			VIDEODROME Universal City Studios Inc., MCA Distributing Corp. 71013		
LET'S SPEND THE NIGHT TOGETHER Embassy Home Entertainment 1231			ROCKY III ● (ITA) CBS-Fox Video 4708		
THUNDERBALL CBS-Fox Video 4611			THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149		
VIDEODROME Universal City Studios Inc., MCA Dist. Corp. 71013			THE SECRET OF NIMH MGM/UA Home Video 800211		
ROCKY III ● (ITA) CBS-Fox Video 4708			TEX Walt Disney Home Video 123		
GREASE Paramount Pictures, Paramount Home Video 1108			JANE FONDA'S WORKOUT Karl Video Corporation 042		
THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149			PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202		
JAZZERCISE MCA Distributing Corporation 55089			FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015		
EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS Karl Video Corporation 043			POLTERGEIST ▲ MGM/UA Home Video 800165		
AIRPLANE! Paramount Pictures, Paramount Home Video 1305			THE TOY RCA/Columbia Pictures, Home Video 10538		
THE TOY RCA/Columbia Pictures, Home Video 10538			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
THE WHO ROCKS AMERICA CBS-Fox Video 6234			MISSING Universal City Studios Inc., MCA Distributing Corp. 71009		
FIREFOX ● Warner Brothers Pictures, Warner Home Video 11219			STILL OF THE NIGHT CBS-Fox Video 4711		
STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338			FIREFOX ● Warner Brothers Pictures, Warner Home Video 11219		
BLACK SUNDAY Paramount Pictures, Paramount Home Video 8855			THUNDERBALL CBS-Fox Video 4611		
TIMERIDER Pacific Arts, Video Records; MCA Dist. Corp. 528			MONSIGNOR CBS-Fox Video 1108		
CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306			THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261		
OCTAGON Media Home Entertainment M226			THE BEST LITTLE WHOREHOUSE IN TEXAS ● (ITA) Universal City Studios Inc., MCA Distributing Corp. 77014		
STAR TREK: THE MOTION PICTURE Paramount Pictures, Paramount Home Video 8858			VICTOR/VICTORIA ● MGM/UA Home Video 800151		
TRON (ITA) Walt Disney Home Video 122			THE TEMPEST RCA/Columbia Pictures, Home Video 10455		
THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261			THE OCTAGON Media Home Entertainment M226		
PLAYBOY ● CBS-Fox Video 6201			STAR TREK II—THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180		
MASH—GOODBYE, FAREWELL, AND AMEN CBS-Fox Video 1215			HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305		
POLTERGEIST ▲ (ITA) MGM/UA Home Video 800165			YOUNG DOCTORS IN LOVE Vestron VA-5012		
VICTOR/VICTORIA ● MGM/UA Home Video 800151			TRON (ITA) Walt Disney Home Video 122		
THE SECRET OF NIMH MGM/UA Home Video 800211			CLASS OF '84 Vestron V-5022		
JACKI SORENSON'S AEROBIC DANCING MCA Distributing Corp. 55090			THE LAST UNICORN CBS-Fox Video 9054		
MISSING Universal City Studios Inc., MCA Distributing Corp. 71009			ANNIE (ITA) RCA/Columbia Pictures Home Video 10008		
THE COMPLEAT BEATLES ● MGM/UA Home Video 700155			INCUBUS Vestron V-4016		

● 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).

Video

Video Reviews

THE WHO—"The Who Rocks America: 1982 American Tour," CBS/Fox Video 6234. Directed by Richard Namm, produced by Jack Calmes. Stereo, 114 minutes.

Most notable about this documentation of the Who's purported "farewell concert" is what was left out. The concert, taped last December 17 at Toronto's Maple Leaf Auditorium, was a ground-breaking event, with live satellite transmission to clubs around the U.S. and Canada. Why is no mention made of this fact, beyond the unexplained picture of a satellite dish at the beginning of the tape?

The event itself was fascinating not only because of the terrific music, but because of the technological advances it heralded—in fact, proved viable. The concert was viewed on large-screen televisions by concert-goers as involved in the performance as those watching in person in Toronto. It's a shame that what was truly an amazing phenomenon comes across only as a well-played set.

Another shortcoming: extremely poor liner notes. These at least should have included a list of the songs and some explanation of the precedent-setting concert itself.

The sporadic but effective use of special effects also raises questions. The computer graphics are so enhancing as a connection between a medley from "Tommy" and "Who Are You" that one waits throughout the rest of the program for more. There is only the reward of a montage segment, where a young boy plays a pinball machine with images of group members, including Keith Moon, as children and from their 20 years together.

These two non-concert segments are interesting, but ultimately the tape must stand on the strength of the Who's performance—and there's no problem with that, since the group plays admirably. Long gone are the days of smashed equipment, but the vestiges of that energy—and all of the songs—remain. Superb camera angles capture every nuance of such songs as "My Generation" (the opener), "Won't Get Fooled Again," "It's Hard" and "Twist And Shout"—more than 20 in all.

LAURA FOTI

TINA TURNER—"Tina Turner Live: Nice 'N' Rough," Thorn EMI Video TVD 1490 (VHS, Beta). Directed by David Mallet for Millaney Grant Mallet Mulcahy, produced by Jacqui Byford. Stereo, 55 minutes.

As Tina Turner would be the first to tell you, she never, ever does anything nice 'n' easy. She always does everything, including this videotaped performance, nice 'n' rough. The only problem is, her roughness doesn't necessarily call for rough production and direction. That's exactly what she has on this program, though, and it detracts from the concert's effectiveness as a program for home viewing.

Seeing Turner live is an unbridled thrill; watching this program is mostly frustrating, since its jumpiness gives the viewer no overall feel for her tightly choreographed and cleverly executed show. Six cameras were used for the taping, and in any given minute of performance images from all six can be seen in a hodgepodge of hands playing, dancers dancing, Turner shown in closeup and from various angles and the majority of the band in almost complete darkness.

In spite of the production shortcomings, however, Turner's spirit and talent come through. "Kill His Wife" gets things off to a rowdy start, as she brandishes a whip and snarls her threats. She imbues whatever she sings with a strong infusion of guts and sweat.

Two female dancers, who join Turner onstage for "Honky Tonk Woman" and remain for the rest of the show, add to the sexual energy of the performance. Chuck O'Steen, musical director, pianist and vocalist, should also be singled out for his contributions.

Turner introduces "Proud Mary" by saying, "I've been doing this song a long time, and you know what? The more I do it, the better it gets." We know, we know. But where's the extraordinary version of "Help" she's been delivering in concert recently? And where is the director who can capture this livewire on film? L.F.

THE DIRT BAND—"The Dirt Band Tonite," Pioneer Video PA-83-034 (LV). Directed by Derek Burbridge for Zoetrope Ltd., produced by Kate and Derek Burbridge for EMI Music Video. Stereo (CX), 58 minutes.

This program is everything a full-length music video should be: a strong representation of a group and its music, offering well-shot performance footage as well as enough additional material to keep interest going. There is none of the conceit of many straight performance programs; instead, there is the added humor and insight of scenes from old movies and present-day Denver, where the show was filmed.

Of course, the band and its music remain the most important part of any program of this type, and fortunately the Dirt Band is established, professional and original enough to make it all work. All 15 of the songs on this hour-long program are enjoyable and reveal the strong musicianship of all the group members. Vocalist Rosemary Butler adds an enormous amount of energy to the proceedings.

Standouts include the last song, "Will The Circle Be Unbroken," a rollicking number in which everyone cuts loose; the lovely "Make A Little Magic"; the well-known "An American Dream" and "Mr. Bojangles"; and a bluegrass number, "Randy Lynn Rag." The sound, as on most laser videodisks, is impeccable, although the stage lighting is often too dark. But strong editing between stage shots and additional material keep the whole thing visually lively. L.F.

New On The Charts



"THE TOY"

RCA/Columbia Pictures Home Video—22

Richard Pryor stars as Jack Brown in "The Toy," originally released last Christmas. Brown is an out-of-work journalist working as a janitor in a department store to make ends meet. When the owner of the store, megalomaniac U.S. Bates (Jackie Gleason), brings in his son to pick out a gift, he chooses Jack.

Producer was Phil Feldman, director Richard Donner.

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

Video

Home Video Firms Learning Value Of 'Retiring' Titles

By MARCIA GOLDEN

When CBS/Fox Video announced it would delete 79 titles from its catalog Aug. 1, and keep those films in "retirement" until January, 1985, did the industry sit up and take notice?

Yes, but only because of the sheer number of films CBS/Fox was putting back in the can, not because of the moratorium itself. Faced with the soaring cost of maintaining large inventories of slow-moving or esoteric films, a number of home video houses say they have been recycling movies in and out of the prerecorded videocassette market for years.

According to Larry Hilford, CBS/Fox Video president, the earlier rush to bring as much product to the home video market as possible, as quickly as possible has practically depleted the libraries of many of the major studios. He estimates that within two years, most of Hollywood's film inventory will be sitting out on dealer shelves. "The number of new releases will decline, of course. And the new releases that are announced will come from ongoing productions."

He notes also that the current market is too geared to pushing only blockbuster films. Dealers, Hilford says, are more attuned to "moving tonnage" than to investing the sales effort required to move older, more specialized titles. By removing these kinds of titles from inventory and reinserting them into the market at a future date when retailers will be able to service them adequately, the company feels each title's selling life will be extended.

In coming months, CBS/Fox will delete additional titles from the catalog, for rerelease at later dates.

Walt Disney is also retiring titles from its catalogs, "prompted by the need to keep our library compact and fresh—to give our titles a sense of immediacy," says Richard Fried, marketing manager of home video for Walt Disney Telecommunications. "We're not interested in releasing thousands of titles into the marketplace. Just as our movies are rereleased into the theatrical market every seven years or so, we can rerelease our home video product to capture a new audience. Today's baby will be our home video customer a few years from now."

Disney deletes titles from its catalog on the basis of sales figures. "When a title needs to be promoted, sometimes we can stop selling it and generate better appeal when we put it back," Fried notes.

Family Home Entertainment, which distributes films for several major film studios, reports that a number of the studios it handles are putting titles on moratorium. MGM/UA has been doing it, and this is nothing new, reports a spokesman for the company: "It's done to restructure prices and to create more sales."

Paramount Home Video's vice president of sales, Tim Clott, says that his company has been putting titles on moratorium for some time, "prompted by the need to flush out dealer inventories." For example, Paramount pulled "Airplane!" "Grease" and "Star Trek" from the market Jan. 1 and returned them to the catalog 90 days later for a new price: \$29.95.

Last July, Paramount pulled 50 titles off the market and changed the prices by \$5. They were reintroduced to inventory, and the company hired auditors to track the inventory in stores and to see how the \$5 price reduction affected sales. According to Clott, the test proved "too

expensive. The moratorium works much better, and the cost to us is much lower."

Robert Blattner, vice president

and general manager of RCA/Columbia Pictures Home Video, says his company is not planning on retiring titles yet. The reason? "If you

take a look at the number of titles in our library and the number of films the library of a supplier like CBS/Fox, it's easy to see they have many

more titles than we do."

Neither Vestron Video, Karl Video nor Video Gems are recycling titles, for very similar reasons.

TAKE HEART.

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One from the heart

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RCA/COLUMBIA PICTURES HOME VIDEO, 2901 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

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JUNE 11, 1983, BILLBOARD



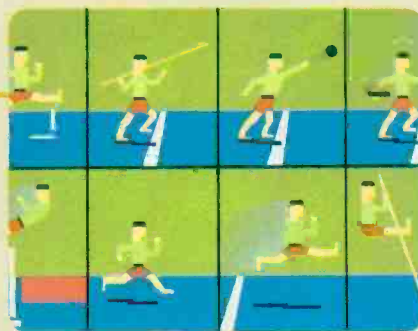
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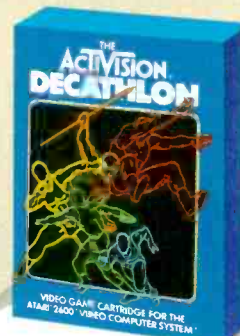


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You always wanted to toss those flowerpots off the roof, and now's your chance to let 'em fly. 'Cause, in Crackpots, there's a barrage of beastly bugs slithering out of the sewer and swarming up your building. Only one way to protect your happy home... SPLATT! ... Better move fast, those slithery steps... SPLAATTT!... are getting louder. They've got nowhere to go but up, but you've got nowhere to go, period. GET 'EM!... SPLAATTT! SPLATTT! SPLAATTT!

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Studio Track

By ERIN MORRIS

In New York City at Secret Sound Studio, the Units laying tracks for Uproar Records, with Ivan Ivan producing. Scott Noll is engineering. Warren Bruleigh assisting. . . . Uptown completing tracks for Silver Screen with engineer Jack Maliken and assistant Tom Gartland.

At Electric Lady Studios, Jimmy Castor work-

ing with producer Larry Laven on an upcoming 12-inch single. Ron St. Germain is engineering the project, with Michael Abbott seconding. . . . Lambourghani artist Andy Pratt cutting with producer Leroy Radcliff. St. Germain is behind the board, with assistance from Barry Harris.

Bob & Bob cutting for PolyGram Worldwide at Greene Street Recording, with producer Jeff Gor-

don. Rod Hui is behind the board with Bart Bleiweiss assisting.

At SoundScape in Farmingdale, N.Y., Tom Biery completing tracks with co-producer Bob Lessick. Lessick is also handling engineering responsibilities.

In West Orange, N.J. at Grand Slam Recording Studios, Tin Angel cutting Atlantic tracks

with producer Jack Douglas and engineer Rod O'Brien. . . . Columbia artist Clarence Clemmons in the studio with producer/arranger Ralph Schuckett.

At Mountain Sound Studio in Stroudsburg, Penn., Janet Lawson recording her debut album for OmniSound, with Bill Goodwin producing and Chris Fichera engineering.

In Philadelphia at Royal Studios, Lazer recording artist Latita cutting, with C. Rock, A. Gravatt and L. Smith producing and engineering.

Montage artist Flower cutting at Studio 4 in Philadelphia. Da Pliers is producing and engineering. . . . Carl Josel producing tracks on Shy Town, with Obie at the console.

At The Recording Connection in Cleveland, Tony Evan working with producer Sekou Bunch on album and single tracks.

At The Chicago Recording Company, Amusement Park cutting tracks for Our Gang with producer Dave "The Hawk" Wolinski and engineer Phil Bonanno. . . . Al Jourgensen of Arista group Ministry producing debut EP by 8½. Tom Hanson is engineering. . . . Loleatta Holloway cutting tracks for Salsoul with producer Eugene White and engineer Hanson. . . . B.B. Spin laying debut LP tracks for Cactus Records with co-producers Jay O'Rourke and Phil Klingberg. Klingberg is at the console. . . . Hanson producing and engineering new tracks by the Van Band.

At Russian Hill Recording in San Francisco, Mark Murphy laying tracks for Muse, with Lupe DeLeon producing and Jack Leahy engineering. Jeff Kliment is assisting. . . . Cleo Laine overdubbing tracks with producer Kurt Begauer. Leahy is behind the board, with Gary Clayton assisting. . . . Greg Douglass producing Steve Dubov, with Richard Greene engineering. . . . Warner Bros. artist Stephen Bishop working on tracks with Robin Williams for an upcoming LP with producer Gus Dudgeon. Greene is engineering the project. . . . Radio Ranch working on tracks, with Gary Clayton engineering. . . . The Bobs working with engineer Clayton. . . . Reggie & Almost Blind working with producer Charlie Walker on their upcoming LP. Kliment, Green and Marnie Moore are at the controls.

At Spindletop Studios in Los Angeles, John Barnes producing Steven & Sterling, with Gabe Veltri engineering.

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

INDUSTRY STANDARD CHAPTER II

The New Otari 1/4" Two Channel 5050B-II

The best selling professional two track audio recorder has finally been improved. We've added the refinements you asked for: The inputs and outputs of the new B-II are transformerless, balanced. The elapsed time indicator is a real-time hours/minutes/seconds L.E.D. display—tape accurate at all speeds. The built-in oscillator provides both 1kHz and 10kHz calibration tones. And we added a low frequency adjustment to the reproduce equalizers.

Behind the clean, new look of the B-II are the same features, performance and reliability you expect from our famous 5050B. We didn't change the rugged quarter-inch thick deckplate or the cast aluminum frame. We kept the switch selectable NAB/IEC equalization, +4dBm/-10dBu output levels, half-track and quarter-track playback heads and three standard reference fluxivity levels. And, of course, the B-II still features three tape speeds, XL type connectors, front panel record equalization and bias adjustments, variable speed, "dump edit" function, and an integral splicing block.

The 5050B-II has been engineered like no other tape machine in the world. When you check out the specifications you'll know why we say it's the best \$5,000.00 tape recorder available for under \$2,500.00. When you work with it, you'll know that we've just raised the industry standard.

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Expanded Facilities For Crystal City

NEW YORK—In a move to cope with increasing demands for its services, Crystal City Tape Duplicators, based here, has expanded its facilities and added an Otari model DP7000 high speed bin loop duplication system.

Douglas Young, vice president of marketing for Crystal City, notes that the firm offers its customers computer software duplication, as well as the duplication of music and spoken word tapes. He says that the new Otari system will more than double production output.

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Costs Kept Low At Pete Drake's Studio

By ERIN MORRIS

NASHVILLE—Regardless of how rapidly technical innovations in studio equipment occur, Pete Drake, producer and owner of Pete's Place—Studio B, and Al Pachucki, studio manager and chief engineer, stand firm in the belief that they can create the same sounds as the new equipment offers without constantly updating their equipment.

States Drake, "Anytime a company comes out with something new, Al figures out a way to do without it by using what we already have. For example, when the voice exciter was introduced, Al used two microphones to get the same effect."

Studio B has been in business since 1972 and has hosted such artists as George Jones, Gene Watson, Marty Robbins, Johnny Cash and Conway Twitty. Drake built the studio when his production projects began running up large bills in outside studios. He named it Studio B, he says, because of a number of unsuccessful Studio A's in Nashville.

Housed with Studio B are Drake's publishing company, Window Music, and his First Generation Records label. Demos for the publishing company and album projects for the label are both cut in Drake's studio. However, Drake works on very few outside custom sessions. The studio's hourly rates are \$130.

"Our costs for maintenance in the

studio used to be around \$2,000 per month," declares Drake. "Now Pachucki does all the maintenance, and the costs are almost zero. If any equipment purchases are to be made, Pachucki decides what they are."

Randy Bess and Johnny Drake are Studio B's staff engineers. The facility boasts a long list of equipment. An MCI 416-24 console is utilized with MCI JH 24 and 16-track tape machines. Other tape machines include an Ampex ATR 800 with Dolby, 2 Ampex 440s and a MCI JH 10. JBL 4320s with White EQs, Yamaha NS-10 M's and Auratones are the speakers used. Outboard equipment consists of three echo chambers, an EMT 140 Stereo, a Lawson Plate Stereo and an AKG R20, as well as a vocal stresser F-769X, four Kepex II, an Eventide Harmonizer, an Eventide Instant Phaser, a Pandora Time Line and a Cooper Time Cube.

The studio, built in a house on Nashville's Music Row, is quite small. Pachucki admits that orchestras cannot be recorded all at once, but he says large string sections have been cut by utilizing other parts of the building.

Drake plans to construct a new 24-track studio next door to Studio B. Construction is set to begin in late summer or early fall.

New Facility Bullish On Digital

By RADCLIFFE JOE

NEW YORK—At a time when recording studio operators around the country are adopting a cautious, wait-and-see attitude about digital, Digital Services of Houston is bucking the trend by considerable investment in a totally digital facility.

John Moran, the man behind this venture, has a background in clinical diagnostics, and admits to spending the better part of a year researching digital technology before deciding to get into it. He says that digital "is the direction of the future for the recording business," and adds that investors must be in on the ground floor if they expect to have staying power in the business. "It's a case of the first man getting the oyster, and the second man getting the shell."

Moran was first introduced to digital at an Audio Engineering Society seminar in 1980. His research following that encounter eventually brought him to the Sony digital systems. "I was impressed with Sony's advanced technology, its flexibility, and its ability to both digitize and undigitize," he says.

Digital Services started business with a single digital editing suite. Moran later added a Sony model PCM 3324 24-track digital recorder. This was soon followed by a second Sony 24-track system of the same model.

Digital Services is not a conventional stationary recording studio; Moran rents and/or leases the equipment to individual clients, and other recording studios around the country. His customers have included Frank Zappa, Neil Young, Dr. Rockit, Earl Thomas Conley and Jim Dandy. An upcoming project will feature Neil Diamond.

There are no fixed rates at Digital Services. Customers are charged depending on their location, the length of time they will need the equipment, the number of pieces they need, and whether or not they need technical help with the operation of the system.

Immediate response to the service has led Moran to outfit a digital truck with digital facilities. He confesses that this truck is part analog, but says that demand for digital remote is so great, he plans on outfitting a second truck with all digital equipment.

Moran insists that there is no comparison between digital and analog. He also insists that digital is cost effective, and theorizes that the reason many recording studios are reluctant to move in the digital direction is because they are so heavily committed to analog. He adds that to achieve the best effects of digital, the record-

ing must be done properly at all levels.

In addition to the two 24-track digital machines offered by Digital Services, there is also a Sony PCM 1610 Compact Disc mastering processor, a model DAE 1100 digital editor, and a model PCM 100 digital processor which Moran says allows digital editing and digital transferring of low cost PCM FI tapes to the

PCM 1610 mastering system.

The remote truck is capable of providing the services of the firm's dual 24-track digital machines. Twenty-four track analog is also available. The console is an MCI model 600, with full automation. It has the ability to send eight stereo line outputs for interface with video and film, as well as SMPTE time code and resolver signals.



EXILE COUNTRY—Producer Buddy Killen, seated right, and engineer Pat McMakin, also seated, are surrounded by the pop group Exile at Nashville's Tree International recording studio, where Killen is producing Exile's first country record for Epic Records.

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Digital: Detroit Studios Cautious Many Taking 'Interim' Step To Half-Inch Mastering

DETROIT—Digital equipment remains but a gleam in the eyes of most recording studio owners here. Cost effectiveness, customer acceptance, and a generally depressed market, make investment in this latest technology a possibility that is at least five years away.

Meanwhile, many studio operators will take what they see as an interim step to half-inch mastering before hopping on the digital bandwagon, no matter what happens to digital at the consumer level.

At Solid Sound in Ann Arbor, owner Rob Martens says, "Digital is still too expensive. Many so-called authorities find 30 i.p.s. analog half-inch mastering more pleasing than digital. Digital recordings, have a sound that people will have to get used to."

Mike Iacopelli, chief engineer at United Sound, probably Detroit's largest facility with two 24-track studios, says "United will most likely go with a digital mix-down system before anything else." He reports that business is acceptable, although it's been stronger in the past. The studio is not considering further investment in the short run.

"A digital drum machine is the closest we've gotten to digital yet," says, Mike de Martino of Cloud Born Productions. "I don't think we'll be going digital for a while. I like the advantages, but a lot of people don't like the sound. I'd rather get into half-inch mastering

until digital gets a little less expensive and more cost effective."

K & R Recording Studio's Ken Glaza says, "Digital, at some point, is going to take over the industry. Half-inch mastering isn't that big an improvement—temporary relief isn't the answer." He says he isn't ready to invest in digital just yet, but thinks he's in a better position to upgrade than what he terms "hobbyist studios."

Dwight West, manager of RMJ Studio, says he isn't ready to go digital yet. "I am seriously considering half-track sometime this year, but I'll hold off on digital because of what we'd have to charge clients. Only major labels could afford it," he says.

At The Disc Recording Studio, a 24-track facility here, vice president Bob Dennis says, "We think digital is premature. It will be necessary to take the technology seriously in about five years, but at this time it is too costly for just the pleasure of experimenting."

According to Dennis, the \$140-an-hour studio is just beginning to see a turnaround from the difficult period of the last two years. To survive during that troubled time, the facility cut expenses and laid off about eight employees. It also made special rate concessions for cash customers by offering a special rate of between \$80 and \$90 an hour if the

facility was used during off hours.

At Studio A Recording, general manager Marilyn Morgeson says that the closest the studio has gotten to digital at this time is a Syncavert II digital synthesizer. The cost of upgrading, and the cost that will have to be added to studio time, are uppermost in our minds, says Morgeson, who runs the facility with her husband Eric.

The 24-track studio currently charges \$65 an hour, and Morgeson says she feels that there would be a significant increase in this price if the facility went digital. She questions whether clients would be willing to accept that increase in rates in a highly competitive market, at a time when the sluggish economy is seriously hampering the studio business.

Although the five-year-old Studio A has not been adversely affected by the economy—it does steady business with about 30% in jingles and voice overs—Morgeson says it would be poor business judgment to seriously consider digital at this time.

Her view is shared by Charles Schenck, general manager at Ambience Recording. Schenck says that the budget outlay for digital is a prime consideration. He also adds that Ambience "gets excellent results" with analog, and that he is not convinced that digital can offer an improvement significant enough to justify the cost."



CROWN ADAPTER—Crown International has introduced this adapter module for moving coil cartridges. The unit provides wide-band frequency response, and is designed for use with Crown's Straight Line Two preamplifier. The adapter, model SL2MC, is compensated for all types of moving coil cartridges.

MTV, Teletronics Renew Agreement

NEW YORK—MTV has renewed its lease for the exclusive use of VCA Teletronics Center Stage. The facility features a Neve 24-input audio console, three Sony model BVH-1100 VTRs, Ultimatte video compositing device, Vital model V/X 114/20 switcher, Strand Century Mantrix computer-memory lighting board, Ikegami model 312 cameras, and Dolby sound.

MTV uses Center Stage to shoot its wraparound "video jockey" segments, including video clip intros, music news and celebrity interviews. The Center Stage staff shoots between 50 and 60 hours per week of wraparound footage for MTV, according to Tom McMaeyer, VCA's executive vice president.

Louisville Adds New Editing Suite

LOUISVILLE—Louisville Productions, based here, has added a computer off-line editing suite to its facilities. According to Ed Shadburne, executive vice president and general manager of Louisville Productions, the new system will simplify and speed up post-production. The firm has named Roger Taylor as chief editor of the facility.

The new suite is equipped with Sony model BVE-5000 computer editing system; Sony BVH-2000 one-inch recorders with full variable speed, slow-motion, high speed and freeze; Otari four-track computer-controlled audio edit; Vital SqueezeZoom with Revision Four and PSAS; and Grass Valley with E-mem computer controlled.

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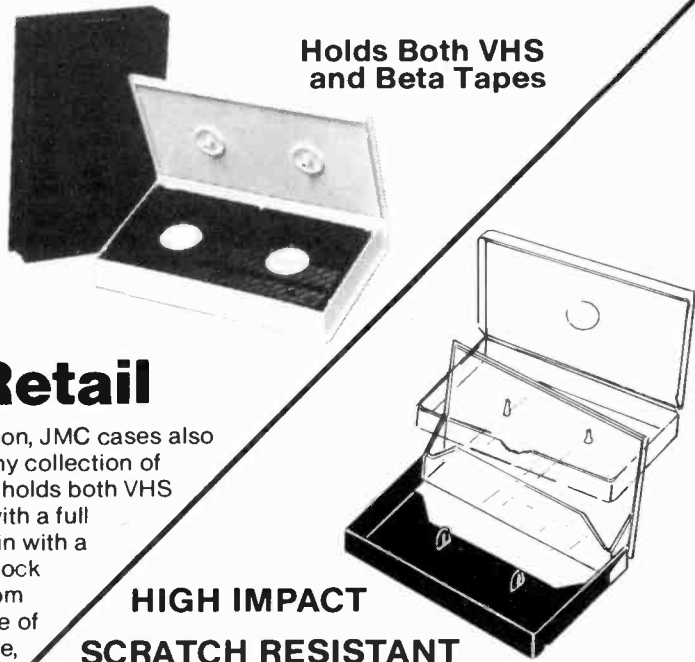
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ARIZONA

A Billboard® Market Profile

Issue Date-July 23

Artists & Labels....

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

Recording.....

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

Venues & Clubs.....

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

Promoters.....

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

Radio.....

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

TV/Video/Film....

The local impact of national rock video programs.

ALSO COVERING:

Distribution/Retail, Pressing Facilities and Sound Reinforcement

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

Issue Date: July 23

Ad Deadline: July 1

For advertising
details contact:
"Bronco" Bill Moran
213 349-2171
18617 Vintage
Street
Northridge,
CA. 91324



The International Newsweekly of
Music & Home Entertainment
1515 Broadway, New York, N.Y. 10036



19	20	13	U2 War Island 90067 (Atco)	WEA	8.98		54	55	55	11	Kashif Arista AL 9620	IND	8.98	BLP 13	89	100	83	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲				
25	8	EDDY GRANT Killer On The Rampage Portrait/ice 86R 38554 (Epic)	CBS	BLP 18			55	56	53	30	WHISPERS Love For Love Solar 60216 (Elektra)	WEA	8.98	BLP 2	104	18	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS						
21	11	THE TUBES Outside/Inside Capitol ST-12260	CAP	8.98			56	57	78	3	PAT BENATAR Get Nervous Chrysalis PV-41396	CBS	8.98		91	88	38	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●				
22	12	ALABAMA The Closer You Get RCA ARL1-4663	RCA	8.98	CLP 1		57	58	48	11	BILLY IDOL Billy Idol Chrysalis PV 41377	CBS			92	80	10	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA		8.98	CLP 14		
23	18	DURAN DURAN Rio Capitol ST-12211	CAP	8.98			58	59	74	4	JULIO IGLESIAS Julio Columbia FC38640	CBS			93	79	33	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●		8.98		
24	22	JOAN RIVERS What Becomes A Semi- Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA	8.98			59	60	97	2	DAVE EDMUNDS Information Columbia FC 38561	CBS			129	5	RED ROCKERS Good As Gold Columbia BFC 38629	CBS						
25	24	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	8.98			61	62	54	19	DENIECE WILLIAMS I'm So Proud Columbia FC 38622	CBS		BLP 25	178	2	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown 6308 ML2	IND			9.98	BLP 25		
32	25	DEBARGE All This Love Gordy 6012 GL (Motown)	IND	8.98	BLP 5		63	64	66	4	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP	5.98		112	6	TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL					8.98	
33	3	MAZE We Are One Capitol ST12262	CAP	8.98	BLP 9		64	65	63	9	WILLIE NELSON AND WAYLON JENNINGS Take It To The Limit Columbia FC 38562	CBS		CLP 12	97	101	17	DURAN DURAN Duran Duran Capitol ST-12158	CAP			8.98		
43	9	KROKUS Head Hunter Arista AL 9623	RCA	8.98			65	66	49	14	BANANARAMA Deep Sea Skiving London 422810102-1R-1 (PolyGram)	POL	8.98		111	4	THE WHO The Who's Greatest Hits MCA 5408	MCA					8.98	
29	30	LAURA BRANIGAN Brannigan 2 Atlantic 80052	WEA	8.98			66	67	59	66	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP	8.98	CLP 3	131	6	MICHAEL BOLTON Michael Bolton Columbia BFM 38537	CBS						
38	3	A FLOCK OF SEAGULLS Listen Jive/Arista J1L8-8013	RCA	8.98			67	68	62	26	ALABAMA Mountain Music RCA AFL1-4229	RCA	8.98	CLP 8	116	7	SPARKS In Outer Space Atlantic 80055	WEA	▲				8.98	
36	4	THE B-52'S Whammy Warner Bros. 1-23831	WEA	8.98			68	69	71	10	GEORGE CLINTON Computer Games Capitol ST 12246	CAP	8.98	BLP 15	101	98	25	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA			8.98		
34	7	JOAN ARMATRADING The Key A&M SP 4912	RCA	8.98			69	70	56	29	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA	5.99		118	5	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	IND					8.98	BLP 20
37	9	NAKED EYES Naked Eyes EMI-America ST 17089	CAP	8.98			70	71	60	14	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	8.98		125	4	ELVIS PRESLEY I Was The One RCA ARL1-4678	RCA					8.98	CLP 35
34	26	TOTO Toto IV Columbia FC 37728	CBS				72	73	58	6	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS		BLP 17	104	96	25	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND			8.98		
35	28	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS				74	75	83	5	CAMEO Style Atlanta Artists 811072-1-M-1 (PolyGram)	POL	8.98		105	89	8	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics III RCA AFL1-4588	RCA			8.98		
39	36	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	8.98			76	77			R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA	8.98											



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Survey For Week Ending 6/11/83

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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	1	25	MICHAEL JACKSON ▲ CBS Thriller, Epic QE 38112	38	27	30	THE BAR-KAYS Propositions, Mercury SRM-1-4065 (Polygram) POL
2	2	11	WHISPERS Love For Love, Solar 60216 (Elektra) WEA	39	32	15	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: 1, Atlantic 80049 WEA
3	20	2	THE ISLEY BROTHERS Between The Sheets, 1-Neck FZ 38674 (Epic) CBS	40	43	4	SISTER SLEDGE Bet Cha Say That To All The Girls, Cotillion 90069-1 (Atco) WEA
4	4	9	JARREAU ● Jarreau, Warner Bros. 23801-1 WEA	41	36	14	CULTURE CLUB Kissing To Be Clever, Virgin/Epic ARE 38398 CBS
5	5	35	DE BARGE All This Love, Gordy 6012GL (Motown) IND	42	38	30	MARVIN GAYE ▲ Midnight Love, Columbia FC 38197 CBS
6	6	4	MTUME Juicy Fruit, Epic FE 38588 CBS	★	NEW ENTRY		VARIOUS ARTISTS 25 #1 Hits From 25 Years, Motown 5308ML2 IND
7	7	6	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram) POL	44	37	12	THE TEMPTATIONS Surface Thrills, Gordy 6032GL (Motown) IND
8	8	4	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS	★	49	70	Z.Z. HILL Down Home, Malaco MAL 7406 IND
9	13	3	MAZE We Are One, Capitol ST-12262 CAP	46	46	4	LONNIE LISTON SMITH Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS) CBS
10	10	5	LAKESIDE Untouchables, Solar 60204-1 (Elektra) WEA	47	40	18	DAZZ BAND On The One, Motown 6031ML IND
11	3	33	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML IND	★	NEW ENTRY		MICHAEL HENDERSON Fickle, Buddha BDS 6004 (Arista) RCA
12	12	30	PRINCE ● 1999, Warner Bros. 23720-1 WEA	49	42	52	THE GAP BAND ▲ Gap Band IV, Total Experience TE-1-3001 POL
13	15	10	KASHIF Kashif, Arista AL 9620 RCA	★	54	3	FONZI THORNTON The Leader, RCA AFL-4433 RCA
14	14	6	CAMEO Style, Atlanta Artists 811072-1 M-1 (Polygram) POL	51	53	19	SMOKEY ROBINSON Touch The Sky, Tania 6030TL (Motown) IND
15	11	26	GEORGE CLINTON Computer Games, Capitol ST-12241 CAP	★	44	12	TYRONE (TYSTICK) BRUNSON Sticky Situation, Believe In A Dream FZ 38140 (Epic) CBS
16	19	5	CHI-LITES Bottoms Up, Larc LR-8103 (MCA) MCA	53	52	9	JOE SAMPLE The Hunter, MCA 5397 MCA
17	17	14	EARTH, WIND & FIRE Powerlight, Columbia TC 38367 CBS	★	NEW ENTRY		DIANA ROSS Anthology, Motown 6046ML2 IND
18	21	9	EDDY GRANT Killer On The Rampage, Portrait/Ice B6R 38554 (Epic) CBS	55	55	3	CARLOS SANTANA Havana Moon, Columbia FC 38642 CBS
19	9	11	CHAMPAIGN Modern Heart, Columbia FC 38284 CBS	56	48	26	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215 WEA
20	24	5	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) IND	57	47	17	INSTANT FUNK Instant Funk V, Salsoul SA 8558 (RCA) RCA
21	18	19	ANGELA BOFILL Too Tough, Arista AL 9616 RCA	★	NEW ENTRY		VARIOUS ARTISTS 25 Years Of Grammy Greats, Motown 5309ML IND
22	16	14	O'BRYAN You And I, Capitol ST-12256 CAP	59	59	9	GEORGE HOWARD Asphalt Gardens, Palo Alto PA 8035 IND
23	23	7	DENISE LASALLE A Lady In The Street, Malaco 7412 IND	★	NEW ENTRY		COMMODORES Anthology, Motown 6044ML2 IND
24	26	5	JONZUN CREW Lost In Space, Tommy Boy TBLP 1001 IND	61	57	37	MEN AT WORK ▲ Business As Usual, Columbia ARC 37978 COL
25	56	2	DENICE WILLIAMS I'm So Proud, Columbia FC 38622 CBS	62	51	4	NARADA MICHAEL WALDEN Looking At You, Looking At Me, Atlantic 80058-1 WEA
26	25	26	Z.Z. HILL The Rhythm & The Blues, Malaco 7411 IND	63	58	11	KIDDO Kiddo, A&M SP-6-4924 RCA
27	28	5	EARL KLUH Low Ride, Capitol ST-12253 CAP	64	62	6	GEORGE DUKE Guardian Of The Light, Epic FE 38513 CBS
28	22	30	CON FUNK SHUN To The Max, Mercury SRM-1-4067 (Polygram) POL	65	50	6	OZONE Glasses, Motown 6037ML IND
29	29	35	LUTHER VANDROSS ▲ Forever, For Always, For Love, Epic FE 38235 CBS	66	NEW ENTRY		LITTLE MILTON Age Ain't Nothin' But A Number, MCA 5414 MCA
30	33	4	SERGIO MENDES Sergio Mendes, A&M SP-4937 RCA	67	60	8	BETTY WRIGHT Back At You, Epic FE 38558 CBS
31	31	16	THE SYSTEM Sweat, Mirage 90062-1 (Atlantic) WEA	68	61	27	PEABO BRYSON Don't Play With Fire, Capitol ST-12241 CAP
32	34	10	NONA HENDRYX Nona, RCA AFL-4565 RCA	69	68	25	TYRONE DAVIS Tyrone Davis, Highrise HR 103 IND
33	30	16	DARYL HALL & JOHN OATES ▲ H2O, RCA AFL-4412 RCA	70	72	32	MELBA MOORE The Other Side Of The Rainbow, FMI-America ST-12243 CAP
34	35	9	FATBACK Is This The Future?, Spring SP-1-6738 (Polygram) POL	71	64	5	WILTON FELDER Gentle Fire, MCA 5406 MCA
35	39	32	JANET JACKSON Janet Jackson, A&M SP-4907 RCA	72	67	23	MUSICAL YOUTH The Youth Of Today, MCA MCA-5389 MCA
36	45	3	BRASS CONSTRUCTION Conversations, Capitol ST-12268 CAP	73	66	34	PATTI AUSTIN Every Home Should Have One, Qwest QWS 3691 (Warner Bros.) WEA
37	41	2	D TRAIN Music, Prelude PRL 14109 IND	74	73	28	COMMODORES All The Greatest Hits, Motown 6028ML IND
				75	71	27	GRACE JONES Living My Life, Island 90018 (Atco) WEA

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
 ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales for 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

Stations Scope Out 'Radioscope' 43 Urban Outlets Carrying New Syndicated 'Magazine'

NEW YORK—"What we're trying to do is be an audio People magazine," says managing editor Leonard Pitts about "Radioscope," a syndicated radio entertainment show which since its debut on May 9 has been picked up by 43 black and urban stations. Radioscope's producer and originator Lee Bailey packages the show into a five-minute weekday broadcast and an hour-long weekend show. Among the stations utilizing "Radioscope" are New York's WKTU, Los Angeles' KACE, Detroit's WJLB, Chicago's WVON, San Francisco's KDIA, Houston's KYOK, and Washington, D.C.'s OK 100.

"What we do is tell what's happening in the entertainment indus-

try with the listeners in mind," says Bailey. "I emphasize the phrase 'for the listener' because most syndicated shows are designed to make you buy a particular product, not necessarily to inform the listener. We did this backwards: Instead of having a product we were trying to push, we had this concept and then went looking for a sponsor." The Army is currently the show's national sponsor, with each individual station pulling in local advertisers.

Bailey is handling all marketing and distribution for "Radioscope." He has been an air personality since 1970, and has served stints at Sacramento's KPOP, Washington's OK 100 and Los Angeles's KDAY.

The music business is the primary focus of "Radioscope," with "85% to

90% of our program dealing with music industry figures, because that is where blacks are most established in the entertainment industry," says Bailey. Steve Ivory, West Coast editor of Black Beat magazine, does a three-minute segment on the hour-long show called "Music Man" that features gossip and attempts to break news items.

For example, Pitts claims that it was "Radioscope" that broke the news that Jermaine Jackson was leaving Motown Records. "We want to have nice relations with the labels and artists, but we also want to be journalistically sound and report to our listeners what's really happening in the business and not just what the record companies would like us to," he says.

BIOGRAPHY, ALBUM TIED TOGETHER

Cross-Push Keys On Marley

NEW YORK—The release of Bob Marley's final album, "Confrontation," and a biography of the late reggae superstar, "Catch A Fire" by Timothy White, marks the beginning of a cross-promotion effort by Island Records and publisher Holt, Rinehart & Winston.

"We view the book as a vehicle that will help spread the word that the last album by this man who was more than a musician, but a spiritual leader, is available and that his message is still strong," says Eddie Gilreath, executive vice president of Island Records.

Copies of the 12-inch single "Buffalo Soldier" and the book will be given away at 35 black and urban stations as part of their Black Music Month celebrations. The single's sleeve depicts black soldiers in a battle scene on one side and has the lyrics on the other.

There will be cross-merchandis-

ing on the retail level, with book and record store displays mentioning the availability of both the book and the album. Gilreath reports that most record retailers are receptive to this approach, but that there has been resistance from some to displaying material promoting a property they aren't selling.

Author White will be embarking on a 20-city national tour, June 20 to July 20, during which he'll plug both properties and show videos of Marley, including one of "Buffalo Soldiers." That video, plus two others, will reportedly be added to MTV's playlist, and White is scheduled to be interviewed on the cable music channel as well.

During the third week of June the syndicated radio program, "Rock Quiz," available in 75 markets, will feature questions about Marley's life. Parts of White's book have been published in the Washington Post,

Penthouse, and Musician magazine.

Part of the Marley revival was to be an international tour by Rita Marley, the singer's widow, and the couple's children, performing under the name Melody Makers. But last week she cancelled the tour, although she will make an appearance at the Reggae Sunsplash Festival at the end of June.

About the "Confrontation" album, which is composed of 10 tracks recorded between 1979 and 1980, Rita Marley says, "The mystery of this man and his music is more than I can express, and that we can have something to give the world two years after his death is an unspeakable joy."

She says she is reserving judgment on the biography, however. "I haven't seen it yet, but I am looking forward to it," she says. "Am I in it much?"

The Rhythm & The Blues How Far Has The BMA Gone?

By NELSON GEORGE

In June, 1978, the Black Music Assn. held its founders conference in Philadelphia following a White House party at which President Carter proclaimed June "Black Music Month." According to Kenny Gamble, the president of Philadelphia International Records and the driving force behind the BMA's founding, the organization was started "to preserve, promote, and perpetuate black music." The first conference was an exciting event, marked by passionate panel discussions on the state of the black music industry and a jam between Bob Marley and Stevie Wonder.

Since that initial gathering, the BMA's impact has diminished greatly as grandiose expectations and elitist leadership have combined to make many in the industry indifferent and/or skeptical about it. The problem has obviously not been its admirable intentions, but poor leadership from the many industry figures who have associated themselves with the BMA. The two executive directors, first Glenda Gracia and now

George Ware, both competent and intelligent people, have never gotten the kind of active support needed to make the BMA's programs work.

When the BMA had a major event, be it a tribute to Count Basie at Radio City or a concert at the Rose Bowl, heavyweights have been involved. But on the nuts and bolts

issues, the small staff in the BMA's national office has carried the weight.

A prime example is the black retailer program. The brainchild of St. Louis retailer Ted Hudson, it was intended as a way to help struggling

(Continued on page 77)



WELCOME, WELCOME—Recording artists McKinley Mitchell, center, and Anne LeSear are greeted by Harvey Lynch, president of Funtown Records, as new signings to the label. It's owned and distributed by Houston Connection Records.

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IFPI: The First 50 Years . . . The Next 50 Years

Depression To Digital

By COEN SOLLEVELD
President, IFPI

They were not the most prosperous times when the International Federation of the Phonographic Industry was established in 1933. An economic depression was rampant worldwide, bringing unemployment, poverty and even hunger to many communities—the most advanced and advantaged not excluded.

The happy lilting sounds of the big dance bands could no more help people to forget the gloom of the day than could the youthful elan of the newly emerging "swing." Perhaps the jazz "blues" more accurately characterized the mood of many.

But life had to go on. Depression or not, the business of music was developing and the industry had enough vitality and unity to launch an international organization, a platform to discuss its interests and emergent problems. IFPI was born.

Only six short years separated the world from the dreadful death and devastation of global warfare, which changed that world more profoundly and faster than anything ever before. Vastly accelerated technical development, a sinister by-product of war, also brought dramatic changes to the technology of recording and reproducing sound.

Quality of sound cannot compete with spiritual and emotional content as the true determinants of the value of musical expression. Yet the convenience of the new long-playing, unbreakable record which soon became available, and its superior sound reproduction, contributed enormously to popularizing recorded music. Music could not be reproduced with a standard of fidelity never heard before in the living room, giving post-war performing artists an almost unfair advantage over their predecessors.

And IFPI also developed. With the growth of the industry, the number of its members and the increasing volume of business, its importance grew. And so did an awareness of the nature and magnitude of the dangers and problems looming in a still benevolently veiled future.

That future became clearer soon enough, when the ever-growing size and prosperity of the music industry started to attract the criminally inclined, who sneaked illegal products on to the marketplace, copied from what the authentic producers and manufacturers had created. It was not long before further technological developments made copying on magnetic tape almost as simple as listening for even the clumsiest among us, a phenomenon now so widely spread that its total volume approaches that of all recorded music sold.

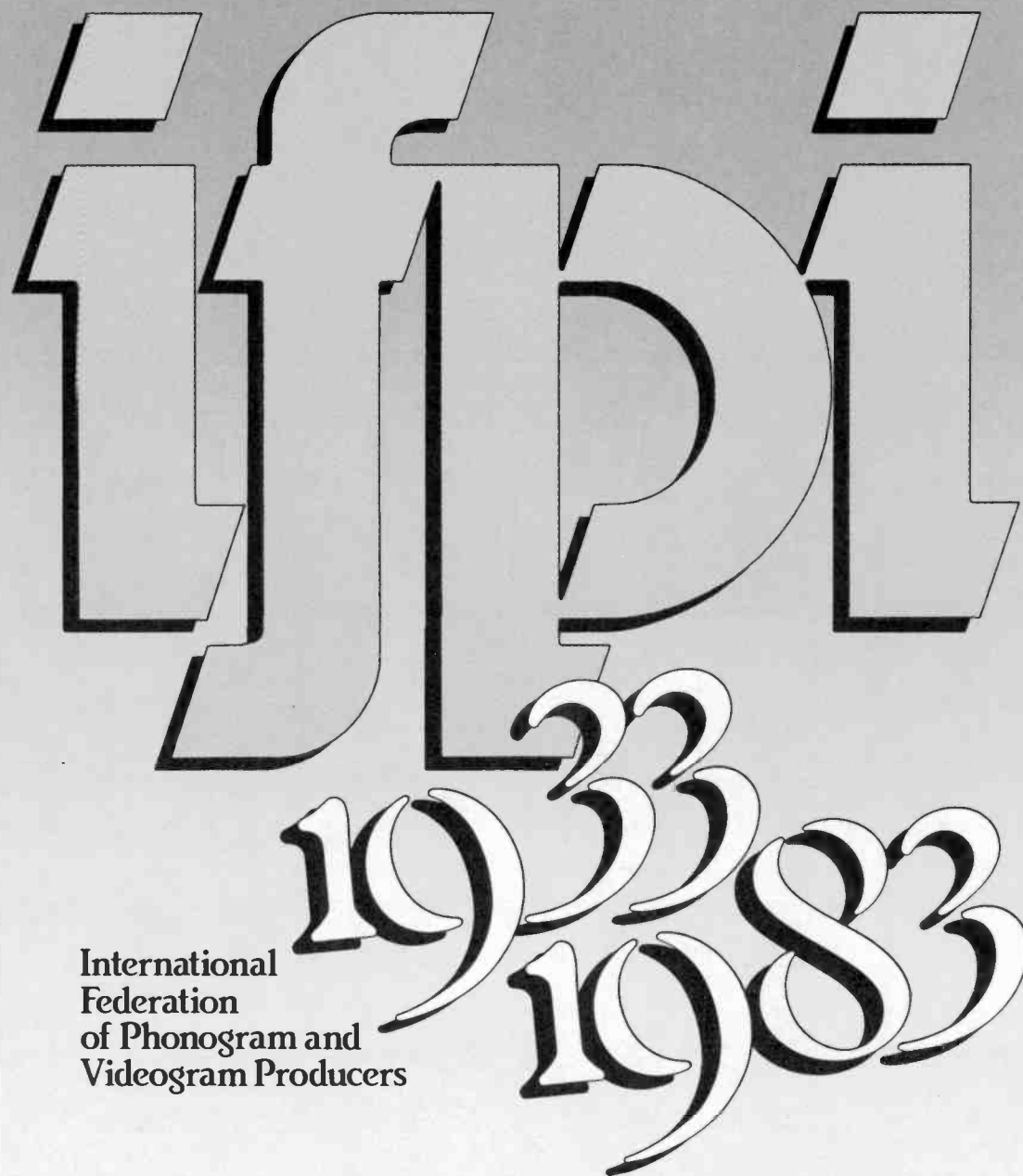
All these problems had not really emerged when IFPI celebrated its 25th anniversary in 1958.

The "Industry Of Human Happiness" was in full flower in every respect and the main concern was to steer it to maturity to the maximum benefit of all concerned: the seemingly insatiable public, the authors, composers, artists and musicians and, yes, the publishers, producers, manufacturers, distributors and broadcasters.

It is now 1983. The scene has changed dramatically and has developed some very ugly traits. Piracy of music, and its younger sibling video, takes place on an almost

(Continued on page IFPI-3)

THE FIRST FIFTY YEARS



International
Federation
of Phonogram and
Videogram Producers

IFPI's Functions And Services

IFPI, the International Federation of Phonogram and Videogram Producers, celebrates its 50th anniversary this year. Founded in 1933, IFPI's initial tasks were to represent the industry in its negotiations with BIEM (Bureau International de l'Edition Mecanique) for the payment of mechanical royalties and to promote the legal rights of record producers. It soon provided the record industry with an articulate voice both on the national and international level. As technology developed, new problems faced record producers: piracy, home taping, rental, satellite and cable broadcasting. IFPI has coordinated the industry's response to these new challenges and continues to do so.

Anti-Piracy

IFPI's anti-piracy activities are conducted on a number of fronts. The first priority is to obtain adequate legal protection for sound recordings if this does not exist. This is an important fundamental step in an anti-piracy campaign and is probably the area in which the IFPI Secretariat makes its most important contribution to the fight against piracy. Dramatic dawn raids resulting in arrests and the seizure of thousands of pirate recordings attract a lot of publicity and lend an aura of glamour and excitement to anti-piracy work, but

no single raid or seizure will have as much practical impact on the fight against piracy as strong legislation providing full copyright protection for recordings, and providing stiff criminal penalties for infringement. Much of IFPI's valuable, though less glamorous, anti-piracy activity goes on in the offices of governments and intergovernmental agencies throughout the world, and in the London offices of the IFPI Secretariat where, in its consultative role to a number of international organizations, it is called upon to advise governments on the drafting of copyright legislation. Only after such legislation is passed can the practical and often dangerous aspect of anti-piracy work begin. IFPI has had considerable success in fighting piracy in many areas in the world, both behind the scenes in obtaining legislative protection, and in carrying out action against pirates. This is best illustrated by some examples.

Hong Kong

In 1970, Hong Kong was the most prolific exporter of pirate sound recordings in the world. The sale of Hong Kong produced pirate products was affecting sales of the legitimate industry in many different markets throughout the world. Within Hong Kong itself sales of pirate recordings accounted for 95% of the total market—only one out of

every twenty records sold was produced legitimately. Record companies, composers and artists were only receiving 5% of the income to which they were entitled.

In 1970, IFPI opened an office in Hong Kong. Progress was initially very slow, but through constant activity on the part of IFPI, the Hong Kong government was made aware of the implications of piracy. In 1973 the Copyright Ordinance, which gave proper protection to record producers, was passed. In 1976, an amendment was passed substantially increasing fines and providing for imprisonment, even for a first offense. The government set up a special enforcement unit within the customs department, and, working closely with the IFPI investigators, succeeded in reducing piracy to 10% of the total market and substantially stemming the flow of exports. By 1980 the level of piracy had been reduced to less than 5%. As a result of this activity, sales of legitimate recordings increased sharply, as did international investment in the Hong Kong music industry. An added bonus for Hong Kong was that whereas in 1970 local artists recordings had accounted for less than 10% of sales, they now account for over 50% within Hong Kong.

(Continued on page IFPI-3)

IFPI And The Future

By IAN THOMAS,
Director General and
Chief Executive, IFPI

IFPI was founded 50 years ago to meet important new challenges in times of deep economic depression, and the great foresight of those who took this initiative has often been the subject of comment and appreciation. Now half a century later, by a curious accident of history, the world is confronted with even more complex economic problems and the recording industry faces even more far-reaching challenges than it did in the 1930s.

The immediate commercial and financial problems which beset the industry in the early 1930s were overcome. The commercial growth, technical improvements and enormous expansion in repertoire witnessed since IFPI was founded are not going to stop, nor will they go into reverse. They will undoubtedly continue, and the new problems facing the industry will be overcome. There is no more reason to be pessimistic about the industry's future now than there was in 1933. Although there are grounds for believing that IFPI has served the industry well during its first 50 years, its greatest challenges and thus its greatest achievements must lie in the future.

A basic principle which was grasped by our founders and which has been pursued by IFPI's leaders ever since is that sound recordings must be adequately protected by legislation. Adequate protection for producers of phonograms has until the recent past meant a reproduction right to guard against piracy and a performance right to compensate producers and performers for uses of their recordings which were beyond the purpose for which they were made, namely sale to the public for listening at home. The acceptance of the need for these rights by governments and their enactment by legislators during the past 50 years form part of IFPI's success story.

But the story is still being written: some half of the countries of the United Nations have yet to accept the principle of a reproduction right in sound recordings. Such acceptance is a vital need if a recording industry is to flourish and serve the cultural life of the nations of the Third World. Only 46 countries grant rights to phonogram producers with respect to broadcasting and public performance, and a mere handful protect recordings with respect to cable distribution. Private copying represents a growing problem, even in those countries which have approved legislation introducing royalties on the sale of machines or tapes, and the additional menace of uncontrolled rental is a further legislative need.

While these problems grow, there is a danger that legislators may find more and more reasons for delay, among them the protests of consumer interests and the sometimes conflicting claims of other right owners. In this situation an understanding and acceptance between phonogram producers, performers, authors and broadcasters of their respective interests must be a leading principle in the continuing campaign to secure adequate rights and effective remedies for all rights owners.

Producers of phonograms and videograms and performers must

(Continued on page IFPI-3)

ARTISTS OF THE WORLD

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Depression To Digital

• Continued from page IFPI-1

unimaginable scale. Several billions of dollars worth of product are stolen from the legitimate rights owners. "Piracy," a romantic-sounding euphemism for outright theft, small-scale as well as large-scale, is organized crime against all those who contribute their musical and artistic gifts, their technical and other essential skills, to one of mankind's most wonderful and rewarding expressions: music.

Again, the fact that music and video images are copied in the home, usually innocently and thoughtlessly, is no less detrimental to the authentic industry which, in this way, sees itself robbed of a large part of the only product it is geared to deal with. That is, the expression of artistry which it has mastered and embodied with such great care and cost. There is much more in the way of intentional or unintentional misuse of audio and video products made possible by the rapidly accelerating development in acoustical, audio-visual, computer and communication technologies.

The very devices which have led, and still are leading, to an ever-growing consumption of recorded sound and image now threaten to choke it to death and, in doing so, make the bells toll for all, themselves included. This must not happen and, with the help of all positive forces, it will not.

The help of governments is needed to inspire and adopt modern legislation, dealing with the consequences of explosive technological development. Legislation must be drafted with a keen eye for the legitimate needs of consumers as well as the rightful claims of the creative participants, authors, performers, producers and disseminators alike.

The help of the appropriate authorities is also needed to enforce the laws, trace infringers and persistent profiteers and impose severe penalties as an effective deterrent. The assistance of those international and inter-governmental institutions concerned with the promotion and protection of cultural and intellectual property is also invaluable. Their moral and practical support in past decades deserves our industry's

deepest appreciation.

The organization which the industry itself created 50 years ago is more vital, more knowledgeable and certainly stronger and more international than ever. IFPI, now the International Federation of Phonogram and Videogram Producers, has successfully worked on policies dealing with most of the problems the industry is facing.

And it is continuously developing them into one integrated fabric of international policy. As the challenges of the future change, in time with technology and cultural patterns, this policy will be adapted.

A legal framework is available to governments and authorities as a basis for study and action; a set of practical moral rules for the entire international community to defend itself against the misuse of music,



Coen Solleveld
President of IFPI

possibly the most powerfully moving expression of man's emotion and one of mankind's strongest uniting forces.

Though 1983 may not yet see a strong economic revival and energetic resumption of growth, there is no reason why it could not be the year in which the mortal dangers threatening the "rights industry" find understanding and recognition by all who matter.

The proper maintenance of its "rights" needs defensive legislation now. May this 50th anniversary be remembered as the beginning of an era, unhindered by the anxieties of the present, in which superior technology can serve the most inspired artistic expression.

IFPI And The Future

• Continued from page IFPI-1

be in a position in all countries to secure remuneration for all uses of their recorded performances. If such uses are not remunerated, producers may fail to recover their investment, and performers would go without due reward, thus leading to a decline in creative activity and irreparable loss to right owners and to the musical heritage of all nations.

An equally important function for IFPI has been the need to safeguard the position of producers as users of other parties' rights. In fact the establishment of BIEM was one of the reasons why IFPI came into being. Contractual relations with authors' societies and performers' organizations have never been simple, and with the advent of new sound and video carries and electronic delivery systems, it seems likely that IFPI will play an increasingly useful role in negotiating standard agreements on behalf of its members.

Although videogram members constitute a separate division of IFPI, our experience of the new problems facing producers and our



Ian Thomas
Director General and
Chief Executive of IFPI

IFPI's Functions And Services

• Continued from page IFPI-1

Kong and are also exported to other markets.

Singapore

As a result of the success achieved in Hong Kong by 1980, IFPI was able to shift its resources to focus on Singapore, which had by then replaced Hong Kong as the world's biggest producer of pirate recordings. The situation in Singapore is even worse than it was in Hong Kong, as far greater quantities are being produced.

IFPI set up an office in Singapore in May 1981 and this had an immediate impact on the problem. Whereas in 1980, only 42 charges relating to piracy were brought, in 1981, 332 charges were brought. By 1982 exports of pirate product had decreased to an estimated 70,000,000 units from 120,000,000 units in 1981. Although this represents considerable progress, the enormous quantities demonstrate the seriousness of the problem. The Singapore government has not yet reacted with the same vigor as was the case in Hong Kong. Consequently, the campaign to obtain improved legislative protection, adequate deterrent penalties and vigorous enforcement by the authorities continues. In addition, investigation and raids have continued to such effect that additional warehouse space is now required to store the more than 650,000 pirate cassettes which have recently been seized.

A successful campaign has been carried out in Korea, and attention is now being focused on Thailand, Indonesia and Malaysia.

Egypt

In 1979, IFPI appointed a lawyer for the Mediterranean and Middle East region, based in Malta.

Because of Egypt's large population and position as a cultural leader in the Arab world, it was chosen as a priority area for IFPI anti-piracy activities. The Egyptian government has since taken strong action against piracy and a new law has been passed giving protection for record producers and providing adequate deterrent penalties. A special police department was set up especially to enforce the copyright law and has made strides towards eliminating the problem there.

Attention in the Middle East is now being devoted to Saudi Arabia and the Gulf states which are on the receiving end of about 85% of the pirate product exported from Singapore. Although some of this is then reshipped to destinations in Africa and Europe, most of it is absorbed in the rich markets of the Middle East. Because there is no copyright protection in Gulf countries, novel methods have to be developed. In Kuwait for example, a potpourri of laws including the law relating to exclusive agency and unfair competition was used to prevent the piracy of Egyptian recordings.

Africa

Piracy is at an alarmingly high level in many countries in Africa. In many of these countries the problem is one of enforcement rather than of inadequate legislation. The obvious priority country for IFPI operations in Africa is Nigeria with its enormous population and potential wealth. Funds have been allocated to promote an anti-piracy campaign which is now in its initial stages. The problems peculiar to Nigeria make this project one of the most challenging that IFPI has yet faced.

Funding

Besides funding IFPI regional offices and operations in the Far East, Middle East and Mediterranean, as

well as its Secretariat office, IFPI also makes contributions towards funding the anti-piracy campaigns of various national groups where there is a special need. Bearing in mind that the total annual budget of the IFPI anti-piracy department is U.S. \$900,000, it is clear that resources are stretched to the maximum. Of course, where there are established national groups of IFPI, the local recording industry provides the vast majority of funding, often assisted by the local authors' and musicians' societies. However, where new ground is being broken, the major burden of funding falls on the IFPI Secretariat. If more funds are available, a far more effective global anti-piracy drive would be feasible, and markets could be 'cleared up' far more quickly.

The British recording star Cliff Richard made an individual contribution to IFPI's anti-piracy fund of \$5,000 while on a tour of the Far East in 1982. Having seen for himself the extent of piracy in the region, Richard expressed particular concern for local artists. Commenting on the piracy campaign in the region he said, "I feel that giving a donation to IFPI and SPA (the Singapore Phonogram and Videogram

on the subject. Music represents a high percentage of recordings in all surveys; e.g. Belgium: 94% (1978); Denmark: 93% (1979); France: 78% (1981); Germany: 91% (1980); U.S.: 75% (1981); U.K.: 61% (1981). The picture that emerges is unambiguous. The scale of private copying is immense and the great majority of the material copies is protected by copyright or neighboring rights legislation. In some countries, private copying represents a loss to the recording industry as great as, or greater than, the loss from piracy.

IFPI's policy on private copying is outlined in a policy statement which recommends the payment of proper remuneration to producers by way of a royalty on recording tape and hardware.

In 1965, West Germany imposed a levy on recording equipment. This pioneering legislation has been followed by the imposition of royalties on blank tapes in Austria in 1980 and in Hungary in 1983. Similar laws have been passed in Norway and Sweden and draft legislation is under consideration in Denmark, France, Italy, Netherlands, Switzerland and the U.S.

50 Years Of Negotiating With Biem
IFPI has negotiated a standard



Delegates to the inaugural Congress of IFPI in Rome, 1933.

Assn.) is the best way I can help the local artist. If I were to give money for a scholarship it wouldn't be so productive, as musicians are not able to make a living in the present climate. Improve the piracy situation and local artists will thrive. It's a question of the horse before the cart."

The Future

Piracy, like any other crime, will never be totally eradicated. Steady progress has been made against piracy of sound recordings, particularly in the developed markets of Europe, North America, Japan, Australia and New Zealand. But high levels of piracy remain in many other parts of the world, in Africa, the Mediterranean, the Middle East, Asia, South America, but particularly in Southeast Asia which is still the powerhouse of world piracy. Advances in technology will also present further challenges in the future. In particular, two new developments already pose problems. The Compact Disc, which most agree is a great step forward for the music industry, will also provide a studio-quality master for the pirate, and when digital tape recording hardware is widely available the professional pirate will be able to produce recordings equal in quality to anything the legitimate industry can produce.

Private Copying—Why Right Owners Should Be Rewarded

Since about 1973, IFPI national groups and affiliates, and other interested organizations, have commissioned surveys to discover the scale and nature of the private copying problem and public attitudes

contract for mechanical royalties with the Bureau International des Societes Gerant les Droits d'Enregistrements et de Reproduction Mecanique (BIEM) for nearly 50 years. Contracts based on this standard agreement are made between producers and authors' societies in all Western European countries other than the U.K.

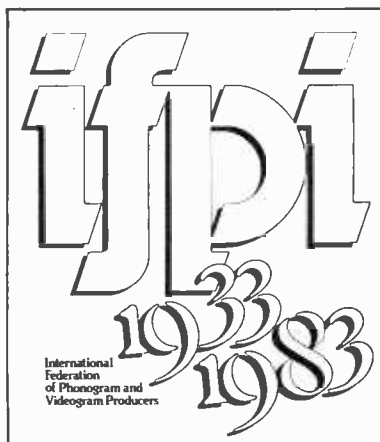
Record And Video Rental

The growth in the operation of rental schemes by retailers represents a threat to producers of both videograms and phonograms. The repercussions for producers are:

- A sharp decline in sales
- An increase in the level of private copying (resulting in possible further decline in sales)
- A lack of return to the producer from the operation of rental schemes by retailers.

Record rental began in Japan in June 1980 and has since spread to

(Continued on page IFPI-4)



IFPI's Functions And Services

• Continued from page IFPI-3

North America and Scandinavia, and is also a threat to the European markets. Individual producers in the U.K. and Sweden have taken action against retailers in the courts on the basis that rental is contrary to the terms upon which records are supplied.

IFPI's policy is to lobby for a distribution right to be included in the legislation of every major record and video market, to enable producers to control the means by which their phonograms and videograms are made available to the public. The Secretariat has included this right in all draft laws recently prepared at the request of governments.

This year, the Secretariat submitted a paper to UNESCO and WIPO, calling for a distribution right enabling producers to control rental of phonograms and videograms and a meeting of experts from UNESCO/WIPO on the problem is proposed for 1984.

Safeguarding And Promoting Performance Rights

Performance rights are a basic right of the phonogram producer and IFPI has sought to establish this principle since 1933. Fifty countries now grant producers of phonograms a broadcasting right and 48 countries recognize a public performance right. Performers have a performance right in their recorded performances in phonograms in 25 countries. Formal recognition of the mutual interests of both producers and performers in performance rights was given by the 1954 IFPI-FIM Agreement of participation in broadcasting revenues and its 1976 Protocol (to which FIA was also party) and also by Article 12 of the Rome Convention. In most countries the remuneration from performance rights is shared between producers and performers and IFPI committed itself in 1976 to propose to governments considering the introduction of legislation on neighboring rights and ratification of the Rome Convention that equitable remuneration from performance rights should be shared equally between producers and performers. The income from these rights for producers and performers exceeded U.S. \$44 million in 1980.

Policies For Cable Distribution And Satellite Broadcasting

The opportunities created by the development of cable TV and satellite broadcasting are having a profound effect on the entertainment industries. These will undoubtedly change the marketing policies of IFPI member companies. The manufacture and distribution of physical copies of recordings may well become out-dated; the sound and audio-visual recordings of the future may be in the form of microchips and may be communicated to the public by means of cable distribution or direct satellite broadcasting. Electronic delivery systems for all recorded material,

and live performances transmitted by satellite TV and received directly by means of a "dish" antenna for each individual household, are no longer visions of the future but about to become current realities.

IFPI's policy is to ensure that producers have specific rights which enable them to prevent cable distribution companies and satellite broadcasters from exploiting phonograms and videograms without payment. With this aim in mind, IFPI has been involved in inter-governmental meetings covered by the ILO, UNESCO and WIPO and, at national level, has recommended the inclusion of such specific rights whenever it has been consulted by governments on copyright legislation.

Nearly 30 Years Of Cooperation With Performers

Over the years IFPI has developed cordial relations with the International Federation of Musicians (FIM) and the International Federation of Actors (FIA). IFPI has always given high priority to good relations with performers internationally because, as common beneficiaries of the Rome Convention the rights of the producers and performers are closely inter-related and IFPI regards performers as its natural allies in obtaining the industry's rights.

As an example of mutual concern, in this instance over piracy, John Morton, general secretary of the Musicians' Union and president of FIM, handed over a cheque for 5,000 pounds to IFPI in February 1983 in recognition of IFPI's effort in protecting the rights of British musicians internationally.

On the intergovernmental level, at recent meetings convened by the ILO, UNESCO and WIPO to consider the problems raised by distribution by cable, performers' representatives have joined IFPI in proposing that remuneration from cable distributors should be freely negotiated without government interference.

Promoting The Cultural Nature Of Recordings

IFPI is engaged in campaigns to persuade governments to treat sound and audiovisual recordings as culture materials, by setting up national sound archives and obtaining favorable rates of sales tax and postal tariffs. IFPI also encourages governments to adhere to the protocol to the Florence Agreement on the Importation of Educational, Scientific and Cultural Materials, in accordance with which recordings are imported free of customs duties.

Providing Information About The Worldwide Recording Industry

Besides IFPI's numerous reports, submissions, articles and information letters to its members, IFPI's information office deals with requests for information, press releases and IFPI publications such as the new two monthly Newsletter (replacing IFPI News), IFPI's Jubilee book "The First Fifty Years" and an antipiracy handbook designed for law enforcement agencies. An IFPI Annual Review will be published this year.

Promoting National Legislation

At the time of writing, 88 countries have recognized a reproduction right in sound recordings and 52 countries have recognized a performance right. These rights, achieved with the assistance of IFPI, require frequent revision and strengthening to keep pace with commercial and technological developments. IFPI's expertise and respected status ensures governmental consultation before relevant legislation is passed.

Last year alone was a very posi-

five year for producers' rights. Four countries enacted entirely new copyright laws (Barbados, Congo, Colombia, Costa Rica) giving adequate protection to producers and seven other countries increased their penalties for piracy of phonograms and videograms or copyright infringement generally. These are: Austria, Kenya, Pakistan, Peru, Sweden, the U.S. and Uruguay. In Chile, an amendment to the Copyright Law increasing the penalties for piracy is expected to go through Parliament shortly. Interesting developments are imminent in France. Here, the IFPI national group has cooperated with other interested bodies and the officials of the Ministry of Culture in preparing a draft law on neighboring rights which, if adopted, will be in many respects among the most advanced in the world.

In the U.K. IFPI has also been active on the legislative front in making a submission to the Government on the Green Paper on Copyright and advising the British Phonographic Industry on draft legislation.

In many other countries, IFPI has been consulted by governments planning to enact new copyright legislation and has submitted or commented upon draft laws. These countries include India, Indonesia, Jamaica, Malaysia, Philippines, Portugal, Spain, Sri Lanka and Trinidad & Tobago. IFPI has recently been approached for as-



Gillian Davies, associate director general and chief legal advisor of IFPI.

sistance by representatives of the competent authorities of Saudi Arabia and Indonesia.

Other countries are also showing interest in adopting new laws on copyright and neighboring rights or modernizing existing ones. WIPO has been approached by several countries on this subject and IFPI has offered its cooperation. These countries include: Burundi, Cameroon, Chile, China, Dominica, Grenada, Mauritius, St. Vincent and the Grenadines, Saudi Arabia, Suriname, Yemen, Zaire and Zimbabwe.

Promoting International Conventions

IFPI actively encourages states to become members of the two international copyright conventions which provide protection for sound recordings: the Rome and the Phonograms Conventions.

• 23 countries are party to the Rome Convention for the Protection of Performers of Phonograms and Broadcasting Organizations. Adopted in 1961, the Convention provides phonogram producers with protection against unauthorized reproduction and grants them performance rights, whereby they receive payment for the broadcast and public performance of their recordings.

• Since the beginning of 1983, Finland and Barbados have offi-



James Wolsey, IFPI regional director, left, and Cliff Richard discuss the piracy situation.

cially indicated their intention of becoming members of the Rome Convention (and, in the case of Barbados, the Phonograms Convention as well).

• Meanwhile, activity with a view to adherence to the Rome Convention is progressing in other countries, in particular India, Israel, Japan and Portugal, where the hope of achieving positive results in the coming months.

• The Convention for the Protection of Producers of Phonograms against Unauthorized Duplication of their Phonograms known as the Phonograms Convention was adopted in Geneva in 1971 as a direct result of IFPI's initiative in drawing the attention of governments to the serious problem of piracy. With the recent adhesion of Venezuela and Uruguay, 36 states are now part to it and the official adherence of Barbados is expected very soon. Moreover, the governments of Malaysia and the Philippines have indicated their intention of acceding in the near future and the Soviet Union has recently stated that it is seriously considering the question.

• IFPI Secretariat is continuing its efforts to increase the number of states which are members of the Phonograms Convention. Priority is being given to those countries which are commercially interesting markets (actual or potential) for legitimate phonograms, or to those countries where a growth in phonogram piracy would constitute a serious danger not only in the country itself but also in neighboring areas: for example, West Africa and the Caribbean region.

An important aspect of both Conventions is the protection they provide internationally for the repertoire of IFPI members: IFPI continues to promote the protection thus offered to other territories. It also sends delegates to the intergovernmental meetings of these conventions and to those of the Berne Convention for the Protection of Literary and Artistic Works (1886); and of the Universal Copyright Convention (1952).

In this way, IFPI continues to bring its considerable influence to bear on the worldwide development of copyright legislation.

IFPI Video

In 1971, IFPI's statutes were amended to allow producers of audio-visual recordings to become members, and in 1973 the Federation's name changed to reflect this.

The Structure

IFPI Video is directed by the Video Council or the "World Video Council" as it is likely to be renamed during the course of this year, which is a division of the International Federation of Phonogram and Videogram Producers. Since February 1983, it has had a new Chairman, Yves Rousset-Rouard, who is president of the French Video company, RCV and of the French Video Association, SNEV, is a film producer in his own right.

The Video Council comprises senior executives of the video companies which laid the groundwork for the formation of IFPI Video by making special financial contributions. In addition, national video associations are represented on the Council, to date only France, Germany and the U.S., but in the future each contributing national video association or national group shall have the right to nominate a delegate. Personalities, such as Cy Leslie from MGM United Artists Home Entertainment, Larry Hilford from CBS Fox Video, Jan Jilderda from PolyGram Video Division, Walter Woyda from ACC/Precision Video, Wolfgang Lutz from UFA ATB, as well as representatives from RCA and Warners gather round the table when the Council meets twice a year—held in the autumn, usually in Cannes at the time of VIDCOM. The next meeting, which will be the first under the new structure is scheduled for the day before the beginning of VIDCOM, Sunday Oct. 2, 1983.

Members And Affiliated Associations

During the course of last year, the number of video associations coordinated by IFPI Video increased considerably. These video associations now exist in Australia, Austria, Belgium, Denmark, Finland, France, Federal Republic of Germany, Hong Kong, Iceland, Ireland, Netherlands, New Zealand, Norway, Spain, Sweden, Switzerland, Thailand and the U.S. This means that to date IFPI Video represents a network of 18 affiliated national video associations and thereby more than 240 video companies throughout the world.

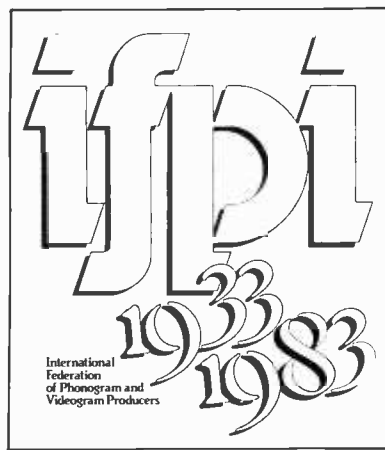
Video companies can also become individual members of IFPI Video as producers in category one or as distributors in category two. The number of individual members has increased by one-third in one year, amounting to 50, including pending applications. The new members are mainly from Austria, Switzerland, Hong Kong, Singapore and the U.K. It is expected that the number of individual members will increase proportionately during the next years, which should mean that at the end of 1983, there will be more than 70, and at the end of 1984, more than 90 members.

The Work

As the Secretariat is not immediately involved in everyday commercial activities and its legal and juridical activities are to some extent carried out at forums, somewhat remote from video companies, such as the World Intellectual Property Organization in Geneva (WIPO), UNESCO, the International Labour Organisation (ILO), the Council of Europe, the EEC and the Ministries of Justice, Culture, Trade and Industry, or various governments, its methods of operation need some explanation.

IFPI Video operates on a number of different levels. To begin with, it should be stressed that IFPI Video

(Continued on page IFPI-6)



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IFPI's Functions And Services

Continued from page IFPI-4

has been created to serve the video industry by helping to create favorable conditions in which the industry can develop throughout the world. This means that the work IFPI Video is doing, is conceived to support the commercial well-being of the industry. To take into account the points of view, and the problems and positions of the video producers, the Secretariat has regular contact with member and non-member companies, providing a platform and stimulating the input on the producers' side which is a prerequisite for IFPI Video's subsequent actions to promote and defend their interests.

Copyright

A videogram is subject to copyright and is dependent on adequate protection to generate income. IFPI Video's objective is to create an international legal framework guaranteeing such protection by obtaining for the video producer:

- the ownership of proprietary rights;
- the right to prohibit the reproduction and performance of videograms—that is also to only grant such use at a price he has negotiated;
- the right to control cable distribution and satellite transmission—that is again the negotiation of potential licenses, as opposed to compulsory licenses at rates fixed by government or governmental organizations;
- a distribution and rental right that is not exhausted by first sale;
- royalties for private copying derived from a levy from hardware and blank tape for the benefit of

right owners as opposed to a tax for the government;

- and, most importantly, increased protection against video piracy.

Video Piracy

To obtain adequate penalties for piracy remains a primary lobbying issue for IFPI Video and represents a domain where the efforts of not



Yves Rousset-Rouard, chairman of the IFPI video council.

only video and phono producers are united, but also where all other organizations operating in a similar field, such as the Motion Picture Association of America, the European Broadcasting Union as well as authors', composers', performers' organizations, join forces.

IFPI's Mediterranean and Middle East operations have explored the possibilities for taking action against the—openly flourishing—video piracy in the Gulf States

where no copyright legislation exists. There are close contacts with the respective ministries to press for legislation, the government of Saudi Arabia having only recently approached the Secretariat for assistance in drafting a copyright law.

New Markets

The reason why IFPI Video is concerned about the countries mentioned above and others, such as Argentina, Brazil, Colombia, Venezuela, the West Indies, Nigeria and Kenya, is that those states represent important potential markets for the video industry. Other states require attention despite the limited domestic market, because they are used as the trans-shipment centers for pirated material—for example, Cyprus as a trans-shipment center for material coming from Greece and Singapore, and Jordan for material coming from Israel. Experience in Egypt has demonstrated effectively that once the legislative framework is developed to provide protection for the legitimate industry, video companies will find it very profitable to market their product in these states.

Negotiations With Authors' Societies For Music Rights For Video

Negotiations are taking place in various countries and now is the time for standards to be set. The Secretariat has worked out draft guidelines for those negotiations for the national video associations, which were discussed in May by a working group comprising video companies at the invitation of the IFPI Video Rights Negotiations Committee.

Computerization Of Video Data

Bearing in mind the difficulties of a video producer shopping for new titles for distribution, the idea of a data bank of information regarding ownership of video material and exclusive licenses has great appeal. Computerized registers are already in use in various countries, such as the Netherlands and Germany, to provide prima facie evidence for rights ownership in video piracy



Overcrowding problems at IFPI's Singapore warehouses illustrate the extent of seizures taking place.

cases. The functioning of those systems and the possibilities for expanding them to other countries to include more information will be explored at a forthcoming meeting. The fact that the Secretariat in London plans to have a computer makes the idea of an international information service sound even less futuristic.

Computer Games

At present, IFPI Video is exploring the suggestion of a member company to expand its activities into the field of video games and the related problems of copyright protection and negotiations for the use of music and images incorporated in videograms. The Secretariat, therefore is especially pleased to be able to attend the session on the legal protection of computer software held by the industrial property section of WIPO to which it has been invited.

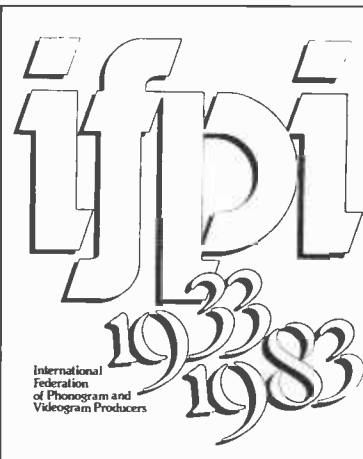
Cultural Image Of The Video Industry

This is an area which has much scope for development with regard to ensuring that videograms are recognized as cultural materials to be treated in the same way as books in relation to sales taxes, import duties and postal rates.

IFPI Video also stands for the

message that the well-being of the video industry is not synonymous with big profits for big companies and nasty product, but in the true sense as it is expressed in the U.S. constitution synonymous with "the promotion of the progress of the useful arts."

Credits: International Editorial Director, Mike Hennessey; International Editor, Peter Jones; Cover Design, Anne Richardson. Story information collated by Marianne Harvey (archivist) and Patricia Robinson (legal adviser) of IFPI Secretariat.



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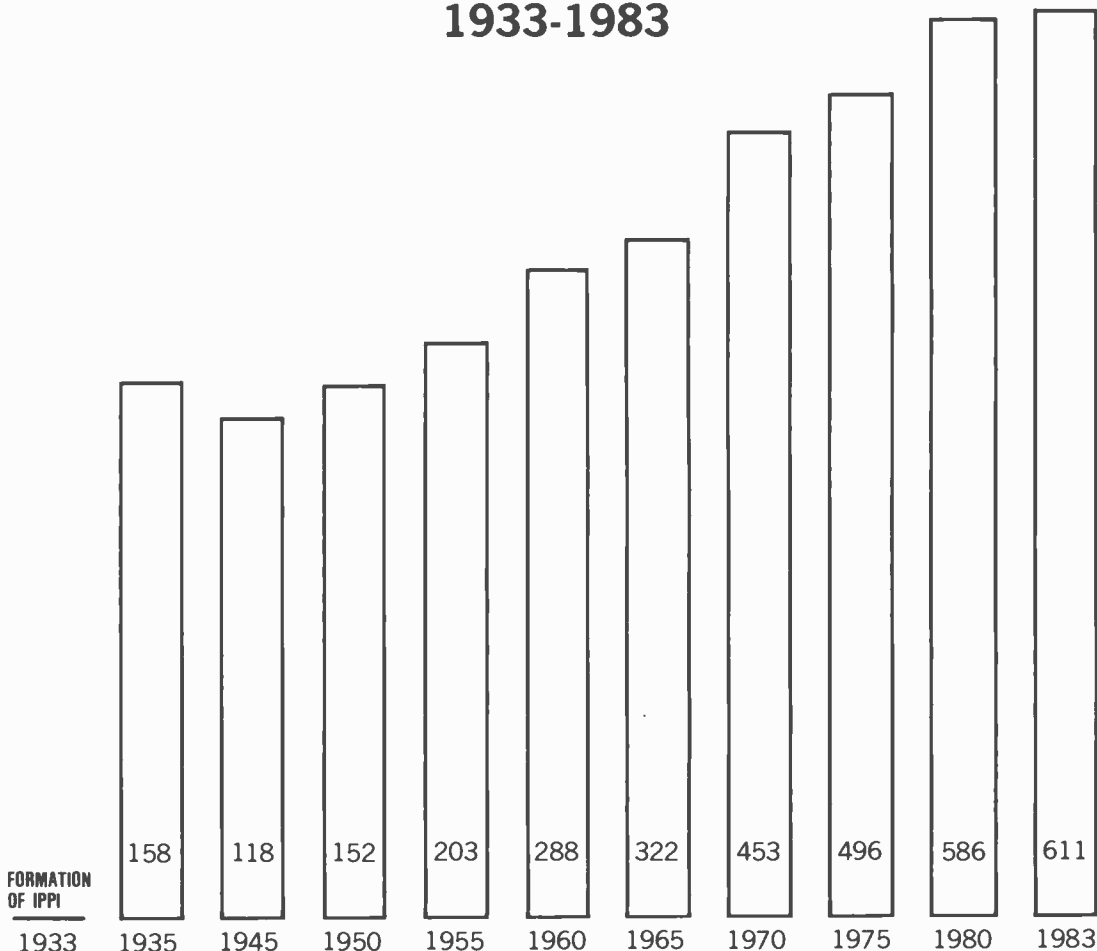
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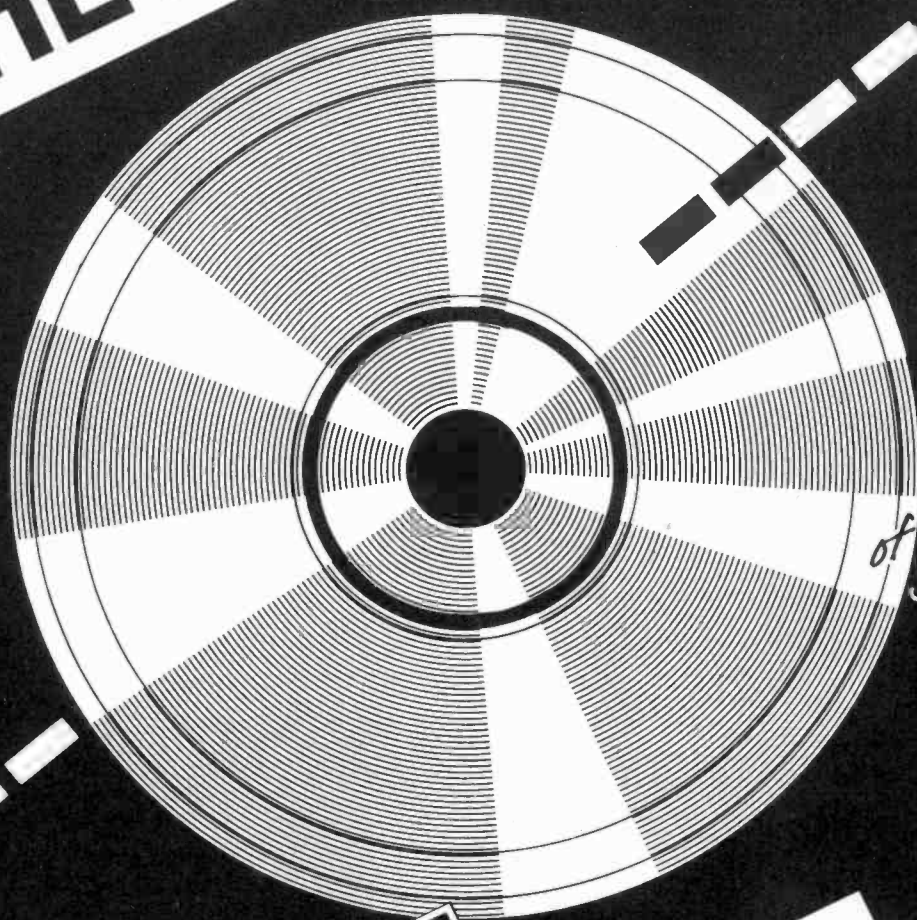
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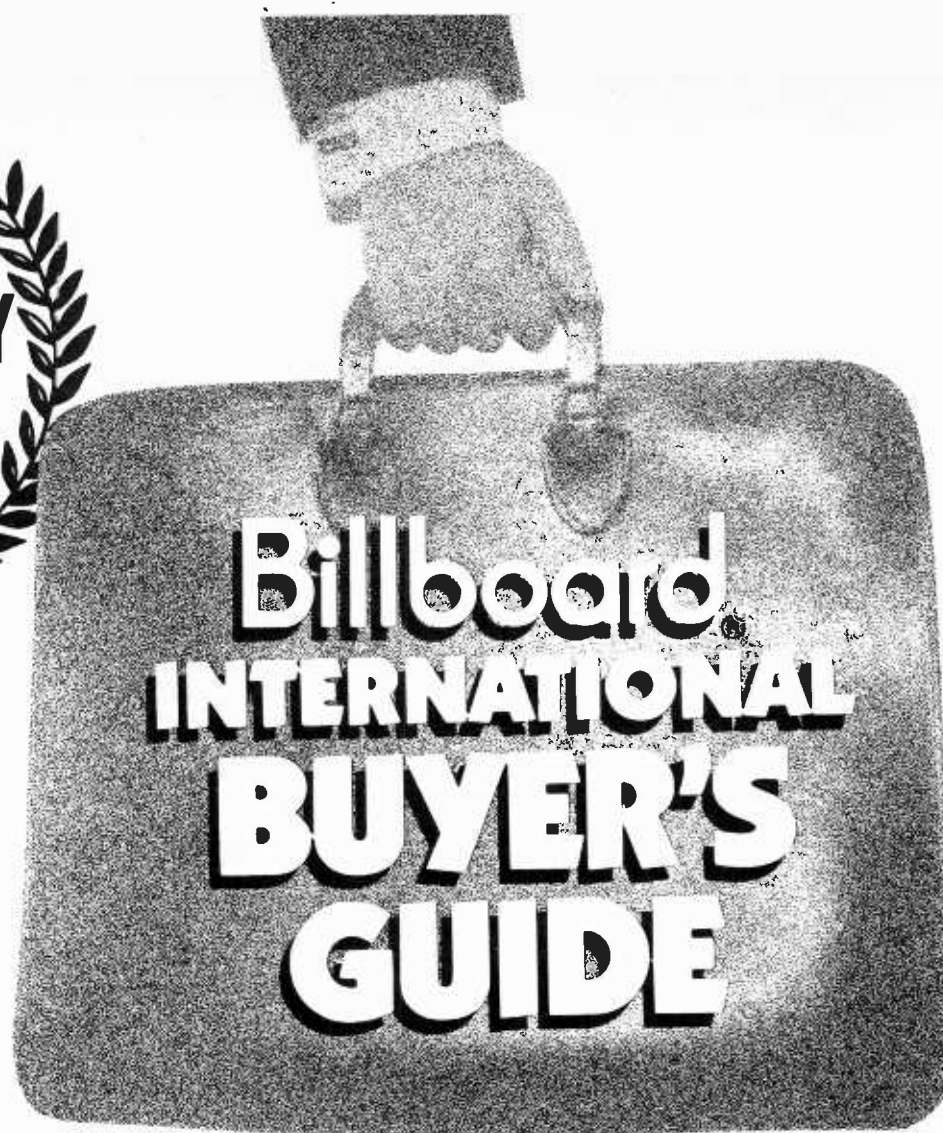
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AGAC MEMBER—Jimmy Bowen, center, senior vice president of Warner Bros. Records, is welcomed as a new member to AGAC/the Songwriters Guild by Susan Loudermilk, AGAC regional director in Nashville, and John D. Loudermilk, vice president of the organization.

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Writers Of 'The Rose' Push 'Beauty & Poetry'

NEW YORK—Many turndowns notwithstanding, the eventual success of "The Rose" proved to one of the song's writers that "the listeners in this country want beauty and poetry as much as they want to be able to dance." That's what Amanda McBroom, partnered with Michele Brouman as a writing/performing team, told students as a May 16 AGAC/Songwriters Guild advanced lyric writing course here.

She noted that "The Rose," a big hit for Bette Midler (who starred in the film of the same name) and Conway Twitty, had been turned down

Computer Product Distributors Court New Retail Clients

• Continued from page 3

products they offer. "This manual will list by computer which software packages for home office, educational and recreational use we carry," says Dennis Defensor, manager of the Rockville, Md.-based company's software division. "This will simplify the product selection process for a store."

Defensor explains that he and his colleagues see a market opening up for computer products in the home. "We believe software will be sold through bookstores, mass merchandisers and record stores. So we are definitely pushing toward distributing to these outlets."

Micro Distributors, which works with retailers primarily in the South-

east, and Midwest Computer Software Sales, with dealers in Illinois, Iowa, Wisconsin, North Dakota and South Dakota, are examples of a growing genre—the newly emerging regional distributors. They have come to command a specific region, providing low-end hardware, accessories, peripherals and books in addition to software.

"We have become a one-stop shop for retailers," Sher says. "We offer all the products they may need—furniture, storage products, computer books."

Most of those hustling to get into this software distribution game would agree it is still early. Sher says the "software explosion" may happen by September, when "everyone will know someone who owns a computer."

Then, it will make sense to see software sold through the mass merchants. "It's a natural place to sell such products. The same group of people who buy records, videotapes and other technologies will be the same group who will buy software. People will not want to drive halfway across town to buy software. They will want to buy it at a location as convenient as the corner market," Sher says.

Mike Ellis of Datrex Marketing, a Minneapolis-based distributor, agrees. "For all this to happen," Ellis notes, "it will take an immense amount of education."

Softsel's Leff concurs: "Dealing with these retailers is new to us. We plan to spend the next couple of months perfecting our act and educating the dealers. In general, the experience has been that the mass merchants already in the business are just learning about third party software. They have been selling Atari or Commodore or Texas Instruments programs. Only now do they realize that there are other products available."

The trend so far, it seems, is in the direction of selling easy-to-use software through the mass-merchandise setting. Until now, most of these retailers bought from the manufacturers directly. But as software offerings increase, this may become too time-consuming.

For The Record

It was erroneously reported (Billboard, April 16) that winners have been picked in the International Country & Western Music Assn. fan poll in Britain. Candidates for awards have been voted on through two British country music fan magazines, "Country Music People" and "Country Music Roundup." ICWMA officials say they will announce winners on June 2.

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JULY 16th ISSUE—JULY 1st
JULY 23rd ISSUE—JULY 8th
JULY 30th ISSUE—JULY 15th

Stores In Songwriting Contest

NEW YORK—One hundred and thirty-two music instrument retail stores in 35 states play a key role in a regional and national songwriting contest, "Original Song Festival '83," sponsored by the American Music Conference and the National Assn. of Music Merchants.

Running from June through August, the contest is designed to increase customer traffic at participating stores, with rules specifying that entry forms and information must be picked up, in person, at designated outlets. The contestants must bring their entries back to the stores; those sent through the mail will be disqualified.

The three contest categories are: pop/contemporary, including easy listening, soul, jazz, reggae and crossovers; rock/new wave; and country/folk. Regional and national winners in the non-profit event will be awarded \$40,000 in prizes, including cash, musical instruments, recording equipment, a professionally recorded demo tape and song publications.

All entries must be made by Sept. 1. Regional judging will be completed in October, and national winners will be revealed in November.

AT JAPAN COPYRIGHT SYMPOSIUM

Digital Copying Arouses Concern

By SHIG FUJITA

TOKYO—Anxiety over the emergence of digital tape recorders and an age of "perfect" home copying surfaced here at the first Copyright Symposium sponsored by the newly established Japan Council On Music Copyright And Related Rights, set up jointly by copyright body JASRAC, the Japan Council of Performers' Organizations and the Japan Phonograph Record Assn.

The meet, held May 11-12 in the Nihon Seinenkan Hall, considered problems of protection in the "copying age" and attracted over 200 composers, authors, performers, publishers, record company executives and other attendees. Among the guest speakers was Recording Industry Assn. of America (RIAA) president Stan Gortikov, who expressed concern over the "prospective emergence of digital tape recorders, digital broadcasting and

even the ability to copy onto digital disk within the home. If the Compact Disc is but the forerunner of a 'super-simple' ability to copy perfect digital sound," he went on, "then we are just beginning to create perfect musical masters to accomplish this."

In an appeal to manufacturers, he added: "If that negative prospect turns out to be true, then I call upon the developers of digital equipment to dip further into their technological expertise. I propose that they build into the next generations of their software and hardware the ability to frustrate such destructive home recording. I propose that they join in reasonably protecting the copyrights and interests of those who make the musical raw material that is the heart of digital recording itself."

Dr. Luigi Conte, president of Italian performing and mechanical rights society SIAE, spelled out the need for a fierce defense of the fruit

of intellectual endeavor in the age of copying, and urged all relevant trade organizations to lobby for effective regulatory legislation which would both avert the threat of illegal exploitation and ensure that authors enjoy their proper rights.

Dr. Norbert Thurow, secretary general of the West German branch of IFPI, outlined the history of German legislation in this area and the measures introduced there to secure compensation for home taping. "I think the creative community has its biggest public relations task in convincing the general public that the conditions of creative activity have to be economically fair," he observed. "Otherwise the creative professions cannot survive."

Following the guest speeches, panelists including singer Yoko Seri, JASRAC president and composer Yasushi Akutagawa, composer/conductor Toshiro Mayuzumi, disk jockey/songwriter Reiko Yukawa and a number of Japanese academics discussed the topics raised in specific relation to Japan. Yukawa said afterwards that the symposium had produced a greater awareness of the need to fight actively for copyright protection, and of the need to educate the public at large in the problems.

IFPI/BIEM Talks Remain Deadlocked

LONDON—Deadlock continues to prevail here in the negotiations between IFPI and BIEM aimed at reaching agreement for continental European territories on a new mechanical royalty contract.

Following a meeting of the two negotiating committees May 11 in London, a joint statement issued by the two sides said: "Although considerable progress has been made, final agreement was not possible. The committees' respective proposals will be referred to the IFPI board at its Venice meeting and to the BIEM administrative council in Lisbon at the beginning of July."

of one copy of the Benson, Cooder, Foreigner and Washington releases, and two copies of the remaining titles. Additional copies can then be ordered. But Fred Schroder, WEA CD chief, warns: "There are rather lengthy delivery times, a current fact of life which poses a real problem for the European CD trade in general."

A second batch of some 20-30 WEA Holland CD titles follows in mid-August. While most will come from Hanover, Schroder says it's possible some will come from Sony's plant in Japan.

Already set for August release are: "Hotel California," the Eagles; "Money And Cigarettes," Eric Clapton; "Trouble In Paradise," Randy Newman; "Mirage," Fleetwood Mac; "Al Jarreau"; and "Speaking In Tongues," Talking Heads. Rod Stewart and George Benson are also likely to be featured again, with upcoming albums. A third series, again consisting of 20-30 titles, is scheduled for October release.

Special Retail CD Push Readied By WEA Holland

AMSTERDAM—WEA Holland has lined up a special retail-level marketing push to accompany its launch of Compact Disc product in the Netherlands, starting next Monday (13). All stores will receive streamers, displays and point-of-purchase material designed to boost consumer awareness of the new format.

The 10 titles chosen for the initial push are: "Rumours," Fleetwood Mac; "Give Me The Night," George Benson; "Greatest Hits," Rod Stewart; "Breakin' Away," Al Jarreau; "Bop Till You Drop," Ry Cooder; "Hello I Must Be Going," Phil Collins; "Records," Foreigner; "The Nightfly," Donald Fagen; "Another Page," Christopher Cross; and "WineLight," Grover Washington Jr. The CDs, all manufactured at PolyGram's Hanover plant in West Germany, retail here at around \$19.

Dealers wishing to order CD product are obliged to take the introduction package put together by WEA Holland of 16 units, consisting

British Label Fined For Violating BPI Chart Code

LONDON—An independent record label has been fined around \$3,000 by the British Phonographic Industry for "buying up" copies of one of its singles from chart return retail shops, in contravention of BPI's code of conduct.

The label is After Hours Records, a subsidiary of the Promopop/Salespeople operation here. Distribution is through CBS.

The single involved is B.A. Robertson's "Now And Then." According to the BPI, activities of the label were revealed after "extensive inquiries among chart return dealers" were carried out by field investigators for Gallup, the market research/opinion poll firm which now collates the official British chart listings.

John Deacon, BPI director general, says: "Buying-in of product is a very serious infringement of our code of conduct, and I'm under the clearest of directives from the BPI

Council to deal with offenders." He adds that once he approached After Hours, he received the fullest cooperation from label executives.

For Gallup, Malcolm Mather, director, avers: "We set up a security system to protect the chart from such activities, and this case shows it works. We're absolutely determined to produce a fair and accurate chart with the help of BPI."

In a statement put out through BPI, After Hours directors say: "In an effort to check on distribution and availability of the single, a total of 17 records were bought from record shops which are on the Gallup chart panel. The move followed complaints from the public that the record wasn't available in certain areas."

"But we now accept that these actions break the BPI conduct code, so we've undertaken not to use this method of verifying if stores are adequately stocked and aware of the product."

German Video Group Eyes High Trade Fair Profile

BERLIN—"Video World '83" is the logo the German Video Institute (DVI) here has adopted for its high-profile presence at the upcoming seventh International Berlin Audio & Video Fair, Sept. 2-11.

With video interest in West Germany reaching a new peak, the DVI is anxious to educate users in both the pitfalls and the potential of the new medium. Thus, it will be dealing with such subjects as piracy, the detrimental effects of video on the young, and the handling of damaged tapes. There will also be demonstrations of video's interactive and educational uses, of simple and speedy video systems programming (with a special competition for the "fastest operator" at the fair), and of the range of product currently available to customers. And there will be special emphasis on the operation of video cameras—of which there are an estimated one million now owned by enthusiasts here.

More than 500 suppliers, with

product from some 25 countries, are expected at the bi-annual event, which is described by organizers as "a marketplace for the worldwide business of consumer electronics."

Rouard Re-elected By French Video Group

PARIS—Yves Rousset-Rouard, head of French video company RCV, has been re-elected president of the French video producers' organization SNV (Syndicat National de l'Edition Videographique).

Elected as vice presidents, making up the executive bureau, are Dominique Bigle of Walt Disney Productions, responsible for public relations and antipiracy activity; Jean-Philippe Caude of Film Office (international relations section); Louis Hazan of PolyGram (legal affairs), and Bernard Marsault of Cine 7 (finance).

VCR Sales Boom In Spain, But So Does Video Piracy

By ED OWEN

MADRID—A spectacular boom in Spanish video hardware sales has brought with it a parallel upsurge in pirate activity. The latter is encouraged by lax enforcement, inadequate penalties and a lack of legally available software titles.

It's estimated some 220,000 VCRs were in use in Spain at the end of last year. The total should be around 350,000 by the end of this year, with estimates suggesting the million mark will be reached by the end of 1985.

Sony, which claims a leading 35% market share for its Beta machines, says the company logged a 240% sales increase between 1981 and 1982 and is expecting a further 40% jump this year. A similar perspective is given by Ramon Berenguer of Corte Ingles, the country's leading department store chain with 15 major outlets, which registered a 200% growth in video sales during 1981 and 1982 and is forecasting a 60% rise this year.

But amid the hardware boom, the

absence of the multinational software suppliers is notable, with only PolyGram marketing the latest American movies. WEA opened a video department last June, but it was closed by this January, ostensibly for "bureaucratic reasons." Says Ele Suarez, WEA general manager: "It may well be reopened. The position is under study right now."

Unquestionably, piracy is a key reason for the multinational companies' reluctance. In theory, every video marketed should carry a Ministry of Culture copyright certificate to comply with Spanish law, but in practice this regulation seems to be flouted with impunity. "It's a ridiculous situation," says Jose Antonio Esteban Garcia of the Video Club de Espana, which claims 35% of the rental market and a catalog of more than 400 films, all copyright paid. "Companies like us do all the paperwork, pay the royalties and the taxes, and then suffer because we've kept to the law and our prices can't compete with those of the pirates who ignore the law."

Esteban estimates that of the 80 or

so video distributors in Spain, fewer than 30 are legal companies registered with the Ministry of Culture. Up to a dozen firms—all pirates, according to Garcia—offer the latest foreign films, including "Gandhi."

As in other territories, observers here distinguish several aspects of the piracy problem. First are the companies set up expressly to distribute pirate product, often small outfits hard to locate and operating from false addresses—though one, Luxfilm, was recently described by the authors' society as "the biggest pirate in the world."

A second aspect is the video clubs, which may or may not be operating with a legal license, and which purchase one legal copy and duplicate multiples for rental, in some cases not even realizing they are committing an offense.

Then there are the video bars and discotheques, which repeatedly screen videos without paying public performance royalties. Often they charge no entrance fee, and for the price of a drink customers can see movies they'd have to pay some

\$2.25 to see in a cinema. The effect on the cinema industry, with its heavy legislation and high overheads, is disastrous.

Finally, there is the perennial issue of home taping, seen in some quarters as a worse threat than criminal piracy. Blank tapes only cost around \$7.40, compared to \$50-\$75 for a prerecorded tape, and millions are sold annually. Although no moves have yet been made towards introducing a compensating levy on the Austrian and German models, it is likely that such a step would be generally welcomed within the video industry.

Meanwhile, some progress is being made in the control of piracy as a whole. A bill making piracy a crime and imposing strict penalties is being prepared by the Ministry of Culture for submission to the Spanish parliament this fall, and the socialist government's promised reform of Spain's century-old penal code, if carried through, would also permit higher penalties for non-payment of royalties.

But some observers say that even the present laws could be effective, if only they were properly enforced, and blame government negligence in tackling the problem. The trouble, according to Antonio Delgado Porras, legal advisor to the Spanish General Society of Authors, is that "the police pass complaints on to the law courts, and then all the efforts that have been made lose their force and the process of actually bringing people to trial drags on and on."

Bona fide distributors are trying to help retailers steer clear of illegal videos by publicizing lists of what is and is not legally available and from whom. The Assn. of Cinematographic Distributors and Importers (ADICAN) publishes regular bulletins on these lines, as does AVE, the Spanish videographic organization.

Legal suppliers are also looking at ways to make their titles harder to imitate. PolyGram Video, for instance, now prints inlays on both sides, to prevent photographic reproduction, and uses a complicated color key that is hard to duplicate.

SALES REPORTED DOWN

Video Dealers Blast Quebec's Tape Tax

By KIRK LaPOINTE

MONTREAL — Retailers are strongly condemning Quebec's recent imposition of a two-dollar tax on blank videocassettes (Billboard, May 21) as a needless money grab that will only spur consumers to shop elsewhere and spark a thriving black market. Finance Minister Jacques Parizeau introduced the tax as part of the provincial budget last month, aiming to collect \$2 million in what he said was an attempt to reduce home taping by making tape more expensive.

Edward Goldberg, president of the five-store Le Club Video retail outlet, says sales are down 50% since the announcement. Bob Mandel, manager of a Video Shack store in downtown Montreal, says sales have slipped 80% in the last month. Retailers and distributors interviewed estimate that total sales losses in the next year because of the tax will be \$10 million.

"All it's going to do is create new business across the border" in Ontario or New York, says William Cohen, whose Payco Electronics Ltd. imports videocassettes from Japan.

"We're not thrilled, to say the least," Mandel adds. Goldberg says he sold 14,000 blank cassettes last year and had been expecting to increase his sales to about 18,000 this year.

An aide to Parizeau says the tax will make it more expensive to make an illegal copy of a copyrighted film. But Bob Blandsford, whose Canadian Video Wholesalers is a Montreal distributor of videotaped movies produced by most U.S. studios, discounts the government's explanation of the tax. "It's not going to help us—no way," he says.

The form of video piracy most hurting legal operators is carried out by experienced criminals who make copies on a mass scale, not by people who copy rented movies, dealers point out.

Goldberg says he believes the tax will further expand the black market for videocassettes. He says retailers may be encouraged now to buy from illicit distributors, keeping no sales record, collecting no discernible provincial sales tax and pocketing an extra profit.

The tax does not affect audio tape.

FIRST PLACE IN NINE CITIES

Spring Ratings Show AMs Maintain Their Dominance

TORONTO—AM radio stations continue to dominate major Canadian markets, ranking first overall in nine of 11 cities rated in the annual spring Bureau of Broadcast Measurement survey.

With the exception of Saskatoon and London, AM stations led ratings and even bridged a wider gap between themselves and their nearest FM competitors in most centers, the BBM ratings show. In Vancouver, for example, CFUN's 11,000-listener lead in last spring's book increased this year to almost 14,000, according to BBM. CFUN's weekly listenership reached 373,500, up from 347,500 a year ago. CFOX-FM increased its audience to 359,500 from 336,900, while CFMI-FM drew closer in third with 337,100 listeners, up from 286,600 in the same period last year.

The race tightened slightly in Edmonton, where three AM stations led the way. CHED continues to reign supreme in that market, with 410,400, down slightly from its 425,700 of last spring. CICA moved up marginally to 278,000 from 276,600, while CFRN dropped to third in the race with 228,200, down significantly from 277,000 last spring.

In Toronto, CFRB maintained its commanding lead as only one of two Canadian stations with more than one million listeners. Its 1,044,100 kept it well ahead of a tightly bunched pack for the second spot in this key market. CHUM held 638,900 listeners, its FM counterpart CHUM-FM finished third with 632,000, and CKFM-FM drew 620,100.

Of interest in the Toronto survey was the decline of CILQ-FM to eighth place overall. The station is CHUM-FM's main competition, but in an experimental move, it did not actively participate in beefing up programming during the ratings

sweep.

In Ottawa, CHEZ-FM inched closer to the dominant AM station, CFRA. It moved to 305,700 weekly listeners, up from 269,500 at the same time in 1982. CFRA held 393,900 listeners, while third place CKBY drew 250,900. A disappointing performance was registered by CJSB, which drew 80,900 in its first book last fall, only to be followed this spring with a rating of 37,400 listeners.

In Montreal, CKAC posted an audience at 1,018,600, but its perennial lead was chipped away by CKOI-FM, whose listenership increased 19% to 817,800. CHOM-FM moved up slightly to 680,900, while dance music station CKMF-FM improved a whopping 41% to draw 662,000 listeners. The biggest loser was CKGM, down 22.5% to 326,500 listeners. CKLM also fell dramatically, to 215,900, about 15% less than its 1982 spring book.

In other markets:

- CKXL drew 323,400 listeners (up from 284,400) to lead CFAC (285,400, up from 266,300) and CHQR (215,600, up from 205,900) in Calgary.

- CJOB slid to 304,000 (from 375,300), but still held a lead over CKY (288,800, up from 282,000) and CKRC (245,200, up from 217,000) in Winnipeg.

- CJCH dipped slightly to 175,100 from 185,000 and saw its lead erode over CJCH-FM (known as C100), which had 152,700 listeners, up from 138,900 last spring, and CHFX (98,400, down from 99,100) in the Halifax market.

- CJBX-FM in London (168,100, up from 138,100) and CFQC-FM in Saskatoon (238,500, down from 283,200) were the sole FM leaders in any markets surveyed.

In general, CBC stations experienced 10%-15% increases in audience size per week.

CZECH IMPORTER/EXPORTER

Artia Marking 30th Anniversary

PRAGUE—Czech company Artia, celebrating its 30th anniversary this year, has an international reputation for the import and export of records and prerecorded tapes. But nowadays its activities have widened to take in the export of record players and vinyl.

The firm also arranges custom pressings, alongside its own book publishing division, in which editions appear in up to 34 languages worldwide. And it has major interests in the import of blank tape and in photographic equipment.

Changes in Artia's relationship with Czech record companies Supra-

phon and Panton over the past three decades mean that all export contracts for finished product now go through in the name of Artia. The company also handles virtually all record license deals, though Supraphon has the freedom to negotiate some on its own.

Artia estimates that it has exported 40 million records over the years. It broke the two million mark for the first time last year, when export figures were up 12% on the previous year, despite economic hard times worldwide.

Best-sellers from Supraphon abroad include "The Best Of Coun-

try Beat," by the Country Beat group, which reportedly sold 550,000 units outside Czechoslovakia; "Famous Western Film Melodies," and Karel Gott's "My Czech Favorites," of which Artia says it has exported more than 300,000 units.

The breadth of product range is evidenced by foreign sales of around 300,000 for a German-language children's LP, "Hurvinek Ganz Gross." Top classical export has been Tchaikovsky's "Piano Concerto in B Flat Minor," with Karel Ancerl and the Czech Philharmonic.

The Panton album "The Romantic Piano Of Jiri Malasek" sold a reported 130,000 units abroad. Domestic country act Rangers, also a Panton act, sold an estimated 75,000 copies of the "Country Our Way" album abroad.

While Artia license deals are made mostly with Western companies, most finished product goes to the East, the biggest customers being Mezhdunarodnaya Kniga/Melodiya (Soviet Union) and Buch-export Deutsche Schallplatte (East Germany).

However, Arabella (France) and Bond Street Music (U.K.) also buy large quantities of Czech product. In the U.S., Czech records were imported by Qualiton for years, but they are now handled by Inter-sound, which also handles license deals.

Key Artia executives are Miroslav Maruska, president, Vladimir Skola, director of the gramophone section, and Leo Jehne, who is in charge of a&r.

Ornato Named By Italy IFPI Group

MILAN—Giuseppe Ornato, managing director of RCA Italiana, is the new president of Associazione Fonografici Italiani (AFI), the Italian IFPI group. He takes over from Guido Rignano, head of Milan-based Ricordi, who steps down after seven years.

At the request of Ornato, the current AFI board of directors will stay on until the end of June, principally to supervise arrangements for the IFPI's 50th anniversary commemorative meetings, which Italy is hosting in Venice this week.

Ornato says: "This is a crucial time for the record industry in Italy and, indeed, worldwide. It is up to AFI to increase its presence, its visibility, in all areas of our business. It's imperative that the whole industry works together to sort out its many problems."

Video Firms In Finland Fight For Market Shares

By KARI HELOPALTIO

HELSINKI—Competition for market shares in the Finnish video boom, which started in the second half of 1982, is heating up, with new companies entering the arena armed with new marketing ploys to lure the customers. Among the incentives on offer are a wide range of special discount deals, along with bonus "cards" for video rental club members.

The number of video clubs in Fin-

land has more than tripled in the past year, and four or five of them are slugging it out in the fight for supremacy.

Audiovideopiste has a membership of around 1,500, mostly males in the 18-30 age group. Membership fee is \$10, and bonuses include reductions of 5%-20% on rentals, blank cassettes and hardware. Main market action for the firm lies in James Bond-type action movies, from a catalog of 800 titles, in both VHS and Beta.

Another leading contender for top spot in the marketplace is Vip Video Club, backed by the massive Rautakirja group. Membership here is also \$10, with a general 10% cut on normal rental fees. There's a monthly selection of around 70 titles.

The Vihannon Sahko Video Club, a Finnish pioneer, has been going since 1981. It has no membership fees and is for adults over 21 only. But members do get a \$2 reduction on average Finnish rental fees and other special money-saving offers. The club has a 600-title catalog.

Pukevan Videoklubi, just nine months old, already has a membership in excess of 1,000. Reductions on films and blank tapes are available on payment of a \$2 membership fee. The firm has a 400-title catalog.

As the national video market grows even bigger, some of the country's biggest music and book clubs are set to join. All have researched the market potential, and all agree that the battle for slices of the video cake here is just starting.

U.K. Musical Fueled By Pop Nostalgia Boom

LONDON—A new West End stage musical, "Jukebox," slanted to the current pop nostalgia boom here, is set to open July 7, probably at the Astoria Theater. The show has a production budget of more than \$400,000.

A key figure in the project is songwriter/publisher Bill Martin, who, with Phil Coulter, wrote a string of chart hits, including Eurovision Song Contest winner "Puppet On A String" for Sandie Shaw.

Martin says the show will be "a spectacle of nostalgia," with songs and music spanning the 1950s, '60s and '70s. It will have 26 singers and dancers, most of them as yet unknown, plus a 16-piece orchestra. Public previews will include a special July 4 show for U.S. Embassy staff and expatriates.

U.K. Cable Music Channel

• Continued from page 9

The mix is completed by three-hour segments devoted to music movies, monster movies, cartoons, rock archive footage, dance music, live concert performances and similar areas. Intention is to rotate the segments, with every hour repeated six times during its cable life, giving a requirement of around 28 hours of original programming a week.

Cable Music estimates that over 70% of U.K. households are potential takers of the service, which it hopes will be included in operators' basic programming and not tiered. Average monthly fee for the four services which Cable Music regards as essential for a successful operation—feature films, children's programs, sports and music—should be between \$12-\$25 monthly.

The parent Virgin Group itself has interests in around a dozen small

cable consortia, which it plans to retain, but Devereux stresses its role is limited to that of investor. "We are first and foremost program providers," he says. "We did get involved in consortia, but partly for our own education, and partly just to get things going. Also, there aren't enough people from the entertainment industry involved in cable so far, and we were invited to come in on that basis."

Existing operators now in the process of deregulating themselves in the wake of the British government's cable go-ahead expect to have around one million homes freed for Cable Music-style services by the end of next year, and are already clamoring for a quick start-up. "We could be broadcasting by the beginning of 1984," says Devereux. "It's all going to happen very quickly."



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BRITAIN

(Courtesy of Music & Video Week)
As of 6/4/83
SINGLES

This Week	Last Week	
1	7	EVERY BREATH YOU TAKE, Police, A&M
2	5	BAD BOYS, Wham, Inner Vision
3	1	CANDY GIRL, New Edition, Lodon
4	8	NOBODY'S DIARY, Yazoo, Mute
5	3	CAN'T GET USED TO LOSING YOU, Beat, Go-Feet
6	11	BUFFALO SOLDIER, Bob Marley & Wailers, Island
7	16	JUST GOT LUCKY, JoBoxers, RCA
8	19	LOVE TOWN, Booker Newberry III, Polydor
9	4	TEMPTATION, Heaven 17, B.E.F.
10	2	TRUE, Spandau Ballet, Reformation
11	12	MONEY GO ROUND, Style Council, Polydor
12	10	WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, RAK
13	13	GLORY GLORY MAN UNITED, Manchester United Football Team, EMI
14	9	OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis
15	25	LADY LOVE ME, George Benson, Warner Bros.
16	6	DANCING TIGHT, Galaxy, Ensign
17	20	FEEL THE NEED IN ME, Forrest, CBS
18	34	IN A BIG COUNTRY, Big Country, Mercury
19	27	STOP AND GO, David Grant, Chrysalis
20	14	BLIND VISION, Blancmange, London
21	33	WAITING FOR A TRAIN, Flash & Pan, Easy Beat
22	17	WORDS, F.R. David, Carrere
23	15	(KEEP FEELING) FASCINATION, Human League, Virgin
24	23	MUSIC (PART 1), D Train, Prelude
25	18	PALE SHELTER, Tears For Fears, Mercury
26	NEW	LET'S LIVE IT UP, David Joseph, Island
27	NEW	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
28	28	MORNIN', Al Jarreau, Warner Bros.
29	NEW	BRING ME CLOSER, Altered Images, Epic
30	NEW	FLASH DANCE...WHAT A FEELING, Irene Cara, Casablanca
31	22	FAMILY MAN, Daryl Hall & John Oates, RCA
32	NEW	WE CAME TO DANCE, Ultravox, Chrysalis
33	21	DON'T STOP THAT CRAZY RHYTHM, Modern Romance, WEA
34	40	JUICY FRUIT, Mtume, Epic
35	NEW	THE HEAT IS ON, Agnetha Faltskog, Epic
36	NEW	THE KIDS ARE BACK, Twisted Sister, Atlantic
37	NEW	BABY JANE, Rod Stewart, Warner Bros.
38	26	BEAT IT, Michael Jackson, Epic
39	NEW	HANG ON NOW, Kajagoogoo, EMI
40	NEW	DREAM TO SLEEP, H2O, RCA

ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	2	TRUE, Spandau Ballet, Reformation
3	4	LET'S DANCE, David Bowie, EMI America
4	6	TWICE AS KOOL, Kool & Gang, De-Lite
5	8	CONFRONTATION, Bob Marley & Wailers, Island
6	3	PIECE OF MIND, Iron Maiden, EMI
7	5	THE LUXURY GAP, Heaven 17, B.E.F.
8	NEW	CRISIS, Mike Oldfield, Virgin
9	7	CHART ENCOUNTERS OF THE HIT KIND, Various, Ronco
10	9	THE HURTING, Tears For Fears, Mercury
11	10	DRESSED FOR THE OCCASION, Cliff Richard & London Philharmonic Orchestra, EMI
12	13	POWER CORRUPTION AND LIES, New Order, Factory
13	11	NIGHT DUBBING, Imagination, R&B
14	15	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
15	12	QUICK STEP & SIDE KICK, Thompson Twins, Arista
16	14	CARGO, Men At Work, Epic
17	18	DIONNE WARWICK-THE COLLECTION, Arista
18	19	SWEET DREAMS, Eurythmics, RCA
19	17	FEAST, Creatures, Polydor
20	NEW	ANOTHER PERFECT DAY, Motorhead, Bronze
21	16	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Cleveland International
22	24	THE LAUGHTER & THE TEARS COLLECTION, Various, WEA
23	22	TOTO IV, CBS
24	21	THE FINAL CUT, Pink Floyd, Harvest
25	25	H2O, Daryl Hall & John Oates, RCA
26	NEW	DUCK ROCK, Malcolm McLaren, Charisma
27	20	THE KIDS FROM 'FAME' SONGS, Kids From Fame, BBC

28	NEW	TUBULAR BELLS, Mike Oldfield, Virgin
29	23	WHITE FEATHER, Kajagoogoo, EMI
30	27	WAITING, Fun Boy Three, Chrysalis
31	26	RIO, Duran Duran, EMI
32	29	HELLO, I MUST BE GOING!, Phil Collins, Virgin
33	32	LIONEL RICHIE, Motown
34	28	BUSINESS AS USUAL, Men At Work, Epic
35	40	GET ON UP!, Various, RCA
36	33	WHAMMY, B52's, Island
37	NEW	WAR, U2, Island
38	NEW	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International
39	NEW	JARREAU, Al Jarreau, WEA International
40	NEW	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/6/83
SINGLES

This Week	Last Week	
1	5	JULIET, Robin Gibb, Polydor/DGG
2	1	BRUTTOSZIALPRODUKT, Geiersturzflug, Ariola
3	2	LEUTCHTUM, Nena, CBS
4	3	BEAT IT, Michael Jackson, Epic/CBS
5	4	LET'S DANCE, David Bowie, EMI
6	8	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
7	11	BLUE MONDAY, New Order, Rough Trade
8	6	BILLIE JEAN, Michael Jackson, Epic/CBS
9	7	BUM BUM, Trio, Mercury/Phonogram
10	15	KLEINE TASCHENLAMPE BRENN, Markus, CBS
11	9	HEY LITTLE GIRL, Icehouse, Chrysalis/Ariola
12	17	LOVE IS A STRANGER, Eurythmics, RCA
13	10	MANUEL GOODYBE, Audrey Landers, Ariola
14	12	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island/Ariola
15	21	JULIE, Daniel, Ariola
16	NEW	DIE WUESTE LEBT, Peter Schilling, WEA
17	13	TOO SHY, Kajagoogoo, EMI Electrola
18	18	DIE FISCHER VOPN SAN JUAN, Tommy Steiner, Polydor/DGG
19	NEW	BREAKAWAY, Tracey Ullman, Shiff/Teldec
20	14	DER KNUTSCHFLECK, IXI, Metronome
21	NEW	TEMPTATION, Heaven 17, Virgin/Ariola
22	20	OH TO BE AH, Kajagoogoo, EMI
23	25	JEOPARDY, Greg Kihn Band, Beserkley/WEA
24	16	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
25	NEW	WEIL WIR UNS LIEBEN, Andy Borg, Papagayo/EMI Electrola
26	NEW	BOXERBEAT, JoBoxers, RCA
27	19	WENN ES DICH NOCH GIBT, Roger Whittaker, Aves/Intercord
28	30	KARL DER KAEFER, Gaensehaut, Papagayo/EMI
29	NEW	WAVES, Blancmange, London/Teldec
30	NEW	OVERKILL, Men At Work, CBS

ALBUMS

1	1	THRILLER, Michael Jackson, Epic/CBS
2	2	NENA, CBS
3	3	LET'S DANCE, David Bowie, EMI
4	4	STREICHELEINHEITEN, Peter Cornelius, Polystar
5	6	PRIMITIVE MAN, Icehouse, Chrysalis/Ariola
6	7	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
7	9	WHITE FEATHERS, Kajagoogoo, EMI
8	8	THE FINAL CUT, Pink Floyd, Harvest/EMI
9	NEW	RING OF CHANGES, Barclay James Harvest, Polydor/DGG
10	10	TYPISCH ROGER WHITTAKER, Aves/Intercord
11	14	CARGO, Men At Work, CBS
12	11	THE GETAWAY, Chris De Burgh, A&M/CBS
13	12	THE LUXURY GAP, Heaven 17, Virgin/Ariola
14	5	ODYSSEY, Udo Lindenberg, Polydor/DGG
15	16	NIGHT AND DAY, Joe Jackson, A&M/CBS
16	13	KILROY WAS HERE, Styx, A&M/CBS
17	NEW	HOW OLD ARE YOU?, Robin Gibb, Polydor/DGG
18	19	THE HURTING, Tears For Fears, Mercury/Phonogram
19	17	LISTEN, A Flock Of Seagulls, Jive/Teldec
20	NEW	TRUE, Spandau Ballet, Chrysalis/Ariola

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/6/83
SINGLES

This Week	Last Week	
1	1	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS

2	3	BEAT IT, Michael Jackson, Epic
3	2	I WAS ONLY 19, Redgum, Epic
4	4	BILLIE JEAN, Michael Jackson, Epic
5	5	SAVE YOUR LOVE, Renee & Renato, RCA
6	6	DROP THE PILOT, Joan Armatrading, A&M
7	8	DER KOMMISSAR, Falco, A&M
8	7	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
9	14	SOLITAIRE, Laura Branigan, Atlantic
10	9	WHAM RAP, Wham, Epic
11	11	ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI
12	13	LET THE FRANKLIN FLOW, Gordon Franklin, The Wilderness
13	NEW	JEOPARDY, Greg Kihn Band, Liberation
14	10	1999, Prince, Warner Bros.
15	12	LET'S DANCE, David Bowie, EMI America
16	NEW	IT'S RAINING MEN, Weather Girls, CBS
17	NEW	YOU ARE, Lionel Richie, Motown
18	15	DON'T PAY THE FERRYMAN, Chris De Burgh, A&M
19	NEW	SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Parlophone
20	16	BABY I NEED YOUR LOVIN', Carl Carlton, RCA

ALBUMS

1	1	1983 THE HOT ONES, Various, Festival
2	2	THRILLER, Michael Jackson, Epic
3	3	CARGO, Men At Work, CBS
4	5	THE KEY, Joan Armatrading, A&M
5	12	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
6	4	GREATEST HITS VOLUME 2, John Denver, RCA
7	7	THE FINAL CUT, Pink Floyd, CBS
8	6	WATCH THE RED, Angels, Epic
9	14	THE NUMBER ONES, Beatles, Parlophone
10	8	SPIRIT OF PLACE, Goanna, WEA
11	NEW	CAUGHT IN THE ACT, Redgum, Epic
12	10	LET'S DANCE, David Bowie, EMI America
13	11	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
14	9	GO FOR IT, Various, CBS
15	17	SCREAM OF THE REAL, Radiators, EMI
16	16	A CHILD'S ADVENTURE, Marianne Faithfull, Island
17	NEW	SWEET DREAMS, Eurythmics, RCA
18	NEW	THE NET, Little River Band, Capitol
19	19	HERE COMES THE NIGHT, Barry Manilow, Arista
20	18	ANOTHER PAGE, Christopher Cross, Warner Bros.

JAPAN

(Courtesy Music Labo)
As of 6/6/83
SINGLES

This Week	Last Week	
1	NEW	TANTEI MONOGATARI, Hiroko Yakushimaru, Toshiba-EMI/Variety
2	2	MEGUMINO HITO, Rats & Star, Epic-Sony/PMP-Uncle F
3	1	SHOWER NA KIBUN, Toshihiko Tahara, Canyon/Johnny's
4	3	TENGOKU KISS, Seiko Matsuda, CBS-Sony/Sun
5	4	MANATSUNO ICHIBYOU, Masahiko Kondo, RVC/Johnny's
6	5	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning
7	11	SUTEKINI CINDERELLA COMPLEX, Hiromi Go, CBS-Sony/Burning
8	8	ZOKKON LOVE, Shibugakitai, CBS-Sony/Johnny's
9	7	NATSUIRONO NANCY, You Hayami, Taurus/Sun-JCM
10	6	KIMIKI MUNEKUN, YMO, Aifa/1980-Yano
11	10	MAKKANA ONNANOKO, Kyoko Koizumi, Victor/Burning-NTV
12	9	HARENOCHI BLUE BOY, Kenji Sawada, Polydor/Anima-Watanabe
13	15	NATSUONNA SONIA, Monta & Junko, Nippon Phonogram/PMP
14	12	HATSUKOI, Kozo Murashita, CBS-Sony/April
15	17	TOKIO KAKERU SHOUJO, Tomoyo Harada, Canyon/Variety
16	14	MINIKUI AHIRUNOKO, Johnny, King/Crazy Rider
17	16	MEDAKANO KYODAI, Warabe, For Life/TV-Asahi
18	13	BODY SPECIAL 2, Southern All Stars, Victor/Amuse
19	NEW	BOKU WARACCHAIMASU, Shingo Kazami, For Life/Undecided
20	NEW	KOUKIATSU GIRL, Tatsuro Yamashita, Moon/Smile

ALBUMS

1	NEW	UWAKINA BOKURA, YMO, Aifa
2	6	IMA USHINAWARETA MONOO MOTOMETE, Chiharu Matsuyama, News
3	2	NO DAMAGE, Motoharu Sano, Epic-Sony

4	1	MOMENTOS, Julio Iglesias, Epic-Sony
5	17	MARATHON, Takuro Yoshida, For Life
6	4	LET'S DANCE, David Bowie, Toshiba-EMI
7	3	PS ANATAE, Aming, Nippon Phonogram
8	5	CARGO, Men At Work, Epic-Sony
9	NEW	TIME, Culture Club, Victor
10	8	THRILLER, Michael Jackson, Epic-Sony
11	15	DEJA VU, Marlene, CBS-Sony
12	16	HIGHWAY DANCER, Johnny, King
13	NEW	ROCKIN' EVERY NIGHT, Gary Moore, Victor
14	7	STARGAZER, Masamichi Sugl, CBS-Sony
15	18	MERRY CHRISTMAS MR. LAWRENCE, Soundtrack, London
16	14	YOKAN, Miyuki Nakajima, Canyon
17	12	FANTASY, Akina Nakamori, Warner-Pioneer
18	10	VITAMIN, EPO, RVC
19	9	LANAI, You Hayami, Taurus
20	NEW	EMBLEM, Shinji Tanimura, Polystar

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 5/30/83
SINGLES

This Week	Last Week	
1	2	COMMENT CA VA, Shorts, EMI
2	1	BEAT IT, Michael Jackson, Epic
3	3	JULIE, Daniel, Ariola
4	6	THE HEAT IS ON, Agnetha Faltskog, Polydor
5	5	STARMAKER, Kids From Fame, RCA
6	NEW	BLUE MONDAY/THE BEACH, New Order, Factory
7	7	ORCHARD ROAD, Leo Sayer, Chrysalis
8	9	PAPA'S GOT A BRAND NEW PIG BAG, Pigbag, Y Records
9	NEW	NUR GETRAUMT, Nena, CBS
10	NEW	LOVE ISN'T LOVE, Carola, Dureco

ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	3	UB 40 Live, Virgin
3	2	LET'S DANCE, David Bowie, EMI
4	NEW	STIELUM DANSEN, Toontje Lager, Sky
5	5	NENA, CBS
6	4	4 US (VIERUS), Doe Maar, Sky
7	7	LIVE, Kids From Fame, RCA
8	9	THE KIDS FROM FAME, Soundtrack, RCA
9	NEW	CARGO, Men At Work, CBS
10	8	THE FINAL CUT, Pink Floyd, Harvest

DENMARK

(Courtesy BT/IFPI)
As of 5/25/83
SINGLES

This Week	Last Week	
1	1	BILLIE JEAN, Michael Jackson, CBS
2	2	LET'S DANCE, David Bowie, EMI America
3	NEW	JULIE, Daniel, Ari
4	4	YOUNG GUNS GO FOR IT, Wham, CBS
5	NEW	SI LA VIE EST CADEAU, Corline Hermes, Polydor
6	7	ELECTRIC AVENUE, Eddy Grant, CBS
7	6	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
8	NEW	LOVE ISN'T LOVE, Carola, Tuba
9	10	CHURCH OF THE POISONED MIND, Culture Club, Virgin
10	NEW	TOO SHY, Kajagoogoo, EMI

ALBUMS

1	1	LET'S DANCE, David Bowie, EMI America
2	2	X, Gnags, Genlyd
3	NEW	80 'ERNES BOHEME, Sebastian, Medley
4	3	HIGH HIGH, Various, Medley
5	5	THRILLER, Michael Jackson, CBS
6	6	ALLE VORE HAAB, Toesedrengene, Mercury
7	4	THE FINAL CUT, Pink Floyd, Harvest
8	NEW	CARGO, Men At Work, CBS
9	9	HOLD HOVEDET KOLDT OG HUERT VARM, Sylvester Of Svalerne, HM
10	8	SWING, Kasper Windling, CBS

ISRAEL

(Courtesy Kol Israel)
As of 5/8/83
SINGLES

This Week	Last Week	
1	1	SWEET DREAMS, Eurythmics, RCA
2	5	BEAT IT, Michael Jackson, Epic
3	7	DER KOMMISSAR, Atter The Fire, Epic
4	8	LET'S DANCE, David Bowie, EMI America
5	6	ROCK THE BOAT, Forrest, Ariola
6	10	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
7	2	BILLIE JEAN, Michael Jackson, Epic
8	NEW	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI

9	4	HEY LITTLE GIRL, Icehouse, Chrysalis
10	3	I KNOW THERE'S SOMETHING GOING ON, Frida, Polar

ALBUMS

1	1	LA MUJER QUE YO QUIERO, David Broza, CBS
2	2	THRILLER, Michael Jackson, Epic
3	3	CHAI, Ofra Haza, Hed Arzi
4	4	HITS IN RHYTHM, Various, CBS
5	5	THE FINAL CUT, Pink Floyd, CBS
6	NEW	EUROVISION 83, Various, EV 83
7	6	THE YOUTH OF TODAY, Musical Youth, MCA
8	7	EXPLOSION HITS, Various, Mercury
9	NEW	LET'S DANCE, David Bowie, EMI America
10	8	KILLER ON THE RAMPAGE, Eddy Grant, Ice

ITALY

(Courtesy Germano Ruscitto)
As of 5/31/83
ALBUMS

This Week	Last Week	
1	5	1983, Lucio Dalla, RCA
2	1	THE FINAL CUT, Pink Floyd, EMI
3	2	THRILLER, Michael Jackson, CBS
4	3	TUTTO SAN REMO, Various, Ricordi
5	4	ACQUARELLO, Toquinho, CGD-MM
6	16	BOLLICINE, Vasco Rossi, Carosello
7	7	FLY MIX NO.11, Nick Baxter, Zanza
8	10	LET'S DANCE, David Bowie, RCA
9	13	ORO PURO, Various, CBS
10	6	TANGO, Matia Bazaar, Arston
11	12	ONE PLUS ONE, Various, K-tel
12	8	THE JOHN LENNON COLLECTION, EMI
13	9	SAPORE DI MARE, Various,



BEACH BUMS—Carl Wilson of the Beach Boys, center, and his attorney, Ross Schwartz, right, break the news to Jerry Schilling: Wilson likes the job he's done representing him as a Caribou solo artist and has renewed his managerial contract with the former Elvis Presley associate.



SOUTHERN WEDDING—Mark Herndon of Alabama, left, and Billy Idol talk about macho men at DIR Broadcasting's recent fifth annual Rock Radio Awards ceremony at Elaine's in New York.



NOT JUST AN ILLUSION—MCA sales manager Jim Wilson, left, and merchandising manager Bob Aponti, right, are assured by Errol Kennedy of Imagination that they're not dreaming during a visit to the J&R record store in New York. Kennedy was in town to promote a new album of dub remixes called "Night Dubbing," produced by Tony Swain and Steve Jolley.



IN-STORE HEAVEN—That's where Walmart shoppers in Terrell, Tex. thought they were when Charly McLain stopped by to promote her Epic LP, "Paradise."



THE GOLD ALBUM?—Eddie Jobson, center, plays keyboards and violin on his new disk, "The Green Album," which Capitol ships this month. Obviously, Bruce Garfield, left, the label's vice president of East Coast a&r, and a&r vice president Don Grierson are hoping for a record of another color.



THE BLUE WAVE—Billy Joel, left, and Toru Oki, center, bask in the applause generated by a rousing encore of Muddy Waters' "Got My Mojo Working" at the Bottom Line in New York, where John Hammond co-headlined a bill with the Nighthawks. Harpist Mark Wenner and drummer Pete Ragusa join Hammond, bassist Jan Zukowski and guitarist Jimmy Thackery of the Hawks.



AUSTRALIAN CROSS-OVER—Christopher Cross and his manager, Tim Neece, left, hold copies of the double platinum LP Cross picked up on a visit to Sydney, Australia, where he opened the new Sydney Entertainment Centre. They're shown with Peter Ikin and Paul Turner, marketing director and managing director respectively of WEA Australia, and Steve Hands, the label's national promotion manager.



NO ESCAPE—His album is called "The Getaway," but there's no escape for A&M artist Chris De Burgh from his label's president Gil Friesen (left), vice president of international Jack Losman (center) and chairman Jerry Moss. They're determined to honor him with a special platinum disk for the LP's worldwide sales.

SHAKE AND POP—Producer David Foster accepts a hand from an aspiring songwriter at the Los Angeles Songwriters Showcase session sponsored by BMI there. Producer Jay Graydon and songwriter Bill Champlin joined him on a panel entitled "The Creative Process." LASS co-founder Angelo Roman looks on.



SALES SESSION

Communication Is Stressed By Panel

CHICAGO—"The more I hear from a label, the more I remind my accounts and salesmen about it. If I communicated as poorly as some labels, I'd be out of business." Those strong words from Rounder Distributing's Dave Nives summed up the tenor of a hard-hitting sales and communication session at the NAIRD convention Friday (27).

While distributors warned against multiple distribution throughout the three days of seminars, Nives said that if a label is going to deal directly with an account, the distributor must be forewarned. Indie distribution requires the full support of manufacturers, in that today many new types of accounts are developing, with health food stores showing good prospects of becoming vertical retail areas, Nives said.

Advertising allowance is often better than a discount in getting new merchandise into accounts, asserted Walter Paas of MS Distributing, Chicago. Once the advertised merchandise is received by the dealer or rack, he said, it has a good chance of remaining in inventory as a stand-

ard. In-store demonstration copies and samples for store personnel influence sales strongly, he added. Total product information, including release date and number, album title and suggested list price, should be circulated to all distributor personnel as early as possible, Paas advised.

Richman Brothers' Howard Rosenthal said he wants his sales people knowledgeable, noting that store space is shrinking and the knowledgeable salesman makes the sale. He advised labels to confer individually with salesmen by phone.

Labels should not be chagrined when a distributor asks for more promo copies of an album than the amount he orders, Rosenthal said. The meeting then got into a dissection of promos, with Delmark Records' Bob Koester asserting that they "are like money." As a retailer as well as label entrepreneur, Koester noted that often a couple of promos can really push a new release. Salesmen who feel accounts are overstating their promo need should print the store's name across the front of the album in indelible ink to halt demo copies' sales, he suggested. Rosenthal and Koester both played radio stations that change format and sell their libraries to dealers.

Pat Martin of June Appel Records said direct mail has helped her label to remain afloat. She stated that she is getting more than a 5% response from her mail. She turns orders over to her distributor often, she said, and her acts help her build a mailing list by supplying the names of their fans. She said she averages three records on each response from a mailing.

Q&A SESSION

First Timers Share Views On Confab

As an informal gathering designed to answer the question, "Why did you come to this convention and what do you need to get out of it?" NAIRD's First Timers' Session Thursday (26) proved informative to newcomers and convention veterans alike.

The q&a panel discussion was chaired by most of NAIRD's board of trustees, including Alligator Records' Bruce Iglauer, Jerry Richman of Richman Bros. Records, Western Merchandisers' Steve Marmaduke, Clay Pasternack of Action Music Sales, Green Linnet Records' Wendy Newton, Bruce Kaplan of Flying Fish Records, jacket fabricator Lee Myles Associates' Robert Miller, and Chuck Nessa of Steeplechase Records.

After a brief introduction by NAIRD chairperson Sunny Richman, in which she informed the audience that NAIRD's purpose in convening was "to address your needs," Kaplan followed with a nutshell history of NAIRD. "We were 15 or less people with small labels and distributorships in 1971," he recalled. "We dealt with common problems, like who was doing what—questions which still arise today."

The trustees gave their reasons for attending the convention (Marmaduke: "I come because I make money"; Miller: "NAIRD is much friendlier and more laidback than NARM, and very worthwhile"; Pasternack: "It's an education in the nuts and bolts of running a record company. I learn something every year"; Iglauer: "Each year newer people come up with great original ideas that have gotten by me"; Nessa: "There's a lot of info out there"). Then they questioned at-

(Continued on page 90)

News

Gathering Takes Long Look At Indie Distribution's Prospects

• Continued from page 3

billing recorded product." Video is more profitable, he said, in that there is less return and "much of our shipments are COD." He said that videodisk appears boom-bound and that this will cause Schwartz Bros. to deliberate what available dollars will go into video software as opposed to records.

MS Distributing's Rich Chrzan further illustrated the difficulties currently facing indies, noting that each time a label moves to branches, accounts' faith is further undermined.

Hal Brody of House Distributing, Kansas City, focused on the need for expertise in trying times. "NARM has shrunk. We are growing," Brody stated. Like many of his peers during the convention, Brody cited the indies' dire need for catalog selling in a time when retail catalog inventory is eroding nationally. He was substituting for Kevin Papuga, a House sales executive who is leaving that firm.

Richman Bros.' Jerry Richman optimistically pointed out that there were more distributors at NAIRD this year than ever before. When Muse Records' Joe Fields asked how NAIRD might assist in more prompt payment by some distributors, Richman advised him to "change distributors." Fields countered that there weren't too many distributors to choose from in any territory.

"I have 300 catalog labels," Richman said. "We own all the merchandise on those shelves. We don't get quick turnover. We are combatting labels that sell 250,000 units and up, and their turn is in 30 days." When the suggestion was made that some kind of national distributor concept be established, Richman opined that experience showed this was impossible.

Manufacturers Share Concerns

• Continued from page 6

with Iglauer noting that some plants manufacture and move product on their own without invoicing the record company. "Inventory control is loose today, and it's easy to lose product," he remarked, to which Kaplan responded, "Most of us here are fortunate enough not to have product that's that much in demand."

To the apparently common complaint of manufacturers that pressing plants keep their metal mothers,

a remedy was offered by John Morris of Old Homestead, who advised getting in writing that the mother is owned by the manufacturer. Kaplan concurred, adding that "if you're not billed separately for the mother, the plant can legally keep it."

The workshop finished on the subject of promotion, with Iglauer acknowledging that, while a distributor could be helpful in finding an indie promo person for a label, "that promo person could be taking money on the side with the distributor's knowledge."

Indies Welcomed To Video Age Workshop Stresses Medium's Value; MTV Attacked

• Continued from page 6

ing to do videos "other than with your own group, to try and get one that's bubbling under, not quite made it yet. And when selling a video, try every avenue, but try pay cable first."

Vocalist Blanche and producer Federici showed one of their co-ventures, a Phil 'n' the Blanks video called "Advertising Girl," which recently aired on MTV. Blanche discussed the tangible impact the band's videos (there are almost a dozen) have had on Phil 'n' the Blanks' bookings and record sales.

Federici pointed out the "burnout factor" inherent in music video—"You see one a couple times and

that's as far as you can go"—which was then refuted by Brindle, who averred that his studies have shown a video lasts longer than its corresponding song. However, he added, "The song is the most important thing. The video enhances it, not vice versa."

Philo/Resolution's Schubart gracefully brought the session into focus with his observation, "It's important to remember we're at the beginning of this thing. Music video hasn't reached its potential sophistication level. I applaud MTV; it is a guiding light in music video, and is opening the way for cable channels featuring roots music, jazz, folk, and spoken word. (At this point) MTV has reached something inappro-

Fields and Earl Horowitz of Pausa Records contended that slow pay up to six months puts business on a consignment basis, something they both dread. Fields said such delay could kill "budding labels." Both men said they felt they had better product coming as they consistently delivered substantial new album releases. Fields asked distributors to carefully analyze their accounts payable monthly, paying labels on the basis of the past month's product movement.

More personal liaison stimulates cash flow from his Cleveland Piks Distributing, Harvey Korman stated. Even though the "majors" have up to six months' extended billing to entice accounts, there's more waste there, charged John Berthelot of St. Expedite Distributing, New Orleans.

Computerized informational exchange can be an answer, suggested Joan Pelton of Silo Distributing, Waterbury, Vt., who said microcomputers are beneficial. She urged that some kind of data be obtained to show the relationship business-wise between label and distributor.

Costs can be reduced if labels hold off on cassette release on some albums, averred Richard Ferris of Square Deal Records, San Luis Obispo, Calif. He said labels should consult with distributors as to the appropriate time to come up with tapes. On certain indie product, cassette demand is often small, he added.

In a second distribution-angled session Saturday (28), Ferris asked labels to notify him as early as possible regarding tours. He said "autograph parties" in stores sell more albums than do in-store appearances, as fans are subtly impelled to buy product. Along with several others, he warned labels to stop selling direct. A strong bond between manufacturer and wholesaler results when manufacturers steer distribution to new accounts, he stated. Accounts also send all these returns to the distributor, he noted.

"Tell us when you are permanently out of stock," Ferris cautioned. "When you don't tell us, it puts us in the middle with our customers who blame us when a record is not delivered." When a label advertises nationally or regionally, Ferris advised sending tear sheets of ads to distributors so they can inventory for the anticipated demand the ad produces.

"Don't put the number 0 or 01 on

your record. It's too common a number, and customers who use only that number and don't provide the label confuse our shipping clerks," Ferris commented.

Not only should stuffers be placed at the top and bottom of a carton, but some protection should be placed on the sides of shipments to halt shifting and resultant crushing of covers, Ferris suggested. Bruised covers should be returned, he said.

Ferris joined Action Distributing's Clay Pasternack in blasting manufacturers who use small cartons instead of big boxes. Freight and UPS bills mount unnecessarily when many small cartons are used, as UPS, the major carrier, charges for each carton handled up to a 50-pound maximum, he pointed out. Pasternack said it is imperative that larger cartons be used, because he has heard that UPS may raise the maximum to 70 pounds. The Cleveland distributor said that he has tabulated his freight costs and that West Coast shipments run from 22 cents to 30 cents per LP. He asked that a good quality corrugated carton be adopted industrywide.

"Be aware that there are a lot of truck discounts out there now that deregulation has started to set in," Pasternack encouraged. "I take time to write letters and make phone calls to individual truckers. It works." By taking shipments from several indie labels and bulking them, he said, pressing and duplicating plants can help reduce costs greatly. He recommended that a 12- by 12- by 12-inch carton be made standard.

Robin Cohn of City Hall Distributing, San Francisco, concurred with Pelton's idea of knowing responsibilities from the start on each side. "Putting the right record in the right place" was the way he summed up merchandising. Because the average indie label distributor has so many small labels to help defray cost, labels should communicate directly with salespersons, he suggested. Manufacturers who provide discounts should insure that they are passed along to accounts, Cohn stressed. He said extended billing or a cash discount pushes a hot record even further.

His fellow Bay area distributor, Robin Wise of Back Room Distributing, said a distributor measures artist visibility, past touring and radio potential when evaluating whether to take on a new line. Good album covers contain all significant sales information on the upper top two inches, he said. He urged distributors to assay their own operations for their fortes, adding that in his own case he has dropped classical albums. He said he likes introductory albums at \$5.98 list, which are raised to \$8.98 when the act is on its way.

Duncan Browne of Rounder Records said he favored letting an album go naturally out of print, instead of making a deletion announcement which stimulates large returns. He said the natural attrition of an album insures that it will eventually sell off. He said that the normal 90-day deletion notice doesn't work now that it takes chains and racks far more than three months to collect such returns.

Browne urged the indies to reduce returns by not overselling or overbuying product. He noted that he sees the overstocking philosophy waning.

priate for most of you here."

Schubart went on to impart his knowledge of the technical end of video production, such as preferred tape size ("shoot the master on one-inch and transfer to three-quarter-inch for editing, because it's the editing that's expensive") as well as the philosophical aspect of the craft.

"As far as performance versus concept video, I'm excited about the idea of concept video, and the more thorough integration of artists into its direction and writing. I'd recommend encouraging artists to write for video—to conceptualize a song visually as well as aurally. Doing a song first and then a video after comes out looking like an advertisement."

Mexico's Discos Peerless Opens New U.S. Branch

HOUSTON—As part of its 50th anniversary celebration, Discos Peerless De Mexico has opened its own U.S. branch here under the name of Bluebonnet Records & Tools. Peerless had been a partner with Sunshine Records in Miami, Fla., for distribution of its product in this country for many years.

Peter Ulrich, who had been Peerless' vice president and general director in Mexico for six years, has relocated to run the operation. Initial thrust in the sales of catalog and new product will be in the Texas and California areas. Later this month, Bluebonnet will expand to more areas, including Chicago, New York, Miami and Puerto Rico.

Ulrich plans to package and repackage new and existing catalog and hit material from the parent label. But Bluebonnet plans to get involved in recording artists and material in the U.S. before the end of this year or early in 1984.

Pre-sales and promotion jumped off to an unexpectedly big start, according to Ulrich, with the results being one of the "best for a comparable period of Peerless product sold in the U.S." The Mexican-born executive adds that with the concentration of product in the Eastern portion of the U.S., as well as in the West, it could trigger expansion for Bluebonnet into other areas.

Ulrich has already appointed Eduardo Perez as general manager of the label here, and has assigned

Mauricio Perez (no relation) to run the full-time branch headquarters in the Los Angeles area. Latter will concentrate on sales and promotion throughout California and neighboring states.

Among the artists initially garnering heavy exposure under the new U.S. label are the legendary Pedro Infante (with new packaging already set to go out into the market), Los Freddy's, Los Baby's, Los Solitarios, Prisma, Carmen Cardenal, Los Guacharacos De Colombia, Anybel Pastor, Grupo Latino and Beatriz Adriana, among others.

"Some of the releases will get special emphasis because of the known acceptance and popularity in this nation, while others will go out on a trial and error basis," Ulrich states.

Nashville Institute Gets Grant From ASCAP

NASHVILLE — The ASCAP Foundation presented a \$2,500 grant to the Nashville Institute for the Arts May 18, at its annual membership meeting for the Southern region. The money will be used for the Institute's composer-in-residence program.

Based at Vanderbilt Univ., the Institute is the educational arm of the Tennessee Performing Arts Center and is affiliated with the Lincoln Center Institute in New York.

Video Music Programming

• Continued from page 29

Tears For Fears, "Mad World," Mercury
Peter Tosh, "Johnny B. Goode," EMI America
Triumph, "When The Lights Go Down," RCA
20/20, "Jack's Got A Problem," Enigma
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia

★ ★ ★

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Births

Boy, Robert Thomas, to Sandy Hill and Robert Pittman, May 24 in New York. He is executive vice president and chief operating officer of Warner Amex Satellite Entertainment Co.

★ ★ ★

Girl, Jessica Gale, to Gale and John Conlee, May 28 in Madison, Tenn. He is an MCA recording artist.

★ ★ ★

Boy, Andrew Michael, to Peggy and Mike Greene, May 25 in Atlanta. He is vice president and general manager of the Video Music Channel in Atlanta and president of the NARAS chapter there.

★ ★ ★

Boy, Nicholas Sinclair, to Kerry and Henry Small, May 23 in Santa Monica, Calif. He is a member of the Capitol group Prism.

Marriages

Michael McDonald to Amy Holland, May 21 in Santa Barbara, Calif. He is signed to Warner Bros. Records. She records for Capitol.

★ ★ ★

Moreno Espinoza to Moira McCormick, May 20 in Chicago. She is Billboard's Midwest editor.

★ ★ ★

Steve Greenberg to Katie Lichtman, June 4 in New York. He heads Steve Greenberg Video Productions. She works in Epic Records' a&r department there.

★ ★ ★

John Morgan to Jan Nesbit, May

Bubbling Under The HOT 100

- 101—CANDY MAN, Mary Jane Girls, Gordy 1670 (Motown)
- 102—MORE THAN THIS, Roxy Music, Warner Bros. 7-29912
- 103—DO IT FOR LOVE, Marty Balin, EMI-America 8160
- 104—BODY TALK, Kix, Atlantic 7-89852
- 105—ALWAYS GONNA LOVE YOU, Gary Moore, Atco 7-99896
- 106—HOLD ME 'TIL THE MORNING COMES, Paul Anka, Columbia 38-03897
- 107—WATCH YOUR STEP, Carlos Santana, Columbia 38-03925
- 108—LIFELINE, Spandau Ballet, Chrysalis 4-42686
- 109—YOU ARE IN MY SYSTEM, Robert Palmer, Island 7-99866 (Atco)
- 110—JUST ANOTHER SATURDAY NIGHT, Alex Call, Arista 1049

Bubbling Under The Top LPs

- 201—OZONE, Glasses, Motown 6037 ML
- 202—POLECATS, Make A Circuit, Mercury 4228123581M1 (PolyGram)
- 203—LARRY CARLTON, Friends, Warner Bros. 1-23834
- 204—SOUNDTRACK, Local Hero, Warner Bros. 1-23827
- 205—NRBQ, Grooves In Orbit, Bearsville 1-23817 (Warner Bros.)
- 206—GOANNA, Spirit Of Place, Atco 90081
- 207—JOANIE GREGGAINS, Aerobic Shape Up II, Parade PA 106
- 208—SHRIEKBACK, Care, Warner Bros. 1-23874
- 209—FOGHAT, Zig Zag Walk, Bearsville 1-23888 (Warner Bros.)
- 210—HIGH INERGY, Groove Patrol, Gordy 6031 GL (Motown)

Lifelines

27 in Atlanta. They are principals of the Discs For Dancing DJ service there.

★ ★ ★

Chuck White to Jennifer Wilde, April 21 in Milwaukee. He is program director of WMIL-FM there. She is the station's morning drive personality.

★ ★ ★

Michael Ramp to Carol Asher, May 1 in Rensselaer, Ind. He is an air personality on WTHI-FM Terre Haute.

Deaths

Bill Haywood, 41, senior vice president of PolyGram Records' black music division, of cardiac arrest May 28 in New York. Born in Raleigh, N.C., Haywood joined WLLE there as an air personality at age 19 and was upped to program director the following year. In 1965 he moved to

Washington, D.C., where he programmed WOOK and WOL. He launched an advertising and promotion firm in 1973, and in 1975 was named national r&b promotion director for Mercury Records in Chicago. Haywood moved to New York in 1980 as vice president of black music marketing for PolyGram, where he helped the Ohio Players, Kool & the Gang, the Gap Band, Con Funk Shun, the Bar-Kays, Kurtis Blow and Cameo achieve gold and platinum LPs. He is survived by his mother, Lillian, and a son, William Haywood Jr.

★ ★ ★

Edna Lorraine Nelson, 65, after a long illness, May 27 in Austin, Tex. Her stepson is Willie Nelson.

★ ★ ★

Tom Dunne, director of operations and research for Capitol Records, after a long illness, May 30 in Los Angeles. He had been with the label since 1970.

Dance Trax

• Continued from page 33

Singles: Gloria Weems' "Wanna Dance" (Prelude 12-inch) is a raw, heavy-duty dance riff combining an intense soul vocal and a pounding rhythm track. ... The Greg Kihn Band's "Love Never Fails" (Beserkley 12-inch) has been remixed by John Luongo; the midtempo, tugging bottom makes for some good slow-motion breaks on the dub side. Will Powers' "Adventures In Success" (Island 12-inch) is sort of disco-"Desiderata," but with a fabulous backing track written by Robert Palmer and Sting; there is a fine dub on the B-side if all that est-optimism gets too much.

★ ★ ★

Pop-soul: The Fifth Dimension (who possibly exemplify the term) are back with a remake of Diana Ross' "Surrender" (Sutra 12-inch), gently rhythmic, with stops and special effects provided by Sergio Munzibai and John Morales' mix. ... Lenny White's "Didn't Know About Love" (Elektra 12-inch) is a lovely ballad with a beat, mixed by David Todd and Nick Martinelli.

Phyllis Hyman's "Riding The Tiger" (Arista promo 12-inch) is an unusual combination of mellow vocals and tough funk rhythm, produced by Narada Michael Walden; he brings in kalimba on the break, as on his own recent single. ... Manny's "I Love You So" (Ascot 12-inch, 10 East 39th Street, New York, N.Y. 10016) is bright, disco-ish r&b, with breaks, in the style of high-period disco. ... The B-Beat Girls' "For The Same Man" (25 West 12-inch) is a sort of futuristic girl-group side, essentially a long Linn drum break with vocals. A dub version mixed by Bobby Davis strips the song further.

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VCR SALES SPUR ENTRIES

CES Focus On Blank Videotape

• Continued from page 1

available to dealers July 1, with other lengths to follow. Sony Tape president John Hollands explains, "We've been expanding our facilities, representing planning, development and soul-searching. Now we have sufficient capital investment and distribution in place."

Hollands adds, "We've been having conversations for four years about making Sony-brand VHS tape. We had done the development work and were making it on an OEM basis, so management just decided to take the final step." The company's advertising, currently being drawn up, will tout Sony as a full-line tape manufacturer.

"There are retailers who look to us for Beta and went elsewhere for VHS; others didn't buy from us at all because they wanted a full line. Now we can meet their requirements," Hollands says, adding that the entry into VHS will allow Sony to broaden its distribution into mass merchandise stores.

In the area of promotions, Sony is cross-merchandising with its hardware divisions by supplying High-Grade tape in all Betamax sold and UCX tape in all audio hardware. In addition, beginning this week there's the Sony Tape "Have A Ball Summer Sale" for video and "Summer Sub-Sale" for audio. The former offers Spalding balls free with the purchase of various amounts of tape; the latter offers two free audio tapes with the purchase of eight, providing a discount on a "sub" carton of 10.

According to John Bermingham, vice president of sales and merchandising, Sony increased its unit tape sales 50% in the first quarter of 1983 over last year. "In March, we had the highest unit and dollar sales in the history of Sony Tape, for both audio and video," he says. He says unit sales in Beta are up 50%, and he expects that figure to increase "because of all that's happening with the Beta format." Currently, he says, Sony has 55% of the Beta tape market. Sony is not exhibiting at CES, but will be represented in suites at the Chicago Marriott.

Also moving aggressively on the tape front is JVC, whose tape division has its own exhibit space at CES for the first time. JVC is showing a repackaged line and a new Super High-Grade tape; in audio, there are five new formulations from normal-bias through metal available on blister cards and in two- and three-pack poly bags. The first shipment of the new audio tapes has already sold out, according to Gary Schwartz, tape manager.

A JVC promotion, which runs through the end of the year, allows the consumer to save up credits for tape purchases, and receive gifts

ranging in value up to \$300. In addition, JVC has launched a heavy promotion for its compact videocassette, the TC-20.

There's also a new name in town: Konica tape. The company has a hospitality suite at the Whitehall Hotel in Chicago, where sales manager Paul Miller is lining up dealers for the VHS and Beta videotape and four audio tape formulations. Advertising plans to launch the line include radio advertising for the videotape and television advertising for the audio tape. "We're doing a heavy campaign in those markets where we get strong dealer support," says Miller.

He explains that he sees the major tape brands battling it out for the mass-market consumer, attempting to unseat Memorex as the major manufacturer in that area. While they jockey for position, he says, Konica will begin to work with those dealers willing to put effort behind launching the line.

Miller also points out that, with its new audio/video division, of which tape is a part, parent company Konishiroku for the first time is selling its own products under its own name. The audio/video division will also sell floppy disks by the end of this year and a video camera beginning next year.

BASF is extending the "lifetime guarantee" found on its audio tape and floppy disks to its videotape line as of CES. All product shipped after the show will have a sticker saying the product is guaranteed against manufacturing defects. The company has added the word "stereo" to all its video packaging, a move that Mark Dellafera, director of marketing, says has met with favorable response from retailers. "There's a lot of interest in stereo hardware," he says.

TDK has no videotape promotions planned, but will package five audio cassettes on blister cards with free headphones valued at \$15, according to national sales manager Doug Chatburn. "The audio market is growing slightly, after a flat 1982," he says.

Fuji is offering consumers a free storage unit with the purchase of three videocassettes. The market, says consumer products manager Jim Auer, is still price competitive, but will stabilize. "With 100% sales increases in VCRs, demand will continue to be very strong for tape. Now we have to give the dealers promotions so they can start making money on it."

Chatburn says the continuing boom in video and computers means audio tape business will remain stable. "Summer is traditionally a good time for tape, and car stereo is becoming a bigger market, so we may start positioning the tape for that use. But the market isn't as strong as video."

PD Magnetics, the tape division of Dupont, will be previewing a new Super High-Grade videocassette and packaging changes to be made for consistency. Advertising manager Charlie McCandlish says there will be no pricing changes. "There has been stabilization in the last few months, after the disastrous price drops of last year," he says. "We will continue to expand our offerings and just keep pounding away."

Maxell is introducing a high-grade line known as Maxell HGX Gold at CES. In the audio area, it has a second generation version of its top-of-the-line XL-S ferric-oxide cassettes.

LAURA FOTI

NAIRD Neophytes Share Their Views At Convention

• Continued from page 88

tendees as to their own motivation.

Mario Fragapane of PMR Distribution in Lachine, Quebec, volunteered, "To establish communication with wholesalers and manufacturers. I've invested thousands of dollars in attending this convention, and I hope it will pay off."

Many other participants echoed Fragapane's sentiments throughout the 90-minute session. They queried the panelists about a range of small-business concerns, from distributors' criteria to esoteric labels' sales life to the ever-popular subject of manufacturer-distributor relations.

Jerry Richman advised a new label to establish itself locally before trying for wider distribution, to which Alligator's Iglaue added, "You yourself have to convince the distributor you have a saleable record. Distributors have much more product than they can sell; whether your record gets lost or not is up to you the manufacturer."

"The buck stops with the manufacturer," he went on. "Though it doesn't appear to be so, every record out is out on consignment. In the indie business, you have to expect 100% returnability. The distributor is only a branch warehouse for your basement."

Posed one manufacturer, "Is it our duty to hassle distributors?" Iglaue replied, "Sometimes," to which Richman countered, "It's the worst thing you can do. Your job is to make your record a hit—it's the distributor's job to make it available to the stores."

Amiable sparks flew between trustees at other points in the session, specifically on the subject of cassettes (most of the indie labels represented do not deal in cassettes, a fact which distressed distributor Richman) and retailers' variation on suggested list price (Nessa claimed retailers regularly marked up suggested list, while Marmaduke and Richman insisted they knew of no retailers who followed such practices).

The session was, for the most part, relaxed, informal and educational. Celtic folk label Green Linnet's Wendy Newton, for example, admitted she hadn't been sure of the difference between a one-stop and a rackjobber until Iglaue suggested those terms be defined midway through the discussion.

Neil S. Cooper of cassette-only

manufacturer Reach Out International Records (ROIR) drew applause with his statement, "I've tried so hard to get airplay that I've finally decided radio doesn't exist. It's a tremendous burden off my shoulders," after claiming that ROIR has sold between 3,000 and 8,000 pieces of each of its 21 titles. "I hope you convinced a few people up here (on the panel) to get into cassettes," remarked Richman.

Iglaue closed the session on a note particularly pertinent to the esoteric indie labels in attendance: "Nurture your catalog; in blues, jazz, reggae, folk etc., a good record doesn't get old. Our first record is still selling—it cost us \$900 to produce, we advanced the band \$1,000, and someone's grandchildren are still living off it."

Prince Scores Platinum Double

• Continued from page 4

ducer Quincy Jones has an even more commanding four-out-of-nine share, counting Patti Austin & James Ingram's "Baby, Come To Me."

The month's other gold single was Styx's "Mr. Roboto," which earned the million-seller stripe that eluded the group's last big hits, "The Best Of Times" and "Too Much Time On My Hands."

Here's the complete list of May certifications:

PLATINUM ALBUMS

Alabama's "The Closer You Get," RCA. Their fourth.

Pink Floyd's "The Final Cut," Columbia. Their third.

Prince's "1999," Warner Bros. His second.

GOLD ALBUMS

Pink Floyd's "The Final Cut," Columbia. Their eighth.

Alabama's "The Closer You Get," RCA. Their fourth.

Jarreau's "Jarreau," Warner Bros. His third.

Sammy Hagar's "Three Lock Box," Geffen. His second.

Bryan Adams' "Cuts Like A Knife," A&M. His first.

Various Artists' "Mousercize," Disneyland/Vista.

GOLD SINGLES

Michael Jackson's "Beat It," Epic. His fifth.

Styx's "Mr. Roboto," A&M. Their second.

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Billboard's®
Survey For Week Ending 6/11/83

Top Album Picks™

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Pop

RICKIE LEE JONES—Girl At Her Volcano, Warner Bros. 23805. Produced by Rickie Lee Jones. This latest revival for the ten-inch disk may pose a merchandising wrinkle, even with its \$5.99 list price, but the music inside should make the effort more than worth it. The seven-song program showcases her vocal powers more than her writing by favoring other writers via classic pop and rock'n'roll standards. From the stark reworking of "Lush Life" to her faithful, ensemble setting for "Under The Boardwalk," Jones makes these studio and stage renditions riveting.

MARSHALL CRENSHAW—Field Day, Warner Bros. 23873. Produced by Steve Lillywhite. Crenshaw's second album hews to the lean and hungry trio settings used on his debut, while opting for an updated production polish courtesy of producer Lillywhite. There's still a classic feel to the layered, echo-laden vocals and Crenshaw's jangling guitars, both befitting his penchant for writing short, smart anthems laced with melodic hooks. The set's only possible drawback: the dominance of too many midtempo tunes.

Gospel

THE LANNY WOLFE TRIO—Behold, He Cometh! Impact R3783. Produced by Phil Johnson. Lanny Wolfe appeals directly to the church and this album provided the evidence why his appeal is so strong there. Recorded in Jackson, Mississippi, where he lives, the audience pours forth a restrained enthusiasm for songs such as the title cut, "Can't Stop The Music," "I Will Magnify The Lord" and a medley that has the second coming as a central theme. Wolfe and his trio have a smooth sound that makes you pat your foot but never leave the pew. His strength is his strong songs aimed at a specific audience and he uses that strength well on this LP.

Country

CONWAY TWITTY—Classic Conway, MCA 5424. Produced by Owen Bradley & Ron Chancey. The title pretty much says it all: this is Twitty at his chart-heavy best. Included in the selections are "Tight Fittin' Jeans," "Over Thirty (Not Over The Hill)," "I Am The Dreamer (You Are The Dream)," and "We Had It All." Between Twitty's longtime, hit-laden association with MCA and his new string of charters for Warner Bros., this is only one in a succession of "greatest hits" packages on Twitty.

LORETTA LYNN—Lyn', Cheatin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You, MCA 5426. Produced by Ron Chancey & Owen Bradley. Any notion that Loretta Lynn might be heading uptown with her music is certainly put to rest here. From the solid country themes to the traditional instrumentation to Lynn's no-nonsense phrasing, the album reverberates with the familiar sounds that made Lynn famous. This is not to say, though, that she doesn't show range and gradations of emotion. There is a world of difference between her no-holds-barred belting of the title cut and her bitterly rueful interpretation of "I Feel Like I Could Fall In Love With Anyone Tonight."

EPs

NORM NORMAN—Norm Norman, High Velocity XR22008. Produced by Norm Norman & Paul Ratajczak. New music entry Norman has an engaging, quirky thrust that may be too stylized for some, yet manages to hit home with its personal lyrics and neat musical tune packages. Six-song introduction shows Norman can combine rap, dance, new music and punk in "Who Are You," "You're A Zombie" and "Movie Queen."

First Time Around

KAJAGOOGOO—White Feathers, EMI America ST-17094. Produced by Colin Thurston & Nick Rhoades. With the post-punk movement already spawning its own second generation of bands, Duran Duran offers its own proteges in this oddly titled but predictably up-to-date techno-pop ensemble. As that connection implies, the band's music is rich in electronic texture and world-weary in outlook—or on the money, as far as U.K. listeners and new rock stations are concerned. Includes the first single, "Too Shy," and its companion hit from abroad, "Ooh To Be Ah."

Spotlight



GEORGE BENSON—In Your Eyes, Warner Bros. 23744. Produced by Arif Mardin. Paced by the pulsating "Inside Love" hit, written and co-produced by Kashif, Benson bids for the smash single that will power this LP to fresh peaks. The rest of this offering downshifts in comparison to Kashif's slick hipness, but Mardin's true-to-form production does not lack either rhythm or dimension in "Never Too Far To Fall" and "Lady Love Me." Benson's talent as both a song merchant and solo guitarist are equally in evidence, as "Inside Love" brings in new fans to hear the multi-faceted stylist within.

JR. TUCKER—Jr. Tucker, Geffen GHS 4009. Produced by Ray Parker, Jr. Jr. meets Jr. in a debut that sounds like anything but, as Ray Parker, Jr. enhances his reputation as a producer by an effort as good as, if not better, than his own albums. Tucker just gives himself up to delivering the vocals on the Parker-penned "Bad Girls" climber, following not unfamiliar steps to the dance floor to party more on "I Was Made For Dancing." Can't miss scoring with impact as young pop-soul singer catches Parker at the top of his game.

Jazz

PAT METHENY GROUP—Travel, ECM 23791 (Warner Bros.). Produced by Pat Metheny & Manfred Eicher. The Metheny band's first live set is a two-disk package that fully captures the quintet's onstage dynamism. Immaculate production and a program of familiar group and Metheny solo classics like "Phase Dance," "San Lorenzo," "Are You Going With Me?" and "As Falls Wichita, So Falls Wichita Falls," this will satisfy old fans and doubtless make new ones.

Billboard's Recommended LPs

pop

ENGELBERT HUMPERDINCK—You And Your Lover, Epic FE38087. Produced by Even Stevens. Humperdinck's latest is geared at the pop adult and country markets. Most of the tunes are soft romantic ballads, though there are also a couple of cuts, notably "I Don't Know How To Say Goodbye," that are more plainly country-oriented. Humperdinck hasn't had a major hit in several years, but he remains a steady seller.

ORIGINAL MOTION PICTURE SOUNDTRACK—Doctor Detroit, Backstreet BSR 6120. Produced by Ira Newborn & Robert K. Weiss. Dan Aykroyd is hoping to followup the gold success of "The Blues Brothers" with this eclectic offering from his current movie. Blues brother James Brown is featured, with Devo kicking in two tunes, including the title track. Aykroyd duets with Pattie Brooks and T.K. Carter.

CEE FARROW—Red And Blue, Rocshire XR 22006. Produced by Andy Lunn. New wave singer/songwriter Farrow doesn't pose any chart threat, but his tough urban blues reflect much of the new music heard on the street though lacking the cute slickness of commercial contenders. Synthesizer and saxophone join forces to drive Farrow's hypnotic excursions, combining the drone and the danceable on "Don't Ask Why," "Heartbreaking Affair" and "Touched."

RATT—Ratt, Time Coast TC 2203. Produced by Liam Sternberg. Heavy metalists Ratt debut with enough power and polish to register an immediate impact on the charts. The L.A. group is already picking up local airplay, and distributed by Enigma Records which launched Berlin, Ratt seems assured of a shot at stardom with Stephen Pearcy tearing up "You Think You're Tough" and "U Got It" and "Sweet Cheater."

ROGER WILLIAMS—Ivory Impact, Bainbridge BT8002. Produced by Tony D'Amato. A neatly packaged double LP by the pianist who, almost 30 years ago, became prominent with a series of best-selling disks. Roland Shaw arranged and conducted the 20 standards offered here and for loyal MOR fans this entry will hit the bull's eye right in the retina. Williams is a more sensitive, more skillful pianist in 1983 than he was when he dominated the pop charts in the late 1950s.

THE HOLLIES—What Goes Around . . . , Atlantic 80076. Various producers. Allan Clarke and Graham Nash reunite with group stalwarts Tony Hicks and Bobby Elliott for a reconstituted Hollies with more than nostalgia in mind. The original

band's guitar-dominated style is replaced with a keyboard attack mindful of the current synthesizer vogue, but it's still that idelible group vocal style that will be the chief lure.

DONNIE IRIS—Fortune 410, MCA MCA-5427. Produced by Mark Avsec. Iris and his Cruisers can be relied upon to deliver tough yet melodic pop/rock laced with welcome humor, a skill that remains well-honed on the basis of this latest outing. Highlights here include the tongue-in-cheek "Human Evolution" and "She's So European" along with straight-faced love songs like "Cry If You Want To" and "Somebody."

gospel

SHELTER—Prophets and Clowns, Roof Top RT01300. Produced by Terry Taylor. If there is such a thing as an MOR new wave sound, this is it. Heavy on keyboards and synthesizer, this band appeals to the young audience that wants a more laid back sound. The lyrics deal with social/political/spiritual concerns and seek to challenge the listener. From their songs it's obvious they're speaking to church members who are sleeping in the pews.

THE NEW YORK CITY FAMILY—This Is The Day, Onyx R3806. Produced by John Boyd. This is a spirited choir that packs a lot of power in each of their numbers—from a re-working of the old spiritual, "Swing Low" to the new songs like "He Rose" and "Are You Ready." The group manages to retain their energy and excitement in a studio and the result is a clean, bright sound that still packs a punch. Best cuts are those mentioned as well as "This Is The Day" and "23rd Psalm."

country

JERRY CLOWER—Live At Cleburne, Texas, MCA 5422. Produced by Snuffy Miller. Clower's unwillingness to settle for either being a storyteller or a moralist is the very quality that gives him his peculiar appeal. He insists on being both. Consequently, most of his tales—however tall or comic—are dipped in meanings that are clear, if not universally palatable. There is, too, in Clower the ability preserve the details of the old ways of rural life—not by surrounding them with the rhetoric of nostalgia but by bringing them to life by showing their innate wit or relevance. His chief shortcoming, as evidenced in the past several albums, is substituting the short episode for the long story.

jazz

VARIOUS ARTISTS—The Young Lions, Elektra/Musician 60196. Produced by Michael Gibbs. An ambitious concert ensemble assembled for last year's Kool Jazz Festival at Carnegie Hall yields this two-disk set, reprising the evening's ebb and flow between larger group settings and smaller ensembles. The lineup includes Hamiet Bluiett, Anthony Davis, Paquito D'Rivera, Chico Freeman, Jay Hoggard, Wynton Marsalis, Bobby McFerrin and James Newton in its ranks.

THE ART FARMER QUARTET—Warm Valley, Concord Jazz CJ212. Produced by Carl E. Jefferson. Yes, it is Duke Ellington's "Warm Valley" which highlights this new LP by the flugelhorn virtuoso, and Art's solo approximates the beauty of Johnny Hodges' 40-year-old solo with Ellington. The seven cuts also include "Moose The Mooche," "Three Little Words" and "Sad To Say." All are immensely entertaining. Backing rhythm is by Fred Hersch, Ray Drummond and Akira Tana.

THE BUDDY TATE QUARTET—Sackville 3027. Produced by Bill Smith and John Norris. Taped in Toronto five years ago, ex-Basie tenor stylist Tate blows up a blizzard with seven evergreens. He received commendable accompaniment by Wray Downes, Dave Young and Pete Magadini on "June Night," "I'll Remember April" and "If You Could See Me Now." Liner notes by co-produced Norris are excellent.

DAVID MATTHEWS—Grand Cross, GNP Crescendo GNPS 2157. Produced by David Matthews. Not to be confused with the one-time tenor sax star of the Hal McIntyre band, Matthews is a pianist who on this LP is backed by nine men and three background singers. The eight titles include five Matthews originals. An overabundance of electronic effects is, at times, annoying but there's no denying the musicianship of the leader and men like Marcus Miller, Steve Gadd, Larry Carlton and David Sanborn.

ERIC TINGSTAD—On The Links, Cheshire CT 101. Produced by A. David Kincaid. Tingstad's deft, gut-string acoustic guitar and delicate original compositions are beautifully showcased in this locally released album from the Pacific Northwest. The style bridges classical, folk and jazz, and production and pressing are top notch. Available from the label at P.O. Box 465, Mountlake Terrace, WA 98043.

DON THOMPSON & ED BICKERT—Dance To The Lady, Sackville 4010. Produced by John Norris and Bill Smith. Six cuts by a pair of Canadians. They play well together, unspectacularly but with sterling musicianship. Thompson is at the piano. Bickert is Canada's premier guitarist. Titles include "Bluesette," "Ruby My Dear" and "Take Five." It's a happy collaboration.

BOBBY ENRIQUEZ—España, GNP Crescendo GNPS 2155. Produced by Gene Norman. A Japanese musician, Bingo Miki, cooked up the charts and conducts for Enriquez's super frenetic pianologics. First side is devoted to six movements of Lecuona's "Andalucia Suite." Reverse spots Enriquez's flashy keyboard capers on four conventional tunes. All 10 tracks were taped in Japan.

classical

J.S., C.P.E., J.C.F., & W.F. BACH: TRIO SONATAS—Stern, Ritter, Parnas, CBS Masterworks IM 37813. Superstar performers in genial readings of early chamber music, not unlike a set issued a while back by RCA featuring Kyung Wha Chung and James Galway including some of the same works. While no musicological insights are provided, nor probably intended, the playing is expert and persuasive. Liner notes provide sketchy biographical data of the Bach offspring, but naught on the specific pieces, nor why the Labyrinth of Friedemann Bach sonata ends in mid-phrase after 35 seconds.

SCHUBERT: DUO SONATA IN A; STRAVINSKY: DIVERGIMENTO—Mihaela Martin, Paul Ostrovsky, Vox Cum Laude VCL 9043. The label continues to showcase young prize winners, and in the first laureate of the International Violin Competition in Indianapolis has an artist of uncommon promise. Technical competence is a given with these contest survivors, but Mish Martin's high-order instrumental security also supports a lyrical sense more seasoned artists might envy. Ostrovsky is a powerful collaborator.

R. STRAUSS: METAMORPHOSES: DEATH AND TRANSFIGURATION—Berlin Philharmonic, Karajan, DG 2532 074. Karajan's vaulted reputation as a seamless weaver of aural tapestries is no more supportable than in his magical direction of the "Metamorphoses" for 23 strings, supported here by meticulous disk processing. The more overt "Death and Transfiguration" also receives a strong performance, for an album that holds excellent at the counter.

MOZART: THE SYMPHONIES, VOL. VI—The Academy Of Ancient Music, Hogwood, L'Oiseau Lyre D172D4. The same high standards that have gained such critical and commercial acclaim for earlier sets in the period instrument, authentic performance cycle, but with a couple of extras. This package includes the most popular symphonies—Nos. 38, 39, 40 & 41—plus two versions of No. 31. It is the first volume in the cycle to have been recorded digitally, but it is offered at an analog price.

black

DICK SMITH—Initial Thrust, Warner Bros. 23835. Produced by Roger Troutman. Co-produced by Zapp Troutman, heard on bass, and keyboardist Billy Beck, Smith's vocals on classics like "Tobacco Road," "Sunny," "The Long And Winding Road" and "By The Time I Get To Phoenix" are centerpiece. Gospel fervor, Zapp band funk and workout songs echo with fond familiarity in a format that could register immediately with those who want to hear 'Zapp Goes The Classics.'

JOYCE LAWSON—Joyce Lawson, Mutt & Jeff MJ 5010. Produced by Joey Jefferson. A cross between Mahalia Jackson and Aretha Franklin, equally at home with gospel-blues and rock-soul, singer Lawson covers a lot of vocal ground on Rod Stewart's "Passion," Chris Cross' "Ride Like The Wind" and the Chi-Lite's "Love Uprising." A strong voice capable of reaching the charts, Lawson also excels on non-chart styles that show her range of talent.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

Billboard's
Survey For Week Ending 6/11/83

Top Single Picks

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THOMAS DOLBY—Europa And The Pirate Twins (3:18); producer: Thomas Morgan Dolby Robertson; writer: Thomas Dolby; publisher: Participation, ASCAP; Capitol B-5238. Critics were buzzing about Dolby for ages, but it took "She Blinded Me With Science," audio and video, to bring the wildly imaginative synth wizard to the attention of the general public; and lo and behold, they liked it! This followup from "The Golden Age Of Wireless," less freaky but aurally just as rich, promises another smash.

BRYAN ADAMS—Cuts Like A Knife (3:59); producers: Bryan Adams, Bob Clearmountain; writers: Adams, Vallance; publishers: Irvin/Adams Communications/Calypto Toonz, BMI; A&M SP-2553. With "Straight From The Heart" still riding high on the Hot 100, the Canadian rocker is enjoying his greatest pop success to date. This next single is a lot less subdued, and it shows off just how well Adams' husky, emotional vocals can stand up to a barrage of heavy metal guitars.

CROSBY, STILLS & NASH—War Games (2:18); producers: Stephen Stills, Graham Nash, Stanley Johnston; publisher: Gold Hill, ASCAP; Atlantic 7-89812. The forthcoming "Allies" LP will be mostly live, but this first single, from the film of the same name, is an uptempo studio recording that sets the trio's distinctive harmonies over a high-pressure synthesizer track.

AMERICA—The Border (3:37); producer: Russ Ballard; writers: R. Ballard, D. Bunnell; publishers: April/Russell Ballard/Poison Oak, ASCAP; Capitol B-5236. Since Bunnell and Beckley are best known for dreamy tunes and delicate harmonies, this urgent rock number from the upcoming LP "Your Move" is a bit of a departure from their recent singles. The vocal blend is still light and airy, but this time it's used for an effective contrast with a propulsive beat and an atmosphere of mild panic.

recommended

TONY CAREY—West Coast Summer Nights (3:27); producer: Peter Hauke; writer: Tony Carey; publisher: Rockoko; Rocshire XR95037.

DOUBLE IMAGE—Night Pulse (3:25); producer: Bob Gaudio; writers: P. Bolen, G. Katona, B. Butler; publishers: See No Evil/Keeper, ASCAP; Curb ZS4 03942.

CHARLIE—It's Inevitable (3:37); producers: Kevin Beamish, Terry Thomas; writer: Terry Thomas; publishers: T.J.T. Songs/Crumpt, ASCAP; Mirage 7-99862.

STARBUCK—The Full Cleveland (3:40); producers: Mike Clark, Bruce Blackman; writer: Bruce Blackman; publisher: Miss Delta, ASCAP; Lowery LR-001.

ART IN AMERICA—Art In America (3:34); producer: Eddy Offord; writer: C. Flynn; publisher: Moonwalk, ASCAP; Pavilion ZS4 03963.

CEE FARROW—Should I Love You (4:00); producer: Andy Lunn; writer: not listed; publisher: not listed; Rocshire XR95032.

SUZY ANDREWS—Scandal (3:37); producers: Ingebord, Peter Hauke; writer: not listed; publisher: not listed; X XR95034 (c/o Rocshire).

JOHNNY KOONCE—Don't Make Me Wait (3:45); producer: Al Kooper; writer: Koonce, Spangler, Bain; publishers: Tuff Boot/Sparkman, ASCAP; A&M AM-2552.

CATHOLIC GIRLS—Private School (2:54); producer: Evan Pace; writer: Gail Petersen; publishers: Flirtation/Cup-A-Music, ASCAP; MCA MCA-52212.

JULIE STAFFORD—I'm No Angel (3:26); producers: Dan Newsom, Tom Donald; writer: Julie Stafford; publisher: Rankin, BMI; Rankin JS001 (Mill Valley, Calif. (415) 388-6014).



TYRONE "TYSTICK" BRUNSON—Hot Line (4:10); producer: Russell Timmons; writer: T. Brunson; publisher: Band of Angels, BMI; Believe In A Dream ZS4 03937. He may have made his name with a "smurf" novelty record, but Brunson's talents didn't end there. This followup to the top 30 "Sticky Situation," based on the Rodgers and Edwards-style rhythm track that's currently the height of funk fashion, could easily bring the singer a third black chart hit from his debut album.

recommended

MANHATTANS—Crazy (3:55); producers: John Anderson, Steve Williams; writers: J.V. Anderson, S. Williams, S. Horton; publishers: Mighty M/Anderson/Williams, ASCAP; Columbia 38-03939.

FIFTH DIMENSION—Surrender (3:22); producer: Tony Camillo; writer: Lenny Stack, Cheryl Christians; publishers: Rossville/Cee-Lu/Koppelman-Bandier, BMI/Songs of Bandier-Koppelman/Rosstown, ASCAP; Sutra SUA 122.



WILLIE NELSON—Why Do I Have To Choose (3:10); producer: Chips Moman; writer: Willie Nelson; publisher: Willie Nelson, BMI; Columbia 38-03965. This is one of Nelson's most romantic and accessible ballads, framed by starkly simple instrumentation. The message is pure Willie, the dilemma posed within his lyrics universal.

JOHN ANDERSON—Goin' Down Hill (3:26); producers: Frank Jones, John Anderson; writer: John Anderson, X. Lincoln; publisher: John Anderson, EMI; Warner Bros. 7-29585. This bluesy essay on the rigors of love is an abrupt change of pace from the goofy goodtime sound of "Swingin'." Anderson's hand-drawn delivery finds fitting companionship in the dobro and piano filigrees.

JOE STAMPLEY—Poor Side Of Town (3:01); producer: Ray Baker; writers: Johnny Rivers, Lou Adler; publisher: EMP, BMI; Epic 34-03966. Rivers took this tune, which he co-wrote, to No. 1 in 1966; now Stampley delivers a highly credible country cover which retains the easy-flowing symmetry of the original.

HANK COCHRAN AND MEL TILLIS—I Wish It Was That Easy Going Home (3:27); producer: Hank Cochran; writers: Hank Cochran, Red Lane; publisher: Tree, BMI; EMH 0021. Forlornness is elevated to art here as Cochran and Tillis turn in a remarkably smooth and melodic interpretation of Cochran and Lane's sensitive lyrics. The acoustic guitar and fiddle intro is a reminder of how beautiful country music can sound at its best.

recommended

JOHN SCHNEIDER AND JILL MICHAELS—Are You Lonesome Tonight (2:55); producer: Tony Scotti; writers: R. Turk, L. Handman; publishers: Bourne/Cromwell; Scotti Brothers ZS4 03945.

RAY PILLOW—Julie Loved Boston More Than Me (2:52); producer: Pete Drake; writers: Ray Pillow, Larry McFadden; publishers: Indigo/Southampton; Audiograph AG45-457.

WAYNE KEMP—Don't Send Me No Angels (3:17); producers: Danny Walls, Wayne Kemp; writer: Wayne Kemp; publisher: Tree, BMI; Door Knob DK 83-200.

THOM SCHUYLER—A Little At A Time (3:01); producer: David Malloy; writers: T. Schuyler, L. Byrom; publishers: Debdave/Briarpatch, BMI; Capitol B-5239.

GUY CLARK—Homegrown Tomatoes (2:55); producer: Rodney Crowell; writer: Guy Clark; publishers: GSC/April, ASCAP; Warner Bros. 7-29595.

ELVIS PRESLEY—Paralyzed/Little Sister (2:22)/(2:29); reissues produced by: Tony Brown, David Briggs; writers: Otis Blackwell, Elvis Presley/Doc Pomus, Mort Shuman; publishers: Unart, BMI/Elvis Presley, BMI; RCA PB-13547.

BUZZ CASON AND SOUTHWIND—Pedal To The Metal (2:28); producer: Perky Higgins; writer: B. Cason; publisher: Buzz Cason, ASCAP; High Tech 102 (Nashville, Tenn.).

BOBBY MORRISON—One Way Rider (2:30); producer: Mike Headrick; writer: R. Crowell; publisher: Criterion, ASCAP; Mikron MK 4508 (South Pittsburgh, Tenn.).



recommended

GEORGE FISCHOFF—Summer Love (2:44); producer: George Fischoff; writer: George Fischoff; publisher: George Fischoff/White Forest, ASCAP; MMG S-MMG-9.



FREEZE—I.O.U. (7:50); producer: Arthur Baker; writers: A. Baker, J. Robie; publisher: Shakin' Baker, BMI; Streetwise SWRL 2210 (New York, N.Y.). There's a little bit of almost every important techno record of the last year in this neat, nutty 12-inch single, but it's all wrapped together with such clever twists that the eight-minute track is packed with surprises. Good fun and nonsense, splendidly produced, could add up to the summer's first major dance/urban hit.

ATTITUDE—Love Me Tonight (5:55); producers: D. Frank, M. Murphy; writers: D. Frank, M. Murphy; publisher: Science Lab, ASCAP; RFC/Atlantic DMD 637 (7-inch version also available, RFC/Atlantic 7-89823). The group's second 12-inch single is a deceptively smooth and simple r&b tune whose intricacies are all contained in subtle arrangements and understated delivery. As with its first hit, "We Got The Juice," the trio benefits from the outstanding writing and production skills of the System's David Frank and Mic Murphy.

recommended

FEARON—Dancing Tight (6:13); producer: Fearon; writer: P. Fearon; publishers: Rondor/Almo, ASCAP; Island DMD 634 (12-inch single; 7-inch version also available, Island 7-99873).

FLIRTS—On the Beach (3:02); producer: Bobby Orlando; writer: Bobby Orlando; publishers: Jackaroo/Bobby "O", ASCAP; "O" ORS 1004 (c/o Vanguard).

BRUTUS—Excitation (6:13); producer: Nick Martinelli; writers: Donald Robinson, Freddie Brown; publishers: Philly World/Nezzi, BMI/Persembre, ASCAP; Philly World PWR-2013 (12-inch single).

ELECTRIC MIND—Pick Me Up (Can We Go) (6:08); Producer: A. Candelora; writers: M. Violante, L. Kynsha; publisher: Emergency, ASCAP; Emergency EMDS 6537 (12-inch single).

STONE CITY BAND—Bad Lady (6:44); producer: Rick James; writers: R. James, L. Ruffin Jr.; publisher: Stone City, ASCAP; Gordy 4508MGA (12-inch version of previously released 7-inch).



PAULETTE CARLSON—You Gotta Get To My Heart (Before You Lay A Hand On Me) (3:12); producers: Norro Wilson, Tony Brown; writers: Buzz Arledge, Jerry McBe; publisher: United Artists, ASCAP; RCA PB-13546. There is as much pop as country in this project, in spite of the giveaway title. Carlson, who sounds more than a little like Stevie Nicks, is skillful and convincing in her reading of the lyrics.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Proliferation Of Odd Album Formats Vexes Dealers

Continued from page 1

10-inch "mini-LP," "Girl At Her Volcano," as posing a display hurdle, although its label, Warner Bros., has launched a special ad campaign and priced the set at a \$5.99 list.

Yet Warner is drawing mostly praise for the upcoming Talking Heads package, "Speaking In Tongues," on Sire. A limited edition of 50,000 units shipped in an all-plastic container with rotating color wheels designed by renowned artist Robert Rauschenberg is generating a welcome mystique. That package, encasing a clear vinyl pressing, is listing higher yet eagerly awaited.

"It's got artwork not included on the original, there's already a cult following building for it, and it's priced at \$12.98, just \$4 more than the original," enthuses Steve Libman, owner of Nova Distributing Corp., Norcross, Ga., a one-stop. "The problem is that they're pro-rating shipments—we ordered 500, so maybe we'll get four."

"I've had more calls on the Talking Heads release, and it isn't even out yet," agrees Kathy Schaaf, al-

bum buyer for Danjay Music & Video, Denver, which services the 70 stores franchised through Budget Tapes & Records.

Meanwhile, tape merchandising still raises questions among some dealers, despite some evidence of growing support for the 6- by 12-inch cassette box in differing designs. Although Warner Bros., CBS, MCA and A&M have all tested the waters for the larger, display-conscious format in current or upcoming release plans, their efforts still draw mixed response.

Assistance in preparing this story provided by Bob Hudoba in Cincinnati.

Typical of the comments are those of Mark O'Brien, assistant buyer for the 26-store Record Factory, San Francisco. O'Brien says he understands the manufacturers' interest in emphasizing the still-growing cassette configuration, but adds, "I don't think a lot of stores are set up for this. The various long box configurations for cassettes are confusing." An earlier Warner Bros. counter display couldn't solve that

predicament, he says.

There's also some confusion over cassette-only titles, such as A&M's upcoming "Let's Dance To It, Vol. I" tape compilation of dance tracks. That release will be offered in both conventional Norelco jewel box and the larger 6 by 12 pack, as an added choice for buyers.

Label packaging innovators do find support among other buyers, however. Steve Bond, buyer for the 34-unit Licorice Pizza here, theorizes that such wrinkles can give an added value for the consumer's entertainment dollar, as well as distinguishing an act's release. "An act that five or seven years ago didn't need the extra attention needs it today," he says.

Tom Jacobs of Radio Doctors, Milwaukee, sees unique configurations and packages as likewise enhancing the product to stores. "It gets our people into talking with accounts more," he offers.

Even the sluggish audiophile market, in which involved dealers must carry the same titles at two different price points, is still defended in some quarters. Licorice Pizza's Bond notes

that CBS' half-speed version of "Cargo," the new Men At Work album, is now slated for release next month, relatively soon after the audiophile reissue of its predecessor, pointing up that high-tech market. To Bond, "There's a growing audience that wants a better sound quality, and an older age bracket into better sound."

Unfortunately, that logic is hardly shared on news of RCA's planned \$12.98, digitally-mastered LP for John Denver's "It's About Time,"

Big Seven, MCA Settle

NEW YORK—An out-of-court settlement has been reached in U.S. District Court in Manhattan over an action by Big Seven Music against MCA Inc. and MCA Videocassettes Inc.

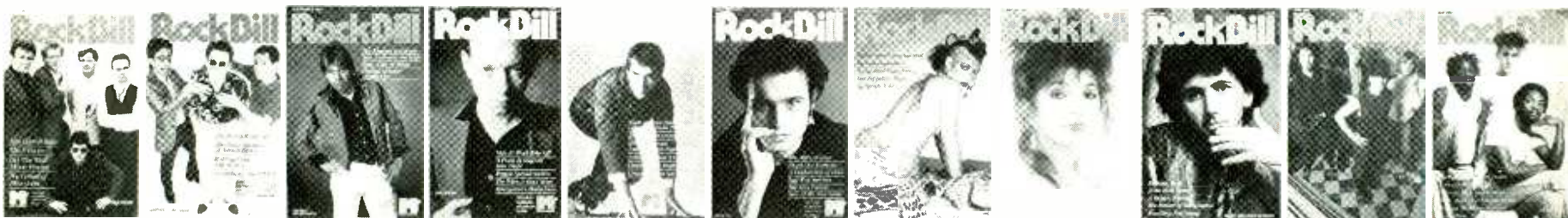
In its suit last year, the music publisher had sought a supplemental license when a videocassette was marketed of the hit 1972 film, "American Graffiti," which contained a number of Big Seven copy-

rights. The stipulation and order of dismissal was ordered May 6 by Judge Edward Weinfeld.

One theory offered for such special packages is that of the Record Bar's Hunter, who terms the trend a "European obsession" he traces to the higher number of British executives now involved in U.S. marketing. Hunter allows that there is a place for the special and even "gimmick" ploy, but adds a warning: "Men At Work already have the line on it—Beware of overkill."

Big Seven's action was among several that sought additional synchronization fees for home video versions of movies marketed before the emergence of the home videocassette business. Over the past five years or so, synch licenses have been changed to reflect sales of home video cartridges.

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*SMRB (Simmons Market Research Bureau) estimated 4 to 1 pass-along readership (May 1983).
**BPA (Bureau of Publications' Audits) verified (June 1983).

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
★	1	25	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1	★	44	7	RONNIE MILSAP Keyed Up RCA AHL-4670	RCA		8.98	CLP 5	72	72	11	CHAMPAIGN Modern Heart Columbia FC 38284	CBS			BLP 19
★	2	7	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL		8.98	BLP 7	★	41	6	EARL KLUGH Low Ride Capitol ST 12253	CAP		8.98	BLP 27	73	50	17	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98	
★	3	6	MEN AT WORK Cargo Columbia QC 38660	CBS				39	40	20	SCANDAL Scandal Columbia FC 38194	CBS				74	73	65	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 22
★	4	19	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		★	45	6	SERGIO MENDES Sergio Mendes A&M SP 4937	RCA		8.98	BLP 30	75	63	6	PATRICK SIMMONS Arcade Elektra 60225	WEA		8.98	
★	5	7	DAVID BOWIE Let's Dance EMI America ST 17093	CAP		8.98		41	27	14	GREG KINN BAND Kihnspracy Beserkley 60224 (Elektra)	WEA		8.98		★	87	5	JONZUN CREW Lost In Space Tommy Boy TBLP1001	INO		8.98	BLP 24
★	6	17	JOURNEY Frontiers Columbia QC 38504	CBS	▲			★	47	4	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS			BLP 8	77	67	6	FALCO Einzelhaft A&M SP 4951	RCA		6.98	
★	7	13	STYX Kilroy Was Here A&M SP 3734	RCA	▲	8.98		43	29	14	AFTER THE FIRE ATF Epic FE 38282	CBS				78	82	16	THOMPSON TWINS Side Kicks Arista AL 8002	RCA		6.98	
★	8	33	DARYL HALL & JOHN OATES H2O RCA AFL-4383	RCA	▲	8.98	BLP 33	★	51	10	CHRIS DEBURGH The Getaway A&M SP 4929	RCA		8.98		79	61	20	TRIUMPH Never Surrender RCA AFL-4382	RCA		8.98	
★	10	17	BRYAN ADAMS Cuts Like A Knife A&M SP-6 4919	RCA		8.98		★	68	3	LAKESIDE Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 10	★	94	8	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS			
★	10	30	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 12	★	46	13	INXS Shabooh Shooobah Atco 90072	WEA		8.98		★	92	6	MARTIN BRILEY One Night With A Stranger Mercury 810332-1M-1 (PolyGram)	POL		8.98	
★	11	34	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 11	★	47	12	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98		82	86	66	DEF LEPPARD High & Dry Mercury SRM-1 4021 (Polygram)	POL	●	8.98	
★	12	10	PINK FLOYD The Final Cut Columbia QC 38243	CBS	▲			★	52	7	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98		83	70	50	STRAY CATS Built For Speed EMI America ST-17070	CAP	▲	8.98	
★	15	7	RICK SPRINGFIELD Living In Oz RCA AFL-4660	RCA		8.98		★	69	3	MTUME Juicy Fruit Epic FE 38588	CBS			BLP 6	84	75	13	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS			CLP 7
★	14	13	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP		8.98		★	64	3	THE FIXX Reach The Beach MCA 39001	MCA		6.98		85	85	97	JOURNEY Escape Columbia IC 37408	CBS	▲		
★	16	23	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 41	★	51	18	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1 4069 (Polygram)	POL		8.98		86	84	12	THE CALL Modern Romans Mercury 4228103071-M-1 (PolyGram)	POL		6.98	
★	16	9	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 4	★	52	31	CARLOS SANTANA Havana Moon Columbia FC 38642	CBS			BLP 55	★	93	8	NONA HENDRYX Nona RCA AFL-1 4565	RCA		8.98	BLP 32
★	17	50	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 61	★	154	2	THE ISLEY BROTHERS Between The Sheets T-Neck FZ 38674 (Epic)	CBS			BLP 3	88	81	18	ANGELA BOFILL Too Tough Arista AL 8000	RCA		8.98	BLP 21
★	19	8	Z.Z. TOP Eliminator Warner Bros. 1-23774	WEA		8.98		★	57	10	KASHIF Kashif Arista AL 8001	IND		8.98	BLP 13	89	100	83	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
★	19	13	U2 War Island 90067 (Atco)	WEA		8.98		★	55	11	WHISPERS Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 2	★	104	18	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 4
★	25	8	EDDY GRANT Killer On The Rampage Portrait/Ice BGR 38554 (Epic)	CBS			BLP 18	★	56	30	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98		91	88	38	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●		
★	21	11	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98		★	78	3	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS				92	80	10	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA		8.98	CLP 14
★	22	12	ALABAMA The Closer You Get RCA AHL-4663	RCA	▲	8.98	CLP 1	★	58	11	JULIO IGLESIAS Julio Columbia FC38640	CBS				93	79	33	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98	
★	23	54	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		★	74	4	DAVE EDMUNDS Information Columbia FC 38651	CBS				★	129	5	RED ROCKERS Good As Gold Columbia BFC 38629	CBS			
★	24	8	JOAN RIVERS What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98		★	97	2	DENICE WILLIAMS I'm So Proud Columbia FC 38622	CBS			BLP 25	★	178	2	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown 6308 ML2	IND		9.98	BLP 25
★	25	22	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		★	61	19	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98		★	112	6	TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL		8.98	
★	32	25	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 5	★	66	4	WILLIE NELSON AND WAYLON JENNINGS Take It To The Limit Columbia FC 38562	CBS			CLP 12	97	101	17	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98	
★	33	3	MAZE We Are One Capitol ST12262	CAP		8.98	BLP 9	★	63	9	BANANARAMA Deep Sea Skiving London 422810102-1R-1 (PolyGram)	POL		8.98		★	111	4	THE WHO The Who's Greatest Hits MCA 5408	MCA		8.98	
★	43	9	KROKUS Head Hunter Arista AL 8005	RCA		8.98		★	64	14	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP	●	8.98	CLP 3	★	131	6	MICHAEL BOLTON Michael Bolton Columbia BFM 38537	CBS			
★	29	10	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98		★	65	66	ALABAMA Mountain Music RCA AFL-4229	RCA	▲	8.98	CLP 8	★	116	7	SPARKS In Outer Space Atlantic 80055	WEA		8.98	
★	38	3	A FLOCK OF SEAGULLS Listen Jive/Arista JLS 8013	RCA		8.98		★	66	26	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 15	101	98	25	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	▲	8.98	
★	36	4	THE B-52'S Whammy Warner Bros. 1-23831	WEA		8.98		★	67	10	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		5.99		★	118	5	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	IND		8.98	BLP 20
★	34	7	JOAN ARMATRADING The Key A&M SP 4912	RCA		8.98		★	68	29	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		★	125	4	ELVIS PRESLEY I Was The One RCA AHL-4678	RCA		8.98	CLP 35
★	37	9	NAKED EYES Naked Eyes EMI America ST 17089	CAP		8.98		★	69	14	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS	●		BLP 17	104	96	25	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98	
★	34	60	TOTO Toto IV Columbia FC 37728	CBS	▲			★	70	6	CAMEO Style Atlanta Artists 811072-1-M-1 (PolyGram)	POL		8.98		105	89	8	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics III RCA AFL-4588	RCA		8.98	
★	35	55	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			★	83	5	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		8.98									
★	39	36	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98																	

★ Superstars are awarded to those products demonstrating the greatest sales gains this week. ★ Stars are awarded to other products demonstrating significant gains for the 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).

News

Market Quotations

As of closing, June 1, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4	Altec Corporation	—	157	1 1/2	1 1/4	1 1/4	— 1/4
69 1/2	48 1/2	ABC	11	2081	62 1/2	59 1/2	60 1/2	— 1 1/2
46 1/2	30 1/2	American Can	35	777	45 1/2	44 1/2	45 1/2	+ 1/4
17 1/2	8 1/2	Automatic Radio	13	3	16 1/2	16 1/2	16 1/2	Unch.
77 1/2	55	CBS	16	707	66	64 1/2	65 1/2	— 1/4
42 1/2	16 1/2	Coleco	11	2517	43	41 1/2	43	+ 1 1/4
9 1/2	6 1/2	Craig Corporation	—	12	9 1/2	9	9 1/2	+ 1/4
84 1/2	60 1/2	Disney, Walt	23	657	75 1/2	74 1/2	78 1/2	— 1/4
6	3 1/2	Electrosound Group	—	23	6	5 1/2	6	+ 1/4
27 1/2	16 1/2	Gulf + Western	13	8902	28	26 1/2	28	+ 1 1/2
30 1/2	18	Handleman	12	454	25 1/2	25 1/2	25 1/2	— 1/4
8 1/2	3 1/2	Integrity Entertainment	25	128	8	7 1/2	8	+ 1/4
11 1/2	6	K-Tel	10	31	11	10 1/2	10 1/2	— 1/4
66 1/2	47 1/2	Matsushita Electronics	15	198	62 1/2	62 1/2	62 1/2	+ 1/4
16 1/2	10 1/2	Mattel	6	1637	12 1/2	12 1/2	12 1/2	— 1/4
42 1/2	16 1/2	MCA	5	951	36	35 1/2	35 1/2	+ 1/4
88 1/2	72 1/2	M	16	1431	87 1/2	86 1/2	87 1/2	+ 1/4
121 1/2	82	Motorola	25	1210	116 1/2	114	116 1/2	+ 2 1/2
67 1/2	47	No. American Phillips	12	225	67	66	66 1/2	— 1/4
15 1/2	4	Orrox Corporation	—	237	6 1/2	6	6	— 1/4
22 1/2	18	Pioneer Electronics	—	38	22 1/2	21 1/2	21 1/2	— 1/4
30	13 1/2	RCA	17	2938	28 1/2	27 1/2	28 1/2	+ 1/4
16 1/2	12 1/2	Sony	12	1692	15 1/2	15 1/2	15 1/2	Unch.
32 1/2	25 1/2	Storer Broadcasting	—	206	29 1/2	28 1/2	29 1/2	+ 1/4
4 1/2	2 1/2	Superscope	—	77	3 1/2	3 1/2	3 1/2	— 1/4
57	38	Taft Broadcasting	13	92	52 1/2	51 1/2	51 1/2	— 1/4
35 1/2	25	Warner Communications	70	8263	30 1/2	29 1/2	30 1/2	— 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Koss Corp.	5,100	5 1/4	5 1/2
Certron Corp.	58,000	4 1/2	4 1/2	Josephon Int'l	16,600	19	19 1/4
Data Packaging	3,900	7 1/2	8 1/2	Recoton	4,100	13	14
				Schwartz Bros.	—	2 1/2	3 1/4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Chartbeat

• Continued from page 4

13. "Funkytown," Lipps Inc., Casablanca, 1980.
14. "Upside Down," Diana Ross, Motown, 1980.
15. "Celebration," Kool & the Gang, De-Lite, 1981.
16. "Rapture"/"The Tide Is High," Blondie, Chrysalis, 1981.
17. "I Can't Go For That (No Can Do)," Daryl Hall & John Oates, RCA, 1982.
18. "Billie Jean"/"Beat It," Michael Jackson, Epic, 1983.
19. "Let's Dance," David Bowie, EMI America, 1983.
20. "Flashdance... What A Feeling," Irene Cara, Casablanca, 1983.

Twelve of these 20 records also hit No. 1 on the black chart—and "Flashdance" may well make it 13: it leaps to number four black this week. Only two of the records fell short of the black top 10: "No More Tears" peaked at 20 black; "Rapture" topped out at 33.

The only artist who's topped both the pop and dance charts more than once is Donna Summer. All three of her dual toppers were produced by Giorgio Moroder, who also did the honors on Irene Cara's current two-chart champ.

Burt'n'Hal: Naked Eyes' "Always Something There To Remind Me" (EMI America) leaps to number eight on this week's Hot 100, becoming the first Burt Bacharach/Hal David tune to reach the top 10 since Tom Clay's "What The World Needs Now Is Love" (Mowest) 12 years ago. The Clay record was a remake of the 1965 Jackie DeShannon smash, coupled with a remake of Dion's 1968 hit "Abraham, Martin & John."

Purists who discount the Clay record on the grounds that it was a fluke hit (albeit a haunting one) will argue that this is Bacharach/David's first song to hit the top 10 since the Fifth Dimension's "One Less Bell To Answer" in December, 1970.

That smash, featuring a spine-tingling lead vocal by Marilyn McCoo, capped the best year in the

history of Bacharach/David's hit-studded collaboration. B.J. Thomas was No. 1 as the year began with the Oscar-winning "Raindrops Keep Fallin' On My Head"; the Carpenters topped the chart in July with "Close To You," which won two Grammys and was nominated for several others. Also during the year, Dionne Warwick hit the top 10 with the Grammy-winning "I'll Never Fall In Love Again."

That song was the last Bacharach/David/Warwick hit to reach the top 30, and in a sense marked the beginning of the end for the partnership. And with the rise in '70 and '71 of "introspective" singer/songwriters like James Taylor, Carole King, Kris Kristofferson and Joni Mitchell, some in the industry may have come to regard Bacharach/David as a little unhip, as Tin Pan Alley in an acoustic guitar world.

But those prejudices seem to have dissolved with the past decade. Last year, 'D' Train had a major black hit with a remake of Dionne Warwick's "Walk On By" and Luther Vandross offered a loving tribute to his favorite diva (whom he is now producing) on "A House Is Not A Home."

Ten years ago it would have been hard to imagine a trendy, fashion-conscious rock act like Naked Eyes covering a Bacharach-David tune; now, no one gives it a second thought.

Short Takes: The Police's "Every Breath You Take" (A&M) this week becomes the band's fifth U.K. hit in less than four years. It follows "Message In A Bottle," "Walking On The Moon," "Don't Stand So Close To Me" and "Every Little Thing She Does Is Magic." In The U.S., "Every Breath" leaps to 25 in its second week.

And it's a good chart week for heavy metal bands. Def Leppard's platinum "Pyromania" (Mercury) is still superstarred at number four, while Krokus' "Head Hunter" (Arista) leaps to number 28 and Iron Maiden's "Piece Of Mind" (Capitol) pops on to the chart at 127.

PAUL GREIN

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

June 5-8, Consumer Electronics Show, McCormick Place, Chicago.

June 6-12, International Country Music Fan Fair, Tennessee State Fair Grounds, Nashville.

June 7-9, 6th Visual Communications Congress East, Hilton Hotel, New York City.

June 12-15, National Cable Television Assn. convention, Astroworld Complex, Houston.

June 15-30, International Forum Of New Music, hosted by NYU, Loeb Center, Washington Square Campus of New York University.

June 16-30, National Computer Graphics Assn. '83 conference and exposition, McCormick Place, Chicago.

June 18, Music And Performing Arts Lodge of B'nai B'rith 9th annual dinner dance, Sheraton Centre, New York.

June 18-21, National Assn. of Music Merchants Expo, McCormick Place, Chicago.

June 21, National Music Publishers Assn. annual meeting, Plaza Hotel, New York City.

June 23, NARM Independent Distributors Advisory Committee meeting, Amfac Hotel, Dallas/Ft. Worth Airport.

June 23-27, Broadcast Promotion Assn./Broadcast Designers Assn. convention, Fairmont Hotel, New Orleans.

June 24-26, 2nd annual Midwest Music Exchange symposium, Bismark Hotel, Chicago.

June 27-29, Videotex '83 conference & exhibition, New York Hilton.

June 30, City Of Hope Music Industry Annual Dinner, Century Plaza Hotel, Los Angeles.

July 5-6, New Music Seminar, New York Hilton.

July 12-14, Country Music Assn. board meeting, Four Seasons Hotel, Toronto.

July 14-17, Pori Jazz Festival, Finland.

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.

Aug. 14-16, Music Industry Assn. of Canada marketplace, Montreal Convention Centre.

Aug. 21-27, IMZ's 16th International Music Congress, Kongresshaus, Salzburg, Austria.

Capitol, Motown Increase Prices

• Continued from page 3

rent releases are affected by the latter move; Motown's exact wholesale price to distributors is not known.

Capitol breaks down its pricing into base, consolidated and bulk/subdistributor categories. Key product lines now sell as follows to its branches' customers:

Product	Base	Consolidated	Bulk
\$1.99 45s	\$1.34	\$1.28	\$1.22
\$5.98s	\$3.44	\$3.30	\$3.23
\$8.98s	\$5.36	\$5.14	\$5.03
\$9.98s (Angel)	\$5.41	\$5.33	\$5.21



SHADES OF WONDER—Stevie Wonder (left) and Eddie Murphy perform a skit during the Motown artist's May 7 appearance on "Saturday Night Live." Wonder debuted two new songs on the show that will be on his next album, slated for release later this year.

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TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	115	16	MELISSA MANCHESTER Greatest Hits Arista AL 8004	RCA		8.98	
★107	130	4	JIM CAPALDI Fierce Heart Atlantic 80059	WEA		8.98	
108	76	17	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98	
109	103	13	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98	
110	77	16	OAK RIDGE BOYS American Made MCA 5390	MCA	●	8.98	CLP 2
111	105	32	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	●	8.98	
112	107	8	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	WEA		8.98	CLP 17
113	99	31	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98	
114	90	48	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98	
115	95	5	THE BLASTERS Non-Fiction Slash/Warner Bros. 1-23818	WEA		8.98	
★116	161	2	HEAVEN 17 The Luxury Gap Arista AL 8-8020	RCA		8.98	
117	91	12	JON BUTCHER AXIS Jon Butcher Axis Polydor 810059-1-7-1 (PolyGram)	POL		6.98	
118	113	17	SIMPLE MINDS New Gold Dreams A&M SP-6-4928	RCA		8.98	
★119	126	4	JANE FONDA Jane Fonda's Workout Record For Pregnancy, Birth, & Recovery Columbia CX 2-38675	CBS		8.98	
120	102	27	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98	
121	123	471	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
★122	138	3	LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 9
123	110	14	ULTRAVOX Quartet Chrysalis FY 41394	CBS		8.98	
★124	NEW ENTRY		SOUNDTRACK Return Of The Jedi RSD 422811767-1 (PolyGram)	POL		9.98	
125	124	137	KENNY ROGERS Greatest Hits Liberty LDD 1072	CAP	▲	8.98	CLP 44
★126	159	2	THE CHI-LITES Bottoms Up Larc LR 8103 (MCA)	MCA		8.98	BLP 16
★127	NEW ENTRY		IRON MAIDEN Piece Of Mind Capitol ST 12274	CAP		8.98	
★128	171	2	BOB JAMES The Genie Columbia FC 38679	CBS		8.98	
★129	160	5	ZEBRA Zebra Atlantic 80054	WEA		8.98	
★130	148	3	FASTWAY Fastway Columbia BFC 38662	CBS		8.98	
131	108	31	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●	8.98	
132	106	26	BARRY MANILOW Here Comes The Night Arista AL 8003	RCA	●	8.98	
133	109	17	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	●	8.98	
★134	143	3	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1 4681	RCA		8.98	
★135	NEW ENTRY		DIANNA ROSS Anthology Motown 6049ML2	IND		9.98	BLP 54
136	114	12	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
137	134	14	GEORGE WINSTON December Windham Hill C-1025	IND		8.98	
138	128	30	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲	8.98	BLP 42
★139	150	4	MILES DAVIS Star People Columbia FC 38657	CBS		8.98	
140	120	7	ROBERT PALMER Pride Island 90065 (Atco)	WEA		8.98	
141	136	18	HEAVEN 17 Heaven 17 Arista AL 8007	RCA		6.98	
142	133	14	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 22
★143	151	4	WEIRD AL YANKOVIC Weird Al Yankovic Rock 'N' Roll BFZ 38679 (Scotti Bros./Epic)	CBS		8.98	
144	122	14	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: 1 Atlantic 80049	WEA		8.98	BLP 39
145	135	12	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1 4570	RCA		8.98	
146	119	58	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98	
147	117	10	PLACIDO DOMINGO My Life For A Song Columbia FM 37799	CBS		8.98	
★148	164	3	THE YELLOWJACKETS Mirage A Trois Warner Bros. 1-23813	WEA		8.98	
149	121	30	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98	
150	145	31	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 19
151	142	35	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	▲	8.98	BLP 29
152	144	12	PETE TOWNSHEND Scoop Atco 90063	WEA		8.98	
153	149	8	GARY MOORE Corridors Of Power Mirage 90077 (Atco)	WEA		8.98	
154	127	100	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲	8.98	
155	146	14	DIRE STRAITS Twisting By The Pool Warner Bros. 0-29800	WEA		4.98	
156	153	49	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲	8.98	
★157	179	2	THE WAITRESSES Briseology Polydor 422810980 (PolyGram)	POL		8.98	
158	152	34	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS		8.98	
159	158	10	KING SUNNY AOE Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
★160	NEW ENTRY		ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
161	169	3	THIN LIZZY Thunder And Lightning Warner Bros. 1-23831	WEA		8.98	
★162	175	2	DOLLY PARTON Burlap & Satin RCA AHL 1-4691	RCA		8.98	
163	141	38	ABC The Lexicon Of Love Mercury SRM 1-4059 (Polygram)	POL		8.98	
164	139	53	THE CLASH Combat Rock Epic FE 37689	CBS	▲	8.98	
★165	NEW ENTRY		VARIOUS ARTISTS 25 Years Of Grammy Greats Motown 5309 ML	IND		8.98	BLP 58
166	155	14	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA		8.98	BLP 31
167	132	31	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS		8.98	
★168	NEW ENTRY		COMMODORES Anthology Motown 6044 ML2	IND		9.98	BLP 60

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	140	22	WALL OF VOO DOO Call Of The West IRS SP-70026	A&M		8.98	
★170	NEW ENTRY		THE KINKS State Of Confusion Arista AL 8-8018	RCA		8.98	
171	162	7	WAYLON JENNINGS It's Only Rock And Roll RCA AHL1-4673	RCA		8.98	CLP 10
★172	188	2	MICHAEL HENDERSON Fickle Buddah BDS 6004 (Arista)	RCA		8.98	BLP 48
173	156	28	CON FUNK SHUN To The Max Mercury SRM 1-4067 (Polygram)	POL		8.98	BLP 28
174	181	95	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	
★175	NEW ENTRY		JOHN CONLEE Greatest Hits MCA 5405	MCA		8.98	CLP 36
176	185	9	JOE SAMPLE The Hunter MCA 5397	MCA		8.98	
177	165	28	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98	
178	180	96	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
★179	190	2	URIAH HEPP Head First Mercury 422812313M1 (PolyGram)	POL		8.98	
180	147	7	GEORGE DUKE Guardian Of The Light Epic FE 38513	CBS		8.98	BLP 64
★181	195	2	SISTER SLEDGE Betcha Say That To All The Girls Cotillion 90069 (Atco)	WEA		8.98	BLP 40
182	157	9	ROBERT ELLIS ORRALL Special Pain RCA MFL1-8502	RCA		5.98	
183	137	35	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲	8.98	
184	166	25	FOREIGNER Records Atlantic 80999	WEA	●	8.98	
★185	NEW ENTRY		BLACKFOOT Siogo Atco 90080			8.98	
186	168	7	STEVE MILLER BAND Steve Miller Band Live Capitol ST 12263	CAP		8.98	
187	167	7	OXO Oxo Geffen GHS 4001 (Warner Bros.)	WEA		8.98	
188	189	3	KIX Cool Kids Atlantic 80056	WEA		8.98	
★189	NEW ENTRY		KAJAGOOGOO White Feathers EMI America ST 17094	CAP		8.98	
190	198	51	PHIL COLLINS Face Value Atlantic 16029	WEA	●	8.98	
191	184	4	MARTHA AND THE MUFFINS Danse Parc RCA AFL1-4664	RCA		8.98	
192	186	45	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	8.98	
★193	NEW ENTRY		BRASS CONSTRUCTION Conversations Capitol ST 12268	CAP		8.98	BLP 36
194	176	116	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 23
★195	NEW ENTRY		T.G. SHEPPARD T.G. Sheppard's Greatest Hits Warner Bros. 1-23841	WEA		8.98	CLP 29
196	170	91	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲	8.98	
197	177	107	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲	8.98	
198	172	47	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	▲	8.98	
199	182	31	THE FIXX Shattered Room MCA MCA 5345	MCA		8.98	
200	174	5	SPANDAU BALLET True Chrysalis BGV41403 (Epic)	CBS		8.98	

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News

INFRINGEMENT CHARGED

BMI Suit Hits NBC O&O Tvers

NEW YORK—BMI filed suit in Federal Court here Friday (3) charging the five NBC owned and operated television stations with copyright infringement and asking that they be enjoined from broadcasting any music whose performing rights rest with BMI.

The suit follows close on the heels of another court action the licensing organization is engaged in with CBS over the latter's owned and operated tv stations, whose licenses were terminated by BMI (Billboard, June 11).

The most recent license term binding BMI and the NBC stations ended Dec. 31, but its terms were continued pending conclusion of negotiations for a new pact. Bargaining, however, was fruitless and BMI considers that the stations have been broadcasting without license since May 1.

Fourteen performances of eight titles are cited in the suit, although they are described as merely "the tip of the iceberg" by BMI. Maximum infringement penalties of \$50,000 per violation are asked.

IS HOROWITZ

Vidclip Royalty Agreement

• Continued from page 1

over the possible use of promotional videos on cassette and disk, and the agreement reached provides for a royalty for musicians from the sale of such videos." The videos covered use as soundtracks recordings produced under the AFM Phonograph Record Agreement.

Mike Melvoin, president of the National Academy of Recording Arts & Sciences, and members of the Recording Musicians Assn. sat in on the five-hour meeting here Wednesday (1). Melvoin calls the agreement "history-making, the first step into the future." He adds, "I'm proud of what we arrived at. There were mutual congratulations afterwards; both sides felt they had done well." According to Fuentealba, at least six major labels were represented at the negotiations.

No details of the agreement were available from any of those attending the meeting, and none will be officially released until after ratification by AFM board members. But Steve Traiman, executive director of the Recording Industry Assn. of America, says, "Hopefully, this is the first in a series of dominoes for the other parties in the video music industry."

The agreement, once ratified, will allow record companies, artists and managers freedom to exploit video clips commercially rather than just promotionally. The opportunity to recoup some or all production costs through such sale could significantly impact the field and perhaps make the business more attractive to those who until now failed to see how profits could be made from a "promotional" industry.

NAIRD Award Winners

(Continued on page 6)

(June Appel). **String Band Music:** "Eight String Swing" by Mike Auldridge (Sugar Hill); "Here Today" by David Grisman, Herb Pedersen, Emory Gordy Jr., Vince Gill and Jim Buchanan; "Family And Friends" by Ricky Skaggs.

Country: "Electricity" by Sleepy LaBeef (Rouner); "Live In 1973" by Gram Parsons & the Fallen Angels (Sierra); "Morning Sky" by Chris Hillman (Sugar Hill). **Jazz:** "Kilimanjaro Two" by Kilimanjaro (Philo); "Solilai" by Pierre Bensusan; "Roy Rogers Meets Albert Einstein/III Works By Sigmund Snopek III" by Sigmund Snopek III (Mountain Railroad). **Rock:** "Shoot Out The Lights" by Richard & Linda Thompson (Hannibal); "Rubber Rodeo" by Rubber Rodeo (Eat); "Dancing Under The Streetlights" by the

Brains (Landslide). **Reggae:** "Who Feels It Knows It" by Rita Marley (Shanachie); "Brutal Out Deh" by the Ital's (Nighthawk); "Indestructible" by the Mighty Diamonds (Alligator). **Historical:** "The Great Twenty-Eight" by Chuck Berry (Chess); "Angels In Houston: The Legendary Duke Blues Records" (Rouner). **World Music:** "Revolutionary Songs Of El Salvador" by Yolombo Ita (Flying Fish); "Diva" Soundtrack (DRG); "Hitchhiker's Guide To The Galaxy, Part 1" Soundtrack (Hannibal).

Honorable mentions in **Album Design** went to "Morning Sky" by Chris Hillman (Sugar Hill) and "Calling Rastafari" by various artists (Nighthawk). In **String Band Jazz**, honorable mentions went to "Blue Rondo" by the Richard Greene Band (Rouner) and "Backwaters" by the Tony Rice Unit (Rouner).

OFFICIAL ANNOUNCEMENT

RCA/Arista Deal Completed

NEW YORK—Despite attendant controversy, RCA Records' acquisition of an interest in Arista Records has been completed, RCA and Arista parent Bertelsmann Inc. said Tuesday (31).

No further details on the deal, first announced in March, were disclosed, but the statement notes that RCA branch distribution of the Arista line would take effect June 1. Although RCA, A&M & Associated Labels has been filling account pipelines with Arista product since April, the mention of a June 1 date is believed to imply that product is also flowing to areas previously covered by independent distributor Schwartz Bros., which has made an out-of-court settlement in a legal action against Arista and RCA (Billboard, June 4). Under an interim agreement, Schwartz had continued to supply Arista product to accounts in its area.

Under the RCA/Arista ties, Arista maintains its status as a fully independent label. The chief link between RCA and Arista on a day-to-day basis is that of distribution. Lou Mann and Larry Gallagher, sales chiefs of Arista and RCA, respectively, work closely, as do four regional Arista sales managers and some 20 local marketing managers and their counterparts at RCA.

Promotion activities and creative services at each label remain totally independent of each other. A source also points out that a "wide range of operational" policies would reflect Arista's independence, including some concerning differing directions on Compact Disc product.

IRV LICHTMAN

Apollo Project Back On Track

State Loan Boosts Video Plans For New York Venue

By NELSON GEORGE

NEW YORK—The Apollo Theatre will live again. That's the word after the New York State Urban Development Corp. approved financing of a \$3.5 million loan that will enable the Apollo Theatre Investor Group, headed by Inner City Broadcasting chairman and group chairman respectively Percy and Oliver Sutton, to move ahead with plans to turn the landmark theatre into a video production facility.

The conversion, announced in November, 1981, was almost abandoned last December when the state UDC had failed to provide the necessary approval. This money was considered crucial by the Suttons to finalizing the \$9.5 million financial package needed for the renovation. Percy Sutton, former borough president of Manhattan and a powerful force in local black politics, credited

Gov. Mario Cuomo for providing the backing for the Apollo revival that his predecessor, Hugh Carey, did not.

A little over half of the money, \$5 million, is from governmental sources. The rest will be raised by the Apollo Theatre Investor Group.

"Construction will take nine months, but before that time we plan to revive the Apollo's Wednesday night amateur night, which produced so much great talent, and a Sunday afternoon religious program

called 'The Gospel According To The Apollo,'" says Percy Sutton.

Though the 24-hour, seven-days-a-week urban contemporary Apollo Entertainment Network won't be ready for cable until late 1984, rumors are circulating that a sample of the programming will be test marketed in some Midwestern cities within the next 30 to 60 days. Inner City Broadcasting executive vice president Cheryl Sutton does not deny these reports, saying only "There are still many details to be worked out before any announcement is made."

Inner City Broadcasting owns eight radio stations in major markets and will soon add a ninth in San Antonio. "We were very lucky," says Percy Sutton. "An AM clear channel station came available, and nobody else applied. We're doing some construction now and expect to have it in operation in September."

For The Record

WEA's singles price of \$1.07 was listed incorrectly as a raise of 2 cents over its prior price (Billboard, June 4). The WEA 45 price remains consistent at \$1.07, the price since January.

Inside Track

Talk continues to surface of sentiment inside the Video Software Dealers Assn. (VSDA) towards eventual separation from its sponsoring organization, the National Assn. of Recording Merchandisers (NARM), but it's talk and only talk. Track is informed by several sources, who point to massive NARM support of the two-year-old VSDA which absorbed members of the Video Retailers Assn. wing of NARDA in early '82. Resignation in February of Risa Solomon, only VSDA-exclusive Cherry Hill, N.J. staffer who could not move from Dallas, helped fan rumors again due to Solomon's reported presence this week in Chicago where VSDA and NARM boards huddled in first such sessions. . . . Speaking of trade groups at Summer CES, 600-store group American Video Assn. scrapped plans for regular meeting but will have exhibit at T-2 in trade group area, tips John Power, AVA head.

Vidgame Software: Activision expected to throw a bombshell when it announces a return privilege at CES this week. Word is that the industry's first full-credit return policy in the game cartridge industry will cover seven titles on which there is substantial overstock. . . . Portent: S-W Distribution, Berkeley, Ill., appears to be the only distributor in the Windy City area for Atari. Is this the first such exclusive distributor per the Atari announcement almost two months ago? In nearby Milwaukee, Taylor Electric and M.W. Kash still both distribute Atari.

An Edwin Birdsong 45 and 12-inch, "Cold World, Cold Woman" is being produced for Salsoul by Stevie Wonder. . . . Rick Taxe, the convicted tape pirate who was sentenced to the federal slammer in the summer of 1974 and now operates Music Market, the largest record/tape/accessories store in Orange County out of Costa Mesa, with his brother Ron, has been arrested on hashish possession and stolen property charges. Within a month, he will be arraigned in Harbor Court, Orange County, on these charges. Taxe still owes the feds \$21,000 for fines in the piracy case. He also owes \$700,000 cumulatively to a number of record labels which sued him for damages and won a judgment of that amount about six years ago. Anaheim police say they found seven pounds of hashish in Taxe's Bel Air home.

Chitown Events: Rose Records of Wabash Ave. and the Chicago Symphony joined in staging a swap meet Saturday (4) at Orchestra Hall there. The day-long event featured tables where collectors could swap and sell their albums, along with a huge cache of cutouts donated by the house that Merrill and Aaron Rose built. Symphony benefits from table and \$5 admission donations to the Record Fair. . . . From Sept. 28 through Oct. 3, the sixth annual Amyotrophic Lateral Sclerosis Mammoth Music Fair takes place at the Skokie, Ill. Old Orchard parking lot. Chaired this year by Dick Clark, the event has raised more than \$350,000 for the ALS (Lou Gehrig's disease) Foundation. Call (213) 679-3311 for details on where to make donations of records, tapes, musical instruments, sheet music and other music-related items.

Sick Call: Matt Wamble, a key figure in Chicago in both wholesale and retail, is still under diagnosis in a Chicago hospital. He is manager of Big Daddy's Randolph St. store. Allen "Rocky" Richman, controller of Richman Bros., Pennsauken, N.J., convalescing from surgery at West Jersey Hospital, Camden, N.J. Harry James is critically ill in Las Vegas. . . . Track found ex-Arista Midwest regional rep Dick Presman behind the

bar at Jerry's a Lincoln Ave., Chicago pub in which Presman has invested.

PolyGram prexies Gordon Stulberg (corporate), Guenter Hensler (records) and Irwin Robinson (Chappell) hosted a Wednesday (1) surprise soiree for 30-year veteran Marv Wolfberg in New York. Wolfberg brought his abacus to Mercury Records, Chicago in 1952, becoming controller. He moved to New York as vice president/controller for Chappell in 1968 and later became treasurer for PolyGram Corp. . . . Maxell and Savoy have combined for a two-month promotion in the 149 Record Bars, which has five store managers and their guests jetting to Nigrel, Jamaica, for all-expense-paid vacations Oct. 13-18. Maxell products and the Savoy line are priced at 20% off during the sale.

The San Diego entry in new United States Football League is bankrolled in part by Ken Rietz, who hitched his wagon to Mike Curb's star some years ago and continued with Curb into the political ring. . . . Don't be surprised if Bert Bogash takes his Main Street Records to either PolyGram or MCA Records now that Capitol has lopped off its custom labels. . . . Track sends good wishes for the success of Stanley's, a Ventura Blvd., Sherman Oaks eatery opened by Music Plus retail veteran Billy Kincheloe. . . . Much deserved kudos to Sunny and Jerry Richman of Richman Bros. for their masterful organization of the NAIRD convention last week in Chicago. Ne'er before has an industry group (200) dined so well, with chartered bus trips to a downhome BBQ and a lavish Grecian feast on separate nights. And the mature agenda attended by such a high percentage of the convention indicated the "farm club" labels and their distributors have come of age. They meet about the same time next year in San Francisco, with Chicago down again for 1986.

WCI president Steve Ross took a short fall from top paid exec in U.S. industry last year to fourth slot this year. But his annual gross plummeted from almost \$22 million to less than \$4 million, according to annual Forbes magazine research.

Classical music is definitely getting its biggest exposure in history from the syndication WFMT-FM Chicago has worked out via satellite, with more than 150 cable systems in 20 states carrying its full-time esoteric programming. . . . Cover Boy: EMI America a&r chief Gary Gersh, demo in hand and a phone at each ear, got front page treatment from last week's L.A. Weekly, the arts and entertainment freebie. Gersh is featured in line with the luridly titled "Buried Alive!" feature, reviewing how a&r veterans work. . . . Sunday night (29) during the heavy metal portion of the US Festival, hard rockers were plugged on unknown British metallists Spinal Tap via a lighted sign, trailed aloft by a plane. The risqué slogan about the group's ass-kicking style drew cheers, but no one knows who the band is yet—except manager Derek Sutton.

Latest new act to get Record Bar employees' scrutiny is EMI's Kajagoogoo, now being tracked through the chain's "Discovery" survey program. Like its predecessors in that plan, the group's "White Feathers" album is being given to staffers at all 146 outlets and then rated on sales, cover art and best cuts along with most receptive target audience and radio format. Results from the survey were due in Friday. Edited by JOHN SIPPEL

LOOKING GOOD... DON'T MOVE... SAY "QUARTERFLASH!"

Take Another Picture, new from Quarterflash.
An album of perfectly-developed rock and roll,
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Quarterflash. Almost two years after their
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"Take Me To Heart" 7-29603 is the first single;
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Available on Geffen Records and Cassettes, and in the
6x12 cassette configuration, which features liner notes
and a lyric booklet at no additional cost (GHS/M5G/M9G 4011).



SUMMER TOUR DATES

- | | |
|------------|--|
| June 3-4 | Andrews Amphitheatre, Honolulu, HA |
| June 17 | Paramount Theatre, Portland OR |
| July 5-6 | Pine Knob, Detroit MI (LR) |
| July 7 | Summerfest, Milwaukee WI (LR) |
| July 9 | Sports Center, Indianapolis IN (LR) |
| July 10 | Metzger Music Center, Evansville IL (LR) |
| July 11-12 | Blossom Music Theatre, Cleveland OH (LR) |
| July 14 | Kingswood Music Theatre, Toronto (LR) |
| July 15 | Weedsport Speedway, Weedsport (Rochester) NY |
| July 16 | Stanley Theatre, Pittsburgh PA (LR) |
| July 17 | Performing Arts Center, Saratoga, NY (LR) |
| July 19-20 | Merrweather Post Pavilion, Columbia MD (LR) |
| July 21 | Coliseum, New Haven CT (LR) |

(LR) - Appearing with Linda Ronstadt



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