

Billboard®

88th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Aug. 6, 1983 • \$3 (U.S.)

Ariola Nears Computer Tie For Europe

By FAYE ZUCKERMAN

LOS ANGELES—Ariola is expected to handle European distribution for computer software and video games made by four major U.S. manufacturers. Three of the four companies have already signed letters of agreement with Ariola's parent, the German conglomerate Bertelsmann A.G., which would hold exclusive distribution rights in six countries. It's understood that Ariola would place initial orders of \$500,000.

Synapse Software, Broderbund Software and Avalon-Hill Micro-computer Games are the three firms that have signed letters of agreement. A fourth, Creative Software, was negotiating at presstime. Activision signed a similar agreement with Bertelsmann in the fall of 1982. These five companies now join Epyx, Coleco and CBS Electronics, currently being distributed abroad

(Continued on page 58)

MUSIC RETAILERS PLAN NEW LOOK

Growth Picture Brighter For Chains

By JOHN SIPPPEL

LOS ANGELES — Additional stores and refurbishment of existing units figure strongly in future plans of music retailers. The trend toward more positive capital expansion for the rest of 1983 and through 1984 is the most positive sensed since the industry crested in 1978.

Though many punctuate their answers with "if the present upturn continues," chain representatives not only speak of opening new stores, but are in some cases busy with new store designs that accent heightened merchandising and broader inventories.

"We are working on a brand new store design," Record Bar executive vice president Bill Golden states. "I'm looking at different design, using four to six stores as the test," says Terry Pringle, one of four principals in Music Plus. "Waxie Maxie's is into substantial color scheme change, placement of product and more futuristic design," explains that chain's David Blaine.

Music Plus' Pringle, who is also an interior and store designer, points

out that the industry has been so busy since 1979 in righting itself that, up to the currently stronger general business climate, there has been neither time nor money for store improvement. He expresses a general thought in wishing for more space for accessories and home entertainment product. "You have to be careful in any change, because even when your stores are as close together as our present 28 in greater Los Angeles, what works for some might not work for others," Pringle says.

The most ambitious capital expansion plan regarding additional stores comes from Paul David of Camelot Enterprises. If current plans carry through 1984, the North Canton, Ohio chain will become the country's second largest retailer with approximately 170 outlets. David estimates he will be at 158 stores by the end of this year, with an additional 10 to 15 openings planned for 1984. He is refurbishing existing stores at the rate of 10 to 15 outlets annually.

The emphasis at National Record Mart/Oasis is on renovation, states

Frank Fischer. While there will be considerable capital for new locations, Fischer points out that new mall construction has slowed down to a point where he must seek stores in established malls when openings occur. He feels comfortable with six revamping of current stores yearly, with the accent on fixtures that yield more open display and for new electronics accessories and Compact Discs.

The retail wing of Western Merchandisers, Amarillo, will slow up its

(Continued on page 64)

PolyGram Losses Seen As Plus For Merger

By WOLFGANG SPAHR
and JIM SAMPSON

BERLIN—PolyGram's poor performance in Germany for the past five years may be a decisive factor in government clearance of the firm's proposed merger with Warner Communications in this market.

Observers here now believe that if the deal is blocked by the federal

cartel office, PolyGram will have to make severe staff cutbacks, which the government would not want to see. The record industry recession has exacted a heavy toll on the company since 1978, widely thought to have been its last profitable year.

A consummated deal would result in some PolyGram retrenchment, industryites acknowledge, but less than the firm would have to make if

it united with Warner.

At presstime, however, the cartel office had still not received any formal application from PolyGram or WCI seeking sanction for the deal. Wolfgang Kartte, president of the office, notes: "We can wait, because the companies concerned know the legal situation in Germany and know there'll be nothing going on

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"CITY KIDS," the new release from SPYRO GYRA! "CITY KIDS," produced by Jay Beckenstein and Richard Calandre, has something for everyone's tastes, from Urban Contemporary, to R&B, to Adult Contemporary, to smooth, mellow Jazz. "CITY KIDS" is available on MCA Records and cassettes... and see SPYRO GYRA now on tour!

(Advertisement)

- Inside Billboard -

• **MOTOWN'S DISTRIBUTION** situation in a key area of the country remains unclear following a Maryland judge's decision to continue to bar the label from selling its product through MCA Distributing in the mid-Atlantic territory formerly handled by Schwartz Bros. Page 3.

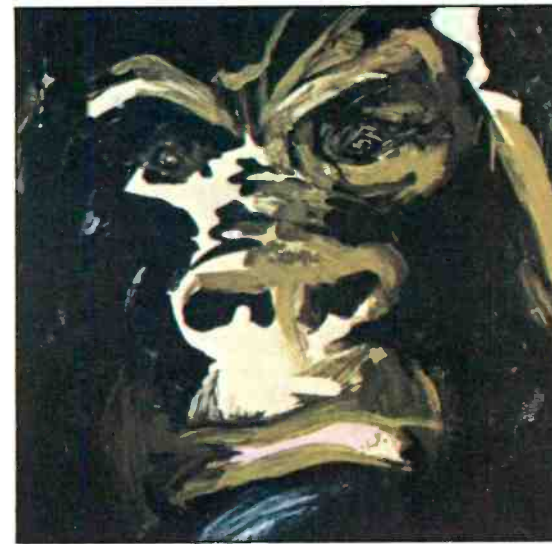
• **CBS RECORDS HAS SCORED** a major victory in its battle against parallel imports, winning its suit against New York retailer Jimmy's Music World for importing and selling copies of Michael Jackson's "Thriller" and any other CBS product. Page 3.

• **LP DELIVERIES IN BRITAIN** for the first quarter were down by 17% from the same period last year, according to figures just released by the British Phonographic Industry, which says home taping is primarily responsible for the drop. Page 9.

• **WNEW-FM NEW YORK** has named a new program director to replace Richard Neer, who continues as the AOR station's morning man. He's Charlie Kendall, who comes from Metromedia sister station WMMR Philadelphia. Radio, page 15.

• **POLYGRAM'S FIRST COMPACT DISCS** hit the market this week, with some 225 retail outlets slated to receive single prepacks. There are 93 titles in the label's initial CD release. Page 3.

• **SURREY COMMUNICATIONS BROADCASTING PRESIDENT** Al Brady Law has left that post to become vice president and general manager of Metromedia's country-formatted KLAC Los Angeles. He replaces Don Kelly, who is retiring. Radio, page 15.



You Gotta Say Yes To Another Excess (60271) is more than just an album title. There is no limit to YELLO's ingenuity in creating sounds never before heard on record. Their music is the perfect combination of the unconventional, yet "excess-ible," while warmth and emotion come through this electronically generated music loud and clear. The album is moving up the charts, and the dance hit "I Love You" is 18*. Catch YELLO'S self-produced video on MTV. On the NEW Elektra Cassettes and Records.

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AUGUST 1, 1983

CENTER SECTION

MUSIC TELEVISION

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Produced by
Robert Margouleff.
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Good For Your Soul.
On A&M Cassettes & Discs.



A&M and IRS salute MTV on their second successful year!

News

Injunction Vs. Motown Is Upheld

Judge Rules Label Must Continue To Ship To Schwartz

By LEO SACKS

NEW YORK—A Maryland judge has blocked a bid by Motown Records to dissolve a temporary injunction which bars the label from selling its product to MCA Distributing in the mid-Atlantic territory formerly handled by Schwartz Bros. Inc.

Motown, as a result, must continue to ship goods to Schwartz through Sept. 19, when Judge Arthur Ahalt of Prince George's County Circuit Court will decide on the distributor's request for a permanent injunction.

MCA Inc. filed an appeal Wednesday (27) in the Court of Special Appeals in Annapolis, Md., to set aside the injunction. A date for the hearing was not set at presstime.

Judge Ahalt's ruling prevents Motown from selling its merchandise nationally to MCA if the latter distributes the label's goods in the region covered by Schwartz, which includes Maryland, the District of Columbia, Virginia, West Virginia, and parts of Pennsylvania, New Jersey and Delaware.

The judge, who acted after Schwartz Bros. sued Motown and MCA Inc. for \$5 million, alleging breach of oral contract, fraudulent conduct, conspiracy and interference with the distributor's business relationships, continued the injunction following a four-hour hearing July 22. Witnesses included MCA Distributing chief Al Bergamo and Motown executives Dick Sherman and Miller London. Schwartz

Bros. president James Schwartz also testified. He told the court that while his company had no written agreement with Motown, he was assured by label chairman Berry Gordy Jr. that his firm would be Motown's mid-Atlantic distributor for as long as he did "a good job." Schwartz began distributing the line in 1959.

At presstime, there was some confusion as to whether Motown was complying with Judge Ahalt's ruling. Schwartz Bros. attorney Mike Eaton says the distributor has not received any of the Motown merchandise ordered since the label's switch to the MCA branch system. He would not specify what the orders were, but since July 15 Motown has shipped the "Meet The Stone City Band" LP and has sched-

uled four other albums for release in the next two weeks. They include new albums by Rick James and Jr. Walker; a greatest hits package from Smokey Robinson; and the "Get Crazy" soundtrack.

Motown attorney Robert Downing of the Chicago firm Sidley & Austin says he has no knowledge of recent Schwartz orders or shipments from the MCA depot in Gloversville, N.Y. He notes, however, that "it's not uncommon to put a distributor on hold if they're not prompt with their payments." The attorney claims that Schwartz has "an outstanding balance of \$232,000, before return credit is calculated," and that he took Judge Ahalt's advice to heart when the court advised the label to operate with "prudent" business

(Continued on page 66)



Photo by Craig Klein

FLASHY FOLLOWUP—Irene Cara and producer Giorgio Moroder swap ideas during sessions for Cara's next Network album, which will build on the success of her Moroder-produced title single from "Flashdance." Moroder and Cara wrote that hit with Kelth Forsey, and the writing team is expected to contribute more material for the new set.

RCA-Ariola Merger? No, Says Bertelsmann

By WOLFGANG SPAHR

GUETERSLOH, Germany—Bertelsmann, the giant West German communications conglomerate, is now applying the soft pedal to talk of a possible European joint venture between RCA and Bertelsmann sub-

siary Ariola (Billboard, July 16).

The original indication from Mark Woessner, chairman of the Bertelsmann board, that, following the successful acquisition by RCA of a major share in the Arista operation, similar joint ventures might be considered in Europe, is now being played down. The level of cooperation in Europe, it is now explained, would be on a more informal and flexible basis, with each company offering the other access to its pressing and distribution services in those markets where it makes economic sense.

Bertelsmann press officer Jochen Drath says: "There's no question of joint ventures in Europe between RCA and Ariola. We are talking about mutually beneficial cooperation, but this does not mean that RCA and Ariola will be working together in all European territories. For example, although the Bertelsmann pressing company, Sonopress, manufactures records for RCA, Ariola's offer to distribute RCA product in Benelux has been turned down in favor of EMI."

Drath confirms that Woessner's satisfaction with the RCA-Arista deal has prompted the move to achieve closer ties between RCA and Ariola in Europe. But he is emphatic that joint ventures are not contemplated at this stages.

It is understood that the effort to play down the original story, given prominence in Die Welt and the Frankfurter Allgemeine, was prompted by Ariola's concern about the repercussions which might result from merger implications.

Video Dealers Meeting In Three Cities

LOS ANGELES—The first wave of regional video retailer meetings since the Summer Consumer Electronics Show begins this week with one Wednesday (3) at the Sheraton in Tucson, followed by one the next day at the Westcourt in Phoenix. A third meeting is set for Aug. 10 in San Francisco.

Organizer Linda Rosser of Dialogues, Phoenix, says that, in contrast to an earlier wave of meetings in March and April (Billboard, June 4), these gatherings will not stress opposition to First Sale Doctrine legislation pending in Congress. Representatives of several major studios will attend the Arizona meeting.

The Bay Area meeting is being held to urge dealers to attend the upcoming national convention of the Video Software Dealers Assn. (VSDA), to be held in San Francisco Aug. 28-31, according to Jim George, head of the affiliate chain San Francisco Home Video, who will keynote the convention. At presstime, no site had been set for the Aug. 10 meeting.

AFM Ratifies Agreement On Video Payment

By LAURA FOTI

NEW YORK—Members of the American Federation of Musicians (AFM) have ratified an agreement for the commercial use of promotional video clips (Billboard, June 11).

According to Bob Crothers, executive assistant to the president of AFM, the agreement "covers the non-promotional use of promotional videos, when they're used to generate income by the label." The agreement as presented was "well

(Continued on page 61)

CBS Wins Jimmy's Parallel Import Suit

By ROMAN KOZAK

NEW YORK—In a major victory for CBS Records in its battle against parallel imports, U.S. District Court Judge David Edelstein here signed a final judgment Tuesday (26) against Jimmy's Music World and its principal owner, David Sutton, awarding CBS \$25,000 damages and a permanent injunction preventing Jimmy's and Sutton from importing and selling copies of Michael Jackson's "Thriller."

In the final judgment, the court found that Jimmy's and Sutton infringed CBS rights under the copyright law, by both importing and distributing the "Thriller" LP.

Though CBS had asked for \$50,000 per copyright infringement in damages and court costs, the ruling was still seen as a significant victory for CBS. It states that Sutton, Jimmy's "and all persons acting in concert with them... are permanently enjoined from importing or ordering from outside the U.S., offering for sale, selling, exchanging, trading, licensing, renting, furnishing, distributing or otherwise dealing in or disposing of units of the (Jackson) phonorecord or any other phonorecords manufactured outside the U.S. and embodying CBS sound recordings."

Jimmy's and Sutton are also ordered to turn over to CBS "all im-

ported units of the (Jackson) phonorecord and any other imported phonorecords containing CBS' copyrighted sound recordings." However each party was asked to pay its own court costs.

The suit was the first of its kind filed by CBS against a dealer. A suit against Philadelphia importer, Scorpio is still pending, while a similar case against Important Records was resolved last August, in CBS' favor.

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225 Stores Getting First PolyGram CDs

By IS HOROWITZ

NEW YORK—PolyGram brings its Compact Disc to market this week. Some 225 retail outlets are slated to receive single prepacks, each containing one to three copies of the 93 titles making up the initial domestic release, for a total of 167 units per prepack.

While 100 titles (80 classical and 20 pop) were originally projected, several were delayed in the production pipeline and will be supplied in subsequent releases, says John Harper, PolyGram marketing executive involved in the CD effort.

Supplies of CD product began to move out of the company's Edison, N.J. depot late last week, with West Coast accounts targeted first so that all retail recipients might expect delivery by this Wednesday (3). PolyGram's Edison facility will process

all CD merchandise domestically.

Early on, burdened production capacity will limit product availability under allocation procedures designed to insure a reasonable spread among launch stores. Initial prepack allocation will see at least one copy of each released title in designated outlets, although reorders will be handled on a somewhat more flexible basis.

Accounts may reorder weekly, says Harper, although quantities will be restricted to the number of any title shipped in the initial prepack. As a result, no more than three copies of the most popular titles may be reordered at any one time. However, adds Harper, there will be no requirement to purchase the complete prepack. A second release of 20 titles is planned for late August.

As disclosed earlier (Billboard, July 9), PolyGram will not indicate

any suggested retail price, and will charge dealers \$11.75 for pop product and \$12.75 for classical. In all, somewhat fewer than 50,000 copies will comprise the initial CD inventory. All disks will be delivered in 6-by-12-inch blister packs to aid in pilfer-resistant display.

No returns or exchange privileges are built into the initial marketing plan, says Harper, although provision is made for any defective disks that might slip through the company's quality control net. A quality assurance department at the Edison depot will inspect any claimed defectives, and authorize replacements if called for.

Harper notes that a full range of in-store support material will be furnished dealers to help create "CD environments" at retail level. Coming with the initial product release will be full-color posters and stream-

ers, as well as CD leaflet dispensers, together with appropriate print, "quick-check" order forms, and CD catalogs as prepared by the Compact Disc Group and first distributed at the recent Consumer Electronics Show in Chicago.

Coming later will be 27-inch banners, a die-cut light box, and sample CD components such as mockup disks, inlay cards and empty jewel boxes. There are also pop and classical demonstration disks for in-store play where dealers set up such facilities.

Special cooperation is expected from "flagship" stores, described by Harper as outlets that pioneered the introduction of CD prior to official domestic release. Among this group are such outlets as Sam Goody in the East, the Tower chain on the West Coast and Laury's in Chicago.

Hot Album Release Schedule: August

Fifteen albums are set for release in August by acts that hit gold or platinum with their last LPs, or within the past 12 months. All are single-disk studio sets listing for \$8.98 unless otherwise noted. Albums postponed from a previous release schedule are marked with an asterisk.

ARTIST	TITLE	LABEL	DATE	FORMAT
AC/DC	Flick Of The Switch	Atlantic	mid August	Studio
Asia	Alpha	Geffen	Aug. 3*	Studio
Gap Band	Gap Band V Jammin'	Total Experience	late August	Studio
Merle Haggard	That's The Way Love Goes	Epic	Aug. 15	Studio
Joe Jackson	Mike's Murder/Soundtrack	A&M	Aug. 30	Soundtrack
Rick James	Cold Blooded	Gordy	Aug. 5*	Studio
Kendalls	Movin' Train	Mercury	late August	Studio
Moody Blues	The Present	Threshold	late August	Studio
Willie Nelson	My Own Way	RCA	late August	Compilation
Juice Newton	Dirty Looks	Capitol	Aug. 19	Studio
Lionel Richie	untitled	Motown	Aug. 25	Studio
Kenny Rogers	Eyes That See In The Dark	RCA	Aug. 22	Studio
Stray Cats	Rant 'n Rave With The Stray Cats	EMI America	Aug. 19	Studio
Survivor	Caught In The Act	Scotti Bros.	Aug. 29	Studio
Zapp	Zapp 3	Warner Bros.	Aug. 10	Studio

Superstars Due Out In August Seven Followups To Platinum LPs On Label Agendas

By PAUL GREIN

LOS ANGELES—August was once a slack month in terms of superstar releases, but this year's August release schedules are crowded with no fewer than seven followups to platinum LPs. It's a further sign that seasonal release patterns are less a factor than they once were, as labels increasingly tend to issue hit product as soon as it's delivered.

Topping the month's releases are AC/DC's "Flick Of The Switch,"

their followup to four consecutive platinum releases; a still untitled album by Lionel Richie, his sequel to a solo debut album that sold a reported four million copies; and "Rant n' Rave With The Stray Cats," that band's followup to the smash set "Built For Speed."

Also due in August are "Gap Band V Jammin'," the group's bid for a third consecutive platinum album; the Moody Blues' "The Present," followup to their No. 1 comeback album "Long Distance

Voyager"; and Survivor's "Caught In The Act," followup to their breakthrough set "Eye Of The Tiger." And Geffen Records plans to issue Asia's second album "Alpha," which was originally set for release in late July.

One of the month's most closely watched albums will be Kenny Rogers' "Eyes That See In The Dark," the performer's first album for RCA after moving over from Liberty. Rogers has amassed seven platinum albums in the past five years, but his last two releases have stopped at gold. The album's success is critical for RCA because it is known to have awarded Rogers an extremely large guarantee.

Warner Bros. plans an Aug. 10 release for the third album by Zapp, whose first two releases went gold last year. Capitol will follow a week later with "Dirty Looks" by Juice Newton, who went platinum with 1981's "Juice" and gold with last year's "Quiet Lies." And A&M will follow at month's end with the soundtrack to "Mike's Murder," Joe Jackson's first project since his gold studio album "Night And Day."

The month's top country release figures to be Merle Haggard's "That's The Way Love Goes," his followup to the back-to-back gold albums "Big City" and "Pancho

(Continued on page 62)



UTOPIAN RUBINOOS—The latest collaboration at Warner Bros. Records involves Todd Rundgren's band Utopia backing the Rubinoos on their label debut LP "Party Of Two." The LP ships in September and features the single "If I Had You Back." Standing, from left, are Utopia's Kasim Sulton; engineer Chris Andersen; Rundgren; the Rubinoos' Tommy Dunbar; their manager, Mark Nathan; and the Rubinoos Jon Rubin. Seated is Utopia's Roger Powell.

Executive Turntable

Record Companies

Aaron Levy has joined Elektra/Asylum Records as executive vice president. He was senior vice president of finance for Arista Records. . . . Warner Bros.



Levy

Records has promoted Nick Hunter to vice president of promotion for its Nashville division. He was director of promotion for Elektra/Asylum Records. . . . Prelude Records in New York has appointed Carlton Smith publicist. He was handling radio and local club promotion for the label. . . . Profile Records in New York has promoted Manny Bella to national promotion director. The label has also named Lisa Lipkin administrative assistant. . . . RCA Records has appointed Ronni Sander manager of talent contracts and business affairs in New York. 25 West Records in New York has assigned Nillie

Adams to handle national promotion. . . . Spring/Posse Records in New York has appointed Mary Mercorella controller and Teresa Reid production manager.

Marketing

Warner Special Products has made four appointments in Burbank. Tony Pipitone has been named executive vice president of treasury. Mike Levito has been upped from supervisor to vice president of a&r. And Bob Fukuyama and Melissa Mills are now a&r coordinators.

Publishing

ASCAP in New York has appointed Bill Lee projects manager for its general licensing department.

Video/Pro Equipment

Viscom has named Roxanne Brown sales executive for licensing and merchandising. She was sales administrator. . . . JVC, Elmwood, N.J., has named Ron Neitzke manager of Southeast and Southwest sales. . . . MTV has appointed Beverly Weinstein and Al Mazzoni directors of advertising sales for the Eastern region.

Technics has promoted two at its Secaucus, N.J., headquarters. Michael Grande moves from national sales manager to assistant general manager, and Paul Foschino has been upped to products manager from assistant merchandising manager. . . . Sound Image Entertainment Inc., North Hollywood, Calif., has appointed Cathy Eberhardy executive secretary and Chuck Kopp vice president of sales for the company's record and cassette division. . . . Yamaha Electronics Corp., Buena Park, Calif., has named Jim Stewart manager of home audio marketing and sales. Stewart was with Team Electronics in the Midwest. . . . United Video, Tulsa, Okla., has reorganized its sales department with the appointments of division managers Jamie Witmer, Leanne Knowles and Diane Flournoy.

Related Fields

Broderbund Software, San Rafael, Calif. has named Thomas Measday vice president of marketing sales. . . . Mitch Junkins assumes the new position of product manager for Datasoft Inc. in Chatsworth, Calif.

Richard Baumbusch has been appointed vice president and general manager of the CBS Electronics unit of CBS Toys. He had been vice president of marketing since January. . . . Regina Jones has joined Dick Griffey Productions and Solar Records in Los Angeles as vice president of public relations. She was publisher of Soul magazine. . . . Vicki Giordano-D'Alois is the newest publicist at Thank Evan Publicity in Los Angeles. She was with Chrysalis Records.

BMI, CBS Settle Dispute

NEW YORK—In an abrupt halt to legal hostilities, Broadcast Music Inc. and CBS Inc. last week reached agreement on music performance licenses for the five owned and operated CBS television stations.

The move was not unexpected following an opinion July 21 by Federal Court Judge Charles S. Haight which denied a preliminary injunction bid by BMI on procedural grounds, but said that one would be granted against CBS if the complaint were redrawn (Billboard, July 30).

BMI had sought to enjoin the CBS stations from broadcasting music it controls as part of a suit charging the tv stations with copyright infringement. The charge rose after BMI had lifted the CBS licenses, culminating a series of fruitless negotiations over contract renewal. That suit has now been withdrawn.

While terms of the settlement were not revealed, both sides expressed satisfaction. Indications are that it calls for somewhat less than the annual fee of \$2 million which emerged at one stage of the earlier talks.

BMI has now reached agreement with all the network owned and operated local tv stations. Pacts were signed earlier with ABC and NBC.

IS HOROWITZ

AGREEMENT REACHED WITH CPB ON LOAN

National Public Radio Is Rescued

By BILL HOLLAND

WASHINGTON—A series of Congressional scolding sessions Wednesday (27) might have served as the momentum needed to break the deadlock between the Corporation for Public Broadcasting (CPB) and financially beleaguered National Public Radio (NPR). Closed-door, around-the-clock negotiations that continued all day Thursday resulted in an 11th-hour reprieve for NPR.

The result of the successful negotiations, coming after weeks of off-and-on bargaining between the two sides, is that NPR will be able to meet its July 29 payroll of \$500,000 and that CPB will proceed with a loan of \$9.1 million to help the strapped network out of the red.

Earlier last week, negotiations between NPR's 281 member stations and the public broadcasting umbrella organization had broken down after CPB insisted that ownership of NPR's satellite equipment be transferred to a group of hand-picked NPR stations. NPR's board of directors refused to accept the proposal, precipitating a series of meetings on Capitol Hill.

Sen. William Proxmire (D-Wisc.) met Tuesday with Ronald Bornstein, NPR's acting chief operating officer, and sent a letter to the chairman of the CPB board, Sheldon Percy Rockefeller. On the House side, separate meetings with both sides were held Wednesday by Rep. William Natcher (D-Ky), chairman of the House Appropriations Committee,

Rep. John Dingell (D-Mich.), chairman of the House Energy & Commerce Committee, and Rep. Tim Wirth (D-Colo.), chairman of the House subcommittee on telecommunications. Both sides were strongly urged to sit at the bargaining table and come to a compromise solution.

Now that the short-term reprieve has been won, NPR is sure to face close monitoring of its future financial activities. Additionally, its past fiscal policy and management will be the subject of CPB and Congressional analysis and investigation.

If CPB and NPR had not found a compromise, the federally financed radio network would have gone into bankruptcy and would have gone off the air.

FUTURE MOTHERS of AMERICA.



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INCLUDES: "ALL NIGHT LONG" • "CANDY MAN" • "BOYS"



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PITTSBURGH, PA (Stanley Theater)	7/29	WASHINGTON, D.C. (Capitol Center)	8/12
CINCINNATI, OH (Xceptional Jazz Festival)	7/30	HIGHLAND HEIGHTS, OH (Front Row Theater)	8/13-14
MEMPHIS, TN (Mud Island)	7/31	SAN DIEGO, CA (Sports Arena)	8/18
HARRISBURG, PA (City Island)	8/4	LOS ANGELES, CA (Universal Amphitheater)	8/19-21
WESTBURY, NY (Westbury Music Fair)	8/5-6	SAN FRANCISCO, CA (Circle Star Theater)	8/26-28
DEVON, PA (Valley Forge)	8/7	DETROIT, MI (Masonic Temple)	9/2-3
WARWICK, RI (Warwick Musical Theater)	8/9	MERRIVILLE, IN (Holiday Star Theater)	9/9-10
WALLINGFORD, CT (Oakdale Musical Theater)	8/10		

MARKETING, PROMOTION, DISTRIBUTION

Windham Hill Signs With A&M

By SAM SUTHERLAND

LOS ANGELES—Windham Hill Records, the seven-year-old eclectic instrumental label based in Palo Alto, Calif., has entered an agreement with A&M Records covering marketing, promotion and distribution of product on Windham Hill and its associated labels Lost Lake Arts and Hip Pocket.

The deal, concluded July 19 here and effective Monday (1), brings the former indie its first worldwide distribution vehicle in an unusual arrangement whereby Windham Hill retains control over its own pressing and duplicating via smaller audiophile firms. Both William Ackerman, founder and chief executive officer of Windham Hill, and A&M president Gil Friesen, who closed the pact, stress the label's wide autonomy in quality control, packaging and non-traditional marketing.

Thus, Windham Hill will continue pressing albums at Record Technology, Inc., Camarillo, Calif., using Vytec's premium Quix compounds. The label will also half-speed master selected titles, and retains its sepa-

rate audiophile manufacturing link with Germany's Teldec, which will issue selected Windham Hill releases in its direct metal mastered (DMM) premium LP format.

At the same time, Windham Hill has decided to shift its planned entry into the digital Compact Disc market to the A&M/RCA camp. Ackerman acknowledges that earlier plans to manufacture its own CDs are being shelved, and he now expects to release his digital disks through A&M.

In another departure from conventional distribution alliances, Windham Hill also retains authority for marketing its recordings through non-traditional retail outlets, including "New Age" bookstores and boutiques.

A&M this week begins soliciting two new label titles, an anthology titled "An Evening With Windham Hill Live" and "Shadowdance" by Shadowfax, along with the entire existing catalogue. Shipments commence Aug. 22, with fall releases expected to include a new album by Ackerman, Alex de Grassi's third set for the label, and the Windham Hill debut of Mark Isham.

Projected releases call for between six and eight new albums each year. The roster includes pianists George Winston, Liz Story, Scott Cossu, Barbara Higbie and Bill Quest; guitarists Ackerman, deGrassi, Michael Hedges, Daniel Hecht and David Qualey; violinist Darol Anger; synthesist/trumpeter/keyboard player Isham, and the group Shadowfax.

Staff includes Ackerman and president Anne Ackerman Robinson, based in Palo Alto, along with promotion vice president Jeff Heiman, based in Seattle, and industry veteran Steve Backer, vice president of East Coast operations. Recently joining Windham Hill is Gil Bate-man, who will be based at A&M in Los Angeles as West Coast general manager.



HANDING IT OVER—Newly signed to Elektra/Asylum Records, Peter Schilling, second from left, passes the master tape of his "Major Tom (Coming Home)" to the label's a&r rep Victor Chirel, right, at Peer-Southern Studios in Hamburg, Germany. Taken from his upcoming "Error In The System" LP, the single features English and German lyrics. Witnessing the deal are Armin Sabol, left, Schilling's guitarist, and Frank Dietrich, international manager for WEA Germany.

Home Vid Firms Up Programming
Original Tapes On Rise As Movie Supply Dwindles

By FAYE ZUCKERMAN

LOS ANGELES—Home video companies are stepping up creation of originally produced programs for videocassette as the number of available movies decreases and the demand for non-movie cassettes increases.

With the success of such original programming as "Jane Fonda's Workout," many more companies are ready to invest in original productions. Initially, these productions will most likely be in the form of music programming.

Ron Safinick, president of Media Home Entertainment, notes that music programming attracts a broad audience and has no language barriers. "Music programming should be coming soon. It is a saleable product both abroad and here," he says.

Media Home Entertainment's "Muscle Motion," an exercise tape starring male exotic dancers from the Los Angeles nightclub Chippendale's, has had enough initial sales success that the company plans to do other similar videos. Safinick says, "Exercise videos and music can be

easily sold internationally because of lack of a language barrier."

Pacific Arts, based in Carmel, Calif., has announced several new originally produced videos as well. The company plans to bring to market a 30-minute animated "Doonesbury" program, based on the comic strip, in September. In August, Pacific Arts will release a 75-minute entertainment program starring the comedy team of Bob & Ray with Jane Curtin, Laraine Newman and Gilda Radner, veterans of NBC's "Saturday Night Live." The company which produced "Elephant Parts," the first original production made exclusively for home video, will also be releasing "Mr. Bill Looks Back Featuring Sluggo's Greatest Hits" and "The Firesign Theatre Presents Nick Danger In The Case Of The Missing Yolk."

Embassy Home Video also plans to market more original programming, such as its "Quick Dog Training With Barbara Woodhouse"; "Pump It," a body-building program; and a cassette outlining the diet and fitness program of Nathan Pritikin. A recent agreement with the Canadian Broadcasting Corp. will result in the release of two Shakespearean plays.

Wizard Home Video in Los Angeles is also involved in original programming. The company plans to step up its production, possibly as soon as the first quarter of 1984.

Original programming from indie Vestron Video focuses on comedy, with the release of "Redd Foxx: Video In A Plain Brown Wrapper," "Candid Candid Camera" and "Richard Pryor Live In Concert." A recent deal with Penthouse will result in a series of videocassette "magazines" in the coming year. Other original Vestron titles include "How To Beat Home Video Games."

Similarly, CBS/Fox Video offers three volumes of "Playboy" on video, with more to come. And the company has just announced its first in-house production, "The CBS/Fox Guide To Home Videography." Rumor has it that a dog-training tape is also under consideration by CBS/Fox.

MGM/UA Home Video has had significant success with such original programs as "The Compleat Beatles" and "Strawberry Shortcake In Big Apple City." Music and children's titles make up the bulk of the company's original offerings; soon

to be released is "Girl Groups," based on the Delilah book of the same name.

Several of the major film studios are already marketing original productions. Warner Home Video has exercise programs for children, and Paramount Home Video is marketing "An Evening With Robin Williams," as well as some exercise and how-to sports tapes. MCA has 13 music titles. But most of the major studios' home video divisions are still depending on their major motion picture titles to top the charts.

Paramount recently announced that "Flashdance" will be made available on videocassette this summer, making it one of the first movies to be released to the home video market while still in its first theatrical run. But Paramount Home Video president Mel Harris says that the company will also continue to release original programming, including interactive disks.

Ex-CBS Staffer Gets Six Months In Fraud Case

LOS ANGELES—Roger C. Whitney, former regional operations manager for CBS Records, Pitman, N.J., has been sentenced to six months imprisonment, with the remaining 18 months suspended, and placed on three years probation by Federal District Judge J.F. Gerry.

The Camden, N.J. sentencing July 22 of Whitney, now of Buffalo, N.Y., followed a March, 1983 indictment of Whitney and Eugene Smith, former assistant director of collections for CBS in Pitman. Both defendants pled guilty to charges of conspiring to defraud CBS Records by taking payola from label customers in return for which certain invoices would be cancelled and eliminated.

During the defendants' testimony, they admitted that their illicit dealings were with customers including MJS Entertainment, Miami; Atlanta Record & Tape Surplus Depot; A&R Distributing, Knoxville; and Norman D. Cooper, Philadelphia.

W. Hunt Dumont, U.S. Attorney for New Jersey, said that Cooper, who pled guilty to one count of conspiring to defraud, will be sentenced Aug. 18 by Judge Gerry. Smith is slated for sentencing in the near future.

WEA Pacts To Distribute Environments LPs, Tapes

NEW YORK—Syntonic Research Inc., which produces the Environments series of records and tapes, is dropping its 23 independent distributors, effective Aug. 1, in favor of WEA distribution via Atlantic. Since 1970, Atlantic has licensed the first three Environments releases.

Formed in 1969, Syntonic Research has marketed 11 releases, capturing such sounds as a thunderstorm, the noises of a swamp, the breaking surf, crickets and other natural noises. The records and tapes are used in "reducing stress, aiding relaxation, increasing concentration, combating insomnia, helping sex, and strengthening meditation," the company says. Syntonic Research does very little advertising, relying instead on word of mouth

and in-store visibility.

"Distribution is obviously the name of the game," says Irv Teibel, president of Syntonic Research. "Pickwick's recent abrupt demise startled us. The recent, greatly increased demand for our products had caused numerous distribution problems, primarily in keeping retailers, chains and racks supplied on a continuous basis. Recently, various parts of the country have been totally out of Environments product for months at a time, due to distribution bottlenecks."

Teibel says that the company is currently remastering most of the lacquers and master tapes of Environments releases, to improve the quality of the pressing and tapes in time for the change in distribution.

Chartbeat**Mann & Weil: Songwriters' Hit File**

By PAUL GREIN

Sergio Mendes' "Never Gonna Let You Go" finally dips to number eight this week, but not before establishing itself as one of the 10 all-time biggest hits for songwriters Barry Mann and Cynthia Weil.

Both together and with other partners, Mann and Weil have amassed hundreds of cover versions over the past 25 years. Here are their 30 biggest single hits, listed in order of their peak chart positions.

1. "(You're My) Soul & Inspiration," Righteous Brothers, 1966, # 1.
2. "You've Lost That Lovin' Feeling," Righteous Brothers, 1965, # 1 (with Phil Spector).
3. "He's So Shy," Pointer Sisters, 1980, # 3 (Weil & Tom Snow).
4. "Here You Come Again," Dolly Parton, 1978, # 3.
5. "Sometimes When We Touch," Dan Hill, 1978, # 3 (Mann & Dan Hill).

6. "Never Gonna Let You Go," Sergio Mendes, 1983, # 4.
7. "Kicks," Raiders, 1966, # 4.
8. "I Love How You Love Me," Paris Sisters, 1961, # 5 (Mann & Larry Kolber).
9. "Patches," Dickey Lee, 1962, # 6 (Mann & Larry Kolber).
10. "My Dad," Paul Peterson, 1963, # 6.
11. "Hungry," Raiders, 1966, # 6.
12. "Blame It On The Bossa Nova," Eydie Gorme, 1963, # 7.
13. "On Broadway," George Benson, 1978, # 7 (with Jerry Lieber & Mike Stoller).
14. "Footsteps," Steve Lawrence, 1960, # 7 (Mann & Hank Hunter).
15. "Who Put The Bomp (In The Bomp Ba Bomp Ba Bomp)," Barry Mann, 1961, # 7 (Mann & Gerry Goffin).
16. "I Love How You Love Me," Bobby Vinton, 1968, # 9 (Mann & Larry Kolber).
17. "I'm Gonna Be Strong," Gene

- Pitney, 1964, # 9.
18. "On Broadway," Drifters, 1963, # 9 (with Jerry Lieber & Mike Stoller).
19. "I Just Can't Help Believin'," B.J. Thomas, 1970, # 9.
20. "Conscience," James Darren, 1962, # 11.
21. "He's Sure The Boy I Love," Crystals, 1963, # 11.
22. "You've Lost That Lovin' Feeling," Daryl Hall & John Oates, 1980, # 12 (with Phil Spector).
23. "Uptown," Crystals, 1962, # 13.
24. "We've Got To Get Out Of This Place," Animals, 1965, # 13.
25. "I'll Never Dance Again," Bobby Rydell, 1962, # 14.
26. "Bless You," Tony Orlando, 1961, # 15.
27. "Rock And Roll Lullabye," B.J. Thomas, 1972, # 15.
28. "You've Lost That Lovin' Feeling," Dionne Warwick, 1969, # 16 (with Phil Spector).

(Continued on page 55)

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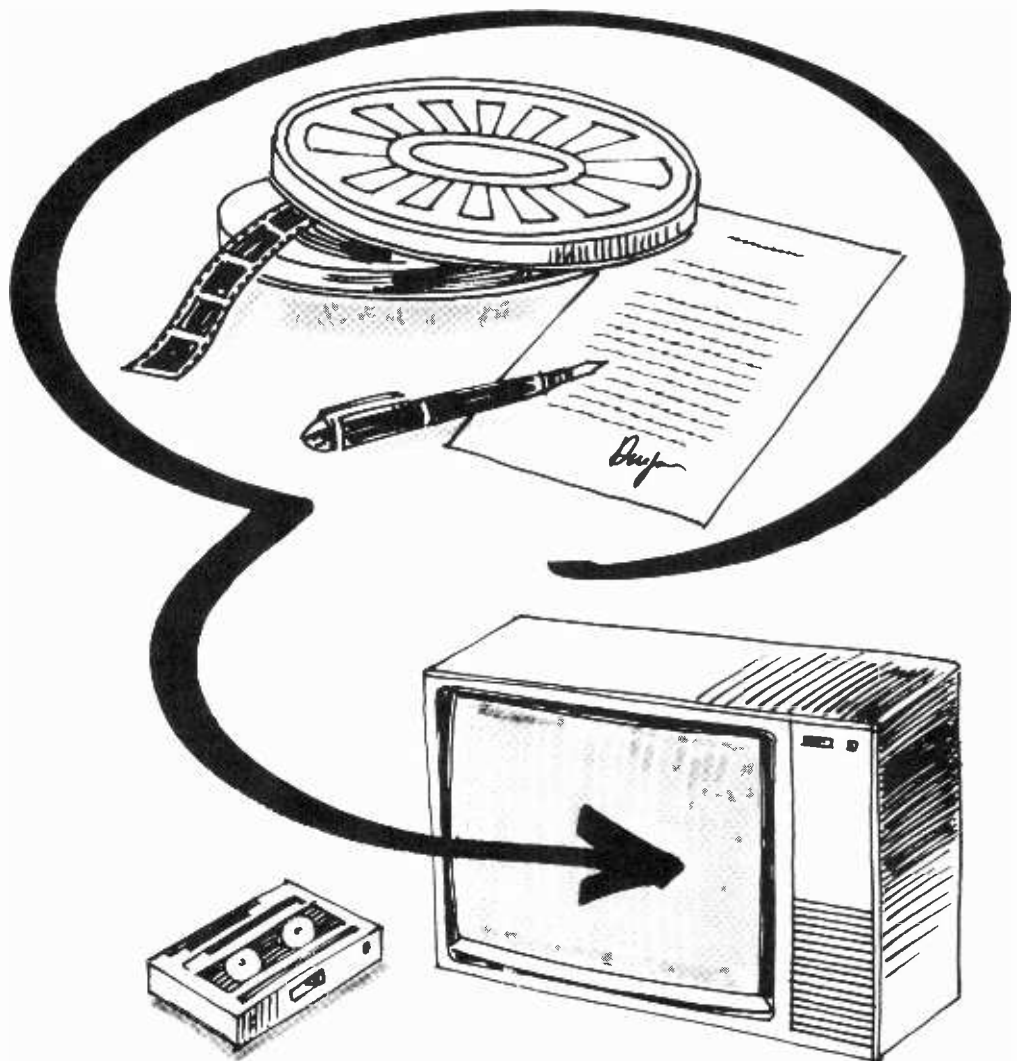
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BPI SAYS HOME TAPING IS THE CULPRIT

First Quarter Album Deliveries Drop In U.K.

By PETER JONES

LONDON—Trade deliveries of LPs in Britain during the first quarter of this year were down by 17% from the same period last year. That disturbing statistic is cited by the British Phonographic Industry (BPI) as "absolute and clear evidence of the devastating effect of home taping."

The quarterly breakdown shows total deliveries of 9.9 million LPs compared with 11.9 million last year and a monetary value of \$36.45 million, down 7%, at manufacturers' prices, excluding tax, taking an exchange rate of \$1.50 to the pound sterling.

BPI director general John Deacon says: "The average trade price for each LP was up 10%, and we feel the

figures are an indication of more selective purchasing by consumers at the higher end of the market. Whereas, previously, purchasers might have bought a range of LPs at varying prices, the increasingly popular habit of home taping has made LP buying a more occasional event.

"This is particularly true among young people who are just not acquiring the habit of buying, and this is substantially due to the increase in the amount of longterm unemployment in the key target-market area of the 16-24 age group."

The analysis reflects the increased popularity of the 12-inch single, which, says Deacon, now accounts for nearly a fifth of all singles sales, adding value to this sector. Singles were down in unit sales by nearly 9%, from 20.7 million units to 18.9

million, though in monetary terms up 3% on 1982's first quarter to \$24 million. "Average prices were up 12.3%, which shows up the continued move to the 12-inch configuration and other higher value items," says Deacon.

Prerecorded cassette sales again increased, but only to 6.2 million units, compared with six million in January-March of last year. Says Deacon: "That's an upturn of just 2.5% and hardly compensates for the drop in LP sales. The reasonable popularity of this medium is probably its flexibility of use in home, portable lines and in-car. And cassette prices haven't increased by more than the rate of inflation, another likely popularity boost."

Total value of trade deliveries for the first quarter was \$81.75 million, down 2% from the 1982 total of \$83.1 million for the same period.

Making full-year calculations and analysis, BPI notes that for the 12-month period ending this March, total value of trade deliveries in Britain was 271.5 million pounds (around \$407.25 million), down 2% on the year to March, 1982. And that, admits BPI, is only two-thirds of the real value of trade deliveries for the year to March, 1979, when the figure was 259.6 million pounds.

Retrospective dollar equivalents are impossible to pinpoint because of exchange rate differentials. But BPI explains: "Taking into account inflation in the meantime, the most recent 12-month period has an equivalent value of only 174.4 million pounds."

Deacon adds: "More encouraging is the fact that during the past two years the decline has not been so rapid, and part of this comparative stability is due to the attractiveness of singles output."

Yet, even as the BPI issues another strong warning on the menace of home taping, a new pressure group lobbying against a blank tape levy or

tax, the Consumers in the European Community Group (CECG), has been set up here to work alongside the established Tape Manufacturers' Group (TMG), which has, for two years, put out anti-levy propaganda.

Describing itself as "Britain's EEC consumer watchdog," the new group says a levy would be unfair and unworkable. It argues that an across-the-board impost would be unfair to people who don't use blank tape to record music, adding: "It would put up software prices to protect the record industry in the guise of seeking so-called justice for copy-right holders."

And it adds: "It's a classic example of one industry trying to pro-

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LIGHTHEARTED LABELMATES—Chaka Khan and Serge Ponsar relax backstage following Khan's show at Pier 84 in New York, where she performed material from the Warner Bros. LP "Rufus & Chaka Khan Live." Ponsar, signed to WEA International, is charting with a new 12-inch single, "Out In The Night."

'80s Rock' Hits Aussie Radio Sydney's 2SM To Use U.S. Consultant Rick Carroll

By GLENN A. BAKER

SYDNEY—AM pop station 2SM here has become the first non-American broadcaster to sign up for Rick Carroll's "Rock Of The '80s" format.

Once a permanent fixture in the top three of this 15-station market, 2SM has been steadily losing ground for three years, despite being virtually unchallenged in its concerted attack on the 10- to 17-year-old market. In taking on Carroll, who initially made his mark at KROQ-FM Pasadena, the station becomes the second in Sydney to utilize U.S. programming assistance. The other is

2UW, which is consulted by Todd Wallace.

Carroll, who was recently here for three weeks to finalize the deal, says he intends to work out of Australia for the first three months of every year from now on. He claims his association with 2SM is very much a "two-way street," as his organization will be able to research the Australian music scene for the U.S. market. He also claims he will be able to give heavy U.S. exposure to large amounts of Australian rock music.

"I can't believe some of the music I've heard down here," says Carroll. "I'm taking back product by Real

Life, Midnight Oil, the Expression, Radiators, Machinations, Wendy & the Rocketts and Angel City. That's not just to play in my office. I plan to put them immediately onto medium and heavy rotation on my 10 U.S. stations."

That the acts he lists have no current American record deals doesn't worry Carroll. "I have a new attitude about that situation. I say that if the listeners can't buy it, they'll have to listen to my stations to hear it. Radio has never worked on this premise before. I'm not going to wait for

(Continued on page 54)

LEADING FRENCH INDIE LABELS

Musidisc, Disc'AZ In Merger

PARIS—The midsummer merger merry-go-round involving record companies from various territories has been given further impetus by French independent jazz and budget label Musidisc's acquisition of a 49% share in Disc'AZ, which had been wholly owned by commercial radio station Europe No. 1. The new joint company claims a 12% share of the domestic market here, making it the biggest indie in this territory.

Francois Grandchamp des Raus,

president of Musidisc, says the deal was formally signed June 30. He adds that Disc'AZ president Pascal Farcouli will remain in his presidential role within the new company, which will be based at the Musidisc offices in Suresnes, Paris.

All Disc'AZ artist and license contracts will revert to Musidisc under the deal. The most notable artists on the Disc'AZ roster are female singer Michelle Torr and pianist Richard Clayderman, of the Delphine Records label. Other key Disc'AZ artists

include Michel Polnareff and Henri Salvador.

Musidisc will also keep much of the Disc'AZ's sales staff, including commercial director Claude Gagnieux, while Musidisc chips in with its premises, accounting and services operation, says Grandchamp des Raux.

A contract for PolyGram to provide pressing and distribution for some Disc'AZ product will be maintained for the time being, he adds. Disc'AZ dropped its own distribution outlet, Discodis, a number of years ago.

While Grandchamp des Raux expands the distribution side of the new company, Europe No. 1 will continue to hold a 51% share as it maintains its high position in the French audio, video and entertainment sector. The radio station recently acquired a successful Paris video consumer magazine and a videocassette store on the Champs Elysees in Paris.

Musidisc distributes a number of U.S. labels, including Jazz Anthology and Vanguard. It moved into the budget field 12 years ago with the acquisition of the French MOR and folk outfit Festival.

Musidisc recently obtained French distribution of the CTI label, with a catalog including albums by George Benson, among other top U.S. jazz artists. Alan Skiena, the New York-based lawyer who represents the company in the U.S., is currently negotiating similar license deals.

CBS U.K. Is First Quarter Chart Leader

LONDON—Hits from Men At Work, Bonnie Tyler and Michael Jackson helped give CBS the biggest share of both the singles and LP charts for the first three months of 1983. The performance ratings, supplied from sales samples from 250 retail outlets in Britain, have been delayed because of administrative problems at Gallup, which now handles compilation of Britain's official charts.

With 18.6% of the singles market, compared with 11.2% for the last quarter of 1982, CBS is almost 9% ahead of nearest rival EMI, which has 10% of the share, against 9.7% for October-December last year. WEA is third, with 9%, against 7.1% in the previous quarter, followed by RCA with

(Continued on page 53)

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Vol. 95 No. 32

Dear Berry: An Open Letter

By BILLY D. EMERSON

Berry Gordy Jr.
Chairman of the Board
Motown Record Corp.

I have tried my best, to no avail, to control my emotions, as well as my public statements regarding your recent change from independent distribution to minor branch distribution. I use the adjective "minor" not as an insult to MCA in particular. I use it instead because it is independent distribution which deserved the adjective "major."

We are totally responsible for taking your "black" sound of the '60s and making it the optimum to which other "pop" artists are compared. We converted your Detroit black music to "pop" throughout the '60s and '70s. You certainly created the records, but we took them to heights never before reached by black artists, and are damn proud of our accomplishments.

Branch distribution has not provided a stable of timeless artists to compare with what Motown and independent distribution created, nor will they in the future. Their "major" efforts go toward their own artists, to which they have large guarantees, not to p&d artists. Fortunately for you, some of your records are strong enough to become hits without a major effort.

Your priority projects will most certainly not get the degree of attention from any branch as was given by independent distribution. You were our "claim to fame," as well as our example to the industry of what independent distribution could do if given the right product. You received more than your fair share of our efforts; good luck on maintaining the advantage.



Emerson: "I am extremely disappointed at the manner in which your decision was made."

It has long been a whispered joke that the presidency of Motown Records is a revolving door, and I suspect that your current president was successful in convincing you to go for the "E.T." megabucks and discount your relationship with the distributors who helped create Motown.

One reason I feel this way is that we distributors received a conference call from Jay Lasker after Pickwick Distribution shut down, wherein he declared that he had met with you, and you stated that you formed the company on a small personal loan, and that independent distribution had gotten you where you are, and that you were totally dedicated to staying with them.

Our company has paid you many millions of dollars throughout our association, and for you to cut us off without any discussion is absolutely unbelievable! Apparently your decision to desert independent distribution was based solely upon the opportunity to seize the enormous sum of money MCA offered for the right to distribute Motown records and tapes.

There are many who would accept such an inducement, but I feel we might at least have expected a phone call to thank those who did their part in building you and your company to a position where you could capitalize on such an offer. I have not heard the words "thank you" from you or a single Motown employee.

I was taught that if you run your business in a profitable manner, pay your bills on time without exception for 25 years, perform consistently above your BPI and maintain a mutually respectful relationship with your manufacturer, you are in control of your own destiny. In retrospect, I

'You were our claim to fame, as well as our example to the industry of what independent distribution could do'

To get to the primary purpose of this letter, I am extremely disappointed at the manner in which your decision was made. The genius of Berry Gordy Jr., coupled with the marketing expertise of independent distribution, created the phenomenon known as Motown Records.

There are four of us who have been your distributors since day one. According to the press I have seen, we helped make Motown the largest black-owned company in America. Granted, we all made a lot of money along the way, but should not a successful marriage warrant a phone call if the situation was so severe that you had to take a 180 degree turn in your distribution?

feel the aforementioned ideologies did not benefit me any more than a distributor who never had the privilege of distributing Motown.

It is sad, since independent distribution, as well as Motown, are minorities in this industry, that I cannot wish you the best in the future. In reality, I wish you the same as your decision wished upon me. In addition, I guarantee you and the industry that independent distribution will survive!

Billy Emerson is general manager of Big State Distributing Corp. in Dallas.

Letters To The Editor

Questions Of Taste

This is in response to John E. Moffat's letter (July 9). I am a professional songwriter and performer with 15 years experience in the music industry. On May 13 of this year I was inspired to write a song celebrating the flight of the first American woman in space entitled "Ride, Sally Ride." It was published by my own publishing house, which is affiliated with BMI. It was financed by 13 individuals from different walks of life and released on June 13 on a newly created label, Shuttle Songs.

Mr. Moffat, who is a writer affiliated with Cedarwood Publishing in Nashville, stated in his letter that "Ride, Sally Ride" insulted Dr. Ride, America, the city of Nashville, and the profession of legitimate songwriting. My assumption is that Mr. Moffat has not listened to my song. If he had taken the time to listen he might have realized that as an American woman I am writing from the space of celebration and pride in Dr. Ride's accomplishment.

It has been traditional for songwriters since the dawn of time to sing the praises of their heroes and heroines. Before the advent of newspapers, the main job of balladeers and troubadors was to spread the news of current events. Mr. Moffat does not seem to realize that songwriters, along with everyone else, constantly exploit current events, heroes, heroines and emotions.

Royalties For Rental

Mr. Moffat is in error when he calls this type of composition cynical and offensive to taste, decency and intelligence. I trust he has now learned to make sure there is water in the pool before diving in head first with his eyes closed. I am certain that the embarrassing position engendered by his "shameful practice" letter is proving extremely painful.

Casse Culver
Sweet Alliance Music
Arlington, Va.

On Musical Superiority

I'm trying not to scream as I write this, but I am so mad I could just kick Tom Remes (Letters, July 23). I want to know who this guy thinks he is. He trashes William Simpson and Oystein Skjaeveland for liking acts like REO Speedwagon, Billy Joel and Bob Seger (that I can deal with) and calls them as narrow-sighted as AOR music directors (that bad?). Then he goes on to tell us that, in essence, American music sucks.

Hey Tom, ever heard of the Talking Heads, Black Flag, Red Rockers, the Ramones, etc.? No one country can possibly be "musically and lyrically superior" to another simply because of one band (no matter how good). Remember, this is America. Where else is there?

Rick Saunders
Pullman, Wash.

Coming Up Short

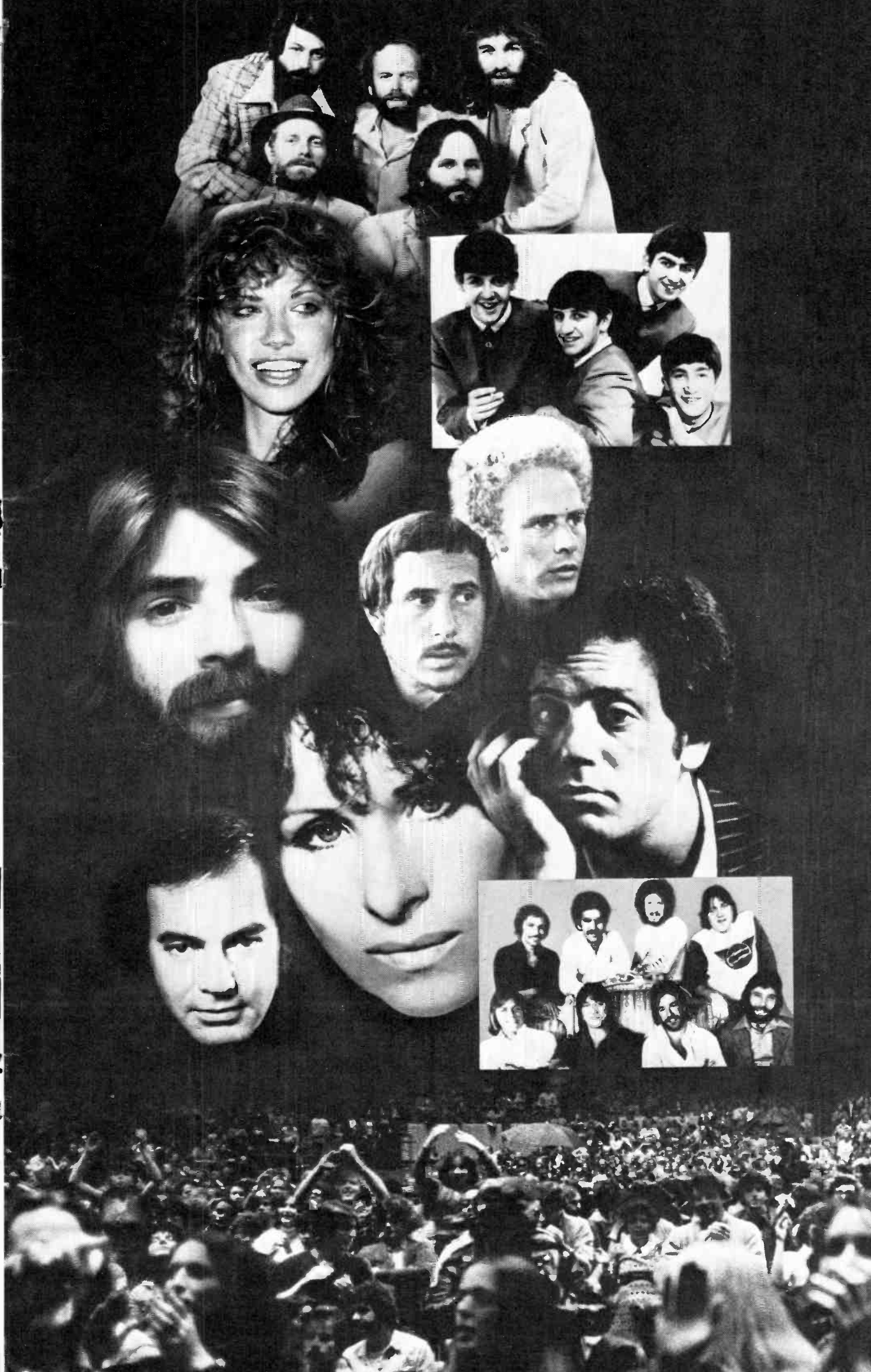
It is aggravating that as an LP buyer I am unable to enjoy the additional or extended material issued on cassette. Why was such a practice initiated in the first place? The companies should realize that as long as we, the record buyers, come up short, they will also. They should wise up. They're being watched closely.

Magruder Dent III
Charlottesville, Va.

Eric Steven Kador
Baton Rouge, La.

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DIR
PRESENTS

BOWIE

Exclusively on **The Inside Track**
the week of
JULY 25

Brought to you by
Heineken

Straight from the cover of *Time*, hailed by *Newsweek* as "the single most influential rock artist of the last ten years," and now the focus of the summer's hottest tour, David Bowie reveals himself to rock's best interviewer, Lisa Robinson, in an exclusive interview for DIR's *The Inside Track*.

Recorded behind the scenes at Bowie's New York press conference, backstage at the US Festival, and moments before he stepped onstage at his huge London gig.

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'CONSISTENT AOR FORCE'

Kendall Named To WNEW-FM PD Post

By LEO SACKS

NEW YORK—Charlie Kendall is the new program director of WNEW-FM here, replacing Richard Neer, who will continue as the AOR station's morning man. Kendall, who starts next Monday (8), has programmed Metromedia sister station WMMR Philadelphia for the past three-and-a-half years.

"We've never been a big ratings success," concedes WNEW-FM vice president and general manager Mike Kakoyiannis. "But Charlie's a consistent force in the AOR battlefield. He's a street fighter and a proven winner when it comes to motivating an air staff."

Kakoyiannis says he does not anticipate any immediate changes in

the outlet's jock lineup, but he adds, "That's Charlie's department." Commenting on the recent move by WPLJ here to a more hit-oriented format, Kakoyiannis claims that "PLJ has given us a golden opportunity, and we're going to take advantage of it. They're imaging AOR, but as far as I'm concerned, they aren't in the rock business. Their 18- to 24-year-old listeners are wondering what happened to their favorite music."

WNEW-FM, he adds, may be targeted to reach the 24-34 group, but he feels that "we have a sound that can appeal to younger demos, too. All it takes is the right programming leadership, and now we've got it."

A SALES MANAGER'S STORY

This Job Can Be Dynamite

FAIRBANKS, Alaska—A sales manager's job can be tough. "Too much Herb Tarlek, I think," quips KIAK Fairbanks sales manager Pete Kelly about his image.

Kelly describes a bizarre incident at the automated country station that further drove the point home. "Last Wednesday morning, a young man came to the station. He was a guy down on his luck, about 28 years old, who came up here to do some fishing and was really destitute."

Claiming he had sticks of dynamite attached to him, the transient threatened to blow everybody up if he didn't get airtime to let the people of the world know he loved them. PD Stan Clevenger and Kelly took him into the production room, where they explained the station was automated and it was impossible for them to go directly on the air. "That really threw him," says Kelly. "He was expecting to walk into a studio with a live personality."

By the time Kelly calmed him down, offering to tape the message, lightning struck the transmitter and the station was knocked off the air. "We had a very tense time convincing him it was divine intervention." Police immediately arrived on the scene and evacuated the building, cautious of the dynamite, which turned out to be sticks of wood.

During the negotiations which led to the man's surrender, it came out that Kelly was the station's sales manager. According to Kelly, who's been taking a lot of kidding about the serious incident, the man replied, "Oh, my God. I'm willing to give my life for my country and all I get is the lousy sales manager."

Law Leaves Surrey For VP/GM Post At KLAC

NEW YORK—For Al Brady Law, the new vice president and general manager of country-formatted KLAC Los Angeles, the move to Sodom West represents an opportunity "to enjoy the California sunshine again."

Law, who resigned last week as president of Surrey Communications Broadcasting and executive

vice president of Surrey Broadcasting, moved with the company to San Diego before Surrey's planned acquisition of KCBQ there fell through. Surrey subsequently moved to Denver, and Law says that he jumped at the chance to "get back to the California lifestyle" as the replacement for KLAC vice president and general manager Don Kelly, who is retiring after 21 years with Metromedia.

He says he believes "all the elements are in place" to make KLAC a winner. Citing the recent addition of morning man Deano Day from WCXI Detroit, he notes that "the thought of changing" the Metromedia station's country format "never crossed my mind." The best move for an AM outlet, he says, is either news/talk or country, "and I don't want to get into the news/talk fray in Los Angeles."

Law, who plans to join the station full-time Sept. 1, says that he will give up his consultancy, whose clients include WYNY here, where he was vice president and general manager before joining Surrey 18 months ago. He adds that he may purchase research from Surrey, whose board will meet soon to find a successor. LEO SACKS



DOUBLEDAY'S OUTDOOR BUDGET?—Is this how Bobby Hatrick spends his nights in Washington, D.C.? About the only thing missing from the above two-tone graffiti, spotted on Wisconsin Ave. in the nation's capital, is the WAVA call letters.

By ROLLYE BORNSTEIN

Program director Ric Lippincott's touch is starting to be heard on Greater Media's KHTZ Los Angeles. In addition to music 97 FM would have never touched (the Eurythmics, Duran Duran, Taco, the Fixx, Human League, etc.), there have been a few staff changes. Charlie Tuna's sidekick and KHTZ news director Boyd R. Britton has been replaced by Lou Henry, a local attorney who had been doing weekends on the AC outlet. Also out is former 9 p.m. to 1 a.m. jock Stoney Richards. The new lineup features Tuna 5 to 9 a.m., Steve Scott 9 to 1 p.m., Ken Noble 1 to 6 p.m., Lindy Thurrell 6 to 10 p.m., Joe Daniels 10 to 2 a.m. and Michael Moore 2 to 6 a.m.

* * *

If you're dialing around D.C. radio looking for WHFS-FM, forget it. The Bethesda, Md. station, which has recently been acquired by the Outlet Co., will be off the air for about 30 days, after which it will return with a news/talk format similar to co-owned WTOP there. WTOP VP/GM Michael Douglass will manage both facilities. Outlet, by the way, should be acquired by RCI (Rockefeller Center Inc.) by early next year.

* * *

Ron Samuels, station manager for Ft. Lauderdale's WLQY (Lucky 13, "Music Of Your Life") and country-formatted WKQS, has left that position to do mornings on Willie Davis' WLUM Milwaukee. Also joining 'LUM, according to GM Tom Weaver, is Mark Driskoll, who assumes the PD role. He comes from the same position at Corpus Christi's KITE (Yes, he's the same one who was at Charter, Lin, WAPE, WNBC, WRKO, etc.).

* * *

Jack Bogut's move from KDKA to WTAE continues to shake up the Pittsburgh radio community. It appears that WTAE morning team O'Brien & Garry, who are slated to move to WHTX ("TAE's FM"), now have two contracts. Hearst's Ted Atkins, VP/GM of both WTAE and WHTX, says O'Brien & Garry "have been under contract and they remain under contract. They will be doing mornings on WHTX as originally announced." But across town at EZ's WBZZ, station VP Bob Rich is saying "O'Brien & Garry are going to join WBZZ in the near future." No definite date given, but the word is the duo feel there is a loophole in the Hearst contract, as they've been signed to the AM, not the FM. Stay tuned. . . . Meanwhile, at Bogut's former haunt, KDKA, veteran evening talkshow host John Cigna moves into the morning slot with "the K team," consisting of news anchors Dave James and Fred Honsberger and sportscaster Nellie King. Nights on the Westinghouse powerhouse have been restructured, with former overnighter Perry Marshall now doing 9 p.m. to 2 a.m. and weekender Doug Hoerth doing 2 a.m. to 5 a.m.

* * *

Nice move for Greater Media PD Bob Dunphy, who leaves WMGQ New Brunswick, N.J. after two-and-a-half years to join Cleveland's WZZP as PD. He replaces Bob McKay, who vacates that post after five years with the Booth contemporary outlet.

John Rivers is upped from promo-

Vox Jox

Britton, Richards Out At KHTZ

tion director to program director at Memphis' WZXR. Former PD Redbeard left the AOR outlet in June. . . . Speaking of Rivers, Tomm Rivers will most likely be relocated, either to another shift at B-96 (WBBM-FM) Chicago, or possibly to another CBS FM outlet. His former morning shift has been permanently filled by Dick Biondi, who subbed for him a few weeks back. (See what happens when you take a vacation?) As Biondi returns to the Windy City Aug. 15, WNMB North Myrtle Beach (nice town, plenty of beach music) looks for a replacement. . . . And yet another Rivers, Steve Rivers, is on the move. Steve, a partner in Landsman/Rivers Radio Services, has found a couple of partners and a radio station. As Whale Communications they've purchased

Pueblo, Colo.'s KKMg and are hot on the acquisition trail. Larry Greene is PD, while Herb Wolfe serves as station manager. Amidst all this, Rivers will continue with Landsman/Rivers.

* * *

Dennis Winslow is going home. Winslow, a five-year veteran of 'QXI-FM Atlanta (94Q) who has been PD at Milwaukee's WMGF for the past seven months, has been appointed PD of Tampa's WMGG. Not only are the calls similar, but the GMs are the same: former Josephson GM Jonathan Pinch left WMGF about six weeks ago to manage Metroplex's WMGG. Since then, PD Brian Phoenix has resigned, so Winslow, a Winter Park native who once (Continued on page 21)

Spring Arbitron Results

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

station	format	winter '83	spring '83
DALLAS			
KVIL-FM	AC	8.3	7.6
KSCS	country	7.2	7.4
KMEZ	beautiful	7.2	6.6
KRLD	news	6.0	6.5
WBDP	country	6.0	6.0
KPLX	country	4.5	5.9
KKDA-FM	urban	5.6	5.6
KEGL	AOR	5.0	5.4
KZEW	AOR	4.8	5.0
KAFM	contemporary	4.7	4.5
KTXQ	AOR	4.4	4.3
KNOK	urban	5.1	3.7
KOAX	beautiful	3.4	3.1
KMGC	AC	3.0	3.0
WFAA	news/talk	2.6	2.6
KLVU	AC	2.5	2.4
KFJZ	nostalgia	2.5	1.7
KKDA	urban	1.0	1.7
KAAM	oldies	1.4	1.7
HOUSTON			
KODA	beautiful	7.6	7.5
KSRR	AOR	4.2	7.3
KIKK-FM	country	7.5	7.2
KMJQ	urban	7.6	6.9
KILT-FM	country	5.2	6.0
KFMK	AC	6.7	5.9
KQUE	AC	3.1	5.4
KKBQ-FM	contemporary	4.8	5.3
KLOL	AOR	6.0	4.9
KRBE-FM	AC	4.6	4.9
KTRH	talk	5.0	4.5
KRLY	urban	4.5	4.2
KPRC	news	4.3	3.6
KILT	country	3.1	2.9
KKBQ	contemporary	4.0	2.4
KLFF	classical	2.0	1.8
KEYH	Spanish	1.4	1.6
KIKK	country	1.4	1.4
KLVU	Spanish	1.3	1.3
KNUZ	oldies	.8	1.2
PHOENIX			
KDKB	AOR	6.8	8.9
KUPD	AOR	7.9	7.8
KTAR	news	8.6	7.7
KNIX-FM	country	7.4	7.4
KKLT	AC	6.5	6.8
KQYT	beautiful	6.3	6.7
KMEO-FM	beautiful	7.1	6.6
KOPA	contemporary	4.2	5.0
KOOL-FM	AC	3.9	4.5
KOY	AC	4.6	4.5
KUKQ	urban	4.0	3.8
KZZP	contemporary	3.9	3.4
KEZC	country	4.4	3.3
KLFF	nostalgia	1.2	2.7
KJJJ	country	2.6	2.6
KSTM	AOR	1.4	2.1
KNIX	country	1.5	1.6
KHEP-FM	classical	1.7	1.5

BIG BANDS IN AT SAN DIEGO OUTLET

KCNN Swings Away From News

By THOMAS K. ARNOLD

SAN DIEGO—After more than a year and a half of limping along with first an all-news and then a news/talk format—and garnering ratings that were, at best, anemic—KCNN-AM here has expanded its weekend offering of big band and swing era music into a full-time format.

The station had been broadcasting oldies from the 1940s, '50s, and '60s on weekends only since last January, says general manager Jim Price, in a program hosted by veteran San Diego jock Don Howard. But listener response prompted his decision July 22 to go with Prime Time's "The Greatest Music Of Our Time" format 24 hours a day, seven days a week, Price says.

"The overwhelming reaction to our weekends just demanded we make a full-time commitment to vintage disks," says Price. "Our weekend numbers were much better than

they were during the week—half again as better, in fact—and that showed us there was a large audience out there for that type of music. Up to now, however, they never had a station that programmed it."

The abrupt change took place shortly after 10 a.m. on July 22, Price says, when about a dozen KCNN news staffers—air personalities, reporters, writers, and producers—were fired and a new on-air lineup announced.

Howard will be heard weekdays from 6 to 9 a.m. in the morning drive slot, followed by Art Way, another veteran San Diego jock from the 1960s and early '70s, from 9 a.m. to 2 p.m. Afternoon drive duties will be handled by Jay Michael, who was just hired away from "Music Of Your Life"-formatted KMLO-AM in the small North San Diego County town of Vista.

Various other staff members will fill in overnights, Price says, while Howard, Way, and Michael will

share weekend air duties. Traffic reports and hourly ABC-syndicated news reports will continue, he says.

Price refuses to say who will be named program director of the station. He does rule out Howard, however, saying, "We've got other plans to make use of his talents."

With its new format, KCNN's only competition in the San Diego market is KMLO. But KMLO's general manager and owner, Gene Alfred, says he does not consider KCNN's entry into the nostalgia market a formidable challenge.

"It's hardly surprising," Alfred says. "They've tried everything else, and they might as well see what they can do with this. But just because they're programming vintage music doesn't mean listeners will automatically gravitate to the station."

Sergio Dean Stays At WBLS

NEW YORK—Sergio Dean of WBLS here isn't moving to Detroit, after all. He was supposed to take over as program director of Inner City sister station WLBS there July 1. But Charles Warfield, the chain's vice president and general manager, says that the "excellent response" to Dean's morning shift as the temporary replacement for Kenny Webb, who moved across town to rival WRKS, won him the job.

The new program director at WLBS is Al Roberts. He has been assisting WBLS program director Frankie Crocker for the past two years and was the station's longtime overnight jock during the 1970s. Another 'BLS vet, J.D. Holiday, has filled Dean's old midday slot. He was with the station in the late '70s and has also served airtime at WCBS and WKTU here.

Warfield points out that the opportunity for Dean to program WLBS presented itself before he was considered as a candidate for Webb's gig. "Frankie interviewed a number of people for the position, but Sergio was the best man available. He did not win it by default. He earned it," Warfield says.

LEO SACKS

Hawaii's 'Aku' Dies At Age 66

HONOLULU—Legendary air personality Hal "Aku" Lewis, known to his many listeners as J. Akuhead Pupule (which means "crazy fish-head" in Hawaiian) or simply "Aku," died in his sleep July 21 after a seven-week bout with lung cancer. He was 66.

A 36-year veteran of Hawaii's radio business, Aku spent the last 17 years with station K-59 (KSSK-AM), where his No. 1 position in morning drive was never topped. Many people in the broadcast industry considered him to be among the country's highest-paid disk jockeys, with a salary reported in excess of \$300,000 per year.

Mixing music of the '40s and '50s with controversial news commentary and call-in chatter, Aku generated both a string of lawsuits and a die-hard listenership which made him a frequent item in Hawaii news and helped keep KSSK among the top stations in one of the country's most saturated and competitive markets.

Washington Roundup

By BILL HOLLAND

★ ★ ★

FCC Chairman Mark Fowler has appointed the head of the Commission's private radio bureau as the new chief of the mass media bureau.

Named to the bureau that deals with broadcast operations is James McKinney, a Republican, who has been chief of the Commission's private radio bureau since July, 1982. Prior to that appointment, McKinney, an engineer, had been chief of the FCC's field operations bureau since 1980.

McKinney replaces Larry Harris, who announced last month that he would be leaving the mass media bureau's top spot to become president of Metromedia Telecommunications. Harris was one of the Fowler kingpins in reducing paperwork regulations at the Commission and broadcaster red tape burdens.

Passed over was Democrat Jeff Baumann, Harris' deputy. He will continue as McKinney's assistant.

Also appointed on July 25 was Robert Foose, who will take over from McKinney as chief of the private radio bureau.

The House Energy & Commerce Committee approved a watered-down version of the controversial Radio Marti bill Wednesday (27). The action comes as somewhat of a victory for commercial broadcasters who had steadfastly opposed the government-sponsored radio station that will beam all-news programming to Cuba.

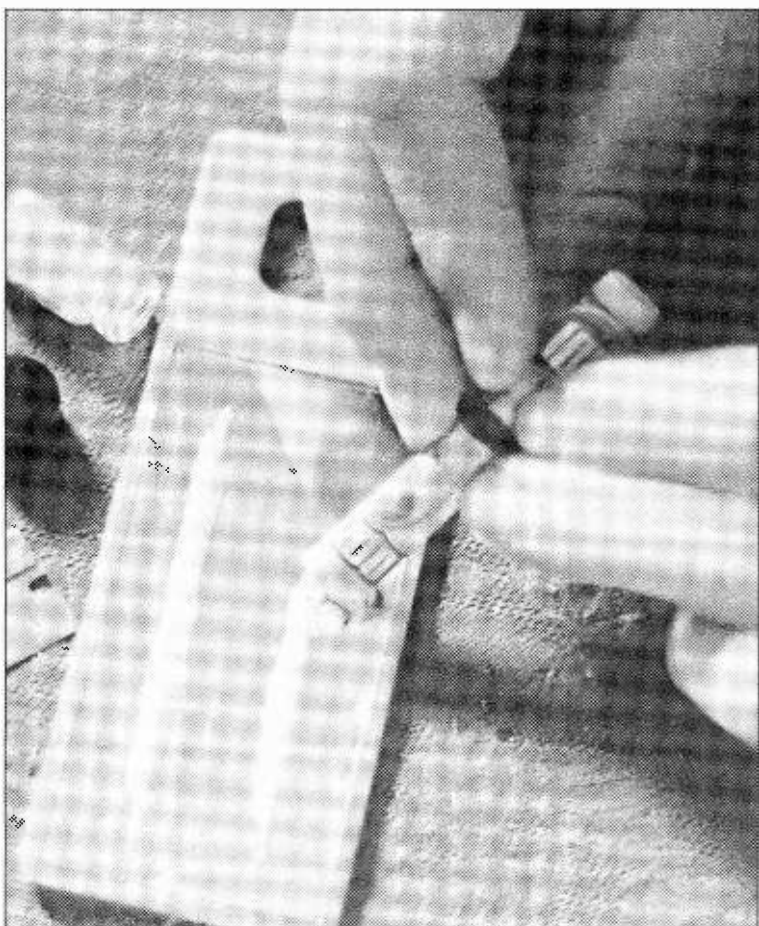
Amendments to the bill (which has also been approved by the Senate Foreign Relations Committee) would require the broadcasts to be either on short-wave or on the same AM frequency now used by the Voice Of America, and would hold up construction of the station until the United States has extended all efforts to negotiate an agreement with Cuba to put a halt to retaliatory jamming.

National Assn. of Broadcasters president Edward Fritts says that the organization is "heartened by this action," and that the original bill, as written, would have resulted in "disruptive and lost radio service."

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (153 Stations)		
1 "(She's) Sexy & 17," Stray Cats, EMI America	66	66
2 "Far From Over," Frank Stallone, RSO	53	90
3 "Making Love Out Of Nothing At All," Air Supply, Arista	36	84
4 "Don't Cry," Asia, Geffen	35	115
5 "Kiss The Bride," Elton John, Geffen	34	34
BLACK (80 Stations)		
1 "You're Number One," Gladys Knight & the Pips, Columbia	24	39
2 "I Know," Philip Bailey, Columbia	22	23
3 "(You're A) Good Girl," Lillo, Capitol	21	37
4 "I Can Make You Dance," Zapp, Warner Bros.	19	54
5 "Party Train," Gap Band, Total Experience	18	18
COUNTRY (124 Stations)		
1 "Nobody But You," Don Williams, MCA	41	91
2 "Why Do We Want What We Know We Can't Have," Reba McEntire, Mercury	39	68
3 "Scarlet Fever," Kenny Rogers, Liberty	38	76
4 "Hold On, I'm Comin'," Waylon Jennings & Jerry Reed, RCA	37	37
5 "If It Was Easy," Ed Bruce, MCA	27	27
ADULT CONTEMPORARY (84 Stations)		
1 "Tell Her About It," Billy Joel, Columbia	23	39
2 "Rainbow's End," Sergio Mendes, A&M	17	18
3 "Making Love Out Of Nothing At All," Air Supply, Arista	16	39
4 "Garden Party," Herb Alpert, A&M	15	48
5 "Human Nature," Michael Jackson, Epic	14	60



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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (7/26/83)

PRIME MOVERS-NATIONAL

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

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

TOP ADD ONS -NATIONAL

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

BREAKOUTS-NATIONAL

- STRAY CATS-(She's) Sexy + 17 (EMI/America)
- ELTON JOHN-Kiss The Bride (Geffen)
- SPANDAUBALLET-True (Chrysalis (CBS))

Pacific Southwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

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

BREAKOUTS

- STRAY CATS-(She's) Sexy + 17 (EMI/America)
- ELTON JOHN-Kiss The Bride (Geffen)

KDZA-FM-Pueblo

- (Rip Avila-M.D.)
- ★ STEVIE NICKS-Stand Back 8-6
- ★ MICHAEL SEMBELLO-Maniac 18-8
- ★ DONNA SUMMER-She Works Hard For The Money 13-9
- ★ MEN AT WORK-It's A Mistake 21-10
- ★ THE HOLLIES-Stop In The Name Of Love 14-11
- BONNIE TYLER-Total Eclipse Of The Heart
- GEORGE BENSON-Lady Love Me
- STRAY CATS-(She's) Sexy + 17
- MICHAEL JACKSON-Human Nature
- JOURNEY-After The Fall
- RICK SPRINGFIELD-Human Touch
- NAKED EYES-Promises Promises
- SHALAMAR-Dead Giveaway
- STRAY CATS-(She's) Sexy + 17

KFMB-FM (B100)-San Diego

- (Glenn McCartney-M.D.)
- ★ LOUISE TUCKER-Midnight Blue 3-2
- ★ TACO-PUTTIN' On The Ritz 10-4
- ★ THE KINKS-Come Dancing 13-10
- ★ MICHAEL JACKSON-Human Nature 15-11
- ★ DONNA SUMMER-She Works Hard For The Money 25-15
- CULTURE CLUB-'I'll Tumble 4 Ya
- BILLY JOEL-Tell Her About It
- AIR SUPPLY-Making Love Out Of Nothing At All

KGGI-FM (99.1-FM)-Riverside

- (Kraig Hubbs-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 8-2
- ★ CULTURE CLUB-'I'll Tumble 4 Ya 17-12
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 28-18
- ★ NAKED EYES-Promises Promises 29-19
- MTUME-Juicy Fruit
- KENNY ROGERS-Scarlet Fever
- GEORGE BENSON-Lady Love Me
- SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love
- THE GAP BAND-Party Train

KIIS-FM-Los Angeles

- (Michael Schaefer-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ DONNA SUMMER-She Works Hard For The Money 2-2
- ★ EURYTHMICS-Sweet Dreams 5-3
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 6-5
- CULTURE CLUB-'I'll Tumble 4 Ya 15-9
- WHAM-Bad Boys
- BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- RICK SPRINGFIELD-Human Touch
- ELTON JOHN-Kiss The Bride
- STRAY CATS-(She's) Sexy + 17

KIMN-FM-Denver

- (Gloria Avila-Perez-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ STEVIE NICKS-Stand Back 4-2
- ★ EURYTHMICS-Sweet Dreams 6-3
- ★ MICHAEL SEMBELLO-Maniac 7-4
- ★ DONNA SUMMER-She Works Hard For The Money 9-5
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- STRAY CATS-(She's) Sexy + 17
- FRANK STALLONE-Far From Over
- GEORGE BENSON-Lady Love Me
- SPANDAUBALLET-True
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- AIR SUPPLY-Making Love Out Of Nothing At All

KIQQ-FM-Los Angeles

- (Robert Moorhead-M.D.)
- MICHAEL JACKSON-Human Nature
- SHALAMAR-Dead Giveaway
- FRANK STALLONE-Far From Over
- RICK JAMES-Cold Blooded
- ASIA-Don't Cry
- JACKSON BROWNE-Lawyers In Love
- AZTEC CAMERA-Oblivious
- EDDY GRANT-I Don't Want To Dance
- AFFAIRS OF THE HEART-Waterloo Sunset
- EURYTHMICS-Who's That Girl
- BAD MANNERS-That'll Do Nicely
- DAVID BOWIE-Shake It
- GRAHAM PARKER-Life Gets Better

Pacific Northwest Region

★ PRIME MOVERS

- THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 7-3
- ★ MEN AT WORK-It's A Mistake 22-13
- ★ DAVID BOWIE-China Girl 26-20
- ★ TACO-PUTTIN' On The Ritz 30-25
- FRANK STALLONE-Far From Over
- AIR SUPPLY-Making Love Out Of Nothing At All
- MEN WITHOUT HATS-The Safety Dance
- MICHAEL JACKSON-Human Nature
- NAKED EYES-Promises Promises
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- ASIA-Don't Cry
- BILLY JOEL-Tell Her About It
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind

● TOP ADD ONS

- AIR SUPPLY-Making Love Out Of Nothing At All (Arista)
- ASIA-Don't Cry (Geffen)
- JOURNEY-After The Fall (Columbia)

BREAKOUTS

- ELTON JOHN-Kiss The Bride (Geffen)

KKXX-FM-Bakersfield

- (Dave Kamper-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 7-3
- ★ MEN AT WORK-It's A Mistake 22-13
- ★ DAVID BOWIE-China Girl 26-20
- ★ TACO-PUTTIN' On The Ritz 30-25
- FRANK STALLONE-Far From Over
- AIR SUPPLY-Making Love Out Of Nothing At All
- MEN WITHOUT HATS-The Safety Dance
- MICHAEL JACKSON-Human Nature
- NAKED EYES-Promises Promises
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- ASIA-Don't Cry
- BILLY JOEL-Tell Her About It
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind

KLUC-FM-Las Vegas

- (Randy Lundquist-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ QUARTERFLASH-Take Me To Heart 4-2
- ★ LOVERBOY-Hot Girls In Love 5-4
- ★ BRYAN ADAMS-Cuts Like A Knife 10-7
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 12-8
- ELTON JOHN-Kiss The Bride
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind

KOAQ-FM-Denver

- (Alan Sledge-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart
- PAUL ANKA-Hold Me 'Til The Mornin' Comes
- JEFFREY OSBORNE-Don't You Get So Mad
- STRAY CATS-(She's) Sexy + 17

KRQQ-FM-Tucson

- (Zaplan/Harris-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 12-5
- ★ DAVID BOWIE-China Girl 11-9
- ★ DONNA SUMMER-She Works Hard For The Money 14-11
- MEN AT WORK-It's A Mistake 21-13
- CHAMPAIGN-Try Again
- FRANK STALLONE-Far From Over
- MICHAEL JACKSON-Human Nature
- LOVERBOY-Hot Girls In Love
- SHALAMAR-Dead Giveaway
- BILLY JOEL-Tell Her About It
- JEFFREY OSBORNE-Don't You Get So Mad
- RITA COOLIDGE-All Time High
- STRAY CATS-(She's) Sexy + 17

KRSP-FM-Salt Lake City

- (Barry Moll-M.D.)
- ★ DURAN DURAN-Is There Something I Should Know 6-5
- ★ DONNA SUMMER-She Works Hard For The Money 19-12
- ★ EURYTHMICS-Sweet Dreams 23-13
- ★ THE FIXX-Saved By Zero 22-19
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 24-20
- CHARLIE-It's Inevitable
- ASIA-Don't Cry
- FRANK STALLONE-Far From Over
- MEN WITHOUT HATS-The Safety Dance
- NAKED EYES-Promises Promises
- BILLY JOEL-Tell Her About It

KRTH-FM-Los Angeles

- (David Grossman-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ EURYTHMICS-Sweet Dreams 3-2
- ★ MICHAEL SEMBELLO-Maniac 4-4
- ★ DONNA SUMMER-She Works Hard For The Money 5-5
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 6-6
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- STRAY CATS-(She's) Sexy + 17
- RICK JAMES-Cold Blooded
- WHAM-Bad Boys
- RICK SPRINGFIELD-Human Touch
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- GEORGE BENSON-Lady Love Me

KZZP-FM-Phoenix

- (Randy Stewart-P.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ EURYTHMICS-Sweet Dreams 10-4
- ★ MICHAEL SEMBELLO-Maniac 18-7
- ★ MEN AT WORK-It's A Mistake 22-10
- ★ QUARTERFLASH-Take Me To Heart 19-12
- JOURNEY-After The Fall
- STYX-Don't Let It End
- ASIA-Don't Cry

XTRA-FM-San Diego

- (Jim Richards-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ DURAN DURAN-Is There Something I Should Know 2-2
- ★ EURYTHMICS-Sweet Dreams 9-4
- ★ STEVIE NICKS-Stand Back 16-6
- ★ THE FIXX-Saved By Zero 18-12
- TACO-PUTTIN' On The Ritz
- STRAY CATS-(She's) Sexy + 17
- SHALAMAR-Dead Giveaway
- BILLY JOEL-Tell Her About It
- FRANK STALLONE-Far From Over
- DIANA ROSS-Pieces Of Ice

Pacific Northwest Region

★ PRIME MOVERS

- DONNA SUMMER-She Works Hard For The Money (Mercury)
- EURYTHMICS-Sweet Dreams (RCA)
- THE POLICE-Every Breath You Take (A&M)

● TOP ADD ONS

- AIR SUPPLY-Making Love Out Of Nothing At All (Arista)
- ASIA-Don't Cry (Geffen)
- JOURNEY-After The Fall (Columbia)

BREAKOUTS

- ELTON JOHN-Kiss The Bride (Geffen)

KBBK-FM-Boise

- (Tom Evans-M.D.)
- ★ EURYTHMICS-Sweet Dreams 12-8
- ★ MEN WITHOUT HATS-The Safety Dance 13-9
- ★ STEVIE NICKS-Stand Back 15-11
- ★ BRYAN ADAMS-Cuts Like A Knife 16-12
- ★ MEN AT WORK-It's A Mistake 21-18
- BONNIE TYLER-Total Eclipse Of The Heart
- ELTON JOHN-Kiss The Bride
- FRANK STALLONE-Far From Over
- JEFFREY OSBORNE-Don't You Get So Mad
- AIR SUPPLY-Making Love Out Of Nothing At All
- ROMAN HOLIDAY-Stand By
- CHARLIE-It's Inevitable

KCBN-FM-Reno

- (Jim O'Neil-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ TACO-PUTTIN' On The Ritz 11-4
- ★ MEN AT WORK-Overkill 18-11
- ★ JACKSON BROWNE-Lawyers In Love 27-21
- BONNIE TYLER-Total Eclipse Of The Heart 28-22
- LOUISE TUCKER-Midnight Blue
- QUIET RIOT-Cum On Feel The Noise
- THE TALKING HEADS-Burning Down The House
- BILLY JOEL-Tell Her About It
- AIR SUPPLY-Making Love Out Of Nothing At All
- FRANK STALLONE-Far From Over
- ROBERT PLANT-Big Log
- SPANDAUBALLET-True
- STRAY CATS-(She's) Sexy + 17

KCNR-FM-Portland

- (Richard Harker-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ EURYTHMICS-Sweet Dreams 8-2
- ★ QUARTERFLASH-Take Me To Heart 11-7
- ★ STEVIE NICKS-Stand Back 12-8
- ★ THE FIXX-Saved By Zero 14-11
- JOURNEY-After The Fall
- MICHAEL BROWNE-Lawyers In Love
- DAVID BOWIE-China Girl
- ASIA-Don't Cry
- NAKED EYES-Promises Promises
- AIR SUPPLY-Making Love Out Of Nothing At All

KFRC-FM-San Francisco

- (Kate Ingram-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 2-2
- ★ DONNA SUMMER-She Works Hard For The Money 5-3
- ★ MICHAEL JACKSON-Human Nature 19-8
- ★ THE FIXX-Saved By Zero 20-9
- MTUME-Juicy Fruit
- THE TUBES-Tip Of My Tongue
- ASIA-Don't Cry
- FRANK STALLONE-Far From Over
- GEORGE BENSON-Lady Love Me
- ARETHA FRANKLIN-Get It Right

KJRB-FM-Spokane

- (Brian Gregory-M.D.)
- ★ THE HOLLIES-Stop In The Name Of Love 11-5
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 22-14
- ★ SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love 26-15
- ★ RITA COOLIDGE-All Time High 28-17
- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 33-20
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- AIR SUPPLY-Making Love Out Of Nothing At All
- NAKED EYES-Promises Promises
- BILLY JOEL-Tell Her About It
- HIGH INERGY-Back In My Arms
- F R DAVID-Words
- ELTON JOHN-Kiss The Bride
- KENNY ROGERS-Scarlet Fever

KNBQ-FM-Tacoma

- (Sean Lynch-M.D.)
- ★ EURYTHMICS-Sweet Dreams 5-2
- ★ STEVIE NICKS-Stand Back 7-3
- ★ DONNA SUMMER-She Works Hard For The Money 10-5
- ★ DAVID BOWIE-China Girl 15-9
- ★ QUARTERFLASH-Take Me To Heart 16-11
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes
- ★ JEFFREY OSBORNE-Don't You Get So Mad
- ASIA-Don't Cry
- ELTON JOHN-Kiss The Bride

KSFM-FM-Sacramento

- (Mark Preston-M.D.)
- ★ NEW EDITION-Candy Girl 11-9
- ★ DAVID BOWIE-China Girl 16-13
- ★ DURAN DURAN-Is There Something I Should Know 20-15
- ★ SHALAMAR-Dead Giveaway 26-20
- ★ MICHAEL JACKSON-Human Nature 28-26
- ★ TACO-PUTTIN' On The Ritz
- FRANK STALLONE-Far From Over

- CULTURE CLUB-'I'll Tumble 4 Ya
- JOURNEY-After The Fall
- DIANA ROSS-Pieces Of Ice
- EURYTHMICS-Sweet Dreams
- DONNA SUMMER-She Works Hard For The Money
- AIR SUPPLY-Making Love Out Of Nothing At All
- SPANDAUBALLET-True

KTAC-FM-Tacoma

- (Rob Sherwood-M.D.)
- ★ THE POLICE-Every Breath You Take 2-1
- ★ CHAMPAIGN-Try Again 6-4
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 7-3
- ★ THE HOLLIES-Stop In The Name Of Love 10-9
- ★ LOUISE TUCKER-Midnight Blue 11-10
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- F R DAVID-Words
- HERB ALPERT-Garden Party
- MICHAEL JACKSON-Human Nature
- CRYSTAL GAYLE-Baby, What About You

KUBE-FM-Seattle

- (Tom Hurtyler-M.D.)
- ★ PRINCE-1999 7-4
- ★ ROD STEWART-Baby Jane 11-8
- ★ DONNA SUMMER-She Works Hard For The Money 14-9
- ★ EURYTHMICS-Sweet Dreams 15-10
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 16-12
- AIR SUPPLY-Making Love Out Of Nothing At All
- JOURNEY-After The Fall
- MARTIN BRILEY-The Salt In My Tears
- RICK SPRINGFIELD-Human Touch
- BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- NAKED EYES-Promises Promises

KYYA-FM-Billings

- (Charlie Fox-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 13-8
- ★ QUARTERFLASH-Take Me To Heart 14-9
- ★ MEN AT WORK-It's A Mistake 15-10
- ★ LOVERBOY-Hot Girls In Love 17-13
- ELO-Rock 'N Roll Is King 20-14
- RITA COOLIDGE-All Time High
- BILLY JOEL-Tell Her About It
- NAKED EYES-Promises Promises
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- MICHAEL JACKSON-Human Nature
- TACO-PUTTIN' On The Ritz
- CHARLIE-It's Inevitable

KYYX-FM-Seattle

- (Evin Ichijima-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ DURAN DURAN-Is There Something I Should Know 2-2
- ★ THE FIXX-Saved By Zero 4-3
- ★ R.E.M.-Radio Free Europe 6-4
- ★ DAVID BOWIE-China Girl 7-5
- STRAY CATS-(She's) Sexy + 17
- TRUE-Spandauballet
- PETER BAUMANN-Stranger In The Night
- KISSING THE PINK-Maybe This Day
- DIAL M-Modern Day Love
- EDDY GRANT-I Don't Want To Dance
- MEN AT WORK-It's A Mistake
- NAKED EYES-Promises Promises
- AZTEC CAMERA-Oblivious
- SHALAMAR-Dead Giveaway
- WHAM-Bad Boys
- BEN STEELE AND HIS BARE HANDS-Lies
- THE EUROPEANS-The Animal Song

North Central Region

★ PRIME MOVERS

- THE POLICE-Every Breath You Take (A&M)
- TACO-PUTTIN' On The Ritz (RCA)
- LOVERBOY-Hot Girls In Love (Columbia)

● TOP ADD ONS

- BILLY JOEL-Tell Her About It (Columbia)
- ASIA-Don't Cry (Geffen)
- Z.Z.TOP-Sharp Dressed Man (Warner Brothers)

BREAKOUTS

- STRAY CATS-(She's) Sexy + 17 (EMI/America)
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love (Capitol)

WCIL-FM-Carbondale

- (Tony Waitkous-P.D.)
- ★ DONNA SUMMER-She Works Hard For The Money 10-8
- ★ EURYTHMICS-Sweet Dreams 11-9
- ★ QUARTERFLASH-Take Me To Heart 22-17
- ★ ELO-Rock 'N Roll Is King 30-21
- ★ THE FIXX-Saved By Zero 34-28
- Z.Z.TOP-Sharp Dressed Man
- MEN WITHOUT HATS-The Safety Dance
- THE TUBES-Tip Of My Tongue
- MICHAEL LOVESMITH-Baby I Will
- MALCOLM MC LAREN-Double Dutch

WHYT-FM-Detroit

- (Leo Malcolm-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ TACO-PUTTIN' On The Ritz 12-7
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 13-9
- ★ ROMAN HOLIDAY-Stand By 31-22
- ★ CULTURE CLUB-'I'll Tumble 4 Ya 34-23
- BILLY JOEL-Tell Her About It
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- FRANK STALLONE-Far From Over
- JEFFREY OSBORNE-Don't You Get So Mad
- BONNIE TYLER-Total Eclipse Of The Heart
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- ARETHA FRANKLIN-Get It Right

- RICK SPRINGFIELD-Human Touch
- PAUL ANKA-Hold Me 'Til The Mornin' Comes
- SHALAMAR-Dead Giveaway
- JACKSON BROWNE-Lawyers In Love

WKDD-FM-Akron

- (Matt Patrick-M.D.)
- ★ LOVERBOY-Hot Girls In Love 4-2
- ★ BRYAN ADAMS-Cuts Like A Knife 11-6
- ★ JOURNEY-After The Fall 14-9
- ★ DAVE EDMUNDS-Slipping Away 17-10
- ASIA-Don't Cry
- TACO-PUTTIN' On The Ritz
- FRANK STALLONE-Far From Over
- EDDY GRANT-I Don't Want To Dance
- GEORGE BENSON-Lady Love Me
- THE HUMAN LEAGUE-(Keep Feeling) Fascination
- DONNA SUMMER-She Works Hard For The Money
- MICHAEL JACKSON-Human Nature
- BILLY JOEL-Tell Her About It
- AIR SUPPLY-Making Love Out Of Nothing At All
- Z. Z. TOP-Sharp Dressed Man

WKJJ-FM-Louisville

- (Jim Golden-M.D.)
- ★ SERGIO MENDES-Never Gonna Let You Go 1-1
- ★ CHAMPAIGN-Try Again 6-3
- ★ THE POLICE-Every Breath You Take 8-5
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 16-12
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 19-15
- QUARTERFLASH-Tell Her About It
- MICHAEL JACKSON-Human Nature
- TACO-PUTTIN' On The Ritz

WKRO-FM-Cincinnati

- (Tony Galluzzo-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ STYX-Don't Let It End 2-2
- ★ Z.Z. TOP-Gimme All Your Lovin' 12-08
- ★ MICHAEL SEMBELLO-Maniac 13-9
- ★ MARTIN BRILEY-The Salt In My Tears 17-14
- ASIA-Don't Cry

WOMP-FM-Bellaire

- (Dwayne Bonds-P.D.)
- ★ THE POLICE-Every Breath You Take 2-1
- ★ LOVERBOY-Hot Girls In Love 10-7
- ★ TACO-PUTTIN' On The Ritz 16-6
- ★ MICHAEL JACKSON-Human Nature 30-23
- NEG-O-Ewok Celebration 36-26
- STRAY CATS-(She's) Sexy + 17
- CHRIS DE BURGH-Ship To Shore
- GEORGE BENSON-Lady Love Me
- Z.Z.TOP-Sharp Dressed Man
- BILLY JO

Billboard Singles Radio Action

Based on station playlists through Tuesday (7/26/83)

Playlist Prime Movers

Playlist Top Add Ons

Continued from page 17

- BILLY IDOL—Dance With Myself
- BILLY JOEL—Tell Her About It
- JEFFREY OSBORNE—Don't Get So Mad
- AIR SUPPLY—Making Love Out Of Nothing At All
- BONNIE TYLER—Total Eclipse Of The Heart
- LOUISE TUCKER—Midnight Blue

KZFM-FM—Corpus Christi

- (John Steele—M.D.)
- QUARTERFLASH—Take Me To Heart 17-15
- EURYTHMICS—Sweet Dreams 19-16
- THE FIXX—Saved By Zero 20-19
- JOAN JETT AND THE BLACKHEARTS—Fake Friends 23-22
- ASIA—Don't Cry 28-25
- STRAY CATS—(She's) Sexy + 17
- ELTON JOHN—Kiss The Bride
- BILLY JOEL—Tell Her About It
- NAKED EYES—Promises Promises

Midwest Region

PRIME MOVERS

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

TOP ADD ONS

- FRANK STALLONE—Far From Over (RSO)
- BILLY JOEL—Tell Her About It (Columbia)
- AIR SUPPLY—Making Love Out Of Nothing At All (Arista)

BREAKOUTS

- STRAY CATS—(She's) Sexy + 17 (EMI/America)
- ELTON JOHN—Kiss The Bride (Geffen)

KBEQ-FM—Kansas City

- (Todd Chase—M.D.)
- THE POLICE—Every Breath You Take 1-1
- SERGIO MENDES—Never Gonna Let You Go 5-2
- BRYAN ADAMS—Cuts Like A Knife 11-6
- MICHAEL SEMBELLO—Maniac 20-10
- IRENE CARA—Flashdance...What A Feeling 23-20
- JEFFREY OSBORNE—Don't Get So Mad
- AIR SUPPLY—Making Love Out Of Nothing At All
- MEN WITHOUT HATS—The Safety Dance
- FRANK STALLONE—Far From Over
- ELTON JOHN—Kiss The Bride

KDVV-FM—Topeka

- (Tony Stewart—P.D.)
- QUARTERFLASH—Take Me To Heart 17-14
- RITA COOLIDGE—All Time High 19-15
- NAKED EYES—Promises Promises 28-20
- JOURNEY—After The Fall 29-21
- MICHAEL JACKSON—Human Nature 32-24
- STRAY CATS—(She's) Sexy + 17
- SERGIO MENDES—Rambow's End
- ASIA—Don't Cry
- BILLY JOEL—Tell Her About It
- AIR SUPPLY—Making Love Out Of Nothing At All
- SHALAMAR—Dead Giveaway
- FRANK STALLONE—Far From Over

KDWB-AM—Minneapolis

- (Larvin Pelaggi—P.D.)
- STEVIE NICKS—Stand Back 8-5
- ELO—Rock 'N' Roll Is King 11-8
- EDDY GRANT—Electric Avenue 16-11
- THE HUMAN LEAGUE—(Keep Feeling) Fascination 18-13
- QUARTERFLASH—Take Me To Heart
- RITA COOLIDGE—All Time High
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- NAKED EYES—Promises Promises
- MICHAEL JACKSON—Human Nature
- BILLY JOEL—Tell Her About It
- MICHAEL SEMBELLO—Maniac

KEYN-FM—Wichita

- (Don Pearman—M.D.)
- STEVIE NICKS—Stand Back 6-3
- MICHAEL SEMBELLO—Maniac 13-7
- JACKSON BROWNE—Lawyers In Love 21-17
- BRYAN ADAMS—Cuts Like A Knife 22-18
- EDDY GRANT—Electric Avenue 20-19
- AIR SUPPLY—Making Love Out Of Nothing At All
- FRANK STALLONE—Far From Over
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- MEN WITHOUT HATS—The Safety Dance
- DONNA SUMMER—She Works Hard For The Money
- PAUL ANKA—Hold Me 'Til The Mornin' Comes
- ASIA—Don't Cry

KFYR-AM—Bismarck

- (Dan Branan—M.D.)
- THE POLICE—Every Breath You Take 1-1
- STEVIE NICKS—Stand Back 5-2
- MICHAEL SEMBELLO—Maniac 8-5
- DURAN DURAN—Is There Something I Should Know 11-7
- DAVID BOWIE—China Girl 16-12
- MEN AT WORK—It's A Mistake
- QUARTERFLASH—Take Me To Heart
- JACKSON BROWNE—Lawyers In Love
- JOURNEY—After The Fall
- BONNIE TYLER—Total Eclipse Of The Heart
- AIR SUPPLY—Making Love Out Of Nothing At All
- HIGH INERGY—Back In My Arms

KHTR-FM—St. Louis

- (Ed Scarborough—P.D.)
- MEN WITHOUT HATS—The Safety Dance 29-19
- MEN AT WORK—It's A Mistake 26-20
- DONNA SUMMER—She Works Hard For The Money 10-5
- STEVIE NICKS—Stand Back 11-8
- DURAN DURAN—Is There Something I Should Know 16-12
- NAKED EYES—Promises Promises
- FRANK STALLONE—Far From Over
- CULTURE CLUB—(I'll) Tumble 4 Ya
- JOURNEY—After The Fall
- RICK SPRINGFIELD—Human Touch
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- MICHAEL JACKSON—Human Nature

KKLS-AM—Rapid City

- (Randy Sherwyn—P.D.)
- THE POLICE—Every Breath You Take 1-1
- STEVIE NICKS—Stand Back 2-2
- BRYAN ADAMS—Cuts Like A Knife 5-3

- ELO—Rock 'N' Roll Is King 6-5
- MEN AT WORK—It's A Mistake 15-12
- BILLY JOEL—Tell Her About It
- AIR SUPPLY—Making Love Out Of Nothing At All
- GEORGE BENSON—Lady Love Me
- ASIA—Don't Cry
- MARTIN BRILEY—The Salt In My Tears
- MICHAEL JACKSON—Human Nature

KMGK-FM—Des Moines

- (Michael Stone—M.D.)
- STEVIE NICKS—Stand Back 4-2
- EURYTHMICS—Sweet Dreams 8-3
- DURAN DURAN—Is There Something I Should Know 7-4
- MICHAEL SEMBELLO—Maniac 9-5
- DONNA SUMMER—She Works Hard For The Money 10-8
- BILLY JOEL—Tell Her About It
- FRANK STALLONE—Far From Over
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- RITA COOLIDGE—All Time High
- STRAY CATS—(She's) Sexy + 17
- AIR SUPPLY—Making Love Out Of Nothing At All

KQKQ-FM—Omaha

- (Jay Taylor—M.D.)
- THE POLICE—Every Breath You Take 1-1
- STEVIE NICKS—Stand Back 3-2
- MICHAEL SEMBELLO—Maniac 8-3
- DURAN DURAN—Is There Something I Should Know 5-4
- LOVERBOY—Hot Girls In Love 11-7
- STRAY CATS—(She's) Sexy + 17
- ELTON JOHN—Kiss The Bride
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- FRANK STALLONE—Far From Over
- MEN WITHOUT HATS—The Safety Dance
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- BILLY JOEL—Tell Her About It
- AIR SUPPLY—Making Love Out Of Nothing At All

KRNA-FM—Iowa City

- (Bart Goyersher—P.D.)
- THE POLICE—Every Breath You Take 1-1
- EURYTHMICS—Sweet Dreams 2-2
- KAJAGOOGOO—Too Shy 4-3
- THE HUMAN LEAGUE—(Keep Feeling) Fascination 8-4
- DURAN DURAN—Is There Something I Should Know 9-5
- MEN WITHOUT HATS—The Safety Dance
- TACO—Puttin' On The Ritz
- MICHAEL JACKSON—Human Nature
- BILLY JOEL—Tell Her About It
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- SHALAMAR—Dead Giveaway
- AIR SUPPLY—Making Love Out Of Nothing At All
- FRANK STALLONE—Far From Over
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind
- STRAY CATS—(She's) Sexy + 17

KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—M.D.)
- THE POLICE—Every Breath You Take 3-1
- DEBARGE—All This Love 7-3
- THE KINKS—Come Dancing 8-4
- LAURA BRANIGAN—How Am I Supposed To Live Without You 17-9
- THE HOLLIES—Stop In The Name Of Love 19-10
- MICHAEL JACKSON—Human Nature
- BILLY JOEL—Tell Her About It
- DONNA SUMMER—She Works Hard For The Money
- AIR SUPPLY—Making Love Out Of Nothing At All
- MEN AT WORK—It's A Mistake
- AMERICA—The Border
- RITA COOLIDGE—All Time High

WKAU-AM-FM—Appleton

- (Rich Allen—M.D.)
- LOVERBOY—Hot Girls In Love 8-5
- MEN AT WORK—It's A Mistake 11-8
- DEF LEPPARD—Rock Of Ages 18-13
- RICK SPRINGFIELD—Human Touch 27-21
- JOURNEY—After The Fall 33-26
- DIANA ROSS—Pieces Of Ice
- BONNIE TYLER—Total Eclipse Of The Heart
- MEN WITHOUT HATS—The Safety Dance
- JOAN JETT AND THE BLACKHEARTS—Fake Friends
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- BILLY JOEL—Tell Her About It
- NAKED EYES—Promises Promises
- ASIA—Don't Cry

WKTI-FM—Milwaukee

- (John Grant—M.D.)
- MICHAEL JACKSON—Wanna Be Startin' Somethin' 8-3
- MEN AT WORK—It's A Mistake 11-5
- DURAN DURAN—Is There Something I Should Know 16-10
- MICHAEL SEMBELLO—Maniac 18-12
- DEF LEPPARD—Rock Of Ages 28-20
- BILLY JOEL—Tell Her About It
- CULTURE CLUB—(I'll) Tumble 4 Ya
- THE FIXX—Saved By Zero
- JOURNEY—After The Fall
- ASIA—Don't Cry

WKZW-FM—Peoria

- (Mark Maloney—M.D.)
- THE POLICE—Every Breath You Take 1-1
- LOVERBOY—Hot Girls In Love 2-2
- ELTON JOHN—I'm Still Standing 3-3
- CHRIS DE BURG—Don't Pay The Ferryman 4-4
- IRENE CARA—Flashdance...What A Feeling 5-5
- SPANDAU BALLET—True
- FRANK STALLONE—Far From Over
- BILLY JOEL—Tell Her About It
- ROBERT PLANT—Big Log
- STRAY CATS—(She's) Sexy + 17

WLOL-FM—Minneapolis

- (Gregg Swedberg—M.D.)
- THE POLICE—Every Breath You Take 1-1
- LOVERBOY—Hot Girls In Love 2-2
- EURYTHMICS—Sweet Dreams 3-3
- DONNA SUMMER—She Works Hard For The Money 4-4
- SERGIO MENDES—Never Gonna Let You Go 5-5
- PRINCE—Delirious
- STRAY CATS—(She's) Sexy + 17
- JEFFREY OSBORNE—Don't Get So Mad
- SPANDAU BALLET—True
- ELTON JOHN—Kiss The Bride
- FRANK STALLONE—Far From Over
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind
- YAZ—Nobody's Diary

WLS-AM—Chicago

- (Dave Denver—M.D.)
- EURYTHMICS—Sweet Dreams 20-11
- MICHAEL SEMBELLO—Maniac 28-13
- MEGO—Ewok Celebration 23-9
- MEN AT WORK—It's A Mistake 22-17
- QUARTERFLASH—Take Me To Heart 40-29

- PRINCE—1999
- JOURNEY—After The Fall
- DONNA SUMMER—She Works Hard For The Money

WLS-FM—Chicago

- (Dave Denver—M.D.)
- EURYTHMICS—Sweet Dreams 20-11
- MICHAEL SEMBELLO—Maniac 28-13
- MEN AT WORK—It's A Mistake 22-17
- THE FIXX—Saved By Zero 38-28
- QUARTERFLASH—Take Me To Heart 40-29
- PRINCE—1999
- JOURNEY—After The Fall
- MARTIN BRILEY—The Salt In My Tears

WRKR-FM—Racine

- (Steve Warren—P.D.)
- THE POLICE—Every Breath You Take 3-1
- MICHAEL JACKSON—Wanna Be Startin' Somethin' 6-5
- ROD STEWART—Baby Jane 13-9
- BONNIE TYLER—Total Eclipse Of The Heart 25-18
- JACKSON BROWNE—Lawyers In Love 33-24
- STEVIE NICKS—Stand Back
- LOVERBOY—Hot Girls In Love
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind
- AIR SUPPLY—Making Love Out Of Nothing At All
- DAVUD BOWIE—China Girl
- INXS—Don't Change
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- JEFFREY OSBORNE—Don't Get So Mad
- MICHAEL JACKSON—Human Nature

WSPT-FM—Stevens Point

- (Dianne Tracy—M.D.)
- THE POLICE—Every Breath You Take 1-1
- PRINCE—1999 2-2
- DURAN DURAN—Is There Something I Should Know 6-3
- STEVIE NICKS—Stand Back 14-9
- SERGIO MENDES—Never Gonna Let You Go 15-10
- BONNIE TYLER—Total Eclipse Of The Heart
- RITA COOLIDGE—All Time High
- MICHAEL JACKSON—Human Nature
- FRANK STALLONE—Far From Over
- STRAY CATS—(She's) Sexy + 17

WZEE-FM—Madison

- (Matt Hudson—M.D.)
- DONNIE IRIS—Do You Compute 27-16
- BONNIE TYLER—Total Eclipse Of The Heart 30-20
- MICHAEL JACKSON—Human Nature 32-25
- DONNA SUMMER—She Works Hard For The Money 33-26
- MEN WITHOUT HATS—The Safety Dance 38-32
- ASIA—Don't Cry
- BILLY JOEL—Tell Her About It
- THE TUBES—Tip Of My Tongue
- THE HOLLIES—Stop In The Name Of Love
- CULTURE CLUB—(I'll) Tumble 4 Ya
- FRANK STALLONE—Far From Over
- RICK SPRINGFIELD—Human Touch
- STRAY CATS—(She's) Sexy + 17

WZOK-FM—Rockford

- (Tim Fox—M.D.)
- MICHAEL JACKSON—Wanna Be Startin' Somethin' 6-3
- LOVERBOY—Hot Girls In Love 7-4
- EURYTHMICS—Sweet Dreams 8-5
- ELO—Rock 'N' Roll Is King 9-6
- DURAN DURAN—Is There Something I Should Know 13-8
- RICK SPRINGFIELD—Human Touch
- STRAY CATS—(She's) Sexy + 17

Northeast Region

PRIME MOVERS

- EURYTHMICS—Sweet Dreams (RCA)
- MEN AT WORK—It's A Mistake (Columbia)
- DURAN DURAN—Is There Something I Should Know (Capitol)

TOP ADD ONS

- BILLY JOEL—Tell Her About It (Columbia)
- ASIA—Don't Cry (Geffen)
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind (Capitol)

BREAKOUTS

- STRAY CATS—(She's) Sexy + 17 (EMI/America)
- ELTON JOHN—Kiss The Bride (Geffen)
- SPANDAU BALLET—True (Chrysalis (CBS))

WACZ-AM—Bangor

- (Michael O'Hara—M.D.)
- THE POLICE—Every Breath You Take 1-1
- DEF LEPPARD—Rock Of Ages 2-2
- SERGIO MENDES—Never Gonna Let You Go 4-3
- DONNA SUMMER—She Works Hard For The Money 7-5
- MADNESS—Our House 9-7
- EURYTHMICS—Take Me To Heart
- BILLY JOEL—Tell Her About It
- ASIA—Don't Cry
- MICHAEL JACKSON—Human Nature
- RICK SPRINGFIELD—Human Touch
- STRAY CATS—(She's) Sexy + 17

WBEN-FM—Buffalo

- (Roger Christian—M.D.)
- M/TUNE—Juicy Fruit 6-6
- MEN AT WORK—It's A Mistake 15-9
- ELO—Rock 'N' Roll Is King 19-12
- THE HUMAN LEAGUE—(Keep Feeling) Fascination 20-13
- DURAN DURAN—Is There Something I Should Know 23-15
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind
- THE ANIMALS—The Night
- ASIA—Don't Cry
- MICHAEL JACKSON—Human Nature
- BILLY JOEL—Tell Her About It
- AIR SUPPLY—Making Love Out Of Nothing At All

WBLI-FM—Long Island

- (Bill Terry—P.D.)
- THE POLICE—Every Breath You Take 1-1
- DURAN DURAN—Is There Something I Should Know 9-6
- STEVIE NICKS—Stand Back 11-9
- EURYTHMICS—Sweet Dreams 15-10
- DONNA SUMMER—She Works Hard For The Money 12-11

- ASIA—Don't Cry
- AIR SUPPLY—Making Love Out Of Nothing At All
- DAVID BOWIE—China Girl

WCAU-FM—Philadelphia

- (Glen Kalina—M.D.)
- CULTURE CLUB—(I'll) Tumble 4 Ya 15-5
- ASIA—Don't Cry 21-16
- RICK SPRINGFIELD—Human Touch 28-20
- JOAN JETT AND THE BLACKHEARTS—Fake Friends 32-27
- SHALAMAR—Dead Giveaway 37-28
- SERGIO MENDES—Rainbow's End
- STRAY CATS—(She's) Sexy + 17
- ELTON JOHN—Kiss The Bride
- THE MANHATTANS—Crazy
- SPANDAU BALLET—True
- TACO—Puttin' On The Ritz
- THE HUMAN LEAGUE—(Keep Feeling) Fascination
- THE TUBES—Tip Of My Tongue
- RITA COOLIDGE—All Time High
- BONNIE TYLER—Total Eclipse Of The Heart
- NAKED EYES—Promises Promises
- BILLY JOEL—Tell Her About It
- TOTO—Waiting For Your Love
- AIR SUPPLY—Making Love Out Of Nothing At All

WFEE-AM (13 FEA)—Manchester

- (Rick Ryder—M.D.)
- MICHAEL JACKSON—Human Nature
- BILLY JOEL—Tell Her About It
- MEN WITHOUT HATS—The Safety Dance
- AIR SUPPLY—Making Love Out Of Nothing At All
- BONNIE TYLER—Total Eclipse Of The Heart

WFLY-FM—Aibany

- (Jack Lawrence—M.D.)
- THE POLICE—Every Breath You Take 1-1
- STEVIE NICKS—Stand Back 9-2
- PRINCE—1999 8-3
- DURAN DURAN—Is There Something I Should Know 10-8
- MICHAEL SEMBELLO—Maniac 19-10
- THE TALKING HEADS—Burning Down The House
- ASIA—Don't Cry
- BILLY JOEL—Tell Her About It
- MARTIN BRILEY—The Salt In My Tears
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- BONNIE TYLER—Total Eclipse Of The Heart
- STRAY CATS—(She's) Sexy + 17
- FRANK STALLONE—Far From Over
- RICK SPRINGFIELD—Human Touch
- SHALAMAR—Dead Giveaway
- RITA COOLIDGE—All Time High
- MICHAEL JACKSON—Human Nature
- ELO—Rock 'N' Roll Is King
- DEF LEPPARD—Rock Of Ages
- TACO—Puttin' On The Ritz
- JOAN JETT AND THE BLACKHEARTS—Fake Friends

WGUY-FM—Bangor

- (Bill Pasha—M.D.)
- LOVERBOY—Hot Girls In Love 10-5
- MICHAEL SEMBELLO—Maniac 13-7
- DEF LEPPARD—Rock Of Ages 15-8
- MEN AT WORK—It's A Mistake 22-15
- ELO—Rock 'N' Roll Is King 23-17
- FRANK STALLONE—Far From Over
- ELTON JOHN—Kiss The Bride
- BONNIE TYLER—Total Eclipse Of The Heart
- TEARS FOR FEARS—Change
- STRAY CATS—(She's) Sexy + 17
- JEFFREY OSBORNE—Don't Get So Mad
- MICHAEL JACKSON—Human Nature
- ASIA—Don't Cry
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love

WHFM-FM—Rochester

- (Marc Cronin—M.D.)
- TACO—Puttin' On The Ritz 20-5
- MICHAEL SEMBELLO—Maniac 8-6
- DONNA SUMMER—She Works Hard For The Money
- DAVID BOWIE—China Girl 15-13
- QUARTERFLASH—Take Me To Heart 29-22
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- STRAY CATS—(She's) Sexy + 17

WIFI-FM (1-92)—Philadelphia

- (Lee Paris—M.D.)
- EURYTHMICS—Sweet Dreams 5-2
- ROD STEWART—Baby Jane 12-8
- PRINCE—1999 16-10
- MEN AT WORK—It's A Mistake 19-16
- TELLO—Love You 25-23
- STRAY CATS—(She's) Sexy + 17
- KISSING THE PINK—Maybe This Day
- CLUB HOUSE—Do It Again Medley With Billie Jean
- SPANDAU BALLET—True
- HAYSI FANTAZEE—Shiny Shiny
- CHARLIE—It's Inevitable
- DIANA ROSS—Pieces Of Ice
- ZEBRA—Who's Behind The Door
- MEN WITHOUT HATS—The Safety Dance
- SHALAMAR—Dead Giveaway
- BILLY JOEL—Tell Her About It

WIGY-FM—Bath

- (Scott Robbins—M.D.)
- THE POLICE—Every Breath You Take 1-1
- EURYTHMICS—Sweet Dreams 6-4
- DEF LEPPARD—Rock Of Ages 14-10
- MICHAEL SEMBELLO—Maniac 17-11
- MEN AT WORK—It's A Mistake 20-15
- FRANK STALLONE—Far From Over
- ELTON JOHN—Kiss The Bride
- SHALAMAR—Dead Giveaway
- TEARS FOR FEARS—Change
- AIR SUPPLY—Making Love Out Of Nothing At All
- SMOKEY ROBINSON AND BARBARA MITCHELL—Blame It On Love
- STRAY CATS—(She's) Sexy + 17

WKCI-FM (KC-101)—New Haven

- (Steve Rybak—M.D.)
- STEVIE NICKS—Stand Back 4-1
- DONNA SUMMER—She Works Hard For The Money 6-4
- MICHAEL SEMBELLO—Maniac 8-5
- EURYTHMICS—Sweet Dreams 9-6
- DAVID BOWIE—China Girl 19-14
- ASIA—Don't Cry
- BILLY JOEL—Tell Her About It
- JEFFREY OSBORNE—Don't Get So Mad
- NAKED EYES—Promises Promises

WKFM-FM—Syracuse

- (John Garucci—P.D.)
- THE POLICE—Every Breath You Take 1-1
- STEVIE NICKS—Stand Back 2-2
- JACKSON BROWNE—Lawyers In Love 3-15
- CULTURE CLUB—(I'll) Tumble 4 Ya 28-18
- TACO—Puttin' On The Ritz 34-22
- STRAY CATS—(She's) Sexy + 17
- ELTON JOHN—Kiss The Bride
- BILLY JOEL—Tell Her About It
- ASIA—Don't Cry
- MICHAEL JACKSON—Human Nature

- NAKED EYES—Promises Promises
- ZEBRA—Who's Behind The Door

WKTU-FM—New York City

- (Michael Ellis—M.O.)
- SERGIO MENDES—Never Gonna Let You Go 2-1
- STACY L

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (7/26/83)

Continued from page 18

WHYW-FM-Pittsburgh

- (Jay Gresswell-M.D.)
- ★ RITA COOLIDGE-All Time High 8-6
- ★ TACO-Puttin' On The Ritz 10-7
- ★ MICHAEL JACKSON-Human Nature 12-9
- ★ QUARTERFLASH-Take Me To Heart 17-13
- ★ LAURA BRANNIGAN-How Am I Supposed To Live Without You 19-14
- PAUL ANKA-Hold Me 'Til The Mornin' Comes
- SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love
- BILLY JOEL-Tell Her About It
- GEORGE BENSON-Lady Love Me
- JEFFREY OSBORNE-Don't You Get So Mad
- NAKED EYES-Promises Promises
- DIANA ROSS-Pieces Of Ice

WKRZ-FM-Wilkes-Barre

- (Jim Rising-P.D.)
- ★ PRINCE-1999 2-1
- ★ DEF LEPPARD-Rock Of Ages 5-3
- ★ MICHAEL SEMBELLO-Maniac 9-6
- ★ DONNA SUMMER-She Works Hard For The Money 11-8
- ★ TACO-Puttin' On The Ritz 14-11
- ASIA-Don't Cry
- BILLY JOEL-Tell Her About It
- BLACKFOOT-Teenage Idol
- MICHAEL JACKSON-Human Nature
- CROSBY, STILLS AND NASH-War Games
- RITA COOLIDGE-All Time High
- PAUL ANKA-Hold Me 'Til The Morning Comes
- THE TUBES-Tip Of My Tongue
- SPANDAU BALLET-True
- THE TALKING HEADS-Burning Down The House
- BONNIE TYLER-Total Eclipse Of The Heart

WNVZ-FM-Norfolk

- (Steve Kelly-M.D.)
- ★ RICK SPRINGFIELD-Human Touch 33-26
- ★ JOURNEY-After The Fall 38-29
- ★ DONNA SUMMER-She Works Hard For The Money 11-7
- ★ NEW EDITION-Candy Girl 22-13
- ★ THE FIXX-Saved By Zero 27-21
- ★ MICHAEL JACKSON-Human Nature
- ★ SHALAMAR-Dead Giveaway
- ★ LAURA BRANNIGAN-How Am I Supposed To Live Without You
- BILLY JOEL-Tell Her About It
- NAKED EYES-Promises Promises
- GEORGE BENSON-Lady Love Me
- JEFFREY OSBORNE-Don't You Get So Mad
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- RICK JAMES-Cold Blooded

WQXA-FM-York

- (Dan Steele-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 7-3
- ★ EURYTHMICS-Sweet Dreams 10-6
- ★ MEN AT WORK-It's A Mistake 18-10
- ★ DURAN DURAN-Is There Something I Should Know 23-15
- ★ AMERICA-The Border 22-19
- ASIA-Don't Cry
- TACO-Puttin' On The Ritz
- JEFFREY OSBORNE-Don't You Get So Mad
- STRAY CATS-(She's) Sexy + 17
- TRUE-Spandau Ballet

WRQX-FM-Washington

- (Mary Tatem-M.D.)
- MICHAEL JACKSON-Human Nature
- EURYTHMICS-Sweet Dreams
- BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- FRANK STALLONE-Far From Over

WRVQ-FM-Richmond

- (Jim Payne-M.D.)
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 2-1
- ★ STEVIE NICKS-Stand Back 3-2
- ★ DAVID BOWIE-China Girl 5-3
- ★ DURAN DURAN-Is There Something I Should Know 6-5
- ★ MICHAEL SEMBELLO-Maniac 9-6
- TACO-Puttin' On The Ritz
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- BONNIE TYLER-Total Eclipse Of The Heart
- ASIA-Don't Cry
- BILLY JOEL-Tell Her About It
- DIANA ROSS-Pieces Of Ice

WXIL-FM-Parkersburgh

- (Paul Demille-M.D.)
- ★ MEN AT WORK-It's A Mistake 5-1
- ★ SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love 16-7
- ★ BONNIE TYLER-Total Eclipse Of The Heart 23-12
- ★ ROB STEWART-Baby Jane 24-13
- ★ MICHAEL SEMBELLO-Maniac 29-18
- KENNY ROGERS-Scarlet Fever
- STRAY CATS-(She's) Sexy + 17
- DONNIE HIRSH-Human Evolution
- DEF LEPPARD-Stage Fright
- STEVIE NICKS-Stand Back
- MEN WITHOUT HATS-The Safety Dance
- ASIA-Don't Cry
- RICK JAMES-Cold Blooded
- AIR SUPPLY-Making Love Out Of Nothing At All
- TACO-Puttin' On The Ritz
- SHOR PATROL-Loveboy
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind

WXLK-FM-Roanoke

- (David Lee Michaels-M.D.)
- ★ DEBARGE-All This Love 6-2
- ★ JACKSON BROWNE-Lawyers In Love 12-6
- ★ SNUFF-Big, Bad Billy 14-7
- ★ MICHAEL JACKSON-Human Nature 27-19
- ★ NEW EDITION-Candy Girl 21-26
- LAURA BRANNIGAN-How Am I Supposed To Live Without You
- AIR SUPPLY-Making Love Out Of Nothing At All
- ASIA-Don't Cry
- BILLY JOEL-Tell Her About It
- CULTURE CLUB-I'll Tumble 4 Ya
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind

WYCR-FM-York

- (J.J. Randolph-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ STEVIE NICKS-Stand Back 4-2
- ★ DONNA SUMMER-She Works Hard For The Money 12-6
- ★ EURYTHMICS-Sweet Dreams 14-7
- ★ MICHAEL SEMBELLO-Maniac 19-9
- ELTON JOHN-Kiss The Bride
- STRAY CATS-(She's) Sexy + 17
- TACO-Puttin' On The Ritz
- RICK SPRINGFIELD-Human Touch
- NAKED EYES-Promises Promises

WZYQ-FM-Frederick

- (Kemosabi Joe-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind 5-2
- ★ TACO-Puttin' On The Ritz 14-13
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination
- ★ ELO-Rock 'N' Roll Is King 12-8
- STRAY CATS-(She's) Sexy + 17
- AIR SUPPLY-Making Love Out Of Nothing At All
- DONNA SUMMER-She Works Hard For The Money
- MICHAEL JACKSON-Human Nature
- MICHAEL SEMBELLO-Maniac
- ASIA-Don't Cry

Southeast Region

★ PRIME MOVERS

- MICHAEL SEMBELLO-Maniac (Casablanca)
- MEN AT WORK-It's A Mistake (Columbia)
- THE HUMAN LEAGUE-(Keep Feeling) Fascination (A&M)

● TOP ADD ONS

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

● BREAKOUTS

- STRAY CATS-(She's) Sexy + 17 (EMI/America)
- ELTON JOHN-Kiss The Bride (Geffen)
- SPANDAU BALLET-True (Chrysalis) (CBS)

WAEV-FM-Savannah

- (J.D. North-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MADNESS-Our House 2-2
- ★ MICHAEL SEMBELLO-Maniac 10-4
- ★ EURYTHMICS-Sweet Dreams 12-7
- ★ TACO-Puttin' On The Ritz 20-12
- MEN WITHOUT HATS-The Safety Dance
- FRANK STALLONE-Far From Over
- BONNIE TYLER-Total Eclipse Of The Heart
- SPANDAU BALLET-True
- PETER DINKlage-Johnny B. Goode

WANS-FM-Anderson/Greenville

- (Rod Metts-M.D.)
- ★ STEVIE NICKS-Stand Back 5-1
- ★ EURYTHMICS-Sweet Dreams 11-7
- ★ QUARTERFLASH-Take Me To Heart 14-11
- ★ MEN AT WORK-It's A Mistake 21-14
- ★ JACKSON BROWNE-Lawyers In Love 30-20
- MICHAEL JACKSON-Human Nature
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- FRANK STALLONE-Far From Over
- GEORGE BENSON-Lady Love Me

WAXY-FM-Ft. Lauderdale

- (Rick Shaw-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL JACKSON-Human Nature 2-2
- ★ DONNA SUMMER-She Works Hard For The Money 13-4
- ★ THE KINKS-Come Dancing 8-5
- ★ MICHAEL SEMBELLO-Maniac 10-7
- AMERICA-The Border
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- AIR SUPPLY-Making Love Out Of Nothing At All

WBBQ-FM-Augusta

- (Bruce Stevens-M.D.)
- ★ DEF LEPPARD-Rock Of Ages 12-4
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 16-10
- ★ QUARTERFLASH-Take Me To Heart 17-12
- ★ DAVID BOWIE-China Girl 24-20
- ★ MCGO-Ewok Celebration 34-24
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- STRAY CATS-(She's) Sexy + 17
- FRANK STALLONE-Far From Over
- SPANDAU BALLET-True
- RICK JAMES-Cold Blooded
- BONNIE TYLER-Total Eclipse Of The Heart
- ASIA-Don't Cry
- JIM CAPALDI-That's Love
- LAURA BRANNIGAN-How Am I Supposed To Live Without You

WBCY-FM-Charlotte

- (Bob Kagan-M.D.)
- ★ TACO-Puttin' On The Ritz 3-2
- ★ MICHAEL SEMBELLO-Maniac 7-3
- ★ DONNA SUMMER-She Works Hard For The Money 8-6
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 13-7
- ★ EURYTHMICS-Sweet Dreams 16-10
- GEORGE BENSON-Lady Love Me
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- BILLY JOEL-Tell Her About It
- LAURA BRANNIGAN-How Am I Supposed To Live Without You
- ASIA-Don't Cry

WBGH-FM-Tallahassee

- (Jack Norris-M.D.)
- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 1-1

★ DONNA SUMMER-She Works Hard For The Money

- 14-8
- ★ BRYAN ADAMS-Cuts Like A Knife 19-13
- ★ MEN AT WORK-It's A Mistake 20-15
- ★ JACKSON BROWNE-Lawyers In Love 27-22
- STRAY CATS-(She's) Sexy + 17
- ELTON JOHN-Kiss The Bride
- ROBERT PLANT-Big Log
- ARETHA FRANKLIN-Get It Right
- GARY NVRICK-Messages Is You
- TEARS FOR FEARS-Change
- ASIA-Don't Cry
- BILLY JOEL-Tell Her About It
- MEN WITHOUT HATS-The Safety Dance
- AIR SUPPLY-Making Love Out Of Nothing At All
- JEFFREY OSBORNE-Don't You Get So Mad

WBJW-FM-Orlando

- (Tory Long-M.D.)
- ★ DURAN DURAN-Is There Something I Should Know 8-4
- ★ BRYAN ADAMS-Cuts Like A Knife 11-6
- ★ EURYTHMICS-Sweet Dreams 14-7
- ★ THE FIXX-Saved By Zero 16-11
- ★ MICHAEL SEMBELLO-Maniac 22-14
- ★ DONNA SUMMER-She Works Hard For The Money
- CULTURE CLUB-I'll Tumble 4 Ya
- MICHAEL JACKSON-Human Nature
- JOURNEY-After The Fall
- BILLY JOEL-Tell Her About It
- FRANK STALLONE-Far From Over
- JOAN JETT AND THE BLACKHEARTS-Fake Friends
- ASIA-Don't Cry

WCGQ-FM-Columbus

- (Bob Raleigh-M.D.)
- ★ DONNA SUMMER-She Works Hard For The Money 15-9
- ★ DEF LEPPARD-Rock Of Ages 20-15
- ★ JACKSON BROWNE-Lawyers In Love 23-18
- ★ MEN AT WORK-It's A Mistake 28-21
- ★ DIANA ROSS-Pieces Of Ice 29-24
- AIR SUPPLY-Making Love Out Of Nothing At All
- FRANK STALLONE-Far From Over
- JEFFREY OSBORNE-Don't You Get So Mad
- ELTON JOHN-Kiss The Bride
- RITA COOLIDGE-All Time High

WCSA-FM-Charleston

- (Chris Bailey-M.D.)
- ★ DURAN DURAN-Is There Something I Should Know 5-3
- ★ EURYTHMICS-Sweet Dreams 7-4
- ★ MEN AT WORK-It's A Mistake 8-5
- ★ MEN WITHOUT HATS-The Safety Dance 11-7
- ★ MICHAEL SEMBELLO-Maniac 13-9
- AIR SUPPLY-Making Love Out Of Nothing At All
- SERGIO MENDES-Rainbow's End
- F R DAVID-Words
- RONNIE MILSAP-Don't You Know How Much I Love You

WDCG-FM-Durham

- (Randy Kabrich-M.D.)
- ★ PRINCE-1999 4-1
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 14-7
- ★ CULTURE CLUB-I'll Tumble 4 Ya 34-28
- ★ JAMES INGRAM WITH PATTI AUSTIN-How Do You Keep The Music Playing 36-29
- ★ MICHAEL JACKSON-Human Nature 39-31
- BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- CHARLIE-It's Inevitable
- RITA COOLIDGE-All Time High
- LAURA BRANNIGAN-How Am I Supposed To Live Without You
- ELO-Rock 'N' Roll Is King
- FRANK STALLONE-Far From Over

WEZB-FM-New Orleans

- (Jerry Lausteau-M.D.)
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 10-6
- ★ TACO-Puttin' On The Ritz 13-7
- ★ CULTURE CLUB-I'll Tumble 4 Ya 22-12
- ★ MEN AT WORK-It's A Mistake 19-14
- ★ RICK SPRINGFIELD-Human Touch 30-26
- MICHAEL JACKSON-Human Nature
- ASIA-Don't Cry
- AIR SUPPLY-Making Love Out Of Nothing At All
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- BILLY JOEL-Tell Her About It
- ZEBRA-Who's Behind The Door
- JOAN JETT AND THE BLACKHEARTS-Fake Friends
- ASIA-Don't Cry
- STRAY CATS-(She's) Sexy + 17
- FRANK STALLONE-Far From Over

WFLB-FM-Fayetteville

- (Larry Canon-M.D.)
- ★ DAVID BOWIE-China Girl 14-7
- ★ TACO-Puttin' On The Ritz 20-8
- ★ AMERICA-The Border 18-12
- ★ MEN AT WORK-It's A Mistake 23-15
- ★ SHALAMAR-Dead Giveaway 34-26
- MICHAEL JACKSON-Human Nature
- STRAY CATS-(She's) Sexy + 17
- ELTON JOHN-Kiss The Bride
- SPANDAU BALLET-True
- A FLOCK OF SEAGULLS-Wishing
- THE MANHATTANS-Crazy
- SERGIO MENDES-Rainbow's End
- KISS THE PINK-Maybe This Day

WFMF-FM-Baton Rouge

- (Johnny "A"-M.D.)
- ★ ROD STEWART-Baby Jane 1-1
- ★ STEVIE NICKS-Stand Back 2-3
- ★ MICHAEL SEMBELLO-Maniac 3-6
- ★ MADNESS-Our House 23-13
- ★ TACO-Puttin' On The Ritz 25-21
- MICHAEL JACKSON-Human Nature

● LAURA BRANNIGAN-How Am I Supposed To Live

- Without You
- RICK SPRINGFIELD-Human Touch
- BILLY JOEL-Tell Her About It

WKRG-FM-Mobile

- (Scott Griffith-P.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ DONNA SUMMER-She Works Hard For The Money 8-5
- ★ DEF LEPPARD-Rock Of Ages 9-6
- ★ JACKSON BROWNE-Lawyers In Love 26-20
- ★ LAURA BRANNIGAN-How Am I Supposed To Live Without You 31-26
- AIR SUPPLY-Making Love Out Of Nothing At All
- SHALAMAR-Dead Giveaway
- BONNIE TYLER-Total Eclipse Of The Heart
- LOUISE TUCKER-Midnight Blue

WKXX-FM-Birmingham

- (Steve Davis-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 8-2
- ★ STEVIE NICKS-Stand Back 14-9
- ★ MEN AT WORK-It's A Mistake 17-10
- ★ DIANA ROSS-Pieces Of Ice 20-14
- ★ DAVID BOWIE-China Girl 24-19
- ★ RICK SPRINGFIELD-Human Touch
- BILLY JOEL-Tell Her About It
- PAUL ANKA-Hold Me 'Til The Morning Comes
- BONNIE TYLER-Total Eclipse Of The Heart
- AIR SUPPLY-Making Love Out Of Nothing At All
- FRANK STALLONE-Far From Over
- ASIA-Don't Cry

WMC-FM (FM-100)-Memphis

- (Tom Prestigiacomo-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 10-2
- ★ QUARTERFLASH-Take Me To Heart 8-3
- ★ LAURA BRANNIGAN-How Am I Supposed To Live Without You 30-23
- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 35-25
- BILLY JOEL-Tell Her About It
- ELTON JOHN-Kiss The Bride
- SPANDAU BALLET-True
- HERB ALPERT-Garden Party

WOKI-FM-Knoxville

- (Gary Atkins-M.D.)
- RICK SPRINGFIELD-Human Touch
- ASIA-Don't Cry
- BONNIE TYLER-Total Eclipse Of The Heart
- MICHAEL JACKSON-Human Nature
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- RICK JAMES-Cold Blooded
- AIR SUPPLY-Making Love Out Of Nothing At All
- THE TUBES-Tip Of My Tongue
- R.E.M.-Radio Free Europe
- Z. Z. TOP-Sharp Dressed Man
- TEARS FOR FEARS-Change
- THREE DOG NIGHT-It's A Jungle Out There
- ROBERT PLANT-Big Log
- STRAY CATS-(She's) Sexy + 17
- ELTON JOHN-Kiss The Bride
- ARETHA FRANKLIN-Giving In

WQEN-FM-Gadsden

- (Leo Davis-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 15-5
- ★ JEFFREY OSBORNE-Don't You Get So Mad 23-15
- ★ CULTURE CLUB-I'll Tumble 4 Ya 28-17
- THE TUBES-Tip Of My Tongue
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- GEORGE BENSON-Lady Love Me
- STRAY CATS-(She's) Sexy + 17
- BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- FRANK STALLONE-Far From Over
- AIR SUPPLY-Making Love Out Of Nothing At All

WQUE-FM-New Orleans

- (Chris Bryan-M.D.)
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 10-6
- ★ QUARTERFLASH-Take Me To Heart 16-12
- ★ JACKSON BROWNE-Lawyers In Love 19-15
- ★ EURYTHMICS-Sweet Dreams 23-18
- ★ AMERICA-The Border 22-19
- BILLY JOEL-Tell Her About It
- AIR SUPPLY-Making Love Out Of Nothing At All
- LAURA BRANNIGAN-How Am I Supposed To Live Without You
- ROBERT PLANT-Big Log
- LOUISE TUCKER-Midnight Blue
- MICHAEL JACKSON-Human Nature

WQUT-FM-Johnson City

- (Dave Adams-M.D.)
- ★ ROD STEWART-Baby Jane 6-1
- ★ THE POLICE-Every Breath You Take 11-8
- ★ BRYAN ADAMS-Cuts Like A Knife 15-11
- ★ PRINCE-1999 21-14
- ★ THE HOLLIES-Stop In The Name Of Love 30-22
- ASIA-Don't Cry
- BILLY JOEL-Tell Her About It
- TACO-Puttin' On The Ritz
- MICHAEL JACKSON-Human Nature
- MEN AT WORK-It's A Mistake
- MICHAEL SEMBELLO-Maniac
- AMERICA-The Border
- TOTO-Waiting For Your Love

WQXI-FM-Atlanta

- (Jeff McCartney-M.D.)
- ★ DAVID BOWIE-China Girl 18-10
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 28-20
- ★ MICHAEL JACKSON-Human Nature 23-17
- ★ BONNIE TYLER-Total Eclipse Of The Heart 26-21
- FRANK STALLONE-Far From Over

● RITA COOLIDGE-All Time High

- NAKED EYES-Promises Promises
- RICK SPRINGFIELD-Human Touch
- CULTURE CLUB-I'll Tumble 4 Ya
- AIR SUPPLY-Making Love Out Of Nothing At All
- MEN WITHOUT HATS-The Safety Dance

WRBQ-FM-Tampa

- (Pat McKay-M.D.)
- ★ MEN AT WORK-It's A Mistake 15-9
- ★ BONNIE TYLER-Total Eclipse Of The Heart 18-11
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 25-15
- ★ EURYTHMICS-Sweet Dreams 20-16
- CULTURE CLUB-I'll Tumble 4 Ya 22-18
- STRAY CATS-(She's) Sexy + 17
- RICK SPRINGFIELD-Human Touch
- FRANK STALLONE-Far From Over

WHYY-FM-Montgomery

- (Mark St. John-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ DURAN DURAN-Is There Something I Should Know 5-2
- ★ DEF LEPPARD-Rock Of Ages 8-3
- ★ STEVIE NICKS-Stand Back 14-5
- ★ MEN AT WORK-It's A Mistake 24-12
- STRAY CATS-(She's) Sexy + 17
- FRANK STALLONE-Far From Over
- RONNIE MILSAP-Don't You Know How Much I Love You
- F R DAVID-Words
- ASIA-Don't Cry
- NAKED EYES-Promises Promises

WHYI-FM-Miami

- (Robert W. Walker-M.D.)
- ★ THE POLICE-Every Breath You Take 7-4
- ★ MEN WITHOUT HATS-The Safety Dance 17-7
- ★ MICHAEL JACKSON-Human Nature 12-8
- ★ CULTURE CLUB-I'll Tumble 4 Ya 16-10
- ★ MIDNIGHT STAR-Freak-A-Zoid 25-13
- MIGUEL BROWN-So Many Men, So Little Time
- CLUB HOUSE-Do It Again Medley With Billie Jean
- TACO-Puttin' On The Ritz
- STRAY CATS-(She's) Sexy + 17
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- BOBBY LANZ-Ft. Lauderdale
- ARETHA FRANKLIN-Get It Right
- BILLY JOEL-Tell Her About It
- STACY LATTISAW-Miracle

WINZ-FM-Miami

- (Mark Shands-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ NEW EDITION-Is This The End 10-2
- ★ MEN WITHOUT HATS-The Safety Dance 9-3
- ★ MIGUEL BROWN-So Many Men, So Little Time 7-6
- ★ MIDNIGHT STAR-Freak-A-Zoid 26-10
- FREEZE-I.O.U.
- JEFFREY OSBORNE-Don't You Get So Mad
- MICHAEL JACKSON-Human Nature
- CLUB HOUSE-Do It Again Medley With Billie Jean
- FRANK STALLONE-Far From Over
- JOURNEY-After The Fall
- SLINGSHOT-Do It Again/Billie Jean Medley

WISE-FM-Asheville

- (John Stevens-M.D.)
- ★ DONNA SUMMER-She Works Hard For The Money 10-3
- ★ QUARTERFLASH-Take Me To Heart 16-5
- ★ MICHAEL SEMBELLO-Maniac 20-7
- ★ MEN AT WORK-It's A Mistake 22-9
- ★ BONNIE TYLER-Total Eclipse Of The Heart 27-22
- THE TALKING HEADS-Burning Down The House
- SPANDAU BALLET-True
- AIR SUPPLY-Making Love Out Of Nothing At All
- DAVID BOWIE-China Girl
- NAKED EYES-Promises Promises
- BILLY JOEL-Tell Her About It
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- GEORGE BENSON-Lady Love Me
- SHALAMAR-Dead Giveaway
- MICHAEL JACKSON-Human Nature
- STRAY CATS-(She's) Sexy + 17
- ELTON JOHN-Kiss The Bride

WIVY-FM-Jacksonville

- (Dave Scott-M.D.)
- ★ TACO-Puttin' On The Ritz 1-1
- ★ LOUISE TUCKER-Midnight Blue 4-3
- ★ MICHAEL JACKSON-Human Nature 10-6
- ★ LAURA BRANNIGAN-How Am I Supposed To Live Without You 11-9
- ★ AMERICA

Abnormal Sounds In Normal, Ill. AM Jock Bringing New Music To Middle America

By MOIRA McCORMICK

CHICAGO—Downstate Illinois, a collection of fields, farms, and sleepy college towns, is a typical slice of middle America. Radio-wise, it's a bastion of country, top 40 and adult contemporary—with the exception of the twin university burbs of Bloomington and Normal. There, previously straightlaced 1,000-watt AM top 40 station WRBA has been steadily gaining listeners via a daily new music show, which bills itself variously as "The Hardcore Sesame Street" and "The Radio Revolution Where Everybody Gets To Dance."

Hosted by Robin Plan, a 25-year-

old graduate of Minneapolis' Brown Institute, the 1-6 p.m. program regularly features the likes of the Dead Kennedys, the Lords Of The New Church, Brave Combo, the Virgin Prunes, the Swinging Madisons, and Millions of Dead Cops, in addition to what Plan terms "pretty mainstream" artists like Killing Joke, TSOL and Blancmange.

"I was a little reluctant about the program in the beginning," admits station owner Bob Bivans, "because it was quite a different format from what it has been the past 15 years." WRBA still features Top 40 and album rock mornings and evenings respectively. "But," he continues,

"Robin kept assuring me she was doing the right thing, and she proved herself correct.

"It took me about six months to change my mind—it didn't seem right for an AM station to be programming new wave," Bivans says. "But the response from the beginning has been fantastic. This type of music doesn't fit into the station's format, but if it continues to grow, we might air new wave from sign-on to sign-off."

Plan had been working at WRBA since August, 1981, playing the formatted top 40 and AOR music for about a year. "And hating it," she says. Exasperated, Plan sneaked Talking Heads' "You Pull Me Up" into her mainstream lineup one day last September, "figuring I'd be back stacking cans at Kroger's once they heard it." Instead, her new music infusion continued to increase a cut at a time. Now, her entire show consists of artists who would make most programmers shudder.

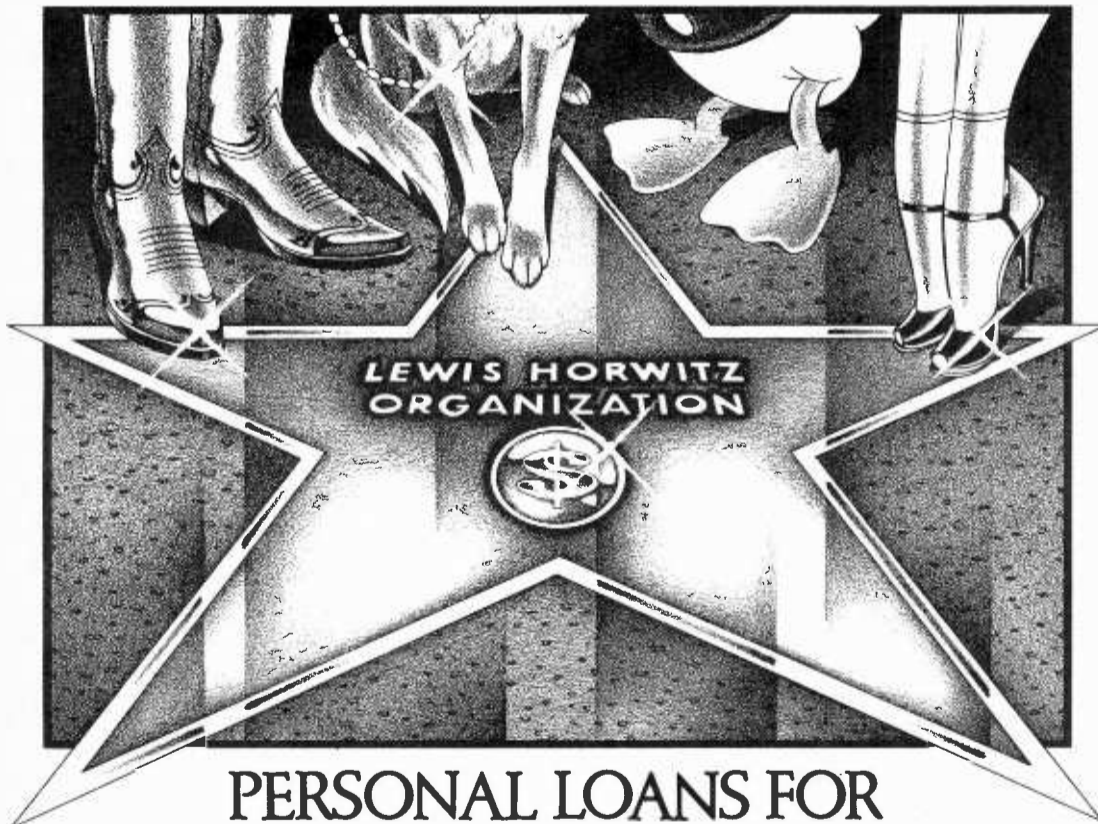
A typical hour includes two hardcore songs ("real hardcore, not the Dead Kennedys"), two reggae cuts ("real reggae, not the English Beat"), two dance tunes, two psychedelic selections, and two rockabilly tracks. Oldies account for about 20% of the overall programming, and indie-label bands are heavily tracked as well.

All this is served up with a tight top 40-ish delivery, albeit a tad "goofy" in Plan's own words. "It (Continued on opposite page)



KINGS COLLABORATE—B.B. King, left, relaxes with Larry King after three hours of conversation and calls on Mutual's "Larry King Show."

AUGUST 6, 1983, BILLBOARD



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LHO

Out Of The Box

HOT 100/AC

BALTIMORE—The multi-formatted sound of Jeffrey Osborne's new A&M single, "Don't You Get So Mad About It," produced by George Duke, "impresses the hell" out of WFBR program director Dale Andrews, who's also taken with Engelbert Humperdinck's "Till You And Your Lover Are Lovers Again" (Epic). "I'm not a big Engelbert Humperdinck fan ordinarily," he chuckles. "But this has many of the same pleasant midtempo qualities that distinguished 'After The Lovin'." Another big hit at the station is Frank Stallone's "Far From Over" (RSO), whose big rock beat reminds Andrews of "Eye Of The Tiger."

AOR

SPRINGFIELD, Mass./HARTFORD, Conn.—"Let Them All Talk" and "Everyday I Write The Book," the lead cuts on the new Elvis Costello & the Attractions LP, "Punch The Clock" (Columbia), are among the "punchiest and most accessible" songs Costello has ever cut, according to WAQY music director Bob London. Fresh from their work with Dexy's Midnight Runners, Madness and the Nightcaps, producers Clive Langer and Alan Winstanley have introduced a distinctly horn-dominated perspective, says London, noting that excitement is building for the group's Aug. 12 concert date at the Springfield Civic Center. "Sexy And 17," the new Stray Cats single for EMI America, is "more of what's so good about the Stray Cats," while "Fight Fire With Fire," a cut from the new Kansas LP, "Drastic Measures," is "solid mainstream Midwestern rock." Oh yes, he adds: no more violins.

BLACK/URBAN

ST. LOUIS—AJay Kemp, who programs WZEN, may not be crazy about rap, but he's thoroughly captivated by "The Crown," Gary Byrd's new 12-inch disk produced by Stevie Wonder for his Wondirection label. The former WWRL air personality sings about various personages in black history, from Harriet Tubman to Dr. J.; Kemp calls it "a different kind of rap record." The programmer says another positive message is contained in "The Key," the new single by the Prelude group Wuf Ticket. Unlike their previous effort ("Ya Mama"), Kemp says, the current tune features an inspirational chorus that's generated listener requests. He's also excited about David Grant's "Stop And Go" (Chrysalis), whose mix is "the best" he's heard in some time ("Attention pop radio: It's right up your alley"). The record was produced by Steve (Culture Club) Levine.

COUNTRY

SAN FRANCISCO—KSN music director Laurie Sayres has high praise for the new Kenny Rogers single, "Scarlet Fever" (Liberty). "He really knows how to pick his 'story songs,'" she says. "Like 'Lucille' and 'The Gambler,' I'm sure our audience will take this one to heart, too." Sayres digs the multi-formatted appeal of Tanya Tucker's new Arista 45, "Baby I'm Yours," noting that her remake of the Barbara Lewis chestnut exudes a "natural" pop, rock and urban sound. Also new is the Epic ballad "What Am I Gonna Do (With The Rest Of My Life)" by Merle Haggard, because "nobody makes music like Merle." LEO SACKS

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YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. The Morning After, Maureen McGovern, 20th Century
2. Bad, Bad Leroy Brown, Jim Croce, ABC
3. Live And Let Die, Wings, Apple
4. Smoke On The Water, Deep Purple, Warner Bros.
5. Yesterday Once More, Carpenters, A&M
6. Diamond Girl, Seals & Crofts, Warner Bros.
7. Touch Me In The Morning, Diana Ross, Motown
8. Brother Louie, Stories, Kama Sutra
9. Will It Go Round In Circles, Billy Preston, A&M
10. Shambala, Three Dog Night, Dunhill

POP SINGLES—20 Years Ago

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

Top LPs—10 Years Ago

1. VI, Chicago, Columbia
2. The Dark Side Of The Moon, Pink Floyd, Harvest
3. Now & Then, Carpenters, A&M
4. Living In The Material World, George Harrison, Apple
5. Diamond Girl, Seals & Crofts, Warner Bros.
6. Fantasy, Carole King, Ode
7. There Goes Rhymin' Simon, Paul Simon, Columbia
8. Machine Head, Deep Purple, Warner Bros.
9. Fresh, Sly & the Family Stone, Epic
10. Leon Live, Leon Russell, Shelter

TOP LPs—20 Years Ago

1. Days Of Wine And Roses, Andy Williams, Columbia
2. The James Brown Show, King
3. Moving, Peter, Paul & Mary, Warner Bros.
4. Peter, Paul & Mary, Warner Bros.
5. West Side Story, Soundtrack, Columbia
6. Surfin' U.S.A., Beach Boys, Capitol
7. I Love You Because, Al Martino, Oldie
8. Little Stevie Wonder The 12 Year Old Genius, Tamla
9. Cleopatra, Soundtrack, 20th Century-Fox
10. Bye Bye Birdie, Soundtrack, RCA Victor

COUNTRY SINGLES—10 Years Ago

1. Lord, Mr. Ford, Jerry Reed, RCA
2. Top Of The World, Lynn Anderson, Columbia
3. She's All Woman, David Houston, Epic
4. Mr. Lovemaker, Johnnie Paycheck, Epic
5. Trip To Heaven, Freddy Hart, Capitol
6. Louisiana Woman, Mississippi Man, Loretta Lynn & Conway Twitty, MCA
7. You Were Always There, Donna Fargo, Dot
8. Everybody's Had The Blues, Merle Haggard, Capitol
9. Love Is The Foundation, Loretta Lynn, MCA
10. Nothing Ever Hurt Me, George Jones, Epic

SOUL SINGLES—10 Years Ago

1. Angel, Aretha Franklin, Atlantic
2. Are You Man Enough, Four Tops, Dunhill
3. Nobody Wants You When You're Down And Out, Bobby Womack, United Artists
4. Here I Am, Al Green, Hi
5. Touch Me In The Morning, Diana Ross, Motown
6. Where Peaceful Waters Flow, Gladys Knight & the Pips, Buddah
7. If You Want Me To Stay, Sly & the Family Stone, Epic
8. I Believe In You, Johnnie Taylor, Stax
9. There's No Me Without You, Manhattans, Columbia
10. Let's Get It On, Marvin Gaye, Tamla

• Continued from page 15

Apologies to all those at Doubleday who went into apoplexy last week after reading that the entire chain might abandon AOR. They won't; you can make book on that. But if you are a betting sort, place your bets on WAVA Arlington, Va. making the transition to top 40, according to unconfirmed reports from various station staffers.

Speaking of Doubleday, we were driving up and down the East Coast a couple of weeks ago, and the kid doing 10 p.m. to 2 a.m. on New York's WAPP (we think it was Perry Stone) was warm and friendly enough to make us listen to a format that is geared to demographics we'll never see again. . . . Friday night's oldies feature on Philly's WIOQ provided a once-in-a-lifetime opportunity to hear the Orlons' "South Street" while driving down it. . . . Irv Homer, the midday man on WWDB, Philadelphia's all-talk FMer, was also enticing. Had us convinced to give up sex and stop paying taxes, not necessarily in that order. . . . Loved the oldies on XTRA 104—but you'll find we're partial to that stuff; who else drives out to the Hamptons to hear Paul Sidney's WLNG? By the way, WLNG is also available on "crystal clear FM 92."

Lots of FM skip around the Richmond area, and we spent 20 minutes seeing what else we could get. Why is it stations that we'd never listen to while in Tulsa become instantly appealing when they're 1,500 miles away? After a metroplex traffic report on KAFM, Dallas, we realized we didn't hear Virginia radio very often either, so we checked out Norfolk: Dale Parsons' WLTY, Dick Lam's WWDE, and WGH with Brad Carver. (We didn't know he'd left WCMS, but knowing Brad, this may come as a shock to him as well.) Down to WDCG in Durham and WRAL in Raleigh, where they've got a British night guy, Bob Barnes Watts, who actually grew on us by the time we reached Fayetteville. . . . Winning the best signal award is George Francis' Magic 99.5 FM, WMAG in High Point. We got it perfectly in the parking lot of "South Of The Border" (a shrine to the middle-class motorist) and halfway to Myrtle Beach. We don't know how we'd feel about it if we heard it constantly, but in the hour we checked out, musically it was the best-sounding AC station we heard this trip, although WPIX is nothing to sneeze at either. The Freakin' Deacon is still going strong in Myrtle Beach.

We're back on the West Coast, where next week's drive takes us to San Francisco. We'll have a full market profile for you to read at the NAB/RPC.

Former Sanders group programmer Don Keith and Mac Sanders are back together again, as the company for which Keith serves as national consultant, American Image Consultants, has signed a deal to consult Sanders' six country outlets, including WJRB/WJKZ Nashville, WNOX/WNKX Knoxville and WVOK/WRKK Birmingham. American Image has also come up with a new aircheck critique service called "The Winners Club," available to stations of all formats on a subscription basis, featuring monthly critiques of air people.

Veteran Minnesota play-by-play announcer Tim Moreland has been signed as "the voice of the Minnesota Vikings" on WCCO Min-

neapolis. Replacing him in his present post with the Minnesota Twins is Ron Weber, formerly with CBS, who will join Herb Carneal in the Twins Booth.

Larry Kahn is out as sports director at KHTZ Los Angeles and morning sports anchor on Charlie Tuna's show, as the "sports department" has been absorbed by news. . . . Asa Dorfman goes from weekends to fulltime reporting and anchoring for WHN New York's news department. . . . Larry Winston gives up his K-98 (KHFI) jock shift to become promotion director at the Austin AC outlet.

EZ Communications and Burkhardt / Abrams / Michaels / Douglas & Associates have entered into a longterm research and consultation agreement for all the EZ stations.

WTGI 103 FM in Hammond, La. is on the move. At least the tower is, which should give the class C FM contemporary outlet a city grade signal in Baton Rouge. That's nice, since PD Greg Herpin is formerly of WFME there, production director Earl Rolling is from WYNK there, and consultant Mike McCarthey is also a local boy. Majority owner and GM Ron Strother is from nearby Oakdale. In fact, the only foreigner in the bunch is music director Stacy Powers, who hails from WMGG (Magic 96) in the Tampa Bay area.

Changes in top management at Bridgeport's WICC: Ray Gardella is upped from VP/sales to VP/GM, replacing Vince Cremora, who has resigned to pursue other broadcasting interests.

Mike Morgan, former morning man at Lansing's WVIC-FM, is now doing afternoons on Seattle's KJR. Also joining KJR, on the overnight shift, is Joe Cooper, who leaves King Broadcasting there. . . . Michael Turner, meanwhile, joins KINK Portland as news director and morning anchor. He comes from KGON-FM across town, where he also served as ND.

Congratulations to Donna Halper on her nice spring Arbitron showings. Included in the winners' circle is KQDS Duluth, where Bruce McGregor has just moved from PD to ops manager. . . . More ratings congrats to Gynny O'Hara and the staff of Davenport's KIIK (the station, by the way, is sponsoring both the Beach Boys and Wayne Newton in concert—not at the same time, though). . . . Likewise to WDCG Raleigh/Durham's Randy Kabrich,

New Music In Normal, Ill.

• Continued from opposite page

takes listeners a while to get used to my approach," she admits. "There's a lot of silliness, and I utilize the sound effects library quite a bit."

Plan's new music program has had some effect on area stores. According to Phil Strang, co-owner and ad manager of the four-store Record Service retail chain and distributor based in Champaign and Bloomington/Normal, "Robin is creating an awareness of different kinds of music. There are at least five requests a week at our Normal store for avant-garde groups—and that's not counting how many requests per title—that are definitely a result of Robin's show. There's the beginning of an import market here now, where previously there was none."

who has quietly taken the contemporary outlet from a 2.5 in the fall of '81 to an 11.0 in the recent spring book, putting it second only to WPTF's 12.1, 12 plus.

Sonny Love, WBLX-FM morning man, has been appointed operations director for the Mobile urban station. Following Love is Jerry L. in middays, music director Michael J. Alexander in afternoons, promotion director Carmen Brown nights and Chuck Nobles overnights.

Looking for a joke service? The latest offering comes from Roger Cary at KZZP Phoenix. It's called "Comic Relief," and if you'd like a sample, drop him a line at P.O. Box 27207, Tempe, Ariz. 85282.

WOKQ Dover, N.H. celebrated its sixth anniversary recently and used the occasion to introduce its new logo. The station was formerly known as "FM 98"; the new design, taking into account the rising sales of digital radios, incorporates WOKQ's exact dial position of 97.5, a growing trend among several FMs.

Al Caldwell celebrated 20 years of mornings in Beaumont, Tex., and KLVJ 56 AM there spent an entire weekend commemorating the event. Among the festivities, Caldwell received a key to the city and a book from the mayor chronicling his career. The book, of course, was inexplicably blank.

According to KUUY music director T. Scott Alendar, the Hobbs, N.M. AM outlet is celebrating its 45th anniversary this month. Actually, the country facility has only been KUUY for the past three years—prior to that it was AC KWEW—but we guess it still counts.

The new weekender at Boston's WHDH is Chuck Igo, who continues his position as air personality and music director at Portland, Me.'s WGAN. . . . Dean Tyler Farkas has resigned his PD/morning jock post at WTOO-FM Bellefontaine, Ohio. He'd like to stay in the state or venture to points south. You can reach him at (513) 593-4900. . . . Peter

Kanze leaves his Billboard charts gig to join WARY Valhalla, N.Y. as operations manager, as well as the faculty of Westchester Community College.

Condolences to those who knew Dick Houser. Houser, 36, who joined KFDI Wichita in 1977, died last month of a heart attack during his late night air shift.

Chris Iannelli is the operations manager and Cathy Luo is the PD at KVHS, licensed to Clayton Valley High School in Concord, Calif., 35 miles from San Francisco. In case you're wondering, the Scorpions are the most requested item on the campus. . . . Some changes at WNVL Nicholasville, Ky. (a county over from Lexington), as music director Byron Hughes leaves weekends in favor of afternoons. As afternoons is 3 p.m. to signoff, and signoff in summer is 9 p.m., this might not be much of a favor; but then again Doug Fain, who had been doing 6 to 8 a.m., is now handling 8 a.m. to 3 p.m. That's seven-count 'em, seven—hours on air. Filling his early morning slot is CMA small market jock of the year Al Snyder, who had been doing 8 to 10 a.m.

Good to hear Barry Richards back on WAIL New Orleans, after losing his voice for a few weeks in an auto accident there.

(Continued on page 57)



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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

Week	Last Week	Weeks On Chart	ARTIST—Title, Label	Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	7	THE POLICE—Synchronicity, A&M	1	1	10	THE POLICE—Every Breath You Take, A&M
2	2	12	THE FIXX—Reach The Beach, MCA	2	NEW ENTRY		ASIA—Don't Cry, Geffen
3	3	7	LOVERBOY—Keep It Up, Columbia	3	4	10	THE FIXX—One Thing Leads To Another, MCA
4	4	7	STEVIE NICKS—The Wild Heart, Modern	4	2	9	LOVERBOY—Hot Girls In Love, Columbia
5	6	3	ROBERT PLANT—The Principle Of Moments, Atlantic	5	3	11	DAVID BOWIE—China Girl, EMI-America
6	5	20	DAVID BOWIE—Let's Dance, EMI/America	6	5	10	STEVIE NICKS—Stand Back, Modern
7	26	2	ASIA—Don't Cry, Geffen (12 Inch)	7	9	3	ROBERT PLANT—Other Arms, Atlantic
8	7	4	JACKSON BROWNE—Lawyers In Love, Asylum (45)	8	6	5	THE POLICE—King Of Pain, A&M
9	10	28	DEF LEPPARD—Pyromania, Mercury	9	17	5	DEF LEPPARD—Foolin, Mercury
10	9	15	ZEBRA—Zebra, Atlantic	10	16	5	JACKSON BROWNE—Lawyers In Love, Asylum
11	11	5	QUARTERFLASH—Take Another Picture, Geffen	11	7	5	QUARTERFLASH—Take Me To Heart, Geffen
12	8	18	Z.Z. TOP—Eliminator, Warner Bros.	12	12	11	ZEBRA—Who's Behind The Door, Atlantic
13	14	7	TALKING HEADS—Speaking In Tongues, Sire	13	39	3	TALKING HEADS—Burning Down The House, Sire
14	12	5	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	14	13	3	JOE WALSH—I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.
15	17	5	CHARLIE—Charlie, Mirage	15	15	11	THE FIXX—Saved By Zero, MCA
16	15	5	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	16	52	9	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
17	19	7	DONNIE IRIS—Fortune 410, MCA	17	8	8	IRON MAIDEN—The Flight Of Icarus, Capitol
18	13	10	THE KINKS—State Of Confusion, Arista (45)	18	22	5	JOAN JETT AND THE BLACKHEARTS—Fake Friends, Blackheart/MCA
19	20	27	BRYAN ADAMS—Cuts Like A Knife, A&M	19	14	4	STEVIE NICKS—Enchanted, Modern
20	24	10	IRON MAIDEN—Piece Of Mind, Capitol	20	21	2	TRIUMPH—All The Way, RCA
21	18	9	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	21	19	5	Z.Z. TOP—Sharp Dressed Man, Warner Bros.
22	25	4	ELO—Rock 'N' Roll Is King, Jet	22	20	3	ROBERT PLANT—Big Log, Atlantic
23	NEW ENTRY		KANSAS—Drastic Measures, CBS Associated	23	24	9	FASTWAY—Say What You Will, Columbia
24	22	13	FASTWAY—Fastway, Columbia	24	30	7	CROSBY, STILLS & NASH—War Games, Atlantic
25	37	3	STEVIE RAY VAUGHAN—Texas Flood, Epic	25	10	16	DEF LEPPARD—Rock Of Ages, Mercury
26	30	14	QUIET RIOT—Metal Health, Pasha	26	25	5	THE POLICE—Wrapped Around Your Finger, A&M
27	23	15	MEN AT WORK—Cargo, Columbia	27	27	2	LOVERBOY—Queen Of The Broken Hearts, Columbia
28	39	2	DFX2—Emotion, MCA	28	33	2	ROBERT PLANT—In The Mood, Atlantic
29	NEW ENTRY		STRAY CATS—(She's) Sexy + 17, EMI-America (12 Inch)	29	NEW ENTRY		BILLY JOEL—Tell Her About It, Columbia
30	31	5	GARY MYRICK—Language, Epic	30	NEW ENTRY		JOAN JETT—The French Song, MCA
31	28	12	R.E.M.—Murmur, I.R.S.	31	18	14	DAVID BOWIE—Modern Love, EMI-America
32	16	9	CROSBY, STILLS & NASH—Allies, Atlantic	32	11	13	DURAN DURAN—Is There Something I Should Know?, Capitol
33	29	5	SHOOTING STAR—Burning, Virgin/Epic	33	41	5	DONNIE IRIS—Do You Compute, MCA
34	36	3	IAN HUNTER—All The Good Ones Are Taken, Columbia	34	26	4	IAN HUNTER—All The Good Ones Are Taken, Columbia
35	32	14	DAVE EDMUNDS—Information, Columbia	35	31	4	THE POLICE—Synchronicity II, A&M
36	34	10	ELTON JOHN—Too Low For Zero, Geffen	36	34	2	MICHAEL SEMBELLO—Maniac, Casablanca
37	44	3	DIO—Holy Diver, Warner Bros.	37	35	2	IRON MAIDEN—The Trouper, Capitol
38	33	23	INXS—Shabooh, Shoobah, Atco	38	NEW ENTRY		PETER GABRIEL—I Go Swimming, Geffen
39	41	3	PRISM—Beat Street, Capitol	39	47	5	THE KINKS—State Of Confusion, Arista
40	NEW ENTRY		DURAN DURAN—Duran Duran, Capitol	40	38	5	ELO—Rock 'N' Roll Is King, Jet
41	35	17	KROKUS—Headhunter, Arista	41	40	9	INXS—Don't Change, Atco
42	40	4	MITCH RYDER—Never Kick A Sleeping Dog, Riva/Mercury	42	44	14	TEARS FOR FEARS—Change, Mercury
43	27	22	U2—War, Island	43	28	13	MADNESS—Our House, Geffen
44	42	18	MARTIN BRILEY—One Night With A Stranger, Mercury	44	45	10	KROKUS—Screaming In The Night, Arista
45	46	16	RICK SPRINGFIELD—Living In Oz, RCA	45	46	9	MEN AT WORK—It's A Mistake, Columbia
46	47	5	PETER GABRIEL—Plays Live, Geffen	46	50	13	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
47	NEW ENTRY		BILLY JOEL—Easy Money/Keepin' The Faith/Tell Her About It, Columbia (12 Inch)	47	51	9	MARSHALL CRENSHAW—Whenever You're On My Mind, Warner Bros.
48	38	14	A FLOCK OF SEAGULLS—Listen, Jive/Arista	48	23	12	DEF LEPPARD—Too Late For Love, Mercury
49	50	14	JIM CAPALDI—Fierce Heart, Atlantic	49	29	11	DAVE EDMUNDS—Slipping Away, Columbia
50	48	10	URIAH HEPP—Head First, Mercury	50	55	4	LOVERBOY—Strike Zone, Columbia

Top Adds

1	STRAY CATS—(She's) Sexy + 17, EMI-America (12 Inch)
2	ELVIS COSTELLO AND THE ATTRACTIONS—Punch The Clock, Columbia
3	KANSAS—Drastic Measures, CBS Associated
4	DFX 2—Emotion, MCA
5	CONY HATCH—First Time For Everything, Mercury (45)
6	STEVIE RAY VAUGHAN—Texas Flood, Epic
7	AXE—Heat In The Street, Atco (12 Inch)
8	Q-FEEL—Dancing In Heaven (Orbital Bebop) (12 Inch), Jive/Arista
9	DANNY SPANOS—Passion In The Dark, Pasha
10	ELO—Rock 'N' Roll Is King, Jet

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

Radio

New On The Charts

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



PLIMSOULS

From their bizarre 1978 inception in a Los Angeles traffic jam, the Plimsouls have finally made it to the charts with the Geffen single "A Million Miles Away," starred 82 on the Hot 100. Attracted by art overheated Popsicle truck blaring James Brown, lead vocalist Peter Case pulled over to help the driver, percussionist Lou Ramirez. From there the two went on to jam with bassist Dave Pahoia and, later, lead guitarist Eddie Monoz.

The quartet, taking their name from the British slang word for gym shoes, load their single with charmingly raunchy vocals and guitar riffs reminiscent of the 60's surfer sound. Los Angeles clubgoers have stuck with the group along the way, voting them "Best Unsigned Band" in a 1980 poll conducted by Music Connection magazine. Their first effort, an EP entitled "Zero Hour," released by Beat Records in 1980, was followed by a self-titled Planet Records LP. Both were successful in Southern California and led to a national tour and, eventually, their contract with Geffen.

Restless natives in the Plimsouls' hometown will be relieved with "Everywhere At Once," an LP including "A Million Miles Away" and more Case originals.

For more information, contact Scott Anderson, 6515 Sunset Blvd. Hollywood, Calif. 90028; (213) 907-6671.



PAMELA NIVENS

From the arid Arizona desert, Pamela Nivens arises with a decidedly New York sound on "It's You I Love," her new record, currently 70 on the Black Singles chart. Written and produced by Sun Valley Records' president Chaz Simmons, the tune's lush string synthesizer arrangements complement the vocal skills of Nivens, whose style is reminiscent of her heroines Deniece Williams and Donna Summer.

A native of Kansas, Nivens, who is 23, began her musical career in church choirs and later moved to Phoenix, where she sang with local bands and eventually landed her single on KUKQ, which threw its support behind the singer. She hopes to someday put on a show as successful as Diana Ross' recent Central Park appearance, but vows that she'll "never forget where I came from if I make it big."

And if she makes it big, the rest of the country won't forget where she came from either, as Nivens and Sun Valley Records represent the music industry's West Coast alternative to Los Angeles.

For more information, contact Sun Valley Records, 2828 West Weldon, Suite D, Phoenix, Ariz. 80517; (602) 263-5666.



LILLO

The recognizable Mighty M sound is all over Lillo's new Capitol single "You're A Good Girl," which jumps to 66 on this week's Black chart. It's no coincidence, either. As a session singer, the Brooklynite has worked closely with Mighty M's Kashif on the latter's production efforts for George Benson, Evelyn King and Melba Moore, and even wrote Moore's recent hit single "Mind Up Tonight."

The world class sprinter and scholarship recipient from New York's prestigious Parsons School of Design sports a mellow tenor on the new single, which doubles as the title track on his debut LP. The percolating bass line and danceable Mighty M mix recall the best of Leon Sylvers.

The single, produced by Paul Lawrence Jones 3rd, is taken from Lillo's EP "Let Me Be Yours," also produced by Jones, which ships this month. Lillo currently has a few concerts planned, as well as promotional appearances at various New York events.

For more information, contact Hush Productions, 231 West 58th Street, New York, N.Y. 10019; (212) 582-1095.

Sales Dominate At Video Rose Rentals Downplayed At Chicago Record Chain's Outlet

By EARL PAIGE

LOS ANGELES—Record/tape chains often bring new twists to the still-young video retail business. A case in point is Video Rose, the 18-month-old outlet of Chicago-based Rose Records, where sales outstrip rentals by an 80/20 ratio.

Harriet Green, president and manager of the eight-unit chain's video store, located in Chicago's Loop, says that ratio would be nearly reversed in most suburban Chicago video outlets. One reason for the dominance of sales at Video Rose, she suggests, is the breadth and depth of inventory.

Video Rose stocks 2,500 videocassette titles in both VHS and Beta, in addition to 650 laser and CED disks, for sale only. While Green does not divulge the numbers of multiples available per title, it's clear that the top titles have plenty of backup. The store has recently put all prerecorded movies under \$40 in

a special section.

Another significant factor is the store's clientele. There is a daily deluge of Loop commuters, many of them professional people.

Video Rose comes naturally to its philosophy of stocking every active title. It's only a few doors down Madison St. from the site of the store that founding brothers Merrill and Aaron Rose used to claim had the largest stock of recorded music anywhere.

That location, 165 Madison, is now vacant. The building was originally scheduled to be torn down, and the famous store disappeared. Video Rose is at 179 Madison, the former location of Bass Camera which comprises 2,000 square feet. Green came over from the record store, bringing Ronn Kurek with her. Pat Sutterlin and John Dunigan also work at Video Rose.

Despite its remarkable sales ratio, Video Rose maintains an active rental club, with a mailing of 3,000

for its monthly newsletter. The club requires a \$75 annual fee, with no discount on renewal, although, Green points out, "We did run an incentive plan for June offering five free rentals for anyone renewing."

The daily club deal is five free rentals that can each be kept five days, with the rental spread over a year. Rental fees are \$5 per day, \$7.50 for two movies, \$10 for between three and five. Non-member fees are \$7.50, \$10 and \$15 for the same quantities. Non-members, of course, are required to put down a full-price deposit.

Video Rose carries around 200 video game titles and some Atari and Intellivision units, but Green indicates video games have slumped: "I have a lot I'm selling out at cost." The store also carries a small stock of Texas Instruments software—"maybe 20 titles."

Hours are 10 a.m.-6 p.m. Monday-Friday and 10-5 Saturday. The store is closed Sunday.

YEAR-OLD SOFTWARE STORE IN PENNSYLVANIA

ComputerLand Satellite Flying

By FAYE ZUCKERMAN

LOS ANGELES—Bill Lidle set up the first ComputerLand software specialty store, the ComputerLand Satellite, in Pennsylvania's sprawling King of Prussia Mall in May, 1982. It's now more than a year old and no longer the only Satellite store, but Lidle has made few changes at the store except to add more shelf space to accommodate the proliferation of products currently on the market.

He finds that new game titles sell well for about eight weeks. "If we are behind in getting those titles, we usually lose the market," he explains. But he finds that certain titles have become "classics" that consistently sell and have become a stabilizing force on software sales.

"Certain games, now three years old, and some older educational and home management programs, like typing tutors and 'VisiCalc,' will always sell to first-time computer buyers," he says. When he orders titles, he tries to get as many as he can of a new hit title initially; after those sales fade, he looks for another "hit" to stock.

All the inventorying is done on computers, with ComputerLand Corp. in Hayward, Calif. acting as distributor. Occasionally, the store will order from a salesperson who comes in with a "good" product, Lidle says. "There is a person here who is in charge of keeping abreast of what is happening in the marketplace and new product introductions."

On its 455 square foot sales floor, more than 500 different software packages are displayed, along with working demonstrations of Atari and Commodore computers. The software is divided by machine, then format, and in some cases categorized by entertainment, educational and personal productivity.

Entertainment titles sell more than any other category of software, Lidle reports. In recent months, he adds, educational software has begun to sell well.

Since the store officially opened for business, Lidle says he has noticed software prices coming down slightly. A year ago, prices for such products would range from \$15 to \$500. Now, he notes, most software titles cost less than \$200.

He has also observed that customers are becoming more knowledgeable about computers and related products. "They are more aware of the market," he says. "They make much more of an effort to get the right kinds of products."

"I remember that a year ago I was banking on the growth of the software industry and the popularity of low-end computers," he recalls. Today, he says, his sales have soared past his original predictions, and he finds the low-end market has become an industry of its own.

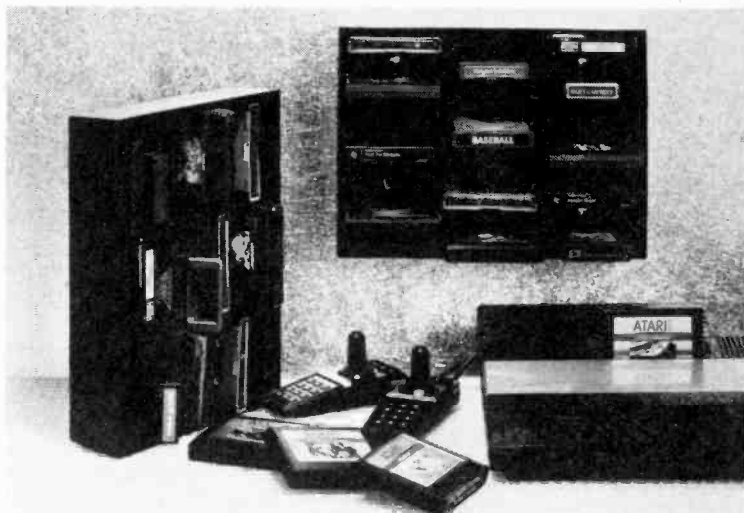
The idea of setting up the first Satellite store occurred to Lidle while doing last-minute Christmas shopping at crowded King of Prussia Mall in December, 1981. "I stopped to take a breather and glanced up to see new units under construction," he remembers. "I thought it would be much easier if my customers could frequent a store here rather than having to drive out to my ComputerLand of Paoli store to pick up software, accessories and peripheral items."

Lidle first heard of the Satellite idea in August, 1981 during ComputerLand's yearly convention. Ed Faber, company president, spoke of the widening gap in prices between business computers and systems for the home. The company believed that software and low-end machines would develop a market. "With prices plummeting and low-end software becoming apparent, the two markets are highly observable," he notes.

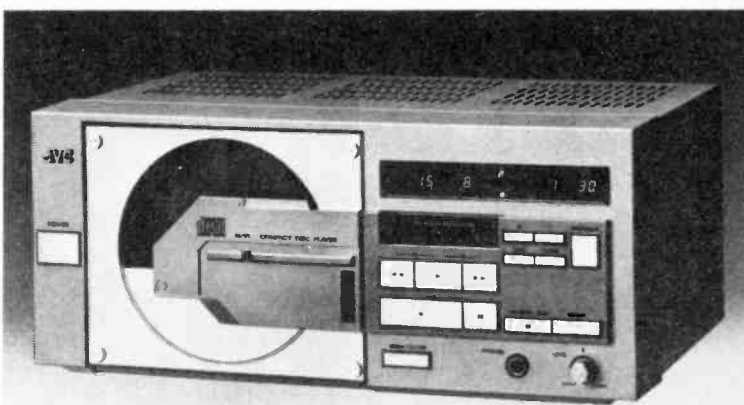
Now the owner of the two full-service ComputerLands and a second Satellite store soon to open, Lidle observes that his stores and his ComputerLands serve two different segments of the marketplace. His Satellite customers vary from teenagers to senior citizens to hobbyists to first-time buyers, while ComputerLand's clientele consists nearly exclusively of business people.

New LP & Tape Releases, p. 27

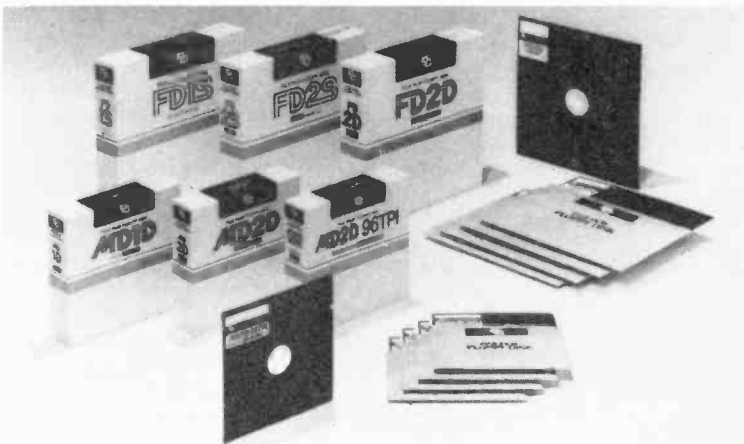
New Products



Lebo of Bloomfield, N.J. introduces a 30-capacity storage unit which holds all video game cartridges and audio cassettes.



Another Compact Disc player enters the market with the unveiling of JVC's XL-VI. The front loading, 12.3-pound unit features random track selection, digital display and soft-touch function controls. The \$1,000 player offers a frequency response of 5 Hz to 20 KHz.



Fuji Photo Film U.S.A. has a line of eight-inch and five-and-a-quarter-inch floppy disks which have been tested to still go after 10 million passes and at varying temperatures. Fuji certifies every track of every Fuji floppy disk to be free of errors.

FEATURES OF THE WEEK

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Home Computing At A Crossroads

By TIM BASKERVILLE

Clearly, the future of computing as a form of home entertainment is at a crossroads. The financial showings of almost all of its major players demonstrate both structural and situational challenges that must be resolved for computing to be accepted fully by the mass audience as a leisure-time pursuit, and for the supply of that pursuit to be profitable to companies in the market.

With two notable exceptions, Coleco and Commodore, most of the biggest hardware manufacturers have recently had a difficult moment of truth, as second-quarter 1983 results have officially been announced:

- Atari's pre-tax loss that quarter exceeded \$310 million, creating an overall WCI after-tax loss of over \$283 million (Billboard, July 30);

- Texas Instruments' loss was pegged, finally, at \$183 million;

- Mattell, buffeted by the deterioration of its Intellivision market share in games and by its inability to establish Aquarius' credibility with computer dealers and consumers, has forecast a \$100 million-plus loss for the first half. Analysts believe the loss will be in excess of \$130 million (much as they had predicted for Atari).

Even as they continue to post profits, Coleco and Commodore are being watched with a decidedly

skeptical eye:

- Coleco's precedent-setting Adam package may also be vulnerable to the uncontrollable dive of hardware prices. Already, there is some speculation that its consumer cost may have to come down from the projected \$600 to \$400 in order to achieve the family-market penetration it needs—at a time when chip costs are up, and with the company having been forced to use a more expensive memory device than it had originally planned for the system.

- Commodore, which has remained profitable by virtue of vertical integration, will still have to deal with the results of its own pricing strategies, as it cuts prices and margins on both hardware and software, the latter of which is generally relied on for after-sale profits.

Manufacturing has been Commodore's strong suit, allowing the company reasonable margins even at low prices; next step here will be breaking out peripherals—as per its successful low-price modem—as a more distinct market. (Some distributors indicate that Commodore's under-\$10 software titles will not be competitive, quality-wise, with third-party software, no matter what the price difference.)

Complicating the entire situation (and the lament of software companies who depend on hardware growth to provide their market): hardware companies are advertising

as if computers were already perceived as a must for the home, taking potshots at each others' costs and capabilities.

In a marketplace where such fears already appear to rule consumer behavior, one observer suggests that advertising campaigns are becoming more threatening than seductive. Examples:

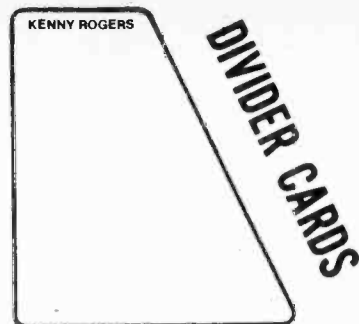
- Atari, slagging its competitors one by one;

- Commodore, subliminally reinforcing the notion that computers are expensive and risky purchases;

- Timex, indirectly warning that consumers may discover they just don't need a computer or enjoy computing—and therefore should find out at Timex's rock-bottom price.

The troubling software-industry upshot: two leading software houses—without prompting—say their pre-holiday orders are less than expected so far, with buyers waiting for the public to decide what it wants. The same has become true on the hardware end, where early '83 projections are now being downgraded (albeit not as drastically as on the VCS game side). The public, meanwhile, is thoroughly confused as to what it wants out of computers and computing.

Says one disarmingly frank software executive: "If minds are not made up by September, the product just won't reach the stores in time for the much-awaited Christmas 1983 boom."



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Now Playing

Games From Ripley's? Believe It

By FAYE ZUCKERMAN

This column is designed to provide news and reviews of new products in computer software and video games, tell of old titles being converted to other machines, and generally to monitor product and marketing trends. It will appear every other week, in tandem with the Video Games chart, which appears on page 27.

We will believe it when we see it when "Ripley's Believe It Or Not" debuts as a series of games for both video game systems and home computers. Roklan Corp., based in Arlington Heights, Ill., has announced it will be making such a series and introducing the new games at the Winter CES in Las Vegas. The company reports that the suggested retail price has not been determined; the value of the joint venture with Ripley's was not disclosed.

While on the subject of trivia, Wizard Video Games, which gave us such titles as "The Texas Chainsaw Massacre" and "Halloween," has introduced another title, and it's not an exploitation film title either. It's "Movie Trivia Quiz," for the Atari home computer systems.

Game action is characteristic of television's game-show format, with up to four contestants—in this case owls sitting behind desks appear on the screen. The players must raise their owl's wings soon after a question comes up to be the first to answer. Four possible solutions also appear. When one answers correctly, one's owl will jump up and down; there is no host to hug and kiss, however.

Taking the bite out of... The Adam computer's operating system will make it compatible with "thousands of existing professional and business programs," reports Arnold Greenberg, president of Coleco Industries, Hartford. CP/M, popularly used for nearly three years now, will be included as one of the features of Adam. InfoSoft Systems, a six-year-old company, will outfit Adam with the special operating systems.

Is this the beginning of a bridge to connect the more powerful professional computers and the home systems? Company president Jerrold Koret hopes so. He says, "We're pleased to play a vital role in developing this revolutionary home computer. Sophisticated software once available only to professionals and businesses can now be placed in the hands of millions of home computer owners."

Artemis, Tower In Poster Distrib Deal

NEW YORK—Artemis Inc., the licensed pop poster company, has reached an agreement for exclusive distribution of its product through CP Rock, the merchandising arm of Tower Records.

In addition to the combined efforts of their sales forces, both firms hope to limit the influence and activity of bootleggers in the field. Artemis Inc. is a subsidiary of Lonrho, a London-based conglomerate.

Software Reviewed: HES of Brisbane, Calif. has a Turtle Graphics package by David Malmberg for the Commodore VIC-20. Although the packaging says it's for "children" six to 60, it should read "for adults," as the program is a simple way to teach programming. While most "adult" computer owners are less than interested in learning, use of this program provides a new dimension to the computer—guaranteed to reduce technophobia.

Fewer than 10 pages into the instruction manual, users are seeing the results of their programs. Additionally, self-prompting instructions and a menu come on the screen following any errors or after the user touches any wrong keys. Turtle teaches how to program sound, loops, and left, right, up and down turns for making graphics. It's much easier than having to plod through most of the extensively involved manuals that come packaged with computers.

Another new title allegedly for children four to eight is "Creature Creator," for the Apple IIs with 48k, which has enough of a twist to it that it could become a game for adults as well. The object of the game is to build a creature by matching up an assortment of legs, bodies, faces and arms. Once the monster is matched to its bodily parts, the user can program it to do a dance. The action can continue with calling up a partner and having both monsters dancing.

The educational value for youngsters is that memory skills are tested as the computer quizzes the player on recalling dance patterns, which

(Continued on page 27)

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AUGUST 6, 1983, BILLBOARD

Video Music Programming

As of 7/27/83

MTV Adds & Rotation

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

NEW VIDEOS ADDED:

B-52's, "Legal Tender," Warner Bros.
I-Ten, "Taking A Cold Look," Epic
Billy Joel, "Tell Her All About It," Columbia
Kissing The Pink, "Maybe This Day," Atlantic
Lapti-Nek, "Jabbas Place Band," PolyGram
Little Girls, "How To Pick Up Girls," PVC/Jem
Shalamar, "Dead Giveaway," Solar
Total Coelo, "Milk From Coconuts," Chrysalis
Wham, "Bad Boys," Columbia
ZZ Top, "Sharp Dressed Man," Warner Bros.

HEAVY ROTATION (3-4 plays a day):

Asia, "Don't Cry," Geffen
David Bowie, "China Girl," EMI America
Dave Edmunds, "Slipping Away," Columbia
Fixx, "Saved By Zero," MCA
Elton John, "I'm Still Standing," Geffen
Kinks, "Come Dancing," Arista
Loverboy, "Hot Girls In Love," Columbia
Men At Work, "It's A Mistake," Columbia
Michael Sembello, "Maniac," Casablanca
Rod Stewart, "Baby Jane," Warner Bros.
Stray Cats, "Sexy And 17," EMI
Zebra, "Who's Behind The Door," Atlantic
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

MEDIUM ROTATION (2-3 plays a day):

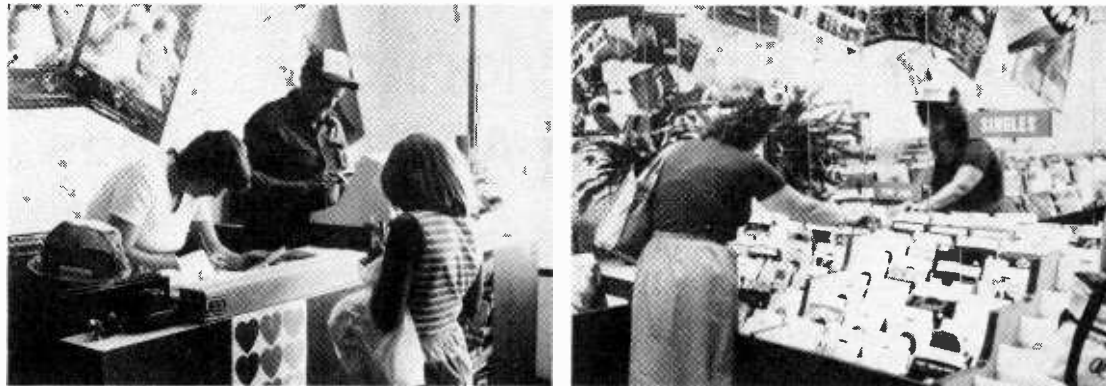
Bryan Adams, "This Time," A&M
Charlie, "It's Inevitable," Mirage
Marshall Crenshaw, "Whenever You're On My Mind," Warner Bros.
EBN/OZN, "AEIOU," Elektra
Eurythmics, "Sweet Dreams," RCA
Fun Boy Three, "Our Lips Are Sealed," Chrysalis
Ian Hunter, "All The Good Ones," Columbia
Inxs, "Don't Change," Atco
Donnie Iris, "Do You Compute," MCA
Joan Jett, "Fake Friends," MCA
Kinks, "State Of Confusion," Arista
Men Without Hats, "Safety Dance," MCA
Mitch Ryder, "When You Were Mine," Riva
Robert Plant, "Big Log," Atlantic
Quarterflash, "Take Me To Heart," Geffen
Roman Holliday, "Stand By," Jive
Talking Heads, "Burning Down The House," Sire
Tears For Fears, "Change," Mercury
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
U2, "Two Hearts Beat As One," Island
Joe Walsh, "I Can Play That Rock And Roll," Warner Bros.

LIGHT ROTATION (1-2 plays a day):

Any Trouble, "Touch And Go," EMI America
Backseat Sally, "Prove It," Atlantic
Lindsey Buckingham, "Holiday Road," Warner Bros.
Tony Carey, "West Coast Summer Nights," Rocshire
Carlene Carter, "Meant It For A Minute," Epic
Culture Club, "I'll Tumble 4 Ya," Epic
Curves, "Friday On My Mind," Allegiance
DFX 2, "Emotion," MCA
Divinyls, "Only Lonely," Chrysalis
Dave Edmunds, "Information," Columbia
ELO, "Rock'n'Roll Is King," Jet
Espionage, "Sounds Of Breaking Hearts," A&M
Lita Ford, "Out For Blood," Mercury
Peter Gabriel, "I Don't Remember," Geffen
Eddy Grant, "I Don't Wanna Dance," Portrait
Robert Hazard, "Change Reaction," RCA
Hollies, "Stop In The Name Of Love," Atlantic
Iron Maiden, "Trooper," Capitol
Kix, "Cool Kids," Atlantic
Krokus, "Eat The Rich," Arista
Madness, "It Must Be Love," Geffen
Ministry, "Revenge," Arista
Bob Marley, "Buffalo Soldier," Geffen
Naked Eyes, "Promises, Promises," EMI America
Plimsouls, "A Million Miles Away," Geffen
Polecats, "Make A Circuit With Me," Mercury
Red Rockers, "Good As Gold," Columbia
Rubber Rodeo, "How The West Was Won," Eat
Peter Schilling, "Major Tom," Elektra
Shooting Star, "Straight Ahead," Virgin
Rick Springfield, "Human Touch," RCA
Frank Stallone, "Far From Over," RSO
Donna Summer, "She Works Hard For The Money," Mercury
UB 40, "I've Got Mine," A&M
Stevie Ray Vaughn, "Love Struck Baby," Epic
Waitresses, "Go Make The Weather," Polydor
"Weird Al" Yankovic, "I Love Rocky Road," Scotty Bros./CBS

WEEKEND EVENTS:

Saturday, Aug. 6—Culture Club
Sunday, Aug. 7—Fast Forward Special (exclusive interview with Greg Ham of Men At Work)



MOM 'N' POP—W.P. "Buzzy" Stephens (in cap) checks out inventory in a new Marietta, Ga. store while his wife, Glenna, helps a customer. Space in only 1,200 square feet is enhanced by mirror walls where another customer browses.

GEORGIA DEALER'S FIRST STORE

Stephens Gets Off To Good Start

LOS ANGELES—W.P. "Buzzy" Stephens opened his Stephens Records & Tapes store in a 1,200 square foot location in Marietta, Ga. July 1. It's the former lumberyard specialist's first venture in records, tapes and accessories retailing.

When he reviewed his three-by-five-inch inventory control card on Michael Jackson's "Thriller" on July 22, it showed he had opened the new store with three copies of the Epic album in stock. He sold 162 copies of the top seller in the ensuing 18 work days.

The Jackson super-seller, plus the soundtracks from "Flashdance" and "Staying Alive" and the Police's "Synchronicity," have kept the store's daily cash register average near \$300. "That's what we were shooting for, and we seem to be near it earlier than we thought," Stephens notes. Grand Master Flash and Journey's most recent albums have also helped his daily total.

Stephens, 43, a third-generation lumber yard operator, sold the firm earlier this year. Neither he, his wife Glenna, nor his 20-year-old daughter Renee had experience in any other business. The yard employed 150 before he sold it.

He studied a number of possible retailing possibilities, but he says he continually came back to records and tapes. He was dissuaded at first by reports of sluggish business conditions in the industry. But music and record collecting had always been of interest to all three members of the Stephens family.

"I knew that if I could run a big lumberyard, I could run any business," Stephens recalls. "I wanted to get away from a big work force. We shopped around for a store space. My daughter reminded me that we had to drive 10 miles to buy a record."

Stephens leased the space in the West Park Shopping Plaza, a strip center, in June. He had to hurry to make the July opening. Fortunately, he had previously worked with the Atlanta Equipment Co., who readily made the walnut fixtures he designed.

Stephens did much of the interior work himself. He mirrored two side-walls and mounted glass shelving where he displays his larger accessories, including carrying cases and larger disk and tape cleaning kits. He painted the walls white. He put in blue commercial carpeting.

His biggest early problem was stocking the store with recorded product. "Luckily I contacted Nova Distributing in Atlanta. Stan Kaiser, the sales manager, visited the store personally and helped set up our starting inventory of albums and singles. We also were advised to subscribe to Billboard."

Stephens estimates that the start-

ing stock of albums cost about \$12,000 wholesale. Business has been so good that he has had to replenish additional copies of best-sellers. He now has \$15,000 worth of albums. He stickers his \$5.98s at \$5.88, sells his shelf \$8.98s at \$7.88 and sometimes has an advertised special at \$6.88. He figures 66% of his inventory is LPs and the remainder is cassettes. Tape is on open display.

Stephens stocks singles primarily by Billboard's charts. He charges \$1.79 for them. He wants to extend his stock of oldies and says he has been troubled by his inability to get certain special order 45s, although he makes an all-out effort to try to get the product.

"I shopped record stores all over this area. I was always surprised by the way the store clerks would congregate at the cash register and didn't seem interested in you until you went to the register with a record. I wanted to change that. We stress personal service. We want to keep customers," Stephens says.

"I ran some advertising in the local Marietta Journal. At the grand opening, I gave away a cassette deck in a drawing. The first 150 purchas-

ing customers got a store-imprinted cap. Now I'm spending \$400 for imprinted key rings. I figure if the customer has something with my name and address on it, it reminds him of the store and he comes back."

"I've arranged for a record giveaway coupon in a local booklet promotion that goes to 10,000 homes. I had the newspaper make duplicate copies of our ad, and we used them as fliers. I can't afford radio advertising unless I get advertising allowances from labels. A pop radio station approached me with a \$4,000 advertising campaign. A country radio station offered me a \$1,500 promotion. Both are too expensive right now," Stephens says.

Stephens says his toughest problem is inventory control. Since opening, he has had every title listed alphabetically by artist on cards. He still has trouble in finding the numbers. He keeps a list at the counter of all merchandise sold daily and tries to reorder at least three times a week from Nova.

The store's schedule is 10 a.m. to 6 p.m. Monday through Friday and 11 a.m. to 7 p.m. Saturday.

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New LP/Tape Releases

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

POPULAR ARTISTS

- ACTIVE FORCE**
Active Force LP A&M SP 4932 (RCA) \$8.98
CA CS 4932 \$8.98
- ALPERT, HERB**
Blow Your Own Horn LP A&M SP 4949 (RCA) \$8.98
CA CS 4949 \$8.98
- ALTERED IMAGES**
Bite LP Portrait BFR 38585 (CBS) No List
CA BRT 38585 No List
- ANIMALS**
Ark LP IRS SP 70037 (RCA) \$8.98
CA CS 70037 \$8.98
- ARMSTRONG, LOUIS**, see Bing Crosby
- ATLANTIC STARR**
Yours Forever LP A&M SP 4948 (RCA) \$8.98
CA CS 4948 \$8.98
- ATOMIC ROOSTER**
Headline News LP PVC 8918
- B B SPIN**
Try To Beat The Heat LP Cactus 83-001 \$8.98
- BONGOS**
Numbers With Wings LP RCA mini MFL1-8509 \$5.98
CA MFK1-8509 \$5.98
- BREWER, MICHAEL**
Beauty Lies LP Full Moon/Warner Bros. 23815-1
- BUSH, STAN**
Stan Bush LP Columbia BFC 38798 (CBS) No List
CA BCT 38798 No List
- BYRD, GARY & THE GB EXPERIENCE**
The Crown LP Wondirection/Motown 4507WC (MCA) \$4.98
- CARPENTERS**
Christmas Portrait LP A&M SP 3210 (RCA) \$5.98
CA CS 3210 \$5.98
- CLARK, GUY**
Better Days LP Warner Bros. 23880
- CLIQUE'**
Clique' LP Graphic GR1014
- COBRA**
First Strike LP Epic BFE 38790 (CBS) No List
CA BET 38790 No List
- COLE, NATALIE**
I'm Ready LP Epic FE 38280 (CBS) No List
CA FET 38280 No List
- CRACKERS**
Guaranteed LP Edison ER-1001
- CROSBY, BING, & LOUIS ARMSTRONG**
Havin' Fun LP Sounds Rare SR5009
- DEACON, FATS**
Buzzarhead EP Ames Griffin DA-83100
- ELVIS BROTHERS**
Movin' Up LP Portrait BFR 38865 (CBS) No List
CA BRT 38865 No List
- EUROPEAN'S**
Recognition LP A&M SP 12502 (RCA) \$5.98
CA CS 12502 \$5.98
- EVERETTE, LEON**
Doin' What I Feel LP RCA mini MHL1-8513 \$5.98
CA MHK1-8513 \$5.98
- FINN, TIM**
Escapade LP Oz SP 4972 (RCA) \$8.98
CA CS 4972 \$8.98
- FLEETWOOD'S, MICK, CHOLOS**
I'm Not Me LP RCA AFL1-4652 \$8.98
CA AFK1-4652 \$8.98
- GAYLE, CRYSTAL**
Greatest Hits LP Columbia FC 38803 (CBS) No List
CA FCT 38803 No List
- GLORIOUS STRANGERS**
Glorious Strangers LP Fun City GS-1
- GRAND PRIX**
Samurai LP Chrysalis 6V 41430 (CBS) No List
CA 6VT 41430 No List
- HANCOCK, HERBIE**
Future Shock LP Columbia FC 38814 (CBS) No List
CA FCT 38814 No List
- HAYSI FANTAYZEE**
Battle Hymns For Children Singing LP RCA AFL1-4823 \$8.98
CA AFK1-4823 \$8.98
- HINE, RUPERT**
Wildest Wish To Fly LP A&M SP 4979 (RCA) \$8.98
CA CS 4979 \$8.98

(Continued on page 49)

Now Playing

Continued from page 25

the computer models first. Designware Inc., the San Francisco company that publishes the game, has also put an automatic demonstration on the diskette.

On arcade action: "River Raid" from Activision has been converted to work on the Atari home computer. It is a new high quality version of the top-selling game by Carol Shaw. This new version comes on a ROM pack that contains more memory, hence better game play. The graphics are better, action is faster and game play is much improved.

"Gold Fever," for the Commodore VIC-20 from Tronix, based in Los Angeles, entails jumping over runaway boxcars and avoiding other dangerous foes to capture "gold" in a labyrinth of a mine shaft. It's like a "Donkey Kong" in that the player

must maneuver up and down ladders and carefully cross chasms. The action is fast, but sometimes too fast, as the cursor, a miner character which is slightly too small, is moving too fast and cannot be properly positioned to get up or down ladders. But unlike in "Donkey Kong," the man can jump high enough and stay up in the air long enough to get over the boxcars.

New converts: Epyx is now shipping its flagship computer software title "Temple Of Apsai" for the Commodore VIC-20 on cassette. The company has also started to market "Jumpman Junior" for Atari home computers on cartridge.

Sirius Software, Sacramento, has made "Type Attack" available for the Atari personal computers. This program contains 39 pre-programmed lessons designed to follow standard typing course format. Players can't help but learn how to type

while playing the game.

Synapse has announced that "Apple Picnic Paranoia" will be coming out for the VIC-20, and "Shamus" and "Survivor" for the Commodore 64 are nearing a shipping date. Additionally, Sierra On-Line has introduced "Apple Cider Spider" and "Sammy Lightfoot" for the Apple II with DOS 3.3 on diskette.

Coming soon from the arcades to the home: Nintendo's "Mario Brothers" for Atari computers. "Mario Brothers" is the third in a series of games about Donkey Kong—first there was "Donkey Kong," second there came "Donkey Kong Junior" and now there is "Mario Brothers." Atari has been granted an exclusive worldwide license—except in Japan—to develop, manufacture and distribute the home video and computer game version of the coin-operated video game.

AUGUST 6, 1983, BILLBOARD

Billboard® Survey For Week Ending 8/6/83

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	ENDURO	Activision AX-026	•				
2	2	19	CENTIPEDE	Atari CX 2676	•	•			
3	3	23	MS. PAC-MAN	Atari CX 2675	•				
4	4	13	KEYSTONE KAPERS	Activision AX-025	•				
5	5	47	FROGGER	Parker Bros. 5300	•	•		•	
6	6	45	PITFALL	Activision AX-108	•			•	
7	7	29	RIVER RAID	Activision AX-018	•			•	
8	9	21	DONKEY KONG JR.	Coleco 2601			•		
9	18	3	ROBOT TANK	Activision AX-028	•				
10	15	5	GALAXIAN	Atari CX 2684	•	•			
11	11	23	PHOENIX	Atari CX-2673	•				
12	8	21	ZAXXON	Coleco 2435	•	•			
13	10	47	DONKEY KONG	Coleco 2451	•	•	•		
14	16	5	BURGER TIME	Intellivision 4549				•	
15	25	3	JUNGLE HUNT	Atari-C-2688	•				
16	20	7	LOOPING	Coleco 2603			•		
17	19	5	MINER 2049	Tigervision 7008	•				
18	14	17	SEAQUEST	Activision AX-022	•				
19	24	13	OINK	Activision AX 023	•				
20	12	47	PAC-MAN	Atari CX 2646	•	•			
21	17	11	DOLPHIN	Activision AX-024	•				
22	22	27	DRAGONFIRE	Imagic IA 3611	•			•	
23	13	11	GORF	Coleco 2449			•		
24	NEW ENTRY		TURBO	Coleco 2413			•		
25	21	3	SPACE FURY	Coleco 2415			•		

•Denotes cartridge availability for play on hardware configuration.

Slides

Transporters

Cannon

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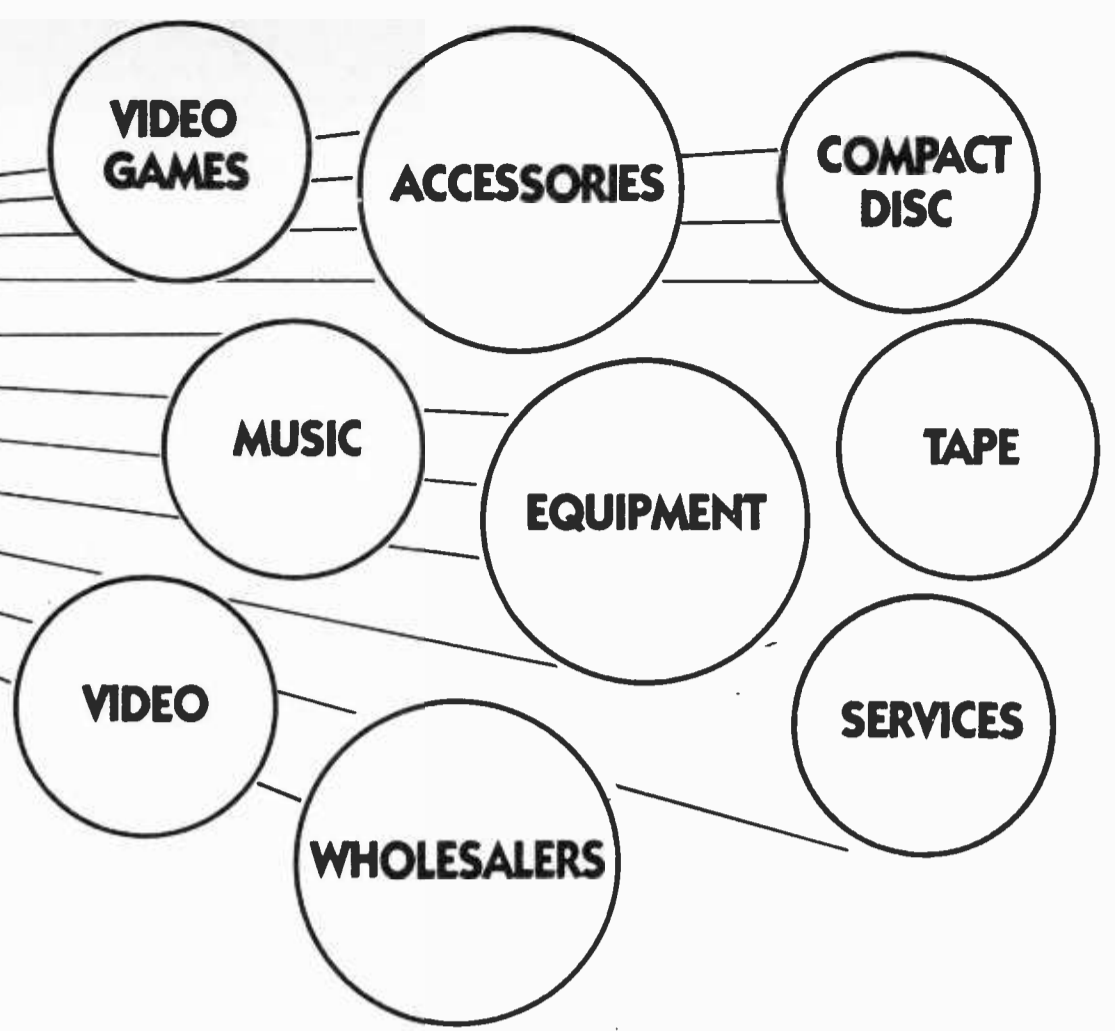
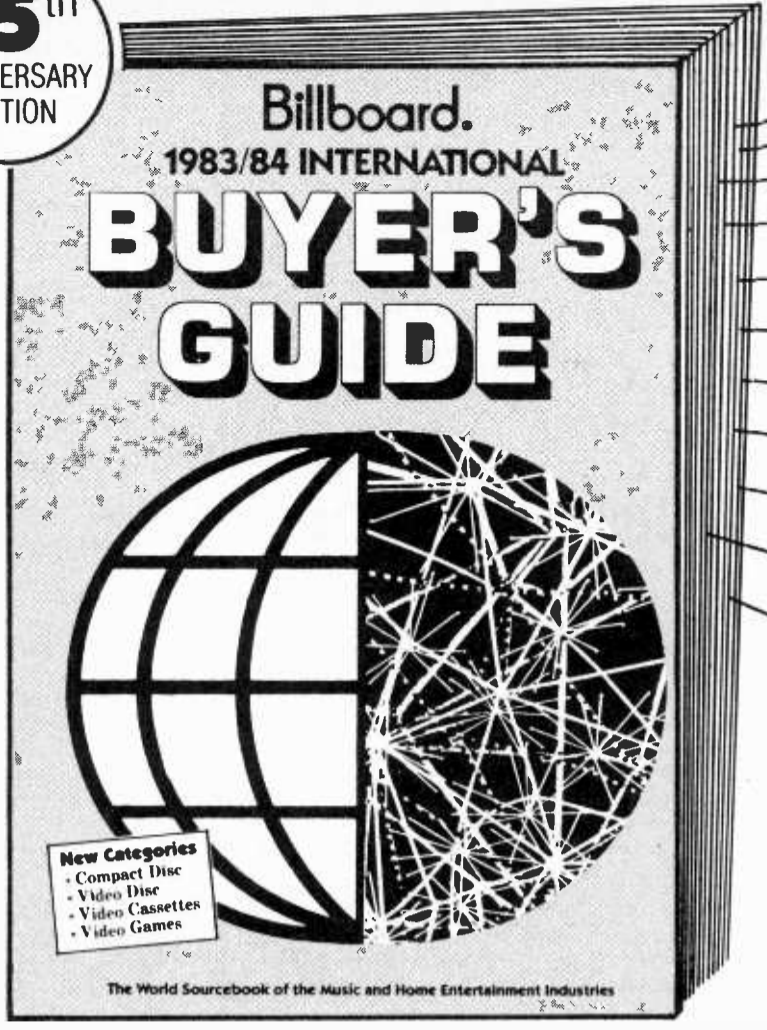
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25th
ANNIVERSARY
EDITION



Special Silver Anniversary Edition

The special Silver Anniversary edition of the Billboard International Buyer's Guide will be the biggest, best read, most widely circulated Guide ever. It will present every conceivable product and service sold to the industry, in an easy-to-use format, with thousands of listings by category and by geographical area. They are all there: record companies, music publishers, wholesalers, distributors, one-stops, rackjobbers, importers/exporters, industry services and organizations, equipment manufacturers and suppliers.

New Categories

New categories this year will include manufacturers, wholesalers, hardware, software and accessories in the areas of:

- Compact Disc
- Video Cassettes
- Video Disc
- Video Games

Contact Ron Carpenter, Advertising Director, New York, at (212) 764-7353, or contact any Billboard Sales Office around the world.



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The 1983-84 Billboard International Buyer's Guide will be distributed to *all* categories in the Guide, in addition to bonus distribution at industry conventions such as MIDEM. It will reach key executives, owners, and buying decision-makers in over 100 countries who constantly refer to it, plan with it and travel with it.

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Although this year's Buyer's Guide will be bigger and more widely circulated, there is *no increase* over last year's advertising rates.

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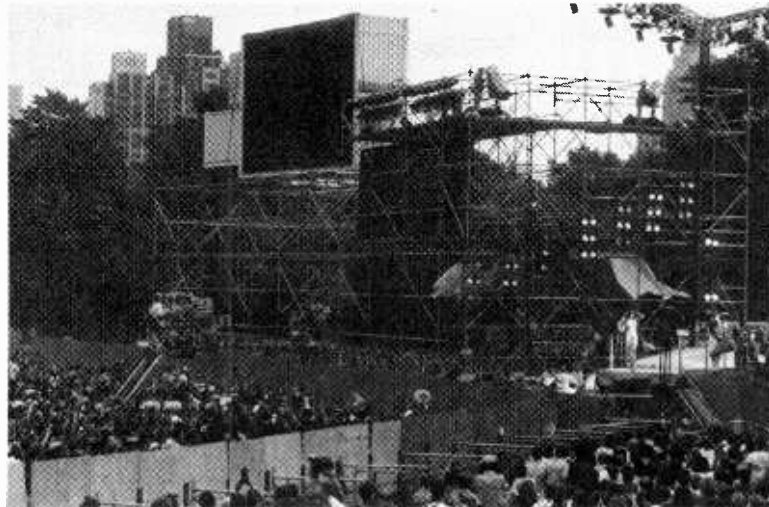
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Video



Photos by Chuck Pulin

SINGING IN THE RAIN—Before the skies opened up July 21, Diana Ross wowed an international audience via Showtime and Paramount Video. At right is a view of the stage and one of two screens which showed video images of Ross to an estimated 400,000 fans in New York's Central Park. Once the rain began, the concert was cancelled, but Ross returned the following evening for an encore.

DIRECTOR OF RALPH RECORDS CLIPS

Whifler Sells The 'Morbid' Look

SAN FRANCISCO—"I have a certain morbid or dark side to some of my work," says video director Graeme Whifler, explaining why one Seattle writer dubbed him "the Rod Serling of rock video." "I know that makes some clients shy away. But on the other hand, some people want me for exactly that reason."

Whifler, who is partnered with producer Larry Nimmer in Whifler-Nimmer Productions, is best known for his work with the roster of San Francisco's Ralph Records: the Residents, Tuxedomoon, Snakefinger and Renaldo & the Loaf. He says his piece for Renaldo "about child abduction, based on the Ken Parnell case" is his darkest work.

Whifler has now begun to step into wider territory with a video on Sparks' "Cool Places," featuring the Mael brothers and Jane Wiedlin of the Go-Go's. He has also just finished an "all-outdoor piece with lots of California scenery" for Translator's "Un-Along."

Whifler began his video career five years ago. "Ralph Records knew this was the way to sell music," he recalls, "mainly because the Resi-

dents were such a visual, concept-oriented group. It was just logical. Our market then was college film festivals. That was our original plan, and it worked. People know who the Residents are."

Whifler is clear not only about the peculiar demands of video directing but about how those demands affect the final use and credits of the piece. "Rock video," he says, "is not just a matter of directing. It's directing, writing, producing and being an advertising executive and psychological counselor all in one."

"You are giving a band a product to sell, and there's a good chance they'll be a little inarticulate about what they want, what their image should be. So you have to dig into them to find out who they are and what the music is like, just to get the script and the package together."

"After you have the script, the kernel, then you face another real tough one—working with people who have been playing instruments but not acting. So you must quickly size up what they can do in front of a camera," Whifler continues.

"It's very scary for musicians to deal with. They feel stripped naked. They don't have that reward of the positive feedback they get from an audience when they play. They're walking into a cold situation where a bunch of technical people are standing around staring at them. You have to keep giving them reinforcement."

"The director has more control over the end product than the band does, which can get sticky because it's supposed to be the band's piece. But this truly is a director's medium. Right now, since the videos are not making any money by themselves,

the director usually receives no credit," he says.

"But these things will not be given away free forever. I'd like to see the question of credits become part of the negotiating process, where it's agreed that they must put the name of the director or the production company on the credits. It's truly disgraceful that they don't, and as the thing grows as an art form people are going to want to know these names, because there is the opportunity to become an *auteur* in this form." JACK McDONOUGH

Vidmax Plans Release Of New 'Murder'

NEW YORK—"Murder Anyone?," the first live action mystery game on laser videodisk, has its first sequel. "Many Roads To Murder," also a production of Vidmax, will be available this fall at a retail price of \$39.95.

In the first MysteryDisc, players attempted to solve a single murder. This time, as before, there are 16 different plot lines and solutions for the viewer to investigate, but now there are three different murders and numerous other dirty doings. The player decides which suspects the detective encounters and who is murdered.

Hy Conrad, the originator of the concept and author of "Murder Anyone?" also wrote "Many Roads To Murder." Martin Perlutler of Ghost Dance Productions completed the photography in New York.

Bay Area Gets Black Clip Show

By JACK McDONOUGH

OAKLAND—A new black-oriented video music program, "Backstage By The Bay," has been created here by local record producer Walter Richardson. To date, the program has aired a dozen times in a half-hour Wednesday afternoon slot on San Francisco Cable Channel 25. Richardson has also secured a one year deal with San Francisco's Channel 6 for a one-hour show, to begin Saturday (6).

Richardson says his motivation arose "because I watch MTV all the time, and until recently MTV didn't play any black artists. I knew there were a lot of black videos out there, but no one was playing them. So I just decided to start my own program for black and crossover music. I'm trying to get all the tapes I can, and I'll shoot for cable syndication."

Richardson says his selections are based on Billboard's black singles charts. Current shows feature Earth, Wind & Fire, Marvin Gaye, Michael Jackson, Champaign, David Bowie, Peabo Bryson, Prince, the Time and others. Video jockey Melanie Yarborough does lead-ins shot at various Bay Area locations.

Music Monitor

• **How The West Was Won:** The video for Red Rockers' song "Good As Gold" is a mini-Western filmed three miles north of the Texas/Mexico border. Oley Sassone directed, for 415/Columbia Records. One special problem: none of the group members had ever been on horseback before.

• **Touching:** Rick Springfield has completed a video for "Human Touch," from "Living In Oz." Set in the year 2016, it features futuristic sets and costumes by Jimmy Cuomo. It was produced and co-written by Phil Savenick, directed and co-written by Doug Dowdle.

• **It'll Be Him:** Tom Jones worked with director/producer Steve Kahn on the new video "It'll Be Me" from his Mercury album "Tom Jones Country."

• **Video/Radio Star:** Donna Fiducia, a WNEW-FM personality, has signed as VJ of "New Jersey Music Magazine," a cable program produced by Studio 72 in Old Bridge, N.J.

VHS MOST POPULAR

Clubs Choose From Competing Formats

By ROB PATTERSON

NEW YORK—As video night-clubs switch on across the nation, the competing formats in hardware and software—VHS, Beta (standard and Hi-Fi), three-quarter-inch and even Laser and CED videodisks—have found an important new playing field. The simplest installation of decks and monitors costs thousands of dollars, and with more sophisticated clubs spending from \$50,000 to \$100,000 or more on in-house video, clubs register as a significant market for promotion for video hardware manufacturers.

Numerous factors affect a club's decision to go with a certain format—audio and video quality, reliability, ease of programming, cost-effectiveness and, of course, availability of programming. Despite a clear-cut ranking of format

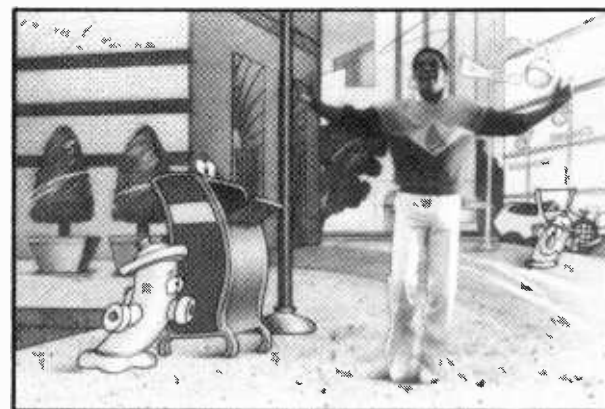
popularity, each one offers advantages to different users.

VHS is by far the most prevalent format, favored by 70% of the subscribers to video promo pools like Rockamerica and Telegenics. A strong second is three-quarter-inch, according to pools and other record company services that provide the promo clips which form the bulk of club programming. While Beta holds only a slim percentage of the club market, the new Beta Hi-Fi could change that. In addition, the sound and picture quality and programming ease of videodisks intrigue many in the video club field.

As a result, clubs may start installing multiple formats. As Rockamerica president Ed Steinberg notes, "Outside of the mom-and-pop situations with one VHS ma-

(Continued on page 42)

MORNIN'



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DIRECTOR: Gus Jekel
ANIM. DIRECTOR: Frank Terry
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Video

NEW SERVICE FOR CLUBS

Zoom Focuses On Visual Side

NEW YORK—Most video music pools and services put the emphasis on the music, with compilation of tapes, top 10 charts and the like. But Zoom Video, based here, is more interested in the visual side of things. Much of what they make available doesn't even have a soundtrack.

"We keep away from the music because there are enough services focusing on that," says Ilene Staple, founder of the company and a veteran of the Ritz and Rockamerica. Instead, Zoom provides three services: searching for footage, club installations and software.

One area of expertise developed from her years working with clubs is in the area of rights. "There are a lot of grey areas regarding what can be shown. A lot of clubs think they can show anything they tape off tv; we explain to them that they have to contact the company that owns the rights in a proper manner," she says.

When a club contacts Staple about her service, she sends out a questionnaire to determine the demographics of the audience, what kind of video the club has been playing, what equipment it has, and so on. "We're not a pool," she stresses.

"We work with them to help make sure they have the best programming possible."

A deal with Capitol Records is about to be signed whereby Zoom will service individual songs from Capitol to clubs (Capitol does not go through pools). "It's like a radio promotion person getting a song into rotation," Staple explains. "Most tapes are not being used to their full promotional value."

Staple says she feels a song benefits more when it is interspersed with non-clip footage—"not just promo after promo." She adds, "The trick is to keep it interesting, while allowing the viewer to look away and not miss something crucial to continuity. We mix songs to different visuals and only occasionally use the promo. We also give suggestions as to what music works with what visuals."

Zoom's clients do not lease tapes; they buy the rights at \$200 per hour and can use the footage for as long as the club is in existence. "They're covered for the one club only, not other clubs that are part of the same chain, and not for airplay," Staple explains.

Staple and partner Steven Cook are currently working with a new club in New York, Fresh. "We're installing their video system, and I think we'll also supply them with tapes," Staple says. She adds, "There's no one source a club can go to find out what's happening, what's available. We want to help them meet all their needs, which sometimes means referring them to different pools, services and labels. We don't do music programming per se, but we try to be as broad as possible."

Staple says she's always on the lookout for new material, and that specific requests have come in for special effects, newsreel footage and the like.

Zoom Video is located at 423 E. 81st St., New York, N.Y. 10028.

New Video Releases

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

- THE ABOMINABLE DR. PHIBES**
Vincent Price
Beta & VHS Vestron Video... No List
- AFRICA SCREAMS**
Abbott & Costello
CED Vestron Video... No List
- ALICE GOODBODY**
Sharon Kelly, Daniel Kauffman, Keith McConnell
Beta & VHS Media Home Entertainment
M198... \$49.95
- AMERICAN GRAFFITI**
Richard Dreyfuss, Ron Howard, Cindy Williams
CED RCA VideoDiscs stereo 13304... \$29.98
- BAD BOYS**
Sean Penn
Beta & VHS Thorn EMI Home Video... \$79.95

- THE BANK DICK**
W.C. Fields, Cora Witherspoon, Una Merkel, Richard Purcell, Jack Norton
Beta & VHS MCA Home Video... \$29.95
- BLOODY MAMA**
Shelley Winters, Robert DeNiro, Don Stroud, Pat Hingle
Beta & VHS Vestron Video... No List
- BOB & RAY, JANE, LARAINÉ & GILDA**
Jane Curtin, Laraine Newman, Gilda Radner, Willie Nelson, Leon Russell
Beta & VHS Pacific Arts Video... \$59.95
- BOBBI JO & THE OUTLAW**
Lynda Carter, Marjoe Gortner
Beta & VHS Vestron Video... No List
- BOLERO**
James Caan, Geraldine Chaplin
CED Vestron Video... No List
- THE BOOGY MAN**
CED Vestron Video... No List
- THE BOYS OF SUMMER**
CED Vestron Video... No List
- BUCK PRIVATES**
Bud Abbott, Lou Costello, Lee Norman, Alan Curtis, Andrew Sisters
Beta & VHS MCA Home Video... \$39.95

(Continued on page 49)

New On The Charts



THE STING II
MCA Home Video—28

Picking up where the 1973 Oscar-winning original left off, "The Sting II" is an intricate and humorous battle of wits from beginning to end, set in the world of gangsters and confidence men and women. The biggest scammers are scammed upon, and even the con men, Jackie Gleason and Mac Davis, get conned.

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

WITH 'HE-MAN' SERIES

RCA/Columbia In Kiddie Push

LOS ANGELES—RCA/Columbia Pictures Home Video is paying special attention to the children's market for video titles, with the release of its "He-Man And The Masters Of The Universe" at \$24.95. The animated adventure series, which will air on television this fall, is available this month in three volumes of two episodes each.

The science fiction/fantasy series, produced by Filmation, is based on a line of action toys manufactured by Mattel, although no promotional tie-ins between Mattel and RCA/Columbia are planned. RCA/Columbia president Rob Blattner points out, though, that if there is interest from mass merchants, special promotions could be arranged.

The promotional effort behind the series includes a dealer pro-

of nine cassettes, three of each volume. Inside the package are posters, a window banner and a display card. Brochures are also available and advertising is highlighted by TV Guide.

On children's programming in general, Blattner says, "In the last 12 months the market has come into its own. It's certainly a niche we want to develop, as music is. Children's programming is highly repeatable, because kids will watch the same show many times. That factor and the \$24.95 price makes it quite attractive."

Blattner notes that most of the toys in the Mattel line sell for about \$5, with some accessories in the same price range as the videocassette and videodisk.

Billboard...The First to Serve the Hottest News in Video Software



...at the VSDA Convention

Billboard will be there distributing copies of the September 3 issues—which will feature full Video Software Dealers Association convention coverage. Whether or not you attend, don't miss the opportunity to reach this important meeting of decision-makers in the manufacture, production and distribution of video software.

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- **Analysis**—of how these events affect your business and your career.
- **Charts**—Weekly videocassette Top 40 Sales & Rentals, bi-weekly 25-position Video Game chart.

Advertising participation in Billboard by videocassette manufacturers has increased dramatically in 1983, and Billboard's video/computer software coverage has been experiencing weekly growth.

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Billboard[®] TOP LPs & TAPE[®]

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☆ Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Artist-TITLE-Label			Artist-TITLE-Label			Artist-TITLE-Label		
THIS WEEK	LAST WEEK	WKS ON CHART	THIS WEEK	LAST WEEK	WKS ON CHART	THIS WEEK	LAST WEEK	WKS ON CHART
1	1	6	37	38	13	72	61	15
THE POLICE Synchronicity A&M SP3735 RCA 8.98 WEEKS AT #1: 3			R.E.M. Murmur I.R.S. SP70604 (A&M) RCA 6.98			MADNESS Madness Geffen GHS 4003 (Warner Bros.) WEA 8.98		
2	2	33	38	41	4	74	81	13
MICHAEL JACKSON Thriller Epic QE 38112 CBS BLP 1			DIANA ROSS RCA AF11-4677 RCA 8.98 BLP 24			MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown) MCA 8.98 BLP 9		
3	3	15	39	40	6	75	62	11
SOUNDTRACK Flashdance Casablanca 8114921 (Polygram) POL 9.98 BLP 8			RICKIE LEE JONES Girl At Her Volcano Warner Bros. 1-23805 WEA 5.99			MAZE We Are One Capitol ST12262 CAP 8.98 BLP 5		
4	4	27	40	42	5	75	59	12
DEF LEPPARD Pyromania Mercury 8103081 (Polygram) POL 8.98			QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.) WEA 8.98			DAVE EDMUNDS Information Columbia FC 38651 CBS		
5	5	6	41	30	7	77	84	14
STEVIE NICKS The Wild Heart Modern 90084-1 (Atco) WEA 8.98			ROD STEWART Body Wishes Warner Bros. 1-23877 WEA 8.98			TEARS FOR FEARS The Hurting Mercury 8110331 (PolyGram) POL 8.98		
6	6	15	42	32	11	78	74	21
DAVID BOWIE Let's Dance EMI-America ST 17093 CAP 8.98 BLP 34			MTUME Juicy Fruit Epic FE 38588 CBS BLP 4			THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271 CAP 8.98 BLP 68		
7	7	6	43	46	6	78	73	44
LOVERBOY Keep It Up Columbia QC38703 CBS 8.98			CROSBY, STILLS, & NASH Allies Atlantic 80075-1 WEA 8.98			OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA 8.98		
8	8	14	44	45	26	79	69	13
MEN AT WORK Cargo Columbia QC 38560 CBS CLP 2			MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958 CBS			JONZUN CREW Lost In Space Tommy Boy TBLP1001 IND 8.98 BLP 21		
9	9	38	45	52	4	80	78	91
PRINCE 1999 Warner Bros. 1-23720 WEA 10.98 BLP 14			ELO Secret Messages Jet QZ 38490 (Epic) CBS			LOVERBOY Get Lucky Columbia FC 37638 CBS		
10	11	25	46	51	11	81	75	10
JOURNEY Frontiers Columbia QC 38504 CBS			FASTWAY Fastway Columbia BFC 38662 CBS			VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown 6308 MLZ MCA 9.98 BLP 69		
11	12	41	47	48	58	115	115	2
DARYL HALL & JOHN OATES H2O RCA AF11-4383 RCA 8.98 BLP 61			MEN AT WORK Business As Usual Columbia ARC 37978 CBS BLP 75			MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra) WEA 8.98 BLP 15		
12	13	9	48	33	19	83	86	9
THE KINKS State Of Confusion Arista A1 8-8018 RCA 8.98			THE TUBES Outside/Inside Capitol ST 12260 CAP 8.98			BLACKFOOT Siogo Aico 90080 Aico 8.98		
13	18	11	49	34	17	84	83	68
THE FIXX Reach The Beach MCA 5419 MCA 6.98			KROKUS Head Hunter Arista AL 8005 RCA 8.98			TOTO Toto IV Columbia FC 37728 CBS		
14	16	25	50	47	21	86	85	74
DURAN DURAN Duran Duran Capitol ST-12158 CAP 8.98			U2 War Island 90067 (Atco) WEA 8.98			DOOBIE BROTHERS Farewell Tour Warner Bros. 23772 WEA 11.98		
15	15	9	51	54	5	86	85	74
IRON MAIDEN Piece of Mind Capitol ST 12274 CAP 8.98			JOE WALSH You Bought It, You Name It Full Moon/Warner Bros. 1-23887 WEA 8.98			ALABAMA Mountain Music RCA AF11-4229 RCA 8.98 CLP 17		
16	19	4	52	53	8	87	87	63
DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (PolyGram) POL 8.98 BLP 11			MARSHALL CRENSHAW Field Day Warner Bros. 23873 WEA 8.98			JANE FONDA Jane Fonda's Workout Arista 8.98		
17	17	7	53	53	8	87	87	63
THE TALKING HEADS Speaking In Tongues Polygram POL 8.98			THE TALKING HEADS Speaking In Tongues Polygram POL 8.98			JANE FONDA Jane Fonda's Workout Arista 8.98		

Videocassette Top 40™

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SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	7	1	6	4
48 HOURS Paramount Pictures, Paramount Home Video 1139 WEEKS AT #1: 4			48 HOURS Paramount Pictures, Paramount Home Video 1139 WEEKS AT #1: 4		
2	2	65	2	5	4
JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042			THE VERDICT CBS-Fox Video 1188		
3	3	7	3	3	13
HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309			FIRST BLOOD Thorn/EMI 1573		
4	8	4	4	2	6
THE VERDICT CBS-Fox Video 1188			HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309		
5	4	25	5	4	8
AN OFFICER AND A GENTLEMAN ▲ Paramount Pictures, Paramount Home Video 1467			SOPHIE'S CHOICE CBS-Fox Video 9076		
6	6	5	6	6	3
MAD MAX Vestron V-4030			MAD MAX Vestron V-4030		
7	5	15	7	7	9
AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489			THE TOY RCA/Columbia Pictures, Home Video 10538		
8	7	8	8	8	8
ALICE IN WONDERLAND Walt Disney Home Video 36			FRANCES Thorn/EMI 1621		
9	11	38	9	11	11
STAR TREK II: THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180			BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265		
10	19	4	10	10	10
PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255			MY FAVORITE YEAR MGM/UA Home Video 800188		
11	15	11	11	9	24
AIRPLANE! ▲ Paramount Pictures, Paramount Home Video 1305			AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467		
12	9	14	12	12	10
FIRST BLOOD ● Thorn/EMI 1573			LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433		
13	21	4	13	13	24
DURAN DURAN Thorn/EMI TVD 1646			ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181		
14	12	23	14	14	12
BLADE RUNNER ▲ Embassy Home Entertainment 1380			AIRPLANE II—THE SEQUEL Paramount Pictures, Paramount Home Video 1489		
15	14	9	15	15	6
SOPHIE'S CHOICE CBS-Fox Video 9076			THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015		
16	16	10	16	16	11
THE TOY RCA/Columbia Pictures, Home Video 10538			TIMERIDER Pacific Arts, Video Records; MCA Distributing Corp. 528		
17	24	26	17	25	7
STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338			KISS ME GOODBYE CBS-Fox Video 1217		
18	18	14	18	19	10
GREASE ● Paramount Pictures, Paramount Home Video 1108			STILL OF THE NIGHT CBS-Fox Video 4711		
19	13	12	19	21	14
BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265			JANE FONDA'S WORKOUT Karl Video Corporation 042		
20	20	4	20	18	11
WINNIE THE POOH Walt Disney Home Video 025			LOVESICK Warner Brothers Pictures, Warner Home Video 20011		
21	37	25	21	22	22
ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181			BLADE RUNNER ▲ Embassy Home Entertainment 1380		
22	10	11	22	33	9
LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433			CLASS OF '84 Vestron V-5022		
23	32	41	23	17	7
THE COMPLETE BEATLES ● MGM/UA Home Video 700155			I, THE JURY CBS-Fox Video 1186		
24	17	8	24	20	4
FRANCES Thorn/EMI 1621			SAVANNAH SMILES Embassy Home Entertainment 2058		
25	30	11	25	23	33
MY FAVORITE YEAR MGM/UA Home Video 800188			ROCKY III ● (ITA) CBS-Fox Video 4708		
26	NEW ENTRY		26	29	4
PSYCHO Universal City Studios, Inc., MCA Distributing Corp. 55001			PSYCHO Universal City Studios Inc., MCA Distributing Corp. 55001		
27	22	4	27	24	3
SAVANNAH SMILES Embassy Home Entertainment 2058			THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221		
28	NEW ENTRY		28	26	3
STING II Universal City Studios, Inc., MCA Distributing Corp. 71015			PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6355		
29	23	12	29	30	19
LOVESICK Warner Brothers Pictures, Warner Home Video 20011			CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		
30	31	3	30	32	28
THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173			THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149		
31	28	6	31	28	11
THIS ISLAND EARTH Universal City Studios, Inc., MCA Distributing Corp. 55076			VIDEODROME Universal City Studios Inc., MCA Distributing Corp. 71013		
32	34	13	32	27	27
STAR TREK: THE MOTION PICTURE ▲ Paramount Pictures, Paramount Home Video 8858			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
33	35	6	33	37	28
JASON AND THE ARGONAUTS RCA/Columbia Pictures Home Video 10346			FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015		
34	26	9	34	NEW ENTRY	
STAR WARS CBS-Fox Video 1130			THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173		
35	27	17	35	38	15
PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202			PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202		
36	39	34	36	34	6
ROCKY III ● (ITA) CBS-Fox Video 4708			STAR WARS CBS-Fox Video 1130		
37	25	4	37	31	31
THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221			POLTERGEIST ▲ MGM/UA Home Video 800165		
38	33	4	38	36	17
SATURDAY NIGHT FEVER Paramount Pictures, Paramount Home Video. 1307 A, 1113A			THE SECRET OF NIMH MGM/UA Home Video 800211		
39	29	5	39	35	4
CLASS OF '84 Vestron V-5022			NATIONAL LAMPOON'S CLASS REUNION Vestron V-5021		
40	40	7	40	39	21
I THE JURY CBS-Fox Video 1186			MONSIGNOR CBS-Fox Video 1108		

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by triangle).



VIDEO SOFTWARE DEALERS ASSOCIATION CONVENTION

FAIRMONT HOTEL,
SAN FRANCISCO, CALIFORNIA
August 28-30

A FORUM FOR COMMUNICATION AMONG
RETAILERS, DISTRIBUTORS AND MANUFACTURERS

Welcome to the world of Video Retailing and Distribution. The future of the Video Industry is today... here and now! Indeed, ours is a Present and Future that holds unlimited opportunities for unparalleled successes.

The VSDA Convention will establish an environment in which all segments of our business—Retailers, Distributors and Manufacturers—can openly communicate with one another as well as confer with their particular counterparts. Remember, PROFITS ARE THE KEY IN '83... and '84... and '85... So let's get together in San Francisco and tend to business.

SUNDAY, AUGUST 28

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

MONDAY, AUGUST 29

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

TUESDAY, AUGUST 30

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

REGISTRATION FEES FOR THE CONVENTION INCLUDE ATTENDANCE AT ALL BUSINESS SESSIONS, MEAL FUNCTIONS AND SOCIAL ACTIVITIES.

Profits are the key in

'83
'84

FOR REGISTRATION INFORMATION CONTACT:
Joan Chase, VSDA, 1008-F Astoria Blvd., Cherry Hill, N.J. 08003
(609) 424-7117

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HIT100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	10	EVERY BREATH YOU TAKE —The Police (Hugh Padgham, The Police), Stings; A&M 2542	33	34	8	THE BORDER —America (Russ Ballard), R. Ballard, D. Bunnell; Capitol 5236
2	6	13	SWEET DREAMS —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13533	34	21	16	TOO SHY —Kajagoogoo (Colin Thurston, Nick Rhodes), Limahl, N. Beggs; Kajagoogoo; EMI-America 8161
3	8	11	SHE WORKS HARD FOR THE MONEY —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7 (PolyGram)	35	50	2	DON'T CRY —Asia (Mike Stone), Wetton, Downes; Geffen 7-29571 (Warner Bros.)
4	5	10	IS THERE SOMETHING I SHOULD KNOW —Duran Duran (Ian Little, Duran Duran), Duran Duran; Capitol 5233	36	40	5	FAKE FRIENDS —Joan Jett and the Blackhearts (J. Jett, R. Cordell, K. Laguna), J. Jett, K. Laguna; Blackheart/MCA 52240
5	3	19	FLASHDANCE . . . WHAT A FEELING —Irene Cara (Giorgio Moroder), K. Forsey, I. Cara, G. Moroder; Casablanca 811440-7 (PolyGram)	37	42	7	DEAD GIVEAWAY —Shalamar (L.F. Sylvers, III), J. Gallo, M. Dare, L.F. Sylvers, III; Solar 7-69819 (Elektra)
6	2	17	ELECTRIC AVENUE —Eddy Grant (E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic)	38	41	6	ALL TIME HIGH —Rita Coolidge (John Barry), J. Barry, T. Rice; A&M 2551
7	11	10	MANIAC —Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812516-7 (PolyGram)	39	29	10	STOP IN THE NAME OF LOVE —The Hollies (The Hollies, Graham Nash, Stanley Johnson, Paul Bliss), Holland, Dozier, Holland; Atlantic 7-89819
8	4	17	NEVER GONNA LET YOU GO —Sergio Mendes (Sergio Mendes), B. Mann, C. Wei; A&M 2540	40	43	7	IT'S INEVITABLE —Charlie (Kevin Beamish, Terry Thomas), T. Thomas; Mirage 7-99862 (Atco)
9	9	10	STAND BACK —Stevie Nicks (Jimmy Iovine), S. Nicks; Modern 7-99863 (Atco)	41	46	4	PROMISES, PROMISES —Naked Eyes (Tony Mansfield), P. Bryne, R. Fisher; EMI-America 8170
10	7	11	WANNA BE STARTIN' SOMETHING —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03914	42	47	6	HOW AM I SUPPOSED TO LIVE WITHOUT YOU —Laura Branigan (Jack White), M. Bolton, D. James; Atlantic 7-89805
11	15	6	IT'S A MISTAKE —Men At Work (Peter McLean), C. Hay; Columbia 38-03959	43	62	2	MAKING LOVE OUT OF NOTHING AT ALL —Air Supply (Jim Steinman), J. Steinman; Arista 1-9066
12	10	14	OUR HOUSE —Madness (Clive Langer, Alan Winstanley), C. Smyth, C. Foreman; Geffen 7-29668 (Warner Bros.)	44	27	16	ALL THIS LOVE —Debarge (Iris Gordy, Eldra Debarge), E. Debarge; Gordy 1660 (Motown)
13	17	11	(KEEP FEELING) FASCINATION —The Human League (Martin Rushent, Human League), Oakley, Callis; A&M 2547	45	48	8	JUICY FRUIT —Mtume (J. Mtume), J. Mtume; Epic 34-03578
14	18	9	HOT GIRLS IN LOVE —Loverboy	46	30	14	I'M STILL STANDING —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29639 (Warner Bros.)
15	1	1	WEST COAST SUMMER NIGHTS —Tony Carey (Peter Hauke), T. Carey; Rocshire 95037	47	58	4	TOTAL ECLIPSE OF THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
16	18	18	SHE'S A BEAUTY —The Tubes (David Foster), Lukather, Foster, Waybill; Capitol 5217	48	49	8	MIDNIGHT BLUE —Louise Tucker (Tim Smit, Charlie Skarbeck), Beethoven, Smit, Skarbeck; Arista 1-9022
17	15	15	DON'T LET IT END —Styx (Styx), D. DeYoung; A&M 2543	49	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
18	13	13	HOW DO YOU KEEP THE MUSIC PLAYING —James Ingram with Patti Austin (Quincy Jones, Johnny Mandel), M. LeGrand, A.&M. Bergman; Qwest 7-29618 (Warner Bros.)	50	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
19	13	13	COLD BLOODED —Rick James (Rick James), R. James; Gordy 1687 (Motown)	51	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
20	13	13	BURNING DOWN THE HOUSE —Talking Heads (Talking Heads), D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29565 (Warner Bros.)	52	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
21	12	12	WHITE WEDDING —Billy Idol (Keith Forsey), B. Idol; Chrysalis 4-42697	53	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
22	15	15	FAMILY MAN —Daryl Hall & John Oates (Daryl Hall & John Oates), M. Oldfield, T. Cross, R. Fenn, M. Frye, M. Reilly, M. Perf; RCA 13507	54	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
23	3	3	SHINY SHINY —Haysi Fantayzee (Clive Langer, Alan Winstanley), Caplin, Garner, Healy; RCA 13534	55	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
24	8	8	STAND BY —Roman Holiday (Peter Collins), S. Lambert, R. Lambert; Jive/Arista 1-9036	56	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
25	2	2	GET IT RIGHT —Aretha Franklin (L. Vandross), L. Vandross, M. Miller; Arista 1-9043	57	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
26	2	2	YOU BELONG TO ME —The Doobie Brothers (Ted Templeman), McDonald, Simon; Warner Bros. 7-29552	58	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
27	3	3	RADIO FREE EUROPE —R.E.M. (Mitch Easter, Don Dixon), Berry, Buck, Mills, Stipe; I.R.S. 9916 (A&M)	59	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
28	3	3	WORDS —F.R. David (Frederick Liebovitz, Jean-Michel Gallois-Montburn), R. Ftoussi; Carrere 101 (PolyGram)	60	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
29	2	2	A MILLION MILES AWAY —The Plimsouls (Jeff Eyrich), P. Case, J. Alkes, C. Fradkin; Geffen 7-29600 (Warner Bros.)	61	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906
30	2	2	CRAZY —M. . .	62	58	4	THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906



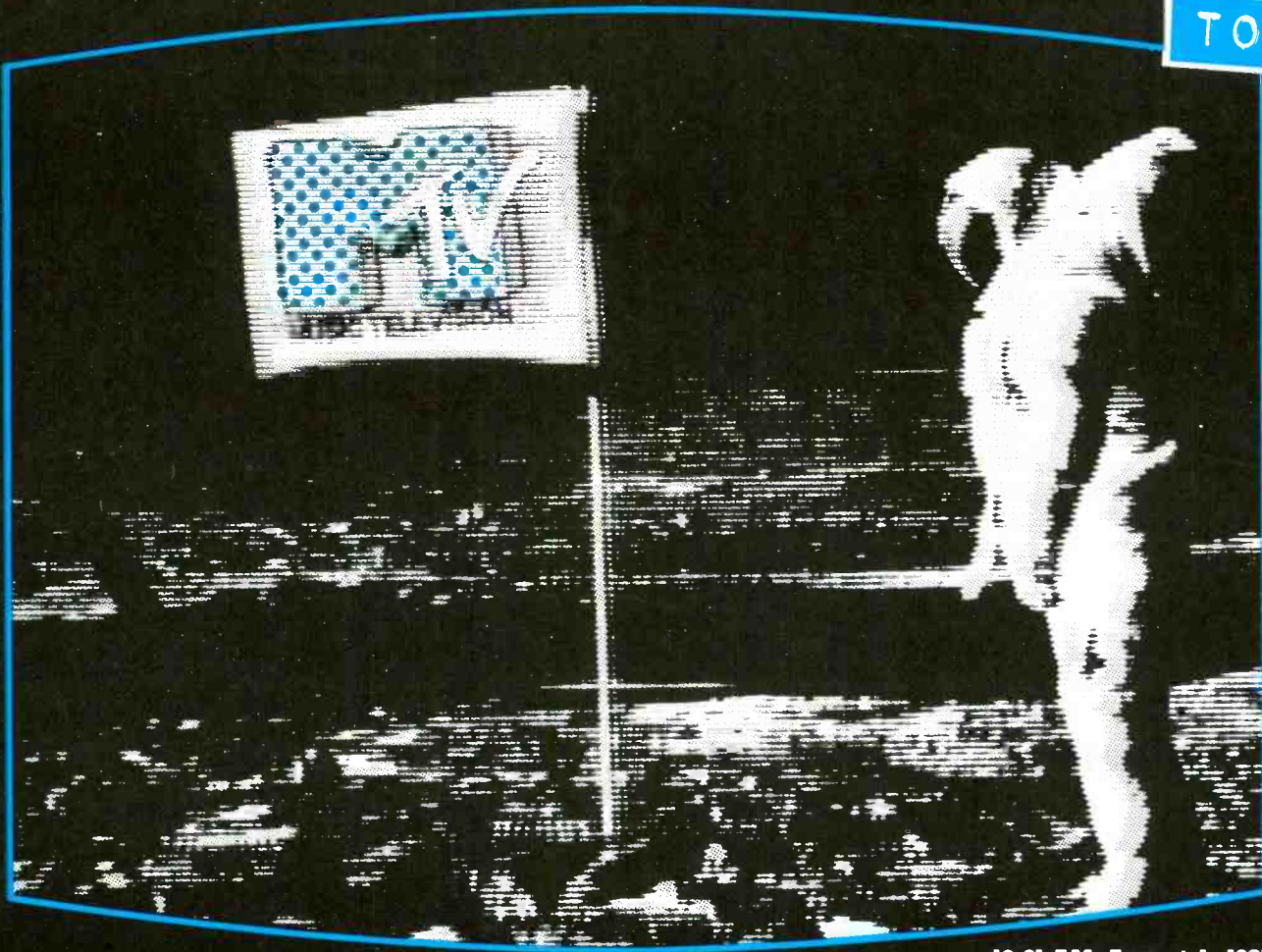
WE KNOW WHAT ROCKS YOU.



Any Trouble
April Wine
Australian Crawl
Marty Balin
The Beatles
David Bowie
Burning Sensations
Kate Bush
Kim Carnes
Coconuts
Thomas Dolby
Duran Duran
J. Geils Band
John Hall Band
Iron Maiden
Kajagoogoo
Little River Band
Little Steven
Marillion
Steve Miller
Missing Persons
Motels
Naked Eyes
Red Rider
Jules Shear
Sheriff
Spys
Billy Squier
Michael Stanley Band
Storm
Strange Advance
Stray Cats
Talk Talk
George Thorogood
Peter Tosh
Tubes
Kim Wilde

**Congratulations to MTV on a record-breaking year.
Capitol and EMI America Records.**

TOP OF THE HOUR



12:01 AM, August 1, 1981

"There are people known as vidiots. Tried and true, dyed in the wool, pure bred. They don't remember a day when television wasn't a fact in their lives—an omnipresence.

"Simultaneously, these people were forming the backbone of what's become known as the music subculture. From their infancy, music and its many forms was also an omnipresent fact of life. And for the majority of them, when rock and roll hit solidly in the mid-Sixties, music became an undeniable fact of life. Whether it came in the form of records, tapes, concert or FM radio, this group revered music too.

"But until August 1st, 1981, these people could not enjoy an integrated form of both of these major, lifestyle-influencing media. It was either one or the other at any specific time. Then, on that summer day, they were given MTV."

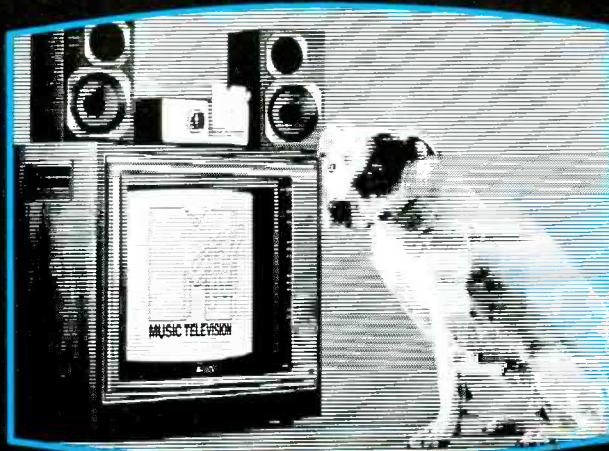
Bob Bowersox, Fine Times December, 1981

"...The beauty of the MTV format is that it can appeal to a narrow audience, concentrating on a particular group in a manner that would have been impossible in the pre-cable age, and aiming viscerally for more than one of the viewer's senses. Television has never had this kind of impact before, and television will never be the same."

Janet Maslin, New York Times, January 23, 1983

"MTV exemplifies WASEC's specialized approach to programming—the super serving of a particular audience segment which, in the case of MTV, is the rock 'n' roll music lover."

John A. Schneider,
President and Chief Executive Officer, WASEC



"You'll Never Look at Music the Same Way Again!"

MTV VIDEO ART GALLERY



Michael Jackson—"Beat It"—Epic



Def Leppard—"Bringin' On The Heartbreak"—Polygram

"We in the T.V. generation need a lot of headlines, bursts of information, bits and pieces that don't necessarily fit together. Music is like that—it isn't linear. It doesn't rely on plot for

enjoyment, it's dependent on mood. MTV gives you mood when you want it."

Robert W. Pittman, Executive Vice President and Chief Operating Officer, WASEC

12:01 A.M. New York—"The Loft, a nondescript restaurant and bar across the Hudson River in Fort Lee, N.J., is a strange place to launch an estimated \$15-to-\$20-million television operation.

"But that's where 150 staff members and friends headed by limousine, chartered bus and taxi Friday night from Warner Amex Satellite Entertainment Co.'s Manhattan offices to celebrate the birth of MTV: Music Television, a 24-hour cable program service specializing in stereo rock. Fort Lee was the closest to Manhattan where MTV was being shown via cable.

"When MTV went on the air at midnight, the Loft's downstairs banquet room resembled a winning candidate's headquarters on election night.

"Gathered around a half-dozen TV sets, they cheered wildly when anything came on the screen: the music, the commercials, the station logos. Unlike election night, however, the results of MTV's campaign won't be known for weeks, maybe months."

Robert Hilburn, Los Angeles Times, Aug. 4, 1981

And within weeks, the results of MTV's rock waves were being felt by the four communities it set out to serve: the consumer, the cable operator, the advertiser and the supplier—the music industry. MTV, born in a basement, with 2.1 million viewers, was on its way up...

"There is no doubt we are selling more records because of MTV. It's been phenomenal; we get requests now for artists we've never sold. Besides selling new artists, MTV is also turning a whole new group of people on to established artists."

Steve Mitchell,

Sound Warehouse, Inc., Tulsa, OK

"The excitement for MTV is just great. There's probably more faith about MTV in local ad agencies than anything else and the reason is simple. All the account executives' children are home watching it. Local hairdressers are even telling us of requests they're getting from people who want their hair cut 'like Rod Stewart and Blondie,' artists they've seen on MTV."

Bob Traeger, Advertising Sales Manager,
Air Capital Cablevision, Wichita, KS

"MTV gets the newcomer-of-the-year award hands down. Advertisers love the concept, and the ability to attract the hard-to-reach 12 to 34 year-old audience."

CableVision, Aug. 31, 1981

"I couldn't tear myself away from the set... I was up 'til 6:00 AM just staring at the thing, absolutely amazed. And I've kept MTV on virtually all the time since then for three weeks now."

Gordon Robins—age 17

Willow Grove, Montgomery County, PA

"The Stars of this satellite fed cable service are the visual music clips."

Jonathan Takil, Philadelphia News, August 19, 1981

"We're looking to the artist to determine the right video interpretation. The real question is will concert footage work or will a concept piece work better. My opinion is that both work, and research confirms this. The important thing is not whether it's one or the other, but that whatever mood your eyes put you in must be compatible with the mood the music is putting you in. They must work together."

Robert W. Pittman

"MTV offers all-day, all-night music, with each piece of music accompanied by a brief film. Some of them (the films) are brilliant... The other thing about video, shown relentlessly 24 hours a day, eating up miles and miles of film, is, random viewing suggests, its good taste. Violence is absent; sex is implied, never overt, and even when it is implied, it is so stylized that most of the time it just seems amusing."

John Corry, New York Times, April 20, 1983

"Rock video is finally giving the television generation a chance to make its own mark on the tube."

Newsweek, April 18, 1983

ARTISTS RAP WHILE CAMERAS ROLL

Some of the hottest names in rock 'n' roll have dropped by MTV: MUSIC TELEVISION's studios to talk with our Video Jockeys, including Mick Jagger, Paul McCartney, Pete Townshend, Roger Daltrey, Robert Plant, David Bowie, Sting, Elton John, Billy Joel, Men At Work, Stray Cats, Bryan Ferry, David Lee Roth, Daryl Hall & John Oates, Grace Slick, Peter Gabriel, Tom Petty, DEVO and many, many others. These conversations can then be seen interspersed throughout the programming day only on MTV: MUSIC TELEVISION.

Jan. 27, 1983 . . . Mark Goodman: What did you mean when you called "Let's Dance" your most optimistic record to date?

David Bowie: It occurred to me that a lot of things I've done, though I wouldn't deny them, have been pretty much in a direction of singularity and isolation, and quite cold. I just felt that, it's been two years since I've been in a recording studio, and listening back to my own music and seeing what's happening in modern music at the moment, I wanted to do something with a kind of warmth I feel missing from music and society. That sounds like a very overblown statement, but what I'm trying to

Continued on page MTV-24



Photo: Charles Reilly

MY MTV V.J. AUDITION

"Clever fellow that I profess to be, I spent the first part of the requisite formal interview with MTV's Executive Producer wearing my journalist's cap, figuring that the more information I had, the better I'd be able to convince him that I was THE ONE. He told me that as a result of trade ads announcing the nationwide search and plenty of word-of-mouth buzz, MTV received thousands of submissions. In addition to the photos, resumes, and occasional videotapes from expected applicants—radio personalities, music journalists, music, TV, and radio industry people, actors, etc.—there were submissions from dentists, housewives, construction workers, students, stewardesses, you name it. Looking for people with valuable credentials and solid musical backgrounds (whether professional or not), MTV execs narrowed the group of applicants to about 150 for auditions and interviews in New York, Chicago, and Los Angeles.

"Then it was my turn to answer some questions. 'Why do you want to be a VJ?' 'Why do you want to be on TV?' 'Are you willing to give up a tremendous amount of your privacy?' 'How much do you know about music?' 'How would you handle interviews with rock stars?' 'How well do you take direction?' 'Could you start right away?' 'Are you contractually obligated elsewhere?'

"Before I left the MTV production offices, he tried to de-glamorize the VJ job, maybe to see if I'd lose interest: 'It's almost a 7-day-a-week job . . . VJs have to do lots of research . . . read biographies . . . listen to albums . . . watch all the clips . . . go to concerts, clubs, parties . . . VJs participate in writing scripts . . . shoot five days a week . . . personal appearances . . . Undeterred, I said, 'See ya at the audition.'

"Up early the morning of my audition, I worried: What to wear? When I arrived at the studio where the taped auditions were being held, I was handed over 20 pages of copy to study before my big chance. Short announcements, fully scripted news stories about Keith Richards, the Beatles, etc., copy for an MTV T-shirt pitch spot, short items about Ian Hunter, Glenn Frey, 'Tainted Love,' and Bill Wyman, and other short spots. Boy, did I study hard.

"Finally, it was my turn. I twitched too much, but in general I think I handled the scripted news stories well. The short news items, some of which I had to improvise, were OK, too. And the T-shirt spot was fine; I made up a little story about going out dancing in my MTV T-shirt. But oh, did I blow it when it came time for my spontaneous video resumé. And, if possible, things only got worse after that.

"So, I'm not going to be a VJ on MTV. So what? I gave it a shot, right? And that's what counts, right?"

Jim Feldman, *Vidiot*, June/July '83

MTV V.J. S



Yoko Ono and Martha Quinn

Photo: Bob Gruen



J.J. on the MTV set with DEVO.

J.J. JACKSON started out at WBCN in Boston, and later moved to Los Angeles, where he was a disc jockey for KWST-FM and KLOS-FM, two of the leading "progressive" outlets in the area, and an on-air reporter/interviewer for ABC-TV's Eyewitness News in that city. The aspect of his job as Video Jockey which delights J.J. most is the opportunity to help break new bands. "MTV can be more progressive because of its visual representation. We've been able to give some of the newer bands an opportunity to reach a wider audience since MTV is seen all over the country."

MARTHA QUINN was Assistant to the Music Director for WNBC Radio, New York and produced a variety of different music shows at WNYU Radio prior to becoming Video Jockey. "The challenge for me is to fight being a cliché person and really maintain a sense of self. It would be so easy for me to be the 'Mindy' of Video Jockeys, perpetually up and bubbly, falling into that pattern. But when people are looking into your eyes seven days a week in their living rooms, they won't buy it. I think we've all been learning to be ourselves on television."

MARK GOODMAN's radio background includes stints at WPLJ-FM in New York and WMMR-FM in Philadelphia, two of the leading AOR outlets in the country.

"The moment I heard about MTV, I called and made arrangements for an audition. One reason I wanted to be a V.J. was to meet my idols, and interestingly, I've come away from interviews with people like Pete Townshend and David Bowie even more impressed than when I went in."

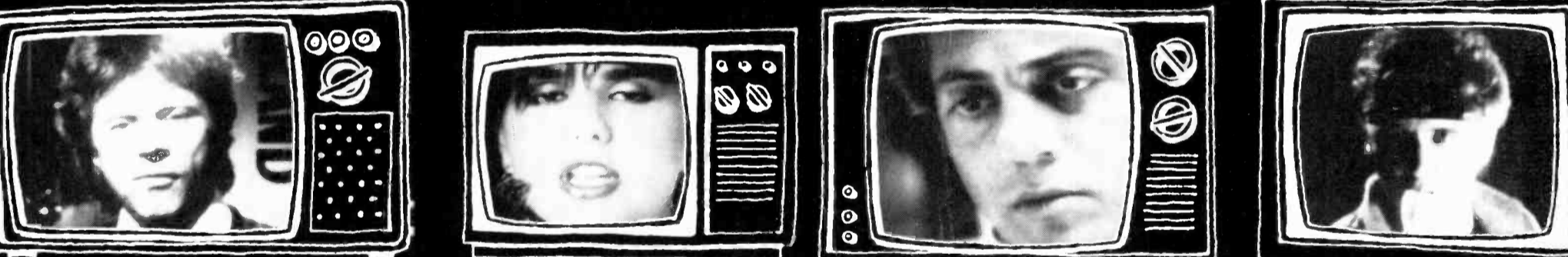
ALAN HUNTER performed in the New York Theater Ensemble's production of "A Midsummer Night's Dream" and has a strong background in both musical and dramatic theater, having appeared in off-off-Broadway, regional summer stock and children's theater as well as feature films, television and commercial venues.

"Three years ago, when I auditioned for the job, they did say I'd become a known personality, but I never comprehended that it would become this big."

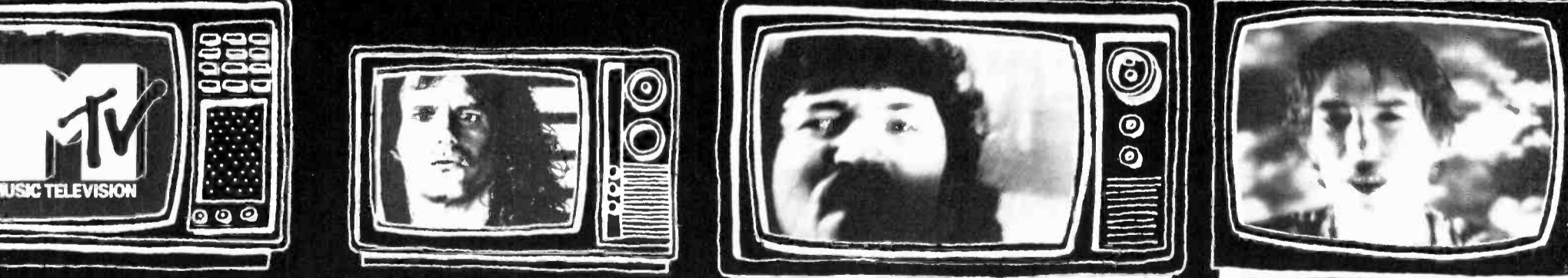
NINA BLACKWOOD boasts a diverse background in the performing arts, with roles in movies such as "Vice Squad" and Francis Ford Coppola's "One From The Heart" among her credits. She has also moderated a nationally syndicated radio series, "Woman To Woman," and is an accomplished harp player, an instrument she's studied since she was 14 years old. Nina finds working as a Video Jockey a bit of a different experience from acting in films. "Each Video Jockey was chosen for his or her own distinctive personality. That's what I like about it. In movies, I'm creating a character, while on MTV, I get to be myself."



THE REVOLUTION OF 1982 WILL NEVER BE OVER.



CONGRATULATIONS MTV.™



FROM COLUMBIA RECORDS.



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Pat Benatar!

Photo: Virginia Liberatore



MTV TO GO:

THE ON AIR LOOK

"We told our production staff to throw out the rules. We want to develop our own spirit and personality so we will relate to our target 14-34 age group."

Bob Pittman

Promotional spots, station I.D.'s and animated logos have earned the service several prestigious awards, including a pair of Clios, a 1983 International Animation Film Association "Special Recognition" mention and a Gold Medal presented by last year's International Film and TV Festival. These spots have included some of rock 'n' roll's superstars—like Mick Jagger, Pete Townshend, Paul McCartney, Pat Benatar, Daryl Hall & John Oates and Robert Plant, among others—doing on-air testimonials, wishing the channel a "happy birthday" or simply demanding, "I Want My MTV!" Other award-winning promotional spots reinforce marketing points, like the "MTV Stereo Test" or "3-D Merchandising," which offered glasses for a special Halloween showing of a vintage 3-D flick. Elaborate on-air pieces provide a sense of excitement and humor for MTV's larger-than-life fantasy promotions, such as "The Legend of Pac-Man" and "DEVO Hawaiian Holiday," both of which earned Special Recognition in this year's Clio Awards. The look of MTV is designed to reinforce the service's image as the world's first and only 24-hour video music channel and to complement the often dazzling graphics of the video clips which make up its programming.

"It (MTV) has made overnight stars out of rock groups whose records had been gathering dust. It uses some of the most creative video and editing techniques seen on television."

Ted Koppel.

ABC Nightline, May 13, 1983

ON AIR AWARDS

1983 CLIO Awards—The Clio Festival honors "Advertising Excellence" in all media worldwide.

General Category: U.S. Cable Television

Winner/I.D. Classification: "CLUB M"

Winner/New Subscriber Programming

Promotion Classification:

"3-D Merchandising"

Special Recognition/I.D. Classification:

"Altered M"

"Atomic Era"

"Dot to Dot"

"M Factory"

Special Recognition/New Subscriber Programming Promotion Classification:

"The Legend of Pac-Man"

"Draw Winky"

"Devo Hawaiian Holiday"

1983 International Animation Film Association (ASIFA):

Special Recognition: On-Air Graphics

1982 International Film and TV Festival Awards:

Gold Medal—On-Air Promotion Spot,

"Draw Winky"

Silver Medal—On-Air Promotion Spot,

"MTV To Go"



V.J. Alan Hunter draws winner from 500,000 entries.



VJs and Zippy pick winner of "Pac Man" contest



Stevie Nicks with "One Night Stand" winner Randy Lane.

"MTV is one of the few stops on the dial to offer any kind of visual power. On television, poetry for the eyes is a rarity."

Robert DiMatteo, CableVision, April 18, 1983

"MTV has packaged their programming in such a manner that what we will find is a new kind of artist evolving because of the additional dimension that MTV provides."

Jim Mazza, President, Capitol Records

MTV: MUSIC TELEVISION's promotions are designed to complement the service's programming by providing viewers with the opportunity to participate in larger-than-life fantasy contests which reflect the glamorous, exciting world of rock 'n' roll. These promotions regularly draw more than 200,000 entries, and are supported with elaborate on-air spots and frequent Video Jockey mentions. Sponsors have found they can benefit from the many cross-promotional advantages offered by MTV: MUSIC TELEVISION's contests. These have included:

MTV "ONE NIGHT STAND" WITH JOURNEY

August 13–September 10, 1981

MTV "ONE NIGHT STAND" WITH THE ROLLING STONES

October 18–November 20, 1981

MTV "HAWAIIAN HOLIDAY" WITH DEVO

January 17–February 15, 1982

MTV "HOUSE PARTY"

March 12–April 12, 1982

MTV PAC-MAN GIVEAWAY

May 6–June 7, 1982

MTV TAKES YOU TO "PINK FLOYD: THE WALL"

June 12–June 30, 1982

MTV DOORS VIDEO GIVEAWAY

June 25–July 14, 1982

MTV "ONE NIGHT STAND" WITH FLEETWOOD MAC

July 31–August 29, 1982

MTV "HAUNTED HOUSE PARTY"

September 15–October 15, 1982

MTV "ONE NIGHT STAND" WITH THE WHO

November 1–November 22, 1982

MTV "MEDIA ROOM: ULTIMATE ELECTRONIC XMAS"

December 1–December 22, 1982

MTV COMPLETE BEATLES CONTEST

January 8–January 30, 1983

MTV "ESCAPE HATCH"

February 24–March 16, 1983

MTV "HAWAIIAN LUAU" WITH PAT BENATAR

March 17–March 27, 1983

MTV "VIDEO STAR" CONTEST WITH LOVERBOY

April 16–May 11, 1983

MTV "DOCTOR DETROIT CONTEST"

May 12–May 27, 1983

MTV VIDEODISC GIVEAWAY

May 29–June 12, 1983

MTV "PARTY PLANE" WITH THE POLICE

June 17–July 12, 1983

MTV "BEACH PARTY"

July 31–August 18, 1983

MTV "One Night Stand" with The Who

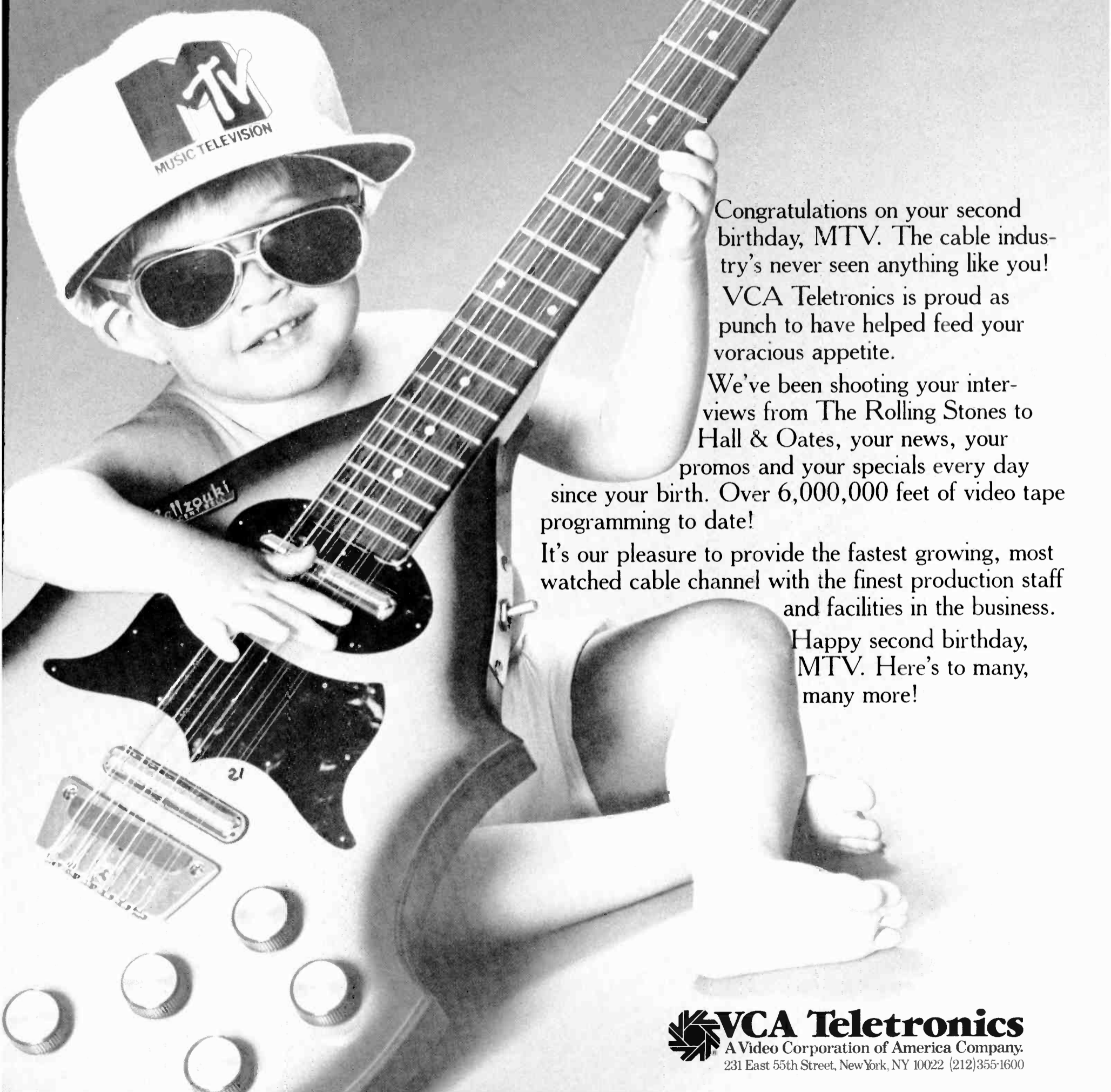
"It's hard and I really mean it. It's the hardest ticket in America. But MTV's got four of them for you and three friends"

Enter now or never! MTV, in association with Levi's, wants you to win the "One-Night Stand" with The Who!

GRAND PRIZE: You'll see the Who's farewell tour in style. Limos. Lear jet round trip to your choice—Houston or Toronto. Levi's wardrobes. Dinner. The concert. Plus this: Kenny's drumsticks, Roger's mike, John's Ampeg and Pete's Gibson—personally autographed to you; yours to keep forever.

Continued on page MTV-26

Happy birthday to the hottest two-year-old in TV history!



Congratulations on your second birthday, MTV. The cable industry's never seen anything like you!

VCA Teletronics is proud as punch to have helped feed your voracious appetite.

We've been shooting your interviews from The Rolling Stones to Hall & Oates, your news, your promos and your specials every day since your birth. Over 6,000,000 feet of video tape programming to date!

It's our pleasure to provide the fastest growing, most watched cable channel with the finest production staff and facilities in the business.

Happy second birthday, MTV. Here's to many, many more!

 **VCA Teletronics**
A Video Corporation of America Company.
231 East 55th Street, New York, NY 10022 (212)355-1600

Adam Ant

WEEKEND PROGRAMMING

Wednesday!



MUSIC TELEVISION

10 pm eastern
9 pm central
8 pm mountain
7 pm pacific

GUEST V.J.

Every Saturday and Sunday evening at 11:00 PM (ET), MTV: MUSIC TELEVISION presents weekend concerts and special programming. On Saturday nights, MTV features concerts starring some of the biggest names in rock, like Rush, the Police, Journey, Ozzy Osbourne, Culture Club, Duran Duran, Men At Work and Thomas Dolby. On Sunday evenings, MTV's specials include original/exclusive interview shows like "LINER NOTES," "FAST FORWARD" and "MTV EXTRA!," spotlighting superstars such as Mick Jagger, Paul McCartney, Pete Townshend and Robert Plant. Music-oriented movies like "Doors Are Open," "Having A Wild Weekend," "Phantom of the Paradise" and "Yessongs" are interspersed with cult classics such as "Night Of The Living Dead," the 3-D "Robot Monster" and "Reefer Madness." Documentaries produced especially for MTV, including IRS's "THE CUTTING EDGE" and "HEARTBREAKERS' BEACH PARTY," with Tom Petty, are another feature of MTV's Sunday Specials. In addition, MTV produces original reports on such current rock 'n' roll topics as the US Festival, new Australian groups, the late Muddy Waters, rockabilly's revival or major touring bands like the Who, the Rolling Stones, Fleetwood Mac and the Police.

Awards

1982 International Film and TV Festival Awards
Bronze Medal—"MTV EXTRA!" with Mick Jagger, Ron Wood, Keith Richards, Pete Townshend, Robert Plant and Paul McCartney
Silver Medal—"MTV LINER NOTES" series

GUEST V.J. S

Once a month, MTV lets a special guest take a turn at VJ... We've brought you—Adam Ant... Brian Setzer from the Stray Cats. Simon leBon & Nick Rhodes of Duran Duran... Neil Schon & Jonathan Cain from Journey... Dan Aykroyd, Asia's John Wetton and Daryl Hall & John Oates. And now, this month... Greg Ham & Colin Hay of Men At Work. Featured on the last Wednesday every month from 10:00-11:00 PM (ET), GUEST V.J.s perform all the functions of the regular Video Jockeys, including announcing video clips, giving music news and updating tour information.



MTV WORLD

PREMIERE VIDEOS

New videos by artists like David Bowie, Asia, Billy Joel, Michael Jackson, Men at Work, Pat Benatar and Stray Cats have received their world premieres on MTV: MUSIC TELEVISION. These are made into special events by a highly visible series of on-air spots leading up to the first showing of the clip.

MTV FRIDAY NIGHT

VIDEO FIGHTS

Every Friday night at 11:00 PM (ET), MTV pits two popular video clips back-to-back and polls its listeners, via a special 900-phone line, as to their favorite. The winner is named after the votes are tallied, and that week, each time the victorious video comes up for airing, MTV's Video Jockeys make mention of its winning the contest.



MTV BASEMENT TAPES

It takes a long time and a lot of hard work for a band to put it all together. It's a long haul to the top.

Practice... rehearsals... bad breaks... smoke filled dives... and a thousand club dates. Only one in a million gets that big break. A chance to sign with a major record label. So when a shot at the top knocks at your door—you jump at it.

"THE MTV BASEMENT TAPES" is a half-hour show where unknowns compete for a major recording contract—and a crack at stardom. The program includes viewer participation by use of a 900 phone number, through which the audience can register a vote for its favorite group. The band that tallies the most calls will be featured in the final playoff with a single group emerging as the Grand Prize winner, earning a recording contract and a brand-new video clip. Candidates for each showing of "THE MTV BASEMENT TAPES" are chosen by a panel consisting of leading music critics, record company executives, artists, video producers and directors. The first Grand Prize winner will be chosen in September, and receive an EMI-America recording contract for a 4-song EP along with a new video clip.

Lindsey Buckingham: "I think 'THE MTV BASEMENT TAPES' is a great platform for new groups. Radio over the past two years has become more and more constrictive in terms of what they will play and what they're open to. And I think this opens up a whole new venue for new bands. I think it's the healthiest thing in the world."

MTV NEW YEAR'S EVE

ROCK AND ROLL BALL

Live! From New York City! Be with us as the new year rolls across America. The party starts at 11:30 P.M. (ET) on MTV: MUSIC TELEVISION.

Happy 1982 with: Karla DeVito • Bow Wow Wow • David Johansen

Happy 1983 with: A Flock Of Seagulls • Duran Duran • Jack Mack & The Heart Attack • The Producers



RCA's Bow Wow Wow perform live New Year's Eve

ASCAP: THE MOST VISIBLE MUSIC ON MTV

ASCAP MEMBERS PICTURED HERE
CONSTITUTE 63% OF MTV'S JULY 6TH
HEAVY ROTATION PLAYLIST.

Listed below are the ASCAP songs and writers who have consistently captured the majority of the Heavy Rotation Playlist since it was first introduced.



SONG Baby Jane
WRITERS Rod Stewart, Jay Davis
ARTIST Rod Stewart



SONG Come Dancing
WRITER Ray Davies (PRS)
ARTISTS Kinks



SONG Electric Avenue
WRITER Eddy Grant (PRS)
ARTIST Eddy Grant



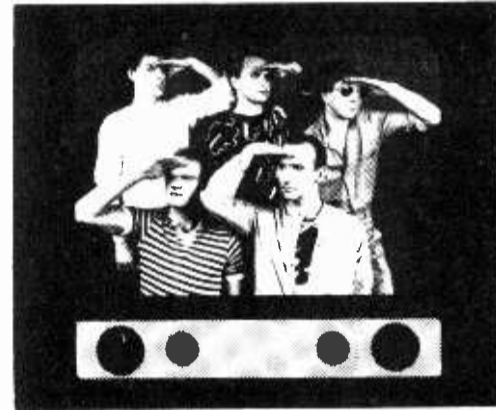
SONG Faithfully
WRITERS Steve Perry, Jonathan Cain
ARTISTS Journey



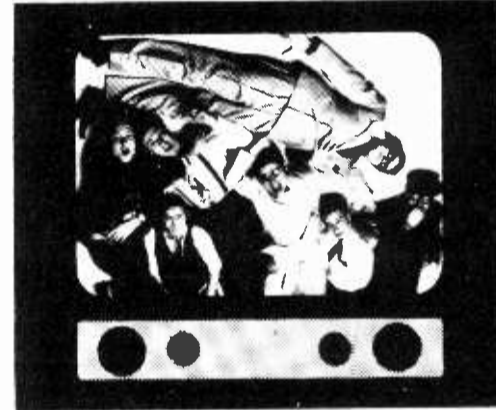
SONG I'm Still Standing
WRITERS Elton John (PRS), Bernie Taupin
ARTIST Elton John



SONG Is There Something I Should Know
WRITERS Simon LeBon (PRS), Andrew Taylor (PRS), Nigel Taylor (PRS), Roger Taylor (PRS), Nick Rhodes (PRS)
ARTISTS Duran Duran



SONG It's A Mistake
WRITER Colin Hay (APRA)
ARTISTS Men At Work



SONG Our House
WRITERS Charles Smyth (PRS), Chris Foreman (PRS)
ARTISTS Madness



SONG Slipping Away
WRITER Jeff Lynne
ARTIST Dave Edmunds



SONG Too Shy
WRITERS Limahl (PRS), Nick Beggs (PRS)
ARTIST Kajagoogoo

- SONG** Always Something There To Remind Me
WRITERS Hal David, Burt Bachrach
ARTISTS Naked Eyes
- SONG** A World of Fantasy
WRITERS Gil Moore (CAPAC), Rick Emmett (CAPAC), Mike Levine (CAPAC)
ARTISTS Triumph
- SONG** Breaking Us in Two
WRITER Joe Jackson
ARTIST Joe Jackson
- SONG** Come On Eileen
WRITERS Kevin Rowland (PRS), James Patterson (PRS), Kevin Adams (PRS)
ARTISTS Dexy's Midnight Runners
- SONG** Der Kommissar
WRITERS Johan Hoelzel (AKM), Andrew Piercy (PRS), Falco (AKM)
ARTISTS After The Fire
- SONG** Der Kommissar
WRITERS Falco (AKM), Johan Hoelzel (AKM)
ARTIST Falco
- SONG** Family Man
WRITERS Michael Oldfield (PRS), Kim Cross (PRS), Rick Fern (PRS), Maurice Pert (PRS), Mark Frye (PRS)
ARTISTS Hall & Oates
- SONG** Heavy Metal Poisoning
WRITER James Young
ARTISTS Styx
- SONG** Hungry Like The Wolf
WRITERS Simon LeBon (PRS), Andrew Taylor (PRS), Nigel Taylor (PRS), Roger Taylor (PRS), Nick Rhodes (PRS)
ARTISTS Duran Duran
- SONG** I Melt With You
WRITERS Modern English (PRS)
ARTISTS Modern English
- SONG** Jeopardy
WRITERS Greg Kihn & Stephen Wright
ARTIST Greg Kihn
- SONG** Little Red Corvette
WRITER Prince
ARTIST Prince
- SONG** Mr. Roboto
WRITER Dennis DeYoung
ARTISTS Styx
- SONG** Overkill
WRITER Colin Hay (APRA)
ARTISTS Men At Work
- SONG** Photograph
WRITERS Steve Clark (PRS), Joe Elliot (PRS), Robert John Lange (PRS)
ARTIST Def Leppard
- SONG** Red Skies
WRITERS Cyril Curnin (PRS), James West-Oram (PRS), Peter Greenall (PRS), Adam Woods (PRS), Charles Barrett (PRS)
ARTIST Fixx
- SONG** Rio
WRITERS Simon LeBon (PRS), Andrew Taylor (PRS), Nigel Taylor (PRS), Roger Taylor (PRS), Nick Rhodes (PRS)
ARTISTS Duran, Duran
- SONG** Rock of Ages
WRITERS Steve Clark (PRS), Joe Elliot (PRS), Robert John Lange (PRS)
ARTIST Def Leppard
- SONG** Separate Ways
WRITERS Steve Perry, Jonathan Cain
ARTISTS Journey
- SONG** She Blinded Me With Science
WRITERS Thomas Dolby (PRS), Joe Kern (PRS)
ARTIST Thomas Dolby
- SONG** She's a Beauty
WRITER Steve Lukather
ARTISTS Tubes
- SONG** Something to Grab For
WRITER Ric Ocasek
ARTIST Ric Ocasek
- SONG** Stand or Fall
WRITERS Cyril Curnin (PRS), James West-Oram (PRS), Peter Greenall (PRS), Adam Woods (PRS), Charles Barrett (PRS)
ARTIST Fixx
- SONG** There's Something Going On
WRITER Russ Ballard (PRS)
ARTIST Frida
- SONG** Three Lock Box
WRITER Sammy Hagar
ARTIST Sammy Hagar
- SONG** Thru These Walls
WRITER Phil Collins (PRS)
ARTIST Phil Collins
- SONG** Twilight Zone
WRITER George Kooymans (BUMA)
ARTIST Golden Earring
- SONG** White Wedding
WRITER Billy Idol (PRS)
ARTIST Billy Idol
- SONG** You Got Lucky
WRITERS Tom Petty & Michael Campbell
ARTIST Tom Petty

AKM, APRA, BUMA, CAPAC, PRS members licensing through ASCAP in the U.S.A.

June 11, 1983... The Clash are planning a concert in Los Angeles soon, but they want to play for lower-than-normal ticket prices, and include local talent on the bill. The show will be subsidized by the money they earned at the US '83 Festival.

May 1, 1983... A London publisher is giving Mick Jagger a 3-million dollar advance to write the story of his life.

June 9, 1983... Paul McCartney has written the music for Richard Gere's next movie called "The Honorary Consul."

June 22, 1983... A Flock of Seagulls and The Fixx are playing the first rock concert ever to be held in Trinidad.

May 2, 1983... Boy George of the Culture Club is racking up points as an international sex symbol. He was recently voted "the most beautiful person in the world" in Switzerland, and readers of The London Sun ranked Boy George second to Princess Diana in voting for "Face of the Year."

May 15, 1983... Elton John's 1984 American tour promises to be a memorable one. Elton told MTV that he wants to go on tour with an old friend—Rod Stewart.

July 2, 1983... Here's a first look at Yoko Ono's new record—this album cover is a collection of over 200 heart-shaped pictures of Yoko and John Lennon.

June 10, 1983... MTV has learned that Roger Waters of Pink Floyd is in a London studio working on his first solo album. The record will be called "The Pros and Cons of Hitch-Hiking" and will feature guitarist Eric Clapton.

June 25, 1983... David Bowie is entering the studio in July to record a handful of songs.

—While he isn't planning on recording an entire album, he will record "several" songs and release them separately in the fall.

—One person likely to appear on the Bowie songs is guitarist Robert Fripp.

YOU HEARD IT
FIRST ON MTV



MTV presents: The Police Tour '83

June 3, 1983... Martha Quinn: Andy's come to the studio to tell us something important that is going on with the Police.

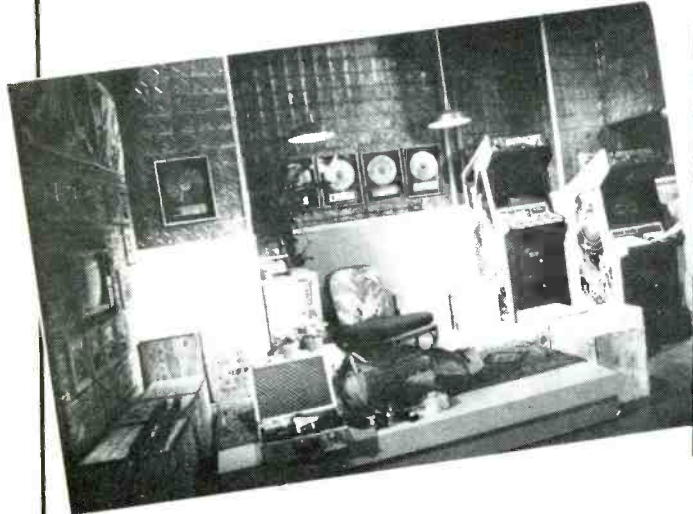
Andy Summers: This is the first time anywhere that we're going to announce the summer dates for the Police tour. We're starting in Chicago on the 23rd of July, on the 24th, in St. Louis... and MTV will be presenting the entire summer tour, keeping you up to date on where we are every minute.

THE POLICE
NEW YORK, NY
Aug 18 — Shea Stadium
LANDOVER, MD
Aug 20-21 — Capital Centre
PHILADELPHIA, PA
Aug 23-24 — Spectrum



MTV Presents: Live Coverage "US" Festival '83

Proud to be part of the Family



MTV Set Design—Kathy Ankers/Roger Mooney



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440 WEST 15th STREET, NEW YORK, NEW YORK 10011 — (212) 255-2000

TELEVISION • VIDEO • CABLE • SCENIC RENTAL • DISPLAY • INDUSTRIALS

... Watch for our move in September!

VENI, VIDEO, VICI!

You came...They saw...We prospered!



THANKS, MTU!

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The CBS Associated Labels.*

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MTV MAKES A DIFFERENCE

"In Southern California they kind of update the math books. For example, it says, Sally's mother gets \$500 a week alimony, but spends \$200 on an analyst. Will there be enough money for Sally to buy MTV?"

Johnny Carson,
Tonight Show, NBC TV Network, April 27, 1983

"Whether credit belongs to the talent or the marketing—MTV, the all-music cable television channel, is a powerful factor in promoting new releases—a number of releases by new artists have become overnight hits this year."

N.Y. Times, March 29, 1983

"If I had to single out one factor that was the major contributor to the turnaround in the prerecorded music industry, MTV would be it."

David Lieberman,
Chairman of the Board, Lieberman Enterprises

"The success of MTV is not unlike a record company's commitment to a developing artist they believe in, for it starts with a great concept followed by management's absolute dedication to bring it to a reality. MTV is blessed with a staff of executives that are not only well versed in business and programming, but also have an appreciation of the creative effort being put forth by the artists."

Don Dempsey,
Senior Vice President & General Manager,
Epic/Portrait & CBS Assoc. Labels

"MTV is an important medium in our industry and represents a step forward in promoting and exhibiting music to the consumer."

Irving Azoff, President, MCA Records

"The exposure MTV has afforded our artists has been invaluable both in breaking new acts and getting established artists to higher plateaus of visibility and sales. It's better than Howdy Doody."

"MTV, in two short years, has had a powerful impact in bringing new artists, and new music from established artists, to the attention of a widening audience of record buyers. We look forward to many years of trend-setting collaboration with America's key video music service."

Robert D. Summer, President, RCA Records

"The accomplishments of PolyGram Records' artists due to the exposure MTV has provided their videos, speaks best about MTV's indispensability to us."

Guenter Hensler,
President and Chief Executive Officer
PolyGram Records, Inc.

"To say that MTV has begun a revolution in our business is a gross understatement. It is no coincidence that the resurgence we are now experiencing coincides with the growth of MTV."

Ed Rosenblatt, President, Geffen Records

"College radio and MTV were the only two sources that were hip to us; promoters couldn't understand why we had no airplay and were selling out on our first tour."

Brian Setzer, Stray Cats, Washington Post,
November 25, 1982

1982 Rolling Stone Magazine, "#1 Winner, 1982"
1981 Billboard Magazine, "Trendsetter of the Year"

"Duran Duran is one of the first groups that owe their success to what is called video music...and something else, called MTV, or Music Television."

Joan Lunden,
ABC Good Morning America, June 20, 1983



Capitol's Duran Duran gives MTV "Rio" gold album.

"In this business timing is everything and MTV came along just in time."

Gil Friesen, President, A&M Records

"... it (MTV) is truly a power. It's very important. It's an opportunity."

Rick Dobbis, Sr. VP
Arista Records, ABC Nightline, May 13, 1983

"My feeling is that MTV has been a major catalyst in helping to turn the whole record industry around."

Bruce Lundvall,
President, Elektra Asylum Records

"MTV has very quickly established itself as an effective barometer of new trends and fresh talent in music. The nationwide exposure it gives to both new and established acts allows the audience to experience music unimagined just a few years ago."

Jack Craigo, President, Chrysalis Records

"MTV has become one of the most important avenues for introducing and breaking new artists in the industry today."

Don Ellis, Division Vice President
RCA Records, U.S.A & Canada

"MTV sure makes a difference in visibility. I've had kids come back after a concert and tell me they were first exposed to my music on MTV."

Bob Welch, Los Angeles Herald Examiner,
November 28, 1982

"MTV has definitely improved the profile of the band. It's proved to be a great medium for new artists and helped break a lot of bands."

Michael Sadler, Saga, Grand Rapids, MI. Press,
November 21, 1982

"... then came MTV and it created a demand... It's affected our fan mail. All of a sudden, we're getting mail from weird places like Iowa, where we've never been before."

Lee Harvey Blotto, Blotto, Troy, N.Y. Record,
May 2, 1982

"MTV helped so much. Most people come over to us and say, 'We've seen you on MTV.' Radio stations picked up on us afterwards."

Patty Smythe, Scandal, Billboard,
April 30, 1983

"I think a lot of the success of 'Friend or Foe' has to do with MTV. It has to do with video and the fact that kids have been seeing this thing happening. And, really, the demand to hear 'Goody Two Shoes' on the radio came from the kids."

Adam Ant, Creem Magazine, March, 1983

"For groups like us, it's good because we aren't faceless anymore. People can see who we are and see our expression and personalities. It lets people know who we are."

Daryl Hall, Hall and Oates Advertising Age,
June 13, 1983



Stray Cats—"Stray Cat Strut"—EMI



Eddy Grant
"Electric Avenue"
Killer On The Rampage
Portrait/CBS Records



Daryl Hall & John Oates

MTV Makes A Difference

RADIO

"Along with a few adventurous rock stations, such as KROQ, in Los Angeles, MTV has given pop music its biggest jolt since 'progressive FM radio' was inaugurated in the late 1960's."

Dial Magazine,
Stephen Holden, June, 1983

"MTV has had more than a positive effect on the industry. What it has done is had a direct effect on sales of songs that have been played in fairly heavy rotation. More importantly, over that, is what it has done to radio. Where radio had been taking the safe, staid road in programming, I think the success of MTV has stimulated programmers to change rotations and format."

Russ Solomon, President, Tower Records chain

"MTV has impacted the recording industry in many ways and will continue to do so. The most important of its influences has been on radio. MTV forced programmers to recognize the stagnant state that they were in and changed their direction to an exciting, new contemporary format. My view is that MTV is responsible for this critical transition."

Jim Mazza, President, Capitol Records

"MTV has been very helpful, and rock radio will become fresher and more exciting because of it."

Bob Hatrick, Consultant, St. Louis, MO
Billboard, May 28, 1983

"It will never replace radio, but it's certainly forcing us to react, and that's making us sharper. 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."

Richard Neer, P.D., WNEW-FM, New York, NY
Billboard, May 28, 1983

"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."

Andy Beaubien, P.D. KSRR, Houston, TX
Billboard, May 28, 1983

RECORD SALES

MTV Makes A Difference

"MTV has had an explosive impact on the kind of music that is being sold in record stores today. There is no better vehicle than MTV for selling records. And, to the extent that retailers are using monitors to play MTV in-store, it's having a marked effect on sales."

Joe Cohen, Executive Vice President,
National Assoc. of Record Merchants

"MTV has opened up a whole new world of music for music buyers who've never been exposed to new artists due to tight playlists."

Joey Flippen, Pegasus Records, Florence, AL

"Within a certain age group, people will come in and ask for off-the-wall stuff, and we know that MTV is the only place they could have been turned on to that."

Mike Duncan, Cactus Records, Houston, TX

"At first, I couldn't figure out what was happening. Kids were coming in asking for artists I had discontinued. When I asked about their interest, they told me about MTV. We have no real AOR radio station in this market, just Top 40. There is definitely a correlation here."

Corrine Morris, Record Shop, Des Moines, IA

"I started noticing the effects of MTV last fall when the Go-Go's and Joan Jett started exploding. When Aldo Nova and Tommy Tutone were put into heavy rotation, they started selling after sitting for months. MTV is getting directly to the people who want it and care about music."

Jeep Holland, Music Sales, Boston, MA

"We're feeling MTV's impact really big. It's giving older groups new life and new groups a way to promote their albums."

Joe Agny, Rhody Record and Tape Service, Warwick, RI

"MTV sells records for us."

Charles Pennington, Peaches Record chain,
Ft. Lauderdale, FL



"MTV will play bands most radio stations won't touch, and that really helps us break new artists. As MTV spreads, it's going to be more and more important."

Al Teller, Sr. VP & General Mgr., Columbia Records
New York Times, November 28, 1982

Now America Sees Rock.

Congratulations and continued success from

Daryl Hall & John Oates, Rick Springfield, The Eurythmics, Triumph,

Jefferson Starship, Robert Hazard, Haysi Fantayzee, Bow Wow Wow, Lou Reed,

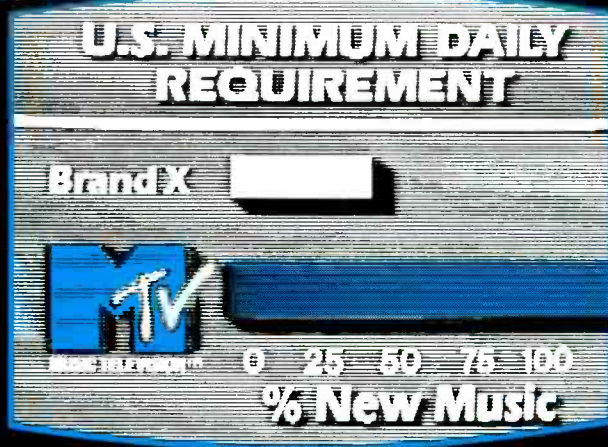
Robert Ellis Orrall, Taco, JoBoxers, Mick Fleetwood, Paul Kantner,

Bob Welch, Wide Boy Awake, Martha & The Muffins and everybody at RCA Records.

- **MTV: MUSIC TELEVISION** recorded the highest ever basic cable viewing with a 24-hour Nielsen rating of 1.2, with 50% of subscriber homes watching the service at least once during the average week.
- Over half (52%) of MTV's viewers aged 12-34 say they're now more excited about music since they began watching.
- Nearly four out of ten viewers in the target audience said that MTV is a "very important influence" in their record buying decisions, leading all other sources, including radio (32%), concerts (31%) and regular TV (20%).
- Four out of ten viewers in the target audience who have purchased albums over the past year say they buy more albums now that they receive MTV.
- The target audience watches an average of 4.5 days per week.
- They spend 68 minutes on a typical weekday and 90 minutes on a typical weekend day watching the channel.
- 4 out of 5 viewers are in MTV's target audience, with an even distribution of 12-17's, 18-24's and 25-34's.
- 30% of MTV's potential viewers watch every day... and 80% watch more than one day per week.
- MTV is a shared viewing experience. 67% report they usually watch with friends or family. On the average, 2.5 people per household watch together.
- The MTV audience is an active record buying audience. Of the average nine albums purchased in the past twelve months by MTV viewers, purchases of four of these records were reportedly influenced by MTV exposure.
- The average MTV viewer has a median age of 23 and comes from a household with a median income of over \$30,000. Over half (55%) of viewers older than 18 are college educated.

All figures from Nielsen Home Video Index Survey, February '83

MTV NEWS BREAK



- 81% of the viewers in the target age group indicate they've been exposed to new music for the first time as a result of watching MTV.



"Time" with Epic's Culture Club.

"Product of the Year 1981"
Fortune Magazine, December 28, 1981

AND NOW...

A Word From Our Sponsors—MTV Serves Its Clients' Needs

"One of cable TV's charms is its ability to serve up specific audiences for advertisers, much as specialized magazines do. This is called 'narrow-casting,' and the purest example to date is Music Television, from WARNER AMEX SATELLITE ENTERTAINMENT COMPANY."

Fortune, Andrew C. Brown, December 28, 1981

MTV: MUSIC TELEVISION's advertisers have recognized the service's appeal to that elusive 14-34-year-old market in the areas of health and personal products, soft drinks, automobiles and accessories, package goods, jeans, video games and motion pictures.

"MTV: MUSIC TELEVISION has actually delivered on many of cable's hefty promises. By delivering the generation that grew up with rock 'n' roll and TV- both in one -MTV has brought advertisers an audience that broadcast TV doesn't..."

Advertising Age, August '82

"We believe that MTV represents a very special way to effectively reach an otherwise elusive target audience. More than most new cable services, there is a feeling that MTV is being seen."

Phil Guarascio, Senior Vice President
Director of Media Management,
Benton & Bowles

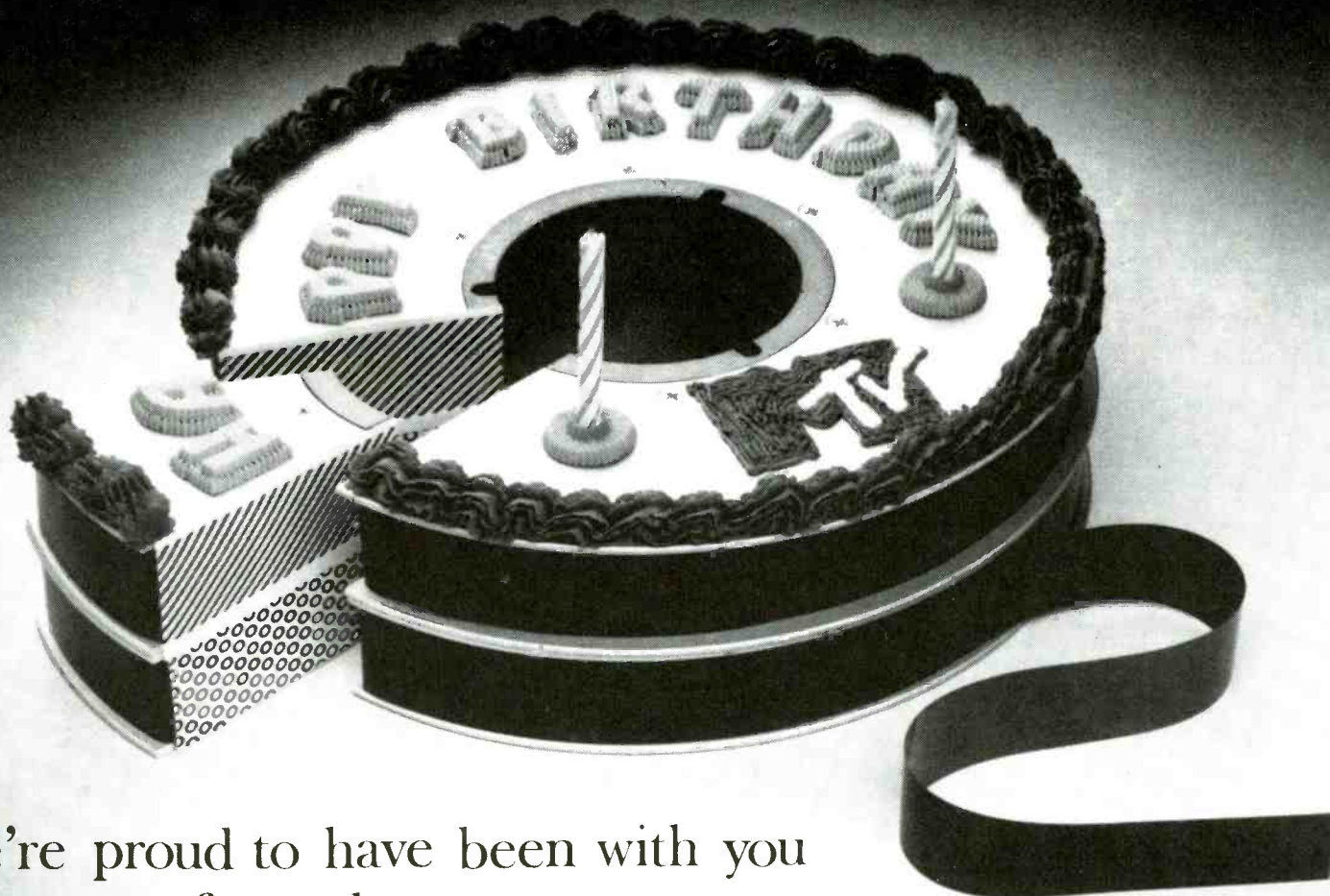
"The beauty of MTV," Thomas Sharbaugh, group marketing manager for Anheuser-Busch, said "is that there's nobody tuned in that doesn't understand it."

New York Times, November 10, 1982

"MTV is right on target," opines Paul Green, vice president and general manager of national broadcasting for McCann Erickson. "I'm meeting more people who want to see us incorporate MTV in their media mix."

Billboard, July 2, 1983

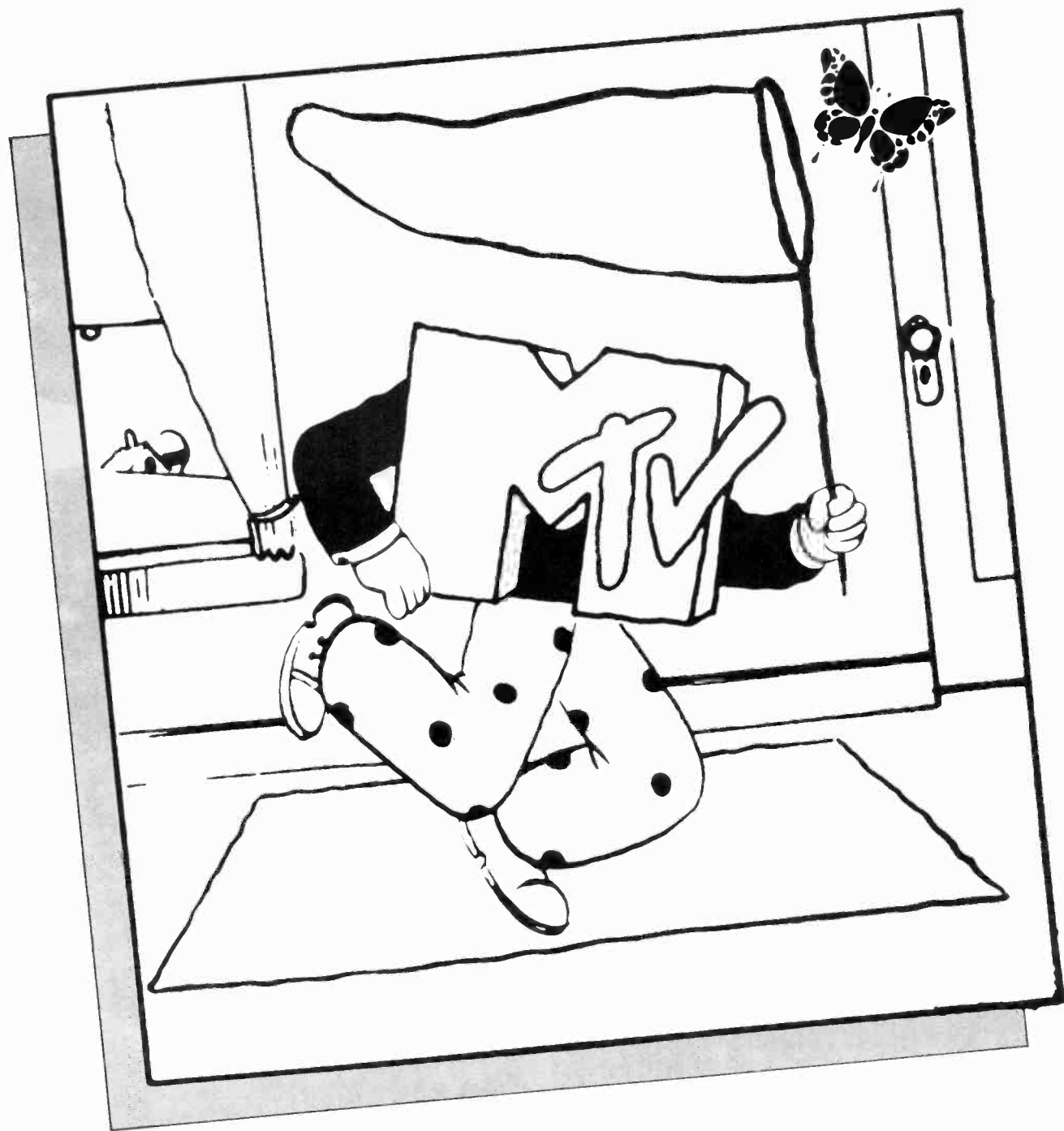
Continued on page MTV-30



We're proud to have been with you
from the start.

Unitel video

IN A WORLD WHERE EVERYONE WANTS THEIR MTV



MTV WANTS THEIR CHRYSALIS

Before there was ever such a thing as MTV (if that is still imaginable), Chrysalis had earned a reputation for great video. In fact, some of the earliest video featured on MTV were by such Chrysalis artists as Pat Benatar, Blondie, Ultravox, Huey Lewis and Icehouse. Now 2 years later it's our chance to

thank you for showing America our face and to remind you to keep an eye out for the next wave of great music video from artists like Billy Idol, Spandau Ballet, Divinyls, Fun Boy Three and Toni Basil.

HAPPY 2nd BIRTHDAY, WE WILL ALWAYS WANT OUR MTV.



Available on **Chrysalis** records and tapes

www.americanradiohistory.com



VJ. Nina Blackwood "on the road" for MTV.



Prince—"1999"—Warner Bros.

1982 "Awards for Cablecasting Excellence" (ACE) by the National Cable Television Association: Program Service/Innovative Programming Genre

AFFILIATE BREAK

MTV'S Impact on Cable Systems

For MTV: MUSIC TELEVISION to be successful, it was vital that cable operators understood how the service could work for them in generating additional income. Aside from the two minutes per hour allocated for local advertising to be sold by the affiliate, MTV has proven to be a boon in providing "lift," or additional subscribers, for basic cable. Local promotions involving community record stores, radio stations and night clubs, often attended by one of MTV's five Video Jockeys, have created an excitement that has resulted in a heightened awareness of cable television, and increased subscriptions. MTV's revolutionary stereo capabilities have also given system operators an opportunity to offer special hook-ups for a nominal monthly fee, another important source for additional revenues. System managers have even reported an increase in second-set hook-ups. Cable operators from all over the country have expressed their enthusiasm for MTV.

"The positive impact MTV has had on our subscribers is really amazing. It's all we're hearing about from our younger people these days."

Pat Stanfield, Tulsa Cable, Tulsa, OK

"When people ask me how MTV has helped my system, I can't stop talking... I know I can't get anything like MTV anywhere else. I've found that MTV is a money-making machine. It's become a very important part of our local avail package. Does MTV help my lift? Definitely! Does MTV make money for me? No question!"

Michael S. Willner, Vision Cable Communications, Inc., New York, NY

"Apart from attracting subscribers, there's another terrific side to MTV... I've been able to sell out my entire inventory of avails... That's revenue we wouldn't have if MTV wasn't there. In fact, we've been able to double our ad revenues this year..."

Robert L. Townsend,

New York Times Cable Systems, Audobon, NJ

"MTV is a strong component of our basic package because of the word-of-mouth advertising it generates for us. It has created a lot of awareness for us in our market."

Laurie Cole, Director of Marketing

U.A. Columbia Cablevision, Oakland, NJ

"MTV is Toledo's newest rock star. It's the most promotion-oriented product we have to sell."

Steve Pillar, Ad Sales Manager

The Cable System, Toledo, OH

"I know for a fact subscribers want MTV because we hear it from our managers... we're consistently receiving requests to put MTV on. MTV gives us lift and retention."

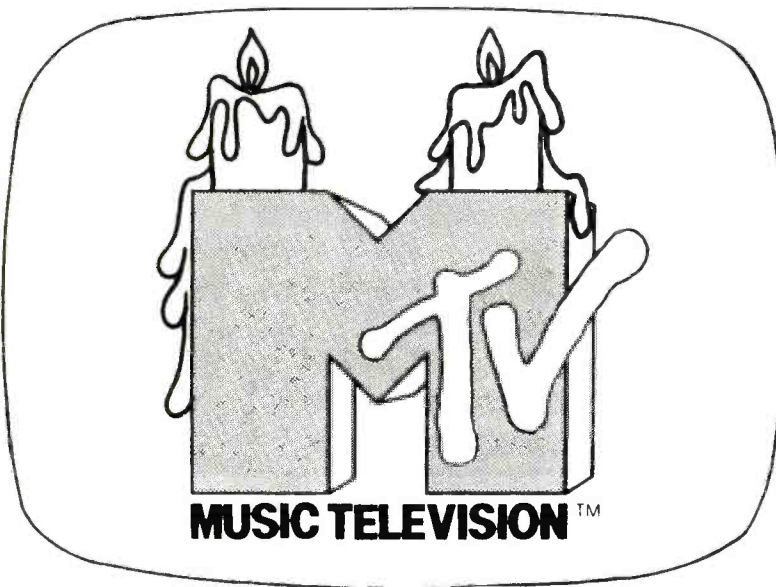
Fred Nichols, T.C.A. Cable, Midland, TX

"MTV gives me an entree into households that we've never had before. Now I know the possibilities are unlimited with MTV... we're in the business to make money and MTV delivers the goods. That's why I say MTV is our top cable priority. We ran a survey recently and so many homes were tuned in to MTV at 8:15 on weekday mornings that we know it is giving the networks a run for their money. In our cable system, we call MTV 'the leader'."

Gretchen Frank, Rogers Cablesystems, Toronto, Ont.

HAPPY BIRTHDAY 2 YOU

THE BEE GEES—THE WOMAN IN YOU
 FASTWAY—SAY WHAT YOU WILL
 THE HUMAN LEAGUE—FASCINATION
 MARILLION—HE KNOWS YOU KNOW
 PINK FLOYD—THE FINAL CUT
 MUSICAL YOUTH—HEARTBREAKER
 PETE SHELLEY—TELEPHONE OPERATOR
 GRACE JONES—DEMOLITION MAN
 AFTER THE FIRE—DER KOMMISSAR
 ..• PINK FLOYD—THE FLETCHER MEMORIAL HOME
 CULTURE CLUB—I'LL TUMBLE 4 YA
 MALCOLM McLAREN—BUFFALO GALS
 CULTURE CLUB—DO YOU REALLY WANT TO HURT ME
 HEAVEN 17—WE LIVE SO FAST



.... DARYL HALL AND JOHN OATES—FAMILY MAN
 ELTON JOHN—I'M STILL STANDING
 MICHAEL SEMBELLO—MANIAC
 MARTHA AND THE MUFFINS—DANSEPARC
 PINK FLOYD—THE GUNNERS DREAM
 PETER GODWIN—IMAGES OF HEAVEN
 THE MEMBERS—WORKING GIRL
 PINK FLOYD—NOT NOW JOHN
 ALEX CALL—JUST ANOTHER SATURDAY NIGHT
 PAT BENATAR—A LITTLE TOO LATE
 GARY MOORE—ALWAYS GONNA LOVE YOU
 BLANKET OF SECRECY—SAY YOU WILL
 MUSICAL YOUTH—NEVER GONNA GIVE YOU UP
 OMD—TELEGRAPH DEVO—DR. DETROIT

Thanks for giving our music a new dimension!

HEAVEN 17—LET ME GO
 X—BREATHLESS
 HEAVEN 17—TEMPTATION
 CULTURE CLUB—TIME


BANANARAMA—NA NA HEY HEY KISS HIM GOODBYE

 **Chappell/Intersong**
music group-usa



..... DEVO—THAT'S GOOD
 ABC—ALL OF MY HEART
 FALCO—DER KOMMISSAR
 ABC—POISON ARROW
 NAKED EYES—ALWAYS SOMETHING THERE TO REMIND ME

PolyGram Companies

 **MUSIC, INC.**—administered by Chappell



WE LOVE OUR MTV!

Warner Bros. Elektra/Asylum and Atlantic Records.

MTV: THE CRITIC'S CHOICE

"So far cable's few innovative approaches have been confined to channels aimed at specialized tastes. Perhaps the most arresting example of such 'narrowcasting' is MTV: MUSIC TELEVISION, a round-the-clock rock-music service that has signed up 5 million subscribers in just one year."
"... MTV: Music Television presents brilliantly crafted rock 'essays' loaded with surrealistic graphic effects."

Newsweek,
Harry F. Waters
August 30, 1982

"The Best of 1982... MTV (WARNER AMEX SATELLITE ENTERTAINMENT COMPANY)... Basically FM with pictures, MTV: MUSIC TELEVISION is a 24-hour cable service whose imaginative video tapes illustrating rock recordings expand TV's generally unadventurous visual vocabulary."

Time, January 3, 1983

"The look of a group is particularly important nowadays because of MTV: MUSIC TELEVISION, the rock music cable channel that turns the visually bizarre into a marketing advantage... in the past year, it exposed some two dozen New Music groups to a potential audience of several million viewers."

Wall Street Journal, May 13, 1983

"Now with Music Television there is an ingenious combination of sound and image that creates a compelling, a most addictive kind of programming that keeps young people, mostly, glued to their television sets."

Bob Brown, ABC 20/20, July 7, 1983

"... I think if you notice, cable has been most successful filling in needs not provided by the over the air television. A good example is Music Television or MTV, a rock around the clock, 24 hour service that could be described as the American Bandstand of the 1980's."

Pat Collins,
CBS Morning News, February 24, 1983



"When it comes to mixing sight and sound, MTV has undeniably been the most potent catalyst."
Newsweek, April 18, 1983

"MTV is the most successful concoction of pop music and TV since Dick Clark asked us to rate-a-record."
Ampersand,
Davin Seay, April, 1983

"The state of art in rock 'n' roll TV of the 1980's is represented by Warner Amex's MTV: MUSIC TELEVISION, the all-music cable TV channel..."
NEA Syndicate,
Andrew J. Edelstein October 6, 1982

"If you look closely at the rest of television and the effect MTV is having on its programming, then it becomes apparent that MTV's limitations are not nearly as important as its influence throughout the rest of the broadcast spectrum, on channels and stations and systems that would not have looked at rock programming three years ago."
Aquarian,
Bruce Eder, May 18, 1983



David Johansen performs live New Year's Eve.



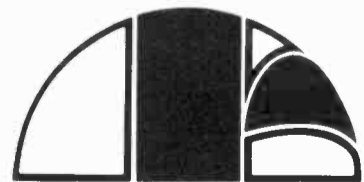
HAPPY BIRTHDAY!
TOTAL BELIEVERS FROM DAY NUMBER ONE
JOURNEY AND THE ENTIRE NIGHTMARE FAMILY

Two Years and
Thousands of
Stills Later
and
We're Still
Together
Congratulations
From Your
Photographers

Gary Gershoff *John Bellissimo*

Gary Gershoff John Bellissimo
(212) 847-9466 (212) 595-0198

HAPPY BIRTHDAY



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COMING UP IN THE NEXT HOUR...



Bill Wyman

"We aren't looking at any specific changes, but MTV will be in constant change because we're dealing with rock and roll music, and once upon a time rock and roll music was Pat Boone. If we are to continue to be successful and have the momentum we do, we're going to have to change with the times."

Bob Pittman

"From day one, MTV sounded like one of those can't-miss commercial ideas—a video version of album-oriented-rock radio, with clips of hit artists supplied by promotion-hungry record labels. It also sounded boring. How many times can you watch the Rolling Stones and lesser exhibitionists indulge themselves in the same video clip?"

"I now have an answer for that question: Two thousand. Give or take a hundred or so."

"Chances are, MTV audiences will accept almost any kind of video experiment if it successfully marries high-tech production values with rock 'n' roll fantasy. Which means, if, MTV is the wave of the future I think it is, there's a new incentive for all bands to think in video terms and a new opportunity for non-mainstream groups with arresting ideas to get national exposure."

Ben Brown, Detroit News, July 14, 1982

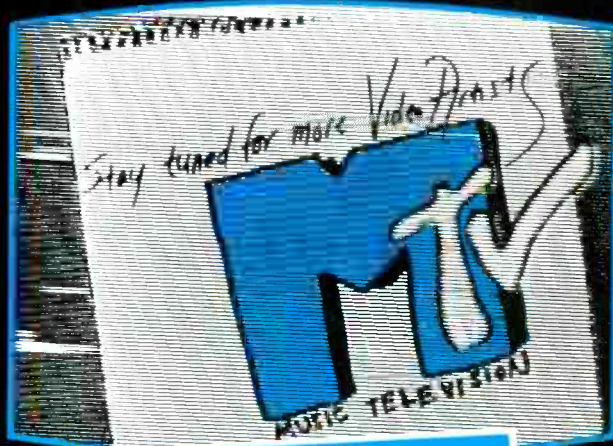
"They say rock 'n' roll will never die. But for a long time it looked like television might kill it. Then along came Music Television (MTV). Now rock 'n' roll will never quit."

Bob Wisheart,

Newark Star Ledger, Newark, NJ



MCA's Musical Youth at MTV



14 MILLION AND COUNTING...

WE LOVE TO TURN YOU ON.

Congratulations,
MTV, on two years
of exciting sights
and sounds.

From the people
who believe life
without music is no
life at all.



Record Bar[®]
RECORDS, TAPES & A LITTLE BIT MORE



"YOU'RE A GIANT IN OUR EYES... CONGRATULATIONS!"

® MCA RECORDS

MUSIC TELEVISION™



ARTISTS RAP WHILE CAMERAS ROLL

Continued from page MTV-4

say is this record is probably one of the warmer things I've done. I want to integrate back into society and I think that comes through on the album.

Jan. 7, 1983... Alan Hunter: What effect does your personality have on your music?

Ozzy Osbourne: I'm sort of a schizophrenic, you know. There's John Osbourne and then there's Ozzy Osbourne. Ozzy goes over the top at times. John Osbourne is boring. I can be anything I want to be at any time. I'm a different person every minute of the day. It's kind of weird and unsettling at times. It's like I'm being analyzed on TV.

June 3, 1983... Martha Quinn: How do the three members of Police get along with each other?

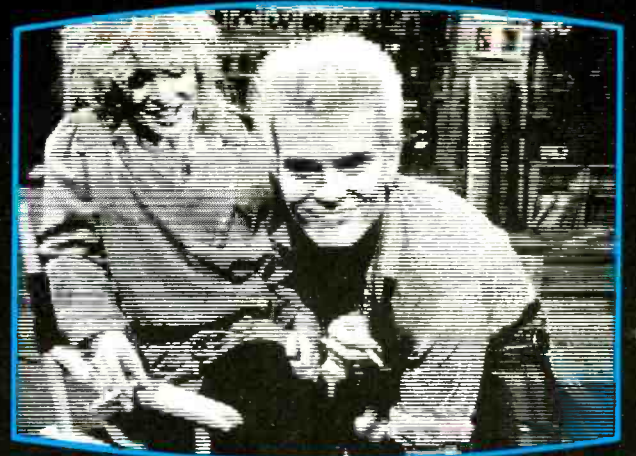
Andy Summers: Emotionally, we're in a good place at the moment, with a sort of personal triangle between us. I think we're all very up for touring, and we're obviously very pleased we've made a good album. The reaction to it has been strong, so we feel like a group right now. We go through low points like anybody and, this being our sixth year together, it's more than being married. It's intense, and the three of us are very ego-oriented individuals, we're all ambitious. I think the tensions that naturally occur lend a dynamism to the music which wouldn't otherwise be there. If we were all milk-drinking good guys, you'd have a different kind of music.



Epic's Lene Lovich and Alan Hunter



VJ. Mark Goodman with Atlantic's Robert Plant



VJ. Nina Blackwood with Chrysalis' Billy Idol.

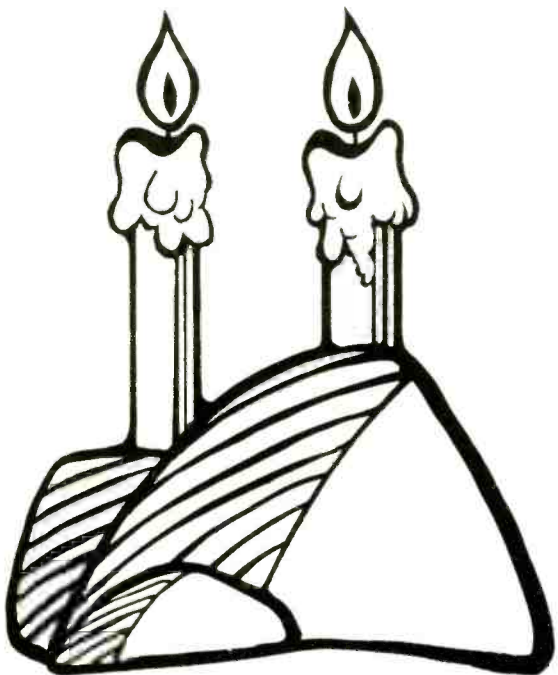
Dec. 6, 1982... Nina Blackwood: Soon after Generation X broke up, you moved to the United States. Why?

Billy Idol: 'Cause I hate digging up buried corpses, you know. So I wanted to come here and now I'm definitely alive and kicking. I'm making new music now which stands in 1983. The stuff we did then had very much to do with 1977. I came here because I was interested in being new and doing new things. Not just sitting at home watching the T.V. The whole idea was to go out and create your own entertainment. That's what I'm doing now. I came here because I wanted to play to a lot of people who wouldn't have seen me before. Who would find it exciting or hate my guts.

Oct. 14, 1982... J.J. Jackson: We understand that the Who will stay together, but they just won't tour again. Is that true?

Roger Daltrey: Well, there's no master plan as such, but we definitely plan on recording and hopefully we will play one-off type events, maybe even play a week in one place. But no more of this touring around the country, every night, one night stands. It's killing, I mean, it's grueling.

Happy 2nd
Birthday,
MTV!



Keep on Rockin'

AMPEX
Ampex Corporation • One of The Signal Companies

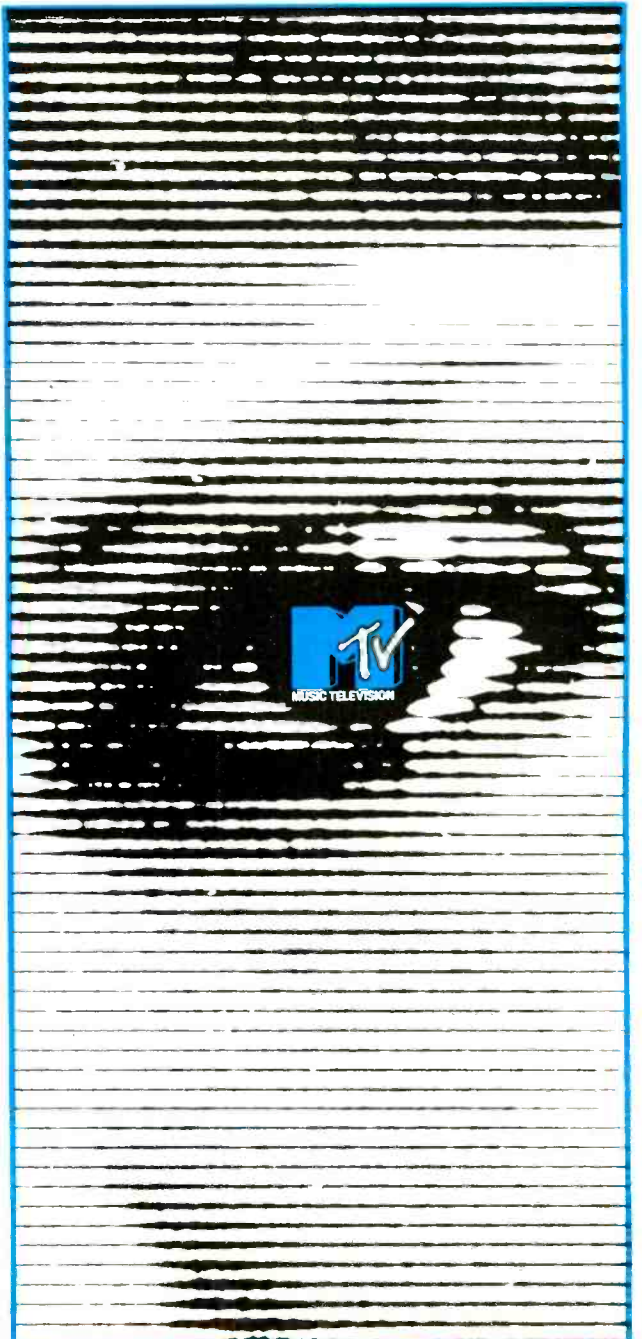
Cool Runnin'
MTV

THE
MEN IN THE
BLUE SUITS

On location
Rock n' roll music
news for MTV
since Aug. '81

INSTANT REPLAY

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WISHES



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SECOND BIRTHDAY!!

Marketing, Programming
and Advertising Research
serving the Cable and
Video Industries

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HAPPY 2nd BIRTHDAY!

MTV CAMELOT AND MUSIC

— BRING YOU —

FRESH MUSIC EVERY DAY!

We put it together for MTV.

Manhattan Design
47 West 13th Street
New York, N.Y. 10011
(212) 620-0506

Art & Design for Video & Print
Designers of the **MTV** Logo



Happy Birthday



It was a great year on location with
**ASIA, DAVID BOWIE, BILLY JOEL, HALL & OATES
YOKO ONO and RICK SPRINGFIELD.**

We look forward to more of the same...

BLTV, Inc. 458 West 55th St., NYC 10019 (212) 582-4014

PEOPLE REALLY WIN ON MTV

Continued from page MTV-6

Pac-Man Promotion

MTV goes Pac-Man wocka! And you wocka way a contest winner! You think Pac-Man has it easy? Well, it didn't happen overnight. He came from Anytown, U.S.A. But he wasn't like the other kids. So he left home to find himself. You know what that's like... Day jobs. Bit parts in board games. Meaningless encounters. Then he discovered video! A real woman! An empire in the arcade! The hearts and homes of America! Now video game meets video channel in a legendary contest!... MTV wants you to win! 100 first prizes from Atari: the famous video computer system with the world's only Pac-Man cartridge.

MTV "Video Star Contest" with Loverboy

"Hi, we're Loverboy.
"We're putting the finishing touches on our new album, and we've got a place for you in our new video.
"We want to make you a video star!"
You've heard of movie stars... seen TV stars... now, MTV and Loverboy want to make you a video star!
You're the grand prize winner! You and a friend fly first class to Hollywood to be in the new Loverboy video. It's your big break... your chance to be in a video that will be seen by millions of MTV viewers across America.
In Hollywood, you get the video star treatment: a limo on call! A VIP tour of Universal Studios, including a private screening of the new Dan Akroyd movie, "Dr. Detroit." A personal travel kit, and a Vidal Sassoon total makeover!



VJs fete "Haunted House Party" winner



VJ. Martha Quinn hosts "MTV Basement Tapes."

"A postcard is your audition.
"It's the chance of a lifetime."

House Party

Party til you drop! Win the MTV house party contest, and we'll come to your house with videos, V.J.s, food, Pepsi. Stay tuned for details...
Your chance to win! Sony widescreen TV, Akai audio system, a year's supply of Pepsi, and a night you'll never forget. Stay tuned for details.

MTV Splashy Promotion Draws Real People Into Fantasy

"There's certainly a piece to be written about the deleterious effects of an entertainment industry where advertising and promotion often outclass programming. This isn't it. What struck me as I followed the MTV House Party was how many bases were being covered, and how well MTV was covering them. The House Party, to which Rob Kettlenburgh was allowed to invite 200 friends (and to which passes were being scalped for \$20 a piece), turned out to be a threefold success—at once a perfect piece of pop Americana (from a journalist's viewpoint), a skillful commercial stratagem (from MTV's viewpoint) and a 15-year-old media freak's dream come true. Commerce may have been the bottom line, but there was definitely something irresistibly larky (and downright surreal) about the House Party—and even something warming about it."

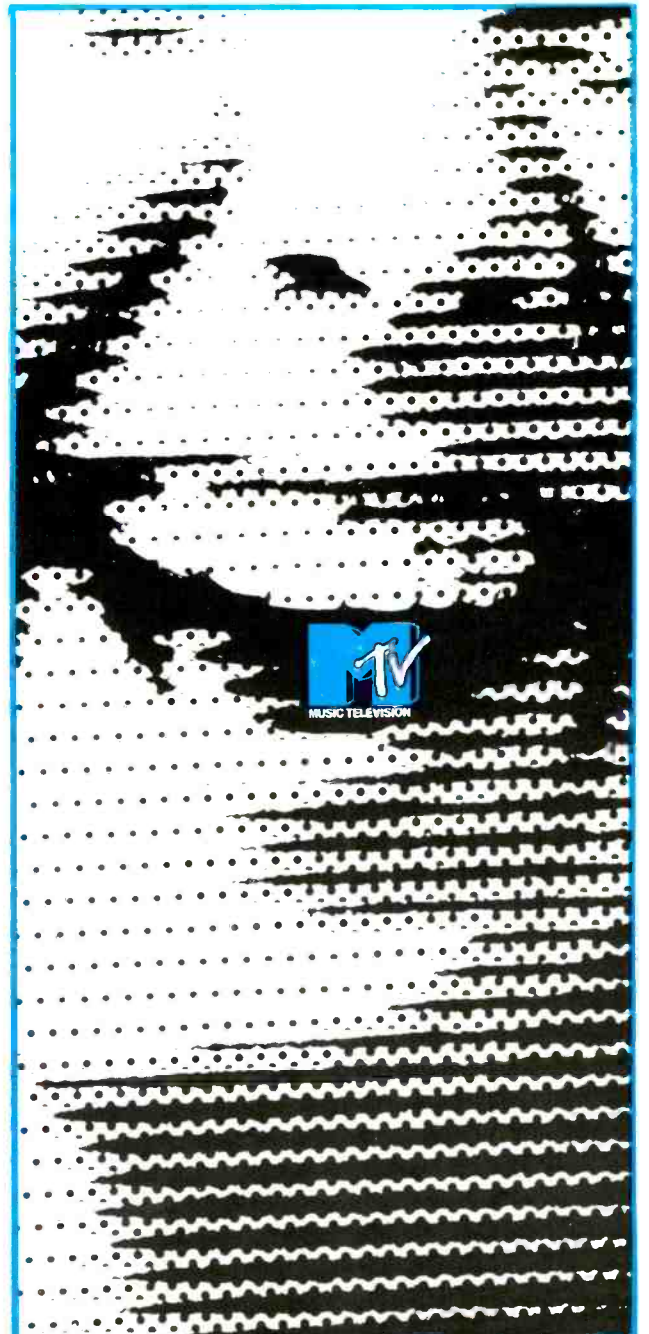
Robert DiMatteo, CableVision, June 21, 1982

Continued on page MTV-28

CONGRATULATIONS

FROM

STEPHANIE BENNETT
JEANNIE SAKOL



Congratulations

RECORD PLANT STUDIO, N.Y.C.

Roy Cicala, Jay Messina, Mitch Plotkin, Joe B., Sam, Thom., Dave Th., John A., James, Carol, John H., Steve, Tom,
Phil, Dave H., Kooster, Eric, Bob, Fritz, Paul, Neal, Andrew, Fran, Randi, Terri, Patti, Chris, Barrie

PEOPLE REALLY

WIN ON MTV

Continued from page MTV-26

Pat Benatar Hawaiian Luau

Here's your next way to win on MTV!
"Hi, this is Pat Benatar. Getting nervous? Relax, and get Hawaiian instead."

It's an MTV grand prize for two—You'll fly first class to Hawaii. Relax, mingle with the natives. Then, live in concert, Pat Benatar!

"Thank you! How you doin out there?"

After the concert, you're both special guests at a private luau with Pat and her band.

Your tropical fun continues! 4 days, 3 nights, all expenses paid. \$200 a day is yours for grass skirts and pineapples. Catch some rays with your Sea & Ski travel kit. Tans may fade, but not your Pioneer Syscom G-7 pre-match component system waiting at home for both of you.

The MTV Hawaiian Luau with Pat Benatar!

"It's MTV Hawaii, and me. Be there, Aloha."

MTV Party Plane

Fly the MTV party plane and win a non-stop party in the sky! You take over an entire jet, and it's better than first class. Bring along 25 friends. You'll all be chauffeured in a fleet of limousines to your own huge, luxury jetliner.

Then it's lift off to an MTV party... 40,000 feet off the ground... your destination: the Police in concert!

Onboard, your private crew has everything



Take off and win on an MTV "One Night Stand"



VJ. Alan Hunter "on the road" for MTV.

covered. And it's all there: from food and drink to Atari video games. And the movie? "National Lampoon's Vacation" with Chevy Chase. Then it's touchdown: you're off to the stadium for the Police: Live!

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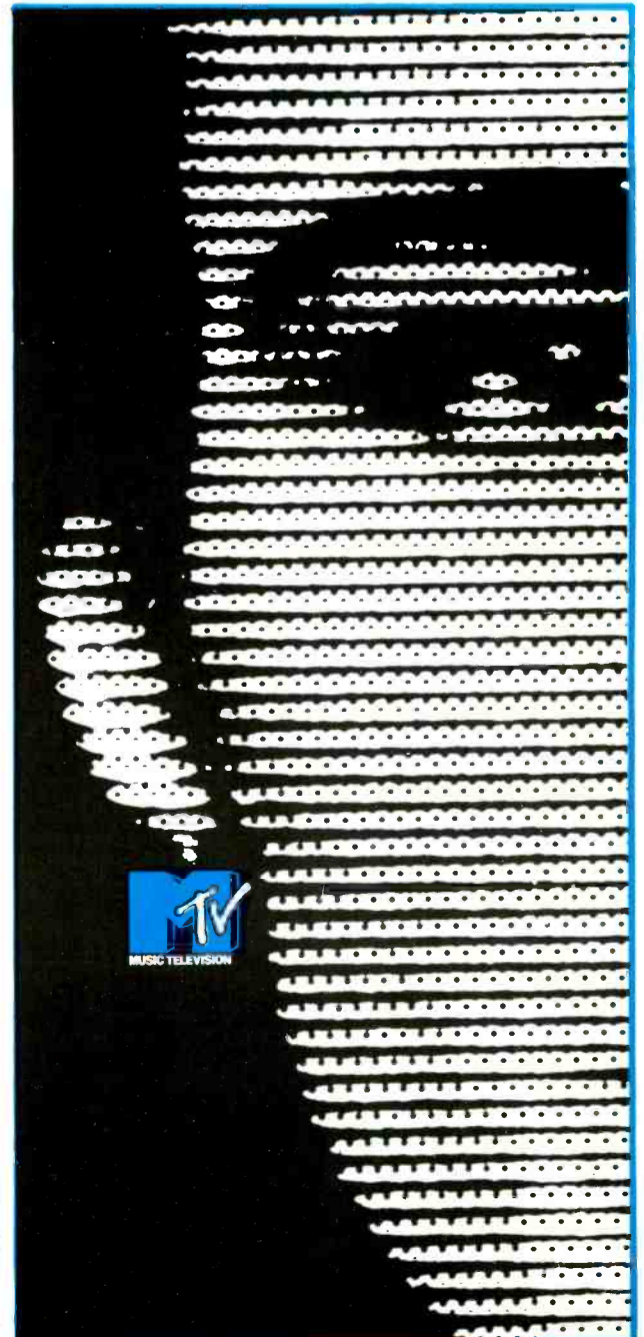
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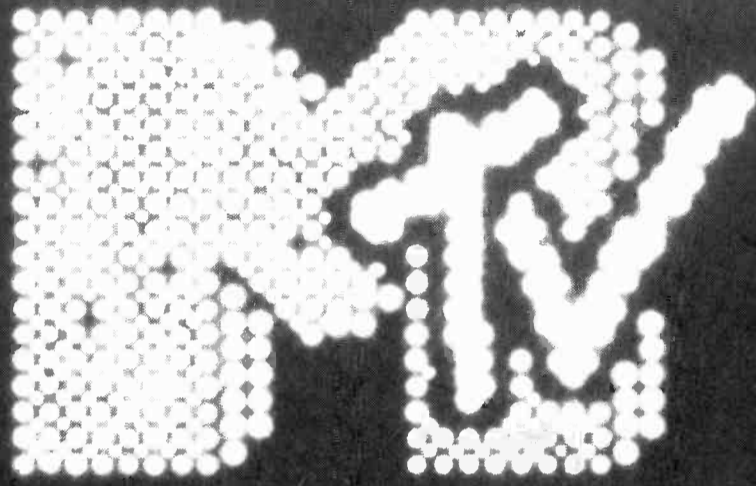
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Continued from page MTV-14

"Ira Tumpowsky, vice president and group supervisor of cable television for Young & Rubicam, has also targeted MTV as one of cable's winners. Tumpowsky has placed ads for Cadbury, Suzuki and CBS Records on MTV."

Billboard, July 2, 1983

"I think MTV has a winning concept and is a channel that, in my opinion, will be around for a long time to come. We are putting more and more of our clients on MTV every day... it's the single best concept on cable to date."

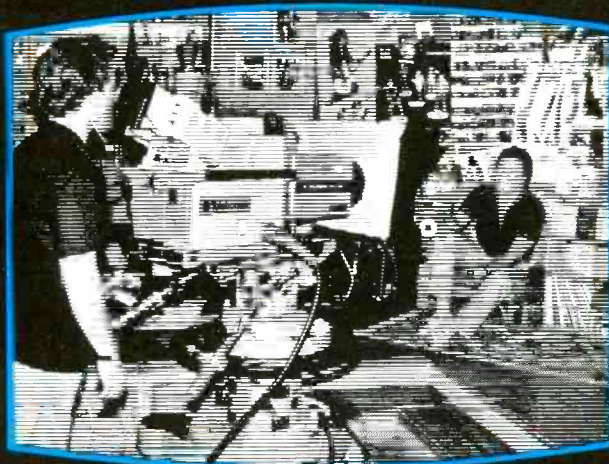
Jay James, Vice President
Video Technology, Doyle Dane Berbach

"... MTV's influence on American marketing and culture seems boundless. It has already buoyed a sinking record industry, has had programming implications for network television, has changed the way movies look and are sold, could spur the growth of the videodisc industry, will influence the way advertising to youth looks and sounds."

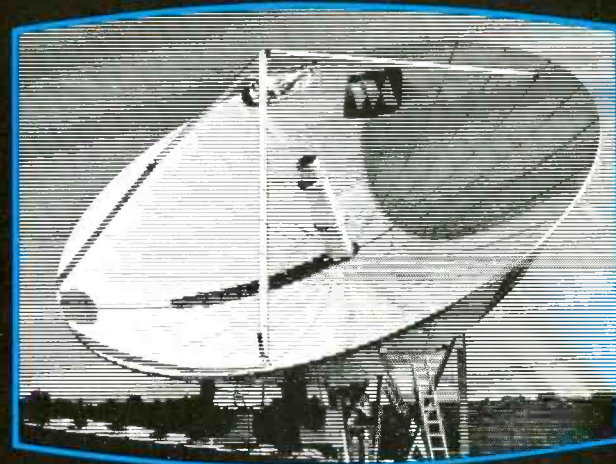
Adweek, June 13, 1983

"Among advertising services on cable, MTV: MUSIC TELEVISION is one of the most attractive and certainly the most unique."

Dennis Leibowitz, Cable Industry Analyst
Donaldson, Lufkin, Jenrette



J.J. on the set at MTV studio



WASEC's uplink transmits MTV in stereo to a nation.



VJ.s Alan, Martha and Mark prepare to go on.

CREDITS

From the entire cast of WASEC/MTV—special thanks to:

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AND to the supporting cast of reporters, recording artists, music industry personnel, cable operators, advertisers and viewers whose music and lyrics made this script something very special.

We thank you.


Billboard Special Issues editor, Ed Ochs;
Billboard Assistant Special Issues editor, Robyn Wells.

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I.R.S. Records salutes MTV on their second anniversary and for giving THE CUTTING EDGE a chance to show all these crazy bands and have some fun. Thanks a whole lot.


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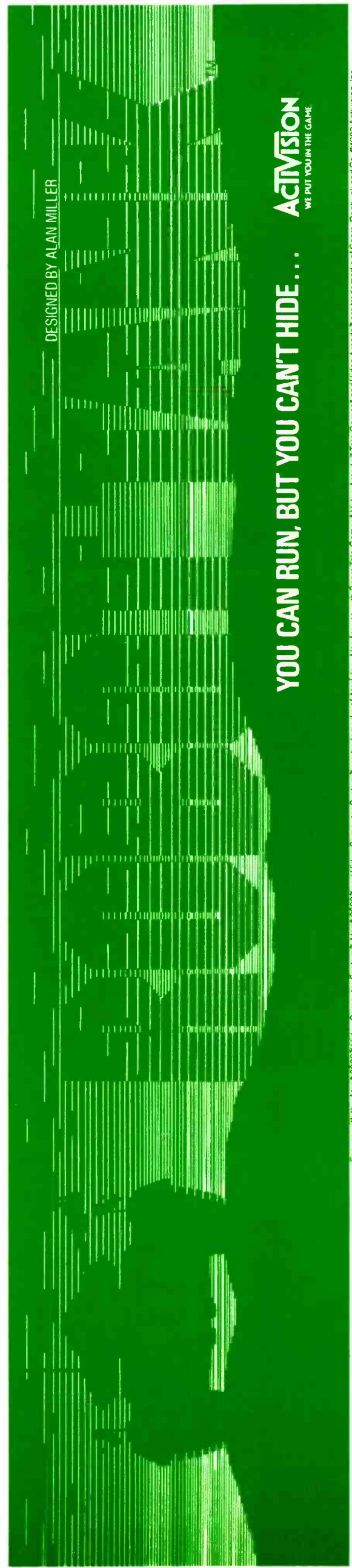
Nielsen hasn't figured out
What **M** is all about,
But music lovers all agree
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HAPPY BIRTHDAY

from,



15	16	9	CUTS LIKE A KNIFE —Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A&M 2553	50	55	4	DON'T YOU GET SO MAD —Jeffrey Osborne (George Duke), J. Osborne, M. Sembello, D. Freeman; A&M 2561	84	77	4	TIL YOU AND YOUR LOVER ARE LOVERS AGAIN —Engelbert Humperdinck (Even Stevens), J. Buckingham, H. Gray; Epic 34-03817
16	13	14	COME DANCING —The Kinks (Ray Davies), R. Davies; Arista 1054	51	36	12	(SHE'S) SEXY + 17 —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8168	85	64	6	DO YOU COMPUTE —Donnie Iris (Mark Avsec), Avsec, Ierace; MCA 52230
17	12	10	1999 —Prince (Prince); Warner Bros. 7-29896	52	57	5	THE SALT IN MY TEARS —Martin Briley (Peter Coleman), M. Briley; Mercury 812165-7 (PolyGram)	86	NEW ENTRY	NEW ENTRY	BIG LOG —Robert Plant (Not Listed), Plant, Blunt, Woodroffe; Swan Song 7-99844 (Atco)
18	20	10	CHINA GIRL —David Bowie (David Bowie, Nile Rodgers), D. Bowie, I. Pop; EMI-America 8165	53	45	7	TONIGHT I CELEBRATE (M. Masser), M. Masser, G. Goffin; Capitol 5242	87	74	24	BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759
19	19	9	ROCK OF AGES —Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 812604-7 (PolyGram)	54	56	8	WAR GAMES —Crosby, Stills & Nash (Stephen Stills, Graham Nash, Stanley Johnston), S. Stills; Atlantic 7-89812	88	75	19	TRY AGAIN —Champaign (G. Massenburg), D. Walden, R. Maffitt, M. Day; Columbia 38-03563
20	25	6	I'LL TUMBLE 4 YA —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03912	55	61	6	HOLD ME 'TIL THE MORNIN' (Denny Diante), P. Anka, D. Foster; Columbia 38-03897	89	76	22	ALWAYS SOMETHING THERE TO REMIND ME —Naked Eyes (Tony Mansfield), B. Bacharach, H. David; EMI-America 8155
21	22	11	SAVED BY ZERO —The Fixx (Rupert Hine), Curmin, Woods, West-Oram, Greenall, Agies; MCA 52213	56	67	3	COMES—Paul Anka (Denny Diante), P. Anka, D. Foster; Columbia 38-03897	90	NEW ENTRY	NEW ENTRY	CHANGE —Tears For Fears (Chris Hughes, Ross Cullum), R. Orzabal; Mercury 812677-7 (PolyGram)
22	26	7	PUTTIN' ON THE RITZ —Taco (David Parker), Berlin; RCA 13574	57	68	3	BLAME IT ON LOVE —Smokey Robinson & Barbara Mitchell (George Tobin), D. Deluca, T. Munda; Tamla 1684 (Motown)	91	78	20	LET'S DANCE —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158
23	23	8	TAKE ME TO HEART —Quarterflash (John Boylan), M. Ross; Geffen 7-29603 (Warner Bros.)	58	66	3	MIND —Little River Band (Little River Band, Ernie Rose), B. Birtles, G. Goble; Capitol 5256	92	NEW ENTRY	NEW ENTRY	HOLIDAY ROAD —Lindsey Buckingham (Lindsey Buckingham, Richard Dashut), L. Buckingham; Warner Bros. 7-29570
24	24	7	ROCK 'N' ROLL IS KING —ELO (Jeff Lynne), J. Lynne; Jet 4-03964 (Epic)	59	66	3	LADY LOVE ME —George Benson (Arif Mardin), D. Paich, J.N. Howard; Warner Bros. 7-29563	93	79	17	AFFAIR OF THE HEART —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497
25	28	5	LAWYERS IN LOVE —Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69826 (Elektra)	60	NEW ENTRY	NEW ENTRY	TIP OF MY TONGUE —The Tubes (David Foster), Tubes, Snyder, White; Capitol 5258	94	73	6	WAITING FOR YOUR LOVE —Toto (Toto), B. Kimball, D. Paich; Columbia 38-03981
26	14	11	BABY JANE —Rod Stewart (Rod Stewart, Tom Dowd), Stewart, Davis; Warner Bros. 7-29608	61	39	13	KISS THE BRIDE —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29568 (Warner Bros.)	95	NEW ENTRY	NEW ENTRY	MAYBE THIS DAY —Kissing The Pink (Colin Thurston), Kissing The Pink; Atlantic 7-89796
27	35	3	HUMAN NATURE —Michael Jackson (Quincy Jones), S. Porcaro, J. Bettis; Epic 34-04026	62	71	5	SLIPPING AWAY —Dave Edmunds (Jeff Lynne), J. Lynne; Columbia 38-03877	96	81	4	LEGAL TENDER —The B-52's (Steven Stanley), B-52's, R. Waldrop; Warner Bros. 7-29579
28	31	5	AFTER THE FALL —Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-04004	63	44	17	WHO'S BEHIND THE DOOR? —Zebra (Jack Douglas), R. Jackson; Atlantic 7-89821	97	80	4	DON'T CHANGE —Inxs (Mark Opitz), Inxs; Atco 7-99874
29	38	2	TELL HER ABOUT IT —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04012	64	60	6	TIME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34-03796	98	87	4	WHEN YOU WERE MINE —Mitch Ryder (Little Bastard), Prince; Riva 213 (PolyGram)
30	32	5	HUMAN TOUCH —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13576	65	70	3	EWOK CELEBRATION —Meco (Meco Monardo, Lance Quinn, Tony Bongiovi), J. Williams, B. Burt, J. Williams; Arista 1-9045	99	94	10	CHINA —Red Rockers (David Kahne), D. Hill, J. Griffith, J. Singletary; Columbia 38-03786
31	33	7	PIECES OF ICE —Diana Ross (Gary Katz), M. Jordan, J. Capek; RCA 13549	66	51	13	SHARP DRESSED MAN —ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29576	100	98	11	I.O.U. —Lee Greenwood (J. Crutchfield), K. Chater, A. Roberts; MCA 51299
32	37	7	THE SAFETY DANCE —Men Without Hats (Marc Duranc), Ivan; Backstreet 52232 (MCA)	67	NEW ENTRY	NEW ENTRY	WISHING —A Flock Of Seagulls (Mike Howlett), M. Score, A. Score, F. Maudsley, P. Reynolds; Jive/ Arista 2006				
							TRUE —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42720				



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30,000 AT THREE-DAY EVENT

Northsea Fest Overcomes Woes

By MIKE HENNESSEY

THE HAGUE — Despite some funding problems and a temperamental flare-up by one of its main attractions, the eighth North Sea Jazz Festival, promoted by Paul Acket, was a significant success in both musical and attendance terms. Some 30,000 fans thronged the Congress Center for the three-day event, July 8-10.

With a talent budget running at 2.1 million guilders (roughly \$730,000) and local government subsidies covering less than a quarter of that cost, Acket had to gamble once again on the North Sea's best selling point—presenting more top artists in a shorter time span than any other festival—in order to avoid too much red ink on the profit and loss statement.

All he needed to upset the delicate financial balance was a walkout by one of the principal artists and an

obligation to refund ticket holders' money. He got it when Nina Simone, in her second concert on the opening day, took exception to audience antipathy to her version of "My Way," harangued the people from the stage and then walked off. Acket says that instead of paying Simone \$11,000 for the two concerts, he paid her \$5,000 and offered a \$4 refund to ticket holders.

At a press conference toward the end of the festival, which presented 220 hours of live jazz on nine stages and involved more than 600 musicians, Acket said that he hoped there would be a ninth North Sea Festival next year, July 13-15, but that much depended on the question of financial support.

He recalled that last year he had expected a grant of \$60,000 from the ministry of culture but had received only \$40,000. And this year, Parliament had voted a \$60,000 subsidy but, a few days before the festival

opened, had reduced the sum to \$20,000, an offer which Acket indignantly declined to accept (Billboard, June 25).

Musical highlights of the festival were dynamic performances by two big band veterans, Woody Herman and Lionel Hampton; a set of brilliant virtuosity by the Chick Corea-Gary Burton duo; high-energy small group jazz from VSOP II (Wynton Marsalis, Branford Marsalis, Herbie Hancock, Ron Carter and Tony Williams); mellow mainstream from the Clark Terry Octet and the Concord Front Line All Stars; and some blistering trumpet work from Dizzy Gillespie and Jon Faddis. A popular feature of this year's festival was the "summit" presentation, at which trombonists, trumpeters and tenor saxophonists had the chance to indulge in a good-natured, old-fashioned cutting session.

The marquee located at the side of the Congress Center was earmarked this year for gospel and various shades of the blues, including Albert Collins, the Stars of Faith, Buddy Guy, Sugar Blue, Jimmy Witherspoon (with Jay McShann), Willie Dixon, Luther Allison, John Hammond, John Lee Hooker, Screamin' Jay Hawkins and the tight-knit, funky James Cotton Band, which made a great impression.

There was enthusiastic audience response, too, for Ray Charles (in excellent form), the Irakere band from Cuba, the abrasive tenor saxophone of Bennie Wallace (backed by bassist Mike Richmond and drummer Dannie Richmond), Georgie Fame & the Hudik Big Band from Sweden, Mose Allison, the Charles Lloyd Quartet and Jaco Pastorius' Word of Mouth band.

Other attractions included the Oscar Peterson Trio, the Stephane Grappelli Trio, Albert Mangelsdorf playing solo trombone, the Freddie Hubbard Festival All Stars, Dorothy Donegan, Chris Connor, Archie Shepp, Jimmy Smith with Illinois Jacquet, Shelly Manne, Tania Maria, the Art Ensemble of Chicago, Ornette Coleman, Bobby McFerrin, Hank Jones and the George Gruntz Concert Jazz Band.



BREAKING LAWS—Saxophonist Ronnie Laws, left, and his brother, flutist Hubert Laws, center, perform at the recent Playboy Jazz Festival at the Hollywood Bowl in L.A.

Grant To Aid Construction Of British National Center

LONDON—Plans to build a \$1.5 million national jazz center in London's Covent Garden area were taken a significant stage nearer fruition with the news that the Manpower Services Commission has approved a grant to the project of \$280,000.

The grant will cover the full-time employment of 25 people to continue conversion of a 19th-century fruit and vegetable warehouse into a complex which will include a 400-seat auditorium, rehearsal and practice room, a sales area for records, books and sheet music, a library and

research room and a restaurant/bar meeting place.

Work on the site has been in progress for more than a year, and many of the necessary structural alterations have already been completed. The new grant will enable conversion to proceed at an accelerated rate and will also help fund a one-year pilot project tagged "Jazz Is" involving community concerts aimed at raising public awareness of jazz. The jazz center scheme, a dream of Britain's Jazz Centre Society for seven years, has received enthusiastic endorsement from leading musicians, among them Yehudi Menuhin.

First stage of the new center is expected to be completed in December. Other funding for the scheme has come from the Arts Council and the Greater London Council, and the Musicians' Union has granted an interest-free loan of 150,000 pounds (about \$225,000). But something like \$400,000 is still needed to complete the center.

Brian Blain, chairman of the Jazz Centre Society, says: "The situation is very encouraging, but one major problem is the plan of the British government to abolish the Greater London Council, a local authority which has given moral and financial support to the scheme. It's our hope that we can get past the post before the GLC is dissolved."

Ebler Launches Consulting Firm

NEW YORK—Label veteran and former musician Ralph Ebler is launching his new Jazzplay service as a hybrid operation combining product promotion and consulting.

Ebler, a jazz music director at a Chicago radio station early in his career, most recently held posts at Elektra/Asylum, after stints with Columbia, RCA and Capitol. Now he'll target labels, managers and artists.

Ebler's Jazzplay can be reached at 43 Shuart Rd., Monsey, N.Y. 10952; (914) 357-6926.

PROMOTER ACKNOWLEDGES OVERKILL

Copenhagen Festival: Too Much

By KNUD ORSTED

COPENHAGEN—The fifth Copenhagen Jazz Festival, July 8-17, programmed 180 concerts into just 10 days. Organizer Poul Bjornhold now readily admits that was too many events.

"We wanted to mark the fifth anniversary with a busy schedule and wide range of acts, but many fans obviously ended up wanting to be in two places at the same time," Bjornhold suggests. In addition to the "official" events and sundry other free concerts, several city restaurants provided jazz-performance fare, including establishments which have not previously featured music.

Says Kay Sorenson, managing director of the Montmartre jazz club, which has a worldwide reputation: "Quite a few non-jazz restaurants took advantage of the festival to attract extra customers, to our detriment. As usual, the Montmartre was a cornerstone of the event because of our year-round policy of jazz six nights a week. We booked the most expensive acts and came out with an

overall loss of \$8,000, of which \$6,500 is covered by the organizers' guarantee. So we can live with that deficit.

"The Norwegian Jan Garbarek Quintet was most successful for us, and we just about covered ourselves with Tito Puente, Dizzy Gillespie and Baden Powell. But we'd brought music in for some \$50,000 in performance fees."

That same figure is roughly the total amount of sponsorship provided for the festival by Tuborg Breweries (\$37,000), the ministry of culture (\$5,500), the Copenhagen city council (\$2,200) and the Copenhagen City Center (\$11,000).

Adds Sorenson, "A big problem for us was the rash of free concerts elsewhere during the daytime. People were drinking Tuborg and listening to open air shows all day and were tired of beer and jazz by the evening.

"I need to see more people in the Montmartre when I'm gambling with major names. There's criticism here of small bars having some

'Mister No-name' playing jazz with no admission charge and claiming it's all under the Copenhagen Jazz Festival banner. There were far too many of these shows.

"This is the first time the Montmartre has claimed a booking guarantee. But I want to make money, not claw in guarantees."

Other artists booked into the Montmartre included Art Blakey & the Jazz Messengers, the Max Roach Double Quartet, Cuban group Irakere, McCoy Tyner and Elvin Jones. Other festival events featured Eddie "Lockjaw" Davis, Horace Parlan, Duke Jordan and most of the big Danish jazz names.

There were no concerts in the Tivoli Concert Hall this year, though Gillespie did play an open air gig in the Tivoli Gardens, so the Montmartre was the biggest venue of the festival.

Meetings are already under way to plan next year's festival. It's considered a certainty that the number of concerts will be cut back, probably to no more than 120.

Survey For Week Ending 8/6/83											
Billboard® Best Selling Jazz LPs™											
★	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	WEEKS AT #1	★	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	WEEKS AT #1
★	1	15		JARREAU ● Jarreau, Warner Bros. L-23801	12		26	22	38	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST 12247	
	3	5		GEORGE BENSON In Your Eyes, Warner Bros. L 23744			27	17	11	GEORGE DUKE Guardian Of The Light, Epic FE 38513	
	3	2	13	EARL KLUGH Low Ride, Capitol ST 12253			28	26	34	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215	
★	7	5		PAT METHENY GROUP Travels, ECM 23791 I (Warner Bros.)			29	30	7	JAMES NEWTON James Newton Gramavision GR 8205 (PolyGram)	
	5	4	9	MILES DAVIS Star People, Columbia FC 38657			30	31	7	TANIA MARIA Come With Me, Concord Jazz CJ 200	
	6	6	7	LARRY CARLTON Friends, Warner Bros. L 23834			31	34	56	DAVID SANBORN As We Speak, Warner Bros. L 23650	
★	8	9		THE YELLOWJACKETS Mirage A Trois, Warner Bros. 23813 I			★	38	42	SPYRO GYRA Incognito, MCA MCA 5368	
	8	5	9	BOB JAMES The Genie, Columbia FC 38678			★	39	27	HERBIE HANCOCK Quartet, Columbia C2 38725	
	9	9	5	WYNTON MARSALIS Think Of One, Columbia FC 38641			34	32	88	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577	
★	10	7		CHUCK MANGIONE Journey To A Rainbow, Columbia FC 38686			35	37	57	GEORGE WINSTON Winter Into Spring, Windham Hill C 1019	
	11	11	15	LONNIE LISTON SMITH Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)			36	36	34	LEE RITENOUR Rit/2, Elektra 60186	
	12	12	15	JOE SAMPLE The Hunter, MCA 5397			37	28	15	WILTON FELDER Gentle Fire, MCA 5406	
	13	13	11	CARLOS SANTANA Havana Moon, Columbia FC 38642			38	40	39	VARIOUS ARTISTS Casino Lights, Warner Bros. 23718 I	
★	18	5		RAMSEY LEWIS Les Fleurs, Columbia FC 38787			39	43	56	BOB JAMES Hands Down, Columbia/Tappan Zee FC 38067	
★	29	3		JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA Passion, Fire & Grace, Columbia FC 38645			40	42	9	JAY HOGGARD Love Survives, Gramavision GR 8204 (PolyGram)	
	16	14	101	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576			41	41	15	HANK CRAWFORD Midnight Ramble, Milestone M 9112 (Fantasy)	
	17	15	17	GEORGE WINSTON Autumn, Windham Hill C 1012			42	35	15	DAVID GRISMAN Dawg Grass/Dawg Jazz, Warner Bros. L 23804	
★	23	61		PAT METHENY GROUP Oftramp, ECM ECM 1 1216 (Warner Bros.)			43	33	11	CHICO FREEMAN The Search, India Navigation IN 1059	
	19	16	21	WEATHER REPORT Procession, Columbia FC 38427			44	44	3	FREDDIE HUBBARD A Little Night Music, Fantasy F-9626	
	20	20	11	RARE SILK New Weave, Polydor S10028 1Y1 (Polygram)			45	47	141	GROVER WASHINGTON JR. ▲ Winelight, Elektra 6E 305	
	21	21	34	GEORGE WINSTON December, Windham Hill C 1025			46	48	111	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1 1190 (Warner Bros.)	
★	24	5		B.B. KING Blues 'N Jazz, MCA 5413			47	50	23	JOHN KLEMMER Finesse, Musician 60197 I (Elektra)	
	23	19	23	DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin and the New York/L.A. Dream Band GRP A 1001			48	NEW ENTRY		WES MONTGOMERY Encores, Milestone M 9100 (Fantasy)	
★	27	13		STEPS AHEAD Steps Ahead, Musician 60168 I (Elektra)			49	49	3	ART PEPPER Art Lives, Galaxy GXY 5145 (Fantasy)	
	25	25	5	MICHAEL FRANKS Previously Unavailable, John Hammond BFW 38664 (CBS)			50	46	13	GEORGE HOWARD Asphalt Garden, Palo Alto PA 8035	

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★ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

www.americanradiohistory.com

Sigma Sound Marks A Milestone Philadelphia / New York Studio Operation Is 15 Years Old

By RADCLIFFE JOE

NEW YORK—Sigma Sound, with studios here and in Philadelphia, is celebrating its 15th anniversary this month, and its principals attribute Sigma's continued success to a progressive outlook and the conviction that clients' interests supersede any personal considerations.

Engineer Joe Tarsia started Sigma in Philadelphia in 1968. The New York studio opened in 1976. Tarsia notes proudly that Sigma has continued to thrive and expand even while similar facilities around the country have found it necessary to tighten their operations in the face of industrywide economic difficulties.

Tarsia had worked as an engineer at Cameo/Parkway Records prior to founding Sigma, working with such acts as Chubby Checker, Bobby Rydell and the Orlons. Following the establishment of Sigma Sound in Philadelphia, he joined forces with Kenny Gamble, Leon Huff and Thom Bell, three of the hottest young producers on the scene at the time. Together they recorded such legendary performers as Wilson Pickett, the Stylistics, the O'Jays, the Spinners and the Delphonics.

Since then, an impressive array of artists have recorded at Sigma Sound in both Philadelphia and New York. They include the Mannhattans, Harold Melvin & the Blue Notes, the Trammms, MFSB, and,

more recently, David Bowie, Diana Ross, the Village People, Steely Dan, Stevie Wonder, Talking Heads, Joan Jett & the Blackhearts, U2, Robert Palmer, Grace Jones and the Greg Kihn Band.

Michael Hutchinson, Sigma Sound's chief engineer in New York, says that the popularity of disco in the middle and late '70s helped create an important vehicle for the studios to reach a broad range of artists. Noting that recording studios tend to become typecast as specializing in one form of music, he says that, although Sigma's early productions revolved around some of the top black acts of the period, the studio has been able to escape labels through its involvement in dance music.

"Dance music, especially in its present incarnation, covers a wide range of musical formats," says Hutchinson. "Every facet of music is represented. We still do a lot of black-oriented dance music, but we are also doing an increasing amount of rock and new wave."

Sigma Sound began operations in Philadelphia as an eight-track facility because, says Hutchinson, "that was all there was at the time." The facility kept upgrading as new developments in recording equipment came on the market. Today it is a fully-automated facility with 24-track consoles in all of its recording rooms.

The studio's current inventory of

recording gear includes Solid State Logic audio/video console, Studer model A800 24-track console and Audio-Kinetics Q-Lock. Between Sigma Sound's Philadelphia and New York locations, there are six multi-track studios with 48-track capability. There are also three dubbing/production rooms and audio/video interlock.

The Studio's New York facilities were established in 1976 to create a centrally located operation that would accommodate out-of-state and out-of-country recording artists and their producers. The New York facility, located in Manhattan, is staffed with personnel originally from the Philadelphia office, as well as with engineers and technicians from the New York recording community.

Hutchinson, who moved to New York from the Philadelphia operation, says: "Our objective in New York was to bring techniques, unique to Sigma Sound, to the new branch, and to maintain our high technical standards."

Sigma Sound's progressive outlook has pushed it into the video age, and its present inventory of equipment allows it to offer a broad range of video services to its clients. But although Sigma officials are excited about the role of video in the future of the recording business, they are lukewarm about digital. Hutchinson says that the studio's clients have not been asking for digital recordings. He suggests that the high cost of the technology and confusion about standards are conspiring to slow digital's growth. He also offers the opinion that half-inch mastering on two-track at 30 ips provides a quality product.

However, Hutchinson does see a market for digital in the future. He says that the Compact Disc, with its portability and durability, will play an important role in helping to proliferate the use of digital.

Hutchinson says that the economic upheaval that has battered the recording industry over the past couple years has helped rather than hurt Sigma Sound. The slack in the economy, he says, helped the studios to take time out from their frenzied schedules to map a plan for diversification.

This strategy allowed Sigma Sound officials "to go out and talk with people in the advertising business and get to know their needs." The end result has been an increased amount of commercial business for the studios.

Carver Corp. Bows New Amp

WOODINVILLE, Wash.—The Carver Corp. has begun its planned expansion into the professional equipment field with the development of a magnetic field power amplifier.

According to Bob Carver, head of the Carver Corp., the new unit, model PM-1.5, measures 19 inches wide and three-and-a-half inches high, weighs 21 pounds, and delivers up to 450 watts of power per channel. It carries a list price of \$995.

Carver says that the decision to develop and market the PM-1.5 grew out of requests from sound reinforcement professionals for a "pro" version of the Carver model M-4000 magnetic field power amplifier, a 200-watt-per-channel system housed in a seven-inch cube that weighs less than 10 pounds.

www.americanradiohistory.com



IRISH COCONUTS—Steve Lillywhite, left, producer of the Irish group U2, confers with Bono, lead singer of the band, Cheryl Poirier of the Coconuts, and Adam Clayton of U2, as the two groups get together at Windmill Lane Studio, Dublin, for a collaborative effort on U2's new Island album.

Steed Does A Sound Job At Jamboree In The Hills

By EDWARD MORRIS

ST. CLAIRSVILLE, Ohio—In spite of a menacing mixture of wind and rain that came near the end of the country music festival, Jamboree In The Hills here July 16 and 17 was graced with an effective and virtually trouble-free sound system.

Steed Audio Inc. of Monaca, Pa., which first did sound for the event in 1981, was hired again this year to provide a setup that could reach an audience of approximately 52,000 people, ranged over an 150-acre concert site—as well as please more than 30 different acts. Working with Brighton Sound of Rochester, N.Y., as a subcontractor, Steed Audio mounted a main system that was stacked in three tiers and had a total wattage of about 50,000. Monitor range wattage was approximately 5,000.

Vince Steed, vice president and general manager of the firm, headed the operations and a sound crew of eight. "We used a bigger system this year," Steed reports. His company earlier did the sound for the Kool Jazz Festival in Pittsburgh.

Comprising the main speaker system were Eastern Acoustic Works E212 subwoofers with two ATC PA75-314 12-inch woofers; Eastern Acoustic MR-209 mid-bass cabinets with two ATC PA75-234PDM nine-inch drivers; Gauss HF-4000 horns; Eastern Acoustic B215 bass cabinets with two Gauss 4580 15-inch woofers; Eastern Acoustic MR-102 mid-bass cabinets with one ATC PA75-

314PDM 12-inch driver, and Yamaha S6115H horns on 60-, 90- and 120-degree fronts.

Power amplifiers were the Yamaha P-2200, 450 watts per channel at four ohms, and the AB Systems 1200B, 600 watts per channel at two ohms.

The outboard electronics included Yamaha Q1027 one-third octave and Klark-Teknik DN-27 one-third octave graphic equalizers; an Ashley SC-50 compressor/limiter; a Lexicon PCM 41 digital delay processor; a Clear-Com communications system, and a Brooks Siren Systems FDS 340 electronic crossover.

Making up the stage monitor system were Yamaha S2115H floor monitors, with one 15-inch woofer and one 90-degree horn; Eastern Acoustic Works SM-150 floor monitors, with one 15-inch woofer and one 90-degree horn; McCauley/Steed Audio bi-amped floor monitors, with two 12-inch woofers and one 40-degree horn, and a Klark-Teknik DN30/30 1/3 octave graphic equalizer, with two channels.

Microphones used were the Electro-Voice PL77A, PL80, PL20, RE15, RE16 and CS15; the Shure SM-57 and SM-58; the Sennheiser MD-421 and MD-441; the AKG D12, D222, D224, D330, C414 and C567; the Beyer M69, and the Sony ECM50.

Steed says the equipment was arranged so that the setup time between acts was kept to between five and 10 minutes.

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Studio Track

By ERIN MORRIS

In Nashville at R.C. Recording Studios, singer/songwriter Stanley C. George is laying tracks with producer Cecil Lopez and engineer and co-producer Ron Cochran.

Gary McSpadden cutting Benson LP tracks with Randy Scruggs and John Thompson producing at Scruggs Studio. Tom Brown is engineering. . . . Joe Sun finishing another project with producer Nelson Larkin and engineer Tom Semmes.

In Lookout Mountain, Tenn., at Pyramid's Eye Recording Studio, Humble Pie back in the studio, with Jim Stabile and Scott MacLellan at the board.

At Crystal Clear Sound in Dallas, Disbanned recording an LP, with Jim Combs producing and John Carey engineering.

The Wild Redhorse Band cutting tracks with producer John Beland, of the Burrito Brothers, at Precision Audio in Dallas. Rick Sheppard is behind the board.

In Cincinnati at QCA Recording Studios, the Deele is recording an album on Solar, with Reggie Calloway and Jeffrey Cooper producing. Engineers for the project are Ric Probst, Jim Greene and Robin Jenney.

At Artisan Sound Recorders in Los Angeles, engineer Greg Fulginiti recently mastered LPs for Rick Springfield with producer Bill Drescher on RCA; Planet P, produced by Peter Hauke for Geffen; Madness and Oxo, also on Geffen; and Michele Legrand, Oscar Peterson & Milt Jackson, Joe Pass, Louis Bellson and Joe Turner, produced by Norman Granz on Pablo. Single releases also mastered by Fulginiti are Rita Coolidge, produced by David Anderle on A&M; Sammy Hagar, produced by Keith Olsen for Gef-

fen; Del Shannon, produced by Joe Chiccarelli, and Berlin on Geffen.

At Skip Saylor Recording, producer Gary Taylor working with A&M artist G.T. They are mixing their upcoming single with engineer Jon Gass. . . . Oskar Scotti cutting an EP with producer Ben Brooks. Gass is engineering, with assistance from Tom McCauley. . . . Producer Greg Gaytan is in the studio with singer/songwriter John Cannan working on a single for Kick-Off. Gass and Saylor are sharing engineering duties. . . . New wave act Sister mixing tracks for an EP with producer Brooks. Gass is behind the board, with McCauley assisting. . . . X.P.D. cutting single tracks for Terraplane. Gass and Mike McIntyre are co-producing the effort, with Gass engineering.

Glenn Scarpelli at Connecticut Recording Studios in Van Nuys, Calif. Paul Leka is producing, with Joe Boerst at the console.

In San Francisco at the Automatt, Patti Austin working on her upcoming LP for Qwest with producer Narada Michael Walden. Dave Frazer is engineering, with John Nowland assisting. . . . Margie Adam recording an album for Pleiades, with Leslie Ann Jones engineering and co-producing with Adam.

Chris Solberg producing singles for groups Klystorn, Klues and Clique. John Cuniberti is engineering the sessions, which are taking place at Hyde Street Studios in San Francisco.

At Russian Hill Recording, Ian Shelter cutting tracks with producer Bruce Steinberg. Jeff Klimont is engineering. Klimont also engineering Mixed Bag with producer Louis Marbrey. . . . Ed Bogas is producing project for Dan Orsborn, with Sam Lehmer engineer and Gary Clayton assisting.

In New York City at Skyline, Air Supply cutting single tracks with producer Jim Steinman and engineers John Jansen and Arthur Payson. . . . Richard Gottehrer producing EPs by Tim Scott for Instant and the Bongos for RCA. Both projects are being engineered by Jansen. . . . Joe Boyd mixing Richard Thompson's next LP for Hannibal. Martin Balk is engineering, with David Young assisting.

Shrapnel is recording an Elektra/Asylum EP at Secret Sound Studio with producer Vince Ely and engineer Scott Noll. Warren Bruleigh is assisting. . . . Mary Wilson is completing a 12-inch single for PolyGram, with Ivan Ivan producing and Noll behind the board. . . . Prelude act Wuf Ticket cutting their next single, with James Mason engineering and Tom Gartland assisting.

At Grandslam Recording Studios in West Orange, N.J., Magnum working on EP with producers Jerry Hludzick and Bill Kelly. Gray Russell is engineering.

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

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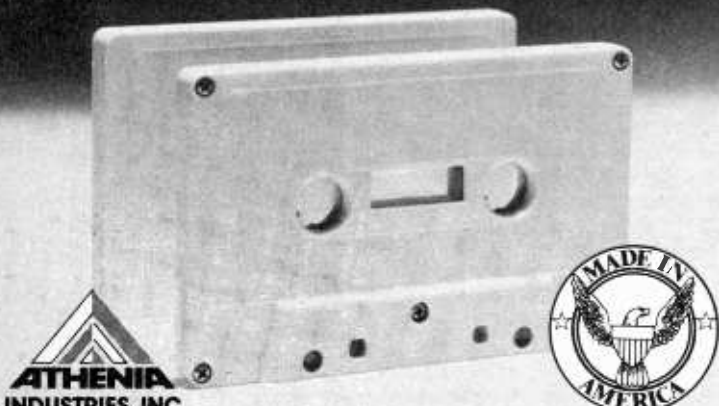
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IN SUPPORT OF MISSIONARY PROGRAM

Servant Plans Album Giveaway

By EDWARD MORRIS

NASHVILLE—Rooftop Records group Servant will commence its 1983-84 tour in October with a promotion that is expected to result in the free distribution of 150,000 to 200,000 copies of its album "Caught . . . In The Act Of Loving Him."

Servant is the musical arm of the Highway Missionary Society, an organization for the international establishment of team ministries. Mission leaders will speak on missionary opportunities at each concert.

Under provisions of the giveaway promotion, each person attending a Servant concert on the upcoming tour will be given a free album. The LPs have been provided to Servant at manufacturing cost, according to Rooftop Records president Jim Palosaari. He adds that the tour and promotion will also focus attention on five other Rooftop albums which will be displayed for sale at the concerts. These albums are by Shelter,

Lloyd Thogmartin, Robin Pope, Mac Frampton and Randy Matthews.

In addition to the product exposure, Palosaari says the promotion will provide a mailing list for his company's direct mail marketing. "We expect to come out of this," he says, "with a list of 150,000 to 200,000 names."

Paul E. Jenkinson, Servant's agent, says that major Christian acts will appear with the group in several of its concerts. DeGarmo & Key, he says, have been signed to tour with Servant during October and November in a 40-city sweep of the Midwest and East Coast. Other accompanying acts include Jerusalem and Joe English.

In a related promotion, Rooftop is inserting a copy of the tour itinerary in the Servant albums distributed to record and book stores, which allows

the purchaser to write to the label and request a free ticket for any concert on the tour.

While Palosaari says his label is concerned with aiding Servant's missions program through the giveaway, he explains that he is also interested in the prospects it opens for the direct marketing of records. He admits that he is dissatisfied with the performance of both secular record stores and Christian bookstores in selling gospel records.

"Secular outlets are still not happening for gospel records," Palosaari says. "And we figure only about 10% of the Christians in this country go into Bible bookstores, and the stores seem more interested in selling books than records. If we have to, we'll eliminate the middle man."

Rooftop Records is based in Grants Pass, Ore.

Lamb & Lion, Sparrow Pact

NASHVILLE—Sparrow Records has signed a longterm distribution pact with Pat Boone's Lamb & Lion label, effective immediately. The agreement also calls for Sparrow to direct the label's publicity, advertising and marketing. Lamb & Lion had been distributed by Benson.

14 Albums Due From Sparrow

NASHVILLE—Sparrow Records, Canoga Park, Calif., will release 14 new albums during the August-November quarter, according to Bill Hearn, vice president of marketing. Four of the albums will be for children. The titles and their release months are:

- August—"No Longer Strangers," John Michael Talbot & Terry Talbot; "The Wind Came Singing," Wendy & Mary; "Reign On Me," Michele Pillar; "Come Love The Lord," the Continental Singers; and "Adventures In Agapeland."

- September—"Heartbeat," Connie Scott; "Singer Sower," the Second Chapter Of Acts; "We Are Called," a musical written and narrated by Steve Fry; and "The Music Machine Part II."

- October—"Covenant Children," "Ten Years After" and "What Kind Of Love," all by trumpeter Phil Driscoll, and "Agapeland At Play," an exercise album for young people.

- November—"Candle Classics, Vol. I, The Story Of Little Tree."

The four children's albums will be worked in an "album-of-the-month" program. Participating bookstores will be required to order a minimum of 40 units of each title, in return for which they will receive a free floor display, free counter display, free demos for in-store playing and 60-day billing. Sparrow is also making available to stores a permanent children's display with room for 120 albums, 150 cassettes and 30 songbooks.

"Adventures In Agapeland," which kicks off the album series, is a picture disk with a \$6.98 price tag.

Survey For Week Ending 8/6/83											
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number				
1	13	9	JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721	17	14	17	THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR—HOUSTON, TX Savoy SG 7081				
2	3	42	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	18	18	72	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375				
3	2	34	THE JOY OF THE LORD IS MY STRENGTH Douglas Miller, The True Way Choir (C.O.G.I.C.), GosPearl 16008	19	20	47	UNCLOUDY DAY Myrna Summers, Savoy 14594				
4	5	9	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	20	12	25	MIGHTY CLOUDS ALIVE The Mighty Clouds of Joy, Myrrh 6687				
5	7	24	I FEEL LIKE GOING ON Keith Pringle, Hope Song 2001	21	NEW ENTRY		HEAR MY VOICE The Rance Allen Group, Myrrh MSB 6736				
6	15	34	WHEN IT RAINS, IT POURS Rev. F. C. Barnes and Sister Brown, Atlanta Int'l 10041	22	22	17	REACHIN' OUT New York Community Choir, Myrrh MSB 6716				
7	4	13	LEAD ME Jackson Southernaires, Malaco MAL 4383	23	24	5	ONE MORE SUNNY DAY Leontine Dupree, Savoy SL-14644				
8	6	38	THE RICHARD SMALLWOOD SINGERS Onyx/Benson R3803	24	25	9	PRAYER AND FAITH Keith Pringle and the Pentecostal Community Choir, Savoy 14719				
9	23	5	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	25	27	25	TOUCH ME LORD The Angelic Gospel Singers, Malaco 4381				
10	10	51	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078	26	28	5	BEAUTIFUL TOMORROW Rev. Ernest Franklin, Savoy SL-14724				
11	8	47	IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696	27	29	5	MAMA Dixie Hummingbirds, Atlanta Int'l 10061				
12	9	24	SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD James Cleveland and the N.J. Mass Choir of the Gospel Music Workshop, Savoy SL 14709	28	11	25	MOVE ALONG The Gospel Keynotes, Nashboro 7266				
13	19	42	PRECIOUS LORD Al Green, Myrrh 6702	29	13	34	CLOSER Tommy Ellison, Atlanta International 10052				
14	21	9	BIBLEWAY—ALL THE WAY LIVE Bibleway Mass Choir, Gospearl PL 6011	30	NEW ENTRY		FINALLY Andre Crouch, Light LS 5784				
15	17	17	THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382	31	33	24	THE SACRAMENTO COMMUNITY CHOIR LIVE Onyx/Benson 3824				
16	16	25	SINCERELY The Clark Sisters, New Birth 7058	32	30	38	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II Myrrh MSB 6700				
				33	31	72	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Codic) W/MATTIE M. CLARKE (Recorded Live), GosPearl PL-16002				
				34	32	24	MATTIE MOSS CLARK PRESENTS THE GREATER WILLIAMS TEMPLE CHOIR LIVE Gospearl PL 16004				
				35	26	38	10th ANNUAL PRAISE & REDEDICATION CONCERT Southeast Inspirational Choir, Jewel 0172				

Park Concerts Get Modified Go-Ahead

NEW YORK—Performers may use Central Park here in the future, promises Parks Commissioner Henry Stern. But he cautions that only "less popular" artists will be permitted to play on the Great Lawn following attacks by bands of roving youths on fans leaving the free Diana Ross concert July 22.

Citing the Clash as a supergroup that would not be approved, Stern says that the city will review "the kind of entertainment" presented in the park. Minutes after the two-hour concert ended at 8 p.m., hundreds of roving youths moved south from the Great Lawn at 81st St., snatching jewelry and pocketbooks and pummeling pedestrians during a spree

Ticketmaster, L.A. Forum Pact

LOS ANGELES—Ticketmaster Corp., the computerized ticket distribution agency, has made an exclusive deal with the Forum here, replacing Ticketron as the venue's exclusive ticket distributor.

Tickets for all Forum events will now be available through the Forum boxoffice and at any Ticketmaster ticket center in Southern California, primarily in all Music Plus and Sportmart stores.

Ticketmaster has also signed exclusive arrangements with Avalon Attractions and Irvine Meadows. The company, which began in 1976, first came into the Los Angeles market in March when it was contracted to handle ticket sales for the US Festival.

that spread to the Columbus Circle and Times Square areas.

The swiftness of the gangs surprised the 1,500 police officers on duty, according to Alice McGillion, the deputy commissioner for public information, who says the police department made 37 arrests following the concert and logged over 200 robbery and assault complaints.

The size of the crowd was estimated at 350,000. About 800 officers were on duty the previous night, when an equal number of people gathered before Ross' show was rained out about the midway point. A concert by Simon & Garfunkel at the same site two years ago attracted 500,000 people. McGillion said that 330 officers were assigned to that event, with one arrest reported.

Mayor Ed Koch, who attended the July 21 performance, says the decision to hold future concerts will be left to Stern, but that in the future the city would have to conclude more favorable financial deals for such shows than the one it struck with Ross. Under the terms of the contract, the city was slated to receive \$60,000 for the sale of such concessions as T-shirts, and 7.5% of the income derived from television revenues from the show, which was broadcast internationally. Ross was also required to post a \$20,000 bond for reseeding the Great Lawn.

The city obviously spent more than it expected. McGillion says that overtime for the Police Department topped \$500,000, while the Parks Department spent an extra \$160,000 and the Sanitation Department an additional \$10,000. LEO SACKS



Photo By Chuck Pulin

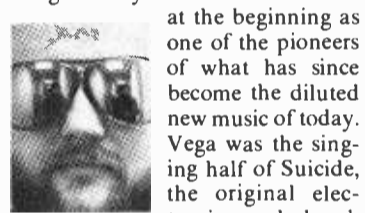
ANIMALS REUNION—Chas Chandler plays bass while Eric Burdon is upfront during a reunion concert by the original Animals at Pier 84 in New York.

Rock 'n' Rolling Suicide Survivor Vega Finds Life On 'Saturn'

By ROMAN KOZAK

There were winners and losers when chairman Bob Krasnow took over old hippie Elektra/Asylum and turned it into what is now being advertised as the "best" new music record company.

One of the winners, at least these days, is Alan Vega, hardly a household name in the music business, but recognized by those who were there



at the beginning as one of the pioneers of what has since become the diluted new music of today. Vega was the singing half of Suicide, the original electronic punk band,

which was like nothing else in the se-date '70s. Keyboardist Martin Rev played rhythmic noise—there's no other way to describe it—while Vega snarled, yelled, threw himself on the floor and taunted the audience. It was not a good Suicide show unless the audience was howling at least as loudly as the band.

Vega is currently a solo act, fronting a considerably more commercial band which, via a production deal with Ze Records, was one of the first of the new music bands signed by the "new" Elektra. There is now an LP, "Saturn Strip," produced by the Cars' Ric Ocasek.

We recently visited the unswept loft Vega now calls home, which he shares with a half dozen cats, with an equal number of his cross-shaped sculptures on the walls. After over a decade of struggling, the deal with Elektra is Vega's big-break. And he knows it.

"In Europe this is my fifth album, but as far as this country is concerned 'Saturn Strip' is my first record," he says. "It's like, who is Alan Vega? Go to Europe and you are famous, come back home and it's nothing. But it's beginning to pick up. They're beginning to see me on MTV, on medium rotation," he says.

Though his current band, which only now is getting a keyboard player, is more commercially oriented—as is the LP—than was Suicide, Vega sees it as part of the same thing, only further down the road. "Suicide was always rockabilly, or rock'n'roll and country & western, which has always been implied in American music. And it was always there in Suicide, but nobody ever

heard it because it wasn't put down by a twangy guitar, but by a twangy synthesizer and rhythm machine. So on this record, I wanted to show it was the same thing, but with a guitar and drums playing it. They used to ask what is Suicide, and when I said rock'n'roll, they said I was nuts. But now they are not saying it anymore.

"But now it's also different times, and that's why I changed the music. At those times there was a need for

(Continued on page 42)

Pittsburgh Stadium Makes Comeback As Concert Site

By JOHN MEHNO

PITTSBURGH—When Simon & Garfunkel played here Saturday (30), it marked the return of Three Rivers Stadium as a concert venue after five years.

The duo's appearance is what new Stadium management hopes is the first of many shows at the 54,000-seat facility. Philadelphia-based Spectacor Management was hired by the city of Pittsburgh to manage the Stadium late last year. Since it opened in 1970, the Stadium had been operated by Three Rivers Management, a wholly owned subsidiary of the Pittsburgh Pirates baseball club.

The city agreed to assume control of the Stadium following legal action by the Pirates to have their long-term lease renegotiated. Three Rivers Management did not encourage concert business, believing that security concerns outweighed potential monetary advantages. Spectacor, in contract, believes that concerts are vital to the financial success of the Stadium.

"We have nothing but praise for Spectacor," says Ed Traversari, production manager for locally based Di-Cesare-Engler Productions, which is handling the Simon & Garfunkel show. "They've been extremely cooperative in all facets. We stayed out of the Stadium for a long time because we didn't think there was the right show to take in. There's a very positive vibe about this Simon & Garfunkel tour. It will bring the right kind of audience, and we think it's the perfect show to go back in

Australia's Van Egmond Bounces Back

SYDNEY—Australian concert promoter Gary Van Egmond, whose company went into voluntary receivership last year with debts of \$600,000, has bounced back strongly here thanks to a Dire Straits tour that grossed an estimated \$3 million and a personal gesture of friendship by band manager Ed Bicknell.

Despite being besieged with offers after the group's highly successful first tour in 1981, Bicknell always insisted: "If we tour Australia again it will be for Gary only." And when the band did return, in April, Van Egmond, as an individual rather than a company, was indeed the promoter.

The tour broke attendance records. Dire Straits' seven nights at Sydney's 5,200-capacity Hordern Pavilion beat Elton John's previous record of five. Overall, some 205,000 fans saw the band play in Australia and New Zealand.

Since the collapse, only 30 cents on the dollar has been paid to Van Egmond's creditors, so the scale of his current windfall may raise questions about the future of the remaining debts. But George Benson, who was one of the biggest creditors, with over \$200,000 owed him, has already said he'll be touring for Van Egmond again in November. And the promoter's resurgence will be further helped by an upcoming visit from Rod Stewart, making his first indoor tour of Australia.



Photo by Chuck Pulin

STEVE RETURNS—Steve Goodman gets a warm reception from the crowd at the Lone Star Cafe in New York during his first appearance in the city following his recent illness.



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In case you're keeping track as to the various stage personae adopted by David Bowie, the latest appears to be: Thin White Duke meets Raiders Of The Lost Ark.

At least that's what it looked like during the first of three SRO performances at Madison Square Garden, July 25. Bowie, in a powder blue suit and white blond pompadour, looked like he just stepped out of "Bridesehead Revisited," while his band, decked out in safari suits, fedoras and fezzes, played under columns and corniches that, computerized lighting notwithstanding, suggested nothing so much as stylized movie ruins.

There was even an ersatz silver moon on the side, but never mind, this is after all the "Serious Moonlight" tour, and if it was all for the sake of the show, so much the better. And who cares if this time around Bowie has borrowed more from the popular than the obscure manifestations of pop and/or serious art?

The show, by the way, was splendid. Whether on screen or on stage, Bowie is the consummate 1983 performing artist: magnetic, sometimes even majestic, and yet very vulnerable. But then, you know he knows that, at least since his Ziggy Stardust days.

There was a lot of his vintage stuff during his two-and-a-half-hour (including intermission) show, with Bowie easily segueing such older material as "Heroes," "Golden Years," "Sorrow" and "Rebel Rebel" with songs from his latest LP, "Let's Dance," with the title tune and "China Girl" both coming relatively early in the set.

"Jean Jeannie" and "Modern Love" closed the show, but before it was over, for many, it was already one of those almost magical concerts, where the music and the human presence of the performers transcends the event. Yes, Bowie was that good, and his songs are rock music that crosses the generations.

It is music, too, that crosses the labels, as evidenced by his backup band, with a rhythm section including guitarist Carlos Alomar, bassist Carmine Rojas and drummer Tony Thompson of Chic. Playing with and across them was guitarist Earl Slick, while Bowie himself sometimes picked up the guitar or the sax.

There have been some minor complaints that the sound wasn't all that good all over the Garden, and that maybe some of the musicians were not all that familiar with Bowie's early stuff (which sounds better rough, anyway). But the praises are so much louder. For once the reality actually was better than the hype.

ROMAN KOZAK

EURYTHMICS

The Ritz, New York
Admission: \$10

Annie Lennox, lead singer and half of the writing team of the Eurythmics, has gone to some trouble to make sure she isn't typecast as another girl vocalist. Even if she didn't wear men's cloths, crop her hair down to the nub and dye it bright orange, no one in his right mind could mistake her for anything but a rising star of the first magnitude.

Lennox and partner Dave Stewart are the creative forces behind the British group, which is



Photo by Chuck Pulin

BOWIE IN N.Y.—David Bowie plays Madison Square Garden in New York.

currently plugging its hit single, "Sweet Dreams (Are Made Of This)," from its debut RCA album, via a four-week club tour of the States. The group's sound is an up-to-date amalgam of swirling guitar and keyboard lines, held together by a driving rhythm section of drums and more cleverly synthesized keyboards. A female backing trio is the icing on the cake.

It's an exciting instrumental approach, made all the more listenable, danceable, and attention-getting by the clarity and urgency of Lennox's stunning knock-'em-dead vocal powers. What's more, her butch pose can't mask her torrid delivery and cat moves reminiscent of Tina Turner. It adds up to lots of action on stage, and provided the tough-to-please, packed-to-capacity crowd at the Ritz with an unforgettable performance.

Lennox and Stewart write songs that are based on the time-tested rhythms that powered the Detroit sound in the '60s. The group's 50-minute set included a majority of songs from the RCA LP, including "Somebody Told Me," a sensuous, slow-burning number; "Wrap It Up," a very modern reworking of an old Sam & Dave tune; "I Could Give You A Mirror," and "The Walk," excellent workouts for Lennox and the backing vocalists; and an intriguing rendering of Lou Reed's "Satellite Of Love," taken into new territories as a funky production number. Funk surfaced again on "This Is The House," a chugging, fun tune for the '80s.

The set was nicely paced, with a beginning, middle and end that kept the adrenalin flowing without let-ups or let-downs. It's hard to say where the highlights fall in a set so well-constructed, but the Sam & Dave number allowed Lennox to flaunt a considerable amount of sex appeal, and "Love Is A Stranger" is a perfectly crafted future hit, packed with compelling lyrics and the type of unforgettable beat associated with "Sweet Dreams."

"Sweet Dreams," incidentally, was dropped into the middle of the set, where it worked perfectly, and then reprised for a second encore. "Jennifer," a tune slight on lyrical content but long on mystery, closed the evening on a dramatic note. The Eurythmics could be around for a long time.

RICHARD MACKAY NUSSER

TEMPTATIONS FOUR TOPS

Beverly Theatre, Los Angeles
Tickets: \$18.50, \$16.50

The Motown sound is hot this season, with re-

newed interest spurred both by the label's 25th anniversary show and the chart-topping ripoffs done by such acts as Culture Club, Hall & Oates and Phil Collins.

Okay, Boy George. This is how it's really done. The Temptations and the Four Tops took the Beverly Theatre by storm on July 21, the first of four sold-out shows. A classy audience let down some very expensively coiffured hair, radiating enough energy to keep the traffic lights in Beverly Hills burning 'til 2001.

Since it's hard to say who should headline a Temps/Tops double bill, the two groups came out together to start the show. A 16-piece band played an overture as the five Temptations, dressed in matching white suits, and the Four Tops, in pale peach, filed onstage. With the expected fancy footwork, the Tops started out by singing "Papa Was A Rollin' Stone." Then the Temptations countered with "Baby I Need Your Loving." Wait a minute! The two continued to sing each other's material as the audience laughed, and then the Temps left the stage to allow the Tops their set.

From one familiar song to another (with some fresh material thrown in), the Tops led the crowd in what became almost a community sing-along. With cherubic grins on rapt faces, the people joined in on choruses so instinctively they may not have realized they were singing.

Levi Stubbs was in terrific voice and held the stage with aplomb. It was only when he turned to gulp some water that his sweat-drenched back revealed what hard work it is to be cool.

Ending their set with a medley of hits, the Tops received a rousing standing ovation. Then, instead of leaving a blank intermission, the Temps filed right on stage to join in with a singing tribute to Donny Hathaway, Sam Cooke, Otis Redding, Teddy Pendergrass and Jackie Wilson. Corny, maybe, but also heartfelt and affecting. More standing ovations.

Now the Temptations took the stage themselves, launching into "The Way You Do The Things You Do," "Ain't Too Proud To Beg," "Beauty Is Only Skin Deep," "Psychedelic Shack" and more. Ron Tyson, the new member, took over lead vocals on "My Girl" with a letter-perfect rendition. Basso Melvin Franklin brought a hush over the house—and another standing ovation—with his magnificent gospel reading of "Old Man River."

The 90-minute show ended with the Four Tops coming back again to "duet" on "Higher And Higher." The mostly white crowd reached

(Continued on page 43)

Boxscore

Survey For Week Ending 8/6/83

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

- **DAVID BOWIE**—\$963,162, 70,000, \$15 & \$12.50, Electric Factory, Spectrum, Philadelphia, four sellouts, first consecutive four sellouts, July 18-21.
- **WILLIE NELSON & FAMILY, NITTY GRITTY DIRT BAND**—\$215,235, 14,450 (15,000), \$15, Feyline/Schon Prods., Albi Stadium, Spokane, Wash., July 16.
- **POLICE, JOAN JETT & THE BLACKHEARTS**—\$210,525, 16,041, \$13.50 & \$12.50, Sunshine Promos., Market Square Arena, Indianapolis, sellout, July 25.
- **ZZ TOP, SAMMY HAGAR**—\$191,083, 17,176 (19,800), \$11.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, two performances, July 24-25.
- **BARRY MANILOW**—\$162,267, 11,900, \$25, \$20, \$15 & \$8.50, Electric Factory Concerts, Mann Music Center, Philadelphia, sellout, June 13.
- **DEF LEPPARD, URIAH HEPP**—\$155,853, 12,201 (12,300), \$13.50 & \$12.50, Perry Scope Concerts, Northlands Coliseum, Edmonton, Alta., July 16.
- **WILLIE NELSON & FAMILY, NITTY GRITTY DIRT BAND**—\$150,835, 10,806 (11,839), \$15 & \$12.50, Feyline Prods./Schon Prods., Boise (Idaho) Pavilion, July 15.
- **HALL & OATES, MARSHALL CRENSHAW**—\$138,092, 13,092, \$15 & \$12.50, Electric Factory Concerts, Mann Music Center, Philadelphia, sellout, July 16.
- **WILLIE NELSON, NITTY GRITTY DIRT BAND**—\$135,990, 9,066 (20,000), \$15, Feyline, Sec Taylor Center, Des Moines, Iowa, July 22.
- **STEVIE NICKS, JOE WALSH**—\$129,712, 10,378 (13,124), \$12.50 & \$11.50, Brass Ring Prods., Joe Louis Arena, Detroit, July 23.
- **WILLIE NELSON, NITTY GRITTY DIRT BAND**—\$121,890, 8,126 (15,391), \$15, Feyline, Wade Stadium, Duluth, Minn., July 23.
- **AL JARREAU, BYRON ALLEN**—\$103,635, 8,449 (20,000), \$12.50 & \$8.50, Niederlander, Poplar Creek Music Center, Hoffman Estates, Ill., July 22.
- **AL JARREAU, BYRON ALLEN**—\$101,230, 9,980 (18,500), \$11 & \$8, in-house, Blossom Music Center, Cuyahoga Falls, Ohio, July 24.
- **DEF LEPPARD, URIAH HEPP**—\$99,244, 7,480, \$14 & \$13, Perry Scope Concerts, Stampede Corral, Calgary, Alta., sellout, July 18.
- **LITTLE RIVER BAND, BRIAN CLARK**—\$98,095, 8,321 (9,274), \$12.50 & \$10.50, Contemporary Concerts, Fox Theater, St. Louis, Mo., July 19-20.
- **PETER GABRIEL, THE CALL**—\$93,413, 8,202 (13,139), \$15, \$12.50, \$10 & \$7.50, Electric Factory Concerts, Mann Music Center, Philadelphia, July 23.
- **JONI MITCHELL**—\$91,064, 8,425 (13,139), \$14, \$12.50, \$10 & \$7.50, Electric Factory Concerts, Mann Music Center, Philadelphia, July 15.
- **MEN AT WORK, KILLER WHALES**—\$84,200, 6,736 (9,439), \$12.50, Beach Club Concerts, Carolina Coliseum, Columbia, S.C., July 23.
- **ZZ TOP, SAMMY HAGAR**—\$76,325, 7,364 (9,672), \$11.50 & \$10.50, Sunshine Promos., Ft. Wayne (Ind.) Coliseum, July 17.
- **ASHFORD & SIMPSON, ANGELA BOFILL**—\$75,680, 7,071 (8,000), \$12.50 & \$9.50, in-house, Concord, (Calif.) Pavilion, July 22.
- **ANIMALS, JOHN KAY & STEPPENWOLF**—\$74,664, 7,185, \$10.50 & \$9.50, Frank J. Russo, Centrum, Worcester, Mass., sellout, July 23.
- **JACKSON BROWNE**—\$69,250, 5,769 (12,000), \$10.75, DiCesare-Engler/Electric Factory, Civic Arena, Pittsburgh, July 19.
- **JOAN ARMATRADING, JULES SHEAR**—\$64,732, 5,034 (13,139), \$15, \$12.50, \$10 & \$7.50, Electric Factory, Mann Music Center, Philadelphia, July 22.
- **RICK SPRINGFIELD, SPARKS**—\$64,490, 5,266 (14,587), \$12.50, \$10 & \$7.50, Electric Factory Concerts, Spectrum, Philadelphia, July 14.
- **AL JARREAU, BYRON ALLEN**—\$63,450, 4,637, \$15 & \$12.50, Contemporary Productions, Fox Theater, St. Louis, Mo., sellout, July 21.
- **AMY GRANT, BENNY HESTER BAND**—\$61,340, 7,284 (8,000), \$10.50 & \$7.50, in-house, Concord (Calif.), Pavilion, July 23.
- **HANK WILLIAMS, JR., EARL THOMAS CONLEY**—\$61,306, 6,839 (10,000), \$10.50 & \$9.50, Sunshine Promos, Market Square Arena, Indianapolis, July 23.
- **LOU RAWLS, JAN SPENCER**—\$59,090, 6,134 (7,514), \$14 & \$9, Brass Ring Prods., Meadow Brook Music Theater, Rochester, Mich., July 23.
- **MARSHALL TUCKER BAND, ELVIN BISHOP**—\$50,119, 4,875 (8,000), \$11.50 & \$9.50, in-house, Concord (Calif.) Pavilion, July 19.
- **PETER, PAUL & MARY**—\$49,848, 4,937 (6,000), \$10.50 & \$9.50, Pace Concerts, Frank Irwin Center, Austin, Texas, July 24.
- **PETER, PAUL & MARY**—\$43,548, 2,853, \$15.75, Pace Concerts, Arena Theater, Houston, sellout, July 23.
- **PETER, PAUL & MARY**—\$42,693, 2,563 (3,001), \$17.25 & \$15.25, Pace Concerts, Sanser Theater, New Orleans, July 21.
- **A FLOCK OF SEAGULLS, THE FIXX**—\$38,719, 2,869, \$14.50 & \$13.50, Perry Scope, Queen Elizabeth Theater, Vancouver, B.C., sellout, July 15.
- **A FLOCK OF SEAGULLS, THE FIXX**—\$35,265, 2,626, \$13.50 & \$12.50, Perry Scope Concerts, Jubilee Auditorium, Calgary, sellout, July 18.
- **JONI MITCHELL**—\$34,925, 2,357 (3,187), \$15 & \$12.50, Festival East, Shea's Buffalo (N.Y.) Theater, July 13.
- **A FLOCK OF SEAGULLS, THE FIXX**—\$27,844, 2,181, \$13.50 & \$12.50, Perry Scope, Concert Hall, Winnipeg, Manitoba, sellout, July 20.
- **LINDA RONSTADT**—\$24,680, 1,430 (2,728), \$20 & \$17.50, Cross Country Concerts, Bushnell Memorial, Hartford, Conn., July 21.
- **A FLOCK OF SEAGULLS, THE FIXX**—\$22,959, 1,674 (2,694), \$13.50 & \$12.50, Perry Scope, Jubilee Aud., Edmonton, Alta., July 17.
- **TUBES, PROBERS**—\$19,080, 1,826 (3,200), \$10.50 & \$9.50, Frank J. Russo, Providence (R.I.) Civic Center, July 20.
- **PETER TOSH, FREEDOM STREET**—\$17,769, 1,450, \$13.20 & \$12.20, Feyline, Rainbow Music Hall, Denver, sellout, July 18.
- **ZEBRA, SAVATAGE**—\$12,989, 2,277, \$6.25 & \$5.25, Silver Star Prods., Bay Front Theater, St. Petersburg, Fla., July 23.

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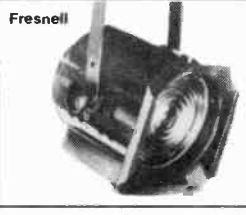
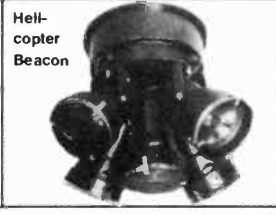


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Video Nightclubs Choose From Competing Formats

• Continued from page 29

chine and a few monitors, I'd say 50% or more of the clubs already have more than one format."

The main appeal of VHS seems to be product availability and economy. "I think clubs would prefer three-quarter-inch," says Telegenics vice president Chris Russ. "But it's very expensive, and most 'filler' isn't available on three-quarter-inch."

Ward Plauche, owner of the Troubadour in Lexington, Ky., favors VHS to supplement his three-quarter-inch set-up for playing filler while cueing music video. As Steinberg notes, "A lot of the home-taped material and movies and other stuff is all on VHS, as illegal as some of it is."

VHS also earns high marks for its professional features and reliability at low cost. Earthquake Ethel's in Portland, Ore. uses VHS in addition to three-quarter-inch because, as consultant M.L. Marsh observes, "We found it economical and effective to edit program material on a half-inch deck."

Steve Sukman, a VJ and program relations director for Hollywood's Revolver club, notes, "The quality of half-inch programming is increasing regularly." He chose JVC 6400 VHS decks as Revolver's core, supplemented by a three-quarter-inch machine and a Pioneer Laserdisc that is "occasionally used, but it's really not an industrial machine and can't take the beating."

A number of clubs take that significant step up in price to three-quarter-inch. As Plauche notes, "The quality of sound and picture is far superior to current half-inch formats." These factors become critical when clubs amplify and project signals.

Marsh advises the four Portland-area clubs he consults to go with three-quarter-inch because "just like with sound and light equipment, you shouldn't use consumer equipment, and three-quarter-inch offers professional reliability and performance. Music looks and sounds better on three-quarter-inch." Joe Verange of Boston's That's Entertainment concurs: "It's still the industry standard."

But Verange—who programs Metro, Spit and four other Boston-area clubs—tosses a coin when it comes to supplementing three-quarter-inch with VHS or Beta. "Whichever one's convenient—meaning the one I can get the best deal on," he says.

Last-place Beta also has its boosters. John Piraino, VJ and music director for the Milwaukee-area club

After Dark, says he went with Beta because he felt "it had more to offer in picture resolution" than VHS. He also finds the smaller type size "more efficient and less cluttered" and the longer tape length cost-effective. Jean-Pierre Boccaro of Lhasa in Los Angeles chose Beta to supplement his three-quarter-inch system because "it's more resilient for copying and editing."

Beta Hi-Fi is Sony's stab at enlarging the Beta market share. "If it's as good as claimed," observes Rockamerica's Steinberg, who is duplicating his first release in the format (as is Telegenics), "it will severely change the pattern of duplication."

John O'Donnell, manager of Sony's software division, is not unaware of that promise. The recent Sony/EMI "video tour" for Duran Duran was a promotion aimed, in part, at clubs. "Clubs are an ideal place to showcase our new software releases, as well as the hardware quality," O'Donnell says. Verange hosted a Duran Duran event at Metro and says, "For smaller capacity clubs, Beta Hi-Fi is a viable alternative."

O'Donnell sees any problems with Beta Hi-Fi coming from improper audio duplication. "Garbage in, garbage out," he flatly states, identifying a crucial factor in the performance of audio tracks across all formats—the sonic quality of the original master used in duplication. Sony uses a four-track, half-inch audio master it syncs up with the video in duplication for its Video 45s and O'Donnell insists, "Any tape professionally duplicated off a Hi-Fi master should perform to our specs."

O'Donnell sentiments about master audio quality echo the feelings of many along the video club pipeline. Pools continually seek better audio dubs from record companies; clubs urge the pools to keep upgrading their audio processing in duplication; the clubs themselves (and the pools and record companies) stress proper EQ, noise reduction and processing at the final point of play. The same holds true, to a slightly less critical degree, with the video duplication.

This growing stress on audio and video quality might illuminate the active interest videodisk formats hold for many in the club field, even though discs have yet to make any significant inroads there. Steinberg is investigating CED and laser videodisks as a potential pool format, and suspects, "discs in clubs could be phenomenal. You can program three to four songs on one machine; with two, programming could get very sophisticated."

The Ulster 300 Music & Celebration, a day-long music festival at Cantine Field in Saugerties, N.Y., will be held on Aug. 23, honoring the 300th anniversary of Ulster County, which includes the Woodstock area. Performing will be such local residents as **Paul Butterfield, Robbie Dupree, John Hall, John Herald, Bill Keith, Dick Kniss, NRBQ, John Sebastian, Happy Traum** and concert organizer **Peter Yarrow**.

Dave Wakeling and **Ranking Roger** have left the **English Beat** to form their own group, **General Public**. Both groups will record for IRS. ... June 15 was **James Mtume Day** in Newark, N.J. ... **Edward "Sonny" Emory** of Atlanta is the 1983 grand prize winner of the **Carmine Appice National Drum Battle**, sponsored by **Mattel Electronics/Synsonic Drums**.

Styx Forum dates in Los Angeles

Act-ivities

now rescheduled to Aug. 17-18 following guitarist **Tommy Shaw's** hand injury. ... If you missed it, Friday (29) was **Men Without Hats Day** at Universal Studios in L.A. ... Skoal smokeless tobacco is sponsoring the current 30-city **Charlie Daniels Band** tour. Daniels has been promoting the stuff for the last four years.

Joan Armatrading appeared as a character in the English comic book "The Beano," which is only fitting since she taped an interview for a Channel 4 special in the publisher's office. ... The **Call** currently on the **Peter Gabriel** tour. ... **Inxs** will be opening for **Men At Work**. ... **Dio** will be a special guest on the West Coast leg of the **Aerosmith** tour. ... The **Go-Go's** have been added to **Anaheim Stadium Day** Sept. 9, which will also feature **David Bowie** and **Madness**. ... **Chris de Burgh** opening on the **Asia** tour.

George Benson is doing two shows in one night at Radio City Music Hall in New York, Aug. 18. ... During a recent concert in Los Angeles, **Eddie Murphy** joined **Grand Master Flash & the Furious Five**, who "were rapping so fast and heavy that Murphy—possibly for the first time in his life—stood on the stage absolutely speechless," reads the press release.

The **Ventures** are recording an album of "space age" music to commemorate the 25th anniversary of the first U.S. man in space. ... **Donovan's** first U.S. album in three years will be released next month on **Allegiance Records**.

Signings: **X** to **Regency Artists**. ... **Jayne Edwards** to **Profile Records**. ... Producer **Jimmy Miller** to agent **Joe Vignone**. ... **Mel McDaniel** to **Top Billing**. ... **Steve Clark** to **Mercury/PolyGram**. ... **Linda Nail** to **Compleat Records**. ... **Sandra Crouch** to **Light Records**.

Hinkle, Hart Leave Kragen, Form Management Firm

NEW YORK—Bob Hinkle and Jeb Hart, who ran the Kragen & Co. management operation in New York, are splitting off on their own as **Hart & Hinkle Management Inc.** They will continue to represent the **J. Geils Band, Naked Eyes, Patti Lupone, Tom Chapin, the Uptown Horns** and **Peter Bliss**.

According to Hinkle, their departure is amicable and occurred when their three-year old contract with Kragen ran out. Between 1975 and 1980, Hinkle and Hart operated **Sundance Music**, which was absorbed into the Kragen fold.

Hinkle says that part of the reason for the split was the different musi-

cal directions being travelled by the management companies on the two coasts. He notes that with the notable exception of **Kim Carnes**, most of Kragen's West Coast clients, including **Kenny Rogers, Lionel Richie** and **Dottie West**, are adult contemporary-oriented, while the East Coast clientele is more inclined toward rock.

Rock'n'Rolling

• Continued from page 40

challenge. But a lot of things that were coming down in the '70s are here now, like unemployment and wars. Back then Martin and I were living in poverty, and we knew it was coming for everybody. I felt then it was my job as an artist to tell the truth as I saw it.

"Now, the times did change, and things did get hard, and now people need to be entertained. What was theatre then is now for real, and when people come to see me now, I want them to feel entertained," he says.

It takes a while for him to admit it, but as he loosens up, Vega admits he's become more accessible because after a while he got a little bit tired of being the starving artist whose biggest reward in performance was having people throw things at him.

"On the next record for **Elektra I** will try to put down something commercial, though there may be something like another (**Suicide's**) 'Frankie Teardrop' on the other side. I'm learning, too. After all these years trying to get on a major label, the thing then becomes to try to stay on a major label. It's like any job, a matter of compromising. But it's cool. I could have said I didn't want to be with a major label. I could have been with **Suicide** with the rest of life and lived like a pig.

"Then I could be discovered when I'm dead and it's too late to enjoy it. I've lived on the streets for a long time, for five years, and that helps you make up your mind in certain ways. But I'm tired of that. I'm tired of poverty. You can make great art in poverty, but even that comes to an end, in a way. Only one kind of art comes from that.

"When I used to do my light pieces, I used to have to steal light bulbs all the time. It used to take me a year, because I would have to go to the train station to steal light bulbs. And now I can afford to buy materials. I can spend \$500 and build

four sculptures without thinking about it. I don't have to think about stealing light bulbs from train stations," he says.

Success has also affected his music. "I used to have my equipment stored in one house, and rehearse in a different place, if I could find a place to rehearse, and after five years of that shit, not eating and stealing groceries, suddenly I said, 'I have had enough of this, I need my own place with television and a bath and a bed to sleep on.'

"When I was in **Suicide**, we were so poor, the first instrument we had was a garbage **Wurlitzer** you couldn't even hear. You had to plug the wires in the back into an amp. Then we graduated from that into a \$10 Japanese keyboard. From there we went into a \$50 old **Farfisa**, which was the best one. In terms of equipment, **Suicide** spent \$200 in 10 years."

Mari Wilson left her 11-man band behind her but brought her hairdresser when she recently visited the U.S. for some promotion prior to the release of her debut LP here on **London/PolyGram Records**, "Showpeople."

Wilson has had some success at home in Britain and in Europe, both for her pop-rock music, which draws from both **Motown** and the **Brill Building** tradition, and for her spectacular beehive hairdo, which rises some eight inches over her head.

But for all that, Wilson is a sensible and hard working performer. She says she and her band did 240 dates in the last year, and she's looking to come here with her band, hopefully within the next few months. Part of the reason for the trip to New York was to set up bookings.

Wilson says that with her hairstyle, which she started out doing herself, a travelling hairdresser is now a necessity. "When I used to do it, it was about two inches tall, but it has since been getting bigger and bigger. But it's now getting too big for cars, so I will have to stop soon."

"It's pretty ridiculous when you introduce people to your hairdresser; they think you have all this money, and that's not the case at all. We can't afford roadies. But I have to get my hair done every day when I'm touring. So I have my hairdresser. He's also a good companion, helps me with my clothes, and it's nice to have somebody to talk to," she says.

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Billboard Dance/Disco Top 80

Survey For Week Ending 8/6/83

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	8	8	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121	41	65	2	GUILTY—Lime-Prism (12 Inch) PDS 470
2	4	9	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828	42	68	3	PUTTIN' ON THE RITZ—Taco—RCA (12 Inch) KD 1001
3	3	7	SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)	43	62	2	BAND OF GOLD—Sylvester—Megatone (12 Inch) MT 114
4	2	8	I.O.U.—Freeze—Streetwise (12 Inch) SWR2210	44	56	3	PICK ME UP (CAN WE GO)—Electric Mind—Emergency (12 Inch) EMDS 6537
5	12	3	DO IT AGAIN BILLIE JEAN MEDLEY—Slingshot—Quality (12 Inch) QUS 044	45	70	2	TO SIR WITH LOVE—Vicki Sue Robinson—Profile (12 Inch) PRO-7025
6	6	7	MANIAC—Michael Sembello—Casablanca (7 inch) 8125167 (12 inch*—Remix)	46	69	2	VIDEO BURNOUT—Little Toni Marsh—Prism (12 Inch) PDS 465
7	15	4	ROCKIT—Herbie Hancock—Columbia (12 Inch)	47	45	6	FREAK-A-ZOID—Midnight Star—Solar (12 Inch) 9-67919
8	10	7	SWEET DREAMS—Eurythmics—RCA (12 inch) PD 13502	48	48	4	BACKSTREET ROMANCE—Loverde—Moby Dick (12 Inch)
9	9	8	MASCHINE BRENNTE/ON THE RUN (Auf Der Flucht)—Falco—A&M (12 Inch) 12603	49	30	14	FLASHDANCE... WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*—remix)
10	5	12	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547	50	32	12	MEMORY—Menage—Profile (12 Inch) PRO-7022
11	13	6	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SR1-23883	51	67	2	I WANTED TO TELL HER—Ministry—Arista (LP Cut) AL 68016 (12 Inch*)
12	19	4	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124	52	71	2	PARTY TIME—Kurtis Blow—Mercury (12 Inch)
13	21	4	GET IT RIGHT—Aretha Franklin—Arista (12 Inch) AD 19043	53	NEW ENTRY		EVERY BREATH YOU TAKE—Otis Liggett—Emergency (12 Inch) EMDS 6538
14	11	12	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS) 23819	54	NEW ENTRY		DANCE TO THE MUSIC—Junior Byron—Vanguard (12 Inch) SPV 65
15	8	17	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)	55	41	8	TEMPTATION/WE LIVE SO FAST—Heaven 17—Arista (12 Inch) AD 19030
16	18	6	I LOVE YOU—Yello—Elektra (12 Inch) 0-67917	56	43	7	ADVENTURES IN SUCCESS—Will Powers—Island (12 inch) 0-99687
17	17	6	FACE TO FACE, HEART TO HEART—The Twins—Quality (12 Inch) QUS 041	57	57	9	CAVERN—Liquid Liquid—99 records (12 inch & LP) 99-11EP
18	28	5	I'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913	58	58	5	INFATUATION—Upfront—Silver Cloud (12 Inch)
19	25	4	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Kamander (12 Inch)	59	54	6	LOW DOWN DIRTY RHYTHM—Sarah Dash—Megatone (12 Inch)
20	14	7	POTENTIAL NEW BOYFRIEND—Dolly Parton—RCA (12 inch) PW 13545	60	NEW ENTRY		LOVE THIS WAY—Lee Prentiss—MSB (12 Inch) MSB 12-182
21	7	11	BLIND VISION—Blancmange—Island (12 Inch) 0-99886	61	47	6	BABY JANE—Rod Stewart—Warner Bros. (7 Inch) WB7-29608 (12 Inch*)
22	22	6	LOVE SO DEEP—Toney Lee—Radar (12 Inch) RDR 12004	62	23	11	INSIDE LOVE (SO PERSONAL)—George Benson—Warner Bros. (7 Inch) 7-29649 (12 Inch*)
23	29	4	STAND BACK—Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)	63	55	33	THRILLER—Michael Jackson—Epic (LP—all cuts) QE38112
24	24	5	KEEP GIVING ME LOVE—D Train—Prelude (12 Inch) PRLD 660	64	NEW ENTRY		SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)
25	51	3	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956	65	NEW ENTRY		COLD BLOODED—Rick James—Gordy (12 Inch) 4511 MG
26	26	5	EVERY BREATH YOU TAKE—The Police—A&M (7 Inch) 2542 (12 Inch*)	66	NEW ENTRY		GO DEH YAKA (GO TO THE TOP)—Monyaka—Easy Street (12 Inch)
27	38	4	WHAT'S SHE GOT—Liquid Gold—Critique (12 Inch) CR1 1001	67	49	6	DON'T BE SO SERIOUS—Starpoint—Boardwalk (LP CUT) NB33266-1 (12 Inch*)
28	39	3	DEAD GIVEAWAY—Shalamar—Solar (12 Inch) 0-66999	68	53	20	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10
29	16	10	YOU ARE IN MY SYSTEM—Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)	69	64	5	LET'S LIVE IT UP—David Joseph—Mango (12 Inch) NLP5 7806
30	46	2	PIECES OF ICE—Diana Ross—RCA (12 Inch) PD 13568	70	44	7	TURN THE MUSIC ON—Orlando Johnson and Trance—Eaststreet (12 inch) EZS 7501
31	20	11	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)	71	42	9	STAY WITH ME—India—West End (12 inch) 221512
32	27	11	THESE MEMORIES—O Romeo—Bob Cat (12 Inch) BOB 26	72	33	10	RIDING THE TIGER—Phyllis Hyman—Arista (12 Inch) AD 19041
33	31	9	HEOBAH—Fonda Raye—Posse (12 inch) POS 1207	73	63	5	JIMMY JIMMY (Re-Mix)—Ric Ocasek—Geffen (7 Inch) 0-20114 (12 Inch*)
34	34	6	IS THERE SOMETHING I SHOULD KNOW (MONSTER MIX)—Duran Duran—Capitol (12 Inch) 8551	74	66	19	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805
35	35	10	MY SPINE IS THE BASELINE/ACCRETIONS/ALL LINED UP—Shriekback—Warner Bros. (LP Cuts) WB1-23874	75	75	15	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)
36	36	9	THE HAUNTED HOUSE OF ROCK—Whodini—Jive/Arista (12 inch) JD 19026	76	78	18	CANDY MAN/BOYS/ALL NIGHT LONG—Mary Jane Girls—Gordy (LP Cuts) 6050GL
37	37	6	LOVE ME TONIGHT—Attitude—RFC/Atlantic (12 Inch) 0-86998	77	73	9	USE ME, LOSE ME (LOSE ME, USE ME)—Paul Simpson Connection—Streetwise (12 inch) SWRL 2209
38	40	2	YOU BROUGHT THE SUNSHINE—Clark Sisters—Elektra (12 Inch) 67993	78	52	8	LOVE NEVER FAILS—The Greg Kihn Band—Berserkerly (12 Inch) 0-67913
39	61	2	A.E.I.O.U. (Sometimes Y)—EBN/OZN—Elektra (12 Inch) 67915	79	50	15	WALKIN' THE LINE—Brass Construction—Capitol (12 inch)
40	60	2	MY TURN TO LOVE YOU—Lenny White—Elektra (7 Inch) 69813 (12 Inch*—Re-Mix)	80	59	8	JAM HOT—Johnny Dynell And The New York 88—Acme Music (12 Inch) AMC 8310

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

★ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

Talent & Venues Dance Trax

By BRIAN CHIN

New music from old hands: for years, we've heard the idea of an Aretha Franklin medley batted around by everyone but Atlantic; it's the one and only such medley project we'd welcome at the moment. That's just a peripheral thought stimulated by the intense pleasure of Franklin's "Get It Right" album (Arista), her second collaboration with Luther Vandross. For clubs, there is an outstanding followup cut here (which her last album lacked), "Every Girl (Wants My Guy)," a lighthearted midtempo tune with an uncommonly catchy chorus and a bit more of Aretha chatting on the phone, sounding like a teenager. For the ears, the remaining two cuts on the first side are highly focused, sensual ballads, with the hypnotic intensity of atmosphere (read: sleaze) we associate with Imagination.

★ ★ ★

"Ross," Diana Ross' new album (RCA), sounded like a real left fielder to us until the opening Gary Katz-produced cut, "That's How You Start Over," came over a club sound system and revealed a surprising resemblance to the airy pop/soul numbers that Ashford & Simpson created for her. Also: the Ray Parker-produced "Upfront," which, with "Love Or Loneliness," is an intriguingly good fit of artist and producer.

Other album cuts: the O'Jays' "Put Our Heads Together," a Keni Burke-produced cut on their new "When Will I See You Again" (Epic), has broken out on New York radio, thanks to its highly contemporary electronic sound. As Gladys Knight & the Pips' recent album also proved, there is room for personality and old-soul feel with sympathetic production. Attitude's "I Wanna Get To Know You Better" is more proof of the System team's fresh approach to electronics; even better is a totally convincing r&b ballad, "If You Could Read My Mind" (no, not *that* one), which just happens to be totally synthesized. Both are from the "Pump The Nation" album (Atlantic/RFC).

★ ★ ★

Remixes: David Bowie's "Shake It" (EMI America), much broken-up, along with the album version of "China Girl"; Rene & Angela's "Keep Runnin'" (Capitol), with a sparkling dub mixed by Morales and Munzibai.

The debuts of Dance-Sing Records, associated with the Siamese label (855E Conklin Street, Farmingdale, N.Y. 11735), are both remixes of popular imports: Maxine Dee's "I Need A Man," remixed by Valpucci, and American Fade's "I'm Alive," mixed by Raul Rodriguez. In a similar vein, Hazel Dean's pop-disco "Searchin'" has been picked up by TSR for America, and charts this week.

Upcoming PolyGram releases, according to national 12-inch dance product director Dennis Gordon: remixes of Donna Summer's "Unconditional Love," Junior's "Tell Me" (mixed by Steve Thompson) and the Comateens' "Get Off My Case" (mixed by Ed Fletcher), all on Mercury. On Casablanca, 12-inchers are due by Stephanie Mills ("Pilot Error") and Omni ("Body Groove," signed from Chicago's Fountain label and remixed by Francois K.). John Benitez will remix a second cut from the "Staying Alive" album, "Look Out For Number One." Albums by the Gap Band and Big Country are finished, though unscheduled.

Talent In Action

• Continued from page 41

up from the front rows, and the singers obligingly leaned over to give five. People were dancing in the aisles; people had tears in their eyes. Motown is still magic. **ETHLIE ANN VARE**

CAETANO VELOSO
Public Theatre, New York
Admission: \$10

It's tempting to call Caetano Veloso's music "Brazilian rock." This musician, who's been a major force in his country since the '60s, has a rocker's attitude: irreverent, playful, sexy.

But Veloso's raw material is homegrown Brazilian sounds, which he mixes up in a distinctly

modern way to concoct a brew of equal parts Latin dance/pop and avant-garde jazz. His New York audience at this rare appearance July 14-17 was primarily Brazilian, and they obviously found his sound both familiar and exciting.

Backed by a competent band of Brazilian musicians, Caetano moved back and forth between the infectious rhythms of samba and more introspective progressive beats. However, it was his solo singing to his own quiet guitar accompaniment that best showcased his considerable talent as a songwriter. Veloso sang one song in English, Cole Porter's "It's De-Lovely," which took advantage of his vast resources of personal charm, as did a song authored by his young son, who joined him on stage for the number.

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I'm Alive—American Fade (U.S. remix)
Men Hungry—Maxine Dee (U.S. remix)
Build Me A Bridge—Adele Bertel (prod. by T. Dolby)
Every Breath You Take—Otis Liggett
Maniac—Michael Sembello (remix)
Hold Your Horses, Baby—Nancy Martin
The Key—Wul Ticket
I Need And I Love—Gonzo
Don't Let It Go—Ray Vista

High Noon—Two Sisters
To Sir With Love—Vicki Sue Robinson
My Forbidden Love—Tapps
I Love To Dance—Vogue
I Don't Want To Talk About It—Pamela Stanley
So Many Men, So Little Time—Miquel Brown
Guilty—Lime
I'm Free—Cell Bee

European 12"

Foreign Land—The Techno's
You're The One—Katie Kissoon
Maybe This Time—Norma Lewis (new remix)
What Do We Do—Almofear
Anybody See My Trial—Beggars & Co.
Transdance—Night Moves (N.Y. remix)
Love Line—Shawne Jackson (comp. by Kashif)
Heartache—Paul Haig
I Wanted To Tell Her—Ministry (remix)

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Born To Be Alive—Disco Connection
Turn It Up—Canute
La Vie En Rose—Martinique
Stop The World—Captain Sensible
Love Dance—Vision
No Tengo Tiempo—Azul y Negro
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Texas Hears Worldwide Winners

12,000 At International Awards Gala In Fort Worth

By KATY BEE

FORT WORTH—After several years of creative refining, the dream of three men became a reality with the first International Country & Western Music Assn. Awards Gala, held here July 17-21. The brainchild of Nashville music industry executives Ralph Murphy, Mick Lloyd and Peter Sullivan was held at this city's historic Stockyards.

The five-day gala—cut to four due to Sunday's rainout—started on a wet note but ended on an international high note. Nearly 12,000 people attended during the four days of concerts to see a lineup of talent that included 10 American acts and several dozen worldwide winners chosen through voting by overseas fans. Overall, approximately 40,000 votes were tabulated in the international competition leading up to the Fort Worth event.

Sam Atchley, president of the ICWMA, emphasizes that the organization's goal is to promote both country music and western music around the world, although not as a trade organization such as the CMA.

Countries currently represented in the new association include New Zealand, Australia, Canada, England, Ireland, Germany, Holland and the Scandinavian countries. Atchley hopes at some point to involve fans behind the Iron Curtain as well.

Murphy, Lloyd and Sullivan combined extensive research, trips abroad and negotiations with worldwide tv networks to come up with an original budget of \$160,000 for a proposed one-time awards presentation. Winners were chosen by worldwide balloting through key country publications. Atchley, who has been involved with ICWMA since last summer, says, "We have an arrangement whereby we create the show for a percentage of what it makes in net profit, providing they sell the show." He says the organization has letters of agreement to buy the show's rights from several foreign tv networks.

Each country has the option to use either the full show or an edited version which would include only its own three winners plus the American headliners. Atchley says that he is in discussion with several cable syndicators about U.S. airing, but that selling the program abroad is foremost.

The four-day concert showcase employed seven video cameras plus a remote unit, 65 stage hands and well over \$100,000 worth of staging, sound and lighting. All production for the event was handled by Robert Frye of Warner Bros. Music in Nashville. The finished version was recorded in 24-track stereo, with performers taped onstage at Rodeo Park across the street from famed nightclub Billy Bob's. The backdrop scrim was created by FM Productions in San Francisco.

The venture was bankrolled by "donations and memberships," according to Atchley. One well-known contributor is Fort Worth's colorful "Aunt Susie" Slaughter, whose first check to ICWMA was for \$100,000. Other individuals and private businesses have also made major contributions, including the Texas American Bank, the Texas Commerce Bank, several insurance companies

and the local newspaper.

The original budget of \$160,000 to produce the show was considerably surpassed, but the principals are counting on worldwide syndication to recoup costs. ICWMA's yearly operating budget at this point is around \$750,000, says Atchley.

For the Awards Gala, tickets ranged from \$4 general admission per night to a \$15 package for the entire week's shows. Estimates of total production expenses were put at \$550,000-\$600,000; approximately \$70,000 of this was absorbed in transportation costs for the visiting entertainers.

(Continued on page 47)



FLOWER POWER—Or maybe it's "Flower Hour," as "Music Country Network" host Bennie Ray, right, smells a rose during an interview with Johnny Rodriguez. If the connection still seems vague, Rodriguez's latest Epic album is titled "For Every Rose."

INCORPORATED INTO CMA WEEK

Talent Seminar Agenda Unveiled

NASHVILLE—This year's annual Talent Buyers Seminar, which has been officially incorporated into CMA Week activities for the first time, will offer registrants five days of seminars, discussions and showcases.

Among the highlights of the seminar, slated for Oct. 9-13 at the Opryland Hotel, will be a keynote address by Jody Powell, former presidential press secretary; panels on video; a two-hour "rap session" giving attendees a chance to talk with key in-

dustry leaders about specific issues; agents' and artists' panels; and label showcases hosted by CBS, MCA and RCA Records, in addition to the Talent Buyers' own three-hour showcase.

The seminar's chairman, Wayne McCary, has arranged for a 30% discount through Republic Airlines for those attending the talent buyers event. Reservations for all flights between Oct. 8-15 at the discounted rate may be made by calling 1-(800) 824-1457. All reservations must be

made by Sept. 9.

Registration for this year's Seminar takes place on Sunday and Monday (9-10), with the annual Cajun's Wharf party hosted by Amusement Business magazine scheduled for Sunday night. On Tuesday, Tony Conway of Buddy Lee Attractions will moderate an agents' panel beginning at 9:30 a.m., followed by an artists' panel, moderated by Brenda Lee, at 11 a.m. Jody Powell's keynote address will be given during lunch. Joe Sullivan of Sound Seventy and Jerry Bailey of MCA Records will co-chair a video clinic beginning at 3 p.m.

Those attending the Seminar will be able to spend Wednesday watching RCA's show at 10 a.m., the special Talent Buyers Seminar showcase at 2 p.m., and the CBS Records show at 6:30 p.m. MCA's showcase takes place Thursday at 1:30 p.m., following the round-table "rap session" at 10 a.m. hosted by Bette Lave.

Fee for CMA members to register is \$100 in advance, \$150 late registration. For non-CMA members, the fee is \$150 in advance, \$200 late and on-site. Advance registrations must be received by the CMA no later than Sept. 9.

Louisville Bluegrass Fest Set

NASHVILLE—Bill Monroe & the Blue Grass Boys will headline the Kentucky Fried Chicken Bluegrass Music Festival in Louisville, Sept. 9-11. The free event, scheduled to be held this year at the Riverfront Plaza/Belvedere, drew approximately 160,000 fans last year.

Also appearing will be the Whites, Doc Watson, Ralph Stanley & the Clinch Mountain Boys, the Seldom Scene, New Grass Revival, Country Gazette, the Red Clay Ramblers, Hot Rize, Dry Branch Fire Squad, Doyle Lawson & Quicksilver, Stoney Lonesome, the Green Grass

Cloggers and Berline, Crary & Hickman.

Blue Wind, a prize-winning bluegrass band from Czechoslovakia, and the Tannahill Weavers, from Scotland, will be featured during the three-day festival, as will New Horizon and Southern Manor, contest winners from previous KFC events.

Six bands will compete for the title of "Best New Bluegrass Band." The winning act will be given a recording session in Nashville, a cash prize and a place on next year's festival billing.

Willie Nelson, Anne Murray CMA Hosts

NASHVILLE—Willie Nelson and Anne Murray will co-host the 1983 Country Music Assn. Awards Show, to be telecast live on CBS on Monday, Oct. 10 from the Grand Ole Opry House. Murray and Nelson succeed last year's hosts, Barbara Mandrell and Mac Davis, who served in their positions for two successive years.

Nominations in the first round of balloting for awards in each of the CMA's categories have been received, and second-round ballots have been mailed to the organization's voting membership. Final ballots will determine this year's winners, who will receive their awards on the live telecast.

Dirt Band Gets Down To Nitty Gritty On The Charts

By KIP KIRBY

NASHVILLE — They've not exactly what you'd call the new kids on the block at this point: after 17 years together, the Nitty Gritty Dirt Band has survived a tidal wave of external musical influences. Yet despite sporadic safaris onto the country and pop charts, the band's reputation has always fallen shy of mainstream radio programming. That's why Dirt Band members say they are excited by the runaway success of their new single, "Shot Full Of Love."

Within the past year and a half, the Nitty Gritty Dirt Band has undergone a management shift, a booking agency change, and not one but two producers for its current album, "Let's Go." The only thing that hasn't changed is the members themselves: originals Jeff Hanna, John McEuen, Jimmie Fadden and Jim Ibbotson, plus Bob Carpenter, who joined the group in 1975.

There is evidence that the switch in management may be playing a key role in the band's revitalization.

When Chuck Morris of Feyline was asked to take over the Dirt Band's management by Bill McEuen (who was getting increasingly involved in movie projects with another client, comedian Steve Martin), the first thing Morris did was insist the members go back to calling themselves the Nitty Gritty Dirt Band.

"I thought it was ridiculous for them to change their name when they were already well known as the Nitty Gritty Dirt Band," he maintains. "They were never really accepted as just 'the Dirt Band.' They'd be on an airplane somewhere introducing themselves as 'the Dirt Band,' and people invariably would gasp and go, 'Yeah? Really? The Nitty Gritty Dirt Band?'"

At the time he agreed to assume management, Morris says, he had reservations about working with the group. It would represent his first management venture: also, he had worked with the band for years promoting their dates and was good friends with the individual members. He says he wasn't sure how

they would react to his business direction. But Morris says he felt strongly that the Nitty Gritty Band sound was perfectly suited to the direction of contemporary country radio, "somewhere between Alabama and Ricky Skaggs."

Shortly after he took over, Morris moved the band to Variety Artists for booking. Then he put them on nine outdoor Willie Nelson festivals, including a Willie/Waylon/Charlie Daniels Band concert Aug. 28, and added them to ChicagoFest's upcoming Alabama show. The band's Aug. 2 Lone Star Cafe performance in New York City was to be taped for DIR Broadcasting's syndicated "Silver Eagle" radio series.

"Let's Go," the Dirt Band's current album, is undeniably one of its most commercial in concept and arrangements. Seven sides were produced in Nashville by Norbert Putnam, whom the group remembered from his Dan Fogelberg and Jimmy Buffett recordings; the other three sides were cut in Los Angeles by Richard Landis. It was Landis who

picked "Shot Full Of Love," which he'd previously cut on Juice Newton.

Guitarist Jeff Hanna admits he was nervous about "whether the album would come off sounding schizy with two producers," but says he and the rest of the band feel satisfied with the finished result. Notes manager Morris, "Norbert is known for his acoustical production, and Richard is known for getting the most out of his singers."

Changes in country music during the last few years, say Dirt Band members, are opening a lot of doors for the veteran group at radio. John McEuen, who combines instrumental skills onstage with a comedy style that suggests he may have spent time around Steve Martin, believes that if "Mr. Bojangles" were released for the first time today, it would become a huge country record.

"Country radio has come so far from what it was once," he reflects. "Now there's more than one sound to country music. We haven't changed; it's radio. We've always

held onto a country sound in everything we've done; lately, we've been going back to doing more of what we used to do in the early '70s."

McEuen says the band is constantly surprised to talk with country programmers in their mid-20s who are Dirt Band fans and know all their records from a decade back. To those who question whether the group is really country, McEuen points out that the group has taken risks at various stages in its career to reinforce its country base.

"We used the pop success we had with 'Mr. Bojangles' in 1971, for instance, to turn right around the same year and cut our 'Will The Circle Be Unbroken' album," he says. "We had to become more pop-sounding in the late 1970s to survive; but we've tried to use it as a way to bring more fans into what we like to do best." The band had pop hits with "An American Dream" in 1979 and "Make A Little Magic" in 1980. And the risk on "Will The Circle Be Unbroken" paid off handsomely, when

(Continued on page 47)

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Billboard Hot Country Singles


Survey For Week Ending 8/6/83

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AUGUST 6, 1983, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	3	13	YOUR LOVE'S ON THE LINE —Earl Thomas Conley (N. Larkin) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525	35	39	8	THE EYES OF A STRANGER —David Wills (B. Mevis) S. Davis; Dick James, BMI; RCA 13541	68	83	2	EVERYTHING FROM JESUS TO JACK DANIELS —Tom T. Hall (T.T. Hall) C. Atkins C.G.P.; Hallnote, BMI; Mercury 812835-7
2	2	12	HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN) —Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Columbia 38-03899	36	43	6	SO SAD (TO WATCH GOOD LOVE GO BAD) —Emmylou Harris (B. Ahern) D. Everly; Acuff-Rose, BMI; Warner Bros. 7-29583	69	84	2	POOR GIRL —Rick and Janis Carnes (J. Carnes, R. Carnes, C. Hardy) C. Hardy; Elektra/Asylum, BMI/Refuge, ASCAP; Warner Brothers 7-29656
3	5	11	LOST IN THE FEELING —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	37	42	3	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (D. Malloy) D.E. Williams, M. Stewart; Kelo Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	70	67	5	UNWED FATHERS —Tammy Wynette (G. Richey) B. Braddock, J. Prine; Tree, BMI/Brused Orange/Big Ears, ASCAP; Epic 34-03971
4	4	12	I LOVE HER MIND —The Bellamy Brothers (D.H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645	38	21	15	I WONDER WHO'S HOLDING MY BABY TONIGHT —The Whites (R. Skaggs) D. Clark, V. Clark, J. Halperman; Laurel Mountain, BMI, Hall Clement, BMI (c/o Welk Music GP), Ricky Skaggs, BMI; Warner/Curb 7-29659	71	75	3	I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME) —Cristy Lane (J. Stroud) C. Howard; Jeffrey's Rainbow, BMI; Liberty P.B-1501
5	6	10	LOVE SONG —The Oak Ridge Boys (R. Chancey) S. Runkle; Younggun, BMI; MCA 52224	39	45	4	PARADISE TONIGHT —Charly McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenne; Unart/Land of Music/Blue Texas, BMI; Epic 34-04007	72	76	3	JUST GIVE ME ONE MORE NIGHT —Cole Young (J. Morris, F. Green) D. Goodman, C. Young, F. Green; Johnny Morris/Guyasuta-Ensign, BMI/Tinker-Toil, ASCAP; Evergreen EV 1008
6	7	10	LEAVE THEM BOYS ALONE —Hank Williams Jr. (J. Bowen, H. Williams Jr.) D. Dillon, H. Williams Jr., G. Stewart; Tree/Forest Hills/Tanya Tucker, BMI; Warner/Curb 7-29633	40	44	5	HOW COULD I LOVE HER SO MUCH —Johnny Rodriguez (R. Albright) H. Moffatt; Boquillas Canyon/Atlantic, BMI; Epic 34-03972	73	NEW ENTRY	NEW ENTRY	IF IT WAS EASY —Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251
7	8	9	YOU'RE GONNA RUIN MY BAD REPUTATION —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	41	34	11	THE JOGGER —Bobby Bare (B. Bare) S. Silverstein; Evil Eye, BMI; Columbia 38-03809	74	NEW ENTRY	NEW ENTRY	HOLD ON, I'M COMIN' —Waylon Jennings & Jerry Reed (R. Hall, C. Moman) I. Hayes, D. Porter; Irving/Cotillion, BMI; RCA 13580
8	9	9	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Staedtler; Music City, ASCAP; MCA 52225	42	46	4	WHAT AM I GONNA DO —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	75	NEW ENTRY	NEW ENTRY	I SPENT THE NIGHT IN THE HEART OF TEXAS —Marlow Tackett (H. Shedd) B. Mevis, D. Wills, D. Pflimmer; Jack & Bill, ASCAP; RCA 13579
9	10	12	ATLANTA BURNED AGAIN LAST NIGHT —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe; Chardax, BMI; MDJ 4831	43	47	5	WILD MONTANA SKIES —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562	76	79	3	FROZE IN HER LINE OF FIRE —Peter Isaacson (S. Tutt) K. Delaney, E. Butler, T. Lindsay; Scott Tutt, BMI/Mother Tongue, ASCAP; Union Station ST 1002A
10	12	11	WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, D. Thom, S. Garrett; Peso/Wallet, BMI; Viva 7-29617	44	31	17	THE LOVE SHE FOUND IN ME —Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	77	77	3	DOWNRIGHT BROKE MY HEART —Bubba Talbert (W. Mitchell) B. Talbert; Ranger, ASCAP; Ranger RN-702-NSD
11	13	9	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)	45	48	6	HOMEGROWN TOMATOES —Guy Clark (R. Crowell) G. Clark; GSC/April, ASCAP; Warner Bros. 7-29595	78	78	3	EASE THE FEVER —Carrie Stye (A. Cuniff) B. Morrison, B. Zertace, J. Zertace; Southern Nights, ASCAP/Combine, BMI; Friday FR-042683-A
12	14	10	WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)	46	49	6	IT'LL BE ME —Tom Jones (G. Mills, S. Popovich) J. Clement; Knox, BMI; Mercury 812-631-7	79	88	2	DREAM MAKER —Tommy Overstreet (B. Hill, J.R. Wilde) B. Fisher; Welbeck, ASCAP; AMI 1314AA
13	15	9	DREAM BABY (HOW LONG MUST I DREAM) —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926	47	51	4	TOO HOT TO SLEEP —Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567	80	NEW ENTRY	NEW ENTRY	SAY YOU'LL STAY —Wayne Massey (J. Dowell, M. Daniel) K. Blazy, J. Dowell, T. Dubois; WB Gold, Hoosier, New Albany, ASCAP/BMI; MCA 52246
14	1	14	I ALWAYS GET LUCKY WITH YOU —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	48	52	5	MY FIRST COUNTRY SONG —Dean Martin (J. Bowen) C. Twitty; Twitty Bird, BMI; Warner Bros. 7-29584	81	62	17	LOVE IS ON A ROLL —Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Brused Oranges, ASCAP; MCA 52205
15	22	7	I'M ONLY IN IT FOR THE LOVE —John Conlee (B. Logan) D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/Unichappell/Van Hoy, BMI/ASCAP; MCA 52231	49	50	8	NO FAIR FALLIN' IN LOVE —Jan Gray (R. Childs) J.S. Sherrill; Sweet Baby, BMI; Jaxex 45-010	82	85	3	ONCE IN A BLUE MOON —Hank Thompson (J. Barnhill) M. Rossi; Songmaker, ASCAP; Churchill CR 9-4026
16	16	12	GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE HER —Jerry Reed (R. Hall) J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement, BMI/Bibo/Chappell, ASCAP/Somebody's (Welk Music Group), SESAC; RCA 13527	50	56	3	SOMETIMES I GET LUCKY AND FORGET —Gene Watson (R. Reeder, G. Watson) E. Rowell, B. House; Blue Creek/Booth & Watson/On the House, BMI; MCA 52243	83	NEW ENTRY	NEW ENTRY	A COWBOY'S DREAM —Mel Tillis (H. Shedd) C. Miller, J. Bowman; Sawgrass, BMI; MCA 52247
17	18	12	OVER YOU —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498	51	36	15	HIGHWAY 40 BLUES —Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Welk GP); Epic 34-03812	84	NEW ENTRY	NEW ENTRY	LONELY HEART —Cedar Creek (A. DeMartino) P. Overstreet; Silverline, BMI; Moonshine 3013
18	20	7	GOIN' DOWN HILL —John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585	52	60	2	NOBODY BUT YOU —Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Fundis; Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245	85	71	5	SON OF THE SOUTH/20TH CENTURY FOX —Bill Anderson (B. Anderson, M. Johnson) B. Anderson/B. Anderson, J. Abbott; Stallion/Lowery, BMI; Southern Tracks 1021
19	23	7	NIGHT GAMES —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542	53	68	2	SCARLETT FEVER —Kenny Rogers (M. Okle) K. Rogers; Welbeck, ASCAP; Liberty 1503	86	69	5	WHY YOU BEEN GONE SO LONG —Jerry Lee Lewis (R. Chancey) M. Newbury; Acuff-Rose, BMI; MCA 52233
20	24	8	WHY DO I HAVE TO CHOOSE —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	54	57	4	WHAT I LEARNED FROM LOVING YOU —Lynn Anderson (M. Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001	87	NEW ENTRY	NEW ENTRY	THE WIND BENEATH MY WINGS —Gary Morris (J. Bowen) L. Henley, J. Silbar; Warner House of Music, BMI/WB Gold, ASCAP; Warner Bros. 7-29532
21	11	15	PANCHO & LEFTY —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbie, ASCAP; Epic 34-03842	55	59	3	BABY I'M YOURS —Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046-5B	88	61	6	ARE YOU LONESOME TONIGHT —John Schneider & Jill Michaels (T. Scotti) R. Turk, L. Handman; Bourn/Cromwell; Scotti Brothers 4-03945 (CBS)
22	27	6	FLIGHT 309 TO TENNESSEE —Shelley West (S. Garrett, S. Dorff) R. Scott; Peso/Mighty, BMI; Viva 7-29597	56	40	8	TULSA BALLROOM —Dottie West (S. Garrett, S. Dorff) D. Blackwell, J. Durrill; Peso/Wallet, BMI; Liberty 1500	89	82	11	WE'RE STRANGERS AGAIN —Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury 812-2147 (Polygram)
23	28	9	SHOT FULL OF LOVE —Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement, Welk Music Group, BMI; Liberty 1499	57	41	16	IN TIMES LIKE THESE —Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206	90	80	14	ALL MY LIFE —Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495
24	29	8	POOR SIDE OF TOWN —Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966	58	66	3	CHEAP THRILLS —David Allan Coe (B. Sherrill) B. McDill; Hall-Clement/Welk, BMI; Columbia 38-03997	91	81	13	TILL YOU AND YOUR LOVER ARE LOVERS AGAIN —Engelbert Humperdinck (E. Stevens) J. Buckingham, M. Gray; Warner House of Music/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817
25	17	13	THE CLOSER YOU GET—Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N' Dixie/Chinnichap/Careers, BMI; RCA 13524	59	74	2	WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE —Reba McEntire (D. King, D. Woodward) J. Kennedy; Kings X/R, McEntire, ASCAP; Mercury 812632-7	92	65	6	I'M IN LOVE ALL OVER AGAIN —Cindy Hurt (I.B. Barnhill) L. Martins, Jr.; Ray Stevens, BMI; Churchill 94013 (MCA)
26	26	11	IF I DIDN'T LOVE YOU —Gus Hardin (R. Hall) R. Van Hoy, D. Allen; Unichappell/Van Hoy, D. Allen; Unichappell/Van Hoy/Posey, BMI; RCA-13552	60	53	17	OH BABY MINE (I GET SO LONELY) —Statler Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	93	89	7	A PLACE I'VE NEVER BEEN —The Marshall Tucker Band (M. Tucker Band) T. Caldwell; Marshall Tucker, BMI; Warner Brothers 7-29619
27	32	6	BREAKIN' DOWN —Waylon Jennings (W. Jennings) J. Rainey; Glentan, BMI; RCA 13543	61	64	5	LOVE DON'T KNOW A LADY (FROM A HONKY TONK GIRL) —Billy Parker & Friends (J. Gibson) M. Lane; Hitkit/Merlane, BMI; Soundwaves 4708 (NSD)	94	63	15	POTENTIAL NEW BOYFRIEND —Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514
28	30	11	IT AIN'T REAL (IF IT AIN'T YOU) —Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Setser; Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893	62	70	4	A LITTLE AT A TIME —Thom Schuyler (D. Malloy) T. Schuyler, L. Byron; Debdave/Briarpatch, BMI; Capitol 5239	95	NEW ENTRY	NEW ENTRY	ONE MORE GOODBYE —Donnie Record (T. Choate) R. Van Hoy, D. Allen; Tree/Duchess/Posey, BMI; Briar Rose 1001
29	19	11	PRECIOUS LOVE —The Kendalls (B. Ahern) B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)	63	54	18	I.O.U. —Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	96	93	9	WHAT IF I SAID I LOVE YOU —Marty Robbins (B. Montgomery) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Columbia 38-03927
30	33	8	WALK ON —Karen Brooks (B. Ahern) K. Brooks; Warner-Tamerlane/Babbiling Brooks, BMI; Warner Bros. 7-29644	64	72	4	DON'T SEND ME NO ANGELS —Wayne Kemp (D. Walls, W. Kemp) W. Kemp; Tree, BMI; Door Knob 83-200	97	73	7	YOU GOTTA GET TO MY HEART (BEFORE YOU LAY A HAND ON ME) —Paulette Carlson (N. Wilson, T. Brown) B. Arledge, J. McBee; United Artists, ASCAP; RCA 13546
31	35	7	LET'S GET OVER THEM TOGETHER —Moe Bandy (Featuring Becky Hobbs) (R. Baker) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970	65	55	13	YOU'RE NOT LEAVIN' HERE TONIGHT —Ed Bruce (T. West) K. Chater, T. Rocco, C. Black; Bibo, ASCAP/Vogue (Welk Music Group), BMI/Chappell, ASCAP; MCA 52212	98	97	5	KISS ME JUST ONE MORE TIME —Floyd Brown (E. Foster) F. Brown; Drew Mark/Concluded, BMI; Magnum 1002
32	37	4	BABY WHAT ABOUT YOU —Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI; Warner Bros. 7-29582	66	90	2	HOT TIME IN OLD TOWN TONIGHT —Mel McDaniel (H. McCullough) L. Rogers; Bibo/Partnership/Welk, ASCAP; Capitol P.B-5259	99	91	10	A TASTE OF THE WIND —James & Michael Younger (R. Chancey) J. Williams, A.M. Williams; Our Child's, BMI; MCA-52222
33	38	5	NEW LOOKS FROM AN OLD LOVER —B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petewood, ASCAP; Cleveland International 38-03985 (CBS)	67	58	15	EVERYBODY'S DREAM GIRL —Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496	100	87	7	INSIDE STORY —Ronnie Rogers (T. West) R. Rogers; Sister John, BMI; Epic 34-03953
34	25	14	SNAPSHOT —Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501								


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



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Nashville Scene

Good & Bad News For Music City

By KIP KIRBY

"Some days are diamonds, some days are stone," sang John Denver in one of his songs. And we all know that's merely a fancier way of saying: you win some, you lose some.

Nashville won and lost within the same week, with consecutive announcements that singer Emmylou Harris will be moving here for an indefinite period to concentrate on her songwriting, and that NARAS has changed its mind about staging the 1984 Grammy ceremonies in Music City, opting once again for Los Angeles.

Nothing personal, say the Grammy folks (who add that pressure from CBS-TV helped influence their final decision). It's just that lining up a sufficient number of superstars for their annual show is no small feat, requiring heavy miracles of scheduling, routing and rehearsing. They were obviously fearful that moving the production lock, stock and barrel to Nashville would flatly eliminate appearances by a high quotient of music's brighter luminaries.

This hadn't occurred to us. We rather assumed that these superstars would be glad to support their industry—and their organization—through an appearance on such a prestigious television show. It is true, regrettably, that the Nashville Metropolitan Airport isn't large enough to accommodate various wide-bodied jumbo jets; and certainly traveling from L.A. to Nashville in the confines of a restrictive 727 is a less-than-enviable experience. But on the other hand, prime-time network exposure in the company of your most illustrious peers, in front of millions of potential record buyers, is nothing to be scoffed at. And

Nashville isn't exactly a remote Amazonian locale.

So perhaps when and if the NARAS board votes to bring the Grammys back to Nashville in a different year, they'll be pleasantly surprised to find that the superstars will stay on board and resist the opportunity to jump ship. After all, many of music's biggest names are no strangers to Nashville, both through recording and through their material. We're only an airline ticket away.

Meanwhile, Emmylou's decision to spend time on her writing skills with friends in Nashville prompted her to rent an apartment here this fall. Her friends already living in the area include Rodney Crowell, Rosanne Cash, Karen Brooks, Hank DeVito and former drummer John Ware.

Though she hasn't been known for prolific songwriting over the years, what Emmy has written has been exceptional: "From Boulder To Birmingham," "Tulsa Queen," "Amarillo." Though these are co-compositions, they show a keen sensitivity squarely on target with her voice.

One of her projects will be a conceptual one with English writer Paul Kennerly, who spends time in Nashville from time to time working with composers here. (Kennerly's LP credits include two concept pieces, "White Mansions" and "Jesse James," using country artists; he also wrote Emmy's hit, "Born To Run.")

Franny Parrish, who heads Happy Sack Productions for Harris and her husband/producer Brian Ahern, says the Kennerly-Harris tandem LP will represent a "new career direction" for the singer. "A lot of good things are happening for people Emmy knows in Nashville,"

says Parrish, explaining the singer's decision to take on an apartment here. "It seems like a very good place to be."

★ ★ ★

And Now A Word From Our Sponsor: Con Hunley is negotiating with bourbon manufacturer Ancient Age for a product endorsement campaign to include print, tour support and cross-merchandising between the record and liquor businesses.

The poster girl featured on the full-color splash for Mel Tillis' new single, "Cowboy's Dream," may look familiar. If she does, then you're probably a regular reader of Playboy magazine. Her name is Kimberly MacArthur, and she did three covers for Playboy before becoming January's centerfold. We haven't confirmed specious rumors that Mel's s-s-stutter became noticeably more pronounced during the poster shoot; Mel insists, though, that Kimberly fits his description of a "Cowboy's Dream."

Dirt Band's New Success

• Continued from page 44

the LP sold more than a million copies and the Dirt Band had the chance to present Mother Maybelle Carter with her first gold record.

The Nitty Gritty Dirt Band hopes its current success will bring them back into country mainstream airplay. "We were the first American band to tour the Soviet Union, and we played country music," McEuen says. "Our shows always feature bluegrass and Cajun country. We even had a version of 'Jambalaya' on the chart long before it became a bar band song and everybody discovered Hank Williams."

Texas Hears Worldwide Winners

• Continued from page 44

Heavy rains on opening day made it necessary to reschedule acts throughout the rest of the week; on some nights the performances ended long after midnight. Biggest crowds turned out Monday night for the Tom Jones-Charly McClain-Eddy Raven billing, and again on Thurs-

day for the finale. Among the crowd favorites were Texans Johnny Rodriguez, Michael Murphy, Gary Morris and Karen Brooks. Also well received were Eddy Raven, Bobby Bare, Jack Greene, the Bellamy Brothers, Roy Drusky and Boxcar Willie.

Of the international winners appearing at the gala, Germany's Truckstop gave a rousing country-rock set that showed why they've been opening doors for country music in their homeland for seven years. Holland's band winner Tulsa

and top female vocalist Joanie de Boer were also well received. Perhaps the biggest stir of the four day's international activity was created by Bullamakanka of Australia.

Publicity for the International Country & Western Awards Gala was coordinated by Elizabeth Thiels of Network Ink in Nashville. Media covering the event included the Voice Of America, BBC and CBC. Metroplex MC duties were shared primarily by area female DJs, including Kathy Martindale of KLIF and Annie Gillespie of WBAP.


View From New Zealand

FORT WORTH—Talking with acts from outside the U.S. can give one a new perspective on country music.

Gray Bartlett of New Zealand's top group, the Gray Bartlett Band, admits to their influences being a mixture of Kenny Rogers, Dolly Parton and Linda Ronstadt. "Ricky Skaggs, Chet Atkins, Don Williams—a large percentage of Australia's music is country," he says, adding that fans seem to have little problem dealing with either traditional or contemporary styles.

However, he says that many U.S. acts, such as George Strait and the Whites are only heard of in Australia because their records are not released there. And Bartlett expresses disappointment that in light of the talent calibre of the international acts displayed at the Awards Gala, there was little industry attention from record companies.

"I think it would be nice if we were given a chance to tour as support acts with some of the bigger names in American country music," Bartlett comments. "This way, you'd truly have an international touring show. People would come to see acts like us from curiosity, and it could help boost ticket sales at concerts."



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This Week		Last Week		Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)
1	2	20	38	29	17	ALABAMA The Closer You Get, RCA AHL 1-4663	38	29	17	B.J. THOMAS New Locks, Cleveland International-FC-38561	CBS
2	1	27	39	32	72	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958	39	32	72	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951	CBS
3	3	15	40	43	18	RONNIE MILSAP Keyed Up, RCA AHL-4670	40	43	18	RONNIE McDOWELL Personally, Epic FE-38514	CBS
4	4	12	42	41	165	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC-38562	42	41	165	JERRY REED Ready, RCA AHL 1-4692	RCA
5	6	22	43	49	3	THE OAK RIDGE BOYS ● American Made, MCA 5390	43	49	3	ALABAMA ▲ My Home's In Alabama, RCA AHL-1-3644	RCA
6	5	19	44	47	4	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403	44	47	4	CHARLIE DANIELS A Decade Of Hits, Epic FE 38795	CBS
7	8	14	45	46	3	GEORGE JONES Shine On, Epic FE 38406	45	46	3	MERLE HAGGARD & LEONA WILLIAMS Heart To Heart, Mercury 812-183-1	POL
8	7	8	46	45	98	DOLLY PARTON Burlap & Satin, RCA AHL1 4691	46	45	98	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146	CAP
9	11	7	47	48	14	SYLVIA Snapshot, RCA AHL 1-4672	47	48	14	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542	CBS
10	9	20	48	42	33	WILLIE NELSON Tougher Than Leather, Columbia QC-38248	48	42	33	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406	MCA
11	10	12	49	39	36	DAVID ALLAN COE Castles In The Sand, Columbia FC-38535	49	39	36	BOXCAR WILLIE Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol)	CAP
12	12	19	50	44	12	SHELLY WEST West By West, Warner/Viva 23775	50	44	12	CRYSTAL GAYLE True Love, Elektra 60200	WEA
13	13	15	51	52	92	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL 4673	51	52	92	MARTY ROBBINS Some Memories Just Won't Die, Columbia FC-38603	CBS
14	14	10	52	59	3	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841	52	59	3	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193	CBS
15	15	9	53	56	146	THE STATLER BROTHERS Today, Mercury 812-184-1	53	56	146	DEAN MARTIN The Nashville Sessions, Warner Bros. 23870	WEA
16	18	42	54	55	46	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193	54	55	46	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072	CAP
17	17	73	55	53	37	ALABAMA ▲ Mountain Music, RCA AHL1 4229	55	53	37	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1 4348	RCA
18	16	14	56	50	11	DON WILLIAMS Yellow Moon, MCA 5407	56	50	11	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092	CBS
19	21	23	57	54	43	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223	57	54	43	DELIA BELL Delia Bell, Warner Bros - 23838	WEA
20	25	13	58	62	41	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004	58	62	41	DOLLY PARTON Greatest Hits, RCA AHL 1 4422	RCA
21	22	33	59	58	144	THE BELLAMY BROTHERS Strong Weakness, Elektra/ Curb 60210	59	58	144	EDDIE RABBITT Radio Romance, Elektra 60160	WEA
22	23	6	60	61	44	THE WHITES Old Familiar Feeling, Warner/Curb 23872	60	61	44	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150	MCA
23	19	44	61	65	15	RICKY SKAGGS Highways And Heartaches, Epic FE 37996	61	65	15	TOM JONES Tom Jones Country, Mercury SRM-1-4062	POL
24	33	3	62	64	60	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL 1-4713	62	64	60	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA-5384	MCA
25	28	6	63	66	66	LACY J. DALTON Dream Baby, Columbia FC 38604	63	66	66	SYLVIA Just Sylvia, RCA AHL-1 4263	RCA
26	26	42	64	63	66	JANIE FRICKE It Ain't Easy, Columbia FC 38214	64	63	66	RAY PRICE Master Of The Art, Viva 23782	(WEA)
27	20	22	65	66	2	KENNY ROGERS We've Got Tonight, Liberty LO 51143	65	66	2	LEE GREENWOOD Inside Out, MCA 5304	MCA
28	27	6	66	68	2	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869	66	68	2	DOTTIE WEST New Horizons, Liberty LT 51145	(CAP)
29	31	41	67	68	2	JOHN ANDERSON Wild And Blue, Warner Brothers 23721	67	68	2	TAMMY WYNETTE Even The Strong Get Lonely, Epic FE-38744	CBS
30	34	49	68	57	5	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1	68	57	5	RAY STEVENS Greatest Hits, RCA-AHL-1 4727	RCA
31	30	125	69	67	48	ALABAMA ▲ Feels So Right, RCA AHL1 3930	69	67	48	CONWAY TWITTY Classic Conway, MCA 5424	MCA
32	24	14	70	70	2	MICKEY GILLEY Fool For Your Love, Epic FE 38583	70	70	2	GEORGE JONES Anniversary, Ten Years Of Hits, Epic KE 38323	CBS
33	40	4	71	72	46	JOHNNY LEE Hey Bartender, Full Moon/ Warner Bros. 23889	71	72	46	ALBERT COLEMAN'S ATLANTA POPS Classic Country, Epic FE 38630	CBS
34	38	8	72	73	26	GUS HARDIN Gus Hardin, RCA MHL1 8603	72	73	26	MERLE HAGGARD A Taste Of Yesterday's Wine, Epic FE-38203	CBS
35	35	10	73	75	274	ED BRUCE You're Not Leaving Here Tonight, MCA 5416	73	75	274	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386	MCA
36	36	4	74	60	5	DAVID FRIZZELL On My Own Again, Viva 23868	74	60	5	WILLIE NELSON ▲ Stardust, Columbia JC 35305	CBS
37	37	13	75	69	24	CHARLY MCCLAIN Paradise, Epic FE-38584	75	69	24	LORETTA LYNN Lynn', Cheatin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You, MCA 5426	MCA

★ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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New LP/Tape Releases

• Continued from page 27

HORNE, LENA
Lena Horne Sings
LP Heritage Sound Rec'g Dists. HSRD-005

HUNTERS & COLLECTORS
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LP A&M SP 4973 (RCA) \$8.98
CA CS 4973 \$8.98

JACKSON, KAREN
And Now I'm Born Again
LP BMO 38901 (CBS) No List
CA FWT 38901 No List

LAMB, BILL
Riff Rockin'
LP Warner Bros. 23881-1

LIQUID LIQUID
Optimo
EP 99 Recs 99-11EP

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Around The Bend
LP DB DB67

MANDRELL, LOUISE
Too Hot To Sleep
LP RCA AHL1-4820 \$8.98
CA AHK1-4820 \$8.98

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Avant-Bop
LP Tudor

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Creatures Of Leisure
LP O:SP 4946 (RCA) \$8.98
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NELSON, WILLIE
My Own Way
LP RCA AHL1-4819 \$8.98
CA AHK1-4819 \$8.98

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LP Streetwise SWRL 3301

OWNES, BUCK
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LP Heritage Sound Rec'g Dists. HSRD-931

PABLO CRUISE
Out Of Our Hands
LP A&M SP 4909 (RCA) \$8.98
CA CS 4909 \$8.98

PAGE, PATTI
What A Dream
LP Heritage Sound Rec'g Dists. HSRD-898

PAYOLAS
Room With A View
LP A&M SP-6-4958 (RCA) \$6.98
CA CS-6-4958 \$6.98

PERKINS, CARL
Phenomenon
LP Heritage Sound Rec'g Dists. HSRD-950

PRIDE, CHARLEY
Night Games
LP RCA AHL1-4822 \$8.98
CA AHK1-4822 \$8.98

PYLON
Chomp
LP DB DB65

ROBBINS, MARTY
A Lifetime Of Song (1951—1982)
LP Columbia C2 38870 (2) (CBS) No List
CA C2T 38870 No List

ROGERS, KENNY
Eyes That See In The Dark
LP RCA AFL1-4697 \$8.98
CA AFK1-4697 \$8.98

ROMAN HOLIDAY
Roman Holiday
LP Arista / Jive JLB-8101 (RCA) \$8.98

SEMJASE
Semjase
LP VOO Livre / EMI Odeon 062 420681. No List

SILAS, ALFIE
Stay With Me

LP RCA mini MFL1-8510.....\$5.98
CA MFK1-8510.....\$5.98

SPYRO GYRA
City Kids
LP MCA MCA-5431.....\$8.98
CA MCAC-5431.....\$8.98

STEVENS, CLIVE & BRANCHILD
Branchchild
EP Guerilla GR1843.....No List

STEWART, ROD
Before The Gold
LP Heritage Sound Rec'g Dists. HSRD-425

STINGERS
The Stingers
LP Pleiades PR 61583

STONE CITY BAND
Meet The Stone City Band (Out From The Shadow)
LP Gordy / Motown 6042GL (MCA).....\$8.98
CA 6042GC.....\$8.98

SUPERTRAMP
Crisis? What Crisis?
LP A&M SP 3214 (RCA).....\$5.98
CA CS 3214.....\$5.98

Even In The Quietest Moments
LP A&M SP 3215 (RCA).....\$5.98
CA CS 3215.....\$5.98

TAVARES
Words & Music
LP RCA AFL1-4700.....\$8.98
CA AFK1-4700.....\$8.98

.38 Special
Rockin' Into The Night
LP A&M SP 3216 (RCA).....\$5.98
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Variations On A Theme
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TILLIS, PAM
Above & Beyond The Doll Of Cutey
LP Warner Bros. 28371

TRANSLATOR
No Time Like Now
LP 415/Columbia BFC 38927 (CBS).....No List
CA BCT 38927.....No List

VARIOUS ARTISTS
First Annual Beach Music Awards 1982
LP Beach Music BMR-L-1001

Maiden Australia
LP O:SP 4952 (RCA).....\$8.98
CA CS 4952.....\$8.98

WALKER, BILLY
Walkin' Up To Sunshine
LP Heritage Sound Rec'g Dists. HSRD-011

WHITE, BARRY
Dedicated
LP Unlimited Gold FZ 38711 (CBS).....No List
CA FZT 38711.....No List

WIDE BOY AWAKE
Wide Boy Awake
LP RCA mini MFL1-8511.....\$5.98
CA MFK1-8511.....\$5.98

WRABIT
West Side Kid
LP MCA MCA-39005.....\$6.98
CA MCAC-39005.....\$6.98

YOU ONLY LIVE TWICE
Sean Connery, Tetsuro Tamba, Akiko Wakabayashi
Beta & VHS CBS / Fox Video.....\$69.98

JAZZ

ARMSTRONG, LOUIS
The Greatest
LP Pausa PR9018

BICKERT, ED
At Toronto's Bourbon Street
LP Concord Jazz CJ216

HUMES, HELEN
Swingin' With Humes
LP Contemporary 7598

LA 4
Executive Suite
LP Concord Jazz CJ215

NORVO, RED
Norvo
LP Pausa PR9015

ROGERS, SHORTY
Shorty Rogers
LP Pausa PR 9016

VARIOUS ARTISTS
Seven Stars
LP Concord Jazz CJ217

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

New Video Releases

• Continued from page 31

CARBON COPY
George Segal
LV Embassy Home Entertainment.....\$34.95

CAT PEOPLE
CED MCA Home Video.....\$34.98

CLASS OF 1984
Perry King, Roddy McDowall, Timothy Van Patton
CED Vestron Video.....No List

COMING SOON
Narrated By Jamie Lee Curtis
Beta & VHS MCA Home Video.....\$29.95

CROSBY, STILLS & NASH
CED MCA Home Video.....\$24.95

DEAD & BURIED
James Farentino
Beta & VHS Vestron Video.....No List

DILLINGER
Warren Oates, Michelle Phillips, Richard Dreyfus, Cloris Leachman
Beta & VHS Vestron Video.....No List

THE DIRT BAND TONITE
Beta & VHS Thorn EMI Home Video.....\$49.95

DR. STRANGELOVE
Peter Sellers
CED RCA VideoDiscs 03036.....\$24.98

DOUBLE EXPOSURE
Michael Callan, James Stacy, Joanna Pettet
Beta & VHS Vestron Video.....No List

DRESSED TO KILL
Angie Dickinson, Michael Caine, Nancy Allen
LV Vestron Video.....No List

DURAN DURAN
CED
RCA Video Discs stereo 12172.....\$19.98

EDDIE MACON'S RUN
CED MCA Home Video.....\$29.98
LV.....\$29.95

THE ELECTRIC HORSEMAN
Robert Redford, Jane Fonda, Willie Nelson
CED RCA VideoDiscs 03312.....\$29.98

THE ENFORCER
Clint Eastwood
CED RCA VideoDiscs 03149.....\$29.98

EXCALIBUR
CED RCA VideoDiscs 03145 (2).....\$39.98

FAST TIMES AT RIDGEMONT HIGH
CED MCA Home Video.....\$34.98

FINAL COUNTDOWN
Kirk Douglas, Martin Sheen, Katherine Ross, James Farentino
CED Vestron Video.....No List

FINAL EXAM
CED Embassy Home Entertainment.....\$29.95

FLASH GORDON
CED MCA Home Video.....\$34.98

THE FLYING DEUCES
CED Vestron Video.....No List

FORCE 10 FROM NAVARONE
Harrison Ford, Robert Shaw, Barbara Bach
LV Vestron Video.....No List

FOREPLAY
Pat Paulsen, Jerry Orbach, Estelle

Parsons, Zero Mostel
Beta, VHS & CED Vestron Video.....No List

FUTUREWORLD
Peter Fonda, Blythe Danner, Yul Brynner
CED Vestron Video.....No List

THE GIFT
Beta & VHS Thorn EMI Home Video.....\$69.95

GULLIVER'S TRAVELS
CED Vestron Video.....No List

HALLOWEEN II
LV MCA Home Video.....\$32.95

HERCULES
Steve Reeves
CED Embassy Home Entertainment.....\$29.95

HIT & RUN
Beta & VHS Thorn EMI Home Video.....\$59.95

THE HOUSE ON SORORITY ROW
Beta & VHS Vestron Video.....No List

HOW TO BEAT THE HIGH COST OF LIVING
Susan St. James, Jane Curtin
CED Vestron Video.....No List

THE ISLAND OF DR. MOREAU
Michael York, Burt Lancaster, Barbara Carrere
CED Vestron Video.....No List

IT CAME FROM HOLLYWOOD
Dan Aykroyd, John Candy, Cheech & Chong, Gilda Radner
CED RCA VideoDiscs 03616.....\$24.98

JEREMIAH JOHNSON
Robert Redford
CED RCA VideoDiscs 03152.....\$24.98

KILLER FORCE
Telly Savalas, Peter Fonda, Maud Adams
CED Vestron Video.....No List

THE LADY IN RED
Pamela Sue Martin, Louise Fletcher, Robert Conrad
Beta & VHS Vestron Video.....No List

THE LAND THAT TIME FORGOT
Doug McClure
Beta & VHS Vestron Video.....No List

LIAR'S MOON
Matt Dillon
CED Vestron Video.....No List

LOSIN' IT
Tom Cruise
CED Embassy Home Entertainment.....\$29.95

LOVE AT FIRST BITE
George Hamilton, Susan St. James
LV Vestron Video.....No List

MAUSOLEUM
Marjoe Gortner, Bobbie Bresee
CED Embassy Home Entertainment.....\$29.95

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

Billboard Black LPs

Survey For Week Ending 8/6/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	33	MICHAEL JACKSON Thriller, Epic QE 38112	38	39	23	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: 1 Atlantic 80049 WEA
2	2	10	THE ISLEY BROTHERS Between The Sheets, T-Neck FZ 38574 (Epic)	39	50	3	WAR Life Is So Strange, RCA AFL1-4598 RCA
3	3	12	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS	40	NEW ENTRY		ARETHA FRANKLIN Get It Right, Arista ALB 8019 RCA
4	4	12	MTUME Juicy Fruit, Epic FE 38588 CBS	41	38	6	B.B. KING Blues 'N Jazz, MCA 5413 MCA
5	5	11	MAZE We Are One, Capitol ST 12262 CAP	42	34	40	JANET JACKSON Janet Jackson, A&M SP-4907 RCA
6	6	7	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744 WEA	43	47	6	INDEEP Last Night A.D.J. Saved My Life, S.O.N.Y. 1201 (Becket) INO
7	7	19	WHISPERS Love For Love, Solar 60216 (Elektra) WEA	44	32	17	FATBACK Is This The Future?, Spring SP-1-6738 (Polygram) POL
8	8	14	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram) POL	45	48	5	FINIS HENDERSON Finis, Motown 6036ML MCA
9	12	13	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA	46	41	18	NONA HENDRIX Nona, RCA AFL1-4565 RCA
10	10	18	KASHIF Kashif, Arista AL 9620 RCA	47	33	6	STARPOINT It's So Delicious, Boardwalk NB 33266-1 INO
11	13	4	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (PolyGram) POL	48	51	5	ANITA BAKER The Songstress, Beverly Glen BG 10002 INO
12	11	10	DENIECE WILLIAMS I'm So Proud, Columbia FC 38622 CBS	49	42	14	CAMEO Style, Atlanta Artists 811072-1 M-1 (Polygram) POL
13	15	17	EDDY GRANT Killer On The Rampage, Portrait/Ice BGR 38554 (Epic) CBS	50	44	12	SISTER SLEDGE Bet Cha Say That To All The Girls, Cotillion 90069-1 (Atco) WEA
14	14	38	PRINCE 1999, Warner Bros. 23720 WEA	51	NEW ENTRY		SKYY Skyflight, Salsoul SA 8562 (RCA) RCA
15	16	5	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	52	54	10	D TRAIN Music, Prelude PRL 14109 INO
16	9	17	JARREAU Jarreau, Warner Bros. 23801-1 WEA	53	55	11	BRASS CONSTRUCTION Conversations, Capitol ST 12268 CAP
17	17	27	ANGELA BOFILL Too Tough, Arista AL 9616 RCA	54	58	2	JUNIOR Inside Lookin' Out, Mercury 812325-1M-1 (PolyGram) POL
18	19	13	LAKESIDE Untouchables, Solar 60204 1 (Elektra) WEA	55	60	2	NEW HORIZONS Something New, Columbia FC 38709 CBS
19	20	6	THE O'JAYS When Will I See You Again, P.I.R. FZ 38518 (Epic) CBS	56	62	3	BOBBY BLAND Tell Mr. Bland, MCA 5425 MCA
20	18	43	DE BARGE All This Love, Gordy 6012GL (Motown) MCA	57	59	78	ZZ HILL Down Home, Malaco MAL 7406 INO
21	21	13	JONZUN CREW Lost In Space, Tommy Boy TBLP 1001 IND	58	NEW ENTRY		RONNIE LAWS Mr. Nice Guy, Capitol ST-12261 CAP
22	22	12	SERGIO MENDES Sergio Mendes, A&M SP-4937 RCA	59	NEW ENTRY		STACY LATTISAW Sixteen, Cotillion 90106 (Atco) WEA
23	23	41	LIONEL RICHIE Lionel Richie, Motown 6007ML MCA	60	NEW ENTRY		LARRY GRAHAM Victory, Warner Bros. 1-23878 WEA
24	40	2	DIANA ROSS Ross, RCA AFL1-4577 RCA	61	61	24	DARYL HALL & JOHN OATES H2O, RCA AFL1-4412 RCA
25	24	7	PHYLLIS HYMAN Goddess Of Love, Arista ALB-8021 RCA	62	53	38	CON FUNK SHUN To The Max, Mercury SRM 1-4067 (Polygram) POL
26	26	22	O'BRYAN You And I, Capitol ST-12256 CAP	63	46	13	EARL KLUUGH Low Ride, Capitol ST-12253 CAP
27	25	13	CHI-LITES Bottoms Up, Larc LR-8103 (MCA) MCA	64	67	2	JOHNNY GILL Johnny Gill, Cotillion 90013-1 (Atco) WEA
28	28	34	ZZ HILL The Rhythm & The Blues, Malaco 7411 IND	65	65	2	JUNE POINTER Baby Sister, Planet BXL1-4508 (RCA) RCA
29	29	19	CHAMPAIGN Modern Heart, Columbia FC 38284 CBS	66	68	2	LTD For You, Montage MA 105 IND
30	35	22	CULTURE CLUB Kissing To Be Clever, Virgin/Epic ARE 38398 CBS	67	69	38	MARVIN GAYE Midnight Love, Columbia FC 38197 CBS
31	31	8	BOB MARLEY & THE WAILERS Confrontation, Island 90085-1 (Atco) WEA	68	45	5	THOMAS DOLBY The Golden Age Of Wireless, Capitol ST-12271 CAP
32	NEW ENTRY		THE MANHATTANS Forever By Your Side, Columbia FC 38600 CBS	69	43	9	VARIOUS ARTISTS 25 #1 Hits From 25 Years, Motown 5308ML2 MCA
33	37	2	ONE WAY Shine On, MCA 5428 MCA	70	71	43	LUTHER VANDROSS Forever, For Always, For Love, Epic FE 38235 CBS
34	27	8	DAVID BOWIE Let's Dance, EMI-America SQ-17093 CAP	71	57	24	THE SYSTEM Sweat, Mirage 90062-1 (Atlantic) WEA
35	36	15	DENISE LASALLE A Lady In The Street, Malaco 7412 IND	72	56	22	EARTH, WIND & FIRE Powerlight, Columbia TC 38367 CBS
36	NEW ENTRY		THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS	73	63	9	DIANA ROSS Anthology, Motown 6046ML2 MCA
37	30	34	GEORGE CLINTON Computer Games, Capitol ST-12241 CAP	74	52	5	OLIVER CHEATHAM Saturday Night, MCA 5410 MCA
				75	49	7	PETER TOSH Mama Africa, EMI-America SO-17095 CAP

Black Mtume Blasts Budweiser Boycott

"Not Politically Correct," Says Hot Producer/Artist

NEW YORK—"A lot of artists were hurt by Rev. Jesse Jackson's attack on Budweiser, and I don't think it was necessary or politically correct," says James Mtume, producer of the recent No. 1 black single "Juicy Fruit," whose self-titled band has played several Budweiser Super-Fest dates this summer in spite of the boycott organized by Jackson.

"Black artists have got to be more politically conscious of why they are being asked not to do certain things. We can't let rhetoric and fear blind our common sense. We have to be able to make a dollar when we can as long as it doesn't effect our dignity as, say, performing in South Africa would," he continues.

Mtume, a political activist in the 1960s with the Los Angeles-based US organization, says he feels Jackson's boycott activities are based "on personal antagonism" toward Anheuser-Busch and not on sound political footing. "Budweiser, of all the beverage manufacturers, has been the most helpful to blacks, from the

days when Philadelphia International had its 'Clean Up The Ghetto' campaign to its support of the United Negro College Fund," he claims.

According to the Grammy-winning producer/writer/performer, "The boycott has been invisible. I haven't seen one picket at the dates I've been on. In fact, (Solar Records president) Dick Griffey, who was one of the boycott's chief supporters, has not only Lakeside but the Whispers and Midnight Starr on Budweiser dates now, after previously urging other black acts not to participate."

As outspoken as he is on politics, Mtume is equally straightforward in criticizing his pre-"Juicy Fruit" musical direction. "My music had gotten too far away from the streets," he says. "It was musically pretty, but didn't have that grit that the audience is demanding today. I've had a broad spectrum of musical experiences, from playing with Miles Davis and McCoy Tyner to produc-

ing Stephanie Mills and Roberta Flack, so I've never felt locked into one particular idiom. I'm an adapter, and with 'Juicy Fruit' it turned out well."

Some have criticized the song's lyric as too sexually suggestive. Mtume counters, "I wanted to write a song about sensuality from the woman's point of view. It is not a vulgar song, but one that allows a woman to express some of the feeling that men do on record after record, and in a much more subtle way. Obviously it worked, since a lot of people liked it."

To Mtume, what makes the song work is lead singer Tawatha Agee's vocal. "It had a restraint that worked against the lyric," he says. Agee, a popular background singer who recently toured with Roxy Music, is having her first solo album produced by Mtume.

Agee's album is, in fact, one of the few non-group projects Mtume currently has scheduled. At one time Mtume, with former production partner Reggie Lucas, was one of pop's more prolific producer/writers ("I was almost doing a nine-to-five at Sigma Sound"). But he made a conscious decision to slow down and concentrate on getting Mtume, the group, off the ground.

"Our previous albums had been experiments, squeezed in between three other projects," he says. "I was burnt out. I couldn't rest properly. I finally decided I wasn't going to do any more Stephanie Mills albums, and gave myself the consideration I gave others."

Mtume has recently signed with Alive Management. He looks at Shep Gordon's company as "a stepping stone into other areas I want to venture into, such as film. I met Shep when I was working with Stephanie and Teddy Pendergrass on 'Two Hearts' and was impressed with him. After Teddy's accident he stuck by Teddy, when he could have easily let him go, and I really respected that." Mtume anticipates some involvement in the making of Pendergrass' first album for Elektra.

'EARTH ANGEL' PLAY OPENING

Doo-Wop On Stage In L.A.

NEW YORK—Dootsie Williams, the former leader of the Penguins and writer of the doo-wop classic "Earth Angel," is both the author and the subject of a new musical of the same name. "Earth Angel," the play, opens Thursday (4) at the small Off Hollywood Showcase Theatre in Los Angeles.

Williams, who founded Dootone Records and wrote hits for the Meadowlarks and the Medallions as well as the Penguins, wrote "Earth Angel" as a film script in 1980. It was an attempt, he says, "to capture the music, the dog-eat-dog atmosphere and the colorful personalities of the early years of rock'n'roll." Frustrated in his efforts to obtain a movie deal, Williams says, he turned his script into a musical play, hoping to attract the attention of a Hollywood

production company.

Since his original draft, Williams has obtained the permission of a number of major figures of the era to use their real names in the play. "At first I had Johnny Otis as 'Loose Jaw' Jones," he says. "He said, 'Please, man, use my real name.' Everyone else cooperated as well."

Looking back on the period chronicled in "Earth Angel," Williams recalls, "The music men from that era, be they radio DJs, record store owners or the performers themselves, were so much more flamboyant and independent-minded than the guys on the scene now that the corporations run everything." He adds, "The majors just didn't understand what black music was about. They couldn't even understand the words."

The Rhythm & The Blues

'Midnight Magic' Sets The Mood

By NELSON GEORGE

Columbia Records is releasing an album made for wholesome nocturnal activity called "Midnight Magic." The basic concept is to provide an updated "mood music" album for the black market—not a particularly revolutionary or ambitious concept, just good clean fun that works well. Supervised by West Coast product manager Wayne Edwards, this 10-song collection is a personal favorite, since it contains a couple of neglected gems that deserve the new exposure. Rose Royce's "Still In Love," produced by Michael Nash, has a beautiful, sweeping sound and marvelous piano solo that has made it one of this writer's "midnight" favorites for several years. The Bobby Martin-produced "It Feels So Good To Be Loved So Bad" is vintage Manhattan, with Blue Lovett's bass voice anchoring a fine love song. Cuts by Rodney Franklin ("Sailing"),



Cheryl Lynn ("I Just Wanna Be Your Fantasy"), Billy Ocean ("Whatever Turns You On"), the Isley Brothers ("I'll Do It All For You"), Deniece Williams ("You're All That Matters"), Stanley Clarke ("Let Me Know You"), Lonnie Liston Smith ("Bridge Through Time") and McCoy Tyner with Phyllis Hyman ("I'll Be Around") round out the package.

Short Stuff: Songwriter Otis Blackwell, writer of classic rock'n'roll hits by Elvis Presley and Jerry Lee Lewis, is recording a new album at the Cannings recording studio in New York. . . . Norby Walters Associates has signed the O'Jays, Starpoint and Run-DMC for worldwide representation. . . . Red Beans, a new independent blues label out of Chicago, has as its first two releases Sunnyland Slim's "Sunnyland Train" and Mama Estella Yancey's "Maybe I'll Cry." Yancey, little known outside of Chicago's South Side, is 87 years old. Veteran blues singer/pianist Slim is only 75. Red Beans is located at 2240 N. Magnolia, Chicago, Ill. 60614; (312) 472-

4787. . . . Bay City Records is the latest subsidiary of the Sugar Hill family of rap labels. Its first release is "On The Radio" by the Crash Crew. By the way, the Queen of Rap, Sugar Hill's

(Continued on opposite page)

Vidclip Show Grows In N.Y.

NEW YORK—WNYC, the public television station here that specializes in black cultural programming, is expanding its black-oriented "Studio 31 Video Party." Starting this month, the 30-minute program will be shown twice on Friday evenings, at 7:30 and 11 p.m.

In addition to broadcasting over Channel 31 in the New York area, WNYC is carried on Group W's cable channel 3 in Manhattan and on cable systems in Connecticut, Long Island and New Jersey. Among the videos to have appeared on "Studio 31" since its start in June are Diana Ross' "Pieces Of Ice," the Weather Girls' "It's Raining Men" and Marvin Gaye's "Sexual Healing."

DESPITE POLITICAL UNCERTAINTY

Hong Kong Pop Scene Booming

By HANS EBERT

HONG KONG—The first round of Sino-British talks did nothing to eliminate the jitters concerning the eventual political future of Hong Kong. But the local music industry is carrying on regardless, creating new standards and exploring "brave new worlds," to quote one observer.

It would seem the music scene is enjoying a renaissance, with an enhanced reputation for delivering quality goods. For example, Paul Anka wrote a song especially for local singer Agnes Chen. The song, "Don't Ever Say Goodbye," is featured on the artist's third album for Capital Artists. Florence Chan, Capital general manager, says the ballad was one of three songs submitted by Anka, whose music publishing is administered here by Capital. The other two are likely to be used by other roster artists.

Capital, known primarily as a leading concert promoter in this ter-

ritory, is now on the recording scene in a big way as its label celebrates its first anniversary. Its most recent release, Anita Mui's debut album, has reportedly sold more than 100,000 units within a month, and rumors persist that the company is about to sign up two of Hong Kong's top recording artists.

Meanwhile, singer/composer/actor Lam, who left EMI a few months back to sign with WEA, is doing extremely well. His debut album for his new label, which includes original material as well as Cantonese versions of "Classical Gas," "Surfin' U.S.A." and "Theme From M*A*S*H," is said to have sold over 100,000 units here in one week, making it the fastest-selling album in Hong Kong record industry history. And his series of four concerts at the recently opened Hong Kong Coliseum made boxoffice history, with all 48,000 tickets sold within a few hours.

Also creating enormous interest here is the debut album by rock band Chyna on the new Studio A label. Titled "There IS Rock 'n' Roll In China," the album features all English-language material, written by the band. Donald Ashley, drummer and lead singer with Chyna, says the group will be performing in Japan in November to support the release of the album there.

Additionally, Hong Kong has been playing host to international acts over the past couple of months. Santana played to two full houses, and former Doobie Brother Patrick Simmons, Elton John and ex-Eagle Glenn Frey all made promotional trips.

John says he plans to perform throughout the Australasia region early next year together with Rod Stewart. He says the trek will feature the artists' two bands and the package will be called "Two Tarts At 100 Paces."

BREACH OF CONDUCT CODE ALLEGED

Single Pulled From U.K. Chart

By PETER JONES

LONDON—The growing practice of marketing non-music goods with records came into sharp focus last week when the Nolans' Epic single "Dressed To Kill" was removed from the charts for an alleged breach of the British Phonographic Industry's chart code of conduct.

Gallup, the market research firm that now handles the official British charts, decided to pull the single because of a record company campaign which involved the Nolans' national fan club. Members were notified of an "exclusive" offer of a free poster of the female vocal group if they bought the single in the week of release in specifically named record stores.

Gallup says the fan club list of 100 outlets featured the Epic logo. And after Gallup compared that list with the chart panel list of retailers, the single was withdrawn from the chart because of a "clear breach of the official code of conduct."

The previous week, the BPI council had debated the problems of the code of conduct in relation to marketing campaigns which could give certain records unfair advantages in chart samples. As a result, the BPI has set up a new chart committee, including John Deacon, director general, and legal adviser Patrick Isherwood. The previous chart code committee was made up entirely of record company representatives. CBS U.K. chairman Maurice Oberstein was recently named BPI chairman.

One subject debated by the council was WEA's marketing campaign for Rod Stewart in which 12-inch versions of the "Baby Jane" single were linked, shrink-wrapped, with T-shirts from Adidas, the sporting good firm which helped sponsor Stewart's recent tour.

Complaints of "unrelated merchandise" were received by BPI and Gallup. The latter's chart manager, Godfrey Rust, says: "We checked out to see the record was fairly dis-

tributed. But we're in a schizophrenic situation over gifts with records.

"Record company marketing ploys to sell records are BPI's concern. But we're commissioned to measure record sales, not things like T-shirts."

Deacon says this is an area urgently needing clarification, though without contravening fair trading laws here, hence the new BPI committee.

Paul Russell, CBS managing director here, says he is "very upset" over the removal of the Nolans' single from the charts. He adds: "Special offers to fan clubs have been made for years and years, and obviously redemption has to be through specific shops. This kind of marketing is clearly less problematic than the kind which makes offers generally available to the public but with limited availability in the trade."

Unknowns Are Focus Of New French Label

PARIS—The release pattern of Volpone, a new label launched here by Phonogram, is restricted to a handful of relatively unknown young artists, including Joel Cartigny, Orient Express, Joel & Carlo and Lionel Vassalsky. Says Gerard Baque, who initiated the label: "We aim to seek out promising young talent, then promote their careers through an outlet clearly separate from the parent Phonogram label."

The label's first release consists of four singles, all selling at the normal retail price. While Baque concentrates on building Volpone, he is also retaining his role as director of production and promotion at Phonogram, where his artists include Johnny Halliday and Alain Bashung.

Phonogram itself has signed Malaysian artist Shake from the independent label Orando. The singer built a big reputation with French teenagers some five years ago.

WARNER-POLYGRAM

Federal Board Waits To Move On Merger

By KIRK LAPOINTE

OTTAWA—Officials of the Foreign Investment Review Agency (FIRA), the federal body that approves or denies corporate takeovers and mergers, are taking a wait-and-see attitude towards the proposed shift involving WEA Music of Canada and PolyGram Canada. "We haven't made any inquiries yet about it, and the feeling is that we will await details from companies involved," says an agency spokesman.

FIRA was created in 1971 as a screening mechanism by the Liberal government to block foreign corporate moves in Canada which the government perceived as not in the best interests of the country. Although more than 90% of takeovers and mergers have been allowed, they have often taken years to pass through the bureaucracy.

The purchase of Capitol Records-EMI of Canada by Thorn Electronics of Britain, for example, took nearly two-and-a-half years to be approved by FIRA, even though the move resulted in only cosmetic changes and didn't cause layoffs or the movement from Canada of any of the company's activities.

But the WEA-PolyGram move could involve the loss of jobs, the closing of a corporate headquarters or other such actions, even though details have not been disclosed.

And while the government has made efforts recently to respond favorably to industry's whims, any

transaction creating job displacement or reduced activities to appease an international agreement is going to meet with at least some questions at the agency, which is overseen by cabinet.

PolyGram and WEA executives in Canada have refused to discuss the matter. And FIRA at this point says only that it cannot judge the move without seeing details.

Essentially, any transaction must be shown to be beneficial to Canada before it can be approved. FIRA carefully examines how many jobs will be created, how much investment, research and development will take place here, and what degree of Canadian content will exist in the firm's products.

Three Exit CBS For New Firm

TORONTO—Two vice presidents and a director have left CBS Records Canada to form their own management firm. Marketing vice president Graham Powers, business affairs vice president Rick Aaronson and national promotion director Brad Weir will announce details of their new company shortly.

CBS sales vice president Don Oates will take over Powers' duties, and Art Graham will be the new promotion director. A replacement for Aaronson will be announced soon.

FINALS TO BE TELEvised

First Popular Song Fest Planned For Late 1984

OTTAWA—The Canadian music industry and the federal government are joining forces to launch a major Canadian Popular Song Festival each year, beginning in November, 1984.

Some of the country's top recording artists will perform the 16 winning compositions at a nationally-televised concert from the National Arts Centre Nov. 25, 1984, capping a 10-month competition. Organizers are anticipating that up to 25,000 individual compositions will vie for one of 16 spots on the program. Each work will be guaranteed publishing if it has not already been published, and the federal government plans to invite more than a dozen foreign publishing representatives to attend the show.

Festival executive director Michel

Normandeau, a former member of the Quebec group Harmonium, says the 16 winning entries will include three English and three French lyrics (to be scored by a professional composer), three French and three English songs and four instrumental compositions. Winning entries will be submitted to all major songs festivals, including the annual Tokyo and American Song Festivals.

A 15-member board including representatives of government, publishing, mechanical rights and other industries is overseeing the organization.

Normandeau says the competition will open Feb. 6. Entrants will have to pay a small fee to submit songs, instrumentals and lyrics for judgment by a panel of at least three representatives of the festival. From those entries, the field will be narrowed down June 1 to 125 semi-finalists, including 25 English and French lyrical works, 25 instrumentals and 25 English and French songs.

The festival is currently negotiating with the CBC and CTV networks to broadcast the two-hour concert and has made preliminary inquiries with performers to appear on the show.

The festival will be for Canadian composers only. Workshops and seminars are being organized to coincide with the Nov. 25 concert.

Normandeau stresses that the festival is still in the formative stages, but a formal announcement is expected in September. Normandeau can be reached at (613) 230-7192.

CBS U.K. Is Leader In First Quarter Chart Share

• Continued from page 9

8.4%, down from 13.2% in the final quarter of last year. This section of the survey takes in both seven- and 12-inch singles.

Top singles artists in order: Men At Work, Bonnie Tyler, Kajagoogoo, Michael Jackson, Phil Collins, Eurythmics, Duran Duran, the Jam, the Belle Stars and Eddy Grant. Top three singles: "Down Under," Men At Work (Epic), "Total Eclipse Of The Heart," Bonnie Tyler (CBS) and "Billie Jean," Mi-

chael Jackson (Epic). Leading singles label is Epic (8.8%), followed by CBS (7.9%), Polydór (5.9%) and EMI (5.8%).

CBS tops the LP section with 15.3%, compared with 13.4% for the final quarter of 1982, followed by EMI with 12.6% (against 13.1%) and WEA (7.4%, against 7.6% for the last three months of 1982).

Top 10 album artists, in order, are Men At Work, Michael Jackson, Phil Collins, John Lennon, Richard Clayderman, Duran Duran, U2, Dionne Warwick, Tears For Fears and Eurythmics. The three top albums: "Business As Usual," Men At Work (Epic), "Thriller," Michael Jackson (Epic) and "The John Lennon Collection" (Parlophone). Leading LP label is Epic (7.5%), followed by CBS (6.6%) and EMI (4.6%).

In the analysis for the first quarter of 1982, top singles company was CBS, with 14.8%. Top LP company was also CBS, with 19%.

LP Deliveries

• Continued from page 9

protect its own interests not by improving its product or competitiveness but by attacking a more successful rival, with the consumer picking up the bill. The real problem is large-scale counterfeiting by organized crime, not home tape users."

AUGUST 6, 1983, BILLBOARD

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 7/30/83
SINGLES

This Week	Last Week	SINGLE
1	1	WHEREVER I LAY MY HAT, Paul Young, CBS
2	2	I.O.U., Freeze, Beggars Banquet
3	4	WHO'S THAT GIRL?, Eurythmics, RCA
4	7	DOUBLE DUTCH, Malcolm McLaren, Charisma
5	6	COME LIVE WITH ME, Heaven 17, B.E.F.
6	21	THE CROWN, Gary Byrd & GB Experience, Motown
7	5	MOONLIGHT SHADOW, Mike Oldfield, Virgin
8	14	WRAPPED AROUND YOUR FINGER, Police, A&M
9	3	BABY JANE, Rod Stewart, Warner Bros.
10	11	CRUEL SUMMER, Bananarama, London
11	29	DO IT AGAIN, Club House, Island
12	23	ITS LATE, Shaklin' Stevens, Epic
13	8	FLASHDANCE ...WHAT A FEELING, Irene Cara, Casablanca
14	10	IT'S OVER, Funk Masters, Masterfunk
15	20	DONT TRY TO STOP IT, Roman Holiday, Jive
16	12	THE WALK, Cure, Fiction
17	15	NEVER STOP, Echo & Bunnymen, Korova
18	9	WAR BABY, Tom Robinson, Panic
19	30	GIVE IT UP, KC & Sunshine Band, Epic
20	16	FORBIDDEN COLOURS, David Sylvian & Riichi Sakamoto, Virgin
21	13	ALL NIGHT LONG, Mary Jane Girls, Motown
22	18	TANTALISE, Jimmy The Hoover, Inner Vision
23	17	ROCK 'N' ROLL IS KING, Electric Light Orchestra, Jet
24	19	THE TROOPER, Iron Maiden, EMI
25	27	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan
26	NEW	EVERYTHING COUNTS, Depeche Mode, Mute
27	NEW	CLUB TROPICANA, Wham!, Inner Vision
28	31	FEEL LIKE MAKING LOVE, George Benson, Warner Bros.
29	32	RIGHT NOW, Creatures, Polydor
30	34	EVERY DAY I WRITE THE BOOK, Elva Costello, F-Beat
31	NEW	BIG LOG, Robert Plant, Atlantic
32	22	DEAD GIVEAWAY, Shalamar, Solar
33	35	WATCHING, Thompson Twins, Arista
34	NEW	FREAK, Bruce Foxton, Arista
35	25	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
36	38	TROUBLE IN PARADISE, Ai Jarreau, Warner Bros.
37	33	TELL ME WHY, Musical Youth, MCA
38	40	GIVE IT SOME EMOTION, Tracie Respond
39	26	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
40	28	EVERY BREATH YOU TAKE, Police, A&M

ALBUMS

This Week	Last Week	ALBUM
1	1	YOU AND ME BOTH, Yazoo, Mute
2	3	THRILLER, Michael Jackson, Epic
3	4	SYNCHRONICITY, Police, A&M
4	2	FANTASTIC, Wham!, Innervision
5	NEW	THE VERY BEST OF THE BEACH BOYS, Capitol
6	NEW	NO PARLEZI, Paul Young, CBS
7	NEW	THE LOOK, Shalamar, Solar
8	5	JULIO, Julio Iglesias, CBS
9	7	THE LUXURY GAP, Heaven 17, B.E.F.
10	26	18 GREATEST HITS, Michael Jackson, Telstar
11	8	CRISES, Mike Oldfield, Virgin
12	6	LET'S DANCE, David Bowie, EMI America
13	10	THE PRINCIPLE OF MOMENTS, Robert Plant, Phonogram
14	9	FLASHDANCE, Original Soundtrack, Casablanca
15	12	IN YOUR EYES, George Benson, Warner Bros.
16	11	BODY WISHES, Rod Stewart, Warner Bros.
17	25	HITS ON FIRE, Various, Ronco
18	16	SWEET DREAMS, Eurythmics, RCA
19	13	BURNING FROM THE INSIDE, Bauhaus, Beggars Banquet
20	15	TOO LOW FOR ZERO, Elton John, Rocket
21	20	TRUE, Spandau Ballet, Chrysalis
22	14	SECRET MESSAGES, Electric Light Orchestra, Jet
23	17	PIECE OF MIND, Iron Maiden, EMI
24	18	DUCK ROCK, Malcolm McLaren, Charisma
25	23	RIO, Duran Duran, EMI
26	21	CARGO, Men At Work, Epic
27	24	WAR, U2, Island
28	19	LOVERS ONLY, Various, Ronco
29	22	TWICE AS KOOL, Kool & Gang, De-Lite
30	27	THE HURTING, Tears For Fears, Mercury
31	30	QUICK STEP & SIDE KICK, Thompson Twins, Arista
32	34	OIL ON CANVAS, Japan, Virgin
33	33	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
34	35	SONGS, Kids From Fame, RCA

35	28	PRIVATE COLLECTION, Jon & Vangella, Polydor
36	NEW	DIONNE WARWICK COLLECTION, Starblend
37	NEW	IN THE GROOVE, Various, Telstar
38	NEW	BAT OUT OF HELL, Meat Loaf, Epic
39	NEW	BITE, Altered Images, Epic
40	40	CONFRONTATION, Bob Marley & Wailers, Island

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 8/1/83
SINGLES

This Week	Last Week	SINGLE
1	1	BABY JANE, Rod Stewart, Warner Bros., WEA
2	4	COCO, Doef, WEA
3	2	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ariola
4	6	AFRICA, Rose Laurens, WEA
5	5	JULIET, Robin Gibb, Polydor/DGG
6	3	BLUE MONDAY, New Order, Rough Trade
7	7	FLASHDANCE, Irene Cara, Casablanca/Phonogram
8	9	EVERY BREATH YOU TAKE, Police, A&M/CBS
9	10	COMMENT CA VA, Shorts, EMI
10	8	CHINA GIRL, David Bowie, EMI
11	14	BESUCHEN SIE EUROPA, Gier Sturzflug, Ariola
12	26	ANOTHER LIFE, Kano, Teldec
13	12	BAD BOYS, Wham!, Epic/CBS
14	11	DIE WUESTE LEBT, Peter Schilling, WEA
15	27	LIVING ON VIDEO, Trans-X, Polydor/DGG
16	13	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
17	21	WANNA BE STARTIN' SOMETHING, Michael Jackson, Epic/CBS
18	15	TRUE, Spandau Ballet, Chrysalis/Ariola
19	NEW	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/Phonogram
20	17	BEAT IT, Michael Jackson, Epic/CBS
21	20	ROCK 'N' ROLL IS KING, ELO, Jet/CBS
22	22	THE HEAT IS ON, Agnetha Faetskog, Polydor/DGG
23	25	THE WOMAN IN YOU, Bee Gees, RSO/DGG
24	NEW	NEW YORK NEW YORK, Grandmaster Flash, Sugarhill
25	19	LET'S DANCE, David Bowie, EMI
26	18	NOBODY'S DIARY, Yazoo, Mute/Intercord
27	16	BREAKAWAY, Tracey Ullman, Stiff/Teldec
28	NEW	STREET CAFE, Icehouse, Chrysalis/Ariola
29	24	TEMPTATION, Heaven 17, Virgin/Ariola
30	NEW	NEUE MAENNER BRAUCHT DAS LAND, Ina Deter, Fontana Phonogram

ALBUMS

This Week	Last Week	ALBUM
1	2	CRISES, Mike Oldfield, Virgin/Ariola
2	3	BODY WISHES, Rod Stewart, Warner Bros./WEA
3	1	THRILLER, Michael Jackson, Epic/CBS
4	4	LET'S DANCE, David Bowie, EMI
5	5	SYNCHRONICITY, Police, A&M/CBS
6	7	NENA, CBS
7	6	SECRET MESSAGES, ELO, Jet/CBS
8	10	CARGO, Men At Work, CBS
9	13	FANTASTIC, Wham!, Epic/CBS
10	8	RING OF CHANGES, Barclay James Harvest, Polydor/DGG
11	9	HOW OLD ARE YOU?, Robin Gibb, Polydor/DGG
12	11	TRUE, Spandau Ballet, Chrysalis/Ariola
13	17	WHITE FEATHERS, Kajagoogoo, EMI
14	14	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
15	NEW	BUSINESS AS USUAL, Men At Work, CBS
16	NEW	PRIMITIVE MAN, Icehouse, Chrysalis/Ariola
17	12	THE GETAWAY, Chris De Burgh, A&M/CBS
18	20	THE LUXURY GAP, Heaven 17, Virgin/Ariola
19	15	PIECE OF MIND, Iron Maiden, EMI
20	NEW	HEISSE ZEITEN, Geler Sturzflug, Ariola

AUSTRALIA

(Courtesy Kent Music Report)
As of 8/1/83
SINGLES

This Week	Last Week	SINGLE
1	1	FLASHDANCE, Irene Cara, Casablanca
2	2	EVERY BREATH YOU TAKE, Police, A&M
3	6	ELECTRIC AVENUE, Eddy Grant, Ice
4	4	CHURCH OF THE POISON MIND, Culture Club, Virgin
5	3	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
6	5	I'M STILL STANDING, Elton John, Rocket
7	7	SEND ME AN ANGEL, Real Life, Wheatley

8	8	FRACTION TOO MUCH, FRITION, Tim Finn, Mushroom
9	9	SWEET DREAMS, Eurythmics, RCA
10	11	BABY JANE, Rod Stewart, Warner Bros.
11	NEW	AUSTRALIANA, Austen Tayshus, Regular
12	13	BAD BOYS, Wham!, Epic
13	14	BLUE MONDAY, New Order, Factory
14	18	SHINY SHINY, Haysi Fantayzee, Regard
15	NEW	(KEEP FEELING) FASCINATION, Human League, Virgin
16	NEW	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
17	12	LITTLE RED CORVETTE, Prince, Warner Bros.
18	10	BEAT IT, Michael Jackson, Epic
19	19	BUFFALO SOLDIER, Bob Marley & Wailers, Island
20	15	CHINA GIRL, David Bowie, EMI America

ALBUMS

This Week	Last Week	ALBUM
1	NEW	KEEP ON DANCING, Various, EMI
2	1	SYNCHRONICITY, Police, A&M
3	3	FLASHDANCE, Original Soundtrack, Casablanca
4	2	THRILLER, Michael Jackson, Epic
5	4	TOO LOW FOR ZERO, Elton John, Rocket
6	5	SWEET DREAMS, Eurythmics, RCA
7	6	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
8	9	THE WILD HEART, Stevie Nicks, WEA
9	NEW	FANTASTIC, Wham!, Epic
10	8	ESCAPADE, Tim Finn, Mushroom
11	7	THE NUMBER ONES, Beatles, Parlophone
12	15	WOMEN OF ROCK, Various, K-tel
13	20	PAN FLUTE GOLDEN HITS, Various, J&B
14	11	CONFRONTATION, Bob Marley & Wailers, Island
15	12	GREATEST HITS OF ROCK 'N' ROLL, Various, Music World
16	10	LET'S DANCE, David Bowie, EMI America
17	17	IN YOUR EYES, George Benson, Warner Bros.
18	18	CAUGHT IN THE ACT, Redgum, Epic
19	NEW	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
20	16	THE KEY, Joan Armatrading, A&M

ITALY

(Courtesy Germano Ruscitto)
As of 7/20/83
ALBUMS

This Week	Last Week	ALBUM
1	1	1983, Lucio Dalla, RCA
2	7	KERMESSE, Various, WEA
3	4	SYNCHRONICITY, Police, CBS
4	12	TERESA DE SIO, PolyGram
5	6	THRILLER, Michael Jackson, CBS
6	16	DISCO SAMBA, Los Joao, Baby/CGD-MM
7	2	MILANO-MADRID, Miguei Bose, CBS
8	5	BOLLICINE, Vasco Rossi, Carosello/Ricordi
9	3	GUCCINI, Francesco Guccini, EMI
10	NEW	MIXAGE, Various, Baby/CGD-MM
11	8	FESTIVAL BAR 20 ANNI, Various, PolyGram
12	NEW	ARRAPAHO, Squallor, Ricordi
13	NEW	STATE BUONI SE POTETE, Angelo Branduardi, PolyGram
14	10	THE FINAL CUT, Pink Floyd, EMI
15	17	MOONLIGHT, Various, K-tel
16	NEW	CRISES, Mike Oldfield, Virgin/Ricordi
17	NEW	MAGIC COMPILATION, Various, Discmag
18	14	BANDIERA GIALLA, Ivan Cattaneo, CGD-MM
19	11	YOUR MOVE, America, EMI
20	NEW	CALORE (Q. Disc) RENATO ZERO, Zerolandia, RCA

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 7/30/83
SINGLES

This Week	Last Week	SINGLE
1	2	WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
2	1	THE STAR SISTERS, Stars On 45, CNR
3	4	THE MAN MOUNTAIN, Bow Wow Wow, RCA
4	3	MOONLIGHT SHADOW, Mike Oldfield, Virgin
5	6	LOVE COME DOWN, Barry Biggs, Dance
6	5	'T KAN VRIEZEN 'T KAN DOOEN, Robert Paul, CNR
7	NEW	THEY ALL WENT TO MEXICO, Carlos Santana, CBS
8	8	I'M STILL STANDING, Elton John, Phonogram
9	NEW	RONDO RUSSO, Berdlen Stenberg, Philips
10	NEW	I.O.U., Freeze, Virgin
1	1	THRILLER, Michael Jackson, Epic
2	5	TONIGHT AT 20.00 HRS, Star Sisters, CNR

ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	5	TONIGHT AT 20.00 HRS, Star Sisters, CNR

3	3	LET'S DANCE, David Bowie, EMI
4	4	CRISES, Mike Oldfield, Virgin
5	2	SYNCHRONICITY, Police, A&M
6	6	SECRET MESSAGES, ELO, Jet
7	7	BODY WISHES, Rod Stewart, Warner Bros.
8	10	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor
9	9	PRIVATE COLLECTION, Jon & Vangella, Polydor
10	NEW	NENA, CBS

SPAIN

(Courtesy El Gran Musical)
As of 7/15/83
SINGLES

This Week	Last Week	SINGLE
1	1	BARCO A VENUS, Mecano, CBS
2	3	MOONLIGHT SHADOW, Mike Oldfield, Ariola
3	2	NO TENGO TIEMPO, Azul & Negro, Fonogram
4	6	ROCK DE UNA NOCHE DE VERANO, Miguel Rios, Polydor
5	4	LAST NIGHT A D.J. SAVED MY LIFE, Indeep, Marter-Edigsa
6	9	EVERY BREATH YOU TAKE, Police, Epic
7	7	I WANT YOU, Gary Low, Hispavox
8	8	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Ariola
9	5	LET'S DANCE, David Bowie, EMI
10	NEW	DOLCE VITA, Ryan Paris, CBS
1	4	CADA LOCO CON SU TEMA, Joan Manuel Serrat, Ariola
2	5	ROCK DE UNA NOCHE DE VERANO, Miguel Rios, Polydor
3	3	CRISES, Mike Oldfield, Ariola
4	2	DONDE ESTA EL PAIS DE LAS HADAS, Mecano, CBS
5	1	ENTRE AMIGOS, Luis Eduardo Aute, Movieplay
6	8	BODY WISHES, Rod Stewart, WEA
7	6	DIGITAL, Azul & Negro,

Japanese Firm Releasing A Video With Advertising

By SHIG FUJITA

TOKYO—A 60-minute music videocassette featuring Japanese teen idol Toshiniko Tahara includes a three-minute, 36-second commercial for Glico caramel candies. It's the first time this type of advertising has been used in Japan.

The cassette, produced by the local Pony company and due on sale Aug. 5, is linked with the national release of a new movie featuring Tahara. Ezaki, manufacturers of Glico brand sweetmeats, paid a one-time flat fee for the inclusion of the commercial, which also features Tahara and was filmed on location in Hawaii. There's much more of Tahara than caramels in the clip.

Katsuhiko Takemasa of Pony's videotape division says: "We're not revealing the size of the payment, but it's unchanged no matter how many videocassettes are sold. We're looking for minimum sales of 10,000 units, with double that a likely long-term prospect."

He says that, in a sense, the more videocassettes sold, the more money his company loses. The "Toshi Forever" tape sells at \$35, whereas a normal full 60-minute music videotape in Japan sells for about \$41.50. Tahara's performance is from a concert at the Grand Takaruzuka Theater.

As a pre-release promotion, Pony has been pushing an offer of a three-year diary, featuring the same cover as the videocassette, for customers reserving cassettes before Aug. 5. Some 10,000 diaries have been printed.

Ezaki is using Tahara in television commercials, but the firm says the long clip included in the video software is "much more effective" than the usual 30- or 60-second small-screen spots.

8	NEW	FAME, Banda Sonora T.V., RCA
9	NEW	LET'S DANCE, David Bowie, EMI
10	NEW	SYNCHRONICITY, Police, Epic

ISRAEL

(Courtesy Kol Israel)
As of 7/17/83
SINGLES

This Week	Last Week	SINGLE
1	2	EVERY BREATH YOU TAKE, Police A&M
2	1	BABY JANE, Rod Stewart, Warner Bros.
3	3	CHINA GIRL, David Bowie, Capitol
4	4	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
5	5	FAMILY MAN, Daryl Hall & John Oates, RCA
6	9	WAITING FOR A TRAIN, Flash & Pan, Easybeat
7	NEW	ROCK 'N' ROLL IS KING, ELO, Jet
8	6	OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis
9	7	BUFFALO SOLDIER, Bob Marley & Wailers, Island
10	NEW	MOONLIGHT SHADOW, Mike Oldfield, Virgin

ALBUMS

This Week	Last Week	ALBUM
1	1	LA MUJER QUE YO QUIERO, David Broza, CBS
2	2	THRILLER, Michael Jackson, Epic
3	4	BALLADE POUR ADELINE, Richard Clayderman, Deiphine
4	10	A PARTY AT THE COLOSSEUM, Various, CBS
5	7	BODY WISHES, Rod Stewart, Warner Bros.
6	3	LET'S DANCE, David Bowie, EMI America
7	6	FASTER THAN THE SPEED OF LIGHT, Bonnie Tyler, CBS
8	NEW	SHEFIELD STELLE, Joe Cocker, Island
9	5	CHAI, Ofra Haza, Hed Arzi
10	9	QUICK STEP AND SIDE KICK, Thompson Twins, Arista

Pony has no firm plans to use similar commercials in upcoming music videotapes. "It's not easy finding sponsors who'll pay for this kind of advertising," says Takemasa.

'80s Rock' On Aussie Radio

• Continued from page 9

record companies to get their act together. Let them catch up with me."

Of his deal with 2SM, Carroll says: "My aim is to bring the essence of KROQ to the Australian station. I'm working on a 10-14 target area, which will also attract 25-40s. And in time I'd like to move out into other Australian cities, because this country excites me very much."

But music business insiders here see a certain irony in 2SM's hiring of an American program consultant. Over the past five years, Australia has shown itself to be more adventurous and progressive in its acceptance of the so-called "new music" product than has the U.S.

American acts like the B-52's, Missing Persons, Talking Heads, the Motels and many others found mass-appeal chart success in Australia well before gaining acceptance back home. The Stray Cats and Toni Basil, recent chart successes in the U.S., were platinum performers in Australia two years ago and one year ago respectively.

So, it's argued in some places, following U.S. airplay patterns would appear a retrogressive step. Carroll basically acknowledges this with his assertion that 2SM will be able to assist him in his U.S. activities by recognizing breakthroughs well in advance of most other markets in the world.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

July 22-26, **Australian Music Exhibition**, Sydney.

Aug. 7-10, **Cable Television Administration & Marketing Society** ninth annual conference, Town & Country Hotel, San Diego.

Aug. 14-16, **Music Industry Assn. of Canada** marketplace, Montreal Convention Centre.

Aug. 15-17, **Digicon '83** international conference on the digital arts, Vancouver, B.C.

Aug. 18-21, **Jack The Rapper's Family Affair**, Dunfey Hotel, Atlanta.

Aug. 21-27, **IMZ's 16th International Music Congress**, Kongresshaus, Salzburg, Austria.

Aug. 28-31, **National Assn. of Broadcasters** radio programming conference, St. Francis Hotel, San Francisco.

Aug. 28-31, **Video Software Dealers Assn.** second annual conference, Fairmont Hotel, San Francisco.

★ ★ ★

Sept. 16-18, **Great Southern Computer & Electronics Show**, Veteran's Memorial Coliseum, Jacksonville.

Sept. 19-21, **Third annual Video-disc/Optical Disk conference**, New York Hilton.

Sept. 20-21, **National Association Of Recording Merchandisers** retailers advisory committee meeting, La Costa Hotel, Carlsbad, Calif.

Sept. 22-25, **Electronic & Leisure Show**, West Hall, Place Bonaventure, Montreal.

September 22-25, **Semi-annual Atlanta Computer Showcase Expo**, Atlanta Apparel Mart.

September 22-25, **First annual Detroit Showcase Expo**, Cobo Hall, Detroit.

September 22-25, **Second annual New York Computer Showcase Expo**, New York Coliseum.

Sept. 26-30, **Knowledge Publications Video Expo New York**, New York Passenger Ship Terminal, New York.

Sept. 26-30, **Expo Beirut '83**, Lebanon's first Int'l, Reconstruction & Trade Development Exposition & Conference, Beirut, Lebanon.

September 26-30, **Video Expo New York**, New York Passenger Ship Terminal, 55th St. and the Hudson River.

September 29-October 2, **Third annual San Francisco Computer Showcase Expo**, Brooks Hall, San Francisco, CA.

Sept. 30-Oct. 2, **NARM Independent Distributor's Conference**, Hyatt Palm Beaches, West Palm Beach, Fla.

★ ★ ★

Oct. 2-5, **National Radio Broadcasters Assn.** annual convention, Hilton Hotel, New Orleans.

Oct. 3-7, **VIDCOM '83**, Palais des Festivals, Cannes.

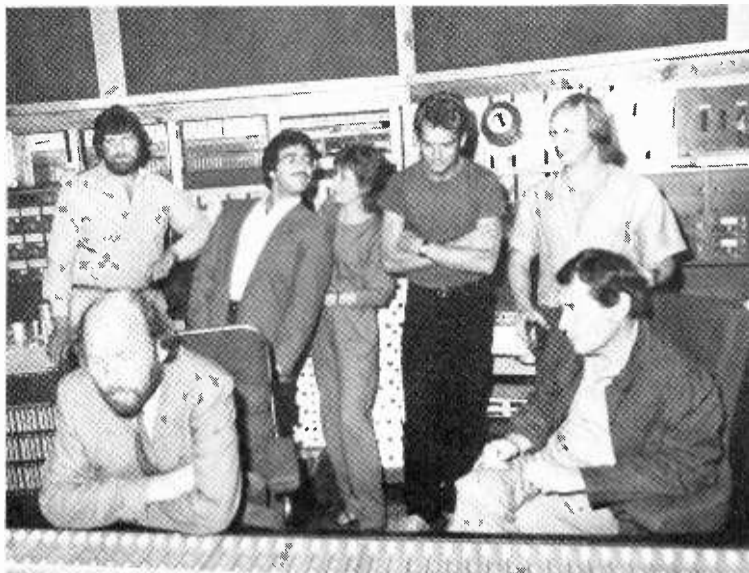
October 3-7, **VIDCOM '83, Palais des Festivals**, Cannes, France.

Oct. 7-9, **Great Southern Computer & Electronics Show**, Orlando Expo Center, Orlando.

Oct. 11-13, **Internecom U.K.**, Metrople Exhibition Centre & Brighton Exhibition Centre, Brighton, England.

Oct. 11-14, **Seventh International Fibre Optics and Communications Exposition**, Bally's Park Place Casino Hotel, Atlantic City, N.J.

Oct. 15-17, fifth annual **Hong Kong Consumer Electronics Show**, Regent Hotel and New World Hotel, Hong Kong.



EXERCISING THEIR EARS—Huey Lewis joins the Chrysalis staff at New York's Power Station as they groove to the final mix of his "Sports" LP, which ships in September. Standing, from left, are manager Bob Brown; Chrysalis vice presidents Vincent Pellegrino and Ann Munday; Lewis; and Jeff Aldrich, the label's vice president of a&r. Seated, from left, are Chrysalis co-owner Chris Wright and president Jack Craig.

Paramount Pictures Works To Help Sell Soundtracks

By IRV LICHTMAN

NEW YORK — Although it dropped its record company operation years ago (and has no plans to revive it), Paramount Pictures is nevertheless structured to work as a promotional catalyst behind soundtrack albums and singles it farms out to various labels.

Paramount, naturally bent on creating recording success that generates interest in its film properties, is geared to provide additional dollars to help break soundtrack music, including close working ties with label marketing staffers both in the U.S. and abroad. Some of the more recent success stories involve "An Officer And A Gentleman" (Island), with its smash song, "Up Where We Belong"; "Flashdance" (Casablanca), and the current "Staying Alive" (RSO), a sequel to Paramount's "Saturday Night Fever" that, despite lukewarm reviews, is a boxoffice and recording hit.

A key attitude at Paramount, says Frank Mancuso, president of the motion picture division, is "to make music one of a picture's main cast elements, especially when, as in the case of 'Flashdance,' the actors are not that well known."

Gordon Weaver, president of marketing, and Steve Rose, senior vice president of marketing, are charged with creating the proper marketing strategy for each project. They also work with labels to settle on initial singles. Alone among motion picture studios, they claim, is

Paramount's network of 46 ad agencies around the country. "We're equipped," says Weaver, "to sit down with a PolyGram rep in Des Moines, for instance, to work out local promotions, radio ads and screenings."

Weaver says MTV has become an important vehicle for promo clips, noting that "Flashdance" and "Staying Alive" provide "perfect demographics" for extensive ads and video-clip use.

Europe, too, is a strong market these days for video clips, adds Rose—and sometimes music is highlighted in a film's theatrical presentation there in a manner different from the U.S. market. The music of "Up Where We Belong" was used there as an "overture" during the opening credits of "Officer," while in the U.S. market the song does not materialize until the film's ending. That ending, by the way, was "given away" in tv ads—through audiences who hadn't seen the film yet did not realize it—so the song could be promoted, along with establishing a happy-ending love story.

In a more obvious promotional development, the title of "Flashdance" was added to "What A Feeling" after the song was written (it's not part of the lyric) to get some extra promotional mileage from the Irene Cara smash.

Bubbling Under The Top LPs

- 201—PAUL ANKA, Walk A Fine Line, Columbia FC 38442
- 202—PRISM, Beat Street, Capitol ST12266
- 203—CDNWAY TWITTY, Lost In The Feeling, Warner Bros. 1-23869
- 204—JULUKA, Scatterlings, Warner Bros. 1-23898
- 205—VARIOUS ARTISTS, The Attack Of The Killer B's, Warner Bros. 1-23837
- 206—DIVINYLS, Desperate, Chrysalis BFV 41404 (Epic)
- 207—YAZ, You And Me Both, Sire 1-23903 (Warner Bros.)
- 208—FINIS HENDERSON, Finis, Motown 6036 ML (MCA)
- 209—AZTEC CAMERA, High Land, Hard Rain, Sire 1-23899 (Warner Bros.)
- 210—JOHN McLAUGHLIN, AL DI MEOLA, & PACO BE LUCIA, Passion, Grace, And Fire, Columbia FC 38645

Bubbling Under The HOT 100

- 101—CUM ON FEEL THE NDIZE, Quiet Riot, Pasha 4-04005 (Epic)
- 102—BAD BDYS, Wham, Columbia 38-03932
- 103—I LOVE YOU, Yello, Elektra 7-69824
- 104—TEENAGE IDOL, Blackfoot, Atco 7-99851
- 105—MESSAGE IS YOU, Gary Myrick, Epic 34-04009
- 106—I LOVE ROCKY ROAD, Weird Al Yankovic, Rock 'N' Roll 4-03998 (Scotti Bros./Epic)
- 107—STAR SISTERS MEDLEY, The Star Sisters, 21 Records 1-110 (PolyGram)
- 108—BACK IN MY ARMS, High Inergy, Gordy 1688 (Motown)
- 109—WHD SAYS GIRLS CAN'T ROCK AND ROLL, Rebecca Hall, 21 Records 1-111 (PolyGram)
- 110—SCATTERLINGS OF AFRICA, Juluka, Warner Bros. 7-29599

Chartbeat

• Continued from page 6

- 29. "How Much Love," Leo Sayer, 1977, #17 (Mann & Leo Sayer).
- 30. "Just Once," Quincy Jones featuring James Ingram, 1981, #17.

★ ★ ★

Flash Dance: Michael Sembello's "Maniac" (Casablanca) leaps to number seven this week, joining Irene Cara's "Flashdance . . . What A Feeling" in the top 10. It's the first time one soundtrack has produced two top 10 singles since 1980, when MCA's "Xanadu" yielded Olivia Newton-John's No. 1 smash "Magic" and Newton-John and ELO's hit title track.

"Maniac" is the 10th top 10 hit for producer Phil Ramone, following Barbra Streisand's "Evergreen," Billy Joel's "Just The Way You Are," "My Life," "You May Be Right" and "It's Still Rock & Roll To Me," Paul Simon's "Loves Me Like A Rock," "Slip Slidin' Away" and "Late In The Evening" and Simon & Garfunkel's "My Little Town."

And Ramone appears to be no more than a few weeks away from his 11th top 10 hit, as Billy Joel's "Tell Her About It" (Columbia) leaps to number 29 in its second chart week.

Ramone is one of four producers with two hits in this week's top 50. He joins Quincy Jones, who has Michael Jackson at 10 and 27; Mike Stone, who has Journey at 28 and Asia at 35; and Jim Steinman, who has Air Supply at 43 and Bonnie Ty-

ler at 47. Steinman's achievement is especially impressive, since Air Supply was in a moderate slump before this hit, and Tyler was all but forgotten.

★ ★ ★

We Get Letters: Eric Fader, who says he's about to take the New York bar exam, writes in: "Just when you thought there was nothing left to say about Prince's '1999' . . . It is now by my count the fourth most successful record of the rock era in which a full year is named.

"Ahead are two #1 hits—Zager & Evans' 'In The Year 2525' and the Four Seasons' 'December 1963 (Oh What A Night)'—and a number two—Deodato's 'Also Sprach Zarathustra (2001).' Left in the dust by Prince's hit (which this week falls from its number 12 peak) are such dates as 1985, 1984 (at least two records), 1959, 1941, 1927 ('Kansas City'), 1900 ('Yesterday') and 1492."

Fader is nothing if not meticulous. He adds with apparent seriousness the qualification: "Note that this excludes '65 Love Affair' as well as 'Walk Don't Run '64,' among others." Eric, exactly what kind of a bar is it you're studying for?

Grammy Show Set

LOS ANGELES—The 26th annual Grammy Awards are set to air Feb. 28 on CBS-TV. The telecast will again run three hours, reflecting the ratings success achieved by this year's three-hour 25th anniversary special.

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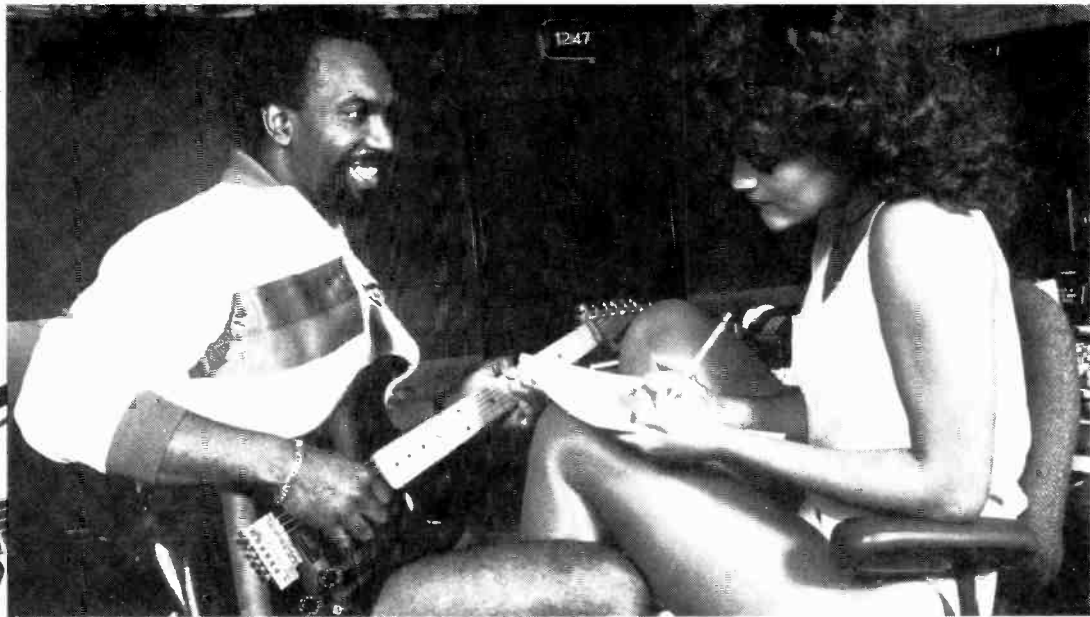
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Photo News



FLASHING THOSE PEARLY WHITES—Blues great B.B. King joined in on a jam organized by Frets Magazine publisher Jim Crockett during the recent NAMM show in Chicago.



STEAMY SESSION—Thomas McClary of the Commodores collaborates with Jayne Kennedy for the title track of her new PolyGram exercise LP, "Steamroom."



TONGUE IN CHEEK—John Griffith of 415/Columbia's Red Rockers relaxes after his performance at the Palace in Los Angeles. Visiting backstage, from left, are Jim McKeon, Columbia's West Coast promotion director; Griffith; and KMET's Jeff Gonzer and Denise Westwood.



LET'S MAKE A DEAL—Elektra/Asylum chairman Bob Krasnow shakes on the newly pacted label production deal with Bomp Records. Pictured from left are Bomp's attorney, Allen D. Lennard; Bomp president Greg Shaw; Jay Landers of Jay Landers Music; and Krasnow.



ALL FIRED UP—A stunt man known as "The Human Torch" promotes Shooting Star's new Epic/Virgin LP "Burning" in the parking lot outside the Canoga Park Bowling Lanes in Los Angeles. Inside, members of Tom Petty & the Heartbreakers, Survivor, Sparks and the Plimsouls were bowling at a benefit party for the T.J. Martell Leukemia Research Foundation.

AUGUST 6, 1983. BILLBOARD

CURVATURES—Alliance Records executives join members of the Curve at an unveiling party for their "Friday On My Mind" video. Smiling, from left, are the Curve's Owen Seiver; label president Bill Valenziano; band members Tom Boxwell, Chuck Gefre, Kent Barbour and Joey Toth; Howard Zelemer, director of business affairs for Alliance; the group's Denis Cortese; and Marty Goldrod, the label's promotion director.



THUMBS UP FOR ARMATRADING—Henry Winkler, "The Fonz," meets Joan Armatrading after her performance at the Universal Amphitheatre in Los Angeles. The British star has been touring the U.S. in support of her A&M LP, "The Key."



MORE MEMENTOS FOR MANILOW—Arista International executives present Barry Manilow with three gold LPs signifying his success in Japan. Pictured from left are Andrew Pryor, vice president of Ariola/Europe; Nippon Phonogram's Alex Abramoff; Manilow; Harry Anger, vice president of...

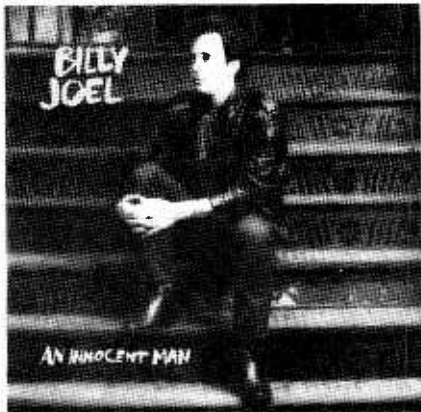


Billboard's
Survey For Week Ending 8/6/83

Top Album Picks

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Spotlight



BILLY JOEL—An Innocent Man, Columbia QC 38837. **Producer: Phil Ramone.** Joel follows the thematically probing "The Nylon Curtain" with a deliberately light-hearted album based on the themes of dance and romance. The songs capture the innocence and charm of late '50s and early '60s pop while still sounding fresh and vital. The first single, "Tell Her About It," is mainstream pop at its most exuberant as is the sax-driven rocker "Christie Lee." The album is balanced by a series of midtempo doo-wop ballads which are ideal background for sharing sweet talk on the stoop.



JACKSON BROWNE—Lawyers In Love, Asylum 9 60268-1. **Produced by Jackson Browne, Greg Ladanyi.** Browne here continues in the highly commercial, accessible mode of his 1980 album "Hold Out" and '82 single "Somebody's Baby." This will probably disappoint his early fans who favor the thoughtful introspection of "Late For The Sky" and "The Pretender," though it will just as likely please younger pop-rock audiences more interested in a record's texture than its lyrics. Browne is backed on these songs by long-time colleagues Russell Kunkel, Craig Doerge and Rick Vito, among others. The title track is already a top 25 single.



Pop

JEFFREY OSBORNE—Stay With Me Tonight, A&M SP-49-40. **Produced by George Duke.** Behind his fast-climbing "Don't You Get So Mad," singer/songwriter Osborne is gathering strong pop/soul support in pursuit of crossover dynamite. Osborne, with that powerful blend of grit and class, lifts "We're Going All The Way" and "Stay With Me Tonight" into sure-fire contention, and producer Duke bakes in the beat to ensure that the heart-grabbing vocals of the surging singer will be both heard and hitbound. This comet is still on the rise. Catch it.

JON & VANGELIS—Private Collection, Polydor 813 174-1 Y-1. **Produced by Vangelis.** Vangelis' first album since the platinum "Chariots Of Fire" has him reuniting with Jon Anderson, best known for his work with Yes. The result continues in the symphonic beauty of Vangelis' "Chariots Of Fire," but with more rock radio accessibility because of Anderson's vocal presence. The entire second side is an extended piece, "Horizon," while side one is comprised of six individual tracks. Besides co-writing all the material with Anderson, Vangelis arranged, produced and performed the entire LP.



Black

PEABO BRYSON & ROBERTA FLACK—Born To Love, Capitol ST-12284. **Various Producers.** Bryson and Flack re-team on a series of romantic duets targeted at black and AC playlists. Two tracks each were produced by Michael Masser and Burt Bacharach & Carole Bayer Sager, and continue their smooth, highly professional approach. The first single, "Tonight I Celebrate My Love" is a soft midtempo ballad, though there are also a few peppier tunes, including the frenetic "Comin' Alive," produced by Masser.



Country

BARBARA MANDRELL—Spun Gold, MCA 5377. **Produced by Tom Collins.** Mandrell's a mainstay in country, although with her throaty vocals, she handles r&b and pop with dash and feeling. This album, however, is fresher and more exciting than some of her past efforts. There's a real diversity and strength in the material for a change, giving her a chance to express her talents in changing lights. Top choices include

"Only Now And Then," "Loveless," and the smokey "Overnight Sensation" with Steve Wariner.

DAN SEALS—Rebel Heart, Liberty LTS1149. **Produced by Kyle Lehning.** England Dan is anything but down for the count with this fine new solo LP, pairing him with his former producer from England Dan & John Ford Coley days. Through powerful cuts like "After You," "You Really Go For The Heart" and "Everybody's Dream Girl," they've come up with a sound that simmers to a rolling boil. Side one offers the most commercial productions; side two gives the artist/songwriter a chance to lean back into his own reflective material. This album manages the fine line between country and pop delectably.



First Time Around

THE BREAKS—RCA AFL1-4675. **Produced by Vini Poncia.** Quarterflash and Scandal are two acts that have emerged after Fleetwood Mac making their careers doing melodic pop rock with female vocals. Now there is also the Breaks, led by Suzanne Jerome Taylor, playing winsome or poignant love songs within the mainstream pop rock tradition. Taylor handles the lead singing chores admirably, with a pleasant if not particularly distinctive voice.

BODINE—Bold As Brass, WEA International Records WEA 1801 (Jem). **Produced by Alfred Vandergarde.** This is the first LP released under the WEA-Jem pact where Jem will distribute select WEA International product in the U.S. Bodine is a Dutch band playing new generation heavy metal. Like the other young European heavy metal bands they sing in English, while reworking the genre's chops with as much enthusiasm as if they invented the music themselves.

B.B. SPIN—Try To Beat The Heat, Cactus Records 83-001. **Produced by Jay O'Rourke and Paul Klingberg.** Debuting on a new Chicago based indie label, B. B. Spin is a rock'n'blues sextet that believes in urban good-time music. There are elements of blues, r&b, raw country and even rockabilly in here, and they put it all together and play it like they really mean it. Which no doubt they do. Contact: (312) 296-5995.

(Continued on page 59)

SPOTLIGHT—Predicted to hit the top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **PICKS**—Predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Predicted to hit the second half of the chart in the format listed; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-773 7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7346).

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Vox Jox

• Continued from page 21

programmed Orlando's WBJW, fills his former slot.

After 30 years of announcing for Los Angeles classical outlet KFAC, **Bill Carlson** has retired. His afternoon duties will be absorbed by current staffers, as **Fred Crane** now does 6 a.m. to noon and **Tom Dixon** does 1 to 7 p.m.

★ ★ ★

Word is that Mairite's WHZ New York will debut in a few weeks as Z-100 and the lineup will look like this: PD **Scott Shannon** doing mornings, **Chuck Crane** middays, **Cat Simon** afternoons, **Jack The Wack** (B-97 New Orleans has certainly lost more than its fair share of staffers lately, and all to very good offers) in evenings, **Sean "Hollywood" Hamilton** late nights and **Deborah Rose** overnights.

Another AOR-to-top 40 convert is Tampa's WQXM which drops "Superstars" but continues to be consulted by Burkhardt/Abrams/Michaels/Douglas & Associates. GM **Gary Kines** says **George Hawres** will not stay on as PD of the Plough FM.

★ ★ ★

BENI is out of the tv business. The chain, which operates Indianapolis' WTLC, Atlanta's WAOK, Cincinnati's WBLZ, Jacksonville's WPDQ, all urban, and nostalgia-formatted **WITH Baltimore** (where GM **Ron Stratton** puts out a monthly newsletter, Inside Baltimore Radio, which is always fun to read) and **WJAS Pittsburgh**, has traded **WHEC-TV Rochester** for two Via-

com urban properties, **KDIA Oakland** and **WDIA Memphis**. Fair trade? Well, it is when you add the fact that **Viacom** also gave **BENI** \$24.5 million in the deal.

Arkansas' strongest signal, 50kw **KAAY**, and its class C FM, **KLPQ Little Rock**, have been sold for \$4.25 million. Buying the Multimedia properties is **Signal Media**, a name familiar to Little Rock radio folks as the firm currently owns **KLRA**, which must spin off before picking up the oldies AM and its FM country counterpart. **Signal Media** also owns **KELI/KSNE Tulsa**.

Speaking of spinoffs, the word is that **King Broadcasting** has found a buyer for San Francisco's **KYA**, and therefore will soon be able to acquire **KSFO** there.

★ ★ ★

In case you were wondering what ever happened to two veteran Rounsaville people, former **WBJW Orlando** PD **Tom West** and long-time **WFUN Miami** GM **Arnold Kaufman**, they're both still with **Robert W. Rounsaville**. In fact, they're the Orlando branch of his station brokerage business.

What's happening since **Dick Fairbanks** acquired **KCMO/KCEZ Kansas City**? For one thing, **WLAC Nashville** GM **Dick Casper** is now consulting the pair.

★ ★ ★

Some restructuring at news/talk **WXYZ Detroit**, including an all-news block in morning drive featuring **WXYZ news director Dan Streeter** and co-anchor **Jerry Whitman**. ... It's into management for **Bill**

Garcia, who leaves **Sis Kaplan's WAYS** in Charlotte to manage **WDEX** there. (Actually, **WDEX** is in Monroe, but Union County is next to Mecklenburg and thus in the Charlotte metro.) He'll also do mornings.

Bill White is upped from MD to PD while retaining his midday shift at **WEEP Pittsburgh**. He replaces **Dennis Reed** who also exits his afternoon slot at the country outlet. ... Didn't we just mention that **Rick Gillette** was PD of **FM102** in Sacramento? Scratch that. He's already been elevated to operations manager, with **Chris Collier** named music director.

Larry Vance Swikard who had been with Houston's **KNUZ** for several years before leaving for Beaumont's **KAYC/KAYD** as GM in 1981, has returned to **KNUZ**, which switched from country to oldies a few years ago, as GM. He replaces **Dave Morris** who continues as GM of **KNUZ's FM**, MOR-formatted **KQE**.

Larry Scott moves up at **WMLF** (the old **WIFE**) Indianapolis, going from program co-ordinator to operations director of the nostalgia outlet at 1310. ... In addition to new calls, **KLSY** (formerly **KZAM**) Seattle gets a new production director. **Jeff Bach**, former **KZAM** weekender, assumes that post.

Mike Anthony will be moving back from **Duffy Broadcasting's KLIR Denver**, where he is currently PD, to the company's Portland outlet, **KCNR**, where he'll be production director. This leaves an AC PD

opening at **KLIR**. Interested? Check with **Richard Harker** at **KCNR**.

Turns out **KSHE St. Louis' Rick Balis** will not be going to 'RIF in Detroit, but he won't be staying at **KSHE** either, leaving two Midwest major market AOR programming gigs open. ... Century Broadcasting VP **Allan Wilson** adds to his duties, becoming station manager of **WAIT Chicago**. **Harvey Wittenburg** continues as VP/GM of **WAIT** and **FM100 WLOO**.

★ ★ ★

Congratulations to **Steve Warren** and his staff at **WPTR Albany**. Steve, who programs the AM country outlet there, has managed to defeat his FM competition overall 12 plus. As to how he did it, Steve cites the usual programming ploys as well as live broadcasts, alive personalities, staff members who fool around with each other (a jock and newslady even made it legal and got married last month) and a cat who lives in the lobby (Mona). New owners are expected by year's end at the 50 kw facility. No word on their affinity for cats, but if we were them, we wouldn't touch anything at this point.

Get well wishes to two radio vets, **Charlie Parker** and **Marge Bush**. Parker, former VP of programming for **Hartford's WDRC**, is expected back at the station as a consultant after recovering from recent heart surgery. **Bush**, longtime **WIXY Cleveland** music director, will be back at the **Ohio School of Broadcasting Technique** after recovering from an appendectomy.

Reduced Rates Now Available For MUSEXPO

NEW YORK—Subsidized lower registration fees and office booth rentals are available to participants at **MUSEXPO '83**, to be held Nov. 1-4 in Acapulco. This is being made possible, says organizer **Roddy Shashoua**, by the joint promotion and co-sponsorship effort with the Mexican government.

Registration fees for individual participants has been reduced 26%, from \$375 to \$275, and the furnished office booth exhibit fee permitting free registration for all company members has been lowered 16%, from \$1,200 to \$1,000, in comparison with last year's event in Miami Beach.

For the first time, a company registration fee for firms attending without office booths is available at \$600. All fees are available through July 30, and are subject to space availability. Some 2,000 hotel rooms have been reserved at special subsidized rates for the event. For further information, **MUSEXPO** offices at 1414 Ave. of the Americas here can be contacted. Telephone is (212) 489-9245; telex is 234107.

For The Record

The writers of the **Olivia Newton-John** hit "Make A Move On Me" were listed incorrectly in a recent summary of **BMI's** most performed songs of 1982. The song was written by **John Farrar** and **Tom Snow**.

Ariola Eyes Computer Software Deals For Europe

• Continued from page 1

by CBS Records, and Imagic in the international marketplace.

Imagic's software has been marketed internationally through a hand-picked network of independent distributors in 40 countries since May, 1982. "We chose independent exclusive distributors—rather than one large worldwide organization—to get representatives that can react to the needs of their markets," says Stan Peters, director of international sales for the Los Gatos-based company. "There are two schools of thought on this. We went with the network of exclusive representatives."

Other major software manufacturers, including DataSoft, Data-most, Electronic Arts, HES, Creative Software and Sierra On-Line, say they have been approached by other European distributors, but have not yet made any decisions.

Many of those European distributors only represent one country. Ariola, however, offered distribution in several territories, explains Paul Zuzelo, president of Creative Software. Ariola offers representation in France, Switzerland, Austria, Holland, Belgium and Germany.

Although Bertelsmann and the third-party software manufacturers remain mum on the specifics of their contracts, they will all be depending on the distributor to support their products with advertising and promotions. Additionally, the company will take charge of doing all trans-

lations on packaging and instructions.

Notes Jon Loveless, vice president of marketing for Synapse Software, based in Richmond, Calif. "Computer software requires much more attention than an album. Since there is a lack of industry standard, it doesn't play on any turntable like a record.

"The mentality of the buyer is also different. It's not like you hear a song on a radio or in a record store and go out and buy it. Some software needs to be demonstrated."

It is for those reasons that Synapse decided to go with Ariola, he says. "They have prior experience with computer products. Plus the fact that in other ways software is like a record album. It's a product that has high turnover, multiple titles and is soft in similar retail outlets."

These signings come on the heels of several computer hardware companies' announcements of staggering second quarter losses, bringing half-year sales figures way below the companies' prior expectations. But according to Jonathan Brett, who represents Bertelsmann in the U.S., the price wars are tangential to these deals.

"We have no interest in becoming involved with computer hardware," he says. "We plan on providing the best razor blades for the top-selling razors. If, for example, IBM became the dominant machine in Europe, then we would look into distributing IBM software."

Since the penetration of home computers in Europe is rapidly be-

coming substantial, the company sees a rising need for software. It is estimated that Germany has more than 135,000 computers in place; that figure is expected to double this year, Brett says. He adds that there are 320,000 video game systems in that country, and that number is expected to increase by 40% this year.

These sales figures, thought to be representative of other European countries as well, do not include the Timex/Sinclair computers, which command the highest market share abroad. "Timex computers do not have a software market," Brett adds.

Ariola is banking on computer software becoming part of the European mass merchandise market. Dealing with mass marketed entertainment product is, of course, not

new to Ariola, which sells records, videocassettes, videodisks, books, magazines and other "software" products throughout Western Europe.

It was the company's decades of distribution experience, prior experience with video games and willingness to commit to computer software sales that encouraged both Stu Berman, director of sales for Broderbund, and Creative Software's Zuzelo to work out agreements with Bertelsmann, they say.

Bertelsmann, in the meantime, not only finds computer software demand growing abroad, but expects to see the rise of the European specialty store. "Such products will be sold in department stores, electronic stores, and it's likely the

record store will play a major role," Brett says.

In essence, Ariola will become Synapse, Broderbund and Avalon-Hill in Europe. The Germany company will be dealing directly on behalf of the companies as well as packaging products.

So far, none of the firms involved has expressed reservations about having Ariola distribute competitors' product. "In that sense," Synapse's Loveless says, "they are like a regular distributor. We go through many of the same distributing companies already."

Bertelsmann, which has been shipping Activision product for almost nine months, is the second largest distributor of computer software in Europe. The largest is Atari.

PolyGram Losses Color Merger

• Continued from page 1

without us being involved."

In 1982, 603 German companies applied to the cartel office for approval of mergers of various kinds, and only two were not approved. Now, however, the flood is slowing down.

Meanwhile, the two parties concerned remain silent here. In Munich, a spokesman for Siemens, which currently owns a 50% share of PolyGram, declined to comment. But asked about the possibility of the merger being challenged on anti-trust grounds, he said: "We wouldn't have entered into these negotiations

if we thought we couldn't answer any antitrust objections."

Kartte acknowledges that there is concern in German industry over the increasing number of mergers, which have tended to reduce the number of marketplace operators, fuel unemployment and leave trading power in the hands of a few conglomerates.

Manfred Kuehn, chief legal counsel of PolyGram, says there are anti-trust proceedings in progress in several countries. "But," he says, "it would not be appropriate for me to make any comments while they are under consideration."

A factor which could operate in favor of the merger is that WEA is weak in classical repertoire. When PolyGram purchased Decca's music division in 1979, Decca's 50% stake in Germany's Teldec was initially included in the deal. But a source close to these negotiations says the German cartel "raised its finger" not because of the combined PolyGram/Teldec market share, but because the two firms would have dominated the classical sector with about 50% of the market.

While PolyGram still accounts for about 35% of German classical sales, WEA's classical turnover is negligible.

AUGUST 6, 1983, BILLBOARD

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New Companies

Asgard Records Inc., formed by Robert Gross. First signing is the Cindy Williams Band. Box 991, Magnolia, Ark. 71753; (501) 234-8897.

★ ★ ★

Big Grape Productions, a management and record promotion firm, formed by Gus Rosanio and Tony Mecca. First signing is Habits to Urban Records. 1808 South Broad St., Suite 2A, Philadelphia, Pa. 19145; (215) 952-0337.

★ ★ ★

Britt-Pugh Associates, a management and publishing firm, formed by Richard Britt and John Pugh. 3716 10th Ave., New York, N.Y. 10034; (212) 341-2905.

★ ★ ★

Dick Shuey Agency, a talent agency providing country music buyers with 24-hour service. P.O. Box 809, Goodlettsville, Tenn. 37072; (615) 859-4324.

★ ★ ★

IRS Video, a video distribution firm, formed by Miles Copeland, president of IRS Records, and Derek Power, managing partner of Copeland & Power. First release is "Police Around The World," featuring clips from the group's Far East tour. 1416 North La Brea, Los Angeles, Calif. 90036; (213) 469-2411.

★ ★ ★

Patmos Production, formed by James Griffin, as an umbrella company under which his studio, publishing and production concerns will operate. P.O. Box 16387, Jackson, Miss. 39236; (601) 856-2525.

★ ★ ★

RPM Associates, the college booking division of Gerry Tabeek Entertainment, formed by Gerry Tabeek. 15 Gloria Lane, Fairfield, N.J. 07006; (201) 575-3280.

★ ★ ★

Rue Barclay Enterprises, formed by Rue Barclay to distribute and promote cable films and records. 7436 Genesta Ave., Van Nuys, Calif. 91406; (213) 342-2636.

AFM Ratifies Video Pact

• Continued from page 3

accepted by our members, who feel it is one of the most progressive contracts negotiated in the last few years," Crothers says.

The agreement provides session musicians with income from the licensing or sale of video clips in which music on which they have played is used as a soundtrack. On-camera appearances are also discussed in the pact.

Musicians involved with a video project will share 1% of all revenues beyond \$50,000. That money goes to the record company, toward production costs, and rises to \$60,000 in the second year of the deal, which runs from July 1, 1983 to Nov. 30, 1985.

For an on-camera appearance, a session player receives \$115, rising to \$125 in the second year. And home video use of a clip provides musicians with \$500 after sales of \$5,000 for the clip have been achieved.

Crothers would not name the labels involved in the negotiations, but points out that any label may sign the deal and use the guidelines. The pact only affects those clips owned by labels which have signed the agreement.

It's hoped the pact will open doors for wider utilization of promotional video clips, both on television and in the home video marketplace.

The Juggernaut Group, a firm offering promotion and marketing consultation on records, publishing and video, formed by Juggy Gayles and his son, Ron Resnick. 67-45E 190th Lane, Flushing, N.Y. 11365; (212) 454-6593.

★ ★ ★

Kirsch & Associates, specializing in the representation of the entertainment industry in matters before the Internal Revenue Service, formed by David Kirsch. 250 West 57th St., Suite 1005, New York, N.Y. 10019; (212) 765-2540.

★ ★ ★

Reel Magic, a film and video production company, formed by Kort Adeler Falkenberg 3rd and Kimberly Bellman, both formerly with Chrysalis Records. 20831 Burbank Blvd., Woodland Hills, Calif. 91367; (213) 716-1998.

★ ★ ★

Dym/SR&A Inc., a firm providing public relations, promotion and marketing support services to high technology and electronics companies, formed by Fran Dym and Sumner Rider & Associates Inc., 355 Lexington Ave., New York, N.Y. 10017; (212) 661-5300.

THE 1983 CO-OP SOURCE DIRECTORY MEANS BUSINESS

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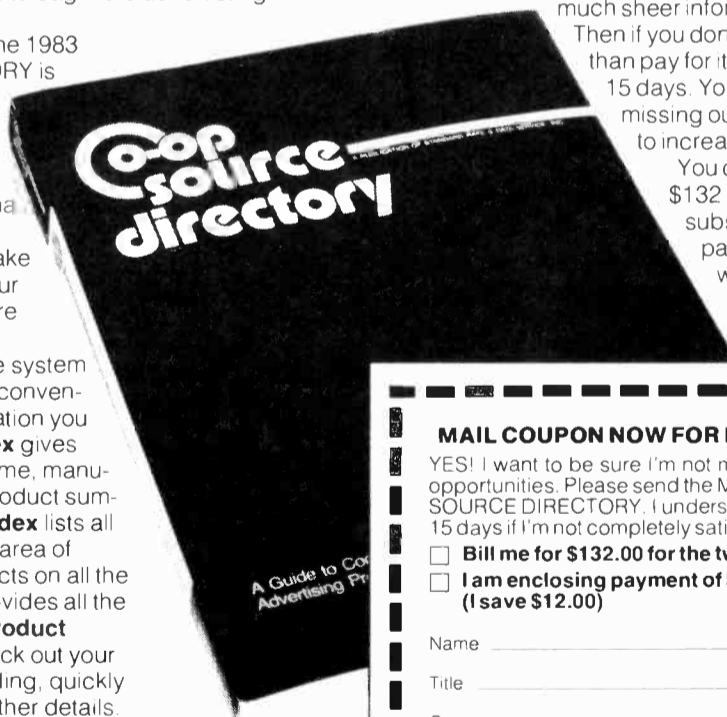
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MAJOR COMPUTER SOFTWARE LICENSE DEAL

Sierra On-Line, Sydney In Pact

LOS ANGELES—Third-party software developer Sierra On-Line and business software maker Sydney Development Corp. of Canada have entered into a multi-million-dollar agreement whereby Sierra On-Line will develop and market programs based on the "Wizard Of Id" and "B.C." comic strip characters. Sydney currently holds all rights to these characters.

This venture is one of the largest licensing agreements made by a third-party vendor in the still-young computer software industry. The agreement comes soon after Sierra On-Line announced that it had received some \$3 million in venture capital.

In addition to backing the new programs with promotions, Sierra On-Line's advertising campaign will include the use of computer-generated animation and graphics in television commercials targeted toward MTV and local stations, says Ken Williams, president of the Coarsegold, Calif. firm. No dollar figure has been attached to the advertising campaign.

The agreement also includes international publishing rights and sub-licensing for most popular

Douglass Scores

LOS ANGELES—Greg Douglass, lead guitarist with the Greg Kihn Band, is scoring the movie "Laughing Horse," an American Twist Production due in September.

home computers. At least eight educational and entertainment titles need to be made available within the next year and a half. Sierra On-Line hopes to have two packages for ColecoVision, Apple, Atari and Commodore 64 computers out this Christmas.

Michael Bate, Sydney's director of design and graphics, says he plans to produce programs and video promotions for the new programs that attempt to bring the characters,

created by Johnny Hart, "to life."

The Sydney Development Corp. became Canada's largest developer of packaged computer software in 1982 when its sales jumped to \$11.6 million. Headquartered in Vancouver, B.C., the company's shares are traded on the Toronto and Vancouver stock exchanges. The Canadian company has a product line of 70 software packages compatible with mainframe, mini- and micro-computers. **FAYE ZUCKERMAN**

LPs Due From Superstars

• *Continued from page 4*

And Lefty." Haggard's partner on the latter album, Willie Nelson, will also be represented in August with an RCA compilation, "My Own Way." And fellow country superstar Eddie Rabbitt will have a compilation on Warner Bros., "Greatest Hits Vol. 2."

Top releases on the black music front, apart from the aforementioned albums by Richie, the Gap Band and Zapp, are Stephanie Mills' "Merciless" on Casablanca, due Aug. 8; the Commodores' "13" on Motown, due Aug. 18, and Ashford & Simpson's "High Rise" on Capitol, due Aug. 19. Motown also plans a Friday (5) release for Rick James' "Cold Blooded," which was originally set for release in July.

Agneetha Faltskog of Abba will

make her solo debut with "Wrap Your Arms Around Me," due on Polydor Aug. 8. It will be followed by several other albums by top female vocalists, including Bette Midler's "No Frills," due on Atlantic in early August; Sheena Easton's "Best Kept Secret," set by EMI America for Aug. 19, and Carly Simon's "Hello Big Man," due on Warner Bros. Aug. 31.

Atco hopes to capitalize on the success of Inxs' "Shabooh Shoobah" album by issuing a \$4.98 live EP, "Deka Dance," in mid-August. And Elektra/Asylum will hope to finally break X with the release of the band's "More Fun In The New World" Aug. 29. It's X's first album since Elektra's realignment and move to a more rock-oriented a&r stance.



WITHDRAWAL SYMPTOMS—Members of the Fixx and MCA executives relax after a performance at the Greek Theatre in Los Angeles. Cramped on the couch, from left, are MCA's vice president of business affairs Zach Horowitz; the Fixx's Jamie West-Oram and Rupert Greenwald; Larry Solters, MCA vice president of artist development; and Fixx member Cy Curnin. Standing, from left, are MCA president Irv Azoff; the group's David Brown and Adam Woods; and label vice presidents Jerry Sharrell and Myron Roth.

Tapes In The Park, Courtesy E/A

NEW YORK—The Bethesda Fountain in Central Park here was the place to be on July 23, when Elektra/Asylum implemented a cassette giveaway to persons with Walkmans and "boxes."

A handful of label executives, including Keith Jackson, vice president of special markets, and Mike Bone, vice president of promotion, who hatched the concept together, distributed 500 promotional cassettes featuring remixes of Yello's "I Love You," Midnight Star's "Freak-A-Zoid," EBN-OZN's "A.E.I.O.U. Sometimes Y," and the Fearless Four's "Just Rock," for two hours starting at noon. Break dancers were also hired to perform.

The cassettes, tagged with the request lines of the city's local urban stations, WBLS, WKTU and WRKS, urged consumers to phone about their favorite tracks.



Issue Date: October 1

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	
1	1	6	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		37	38	13	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		6.98		72	61	15	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98		
2	2	33	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1	38	41	4	DIANA ROSS Ross RCA AFL1 4677	RCA		8.98	BLP 24	73	81	13	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 9	
3	3	15	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 8	39	40	6	RICKIE LEE JONES Girl At Her Volcano Warner Bros. 1-23805	WEA		5.99		74	62	11	MAZE We Are One Capitol ST12262	CAP		8.98	BLP 5	
4	4	27	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		40	42	5	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA		8.98		75	59	12	DAVE EDMUNDS Information Columbia FC 38651	CBS				
5	5	6	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		41	30	7	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA		8.98		76	84	14	TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL		8.98		
6	6	15	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 34	42	32	11	MTUME Juicy Fruit Epic FE 38588	CBS			BLP 4	77	74	21	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP	●	8.98	BLP 68	
7	7	6	LOVERBOY Keep It Up Columbia QC38703	CBS				43	46	6	CROSBY, STILLS, & NASH Allies Atlantic 80075-1	WEA		8.98		78	73	44	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		
8	8	14	MEN AT WORK Cargo Columbia QC 38660	CBS	▲			44	45	26	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 2	79	69	13	JONZUN CREW Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 21	
9	9	38	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 14	45	52	4	ELO Secret Messages Jet QZ 38490 (Epic)	CBS				80	78	91	LOVERBOY Get Lucky Columbia FC 37628	CBS	▲			
10	11	25	JOURNEY Frontiers Columbia QC 38504	CBS	▲			46	51	11	FASTWAY Fastway Columbia BFC 38662	CBS				81	75	10	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown 6308 ML2	MCA		9.98	BLP 69	
11	12	41	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 61	47	48	58	MEN AT WORK Business As Usual Columbia ARC 37978	CBS			BLP 75	82	115	2	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA		8.98	BLP 15	
12	13	9	THE KINKS State Of Confusion Arista AL 8-8018	RCA		8.98		48	33	19	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98		83	86	9	BLACKFOOT Siogo Atco 90080	WEA		8.98		
13	18	11	THE FIXX Reach The Beach MCA 5419	MCA		6.98		49	34	17	KROKUS Head Hunter Arista AL 8005	RCA		8.98		84	83	68	TOTO Toto IV Columbia FC 37728	CBS	▲			
14	16	25	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98		50	47	21	U2 War Island 90067 (Atco)	WEA	●	8.98		85	99	3	DOOBIE BROTHERS Farewell Tour Warner Bros. 23772	WEA		11.98		
15	15	9	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP		8.98		51	54	5	JOE WALSH You Bought It, You Name It Full Moon/Warner Bros. 1-23887	WEA		8.98		86	85	74	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 17	
16	19	4	DONNA SUMMER She Works Hard For The Money Mercury 812255-1 (PolyGram)	POL		8.98	BLP 11	52	53	8	MARSHALL CRENSHAW Field Day Warner Bros. 23873	WEA		8.98		87	87	63	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			
17	17	7	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98		53	44	7	PETER GABRIEL Plays Live Geffen 2GHS 4012 (Warner Bros.)	WEA		10.98		88	100	3	CHARLIE DANIELS BAND A Decade Of Hits Epic FE 38795	CBS				
18	14	25	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	●	8.98		54	49	9	SOUNDTRACK Return Of The Jedi RSO 42281/1767-1 (PolyGram)	POL		9.98		89	91	18	KASHIF Kashif Arista AL 8001	IND		8.98	BLP 10	
19	10	16	EDDY GRANT Killer On The Rampage Portrait/ice B6R 38554 (Epic)	CBS			BLP 13	55	56	6	BOB MARLEY & THE WAILERS Confrontation Island 90085-1 (Atco)	WEA		8.98	BLP 31	90	93	5	THE HOLLIES What Goes Around Atlantic 80076	WEA		8.98		
20	24	11	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1 4681	RCA		8.98		56	50	33	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS				91	104	17	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98		
21	21	4	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA		8.98		57	58	9	KAJAGOOGOO White Feathers EMI-America ST 17094	CAP		8.98		92	96	74	DEF LEPPARD High & Dry Mercury SRM-1 4021 (Polygram)	POL	●	8.98		
22	22	31	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 30	58	55	14	MARTIN BRIELEY One Night With A Stranger Mercury 810332 1M-1 (PolyGram)	POL		8.98		93	102	18	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98		
23	39	4	SOUNDTRACK Staying Alive RSO 813269-1 (PolyGram)	POL		9.98		59	57	33	DEBARGE All This Love Gordy 6012 GL (Motown)	MCA	●	8.98	BLP 20	94	114	104	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98		
24	20	16	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	●	8.98		60	64	8	PETER TOSH Mama Africa EMI-America SO-17095	CAP		8.98	BLP 75	95	NEW ENTRY	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98			
25	25	8	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98		61	63	17	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 16	96	88	62	DURAN DURAN Rim Capitol ST-12211	CAP	▲	8.98		
26	72	2	ROBERT PLANT The Principle Of Moments Swan Song 90101 (Atco)	WEA		8.98		62	77	20	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 1	97	NEW ENTRY	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA		8.98			
27	27	14	SERGIO MENDES Sergio Mendes A&M SP 4937	RCA		8.98	BLP 22	63	117	2	ARETHA FRANKLIN Get It Right Arista AL 8 8019	RCA		8.98	BLP 40	98	90	30	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		
28	31	16	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS				64	60	9	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98		99	89	14	EARL KLUGH Low Ride Capitol ST 12253	CAP		8.98	BLP 63	
29	23	21	STYX Kilroy Was Here A&M SP 3734	RCA	▲	8.98		65	79	3	STEVIE RAY VAUGHN Texas Flood Epic BFE 38734	CBS				100	105	19	WHISPERS Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 7	
30	35	13	ZEBRA Zebra Atlantic 80054	WEA		8.98		66	68	8	LITTLE RIVER BAND The Net Capitol ST-12273	CAP		8.98		101	97	10	DENIECE WILLIAMS I'm So Proud Columbia FC 38622	CBS			BLP 12	
31	26	15	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	●	8.98		67	70	12	THE B-52'S Whammy Warner Bros. 1-23819	WEA		8.98		102	113	6	AMERICA Your Move Capitol ST-12277	CAP		8.98		
32	43	3	TACO After Eight RCA AFL1 4818	RCA		8.98		68	71	7	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98		103	106	9	DIANA ROSS Anthology Motown 6049ML2	MCA		9.98	BLP 73	
33	28	8	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA		8.98	BLP 6	69	66	7	PAT METHENY GROUP Travels EGM 1-23791 (Warner Bros.)	WEA		14.98		104	94	15	JOAN ARMATRAOING The Key A&M SP 4912	RCA		8.98		
34	29	11	A FLOCK OF SEAGULLS Listen Jive/Arista JL8-8013	RCA		8.98		70	65	42	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 23	105	92	18	CHRIS DEBURGH The Getaway A&M SP 4929	RCA		8.98		
35	37	12	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS			BLP 3	71	67	19	CHAMPAIGN Modern Heart Columbia FC38284	CBS			BLP 29									
36	36	10	THE ISLEY BROTHERS Between The Sheets T-Neck FZ 38674 (Epic)	CBS	●		BLP 2																	

▲ Bullets are awarded to those products demonstrating the greatest sales gains this week. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

AUGUST 6, 1983, BILLBOARD

RHINO RISES *Renegade L.A. Label Maintains Steady Flow Of Offbeat Releases*

By SAM SUTHERLAND

LOS ANGELES—While the majors mull the meaning of "new music" and the few remaining better-known indies fret about their future, the principals behind the renegade Rhino Records label are cheerfully ignoring such trends—and projecting their busiest year yet.

Partners Harold Bronson and Richard Foos could take legitimate credit for Rhino's own push for new wave, punk and other "new music" precursors, since they began recording local bands here in the mid '70s. But given their label's origins in 1973 with decidedly offbeat novelty fare, it's fitting that the duo sidesteps the latest bandwagon to stress their success in assembling historical rock reissues while sustaining Rhino's role as one of the only remaining record companies with a strong commitment to comedy.

"In 1983, we'll release 40 albums, as opposed to 33 in '82 and 17 each in '81 and '80," reports Bronson, the label's managing director and co-founder with Foos in 1973. "This month marks our biggest release yet."

Those projects provide a useful cross-section of the type of record-

ings nearest to the pair's own interests. An album by Big Daddy offers late '70s and '80s rock and pop hits recast in vintage rock stylings to answer such unasked questions as how the Everly Brothers might interpret Rick James. Then there's the picture disk single planned for the Three Stooges; a rare album of instrumental versions of mid-'60s Kinks songs (including one previously unrecorded Ray Davies work); a triple-disk anthology of Turtles and Flo & Eddie recordings; all three of the original LPs by Todd's Rundgren's first band, the Nazzy; and an album of early tapes by California rocker Bobby Fuller cut before he formed the Bobby Fuller Four.

Reissues and anthologies have tackled some better-known acts like the Monkees and Frank Zappa, but it's telling that Bronson and Foos are at least as proud of their efforts in creating new releases for relatively neglected performers like the Beau Brummels, the Chocolate Watch Band, the Standells, Slim Harpo, the Box Tops, Freddy Cannon and Richie Valens. Thematic packages have included a three-volume surf music series, a set of Beatles novelties and a girl group anthology. Add reggae albums, comeback efforts for early rockers, picture and shaped

disks, and Rhino's still active comedy/novelty output, and there's enough to fill an impressive catalog—appropriately, one designed as a comic book.

The retail thrust is tied both to the fact that many of Rhino's recordings will receive little if any airplay, owing to the type of programming they cover, and to the label's early days as a retail spinoff. Foos was the original owner of the Rhino record store in West Los Angeles, where Bronson was manager, before both split off to work on the label as a full-time venture.

On the comedy/novelty front, Rhino "discoveries" include Gefilte Joe & the Fish, wrestler-turned-"geek-stomper" Freddie Blassie, the Temple City Kazoo Orchestra and others.

Other projects in the works include Rhino's new book division, inaugurated last year with its first publication, a "Zappalog" devoted to the Mothers Of Invention founder. That arm is envisioned as specializing in music books and keying in on Rhino's understanding of record/tape accounts. The label is also serving as distributor for two other indie lines, Solid Smoke and War Bride, operated from the Bay Area.

Market Quotations

As of closing, July 27, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Altec Corporation	—	37	1%	1%	1%	— 1/4
69%	48%	ABC	11	490	60%	60%	60%	— 1/4
46%	30%	American Can	32	319	42%	41%	41%	— 1/2
17%	8%	Automatic Radio	10	138	12%	12%	12%	unch.
77%	55	CBS	13	496	71%	70%	70%	— 1
65	16%	Coleco	8	5169	35%	31%	32%	— 4
9%	6%	Craig Corporation	—	9	9%	9%	9%	+ 1/2
84%	60%	Disney, Walt	20	987	68	65%	66%	— 1 1/2
6%	3%	Electrosound Group	—	53	5%	5%	5%	— 1/4
30%	16%	Gulf + Western	10	1835	28%	27%	28	— 1/4
35%	18	Handleman	15	213	33	32%	32%	— 1/2
11%	3%	Integrity Entertainment	32	399	10%	9%	10	+ 1/4
12%	6	K-Tel	11	121	11%	11%	11%	Unch.
74%	47%	Matsumita Electronics	17	699	70%	68%	69	— 1%
16%	8%	Mattel	—	2196	9%	9	9	— 1/2
42%	16%	MCA	5	1847	41%	39%	39%	— 1%
90%	72%	3M	15	2207	84%	81%	81%	— 3
148	82	Motorola	31	5874	148%	141	142	— 3 1/2
70%	47	No. American Phillips	11	264	65%	64%	64%	+ 1/4
15%	4	Orron Corporation	—	37	5%	5%	5%	— 1/4
24%	18	Pioneer Electronics	—	—	—	—	21%	Unch.
31%	13%	RCA	16	2330	29%	28%	28%	— 1/4
16%	12%	Sony	33	3099	14%	14	14%	— 1/4
34%	25%	Storer Broadcasting	—	281	33%	31%	32	— 1%
6%	2%	Superscope	—	71	6	5%	5%	— 1/4
57	38	Taft Broadcasting	13	368	51%	50	50	— 1/2
35%	19%	Warner Communications	14	6630	22%	21%	21%	— 1%

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Koss Corp.	7200	6	6%
Certron Corp.	6600	3 5/16	3 7/16	Josephon Int'l	4300	17%	18%
Data Packaging	—	7	7 1/2	Recoton	1900	15	15%
				Schwartz Bros.	—	2%	3%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

MUSIC RETAILERS PLAN NEW LOOK

Chains' Growth Picture Brightens

• Continued from page 1

store growth a bit, now that it comprises 104 outlets, John Marmaduke avers. He sees six or seven more stores by 1984's end. WM is making over from 15 to 20 stores each year and will continue that trend, Marmaduke says.

Record Bar's Golden is seeking more exposure for personal stereo and electronics, videodisks and "lifestyle products." He sees one more Record Bar opening in 1983, bringing the total of 142. His blueprint calls for 12 to 15 new mall-oriented locations in 1984.

Sterling Lanier and Bob Tolifson of San Francisco's Record Factory chain take a different tack. They feel their present 30-plus stores in Northern California is about the right number, but they want to better the individual locations. They have moved to nine different addresses in 18 months, and they say that trend will continue.

Russ Solomon of Sacramento-based Tower Records has no definite plans for any openings. He's presently riding on the waves caused by the opening of his gigantic New York store. He says he would open a new store if the location and timing are right. He is, however, opening his first video-only store next door to his all-classical recordings outlet on Sunset Blvd. here.

Strawberries, Morn's Levy's 40-unit Boston-based chain, will add about three stores before Dec. 31, one of which may be its first in Maine. A Strawberries spokesman says 10 more might be added in the Northeast sector by the end of 1984.

Two more stores may be added to the 21 Record Shops out of Minneapolis, Mary Ann Levitt says. She hopes to strengthen the stores' classical base and open more room for Compact Discs.

Video games, videodisks and videocassettes, along with the chain's first computer software, have Vince Mauch and Dave Neste of the 10 Peaches Midwest stores out of Oak Park, Ill. worrying about space. If they do expand, it will be more

stores in cities like Chicago, they say.

Lenny Silver of Record Theater has two more stores opening in Cleveland, bringing the total to 16 for the Buffalo-based group. At the moment, he isn't thinking in terms of more stores. He's moving out of his present 62,000 square foot headquarters into much smaller office space now that he has closed his rackjobbing wing.

There's one more Harmony Hut coming in 1983, according to Stu Schwartz. The Lanham, Md. operation expects to open two to three stores in 1984. There are now 23 Harmony Huts and one Tomorrow store in the chain. Like most retailers, Schwartz is interested in paring down his overall average store size a bit, as leases escalate.

There are three Q Record stores in Tampa and greater Miami, but Ned Berndt would like to see five more by the end of 1984. He says the store's average size may decline from 5,000 to 4,000 square feet.

The world's largest industry chain, Musicland, plans to continue its acquisition of worthwhile sites. President Jack Eugster, who oversees 413 U.S. stores, is shooting for 15 to 20 more.

Though Darryl Sherman of Kemp

Mills, the Baltimore-Washington chain, is emphasizing the stores' entry into computerization with inventory control the first priority, he envisions from two to six more. He currently operates 22 stores.

Carl Thom and Jerry Adams of Detroit-based Harmony Hut are mulling a revised floor plan. Adams sees Compact Disc and other innovations forcing their way into the chain. He sees CDs in a self-contained sector in the stores. Jim Greenwood of Licorice Pizza expects to add three to four units between Los Angeles and Visalia, his northern most location, before 1985.

The 11 Big Daddy's stores throughout the Chicago area will increase to 15 or more, says Ben Bartel. He sees present locations increasing in size where possible, to hold the increasing amount of personal electronics, CDs and video software he has coming in. His stores are non-mall, making them, in his opinion, ideal for the quick in-and-out video rental business.

AUGUST 6, 1983, BILLBOARD



STARS UNDER THE STARS—Columbia Records' Deniece Williams poses with friends after her recent concert at the Greek Theatre in Los Angeles. Pictured from left are Phillip Bailey of Earth, Wind & Fire; Valorie and Shirley Jones of the Jones Girls; producer George Duke; Williams, and Rocky Robbins.

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TOP LPs & TAPE

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POSITION 106-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
106	76	13	RED ROCKERS Good As Gold Columbia BFC 38629	CBS			
107	80	10	HEAVEN 17 The Luxury Gap Arista AL 8-8020	RCA		8.98	
108	98	27	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98	
116	5	5	WYNTON MARSALIS Think Of The One Columbia FC 38641	CBS			
110	111	21	INXS Shabooh Shoboh Atco 90072	WEA		8.98	
112	82	11	LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 6
113	101	25	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98	
114	118	15	ROBERT PALMER Pride Island 90065 (Atco)	WEA		8.98	
121	8	8	PHYLLIS HYMAN Goddess Of Love Arista AL 8-8021	RCA		8.98	BLP 25
116	107	19	JULIO IGLESIAS Julio Columbia FC38640	CBS			
144	2	2	FUN BOY THREE Waiting Chrysalis B6V 41417	CBS			
118	120	18	KING SUNNY ADE Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
119	122	11	LAKESIDE Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 18
133	42	42	IRON MAIDEN The Number of the Beast Capitol ST 12202	CAP		8.98	
121	110	105	JOURNEY Escape Columbia TC 37408	CBS			
134	5	5	VARIOUS ARTISTS The Motown Story: The First 25 Years Motown 6048 MLS	MCA		17.98	
123	108	26	ANGELA BOFILL Too Tough Arista AL 8000	RCA		8.98	BLP 17
124	123	73	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 39
125	103	18	PINK FLOYD The Final Cut Columbia QC 38243	CBS			
126	112	8	SYLVIA Snapshot RCA AHL1-4672	RCA		8.98	CLP 9
127	131	6	DONNIE IRIS Fortune 410 MCA 5427	MCA		8.98	
128	130	17	BANANARAMA Deep Sea Skiving London 42281012-1R-1 (PolyGram)	POL		8.98	
129	124	16	JOAN RIVERS What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98	
130	109	28	SCANDAL Scandal Columbia FC 38194	CBS			
131	125	7	MINISTRY With Sympathy Arista AL6-8016	RCA		6.98	
132	129	479	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
133	95	10	BOB JAMES The Genie Columbia FC 38679	CBS			BLP 66
134	138	108	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS			
135	132	39	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98	
136	135	20	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
137	127	10	THE CHI-LITES Bottoms Up Larc LR 8103 (MCA)	MCA		8.98	BLP 27
138	126	38	PAT BENATAR Get Nervous Chrysalis FW-41396	CBS		8.98	
139	128	22	GEORGE WINSTON December Windham Hill C-1025	IND		8.98	
140	136	37	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA		8.98	
141	119	33	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98	
142	139	22	GREG KIHN BAND Kihnspracy Beserkley 60224 (Elektra)	WEA		8.98	
159	33	33	THE FIXX Shattered Room MCA 5345	MCA		8.98	
156	5	5	THE MANHATTANS Forever By Your Side Columbia FC 38600	CBS			BLP 32
146	145	57	MITCH RYDER Never Kick a Sleeping Dog Riva 7503 (PolyGram)	POL		8.98	
147	142	15	BARBRA STREISAND Memories Columbia TC 37678	CBS			
147	142	15	RONNIE MILSAP Keyed Up RCA AHL1-4670	RCA		8.98	CLP 3
148	152	5	KATE BUSH Kate Bush EMI-America MLP 19004	CAP		5.98	
149	154	124	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 31
150	153	2	THE ALARM The Alarm I.R.S. 7-0504 (A&M)	RCA		5.98	
151	146	22	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 26
152	148	24	THOMPSON TWINS Side Kicks Arista AL 8002	RCA		6.98	
153	141	26	HEAVEN 17 Heaven 17 Arista AL 8007	RCA		6.98	
154	NEW ENTRY	NEW ENTRY	IAN HUNTER All Of The Good Ones Are Taken Columbia FC 38628	CBS			
155	137	4	SOUNDTRACK Octopussy A&M SP 4967	RCA		8.98	
156	140	8	PINK FLOYD Works Capitol ST-12276	CAP		8.98	
157	161	8	SAXON Power And The Glory Carrere BFZ 38719 (Epic)	CBS			
158	147	58	STRAY CATS Built For Speed EMI-America ST-17070	CAP		8.98	
159	158	145	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP		8.98	CLP 53
167	3	3	PETE SHELLY XL1 Arista AL6-8017	RCA		6.98	
177	3	3	CHARLIE Charlie Mirage 90098 (Atco)	WEA		8.98	
162	149	16	NONA HENDRYX Nona RCA AF11-4565	RCA		8.98	BLP 46
163	150	10	DOLLY PARTON Burlap & Satin RCA AHL 1-4691	RCA		8.98	CLP 8
164	169	3	WAR Life Is So Strange RCA AFL1-4598	RCA		8.98	BLP 39
165	157	39	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 16
166	151	8	LARRY CARLTON Friends Warner Bros. 1-23834	WEA		8.98	
167	162	16	CARLOS SANTANA Havana Moon Columbia FC 38642	CBS			BLP 75
168	NEW ENTRY	NEW ENTRY	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
169	173	12	THE WHO The Who's Greatest Hits MCA 5408	MCA		8.98	
180	3	3	MOTORHEAD Another Perfect Day Mercury/Bronze 811365-1 (PolyGram)	POL		8.98	
171	170	15	COMPLETE ORIGINAL BROADWAY CAST Cats Geffen 2GHS 2031 (Warner Bros.)	WEA		16.98	
172	164	12	WILLIE NELSON AND WAYLON JENNINGS Take It To The Limit Columbia FC 38562	CBS			CLP 4
173	143	18	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		5.99	
174	178	2	LARRY GRAHAM Victory Warner Bros. 1-23878	WEA		8.98	
175	160	56	JOE JACKSON Night And Day A&M SP 4906	RCA		8.98	
176	175	7	CHUCK MANGIONE Journey To A Rainbow Columbia FC 38686	CBS			
177	171	10	URIAH HEEP Head First Mercury 422812313M1 (PolyGram)	POL		8.98	
190	2	2	SHOOTING STAR Burning Virgin/Epic BFE 38683	CBS			
179	182	3	JUNIOR Inside Lookin' Out Mercury 811325-1 (PolyGram)	POL		8.98	BLP 54
180	155	9	VARIOUS ARTISTS 25 Years Of Grammy Greats Motown 5309 ML	MCA		8.98	BLP 74
189	2	2	BURNING SENSATIONS Burning Sensations Capitol DLP 15009	CAP		5.98	
182	174	61	THE CLASH Combat Rock Epic FE 37689	CBS			
183	176	20	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS			
184	NEW ENTRY	NEW ENTRY	LOUISE TUCKER Midnight Blue Arista AL8-8088	RCA		8.98	
185	188	22	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA		8.98	BLP 71
186	191	3	THE PLIMSOLS Everywhere At Once Geffen GHS 4002 (Warner Bros.)	WEA		8.98	
187	172	15	SPARKS In Outer Space Atlantic 80055	WEA		8.98	
188	NEW ENTRY	NEW ENTRY	SKYY Skylight Salsoul SA 8562 (RCA)	RCA		8.98	BLP 51
189	193	2	RICHARD THOMPSON Hand Of Kindness Hannibal 1313	IND		8.98	
190	187	103	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	
191	183	12	JIM CAPALDI Fierce Heart Atlantic 80059	WEA		8.98	
192	186	16	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	WEA		8.98	CLP 19
193	195	2	LONNIE LISTON SMITH Dreams Of Tomorrow Doctor Jazz FW 38447	CBS			
194	192	115	PINK FLOYD The Wall Columbia PCZ 36183	CBS			
195	NEW ENTRY	NEW ENTRY	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS			
196	181	7	MARILLION Script For A Jester's Tear Capitol ST 12269	CAP		8.98	
197	179	5	DAVID ALLAN COE Castles In The Sand Columbia FC 38535	CBS			
198	NEW ENTRY	NEW ENTRY	GARY MYRICK Language Epic BFE 38637	CBS			
199	185	7	NEIL DIAMOND Classics The Early Years Columbia PC 38792	CBS			
200	184	4	YELLO You Gotta Say Yes To Another Excess Elektra 60271	WEA		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

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AUGUST 6, 1983, BILLBOARD

Droz Talks Recovery At Camelot's Confab

By EDWARD MORRIS

SALT FORK STATE PARK, Ohio—WEA president Henry Droz looked upon the record industry and pronounced it generally healthy in his opening address to the Camelot Enterprises convention here July 22. But he urged the assembly of company executives and record store managers to be "sober and mature enough to deal with our new sales explosions" and not follow the examples of economic irresponsibility that he said characterized the industry during the '70s.

As indicators that the music business is prospering, Droz cited the strong sales of such acts as Michael Jackson, Men At Work, Stevie Nicks and Def Leppard; the number of "first-attempt albums" now in the top 100; the effectiveness of television in breaking and selling records; and the growing consumer excitement over the Compact Disc.

The business is "enjoying a rebirth of artistic creativity," Droz maintained. He added that "not since Dick Clark's 'American Bandstand' in the late '50s has television played such a powerful role in selling our music."

Although he praised the Compact Disc as being "the most positive technological advance since the introduction of stereo" and noted the advantages of CD's universal compatibility and uniform packaging, Droz warned the conventioners not to abandon the LP and cassette formats. "Impressions today made upon the consumer of impending

obsolescence of the LP and cassette could cause consumer confusion and serious damage to our business in 1983 and 1984," he said.

Droz added that cassette sales are increasing without diminishing those for LPs, and he reported that WEA's LP sales are up. He also stressed that a more realistic industry-wide pricing system has paid off in renewed customer interest.

Speaking to the Camelot group during its first business session, John Harvey, PolyGram's vice president of sales and marketing, called the CD "the rebirth of our business." He announced that PolyGram was making its first shipment of CDs and that it would have an initial offering of about 100 pop and classical titles.

"CD will be a success when everybody joins," Harvey asserted, noting that PolyGram had reserved almost 40% of the capacity of its CD pressing plant for use by other record labels. As a part of his introduction of the CD, Harvey showed the video that had premiered at NARM on the development and technology of the new format.

Larry Mundorf, Camelot's vice president of retail operations, announced that the company has added a new administrative level between the home office executives and the four regional directors. The level will split the company's store operations into Northern and Southern divisions with offices in North Canton, Ohio and Nashville respectively.

Danjay Music's Phil Lasky Dies In Denver At Age 75

LOS ANGELES—Phil Lasky, 75, chairman of the board and founder of Danjay Music, died Wednesday (27) in Denver after a siege with cancer.

Lasky was unique in industry annals, entering the business after he had retired from more than 40 years as an executive in the retail shoe business across the U.S. Prodded by his son, Jay, now executive vice president of Danjay, the first and only successful major record retail store

franchising concept, Lasky negotiated in November, 1970 with Cleve Howard to open a Rocky Mountain branch of Budget Tapes & Records, a franchising concept for the industry which Howard had founded four years earlier in Houston. Howard's franchises in the Southwest and Midwest eventually floundered, and Lasky and his firm developed their own chain of franchisees ranging from the Northwest to the upper Midwest.

Another Lasky son, Evan, entered the business soon after it started. He is president of Danjay, which now has warehousing bases in Denver and Seattle. Danjay serves 75 franchises along with numerous other customers as a one-stop in records, tapes, accessories, video game cartridges and computer software.

Survivors include Lasky's wife Jan, to whom he was wed for more than 54 years, and a daughter, Mrs. Anne Ginsberg.

In lieu of flowers, it is requested that donations be sent to the Rose Ecology Fund In Memory Of Philip J. Lasky, 4636 E. 9th Ave., Denver, Colo. 80220.

AEI, Arista Join In Manchester Promo

LOS ANGELES—Audio Environments Inc., a top supplier of foreground music, is teaming with Arista Records on a "Hit The Jackpot With Melissa Manchester" promotion. The campaign is targeted at AEI's restaurant and fashion accounts throughout the U.S.

Injunction Vs. Motown Upheld

• Continued from page 3
sense in dealing with the Schwartz suit."

Eaton, who represents Schwartz Bros. for Arent, Fox, Kintner, Plotkin & Kahn in Washington, says his client paid Motown \$191,000 earlier this month, and that "as far as I'm concerned, we're caught up through July 15." Attorney Doug Carter, who's working on the case with Eaton, adds that Motown could be held in contempt of court if the label does not comply with Judge Ahalt's order.

MCA Distributing, meanwhile, is accepting returns of Motown product purchased from the indie web, according to Bergamo, provided "no games are played." He defines that situation as one in which an account "inflates the price he paid" and attempts to share the difference with the company that sold him the merchandise. "We don't anticipate it happening," he says, "but this is the real world."

Inside Track

Advertising \$\$\$\$: U.S. advertising for 1984 is expected to top \$73 billion, up 11% from 1982, according to senior president Robert J. Coen of McCann-Erickson. Can our industry say its ad allowances measure up? . . . Tardy Tidings: The FCC issued a ukase several weeks ago, as follows: "The quadraphonic FM broadcasting systems described in the Quad Notice and any other compatible quadraphonic transmission system may now be used by FM broadcasters." Better late than never?

Indie distribs report no recent word from Total Experience Records as to the path Lonnie Simmons' label will take in the future. Calls by Track to Forrest Hamilton, engineering the course, elicit no answer. . . . At presstime, Track got an invite to "20 Years On The Road," the 20th anniversary fete for Arlene and Barrie Bergman's nuptials in Chapel Hill, N.C. "Motown, CBS, Capitol and Warner Bros. Records present" was the way the invitation read. . . . Menudo, the five red hot teenagers from Puerto Rico, have signed a five-year deal through their mentor, Edgardo Diaz, for English-language tv and movie properties with Embassy Films. Embassy is a joint venture between Norman Lear and one-time industry talent agent Jerry Perenchio, now a biggie in tv and cable. Guys could make as many as five movies and will appear Oct. 15 on NBC-TV's "Silver Spoons" series opener.

Is ATV Music's vice president and general manager Steve Love getting some juicy bones dangled by motion picture firms seeking music chiefs? . . . The 32nd All-Japan Audio Fair, kickoff for following-year home electronic innovations annually, is set for Oct. 15-21 in Tokyo. Seventy audio firms will be represented. Last year, Maxell jettied its key blank tape customers to Nippon for the affair. . . . Is Ron Alexenburg about to show his cherubic cheeks industrywide with a new label, Long Island Sounds (said to be a tentative monicker)? . . . Atari Computer Inc. rumored to target MTV with a 10-minute "Infomercial" to be scored by a prominent musician/producer. It would include a one-minute spot and nine minutes of creative high-tech graphics and incredible special effects.

Is Mike Spector of MJS, the one-stop chain, telling folks that he is interested in getting into the flourishing live plant business? . . . The Howard Bloom PR organization is into the computer age with a bang. Its Gotham office is equipped with a Kaypro 64k, dual disk drive computers, two C-Itoh Prowriter printers and one NEC Spinwriter. . . . At presstime, six major home computer makers' shares dropped with the rumored entry of IBM into that competitive field with its Peanut computer. . . . The Harry Fox Agency has upped its commission on collected mechanicals from 3½% to 4½%, pledging, as in the past, to lower them when warranted. HFA claims its regular label audits produce income for clients that exceeds the total commissions paid by them.

X-rated videocassette makers fighting a move to put them in the back of the bus at Winter CES. They have been told they will be quartered at the Riviera, overflowing from the main event sites. VCX's Ed Krasnof is leading fight to keep adult video in the mainstream Las Vegas convention area.

The Sears fall/winter catalog does not carry any Compact Disc playback or disk ads, as previously reported. The next Sears volume, the Christmas edition, hits the mail boxes about Oct. 15. The current catalog is full of home computer hardware with the Atari 600, 800 and 1200, the Texas Instruments 99/4A and the Timex/Sinclair 1000 and complementary accessories netting almost 10 pages. . . . Capricorn prexy Phil Walden, TBS program clearance administrator Vic Marques and Mrs. Kiki Fenter are the committee which will administer funds sent to Charles A. Mobley, 1105 Bond St., Macon, Ga. 31201, for the education of Rob Fenter, son of Frank Fenter, the prominent industryite and Capricorn co-principal, who died recently (Billboard, July 28). . . . RCA Records

claims sales on its "Ross" album by Diana Ross in one day (25) were close to all orders taken by branches covered by the live Showtime presentation for the whole prior week. RCA also preeming its upcoming "La Cage Aux Folies" cast album in Boston, where it debuted, by offering Harvard Co-op customers a special pre-release coupon enabling a purchase of a limited "Thank You, Boston" edition for \$6.98. Album due Aug. 22, the day the show opens on Broadway. And while we're on RCA, Track apologizes to PR topper Herb Helman, who was omitted from the recent hernia hejira of which he was a recent member.

Word is Reade White-Spinner, the former accessories buyer at the Record Bar, has joined Integrity Entertainment in a similar slot. . . . Mel Tillis' autobiography will be published by Rawson Associates in 1984. NMPA flack Walter Wager assisted Tillis in authoring the book. . . . Former Show Industries topper Sam Billis, now retired on the Monterey Peninsula, back in L.A. last week, shopping labels with a new talent prospect.

The troops from Camelot Enterprises, who were on rest-and-recreation maneuvers in the Ohio woods last week, were entertained regally by the likes of Ronnie Milsap, Lee Greenwood, the Red Rockers, the Michael Stanley Band, Katy Moffatt and comic Skip Stephenson. Laura Branigan and Al Jarreau dropped by to mingle with the managers but didn't perform. . . . George Hottel claims that while Jem Records' L.A. branch might have picked up "95%" of the labels formerly distributed by Together Distributing (Billboard, July 28), he and his California Record Distributors landed "80%" of the volume in Mango, Antilles and Beverly Glen lines.

Isn't Atlanta superstation WTBS mulling prospects for a weekly prime time country video tv show? The program is rumored to be in the works, with a video clip format, to begin airing in the fall. . . . "What A Feeling! What A Price!" is the slogan for Paramount Home Video's "Flashdance" promotion. The title, still hot theatrically (\$65 million at the boxoffice to date), ships in September at a retail price of \$39.95. Paramount vice president/general manager Tim Clott predicts it will break all sales records for the company—which would mean sales of about 200,000 copies or more. Advertising plans include spots on MTV and USA Network. The soundtrack album is currently number three on Billboards Top LPs & Tapes chart, and, according to PolyGram, has sold three million copies. Can the home video version duplicate the success of the film and the album? . . . Neil McIntyre has closed his radio consultancy in New York to join WKTU there as assistant program director.

The proposed merger between Showtime and The Movie Channel, the second- and third-largest pay-tv channels in the U.S., has been rejected by the Justice Department, which felt that such a combination would have stifled competition between those two services and Home Box Office, the largest. Parties involved: Warner Communications, American Express, Viacom and Paramount Pictures.

CBS Records has been granted a preliminary injunction against Creed Taylor and his company, Creed Taylor Inc., restraining Taylor from manufacturing, distributing or selling any recordings made from over 100 masters pledged to CBS in 1981 as collateral for an outstanding debt of \$400,000. The ruling, made by Judge Arthur E. Blyn of the Supreme Court of the State of New York on July 20 and filed Tuesday (26), further enjoins CTI, pending trial and determination of the action, from otherwise disposing of the masters or the rights to the masters from which these recordings are produced. CBS, which had distributed the CTI line, says it's seeking a judgment of foreclosure and sale of the masters to satisfy the CBS claim of indebtedness.

Edited by JOHN SIPPEL

Lifelines

Births

Boy, Colin Michael, to Jacalyn Sheridan and Peter McCann, July 17 in Glendale, Calif. He is a songwriter for CBS Songs.

★ ★ ★

Girl, Meredith Paige, to Cynthia and Gary Cottingham, July 4 in Fort Worth. He is owner of Fantasia Records and Tapes in Arlington, Tex.

★ ★ ★

Girl, Ashley Lorraine, to Sharon and Willie Webb, July 9. He is an air personality and promotions director for KNIF Gilmer-Longview, Tex.

Marriages

Bobby Moore to Kathy Shumelda, July 23 in West Palm Beach, Fla. He is an air personality and production director for WPOM there.

★ ★ ★

Steve Deutsch to Joanne Schroeder, July 24. He is a member of the Engelbert Humperdinck group.

Deaths

Olene Smith Broadhead, 70, May 15 in Newport Beach, Calif. She is survived by her husband, Daken K.

Broadhead, former owner of the Allied Record Co., and two sons: Samuel, general manager of KM Records, Burbank, and Stephen, manager of production and materials for Pioneer Video, Carson, Calif.

★ ★ ★

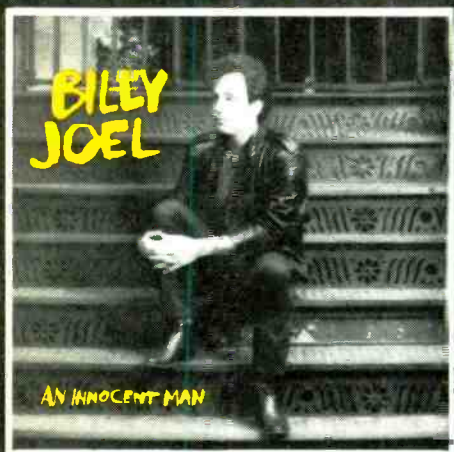
Hal 'Aku' Pupule, 66, of lung cancer July 21 in Honolulu. He was a 36-year veteran of Hawaii's radio business and spent the last 17 years with KSSK (separate story, page 16).

★ ★ ★

Philip A. Lasky, 75, of cancer July 27 in Denver. He was founder and chairman of the board of Danjay Music (separate story, this page).

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"LEAVE A TENDER MOMENT ALONE,"
"UPTOWN GIRL," "THE LONGEST TIME."



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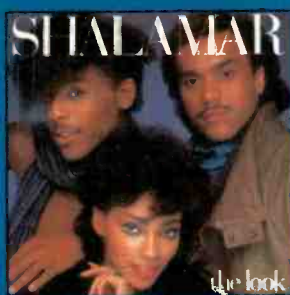


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