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Market Share Still Growing For Cassettes

By JOHN SIPPEL

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

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

(Continued on page 66)

'83 PACE ACCELERATES

Sales Peaks Rising For Hit Albums

By PAUL GREIN

LOS ANGELES—Sales levels on hit album titles are up significantly over a year ago, according to a survey of manufacturers. CBS reports that Michael Jackson's "Thriller" is still selling at a rate of 300,000 every five days, even as it closes in on the five million mark; PolyGram says that the "Flashdance" soundtrack has sold 1.5 million units in the past month.

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

"There's no question that a turnaround's in progress, and no ques-

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

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

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

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

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

Lou Mann, Arista's vice president of sales and distribution, notes:

(Continued on page 66)

MTV Seen Aiding AOR Stations

By LEO SACKS

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

tening levels and advertising revenues as its market penetration grows.

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

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

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

(Continued on page 66)



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

—Inside Billboard—

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



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

(Advertisement)



AHL1-4691

DOLLY

Dolly's New Album
"BURLAP & SATIN"...A lot of
"potential" for success! ★ A 12" Dance
Single of "Potential New Boyfriend," mixed by John Luongo, is
being serviced to radio and dance clubs. ★ Her HBO Special
"DOLLY IN CONCERT" airs on June 19th. ★ She'll be
appearing on "Solid Gold" for three special
airings during June.

AHL1-4672

SYLVIA "SNAPSHOT"

Just voted ACM's
"Top Female Vocalist of the Year,"
following last year's GOLD Single
"Nobody" and GOLD Album "JUST SYLVIA". Sylvia's hot new
single is the title cut from "SNAPSHOT", her new album.

RCA

Produced and arranged by Gregg Perry Executive Producer Dolly Parton

Produced by Tom Collins for RCA Records & Cassettes

THE PERFECT PLATTER FOR A MIGHTY METAL FEAST!

IRON MAIDEN

Piece of Mind
(ST-12274)



Produced and engineered by Martin Birch

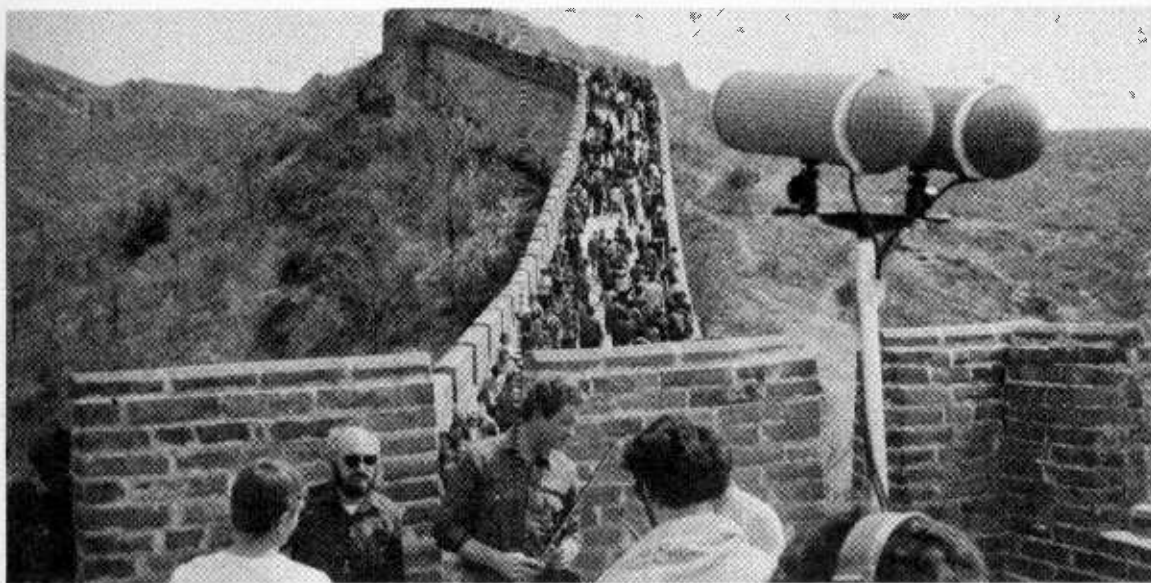
WORLD WIDE COMES TO AMERICA!

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| 6/22 Salt Lake City, UT | 7/05 Fresno, CA | 7/17 Lubbock, TX | 7/30 Kansas City, KS | 8/13 Cleveland, OH | 8/24 Rochester, NY |
| 6/23 Boise, ID | 7/07 San Bernardino, CA | 7/18 Odessa, TX | 8/02 Dubuque, IA | 8/14 Erie, PA | 8/25 Philadelphia, PA |
| 6/24 Spokane, WA | 7/08 San Diego, CA | 7/20 El Paso, TX | 8/03 Green Bay, WI | 8/15 Buffalo, NY | 8/26 Largo, MD |
| 6/26 Eugene, OR | 7/09 Long Beach, CA | 7/22 Norman, OK | 8/05 Minneapolis, MN | 8/16 Pittsburgh, PA | 8/30 Portland, MA |
| 6/27 Portland, OR | 7/11 Tucson, AZ | 7/23 Dallas, TX | 8/06 East Troy, WI | 8/18 Allentown, PA | 8/31 Providence, RI |
| 6/28 Seattle, WA | 7/12 Phoenix, AZ | 7/24 Houston, TX | 8/07 Indianapolis, IN | 8/12 New Haven, CT | 9/02 Glen Falls, NY |
| 6/29 Vancouver, B.C. | 7/13 Albuquerque, NM | 7/26 Corpus Christi, TX | 8/08 Cincinnati, OH | 8/20 Uniondale, NY | 9/03 Asbury Park, NJ |
| 7/01 Reno, NV | 7/14 Denver, CO | 7/27 San Antonio, TX | 8/10 Kalamazoo, MI | 8/21 Poughkeepsie, NY | 9/04 Boston, MA |

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



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

AS CLIPS PROLIFERATE

New Video Music \$ Relationships Grow

By LAURA FOTI

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

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

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

the Friday night slot currently occupied by "SCTV," which moves to Home Box Office's Cinemax service. The show will feature rock videos and an off-camera announcer, as well as "world premiere videos" and "hall of fame videos." Executive producer of the show is Dick Ebersol; producer is John McGhan.

Discussions between NBC and The Source radio network for simulcast arrangements are currently underway.

NBC officials will not comment on whether record companies would receive payment for clips used, but a number of other industry sources say the channel is seriously considering such a move. If, indeed, payment is given, an interesting precedent will be set, since the clips are, legally, for promotional use only and payment to labels would constitute a commercial relationship.

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

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

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

By JOHN SIPPPEL

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

Such daily tasks as counting racked albums and relaying replen-

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

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

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

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

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

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

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

(Continued on page 68)

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

By IRV LICHTMAN

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

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

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

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

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

Two more double-enders are due in the fall, as is a single game for both Atari and ColecoVision, "Thunder The Barbarian." The additional double-enders are "Robin Hood"/"Sir Lancelot" and "Hercules Vs. The Titans"/"Chuck Norris—Superkicks."

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

In March, Elfenbein said the Canadian-based firm, whose main business is the sale of compilation albums at retail through heavy tv advertising, had determined that its customer base for such games was "almost identical" to that of its album buyers.

Questions Linger On Country Promo Videos

By KIP KIRBY

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

There is confusion about whether concept video is sufficiently more effective than concert footage; the impact of country video on album sales, and the potential use of video as a full-scale marketing tool. Rarely do clauses stipulating specific numbers of promotional video appear in

recording contracts negotiated more than a year ago. In a few instances, name artists with strong track records have been able to launch contract "bidding wars" and then demand promo video clauses as part of their new contracts; but this is the exception rather than the rule.

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

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

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

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

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

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

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

In This Issue

BLACK.....	35
CLASSIFIED MART.....	33, 50
COMMENTARY.....	10
COUNTRY.....	53
GOSPEL.....	56
INTERNATIONAL.....	9
JAZZ.....	38
PRO EQUIPMENT & SERVICES.....	40
RADIO.....	15
RETAILING.....	27
TALENT & VENUES.....	44
VIDEO.....	41

FEATURES	
Chartbeat.....	6
Executive Turntable.....	4
Game Monitor.....	30
Industry Events.....	62
Inside Track.....	70
Lifelines.....	70
Most Added Records.....	16
Nashville Scene.....	53
New LP & Tape Releases.....	28
Rock'n'Rolling.....	47
Stock Market Quotations.....	62
Studio Track.....	40
The Rhythm & The Blues.....	50
Video Music Programming.....	32
Vox Jox.....	15
Yesterhits.....	24

CHARTS	
Hot 100.....	64
Top LPs & Tape.....	67, 69
Black Singles, LPs.....	52, 50
Country Singles, LPs.....	54, 55
Radio Singles Action.....	20, 21, 22, 23
Rock Albums/Top Tracks.....	26
Adult Contemporary Singles.....	25
Hits Of The World.....	59
Videocassette Rentals, Sales.....	43
Disco/Dance Top 80.....	48
Boxscores.....	45
Jazz Chart.....	38
Gospel Chart.....	56

REVIEWS	
Album Reviews.....	61
Singles Reviews.....	63
Video Game Chart.....	30

MAY 28, 1983, BILLBOARD

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

By WOLFGANG SPAHR

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

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

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

On the issue of CD shortages,

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

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

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

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

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

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

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

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

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

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

'Lending Library' Keeps Compact Discs Circulating

By IS HOROWITZ

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

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

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

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

about 60 classical recordings on the Deutsche Grammophon, London and Philips labels. Recipients can order up to nine promotional CDs at a time, but must return them to PolyGram Classics no later than 21 days after the date of shipment. They then may order another group of nine.

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

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

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

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

By SAM SUTHERLAND

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

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

mine what's really going on with this music."

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

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

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

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

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

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



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

Executive Turntable

Record Companies

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



Roth



Berman



Regehr



Templeman

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



Thyret



Tusken



Bartlett



Bookspan

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

Marketing

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

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TONY BANKS.



80071

Since co-founding Genesis, Tony Banks has had a major, pioneering influence on the course of modern music, having forged a powerful, unmistakable sound as both a gifted composer and a masterful musician.

Now, with "The Fugitive," Tony Banks reveals all—and steps out into the spotlight at last with a truly exciting solo album. Includes the single, "This Is Love." 7-89820

ON ATLANTIC RECORDS AND CASSETTES

Produced by Tony Banks



AT INTERNATIONAL MEETINGS

Almo/Irving Talks New Talent

By EDWARD MORRIS

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

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

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

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

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

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

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

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

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

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



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

Heartland Beat

Yammies: A Tale Of Twin Cities

By MOIRA McCORMICK

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

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

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

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

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

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

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

Business" had the place up for grabs.

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

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

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

★ ★ ★

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

'Horrible' Rights

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

Chartbeat

'Thriller,' 'Flashdance' Duke It Out

By PAUL GREIN

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

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

tor) logged 31 weeks at No. 1 in 1956.

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

★ ★ ★

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

"Thriller" out of the top album spot, Irene Cara's single does climb to No. 1 on the singles chart. It's the 10th No. 1 hit so far in the '80s to spring from a feature film.

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

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

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

ALBUM DUE NEXT MONTH

Chrome Tape For Police

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

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

Meanwhile, LPs will again be pressed on Keyser-Century's KC-600, a premium compound using liquid dyes. Both the Supertramp album and "Kilroy was Here" by Styx were manufactured on KC-600 in what are believed to be the largest press runs in audiophile compound yet attempted.



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Video Device Is A Scream

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

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

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

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

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

'New German Wave' Stays Mainly Local

By JIM SAMPSON

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

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

EMI Electrola reports more international activity than other labels for its roster of new German rock

acts. Fehlfarben has been released by EMI affiliates in Holland, Belgium, the U.K., Spain and Japan. Rheingold appeared in 14 countries, charting in Holland, Spain and Belgium. And Spider Murphy Gang singles made the chart in Holland and Belgium.

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

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

"But there remain limits to German rock music exports. Particularly interesting, though, is the increasing

(Continued on page 58)

British Financier Ronson Takes Over Video Distrib

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

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

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

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

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

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

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

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

'New Breed' Retailers Gaining Foothold In British Marketplace

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

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

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

sive megastore, HMV's flagship retail operation and the highly successful Our Price central London stores.

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

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

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

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

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

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

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

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

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

U.K. Copyright Amendment Passes Steeper Penalties For Video Piracy To Take Effect

By PETER JONES

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

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

Chieftains' Trip To China Makes Musical History

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

The six group members were accompanied by an eight-man film crew led by U.K. director Alain Wright, producing a television documentary on the trip, "The Chieftains In China." Not to be outdone, the Chinese videotaped one of the Peking concerts for nationwide screening (28).

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

(Continued on page 58)

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

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

Previously, the copyright law could not adequately cope with the arrival of video and its attendant piracy problems. Says Abbott: "To run off, say, 100 copies of someone else's movie and sell them for personal gain was clearly theft on a large scale. But it was theft of copy-

right and, with maximum fines of \$75, there was little incentive for the police authorities to go all out to prosecute."

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

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

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

(Continued on page 58)

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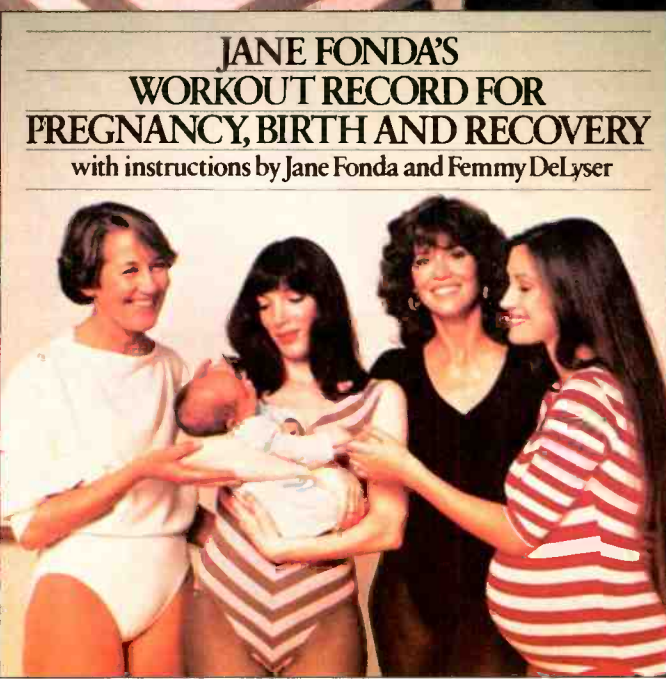
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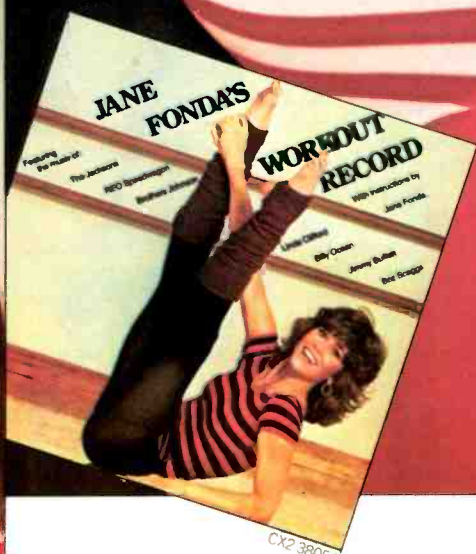


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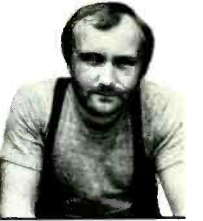
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GREG KIHN BAND
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"JEOPARDY"
BREAKING

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Ph.D.

"I DIDN'T KNOW"
#1 Single

Chicago (FULL MOON)
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ERIC CLAPTON
(DUCK RECORDS)
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"DONNA SUMMER" GOLD LP

PHIL COLLINS

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"YOU CAN'T HURRY LOVE" #1 Single (GOLD)

CHRISTOPHER CROSS
"ANOTHER PAGE" #6 LP

PETER SCHILLING
"MAJOR TOM..." #2 Single
VOELLIG LOSGELOEST"

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

PHIL COLLINS

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



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



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

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

LAURA BRANIGAN
"GLORIA" #6 Single



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

ERIC CLAPTON
(DUCK RECORDS)
"MONEY AND CIGARETTES"
#13 LP (Debut)





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'ROAD GANG' HOST

Douglas Exits WWL For Country Network

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

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

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

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

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

"Charlie was the one candidate

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

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



NBC To Buy WJIB Boston

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

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

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

WNBC's Fioravanti To MTV

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

Fioravanti, who joined WNBC as sales manager in 1979 and has been vice president and general manager since 1981, is leaving the station at the end of the month. He will be responsible for MTV's marketing, advertising sales and programming and will report to Bob Pittman, executive vice president and chief operating officer of the Warner Amex Satellite Entertainment Company. Les Garland, MTV's vice president

of programming, will report to Fioravanti, whose replacement at WNBC has not been named.

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

Scott Chapin Is Appointed To KOB Albuquerque Post

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

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

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

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

Vox Jox Bobby Rich Gets The Nod At KFI

By ROLLYE BORNSTEIN

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

★ ★ ★

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

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

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

★ ★ ★

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

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

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

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

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

★ ★ ★

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

(Continued on page 62)



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

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

★ ★ ★

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

Broadcasters Await Action On Deregulation Bill

By BILL HOLLAND

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

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

fee for the right to use the spectrum, and assurance of public interest programming.

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

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

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

WNJY Goes 'Music Of Your Life'

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

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

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

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

Washington Roundup

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

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

★ ★ ★

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

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

★ ★ ★

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

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

★ ★ ★

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

★ ★ ★

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



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

Six Stations In The South Get Conditional Renewals

By BILL HOLLAND

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

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

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

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

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

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

Out Of The Box HOT 100/AC

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

AOR

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

BLACK/URBAN

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

COUNTRY

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

LEO SACKS

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 "Wanna Be Startin' Something," Michael Jackson, Epic	71	76	KFI-AM, KFRC-AM, WGCL-FM, WLOL-FM, WXKS-FM, WQXI-FM
2 "Roll Me Away," Bob Seger & the Silver Bullet Band, Capitol	58	60	KRTH-FM, WGCL-FM, WLOL-FM, KBEQ-FM, WXKS-FM, WCAU-FM
3 "Baby Jane," Rod Stewart, Warner Bros.	58	58	WXKS-FM, WCAU-FM, WZGC-FM, KFI-AM, WGCL-FM, WLOL-FM
4 "She Works Hard For The Money," Donna Summer, Mercury	37	37	KRTH-FM, WGCL-FM, WXKS-FM, WCAU-FM, WQXI-FM, WHYI-FM
5 "The Woman In You," Bee Gees, RSO	36	95	KZZP-FM, WHYI-FM, WBCY-FM, XTRA-AM, KQKQ-FM, WBLI-FM
BLACK (80 Stations)			
1 "Ready For Some Action," June Pointer, Planet	21	28	WAOK-AM, WLOK-AM, WGPR-FM, KOKA-AM, WNHC-AM, WVOL-AM
2 "Inside Love (So Personal)," George Benson, Warner Bros.	20	69	WBMX-FM, XHRM-FM, WLOU-AM, KAPE-AM, KOKA-AM, WJPC-AM
3 "Boogie Down," Al Jarreau, Warner Bros.	20	23	KDAY-AM, KRNB-FM, WZAK-FM, KAPE-AM, WGCI-FM, WAIL-FM
4 "I Never Forgot Your Eyes," Larry Graham, Warner Bros.	20	20	KGFJ-AM, WZEN-FM, WPLZ-FM, WAOK-AM, WJPC-AM, WNHC-AM
5 "Say You Do," Janet Jackson, A&M	17	68	WRKS-FM, WPLZ-FM, XHRM-FM, WLOU-AM, WANT-AM, WHAT-AM
COUNTRY (124 Stations)			
1 "Lost In The Feeling," Conway Twitty, Warner Bros.	54	59	KMPS-AM, WMC-AM, KNIX-FM, WAMZ-FM, KEBC-FM, WSLC-AM
2 "He's A Heartache (Looking For A Place To Happen)," Janie Fricke, Columbia	52	88	WDGY-AM, WIRE-AM, KMPS-AM, KSOP-AM, WONE-AM, WKSJ-FM
3 "I Love Her Mind," Bellamy Brothers, Warner/Curb	31	97	KLZ-AM, WHK-AM, WDAF-AM, WDGY-AM, KRAK-AM, KVOO-AM
4 "Over You," Lane Brody, Liberty	28	52	WSOC-FM, KVEG-AM, KEBC-FM, WMIL-FM, WSLC-AM, WWVA-AM
5 "Where Are You Spending Your Nights These Days," David Frizzell, Viva	26	28	KNIX-FM, KGA-AM, KEBC-FM, KRMD-FM, KYNN-AM, WEZL-FM
ADULT CONTEMPORARY (84 Stations)			
1 "The Closer You Get," Alabama, RCA	15	46	KPPL-FM, WTMJ-AM, KNBR-AM, WENS-FM, WLTA-FM, WRVR-FM
2 "All This Love," Debarge, Gordy	15	32	KFMB-AM, KPLZ-FM, WENS-FM, KUGN-AM, WRIE-AM, WSLI-AM
3 "LO.U.," Lee Greenwood, MCA	14	54	KMGC-FM, KFMB-AM, WZZP-FM, KMBZ-AM, WRVR-FM, WTIC-AM
4 "Hold Me 'Til The Mornin' Comes," Paul Anka, Columbia	12	17	KIXI-FM, WCCO-AM, WTMJ-AM, KPLZ-FM, KOY-AM, WBEN-AM
5 "No Time For Talk," Christopher Cross, Warner Bros.	11	57	WFYR-FM, WOMC-FM, KUDO-FM, WZZP-FM, WTVN-AM, WAFB-FM

Radio

Consultant Ed Shane Decides That 'Video Is The Way'

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

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

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

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

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

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

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

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

For the technical side, Shane in-

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

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

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

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



AP LaserPhoto

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

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

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

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

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

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

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

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

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

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

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

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



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

MAY 28, 1983, BILLBOARD

Associated Press Broadcast Services. Without a doubt.

Photo News



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



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



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



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



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



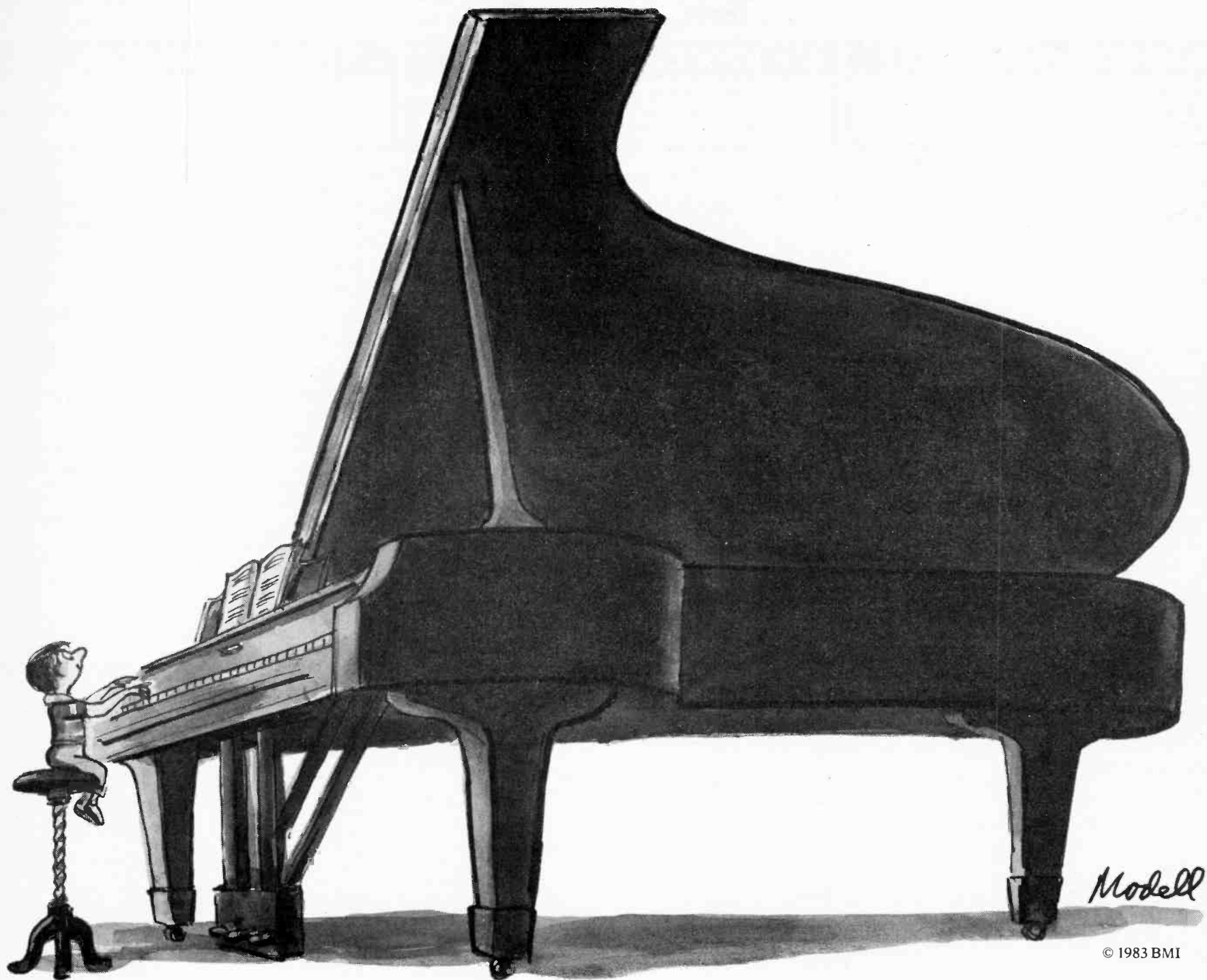
FUN FOLK—Waylon Jennings, center, whispers the secret of marital bliss to Berry Burks of KYTE Portland and his wife, afternoon news anchor Diana Jordan, backstage after a gig there in support of his new RCA disk, "It's Only Rock & Roll."



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



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



Remember when you didn't need BMI?

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

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

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

We're proud of the fact that most of the music on last



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

Wherever there's music, there's BMI.

Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	3	5	MEN AT WORK—Cargo, Columbia	2	1	1	8	THE TUBES—She's A Beauty, Capitol	5
2	5	18	DEF LEPPARD—Pyromania, Mercury		2	5	11	INXS—The One Thing, Atco	
3	2	10	THE TUBES—Outside/Inside, Capitol		3	6	6	DEF LEPPARD—Rock Of Ages, Mercury	
4	4	10	DAVID BOWIE—Let's Dance, EMI/America		4	3	8	MEN AT WORK—Overkill, Columbia	
5	7	8	Z.Z. TOP—Eliminator, Warner Bros.		5	2	7	Z.Z. TOP—Gimme All Your Lovin', Warner Bros.	
6	1	12	U2—War, Island		6	4	17	JOURNEY—Separate Ways, Columbia	
7	6	13	INXS—Shabooh, Shoobah, Atco		7	7	9	PINK FLOYD—Not Now John, Columbia	
8	9	9	PINK FLOYD—The Final Cut, Columbia		8	11	10	DAVID BOWIE—Let's Dance, EMI/America	
9	10	12	PLANET P—Planet P, Geffen		9	9	9	BILLY IDOL—White Wedding, Chrysalis	
10	8	17	BRYAN ADAMS—Cuts Like A Knife, A&M		10	10	3	A FLOCK OF SEAGULLS—Wishing, Jive/Arista	
11	11	6	RICK SPRINGFIELD—Living In Oz, RCA		11	8	16	BRYAN ADAMS—Cuts Like A Knife, A&M	
12	12	5	RED ROCKERS—China, Columbia (EP)		12	13	5	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia	
13	22	2	THE FIXX—Reach The Beach, MCA		13			DAVE EDMUNDS—Slipping Away, Columbia	
14	13	5	MADNESS—Our House, Geffen (45)		14			THE HUMAN LEAGUE—(Keep Feeling) Fascination, A&M	
15	16	8	MARTIN BRILEY—One Night With A Stranger, Mercury		15	21	5	EDDY GRANT—Electric Avenue, Portrait	
16	14	16	JOURNEY—Frontiers, Columbia		16	22	3	DURAN DURAN—Is There Something I Should Know?, Capitol	
17	23	4	DAVE EDMUNDS—Information, Columbia		17	12	4	DAVID BOWIE—Modern Love, EMI-America	
18	17	7	KROKUS—Headhunter, Arista		18	28	3	MADNESS—Our House, Geffen	
19	18	4	A FLOCK OF SEAGULLS—Listen, Jive/Arista		19			DAVID BOWIE—China Girl, EMI-America	
20	15	12	CHRIS DE BURGH—The Getaway, A&M		20	15	9	PLANET P—Why Me?, Geffen	
21	24	3	FASTWAY—Fastway, Columbia		21	34	5	MARTIN BRILEY—Salt In My Tears, Mercury	
22	20	5	EDDY GRANT—Electric Avenue, Portrait (12 inch)		22	16	2	THE TUBES—Monkey Time, Capitol	
23	25	5	ZEBRA—Zebra, Atlantic		23	19	2	CULTURE CLUB—Church Of The Poisoned Mind, Virgin/Epic	
24	19	17	THOMAS DOLBY—The Golden Age Of Wireless, Capitol		24	14	16	DEF LEPPARD—Photograph, Mercury	
25	30	3	GOANNA—Spirit Of Place, Atco		25	20	7	U2—Sunday, Bloody Sunday, Island	
26	26	4	QUIET RIOT—Metal Health, Pasha		26	23	3	RICK SPRINGFIELD—Affair Of The Heart, RCA	
27	28	5	DURAN DURAN—Duran Duran, Capitol		27	38	2	THE KINKS—Come Dancing, Arista	
28	27	12	MICHAEL BOLTON—Michael Bolton, Columbia		28	26	9	PINK FLOYD—Your Possible Pasts, Columbia	
29	21	7	PATRICK SIMMONS—So Wrong, Elektra (12 inch)		29	30	7	NAKED EYES—Always Something There To Remind Me, EMI/America	
30	33	7	BILLY IDOL—Billy Idol, Chrysalis		30	29	2	DEF LEPPARD—Too Late For Love, Mercury	
31	34	10	GARY MOORE—Corridors Of Power, Mirage		31			GARY MOORE—Don't Take Me For A Loser, Polydor	
32	38	3	THE KINKS—Come Dancing, Arista (12 inch)		32			FASTWAY—Easy Livin, Columbia	
33	31	26	SCANDAL—Scandal, Columbia		33			KROKUS—Eat The Rich, Arista	
34	37	4	DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)		34	32	6	THE CALL—The Walls Came Down, Polydor	
35	44	2	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville		35	33	5	MICHAEL JACKSON—Beat It, Epic	
36	48	3	KAJAGOOGOO—White Feathers, EMI-America		36	24	2	ROXY MUSIC—Like A Hurricane, Warner Bros.	
37	39	12	MOLLY HATCHET—No Guts, No Glory, Epic		37	25	2	R.E.M.—Radio Free Europe, I.R.S.	
38	29	6	PRINCE—1999, Warner Bros.		38			ZEBRA—Who's Behind The Door, Atlantic	
39	46	2	JOAN ARMATRADING—The Key, A&M		39	43	10	CHRIS DEBURGH—Don't Pay The Ferry Man, A&M	
40	35	13	STYX—Kilroy Was Here, A&M		40			MEN AT WORK—High Wire, Columbia	
41	47	4	JIM CAPALDI—Fierce Heart, Atlantic		41	39	18	TRIUMPH—A World Of Fantasy, RCA	
42	40	4	WALTER EGAN—Wild Exhibitions, Backstreet		42	36	15	TONY CAREY—I Won't Be Home Tonight, Rocshire	
43	43	2	R.E.M.—Murmur, I.R.S.		43	40	15	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol	
44	50	2	NAKED EYES—Naked Eyes, EMI/America		44	37	10	MODERN ENGLISH—I Melt With You, Sire/Warner Bros.	
45	41	6	CARLOS SANTANA—Havana Moon, Columbia		45	45	7	Z.Z. TOP—Got Me Under Pressure, Warner Bros.	
46			DIVINYLS—Desperate, Chrysalis		46	46	5	PINK FLOYD—The Hero's Return, Columbia	
47			BLACKFOOT—Siogo, Atco		47	17	5	PRINCE—Little Red Corvette, Warner Bros.	
48	36	12	JON BUTCHER AXIS—Jon Butcher Axis, Polydor		48	47	4	TEARS FOR FEARS—Change, Mercury	
49			TEARS FOR FEARS—The Hurting, Mercury		49	48	4	SCANDAL—Love's Got A Line On You, Columbia	
50			MARILLION—Script For A Jester's Tear, Capitol		50	49	4	QUIET RIOT—Metal Health, Pasha	

Top Adds

1	BLACKFOOT—Siogo, Atco
2	URIAH HEEP—Head First, Mercury
3	MARSHALL CRENSHAW—Whenever You're On My Mind, Warner Bros. (12 inch)
4	THE PLIMSOUls—Everywhere At Once, Geffen
5	MARILLION—Script For A Jester's Tear, Capitol
6	THE FIXX—Reach The Beach, MCA
7	MINISTRY—With Sympathy, Arista
8	ROD STEWART—Baby Jane, Warner Bros. (45)
9	JOAN ARMATRADING—The Key, A&M
10	ROXY MUSIC—Avalon, Warner Bros.

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

Radio

Two NPR Programs Win 1983 Peabody Awards

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

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

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

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

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

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

New On The Charts

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



RUN-D.M.C.

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

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

Blow, in fact, mixed "It's Like That" for the 18-year-old rappers, with help from Elai Tubo. The disk was produced by Russell Simmons and Larry Smith and scored by Orange Krush.

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

MARTIN BRILEY

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

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



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

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

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

Retailing

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

By EARL PAIGE

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

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

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

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

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

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

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

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

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

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

Expanded Agenda For VSDA Meet

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

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

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

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

Video Dealers Learn About Ad Allowances

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

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

Second of two parts

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

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

Asked why Warner doesn't supply

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

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

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

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

(Continued on page 32)

HEAD SHED Ohio Stores Seek Rackjobber Aid, Focus On Alternative Merchandise

LOS ANGELES—Can an almost 10-year-old mom and pop retail firm, looking to expand, attract the services of a record/tape rackjobber so the store owners can concentrate on alternative merchandise? That's what David and Jo Elaine Glowacki of Toledo, Ohio's Head Shed want to find out.

Head Shed focused on paraphernalia when it opened with 900 square feet in 1975, but today, according to Mrs. Glowacki, volume divides about 25% paraphernalia, 25% records and tapes and the rest a wide range of alternative merchandise, mostly music-related. In a letter to Billboard's retailing department, the Glowackis recently noted that competition from mass merchandisers, "coupled with mounds of paperwork to inventory control records and tapes, record salespeople's promises, slow return authorizations, have us ready to run for the rackjobber."

One stumbling block, they acknowledge, could be the stores' name, which they see as a potential turn-off to some vendors in an increasingly conservative era. "As a matter of fact," says Mrs. Glowacki, "we're going to change the name to 'The Shed Rock And Roll Department Store' because we're sensitive to the connotations of the name. We have a 13-year-old."

The name has already found her in a standoff with the local MTV cable outlet, which at first would not accept ads for Head Shed. But she notes that the name doesn't really relate to what the stores are into today.

Noting that at least one nearby Ohio community has passed a law banning the sale of paraphernalia, Mrs. Glowacki notes, "Even before any of the laws, we were enforcing an over-18 rule. We had excellent rapport with the local drug unit, who credited us with doing more to uphold standards than anyone around." And, she adds, the stores have eschewed the sale of singles so as not to attract too young a clientele.

Head Shed's growth directly paralleled the late '70s boom. Two wall knock-outs expanded the original free-standing store to 2,000 square feet in 1977 and to 3,000 in 1979. In 1977 a second unit, 2,000 square feet

in size, was opened in a strip five miles from the North Toledo home base. But it was, Mrs. Glowacki admits, "a disaster."

The second store was moved a quarter mile to a double-size free-standing site with downstairs and upstairs store, space. Today, Head Shed's administrative office is upstairs. "We just got into too much manpower with all the original space."

As Toledo became increasingly

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

Both stores are open from 10 a.m.-

(Continued on page 30)



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

CP ROCK **ROCK FOR SALE!** **CP ROCK**

THIS MONTH'S FEATURES:

<p>TOUR PROGRAMS</p> <p>Iron Maiden \$6.00 Ozzy \$3.00 Black Sabbath \$3.00 Rush \$6.00 Tom Petty \$3.00 Van Halen '82 \$6.00 Go Go's \$3.00 Journey \$3.50 REO \$3.00 English Beat \$5.00 Stones '81 \$5.00 Fleetwood Mac \$3.00</p>	<p>POSTERS \$3.50</p> <p>Michael Jackson Black Sabbath Adam Ant Judas Priest Iron Maiden Edward Van Halen David Lee Roth Go Go's Def Leppard Journey Frontiers Duran Duran Culture Club</p>	<p>DECALS \$2.50</p> <p>Iron Maiden Van Halen Stray Cats Loverboy Pink Floyd Judas Priest Ozzy Rush Rush Signals Rolling Stones Journey Frontiers Grateful Dead</p>
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New LP/Tape Releases

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

POPULAR ARTISTS

- ADRENALIN**
Don't Be Lookin' Back
EP Musical Signature MSLP-101
- ANGORA**
Angora
EP Connection TAS-2806 No List
- ARCANGEL**
Arcangel
LP Portrait 8FR 38247 No List
CA BRT 38247 No List

- BAD MANNERS**
Klass
LP MCA MCA-5415 \$8.98
CA MCA C-5415 \$8.98
- BELLE STARS**
Belle Stars
LP Warner Bros. 23866
- B-52'S**
Whammy!
LP Warner Bros. 23819
- BOBS**
The Bobs
EP Safety Net SAVE 2 \$4.98
- BOHEMIA**
No Ordinary Moon
EP Discos De Tinges 1/2 11129
- BRASS CONSTRUCTION**
Conversations
LP Capitol ST-1226
- BRUCE, ED**
You're Not Leavin' Here Tonight
LP MCA MCA-5416 \$8.98
CA MCA C-5416 \$8.98

- CARTER, CARLENE**
C'Est C Bon
LP Epic BFE 33663 No List
CA BET 38663 No List
- CHEATHAM, OLIVER**
Saturday Night
LP MCA MCA-5410 \$8.98
CA MCA C-5410 \$8.98
- CHOCOLATE WATCHBAND**
The Best Of
LP Rhino RNLP 108 \$8.98
- COLLINS, ALLEN, BAND**
Here, There & Back
LP MCA MCA-39000 \$6.98
CA MCA C-39000 \$6.98
- DNA**
Party Tested
LP Boardwalk NS-36002
- DALTON, LACY J.**
Dream Baby
LP Columbia FC 38604 No List
CA FCT 38604 No List
- DIAL M**

- Dial M
LP D&D DD-1201
- DIAMOND, NEIL**
Classics/The Early Years
LP Columbia PC 38792 No List
CA FCT 38792 No List
- FIXX**
Reach The Beach
LP MCA MCA-39001 \$6.98
CA MCA C-39001 \$6.98
- FUN BOY THREE**
Waiting
LP Chrysalis B6V 41417 No List
CA B6T 41417 No List
- GREEN, AL**
Livin' For You
LP Motown M5-304ML \$5.98
CA M5-304MC \$5.98
- GUS & THE NEW BREED**
On The Verge
LP Nemperor BFZ 38003 No List
CA BZT 38003 No List
- HARPO, SLIM**

- The Best Of**
LP Rhino RNLP 106 \$8.98
- HENDERSON, FINIS**
Finis
LP Motown 6036ML \$8.98
CA 6036MC \$8.98
- HIGH INERGY**
Groove Patrol
LP Gordy 6041GL \$8.98
CA 6041MC \$8.98
- HONEYYS**
Ecstasy
LP Rhino RNLP 851 \$8.98
- JACKSON, MICHAEL**
Thriller
LP Epic half-speed mastered HE 48112 No List
- KING, B.B.**
Blues "N" Jazz
LP MCA MCA-5413 \$8.98
CA MCA C-5413 \$8.98
- KNIGHT, GLADYS, & THE PIPS**
All The Great Hits
LP Motown M5-303ML \$5.98
CA M5-303MC \$5.98
- LEWIS, JERRY LEE**
Greatest Hits
LP Rhino RNDF 255 \$8.98
- LITTLE MILTON**
Age Ain't Nothin' But A Number
LP MCA MCA-5414 \$8.98
CA MCA C-5414 \$8.98
- MANGIONE, CHUCK**
Journey To A Rainbow
LP Columbia FC 38686 No List
CA FCT 38686 No List
- MARY JANE GIRLS**
Mary Jane Girls
LP Gordy 6040GL \$8.98
CA 6040GC \$8.98
- MAZE featuring FRANKIE BEVERLY**
We Are One
LP Capitol ST-12262
- MYRICK, GARY**
Language
LP Epic B5E 38637 No List
CA B5T 38637 No List
- NRBQ**
Grooves In Orbit
LP Bearsville 23817
- PENNINGTON, RAY**
Memories
LP Dimension DLP 5007
- POPEIL, LISA**
Lisa Popeil
LP Popeil PL 1001
- ROSS, DIANA, & THE SUPREMES**
Let The Sunshine In
LP Motown M5-305ML \$5.98
CA M5-305MC \$5.98
- SAXON**
Power & The Glory
LP Carrere BFZ 38719 No List
CA BZT 38719 No List
- SHEAR, JULES**
Watch Dog
LP EMI ST-17092
- SHEPPARD, T. G.**
Greatest Hits
LP Warner/Curb 23841
- STANDELLS**
The Best Of
LP Rhino RNLP 107 \$8.98
- STOMPERS**
Stompers
LP Boardwalk N8-33262
- SYREETA**
The Spell
LP Tamla 6039TL \$8.98
CA 6039MC \$8.98
- TEMPTATIONS**
Live
LP Motown M5-306ML \$5.98
CA M5-306MC \$5.98
- VARIOUS ARTISTS**
Memories Of The Cow Palace
LP Rhino RNLP 105 \$8.98
- Motown Superstars Sing Motown Superstars**
LP Motown 5-310ML \$5.98
CA 5-310MC \$5.98
- A Musical Tribute To Jerome Kern**
LP Ariel NKT 12
- Revenge Of Permanent Wave**
LP Epic PE 38702 No List
CA PET 38702 No List
- 25 #1 Hits From 25 Years**
LP Motown 5-308ML (2) \$5.98
CA 5-308MC \$5.98
- 25 Years Of Grammy Greats**
LP Motown 5-309ML \$5.98
CA 5-309MC \$5.98
- VOYAGER**
Sound Barriers
LP Gemwood 175
- WASHINGTON, GROVER**
Greatest Performances
LP Motown M5-307ML \$5.98
CA M5-307MC \$5.98

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JAZZ

- AL-ROUF, KHALIQ, & SALAAM**
The Elephant Trot Dance
LP Nivla NQ 3404
- BLYTHE, ARTHUR**
Light Blue
LP Columbia FC 38661 No List
CA FCT 38661 No List
- DRAYTON, LESLIE**
Close Pursuit
LP Esoteric ER3450
- LASHA, PRINCE**
Firebirds
LP Daagnim 09
- NEW ENGLAND JAZZ QUINTET**
New England Jazz Quintet
LP DCL 100

(Continued on page 32)

PEOPLE WHO BUY MAXELL TAPE BUY TWICE AS MANY RECORDS AS PEOPLE WHO DON'T.



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Game Monitor The Answer To Inventory Woes?

By TIM BASKERVILLE

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

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

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

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

★ ★ ★

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

Imagic will bow software for

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

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

★ ★ ★

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

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

★ ★ ★

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

Ohio Stores Eye Rackjobber Aid

• Continued from page 27

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

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

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

EARL PAIGE

Billboard®

Survey For Week Ending 5/28/83

Top 25 Video Games™

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner/Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
1	1	9	CENTPEDE—Atari CX 2676	•	•			
2	2	13	MS. PAC-MAN—Atari CX 2675	•				
3	4	35	PITFALL—Activision AX-108	•			•	
4	3	19	RIVER RAID—Activision AX-018	•				
5	7	37	FROGGER—Parker Bros. 5300	•			•	
6	5	11	DONKEY KONG JR.—Coleco 2601				•	
7	8	37	DONKEY KONG—Coleco 2451	•			•	•
8	6	13	PHOENIX—Atari CX-2673	•				
9	9	37	PAC-MAN—Atari CX 2646	•	•			
10	10	19	VANGUARD—Atari CX-2669	•				
11	12	11	ZAXXON—Coleco 2435	•			•	
12	18	3	KEYSTONE KAPERS—Activision AX-025	•				
13	11	7	SEAQUEST—Activision AX-022	•				
14	14	3	OINK—Activision AX 023	•				
15	13	15	SPIDER FIGHTER—Activision AX-021	•				
16	NEW ENTRY		DOLPHIN—Activision AX-024	•				
17	21	6	SPACE FURY—Coleco 2415				•	
18	16	17	DRAGONFIRE—Imagic IA 3611	•			•	
19	17	6	MEGAMANIA—Activision AX-017	•				
20	NEW ENTRY		GORF—Coleco 2449				•	
21	15	7	SWORDS & SERPENTS—Imagic IM 7602				•	
22	22	3	M*A*S*H—20th Century-Fox 11011	•				
23	23	3	SMURF RESCUE IN GAGAMEL'S CASTLE—Coleco 2465				•	•
24	25	6	JEDI ARENA—Parker Bros. 5000	•				
25	19	6	ESCAPE—Data Age 116-006	•				

•Denotes cartridge availability for play on hardware configuration.

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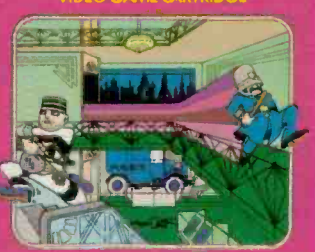
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duck under all the obstacles Harry's left in your path: runaway shopping carts, low-flying model airplanes and bouncing beach balls. Dash from floor to floor on elevators and escalators. Locate Harry on the security system, then reach out with the long arm of the law and bring that evil-doer to justice! Keystone Kapers™ designed by Garry Kitchen. This game is so funny, it's a crime!



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New LP/Tape Releases

• Continued from page 28

STRUNZ & FARAH
Mosaico
LP Ganesh DRLS 4004

SUBRAMANIAM, L.
Spanish Wave
LP Milestone M-9114

WILSON'S, GERALD, ORCH. OF THE '80s
Jessica
LP Trend TR531

YELLOWJACKETS
Mirage A Trois
LP Warner Bros 23813

GOSPEL

CELEBRATION OF PRAISE. A I AM
LP Maranatha MM0100

THEATRE/FILMS/TV

BRIDESHEAD REVISITED
TV Soundtrack
LP Chrysalis FV 41367 No List

CHARLOTTE SWEET
Original Cast
LP John Hammond Recs W2X 38680 (2) No List

JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT
Original Cast
LP Chrysalis FV 41387 No List
CA FVT 41387 No List

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LP MCA MCA-6121 \$9.98
CA MCA C-6121 \$9.98

CLASSICAL

BACH, JOHANN SEBASTIAN
Sinfonias To The Cantatas (35, 49, 169);
Handel: Organ Concerti, Op. 7, Nos. 3,
13
Corelli Chamber Orch., Ella
LP Hungaroton SLPX 12464 \$9.98

BEETHOVEN, LUDWIG VAN
The Complete String Quartets: (Volume I—The Early Quartets)
Juilliard Quartet
LP CBS Masterworks digital import 13M 37868
(3) No List
CA I3T 37868 No List

Eroica Variations, Op. 35; Brahms: Sonata No. 1 In C Major
Ella
LP Hungaroton SLPX 12483 \$9.98
Symphonies Nos. 1 & 2
Columbia Symph., Cleveland Orch.,
Walter, Szell
LP CBS Great Performances MY 38469 No List
CA MYT 38469 No List

BERLIOZ, HECTOR
Symphonie Fantastique
New York Philh., Bernstein
LP CBS Great Performances MY 38475 No List
CA MYT 38475 No List

BRAHMS, JOHANNES
The Complete Concertos
Barenboim, Stern, Zukerman, Harrell, New
York Philh., Mehta
LP CBS Masterworks import
M4X 37871 (4) No List
CA MXT 37871 No List

The Complete Sonatas For Piano & Violin & Piano & Viola, Including The Scherzo From The FAE-Sonata
Westenholz, Sparr
LP BIS LP-212/13 (2) \$21.96

CARTER, ELLIOTT
Piano Sonata; Night Fantasies
Rosen
LP Etcetera ETC 1008 \$10.98
CA XTC 1008 \$10.98

DAVID, GUyla
Viola Concerto; Sinfonietta; Violin
Concerto
Luckacs, Kovacs, Hungarian State Orch.,
Ferencsik
LP Hungaroton SLPX 12452 \$9.98

DJABADARY, HERACLIUS
Rhapsodie Georgienne (For Piano & Orch.); Piano Concerto In A Major; Tone Poem For Flute & Orch.
Goraieb, Orch. Symphonique, de Froment
LP Cybelia ST-7240 \$11.98

DONIZETTI, GAETANO
Don Pasquale (Complete Opera)
Kalmar, Gregor, Gatti, Hungarian State
Opera, Fischer, (In Italian)
LP Hungaroton digital
SLPD 12416/8 (3) \$38.94

DVORAK, ANTONIN
Symphony No. 8 In G Major
Cleveland Orch., Szell
LP CBS Great Performances MY 38470 No List
CA MYT 38470 No List

FRANCAIX, JEAN
Clarinet Quintet; Milhaud: Suite For Clarinet, Violin & Piano
LP Cybelia CY-648 \$11.98
Concerto For Bassoon & Clarinet
Concerto
Francaix
LP Cybelia CY-650 \$11.98
Music For Children
LP Cybelia CY-643 \$11.98
String Trios; Jolivet: String Trios
Roussel Trio
LP Cybelia CY-629 \$11.98

FRANCK, CESAR
Symphony In D Minor; Symphonic Variations For Piano & Orch.
Philharmonia Orch., London Symph.,
Davis, Watts, Leinsdorf
LP CBS Great Performances MY 38471 No List
CA MYT 38471 No List

HAYDN, FRANZ JOSEPH
English Canzonettas For Voice,
Fortepiano
Csengery, Bilson
LP Hungaroton digital SLPD 12374 \$12.98

HINDEMITH, PAUL
Cello Concerto; Clarinet Concerto "For Benny Goodman"
de Machula, Pieterman, Concertgebouw
Orch., Kondrashin
LP Etcetera ETC 1006 \$10.98
CA XTC 1006 \$10.98

HONEGGER, ARTHUR
Sonatas For Violin & Cello; Mihalovici:
Sonatas For Violin & Cello
LP Cybelia CY-649 \$11.98
Sonatas Nos. 1 & 2 For Violin & Piano
Galperin, Alberti
LP Cybelia CY-657 \$11.98

HUGON, GEORGES
Works For Flute, Violin & Piano & Sonata Flute/Piano
LP Cybelia CY-701 \$11.98

LISZT, FRANZ
Christus (Complete Oratorio)
Solyom-Nagy, Hungarian State Chorus & Orch., Forrai
CA Hungaroton MK-11506/08 (3) \$29.94
Soirees Musicales—(19 Pieces For Piano), Transcriptions By Franz Liszt (After Rossini)
Jando
LP Hungaroton SLPX 12361 \$9.98

MIGOT, GEORGES
Quartet For Flute, Violin, Cello & Piano;
Book For Dancing
LP Cybelia CY-661 \$11.98
String Trios; Roussel: String Trios
Roussel Trio
LP Cybelia CY-609 \$11.98

(Continued on page 35)

Dealers Discuss Ad Allowances

• Continued from page 27

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

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

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

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

EARL PAIGE

Video Music Programming

As of 5/18/83

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:

Altered Images, "Don't Talk To Me About Love," Portrait
Bananarama, "Shy Boy," London
Bangles, "The Real World," Faulty Products
Blackfoot, "Teenage Idol," Atco
Joe "King" Carrasco, "Party," MCA
Duran Duran, "Is There Something I Should Know," Capitol
Elton John, "I'm Still Standing," Geffen
Journey, "Faithfully," Columbia
Lene Lovich, "Blue Hotel," Stiff
Men At Work, "It's A Mistake," Columbia
Musical Youth, "Heartbreaker," MCA
Nitecaps, "Go To The Line," Sire
Pink Floyd, "The Final Cut," Columbia
Robert Ellis Orrall, "I Couldn't Say No," RCA
Ramones, "Psychotherapy," Sire
Roman Holiday, "Stand By," Arista
20/20, "Jack's Got A Problem," Enigma

★ ★ ★

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

David Bowie, "Let's Dance," EMI America
Chris DeBurgh, "Don't Pay Ferryman," A&M
Def Leppard, "Rock Of Ages," Mercury
Billy Idol, "White Wedding," Chrysalis
Inxs, "The One Thing," Atco
Michael Jackson, "Beat It," Epic
Michael Jackson, "Billie Jean," Epic
Naked Eyes, "Always Something There To Remind Me," EMI America
Pink Floyd, "Not Now Johnny," Columbia
Planet P, "Why Me," Geffen
Prince, "Little Red Corvette," Warner Bros.
Tubes, "She's A Beauty," Capitol
U2, "New Years Day," Island
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

★ ★ ★

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

A Flock Of Seagulls, "Wishing," Arista
Belle Stars, "Sign Of The Times," Stiff
Michael Bolton, "Fools Game," Columbia
Bow Wow Wow, "Do You Wanna Hold Me," RCA
Martin Briley, "Salt In My Tears," Mercury
Devo, "Dr. Detroit," Backstreet
Dave Edmunds, "Slipping Away," Columbia
Walter Egan, "Fool Moon Fire," Backstreet
Goanna, "Solid Rock," Atco
Eddy Grant, "Electric Avenue," Portrait
Inxs, "Don't Change," Atco
Journey, "Chain Reaction," Columbia
Kajagoogoo, "Too Shy," EMI America
Kinks, "Come Dancin'," Arista
Madness, "Our House," Geffen
Quiet Riot, "Metal Health," Pasha
Red Rockers, "China," 415/Columbia
Scandal, "Love Has Got A Line On You," Columbia
Michael Sembello, "Maniac," Casablanca
Patrick Simmons, "So Wrong," Elektra
Sparks, "Cool Places," Atlantic
Rick Springfield, "Affair Of The Heart," RCA
Styx, "Don't Let It End," A&M
Donna Summer, "Romeo," Casablanca
Thompson Twins, "Love On Your Side," Arista
Robin Williams, "Elmer Fudd Sings Bruce Springsteen," Casablanca
"Weird Al" Yankovic, "Ricky," Scotti Bros.

★ ★ ★

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

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

(Continued on page 62)

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		WKS ON CHART	
1	★	1	★	23	37	31	12	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS	●	77	8	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA	5.99
2	★	2	★	5	49	5	5	JOAN ARMATRADING The Key A&M SP 4912	RCA	8.98	73	23	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	8.98
3	★	3	★	4	39	34	15	BERLIN Pleasure Victim Geffen GHSP 2036	WEA	6.98	80	9	CHAMPAIGN Modern Heart Columbia FC28384	CBS	BLP 9
4	★	4	★	17	40	18	18	SCANDAL Scandal Columbia FC 38194	CBS	8.98	75	15	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	8.98
5	★	5	★	5	41	34	34	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	8.98	76	8	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA	8.98
6	★	6	★	15	42	44	10	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA	6.98	77	25	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL	8.98
7	★	7	★	11	43	7	7	STYX Kilroy Was Here A&M SP 3734	RCA	8.98	78	36	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	8.98
8	★	8	★	31	44	2	2	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	8.98	79	23	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND	8.98
9	★	9	★	28	45	4	4	PRINCE 1999 Warner Bros. 1-23790	WEA	10.98	80	12	ULTRAVOX Quartet Chrysalis FV 41394	CBS	8.98
10	★	10	★	32	46	50	11	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	8.98	81	29	DAN FOGELBERG Greatest Hits Full Moon/Epic EE 38308	CBS	8.98
11	★	11	★	8	47	38	17	PINK FLOYD The Final Cut Columbia QC 38243	CBS	8.98	82	24	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	8.98
12	★	12	★	15	48	42	48	BRYAN ADAMS Cuts Like A Knife A&M SP 6-4919	RCA	8.98	83	16	ANGELA BOFILL Too Tough Arista AL 9616	IND	8.98
13	★	13	★	7	49	53	5	JARREAU Jarreau Warner Bros. 1-23801	WEA	8.98	84	29	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA	8.98
14	★	14	★	48	50	47	63	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	BLP 56	85	14	THOMPSON TWINS Side Kicks Arista AL 6607	IND	6.98
15	★	15	★	11	51	55	27	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP	8.98	137	2	DAVE EDMUNDS Information Columbia FC 38561	CBS	8.98
16	★	16	★	52	52	4	4	DURAN DURAN Rio Capitol ST-12211	CAP	8.98	93	10	THE CALL Modern Romans Mercury 4228103071-M-1 (PolyGram)	POL	6.98
17	★	17	★	5	53	4	4	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	8.98	98	7	TOM PETTY AND THE		

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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★	3	9	FLASHDANCE . . . WHAT A FEELING —Irene Cara (Giorgio Moroder), K. Forsey, J. Cara, G. Moroder; Casablanca 811440-7 (PolyGram)	33	49	2	THE WOMAN IN YOU —The Bee Gees (Barry Gibb, Robin Gibb, Maurice Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb; RSU 813173-7 (PolyGram)	69	38	17	SEPARATE WAYS —Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-03513
2★	1	10	LET'S DANCE —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	34	48	5	THAT'S LOVE —Jim Capaldi (Steve Winwood), J. Capaldi; Atlantic 7-89849	70★	79	3	SLIPPING AWAY —Dave Edmunds (Jeff Lynne), J. Lynne; Columbia 38-03877
3	2	14	BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	35	44	6	ALL THIS LOVE —Debarge (Iris Gordy, Eldra Debarge), E. Debarge; Gordy 1660 (Motown)	71	55	6	YOU CAN'T RUN FROM LOVE —Eddie Rabbitt (D. Malloy), E. Rabbitt, D. Malloy; Warner Bros. 7-29712
4★	4	8	OVERKILL —Men At Work (Peter McLean), C. Hay; Columbia 38-03795	36	39	4	NO TIME FOR TALK —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29662	NEW ENTRY	NEW ENTRY	11	(KEEP FEELING) FASCINATION —The Human League (Martin Rushent, Human League), Oakley, Callis; A&M 2547
5★	5	15	SHE BLINDED ME WITH SCIENCE —Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	37	50	4	COME DANCING —The Kinks (Ray Davies), R. Davies; Arista 1054	73	42	11	SO WRONG —Patrick Simmons (John Ryan), P. Simmons, C. Thompson; Elektra 7-69839
6★	6	14	LITTLE RED CORVETTE —Prince (Prince), Prince; Warner Bros. 7-29746	38	41	5	ALL MY LIFE —Kenny Rogers (David Foster, Kenny Rogers), V. Stephenson, D. Robbins, J. Silbar; Liberty 1495	74★	86	2	THE SALT IN MY TEARS —Martin Briley (Peter Coleman), M. Briley; Mercury 812165-7 (PolyGram)
7★	7	11	SOLITAIRE —Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868	39	40	6	LOOKING FOR A STRANGER —Pat Benatar (Neil Geraldo, Peter Coleman), F. Golde, P. McLean; Chrysalis 4-42688 (Epic)	75★	80	3	WHAT YOU DO TO ME —Carl Wilson (J. Hall), J. Hall; Caribou 4-03590 (Epic)
8★	10	7	TIME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34-03796	40	52	4	OUR HOUSE —Madness (Clive Langer, Alan Winstanley), C. Smyth, C. Foreman; Geffen 7-29668 (Warner Bros.)	76	63	4	BANG THE DRUM ALL DAY —Todd Rundgren (Todd Rundgren), T. Rundgren; Bearsiville 7-29686 (Warner Bros.)
9★	9	8	MY LOVE —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1677	41	NEW ENTRY	4	WANNA BE STARTIN' (Quincy Jones), M. Jackson; Epic 34-03914	77★	NEW ENTRY	NEW ENTRY	I.O.U. —Lee Greenwood (J. Crutchfield), K. Chater, A. Roberts; MCA 51299
10★	13	12	STRAIGHT FROM THE HEART —Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536	42	29	19	SOMETHING —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509	78	43	12	WELCOME TO HEARTLIGHT —Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins; Columbia 38-03555
11★	16	7	AFFAIR OF THE HEART —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497	43	32	10	I COULDN'T SAY NO —Robert Ellis Orrall with Carlene Carter (Roger Bechtinan), R.E. Orrall; RCA 13431	79	81	3	I CANNOT BELIEVE IT'S TRUE —Phil Collins (Phil Collins), P. Collins; Atlantic 7-89864
12★	18	12	ALWAYS SOMETHING THERE TO REMIND ME —Naked Eyes (Tony Mansfield), B. Bacharach, H. David; EMI-America 8155	44	58	4	THE CLOSER YOU GET —Alabama (Harold Shedd, Alabama), J.P. Pennington, M. Gray; RCA 13524	80★	NEW ENTRY	NEW ENTRY	SAVED BY ZERO —The Fixx (Rupert Hine), Curmin, Woods, West-Oram, Greenall, Agies; MCA 52213
13★	19	7	FAITHFULLY —Journey (Mike Stone, Kevin Elson), J. Cain; Columbia 38-03840	45	54	5	DON'T PAY THE FERRYMAN —Chris Deburgh (Rupert Hine), C. Deburgh; A&M 2511	81	64	7	WHY ME —Planet P (Peter Hauke), T. Carey; Geffen 7-29705 (Warner Bros.)
14★	20	5	DON'T LET IT END —Styx (Styx), D. DeYoung; A&M 2543	46	51	5	LOVE ON YOUR SIDE —Thompson Twins (A. Sadkin), Bailey, Currie, Leeway; Arista 1056	82	82	3	FOOLS GAME —Michael Bolton (Gerry Block, Michael Bolton); M. Mangold, M. Bolton, C. Brooks; Columbia 38-03800
				47	37	9	GIMME ALL YOUR LOVIN' —ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693	83	59	8	SING ME AWAY —Night Ranger (Pat Glasser), K. Keagy, J. Blades; Boardwalk 12-175-7
				48	26	12	EVEN NOW —Bob Seger & the Silver Bullet Band (Jimmy Iovine), B. Seger; Capitol 5213	84★	90	2	SAVE THE OVERTIME FOR ME —Gladys Knight & The Pips (L.F. Sylvers, Ill. E. Sylvers), R. Smith, J. Gallo, B. Knight, G. Reynolds; Jive/ Arista 2006

AUSTRALIA



Men At Work



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



Billboard®



SOURCE: AUSTRALIA MARKET: THE WORLD

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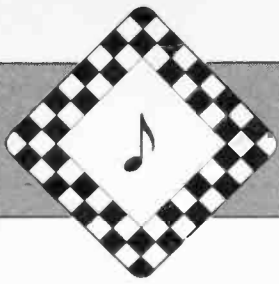
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AUSTRALIA

MUSIC AT WORK AROUND THE WORLD

Holding On . . . And Hoping

Explosive Talent Gains Temper Year of Playing Dangerously

By GLENN A. BAKER

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

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

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

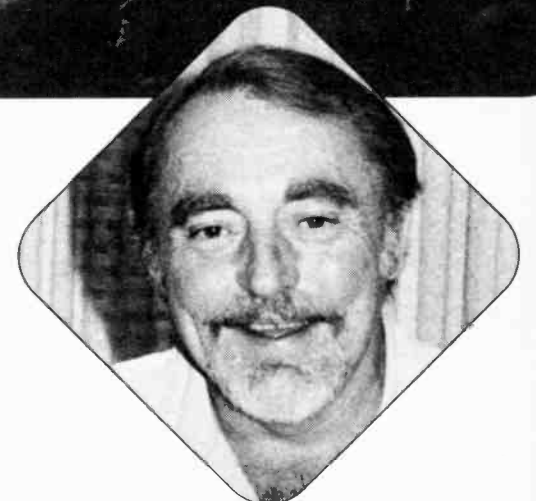
But while Australian record companies have shown themselves remarkably adept at selling records overseas, their 'bread & butter' operations in the home market have just managed to pay the rent. "I've had to re-examine my original optimism for this market," admits newly instated CBS managing director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

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

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



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



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

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

There are more practical examples of the situation. WEA's biggest selling album for 1982 was "Circus Animals" by Cold Chisel, which shifted a little over 150,000 units (triple platinum). Back in 1977, the same company was able to boast sales exceeding 400,000 units for the likes of Fleetwood Mac's "Rumours" and Rod Stewart's "Atlantic Crossing." Even CBS, who racked up 200,000-plus sales during 1982 for the biggest album of the year, Men At Work's "Business As Usual," may well have looked back fondly on the same year, when Boz Scaggs' "Silk Degrees" shot past 350,000 (seven-platinum). *(Continued on page A-4)*

1982 CHART SHARE			
Singles—Top 100		Singles—Top 10	
EMI	22.0%	CBS	22.1%
CBS	18.8%	EMI	19.4%
Festival	18.7%	Festival	17.8%
WEA	17.8%	PolyGram	17.5%
PolyGram	11.1%	WEA	13.2%
RCA	8.2%	RCA	6.1%
Astor	3.3%	Astor	3.9%
Other	0.1%		
Albums—Top 60		Albums—Top 10	
EMI	23.5%	EMI	26.5%
Festival	18.3%	Festival	19.6%
CBS	17.2%	PolyGram	18.6%
WEA	16.0%	WEA	16.4%
PolyGram	12.2%	CBS	15.8%
K-tel	4.1%	K-tel	1.4%
Other	3.9%	RCA	1.1%
RCA	3.1%	Astor	0.7%
Astor	1.7%		

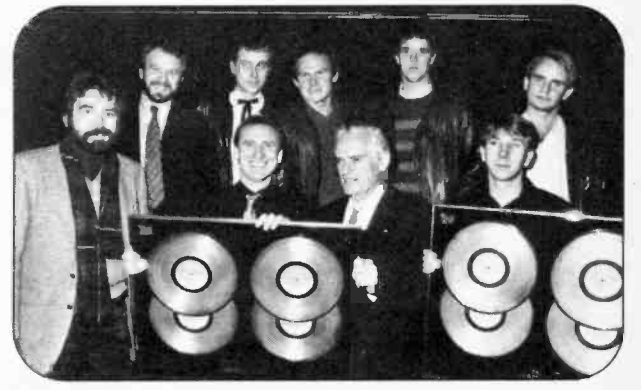
Percentages derived from Kent Music Report Jan-Dec 1982

1982 TOP CHART RECORDS	
Singles:	
1	EYE OF THE TIGER—Survivor (CBS)
*2	WHAT ABOUT ME?—Moving Pictures (WBE/EMI)
3	TAINTED LOVE—Soft Cell (PolyGram)
4	CENTERFOLD—J. Geils Band (EMI)
5	KEY LARGO—Bertie Higgins (CBS)
6	MICKEY—Toni Basil (Powderworks/RCA)
7	I LOVE ROCK 'N' ROLL—Joan Jett (Liberation/EMI)
8	TROUBLE—Lindsey Buckingham (PolyGram)
9	BELIEVE IT OR NOT—Joey Scarbury (WEA)
10	HARD TO SAY I'M SORRY—Chicago (WEA)
Albums:	
*1	BUSINESS AS USUAL—Men At Work (CBS)
2	DARE—Human League (CBS)
3	CHARIOTS OF FIRE—Vangelis (PolyGram)
*4	DAYS OF INNOCENCE—Moving Pictures (WBE/EMI)
5	AVALON—Roxy Music (PolyGram)
*6	CIRCUS ANIMALS—Cold Chisel (WEA)
7	TUG OF WAR—Paul McCartney (EMI)
*8	TIME AND TIDE—Split Enz (Mushroom/Festival)
9	MIRAGE—Fleetwood Mac (WEA)
10	CONCERT IN CENTRAL PARK—Simon & Garfunkel (CBS)

Extracted from Kent Music Report
*Australian Recording



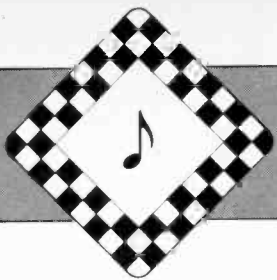
INXS



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

A Billboard Spotlight

MAY 28, 1983, BILLBOARD



AUSTRALIA

Holding On . . . And Hoping

• Continued from page A-3

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

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

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

Gudinski's Mushroom label continues to set standards for the successful exploitation of Australian music. His Split Enz album "Time & Tide" gave distributor Festival its highest charting album of 1982.

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

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

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

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



Wendy & the Rocketts

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

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

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

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

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

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

After spending the odd million or two to take the publishing industry to court over an increase in me-

(Continued on page A-6)

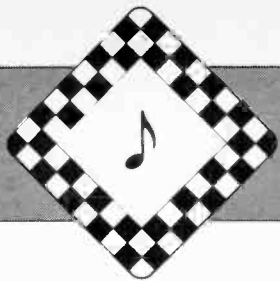


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AUSTRALIA

Impact of Tight Credit

Beleaguered Retailers Seek Relief From Recession, Return Policies

By PHIL TRIPP

Australia's record retailers seem to be suffering from a drought similar to that of the farmers—a discouraging lack of hit releases and a savage deletion of back catalog from the major record companies, drying up of discretionary spending money from a recession-conscious public, tightening of both credit and return allowances, and a senseless increase of the sales tax to 32½%.

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

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

Phil Tripp is a freelance writer based in Sydney.

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

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

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



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

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

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

Edel's has run into problems with credit and returns. Informed sources leaked that Edel's had arranged a meeting with its major label creditors after being cut off by most suppliers of recorded product.

(Continued on page A-12)

Holding On . . . And Hoping

• Continued from page A-4

mechanical royalties, the record industry repeated the process with FM radio over performance royalties. Accordingly, little warmth and affection may be found existing between the various camps at this point.

The acquisition of local talent, once the domain of brave independents, continued to obsess most of the majors during 1982. Legend has it that, when Men At Work first reached number one in America, the a&r chiefs in every U.S. company received the same urgent missive from on high: 'Go sign an Australian band!' As bad as it is good for Australian music, this situation has sent local arms of multi-nationals into a flurry of activity. Those that have solid stables, such as CBS, EMI and WEA, are eagerly proffering their product abroad, while those who don't are waving their checkbooks around in rock haunts all over the country. "I had to get into a bidding war with Peter Karpin of CBS (now EMI) to sign three dif-

ferent bands last year," growls Gudinski. "I never had to contend with that before!"

Explains CBS' Bob Jamieson, "We're now getting a second and a third listen. But we're not getting any specific pressure from overseas to come up with another Men At Work overnight; they understand that it takes time. I think its very exciting to be in Australia at this point in music history. Australian music is very vibrant, very unencumbered. It does not necessarily react to American or English trends, although it is aware of them. Where I come from, bands have a tendency to sound very similar, to follow whatever sound radio is trying to sell its advertisers. But Australian bands don't follow the market, the market follows them. For so many different styles of music to co-exist and prosper so well in a country of this size is a miracle."

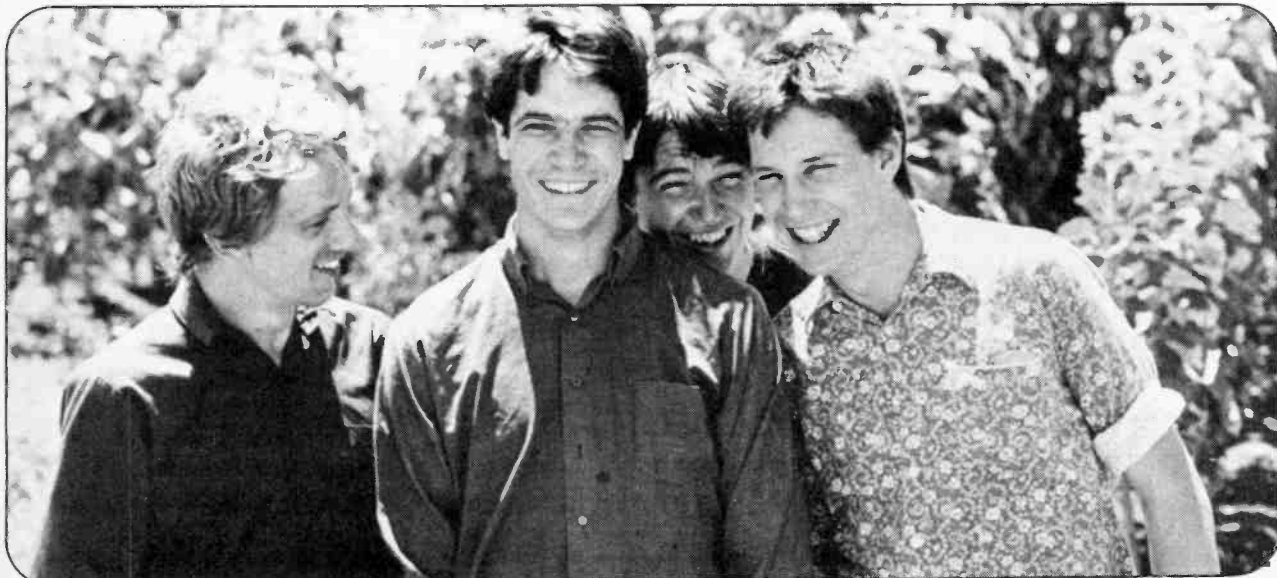
In no way has this diversity been better exemplified over the past year than with the case of Goanna. This octet formed in 1976 and built up a sizable na-

tional following, mostly on campus, for its strident blend of strongly 'Australian' rock music. Signed by WEA in 1982 and delivered to the marketplace with commendable enthusiasm, Goanna's "Spirit of Place" album became the first domestic LP to debut at number one on the Melbourne charts since Skyhooks' "Living In The Seventies" in 1975. The album, as well as the single "Solid Rock," both made number one nationally. In terms of prevailing trends, it would be hard to imagine a more unlikely superstar act. Their first hit opened with the drone of a Didge-ridoo, a traditional Aboriginal instrument, and drew upon images of Ayers Rock, the vast desert expanses of Central Australia and the plight of this country's native people.

"We realized a long time ago," says WEA managing director Paul Turner, "that our security as a company lay in Australian music. It was great when Fleetwood Mac, the Eagles, Rod Stewart and the sort were delivering gorilla albums end on end. But inevitably, that flood of big albums slowed right down and when it did, we were saved by Cold Chisel, and now Swanee, Inxs, Goanna, Icehouse, Marcia Hines and Mental As Anything. Last year Cold Chisel gave us our biggest selling album. That would never have occurred if we didn't look to the future back in the '70s and realize the great potential of Australian music."

Despite the peripheral signs of disaster, such as retrenchments, massive deletions, low gold/platinum counts and the extinction of the beast known as the 'record launch,' the Australian record industry is still in sound shape. Hard times have forced upon the companies a greater level of cooperation and efficiency. As in every business, as in the cycle of life, the strong will survive and the weak will fall. Indicative of this is the comments of bright young publisher Chris Gilbey (Gilbey/MCA Music), who was responsible for discovering and co-producing the Church and hot new band Avion (just signed internationally to RCA for an unprecedented figure). "I'm being told that I have picked the worst possible time to start a new company, because of problems in the industry. Frankly, I welcome a shakedown because it weeds out the amateurs and the opportunists. I'm good enough to survive and make it."

Billboard



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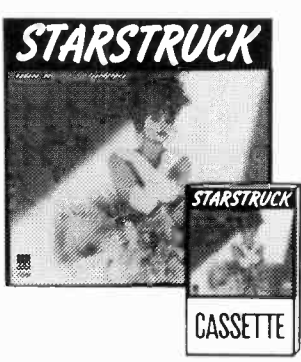
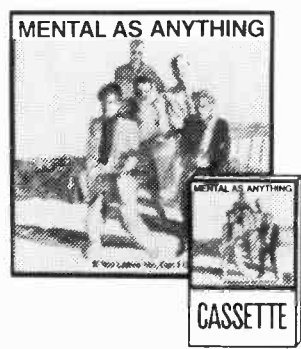
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Joins these OZ releases so far..



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"Starstruck... dizzy, impudent, high spirited glory." (New York Times)
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The critics loved it, and America's cult film following have taken it to heart. The soundtrack is now available on Oz Records.

And these still to come...

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America first met Jo Jo Zep and the Falcons in 1980 as Australia's foremost rock/r & b combo, on radio and playing live with the "Screaming Targets" LP. Now Jo Jo Zep has matured to the richness of the multi-styled "CHA" - an album bursting with musical delights. The single "Taxi Mary" zoomed into the Australian Top Ten.

Machinations

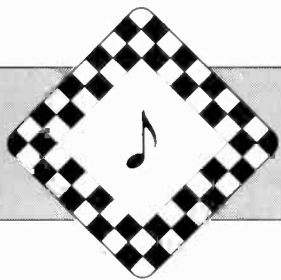
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AUSTRALIA

U.S. Impact

Australian Invasion Doesn't Begin Or End With Men At Work

By CARY DARLING

For American fans of Australian music, there are only two eras in world history: B.M.A.W. (Before Men At Work) and A.M.A.W. (After Men At Work). Whether one likes Men At Work or not matters little. Their success has paved the way for other Australian acts to at least get a hearing in the lucrative U.S. and European markets. This new willingness is extending to neighboring New Zealand, and—with a little luck—may reach the musics of Australia's Aborigines, New Zealand's Maoris, and other members of the South Pacific chain. However, lest we stray too far, the tale begins with Men At Work. . . .

Liking Australian pop used to be synonymous with a stubborn churlishness not far removed from that of the Neanderthal. Today, however, the Antipodes are not only members of the pop community in good standing but are even a bit hip. Men At Work unplugged the dam by having a debut album, "Business As Usual," which has reportedly sold over four million copies in the U.S. with top 10 status racked up in Canada, Israel, and nearly every European country.

Not only were Men At Work Australian but they sang about Australia. Though Rick Springfield, Air Supply, Olivia Newton-John, AC/DC, Little River Band, the Bee Gees, and Helen Reddy were Australians who had earlier succeeded with American audiences, their records were made with American viewpoints in mind. Regardless of quality, their records—for the most part—could have as easily been made in Illinois as New South Wales. It was Men At Work who had people scratching their heads, wondering just what a Vegemite sandwich is.

Just as Australian films are giving Americans a view of the Australian cultural landscape, Australian music is beginning to give Americans a sense of that 10,000-mile gulf between here and there. In the wake of Men At Work's success, which also included

Cary Darling is a Los Angeles-based writer who co-publishes One Step Ahead, a monthly newsletter on Australian and New Zealand music.

nabbing a Grammy for Best New Act, there have been several other, less heralded developments which show Americans' newfound appetite for things Antipodean.

One of the most added records to AOR radio stations in May was Goanna's "Spirit of Place." This folk-rock octet doesn't just sing about Australia but puts one of its most cherished landmarks—Ayers Rock—on the cover. The group's single, "Solid Rock," deals with the dichotomy between the Aborigines' view that Ayers Rock is sacred while many Euro-Australians see it as a tourist attraction.

Recently completing a tour with Adam Ant are INXS, a Sydney-based sextet whose debut American album, "Shabooh Shoobah," is in the U.S. top 50 while the single, "The One Thing," has gone top 40. Along with the Divinyls and Men At Work, INXS are playing the US Festival, in front of approximately 200,000 people, at the end of this month. The last US Festival in 1982 had no Australian acts. This year's has three.

Speaking of the Divinyls, who recently completed a tour with the Psychedelic Furs—they have been lauded by American critics for bringing a new voice into the hard rock arena. Such respected magazines as the Village Voice, New York Times, and Rolling Stone have given their debut "Desperate" album on Chrysalis a thumbs up.

David Bowie has asked Icehouse to open several European dates for him this summer. This move is full of irony as British critics have constantly complained that Icehouse's two Chrysalis albums, "Icehouse" and "Primitive Man" (recently re-titled "Love In Motion" overseas) are merely a poor man's Bowie. However, Bowie is reportedly an Icehouse fan.

Two years ago, Melbourne's radical Birthday Party toured the U.S. to a nation full of yawns. In fact, New York's Ritz pulled the plug on them during their New York date. In 1983, the Birthday Party's club tour, taking in East and West Coasts, was greeted by crowd's and press attention.

Quietly earning a top 30 single this year were Moving Pictures, on Network Records, with "What About Me?"

The Little Heroes



Mark Gillespie

Next month, I.R.S. Records is releasing the debut album by Hunters & Collectors, which has been applauded heartily in the British press. Over the summer, Oz Records—A&M's recently established Australian connection—is putting out a compilation of Australian acts called "Maiden Australia" as well as The Church's "The Blurred Crusade." Midnight Oil, a band who recently played an anti-nuclear concert in England and may be Australia's most politically radical top-selling band, also may be on tap for this summer.

Rick Springfield has acknowledged his Melbourne roots on his new "Living In Oz" album, without hurting his chart standings. The Little River Band on their recent tour, seemed re-energized to some critics with the addition of veteran Australian singer, Johnny Farnham.

So, the Australian Invasion, as some have called it doesn't begin and end with Men At Work. Almost overlooked in all of this are the contributions of New Zealanders—Epic recently released Sharon O'Neill's "Foreign Affairs," MCA/Big Time issued Jon Stevens' self-titled album and L.A.-based Enigma Records (the company which launched Berlin) is releasing a compilation package by NZ new wavers, Blam Blam Blam. However, except for Split Enz, no New Zealand act has come close to hitting the American big time.

However, as each minute ticks by, the days of B.M.A.W. recede into dark memory. Billboard

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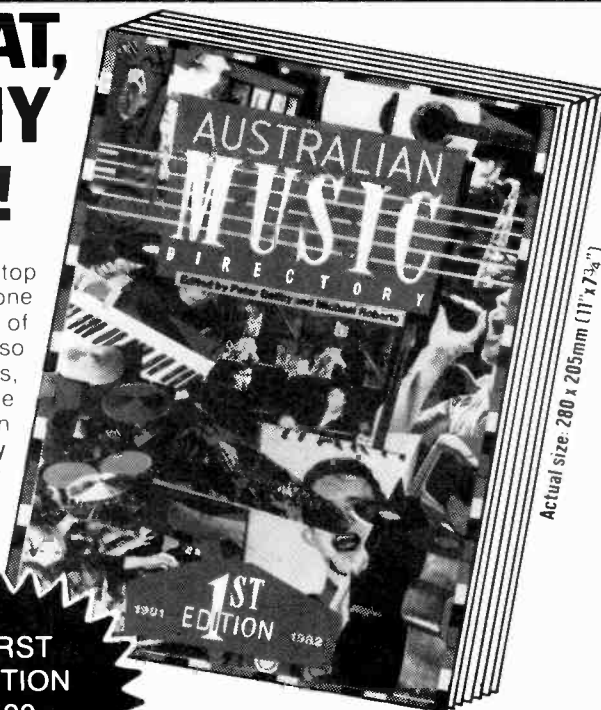
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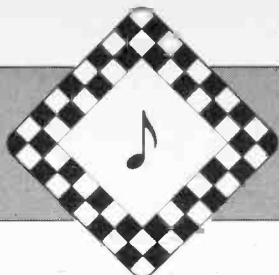


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AUSTRALIA

Beleagured Retailers Seek Relief

• Continued from page A-6

Tony Barber, managing director of Edel's, denies the first allegation but states "that could be right" in regards to being cut off by the majors. He cites an upturn in trading in the first three months of the year over last year's figures and their taking over of the Light and Sound stores as positive factors, and maintains that Edel's is not in danger of liquidating.

Palings has suffered a wide range of problems in the past five years including store closures that brought the number of operations down from a peak of 38 stores to its present 14. With a history of over 130 years, Palings was once the giant of musical retailers. But ownership changes, inability to keep pace with trends and internal problems have caused a steady decline. New owner Peter Hayward is enthusiastic about the present re-organization and points to an increase in sales levels of 24% in the past year as a good indicator. Their flagship store moved into new premises last month with major changes in layout and merchandising.

Says Hayward, "We've done away with departmentalization of records but retained our specialist staff and allocated a lot more room to cassettes due to their increase in popularity." Floor space for records and tape was cut down from 7,000 square feet to 3,800 in the move and a huge sale got rid of the overstocked record bins that were Australia's largest range of recorded product. "Although it has always been a tradition for Palings to have a large selection of music, we couldn't afford to stock one of every-

thing and had to condense our selection to become profitable."

Like most store owners, Hayward blames home taping, a 25% youth unemployment rate, and the recession for the problems that retailers are encountering, and states, "The record industry will be extremely static at best this year."

Another operation that foresees a bright yet restrained future is the Music City chain of 10 stores. Concentrating on budget product and non-discounted top 40 material, they have realized a growth of 20% a year in sales in their six years of existence.

Bob Jones heads up the operation and has a 20-year history of record retailing with both Edel's and a large department store chain before coming to Music City. "I think the record companies have been on their pedestals for too long and are now starting to feel the pinch. They're going to have to start making deals this year," says Jones who keeps a tight rein on ordering and returns to comply with the major labels' restrictive policies. Music City caters to the over-25 clientele who still have money to buy records and are always looking for a bargain. Fully 60% of their sales is budget stock, deleted television specials, and remainders.

Another bright spot in retailing is the growing strength of the Record Retailers Assn. which was started in 1979. They send out a monthly bulletin of 1,200 copies to members, interested persons and companies in the music industry and the major la-

(Continued on page A-14)

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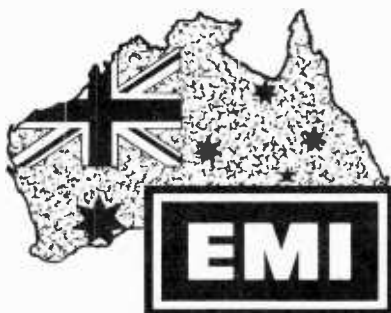
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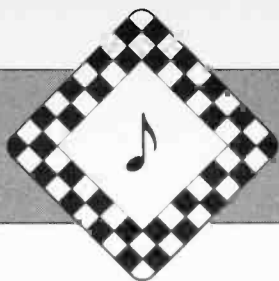
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AUSTRALIA

Beleagured Retailers Seek Relief

• Continued from page A-12

bels. Often controversial, the newsletter serves to inform retailers of trends, mutual problems with their suppliers, and as a medium of communication among themselves to keep up on the latest deals and possibilities for furthering their profits.

Bruce Maskey is the editor of the bulletin and a retailer himself and his perception of the problems facing retailers in the coming year is based on their feedback and his experience.

"First, we are faced with shrinking margins, where we get only 27½% on regular sales, TV specials net us only 22½ to 25%. Over Christmas, Festival allowed only 25% on their seven new releases, but that has been changed. Aside from dramatic increases in overhead and labor costs, we have to fight the competition from video games, home video, and other entertainment diversions." He does state that some dealers have taken on video products as a hedge and a few have moved their efforts away from records for that reason. He continues, "The record companies are not offering either the right marketing or the service to us, due most likely to reduced staffing and a tight advertising budget. But some of their reductions in service are ridiculous like discontinuing alphabetical listings of titles in their catalogs which Festival, CBS and WEA have done."

WEA comes under fire from a number of fronts due to their reducing the price of records and tapes in this country. Prices for tapes were dropped to \$7.99 from their \$10.99 list, but it has created more problems for retailers in that they look bad if they

don't reduce prices on other manufacturers' tapes. Plus, some retailers have not passed along the discount to customers, preferring to take the profit themselves. Additionally, WEA (and PolyGram) deleted a major portion of their back catalog at the same time as the price cut, which affected many specialist stores that depend on back catalog for their livelihood.

Oddly enough, most retailers do not favor a levy on blank tapes. Blank tape sales have trebled in Australia in the past year and record stores have been the primary purveyors of them. Many seem to have missed the boat on video software too, not thinking that the video boom would affect them and fearing the extra investment. Another fault that many stores share is a lack of education of staff, Australian shop assistants being notorious for a lack of product knowledge and service orientation.

Warren Fahey, owner of Larrikin Records (an independent label) and Folkways Music (a highly successful specialist record shop), put it best when he said, "Some of these retailers need a shake-up and an education. There are some good ones, true, but boy are there some crooked ones. They should be selling cabbages!"

Fahey is an outspoken member of the industry who is both retailer and label president and his ability to survive and prosper has defied description. Aside from railing against the multinational record companies because of their incompetence and inability to understand retailers, he places a lot of the blame on store staff who don't care. Says Fahey, "I can't be-



Lisa Wade

lieve that some of the retailers are so crazy. They should realize that the customer is always looking for new music. To have a store that is stocked full of TV record offers, top 40 and back catalog pop music is just not good enough. If they want to build up a reputation they have to offer (and know what they are offering) a wide selection of music.

"One would imagine that the music world revolves around soundlike pop music—I know it doesn't. There are two notices on my office wall. One reads, 'Popular music is not all that popular,' and the other one is 'The music being made isn't boring, the music being played is.'" Billboard

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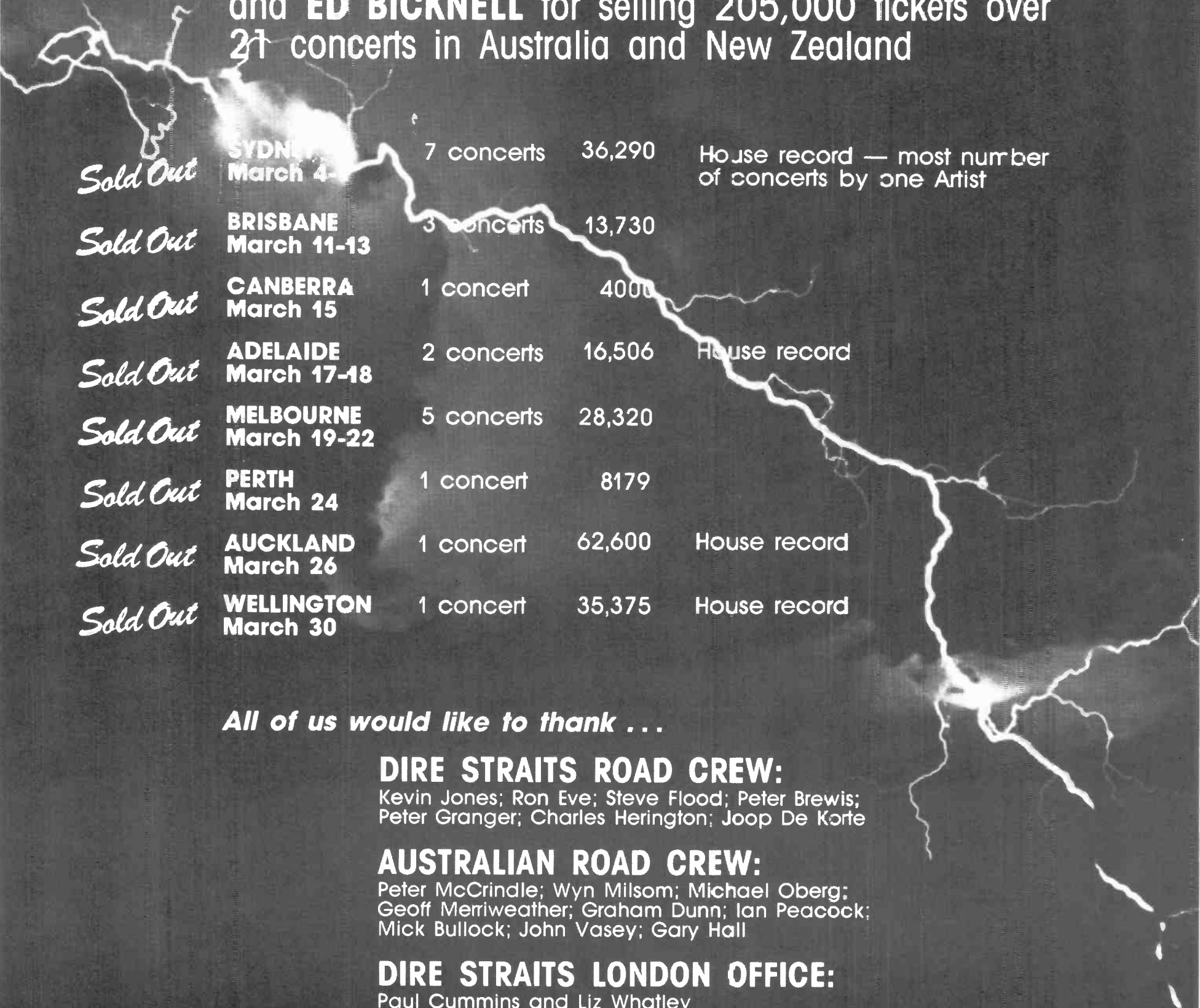
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19	16	11	BLP 35	Virgin/Epic ARE 38398	CBS	U2 War Island 90067 (Atco)	8.98	89	64	6	MCA	Long After Dark Backstreet/MCA BSR 5360	8.98
21	21	6	8.98	Warner Bros. 1-23174	WEA	Z.Z. TOP Eliminator	8.98	90	91	15	WEA	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	8.98
21	17	20	▲	Warner Bros. 1-23174	WEA	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	8.98	91	102	64	CAP	DURAN DURAN Duran Duran Capitol ST-22158	8.98
24	24	6	8.98	Warner Bros. 1-23174	WEA	JOAN RIVERS What Becomes A Semi- Legend Most? Geffen GHS 4007 (Warner Bros.)	8.98	92	97	6	RCA	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics III RCA AFL-4588	8.98
23	22	10	▲	RCA	RCA	ALABAMA The Closer You Get RCA AHL-4663	8.98	93	87	95	CBS	JOURNEY Escape Columbia TC 37408	8.98
24	25	12	8.98	WEA	WEA	GREG KINN BAND Klinspiration Beserkley 60224 (Elektra)	8.98	94	96	10	CBS	JOHN BUTCHER AXIS Jon Butcher Axis Polydor 81006910 (PolyGram)	6.98
25	23	58	▲	CBS	CBS	TOTO IV Toto IV Columbia FC 37728	8.98	95	84	56	POL	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	8.98
26	27	9	8.98	CAP	CAP	THE TUBES Outside/Inside Capitol ST-12260	8.98	96	95	11	WEA	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	8.98
27	28	53	▲	CBS	CBS	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	8.98	98	103	3	RCA	R.E.M. Murmur I.R.S. SP70604 (A&M)	8.98
28	26	12	8.98	CBS	CBS	AFTER THE FIRE ATF Epic FE 38282	8.98	99	108	6	WEA	THE BLASTERS Non-Fiction Slash/Warner Bros. 1-23818	8.98
40	40	6	8.98	CBS	CBS	EDDY GRANT Killer On The Rampage Portrait/Ice B6R 38554 (Epic)	8.98	100	94	30	MCA	THE FIXX Reach The Beach MCA 39001	6.98
35	35	8	8.98	WEA	WEA	LAURA BRANIGAN Branigan 2 Atlantic 80052	8.98	101	107	81	CBS	ADAM ANT Friend Or Foe Epic ARE 38370	8.98
33	33	6	8.98	CBS	CBS	CARLOS SANTANA Havana Moon Columbia FC 38642	8.98	102	100	29	RCA	NONA HENDRYX Nona RCA AFL-4565	8.98
32	29	16	8.98	POL	POL	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	8.98	103	98	28	CBS	PSYCHEDELIC FURS Forever Now Columbia FC 38261	8.98
33	32	9	8.98	CBS	CBS	JULIO IGLESIAS Julio Columbia FC38640	8.98	104	90	33	CBS	MARVIN GAYE Midnight Love Columbia FC 38197	8.98
41	41	23	8.98	IND	IND	DEBARGE All This Love Gordy 6012 GL (Motown)	8.98	105	107	81	CBS	BILLY JOEL The Nylon Curtain Columbia TC 38200	8.98
35	36	28	▲	CBS	CBS	PAT BENATAR Get Nervous Chrysalis FW-41396	8.98	105	107	81	CBS	LOVERBOY Get Lucky Columbia FC 37638	8.98
36	30	12	8.98	CAP	CAP	KENNY ROGERS We've Got Tonight Liberty LO-51143	8.98						

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Enhanced Role For SPARS Eyed Training, New Technology Discussed At Nashville Meet

By ERIN MORRIS

NASHVILLE—The 110 participants at the Society of Professional Audio Recording Studios (SPARS) meeting here last Sunday and Monday (15-16) heard suggestions for improving their professional standing and income as well as appraisals of the impact of new sound technologies. Proposals were also made

to enhance SPARS' role as a training, accrediting and job-finding agency for sound engineers.

Speakers at the event were Murray Allen, president of Universal Recording; Len Pearlman of Editel; Randy Holland of Bullet Recording; Nick Colleran of Alpha Audio; Johnny Rosen of Fanta Professional Studios; Kerry O'Neil of Kraft Bros.; Jerry Barnes of United West-

ern Studios; Guy Costa of Motown/Hitsville, U.S.A.; Chris Stone, president of Record Plant; Mack Emerman, president of Criteria Recording; Joe Tarsia, president of Sigma Sound; Ken Perry of Masterfonics, and Lou Dollenger, national sales manager of Mitsubishi Electric Sales America.

In mostly informal discussions, these points were made:

- That SPARS should design a certification exam for engineering students to be used as an extra credential; sponsor three-day seminars to give updated information on technique and equipment to those who already have engineering careers; and design a sample booklet of resumes for engineering students to help them find jobs in major studios.

- That many Los Angeles studio owners, according to a survey, would rather hire someone with no engineering experience than someone who has had only a six-month program because of what has to be unlearned.

- That engineers working with digital will need to retrain themselves to mix differently because noises not heard in analog can be heard in digital recording.

- That the high price of multi-track digital recorders is a more significant reason for studio owners not buying them than the incompatibility of different brands.

(Continued on page 62)



Billboard photo by John P. Latta

DENVER'S TIME—RCA artist John Denver, standing, listens intently to a digital recording of his new album, "It's About Time," which was recorded on a Mitsubishi model X-800 digital recorder at Criteria Recording Studios in Miami. With Denver are engineers Roger Nichols, center, and Barney Wyckoff.

Studio Track

By ERIN MORRIS

In Los Angeles at Lion Share Recording, Kenny Rogers in with producers Barry Gibb, Alby Galuten and Karl Richardson laying tracks for Rogers' debut album for RCA. Richardson is engineering the project, with assistance from Tom Fouce. ... David Foster producing Chicago's next Full Moon release with engineer Humberto Gatica and assistant Steve Schmitt. ... Randi Crawford laying Warner Bros. tracks with producer Tommy Lipuma. Schmitt is behind the board, with Fouce assisting.

Guitarist Davey Allen cutting at Group IV Recording with producer Chris Ashford and engineer Andy D'Addario. Gary Gibson is assisting.

At Sound Technique Recording Studio, 3-D is currently cutting its debut album for AGP with Jimmy Ziegler and Randy Paige producing and Ken Carlson engineering.

Sparrow recording artist Phil Driscoll finishing mixing two upcoming albums at Mama Jo's. Win Kutz is producing and engineering the project. ... Teri DeSario and husband Bill Purse are producing her first Word Records release with engineers Kevin Clark, Ed Cherney and Steven

Ford. ... Cheryl Ingram in with producer Kutz cutting tracks for upcoming LP on Sozo. ... Producer Bill Maxwell and engineer Kutz editing and mixing a Keith Green album for Sparrow Records.

At Evergreen Recording Studios in Los Angeles, Placido Domingo working on album for CBS Masterworks with producer Milton Okun. Rick Riccio is engineering with Mike Hatcher assisting.

At The Complex, British act Level 42 tracking an upcoming PolyGram album, with Verdine White and Larry Dunn producing. Chris Brunt is engineering, with Barbara Rooney assisting. ... Gordon Lightfoot mixing his latest album for Warner Bros. Dean Parks is producing with engineer George Massenburg and assistant Murray Dvorkin. ... Ultravox in the studio working on new Chrysalis album, with Ron Pendragon engineering the sessions.

In San Francisco at The Automatt, producers Dennis Wadlington, Dewayne Sweet and Marty Blacman laying tracks with artist Darlene Coleman for an LP for Megatone. Ken Kessie is engineering.

In Nashville at Doc's Studio, Johnny Weathers laying tracks for new TA Records release. Mike Pearce and Larry Phillips are producing, with Bobby Bradley engineering and Ronnie Joe Friend assisting.

Reba McEntire working on LP for PolyGram at Sound Stage Studio with producer Jerry Kennedy and engineer Brent King. ... Jimmy Bowen producing Dean Martin for Warner Bros., with Ron Treat and Steve Tillisch engineering.

In Atlanta at Vix Trax, the New Breed producing themselves for debut project with Victor Vick, Jr. behind the board.

Larry McBride producing Atlanta at Doppler Studios with Miland Bogdan engineering.

In New York City at The Songshop, Dennis Burstein and Michael Richman working on project with engineer John Palermo.

Capitol artist Lillo is at Celestial Studio recording his debut album for the label. Paul Lawrence Jones II is producing, with Steve Goldman and Carl Beatty engineering.

The Iron City House Rockers have finished recording at Bearsville Studios in Bearsville, N.Y., with producer Mark Dodson.

In Suffern, N.Y., at Bear Tracks Studios, Spyro Grya working on their seventh album for MCA. Rich Calandra and Jay Beckenstein are producing the project, with Michael Barry engineering.

At Studio 4 in Philadelphia, Fun House finishing an EP with Jay Davidson producing and Phil Nicolo engineering.

Doug Miller cutting for Gospearl at Sheffield Recording in Phoenix, Md., with producer John Harley and engineer Bill Mueller. ... Food For Worms working on an EP for Clean Cuts label. Ty Ford and Jack Heyerman are producing, with Mueller at the controls.

At Long View Farm in North Brookfield, Mass., Arlo Guthrie working on Warner Bros. album, with John Pilla producing and Jesse Henderson engineering. ... George Lilly and Tom Davis co-producing Tom Di Buono with Bill Robinson engineering.

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

Film Engineers Honored By 3M

NEW YORK—Nineteen recording engineers, who worked on the soundtracks of such movies as "Gandhi," "E.T.," "Tootsie" and "Das Boot," have been given Lyra Awards by the 3M Co. The Lyras, now in their second year, are presented to sound engineers in the film business whose movies are nominated for Oscars in the best sound category.

Those honored include Milan Bor and Trevor Pyke (rerecording mixers) and Mike LeMare (sound effects) for "Das Boot"; Gene Cantames (production mixer) and Robert Knudson, Don Gigerolano and Robert Glass (dubbing mixers) for "E.T."; Simon Kaye (production mixer) and Gerry Humphreys, Robin O'Donoghue and Jonathon Bates (dubbing mixers) for "Gandhi"; and Les Lazarowitz (production mixer) and Lester Freholtz, Arthur Riantowski and Richard Alexander (dubbing mixers) for "Tootsie."

Jim La Rue (production mixer) and Lee, Robert and Michael Miller (dubbing mixers) received the award for their creation of the vocal cords of the computer in Walt Disney's "Tron."

3M also presented a special Lyra to Harold M. Etherington, of the International Alliance of Theatrical Stage Employees & Moving Picture Machine Operators of the U.S. and Canada (IATSE), for his efforts on behalf of the creative accomplishments of movie sound teams.

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• Auxiliary Input Data:

Signal/noise ratio, 85dB below 1V; Maximum input capability, 5V.

• Microphone Input Data:

Signal/noise ratio, 75dB below clipping; Maximum input capability 200mV; Input—low impedance, 600 ohms. Talkover—14dB program level reduction.

• Graphic Equalizer:

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• Output Level Meters:

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• Program (Line) Output Data:

Maximum output capability—10V RMS/10K ohms. Slew rate 12V/ μ s.

• Signal Processor Loop Output (Record Output):

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• Headphone Output:

500 MW @ 8 ohms.

• Distortion:

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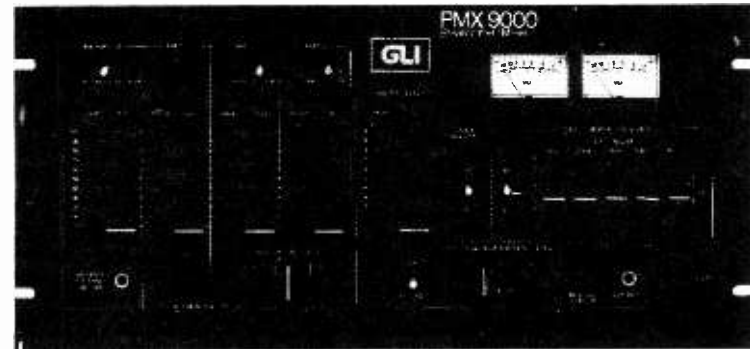
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FINAL PENNY—Main Street Records artist Penny De Haven, second from right, works with her support staff on the final mixes of her first LP at Eleven-Eleven Studios in Nashville. Pictured with De Haven are, left to right, producer Mark Sherrill; Bert Bogash, general manager of Main Street Records; and engineer Ron Reynolds.

Video

German Figures Reveal Boom Trade Group Says VCR Sales Jumped 47% In '82

By JIM SAMPSON

MUNICH—Bucking the continuing recession, Germany's video business expanded beyond most expectations in 1982. According to the German Video Institute, video recorder sales jumped 47%. Roughly 11% of Germany's \$1.45 billion video business came from original video programming.

German video demand has been encouraged by the cheapest hardware prices in Europe. But due to recent Japanese export concessions to the European Economic Community, the flood of low-price recorders from the Far East has already been curbed. Equipment shortages are anticipated for the first time in several years, and prices are rising.

The German Video Institute, primarily supported by German video dealers, calls its new market figures "estimates, based on information from manufacturers, importers, producers and dealers." As the Institute's Thomas Grothkopp explains, "The industry is so new, and is growing so fast, that it is impossible to get exact figures or even really up-to-date market research."

Several conclusions can be gleaned from the Institute report, however. With 2.4 million video households, German market penetration has passed 10% and is expected to approach 20% in 1984. And video fans are active: one study claims 77% use their recorders "several times per week," and average 4.3 program rentals per month. The number of blank tapes sold jumped 67% to 16.7 million cassettes, worth \$236 million.

Germany's over 4,600 video rental locations, probably the largest per capita in any major market, would seem to be nearing the saturation point. Hundreds of bankruptcies were reported last year. But competition continues to intensify. Starting in July, Bertelsmann's 284 Book Club stores will offer video rental, and Photo Quelle, one of Europe's biggest chains, has started a video club.

Most of the software business is done through rental, although the sales slice of the market improved last year from 5% to 8%. The Institute says an average video store sells 28 tapes monthly and rents 933. Here, as in most markets, VHS dominates, with roughly 59%, followed by V2000 (20%) and Beta (16%).

Video game turnover is booming, too. The Institute says 265,000 master consoles were sold last year, up 194% from 1981. Game sales totaled \$62 million on 1.45 million cartridges; that figure is expected to

jump 88% this year.

Since these sales increases were achieved during a recession, and since the German economy is beginning to improve, significant video expansion can be expected this year. But for the first time, hardware price rises are on the horizon, due to the Japanese agreement with the European Economic Community which sets total 1983 video recorder exports to Europe at 1982 levels.

Hitachi, which is building a \$11 million video plant near Munich, claims European video manufacturing capacity plus Japanese imports will not be able to meet hardware demand, leading inevitably to higher prices.

At present, most dealers report that adequate hardware is available, at prices ranging from under \$400 upward. The Video Institute expects the domestic video market to grow over 40% this year to more than \$2 billion. But at that rate, manufacturers will be hard pressed to meet demand.

Philips Executive Predicts 8mm System's Dominance

By WOLFGANG SPAHR

DUSSELDORF—Existing videocassette systems will disappear from the marketplace within the next five to 10 years and be replaced by the new fully compatible 8mm technology, according to C.J. Van Der Klugt, vice president of Dutch multinational Philips and the company's consumer electronics chief.

"We are very happy that we shall be avoiding further bloodshed," says the Eindhoven-based executive, referring to the 8mm Committee's standards agreement signed in Tokyo at the end of March, involving a total of 112 hardware companies including VHS and Beta protagonists Matsushita and Sony.

(See "Fast Forward," Billboard, May 21, page 29.)

Hardware firms have been working on new mini-systems for some years, and the first 8mm camera/recorders are expected to be on sale by the beginning of next year. Philips' familiarity with tape manufacturing technology—crucially important with the narrower tape width—and its dynamic track following system developed for flip-over V2000 cassettes should give the company a valuable edge in 8mm development.

Says Van Der Klugt: "A system can only be successful if it is a worldwide standard, and I can only repeat what is an article of faith at Philips: we don't want to be the retailers of other people's technology. We develop and research products ourselves, and we see the results within our own organization. We are only prepared to cooperate where the costs and the sacrifices are shared."

Van Der Klugt sees the U.S. as a market where the electronics industries, attracted by lucrative defense and aerospace contracts, have left the consumer field almost entirely to Japanese and European manufacturers. The problem from Philips' point of view is that Stateside dealers have opted for Japanese video formats. V2000 is not on sale, and Philips subsidiary Magnavox markets

(Continued on page 43)



A PIP OF AN INTERVIEW—Gladys Knight (second from left) and her brother Merrill (left) visit with B.J. Rucker and Cal Dupree of Atlanta's Video Music Channel.

Music Monitor

• Solo Act: The video for Laura Branigan's "Solitaire" was shot in Los Angeles by KEEFCO. Director was Philip Davey, producer John Weaver.

• Working Overtime: Gladys Knight & the Pips were in New York last week shooting "Save The Overtime For Me." Forty dancers, many of them members of the New York City Breakers, were choreographed and directed by Kenny Ortega.

• Talk To Me: Sally Piper interviewed Geffen Records' Oxo and Bryan Ferry of Roxy Music for Warner Bros. Records' promo reel. The hour-long tape is distributed to clubs, cable outlets and retailers around the country and features the interview segments and new Warner Bros. clips: this month's are by ZZ Top, Roxy Music, the Ramones, Rank & File, Juluka, Todd Rundgren, Vanity 6, Al Jarreau, El-

ton John and Oxo.

• Krokus In Bloom: Arista has completed two clips for the group Krokus: "Screaming In The Night" and "Eat The Rich." Both were shot in San Francisco with producer Leslie Rabb and director Joe Dea. The former song features the lead singer leading a funeral procession into a graveyard and tells the story of an evil king and a doomed maiden, who metamorphose into a cook in a diner and a television "VJ."

• Confidentially Speaking: The video for Nona Hendryx's new "Keep It Confidential," from her debut RCA LP, was directed by Klaus Lucka, chosen for his stylized effects. The artist's first video, "Confidential" featured David Morris as producer and art director. Shot in New York, it offers a "film noir" atmosphere and dancers from the Alvin Ailey company.

ARTIST/PRODUCER/SONGWRITER

Powers' Projects Progressing

By LAURA FOTI

NEW YORK—Tony Powers is on the verge of something big. An artist, producer and songwriter with roots in '60s rock, Powers has both feet planted firmly in the video-dominated present.

Sony will release two of Powers' video clips in a "Video 45" later this year. The artist is also finishing an EP, with all songs to have video versions (also almost completed). He has written a musical, "I Came For Love," and is developing a one-hour pay-tv special. And last week he signed with manager David Krebs of Leiber & Krebs.

Powers first came into the public eye when his video clip "Don't Nobody Move (This Is A Heist)" launched the "Discovery Of The Week" series on USA Network's "Night Flight." The clip features cameo appearances by Treat Wil-

liams, Steven Collins, Marcia Strassman and Peter Reigert, and has also aired on Home Box Office and in clubs around the country.

"Don't Nobody Move" received acclaim—and questions about the identity of its unknown star. It turned out that Powers, although he had no album or single in release, was no stranger to the music industry. He penned such songs as "98.6" and "Ain't Gonna Lie" for Keith, "Lazy Day" for Spanky & Our Gang and "Why Do Lovers Break Each Other's Hearts" for Bobb B. Soxx & the Blue Jeans.

Powers also worked for awhile in Don Kirshner's songwriting "factory." He says, "I found it fairly easy to write that way, although there was too much regimentation and not enough challenge. My life now is more interesting. I do what I want to do, which includes gathering fine people around me.

"Working on your own, you gravitate to the people who really believe in you. Money is not the answer; the answer is someone who will nurture you, allow you to do what you do best. Everyone who does something different needs to be nurtured. You should enjoy what you do, the people around you, and be able to have a good time."

Powers has entered into a partnership with David Schweitzer (see story, this page) and Gary Heery, both of whom worked on the 14-minute film "Midnite Trampoline." He is also working with Gene Cornish, co-producer of his EP, "Don't Nobody Move."

Although Powers believes money is not the sole answer to an artist's problems, he is quick to add that funding is necessary to put creative ideas onto film, videotape and vinyl. "The best situation is when the business and artistic ends work hand in hand to keep the work as vital as possible. Why should it be watered down? All you get then is a person who sounds like everyone else, and that won't last too long." Powers is looking for a record label, but says, "It has to be a company that's into video music, and is committed to it worldwide."

The first project Powers would like to complete with funding from a label is his EP. Three of the four songs have already been made into video clips; the last song, "Fire And Ice," is still awaiting a clip. (The title song and "Odyssey" make up Powers' Video 45.)

Schweitzer Thinks Independently

NEW YORK—David Schweitzer is a video music director with an independent streak. The director of such projects as Tony Powers' 14-minute "Midnite Trampoline" and promotional clips for Rachel Sweet, the Gap Band, Bertie Higgins, Pat Benatar, Huey Lewis & the News, Xavier, Sister Sledge and others says he sees music video as an art form unto itself.

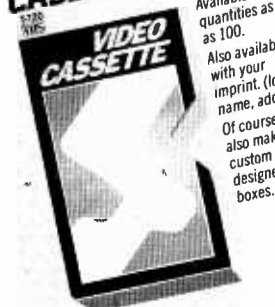
"It's not necessary to wait for a record company to hire you," he says. "If the design and production are correct, you can end up with something better than you might when you're operating under record company constrictions.

"It's always better to work directly with an artist, regardless of the cir-

(Continued on page 43)

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Video

Grammy Producer Cossette Sees Cable Music Boom

By **ETHLIE ANN VARE**

LOS ANGELES—Pierre Cossette, who went from a youthful booking agent at MCA to the founder of

Dunhill Records to the syndicator of half the music programming on television, has never found the marriage of pop music and tv an easy one. The excitement of rock'n'roll, he feels,

was always lost on the small screen. The networks tagged it "instant death, a guaranteed 23 share" and relegated it to the graveyard slot.

But the producer of the Grammy

Awards show sees cable stations and television narrowcasting making a profound change in the use of music on tv. "I still don't think there's a great future for music in commer-

cial, network television," says Cossette. "But these new systems are going to absolutely revolutionize that.

"The new systems are going to have to use music, because to mount comedy or drama in any top-flight, professional way would cost \$400,000 an hour. But you can take music and mount it in a highly, highly professional manner for \$150,000. With these new systems having to fill all these hours, devouring programming like a shark eating plankton, they're going to look at these numbers and say 'The only way we can afford to kick this off in a superstar way is to go with music.'

"It's going to be a bonanza for guys like me. And it's going to be a bonanza for music."

Having 80 television channels in every living room may be revolutionary, but the concept of narrowcasting is not new at all, maintains Cossette. "Narrowcasting is the history of the record business. What percentage of the population has ever bought records? Five percent? Certainly not the same percentage that buys toothpaste.

"And that's not exclusive to records. Take a giant hit movie. Maybe 15% of the population has actually seen it, though 95% has heard it."
(Continued on page 49)

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New Video Releases

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AFRICAN SCREAMS	
Abbott & Costello	
Beta & VHS Nostalgia Merchant	\$34.95
CADDYSHACK	
LV Warner Home Video LV 2005	\$29.98
COME ON, COWBOYS	
Bob Livingston, Ray Corrigan, Max Terhune	
Beta & VHS Nostalgia Merchant	\$29.95
DIRTY HARRY	
LV Warner Home Video LV 1019	\$29.98
DON DAREDEVIL RIDES AGAIN	
Ken Curtis	
Beta & VHS Nostalgia Merchant (2)	\$79.95
ENTER THE DRAGON	
LV Warner Home Video LV 1006	\$29.98
THE EXORCIST	
LV Warner Home Video LV 1007	\$29.98
FRANCES	
Jessica Lange	
Beta & VHS Thorn EMI Home Video	\$69.95
FRONTIER VENGEANCE	
Don "Red" Barry	
Beta & VHS Nostalgia Merchant	\$29.95
G-MEN VS. THE BLACK DRAGON	
Rod Cameron	
Beta & VHS Nostalgia Merchant (2)	\$79.95
HEROES OF THE HILLS	
Bob Livingston, Ray Corrigan, Max Terhune	
Beta & VHS Nostalgia Merchant	\$29.95
HOLT OF THE SECRET SERVICE	
Jack Holt	
Beta & VHS Nostalgia Merchant (2)	\$79.95
IN OLD AMARILLO	
Roy Rogers, Dale Evans	
Beta & VHS Nostalgia Merchant	\$29.95
IT'S IN THE BAG	
Fred Allen, Jack Benny	
Beta & VHS Nostalgia Merchant	\$34.95
PRIVATE BENJAMIN	
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Firm's Concert Ads Aim To 'Leave Impression'

By MOIRA McCORMICK

CHICAGO—"Good ads make a difference," says Rick Figura, associate producer and director of operations at Chicago-based Super Spots. "They punch through the airwaves and leave an impression—they motivate people."

Figura figures that Super Spots, a division of Joe Kelly Creative Services, produces the kind of radio and television concert spots that "sell more tickets than locally produced commercials; they're crisper and cleaner, with more apparent loudness. Our spots themselves even get listener requests!"

According to founder Joe Kelly, the year-old Super Spots' volume "has been doubling every month." Promoter clients include Cleveland's Belkin Productions, Brass Ring Productions of Detroit, Los Angeles' Avalon Attractions, Contemporary Productions of St. Louis, Memphis' Mid-South Concerts, Festivals Inc.

of Milwaukee, Chicago's Jam Productions, and Sunshine Promotions of Indianapolis.

Artists availing themselves of Super Spots' services include Hall & Oates, Pat Benatar, Neil Young, the Stray Cats, Adam Ant, Triumph, Sammy Hagar, the Kinks, Jimmy Buffett, Bob Seger, Diana Ross, Journey, Ted Nugent and Blue Oyster Cult. Most recently, Super Spots took on Billy Joel's "Nylon Curtain" tour, Billy Squier's U.S. tour, and the Schlitz-sponsored Who tour, in which they provided the pre-concert "Schlitz Rocks America" spot as well as air commercials.

The typical Super Spot features the distinctive baritone of former radio personality Kelly, generally over a stereo musical bed, in what Kelly describes as "a chronicle of the artists' career, and a sense of what it's like to be at their concert."

(Continued on page 49)



Billboard photo by Chuck Pulin
DIVINYL SHOW—Christine Amplett of Chrysalis' the Divynyls performs at the Ritz in New York.

Supertramp World Tour Is A Massive Undertaking

By ETHLIE ANN VARE

LOS ANGELES—Supertramp is currently setting off on its last world tour as the five-man band its fans have come to know. Before Roger Hodgson leaves the group, it plans to make one enormous last hurrah.

There will be 28 shows on the European leg of the tour—all but two of them outdoors—in seven weeks, followed by 30 dates in the U.S. throughout August and September. Due to the tight scheduling of the performances, two complete stages are being built so that one can be set up while the second is being used. The cost of the equipment Supertramp is bringing along exceeds \$5 million.

"The stage has to be physically

large because of the amount of P.A. we use," says stage manager Ian Lloyd-Bisley. "Each metal structure is 160 feet by 46 feet. But the stage is relatively clear and clean, rather simple compared to, say, Rod Stewart's."

The stage will involve triangular light frames and inverted triangles of movie screens, each 30 feet wide and 10 feet high. A 4,500-watt Xenon digital projector will show films (done by C.D. Taylor) to accent the songs. Sound production comes through 64 channels, requiring 16 separate onstage mixes.

"We're going to need 15 or 16 trucks, four coaches; it will take 25 people just to put the metal up. Then there will be 12 people on the sound crew, eight on the light crew, and six on the stage crew," says Lloyd-Bisley. "A lot of people to feed." The light show alone draws 1,800 amps of power.

"A show like this is much more difficult in Europe than in America," says Lloyd-Bisley, "because of the language barrier and the different power standards. You sometimes have to go through two sets of customs guards in a single day, and the potential for trouble is always there. The power difference creates the worst problems; a stagehand was almost electrocuted on the last tour because of it."

Lloyd-Bisley is excited about this tour, though, because for the first time it will include two extra musicians onstage—session veterans Scott Paige and Fred Mandel—who will allow Supertramp to perform songs not normally possible live. "They can't physically play all the instruments in some of their arrangements. Songs like 'Gone Hollywood' have never been performed live before," he says.

Despite the logistical difficulties in keeping such a show on the road, Lloyd-Bisley looks forward to the tour and to the "next phase" of Supertramp. "Roger leaving the band will change things. It will be good for him, and it will also revitalize the rest of the band. There will be a new member, maybe two," he predicts. "It won't really hit me that it's happened until the last show at the Forum in L.A."

"In the meantime, this show is going to be powerful. People are going to get their money's worth."

Lineup Is Expanded For Masson Concert Series

By JACK McDONOUGH

SARATOGA, Calif.—In what booker Bruce Labadie calls "an attempt to keep broadening our horizons," the summer "Vintage Sounds" series at the Paul Masson Mountain Winery will this year boast performances by Smokey Robinson, Joan Baez, the Modern Jazz Quartet and the Concord Jazz All-Stars (with Rosemary Clooney and Woody Herman). They join repeating acts Ray Charles, George Shearing/Mel Torme and Stephane Grappelli/Oscar Peterson.

The concerts are held at a 1,000-seat outdoor amphitheatre. Despite the small capacity, Labadie says the winery is able to schedule top acts "just because it's such an extraordinarily nice place to perform. Once someone plays there they usually like to come back, and after word gets out from one artist, we'll get inquiries from many others."

The winery is located at 1,800 feet, with a commanding view of the entire Santa Clara Valley. Performers play in front of a three-story 12th century Romanesque facade, which had been brought around Cape Horn from Spain to serve as part of St. Patrick's Church in San Jose. When the church was destroyed in the 1906 earthquake, winery founder Paul Masson purchased the portal and installed it at the winery, which is now officially designated as a State of California landmark.

Most performers play a Friday night/Saturday and Sunday afternoon schedule, although Grappelli and Peterson have a fourth Monday show July 4 and Shearing and Torme do a Labor Day show as well

as a Thursday opener Sept. 1. Ray Charles will also do a Thursday night show (Aug. 18) as well as a Saturday night benefit dinner show for the American Cancer Society. Baez will do Sunday afternoon and Sunday night shows only, for the benefit of her Humanitas Foundation.

In addition to the "Vintage Sounds" series, the Winery also hosts a "Music At The Vineyards" classical series, highlighted this year by the first Bay Area performance of the Chicago Symphony Winds. Most of July is taken up with the Valley Shakespeare Festival.

Dewars Backing Second Village Jazz Festival

NEW YORK—For the second year Dewars White Label will be sponsoring the Greenwich Village Jazz Festival, which will run from Aug. 26 to Sept. 5 and will be held at 12 different area jazz clubs. There will also be a free concert at Washington Square.

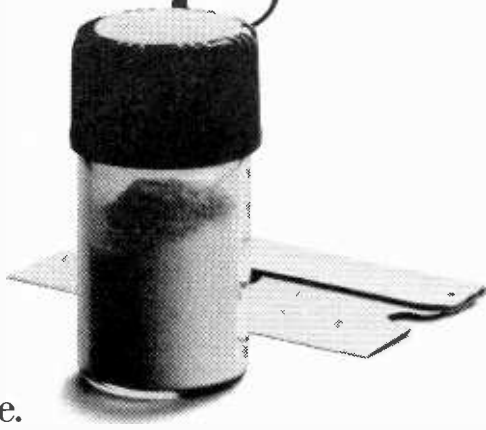
Participation clubs are the Blue Note, Bradley's, the Cookery, Jazz Forum, the Knickerbocker, the Other End, Seventh Ave. South, Sweet Basil, the Village Corner, the Village Gate, the Village Vanguard, and Village West.

The clubs will sell \$10 festival passes that will be worth \$200 in discounts to see some of the 50 participating acts, as well as workshops, lectures and films. Festival coordinator is Horst Liepolt.



Billboard photo by Chuck Pulin
JOURNEY SHOW—Journey members Steve Perry and Neal Schon share the vocals during one of three recent Journey concerts at the Byrne Arena in the New Jersey Meadowlands recently.

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Venues

Rock Shows Planned For Theatre In Wilkes-Barre

By MAURIE ORODENKER

WILKES-BARRE, Pa. — Area rock fans won't have to go to Philadelphia or New York anymore if Jim Hunter succeeds in his plan to convert the old Paramount Theatre in downtown Wilkes-Barre into a rock concert/dance hall. He already operates a restaurant in the lobby of the theatre building, which has been shuttered since 1977.

Hunter, who is based in neighboring Dallas, in northeastern Pennsylvania, was to test the waters Sunday (22) with his first rock concert in the Paramount Theatre, featuring Inxs, with Richie Scarlet and the Seducers also on the bill.

Hunter leased the theatre building from local owner Jack Smith, with hopes of being able to purchase the property. He plans to completely renovate the theatre. In the meantime, Hunter has removed all the theatre seating throughout the main floor and balcony, and estimates he can now put 3,000 standees in the place.

Hunter's partner, John Vassello of neighboring Kingston, says that while rock concerts will be the main offering, he sees the venue also being used for jazz festivals and even some off-Broadway plays, with some seating brought in for them. Vassello says they plan to fix up the old lobby area as a nightclub/dance hall to be called the Rotunda Room, patterned after New York's Studio 54.

The Paramount Theatre opened in 1938 as the Comerford Theatre, the flagship for the Comerford theatre circuit in the region. When it closed in June, 1977, it was the last theatre operating within the city limits. It was later reopened for the closed-circuit showing of championship fights. Other uses have been proposed for the Paramount, but nothing ever got off the ground. At various times, entrepreneurs were interested in it as a cultural center and as a place to stage plays. The theatre is registered with the National Directory of Historic Places.

Hunter says he hopes to improve his restaurant business through the rock concerts, with patrons buying food from him after the concerts.

Nelson's July 4 Picnic Moving East

NEW YORK—The annual Willie Nelson Picnic, long a musical institution in Texas during the Fourth of July weekend, is moving east this year, with dates set for Syracuse, New Jersey and Atlanta during the holiday period.

On Saturday, July 2, the Willie Nelson Picnic will be held at the Carrier Dome in Syracuse. The show, promoted by John Scher's Monarch Entertainment, will also feature Linda Ronstadt, the Stray

Schaefer Sets Philly Concerts

PHILADELPHIA—Schaefer Beer will sponsor the dozen or more rock and contemporary concerts to be promoted this summer at the Mann Music Center, the roof-topped outdoor auditorium in a park setting owned by the city. Concerts will again be promoted by Electric Factory Concerts, headed by Larry Magid and Alan Spivak, in cooperation with the Mann Music Center, which is also the summer concert base for the Philadelphia Orchestra and the New York City Ballet.

The summer series, to be known as "Schaefer Summer '83," kicks off in June with three major concerts. The Beach Boys are first in on June 14, followed by Bette Midler on June 16 and Chicago on June 24. The Mann Music Center seats 5,000 persons under its roof and another 10,000 on outdoor benches and the lawn.

Cats, Merle Haggard and Emmylou Harris. That same show will play again the next day at Giants Stadium in the Meadowlands in New Jersey, again promoted by Scher.

The next day, July 4, a charter plane will carry most of the performers to the 50,000-capacity Atlanta International Raceway for a concert promoted by Alex Cooley featuring Nelson, Haggard, Ronstadt and the Stray Cats, as well as Waylon Jennings and David Allan Coe.

Red Rockers Moving Up From Below Underground

By ETHLIE ANN VARE

LOS ANGELES—Red Rockers are pretty pleased with the way things are going. With 415 Records and Columbia behind them, the band receives both the personal attention of a small label and the massive distribution of an international corporation.

"China" is getting heavy FM airplay, and the video of the song has moved up from light to medium rotation on MTV. Not bad for a bunch of kids from New Orleans whose debut was dismissed as a "Clash clone," so rough it never got as high as underground.

"After we finished the last album, we toured the country quite a bit," says bassist and co-songwriter Darren Hill, 23. "We found that our music was limiting us. If we wanted to get a message across, we had to put it in accessible form."

Red Rockers subscribes to the belief that the point of making music is to get as many people as possible to hear it. Playing to an audience of five in a trendy garret wasn't the idea. "Each one of our songs is about something we feel is important. We don't want to preach to people, but we do want to get them to think for themselves a little bit."

Red Rockers was joined on "Good As Gold," the new LP, by Jim Reilly, former drummer of Ireland's Stiff Little Fingers. He replaces Patrick Jones, who found the

band's touring schedule too demanding.

"We tour till we're dead, then we do an album," says Hill. "But we're not complaining."

Now finishing a tour supporting Joan Jett & the Blackhearts, Red Rockers will soon complete a video for the song "Good As Gold," again produced by Sassone. "Videos are fun, but hard work," says the slight, dark-haired Hill. "I'd never want to be an actor. Too much makeup, too many long days. But video really opens things up for the music a lot. You get your ideas across with double the effect."

Hill says he still has trouble believing that "China" was actually rated on "American Bandstand," that it is a dance club hit. Observers have a difficult time comprehending this change in the Rockers' musical direction: the same man, David Kahne, produced both albums, and it's a good bet that this new mellifluousness didn't come from Stiff Little Fingers. If there was ever a band rougher than Red Rockers, it was the late SLF.

"We think the new album is great; we wouldn't have done it otherwise," says Hill. "And I'm sure the next album will be different than this one, too. Once people hear the new album, I don't think anyone's going to call us Clash clones anymore. Imagine us getting on Casey Kasem's top 40!"



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Venues

Rock'n'Rolling

Our Lunch With Rick: The Latest On Derringer

By ROMAN KOZAK

About once a year, Rick Derringer allows us to take him to lunch and let us know what's new with him. This time around it was a very nice lunch, because all the things he was telling us last time that he was going to be doing, he did. And then some.

With his time with the McCoys, with Johnny Winter, and on his own, Derringer is very much a part of rock history, but he's also very current. He's now in DNA, with longtime buddy Carmine Appice. The duo's debut LP was released recently by Boardwalk Records, and it is causing some stir.



Derringer also has a solo LP, "Good Dirty Fun," which was recently released by PolyGram in Japan, and which may be followed by a tour there. He appears on albums made by a diverse lot of musicians including Donald Fagen, Bonnie Tyler, Chris Mancini, James House and Meat Loaf, and on the soundtrack of the film "20,001 B.C.," to be released soon.

In the last couple of years Derringer has produced Bebe Buel,

Lorna Luft, "Weird Al" Yankovic, and the Japanese group Kodomo. He's spent months on tour, and has written a guitar method book, titled "Secrets," which will soon be out. He also designed a line of guitars. So we asked him what else was new.

"DNA is the main involvement now, but I've never been in a situation before where several things I had been involved in all came out at the same time," he says.

"And it's actually much more fun this way because each thing becomes less important," he adds. He says that he wants to go on the road with DNA, should the record do well in the U.S.

(Continued on page 49)

No Alcohol At Philly Jazz Club

PHILADELPHIA—A new jazz club where no alcoholic beverages will be sold or consumed on the premises is being opened by two black businessmen here. Gerald Carter and John Hart will add to the after-dark scene with the opening of Chameleon's Garden in West Philadelphia.

With a 325-seat capacity, the emphasis will be on good food and

Stevie Ray Vaughan, the bright young guitarist recently signed to Epic, who played on David Bowie's new LP and was supposed to play lead guitar on Bowie's worldwide tour, has gotten into a publicity battle with Bowie after he quit and/or was fired from the tour two days before it began.

A press release from his manager Chesley Millikin charges that the contract Vaughan was asked to sign prior to going on tour was not the same as the verbal agreement. The written contract allegedly did not permit Vaughan to do any interviews or promotion for his upcoming album without the permission of Bowie's management.

Further, says the release, the contract called for Vaughan to be paid the same minimum sideman's wage as the other musicians on the tour, which is less than \$300 per date, no matter what Bowie got paid on the date. The release says that even if Bowie gets a reported \$1.5 million

good music instead of alcoholic beverages, Carter and Hart say. Patrons will not be permitted to bring in their own drinks.

Carter and Hart are counting on attracting the 23-year-and-over age group, and eventually will present special matinees for children. Both local and national jazz names will be brought in. Set for the opening are the Heath Brothers.

Act-ivities

for appearing at the US Festival, Vaughan and the other sidemen will still get less than \$300.

The release also charges that Vaughan was promised that his group Double Trouble would open on some of Bowie's dates, but that also did not appear on the written contract. A spokesman for Bowie says that a contract was not suddenly thrust at Vaughan, but that after he signed his Epic contract and after he did a couple of successful solo

shows, he demanded more money to be on the tour, but Bowie called his bluff and fired him.

★ ★ ★

It took a full four months after the story appeared in Billboard (Jan. 15), but it's now been officially announced that Rod Stewart and his former manager Billy Gaff have reached an out-of-court settlement whereby, his attorneys say, Stewart gets all of his recording, publishing and performance rights, plus a cash settlement.



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Rock'n'Rolling

• Continued from page 47

Meanwhile, his solo album is being released in Europe, and if it does well there, it will be released in the U.S., giving him another outlet. There is currently interest in Derringer in Europe, because, he says, the Bonnie Tyler album he played on has been a big hit there, and his own solo album contains a duet with her.

"I don't see the solo album before the fall here, though I understand there has been some radio play from the import copies. I kind of hope that doesn't happen too much, because it could, if the record is successful, mess up our DNA thing. Now that DNA is out and getting real support from a real record company, it deserves its own shot," he says.

The DNA album is interesting for some of its new music flavorings. "We wanted to include all those elements, but at the same time we were conscious that whatever wave music

it was called, new wave or whatever wave it turned to, to us it was becoming too much like a new kind of disco. So we wanted to be involved in music that people dance to, which to us is music with a good beat, but at the same time we were conscious of trying not to sound like that new disco again," says Derringer.

"We are trying to create—create, not walk, since it doesn't really now exist—that tightrope that includes rock, and some of that dance stuff, and some of those techno sounds, and lyrics that might not be as serious as you've heard in the past, and still be interesting and intelligent. We're trying to create something new."

Meanwhile, Derringer is also working on the recording careers of two actors: Adrian Zamed, "who rides around in the squad car with William Shatner on 'T.J. Hooker,'" and David Keith, who has appeared in such films as "An Officer And A Gentleman" and "Lords Of Disci-

pline." He has just finished a demo with Zamed, who's a mainstream rock performer, and he's going into the studio with Keith, who plays rockabilly.

On the video side, "Rick Derringer's Rock Spectacular," which he taped last April at the Ritz in New York with such guests as Carmine Appice, Tim Bogert, Karla DeVito, Southside Johnny and Ted Nugent, has been sold as a one-hour show to Panasonic for release as a videodisk, and he says Sony will put it out as a videocassette. Incidentally, there is one other music industry thing that Derringer does: he claims he's "the only rock'n'roll representative on the board of governors of NARAS."

You would think that it's pretty much the decision of the record companies and the artists as to what song or songs they are going to make into video, but it's not always that way. It seems that now MTV has the clout to request what video they want made. Or at least that's what happened with Marty Balin, who says that MTV specifically asked that his song, "Born To Be A Winner," off his new EMI America album, be turned into a video.

"They had heard the whole album and asked if they could get a video of me doing that song," says Balin—who also is a part of rock history, both with the Jefferson Airplane/Starship, and later on his own with the "Rock Justice" project, which he says may be turned into a full-length video.

But the latest album is only his second solo LP, which in a way still makes him a new artist, though he's been in the business almost 20 years. "I never planned to be in the music business in the first place," he says. "I've been doing it because I like to sing, and it's been fun for me. If I was in it for the money or the success, I would have stayed in a hit band. But I like the idea of just singing, challenging myself and trying different things."

Super Spots Concert Ads

• Continued from page 44

"We insist on telling the truth, being positive without hyping," Kelly goes on. "For a Triumph spot, we won't say tickets are going fast, but we will point up Triumph's elaborate light show. For Journey, we'll emphasize their Surround Sound and video. With the Police we'll let the music do the talking, and paint the picture in as few words as possible."

Super Spots are produced entirely at the firm's in-house studios in downtown Chicago, engineered by longtime Kelly associate Jerry Bryant. Figura, financial controller Jan Silver, administrative assistant Pam Kuras and sales rep Bob Emery round out Kelly's Chicago contingent. John Martinka in Seattle handles West Coast accounts. "We want to expand (to other markets)," acknowledges Figura, "but not too fast. We don't want more than we can handle."

Figura says that, in many cases, Super Spots will approach a prospective promoter client with something in the can well in advance of a particular tour. "We keep tabs on who's going out on the road, and by the time an artist starts touring, we'll have done 25 to 30 man hours of research on the artist and his music, as well as construction of musical beds and copywriting."

Producer Pierre Cossette Sees Cable Music Boom

• Continued from page 42

It's still narrowcasting. A classic example is MTV. For every 500 people who have heard about MTV, two people have seen it."

Part of the recent success of pop and rock music on television, of course, is due to the fact that the "baby boom" generation, the bulk of the viewing public, has grown up with that sound. That's why "Solid Gold" is a success today, says Cossette, although it wouldn't have had a chance a few years ago.

The Perry Comos and the Dean Martins, so suited to the intimate medium of television, are no longer the top-selling recording acts. Cossette keeps this dichotomy in mind when he coordinates talent for the his annual Grammy Awards show, selecting performers both fitting for the medium and representing the public's taste in recorded music.

"We present 14 acts in the two hours. Last year we had three hours, and we probably will from now on.

But the 14 acts can't be 14 rockers or 14 gospel or 14 MOR," he says. "The Grammy Awards encompasses everything from classical on."

Though the Grammy show has always showcased the performers who sell records, it has often been criticized for not doing enough to aid those sales. Very little merchandising in the past has been coordinated around the Grammys: there has been no equivalent to the movie ad proudly proclaiming "nominated for five Academy Awards."

"Something is being done about that," smiles Cossette. "The Recording Academy just last year made an association with NARM whereby NARM will be putting out little record tags, 'Grammy nominee' and 'Grammy winner,' designed by NARM and approved by NARAS. In the past, NARAS and NARM had little to do with one another. They were compatible, but had no affiliation."

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Questions Linger About Promotional Videos

• Continued from page 3

an album for, say, \$75,000 and use the other \$25,000 that we're allotted on the project for doing video, it's that much more exposure."

Although record company executives quietly question the validity of spending thousands to create video around one single, Bellamy disagrees. "A good concept clip doesn't have to die out just because the single's over. We still see our last video, 'When I'm Away From You,' airing around the country on tv, even though the single's off the charts. We had people come to see us at Billy Bob's in Fort Worth just because they said they saw our video and liked it."

Judy Kriss, RCA's manager of artist development in Nashville, is enthusiastic about video with the advent of new outlets for it. She says

the label plans to begin tracking country video within the next two months to see what kind of rotation it gets, what effect it has on sales in markets airing it, and how frequently it can be used during the life of a record.

After some prolonged discussion, she was finally able to get Alabama's "Dixieland Delight" video clip aired on HBO's "Intermission," where she says it received good response. "My argument to HBO was that this was family-oriented video, not video with sex and violence and screaming rock music that you'd see on MTV. I think there's a real future for country video."

Though no one disagrees about video's impact on pop/rock album sales, what effect does video really have on country album tallies? That's the question for which labels

say they are waiting for the answer. While record companies may spring for promotional video on their biggest names or on a key developing act, they have been reluctant, for the most part, to initiate substantial expenditures in video as a marketing device.

Jimmy Bowen, senior vice president of Warner Bros. Records, believes that the investment in video makes it too expensive for its return. "If I spend \$30,000-\$40,000 on a piece of video and the record's over in two months, I haven't gotten my money's worth. I doubt if the video would have helped me sell an equivalent number of albums to justify the cost."

Bowen cites a recent instance of an artist on his roster whose contract stipulates one piece of video per LP. He spent \$25,000 on the project doing a concept piece for the act's single; subsequently, the record went to No. 1.

"I think the record would have gone to one without the video, frankly," Bowen says. "We were already doing all we could behind it, and it was a hit record whether or not there was video."

Under previous MCA corporate management, the Oak Ridge Boys paid for their own video, which they did to support the "So Fine" single last year. Recently, the group fin-

ished an MCA-budgeted concept video to showcase their now release, "A Love Song." If the Oaks had been obliged to pay their own costs on the video—which is admittedly an expensive one—would they have done so?

Manager Shelly Davis says yes, but adds that the arrangement would still have to be structured fairly. "I think that the costs would be set up proportionately to an act's income. If we're based on 20% of retail, for example, then our share of video costs should be proportionate, too." Although the Oaks' current recording contract contains no mention of guaranteed promotional video per LP, Davis is sure a new clause will be added when the Oaks renegotiate their label deal to cover this growing area.

Bowen is reluctant to commit large sums out of Warner Bros.' budget for what he calls "fancy concept stuff" unless he is sure there will be specific benefits. "I hope it can help us shorten the time it takes to break new artists in country music," he says. "In pop, you can launch a hit act overnight; in country, it takes three to six years."

"Maybe video will enable us to cut this process in half. Then it would certainly be cost-effective—and then you'll see a lot more video being done."



HAT CHAT—Willie Nelson clutches his Hat trophies and wife Connie backstage at the Academy of Country Music Awards after winning single of the year/album of the year honors for "Always On My Mind."

SUGAR PLUM SUES SISTER JOHN

'Dixieland Delight' Spurs Lawsuit

NASHVILLE—Sugar Plum Music has filed a suit in chancery court here against producer Tommy West and his publishing company, Sister John Music. The suit asks that the court require Sister John to honor an alleged oral agreement it had with Sugar Plum to evenly split the rights to and publishing income from songs written by Ronnie Rogers since Oct. 12, 1979.

Cited specifically in the action is "Dixieland Delight," a Rogers composition. Alabama's recording of the song recently reached No. 1 on the country charts.

Sugar Plum is headed by Patsy Bruce, whose husband, Ed Bruce, West produces for MCA Records.

The court document says that the Bruces met Rogers in 1977, when he was under an exclusive songwriting contract to Newkeys Music. Subsequently, Sugar Plum entered into an oral agreement with Newkeys under which the latter would evenly split all publishing revenues arising from major label cuts Sugar Plum secured for Rogers' songs.

The document further states that the plaintiff introduced Rogers to West in October, 1978. West allegedly told Bruce and Rogers that "if a co-publishing agreement could be

reached between Sister John and Newkeys, West would sign Rogers to a recording contract with Cashwest Productions, Inc., which is owned by the same people who own Sister John."

Bruce says she agreed "to share equally with Sister John the portion of publishing income Sugar Plum was receiving from Newkeys under

the then current oral agreement," and that in return West agreed that Sister John would share equally with Sugar Plum "all publishing interests Sister John would receive for all songs authored by Rogers."

According to Bruce, she and her company were active in the negotiations which led to "a recording contract for Rogers, a co-publishing agreement between Newkeys and Sister John, and an exclusive songwriter's agreement between Rogers and Sister John." On Oct. 12, 1979, the suit says, Rogers signed a recording contract with Cashwest and an exclusive songwriter's contract with Sister John, the latter of which was to take effect when Rogers' Newkeys contract expired on Aug. 12, 1981.

According to Bruce's statement, "Sister John honored all its oral agreements with plaintiff until the expiration of the Rogers contract with Newkeys," transferring half-interest, including copyrights, to 14 songs acquired in its co-publishing deal with Newkeys. However, the statement adds, "Since 12 August 1981... Sister John has refused to transfer to plaintiff any of its interests in songs written in whole or in part by Ronnie Rogers."

EDWARD MORRIS

Stars Prepare To Perform For Democrats

NASHVILLE—Waylon Jennings, Kris Kristofferson, Dottie West and Michael Murphey are among the entertainment personalities scheduled to participate in the Democratic Party fundraising telethon on NBC, May 28-29. The 17-hour-long event will be broadcast live from Los Angeles, beginning at 9:30 p.m.

Called "Celebrate America," the telethon is being produced by Bob Precht, who also produces the Country Music Assn.'s annual awards show in October.

Cornelius, Rowland Cast In 'Annie Get Your Gun'

NASHVILLE — Helen Cornelius and Dave Rowland & Sugar have been signed to star in a national touring revival of "Annie Get Your Gun" by Bill Fegan Attractions of Dallas. The 11-week tour will have its debut performance in Dallas/Ft. Worth in January.

While this is not the first time country stars have been booked into musical comedies—Dottie West did a three-week tour last year in "The Best Little Whorehouse In Texas"—it will be one of the first times that the instrumental music will be provided by authentic country bands rather than by orchestras. Both Cornelius' and Rowland's bands will be used in the performances.

Dates for the tour have already been booked in New York, Louisiana, Mississippi, Alabama, South Carolina, Florida, Arkansas, Virginia, Maryland, Massachusetts, Illinois, Iowa, Ohio, California and Washington, according to Fegan

publicist Lisa Cagan. She adds that regional promoters are booking additional dates. Some of the performances will be one-nighters.

Cagan says that the country music identification Cornelius and Rowland have makes a "wonderful marketing tour for the show," which will be reflected in its advertising posters and other promotional material.

Cornelius, who will play the role of Annie Oakley, and Rowland, who will play Frank Butler, are being paid flat salaries for their work and will not share in the gate receipts, Cagan reports.

No decision has been made on whether or not to promote the show as a fair attraction. Cagan says the staging requirements will limit it in this area.

Reissues Due From PolyGram

NASHVILLE—PolyGram Records will release a series of 16 reissue albums this month, each tagged at \$5.95. The series will feature the original artwork and remastered cuts.

The albums are "Jerry Lee Lewis Sings The Country Hall Of Fame Hits, Volume II"; "Tompall & the Glaser Brothers Greatest Hits"; "Tompall"; Hank Williams' "Sing Me A Blue Song"; Hank Williams & the Drifting Cowboys' "Moanin' The Blues," "I Saw The Light" and "Honky Tonkin"; Hank Williams Jr.'s "Live At Cobo Hall," "Greatest Hits," "Greatest Hits, Volume II" and "After You/Pride's Not Hard To Swallow"; Hank Williams Jr. & the Mike Curb Congregation's "Sweet Dreams"; Dave Dudley's "Truck Drivin' Son-Of-A-Gun"; and the Statler Brothers' "10th Anniversary," "Entertainers On And Off The Record" and "Carry Me Back."

Nashville Scene

By KIP KIRBY

Athletic Karen Brooks clenched her teeth and smiled through the pain when she accepted her best new female vocalist award on the recent Academy of Country Music telecast. What viewers didn't realize as they watched her stumble going to the stage was that Karen had torn ligaments in her knee playing softball for Barbara Mandrell's team in Nashville just before boarding the plane for Los Angeles. At the time of the telecast, Brooks had not seen a doctor or received pain medication for the injury, and she refused to use a cane to walk onstage.

She was subsequently examined by the doctor who treats the Los Angeles Lakers, and found out she had damaged her knee during batting practice in Nashville. Brooks expects to be healed sufficiently to play on Mandrell's team during the Fan Fair Celebrity Games here, scheduled for June 6-11.

For those undeterred by the thought of sports-related mishaps—or those confident of their abilities on tiny wheels—NARAS is staging a roller skating party Thursday, May 26, at 5



p.m. in BMI's parking lot. Skate rental is limited; bring your own if you have them. Food and drinks are not limited. NARAS promises this will compete favorably with all those fascinating roller derbies you've watched on television. We plan to reserve judgment, however, until we've seen Nashville's music elite sailing around the parking lot on their wheels.

★ ★ ★

Sandy Pinkard and Richard Bowden, country's newest answer to Homer & Jethro, made some new fans when they turned up at the recent Muscle Shoals Records & Producers Seminar to open for ex-Eagle Glenn Frey. This comedy duo has a way of skewing erstwhile hits so they're never quite the same when heard afterward. For the occasion, they calmly launched into "They Say Don't Go To Three Mile Island," neatly parodied to the tune of Merle Kilgore's classic "Woverton Mountain"; next, they sang "Elvis Was A Narc Wearing Rhinestones After Dark," a Fred Koller-Lewis Anderson composition; and finally, a paean to all the senior citizens who haven't taken driving tests in the last 50 years, "Blue Hairs Driving In My Lane." (Willie Nelson fans will know what tune THAT gets sung to.) Pinkard and Bowden, with third member Rob Strandlin, will be recording their

first album for Warner Bros. soon; we're interested to see how they work out all the licensing arrangements they'll need for these song spoofs!

Speaking of the Muscle Shoals seminar, Gus Hardin delivered a powerful set on the conference's opening night, doing songs from her RCA mini-LP. She claimed she was very nervous performing for an all-industry audience, but it wasn't noticeable, and her stage presence compensated for working with an unfamiliar band. Prior to Gus' set, the Thrasher Brothers did a few numbers from their current Salem Spirit tour with Alabama and Juice Newton.

★ ★ ★

"Entertainment Tonight" has found that music stories seem to lure a younger viewing audience. Whether that holds true for country music segments remains to be seen, but "ET" host Mary Hart was in Nashville recently taping pieces on the Grand Ole Opry and the CMA. She interviewed Roy Acuff, Chet Atkins, Jo Walker-Meador and newspaper veteran Red O'Donnell, then got a surprise herself when Bill Anderson turned the tables and brought her out onstage during the Opry performance for an introduction.

(Continued on page 56)



AM I NEW?—The answer apparently is yes, as singer Michael Murphey claims his ACM trophy as top new male vocalist on the NBC-televised awards show.



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BRITAIN

(Courtesy of Music & Video Week) As of 5/21/83 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Lists top singles in Britain.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Lists top albums in Britain.

Table with columns: This Week, Last Week, Song Title, Artist. Continuation of British singles chart.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 5/23/83 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Lists top singles in West Germany.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Lists top albums in West Germany.

JAPAN

(Courtesy Music Labo) As of 5/24/83 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Lists top singles in Japan.

Table with columns: This Week, Last Week, Song Title, Artist. Lists top singles in Italy.

ITALY

(Courtesy Germano Rusclitto) As of 5/18/83 ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Lists top albums in Italy.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 5/21/83 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Lists top singles in Netherlands.

AUSTRALIA

(Courtesy Kent Music Report) As of 5/23/83 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Lists top singles in Australia.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Lists top albums in Australia.

'Racial' Incident Marks Sha Na Na S. Africa Gig

JOHANNESBURG—An opening night onstage incident involving Sha Na Na's Denny Greene...

On the group's second visit to the Sun City Superbowl in Bophuthatswana (the band is the first act to make a return visit to the center so far)...

In response to audience yells of "Where's Greene?," Bauman apparently replied: "If someone would dance with the guy, maybe he'd come back."

But the following day he launched an attack on South Africa's "retarded and primitive society."

quoted as saying: "I can't tolerate racism. It's wrong, and I'm not going to play the game. I've travelled for too many years to accept it."

He added: "Normally in this part of the act, the first woman I ask wants to come up on stage. But after asking four, I realized there was no interest."

However, Sun City executive Hazel Feldman disputes Greene's assessment of the incident, saying South Africans are "inhibited and too shy to participate in shows in this fashion."

But as racial drama turned to teacup storm, Greene later took a somewhat contradictory line, saying he felt "very positive" about Sun City as a "successful economic and social revolution."

The province became independent of South Africa in 1977 as one of a series of Bantu homelands, but is not recognized as independent by other countries.



SALUTING THE FIRST LADY OF JAZZ—Ella Fitzgerald accepts a bouquet on her 65th birthday from Richard Swig, right, chairman of the Fairmont Hotel Company at its Venetian Room in San Francisco. She performed to 7,000 fans during a two-week engagement at the supper club.



A TOUCH OF RIO—Singers Charles Aznavour, left, and Neil Sedaka, right, join Jose Luis Rodriguez at Regine's in New York, where the CBS artist was toastmaster for a Brazilian carnival party. That's Regine in the middle of the fray.



AUTOGRAPH HOUND—Jce Elliot, right, of Def Leppard, writes his phone number on the leg of a Record Bar patron in Atlanta during an in-store promotion for the group's LP "Pyromania". The group's Rick Allen makes sure the digits are correct.



LOVE ME DO—Riding the crest of their Boardwalk single, "Don't Tell Me You Love Me," Night Ranger performed to a sellout crowd at the Forum in Los Angeles with Sammy Hagar and later mugged for the camera with the label's Bruce Bird, second from left, Joyce Bogart, center, and manager Bruce Cohn, second from right.



PRIDE IN HIS CRAFT—FCA's Charley Pride is recognized for the \$12,500 he helped to raise on behalf of the Nashville Songwriters Assn. International at Billy Bob's Texas by the club's Spencer Taylor, left; concert coordinator Connie Bradley of ASCAP; NSAI executive director Maggie Cavenda; and Tree International's Tom Long, president of NSAI.



PRESERVING THE FUTURE OF COPYRIGHT—After a group of international copyright lawyers addressed that issue at a BMI dinner at the JFK Center in Washington, the organization's Elizabeth Granville, assistant vice president of publisher relations, posed with Ambassador J. William Middendorf, right, of the Organization of American States, and Prof. Jan Corbet of Belgium, president of the Confederation Internationale Des Societes D'Auteurs Et Compositeurs.



"WORST" SHOWCASE GETS RESULTS—Chance or Herbert Gabhart, center, of Belmont College in Nashville, makes sure the ink is dry on a check representing proceeds from the "World's Oldest Rock Stars Together" showcase and a contribution to the school's Bill Justis Scholarship Fund. He's shown with NARAS national trustee Buzz Cason and Gene Hughes of the Country Promotions Assn.

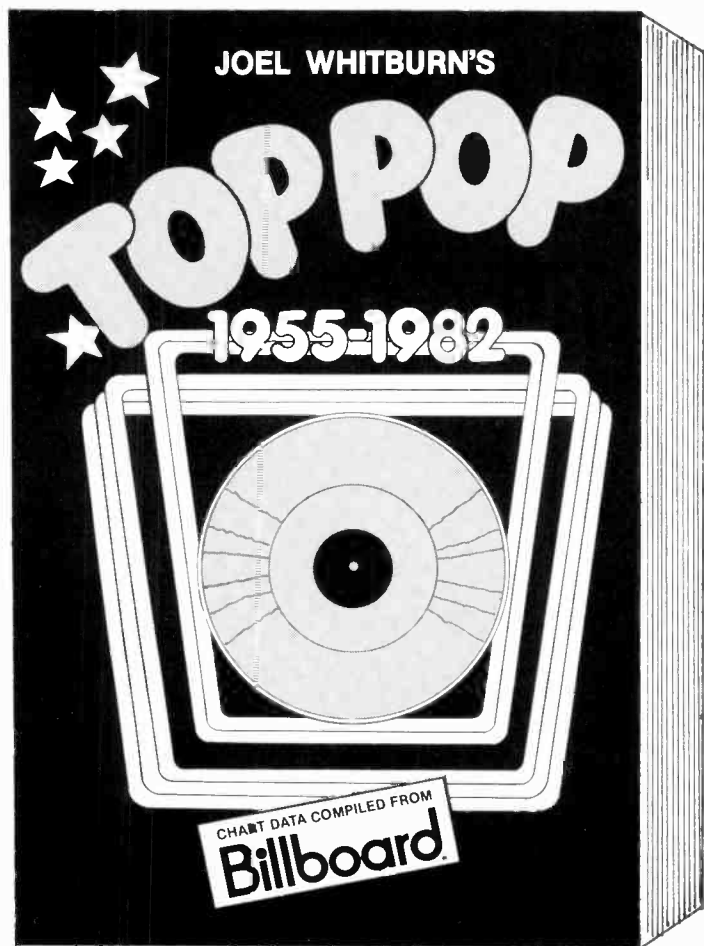


ALL FOR ONE—Martha Davis of The Motels, left, confers a gold disk on Esther Wong, whose support of the Capitol group at her Madame Wong's nightclub in Los Angeles helped make their "All Four One" record a sales success.

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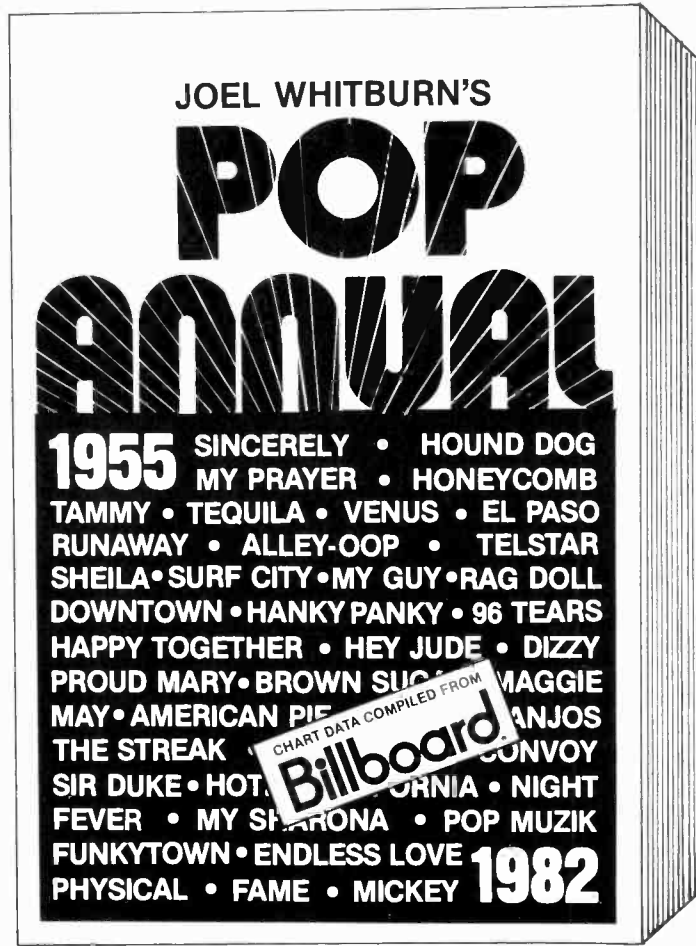
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Also indicated are all RIAA-certified Million & Platinum sellers; and all Christmas, Instrumental, Novelty, Comedy, Spoken, and Foreign Language records — and more.

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Sales Levels Up For Hit Titles

• Continued from page 1

"The increases are pretty much across-the-board, but the biggest hits are showing the most dramatic increases." Mann estimates that pop titles are up 5% to 7% over last year.

"The 12-inch market has also seen some healthy increases," says Mann. "as have mini-LPs and EPs and some of the \$6.98-list introductory records on new artists."

Sam Passamano Sr., senior vice president at MCA Distributing, isn't convinced the improvement runs that deep. "We're getting more sales volume than a year ago," he says, "but it's all predicated on product at the top." Passamano sees most increases confined to the top 20 or 30 chart items, and asserts that "product and price are the keys, not a general market upswing."

Harold Childs, A&M's senior vice

president of sales and promotion, does see a healthier middle level of sales activity. "Albums where a few years ago we had to stretch to sell 50,000, we can now take to 100,000," he says. "There's more excitement and activity (at that level) than in some time." Childs agrees that A&M's concentration in new music in recent years may be a key factor here.

Assistance in preparing this story provided by Sam Sutherland in Los Angeles and Irv Lichtman, Laura Foti and Roman Kozak in New York.

Harry Losk, PolyGram's senior vice president of marketing, observes: "All things may not be equal, but our hit albums are running better than the last three or four years. There are a lot of reasons, but it's basically that radio is more willing to play a broad spectrum of music. They're not so superstar-formatted, and they're especially more willing to play new music." Losk also notes that catalog and midlines are doing well, but says the sales increases there are not as dramatic.

Bob Singer, EMI America/Liberty's national sales director, makes a similar point. "The catalog business has not really come back to its strength, but new albums are coming on stronger today."

Lou Dennis, Warner Bros.' vice president of sales, agrees that the biggest hits are turning larger numbers, but does not agree that there's been across-the-board pickup. "I don't know if overall volume is up," cautions Dennis. "I don't get the feeling it is. If you look at the first quarter reports from the major record companies who are public, it's obviously not the case, even where profitability may be up."

On the issue of overall volume, RCA president Bob Summer recently estimated that unit sales are 5% to 10% ahead of a year ago.

A CBS spokesman notes that the four and five million sales racked up by "Business As Usual" and "Thriller" mark a return to the sales levels of '80 and '81, when Michael Jackson's "Off The Wall" sold five million, Journey's "Escape" reached five-and-a-half million and REO Speedwagon's "Hi Infidelity" hit six-and-a-half million.

By comparison, last year's best-selling albums, "Asia" and John Cougar's "American Fool," each topped out at three million. Men At Work's "Business As Usual" is up to four million, according to CBS, though many of those sales have come this year. Concludes the CBS spokesman: "We're moving toward a climate in which the potential for mega-platinum sellers is improved."

Gout Eyes U.S. CD Bow

• Continued from page 4

criteria," he says, "because CD transports sounds into the living room which the engineer was unable to hear at the time of the recording. There are problems to be solved regarding wet or dry halls and multi-miking. The whole question of what is a faithful recording is up for review."

Meanwhile, Gout emphatically endorses the PolyGram/Sony decision to continue to make analog recordings available on Compact Disc. "Take for example the CD release of Oscar Peterson's 1965 recording of 'We Get Requests.' Isn't that recording better than the black disk version with all its scratches, surface noise and other imperfec-

tions? Surely it is a bonus to have old analog recordings by the Beatles, Elvis Presley, even Furtwaengler available on Compact Disc?"

"I think it is a misconception that digital playback should only be used for digital recordings. We have analog recordings which are superior to digital ones, and we'd make a serious mistake if we forgot about all the great music of the last 35 or 40 years, just because it is recorded in analog fashion."

"I agree that we need as many good digital recordings as we can possibly get for CD. But in the pop sector it is just not possible to eliminate the analog process, as I'm sure PolyGram's competitors will confirm."



ADAMS IN N.Y.—Gil Friesen, president of A&M Records, chats with Bryan Adams during one of Adams' four shows at the Bottom Line in New York. Seen behind Friesen is Michael Leon, A&M's vice president of East Coast operations.

MAJOR RETAIL CHAINS REPORT

Cassettes Still Gaining On LPs

• Continued from page 1

of LP. By contrast, Harold Okinow of Lieberman Enterprises, the rack giant, says his ratio is presently 55% to 45%, favoring cassettes, likely reflecting Lieberman's short title inventory.

For the first time in weekly tallies of the top 500 albums at the 420-store Musicland Group, cassettes recently outsold LPs to consumers by 50.8% to 49.2%, according to president Jack Eugster. Eugster suggests, however, that further input from thousands of other titles would indicate that LPs were ahead. "But this is changing every day," the retailer says.

Dave Colson of the 14 Record Theatres reports the heaviest percentage for LPs, with 83% of his volume there, as opposed to 17% for cassettes. Two Chicago-area accounts, Big Daddy's and Laury's, have almost matching figures, with Ben Bartel of Big Daddy's reporting a 77/23 ratio favoring LPs and Art Shulman of Laury's reporting a 78/22 split. Using as a guide the WEA replenishment figures for 1983, Barrie Bergman of the more than 150 Record Bars says 53% of his purchases are in LPs, 47% in tape.

BeBop Records, Jackson, Miss.; Waxie Maxie's, Washington, D.C.; Harmony House, Detroit, and Spec's of Florida all state the split is 60/40 favoring LPs. Carl Thom of Harmony House feels his current tape percentage is constant with last year's, noting that now-departed 8-tracks have been replaced by the building cassette sales.

The 24 Harmony Hut stores, operated by Schwartz Bros., did 56.5% of their album business in LP, 43.5% in cassettes, through the first four months of this year. The LP share slipped about 5% from 1982. The Huts have always moved good amounts of prerecorded tape, as the stores have always been open-display, Cary Feher reports.

The Six Believe In Music stores, Grand Rapids, Mich., do 70% of their album movement in LPs and 30% in tape. Owner Russ Stuit adds that, although he converted four stores to open display in the past year, his ratio remains the same.

The really good-selling rock'n'roll album increases cassette sales, declares Joe Martin of the 26-store Turtles chain. Others agree. For 1983, he finds 65% of his album sales are LPs, 35% cassettes.

Roundup Music's Chuck Blacksmith estimates 53% of the albums sold by his firm are LPs, while 47% are cassettes. He says that tape sales have almost doubled in some stores as he goes to tape self-service.

Because cassette sales in two Hawaii Moby Disk stores are 50% of total album volume, the six-store chain does 66% of its albums in LP and 34% in tape. Overall, Mark Ferjulian of the chain attributes the big Hawaiian slice for cassette to the large group of tourist customers, who like the portability, as do those who migrate to the Islands.

Lou Fogelman of the 26 Music Plus stores here reports the same album ratio. Bob Tolifson of the 26 Record Factories, San Francisco also does two-thirds of his album business in LP.

The three Music World stores operated by Al Franklin out of Hartford, Conn. have done 58% in LP so far this year, with the other 42% in cassette. May has been a boom month for cassette, Franklin added. The 12 Turntable stores out of Nashville racked up 55% of their album sales in LP and 45% in cassette, according to Bruce Feit.

AOR Programmers Say MTV Has Positive Impact

• Continued from page 1

is not one of them. Although there are fewer than 100,000 homes wired for cable in Atlanta, WLKS program director Alan Sneed says the station has instituted "a hardline policy" that prohibits both MTV and

the local Video Music Channel from advertising on either station.

"I'm neither short-sighted nor Neanderthal," he insists. "I'm merely acknowledging the presence of a head-on competitor. MTV is blatantly robbing AOR radio of its audience, and programmers who don't recognize this are just naive."

Sneed was the most outspoken programmer surveyed regarding MTV's impact on AOR programming decisions. Others, such as Charlie Kendall of WMMR Philadelphia, contend that the video medium is at least three years away from challenging radio as the primary source for new music.

"We won't be in for a real fight until each metropolitan area has its own MTV," he says. "The technology isn't available to make it mobile, which remains radio's principal calling card."

John Gorman isn't so sure. The WMMR Cleveland program director points to the release of videos by Inxs and Iron Maiden that were shown on MTV before his station received those records. "I'd call it a

disturbing trend, something like biting the hand that feeds you," he comments.

Programmers view MTV's effect on their playlists in different ways. Oedipus of WBCN Boston says he uses the service as a promotional tool to reinforce his call letters in the market. "What could be better?" he asks. "Radio isn't going to die as long as it remains interesting, even though MTV is fast becoming the main outlet for exposing new acts. We—radio—still take more chances than MTV does because we're fantasy for the mind. Their videos define images that are usually mediocre. But the possibility that MTV can cut into radio revenues down the line is very real."

David Einstein, the WHFS Washington program director, foresees skyrocketing record company budgets for video clips because "MTV sells records." AOR, he says, "stone-walled the labels for too long, and now we're seeing groups make records whose sound is geared specifically for the clip."

Richard Neer of WNEW-FM

New York acknowledges that MTV is impacting his programming decisions. "It will never replace radio, but it's certainly forcing us to react, and that's making us sharper," he says. "Seeing a new act on MTV that isn't in our rotation makes it a little easier for us to expose them because of the built-in audience."

Maxanne Sartori of WBOS Boston notes that while MTV suffers from a split programming personality ("There's the new stuff, and then there are the dinosaurs and mummies"), she looks to the channel because "it measures which songs the labels are working." Andy Beau-bien of KSRR Houston adds that he's glad MTV is in his market. "They help break records, which makes them good for rock'n'roll. And anything that's good for rock'n'roll is good for AOR radio."

Les Garland, vice president of programming for MTV, concedes that the music service has fragmented an already divided audience. But he downplays any suggestion that MTV and AOR are at odds.

Garland explains that MTV's rotation is determined by weekly surveys of 150 retail stores and 3,000 interviews conducted with subscribers at random. Response to a video is not solicited until the clip has been on the air for at least two weeks, he says, and each interview takes approximately 15 minutes. "Then we look at the trades," he adds.

Within 90 days, Garland expects MTV to announce a deal with a radio syndicator to carry a monthly rock concert filmed by the music channel. "To me, that affirms our feeling that MTV and AOR can work hand-in-hand."

Lee Abrams, who consults MTV and 80 AOR stations, does not think of the music outlets as "competitors." "Some programmers regard MTV as 'the enemy,' but it's helped radio to open its eyes," he says. "It's like having a real aggressive station in town. More than ever, our stations are taking a hard look at what MTV is playing. We were almost a year late on Duran Duran, Billy Idol and the Stray Cats, and I don't ever want that to happen again."

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TOP LPs & TAPE

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Main chart table with columns: 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, and corresponding data for various albums.

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Index table listing artists and their corresponding album positions in the chart, such as Tony Carey at 198, Michael Bolton at 138, and Michael Jackson at 134.

MAY 28, 1983, BILLBOARD

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

Pickwick Absorbs Largo

NEW YORK—In an alliance of rack giants, Pickwick Rack Services has absorbed Maryland-based Largo Music.

With volume estimated at \$33 million annually, Largo is regarded as the fourth largest U.S. racker, with Pickwick, Handleman and Lieberman among the top three.

Along with the deal, for which no acquisition price was announced, Jim Moran, president of Pickwick's rack and distribution companies, and Larry Goldberg, who founded Largo a decade ago, revealed a "far-reaching" reorganization of Pickwick's rack unit. Goldberg and Pickwick veteran William H. Hall have been named senior vice presidents of Pickwick, sharing responsibilities for sales and operations of all Pickwick branches and sales offices worldwide. The Largo move brings to Pickwick operations located in Europe, the South Pacific and Japan. Both Goldberg and Hall report directly to Moran.

This dramatic move would appear to put to rest rumors surrounding a possible spin-off of rack activities by Pickwick, an American Can Co. unit. Pickwick's distribution network recently ceased operations on the U.S. mainland, although a Hawaii branch continues in business.

Hall himself entered the Pickwick orbit with the sale to the company of Transcontinental Music, also a racker, in 1974. Goldberg has had a total of 30 years of music industry experience.

Say Arista/RCA Probe By FTC Goes 'Deeper'

By IRV LICHTMAN

NEW YORK—The Federal Trade Commission is developing a "deeper" line of questioning as it probes the ramifications of deals typified by RCA Records' acquisition of a stake in Arista Records (Billboard, May 21), according to an attorney for Boardwalk Records.

Leon Bornstein, representing the company in its complaint to the FTC that smaller labels and the independent distribution system are being harmed by label defections to branch operations, says two West Coast FTC staffers displayed keen interest in distribution-and-pressing agreements during a 90-minute telephone conversation Wednesday (19). He had previously met, at the end of April, with four FTC staffers in Washington.

While the West Coast staffers pursued matters of a generalized nature on industry structure, Bornstein says his questioners also "went deeper" by specifically raising the issue of branch alignments that also include pressing rights. "In effect, they wanted to know if companies like RCA and CBS would enter into a distribution deal with a label and allow it to seek pressing elsewhere," Bornstein says.

The attorney says FTC staffers would not comment on whether other companies had registered complaints over the RCA/Arista ties, or why the West Coast division of the FTC had been assigned the task of probing the industry on this issue. "They politely said they couldn't comment," he recalls.

Both RCA and Arista say they assume their deal has received a tacit OK from the government, in view of the fact that a 30-day period had gone by following RCA's mandatory filing of the deal's structure with the government. That 30-day period, in which either the Justice Department or the FTC could seek further comment, passed without incident, both labels say.

InsideTrack

A spokesperson for Total Experience Records insists the Lonnie Simmons-run label remains distributed by PolyGram, but distribution insiders in the independents' ranks claim the young label is indeed readying its switch to indie status (Billboard, May 21).

Simmons and Total Experience business mastermind **Forrest Hamilton** reportedly met with potential indie allies throughout last weekend, as reported here last week, and by Tuesday (17) were said to have obtained promises of nearly \$2 million. Said to have loosened purse-strings was an impressive presentation on sales figures for the label's album releases to date.

More speculation continues surrounding the MCA Records Group, offering enough plot twists for a full season of "Dallas" episodes. **Irv Azoff's** presence in New York at midweek was linked to talks with Arista promotion chief **Richard Palmese**, said to be mulling an offer to come aboard in a new senior post with the Group. It's believed Palmese's move, and any new title, would revolve around staying on the East Coast, per his wishes.

Also oft-mentioned as a possible MCA appointee is Elektra/Asylum veteran **Mel Posner**, despite one Azoff associate's insistence that such a move won't happen. An official MCA release on MCA president **Bob Siner's** departure meanwhile promised that no one would be tapped to fill that slot. As for superstar additions to the MCA roster, **Barry Gibb** is believed to be the first aboard.

AOR Wars: As Track went to press, longtime KMET-FM staffer **Jeff Gonzer** had reportedly departed the station, while the role played there by the **Burkhardt/Abrams** consultancy was said to be exerting a stronger grip on the programming. The veteran L.A. hard rock station will not be geared to the existing "Superstars II" format, however; insiders say a customized station format is to be used. That could explain the midday identification offered by one station jock, who gave frequency and then call letters followed by a wary, "I think."

Getting Digitized: K-tel International will hop on the CD bandwagon by the end of the year. Product is likely to originate from Japan for distribution in Europe and the U.S. The company's big "Hooked On" hits, although analog masters, may start the ball rolling. . . . Fast-moving **Turtle:** **Al Levinson** confirms that his 26 **Turtles** stores are being bought by a New York investment firm. The deal is expected to close Thursday (26).

Different Hook: **Russ Thyret's** good-humored complaint that his newly-expanded Warner Bros. promotion and marketing mandate (Executive Turntable, page 4) wouldn't leave time for fishing didn't fall on deaf ears. The Warner veteran was the bemused recipient of a plastic wading pool, installed in the company's Burbank lobby by **Image Marketing's** **Shelley Heber** and **Leanne Meyers**, complete with two large, live fish. That should end the carping. . . . **Stewart Levine**, producer of the Oscar-winning "Up Where We Belong" by **Joe Cocker** and **Jennifer Warnes**, has delivered his portion of the music for "Stayin' Alive," the "Saturday Night Fever" sequel starring **John Travolta** and directed for **Paramount** by **Sylvester Stallone**. Levine produced three songs for the soundtrack, due for album issue through RSO.

Hands Across The Joystick: **Atari** and **MCA Video Games** are partnered in a new venture, **Studio Games**, that will create electronic games for arcades, dedicated game machines and home computers using movies, tv shows and other properties developed by MCA as starting points. Managing the joint enterprise will be **MCA Video Games** president **Jim Fiedler**; **Raymond Kassar**, chairman and chief executive officer of Atari; **Stanley Newman**, vice president of MCA, and **Charles Paul**, senior vice president of Atari.

Trendsetters: **Lena Horne** and **Juice Newton** both rank among the 10 most influential women named in a poll conducted annually among members of 13 sororities at the Univ. of Southern California, representing 1,500 members. . . . **The National Assn. of Video Distributors**

(NAVD) will hold its Summer Consumer Electronics Show huddle at the **Marriott** during the Chicago summit early next month, according to **Gene Silverman** of **Video Trend**, **Farmington Hills, Mich.**, in response to speculation that NAVD's uncertain future was mirrored by lack of a meeting site. Silverman, who heads NAVD's current probe of defective returns snags, hints that "cumbersome" and "costly" are favorite dealer descriptions for the toll taken by returns, expected to be a dominant topic at the NAVD meetings during CES, where president **Larry Beyer** will step down following his two-year term. Silverman withholds any fresh comment on a possible merger or fold-in of NAVD with the **Video Software Dealers Assn. (VSDA)**, however.

Cable-cutters: **Warner Amex Cable** chairman **Drew Lewis** has reorganized the company, trimming 57 corporate jobs, including those of seven vice presidents. Those moves, as explained in a letter to the staff, were made to "decentralize, streamline, integrate, strengthen and focus" the company's efforts in such areas as marketing, strategic planning and administration. The cutting follows the loss of about 50 other corporate jobs earlier in February. . . . Industryites wanting to send condolences to former **Billboard** En Espanol mainstay **Marv Fisher** on the passing of his wife, **Mary Lou (Schmidt) Fisher** (Lifelines, this page), can reach him at 381 S. Redwood Ave., San Jose, Calif. 95128. Phone there is (408) 296-1165. In lieu of flowers, the family is urging contributions to the **T.J. Martell Memorial Foundation**.

RIAA prexy **Stan Gortikov** laced into Japanese industry leaders for supporting anti-rental legislation that would exempt foreign recordings from protection in Japan, and would offer controls on rental for their own product for no more than one year. The meeting, May 11 in Tokyo, was attended by members of the Japanese performing rights organization, **JASRAC**, and of the Japanese record industry association. Gortikov also provided an update on the rental problem in the U.S. and the proposed solution via revision of the First Sale Amendment.

NARM taking orders from its members for the catalog of CD software being prepared by the industry's **Compact Disc Group**. Member rate is \$150 per thousand. The catalog is expected to list some 150 titles that will be available on the U.S. market from June through August, with an updated listing to be issued in Sept. . . . **King Karol** in New York one of the few Gotham retailers to have a supply of CD disks ready for sale. A local importer was the source. **Edited by SAM SUTHERLAND**

Back Track

30 years ago this week: **Jerry Wexler** ankled his publicity and advertising director slot at the **Big Three** publishing firms to become a partner in **Atlantic Records**. . . . Another ex-**Billboard** editorial staffer, **Joe Carlton**, was named **RCA a&r** boss. . . . **Capitol Records** acquired the **Muzak** studios in Manhattan. . . . Key **Chicago DJ** **Howard Miller** started his own **WGN-TV** weekly segment.

20 years ago this week: **Manager Monte Kaye** and **Bitter End club boss Fred Weintraub** began **FM Records**. . . . **WKGN-AM** **Knoxville** had a lineup that included **Dave Diamond** and **Buddy O'Shea**. . . . **Frank Sinatra** filed suit in **Los Angeles Superior Court**, attempting to get **Capitol Records** to give him his masters. . . . **Veteran music man Al Porgie**, 51, died in **New York**, and **orkster Eddy Howard**, 48, died in **Palm Springs**.

10 years ago this week: **Zenith Radio** folded its **San Francisco** indie label distributorship, **Independent Music Sales**, managed by **Jack Solinger**. . . . **Dick Spingola** appointed controller at **WEA**.

Lifelines

Births

Girl, **Rachael Lenise**, to **Cindy and Nole Fox**, May 11 in **Nashville**. He is general manager of **Silverline/Goldline Music**.

★ ★ ★

Girl, **Elissa Jean**, to **Kim and Jim Ed Norman**, May 11 in **Los Angeles**. He produces such artists as **Anne Murray**, **Mickey Gilley**, **Johnny Lee** and **Jennifer Warnes**.

★ ★ ★

Girl, **Molly Kaitlin**, to **Katherine and Michael Pace**, April 19 in **Nash-**

ville. She is administrator and office manager of **Terrace Music Group**. He is a songwriter for **Coalminers Music**.

★ ★ ★

Girl, **Lauren Elizabeth**, to **Susan and Jon Stoll**, April 27 in **West Palm Beach, Fla.** She is the owner and president of **Fantasma Productions** there.

★ ★ ★

Girl, **Raleigh Christina**, to **Deborah and M.L. Proctise**, May 5 in **Dallas**. He is a sound engineer for **Showco** and the **Beach Boys'** sound man.

★ ★ ★

Girl, **Jennifer Lyn**, to **Kari and Thomas Wright**, May 6 in **Santa Clara, Calif.** He is national sales director of **Dean Markley Strings**.

★ ★ ★

Boy, **Daniel Patrick William**, to **Patty and Mark Williams**, May 6 in **Baltimore**. He is music director of **WXYV-FM** there.

Deaths

Ed Seligman, 52, after a long illness May 6 in **New York**. He was a veteran wholesaler whose associations included **Record Shack** and **Cardinal Export** there.

Mary Lou Burg, 53, of a stroke, while on a visit to **Milwaukee**. A resident of **Arlington, Va.**, Burg was a former chairman and commissioner of the **Copyright Royalty Tribunal** and was highly regarded for her pioneering work during the first years of the **Tribunal** in setting copyright disputes affecting different segments of the music, publishing and broadcast industries. She was appointed to the **CRT** by President **Carter** in 1977.

★ ★ ★

Mickey Ruskin, 50, of a heart attack May 16 in **New York**. Ruskin was longtime owner and operator of

Max's Kansas City, a trend-setting music club in the late 1960s and 1970s. Max's gave early opportunities to such acts as **Alice Cooper**, **Patti Smith**, **John Cale** and a host of others. **Ruskin** is survived by his wife, **Kathryn**, three daughter and a son.

★ ★ ★

Mary Lou (Schmidt) Fisher, 46, wife of former **Billboard** correspondent **Marvin Fisher**, of leukemia May 14 in **San Jose, Calif.** She taught English during the **Fishers'** 11 years in **Mexico** and is survived by an aunt and uncle in **Erie, Pa.**



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