

Billboard

NEWSPAPER

 8804 GREENLY MONT 00
 MONTY GREENLY
 3740 ELM
 LONG BEACH CA 90807

RPC

 MAR 84
 03 10
 UCY
88th
YEAR

VSDA

Sept. 3, 1983 • \$3 (U.S.)

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Cassette Packaging Irks Merchandisers

By JOHN SIPPEL

LOS ANGELES—With cassette sales growth rapidly outstripping that of the LP, major merchandisers are concerned over 6-by-12 packaging and its pricing.

This apprehension surfaced at NARM earlier this year—when rack-jobbers firmly supported their present 4-by-12 packaging—but has intensified since a recent meeting of the association's retail advisory committee in Denver. Attendees were told that CBS is testing variable pricing of the 6-by-12 concept. Involved retail chains are being requested to ticket 6-by-12s in some stores at the present cassette and LP price, while in other locations, they are asked to raise that price 50 cents.

Roy Imber of Elroy Enterprises says some of his New York area Record World stores are testing CBS 6-by-12 packaging. Chuck Blacksmith of Roundup Music, Seattle, volunteers that his Music Market stores will test WEA product. Both use the same methodology. Some locations will handle only Norelco boxed cassettes, others exclusively 6-

by-12s, and some stores will carry an equal mix of each.

On the general topic of tape to LP ratio, racker Dick Greenwald of Interstate, Hagerstown, Md., says, "We're running 60% to 65% in cassettes. It happened so quickly it's unreal. We think it's a brand new customer. We've kept the LP customer and added new cassette buyers."

"Like others, I have hundreds of thousands of dollars in fixtures," Greenwald continued. "We use the
(Continued on page 82)

Vid Piracy Up In Caribbean

LONDON—The day after Diana Ross' free concert in New York on July 22, illegal video-cassettes of the show were on sale in Nassau. This represents just one example of the way that video piracy in the English-speaking islands of the Caribbean has grown, according to a recent report by the International Federation of Phonogram & Videogram Producers (IFPI).

The Diana Ross open-air show was telecast live from New
(Continued on page 90)

RULING IN CBS-SCORPIO CASE

Labels Get New Clout In War On Parallels

By IS HOROWITZ

NEW YORK—Record manufacturers seeking to bar parallel imports into the U.S. were handed precedential clout in a federal court decision last week denying merchandisers who handle such product haven under the First Sale Doctrine.

In the decision handed down by Judge Clifford Scott Green of the U.S. District Court for the Eastern District of Pennsylvania, CBS Inc. won a summary judgment citing

Scorpio Music Distributors of Croydon, Pa., with copyright infringement even though Scorpio had not imported the contested recordings directly. "The copyright holder may proceed against any member of the chain of distribution," the court held.

In other recent actions brought by CBS against importer/distributors charged with copyright infringement, defendants admitted culpability and consented to court judgments. The Scorpio case, however, is seen as having special significance in that it was contested and decided by the judge as a matter of law. CBS filed its complaint in February, 1982.

A CBS spokesman says that the company's next step is to prepare motions to determine damages. But Scorpio attorney Peter J. Jacobson said last week that the decision, entered Aug. 19, will be appealed. Jacobson added that Scorpio's anti-

(Continued on page 82)

Top 40 Sound Returns To Radio

By LEO SACKS

SAN FRANCISCO—Jingles, contests, upbeat air personalities, tightly-formatted playlists based on "box-office" methodology. These are all unmistakable signs that, in major markets across the country, the high-energy sound of top 40 radio is back. And it's generating lots of talk at the currently convening National Assn. of Broadcasters (NAB) Radio Programming Conference, which concludes here Wednesday (31).

Today's format, which brightened the AM band for teen audiences during the 1960s, boasts a host of monikers, including "Hot Hits," purveyed by consultant

Billboard's radio conference: Dates, venue set. Page 16.

Mike Joseph, and "Hitradio," utilized by the CBS Radio chain, under the banner of contemporary hit programming.
(Continued on page 85)



Their Top Ten smash single, "IS THIS THE END" (SWRL 1111), and their crossover LP, "CANDY GIRL" (SWRL 3301), make NEW EDITION the hottest new group of 1983!! On Streetwise Records and Cassettes.

(Advertisement)

—Inside Billboard—

- **THE HOME VIDEO MARKET** comes under intense scrutiny in San Francisco this week, as retailers, manufacturers and other interested parties assemble there for the second annual convention of the Video Software Dealers Assn. Billboard's special VSDA report on pages 61-75 contains full details of the issues, the agenda (page 70) and the participants.

- **KOKE AUSTIN**, which rose to prominence in 1973 as a pioneer in "progressive country," is preparing to abandon its current mainstream country approach for FairWest's AC format. Radio, page 14.

- **SAN FRANCISCO** is nature's way of giving AM an even break. This and other revelations are uncovered by Billboard's radio editor Rollye Bornstein in a special profile of the market, pages 26 and 27.

- **RETAIL CHAINS** are divided on the value of back-to-school promotions. With smaller advertising allowances from labels than before, the indication is that there'll be fewer chainwide efforts this fall. Page 3.

- **THE HARRIS AM STEREO** system has come under fire from the FCC, which wants the company's AM stereo exciter off the market. The agency claims the model in use by various stations is not the same one tested and approved in 1982. Radio, page 14.



Coming soon, the PLANET PATROL DEBUT LP featuring their current smash "CHEAP THRILLS"—#48 bullet Billboard, Black Singles—and "PLAY AT YOUR OWN RISK." Produced by Arthur Baker and John Robie, Planet Patrol's electro-boogie escapade includes a soulful rendition of Todd Rundgren's "WOULDN'T HAVE MADE ANY DIFFERENCE" and a rockin' remake of Gary Glitter's "NEVER KNEW I LOVED YOU (TILL I SAW YOU ROCK AND ROLL)." Available on record and cassette from Tommy Boy (TBLP 1002).
(Advertisement)

THE HOTTEST RELEASES IN THE COUNTRY ARE ON MCA RECORDS & CASSETTES



Featuring Terri's current hit, "Anybody's Else's Heart But Mine" (MCA-52252)



(MCA-5443)

WITH INCREDIBLE NEW ALBUMS FROM TWO OF THE MOST DISTINCTIVE SONG STYLISTS IN THE BUSINESS!



(MCA-5434)

Featuring the smash single, "I'm Only In It For The Love" (MCA-52231)

MCA RECORDS

©1983 MCA Records, Inc.

YOU CAN SEE IT IN HER EYES.

DIRTY LOOKS

ST-12294

The new album from

JUICE NEWTON



Featuring the single

TELL HER NO 8-5265

Produced by Richard Landis for Outlandis Productions



ON RECORDS AND HIGH QUALITY XDR CASSETTES FROM CAPITOL.



NOW FEEL IT IN HER VOICE.

© 1987 CAPITOL RECORDS, INC.

Timing Seen Critical In Vidclip Strategies

But No Uniformity Among Labels

This story prepared by Sam Sutherland and Paul Grein in Los Angeles, and Laura Foti in New York.

NEW YORK—Video clips have quickly come to play an integral role in the marketing of music, a fact nowhere better dramatized than on Billboard's Hot 100. This week, there are only two songs in the top 20—by Michael Jackson and Air Supply—without accompanying videos. Last week, there was only one top 20 hit lacking a clip. And all of them are receiving MTV airplay.

times the decision about which song should have a clip is made when promotional plans for the album are finalized. And some labels hold off on video production until radio airplay gives a clear indication of which song shows the greatest potential.

The issue of how much a video helps a song's chart activity, which is based on radio airplay and record sales, is debatable. Some in the industry maintain that video directly impacts record sales (separate story, page 55) and radio airplay. Others see video only as a further sales spur for a record that has already shown promise, since some videos are made well after a song is on its way to be-

coming an established hit.

Randy Hock, director of national promotion marketing for Arista, says, "The multi-format hit potential of a song determines whether we make a video. It has to have AOR appeal, because that's MTV's base, but MTV seems to be changing as far as playing black acts, and that may open up even more avenues in the future. Other programs that have started up may help determine whether we make videos for urban artists—the more outlets around the country, the more avenues for exposure."

At Arista, the decision to make a video is made based on whether sufficient outlets for such a video exist. "Radio can also affect the decision," Hock says. "If radio picks up on a song, we might end up making a video for it."

Larry Solters, vice president of artist development for MCA, acknowledges he's only been with the label for six weeks, so his comments are based both on preliminary experience and on his management days at Front Line. Solters says songs are selected for video accompaniment based on radio airplay and the appropriateness of the song for video imagery.

He notes, "More and more acts are coming to a label with a completed video. Rather than harangue you, they'll go and produce it themselves. More and more independent directors and (video) producers are taking chances (by shooting the clips) to get work themselves." Solters continues, "Radio program directors watch the MTV playlists in Billboard very closely. I think, at this point, if there was a record that was breaking as a hit but lacked a video, they'd literally demand one." He also notes, however, that MTV is "not the only game in town," since the service reaches only 12 million subscribers.

Gregg Geller, division vice president of music operations for RCA Records, suggests that video production now anticipates rather than follows radio airplay. "I don't believe anybody puts out a record today and waits for radio," he says. "It's up to promotion to identify the cuts you're going to promote and release as singles. That's part of planning for the release of an album."

"Because we can't just do videos in a random way, and there's a limit in terms of the number we can do, you need to get some kind of indications to whether a given cut will work. But you can't wait until the

record's halfway up the charts to make the decision to produce a video."

RCA preceded the release of the debut album by the Breaks with the release of a promotional 12-inch offering three cuts. Response from AOR radio was so great, Geller says, "That within two weeks the video of the right cut was in production."

At Elektra, too, the decision to make a video clip is part of the early planning stages for an album's release. Robin Sloan, director of national video promotion for the label, says, "The decision whether or not to

make a video and when it is in the marketing plan, which is developed way in advance of an album's release. Video is such an essential ingredient for gaining exposure for an artist. The expanding number of outlets for urban videos will probably mean more made for that format."

Len Eppard, vice president of video for PolyGram, says, "The decision to make a video for any given song is an a&r decision and in many cases is made when an act is signed. If an act plays to an audience where we can exploit the video, we'll make one; a rock act will almost certainly get one done right away. Video is one of the most elemental things we

(Continued on page 86)

FOR SECOND, THIRD RELEASES CBS Expands Base For CDs At Retail

By IS HOROWITZ

NEW YORK—CBS Records began shipping its second Compact Disc release last week to an expanded retail universe of more than 100 accounts, slated to offer the product in up to 225 separate outlets.

Issued about a month behind the original target date of late July, the second release also provides an inventory depth triple the number in the June launch release, from some 10,000 units the first go-around to a current 30,000, according to Jerry Shulman, CBS director of market development in charge of CD activity. Allocation of the first release of 12 titles provided product to 35 accounts.

Shulman notes that the label's commitment remains firm on a policy of repertoire breadth rather than depth in the early phase of CD involvement. Again, a batch of 12 titles, both pop and classical, comprise the second release, shipped in prepacks containing one each of all albums in the release.

A limited number of the launch prepacks is available for reorder, says Shulman, who stresses that individual CD titles may still not be ordered separately. The prepack-only distribution format is likely to continue for a year, he indicates, or until expanded production capacity allows more marketing flexibility.

At this time, says Shulman, "we want to get as many different CD titles out in the market as possible."

The approach, in part, is to demonstrate the wide range of repertoire CBS is bringing to the new disk configuration, a catholicity consonant with the company's historical recording experience, he adds.

The third CD release is due out within a matter of weeks, and the label expects to "double or triple" the number issued last week. The number of outlets serviced will also increase.

Shulman says that a survey of ac- (Continued on page 88)



VIDEO CATS—EMI America/Liberty executives present officials of MTV with platinum albums in recognition of their early support of the Stray Cats' "Bull For Speed." Pictured at a recent dinner in New York are, clockwise from bottom left: MTV's John Sykes, Buzz Brindle and Gale Sparrow; June Robinson (a guest of the group); Clay Baxter, EMI's director of artist development; Les Garland, MTV's chief operating officer; Alex Scott, manager of the Stray Cats; MTV's Chip Racklin and EMI's Howard Lesnik.

Jukebox Bill Seeks One-Time \$50 Fee

By BILL HOLLAND

WASHINGTON—Sen. Edward Zorinsky (D-Neb.), a one-time vending machine businessman, has introduced a pro-jukebox operator bill in the Senate that would set aside the 1980 decision by the Copyright Royalty Tribunal escalating licensing royalty fees on jukeboxes through 1990 and establishing instead a one-time-only licensing fee of \$50 on new jukeboxes.

The one-time fee would hold through the end of this decade and be added to the manufacturer's selling price. Jukeboxes already in use would be charged \$25. The legislation is an attempt to aid the ailing jukebox industry, and its proponents maintain that the ever-escalating fees have caused those owners who comply to be at a competitive disadvantage.

"I'm not saying there aren't some who haven't registered their machines, because there are," says attorney Bob Schuckman, who represents the Amusement & Music Operators Assn. (AMOA). "But those who do comply are finding it very difficult to stay in the business."

Schuckman says that the Copyright Office records show that the number of machines re-registered indicates a decline. "And it began when the tribunal ruling went into effect," he says.

The CRT decision, which followed lengthy and controversial hearings that went on for two years and included unsuccessful court appeals by the jukebox industry, raised the annual licensing fee of \$8 to \$25 through 1983. From 1984 through

1986, the fee jumps to \$50, and from 1987 through 1990, the fee would be \$50 plus an inflation adjustment.

The Zorinsky bill, called the Coin-Operated Phonorecord Player Act of 1983 (S. 1734), is co-sponsored by Sen. David Pryor (D-Ark.), Sen. Larry Pressler (R-S.D.), Sen. Bennett Johnston (D-La.) and Sen. James Abdnor (R-S.D.).

Proponents and industry officials are expected to meet next Monday (5) with Senate Copyright Subcommittee chairman Charles Mathias (R-Md.) when Congress returns to session. Mathias has not endorsed the bill. On the House side, Rep. John E. Breaux (D-La.) is expected (Continued on page 82)

Back-To-School Promotions Vary Chain Efforts Relying Less On Support From Labels

By EARL PAIGE

LOS ANGELES—Going into the first fall season since the gradual "bottoming out" of the record/tape sales curve, retail chains are divided on how and when to play back-to-school promotions.

Accustomed by now to smaller advertising allowances from labels, several chain ad directors surveyed indicate that the promotions they plan will not depend heavily on supplier support.

Promotion attitudes range from highly creative cross-merchandising programs as at Budget Tapes & Records in Denver, to open skepticism

at Camelot Enterprises, North Canton, Ohio, of how valuable back-to-school really is. Few chainwide efforts are noted.

Other chains are emphasizing a total market approach, hoping the demographics targeted by back-to-school promotions are blanketed anyway. "It's not like Christmas," says Jeff Tomlinson at 140-unit Camelot. "You have to be there at Christmas." He adds that a record/tape store could be "lost" amid all the clothing promotions in early September.

Tomlinson notes that executives were closeted for most of a day at North Canton discussing back-to-

school plans and may restrict promotion to one basic, chainwide print push in tabloids. Like other chains in malls, Tomlinson says, his has a certain amount of "lease required advertising" in mall advertising programs. "We hope for event-type promotions individual stores can adapt," Tomlinson says.

Even Budget's rather elaborate tie-in with KBPI on a 20-page spiral notebook is basically restricted to the 12 Denver units rather than chainwide to all 79 stores, says Jeff Klem, ad director. There is, however, a chainwide concept.

For the total Budget chain, a pro- (Continued on page 35)

In This Issue

BLACK.....	42
CLASSIFIED MART.....	30, 31
COMMENTARY.....	10
COUNTRY.....	50
GOSPEL.....	77
INTERNATIONAL.....	9, 78
JAZZ.....	45
PRO EQUIPMENT & SERVICES.....	76
RADIO.....	14
RETAILING.....	32
TALENT & VENUES.....	38
VIDEO.....	55

FEATURES	
Bubbling Under.....	88
Chartbeat.....	6
Executive Turntable.....	4
Industry Events.....	82
Inside Track.....	90
Lifelines.....	88
Most Added Records.....	16
Nashville Scene.....	50
New LP & Tape Releases.....	33
Now Playing.....	36
Stock Market Quotations.....	88
Studio Track.....	77
The Rhythm & The Blues.....	42
Rock 'n' Rolling.....	39
Video Music Programming.....	35
Vox Jox.....	14
Yesterhits.....	20

CHARTS	
Hot 100.....	84
Top LPs & Tape.....	87, 89
Black Singles, LPs.....	43, 42
Country Singles, LPs.....	52, 54
Radio Singles Action.....	17, 18, 19
Rock Albums/Top Tracks.....	24
Adult Contemporary Singles.....	22
Hits Of The World.....	79
Videocassette Rentals, Sales.....	59
Dance/Disco Top 80.....	40
Boxscores.....	51
Jazz LPs.....	45
Video Games.....	36
Spiritual LPs.....	77

REVIEWS	
Album Reviews.....	81
Singles Reviews.....	83

SEPTEMBER 3, 1983, BILLBOARD

Hot Album Release Schedule: Sept.

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

ARTIST	TITLE	LABEL	DATE	FORMAT
Commodores	13	Motown	Sept. 1	Studio
DeBarge	Love In A Special Way	Gordy/Motown	Sept. 15	Studio
Doors	untitled	Elektra	Sept. 12	Live compilation
Marvin Gaye	Every Great Motown Hit Of Marvin Gaye	Tamla/Motown	Sept. 1	Hits
Barry Manilow	Greatest Hits, Vol. 2	Arista	Sept. 29	Hits
Motels	Little Robbers	Capitol	Sept. 9	Studio
Anne Murray	A Little Good News	Capitol	Sept. 9	Studio
Bob & Doug MacKenzie	Strange Brew	Mercury	Late Sept.	Soundtrack
Lionel Richie	untitled	Motown	Sept. 15*	Studio
Linda Ronstadt with Nelson Riddle & His Orchestra	What's New?	Asylum	Sept. 12	Studio
Glenn Shorrock	Villain Of The Peace	Capitol	Sept. 9	Studio
Slave	Bad Enuff	Cotillion	Sept. 9	Studio
Survivor	Caught In The Game	Scotti Bros./Epic	Late Sept.*	Studio

FALL PROSPECTS Pre-Holiday Deluge Of Compilations Begins

By PAUL GREIN

LOS ANGELES — The annual pre-holiday barrage of compilation albums gets underway in September with the release of greatest hits sets by Barry Manilow and Marvin Gaye and a live album by the Doors.

Manilow's "Greatest Hits, Vol. 2," companion piece to his 1978 "Greatest Hits" double album, is due Sept. 29, while "Every Great Motown Hit Of Marvin Gaye" is due Thursday (1). It's Gaye's first release since his debut Columbia album "Midnight Love" went platinum. And Elektra plans a Sept. 12 release for a live compilation album by the Doors, whose last release, 1980's "Greatest Hits," was a surprise platinum hit.

September will also see the release of the Commodores' first album without Lionel Richie, as well as Richie's second album away from the Commodores—the latter having been postponed from Motown's August release schedule. The Commodores' last studio album, "In The Pocket," went platinum, as did Richie's solo debut.

Another former group leader, Glenn Shorrock, will finally make his solo debut in September, with "Villain Of The Peace" on Capitol. Shorrock's last album with the Little River Band, "Time Exposure," went gold—a feat which has eluded both of the group's subsequent albums without him.

Shorrock's album is due Sept. 9, the same date that Capitol plans to release the Motels' "Little Robbers," followup to the gold "All Four One," and Anne Murray's "A Little Good News."

One of the month's most intriguing entries is "What's New?," a collection of old standards by Linda Ronstadt with Nelson Riddle and his orchestra. The album, produced by Peter Asher and George Massenberg, is the followup to "Get Closer," a standard Ronstadt pop/rock album which was a disappointing seller last fall. Ronstadt and Riddle are planning a series of shows to promote the new release, which is due Sept. 12.

A week later, Elektra/Asylum will

release X's "More Fun In The New World," produced by Ray Manzarek. That same week, Warner Bros. will reissue X's critically acclaimed Slash albums "Los Angeles" and "Wild Gift."

Other key Warner Bros. albums due in September include Michael Sembello's "Bossa Nova Hotel," featuring the likely No. 1 single "Maniac," and Jennifer Holliday's "Feel My Soul" (on Geffen), her first solo album and her followup to the hit "Dreamgirls" cast album. Sembello's album was produced by Phil Ramone, Holliday's by Maurice White.

Arista has set Sept. 29 as the release date for new albums by two of its top female stars, both of whom earned top 10 singles with songs from their last albums. Melissa

(Continued on page 85)

MCA Making Gotham Changes

NEW YORK—MCA Records, in a "restructuring" of its operation here, last week dismissed staffers Lynn Kellermann, director of East Coast press and artist development since 1977; Steve Leeds, East Coast a&r director; and Lauren Kayasky, an assistant to Leeds.

The label, which plans to move its base of operation back to the parent company's office at 445 Park Ave. from the current 10 E. 53rd St. address, will name Bob Feiden, vice president of a&r for Arista Records, to head the New York office, according to informed sources. Larry Solters, vice president of artist development for MCA, says word of the appointment is "premature." Feiden could not be reached for comment at presstime. But Solters indicates that Feiden would be involved in a&r decisions "if he did" join the company.

Meanwhile, Michael Rosenfeld, a partner in Front Line Management, says that a report regarding the company's planned custom label, to be marketed by MCA, is "incorrect" (Billboard, Aug. 20). "It hasn't happened," he says. "But that doesn't mean it won't happen." He adds that he has been entertaining several custom label offers, and that the label "would have nothing to do" with the management company. Its New York base will be headed by Michael Rosenblatt, former vice president of a&r for Sire Records.



STEP ONE—Peter Erskine, left, and Mike Mainieri of Steps Ahead chat with Elektra/Asylum and Elektra/Musician president Bruce Lundvall, right, following the group's recent performance at Avery Fisher Hall in New York. The group is currently working on its second Musician LP.

Executive Turntable

Leo Sacks is appointed associate radio editor of Billboard, with immediate effect, moving up from the post of reporter/assistant editor. Sacks, who joined the magazine full-time in October, 1982, is working with radio editor Rollye Bornstein. He bases in New York; Bornstein headquarters in Los Angeles.

Record Companies

MCA Records Canada has appointed **Ross Reynolds** executive vice president and general manager in Toronto. He was executive vice president of WEA Canada. . . . **Don Jenner** has been named vice president of promotion for Arista Records in New York. He was executive vice president of Millennium Records. . . . EMI America/Liberty Records has appointed **Mark Berger** vice president of business affairs in its Los Angeles headquarters (separate story, this page). He was director of business affairs for Capitol. . . . **Danny Buch** and **David Fleischman** have been named associate directors of national album promotion for Atlantic Records in New York. Buch was the label's national secondary album promotion manager. Fleischman was Atlantic's regional pop promotion director in Dallas.



Reynolds



Jenner



Berger



Bergman

Jo Bergman has been appointed vice president of video for Warner Bros. Records in Burbank, Calif. She was director of television and video. . . . CBS Records International has appointed **Donald Kaplan** senior director of business affairs in its New York headquarters. He was director of business affairs. . . . Unicorn Records in Santa Monica, Calif. has made three appointments. **Vicki Arkoff** is director of publicity and college promotion, **Richard Crowley** is AOR promoter, and **Robyn Weiss** is marketing director. Weiss had held a similar post at Slash Records. . . . Word Records, Los Angeles, has named **Hank Mance** national radio coordinator for Word/Birthright's black music division. He was with Savoy Records.

Marketing

George Collier has been promoted to West Coast regional director for MCA Distributing Corp. in New York. He was New York branch manager for the corporation.

Video/Pro Services

John Sykes has been promoted to vice president of production and promotion for MTV in New York. He was director of programming. . . .



Sykes

Jack Messman has been named executive vice president and chief financial officer for Warner Amex Cable Communications in New York. He was executive vice president of Safeguard Scientifics, Inc. . . . Paramount Pictures Corp. has promoted **Robert Borish** to division controller for television and video distribution in its Hollywood headquarters. He was director of accounting for the company's home video division.

Carol Cook has been appointed supervisor of subscriber services for the Disney Channel in Burbank, Calif. She was an account coordinator for Grey Advertising. . . . **Howard Kastle** has joined National Video Inc. as vice president of franchise development in the company's Newport Beach, Calif. office. He was national franchise director for International Industries Inc. . . . **Ray Dettling** has been appointed director of product design and licensing for Fox Video Games in Santa Clara, Calif. He was a consultant to the software industry.

Bruce Thorkleson has joined Ampex Corp.'s magnetic tape division in Redwood City, Calif. as Southwest regional sales manager. He was a district manager for Lanier Business Systems. . . . Valley Audio, Nashville, has named **Emil Handke** general manager. He was national sales manager for Sound Workshop in New York.

New Capitol-EMI Wing To Handle Music Videos

LOS ANGELES—Picture Music International, the newly formed film and music unit of Capitol Industries-EMI Inc., plans to produce 30 full-length music video projects this fiscal year, as well as 200 video clips and 12 commercials.

The division is headed by Mark Levinson, formerly vice president of business affairs for EMI America/Liberty Records. Bob Hart, formerly worldwide director of video development for EMI Music Video, has been named vice president of production and marketing.

Picture Music International is planning full-length conceptual videos by Cliff Richard, Thomas Dolby and the Stranglers, and concert videos by Peter Tosh, Kajaogoo, Phil Collins and the Thompson Twins. EMI in the past has produced full-length videos by Sheena Easton, the Little River Band, the Tubes and Duran Duran.

In an attempt to become a self-standing profit center, the company is also producing numerous commercial spots. The first, featuring Greg Kihn. Cameo and Leon Everette, are for Coca-Cola. Picture Mu-

sic has also produced a tv spot for RCA Videodiscs.

The wing will also be active in producing clips for other record labels. Elektra has ordered a total of four video clips featuring Greg Kihn, X and Greg Martin.

In commenting on the new division, Bhaskar Menon, chairman and chief executive officer of Capitol-EMI, noted: "We expect to strengthen our mainstream music business by offering EMI Music artists the benefits of the industry's leading music video operation."

In other appointments at the division, Jim Yukich becomes director of production and Vic Rappoport is named director of business affairs. Mick Kleber is manager of creative services, and Cynthia Biedermann is manager of production and administration. Peter Blachley continues as manager of marketing and promotion.

The new division is the responsibility of Fred Willms, vice president of Capitol-EMI and chief operating officer of the music publishing, retail, video development and magnetic products group.

Billboard (ISSN 0006-2510) Vol. 95 No. 36 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

Ain't Nobody
Gonna Deny
Rufus & Chaka's
Biggest Hit

"Ain't Nobody" 7-29555

- ◆ The new hit single from Rufus & Chaka Khan

Stompin' At The Savoy 1/4-23679

- ◆ The specially-priced double album and cassette
- ◆ Contains 4 new studio cuts
plus Rufus & Chaka's biggest hits recorded live



Produced by Russ Titeiman
©1983 Warner Bros. Records Inc.

New Chapter In Bootleg T-Shirt War

By JACK McDONOUGH

SAN FRANCISCO—A dramatic escalation in the war against T-shirt bootleggers—seizure of goods at the factory—was brought off recently by Winterland Productions, acting in concert with Journey management Nightmare Inc.

Acting on an order issued by Anne E. Thompson, U.S. District Judge for the District of New Jersey, which ordered the U.S. Marshal "to seize and impound, using such force as may be reasonably necessary, any and all infringing and imitation 'Journey' merchandise," Winterland's attorneys, plus a retinue of marshals and New Jersey State Police, entered the premises of J.B. Graphics in Pemberton and Mount Holly, N.J. and found 32 separate silkscreens for Journey shirts, as well as silkscreens and merchandise depicting about 20 other Winterland clients, including the Police, Bob Seger, Bruce Springsteen and Fleetwood Mac. Winterland posted a \$10,000 bond to effect the seizure, recoverable pending final disposition of the case.

Named in the seizure order were Jack Brown and Woody Lucas, identified in the original complaint filed in the same court as the owners and operators of D.B. Graphics. Also named are John and Jane Does and ABC Co., representing "all other companies acting in concert with J.B. Graphics." Named as plaintiffs in addition to Winterland and Nightmare are the five members of Journey, as individuals and as group members.

This civil action, based mainly on various sections of the 1946 Lanham Act relating to protection of trade

(Continued on page 85)

Mclan Has Suitcase, Will Travel

By SAM SUTHERLAND

LOS ANGELES—Like other producers who've broken through with major platinum album successes, Peter Mclan plans to build his own studio to ensure complete control over future assignments. But Mclan, an American singer and songwriter who admits he'd never planned a formal switch to producing, isn't about to scout real estate or mull leases—his blueprint calls for a completely portable setup.

That goal is understandable in light of Mclan's role in the creation of the two Men At Work albums, both recorded in Australia. Less obviously, however, his interest in creating a studio that can be broken down into packing cases and shipped anywhere mirrors both his creative philosophy and a nomadic childhood that found him moving "every year of my life" as the son

of an Ampex executive.

"As long as the gear's there, you should be able to get a good record out of any studio," Mclan explains. "I carry a lot of my own gear anyway. I learned while working in Australia, 12,000 miles away, that it's good to be mobile and prepared for that."

He cites differences in available equipment in a given studio, as

well as possible maintenance snags for rare gear in isolated facilities, as the key hurdles a nomadic producer may face. More basic is studio monitoring. "Every studio owner has his own idea of how monitors should sound, so I carry my own," he notes, adding that his monitors of choice are Westlake BBSM-5 units that are relatively compact.

Mclan notes that other producers routinely travel with their own monitors, and Roy Thomas Baker, now heading Elektra's a&r department, has long been known for transporting his own tape recorder. Mclan, however, wants to carry the concept further.

"My associate, Paul Ray, and I are in the process of designing a console we'll be able to cut down and take with us," he reports, "and a 24-track recorder we can do the same thing with." He already car-

(Continued on page 85)



Peter Mclan

Important Moving From Imports Distributor Shifting Emphasis To Domestic Operations

By ROMAN KOZAK

NEW YORK—Important Records was the first importer, along with Scorpio (separate story, page one), that the U.S. majors pursued in their efforts to control the flow of imported product owned by them. But since that suit with CBS was resolved a year-and-a-half ago, Important has changed direction, says Barry Kobrin, its president. While imports still account for some 65% of its business, "it won't be long before the balance shifts to our domestic operations," he says.

Moreover, adds Kobrin, business overall has increased some 20% in the last 18 months, and Important

currently has offices not just in New York and Los Angeles, but also in Chicago, Atlanta, Austin and Seattle, making for a nationwide independent distribution and one-stop network.

Kobrin says Important has 20 full-time salesmen around the country, reaching 2,400 retail outlets, including 90% of the chains, some with greater penetration than others.

Important has exclusive, non-exclusive and pressing and distribution deals with a variety of U.S. and foreign indie labels. It also has its own label, Relativity Records.

Current exclusive deals include recent releases by the Electric Guitars on Naive/U.K.; Pylon, Chris Stamey, Half Japanese and Love Tractor on dB/Compendium Records; Antartica Project, Vibrators and Angelic Upstarts on Anagram/U.K.; the Pool On Moment Productions; and a special white-vinyl maxi-single from Gull/U.K. U.S. indies currently being distributed by Important on a non-exclusive basis include Ace Of Hearts, R.O.I.R., Mustard, Hannibal, Subterranean, Rough Trade, Modern Method, Neutral and Enigma Records.

Important has a pressing and distribution deal with the heavy metal label Megaforce Records, which includes such acts as Manowar, Raven, Metallica and Venom. Other recent p&d deals have included such acts as Shriekback, Bad Brains, Pigbag and Pulsalaama, with a new maxi-single coming from the Beastie Boys on Raticage/Important Records.

Acts signed or licensed to Relativity Records include Indoor Life, Roman Grey, Private Sector, Talas, Cargo, Marsha Raven, the Dark, Clock DVA and Alien Sex Fiend. Its publishing arm is Einstein Music.

Kobrin says his biggest seller is still new wave music, but that may be because there is more of it. Individual heavy metal bands do better than new wave acts, but there are fewer of them. He says most of his shipments are one or two copies of a title to individual stores sent COD via UPS, though chains do get credit. Generally, he adds, there are no returns on imports or seven- or 12-inch singles.

Since his run-in with CBS, Kobrin says he stays well away from any such potential problems with the U.S. multinational manufacturers, but that doesn't mean he eschews their product. In fact, he says, they often call him to act as a one-stop. Important sells mostly to small independent record stores that do most of their business with one-stops, but if they are specialty oriented they want titles that many one-stops just do not order.

"CBS tries to sell us everything, and they can't understand that we don't want Billy Joel or Journey," laughs Walter O'Brien, the Relativity label manager.

(Continued on page 88)

Disappointing Turnout For ChicagoFest

By MOIRA McCORMICK

CHICAGO—In spite of a sharply reduced turnout for this year's ChicagoFest, promoters Festivals Inc. of Milwaukee plan to continue staging the annual music and food celebration, according to Fest spokesman Jill Myers.

ChicagoFest VI at Soldier Field, held Aug. 10-14 and 18-22, ended up drawing 390,000 people as opposed to last year's total of 804,000. As an estimated 450,000-500,000 heads would have been required to break even, the 25 private investors whose collected \$1.25 million financed this year's Fest were reported to have lost their investments.

Festivals Inc. itself reportedly will net only \$200,000 of the expected \$450,000 for running the festival, but the Chicago Park District, which rented Soldier Field to ChicagoFest organizers, is said to have cleared between \$500,000 and \$600,000 from rent fees, parking revenue and gate percentage.

ChicagoFest VI had been besieged with problems since Mayor Harold Washington turned down Festivals Inc.'s original proposal last spring to continue staging the Fest at its traditional city-owned Navy Pier site. City sponsorship was deemed unfeasible by Washington due to lack of funds, which prompted Festivals Inc. and a group of private investors to negotiate with the Park District for the use of Soldier Field.

The on-again, off-again nature of ChicagoFest VI (it was not confirmed until mid-June) is one of the main reasons cited for the low turnout this year. Late confirmation also meant difficulty in obtaining some major headliners, according to Fest

(Continued on page 88)

Chartbeat

Superstar LPs Hit Top 10; Jackson Is Five For Five

By PAUL GREIN

Young new music bands have dominated this year's pop scene, but this week the latest albums by three traditional AOR-type acts take flying leaps into the top 10.

Billy Joel's "An Innocent Man" (Columbia) jumps from 18 to seven in its third week, already tying the peak position of last year's "The Nylon Curtain." Asia's "Alpha" (Geffen) vaults from 29 to eight in its second week jump (of 28 to 10) made by the first "Asia" album in April, 1982. And Jackson Browne's "Lawyers In Love" (Asylum) moves from 13 to nine, becoming his fourth top 10 album in a row.

These three acts are listed in the same order in the top 15 on the singles chart. Joel's "Tell Her About It" jumps five notches to number seven, returning him to the top 10 for the first time since the No. 1 "It's Still Rock'n'Roll To Me" three years ago. Asia's "Don't Cry" moves three notches to 13, looking to repeat the top five success of the first single from the last album, "Heat Of The Moment." And Browne's "Lawyers In Love" holds at 14, making it the

fourth most successful single of his career.

The three acts that Joel, Asia and Browne displace from the top 10—David Bowie, Loverboy and Donna Summer—are also traditional pop or AOR favorites. Coupled with the continuing success of albums by Michael Jackson and Stevie Nicks, this suggests that, while new music may have an edge in this year's music marketplace, it doesn't have a monopoly.

★ ★ ★

M-m-m Good: Michael Jackson's "Thriller" this week becomes the first album in history—excluding compilation—to produce five top 10 singles. It accomplishes this feat as "Human Nature" jumps three notches to number 10, following "The Girl Is Mine" (#2), "Billie Jean" (#1), "Beat It" and "Wanna Be Startin' Something" (#5).

Since all four singles from Jackson's previous album, "Off The Wall," also hit the top 10, Jackson has now strung together nine con-

(Continued on page 88)

Cable Watch

'Unique Talent' Offers Exposure To New Acts

By LAURA FOTI

With the exception of its program "The Basement Tapes," MTV rarely plays video clips by unsigned artists. There are cable programs, however, that are happy to oblige.

One such show is "Unique Talent," which airs on Manhattan Cable's channel J. Hosted by rock journalist Liz Derringer, it offers bands a showcase, and for a fee of \$1,000, a three-quarter-inch tape of their clip: taped live, lip-synched or even done conceptually.

"Unique Talent" airs these videos, as well as those by established artists, interview segments and special appearances by performers who defy categorization. One such performer was the "mechanical man" whose act resembled a cross between a puppet show, robotics and mime.

Derringer and executive producer Paul Berman would like to syndicate their show. They point out that the fact that the bands are unsigned gives "Unique Talent" a down-home feeling. "We always want to showcase new acts," says Derringer. "We'd also like to have one guest artist per show and as many differ-

ent and 'unique' performers as possible."

Derringer, who has also hosted the Canadian program "Stereo Vision," says she'd like to be "the female Dick Clark" and help launch the careers of the artists who appear on the show. "We'd love to see them succeed," she says.

Bands taped to date include the Mantra Sheiks, Vixen, Nikko Toy, Ikon, the Wanted, the Steadies, the Starters, the Schemers, X-Tra, Anti-Gravity, Tour De Force, the Pedantiks and Anthrax. With names like that, how could they go wrong? Future plans include live broadcasts from local clubs. For now, "Unique Talent" is taped at S.I.R. Studios.

★ ★ ★

A long-established U.K. company known as Rediffusion is establishing a cable system there, and one of the four channels it plans to launch with is a pop music service called Music-Vision. Tony Hemmings, who heads that operation, says, "It's the only genuine alternative service that can be supplied now, with a staff of 40

(Continued on page 85)

FULL STEAM AHEAD. THE GAP BAND IS BACK.

GAP BAND V

Jammin'



There's no "JAMMIN'" on the breaks when the Gap Band pull into your station with their hottest album yet.
"JAMMIN'"^{TE 1-3004} the new album from the Gap Band, powered by the fast-moving smash hit, "Party Train."^{TE 8209} All aboard for the wildest ride of the year.



Produced by Lonnie Simmons and Ronnie Wilson.

Manufactured & marketed by Polygram Records, Inc.

**MCA RECORDS
CANADA**

P R O U D L Y

welcomes



ChrysalisTM
Records & Cassettes

AS ITS EXCLUSIVE LICENSEE





PEACHY DEAL—The smiles signify the fact that David Knopfler, founding member of Dire Straits and now a solo artist, has signed with Britain's Peach River Records. Knopfler, second left, is pictured with the indie label's chairman, Tim Hollier, first left, and directors Anna Maria Papirio-Cerutti and Bob Fisher. The musician's "Release" album is due in October, preceded by a September single, "Soul Kissing."

A&M Enters U.K. 'Freebie' Fray Gallup To Monitor Offer Of Free Video With Single

LONDON—While the ethics of the marketing concept of offering free gifts with singles is being pondered by the British Phonographic Industry, A&M Records here has come up with one of the most ambitious offers to date: a free video of singer Annabel Lamb performing her top 100 entry "Riders On The Storm," shrinkwrapped to the 45.

The view of Gallup, which compiles the British charts and has recently been extremely critical of some aspects of merchandising gifts to push record sales, is that the Lamb campaign is acceptable because it is "artist-related." Even so, Gallup plans to maintain checks to ensure the audio/video package is

available generally, not just in chart return shops.

Derek Green, A&M vice president, says: "The video is the promotion clip made for the single, and the tape is only as long as the song, so it has no other value. We see it as a valid means of building an audience for an artist."

"The clip has advertisements for the singer's LP at the start and finish, and the major cost was already covered because the film was made as a promotional video. Duplication of a three-minute tape in a plain box is very inexpensive."

Howard Berman, A&M marketing manager, says: "In fact, the cost is no greater than shrink-wrapping a T-shirt, to a single. But because this kind of promotion hasn't been done before, there's always the problem of people overreacting. In this case, the Annabel Lamb single went to number 85 in the chart without a single sale of the special video pack."

The audio/video package is being made available now through CBS, Bullet and Wynd-Up wholesalers, but on a first-come first-served basis. Presumably because some dealers have lost out on obtaining copies, there are retail mummings of discontent. And some record companies are said to feel the A&M move creates another hassle in the current U.K. "freebies" situation.

Cherry Red Records chief Iain McNay, a newly elected member of the BPI council, says: "There must be times when Gallup ask themselves whether they're compiling an accurate record sales chart or not. When the gifts cost more than the record, the whole thing starts to get meaningless. It's costing more and

more to market a record, and in the long run the record industry isn't gaining anything, because nothing is done to increase the overall market."

A&M's Berman responds: "Original sales were helped by a club mail-out of the 12-inch version of the Lamb single, plus BBC Radio 1 plays and other exposure in the first week on commercial radio. The video is part of a promotion, and we don't have to be defensive about it. It's essentially artist-related."

Chart Fraud Investigation On In Britain

LONDON—Record company employees are being interviewed by fraud squad detectives from New Scotland Yard here as part of investigations into charges that British pop chart-return diaries were falsified late last year.

Also being quizzed by police are members of the staff of British Market Research Bureau (BMRB), which handled U.K. chart compilation until Gallup took over this year.

While there has been no comment from the Scotland Yard team as to whether fraud charges are likely to be made, it is known that a BMRB chart researcher was fired by the market research company last December after a handwriting expert had confirmed that false entries had been made in the chart diaries filled in at nationwide retail outlets.

FEW SHOWS, CROWD PROBLEMS

Slow Concert Season In Spain

By ED OWEN

MADRID—Soaring promotion costs this year have drastically curtailed Spain's usually hectic schedule of summer tours. And with only a handful of top international acts performing, overcrowding at key venues has already led to a spate of riots, injuries and cancellations.

The worst incidents occurred at a Rod Stewart concert in Valencia on July 12, in which 50 people were injured, some seriously, and in Las Palmas on July 8, where gangs of gatecrashers fought with police during Eddy Grant's performance at the Insular Stadium.

Canary Islands officials sub-

sequently cancelled all further concerts for this summer, including scheduled appearances by Julio Iglesias, Camilo Sesto and Mecano. However, events planned for nearby Santa Cruz De Tenerife were allowed to go ahead.

Leading promoter Gay & Co. of Barcelona, which for the past 11 years has organized the majority of Spain's major pop tours, says its promotions this year number only five, compared with 60 in 1982. "It's ironic," notes the company's Enrique Tortosa, "because there's probably more interest in overseas pop and live shows than ever before. But with the strength of the dollar this year, the exchange rate makes

prices prohibitive."

Acts the firm has brought over—Rod Stewart, Supertramp, Jethro Tull, Asia, Dire Straits and Eric Clapton—have invariably played to full houses. Dire Straits netted audiences of 21,000, 21,000 and 15,000 in Madrid, Barcelona and Valencia, respectively, with tickets at \$8 a head.

Supertramp sold out Barcelona's soccer stadium and Madrid's Campo De Gas with \$13.30 admission. Conditions at the latter event, however, were described by the Spanish press as resembling a concentration camp more than a rock concert. Around 19,000 tickets were allegedly sold for the venue, whose

(Continued on page 78)

LOWEST PRICED TO DATE

New Sony CD Player In Japan

TOKYO—Sony here has launched its latest Compact Disc player, the CDP-111, which retails at just under \$600. The firm plans to manufacture 5,000 units a month at least through the beginning of next year, when production is likely to be stepped up.

Sony executive Yasuhiko Kuroda says he has no idea when the model, lowest priced in the company's four-model range, will be ready for export. The CDP-101, on the market since last October, costs \$685; the CDP-701ES, out this March, is priced at roughly \$1,050; and Sony has been taking orders for the up-market CDP-5000S, a console-type model costing \$7,400, since June.

Also just out here is Sony's new three-way speaker system APM-55W, designed for use with the new CD player. The system, priced at roughly \$450, comprises woofer, midrange and tweeter units. It's the third model in the successful APM series.

The new CD player, says Sony, has index search and line-out volume functions. It features hi fi sound, auto-pause and a headphone terminal with volume control. A remote control unit is sold separately for roughly \$40.

OFFICIALS MEET IN LONDON

Egypt-U.K. Antipiracy Talks

LONDON—The two men in charge of Egypt's successful fight to reduce audio and video piracy levels to the lowest in the Middle East were in London Aug. 15-18 for discussions with International Federation of Producers of Phonograms & Videograms (IFPI) officials on techniques used in the worldwide campaign against piracy.

Brigadier Ahmed Halawa and his assistant, Colonel Nabil Abdela, head up the Egyptian antipiracy unit, which was set up three years ago within the national police force. It's the first such body in the world.

According to IFPI, as a result of the unit's efforts Egypt has brought

its proportion of pirated product on the market down from 50%-80% in 1978 to the present 20%-40%.

During their visit, Halawa and Abdela met with IFPI's antipiracy coordinator Michael Edwards and Middle East legal adviser David Attard. Discussions extended to the possibility of changes in Egypt's copyright law, which at present neither grants phonogram producers a specific reproduction right nor takes account of recent developments in satellite and cable broadcasting. They also talked with British Phonographic Industry officials and visited some IFPI U.K. member record companies.

'IN A STATE OF CRISIS'

Italian Industry Seeks Gov't Aid

By VITTORIO CASTELLI

MILAN—The Italian record industry has, through the national IFPI branch Associazione dei Fonografici Italiani (AFI), formally asked the government here to recognize that it is "in a state of crisis." The main purpose of the request is to gain financial assistance from the state as the industry struggles to make headway against a wave of economic setbacks.

Talk of crisis built as figures for the first four months of this year were announced (Billboard, June 25), showing sales of albums, singles and prerecorded cassettes down 27.8% to 10.89 million units from the same period in 1982. The figures were also 28.3% down from the final four months of last year, completing an unremittingly bleak picture.

Earlier this year, five IFPI member companies met to consider applying for "cassa integrazione," or "integration funds," a financial aid scheme negotiated over the years in Italy.

Under this system, companies are permitted to allow some workers to stay at home, either for a full working week or part of it, with their salaries maintained proportionately (up to an 80% maximum) by public funds allocated by the state. This scheme avoids firings and redundancies, enabling the firms involved to maintain workforce links and to call employees back when the economic situation brightens.

This was the first time that the

Italian record industry, reeling under a series of fiscal and legislative hassles, had resorted to the "cassa integrazione" system, though it is much used in other industries. AFI executives describe it as an "unprecedented alarm call."

Now the government has been urged to declare an official "state of crisis" in the record industry, and a decision as to whether the state

DG Campaign Aims To Boost Cassette Sales

By WOLFGANG SPAHR

HAMBURG—While the West German record industry continues to blame home taping for declining sales, Deutsche Grammophon is tackling the problem of blank tape's popularity head-on with a campaign to make prerecorded cassettes a more attractive consumer purchase.

The campaign centers on a new tape-only series, "Sixty Minutes Of ChromDioxid," offering compilations of pop, MOR, brass band and popular classic material at a low \$6 price tag. Repertoire is aimed at typical cassette buyers.

Says Dieter Oehms, DG director: "We're offering music for the Walkman, for the car, the beach, holidays, for the party." Artists involved are from the Polydor and DG rosters.

(Continued on page 78)

agrees will be made by mid-September. If it does, various forms of financial aid through competent state departments will be granted, along with easier industry access to "cassa integrazione," so as to provide a more favorable cash supply to the workers sent home because of the slump.

Behind the industry panic is a series of often conflicting fiscal changes which have hit record production and consumer sales. In the first four months of this year, singles were hardest hit, down two million units from the 4.5 million registered in the same period in 1982. There were also poor performances in sales of midprice and budget albums and on domestic pop.

In mid-1982, the AFI urged the government to opt for a Value Added Tax rate lower than the existing 15%, as against that of 2% levied on books. Instead, the government raised the VAT on most goods, including disks and prerecorded tapes, to 18%.

The state later changed its position and reduced the rate to 10% on recorded software, recognizing the "cultural asset" value of the product. But that euphoric mood was short-lived; the government then abruptly pushed records/tapes into a new luxury goods category, on which was levied an 18% "consumption" tax. This meant dealers and manufacturers had to pay the extra tax not only on actual sales but also on warehouse and store stocks, in addition to the VAT.



Founded 1894
The International Newsweekly Of Music & Home Entertainment
©Copyright 1983 by Billboard Publications, Inc.

Offices: New York—1515 Broadway, N.Y. 10036 (telephone 212 764-7300; telex 710 581-6279; cable Billboy NY); Los Angeles—9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone 213 273-7040; telex 66-4969; cable Billboy LA); Nashville—14 Music Circle E., Tenn. 37203 (telephone 615 748-8100); Washington, D.C.—733 15th St. N.W., D.C. 20005 (telephone 202 783-3292); Cincinnati—2160 Patterson St., Ohio 45214 (telephone 513 381-6450); London—7 Carnaby St., W1V 1PG (telephone 01 439-9411); Tokyo—Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150 (telephone 03 498-4641).

Group Publisher: Jerry Hobbs (N.Y.)

Editor: Adam White (N.Y.)

Deputy Editor: Irv Lichtman (N.Y.)

Executive Editor: Is Horowitz (N.Y.)

Executive Editorial Director: Lee Zhitto (L.A.)

Associate Publisher/Director of Research: Marty Feely (N.Y.)

Director of Charts/Associate Publisher: Thomas Noonan (L.A.)

Bureau Chiefs: Sam Sutherland (L.A.) Kip Kirby (Nashville); Bill Holland (Washington)

Editors:	Music Publishing/Irv Lichtman (N.Y.)
Black Music/Nelson George (N.Y.)	Pro Equipment & Services/Radcliffe Joe (N.Y.)
Classical/Is Horowitz (N.Y.)	Retailing/Earl Paige (L.A.)
Country/Kip Kirby (Nashville)	Radio/Rollye Bornstein (L.A.)
Commentary/Is Horowitz (N.Y.)	Associate/Leo Sacks (N.Y.)
Computer Software & Video Games/Faye Zuckerman (L.A.)	Rock/Roman Kozak (N.Y.)
Gospel/Edward Morris (Nashville)	Record Reviews:
Jazz/Sam Sutherland (L.A.)	Singles/Nancy Erlich (N.Y.)
Latin/Enrique Fernandez (N.Y.)	Albums/Sam Sutherland (L.A.)
Marketing/John Sippel (L.A.)	Talent & Venues/Roman Kozak (N.Y.)
Music Research/Paul Grein (L.A.)	Video/Laura Foti (N.Y.)

Senior Editor/Production: Howard Levitt (N.Y.)

Copy Editor: Peter Keepnews (N.Y.)

Contributing Editors: Moira McCormick (Chicago) Brian Chin (N.Y.)

Special Issues: Ed Ochs, Editor (L.A.); Robyn Wells, Assistant Editor (N.Y.); Bob Hudoba, Directory Services Manager (Cincinnati); Rand Rugeberg, Assistant Directory Manager (Cincinnati).

International Editorial Director: Mike Hennessey (London)

International Editor: Peter Jones (London)

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27, 0222 48-28-82; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juil Anthonissen, 27A Oude Godstraat, 3100 Heist on den Berg, 015 241953; Canada—Kirk LaPointe, 420 Gloucester St., Apt. 107, Ottawa, Ontario K1R 7T7, 613 238-4142; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08; Denmark—Knut Orsted, 22 Tjoernevej, DK-3070 Snekersten, 02-22-26-72; Finland—Kari Helopatto, SF-01860 Perttula, 27-18-36; France—Phillip Hill, 24 rue de Roi de Sicile, 75004 Paris, Tel: 887-0417; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijlhaan 28, Hilversum, 035-43137; Hong Kong—Hans Ebert, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021; Hungary—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castellini, Via Ramazzotti 20, 21047 Saronna (Milan), 02-960 1274; Japan—Shig Fujita, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150, 03 498 4641; Kenya—Ron Andrews, P.O. Box 41152, Nairobi, 24725; Malaysia—Sunny Liow, 27 ss 12/3-A, Subang Jaya, Selangor, Malaysia. New Zealand—AnnLouise Martin, 239 Hurstmere Road, Takapuna, Auckland 9, 496-062; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Romania—Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore—Anita Evans, 164 Mount Pleasant Rd., 1129, 2560551; South Africa—Suzanne Brenner, 9 Dover St., Westdene 2092, Johannesburg; South Korea—Byung-Hoo Suh, Joong Ang Weely, 58-9 Sosomun-Dong, Seoul, 28-8219; Spain—Ed Owen, Planta 6-3D, Espronceda 32, Madrid 3. 442-9446; Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22. 089-227746; Yugoslavia—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana, 23-522.

Director of Marketing & Sales: Miles T. Killoch (N.Y.)

Director of Marketing Communications: Charles R. Buckwalter, Jr. (N.Y.)

Director of Sales, Video/Sound Business: Ron Willman (N.Y.); **Director of Sales, International Buyer's Guide:** Ron Carpenter (N.Y.); **Home Entertainment Manager:** Diane Daou (L.A.); **Marketing Services Manager:** John F. Halloran (N.Y.); **Production Manager:** John Wallace (N.Y.); **Production Coordinators:** Ron Frank, Tom Quilligan (Cincinnati); **Promotion Assistant:** Nanette Varian (N.Y.); **Production/Sales Coordinators:** Lucy Bellamy (L.A.), Debra Millburn (Nashville); **Sales Coordinator:** Robin Solomon (N.Y.)

Account Executives: New York—Norm Berkowitz, Don Frost (212-764-7356); Los Angeles—Christine Matuchek (213-859-5316); Nashville—John McCartney, Southern Manager (615-748-8145); **Classified Advertising Manager:** Jeff Serrette (N.Y.) (212-764-7388)

International Sales: Australia—Geoff Waller & Assoc., 64 Victoria St., North Sydney 2060, Sydney 4362033, Telex 790-70794; Canada: Frank Daller, 632 Adelaide Street West, Toronto M6J1A9, 416-365-0724; France: Ann-Marie Hounsfield, 6 rue Ancelle, 92525 Neuilly/Seine, Cedex 1-738-4321; Italy: Germano Ruscitto, Pizzalle Loreto 9, Milan, 28-29-158; Japan: Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingumae, 6-Chome, Shibuya-ku, Tokyo 150 03-498-4641 Telex: 781-25735; Mexico and Latin America: call New York office, (212) 764-7356; New Zealand: Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington, 723745; Spain: Rafael Revert, General Manager, c/o Radio Madrid 232-8000, 231-8319; **United Kingdom:** Patrick Campbell, European Advertising Sales Manager, 7 Carnaby St., London W1V1PG 439-9411 Telex: 851-262100; **West Germany:** Hans-Moritz v. Frankenberg, Muller & Von Frankenberg, Uberserger 25, 2000 Hamburg 60, 040/631 4299-631 37 71; **Belgium, Denmark, Finland, Greece, Holland, Luxemburg, Norway, Portugal, So. Africa, Sweden:** contact, Patrick Campbell, London office; **Austria, Switzerland:** contact West German office.

Divisional Controller: Don O'Dell (Cincinnati); **Circulation Manager:** Donna De Witt (N.Y.); **Conference Coordinator:** Kris Sofley (L.A.); **Managing Director/International Operations:** Mike Hennessey (London); **License & Permissions Manager:** Georgina Ellen Challis (N.Y.)

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W. D. Littleford. **Executive Vice Presidents:** Gerald S. Hobbs, Jules Perel, Patrick Keleher. **Vice Presidents:** William H. Evans Jr., Treasurer; Lee Zhitto, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation; Michael Feirstein, Legal Secretary; Ernest Lorch, Corporate Managers; Marie R. Gombert, Corporate Production; Robert Lewis, General Manager of Publishers Graphics.

SUBSCRIBER SERVICE
Billboard, P.O. Box 1413
Riverton, N.J. 08077
(609) 786-1669



Vol. 95 No. 36

Commentary

Keeping Pace With Progress

By TOM STEELE

A response to Doug Sax and his views on the Compact Disc and digital audio (Commentary, Aug. 13).

CD: A trade-off in quality—"Half the sound at twice the price"—"L.A., the recording capital of the world."

C'mon, Doug. Like you, I have been in the disk mastering business for the 18-plus years. I've been through the quad crisis. I've seen and heard it all—15 i.p.s., 30 i.p.s., half-inch, Dolby, DBX, CX, half-speed, cut it hot, etc., etc.

The days of the Model T and the Ampex 200, 300 and, more recently, the ATR-100 are gone, but some people just have to keep holding on for whatever reasons to yesterday's technology. Maybe it's the rather large investment that's needed to keep ahead. Who knows?

I keep wondering, though, when I hear or read that Studio XYZ just completed renovations of its newest studio, including a \$400,000 console with every gadget imaginable—48-plus tracks sync lockable to anything, anywhere, space-ship-designed control rooms and studios, but with no mention whatever of any digital recording equipment, even a basic two-track mixdown machine.

That bothers me. It bothers me that people are so scared, so reluctant to enter into the current state-of-the-art technology—digital audio. Maybe studio owners and engineers are worried that all the things they have been able to mask or hide over the years, such as noisy boards, noisy tapes, distorted this or distorted that, will finally be heard.

Wow. Maybe my \$400,000 board isn't as good as I thought. Or maybe we're just not ready to hear plain old "clean" sound with a lack of noise, distortion, wow and flutter, limited frequency response, and gimmickry.



Steele: "CD digital audio is a huge stride ahead; its benefits far outweigh any intangible liabilities."

'It bothers me that people are so scared, so reluctant to enter into the current state-of-the-art technology'

CD digital audio, in my humble opinion, is a huge stride ahead; its benefits far outweigh any intangible liabilities, which no one can seem to pinpoint. I need some cold, hard facts, not fiction. I need proof.

Let's take a quick look at the facts of our everyday analog lacquer record that Doug, myself and lots of mastering houses produce day after day, week after week, and year after year.

Analog disks are subject to:

- Limited frequency response. They often have to be "controlled" electronically.

- Poor signal-to-noise ratio, due mainly to the pressing rather than the mastering process.

- Restricted dynamic range, governed by the length of the record, its high and low frequency content, the noise floor of the

pressings, etc. We all use those limiters, compressors, filters and other toys to help as best we can.

- Inner diameter distortion and high frequency loss. The closer you get to the label of any record, the worse the problem gets.

- High wow and flutter, a result of off-center pressings, bad turntable motors, off-speed playback systems.

- Tracing and tracking distortion during mastering and playback.

I could go on and on, but I think we've got an idea now of the problems CD and digital audio can eliminate. Maybe we can spend a lot more time thinking about sound quality and esthetics rather than worrying about the geometric and mechanical limitations that hamper us now.

C'mon Doug. "Half the sound"—"A trade-off in quality." If any of us could eliminate the problems listed above that we are plagued with, I might concede. But we can't. We've tried everything.

I own five cutting rooms in New York ("L.A.", the recording capital of the world?) Better check your facts, Doug) and two cutting rooms in Philly. Believe me, I don't look forward to CD putting me, you and other mastering, plating and pressing plants out of business. I think we are all just going to "peacefully coexist" for the next 10 to 15 years, regardless of what all the CD promotion says.

Frankford/Wayne purchased a Sony PCM two-track digital system about a year and a half ago, and between mastering digital projects and rentals the system paid for itself in 10 months. Good business, I'd say.

Business-wise, I think that disk mastering rooms will evolve into master "sweetening" rooms, shipping CD Umatic masters

to the CD manufacturing plants instead of the current lacquers to the pressing plant. And all of us who are digitally equipped can ship both analog and digital product to their respective plants for years to come, providing us with additional revenues.

Mastering houses will always be around. We're like the last stop, the last chance to save or change that mix. Just ask any artist or producer. At last count, all of the major New York mastering houses either have or have ordered digital transfer equipment, following our lead. Let's give digital and CD a chance!

Tom Steele is president of Frankford/Wayne Mastering Labs Inc. of New York and Philadelphia.

Letters To The Editor

CD: Getting It Right

While I would never defend Doug Sax or his opinions, I feel compelled to reply to the Peter Burkowitz commentary (Aug. 27).

To begin with, several years ago, when the Compact Disc was being developed, Mr. Burkowitz was told by several distinguished engineers at an RIAA engineering committee meeting that the low sampling rate simply would not be acceptable and that it should be increased. His reply was that we would have to live with it. So here we are in the digital realm and stuck with a definite digital sound.

As to mastering facilities fiddling with the knobs, of course they do—with the producer or artist there requesting it be done. As former head of quality control at Elektra/Asylum Records for eight years, I find it impossible to believe that a producer or artist is going to turn his finished tape over to a pressing plant to make that final finished product.

Mr. Burkowitz states that "skillfully adjusted and controlled 16-bit uniform quantization digital recording and reproduction, including the CD, does not, and cannot, add or subtract audible sensations of any kind." Bull! Who is the person that will skillfully adjust the recording at the pressing plant? Someone who was shipping jackets last week? Will any manufacturer accept inferior chips and design to save a buck?

CD is here to stay, and we have to live with the sam-

pling rate. But we don't have to live with the attitude that "now we have your tape and we'll do with it what we want." It won't work. There are too many producers and artists who really care about their product and who won't let it go until it is right.

Terry Dunavan
Chief Engineer
Woodland Sound Studios
Nashville

The Word On My Street

I'm sure Doug Sax's commentary (Aug. 13) was heartfelt. Nonetheless, the slant of the piece ultimately rings of bias beyond the academic issues. I am not an utter proponent of digital or Compact Disc and chose, in a recent test, to record both Liz Story and George Winston on the Studer despite the fact that I own the Sony 1600.

For all of the scathing articles one reads on digital, I have read equally glowing and articulate appraisals to the contrary. Furthermore, the word on my street is quite positive regarding the CD.

One point I do agree with is the detrimental aspect of absenting the engineer and producer from the digital phase of analog-to-digital transfer and in mastering. We will be doing our transfers at the point of mastering (with Bernie Grundman at A&M for a good portion of our work) to bring some uniformity to the sound of the disk and digital copy. In summary, I found

Sax's article suspect in its emotionalism.

Will Ackerman
CEO, Windham Hill Productions
Palo Alto, Calif.

Dancing Around Disco

Well, here we go again. It's been four years since the "disco sucks" campaign, and there are still those who continue to put it down. I think that the main reason for the so-called "death of disco" was that the public was getting sick of the media hype surrounding it.

The hype has long gone, but the sound still exists. Listen to "Hungry Like The Wolf," "Jeopardy," "Billie Jean," "1999," etc. Wouldn't these songs have been classified as disco if they had come out four years earlier? What about the "Flashdance" album? There's still an audience for this kind of music.

The term "dance music" should not be used in place of disco. It's too broad and simply serves as an excuse for not admitting that the disco sound exists. As long as the public continues to buy records that resemble disco, the sound will continue to be a part of the music scene.

If anyone out there hates disco, that's his choice. But he should think twice before knocking it. Some of us won't put up with it.

Todd Post
Moorhead, Minn.

In memory
of
IRA GERSHWIN
December 6, 1896-August 17, 1983

 **chappell music**

It took Activision® fun in home

The fun, the imagination, the leadership Activision™ brings to home video games now comes to Atari® home computers.

The market for home computer software offers enormous opportunity.

But, it's not without its share of uncertainty and confusion. Success demands just the right mix of outstanding software, effective marketing and solid sales support.

We understand this at Activision. It's reflected in our carefully-conceived plan for home computer software.

One that's based on a long-term commitment to the market. And a dedication to maintaining the high level of graphic and audio excitement you see in our video games.

Our first home computer software certainly lives up to these standards.

We're introducing two of our best-selling hits: River Raid™ and Kaboom!™

Both give you the advantage of being pre-sold titles that already have a tremendous following. Both are classics and have sold over a million units for the Atari 2600 System.™ They're the frontrunners of our new Activision releases designed to take full advantage of home computer capabilities.

Kaboom!™, the lightning-quick game of catch with buckets and bombs.

It all seems so simple.

The Mad Bomber drops the bombs and you try to catch them

in your bucket of water.

But the faster he keeps dropping bombs, the more you find yourself driven to meet the challenge, driven to finally succeed.

That's the idea behind this 1982 Arcade Alley award winner for Best Audio and Graphics.



Kaboom! for Atari

home computers offers head-to-head competition.

One player gets to drop the bombs, the other player tries to catch them.

And it all happens to an ever-quickenning rendition of the 1812 Overture.



Activision is a registered trademark of Activision, Inc.
Atari and 2600 System are registered trademarks of Atari, Inc.
© 1983 Activision, Inc.

to bring out the computers.

It's easy to see why Kaboom!, designed by Larry Kaplan and adapted by Paul Willson, is a natural choice for home computer software.

River Raid,™ the battle adventure up the "River of No Return."

Nothing comes close to the tremendous excitement generated by the introduction of Carol Shaw's River Raid.

It immediately soared to #1 on the Billboard and Cash Box charts. And for good reason.

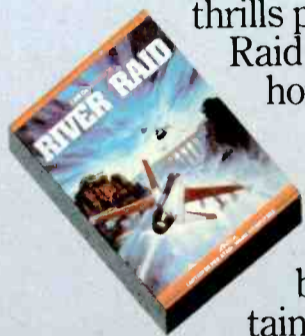
You fly a low-level sortie up a treacherous winding river.

Survival hinges on your reflexes, sensitivity and strategic savvy.

The brilliant graphics, explosive action and ever-changing chal-

lenge of "making it up the river" has captured the imagination of the gaming public.

And now all the white-knuckle thrills packed into River Raid come to Atari home computers.



There are hot-air balloons, tanks and a realism in the river banks and mountains that makes

this software nothing short of spectacular.

There are even game variations that give advanced players a chance to bypass easier sections of the river and get right to the toughest parts.

Put it all together, and you've

got one explosive piece of computer game software.

The kind of marketing that gets noticed.

High visibility is the watchword for our marketing.

It's something we've proven time and time again with our well-conceived support for video games.

Now, for home computer software, we've got a complete package designed to get the attention of Atari home computer owners.

It includes television, radio, spread and full-page magazine ads, hard-working point-of-purchase and more.

It's just the kind of thorough, tight-knit game plan we're known for.

See your Activision Sales Representative for details.



 **ACTIVISION®**

Austin's KOKE Latest Station To Switch From Country Format

By ROLLYE BORNSTEIN

AUSTIN—Legendary country outlet KOKE becomes the third station in as many weeks to abandon the format. The station will adopt FairWest's adult contemporary approach Sept. 21. But unlike executives of Philadelphia's WFIL and Cleveland's WWWE (Billboard, Aug. 27), KOKE's GM Jim Ray sees great potential in country radio's future.

"Country radio will continue to be strong here," he says. "But looking at it realistically, we've got five country stations that show up somewhere in the book, and we're at a great signal disadvantage. At 10,000 watts and 200 feet we cover, well, one county of the three-county metro. KASE (KOKE's primary competitor) on the other hand has 100,000 watts at 1,200 feet, and frankly, we weren't willing to make a large financial commitment without the signal to compete."

KOKE rose to national prominence in 1973 when it adopted a "progressive country" format on FM. "It was an esthetic success, but not a commercial one," says Ray.

Back then, a lesser-known Willie Nelson and his country cronies, including Jerry Jeff Walker, Waylon Jennings and Jesse Colter, had recently moved to the area. Timing was on the side of KOKE, which became the benefactor of several legendary free on-air concerts by the future country giants. "They'd just come down sit around the studio and perform," Ray recalls.

KOKE-AM, which had been country-formatted since 1963, back then was a successful country daytimer, with KVET (KASE's AM) as its major competitor. By 1977 it was apparent that success would continue only with the aid of KOKE-FM, so the progressive approach was dropped, and the stations thrived until KASE switched from beautiful music—"at a 14 share, they abandoned the format in September of '81," Ray says—to country. "They've been very successful. They're doing more of a continuous country approach, while KVET is more traditional," says Ray.

Seeing the handwriting on the wall, Ray abandoned country on KOKE-AM in favor of Spanish last year, switching the calls to KMMM.

"Clear Channel Communications bought the only Spanish station in town, a Class A FM, and changed it to beautiful music," which gave Ray the opening he needed, he says. "As the 20th Spanish market in size, we saw the void."

Ray is betting that a similar void exists for KOKE. "We don't think anyone's really going after the women that this format attracts," he says of the George Johns-consulted approach, programmed locally by Mike Richardson. "We're keeping the call letters—that was a big decision. But good call letters are hard to come by, and we didn't want to lose these."

"KOKE doesn't have a bad image in the market, just a country image, and we're going to change that. We're not treating this lightly. We're committed financially. We'll be spending a great deal on logos, promotions. We'll be positioned well. We're not looking for a quick fix."



WAXING ELOQUENT—WAXY Ft. Lauderdale air personalities, executives and listeners socialize during the station's third annual cruise to Nassau aboard the SS Amerikanis. Pictured, from left, are the station's vice president Douglas Donoho; WAXY air personalities David Scott, Greg Budell, "Uncle" Walter Cronise, Ellen Jaffe, Rick Shaw and Kenny Lee; and general sales manager Gary Lawrence.

Vox Jox

Joe Finan Leaves Cleveland's WHK

Longtime Cleveland personality Joe Finan has left WHK and is currently considering other offers in the area. He's been around so long that while he was on KYW when it was in Cleveland, he was seen in the 1958 rock movie "Jamboree"—probably the only movie to feature disk jockeys coast to coast, including a semi-hysterical cameo from record executive Joe Smith when he was on the air in Boston. Finan, who joined the Malrite outlet nine years ago after returning from Denver's KTLK, is replaced in afternoon drive on the country AM by John E. Douglas, who leaves Fairbank's WIBC Indianapolis, where he's been doing weekend and production for the past four years.

After a year in an acting role in St. Louis, morning man Gary King has the part down pat, hence Stroz Broadcasting has given him the offi-

cial nod as program director of KXOK, while sales manager Larry Dauer becomes the latest thespian at the news/talk outlet (with a little drive-time music). Larry is now acting GM in the wake of Lee Douglas' departure to Gannett's WCZY Detroit (Billboard, Aug. 20).

Some guys leave the air for management posts and hope that everybody will forget their on-air antics. If what we hear is true, Ken Dowe's banking everybody will remember. Dowe, who once dominated Dallas on the immortal KLIF, prior to moving up the ranks into ownership of Oklahoma City's KLTE, may be about to find out whether history can repeat itself. The word is he's entertaining the possibility of whipping up some morning magic on Shamrock's KMGK while retaining his interest in K-Lite.

While the "giant-purple-eyed-

rabbit Mike E. Harvey," rock-jock turned radio station president, won't be returning to the air, he will be entering a new phase of his career (separate story, page 16), as will Frank Osborne, who moves up from one station to four. The VP/GM of New York's WYNY leaves the NBC fold, where he's been ensconced throughout his career, starting in RCA's corporate associates program more than a decade ago, to run Bob Price's rapidly growing group, including Fort Wayne's WOWO and, with the FCC's expected blessing, San Francisco's K-101 and WIRK-AM-FM West Palm Beach. Osborne's new office as radio senior vice president for Price Communications Corp. is conveniently located mere steps away from WYNY in Rockefeller Plaza.

Bobby Rich's airstaff is coming together. WWSK, which made the switch from AC to top 40 live on Philadelphia television earlier this month (Billboard, Aug. 27), is importing its latest additions from Honolulu. The KKUA/KQMQ morning team of Kelly Randall and Dan Cooke now wake up the city of Brotherly Love. ... And over at WIP, there's been a change in the programming reigns, as Al Herskovitz has tendered his resignation (with a next move imminent), while Cary Pahigian has accepted his former program manager's position at the Metromedia AM AC. For the past two and a half years, Pahigian's been in Portland, Me., programming Guy Gannett's flagship outlet WGAN.

Imus-in-the-Evening joins the all-star lineup at Cheyenne's KUUY, playing that country music brother Don occasionally attempts to record. The younger Imus (Fred) joins GM Terrell Metheny (a former top jock himself as "Mitch Michaels" in Milwaukee and Louisville when son Kevin was still in single-digit demographics) and PD Bronco Johnny (who was the infamous Bwana Johnny until he took a look at the population breakout in Wyoming) as 7 to midnight personality.

(Continued on page 20)

SEPTEMBER 3, 1983, BILLBOARD

DISCREPANCIES CITED

FCC Tells Harris To Withdraw Its AM Stereo System

By BILL HOLLAND

WASHINGTON—The Federal Communications Commission, charging that equipment in the Harris Corp.'s STX-1 AM stereo exciter is not the same as that tested and approved for type acceptance in 1982, has sent a letter to Harris attorneys saying the company must withdraw the equipment from the market—even if it has been installed or is in use at a station.

The letter, dated Aug. 17 and released by the FCC Wednesday (24), gives a deadline of Sept. 1 for the company to pull the AM stereo exciter off the market. If Harris cannot remedy the complaint, it could mean disruption of a multimillion-dollar business future.

The Commission says that when the Office of Science & Technology recently reviewed Harris equipment, the exciter "differed from the exciter which was type accepted by the Commission," and that the "differences were beyond those which

would be allowed as permissive changes."

The Harris Corp., the Commission adds, "has been cooperating ... to resolve the problems with the stereo exciter," and has already proposed a number of technical modifications to its equipment in order to bring it into compliance with the regulations. The modifications, the Commission adds, will be reviewed "in detail."

Bob Raish, Washington attorney for Harris, agrees that the company is working closely with the Commission to remedy the situation. He adds that Harris representatives are to meet with Commission staff in the near future.

While admitting that the FCC action is a "serious hand-slapping," Raish characterizes the events leading up to the action of the Office of Science & Technology as "an error caused by highly sophisticated engineers talking to each other about technological concerns" who then got "got it in the face" at the Commission review. Both Raish and Commission officials say that Harris might present two new separate type acceptance applications at the FCC meeting: one that would include the new exciter, and one that would allow Harris engineers to install the original exciter in equipment already sold or on the market.

The Harris Corp. has been one of the leaders in the AM stereo transmission equipment field (its competitors include Motorola, Magnavox and Kahn) and has already sold 71 systems nationwide, to stations including WQXI Atlanta, WLS Chicago, WSM Nashville and CKLW Detroit. Sources say that the total money involved from sales so far is in excess of \$175 million.

Burns To Consult New Media Marketing Firm

LOS ANGELES—Recognizing the increasing role proper positioning will play in radio's future, Dancer Fitzgerald Sample, an advertising industry leader which has regularly aided in the success of clients like Procter & Gamble, General Mills, L'Eggs and Toyota, will be focusing its attention inward, creating the same cohesive marketing plans for radio, television and cable clients.

To that end, DFS has formed the Audience Image Marketing group (AIM), headed by Michael V. Davison. Davison will be assisted by George A. Burns, president of Burns Media, who will serve as consultant to the group.

According to Dancer Fitzgerald Sample president Norman W. Lauchner AIM will provide marketing counsel, including the full range of advertising services, to broadcast interests. "It's your one-stop shopping places," quips Davison, who adds, "That's exactly what this industry needs."

"We're so busy selling others on the idea of effective advertising that we lose track of it ourselves," he continues. "To be successful it's got to be a cohesive plan from the logo on the stationery to the tv spot on the air, and AIM will be in a position to professionally coordinate all of that. If nothing else, it will stop broadcasters from having to re-explain the same problem to five different people to get one campaign launched."

Davison, whose varied background includes management positions with CBS Radio, Watermark, Golden West and three major advertising agencies, continues: "The media have finally discovered what marketers of other consumer products have found: programming alone is not enough to build longterm dependable success. Positioning, imagery and how consumers see a medium fitting into their lives all must work together."

AIM, which debuts Sept. 1, will be located within DFS' West Coast offices in Torrance, Calif.



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials, page 35



We bring you the music that brings in your audience.

It's true. BMI, the world's largest performing rights organization, licenses the music audiences prefer. In every one of the last five years, the majority of the music on the charts was licensed by BMI.

BMI is a non-profit-making organization, dedicated to meeting the needs of creators, publishers, and all users of music.

We've always accepted and encouraged every kind of music. So, for over forty years, we've been making sure that you have the most uncomplicated, hassle-free access to all types of music.



Bringing you more of the most popular music. Helping you capture a larger audience. That's BMI.

Wherever there's music, there's BMI.

PD McNeill Quits WMZQ For WRVQ

RICHMOND—After a year in Washington at Viacom's WMZQ, PD Bob McNeil has resigned to return to Richmond's WRVQ where he worked in the '70s.

"Bill Garcia and I started that radio station (WRVQ) with GM Phil Goldman," says McNeill of the Harte-Hanks station, which was an automated country outlet in 1972 prior to its switch to top 40. "The relationship between a PD and a GM is a marriage," says McNeill, who was upped to PD at 'RVQ in 1974. "You have to have a relationship that will click."

Transferred from 'RVQ to Tampa's WRBQ in 1977 and subsequently joining Viacom's KIKK-FM Houston in 1979, prior to coming to D.C., McNeill adds that Harte-Hanks' recognition of his management goals also figured in the decision. "They've made me operations manager of the station, but the rest is just speculation. Nobody's made me any promises."

McNeill, who replaces PD Jeff Morgan, starts Sept. 9. Cory Deitz, who formed half of the morning team with Morgan, will remain in that position, solo.

Emphasizing that the decision to return to top 40 did not stem from a lack of confidence in country radio, McNeill says, "I think the future of the country format in Washington is extremely strong. Even today it's still so much different than other formats."

1966-78 PERFORMANCE REVIEWED FCC Panel Denies WOOK-FM Renewal

By BILL HOLLAND

WASHINGTON—The FCC Review Board, in an action that may bring greater legal precedence to judging a broadcast licensee's performance over an extended period of time, voted to deny the renewal of United Broadcasting's long-troubled Washington station, WOOK-FM, after taking into consideration the station's performance from 1966 to 1978.

The station has not had a license renewal since 1966, when it was WFAN-FM, a Spanish-language station. It became black-formatted WOOK-FM in late 1976. The FCC has logged misconduct at the station and its sister AM station throughout the license renewal interim, ranging from slightly veiled lottery information to scripture citations on Gospel-formatted WOOK-AM to violations for false and misleading contest information on WOOK-FM. The lat-

ter offset United's attempt to upgrade non-entertainment programming, the commission found.

United Broadcasting Co., which was denied renewal of the AM station in 1975, has sought to upgrade the FM station, especially since the reorganization of the company in the late '70s.

United President Gerry Hroblock says that the Review Board decision, released Wednesday (24), "was a disappointment, but we remain hopeful that the decision can be overturned in the appeal process." Hroblock adds that the action is "a heavy policy decision" for the Commission, and says he has hopes that if the case can be heard by the Commissions, it will be overturned.

The decision upholds the FCC's original denial decision of November, 1982.

HARVEY, BRAIKER NAMED

Transtar Network Forming New Syndication Division

COLORADO SPRINGS—"We'd like to become the Rolls Royce of special programming." So says Mike Harvey, the newly appointed vice president of special programming for Transtar Radio Network's syndication division, which is currently being formed.

Harvey's counterpart, in charge of sales, marketing and production, will be former Satellite Music Network president Ivan Braiker. For the past several months, Braiker has been in Los Angeles running his own production company, Popular Media Products, which is being acquired by Transtar. Both appointments were made by Sunbelt chairman C.T. Robinson.

"As to what we'll be syndicating, we'll approach it as if we were programming a radio station," says Harvey, who, along with Braiker, is relocating to Transtar's Colorado Springs headquarters. "Every format is an option right now. We'll research the marketplace, figure out where programmers perceive the holes to be, and see how many we

can fill. At this point, ideas run the gamut from one-hour specials to week-long events."

"A great deal of syndicated programming tends to be put together by marketing people," Harvey con-

(Continued on page 82)

Billboard '84 Radio Confab: Details Set

LOS ANGELES—Dates and venues have been firmed for Billboard's next Radio Programming Conference, followup to the successful event staged earlier this year in Pasadena. The 1984 confab will be held July 5-8 at the L'Enfant Plaza in Washington, D.C. It will also be highlighted by the presentation of Billboard's Radio Awards.

Event will be co-chaired by Goodphone Communications president Mike Harrison, chairman of the Pasadena event, and Billboard radio editor Rollye Bornstein.

"Like Pasadena, it will be issues-oriented," says Harrison, "but this time we're looking to broaden its scope, addressing all major formats and all aspects of radio that impact programming."

"Fourth of July weekend in an election year may produce some surprising speakers," adds Bornstein. "With Arbitron close by in Laurel, possible seminars are already being discussed, and the demand for a formal ceremony for the announcement of the Billboard awards will be met."

Entry blanks and rules for the 1983 Radio Awards Competition will appear in Billboard later this month.

Pro-Motions

STATION: WFLA, Tampa (AC)
CONTACT: Tina Gonzales, promotion director
CONCEPT: Free Ride for Commuters

EXECUTION: One of AM radio's positives is relatively high in-car listening. Utilizing this advantage and giving itself high visibility, WFLA picked up the tab for thousands of Tampa Bay motorists, paying all tolls on the crosstown expressway one Monday last month from 7:30 to 9 a.m. and again from 5 to 6 p.m. On hand at the toll booth were WFLA personalities, including the morning team, greeting drivers and promoting the station. "I've felt that most media takes from the community and never returns, so we decided to do something nice," says PD Bill Garcia.

★ ★ ★

STATION: WYNY New York (AC)
CONTACT: Dom Giofre, NBC press department

CONCEPT: 97 free ways to enjoy New York

EXECUTION: While areas like Tampa can reach commuters by targeting toll booths, New Yorkers take to the subway, and so did WYNY, with a subway car card campaign promoting "97 Great Ways To Enjoy New York. Absolutely Free." The card lists one of the 97 activities (tied in to the station's dial position, 97) and encourages readers to write to WYNY for a complete list of freebies—free, of course. Suggestions, including free concerts, festivals and exhibits throughout the city, are spread on 24,000 posters underneath New York, making the station impossible for local commuters to miss.

★ ★ ★

STATION: Available to all contemporary outlets
CONTACT: Arthur R. Vuolo, Jr. P.O. Box 219, Ypsilanti, Mich.
CONCEPT: 1983 Rock Radioguide
EXECUTION: The Radioguide, de-

(Continued on page 85)

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (153 Stations)		
1 "Sitting At The Wheel," Moody Blues, Threshold	50	50
2 "Suddenly Last Summer," Motels, Capitol	40	40
3 "One Thing Leads To Another," the Fixx, MCA	37	73
4 "Delirious," Prince, Warner Bros.	35	37
5 "Islands In The Stream," Kenny Rogers with Dolly Parton, RCA	34	81
BLACK (80 Stations)		
1 "I Am Love," Jennifer Holliday, Geffen	27	27
2 "Deeper In Love," Tavares, RCA	22	23
3 "Pilot Error," Stephanie Mills, Casablanca	12	58
4 "I Know," Philip Bailey, Columbia	11	67
5 "Nightline," Randy Crawford, Warner Bros.	10	35
COUNTRY (124 Stations)		
1 "Islands In The Stream," Kenny Rogers with Dolly Parton, RCA	90	94
2 "You Put The Beat In My Heart," Eddie Rabbitt, Warner Bros.	57	64
3 "One Of A Kind Pair Of Fools," Barbara Mandrell, MCA	40	79
4 "Your Love Shines Through," Mickey Gilley, Epic	34	41
5 "Somebody's Gonna Love You," Lee Greenwood, MCA	29	95
ADULT CONTEMPORARY (84 Stations)		
1 "Islands In The Stream," Kenny Rogers with Dolly Parton, RCA	20	48
2 "Somebody's Gonna Love You," Lee Greenwood, MCA	17	49
3 "You Put The Beat In My Heart," Eddie Rabbitt, Warner Bros.	14	28
4 "Total Eclipse Of The Heart," Bonnie Tyler, Columbia	12	26
5 "Someone Belonging To Someone," Bee Gees, RSO	12	19

SEPTEMBER 3, 1983, BILLBOARD

RADIO COMPUTER COMICS

New, exciting daily 90 second radio series—combines humor and computer information

Demo on request

COMMUNICATIONS EMPORIUM
P.O. Box 65233
Lubbock, Texas 79464
(806) 799-1462

"We've been looking for a show of this caliber, but we didn't know where to turn."
Steve Turner, P.D., WETS, East Tennessee State Univ.

With 406 affiliates, Radio Free America is the largest college/non-commercial radio network in America.

Our 30-minute New Music Magazine features new music, interviews, and special reports with your host, Marilyn Pittman.

"Great job! The shows are delightful and interesting — great audience response!"
D. Ney Brown, M.D., Univ. of Toronto Radio

An Excellent Advertising Opportunity — Contact:

Radio Free America

Kenneth A. Pushkin
8508 Rio Grande Blvd., NW
Albuquerque, N.M. 87114
(505) 897-0770

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/23/83)

PRIME MOVERS-NATIONAL

- BILLY JOEL-Tell Her About It (Columbia)
- MICHAEL JACKSON-Human Nature (Epic)
- MEN WITHOUT HATS-The Safety Dance (Backstreet)

★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

- THE POLICE-King Of Pain (A&M)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream (RCA)
- THE FIXX-One Thing Leads To Another (MCA)

BREAKOUTS-NATIONAL

- THE MOODY BLUES-Sitting At The Wheel (Threshold)
- PRINCE-Delirious (Warner Bros.)
- THE MOTELS-Suddenly Last Summer (Capitol)

Pacific Southwest Region

- ★ PRIME MOVERS
- MICHAEL SEMBELLO-Maniac (Casablanca)
 - MEN WITHOUT HATS-The Safety Dance (Backstreet)
 - NAKED EYES-Promises Promises (EMI-America)
- TOP ADD ONS
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream (RCA)
 - SHEENA EASTON-Telephone (Long Distance Love Affair) (EMI-America)
 - ROBERT PLANT-Big Log (Swan Song)

- ★ MICHAEL SEMBELLO-Maniac 2-2
- ★ MICHAEL JACKSON-Human Nature 16-5
- ★ ASIA-Don't Cry 25-17
- ★ SPANDAU BALLET-True 35-27
- THE FIXX-One Thing Leads To Another
- BRYAN ADAMS-This Time
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- JUICE NEWTON-Tell Her No
- DEF LEPPARD-Foolin'
- ROD STEWART-What Am I Gonna Do
- THE MOTELS-Suddenly Last Summer
- THE MOODY BLUES-Sitting At The Wheel

KLUC-FM-Las Vegas

- ★ THE POLICE-Every Breath You Take 1-1
- ★ BILLY JOEL-Tell Her About It 8-3
- ★ NAKED EYES-Promises Promises 13-8
- ★ MICHAEL JACKSON-Human Nature 15-11
- ★ ASIA-Don't Cry 17-12
- ROD STEWART-What Am I Gonna Do
- GEORGE BENSON-Lady Love Me
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- SHALAMAR-Dead Giveaway

- ★ MICHAEL SEMBELLO-Maniac 2-2
- THE MOTELS-Suddenly Last Summer
 - THE POLICE-King Of Pain
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - THE S.O.S. BAND-Just Be Good To Me
 - THE MOODY BLUES-Sitting At The Wheel

KOAO-FM-Denver

- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- THE MOTELS-Suddenly Last Summer
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE S.O.S. BAND-Just Be Good To Me
- THE MOODY BLUES-Sitting At The Wheel

- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- MICHAEL SEMBELLO-Maniac 4-2
 - MEN WITHOUT HATS-The Safety Dance 12-4
 - JACKSON BROWNE-Lawyers In Love 15-9
 - THE HUMAN LEAGUE-(Keep Feeling) Fascination 19-12
 - TACO-Puttin' On The Ritz
 - SPANDAU BALLET-True
 - STRAY CATS-(She's) Sexy + 17
 - THE POLICE-King Of Pain
 - JEFFREY OSBORNE-Don't You Get So Mad
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - THE KINKS-Don't Forget To Dance
 - HEART-How Can I Refuse
 - JUICE NEWTON-Tell Her No

KRQP-FM-Tucson

- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ MICHAEL SEMBELLO-Maniac 4-2
- ★ MEN WITHOUT HATS-The Safety Dance 12-4
- ★ JACKSON BROWNE-Lawyers In Love 15-9
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 19-12
- TACO-Puttin' On The Ritz
- SPANDAU BALLET-True
- STRAY CATS-(She's) Sexy + 17
- THE POLICE-King Of Pain
- JEFFREY OSBORNE-Don't You Get So Mad
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE KINKS-Don't Forget To Dance
- HEART-How Can I Refuse
- JUICE NEWTON-Tell Her No

- ★ KRQP-FM-Tucson
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
 - MICHAEL SEMBELLO-Maniac 4-2
 - MEN WITHOUT HATS-The Safety Dance 12-4
 - JACKSON BROWNE-Lawyers In Love 15-9
 - THE HUMAN LEAGUE-(Keep Feeling) Fascination 19-12
 - TACO-Puttin' On The Ritz
 - SPANDAU BALLET-True
 - STRAY CATS-(She's) Sexy + 17
 - THE POLICE-King Of Pain
 - JEFFREY OSBORNE-Don't You Get So Mad
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - THE KINKS-Don't Forget To Dance
 - HEART-How Can I Refuse
 - JUICE NEWTON-Tell Her No

KRSP-AM-Salt Lake City

- ★ CULTURE CLUB-I'll Tumble 4 Ya 11-8
- ★ DAVID BOWIE-China Girl 13-11
- ★ JACKSON BROWNE-Lawyers In Love 17-13
- ★ ASIA-Don't Cry 21-17
- ★ RICK SPRINGFIELD-Human Touch 26-22
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- ROBERT PLANT-Big Log
- SPANDAU BALLET-True
- JUICE NEWTON-Tell Her No
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- JEFFREY OSBORNE-Don't You Get So Mad
- THE POLICE-King Of Pain
- WHAM-Bad Boys
- THE FIXX-One Thing Leads To Another

- ★ KRSP-AM-Salt Lake City
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
 - MICHAEL SEMBELLO-Maniac 4-2
 - MEN WITHOUT HATS-The Safety Dance 12-4
 - JACKSON BROWNE-Lawyers In Love 15-9
 - THE HUMAN LEAGUE-(Keep Feeling) Fascination 19-12
 - TACO-Puttin' On The Ritz
 - SPANDAU BALLET-True
 - STRAY CATS-(She's) Sexy + 17
 - THE POLICE-King Of Pain
 - JEFFREY OSBORNE-Don't You Get So Mad
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - THE KINKS-Don't Forget To Dance
 - HEART-How Can I Refuse
 - JUICE NEWTON-Tell Her No

KRTH-FM-Los Angeles

- ★ EURYTHMICS-Sweet Dreams 1-1
- ★ MEN WITHOUT HATS-The Safety Dance 5-2
- ★ TACO-Puttin' On The Ritz 4-3
- ★ NAKED EYES-Promises Promises 10-8
- ★ SHALAMAR-Dead Giveaway 12-9
- THE MOTELS-Suddenly Last Summer
- THE KINKS-Don't Forget To Dance
- ROBERT PLANT-Big Log
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- THE MOODY BLUES-Sitting At The Wheel
- MADNESS-It Must Be Love

- ★ KRTH-FM-Los Angeles
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
 - MICHAEL SEMBELLO-Maniac 4-2
 - MEN WITHOUT HATS-The Safety Dance 12-4
 - JACKSON BROWNE-Lawyers In Love 15-9
 - THE HUMAN LEAGUE-(Keep Feeling) Fascination 19-12
 - TACO-Puttin' On The Ritz
 - SPANDAU BALLET-True
 - STRAY CATS-(She's) Sexy + 17
 - THE POLICE-King Of Pain
 - JEFFREY OSBORNE-Don't You Get So Mad
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - THE KINKS-Don't Forget To Dance
 - HEART-How Can I Refuse
 - JUICE NEWTON-Tell Her No

KZZP-FM-Phoenix

- ★ DONNA SUMMER-She Works Hard For The Money 4-4
- ★ MEN AT WORK-It's A Mistake 5-5
- ★ QUARTERFLASH-Take Me To Heart 6-6
- ★ ASIA-Don't Cry 20-15
- NAKED EYES-Promises Promises 27-20
- AIR SUPPLY-Making Love Out Of Nothing At All
- ROBERT PLANT-Big Log
- SHALAMAR-Dead Giveaway
- TACO-Puttin' On The Ritz
- GEORGE BENSON-Lady Love Me
- SPANDAU BALLET-True

- ★ KZZP-FM-Phoenix
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
 - MICHAEL SEMBELLO-Maniac 4-2
 - MEN WITHOUT HATS-The Safety Dance 12-4
 - JACKSON BROWNE-Lawyers In Love 15-9
 - THE HUMAN LEAGUE-(Keep Feeling) Fascination 19-12
 - TACO-Puttin' On The Ritz
 - SPANDAU BALLET-True
 - STRAY CATS-(She's) Sexy + 17
 - THE POLICE-King Of Pain
 - JEFFREY OSBORNE-Don't You Get So Mad
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - THE KINKS-Don't Forget To Dance
 - HEART-How Can I Refuse
 - JUICE NEWTON-Tell Her No

Pacific Northwest Region

- ★ PRIME MOVERS
- BILLY JOEL-Tell Her About It (Columbia)
 - MICHAEL JACKSON-Human Nature (Epic)
 - THE HUMAN LEAGUE-(Keep Feeling) Fascination (A&M)
- TOP ADD ONS
- BONNIE TYLER-Total Eclipse Of The Heart (Columbia)
 - JEFFREY OSBORNE-Don't You Get So Mad (A&M)
 - MADNESS-It Must Be Love (Geffen)
- BREAKOUTS
- THE MOODY BLUES-Sitting At The Wheel (Threshold)
 - PRINCE-Delirious (Warner Brothers)
 - THE MOTELS-Suddenly Last Summer (Capitol)

KRRC-AM-Lewiston

- GEORGE BENSON-Lady Love Me
- RONNIE MILSAP-Don't You Know How Much I Love You
- JACKSON BROWNE-Lawyers In Love
- THE KINKS-Don't Forget To Dance
- THE COMMODORES-Only You
- B.J. THOMAS-New Look From An Old Love
- BETTE MIDLER-All I Need To Know
- THE BEE GEES-Someone Belonging To Someone
- AL JARREAU-Trouble In Paradise

KSFM-FM-Sacramento

- ★ DAVID BOWIE-China Girl 5-4
- ★ EURYTHMICS-Sweet Dreams 8-5
- ★ DONNA SUMMER-She Works Hard For The Money 16-10
- ★ TACO-Puttin' On The Ritz 15-11
- ★ STRAY CATS-(She's) Sexy + 17 22-14
- THE POLICE-King Of Pain
- THE S.O.S. BAND-Just Be Good To Me
- BILLY JOEL-Tell Her About It
- STACY LATTISAW-Miracles
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- MEN WITHOUT HATS-The Safety Dance

KTAC-AM-Tacoma

- ★ RITA COOLIDGE-All Time High 2-1
- ★ MICHAEL JACKSON-Human Nature 5-2
- ★ BILLY JOEL-Tell Her About It 10-7
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 12-10
- ★ JENNIFER WARNES-Nights Are Forever 22-13
- GEORGE BENSON-Lady Love Me

KUBE-FM-Seattle

- ★ MICHAEL SEMBELLO-Maniac 3-1
- ★ DONNA SUMMER-She Works Hard For The Money 4-3
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 6-4
- ★ ELVIS COSTELLO-Write The Book
- ★ STACY LATTISAW-Miracles
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- ★ MEN WITHOUT HATS-The Safety Dance

KYYA-FM-Billings

- THE MOODY BLUES-Sitting At The Wheel
- THE KINKS-Don't Forget To Dance
- SHALAMAR-Dead Giveaway
- THE POLICE-King Of Pain
- JEFFREY OSBORNE-Don't You Get So Mad
- SPANDAU BALLET-True
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- F R DAVID-Worlds

KYYA-FM-Billings

- THE MOODY BLUES-Sitting At The Wheel
- THE KINKS-Don't Forget To Dance
- SHALAMAR-Dead Giveaway
- THE POLICE-King Of Pain
- JEFFREY OSBORNE-Don't You Get So Mad
- SPANDAU BALLET-True
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- F R DAVID-Worlds

KYYA-FM-Billings

- THE MOODY BLUES-Sitting At The Wheel
- THE KINKS-Don't Forget To Dance
- SHALAMAR-Dead Giveaway
- THE POLICE-King Of Pain
- JEFFREY OSBORNE-Don't You Get So Mad
- SPANDAU BALLET-True
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- F R DAVID-Worlds

KYYA-FM-Billings

- THE MOODY BLUES-Sitting At The Wheel
- THE KINKS-Don't Forget To Dance
- SHALAMAR-Dead Giveaway
- THE POLICE-King Of Pain
- JEFFREY OSBORNE-Don't You Get So Mad
- SPANDAU BALLET-True
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- F R DAVID-Worlds

WCK-FM-Erie

- ★ AIR SUPPLY-Making Love Out Of Nothing At All 15-17
- ★ SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love 12-8
- THE MOODY BLUES-Sitting At The Wheel
- BILLY JOEL-Easy Money
- KANSAS-Fight Fire With Fire
- DEF LEPPARD-Foolin'
- AGNETHA FALTSKOG-Can't Shake Loose
- HEART-How Can I Refuse
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- ELVIS COSTELLO AND THE ATTRACOIONS-Everyday I Write The Book
- MANHATTAN TRANSFER-Spice Of Life
- STEVIE NICKS-If Anyone Falls
- PAUL YOUNG-Wherever I Lay My Hat

WGCL-FM-Cleveland

- ★ BONNIE TYLER-Total Eclipse Of The Heart 4-1
- ★ BILLY JOEL-Tell Her About It 14-6
- ★ MICHAEL JACKSON-Human Nature 16-13
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 22-14
- ★ MEN WITHOUT HATS-The Safety Dance 23-15
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- THE MOODY BLUES-Sitting At The Wheel
- FRANK STALLONE-Far From Over
- THE TALKING HEADS-Burning Down The House
- HEART-How Can I Refuse
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- STYX-High Time
- EDDY GRANT-I Don't Wanna Dance
- THE FIXX-One Thing Leads To Another
- MADNESS-It Must Be Love

WHTX-FM-Pittsburgh

- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 3-2
- ★ MEN WITHOUT HATS-The Safety Dance 11-3
- ★ MICHAEL JACKSON-Human Nature 6-4
- ★ BILLY JOEL-Tell Her About It 12-10
- ★ THE POLICE-King Of Pain 27-19
- THE KINKS-Don't Forget To Dance
- THE FIXX-One Thing Leads To Another
- AIR SUPPLY-Making Love Out Of Nothing At All
- SPANDAU BALLET-True
- STRAY CATS-(She's) Sexy + 17
- PAUL ANKA-Hold Me 'Til The Mornin' Comes

WHY-FM-Pittsburgh

- ★ TACO-Puttin' On The Ritz 3-1
- ★ BILLY JOEL-Tell Her About It 10-7
- ★ GEORGE BENSON-Lady Love Me 12-9
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 15-10
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 21-12
- ★ CRYSTAL GAYLE-Baby, What About You
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- SPANDAU BALLET-True
- AMERICA-The Border
- SERGIO MENDES-Rainbow's End
- ALABAMA-Lady Down On Love

WKDD-FM-Akron

- ★ JOURNEY-After The Fall 2-1
- ★ EURYTHMICS-Sweet Dreams 3-3
- ★ MICHAEL SEMBELLO-Maniac 8-4
- ★ RICK SPRINGFIELD-Human Touch 9-7
- ★ MICHAEL JACKSON-Human Nature 11-9
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE POLICE-King Of Pain
- KAJAGOOGOO-Hang On Now
- JEFFREY OSBORNE-Don't You Get So Mad
- THREE DAY NIGHT-I Can't Help It
- JUICE NEWTON-Tell Her No
- MADNESS-It Must Be Love
- THE FIXX-One Thing Leads To Another
- PETER GABRIEL-Sotsbury Hill

WKJJ-FM-Louisville

- ★ CHAMPAGNE-Try Again 2-1
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 6-4
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 7-5
- LEE GREENWOOD-L.D.U. 8-6
- BILLY JOEL-Tell Her About It 14-10
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- CRYSTAL GAYLE-Baby, What About You

WKRQ-FM-Cincinnati

- ★ QUARTERFLASH-Take Me To Heart 3-1
- ★ MICHAEL SEMBELLO-Maniac 2-2
- ★ MARTIN BRILEY-The Salt In My Tears 5-4
- THE POLICE-King Of Pain 20-16
- BRYAN ADAMS-This Time 21-17
- NAKED EYES-Promises Promises

WOMP-FM-Bellaire

- ★ MEN AT WORK-It's A Mistake 5-1
- ★ MEN WITHOUT HATS-The Safety Dance 10-6
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 18-11
- ★ RICK SPRINGFIELD-Human Touch 26-16
- BONNIE TYLER-Total Eclipse Of The Heart 31-21
- THE MOTELS-Suddenly Last Summer
- BRYAN ADAMS-This Time
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- THE POLICE-King Of Pain
- ROD STEWART-What Am I Gonna Do
- STACY LATTISAW-Miracles
- HEART-How Can I Refuse
- BIG RIG-Take Away
- KANSAS-Fight Fire With Fire
- GRAHAM PARKER-Life Gets Better
- THE MOODY BLUES-Sitting At The Wheel

Southwest Region

- ★ PRIME MOVERS
- BILLY JOEL-Tell Her About It (Columbia)
 - BONNIE TYLER-Total Eclipse Of The Heart (Columbia)
 - AIR SUPPLY-Making Love Out Of Nothing At All (Arista)
- TOP ADD ONS
- THE POLICE-King Of Pain (A&M)
 - THE BEE GEES-Someone Belonging To Someone (RSO)
 - THE FIXX-One Thing Leads To Another (MCA)
- BREAKOUTS
- PRINCE-Delirious (Warner Brothers)
 - AGNETHA FALTSKOG-Can't Shake Loose (Polydor)

KAFM-FM-Dallas

- ★ RICK SPRINGFIELD-Human Touch 3-1
- ★ MEN WITHOUT HATS-The Safety Dance 2-2
- ★ BONNIE TYLER-Total Eclipse Of The Heart 4-3
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 16-6
- ★ THE POLICE-King Of Pain 22-12
- THE WHISPERS-This Time
- DONNA SUMMER-Unconditional Love
- THE FIXX-One Thing Leads To Another
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- STYX-High Time
- THE KINKS-Don't Forget To Dance
- DEF LEPPARD-Foolin'
- MADNESS-It Must Be Love
- THE BEE GEES-Someone Belonging To Someone

KBFM-FM-McAllen-Brownsville

- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ MEN AT WORK-It's A Mistake 3-2
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 7-5
- ★ BILLY JOEL-Tell Her About It 11-8
- DEF LEPPARD-Too Late For Love
- KANSAS-Fight Fire With Fire
- THE POLICE-King Of Pain
- THE ANIMALS-The Night
- AGNETHA FALTSKOG-Can't Shake Loose
- THE BEE GEES-Someone Belonging To Someone
- THE MOTELS-Suddenly Last Summer
- THE FIXX-One Thing Leads To Another

KHFI-FM-Austin

- ★ STRAY CATS-(She's) Sexy + 17 25-14
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 22-16
- ★ FRANK STALLONE-Far From Over 23-17
- ★ ASIA-Don't Cry 24-18
- AIR SUPPLY-Making Love Out Of Nothing At All 27-20
- THE POLICE-King Of Pain
- SPANDAU BALLET-True
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind

KKBO-AM-Houston

- ★ ASIA-Don't Cry 26-7
- ★ BONNIE TYLER-Total Eclipse Of The Heart 20-8
- ★ MEN WITHOUT HATS-The Safety Dance 9-6
- ★ BILLY JOEL-Tell Her About It 27-17
- ★ LOUISE TUCKER-Midnight Blue 25-18
- AIR SUPPLY-Making Love Out Of Nothing At All
- FRANK STALLONE-Far From Over
- NAKED EYES-Promises Promises

KOFM-FM-Oklahoma

- ★ DAVID BOWIE-China Girl 10-8
- ★ MICHAEL SEMBELLO-Maniac 2-1
- ★ BILLY JOEL-Tell Her About It 9-4
- ★ MICHAEL JACKSON-Human Nature 8-5
- ★ DAVID BOWIE-China Girl 10-8
- ★ MEN WITHOUT HATS-The Safety Dance 16-10
- JUICE NEWTON-Tell Her No
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- ROBERT PLANT-Big Log
- THE BEE GEES-Someone Belonging To Someone

KROK-FM-Shreveport

- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 11-6
- ★ RICK SPRINGFIELD-Human Touch 13-8
- ★ BILLY JOEL-Tell Her About It 15-11
- ★ RITA COOLIDGE-All Time High 21-18
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 27-20
- THE POLICE-King Of Pain
- ROD STEWART-What Am I Gonna Do
- BONNIE TYLER-Total Eclipse Of The Heart
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- JUICE NEWTON-Tell Her No
- PAUL ANKA-Hold Me 'Til The Mornin' Comes
- AL JARREAU-Trouble In Paradise
- THE BEE GEES-Someone Belonging To Someone

(Continued on page 18)

SEPTEMBER 3, 1983, BILLBOARD

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/23/83)

Continued from page 17

KVLF-AM-Lafayette

- (Phil Ramkin-M.D.)
- ★ MICHAEL JACKSON-Human Nature 10-4
 - ★ JACKSON BROWNE-Lawyers In Love 12-5
 - ★ FRANK STALLONE-Far From Over 21-14
 - ★ ELTON JOHN-Kiss The Bride 28-20
 - ★ NAKED EYES-Promises 40-26
 - ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
 - PRINCE-Delirious
 - THE POLICE-King Of Pain
 - HEART-How Can I Refuse
 - THE BEE GEES-Someone Belonging To Someone
 - THE ANIMALS-The Night
 - MADNESS-It Must Be Love
 - DONNA SUMMER-Unconditional Love
 - MIDNIGHT STAR-Freak-A-Zoid
 - THE FIXX-One Thing Leads To Another
 - AL JARREAU-Trouble In Paradise
 - ZEBRA-Tell Me What You Want
 - THE MOODY BLUES-Sitting At The Wheel

KZFM-FM-Corpus Christi

- (John Steele-M.D.)
- ★ MEN WITHOUT HATS-The Safety Dance 14-4
 - ★ BONNIE TYLER-Total Eclipse Of The Heart 17-5
 - ★ STRAY CATS-(She's) Sexy + 17 24-20
 - ★ SPANDAU BALLET-True 28-25
 - THE POLICE-King Of Pain
 - MADNESS-It Must Be Love
 - SHALAMAR-Dead Giveaway
 - AGNETHA FALTSKOG-Can't Shake Loose
 - ROD STEWART-What Am I Gonna Do
 - THE FIXX-One Thing Leads To Another
 - DEF LEPPARD-Foolin'
 - THE MOTELS-Suddenly Last Summer

WEZB-FM-New Orleans

- (Nick Dazoo-M.D.)
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 3-1
 - ★ RICK SPRINGFIELD-Human Touch 10-6
 - ★ LOVERBOY-Hot Girls In Love 13-9
 - ★ BILLY JOEL-Tell Her About It 14-10
 - ★ BONNIE TYLER-Total Eclipse Of The Heart 18-18
 - PRINCE-Delirious
 - JACKSON BROWNE-Lawyers In Love
 - SPANDAU BALLET-True
 - ELTON JOHN-Kiss The Bride
 - JEFFREY OSBORNE-Don't You Get So Mad

WQUE-FM-New Orleans

- (Chris Bryan-M.D.)
- ★ BILLY JOEL-Tell Her About It 9-4
 - ★ AIR SUPPLY-Making Love Out Of Nothing At All 10-5
 - ★ NAKED EYES-Promises 27-20
 - ★ JEFFREY OSBORNE-Don't You Get So Mad 26-21
 - ★ SPANDAU BALLET-True 25-22
 - MANHATTAN TRANSFER-Spice Of Life
 - KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
 - BONNIE TYLER-Total Eclipse Of The Heart
 - JUICE NEWTON-Tell Her No
 - THE POLICE-King Of Pain

WTIX-AM-New Orleans

- (Barney Knaptrick-M.D.)
- ★ CULTURE CLUB-'N' Tumble 4 Ya 9-6
 - ★ BILLY JOEL-Tell Her About It 16-9
 - ★ MEN WITHOUT HATS-The Safety Dance 18-10
 - ★ BONNIE TYLER-Total Eclipse Of The Heart 32-23
 - ★ SPANDAU BALLET-True 37-29
 - AGNETHA FALTSKOG-Can't Shake Loose
 - JOBOXERS-Just Got Lucky
 - MADNESS-It Must Be Love
 - THE ANIMALS-The Night
 - THE POLICE-King Of Pain
 - THE BEE GEES-Someone Belonging To Someone
 - SERGIO MENDES-Rainbow's End
 - THE FIXX-One Thing Leads To Another
 - PRINCE-Delirious
 - NEIL YOUNG-Wonderin'
 - JOBOXERS-Just Got Lucky

Midwest Region

★ PRIME MOVERS

- MICHAEL JACKSON-Human Nature (Epic)
- BILLY JOEL-Tell Her About It (Columbia)
- ASIA-Don't Cry (Geffen)

● TOP ADD ONS

- THE POLICE-King Of Pain (A&M)
- THE FIXX-One Thing Leads To Another (MCA)
- ROD STEWART-What Am I Gonna Do (Warner Bros.)

BREAKOUTS

- THE MOODY BLUES-Sitting At The Wheel (Threshold)
- AGNETHA FALTSKOG-Can't Shake Loose (Polydor)
- PRINCE-Delirious (Warner Bros.)

KBEQ-FM-Kansas City

- (Todd Chase-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 2-1
 - ★ MICHAEL JACKSON-Human Nature 20-11
 - ★ THE TUBES-Tip Of My Tongue 22-15
 - ★ BILLY JOEL-Tell Her About It 24-20
 - ★ BONNIE TYLER-Total Eclipse Of The Heart 28-24
 - KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
 - THE KINKS-Don't Forget To Dance
 - THE FIXX-One Thing Leads To Another
 - ROD STEWART-What Am I Gonna Do
 - ROBERT PLANT-Big Log
 - PRINCE-Delirious

KDVV-FM-Topeka

- (Tony Stewart-P.D.)
- ★ MICHAEL JACKSON-Human Nature 10-1
 - ★ MEN WITHOUT HATS-The Safety Dance 18-10
 - ★ BILLY JOEL-Tell Her About It 15-12
 - ★ ASIA-Don't Cry 17-14
 - ★ AIR SUPPLY-Making Love Out Of Nothing At All 22-16
 - THE ANIMALS-The Night
 - AGNETHA FALTSKOG-Can't Shake Loose
 - THE POLICE-King Of Pain
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - THE KINKS-Don't Forget To Dance
 - HEART-How Can I Refuse
 - THE MOODY BLUES-Sitting At The Wheel
 - PRINCE-Delirious
 - THE TALKING HEADS-Burning Down The House
 - THE FIXX-One Thing Leads To Another

KDWB-AM-Minneapolis

- (Lorrie Palagi-P.D.)
- ★ MICHAEL SEMBELLO-Maniac 11-5
 - ★ BILLY JOEL-Tell Her About It 14-8
 - ★ MICHAEL JACKSON-Human Nature 20-10
 - ★ SPANDAU BALLET-True 23-15
 - ★ FRANK STALLONE-Far From Over 28-18
 - JIM CAPALDI-Living On The Edge
 - THE FIXX-One Thing Leads To Another
 - GEORGE BENSON-Lady Love Me

KEYN-FM-Wichita

- (Don Pearson-M.D.)
- ★ CULTURE CLUB-'N' Tumble 4 Ya 17-13
 - ★ MICHAEL JACKSON-Human Nature 16-9
 - ★ DAVID BOWIE-China Girl 18-14
 - ★ ASIA-Don't Cry 20-17
 - ★ FRANK STALLONE-Far From Over 22-19
 - KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
 - THE FIXX-One Thing Leads To Another
 - TACO-Puttin' On The Ritz
 - RITA COOLIDGE-All Time High
 - THE POLICE-King Of Pain
 - AIR SUPPLY-Making Love Out Of Nothing At All
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - SPANDAU BALLET-True
 - THE MOTELS-Suddenly Last Summer
 - KANSAS-Fight Fire With Fire
 - THE TALKING HEADS-Burning Down The House
 - STYX-High Time

KFYR-AM-Bismarck

- (Dan Brannan-M.D.)
- ★ MEN AT WORK-It's A Mistake 3-1
 - ★ JACKSON BROWNE-Lawyers In Love 11-4
 - ★ BONNIE TYLER-Total Eclipse Of The Heart 13-7
 - ★ AIR SUPPLY-Making Love Out Of Nothing At All 14-8
 - ★ MICHAEL JACKSON-Human Nature 16-10
 - MEN WITHOUT HATS-The Safety Dance
 - LAURA BRANIGAN-How Am I Supposed To Live Without You
 - STRAY CATS-(She's) Sexy + 17
 - PRINCE-Delirious
 - ROD STEWART-What Am I Gonna Do
 - AGNETHA FALTSKOG-Can't Shake Loose

KHTR-FM-St. Louis

- (Ed Scarborough-P.D.)
- ★ MICHAEL JACKSON-Human Nature 20-14
 - ★ FRANK STALLONE-Far From Over 29-19
 - ★ STRAY CATS-(She's) Sexy + 17 22-17
 - ★ JACKSON BROWNE-Lawyers In Love 26-21
 - ★ NAKED EYES-Promises 28-22
 - THE POLICE-King Of Pain
 - JEFFREY OSBORNE-Don't You Get So Mad
 - TACO-Puttin' On The Ritz
 - LAURA BRANIGAN-How Am I Supposed To Live Without You
 - ELTON JOHN-Kiss The Bride
 - THE FIXX-One Thing Leads To Another
 - THE MOODY BLUES-Sitting At The Wheel

KIOA-AM-Des Moines

- (Mike Judge-M.D.)
- ★ BILLY JOEL-Tell Her About It 9-4
 - ★ AIR SUPPLY-Making Love Out Of Nothing At All 12-5
 - ★ JENNIFER WARNES-Nights Are Forever 16-11
 - ★ CRYSTAL GAYLE-Baby, What About You 19-16
 - ★ SERGIO MENDES-Rainbow's End 20-17
 - KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
 - EDDIE RABBITT-You Put The Beat In My Heart
 - LEE GREENWOOD-Somebody's Gonna Love You
 - JUICE NEWTON-Tell Her No
 - THE BEE GEES-Someone Belonging To Someone
 - BETTE MIDLER-All I Need To Know
 - B.J. THOMAS-New Look From An Old Love

KKLS-AM-Rapid City

- (Randy Sherryn-P.D.)
- ★ STEVIE NICKS-Stand Back 1-1
 - ★ EL-Don't Cry 2-2
 - ★ ASIA-Don't Cry 11-4
 - ★ MICHAEL JACKSON-Human Nature 16-11
 - ★ NAKED EYES-Promises 19-14
 - THE MOODY BLUES-Sitting At The Wheel
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - JUICE NEWTON-Tell Her No
 - THE POLICE-King Of Pain
 - KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream

KMGK-FM-Des Moines

- (Michael Stone-M.D.)
- ★ MEN AT WORK-It's A Mistake 4-1
 - ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 6-3
 - ★ MICHAEL JACKSON-Human Nature 13-7
 - ★ CULTURE CLUB-'N' Tumble 4 Ya 11-8
 - ★ ASIA-Don't Cry 16-13
 - ★ AGNETHA FALTSKOG-Can't Shake Loose
 - ROD STEWART-What Am I Gonna Do
 - MADNESS-It Must Be Love
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - HEART-How Can I Refuse
 - STYX-High Time
 - MADNESS-Our House
 - THE FIXX-One Thing Leads To Another

KQKQ-FM-Omaha

- (Jay Taylor-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
 - ★ MICHAEL JACKSON-Human Nature 11-6
 - ★ MEN WITHOUT HATS-The Safety Dance 17-9
 - ★ BONNIE TYLER-Total Eclipse Of The Heart 26-14
 - ★ STRAY CATS-(She's) Sexy + 17 21-18
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
 - PRINCE-Delirious
 - ROD STEWART-What Am I Gonna Do
 - THE MOODY BLUES-Sitting At The Wheel

KRNA-FM-Iowa City

- (Bart Goynsor-P.D.)
- ★ MICHAEL SEMBELLO-Maniac 2-1
 - ★ MEN WITHOUT HATS-The Safety Dance 10-4
 - ★ CULTURE CLUB-'N' Tumble 4 Ya 11-7
 - ★ BILLY JOEL-Tell Her About It 15-8
 - ASIA-Don't Cry 16-10
 - THE POLICE-King Of Pain
 - ROBERT PLANT-Big Log
 - JEFFREY OSBORNE-Don't You Get So Mad
 - THE FIXX-One Thing Leads To Another
 - HEART-How Can I Refuse
 - BONNIE TYLER-Total Eclipse Of The Heart
 - GEORGE BENSON-Lady Love Me
 - THE MOODY BLUES-Sitting At The Wheel
 - AGNETHA FALTSKOG-Can't Shake Loose
 - BRYAN ADAMS-This Time
 - JIM CAPALDI-Living On The Edge

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

- (Chuck Mapp-M.D.)
- ★ TACO-Puttin' On The Ritz 11-5
 - ★ AIR SUPPLY-Making Love Out Of Nothing At All 10-8
 - ★ DONNA SUMMER-She Works Hard For The Money 16-10

WSPT-FM-Stevens Point

- (Dianne Tracy-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
 - ★ MEN WITHOUT HATS-The Safety Dance 2-2
 - ★ BILLY JOEL-Tell Her About It 15-6
 - ★ MICHAEL JACKSON-Human Nature 16-10
 - ★ TACO-Puttin' On The Ritz 25-16
 - STEVIE NICKS-If Anyone Falls
 - THE FIXX-One Thing Leads To Another
 - THE POLICE-King Of Pain
 - MEN AT WORK-It's A Mistake
 - SPANDAU BALLET-True
 - LITTLE RIVER BAND-You're Driving Me Out Of My Mind
 - HEART-How Can I Refuse
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - THREE DOG NIGHT-It's A Jungle Out There
 - ELVIS COSTELLO AND THE ATTRAXIONS-Everyday I Write The Book

WCIL-FM-Carbondale

- (Tony Waiteks-P.D.)
- ★ TACO-Puttin' On The Ritz 2-1
 - ★ BILLY JOEL-Tell Her About It 14-5
 - ★ ASIA-Don't Cry 20-15
 - ★ BONNIE TYLER-Total Eclipse Of The Heart 27-16
 - ★ MICHAEL JACKSON-Human Nature 28-23
 - JEFFREY OSBORNE-Don't You Get So Mad
 - THE POLICE-King Of Pain
 - SHALAMAR-Dead Giveaway
 - SPANDAU BALLET-True
 - THE ANIMALS-The Night
 - SLINGSHOT-Do It Again/Billie Jean Medley
 - CHRIS DE BURGHE-Ship To Shore
 - RITA COOLIDGE-All Time High
 - HEART-How Can I Refuse
 - THE MOTELS-Suddenly Last Summer

WKAU-AM-FM-Appleton

- (Rich Allen-M.D.)
- ★ ASIA-Don't Cry 13-6
 - ★ JACKSON BROWNE-Lawyers In Love 17-10
 - ★ BONNIE TYLER-Total Eclipse Of The Heart 20-11
 - ★ MEN WITHOUT HATS-The Safety Dance 21-14
 - LOVERBOY-Hot Girls In Love 26-20
 - THE ANIMALS-The Night
 - THE FIXX-One Thing Leads To Another
 - STRAY CATS-(She's) Sexy + 17
 - SPANDAU BALLET-True
 - ROBERT PLANT-Big Log
 - JUICE NEWTON-Tell Her No
 - KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
 - THE MOODY BLUES-Sitting At The Wheel
 - CHEAP TRICK-Dancing The Night Away

WKTI-FM-Milwaukee

- (John Grant-M.D.)
- ★ DONNA SUMMER-She Works Hard For The Money 5-2
 - ★ EURYTHMICS-Sweet Dreams 10-4
 - ★ BILLY JOEL-Tell Her About It 15-9
 - ★ RICK SPRINGFIELD-Human Touch 14-10
 - ★ ASIA-Don't Cry 18-13
 - THE POLICE-King Of Pain
 - FRANK STALLONE-Far From Over
 - SPANDAU BALLET-True
 - STEVIE NICKS-If Anyone Falls
 - THE FIXX-One Thing Leads To Another
 - JEFFREY OSBORNE-Don't You Get So Mad
 - BRYAN ADAMS-This Time

WKZW-FM-Peoria

- (Mark Maloney-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
 - ★ STEVIE NICKS-Stand Back 4-2
 - ★ QUARTERFLASH-Take Me To Heart 3-3
 - ★ MICHAEL SEMBELLO-Maniac 6-4
 - ★ MICHAEL JACKSON-Human Nature 13-7
 - THE POLICE-King Of Pain
 - SHALAMAR-Dead Giveaway
 - AIR SUPPLY-Making Love Out Of Nothing At All
 - STRAY CATS-(She's) Sexy + 17
 - THE FIXX-One Thing Leads To Another
 - BONNIE TYLER-Total Eclipse Of The Heart

WLOL-FM-Minneapolis

- (Gregg Swedberg-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 3-1
 - ★ QUARTERFLASH-Take Me To Heart 4-3
 - ★ MEN WITHOUT HATS-The Safety Dance 9-5
 - ★ BILLY JOEL-Tell Her About It 12-7
 - ★ BONNIE TYLER-Total Eclipse Of The Heart 28-19
 - THE MOTELS-Suddenly Last Summer
 - ROBERT PLANT-Big Log
 - ROD STEWART-What Am I Gonna Do
 - GEORGE BENSON-Lady Love Me
 - AGNETHA FALTSKOG-Can't Shake Loose
 - BRYAN ADAMS-This Time
 - AIR SUPPLY-Making Love Out Of Nothing At All
 - WHAM-Bad Boys
 - THE MOODY BLUES-Sitting At The Wheel
 - DAVE EDMUNDS-Information

WLS-AM-Chicago

- (Dave Denver-M.D.)
- ★ DONNA SUMMER-She Works Hard For The Money 6-3
 - ★ TACO-Puttin' On The Ritz 12-7
 - ★ ASIA-Don't Cry 13-9
 - ★ BILLY JOEL-Tell Her About It 27-17
 - ★ MICHAEL JACKSON-Human Nature 34-26
 - MEN WITHOUT HATS-The Safety Dance
 - DARYL HALL AND JOHN OATES-Family Man
 - THE POLICE-King Of Pain

WLS-FM-Chicago

- (Roger Christian-M.D.)
- ★ MEN WITHOUT HATS-The Safety Dance 8-5
 - ★ BILLY JOEL-Tell Her About It 8-5
 - ★ RICK JAMES-Cold Blooded 10-6
 - ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 16-11
 - ★ SPANDAU BALLET-True 36-25
 - GEORGE BENSON-Lady Love Me
 - KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
 - THE POLICE-King Of Pain
 - THE FIXX-One Thing Leads To Another
 - ROD STEWART-What Am I Gonna Do
 - BRYAN ADAMS-This Time

WNAP-FM-Indianapolis

- (Larry Mago-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
 - ★ EURYTHMICS-Sweet Dreams 4-2
 - ★ MICHAEL JACKSON-Human Nature 6-3
 - ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 10-6
 - ★ BILLY JOEL-Tell Her About It 14-10
 - BONNIE TYLER-Total Eclipse Of The Heart
 - SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love
 - GEORGE BENSON-Lady Love Me
 - F R DAVID-Wordz

WRKR-FM-Racine

- (Steve Warren-P.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 5-1
 - ★ MICHAEL SEMBELLO-Maniac 4-2
 - ★ TACO-Puttin' On The Ritz 8-3
 - ★ NAKED EYES-Promises 13-5
 - ★ JACKSON BROWNE-Lawyers In Love 14-8
 - THREE DOG NIGHT-It's A Jungle Out There
 - DEF LEPPARD-Foolin'
 - ROBERT PLANT-Big Log
 - THE POLICE-King Of Pain
 - STRAY CATS-(She's) Sexy + 17
 - SHALAMAR-Dead Giveaway
 - ELTON JOHN-Kiss The Bride
 - THE FIXX-One Thing Leads To Another
 - HEART-How Can I Refuse
 - KANSAS-Fight Fire With Fire
 - THE ANIMALS-The Night

WZEE-FM-Madison

- (Matt Hudson-M.D.)
- ★ ELQ-Rock 'N' Roll Is King 14-8
 - ★ ASIA-Don't Cry 16-9
 - ★ MEN WITHOUT HATS-The Safety Dance 22-17
 - ★ RICK SPRINGFIELD-Human Touch 26-18
 - THE POLICE-King Of Pain
 - PAUL ANKA-Hold Me 'Til The Mornin' Comes
 - AGNETHA FALTSKOG-Can't Shake Loose
 - ELVIS COSTELLO AND THE ATTRAXIONS-Everyday I Write The Book
 - THE FIXX-One Thing Leads To Another
 - PRINCE-Delirious
 - LAURA BRANIGAN-How Am I Supposed To Live Without You
 - THE MOODY BLUES-Sitting At The Wheel
 - DEF LEPPARD-Foolin'

WZOK-FM-Rockford

- (Tim Fox-M.D.)
- ★ MEN AT WORK-It's A Mistake 1-1
 - ★ QUARTERFLASH-Take Me To Heart 3-3
 - ★ JACKSON BROWNE-Lawyers In Love 4-4
 - ★ CULTURE CLUB-'N' Tumble 4 Ya 7-5
 - ★ BILLY JOEL-Tell Her About It 9-6
 - AIR SUPPLY-Making Love Out Of Nothing At All
 - ELTON JOHN-Kiss The Bride
 - THE MOTELS-Suddenly Last Summer
 - STYX-High Time
 - THE MOODY BLUES-Sitting At The Wheel

WZCK-FM-Rockford

- (Tim Fox-M.D.)
- ★ MEN WITHOUT HATS-The Safety Dance (Backstreet)
 - MICHAEL SEMBELLO-Maniac (Casablanca)
 - ASIA-Don't Cry (Geffen)

Northeast Region

★ PRIME MOVERS

- MEN WITHOUT HATS-The Safety Dance (Backstreet)
- MICHAEL SEMBELLO-Maniac (Casablanca)
- ASIA-Don't Cry (Geffen)

● TOP ADD ONS

- THE POLICE-King Of Pain (A&M)
- MADNESS-It Must Be Love (Geffen)
- THE TALKING HEADS-Burning Down The House (Sire)

BREAKOUTS

- THE MOTELS-Suddenly Last Summer (Capitol)
- PRINCE-Delirious (Warner Bros.)
- THE MOODY BLUES-Sitting At The Wheel (Threshold)

WACI-AM-Bangor

- (Michael O'Hara-M.D.)
- ★ EURYTHMICS-Sweet Dreams 2-1
 - ★ LOVERBOY-Hot Girls In Love 4-2
 - ★ MICHAEL SEMBELLO-Maniac 5-3
 - ★ STEVIE NICKS-Stand Back 6-5
 - ★ ROD STEWART-Baby Jane 9-7
 - THE POLICE-King Of Pain
 - DEF LEPPARD-Foolin'
 - ROBERT PLANT-Big Log
 - JUICE NEWTON-Tell Her No
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - WHAM-Bad Boys
 - BRYAN ADAMS-This Time
 - JOAN JETT AND THE BLACKHEARTS-Everyday People
 - THE MOTELS-Suddenly Last Summer
 - ROD STEWART-What Am I Gonna Do
 - PRINCE-Delirious
 - CHRIS DE BURGHE-Ship To Shore
 - THE MOODY BLUES-Sitting At The Wheel

WBEN-FM-Buffalo

- (Dave Denver-M.D.)
- ★ MEN WITHOUT HATS-The Safety Dance 8-5
 - ★ BILLY JOEL-Tell Her About It 8-5
 - ★ RICK JAMES-Cold Blooded 10-6
 - ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 16-11
 - ★ SPANDAU BALLET-True 36-25
 - GEORGE BENSON-Lady Love Me
 - KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
 - THE POLICE-King Of Pain
 - THE FIXX-One Thing Leads To Another
 - ROD STEWART-What Am I Gonna Do
 - BRYAN ADAMS-This Time

WBLI-FM-Long Island

- (Bill Torry-P.D.)
- ★ THE POLICE-Every Breath You Take 1-1
 - ★ MICHAEL SEMBELLO-Maniac 4-3
 - ★ MEN AT WORK-It's A Mistake 7-6
 - ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 8-7
 - DAVID BOWIE-China Girl 13-10
 - THE POLICE-King Of Pain
 - THE KINKS-Don't Forget To Dance
 - BONNIE TYLER-Total Eclipse Of The Heart
 - AIR SUPPLY-Making Love Out Of Nothing At All
 - NAKED EYES-Promises
 - FRANK STALLONE-Far From Over
 - SHEENA EASTON-Telephone (Long Distance Love Affair)

WCAU-FM-Philadelphia

- (Glen Kalina-M.D.)
- ★ STRAY CATS-(She's) Sexy + 17 24-19
 - ★ RICK JAMES-Cold Blooded 31-23
 - ★ ELTON JOHN-Kiss The Bride 34-28
 - ★ JUICE NEWTON-Tell Her No 36-30
 - ★ ROBERT PLANT-Big Log 37-31
 - THE MOTELS-Suddenly Last Summer
 - THE MOODY BLUES-Sitting At The Wheel
 - THE ANIMALS-The Night
 - THE TALKING HEADS-Burning Down The House
 - THE COCONUTS-If I Only Had A Brain
 - BETTE MIDLER-All I Need To Know
 - BIG RIG-Take Away

- WHAM-Bad Boys
- MADNESS-It Must Be Love
- PRINCE-Delirious

WFEA-AM (13 FEA)-Manchester

- (Rick Ryder-M.D.)
- SPANDAU BALLET-True
 - LIQUID GOLD-What She's Got
 - GEORGE BENSON-Lady Love Me
 - SHEENA EASTON-Telephone (Long Distance Love Affair)
 - RONNIE MILSAP-Don't You Know How Much I Love You
 - BIG RIG-Take Away

WFLY-FM-Albany

- (Jack Lawrence-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 1-1
 - ★ MEN WITHOUT HATS-The Safety Dance 5-3
 - ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 8-4
 - ★ BONNIE TYLER-Total Eclipse Of The Heart 11-5
 - ★ TACO-Puttin' On The Ritz 13-9
 - ELVIS

Continued from page 18

- SHEENA EASTON—Telephone (Long Distance Love Affair)
- THE BEE GEES—Someone Belonging To Someone
- GEORGE BENSON—Lady Love Me
- FRANK STALLONE—Far From Over
- THE FIXX—One Thing Leads To Another
- LIQUID GOLD—What She's Got

WXKS-FM—Boston

- (Jeni Donaghey-M.D.)
- ★ MICHAEL SEMBELLO—Maniac 1-1
 - ★ ASIA—Don't Cry 15-10
 - ★ MICHAEL JACKSON—Human Nature 10-5
 - ★ FRANK STALLONE—Far From Over 20-14
 - DONNA SUMMER—Unconditional Love
 - HERBIE HANCOCK—Rockit
 - LITTLE RIVER BAND—You're Driving Me Out Of My Mind
 - STRAY CATS—(She's) Sexy + 17
 - Z.Z.TOP—Sharp Dressed Man
 - GEORGE BENSON—Lady Love Me
 - THE BEE GEES—Someone Belonging To Someone
 - MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
 - BETTE MIDLER—All I Need To Know
 - THE MOTELS—Suddenly Last Summer
 - PAUL ANKA—Hold Me 'Til The Mornin' Comes

Mid-Atlantic Region

★ PRIME MOVERS

MEN WITHOUT HATS—The Safety Dance (Backstreet)

MICHAEL JACKSON—Human Nature (Epic)

DONNA SUMMER—She Works Hard For The Money (Mercury)

● TOP ADD ONS

KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE KINKS—Don't Forget To Dance (Arista)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

THE MOTELS—Suddenly Last Summer (RCA)

● PRIME MOVERS

MEN WITHOUT HATS—The Safety Dance

MICHAEL JACKSON—Human Nature (Epic)

DONNA SUMMER—She Works Hard For The Money (Mercury)

● TOP ADD ONS

KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE KINKS—Don't Forget To Dance (Arista)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

THE MOTELS—Suddenly Last Summer (RCA)

WAEB-AM—Allentown

- (Mike Chapman-M.D.)
- ★ MICHAEL JACKSON—Human Nature 7-2
 - ★ MEN AT WORK—It's A Mistake 6-2
 - ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 8-6
 - ★ SMOKEY ROBINSON AND BARBARA MITCHELL—Blame It On Love 10-7
 - ★ AIR SUPPLY—Making Love Out Of Nothing At All 23-10
 - ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - THE KINKS—Don't Forget To Dance
 - RONNIE MILSAP—Don't You Know How Much I Love You
 - SPANDAU BALLET—True
 - KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - RONNIE MILSAP—Don't You Know How Much I Love You
 - THE KINKS—Don't Forget To Dance

WBSB-FM—Baltimore

- (Jan Jefferies-M.D.)
- ★ THE POLICE—Every Breath You Take 1-1
 - ★ DONNA SUMMER—She Works Hard For The Money 3-2
 - ★ MEN AT WORK—It's A Mistake 5-4
 - ★ MEN WITHOUT HATS—The Safety Dance 15-7
 - ★ STRAY CATS—(She's) Sexy + 17 25-19
 - BONNIE TYLER—Total Eclipse Of The Heart
 - ROD STEWART—What Am I Gonna Do
 - THE TALKING HEADS—Burning Down The House
 - LAURA BRANIGAN—How Am I Supposed To Live Without You
 - THE POLICE—King Of Pain

WCIR-FM—Beckley

- (Bob Spencer-M.D.)
- ★ MICHAEL SEMBELLO—Maniac 2-1
 - ★ DAVID BOWIE—China Girl 4-2
 - ★ RICK SPRINGFIELD—Human Nature 7-4
 - ★ AIR SUPPLY—Making Love Out Of Nothing At All 11-7
 - ★ MICHAEL JACKSON—Human Nature 9-6
 - ASIA—Don't Cry
 - LITTLE RIVER BAND—You're Driving Me Out Of My Mind
 - CRISTAL GAYLE—Baby, What About You
 - HERB ALPERT—Garden Party
 - THE KINKS—Don't Forget To Dance
 - JUICE NEWTON—Tell Her No
 - ROBERT PLANT—Big Log
 - THE POLICE—King Of Pain
 - KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream

WFBG-AM—Altoona

- (Tony Booth-M.D.)
- ★ MEN AT WORK—It's A Mistake 4-1
 - ★ MICHAEL SEMBELLO—Maniac 2-2
 - ★ JACKSON BROWNE—Lawyers In Love 6-3
 - ★ MICHAEL JACKSON—Human Nature 9-6
 - ★ BILLY JOEL—Tell Her About It 23-10
 - SPANDAU BALLET—True
 - DEF LEPPARD—Foolin'
 - THE POLICE—King Of Pain
 - MADNESS—It Must Be Love
 - PAUL ANKA—Hold Me 'Til The Mornin' Comes
 - PRINCE—Delirious
 - THE MOTELS—Suddenly Last Summer
 - BRYAN ADAMS—This Time
 - GRAHAM PARKER—Life Gets Better
 - ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
 - THE MOODY BLUES—Sitting At The Wheel

WNVZ-FM—Norfolk

- (Steve Kelly-M.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 6-2
 - ★ MEN AT WORK—It's A Mistake 10-4
 - ★ BILLY JOEL—Tell Her About It 15-6
 - ★ BONNIE TYLER—Total Eclipse Of The Heart 23-11
 - ★ ASIA—Don't Cry 20-13
 - THE POLICE—King Of Pain
 - SHEENA EASTON—Telephone (Long Distance Love Affair)
 - HEART—How Can I Refuse
 - KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - CLUB HOUSE—Do It Again Billie Jean Medley
 - MIDNIGHT STAR—Freak-A-Zoid
 - PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
 - MADNESS—It Must Be Love

THE KINKS—Don't Forget To Dance

ROD STEWART—What Am I Gonna Do

THE MOODY BLUES—Sitting At The Wheel

RUFUS FEATURING CHAKA KAHN—Ain't Nobody

WQXA-FM—York

- (Dan Steele-M.D.)
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 12-8
 - ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 14-10
 - ★ MICHAEL JACKSON—Human Nature 19-14
 - ★ BILLY JOEL—Tell Her About It 23-19
 - ★ ASIA—Don't Cry 26-21
 - KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - MADNESS—It Must Be Love
 - GEORGE BENSON—Lady Love Me
 - ROBERT PLANT—Big Log
 - THE POLICE—King Of Pain
 - MANHATTAN TRANSFER—Space Of Life
 - THE MOODY BLUES—Sitting At The Wheel

WRQX-FM—Washington

- (Mary Tatem-M.D.)
- ★ BILLY JOEL—Tell Her About It 20-10
 - ★ ASIA—Don't Cry 19-14
 - ★ MEN WITHOUT HATS—The Safety Dance 23-16
 - ★ AIR SUPPLY—Making Love Out Of Nothing At All 24-17
 - ★ JIM CAPALDI—Living On The Edge 30-18
 - CHRIS DE BURG—Ship To Shore
 - THE S.O.S. BAND—Just Be Good To Me
 - GEORGE BENSON—Lady Love Me
 - THE POLICE—King Of Pain

WRVQ-FM—Richmond

- (Jim Payne-M.D.)
- ★ DONNA SUMMER—She Works Hard For The Money 2-1
 - ★ TACO—Puttin' On The RitZ 4-3
 - ★ MEN WITHOUT HATS—The Safety Dance 5-4
 - ★ MICHAEL JACKSON—Human Nature 12-10
 - ★ RICK SPRINGFIELD—Human Nature 16-14
 - PABLO CRUISE—Will You Won't You
 - JUICE NEWTON—Tell Her No
 - THE TALKING HEADS—Burning Down The House
 - HEART—How Can I Refuse

WXIL-FM—Parkersburg

- (Paul Demille-M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1
 - ★ MICHAEL SEMBELLO—Maniac 2-2
 - ★ DONNA SUMMER—She Works Hard For The Money 7-4
 - ★ LOVERBOY—Strike Zone 23-16
 - ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) 28-17
 - ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
 - THE MOODY BLUES—Sitting At The Wheel
 - SHEENA EASTON—Telephone (Long Distance Love Affair)
 - KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - JIM CAPALDI—Living On The Edge
 - DEF LEPPARD—Foolin'
 - STEVIE NICKS—If Anyone Falls
 - CROSBY, STILLS AND NASH—Raise A Voice

WXLK-FM—Roanoke

- (David Lee Michaels-M.D.)
- ★ SNUFF—Bad Billy 1-1
 - ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 15-9
 - ★ MEN AT WORK—It's A Mistake 3-2
 - ★ MICHAEL JACKSON—Human Nature 11-10
 - ★ STARBUCK—The Full Cleveland 31-22
 - ROD STEWART—What Am I Gonna Do
 - THE FIXX—One Thing Leads To Another
 - SPANDAU BALLET—True
 - KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - THE POLICE—King Of Pain
 - THE MOTELS—Suddenly Last Summer
 - KANSAS—Fight Fire With Fire

WYCR-FM—York

- (J.J. Randolph-M.D.)
- ★ JACKSON BROWNE—Lawyers In Love 2-1
 - ★ BILLY JOEL—Tell Her About It 10-5
 - ★ MEN WITHOUT HATS—The Safety Dance 28-18
 - ★ LINDSEY BUCKINGHAM—Holiday Road 39-28
 - ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - THE POLICE—King Of Pain
 - STACY LATTISAW—Miracles
 - EDDY GRANT—(I Don't) Wanna Dance
 - SHEENA EASTON—Telephone (Long Distance Love Affair)
 - ROD STEWART—What Am I Gonna Do
 - THE MOTELS—Suddenly Last Summer
 - AGNETHA FALTSKOG—Can't Shake Loose
 - ROBERT PLANT—Big Log

WYCR-FM—York

- (J.J. Randolph-M.D.)
- ★ JACKSON BROWNE—Lawyers In Love 2-1
 - ★ BILLY JOEL—Tell Her About It 10-5
 - ★ MEN WITHOUT HATS—The Safety Dance 28-18
 - ★ LINDSEY BUCKINGHAM—Holiday Road 39-28
 - ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - THE POLICE—King Of Pain
 - STACY LATTISAW—Miracles
 - EDDY GRANT—(I Don't) Wanna Dance
 - SHEENA EASTON—Telephone (Long Distance Love Affair)
 - ROD STEWART—What Am I Gonna Do
 - THE MOTELS—Suddenly Last Summer
 - AGNETHA FALTSKOG—Can't Shake Loose
 - ROBERT PLANT—Big Log

WYCR-FM—York

- (J.J. Randolph-M.D.)
- ★ JACKSON BROWNE—Lawyers In Love 2-1
 - ★ BILLY JOEL—Tell Her About It 10-5
 - ★ MEN WITHOUT HATS—The Safety Dance 28-18
 - ★ LINDSEY BUCKINGHAM—Holiday Road 39-28
 - ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - THE POLICE—King Of Pain
 - STACY LATTISAW—Miracles
 - EDDY GRANT—(I Don't) Wanna Dance
 - SHEENA EASTON—Telephone (Long Distance Love Affair)
 - ROD STEWART—What Am I Gonna Do
 - THE MOTELS—Suddenly Last Summer
 - AGNETHA FALTSKOG—Can't Shake Loose
 - ROBERT PLANT—Big Log

WZYQ-FM—Frederick

- (Kemosabi Joe-M.D.)
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 1-1
 - ★ MICHAEL SEMBELLO—Maniac 17-6
 - ★ DONNA SUMMER—She Works Hard For The Money 20-10
 - ★ MEN WITHOUT HATS—The Safety Dance 31-20
 - ★ NAKED EYES—Promises Promises 33-26
 - KANSAS—Fight Fire With Fire
 - THE BEE GEES—Someone Belonging To Someone
 - KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - THE KINKS—Don't Forget To Dance
 - THE FIXX—One Thing Leads To Another
 - THE POLICE—King Of Pain
 - PRINCE—Delirious
 - JOAN JETT AND THE BLACKHEARTS—Everyday People
 - THE WHISPERS—This Time
 - THE MOODY BLUES—Sitting At The Wheel
 - AGNETHA FALTSKOG—Can't Shake Loose
 - EDDY GRANT—(I Don't) Wanna Dance

WZYQ-FM—Frederick

- (Kemosabi Joe-M.D.)
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 1-1
 - ★ MICHAEL SEMBELLO—Maniac 17-6
 - ★ DONNA SUMMER—She Works Hard For The Money 20-10
 - ★ MEN WITHOUT HATS—The Safety Dance 31-20
 - ★ NAKED EYES—Promises Promises 33-26
 - KANSAS—Fight Fire With Fire
 - THE BEE GEES—Someone Belonging To Someone
 - KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
 - THE KINKS—Don't Forget To Dance
 - THE FIXX—One Thing Leads To Another
 - THE POLICE—King Of Pain
 - PRINCE—Delirious
 - JOAN JETT AND THE BLACKHEARTS—Everyday People
 - THE WHISPERS—This Time
 - THE MOODY BLUES—Sitting At The Wheel
 - AGNETHA FALTSKOG—Can't Shake Loose
 - EDDY GRANT—(I Don't) Wanna Dance

Southeast Region

★ PRIME MOVERS

BONNIE TYLER—Total Eclipse Of The Heart (Columbia)

MICHAEL JACKSON—Human Nature (Epic)

BILLY JOEL—Tell Her About It (Columbia)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● PRIME MOVERS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

KENNY ROGERS AND DOLLY PARTON—Islands In The Stream (RCA)

THE POLICE—King Of Pain (A&M)

THE FIXX—One Thing Leads To Another (MCA)

● BREAKOUTS

THE MOODY BLUES—Sitting At The Wheel (Threshold)

PRINCE—Delirious (Warner Bros.)

THE MOTELS—Suddenly Last Summer (Capitol)

● TOP ADD ONS

Vox Jox

• Continued from page 14

In case you missed it, WASHINGTON did make its "major programming announcement" last Monday (22) at 6:05 as promised. The prerecorded micro-drama narrated by **Dude Walker** featured "excerpts" and interpretations of area radio stations including "a little stale, a trifle boring, a little LITE"; PD **Bill Tanner** with a "PGC impersonation": "Hey groovy guys and gals, we've grown up now at WPGC. WPGC, just count our tunes and

we'll give you a cookie," and "The new station: the one you can barely receive. 'The new EZ-R. Now with four in a row.' Wellll, didn't we hear that before?" (Yes we did. See picture this page.) Anyhow, the announcement turned out to be that WASH would be playing 97 songs in a row. For how long, we don't know.

Insilco has filled its New Orleans FM GM opening; as **Bill Stoeffhaas**, who currently manages Tallahassee's D-103 (WWOD), moves to

the Crescent City as VP/GM of WQUE. . . . Proving that patience is sometimes profitable, **Susan Platt**, who has stuck out the WLS-AM Chicago overnight shift in hopes of better hours, now sees the light of day. She's **Chris Shebel's** permanent replacement (Chris, as you know, took the morning gig on KZZP Phoenix) doing middays on WLS-FM.

Speaking of Phoenix, **Ed Hamlin** has announced his retirement. (He's not old, just tired.) Ed, who has been operations director for AOR-formatted KUPD and its great-sounding urban AM counterpart "KQ" (KUKQ), returns to San Diego, where he once programmed KGB-AM, to pursue serious beer guzzling and a full-time voice-over career. **Ernesto Gladden** continues as PD/consultant for KUPD, with **Valerie McIntosh** as associate PD, while KQ afternoon personality **Rick Nuhn** is upped to PD there.

KOMA-in-Oklahoma (City) morning man **Big Jim McCloud** walks across town after three years to join one of his country competitors, KOCY, which is about to become "KXY AM Stereo," adopting the calls of its FM "96 KXY" (KXXY-AM-FM.) . . . New to morning drive on WOMC Detroit is **Bob Stuart**, who joins the Metro-

media outlet after a long stint in Boston, including stops at WXKS, WRKO and WROR.

A slight tremor hit Seattle's morning drive lineup as six-year KING morning mainstay **Bruce Murdock** walked across town to join the Pacific Northwest's newest AC outlet, FairWest-consulted KLSY (formerly KZAM). "Murdock in the Morning," a 13-year King Broadcasting vet (he started out at Portland's KGW), should be familiar with Classy's format, having programmed a similar version on KING until its switch to news last year. . . . Across town at KVI, **Steve Agbada**, a former Alaskan athlete, moves from weekends to middays (1 to 3 p.m.) on the Golden West news/talk outlet.

Tom Birch adds Toronto to the growing list of Canadian markets that Birch Radio now surveys and announces the introduction of "BirchScan," a computer-based system of ratings retrieval which he'll have on hand at his suite at this week's NAB Radio Programming Conference.

Also displaying its wares is Access radio. They're the guys who've come up with an ingenious computerized polling device (better than 900 numbers, and cheaper, too). You can watch that in action at the Mark Hopkins. It's worth the uphill walk.

Louise Wilkoff leaves her program coordinator post at Cincinnati's WEBN to take to the airwaves full-time, 100 miles west on I-70, at Indianapolis' WFBQ. . . . **John Bowler** joins **Mike McVay's** WMJ Cleveland as promotion director, replacing **Sara Stashower**. . . . **Dave Klemm** adds Donrey's KEXO, Grand Junction, Col. to his consulted lineup.

Captain Jack, well-known Houston club jock whose musical credits include his less than immortal tribute to Texas' tallest fraternity, the classic "Phi Slama Jamma Rap," is now playing to a larger crowd on Love 94 (KRLY). He counts down the area's hottest club songs Friday nights at 10 on the "94 FM Parte Music Countdown." . . . Not to be outdone, Birmingham's hot summer has produced a hot hit (so to speak) for the hot morning team on Magic 96 FM (WMJJ). Yes, it's "Sweatin'" by **Burt & Kurt**. Any resemblance to John Anderson's "Swingin'" (like the melody, for instance) is purely intentional.

Summertime must have been pretty boring in Providence last year, as evidenced by the population explosion at WPJB, or maybe there's nothing else to do when you're not in a book. PD **Tom Hunter** and his AM counterpart on WEAN, **Dave Nickerson**, became fathers earlier this season, with JB105 evening personality **John Holliday** greeting his youngest demographic, Sandra Lynn, last week. The station, by the way, is no longer known as JB105. In evolving up a few years to AC, it's added a few words, calling itself "105 WPJB FM," which pretty much covers it.

Mark Vos joins Davenport's top rated KHK-104, doing afternoon drive on the Quad City station. He'd been doing mornings and programming 101FM (KKRQ) across the state in Iowa City. . . . **Frank Walsh** takes over **Angela Wright's** duties as music director and assistant PD at **Jack Roth's** KITY in San Antonio, where he also serves as research di-

(Continued on page 85)

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Brother Louie, Stories, Kama Sutra
2. Let's Get It On, Marvin Gaye, Tamla
3. Delta Dawn, Helen Reddy, Capitol
4. Touch Me In The Morning, Diana Ross, Motown
5. Live And Let Die, Wings, Apple
6. Say, Has Anybody Seen My Sweet Gypsy Rose, Dawn featuring Tony Orlando, Bell
7. The Morning After, Maureen McGovern, 20th Century
8. Get Down, Gilbert O'Sullivan, MAM
9. Loves Me Like A Rock, Paul Simon, Columbia
10. Feelin' Stronger Every Day, Chicago, Columbia

POP SINGLES—20 Years Ago

1. My Boyfriend's Back, Angels, Smash
2. Hello Muddah, Hello Fadduh, Allan Sherman, Warner Bros.
3. Fingertips, Little Stevie Wonder, Tamla
4. Candy Girl, Four Seasons, VeeJay
5. Blowin' In The Wind, Peter, Paul & Mary, Warner Bros.
6. If I Had A Hammer, Trini Lopez, Reprise
7. Judy's Turn To Cry, Lesley Gore, Mercury
8. Mockingbird, Inez Foxx, Symbol
9. More, Kai Winding, Verve
10. Denise, Randy & the Rainbows, Rust

TOP LPs—10 Years Ago

1. VI, Chicago, Columbia
2. The Dark Side Of The Moon, Pink Floyd, Harvest
3. Foreigner, Cat Stevens, A&M
4. Brothers & Sisters, Allman Brothers Band, Capricorn
5. Touch Me In The Morning, Diana Ross, Motown
6. A Passion Play, Jethro Tull, Chrysalis
7. Machine Head, Deep Purple, Warner Bros.
8. We're An American Band, Grand Funk, Capitol
9. Made In Japan, Deep Purple, Warner Bros.
10. Fresh, Sly & the Family Stone, Epic

TOP LPs—20 Years Ago

1. My Son, The Nut, Allan Sherman, Warner Bros.
2. Trini Lopez at PJ's, Reprise
3. Little Stevie Wonder The 12-Year-Old Genius, Tamla
4. Moving, Peter, Paul & Mary, Warner Bros.
5. Days Of Wine And Roses, Andy Williams, Columbia
6. West Side Story, Soundtrack, Columbia
7. Peter, Paul & Mary, Warner Bros.
8. Bye Bye Birdie, Soundtrack, RCA Victor
9. Shut Down, Various Artists, Capitol
10. Cleopatra, Soundtrack, 20th Century Fox

COUNTRY SINGLES—10 Years Ago

1. Everybody's Had The Blues, Merle Haggard, Capitol
2. The Corner Of My Life, Bill Anderson, MCA
3. If Teardrops Were Pennies, Porter Wagoner & Dolly Parton, RCA
4. Slippin' Away, Jean Shepard, United Artists
5. Mr. Lovemaker, Johnny Paycheck, Epic
6. You've Never Been This Far, Conway Twitty, MCA
7. Blood Red & Goin' Down, Tanya Tucker, Columbia
8. Drift Away, Narvel Felts, Cinnamon
9. Darling You Always Come Back, Jody Miller, Epic
10. Louisiana Woman, Mississippi Man, Loretta Lynn & Conway Twitty, MCA

SOUL SINGLES—10 Years Ago

1. Let's Get It On, Marvin Gaye, Tamla
2. Here I Am, Al Green, Hi
3. If You Want Me To Stay, Sly & the Family Stone, Epic
4. Who's That Lady, Isley Bros., T-Neck
5. Baby I've Been Missing You, Independents, Wand
6. I Was Checkin' Out, She Was Checkin' In, Don Covay, Mercury
7. Gypsy Man, War, United Artists
8. Theme From "Cleopatra Jones," Joe Simon featuring the Main Streeters, Spring
9. Stoned Out Of My Mind, Chi-Lites, Brunswick
10. There It Is, Tyrone Davis, Dakar



KIX ON THE ROAD—Kix Country (WPKX AM/FM Washington, D.C.) reinforces its "more music" position with a metro-wide busback campaign.

STRONG OLDIES BACKGROUND

Jim Pewter Named PD At KRLA

PASADENA—Jim Pewter has accepted the position of program director at Bob Hope's KRLA here following the resignation of Jack Roth (Billboard, August 20).

Pewter's association with oldies (KRLA's format) dates back to his childhood in St. Paul, Minn. "By the time I was 15 I was doing a Saturday afternoon r&b show on WISK (now KDWB). From r&b I got interested in rockabilly and early rock'n'roll. I've always kept in touch with the

artists," he says.

A stint in the armed forces in the early '60s with rock'n'roll revival show producer Richard Nader further cemented his goals. "Richard and I were always talking in Korea about what we'd do when we got back. He was going to go to New York to do the revivals and I was going to come to the West Coast to further the music out here, and that's what we both wound up doing."

Pewter's radio background in-

cludes L.A.'s KMET, where he successfully did an oldies show amidst the hardcore AOR format of the early '70s ("It was great, we'd have Little Richard live on the air"), New York's WPIX ("It was on tape. I replaced Gus Gossart. I also did New York's top 300 oldies—'Earth Angel' by the Penguins was No. 1") and RKO's KRTH in L.A. which he programmed in the mid-'70s ("Ironically, it was 10 years ago at this time that I joined them. Drake's people had just left and we were doing '50s and '60s music"). Additionally, Pewter has a vast background in syndicated oldies programming including the writing and production of over 35 national shows for CBS and ABC as well as his daily AFRTS program, running continually since 1966.

"KRLA will receive 100% of my attention," says Pewter, who nevertheless will continue his AFRTS show. "The station has always been special to me. I took the job because Burt (West, GM of KRLA) has given me a free hand to make this station what it should be," Pewter says. Consultants Sherwood and Hennes will continue to have input but the station will be programmed locally.

"The main priority right now is the music. We'll broaden the oldies and limit the currents to the new music that will appeal to our core audience." In other words: "The Stray Cats are in. Thomas Dolby is out." Pewter says he'll also strive to maintain a strong East L.A. following.

"Once the sound is right, from there we'll work on promotions and personalities," he says. Pewter himself plans to do a Sunday afternoon program prior to "The Pop Chronicles," a 52 hour documentary produced in-house which will run an hour each week. "We'll be catering to the people who grew up with the music and we'll be back to having fun," says Pewter.

BILLBOARD RADIO JOB MART

- Position Wanted
- Position Available
- Services
- \$30.00 per inch

WE ACCEPT ALL MAJOR CREDIT CARDS



ADDRESS ALL ADS: JEFF SERRETTE
Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 754-7386 (locally) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

SERVICES

CHUCK BUELLS
SUPER GOLD
TIMBERLINE PRODUCTIONS
Box 9541 So. Station,
Denver, CO 80209
(303) 756-9091

Attention Program Directors

Draw attention to your weekends inexpensively with well-known personality, **Chuck Buell** and a strong specialized program. Each week 3 hours of the hits from the 50's, 60's, & 70's and the stories behind them. Send or call for your demo tape today.

JOB MART CLASSIFIED
ADVERTISING
DOESN'T COST,
IT PAYS.

INSIDE COUNTRY

Designed With The Country DJ In Mind Current artist bios Monthly Calendar, Country Trivia We do the research! You sound informed! For more information write

Inside Country
6000 Fulton Ave., Suite 12
Van Nuys, CA 91401

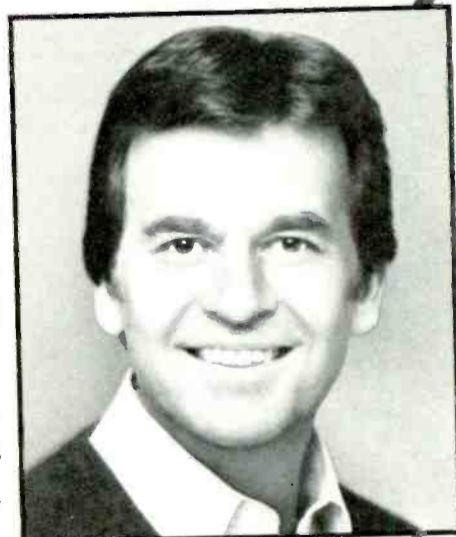
The sound of success. Sounding even better.



Dick Clark's "National Music Survey" has rocketed to the top on over 520 Mutual stations across the country. And now, it's sounding better than ever.

With more music to bring you more listeners. Fewer commercial breaks, to keep them tuned in to your station. And to give you the finest sound on the dial, Mutual's now broadcasting "National Music Survey" in stereo — via satellite.

Let Dick Clark take your station up the charts, behind the scenes, and into the hottest sounds of today's music. With Dick Clark and Mutual, the sound of success never sounded better.



Dick Clark's National Music Survey

Mutual. 
MUTUAL BROADCASTING SYSTEM

Featured Programming

"Live From The Record Plant" in Los Angeles, a weekly call-in show featuring two headliners from the music and movie worlds, will debut in January on the RKO Radio Networks. Billed as "fusion entertainment," the program, seemingly modeled after "Rockline," will be hosted by Jim ("Inner View") Ladd of KMET Los Angeles. RKO is producing in association with Patrick Griffith Inc.

DIR Broadcasting launched its new "House Party" program on 25 AOR stations last weekend, with guest Dave Edmunds performing "Slippin' Away" and introducing his favorite Elvis Presley song, "Hound Dog." The commercial-free show, whose hour is underwritten by Maxwell House, is designed to evince the feeling of live radio from the 1940s with contemporary dance hits "that aren't too oddball," in the words of DIR producer Lenny Kaye. Host Lisa Richards, the former music director at WMMR Philadelphia, talks to members of Madness on September's show, which will be taped live from the Fountain Casino in Cedar Grove, N.J. "House Party," heard on such stations as WNEW-FM New York (any coincidence that Lisa's husband is NEW program director Charlie Kendall?), WXRT Chicago and KLOS Los Angeles, clears the last weekend of each month.

Mutual, in a bid to market its weekly "Rock USA" show, is offering non-affiliated stations free access to 55 minutes of an in-depth interview with Ray Davies of the Kinks. His conversation with "Rock USA" producer John Platt was heard in three installments earlier this month. The tape includes a cue sheet with timings and playlist suggestions keyed to the group's greatest hits. Dick Carr, Mutual's vice president of programming, calls the move "a bold gesture, but one that should be made."

Sorry we missed Elmer Drapon's address on the state of the national agribusiness in a speech before the Idaho State Broadcasters in Sun Valley last month. Noting that over \$500 million will be spent in advertising to reach farmers this year, Drapon, host of Mutual's "Grocery List," a daily consumer report, suggested that stations cash in on the money pie by hiring a radio farm director. "The agribusiness potential is there for radio broadcasters," Drapon declared.

Ken Pushkin's Radio Free America, which syndicates the half-hour "New Music Magazine" hosted by Marilyn Pittman, is celebrating its second year of production. Over 400 college and non-commercial stations subscribe to the interview-oriented show. The company is based in Albuquerque. **LEO SACKS**

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

- Aug. 29, Laura Branigan, Pop Concerts, Westwood One, two hours.
- Aug. 29, Stewart Copeland of the Police, Guest D.J., Rolling Stone Productions, one hour.
- Aug. 29, A Flock Of Seagulls, Inner-View, Inner-View Network, one hour.
- Aug. 29, Kansas, Rockline, Global Satellite Network, 90 minutes.
- Aug. 29-Sept. 4, Steve Lawrence & Eydie Gorme, Music Makers, Narwood Productions, one hour.
- Aug. 29-Sept. 4, Charley Pride, Country Closeup, Narwood Productions, one hour.
- Sept. 1-4, Righteous Brothers, Smothers Brothers, Don & Deanna On Blecker Street, Continuum Network, one hour.
- Sept. 2-4, Narada Michael Walden, Special Edition, Westwood One, one hour.
- Sept. 2-4, More Women In Rock, Rock Chronicles, Westwood One, one hour.
- Sept. 2-4, Rosemary Clooney, Great Sounds, United Stations, four hours.
- Sept. 2-4, Bee Gees, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- Sept. 2-4, Larry Gatlin & the Gatlin Brothers, Weekly Country Music Countdown, United Stations, three hours.
- Sept. 2-4, Johnny Paycheck, Solid Gold Country, United Stations, six hours.
- Sept. 2-4, Asia, Police, Rock Album Countdown, Westwood One, one hour.
- Sept. 2-4, Journey, Off The Record Special, Westwood One, two hours.
- Sept. 2-4, Donnie Iris, Shooting Star, In Concert, Westwood One, one hour.
- Sept. 2-4, Chi-Lites, Budweiser Concert Hour, Westwood One, one hour.
- Sept. 2-5, Down Under: The Australian Rock Invasion, The Source, NBC, two hours.
- Sept. 2-5, Greg Kihn, The Source, NBC, two hours.
- Sept. 3, Journey, Superstar Concerts, Westwood One, one hour.
- Sept. 3, Ringo's Yellow Submarine, ABC-FM Radio Network, one hour.
- Sept. 3, Johnny Paycheck, Hank Williams Jr., Sylvia, Silver Eagle Labor Day Special, ABC Entertainment Network, 90 minutes.
- Sept. 3, Rick Springfield, Greg Kihn Band, Supergroups, ABC Rock Radio Network, two hours.
- Sept. 3, Box Tops, Solid Gold Saturday Night, RKO Radioshows, five hours live.
- Sept. 3-4, Quarterflash, INXS, Scandal, Captured Live, RKO Radioshows, 90 minutes.
- Sept. 3-4, George Benson, Hot Ones, RKO Radioshows, one hour.
- Sept. 3-4, Men At Work, Charlie, Donnie Iris, Ian Hunter, Rock USA, Mutual Broadcasting, three hours.
- Sept. 3-4, Bobby Bare, Eddie Rabbitt, Earl Thomas Conley, Alabama, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.
- Sept. 3-5, Songwriters Salute, Jim Lowe, Margaret Whiting, Narwood Productions, three hours.
- Sept. 4, Air Supply, Live In Concert, RKO Radioshows, 90 minutes.
- Sept. 4, Relatives of Rock, Rolling Stones Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- Sept. 4, Air Supply, Live In Concert, RKO Radioshows, 90 minutes.
- Sept. 4-7, Billy Joel, Rockweek, Continuum Radio Network, one hour.
- Sept. 5, Iron Maiden, Inner-View, Inner-View Network, one hour.
- Sept. 5, Thomas Dolby, Guest D.J., Rolling Stone Productions, one hour.
- Sept. 5, Heart, Rockline, Global Satellite Network, 90 minutes.
- Sept. 5-11, Andy Russell, Music Makers, Narwood Productions, one hour.
- Sept. 5-11, Johnny Lee, Country Closeup, Narwood Productions, one hour.
- Sept. 7, Elvis Costello, The Source, NBC, Live via Satellite.
- Sept. 8-11, Dave Brubeck, Dr. John, Herbie Mann, Don & Deanna On Blecker Street, Continuum Network, one hour.
- Sept. 9-11, The New York Bands, Rock Chronicles, Westwood One, one hour.
- Sept. 9-11, A Flock Of Seagulls, The Source, NBC, 90 minutes.
- Sept. 9-11, Brenda Lee, Solid Gold Country, United Stations, six hours.

Billboard®

Survey For Week Ending 9/3/83

TOP 50 Adult Contemporary

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)
2	3	7	HUMAN NATURE Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB ASCAP)
3	1	11	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)
4	7	6	TELL HER ABOUT IT Billy Joel, Columbia 38 04012 (Joel Songs, BMI)
5	5	10	BLAME IT ON LOVE Smokey Robinson With Barbara Mitchell, Tamla 1684 (Motown) (Chardax, BMI)
6	9	6	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)
7	6	15	HOLD ME 'TIL THE MORNING COMES Paul Anka, Columbia 38 03897 (Squwanko/Foster Frees, BMI)
8	8	12	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)
9	17	7	NIGHTS ARE FOREVER Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP)
10	10	9	IT'S A MISTAKE Men At Work, Columbia 38-03959 (April, ASCAP)
11	16	4	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)
12	15	6	BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)
13	13	10	WORDS F.R. David, Carrere 101 (PolyGram) (ASCAP)
14	14	7	GARDEN PARTY Herb Alpert, A&M 2562 (Carbert, BMI)
15	18	5	RAINBOW'S END Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)
16	20	3	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)
17	19	4	DON'T YOU KNOW HOW MUCH I LOVE YOU Ronnie Milsap, RCA 13564 (Kelso Herston, BMI)
18	4	11	THE BORDER America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)
19	22	8	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems, BMI, ASCAP/BMI)
20	31	2	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)
21	29	3	SOMEBODY'S GONNA LOVE YOU Lee Greenwood, MCA 52257 (Cross Keys/Unichappell/Van Hoy, ASCAP/BMI)
22	11	14	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel, Arista, BMI)
23	21	16	ALL THIS LOVE Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)
24	12	10	PUTTIN' ON THE RITZ Taco, RCA 13574 (UFA)
25	23	14	TRY AGAIN Champaign, Columbia 38 03563 (Walkin, BMI)
26	28	5	LAWYERS IN LOVE Jackson Browne, Asylum 7-69826 (Elektra) (Night Kitchen, ASCAP)
27	30	3	DON'T FORGET TO DANCE The Kinks, Arista 1-9075 (Davray, PRS)
28	25	21	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)
29	NEW ENTRY		TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38 03906 (E.B. Marks/Lost Boys, BMI)
30	NEW ENTRY		YOU PUT THE BEAT IN MY HEART Eddie Rabbitt, Warner Bros. 7-39512 (Malven/Cottonpatch/Dejamus, ASCAP)
31	24	18	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)
32	37	4	PROMISES, PROMISES Naked Eyes, EMI-American 8170 (Rondor/Almo, ASCAP)
33	38	2	TELL HER NO Juice Newton, Capitol 5265 (Mainstay, BMI)
34	33	5	I'LL TUMBLE 4 YA Culture Club, Virgin/Epic 34 03912 (Virgin/Chappell, ASCAP)
35	26	19	FLASHDANCE... WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)
36	NEW ENTRY		SOMEONE BELONGING TO SOMEONE The Bee Gees, RSO 815235-7 (PolyGram) (Gibb Brothers/Unichappell, BMI)
37	36	4	SWEET DREAMS Eurythmics, RCA 13533 (Sunbury)
38	NEW ENTRY		MANIAC Michael Sembello, Casablanca 812516-7 (PolyGram) (Intersong/Famous/Warner Bros., ASCAP)
39	34	7	ONE MIND, TWO HEARTS Deran Craig, Curb 4-03982 (Hear No Evil/Miricott, BMI)
40	39	17	HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)
41	40	10	TAKE ME TO HEART Quarterflash, Geffen 7-29603 (Warner Bros.) (Narrow Dude/Bonnie Bee/Good/WB, ASCAP)
42	27	7	WILD MONTANA SKIES John Denver & Emmylou Harris, RCA 13562 (Cherry Mountain, ASCAP)
43	32	13	STOP IN THE NAME OF LOVE The Hollies, Atlantic 7-89819 (Stone Agate, BMI)
44	35	12	SUMMER LOVE/PIANO POWER George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)
45	42	13	ALL THE LOVE IN THE WORLD Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI, admin. Unichappell, BMI)
46	41	7	WAITING FOR YOUR LOVE Toto, Columbia 38-03981 (E. Balastin/Hudmar, ASCAP)
47	44	15	WE TWO Little River Band, Capitol 5231 (Screen Gems/EMI, BMI)
48	43	14	COME DANCING The Kinks, Arista 1054 (Davray, PRS)
49	47	7	ROCK 'N' ROLL IS KING ELO, Jet 4-03964 (Epic) (April, ASCAP)
50	49	19	ALL MY LIFE Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)

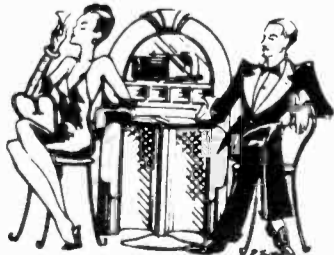
* Bullets are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers).
● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

SEPTEMBER 3, 1983, BILLBOARD



GENEROUS GESTURE—KOIT San Francisco presents its donation to the city's effort to restore the Coit tower on Telegraph Hill. Shown, from left, are the station's programming vice president Rob Edwards; promotion vice president Joyce Bose; president Jack Adamson, and city recreation and parks general manager Tom Malloy.

THE SHINING LIGHT OF THE NIGHT
GREAT FOOD
OPEN 24 HOURS
LARRY PARKER'S
BEVERLY HILLS
DINER



206 S. Beverly Dr.
at Charleville, Beverly Hills, CA
(213) 274-5658
Telephones at Each Dining Booth

Radio

FMs Expanding Baseball Coverage

By EARL PAIGE

LOS ANGELES—Major league baseball and the pro sports explosion are providing a boost for small market FM stations, says Jim Winters of the Cincinnati Reds broadcasting division. FM affiliates on the Reds' own network of 94 radio stations have increased to a point where they now represent about 50% of the total.

One of sports radio's biggest boosters, Winters is currently organizing the second annual meeting of major league broadcasting executives set for November in Atlanta.

FMs are involved in another major trend Winters cites on the Reds' network. He says there is less simulcasting, with only eight AM/FM affiliates this season. Not counting these, there are 35 FMs and 43 AMs on the Reds' network.

"I have been preaching for years that stations with both AM and FM should realize they are really two stations, that both can go out and line up sponsors for ball games," he says. "Maybe they're listening to me, finally."

Generally, Winters sees no problem in lining up affiliates in areas that receive a strong signal from a powerful flagship station such as the Reds' WLW. However, a late change in ownership at the team's prior affiliate in Indianapolis left it without

a local outlet this year.

Even with the team anchored in last place again this year, WLW's showing in the 100-mile-distant Arbitron ratings gives Winters another

argument for the power of sports broadcasts. WLW shows up with a 7 p.m.-midnight 1.9 overall in Indianapolis coming in as high as fifth in some demographics this spring.

The ratings haven't changed Winters' basic philosophy, though. "It's an old axiom in radio: people turn to the local stations that fulfill their needs. They could care less what the weather and traffic is in Cincinnati."

The Reds' network has 27 stations in Ohio, 19 in Indiana, 29 in Ken-

tucky, 11 in West Virginia, three in Tennessee and two in Virginia. Southern Florida, where the Reds have three outlets, is a burgeoning market for baseball on radio, Winters says. Several stations there even broadcast games of two major league teams.

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



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

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

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

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

Listen to him. He always has something to say—Charlie's one more reason why Music Country Radio Network is the only place to be in the country at night. Represented by the Christal Company. Contact Sofia Manos, 202/833-5922.



Washington Roundup

By BILL HOLLAND

How is radio going to be affected by the divestiture of AT&T? Broadcasters say that one effect will be increased costs. For example, several Florida stations have contacted the National Radio Broadcasters Assn. (NRBA) here to report internal meetings at Southern Bell over the possibility of increasing the costs of local telephone lines (called loops). NRBA staffers say the stations have told them Southern Bell might even end the loop service if it proved to be not cost-effective (so much for those gas station remotes). NRBA is presently investigating whether other regional telephone companies are planning similar hikes.

★ ★ ★

Sources here say that House Telecommunications Subcommittee Chairman Tim Wirth (D-Colo.) is steamed up at the lack of voluntary cooperation and response to his programming questionnaire by radio and tv broadcasters. The survey was mailed out in July in order to help draft quantification guidelines in proposed broadcast deregulation legislation, and some of the broadcast organizations critical of quantification standards in the upcoming bill sent their own letters to stations letting them know response was not mandatory. (Now Wirth knows how broadcasters must feel when faced with lackadaisical listeners who don't fill out their Arbitron diaries.)

★ ★ ★

Redecoration activities at the FCC: During the hot August doldrums, the four remaining commissioners will have new, larger offices, the extra space coming from the empty offices of the departed. The fifth commissioner, not yet appointed, will also get a nice, big office.

Radio

Sports Packager Metro Expands Into Los Angeles

By EARL PAIGE

LOS ANGELES—With a major sports schedule seen as vital by many radio stations, and with both collegiate and professional sports in a growth period, the role of the packager of sports programming has become crucial. This is reflected in the national expansion of packaging firm Metro Sports.

The firm, based in Rockville, Md., recently opened its first office here and has been broadening its involvement in UCLA's sports programs. According to Steve Saferin, vice president of business affairs, handling radio-sports is every bit as complicated as handling television sports, which Metro also does—and, if it isn't quite as lucrative, it is definitely a growth area.

As the middle person between station and school, a firm like Metro can help both, Saferin says. "First of all, we can pay more for rights. We have more contacts with regional and national sponsors. We also relieve the university of dealing directly with a whole network of stations." This applies to the station as well, he adds; a PD always has someone he can deal with easily and quickly.

"We also offer a certain expertise. This relates to merchandising, advertising, giveaways for groups, special days at the game and the whole excitement of producing major sports events."

Metro handles the broadcasts of five NFL franchises, including the Washington Redskins. The firm also works with the Washington Federals of the USFL; it clears both teams' games from WMAL. Asked if that represents a conflict, Saferin says, "It's two different seasons," although he adds that Redskins owner Jack Kent Cooke probably "isn't too happy about it."

Saferin suggests that the fledgling USFL has a good chance to make it, but "needs more markets. The ratings are good in towns that have a team."

In addition to its large college and pro football lineup, Metro also handles the Baltimore Orioles baseball network, including 60 affiliates in six states. But what really broke Metro nationally was the Hula Bowl, which it's been handling for five years. Last year, Metro also did the Aloha Bowl, a first for that event, with 150 stations cleared.

New On The Charts

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



AGNETHA FALTSKOG

If the name doesn't ring a bell, the sharp, sultry voice will. Agnetha Faltskog, an integral part of Abba's success, takes a strong solo stand as her Polydor debut, "Can't Shake Loose," moves up the Hot 100 to 64. The single is taken from her LP "Wrap Your Arms Around Me," which was directed by Blondie and Bow Wow Wow producer Mike Chapman and sports a clean, uncluttered sound with catchy hooks and ample space for Faltskog's emotive vocals.

Faltskog began her career in 1968, and several of her singles reached Sweden's top 10, including the self-penned "I Was So Much In Love." She married Bjorn Ulvåus and the two joined Benny Anderson and Anni-Frid Lyngstad to form Abba. Ten years and two children later, the Swedish singer has played a role in the film "Raskenstam" and plans to pursue a film career.

All members of Abba are moving in new directions now, and Faltskog likes the idea. "I like new challenges. I feel my best when meeting them," says the singer.

For more information, contact Goret Hanser, Polar Music International, P.O. Box 7793, Hamngatan, S10396, Stockholm, Sweden; (08) 143-0200.



TWISTED SISTER

It's been a long haul for Twisted Sister, whose Atlantic debut "You Can't Stop Rock 'N' Roll" is currently snaking its way up the Top LPs & Tape chart to 174. Prior to their Atlantic deal, the heavy metal quintet had promoted themselves, including an unsponsored, sold-out show at the Palladium in New York.

Featuring garish makeup and bizarre costumes, the group's performances gained them a strong following in the tri-state area of New York, New Jersey and Connecticut. But for Twisted Sister, Lady Luck lives in England, where they were featured heavily in the media last year, including a spot on the tv show "The Tube," which led directly to their signing to Atlantic.

"We despise mediocrity," states the group's frontman Dee Snider. "Either dig it or get out." "You Can't Stop Rock 'N' Roll" demonstrates the group's uncompromising attitude and dedication to hardcore rock. As Snider puts it, "The cracks are already in the wall. Now we're gonna bust it open." The LP, produced by Stuart Epp, features 10 Twisted Sister originals.

For more information, contact Mark Puma Presents Ltd., 240 Underhill Blvd., Suite 2-0, Syosset, N.Y. 10791; (516) 364-3828.

Billboard

Survey For Week Ending 9/3/83

Rock Albums & Top Tracks

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

Top Tracks

Rock Albums				Top Tracks			
This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	11	THE POLICE—Synchronicity, A&M	1	1	9	THE POLICE—King Of Pain, A&M
2	2	4	ASIA—Alpha, Geffen	2	4	4	THE STRAY CATS—(She's) Sexy + 17, EMI-America
3	3	7	ROBERT PLANT—The Principle Of Moments, Atlantic	3	11	6	TRIUMPH—All The Way, RCA
4	5	8	JACKSON BROWNE—Lawyers In Love, Asylum	4	2	5	ASIA—Don't Cry, Geffen
5	4	11	LOVERBOY—Keep It Up, Columbia	5	7	4	KANSAS—Fight Fire With Fire, Epic
6	8	5	KANSAS—Drastic Measures, CBS Associated	6	5	9	JACKSON BROWNE—Lawyers In Love, Asylum
7	6	16	THE FIXX—Reach The Beach, MCA	7	3	7	ROBERT PLANT—Other Arms, Atlantic
8	7	11	STEVIE NICKS—The Wild Heart, Modern	8	8	4	HEART—How Can I Refuse, Epic
9	15	4	HEART—Passionworks, Epic	9	18	9	THE POLICE—Wrapped Around Your Finger, A&M
10	9	5	STRAY CATS—Rant 'N' Rave With The Stray Cats, EMI-America	10	6	7	TALKING HEADS—Burning Down The House, Sire
11	13	11	TALKING HEADS—Speaking In Tongues, Sire	11	19	6	LOVERBOY—Queen Of The Broken Hearts, Columbia
12	12	32	DEF LEPPARD—Pyromania, Mercury	12	30	3	ASIA—The Heat Goes On, Geffen
13	11	19	ZEBRA—Zebra, Atlantic	13	13	15	DAVID BOWIE—China Girl, EMI-America
14	10	24	DAVID BOWIE—Let's Dance, EMI/America	14	14	14	THE FIXX—One Thing Leads To Another, MCA
15	14	9	CHARLIE—Charlie, Mirage	15	12	8	STEVIE NICKS—Enchanted, Modern
16	20	9	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	16	17	6	ROBERT PLANT—In The Mood, Atlantic
17	19	22	Z.Z. TOP—Eliminator, Warner Bros.	17	32	2	DIO—Rainbow In The Dark, Warner Bros.
18	26	4	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet	18	22	15	ZEBRA—Who's Behind The Door, Atlantic
19	NEW ENTRY		AC/DC—Flick Of The Switch, Atlantic	19	16	8	THE POLICE—Synchronicity II, A&M
20	24	7	STEVIE RAY VAUGHAN—Texas Flood, Epic	20	20	4	STEVIE RAY VAUGHAN—Pride And Joy, Portrait/Epic
21	18	11	DONNIE IRIS—Fortune 410, MCA	21	9	15	THE FIXX—Saved By Zero, MCA
22	NEW ENTRY		THE MOODY BLUES—The Present, Threshold	22	16	9	QUARTERFLASH—Take Me To Heart, Geffen
23	25	4	ELVIS COSTELLO—Punch The Clock, Columbia	23	29	4	DFX 2—Emotion, MCA
24	23	18	QUIET RIOT—Metal Health, Pasha	24	35	2	ASIA—Daylight, Geffen
25	17	9	QUARTERFLASH—Take Another Picture, Geffen	25	NEW ENTRY		THE MOODY BLUES—Sitting At The Wheel, Threshold
26	31	4	BILLY JOEL—An Innocent Man, Columbia	26	NEW ENTRY		AC/DC—Flick Of The Switch, Atlantic
27	28	3	CONY HATCH—Outa Hand, Mercury	27	40	14	STEVIE NICKS—Stand Back, Modern
28	33	3	DANNY SPANOS—Passion In The Dark, Pasha	28	23	3	CHARLIE—It's Inevitable, Mirage
29	16	9	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	29	43	3	STEVIE NICKS—Nothing Ever Changes, Modern
30	32	7	DIO—Holy Diver, Warner Bros.	30	36	2	DANNY SPANOS—Hot Cherie, Epic
31	21	6	DFX2—Emotion, MCA	31	44	2	JACKSON BROWNE—For A Rocker, Asylum
32	34	7	IAN HUNTER—All The Good Ones Are Taken, Columbia	32	48	9	DONNIE IRIS—Do You Compute, MCA
33	41	3	THE ANIMALS—Ark, I.R.S.	33	15	13	LOVERBOY—Hot Girls In Love, Columbia
34	27	31	BRYAN ADAMS—Cuts Like A Knife, A&M	34	28	5	BILLY JOEL—Tell Her About It, Columbia
35	30	7	PRISM—Beat Street, Capitol	35	21	4	BRYAN ADAMS—This Time, A&M
36	40	14	THE KINKS—State Of Confusion, Arista	36	31	3	DAVID BOWIE—Criminal World, EMI-America
37	37	14	ELTON JOHN—Too Low For Zero, Geffen	37	39	20	DEF LEPPARD—Rock Of Ages, Mercury
38	38	20	RICK SPRINGFIELD—Living In Oz, RCA	38	46	14	THE POLICE—Every Breath You Take, A&M
39	29	14	IRON MAIDEN—Piece Of Mind, Capitol	39	24	9	Z.Z. TOP—Sharp Dressed Man, Warner Bros.
40	35	9	SHOOTING STAR—Burning, Virgin/Epic	40	34	3	ASIA—True Colors, Geffen
41	36	17	FASTWAY—Fastway, Columbia	41	41	13	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
42	45	9	GARY MYRICK—Language, Epic	42	60	8	LOVERBOY—Strike Zone, Columbia
43	42	4	TRIUMPH—Never Surrender, RCA	43	27	7	JOE WALSH—I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.
44	48	2	AXE—Nemesis, Atco	44	NEW ENTRY		JACKSON BROWNE—Cut It Away, Asylum
45	NEW ENTRY		MINOR DETAIL—Minor Detail, Polydor	45	45	18	DAVID BOWIE—Modern Love, EMI-America
46	39	13	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	46	57	12	IRON MAIDEN—The Flight Of Icarus, Capitol
47	47	2	GRAHAM PARKER—The Real Macaw, Arista	47	51	9	THE KINKS—State Of Confusion, Arista
48	44	3	SPYS—Behind Enemy Lines, EMI-America	48	42	9	DEF LEPPARD—Foolin', Mercury
49	49	2	ARCANGEL—Arcangel, Portrait	49	55	8	IAN HUNTER—All The Good Ones Are Taken, Columbia
50	22	8	ELO—Secret Messages, Jet	50	47	7	ROBERT PLANT—Big Log, Atlantic

Top Adds

1	THE MOTELS—Suddenly Last Summer, Capitol (45)
2	THE MOODY BLUES—The Present, Threshold
3	AC/DC—Flick Of The Switch, Atlantic
4	BILLY IDOL—Dancing With Myself, Chrysalis (45)
5	DOKKEN—Breaking The Chains, Elektra
6	MINOR DETAIL—Minor Detail, Polydor
7	SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Trash It Up, Mirage (45)
8	BANANARAMA—Cool Summer, London (45)
9	RAINBOW—Street Of Dreams, Polygram
10	PABLO CRUISE—Will You, Won't You, A&M (45)

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

Winning Through Syndication: Marketing Marathons

Barter Better Than Cash?

By JOEY REYNOLDS

The barter system is basic to mankind, presumably dating back to the Garden of Eden when Adam traded his rib for a wife which some people say bought him a pack of trouble and others argue spawned civilization. Viewpoints on radio barter are almost as conflicting. Good barter can provide radio stations with excellent radio programming at no cost except for a few unsold spots avails and yet it has totally destroyed the cash syndication market.

In the 1950s, while Viacom and other television barter companies were active in video, radio tradeouts were primarily an exchange of airtime for tangible products. Besides trading out at the local level for gasoline, meals, hotel script and cars, stations aired Jimmy Fiddler's glamorous press releases from Hollywood in return for equipment, they swapped airtime for pens, lighters, plastic rainhats and keychains through "Al Petker The Contest Man" and traded their jingles with Pepper-Tanner, predecessor of the William B. Tanner Co.

Today, the barter of unsold spot inventory for radio shows has become the primary source of outside programming for radio stations. There are official wired networks: ABC, CBS, NBC, Mutual, and then the "grey area" networks like RKO, United Stations and Westwood One who are also members of the Radio Network Assn. and then there are syndicators. That line between syndicators and networks is a fine margin and one Norm Pattiz, president of Westwood One and Nick Verbitsky, president of The United Stations are fighting to remove. "The only difference is live news," says Pattiz who has just been accepted as a network by the association. "All the networks and syndicators distribute via disk, tape and satellite," adds Verbitsky.

"The concepts of network and syndicator are almost identical," agrees The Creative Factor's vice president & general manager Tom Shovan. "We provide programming and distribute it for other networks and we syndicate our own programming on our networks that we create ourselves." All three agree that flexibility is important. "We can work with the artist and client to determine the appropriate affiliate," Shovan says, and Pattiz adds, "we're not bound by exclusive affiliation contracts. The networks haven't that flexibility."

Unwired networks are emphatic about their attributes. Verbitsky, formerly with Mutual Broadcasting System before founding United Stations, quotes his competitor, Norm Pattiz' comments at this year's Billboard convention. Pattiz, in illustrating the commitment an unwired network must make to its product as opposed to a network's less urgent involvement in a show, says, "Tomorrow morning when you look down at your bacon and eggs on the plate, remember the chicken was involved: the pig was committed. We're the pigs and our bacon's on the plate."

The first major syndicated program actually initially failed at barter and then turned into the most successful radio show in modern history. Tom Rounds, president of Watermark, recalls that "American Top 40" was originally created and

(Continued on page 28)

How To Spawn A New Show...That Sells

From the "universally aired" "American Top 40" to shows sold to only a handful of stations like Manchester, N.H. programmer Ed Brouder's Christmas special on the Von Trapp Family, radio syndication is one of the most appealing, if competitive, media ventures of the '80s.

Syndicators, networks and producers have differing opinions on how to spawn a new syndicated show and universally agree that today's market is supersaturated with product and highly difficult for a newcomer.

Without question the most successful syndicated show in radio today is Watermark's "American Top 40." Watermark president and founder, Tom Rounds, recalls he had been working with Casey Kasem on voiceover projects in 1968 when Kasem was still jocking at KRLA and Watermark was in its infancy. "It was such a simple concept. Nobody else was doing it and it was so stupidly, blindly obvious I couldn't believe it." Rounds attributes a lot of AT 40's success to timing. Watermark started by attempting to barter the show, offering it free to radio stations in exchange for airtime, but the idea of radio program barter was too new and there was no precedent set. Undaunted, Rounds started charging

stations to continue airing the show and the rest is history. The series airs weekly on over 500 stations and now Rounds' original idea of bartering the show has come into play since Watermark's acquisition by ABC Radio.

Norm Pattiz, president of Westwood One in Culver City, Calif. which bills itself as the "largest supplier of advertiser-supported radio programming," agrees that Casey Kasem is the most well-known radio personality in the world right now, but contends there are many definitions of success. Of Westwood One's 28-program lineup, Pattiz says, "The superstar Coca Cola concert series had the most stations—over 400 rock stations constituting the largest rock network in terms of revenues."

"It takes a lot more than a good program to be successful in this business," Pattiz explains from his expensive offices housing over a third of a million dollars in computer equipment alone. "It takes a lot of investment, a lot of capital and a lot of credibility." All this from the man who says he started Westwood with \$10,000 and a working wife. "I needed a job and this looked like the thing to do."

"Off The Record" with Mary Turner is Westwood's most successful long term series, airing on

some 300 stations in the U.S. and available overseas. Pattiz recalls, "I was in Top 40 with a series called 'Star Tracks' and AOR was starting to become increasingly important." Pattiz says he basically translated the "Star Tracks" show to AOR, including the idea of a female host and the choice of Mary Turner was obvious. "Mary Turner had been the highest rated album jock in L.A. for years and had excellent relationships with major artists. I called Mary, who I didn't know, and she came over for lunch, we cut some tracks which were terrific and we put a deal together." After a year of short "Off The Record" features, Pattiz added the long form one-hour interview series inspired by an impromptu interview Turner had done with the Rolling Stones that was just "too good to be cut down." The relationship with Pattiz' protoge became even more important recently when Mary Turner added a new role: Mrs. Norm Pattiz.

Sometimes syndicated shows just seem to happen. Ron Martin, co-founder of Weedeck Corp., says Columbia Pictures approached him to devise a special to promote Willie Nelson's movie "Electric Horseman" and Universal likewise commissioned him to do a one-hour

(Continued on page 29)

Answering Radio's Call

By LEO SACKS

Gauging the growth of network and syndicated programming in recent years is like blasting through Bloomingdale's. From news to public affairs, music specials to sports shows, there is literally something for everyone.

Thanks to the proliferation of commercial outlets, the rivalry between networks and leading program suppliers has never been keener. There are now over 8,000 commercial stations nationally, and with the number expected to reach 9,000 by 1990, fiercer competition for advertising dollars is a certainty.

"The rivalry brings out the best in us all," says Richard Brescia, senior vice president of the CBS Radio Network. "There's a thirst for programming from stations, especially for big-name entertainment." Dick Penn, vice president and general manager of the NBC Radio Networks, likens the programming explosion to a menu in a Chinese restaurant. "You can do a real number, particularly on weekends with music specials and information blocks," he adds.

One of the prime reasons why independently-produced programs have to be good, suggests Norm Pattiz, president of Westwood One, is that network affiliates often carry their programs regardless of high quality content or interest. "We're icing on the cake, the frosting between the records, so our shows have to stand on their own," he states. Accordingly, Pattiz describes his multi-million dollar operation as "more realistic than innovative. The trick is to react to what stations want and appeal to the national advertiser at the same time."

Bob Meyrowitz, president of DIR Broadcasting, whose "King Biscuit Flower Hour" was launched independently 11 years ago and is now one of three shows produced by the company for ABC, says that the firm was founded "to do things stations wanted us to do."

"There's a lot of competition for national radio dollars, and I'm thrilled to be in that same ballpark," says Meyrowitz, adding that affiliating with ABC for such shows as "The Silver Eagle Cross Country Music Show" and "Supergroups In Concert" was "a terrific opportunity." "It gave us more freedom, more leeway to develop new shows, some for independent distribution, because we aren't busy selling and clearing."

The satellite age, of course, has played a major role in radio's renaissance. To Jack Clements, senior vice president of the Mutual Radio Network, the fact that Mutual affiliates have a minimum of simultaneous program choices, including a stereo option, "gives us a leg up on major producers, no question." But, he acknowledges, "Competition is what it's all about, and a variety of good products are what breed a strong marketplace."

The challenge, according to Meyrowitz, "is to keep this business exciting, which is what satellite, when used as a tool, represents to me." Noting his plans for an AOR show this winter starring comedian Richard Belzer, the DIR chief says, "Sure, I love 'King Biscuit', but everyone's doing a concert. Everyone does interview shows, too. Burnout means you've lost interest."

(Continued on page 28)

San Francisco Market Profile

By ROLLYE BORNSTEIN

San Francisco is one of those fairy-tale towns romanticized by most programmers. Those who get here are faced with two immediate realities: One is that their external perceptions of the market are almost universally invalid; the other is what we call "the great geographic leveler": San Francisco is nature's way of giving AM an even break. Not an advantage, as very few of the AM signals cover the vast metro which stretches from Santa Clara county in the south to Napa and Sonoma in the north, but an equal shot as the FM multipathing problems clearly (or not very clearly in this case) detract substantially from the bandwidth's usual high fidelity. Regardless of where you are, it's a safe assumption that you'll not be able to receive all 46 stations rated in last spring's Arbitron in any one place. But that may well be the only safe assumption you can make.

Contemporary

RKO's KFRC is one of America's most talked about radio stations. Unlike most legends however, KFRC lives up to its reputation. And the ironic part, statistically speaking, is that KFRC should be a failure. It's on the AM band, its top 40 dominance dates back to the '60s, it's had a parade of PDs and personalities that might rival the Mummies and it's faced more than a handful of qualified FM competitors. Luckily KFRC PD Gerry Cagle doesn't believe in statistics, and GM Pat Norman is willing to take a risk. He took one with Cagle, a former RKO PD in both Boston and L.A., who was not a company man.

Gut instinct showed Cagle a key element of his success—the importance of black music in what appears to be a largely white market. Population figures alone back this up; over half of the city is either black, hispanic or oriental.

Currently the music on KFRC is about 30 to 40% urban—much less than it was six months ago. And with the drop in black product, the energy level has likewise diminished, but not between 6 and 10 p.m. when Jack Armstrong takes to the air reminding you exactly why you strained to hear him on WKBW over a decade ago. Armstrong is followed by KFRC's newest personality, Bobby Ocean, who's followed by one of KFRC's oldest personalities, Don St. John, who paves the way for morning man Dr. Don Rose, another KFRC mainstay. Even if you don't dig Dr. Don, you've got to admit he's consistent. If you like him this morning, you won't change your mind next Tuesday, and its that reliability that keeps him on top, second only to San Francisco's two all news monsters who have a combined 21.4 in morning drive. While Rose's 4.6 pales by comparison, its still more than a full point ahead of his nearest competitor, KSFO's Jim Lange at a 3.5.

Rose is followed by Dave Sholin, Sue Hall and afternoon drive talent Mark McKay, but the hidden weapon aside from the music, lies off the air in the form of high station morale and employees like chief engineer Phil Lerza, who is acutely aware of the station's goals which are displayed in his crowning accomplishment: the KFRC Sturgeon.

Lerza has completely duplicated the KFRC studio in a mobile truck down to the last detail. The sound quality, microwaved to the transmitter from any point in the city, and adherence to the format, make it impossible for listeners to discern a difference between in-house and "on the road." And Lerza actually takes the thing on the road. By flying a plane overhead; picking up the signal and microwaving it back to a repeater point, the van can be in motion anywhere in the area while the jock is on the air. Often KFRC traffic updates are done among the very traffic the station is updating, all in AM stereo.

Unbeatable phenomenons are Mike Joseph's specialty. His format, unchanged in philosophy since the mid '50s when he created it, has routinely done well against the "legends" of the business.

When we heard four jingles in the first three seconds, we knew we found KITS. This is Joseph in about the purest form you'll find. A careful listen will reveal all the formatics involved in Hot Hits!, as PD Jeff Hunter executes the plan to the letter. The energy is high, the jingles sell the station, and reacting to KFRC's highly urban direction, the music is relatively white. Especially for Joseph. Check out the signal. You'll notice the characteristic reverb and compression. Actually its coverage is better than we initially thought but it does have its nulls, such as Contra Costa county. Like all signals, this Entercom property disappears in the Caldecott tunnel, but unlike others, KITS never recovers from the experience, hence Walnut Creek's high density of suburban teenagers miss out on the sound. Even so, KITS shows great promise of catching on.

KYUU has already caught on, but exactly what audience it has snagged is less clear these days. Six months ago this NBC owned FM would have fallen under the category of adult contemporary, but since that time PD Mike Novak has increased the tempo of what is referred to on the air as "The Hit Music Station." Perhaps the most outstanding element on KYUU is Gil Haar's afternoon drive news. Haar is a personality reminiscent, in a slightly calmer demeanor, of the old CKLW newscaster ("The Motor City murder meter clicked twice last night"). It warmed our hearts to hear Haar growl his lead story—about a brick falling off a building killing a passing motorist—just prior to "The Bay Area's Top Ten Countdown," which is heard on the station every Friday at 6 p.m. Hosted by Jeff McNeal, last week's in-house tabulation from listener requests had Air Supply at number one followed by Louise



Tucker and Michael Jackson. In case you've always wanted to hear him, the True Don Bleu does mornings followed by area mainstay Rick Shaw.

Adult Contemporary

KNBR and KLOK, the only two AM facilities among the AC group, are really personality MOR with KNBR at a 3.6 leading the pack by half a point. KNBR fulfills all your fantasies about traditional San Francisco. It's the staunch conservative network-owned stable mainstay of the market, and other than a disastrous departure to top 40 in the mid '60s, it's maintained a consistent image.

Everything about the station reeks of class, even their billboard campaign ("Take a bite of the good times") is tied in with well-known Ghiardelli Square chocolate. Its public service oriented format emphasizes personalities like the morning team of Frank Dill (who celebrates his 20th anniversary with the station this month) and Mike Cleary. Frank and Mike are currently gearing up for the KNBR "Gus Festival," a take off on the U.S. Festival, for which they receive daily tap dancing lessons on the air. Being the home of the Giants, KNBR devotes its night time programming to "Sportsphone 68" and NBC's Talknet. Musically, the days are filled with a predictable blend of AC music augmented by an occasional unpredictable oldie.

Bill Weaver's KLOK probably plays more music in any given hour than KNBR and definitely plays a wider variety of it. Weaver, a principal in the station, also serves as the music director and PD.

"Clock Radio" is licensed to San Jose, and in so far as the approach is down home, it sounds it. But with a 50KW signal and a San Francisco news bureau, it has little trouble covering the majority of the metro and shows consistently well in the book.

By far the outstanding AC station on the FM band is K-101.

Put on the air by a young Jim Gabbart in 1957 as Northern California's first stereo station, it was called KPEN, standing for "peninsula" on which the MOR station was located. Going contemporary in the latter '60s, Gabbart renamed the facility KIOI for its dial position 101.3, moved the tower to the San Bruno Mountains and managed to get a power increase to 125KW. Additionally, he acquired an AM daytimer at 1010 and in September of 1980 through the separate sale of both facilities amassed enough capital to become the principal owner of TV-20, a UHF facility here. Currently owned by Charter, KIOI's sale to Price Broadcasting (owners of Fort Wayne's WOWO) is expected to be approved this fall.

Programmed by Mike Phillips, a former KYUU PD and KFRC air personality, K-101 features a winning mix of adult contemporary music and a solid lineup of personalities. Morning man Tom Parker most likely got his fraternity brothers to sing the jingle we heard ("When it's no longer darker, it's time for Tom Parker") but we were entertained as we were by features like "Supermarket Sleeze" and newsman John Emm, who is not only credible and humorous, but holds his own with Parker. Steve Taylor (formerly Citizen Bill) does middays, followed by "The Chucker," Chuck Browning, and Bruce Bisson (of the ill-fated Superadio line up). And for those of you into oldies, former KYA personality "Big Fat Chrissy Edwards" turned K-101 sales exec., returns to the past as host of K-101's Time Machine Sunday nights from 6 to 10.

KLHT, King's FM with a 1.1, probably shares as many playlist similarities with easy listening KOIT as it does with K-101. Positioned as "Lite Rock, Lite Talk" and "All the soft bits without all the talk" we're talking laid back when the music flow is only broken for a report from K-Lite's "wine and food editor." Automated with the exception of Stefan Ponck's morning show, a sample segment included Michael Murphy, Crosby Stills & Nash and America.

Also making the book are San Jose's KEZR followed by Gilroy's KWSS, Santa Rosa's KREO and KZST and Los Altos' KPEN.

With the exception of KEZR, "Easy Rock" (programmed by former KIIS Los Angeles PD Mike Wagner), which garnered a respectable 1.2 share, the remaining stations owe their low numbers to their disadvantageous locations on the fringe of the metro.

Gilroy's KWSS probably had more people talking about it outside the city when it was the progressive country legend, KFAT, than were actually listening within it. Reports of its switch brought a flurry of negative articles, but when Western Cities Broadcasting took over last January it was less than a week before the positive calls outweighed the complaints. Both KWSS and KPEN in the south portion of the metro lean more toward top 40 than AC with KREO and KZST up north much mellow.

KPEN, using TM's stereo rock package with heavy local editing to achieve a more energetic sound, refers to itself alternately as "KPE-Energy," and "The Bay Area's Fun Station." It doesn't refer to its illustrious GM and principal Don Burden. While stories still circulate about Burden's "Star Stations" which lost their licenses in the '70s, few remember the undeniable fact that Burden's stations were fun to listen to. On KPEN, Burden and PD Jim Bridges are trying to recreate that fun. It's obviously Los Altos, but it's really not bad.

AOR

San Francisco, the birthplace of underground radio, has never seen an AOR station dominate the ratings. Not even while KSAN was at its strongest. Not even close. Fractionalization? Consider this: currently all seven rated AOR stations collectively are still two and a half points behind the combined total of just the two news/talk leaders.

But historically at least, San Francisco's role in the development of AOR radio cannot be denied. It was back in the summer of '65 when the late Tom Donahue, then a KYA jock, walked out of his high energy top 40 gig mid-shift. He had been asked to do a week-long remote at the Teenage Fair nightly from 6 to 9. Turned out that the KYA booth was next to the Fender Guitar display—10 beauties lined up for all to play. At 8:15 he told his engineer he was going out for a cup of coffee and he never came back. He went home and played the music he wanted to hear. Several months later he decided the music he and his friends were listening to, the groups that would form the foundation of early underground radio, should have an outlet on the air. It wasn't so much that he was an FM visionary as the then unpopular bandwidth afforded him his only opportunity. KMPX at 106.9 (long before a three way station swap which landed it a 98.9 where the Quake is today) sold blocks of time. Donahue bought one and his concept caught on almost instantly.

The AOR spectrum today ranges from Infinity's KOME at one end to "Rock of the '80s," on KQAK at the other, with several gradients in between. KOME, at a 1.9 licensed to San Jose, has been one of the area's more talked about facilities. Former slogans are said to include "don't touch that dial, there's come all over it" so its very recent switch to heavy metal is less than shocking. Coming out of two Scorpion cuts, one weekend personality described the station's direction succinctly, saying "KOME with music to annoy your neighbors by."

KMEL at a 2.3 leads the AOR set and has done so for quite some time. It's your basic Century owned station programmed by Bobby Cole with no great surprises (The Who, the Doors, the Eurythmics, Pat Benatar, Fleetwood Mac, Men

At Work) predictable and successful since its sign on as the Camel more than six years ago. Originally KFRC-FM (with a few call letters and format variations) its sale to Century in 1977 for \$2 million caused many to wonder why RKO would part with an FM and hold on to an AM. (Rumor has it, RKO was spinning it off to buy another FM elsewhere but that deal fell through after the sale here was complete.)

CBS' "Rocker" KRQR, the only AOR facility in the CBS-FM fold, at a 2.2 is tied with KSJO which should be commended for consistently penetrating the San Francisco book. Owned by Sterling Recreation, KSJO is programmed by Leroy Henson and being just a tenth of a point away from the AOR lead can not be considered anything short of a major factor.

Signal alone would place the "Rocker" in that category. Programmed by Dave Roberts, formerly of KYA, the format is described as "Classic Rock"—Doors, Hendrix, Joplin with a lot of accessible modern rock. It's hit oriented AOR. "No Eurythmic," says Roberts.

It's done quite professionally but one listen to morning man Peter B. Collins proved he places no importance in the "one thought per set" theory. After learning the station was commercial free, did summer jams, held a double shot contest, had the Who for "Hot Lunch" and would give us \$100 in party cash, he then revealed how we could win \$5,000. He was concise. We'll give him that.

No doubt about it, the Quake's Alex Bennett is an entertainer, but you have to be a little off to appreciate some of his humor which is complemented by newsman Joe Regelski, and shared each morning by a live in-studio audience. It's a "more talk and less music" approach that often ignores the listener at home but features like "People Who Died Last Night" (funnier than it reads) and the "Lochness Monster Update" all blend well with the music germane to the "Rock of the '80s" format, when he does play it. Big Band KMPX prior to the switch to AOR a year and a half ago, the Quake adopted Rick Carroll's format last August, but KQAK is not "KROQ North." Like the ROQ, it features several prominent personalities, but the music is much more predictable. You won't hear "Louie Louie" or "Sukiaki." In fact the modern music is so consistent, at a low volume the pulsating beat is often reminiscent of a disco station.

KFOG, falling to a .8 this book, just a year after abandoning its long time "good music" image is the subject of rampant rumors that say this Lee Abrams consulted station will switch once more when the sale from GE to Susquehanna is completed.

Little KTIM, on the other hand, a class A facility in San Rafael has no illusions about conquering the metro. They program not for the numbers, catering to their smaller eclectic audience with a vast variety of music selected by afternoon drive personality and MD Trish Robbins.

Oldies

KYA, that legendary three letter call at 1260 will as of November 1, become a thing of the past. At that time, Bonneville, which is buying the station from King (which in turn is purchasing KSFO-560 from Golden West) will change the call letters to KOIT and switch the format to easy listening, almost a quarter of a century after Bartell put it on the map.

In 1959, KYA PD and Bartell national program director Les Crane had the opportunity to acquire three excellent personalities down on their luck. Tom Donahue, Bob Mitchell and Peter Tripp, "the curly-haired kid in the third row," formed the nucleus of what would become (at the expense of KEWB) the largest single top 40 force San Francisco would ever witness. A year later, Bartell which had sold WYDE in Birmingham and WAKE in Atlanta, transferred WAKE GM Jane Swain and PD Bill Drake to KYA. Drake looked like a hayseed. His black pants were much too short over his white socks, but he was smart. He and the kid he brought in from Georgia, Johnny Hayes, instinctively knew what Donahue and Mitchell had discovered earlier. Black music handled correctly was vital to their success.

Donahue and Mitchell were born promoters. Their regularly sold-out concerts at the Cow Palace featured every major black act of the early '60s, with an orchestra conducted by none other than Phil Spector.

In 1962 KYA was sold to Churchill. Swain resigned and in January of '63 Drake was replaced by Russ Syracuse. Since then there have been moments of brilliance, but the glory is gone. Currently KYA plays oldies. They're solid predictable hits. Maybe too solid and predictable. The personalities are professional, the station is cohesive but something is missing. Perhaps they'll find it in the move to KSFO.

KARA, licensed to Santa Clara, has been doing some variation of oldies since Bob Kieve purchased it in 1972. Back then it was automation at its worst. Oldies at their best. Now the technical side is fine, but the music is in question. Right in the middle of a decent set they'll drop a line on you, "Oldies and More—and here's more," and subject you to Christopher Cross who hardly lives up to their other slogan, "the oldies station."

Nostalgia

Today at a 3.2, KSFO for years was San Francisco. We're talking MOR and we're talking personalities. No, Don Sherwood was a star. Jack Carney and Dan Sorokin weren't far behind. Bought in 1957 at the height of its success by Gene Austry, the station today plays much of the same music it aired back then. A modified version of Taft's "Primetime" complements the personalities such as former game show host and morning man Jim Lange, an area favorite for years.

Bob Kieve's KLIV (the AM counterpart to KARA) licensed to San Jose, is similarly programmed musically with Al Ham's format referred to on the air here as "Big Bands and More."

Black/Urban

KBLX doesn't want to be classified as urban. They'd like to be called adult contemporary. We'd like to retire in Rio. Be

that as it may, KBLX has a positioning problem. They've discovered the harsh reality: A black station at a 3 share makes significantly less money than an equally rated mass appeal station. Rather than change their programming, KBLX is attempting to change their image, and if ratings are an indicator (their recent 3.3 to 2.6 drop) it won't work. (That's not to say a black owned station cannot be programmed to a mass appeal audience—but at present KBLX bears little resemblance to any adult contemporary chart we've seen.)

Called "The Quiet Storm," a phrase truly descriptive of their sensual mellow format, predominantly black and largely unfamiliar, KBLX is in a class of its own. Urban it's not. Admittedly, they've got a dilemma, but passing it off as AC clearly is not the solution.

KSOL came into its own a few years ago when the transmitter was relocated from San Mateo to the San Bruno Mountains. Switching from black automation to a live approach with a signal to back it up, the insignificant station at 107.7 suddenly became a major factor. Programmed by Marvin Robinson, KSOL is the only true urban facility in the market and it consistently ranks around a 3.

If you have any affinity at all for black oldies, you must check out KDIA on a Sunday afternoon. From noon to 6 production director Bob Jones takes to the air featuring everything from "Those Motor City Pretties, the Supremes" to "the Wicked Pickett," with the Marvelettes, Sam Cooke and even an occasional flip side thrown in.

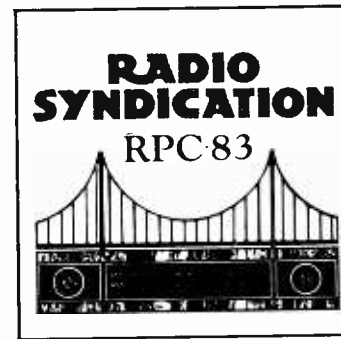
Programmed by Jeff Harrison, KDIA is a black-oriented station entrenched in the community with the primary difference between KDIA and KSOL lying in presentation. Both stations musically are uptempo urban with a sprinkling of compatible artists such as Culture Club and Men At Work.

Country

"Sophisticated? Hell, this is the biggest red neck town I've ever worked in," said KFRC PD Gerry Cagle. KSAN's 4.1, just one tenth of a point beneath Cagle's KFRC would tend to back that up. KNEW/KSAN PD Jim Wood with a combined country share just shy of 7, doesn't deny the audience but notes that San Franciscans don't want to think they're listening to country. "They like it as long as you don't tell them what it is." On his AM, Wood doesn't.

KNEW is an AC that happens to play country. And exactly opposite of what you'd expect, Wood keeps the music tighter and more mainstream on the full-service personality oriented AM than he does on his more music hit after hit, FM. It's not unusual to hear a Jeanne Pruett oldie on "Stereo Country" as KSAN is known, but "Satin Sheets" for instance would never see the light of day on KNEW, where morning man Jon Walin, veteran of over a dozen markets is sounding better than we've ever heard him.

910's glory days precede KNEW. Back in the mid '50s when



the KNEW calls belonged to what is now KJRB in Spokane, Crowell Collier's KEWB at 910 was the home of several early rock jocks including Bill Ballance, Gary Owens, Casey Kasem and the late Don McKinnon. When Metromedia bought the facility in the '60s, the format mellowed to an MOR approach as KNEW, switching to country in 1974. KSAN, also formerly owned by Metromedia, was AOR for years, but in 1980 the company likewise switched it to country, selling KNEW first and KSAN shortly thereafter, both to Cleveland-based Malrite Broadcasting.

Licensed to San Jose and sounding it, KEEN is by far the area's oldest country station. At 1370 they've been at it since 1952. Calling themselves "Continuous Country," any resemblance to the Burns-Somerset format of the same name ends there.

Beautiful

This format points up one of San Francisco's economic realities: It's a combo town. AMs and FMs sold in combination are unbeatable by a stand alone operation. Bonneville's KOIT at a 2.9 cannot compete with KABL's combined 6.3. And that forms the logic behind Bonneville's recent purchase of KYA, which like KOIT will receive the company's easy listening format live via satellite.

It was top 40 ace Gordon McLendon who started the format on KABL (named for the city's cable cars) in 1959 as an innovative experiment. Bought by Shamrock in 1972 and programmed by Dave McKinsey (who utilizes the company-owned TM Good Music package), KABL simulcasts Bill Moen's morning show, separating the remaining programming. Moen, on the air from 6 a.m. to noon is more of a personality than this format usually allows. Voted the most popular radio personality in three separate polls, Moen specializes in off the wall promotions such as the Cable Car Bell Ringing contest, which like the cable cars, is obviously on hold.

KBAY, licensed to San Jose is country KEEN's counterpart. Programmed in-house, its live 24 hours a day and employs a full time record librarian to search for that hard to find sound that Bonneville and Schulke have had to resort to recording themselves.

News/Talk

At number one and two overall in the market, the news/talk ratings speak for themselves. All news since 1968, KCBS which is said to be America's oldest station, dating back to 1909, uses two local anchors each hour interspersed with network feeds. Additionally three phone-in blocks are also featured: "The KCBS Kitchen" from 10 to 11 a.m., Michael Dixon's "News Magazine" from 1 to 4 p.m., and Chet Casselman's "Night Time Magazine" from 7 to 10.

KGO-AM, programmed by Jack Swanson, traces its talk roots to the early '60s. At that time top 40 was successfully implemented on WABC and WLS and plans were to duplicate the format in California on KABC and KGO. Network news and features, while a problem in the East, were overwhelming out here. KGO and KABC not only had all the ABC network interruptions, they also had to contend with a like number from ABC West. They were practically doing a talk format on that commitment alone, realized Ben Hoberman.

It's just as well. Talk has been good to ABC. KGO (which uses none of the ABC Talkradio Network programming) is clearly number one with a line-up including Jim Dunbar and Ted Wygant in mornings, followed by several personalities including Owen Spann and Ronn Owens.

KGO-FM (formerly KSFX which has been everything from mellow to disco) at a 1.0 does utilize many of the Talkradio offerings, but KLOK's Bill Weaver, who recently purchased the facility, says the station won't continue to talk, nor will he, about its upcoming direction.

Spanish

The most interesting trend to non-Spanish-speaking listeners, is that all three of these stations at one time were country. KIQL, bought by Rene de la Rosa from Jim Gabbart in the '70s, is obviously the ratings leader in the group with a 2.3, and was at one time KSAY a country daytimer at 1010. KOFY, a daytimer at 1050 is the former KVSM, the Voice of San Mateo. Today the voice of the Giants En Espanol, KVSM in the '50s featured well known country morning man, Black Jack Wayne. And KNTA, Santa Clara, the only full time facility here, started out as MOR KGNU. But by 1967 they, too, tried country as KEGL.

Miscellaneous

Usually a catch-all category for a handful of unsuccessful classical, jazz and religious stations, its here that San Francisco performs as you'd expect, managing to support four commercial classical stations amounting to a 4 share of the market amidst a flurry of similarly formatted college stations. KIBE/KDFC and KKHI-AM-FM, both complete simulcast operations, routinely flip flop in the ratings averaging a combined 2. share each.

(Continued on page 29)

Here's how the numbers look

Station	Frequency	Format	Spring		Winter	
			'83	'83	'83	'83
KGO-AM	810	news/talk	8.6	7.2		
KCBS	740	news/talk	5.1	6.3		
KFRC	610	contemporary	4.2	4.1		
KSAN	94.9	country	4.1	3.3		
KNBR	680	AC	3.6	3.0		
KYUU	99.7	contemporary	3.2	3.7		
KABL-FM	98.1	easy listening	3.2	4.0		
KSFO	560	nostalgia	3.2	2.1		
KABL-AM	960	easy listening	3.1	3.0		
KIOI	101.3	AC	3.1	3.5		
KSOL	107.1	urban	3.1	3.2		
KOIT	96.5	easy listening	2.9	3.2		
KNEW	910	country	2.7	2.9		
KBLX	102.9	black	2.6	3.3		
KDIA	1310	black	2.4	2.4		
KMEL	106.1	AOR	2.3	2.1		
KIQI	1010	Spanish	2.3	1.1		
KRQR	97.3	AOR	2.2	2.3		
KSJO	92.3	AOR	2.2	2.2		
KITS	105.3	Hot Hits!	2.0	.8		
KQAK	98.9	AOR	1.9	1.2		
KBAY	100.3	easy listening	1.8	2.3		
KDFC	102.1	classical	1.6	1.4		
KLOK	1170	AC	1.4	1.6		
KYA	1260	oldies	1.3	2.3		
KKHI-FM	95.7	classical	1.3	1.4		
KOME	98.5	AOR	1.3	1.6		
KEZR	106.5	AC	1.2	1.1		
KLHT	93.3	AC	1.1	1.0		
KEEN	1370	country	1.1	1.0		
KGO-FM	103.7	news/talk	1.0	.9		

The following stations received less than a 1.0: KJAZ .9, KLIV .9, KOFY .9, KWSS .9, KFOG .8, KRAK .8, KREO .8, KARA .7, KZST .5, KEAR .4, KFAX .3, KKHI-AM .3, KNTA .3, KPEN .3, KTIM .3, KIBE .2. All figures are from the respective Arbitron reports and are average quarter-hour shares for persons 12 plus, Monday to Sunday, 6 a.m. to midnight, San Francisco metro survey area.

Answering Radio's Call

• Continued from page 25

Satellite distribution, however, is not without its detractors. Syndicator Toby Arnold, for example, says that, "Technically, it's a wonderful way to go. But a station's inability to involve itself locally bothers me. You have only one option on satellite when you don't like what the jock is saying: turn it off. What are you left with? Dead air. Tape. I'm convinced, is still the best way to go in smaller markets."

How responsive are suppliers to their clients needs? "It's easy to say, 'Very', but it's hard as hell to do," admits Brescia at CBS. Penn. of NBC, claims that affiliates enjoyed "a traditional relationship" with the network until he arrived on the scene. "In the old days," he relates, "the affiliate lived at the end of a long pipe, and when the network knocked, a voice at the end of the tunnel said, 'Hi, I'm your network. Here's a show you're going to love!' Nobody asked if they wanted it longer or shorter."

The pipeline analogy has a lot of truth," Brescia believes. "That same situation was on my mind when I took over," he says. "I didn't want to give off the vibe that we knew all the answers. Now we give our locals a chance to speak out." In his first year on the job, the executive travelled to 20 markets to consult firsthand with station management. "You create problems when you give the impression that everything is fine," he notes. "It looks like you're sweeping under the rug. We needed to hear the issues, from station compensation to the direction of a particular program to the personality of a news or sportscaster. We learned to shut up and listen. The people in the trenches have to be parochial about their needs. We have to be catholic, taking input and then making a decision. People do respond when they know you're listening."

At Mutual, clearing programs is "an ongoing process," comments Clements. "Just because we've put a program on the line doesn't mean our affiliates don't have to be sold on the idea," he says. "Contractually, they're obligated to carry news and some sports, but everything else is dealt with on an individual basis. And if we don't deliver on a show we've previewed, I can assure you that we hear from management. Forthwith."

The problem, notes ABC Radio Networks president Ed McLaughlin, is that a supplier must have penetration in the top 25 markets for a show to be successful. "That's why it's so difficult to come up with shows that are highly acceptable to advertisers," he explains. He is optimistic, though, that new opportunities for advertisers will blossom as network television rates rise and audience shares drop.

"Convincing the client community of network radio's viability is one of the great challenges facing us," he says. "Compared to tv revenues right now, network doesn't even come close. Against total ad expenditures, you'd be hard-pressed to find us." To get their attention, he feels, network has to



Count Basie is interviewed for Narwood's upcoming "Big Band Salute" by Narwood president and executive producer Ted LeVan. Broadcast is set for New Year's Eve.

"eliminate the repetition, the me-too-isms, the dearth of personalities. We can't begin to fight for the leisure dollar until we start creating change instead of reacting to it."

Clements foresees such major sponsors as Proctor & Gamble returning to the nets "in a big way." He also expects to do business with companies that have never explored the medium, such as computer manufacturers. "Television's getting more expensive and delivering less," he notes. "Economically, the nets are the best way to reach an immediate percentage of the population, since cost-per-thousands have not changed appreciably in the past eight years. Television is too wide a brush when a network can pinpoint your audience so easily."

Fragmentation, concurs Pattiz, has "made it easy" for advertisers, an efficiency that has made his barter business "much more profitable." Except for special events, says Meyrowitz, "the cash situation is just about dead. Stations are too reluctant to part with their dollars."

"Given the cost of doing business today," says WMAQ Chicago program manager Ted Cramer, "stations are looking at the bottom line, which makes barter so attractive." As Pattiz puts it, "If the cash business was all that booming, would ABC have transferred 'American Top 40' to advertiser support? National sponsorship is the future of our business, not cash."

Pat Shaughnessy, president of TM Companies, and Bob Harris, director of promotions and marketing for FairWest, march to a different drummer. "Barter leads to bookkeeping hassles," Shaughnessy says. "It's paper, not currency, and accounting can get loose. I like the good old American buck." Barter is "a hassle," according to Harris. "We consider ourselves a good small company, and barter would necessitate getting a rep to sell spots. Smaller markets might be receptive, but they don't have the cash, anyway. And larger markets are unwilling to give up inventory. We prefer cash."

Radio, he continues, "has a terrible disease. Everyone wants to program themselves. Why not leave the programming to the syndicator and concentrate on the marketing and promotion of your station instead." Reminded of the joke about syndicators who get together, one

RADIO SYNDICATION

RPC-83



Barter Better Than Cash?

• Continued from page 25

placed free to stations with the hope of selling spots within it to regain the costs and make a profit. Unable to secure sponsorship for such an avant-garde idea for the time, he switched to cash. Ironically, the weekly series went full circle, returning to barter just over a year ago and this time sold out with a client waiting list.

Westwood One's Norm Pattiz takes credit for actually launching the first financially successful barter program, "The Sound of Motown" which he conceived while out of work and listening to a radio station featuring a Motown weekend. "At the time I was aware of a syndicated program or two. . . . 'American Top 40' and 'The History of Rock and Roll.' . . . but they were all sold to radio stations for cash. It seemed a neat thing to speculate on so I sold the idea to Motown." Pattiz says the next two years were devoted to nurturing his first three sponsors to establish credibility.

radio station a program free of charge. Of the allotted commercial time each hour, the syndicator keeps half and the station locally sells the remaining half. The syndicator then, with a line up of stations, sells sponsorship of the program to national or regional advertisers at a fraction of the station's rate card. (Occasionally the station must agree to run promo/ spots for the show outside the program giving sponsors a wider reach.) With this idea, the station gets quality saleable programming, the sponsor gets low cost coverage, and the syndicator profits multiply geometrically. Done correctly every-body wins.

Market size is the key to barter placement and the top 50 ADIs are the most important as they constitute the majority of the country's population. How many stations end up airing a show? United Stations claims a clearance of at least 150 markets in most cases. Westwood One says they won't undertake a show without 60% clearance at the onset, Creative Factor promises a minimum of 80% of the top 150 ADIs, CBS RadioRadio specials play on about 300 stations. The biggest success, though, is "American Top 40" airing on excess of 500 stations. Westwood's "Off The Record" boasts 300, and Amtel, the leader in urban syndication now has "in excess of 90 affiliates for 'Coast To Coast Top 20,' an Urban Contemporary/black countdown weekly," according to marketing director Henry Bruen.

Considerable controversy was generated in the early stages of network bartering and syndication. Networks were criticized for submitting regular affiliate lists as clearance reports while not actually placing the advertiser's special on those stations and many syndicators were vague about "affiliate lineups." This credibility gap has brought into existence tighter controls and greater client awareness of the need for proof. Westwood One, for example, has invested nearly a third of a million dollars in computers to back up its operation. Still, however, word has it that major networks aren't always delivering what they say. One major network, according to insiders, reportedly has less than 40% of its listed affiliates for a concert series actually returning affidavits and several of those are airing only the commercials having been compensated directly by the network for the spots because the market was needed and they were unable to get the program aired in that city.

A new age version of basic radio barter still exists in radio, but far more sophisticated. One of the oldest and most respected is Atwood Richards, which translates discounted airtime to a line of credit on an American Express Card. The William B. Tanner Co.'s bartering ability reflects everything from jingles and production libraries to yachts in exchange for a time bank of unsold inventory. Both companies credit barter at only a percentage of the listed spot rate. Although Tanner's practices have been called into question recently as evidenced by the FBI's seizures of his files (Billboard, Aug. 27), Tanner denies any allegation of wrongdoing.

As the barter system virtually envelops the radio industry, producers and networks are facing increasing product and marketing competition and challenge.

Billboard

Joey Reynolds is a Los Angeles-based media personality with numerous radio and television credits.



Mutual's music programming ranges from rock to Rachmaninoff. From left: Dick Clark, host/producer of the "Dick Clark National Music Survey" and eight other contemporary special; Marty Rubenstein, Mutual president & CEO; and Henry Fogel, executive director of the National Symphony Orchestra.

asserting that his marketing is different, Harris maintains that "there's homogeneity everywhere. Patterns are predictable. I can look at the 18-24 male demos in any Arbitron book and tell you which is the AOR station. The point is, a client can win with the right format. We play familiar records, based on fact. We're not out to win gold LPs. Leave that to the music directors."

Shaughnessy also sees a new "bottom line orientation" that didn't exist five years ago. "We used to operate a runaway business—it was up, up, up," he says. "Revenue was always there. But broadcasters are more shrewd today. Profitability now takes precedence over ratings. And we just came off of a record year."

On the encroachment of cable on radio listening levels, suppliers suggest that they are on their toes. But they downplay any sign of erosion. "Radio is still an individual's medium," notes Brescia. "The options available will always make it work." McLaughlin doesn't predict any dire problems, either. "Cable is a fact of life, but clients still perceive it as television." Harris, however, sees cable as "the enemy." AOR, he says, "is doing things to promote outlets like MTV, and soon they'll be eating AOR lunches. Radio has to initiate programming alternatives to distract from cable viewing. But cross-promotion isn't one of them."

Billboard

Leo Sacks is Billboard's Associate Radio Editor.

Oldies
1955-1982

Over 1200 Pop Hits

Country
Oldies

1950-1982 — Over 1200 Hits

All Stereo 25 Hz or Mono.

Call or write for information
and a free list of titles.

THE MUSIC DIRECTOR[®]
PROGRAMMING SERVICE

Box 103, Indian Orchard
Massachusetts 01151
(413) 783-4626

How To Spawn A New Show...That Sells

• Continued from page 25

promotional special for "Coal Miner's Daughter." Weedeck was already in syndication with "Country Report" which Martin describes as "an idea I wanted for my own station when I was in radio. I saw a need for it and decided to make it happen."

A Cinderella story is The Creative Factor's beginning. Producing specials for ABC Network at the time, Tom Shovan had joined president Jim Hampton and vice president Ken Draper to market their product to stations. "Then," recalls Shovan, now vice president and general manager of the company, "John Lennon was assassinated and we had some rare interview footage. The next morning Jim called me at 6:30 and we mapped out the idea of a special and how to price it and I hit the phones, brought in Randy West, now director of project development, and we had more than 75 stations sold and Federal Expressed shows for airing that weekend!"

mon, he stresses the key to success lies not in the product as much as the marketing effort surrounding it. "Today only the most innovative marketers can survive. This is a very lucrative field but it's not a world for dreamers—it's for doers who are willing to put their guts into a project and market and package it in a totally new way that nobody can af-

company for syndication and distribution. What would motivate a syndicator to take on your show? Pattiz' criteria is "is it clearable on 60% of the country out of the box." Shovan wants it sponsored and clearable on 80% of the top 150 markets and syndicators and networks agree that the product has to be fresh, well produced and right for



Flock of Seagulls' Mike Score, left, visits backstage at the '83 US Festival with Westwood One president Norm Pattiz, right, and Robin Wren, Westwood One's director of concert programming.



RadioRadio's Top 30 braintrust, from left: Bob VanDerheyden, executive producer; John Parikhal, vice president, Joint Communications; and Robert P. Kipperman, vice president & general manager of CBS' RadioRadio.

There are as many viewpoints on starting a successful show as there are people.

"A popular misconception is that someone thinks up a show and people start running around with it," says Ed Salamon, vice president of programming for Dick Clark's United Stations Network, who explains its the product last, sales effort first. "Here it's a joint effort that usually starts with president Nick Verbitsky who has a feel for the saleability of the vehicle, secondly Frank Murphy determines clearability, then the concept goes to me to refine as a program idea." Salamon sees United Stations' most successful effort as "The Weekly Country Music Countdown" which, he says, "is cleared in every Arbitron rated market in America and sold out to advertisers for 13 months in a row. The series has been airing continually on a weekly basis since December 1981.

How does one launch a syndicated show in today's environment? Creative Factor's Tom Shovan says there's no easy answer. Like Sala-



David Bowie is interviewed by Lisa Robinson for DIR's "The Inside Track."

ford to pass up." Westwood's Pattiz adds, "I get 25 to 30 demo tapes a week. We definitely listen to everything that comes in." But he's not highly encouraging either. As for trying to set out on your own, Pattiz warns, "Most of the small production companies are run by DJs and former production people who had good programs but not a clue about how to get sponsors. Trying to get money out of radio stations is like trying to solve the Middle East crisis." Clearly a program producer without the necessary sales background is setting himself up for failure.

Pattiz adds, however, that there are exceptions. "Buffalo Dick's Radio Ranch was a show sent in by a guy in Flint, Mich. and it had gotten a 33 share on Saturday night there and we took it on," which points up another producers option—aligning himself with a known

rector Henry Bruen describes their biggest success as "a show that grew into its time." "Coast To Coast Top 20," a weekly urban contemporary-black countdown show, made its debut two years ago with 24 stations and now has over 90 affiliates and growing. Bruen says, "I have a background in urban radio and I knew its potential was always there and it's paid off." The company, in addition to its urban specials and series, also boasts over 300 affiliates for their barter "Crimebusters" vignettes with Telly Savalas.

There's no question about it: If there's anything one might be able to weave a show around, there's at least one network or syndicator out there ready to supply it.

JOEY REYNOLDS **Billboard**

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Cover Design, Anne Richardson.



THE WEEKLY COUNTRY MUSIC COUNTDOWN



San Francisco Profile

• Continued from page 27

KIBE/KDFC, classical since 1949, takes a "more music" approach appealing to a younger audience with less talk and more predictability (morning and afternoon drive for instance feature a heavy mix of baroque) while KKHI-AM-FM targets a more conservative crowd with news, stock market reports and a wider variety of music. Located in the classic St. Francis Westin, KKHI (owned by Buckley, who also owns KWAV and San Fernando's KGIL-AM-FM) sounds like the hotel looks.

America has less than 10 financially solvent (and that figure may be closer to five) full time jazz outlets. San Francisco is home to perhaps the best known among the group. KJAZ, licensed to Alameda, has been consistent in the format since its sign on in 1959. Afternoon host Jerry Dean dates back to its

first day on the air, and music director Dick Conte recently celebrated his 20th anniversary. But even with the longevity and reputation, it's a constant battle to break even for KJAZ.

Ending this piece on an inspirational note, KFAX and KEAR are religious, block programmed, block sold.

While its vastly different than the romantic notion of "The City By The Bay," San Francisco still has a quality, a uniqueness, a vibrancy that makes all things seem possible, and in fact, looking at the success of country and classical, the unexpected black influence and the dominance of an AM top 40 station, they probably are.

Billboard

Rollye Bornstein is Billboard's Radio Editor and "Vox Jox" columnist.



MARKETPLACE

ADDRESS ALL ADS: Billboard Classified,
1515 Broadway, New York, N.Y. 10036
Phone: Jeff Serrette 212/764-7388—In New York
(800) 223-7524 Toll Free—Out of State
All major credit cards accepted

Check Type of Ad You Want

- REGULAR CLASSIFIED (ALL ADS WITHOUT THE BORDER): \$1.55 per word—Minimum ad order \$31.00.
- DISPLAY CLASSIFIED Ad (ALL ADS WITH BORDERS OR REVERSE LAYOUTS): \$64.00 per inch, 4 insertions \$58.00 per. 12 insertions. \$55.00 per, 26 insertions \$52.00 per, 52 insertions. \$42.00 per. Price discounts based on consecutive issue frequency.
- FANCY BORDER, \$5.50 PER INSERTION. (DISPLAY ADS ONLY)
- REVERSE CHARGE, \$6.50 per insertion (DISPLAY ADS ONLY)
- BOX NUMBER c/o Billboard, \$6.00 service charge
- FOREIGN ADS NOW SAME PRICE AS U.S.

Check Heading You Want

- HOME VIDEO
- SONGWRITERS
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- MANY OTHERS
- BUSINESS OPPORTUNITIES
- REAL ESTATE
- FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES
- ELECTRONIC GAMES

PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE _____

Amer. Express Credit Card Number, _____

Diners Club

Visa Expires _____

Master Chg. Signature _____

Bank # _____

FOR SALE

DROP EVERYTHING AND SEND FOR YOUR FREE CATALOG NOW!

IMPORTS, GOSPEL, SOUL, ROCK, COUNTRY & WESTERN, LP'S, CASSETTES, OLDIES 45'S

CUTOUTS, IMPORTS AND MORE!

MARNEL DISTRIBUTING CO.
P.O. Box 953
Piscataway, N.J. 08854
Tel: (201) 560-9213

FROM ENGLAND AFFAIRS OF THE HEART "WATERLOO SUNSET"

NEW SPECIAL EXTENDED 12" DANCE MIX OF THE KINK'S CLASSIC TUNE, CURRENTLY A SMASH HIT ON DANCE FLOORS ACROSS AMERICA.

Exclusively distributed by:
GREENWORLD DISTRIBUTION
20445 Gramercy Place, Box 2896
Torrance, CA 90509
(213) 533-8075 (CA, AK, HI)
(800) 421-2095 (TOLL FREE)

TAPES

CASSETTE TAPE SECURITY DEVICES DESIGNED FOR RETAIL OUTLETS EASY-TO-USE / IN-EXPENSIVE RE-USEABLE & DISPOSABLE

5 SELECTIVE MODELS

—FOR SAMPLES AND PRICES—
CONTACT
C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE KY 42240
502/885-8088

PROFESSIONAL BLANK TAPE

Custom Cut 8 Track and Cassettes 90 different lengths in one minute increments. Prices start at 85.
• 8-T & cass Duplicators • Low cost Shrink Wrappers • Tape Players & Recorders • Recording Supplies.
CALL TOLL FREE 1 (800) 237-2252
In Florida call collect (813) 778-4442
BAZZY ELECTRONICS CORP.
3018 Avenue "C" Holmes Beach, Florida 33510
Master Card & Visa Welcome

C-O SHELLS 8¢ EACH

Tabs in smokey, screw-type. Also white sonic. 10,000 piece minimum order.

TAPE EXCHANGE, INC.
(213) 997-0777

PRODUCERS—ARTISTS—STUDIOS

REAL-TIME CHROME DUPLICATION ON AGFA FROM ANY MASTER
Superb quality—fast—cheap.
(802) 862-8881

WHY PAY MORE? cassette 8-trk blanks, 3m tape

1-45.....	cass.	.65	8trk.	.89
46-60.....	cass.	.74	8trk.	.97
61-80.....	cass.	.80	8trk.	1.06
81-90.....	cass.	.90	8trk.	1.15

CASSETTE & 8TRK DUPLICATORS. CUSTOM DUPLICATION. SHRINK WRAP & LABEL ADD 45¢
TRACKMASTER INC
1310 South Dixie Hwy. West
Pompano Beach, Fla. 33060
Tel: (305) 943-2334

BLANK AUDIO & VIDEO CASSETTE—8-TRACK

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—**Ampex & Agfa** bulk and reel master tape from 1/4" to 2" Cassette duplication available. Call for brochure.

ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11216
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

CASSETTE & 8 TRACK BLANK TAPES

All lengths 2 min. thru 96 min. Best Prices and Best Quality. Call or write for price list. Samples sent upon request.

LOREN WHOLESALE, INC.
4950 W. 13th Lane
Hialeah, Florida 33012
Tel: (305) 558-3221

REAL ESTATE

CINCINNATI BILLBOARD BLDG.

64,000 sq. ft. for sale or lease. Heavy power, off street parking, 30,000 ft. of well planned & beautiful offices. On bus stop. Below market rental or sale. Immediately available. Ideal for distributors, volume mail users, publishers, assembly, printers etc. For details call:



Ferd Clemen
513-721-4200

**BALTIMORE FOR LEASE
BROADCASTING AND RECORDING FACILITY
FORMERLY METRO-MEDIA STUDIOS
2610 NORTH CHARLES ST.
CALL: MAURICE BERNSTEIN
(301) 656-4212**

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING

45'S AND LP'S
COLORED VINYL
SPECIAL PACKAGING
QUALITY WORK
FAST SERVICE
Call Al Cohen for quotes
Peter Pan INDUSTRIES
(201) 344-4214

DISTRIBUTING SERVICES

RECORDING TAPE & ACCESSORIES 24-HOUR FREIGHT PAID SERVICE

Best Selection—Best Service—Best Fill
MAXELL • TDK • DISCWASHER • SONY
• MEMOREX • FUJI • ASTROCADE • SHURE
• AMARAY • SCOTCH • SAVOY • RECOTON
• EVEREADY • AUDIO TECHNICA • DYNA-SOUND • BASF • DURACELL • SOUND GUARD • TRACS • ALLSOP • many, many more!
SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. A 1035 Louis Dr., Warminster, PA 18974 (215) 441-8900
DEALERS ONLY
TOLL FREE ORDERING: (800) 523-2472

GENUINE STYLIS, HEADPHONES, CARTRIDGES
We distribute at best factory (or below) pricing to the trade on: SHURE, AUDIO TECHNICA, PICKERING, ORTOFON, ADC, STANTON, BRADO, BERNHEIMER.
(800) 223-0111
(212) 435-5100

MAGNETRONIX INDUSTRIES
1689 46th St., Brooklyn, NY 11204
Telex: 426449 INTEL (ITT)

CAREERS

MUSIC BUSINESS PUBLICATIONS, only one stop source for most useful text on recording industry, management, legal aspects, career survival, etc. Catalog \$1.00—deductible from first order. MBPub., P.O. Box 1191, Elmhurst, Ill. 60126.

CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

Attn: INTERNATIONAL RADIO STATIONS, DISCOTHEQUES and PRIVATE COLLECTORS.
Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45's, LP's and Cassettes from all the charts
Special Orders Welcome
AIRDISC USA
P.O. Box 835, Amityville, N.Y. 11701

BUTTONS

Buttons, buttons, BUTTONS!
Order a \$50 or \$100 Button Master sampler pack to see all the newest of our 60,000 designs! We're the world's largest list of licensed and novelty pins with over 100 new designs weekly! We take full returns and even take returns of other button companies. Stuff you got stuck with! If you're paying more than 40¢ per button you're getting ripped off! Kids that can't swing 8.98 for a pin can afford a buck for a button! Ask for our '83 catalog NOW!
• Button Master, P.O. Box 129 Bridgeport, PA 19405
1-(800) 523-1197 (national) If you don't have a phone
1-(215) 277-1966 (PA) directory listing or business card—don't waste your time

BUY OR DIE

Button addicts need their habitual fix. We supply uncut humor and potent originality straight from the source. Don't deal junk! We push buttons! T-SHIRTS also! Free illustrated order form and samples!
EPHEMERA, Inc. (415) 552-4199
P.O. Box 723 San Francisco, CA 94101

SEPTEMBER 3, 1983, BILLBOARD

**DISTRIBUTOR
WHOLESALE/EXPORTER**
VIDEO GAMES, ACCESSORIES, AUDIO PRODUCTS, 12" & 7" RECORDS, ALBUMS, TAPES, COMPUTER SOFTWARE & JOY STICKS.
STRATFORD DIST. INC.
815 SECOND AVENUE
NEW HYDE PARK, NY 11040
NY--212-343-6920, 516-352-4200
800-645-6558 Telex 6852201

CUT CORNERS
WE BUY & SELL LP'S & CASSETTES
IMPORTS • CUT-OUTS • ACCESSORIES
ON SALE JAZZ 8-TRACKS ONLY 10¢ EA
430 Falmouth Road
North Babylon, N.Y. 11704
For Free Catalog Call (516) 587-7722

COMPLETE LACQUER CUTTING FACILITY
Naumann Lathe, Neve Console Decca cutting rack amplifier with FCL Studer playback and record units. Tannoy monitors with Quad amplifier. Dolby noise reduction units. Also, Scully 8-track 1" R&P unit. For full details call
(514) 384-6667

OVER 150 T.V. TITLES
Are among the more than 3,000 budget Album, 8-Track and Cassette titles in stock. Call or write for our free giant catalog.
RECORD-WIDE DISTRIBUTORS, INC.
1755 Chase Dr.
Fenton, (St. Louis) MO. 63026
(314) 343-7100

WE'VE GOT THE SERVICE
Same Day Shipment
Low Prices, great fill,
Weekly specials on LP's, Cassettes, 12", 45's and accessories.
Call or Write
SOUTH TEXAS WHOLESALE RECORDS
723 Lexington, San Antonio, TX 78212
Call (512) 224-0754

2" X 10 1/2" REELS
Good Condition
\$10.00 each (Quantities Limited)
W-M SALES CO.
1118 Dula Circle
Duncanville, TX 75116

CASSETTES
Cut-outs and imports at a budget price—we specialize in cassettes and 8-track tapes. call or write for free list and prices.
J S J DISTRIBUTORS
6620 W. Belmont, Chicago, IL 60634
(312) 286-4444

CIVIL RICE
EINSTEIN'S RICEBOYS new "CIVIL RICE" is an All-Digital 11 song LP that retails for only \$5.99 (domestic) and \$8.99 (import) How do we do it? It's easy. We're very efficient. Why do you need it? Because it's getting loads of heavy airplay in clubs, and on College and Progressive AOR. And the price is right. How can you get it? Retailers and distributors call **Important Records** in N.Y. (212) 995-9200. Clubs, stations & others can contact **Rob Burr** at 305-446-2477. The QL stands for Quality.

QL RECORDS
CORAL GABLES, FL / (305) 446 2477

WHILE OTHER PEOPLE are raising their prices, we are slashing ours. Major label LP's as low as 50¢. Your choice of the most extensive listings available. Send \$5.00 for catalogs. Scorpio Music, Box 391-BC, Bensalem, PA 19020, USA.

EQUIPMENT FOR SALE

NEUMANN MASTERING SYSTEM
Including tape machine, SX68 Head VG66 Amplifier Rack, Level Sets HF Limiters, Elliptical Equalizer and Variable pitch and depth. \$38,500.00 Dolby M16 track noise reduction \$8,500.00.
Call: **JIM**
(513) 681-8402

DANCE FLOOR

THE MUSIC SERVICES MODULAR LIGHTED DANCE FLOOR
Distributors welcome — trouble free — low cost — controllers available
Call or write:
MUSIC SERVICE
327 S. Miller Rd., Akron, OH 44313
(216) 867-1575

INVESTORS WANTED

GOSPEL CARAVAN

Seeking investors—5 K minimum investment (10% holding) national and international tours playing. Three super acts ready to go withing 30 days. 3 year agreement for approx. 200 dates annually. Projected annual growth approx. \$1.5 to \$2 million.

(213) 419-9072

Executive Director, Debra Dugans

WANTED

Seeking investors interested in financially participating in concert promotion, Chicago and Midwest area.

Call: Monday-Friday between 8 AM-6 PM (312) 743-5210

TOTAL ENTERTAINMENT COMPANY looking for shrewd investors to invest in super star concerts throughout the Pacific N.W. and Canada. Black Gold Entertainment, c/o Jack Williams, P.O. Box 23211, Seattle, Wash. 98102. (206) 722-7227.

COMEDY MATERIAL

FUN-MASTER PROFESSIONAL COMEDY MATERIAL (The Service of the Stars Since 1940) "THE COMEDIAN"

12 Available Issues \$50—Plus \$5 postage. "HOW TO MASTER THE CEREMONIES" \$15 plus \$3 postage. ANNIVERSARY ISSUE (all different) \$40 plus \$3 postage. 35 "FUN-MASTER" Gag Files (all different) \$100 plus \$10 postage. BILLY GLASON 200 W. 54th St., N.Y.C. 10019 (212) 265-1316 "NO FREEBIES" I'M PROFESSIONAL!!

NOT COMEDY: CURRENT artist bios, daily calendar, much more for weekly pros! Write on letterhead for free issue: Galaxy, Box 20093-A, Long Beach, CA 90801.

FREE SAMPLE OF radio's most popular humor service! Write on station letterhead: O'Liners, 1237 Armacost, #6-B, Los Angeles, CA 90025.

DEEJAY SPECIALS! MONTHLY gagletter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

THE PROVEN WINNER! Clean, funny, guaranteed! Free sample! Write on station letterhead to: Contemporary Comedy, 5804-A Twineing, Dallas, Texas 75227.

GOLDEN OLDIES

DISCOUNT OLDIES BY PHONE

*MAIL-ORDERS ALSO ACCEPTED 215-649-7565

SAME DAY SERVICE

SPECIAL DISCOUNTS TO RADIO STATIONS SEND FOR CATALOG—OVER 10,000 OLDIES DISCOUNT OLDIES BOX 77-B, HARBERTH, PA. 19072

45 RPM RECORDS THOUSANDS IN STOCK

Music of the 50's, 60's, 70's and 80's RECORDS UNLIMITED 7988 Belair Rd., Baltimore, Md 21236 (301) 882-2262

RETAILERS

Order from the largest stock of oldies in this country and pay the lowest prices. Free comprehensive Oldies catalog to qualified buyers.

Nationwide 1-800-245-4805 (Ext. 30) In Pennsylvania 1-800-472-1565 Ask for Ext. 30

WHOLESALE OLDIES 45'S

FAST SERVICE, GOOD SELECTION, GREAT PRICES AND MANY HARD-TO-GET ITEMS. WE EXPORT.

WRITE OR CALL FOR OUR OLDIES CATALOG.

L C OLDIES P.O. Box 79, Oshkosh, MI 49077 (616) 344-0348

WANTED TO BUY

WANT LP's, TAPES, cassettes surplus, Close-out, etc. George Hoch, 120-A Church St., Freeport, NY 11520. Tel: (516) 379-8938.

SONGWRTIERS

SONGWRTIERS

We bring your songs to life inexpensively with top session players from THE DOOBIE BROS BOZ SCAGGS, THE JACKSONS, GEORGE BENSON etc. Call write for free sample tape

MOONLIGHT DEMOS

213 893-0257 or 665-7464 • 5313 Bakman Ave Box 124 • No Hollywood, CA 91601

SONGWRITER: THE GUILD was organized to help writers produce good songs and sell them. We've been very successful on placement. National Songwriters Guild, 2421 Walnut Rd., Pontiac, MI 48057.

VOICE SPECIALIST

MAN OF MANY VOICES NEEDED

Creative person to write and produce radio commercials. \$25,000 per year and up. Send demo tape/resume to:

F.O. Box 45686 Tulsa, OK 74147

Offices in Hollywood, FL and Tulsa, OK

TALENT

PROFESSIONAL MALE VOCALIST

looking for performing opportunity in the music industry. Demo tape available. Very versatile voice

Call: MARC LEWIS

(305) 652-9480

*Recording contract offers welcome

NIGHT CLUB CIRCUIT

PROVEN PROMOTIONS

25 Proven Nightclub Promotions. Complete Details on each one. Only \$25. For all 25 send check or money order.

Joseph Santoluppo

P.O. Box 93091

Milwaukee, WI 53203

T-SHIRTS

THE CONCERT CONNECTION OFFICIALLY LICENSED TOUR T-SHIRTS, JERSEY'S & MUSCLES

Multi-colored screened 2 sided domestic garments of Jackson, Springfield, Asia, AC/DC, Prince, Def Leppard, Men At Work, Loverboy, Iron Maiden, Judas Priest, Kinks, John Cougar, Rush, Triumph & many more.

ROCK REPS, CHICAGO, IL. 1-312-376-8575

EMPLOYMENT OPPORTUNITIES

RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors, Engineers, Sales men. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus, six consecutive weeks only \$14.95—you save \$21.

AMERICAN RADIO JOB MARKET 8215 Don Gaspar, Dept. 2 Las Vegas, Nevada 89108

ANNOUNCEMENTS

THE SIXTIES A NEW MUSIC LIBRARY FOR RADIO-TV USE

INQUIRE ON STATION LETTERHEAD:

RECORD SOURCE INTERNATIONAL

1515 Broadway New York, NY 10036

JET FOR LEASE!!

This 4 engine jet carries 28 passengers. It belonged to "The King," now available to you for worldwide travel.

CORPORATE AIRWAY INC.

Box 2397, Syracuse, N.Y. 13220 (315) 458-3113 Telex: 91522

RUN YOUR CLASSIFIED ad in America's #1 Consumer Music Magazine, ABC audited, \$1.25 per word. Display \$100.00 per column inch. Major credit cards accepted. Call Cindy: Musician Magazine, (617) 281-3110.

New Companies

B.D. Rockwell Music Video, formed by Bill Davis, who was the original video director at the Ritz in New York. 339 E. 9th St., #1D, New York, N.Y. 10003; (212) 475-1514.

C & M Records. First release is Gwen Jonae's single "Destiny." 2354 Market St., Suite 3, San Francisco, Calif. 94114; (415) 431-8182.

Catalina Home Video Inc., formed by Jeff Abrams. The company will release 19 assorted films by the end of the year. 7962 10th St., Suite 101, Westminster, Calif. 92683; (714) 898-8300.

Cranium Productions, a rock video production company, formed by Graham Dent. First clip is "Dickie's Dead" by Age Of Consent.

Duncan Productions, Inc., a management and production firm, formed by Tom Duncan. First signing is Silent Treatment. 710 S.W. Second Ave, Suite 701, Portland, Ore. 97204; (503) 242-1700.

Eye & Ear Telecorp Inc., a film and videotape production house, formed by Tom Hilbe. 612 N. Mich-

igan Ave., Suite 802, Chicago, Ill. 60611; (312) 337-5050.

Flattery/Halperin/Cole, a production company, formed by Paul Flattery, Dan Halperin and Jack Cole, specializing in music clips and commercials. 8258 Fountain Ave., Los Angeles, Calif. 90045; (213) 650-6388.

LaRon Limited Records, formed by Ron Baird. First signing is Ron & Patty King. RD 1, Box 174-H, West Newton, Pa. 15089; (412) 872-5987.

Lucky Records, formed by Bruce Olsen & Associates. First release is "This Time I Feel" by Barry Lyon. 1122 N. Sparks, Burbank, Calif. 91506; (213) 843-4130.

Neomedia, a production and publishing firm, formed by Greg Thornwood. P.O. Box 1443, Murray Hill Station, New York, N.Y. 10016; (212) 767-9815.

Ransom Records, formed by Ray Calabrese. First release will be the single "Letter From Zowie" by Tony Evan. 320 N. LaPeer Dr., Suite 103, Beverly Hills, Calif. 90211; (213) 278-7552.

Serious Business, an artist management and production company, formed by Steve Berkowitz. 645 Hammond Street, Brookline, Mass. 02167; (617) 277-9431.

Scam Productions, formed by P.J. Letofsky, specializing in booking original bands into showcase clubs nationwide. First signing is the Specimens. P.O. Box 36098, Los Angeles, Calif. 90036; (213) 938-4790.

Silver Lining Entertainment, a booking and management firm, formed by Roy Smith. 10113 Riverside Drive, North Hollywood, Calif. 91602; (213) 506-6600.

Splash Productions Inc., a four-track recording studio, opened by Daniel and Maria Dee. The company specializes in pre-album rehearsals, commercial music and film scoring. 123 West 28th Street, New York, N.Y. 10001; (212) 695-3665.

Sound 86 Talent Management, currently representing Doctor K & the Shantays, Hot Rod Dee Luxx and Bold Lightning. P.O. Box 222, Blackhawk, S.D. 57718; (605) 343-3941.

Stone Cloud Productions and Heavenridge Management, formed by Davey Johnstone and Keith Heavenridge. First signing is Pamela Moore, former vocalist with Bob Se-

ger and Meat Loaf. 9701 Wilshire Blvd., Suite 710, Beverly Hills, Calif. 90212; (213) 659-2332.

Sugar Bear Records Inc., a dance oriented label formed by Chris Barr. P.O. Box 3287, New York, N.Y. 10185.

Tallulah Records Inc., formed by Joseph Cooper and Robert Scott. First release is "Have You Seen Your Soap Today" by Scottie & Joe. 5011 Belmont, Suite 113, Dallas, Texas 75206; (214) 826-5907.

Transworld Video, a distribution firm formed and owned by The Video Connection of America, with Harvey Urman as president. (201) 265-6420.

Twin Towers Co., a record company, formed by Michael Dixon and Paul Freeman. First release is an EP by Papa Doo Run Run. 8831 Sunset Blvd., Beverly Hills, Calif. 90212.

USA Records. First signing is the Serendipity Singers. 13460 Inwood Road, Dallas, Tex. 75234; (214) 239-6511.

Video Ventures, a production, marketing and consulting firm, formed by Bob D'Uva and Karl Wahlberg. 840 Oaklawn Ave., Cranston, R.I. 02920; (401) 942-8282.

King Radies New 'USA' Show

LONDON—British disk jockey Jonathan King, who has had his own radio show in New York, is to host a second series of eight weekly programs dubbed "Entertainment USA" for the BBC here.

King will visit Los Angeles, New York, San Francisco, Hawaii, Washington, Buffalo, Detroit and Toronto for the new series, which is scheduled to start U.K. transmission in November on the BBC's second channel.

Says director Gordon Elsbury: "The aim of the series is to reflect anything and everything that is happening in the American entertainment world. In the last series, for instance, we featured hits from the Billboard Hot 100, clips from major movies, excerpts from new television shows and interviews with artists like Fats Domino, Sting, Rod Stewart, Richard Pryor, Kiss and Styx."

A BBC television crew is already in the U.S. shooting material for "Entertainment USA," whose first series achieved high ratings in Britain.

Second Nashville Expo Set

NASHVILLE—The second annual Entertainment Expo at Municipal Auditorium here is set for Nov. 18-20. The Nashville Music Assn. and the Nashville Tennessean are once again sponsoring the event.

Last year's Entertainment Expo, the first major trade show entirely devoted to Nashville's entertainment industry, drew over 14,000 people and raised more than \$85,000, with 170 commercial industry-related companies hosting booths and displays.

Steven Greil, Karen Scott Conrad and Sherry Paige have been again named co-chairpersons for Enter-

tainment Expo '83. Charlie Daniels and William Lee Golden of the Oak Ridge Boys will repeat their honorary co-chairman positions.

The NMA's goal is to sell 200 booth spaces this year and to increase attendance through promotion geared to the general public. Talent coordinator Robert Frye of Warner Bros. Music says entertainment will be presented in separate pop, country, rock, r&b and gospel segments. Last year's performers included the Oaks, Larry Gatlin, Russell Smith, Dickey Betts, Percy Sledge, Carl Perkins, Cynthia Clawson, the Grass Roots and Asleep At The Wheel.

CUSTOM PRESSING

SAVE UP TO 25%

on custom pressing and tape duplicating. Audiophile quality-complete service (from tape to finished product). Drop shipping and overnight service.

PRECISION PRODUCTIONS

(20 years of sound service) Call Paul at: (416) 499-5000

HELP WANTED

INDIVIDUAL OR FIRM

Required to contact and negotiate royalty agreements with Rock Groups for related new product. Must have knowledge of current and upcoming groups and stars. EASE of personal contact an asset. Salary and commission. Please send complete resume in strict confidence to:

Mr. O. Mack Suite 940

10179-105 St.

Edmonton, Alberta, Canada T5J1E2

(403) 426-0124

EARN \$400 TO \$800 a week, work 2-3 hours daily processing mail from home. No experience necessary! No obligation! Send stamped envelope to: Walton, 1744 W. Devon, Suite 15, Chicago, IL 60660.

MISCELLANEOUS



P.M.I. '83 MUSICAL INSTRUMENT DISCOUNT CATALOG

America's most complete source of major brand instruments and accessories at low low prices. Send \$3 U.S., \$4 foreign (credited on first purchase) to: P.M.I., Dept. BC, P.O. Box 827, Union City, New Jersey 07087.

EARN \$400 TO \$800 A WEEK WITH OUR PROVEN ENVELOPE PROGRAM FROM HOME, NO EXPERIENCE NECESSARY? NO OBLIGATION? FREE DETAILS. SEND STAMPED ENVELOPE TO: METZLER 4749 N. ALBANY, CHICAGO, IL. 60625.

"'83 BUSINESS-OF-MUSIC SCHOOLS DIRECTORY" (179 + college level schools—recording, publishing, career guide, salaries). \$4.95 pre-paid. Chuck Suber, 600-BB So. Dearborn, Chicago, IL. 60605.

NEW CREDIT CARDS! Nobody refused! Also Visa/Mastercard. Call 805-687-6000 Ext. C-1304.

DEADLINES FOR FUTURE ISSUES

SEPT. 10th ISSUE—AUG. 29th SEPT. 17th ISSUE—SEPT. 2nd SEPT. 24th ISSUE—SEPT. 12th OCT. 1st ISSUE—SEPT. 19th OCT. 8th ISSUE—SEPT. 26th OCT. 15th ISSUE—OCT. 3rd OCT. 22nd ISSUE—OCT. 10th

Mother's Testing 'Mini-Store'

North Dakota Chain Puts Albums In Hardware Outlet

By JOHN SIPPPEL

LOS ANGELES—Dan Bredell of the Mother's Record stores is experimenting with a "mini-music store" within an audio hardware retail outlet in Fargo, N.D. He bases the decision to do so on the fact that 70% of total volume in his stores stems from the 200 titles on Billboard's Top LPs & Tape chart.

Bredell doesn't think that the 300 square foot area within the 4,000 square foot Total Electronics location competes with his three Mother's stores in the Fargo-Moorhead vicinity. His master plan calls for a gradual readjustment until he finds the right mix.

Bredell dislikes describing the experiment as "racking" the audio store. He'll have a personal representative in the store at least twice a week, and the store can special-order overnight with next-day delivery from his Tri-State Distributing warehouse in the immediate area.

How did he come up with the concept? Bredell is a longtime concert promoter through the Dakotas and

Western Minnesota (Billboard, Sept. 18, 1982). He's enlarged his ticket outlets as his concert budgets inflated. He found that Wes Hunt's Total Electronics store in the West Acres Shopping Center was a peak ticket mover.

Bredell, for example, did a \$200,000 gross with an Aug. 13 Def Leppard-Uria Heep package at the West Fargo Fairgrounds, with tickets at \$10.50 and \$12.50.

Bredell, who says he wants to run the first mini-store into the holiday season before opening similar units, is testing inventory in the Hunt audio hardware outlet. He intends to carry Billboard's top 200 LPs and cassettes, along with the 200 best catalog sellers as shown in his own Mother's store sales. He'll stock the 100 best selling LPs and 50 best selling cassettes in each of the \$5.98 and \$6.98 midrange categories. If he finds space, he says, he'll introduce hot cutouts.

His largest Mother's store, 4,000 square feet in Moorhead, is destined to become his full-line catalog store. The two smaller outlets in Fargo will

reduce the total number of different album and single titles. At the same time, they will broaden their stock of alternative merchandise. Bredell hasn't finalized how wide the scope of alternative goods will be, but it will be based on such staples as posters and audio accessories.

Bredell anticipates that the store in Total Electronics' mall location will be a turnkey operation. He'll put in fixtures and merchandising material, along with stickered albums, and even use Mother's imprinted carrying bags. Hunt's regular clerks will serve the mini-album sector, and album sales from the department will be recorded on the store register as part of the normal daily gross. Ticket receipts from albums will be spindled to figure daily album sales. Bredell says he'll pay a percentage off the top to Hunt for the new outlet.

Bredell is withholding comment on how many such mini-stores he might open in his general area. He says he needs two or three months' shakedown before making such a prediction.

S.F. Vid Chain Holding Its Own

George Copes With Competition From Record Giants

By EARL PAIGE

LOS ANGELES—Jim George's four-unit San Francisco Home Video chain is ringed by record/tape chains that are moving into video, but he believes he can hold his own and continue expanding. Toward that end he's built up an affiliate store empire that will soon number nine units.

George is a former banker whose success in the three years since his "ground floor" startup in just 600 square feet has attracted the atten-

tion of his retail peers. He will be speaking at the Video Software Dealers Assn. (VSDA) convention, which began Sunday (28) in San Francisco.

He sees the building of "super" video stores as a bulwark against the incursion of established record/tape chains. He says he saw Integrity moving into video long ago and is now aware that both Tower Records and the San Francisco-based Record Factory are adding video steadily.

"We get a lot of customers in here

who have been to Warehouse first," he contends. "They have a small selection, and it's a hassle to be waited on there. We create an atmosphere of knowing customers by name, and we have everything."

George retains the intimacy of the small video specialty entrepreneur, but he thinks and acts big. For example, SFHV's headquarters store, which opened this April in the Pacific Heights neighborhood, is a massive 6,000 square feet. The location which George spent six months tracking down, formerly housed a Ferrari dealership, and then a warehouse. And SFHV's next store, set for suburban Walnut Creek, will be 7,200 square feet.

"I want to create a feeling of spaciousness, of having every video title there is in stock and multiples on all the best sales and rental product. With competition what it is, you have to make a big splash to attract attention," he says.

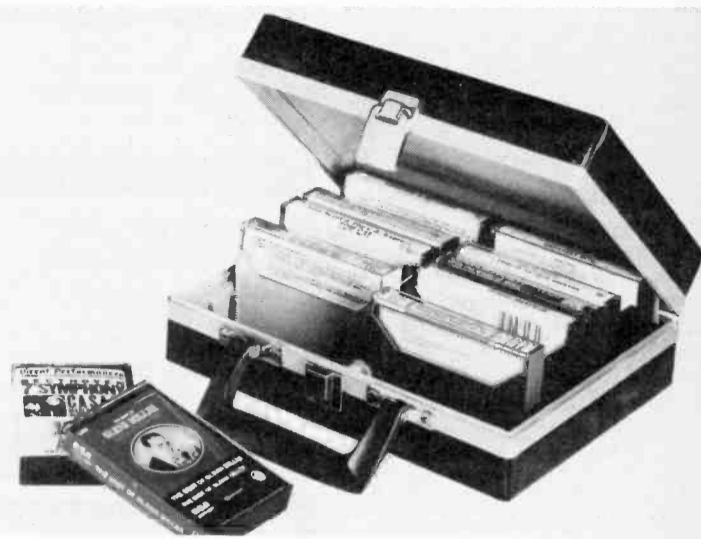
Part of the reason George goes for so much space is that SFHV also carries hardware. "It occupies about a third of our floor space," he says. In evolutionary steps, SFHV has gone from handling just VCRs to selling large screen television, component tv and ancillary equipment. However, the chain has basically avoided video games and is just beginning to look at computer merchandise.

George's entry into networking affiliate stores occurred when he was asked to assist a friend in opening a store in Burlingame in 1981, shortly after George had opened his second store. Today, there are six affiliated stores, with three more coming soon. They constitute a buying group as well as an advertising force. "We're on 20-30 times a month on the movie stations. That's where our audience is. We plan to buy \$100,000 of tv time in the fourth quarter," he says of the affiliate group. This is a franchise setup; affiliates are not bound to join in the purchasing and advertising.

SFHV's inventory depth goes beyond the 2,000 most popular prere-

(Continued on page 35)

New Products



Lebo of Bloomfield, N.J. offers a 16-slot cassette carrying case with plush lined interior and a sturdy aluminum valance that provides protective storage in the home or auto.



The new Technics SL-P8 Compact Disc player is a high-end front-loading model with random access tuning, wireless remote control and a series of convenience features at the touch of a key.



The Sony logo is featured on the company's new audio cassette blister card packaging process. The cards are color coded to ensure maximum brand exposure.



PD Magnetics in Wilmington, Del., is offering its first retail rebate promotion. All purchases of Pure Chrome High Grade T-160 8-hour cassettes between Aug. 1 and Oct. 31 will qualify for a \$2 rebate.

WHAT SELLS BESIDE(S) RECORDS?



Many record stores are finding long profits in rock-n-roll accessories from C.P. Rock! Posters, tour programs, buttons, patches, etc. Everything in our huge selection is fully licensed and absolutely guaranteed to sell!

Call toll free 1-800-852-3087
In California 1-800-852-8871

**CP
ROCK!**

California Posters
6601 Elvas Avenue
Sacramento, California 95819

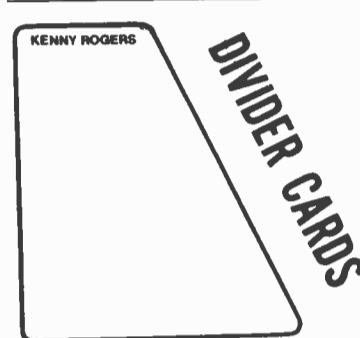
Write for a free complete catalog.
Wholesale and retail requests welcome!

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

- ASIA**
Alpha
LP Geffen GHS 4008 (Warner Bros.)
- BAD BRAINS**
Rock For Light
LP PVC 8907 (JEM)
- BARE, BOBBY**
Drinkin' From The Bottle, Singin' From The Heart
LP Columbia FC 38670 (CBS) No List
CA FCT 38670 No List
- BIG COUNTRY**
The Crossing
LP Mercury MERS 27
- BUCKLEY, TIM**
The Best Of
LP Rhino RNLP 112 \$8.98



KENNY ROGERS
DIVIDER CARDS

BLANK & PRE-PRINTED
CUSTOM OR PROMOTIONAL

800/648-0958

GOPHER PRODUCTS CORP.
2201 Lockheed Way,
Carson City, Nev 89701



- BYRAN, JAMES**
Lookout Blues
LP Rounder 0175 \$8.98
- CASH, JOHNNY**
Johnny 99
LP Columbia FC 38696 (CBS) No List
CA FCT 38696 No List
- CLARK, OCTA, & HECTOR DUHON**
Ensemble Encore
LP Rounder 6011 \$8.98
- CURE**
The Walk
EP Sire 23928-1
- DAVIES, DAVE**
Chosen People
LP Warner Bros. 9-23917-1
- DUHON, HECTOR, see Octa Clark**
- E L O**
Secret Messages
LP Jet Half-speed mastered HZ 48490 (CBS) No List
- ELVIS BROTHERS**
Movin' Up
LP Portrait BFR 38865 (CBS) No List
CA BRT 38865 No List
- HARRIS, JOEY, & THE SPEEDSTERS**
Joey Harris & The Speedsters
LP MCA MCA-39006 \$6.98
CA MCAC-39006 \$6.98
- HUTTO, J. B., & THE NEW HAWKS**
Slideslinger
LP Varrick 003 (Rounder) \$8.98
- KILLING JOKE**
Fire Dances
LP EGG EGMD 5
- LEVINE, ENID**
American Love
LP Columbia FC 38852 (CBS) No List
CA FCT 38852 No List
- MANOWAR**
Into Glory Ride
LP Megaforce MR1169666
- MOVING HEARTS**
Dark End Of The Street
LP WEA Int'l WEA 1802 (JEM)
- NEIL & THE SHOCKING PINKS, see Neil Young**
- PAPA DOO RUN RUN**
Papa Doo Run Run
EP Twin Towers C414 \$5.98
- PONSAR, SERGE**
Back To The Light
LP Warner Bros. 23914
- RAISINS**
Raisins
LP Strugglebaby SBLP 32228
- SMITH, STEVE**
Vital Information
LP Columbia FC 38955 (CBS) No List
CA FCT 38955 No List

- SURVIVOR**
Caught In The Game
LP Scotti Bros. OZ 38791 (CBS) No List
CA OZT 38791 No List
- THIRD WORLD**
All The Way Strong
LP Columbia FC 38687 (CBS) No List
CA FCT 38687 No List
- TOM TOM CLUB**
Close To The Bone
LP Sire 23916
- TURTLES**
You Baby
LP Rhino RNLP 153 \$8.98
- TYE**
Tye
LP Panoramic
- TYSON, IAN**
Old Corals & Sagebrush
LP Columbia FC 38949 (CBS) No List
CA FCT 38949 No List
- VARIOUS ARTISTS**
The Best Of "Louie, Louie"
LP Rhino RNEP 605 \$5.98
- Horror Rock Classics, Volume 1**
LP Rhino RNDP 281 \$8.98
- Horror Rock Classics, Volume II**
LP Rhino RNDP 283 \$8.98
- Special Request & A Popular Demand: A Dee-Jay Explosion, Part 2**
LP Heartbeat 05 (Rounder) \$8.98
- Tidal Wave**
LP Unicorn UNIC-9510
- WALLACE, JERRY**
The Golden Hits Of Jerry Wallace
LP Four Star 4SSP131
- YOUNG, NEIL, & NEIL & THE SHOCKING PINKS**
Everybody's Rockin'
LP Geffen GHS 4013 (Warner Bros.)

JAZZ

- COLE, RICHIE, see Boots Randolph**
- FREE FLIGHT**
Soaring
LP Palo Alto PA8050
- GALE, ERIC**
Island Breeze
LP Elektra/Musician 60198
- HAMPTON, LIONEL**
Made In Japan
LP Glad-Hamp GHS 1023
- HAWES, HAMPTON**
Recorded Live At The Great American Music Hall
LP Concord Jazz CJ-222 \$8.98
- HERMAN, WOODY**

- Presents "A Great American Evening"**
LP Concord Jazz CJ-220 \$8.98
- HOPKINS, LINDA**
How Blue Can You Get?
LP Palo Alto PA8034N
- JORDAN, SHEILA, & HARVIE SWARTZ**
Old Time Feeling
LP Palo Alto PA8038N
- KESSEL, BARNEY**
Solo
LP Concord Jazz CJ-221 \$8.98
- RANDOLPH, BOOTS, & RICHIE COLE**
Yakety Madness
LP Palo Alto PA8041
- REVERIE**
Watch The Skies
LP Encounter ER-1002 \$6.98
- SHEARING, GEORGE, & NANCY WILSON**
George Shearing & Nancy Wilson
LP PAUSA PR9021
- STAMM, MARVIN**
Stampede
LP Palo Alto PA8022

- SWARTZ, HARVIE, see Sheila Jordan**
- TRISTANO, LENNIE**
New York Improvisations
LP Elektra/Musician 60264
- WILSON, NANCY, see George Shearing**

CLASSICAL COLLECTIONS

- BARBOSA-LIMA, CARLOS**
Plays "The Entertainer" & Other Selected Works By Scott Joplin
LP Concord Jazz CC-2006

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.

CLEARVIEW SPAGHETTI BOX™

STARTS SALES. STOPS STEALS.

ATT: MANUFACTURERS, DISTRIBUTORS & RETAILERS
Increase sales — decrease shoplifting and packaging costs with Clearview Spaghetti Boxes ... the NEW secure way to display cassette tapes.

- Maximum security.
- Maximum visibility.
- Box comes assembled.
- Cassettes and artwork can be easily inserted.
- No sealing machine needed.
- Sizes: 3x12", 4 3/4x12", 6x12" for compact disc.

Write or call CAL KRUPA for info.

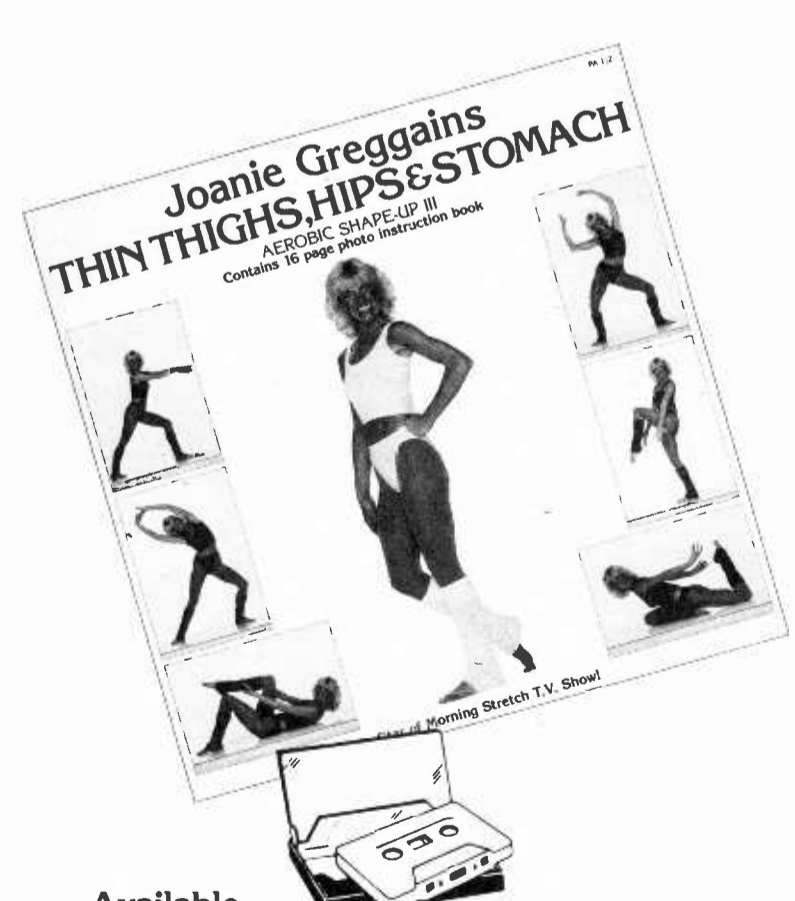
CUSTOM THERMOFORM, INC.

2249 49th Avenue North • Minneapolis, MN 55430 • 612/522-6551



SEPTEMBER 3, 1983, BILLBOARD

SHAPE UP YOUR SALES

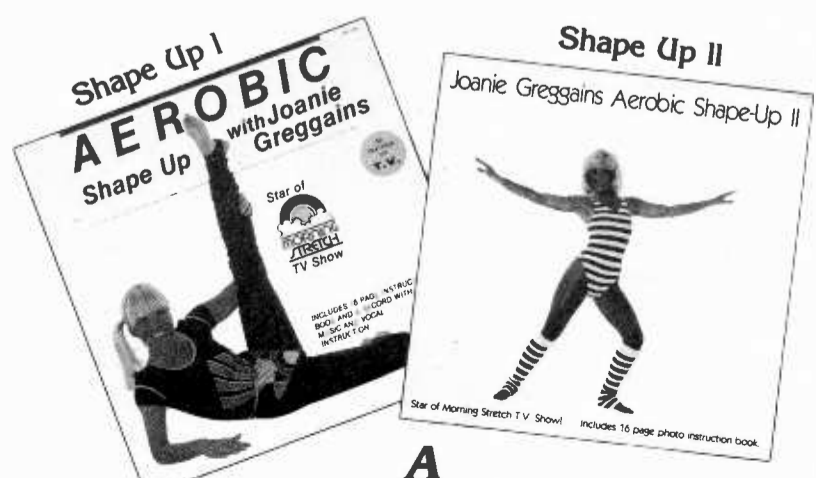


Joanie Greggains
THIN THIGHS, HIPS & STOMACH
AEROBIC SHAPE-UP III
Contains 16 page photo instruction book

Star of Morning Stretch T.V. Show!

with
Joanie Greggains
Aerobic Shape Up III
the newest addition to
the most successful aerobics line.

Also Available



Shape Up I
AEROBIC
Shape Up with Joanie Greggains

Shape Up II
Joanie Greggains Aerobic Shape-Up II

Star of Morning Stretch T.V. Show!

INCLUDES 8 PAGE INSTRUCTION BOOK AND TAPED WITH VOCAL INSTRUCTION

Includes 16 page photo instruction book.

Available On
Parade RECORDS

A Restocking Must

145 Komorn Street • Newark, N.J. 07105 • (201) 344-4214 • TWX 710 995 4738

KNOWLEDGE, ATMOSPHERE CALLED KEY

Dealers Offer Jazz Selling Tips

By HOWARD MANDEL

NEW YORK—Retailers at both full-line and specialty stores across the country agree: to sell jazz records, you must know the music and make your customers comfortable. From New York's J&R jazz outlet to Tower Records in Los Angeles and San Francisco, from New Orleans' Leisure Landing to Chicago's Jazz Record Mart and Swingville Records, from the Harvard Coop in Cambridge, Mass. to the Circle Records and Tape stores in Flagstaff, Phoenix and Scottsdale, Ariz., jazz department managers say well-informed sales staffs and sociable store settings with jazz in the air result in a core of regular clientele and sales greater than the small market share jazz is generally thought to attract.

The retailers interviewed for this survey are located in urban population centers, near colleges and universities, central shopping districts

or tourist resorts and attractions. They say their customers range in age and race, and represent both sexes—though the jazz collector is typically slightly older than the rock or pop buyer, and more often male than female. There is no single style of jazz that outsells any other; both new releases enjoying radio airplay and classic albums from long-respected catalogs do well. Furthermore, though cutouts, budget and mid-priced lines are popular, so are premium-priced European and Japanese imports, many of the latter reissues of licensed out-of-print American product.

"You have to know the artists and their histories," says Joe Horwitz, manager of downtown Manhattan's J&R jazz store, which occupies its own floor in a three-story building with classical records and computer products, a few doors from two other J&R stores. "You have artists with longer careers in jazz than in rock,

and whereas a rock musician plays in maybe two different bands in his career, the jazz player may be in 50 or more combinations. Jazz fans interested in one musician often become interested in his sidemen, then their sidemen, so there's almost no end to how a collection can grow.

"Our policy is to stock every jazz title that's available—we don't take special orders, because that would be promising someone something we don't have so probably can't get—though J&R has a mail order department," he continues. "We have our regulars—guys who come in once a week, often the same day every week. They talk about what they like to each other, and to new customers—we have customers selling records to each other. Most regulars pick up a couple albums, they don't just loiter.

"And then there are those we see every few weeks, who frequently make larger purchases. We sell \$8.98 lists for \$5.99, \$5.98 lists for \$3.99, so purchase of 50 or 60 albums at a time aren't out of the ordinary here."

On J&R's jazz floor, only jazz is heard. Glenn Rich, assistant jazz buyer at the Sunset Blvd. Tower Records in Los Angeles, doesn't have that enhancement, as his jazz bins stretch around the perimeter of a nearly full-line store (there's a separate store for classical music). Rich charts the top selling jazz albums, and while he mentions new interests in Japanese imports, as does Horwitz, he perceives a difference in what's sold as jazz in L.A.

"In New York I think there's more of a club scene; here that's sort of dried up, but we have the recording studio activity, and that's reflected in the tastes of our customers. Lee Ritenour, Yellow Jackets, Larry Carlton may not sell in New York, but they sure sell here. We also see an interest in big bands; when Gerald Wilson or Bob Florence have new albums out, we order them in boxed quantities.

"We do well with Latin jazz, and the commercial jazz by George Benson or Joe Sample that gets heard on KKG-FM. Within the store, a Benson album gives the jazz department greater legitimacy, because it *does* sell well, but we carry the Italian Black Saint label, and the avant-garde Hat Hut line, too."

In San Francisco's Tower Records store on Columbus Ave. in North Beach, Val Leone explains that Tower has an advantage in procuring the Japanese imports that offer high quality repressings of Riverside, Verve, United Artists and Vee Jay records from the '50s and '60s: "We have three stores in Japan, so we have an active import policy. The Japanese have a great reverence for American jazz, as do the Europeans. And, in fact, besides the American music magazines and books we sell, I've been ordering European jazz publications.

"We frequently have label-wide sales," Leone continues, "and now we have a CBS jazz special going, with cooperative radio ads in the daily newspapers. Of course, there's very good jazz radio in San Francisco, with 24-hour station KJAZ, KRE-FM and KBLX. I'd estimate jazz sales account for up to 13% of total sales in this store." That's up from Rich's estimate of 10% for the Tower outlet in L.A.

Leone is himself a musician who plays (as is Rich), and he delights in promoting local events, such as the end rack display he created with rec-

(Continued on page 45)

ELECTRONIC DISTRIBUTION
Software Marketing
Slowed By Strike

By FAYE ZUCKERMAN

LOS ANGELES—The test-marketing of electronic distribution of software to retail locations, slated to start Thursday (1), will most likely be delayed because of the telephone workers' strike. "We need telephone lines in order to transmit to the stores," laments Paul Terrell, president of the electronic distributor, Romox Inc.

Tower Records and Warehouse stores, as well as Seven-Eleven, Longs Drug and K-mart, are among the major chains that have agreed to participate in the test. Terrell will not reveal which specific locations are to receive the duplicating machines. Twenty retail locations in Northern California have elected to take part in the pilot.

Essentially, Romox, based in Campbell, Calif., will install its terminals inside the stores, where customers choose from more than 100 video game and computer recreational and educational software titles. The machine is said to copy any title in less than 30 seconds.

Romox plans to support the test with dealer-tagged newspaper and radio advertising and in-store promotion and events. Additionally, merchandising aids, including point-of-purchase displays and giveaway catalogs with software description and instructions, are to be made available.

Although the test has not started yet, Terrell says that results of a preliminary test show the typical game player is 13 to 18 years old and plays a title "intensively" for a week or two before setting the title aside. "These

young participants (in the early test) say they would be willing to buy three or four blank cartridges priced between \$15 and \$25. They would recycle them to acquire new games," he says.

Romox will derive statistics and forecasting models from the terminals to assess how effective this new form of distribution really is.

The software companies allowing their programs to be copied, such as Creative Software, Sierra On-Line, Mattel, HES and United Microware Inc., will also receive "confidential" data on how their titles are selling. Although several software companies expressed skepticism about the Romox terminal at June's Consumer Electronics Show, they now say they are willing to test this new kind of distribution.



DOUBLE PROMOTION—Ronnie Millsap and Barbara Mandrell appear at Sam Goody's in New Jersey after state fair appearances.

STEP ASIDE
all-in-one tape care...

The Discwasher[®] tape care philosophy is taking over.



Separate problems require separate solutions, no matter what the all-in-one claims tell you. And Discwasher solutions are unparalleled.

The Discwasher[®] Perfect Path[™] Cassette Head Cleaner is designed to thoroughly clean tape heads, restoring true sounds.



The Discwasher[®] C.P.R.[™] Capstan-Pinch Roller Cleaner is engineered to clean the critical drive system of your cassette deck, preventing tapes from being "eaten".



The Discwasher[®] D'MAG[™] Cassette Deck Demagnetizer is capable of neutralizing magnetic fields from not only tape heads but from capstans, guides and other steel portions of a cassette deck as well.

discwasher

1407 North Providence Road, P.O. Box 6021, Columbia, MO 65205 USA
A DIVISION OF JENSEN an ESMARK Company

HONE'S ONE STOP RECORDS & TAPES

SOUL • ROCK • GOSPEL • COUNTRY • WESTERN & RAP

SPECIAL LOW DISCOUNT PRICES

IF YOU WANT THE LATEST OF ANY TYPE OF SOUND,
WE HAVE IT. IF NOT, WE'LL GET IT!

We have many other specials which change weekly. We ship anywhere the same day.

Tapes & LP's start from \$3.00—12" from \$1.50—45's from 87c
We supply U.S. Army through N.A.F.A. contract.
For more information...



HONE'S ONE STOP
RECORD DISTRIBUTORS

217 BRONX TERMINAL MARKET, BRONX, N.Y. 10451
Ask for Johnny or Chuck • (212) 292-0267 • (212) 590-7286

Wholesale
Records
Tapes
Accessories

FEATURES OF THE WEEK

ARTEMIS
POSTERS

THE BEST POSTERS
THE LARGEST SELECTION
Fully Licensed, Full Color, Full-Size

To Order Call
1-800-292-2902

Call for Free Catalog
Dealer Inquiries Invited

ARTEMIS, INC., 347 5TH AVE. NEW YORK, N.Y. 10016

Retailing

Video Music Programming

As of 8/24/83

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:

- A Flock of Seagulls, "Talking," Jive
- Big Country, "In A Big Country," Mercury
- Cobra, "Blood On Your Money," Epic
- Cee Farrow, "Should I Love You," Rocshire
- Fastway, "We Become One," Columbia
- Mick Fleetwood, "I Want You," RCA
- Herbie Hancock, "Rockit," Columbia
- R.E.M., "Radio Free Europe, IRS
- Ramones, "Time Has Come Today," Sire
- Michael Stanley, "My Town," EMI America
- Rod Stewart, "What Am I Gonna Do," Warner Bros.
- Jo Jo Zep, "Losing Game," A&M

HEAVY ROTATION (3-4 plays a day):

- Asia, "Don't Cry," Geffen
- Jackson Browne, "Lawyers In Love," Asylum
- Def Leppard, "Foolin'," Mercury
- Fixx, "One Thing Leads To Another," MCA
- Billy Idol, "Dancing With Myself," Chrysalis
- Billy Joel, "Tell Her About It," Columbia
- Kansas, "Fight Fire With Fire," Kirshner
- Loverboy, "Queen Of The Broken Hearts," Columbia
- Robert Plant, "Big Log," Atlantic
- Police, "Every Breath You Take," A&M
- Quarterflash, "Take Me To Heart," Geffen
- Bob Seger, "Makin' Thunderbirds," Capitol
- Michael Sembello, "Maniac," Casablanca
- Stray Cats, "Sexy + 17," EMI America
- ZZ Top, "Sharp Dressed Man," Warner Bros.

MEDIUM ROTATION (2-3 plays a day):

- Bryan Adams, "This Time," A&M
- B-52's, "Legal Tender," Warner Bros.
- B-52's, "Song For Future Generations," Warner Bros.
- Charlie, "It's Inevitable," Mirage
- Crosby, Stills & Nash, "War Games," Atlantic
- Culture Club, "I'll Tumble 4 Ya," Epic
- DFX 2, "Emotion," MCA
- EBN/OZN, "AEIOU," Elektra
- ELO, "Rock 'n' Roll Is King," Jet
- Eurythmics, "Love Is A Stranger," RCA
- Donnie Iris, "Do You Compute," MCA
- Joan Jett, "French Song," MCA
- Journey, "After The Fall," Columbia
- Krokus, "Eat The Rich," Arista
- Men At Work, "Dr. Heckyl And Mr. Jive," Columbia
- Men Without Hats, "Safety Dance," Backstreet
- Ministry, "Revenge," Arista
- Quiet Riot, "Cum Feel The Noise," Pasha/CBS
- Shalamar, "Dead Giveaway," Solar
- Rick Springfield, "Human Touch," RCA
- Frank Stallone, "Far From Over," RSO
- Donna Summer, "She Works Hard For The Money," Mercury
- Talking Heads, "Burning Down The House," Sire
- Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
- Neil Young, "Wondering," Geffen

LIGHT ROTATION (1-2 plays a day):

- Adrenalin, "Angel In The Day," Musical Signature
- Animals, "The Night," IRS
- Any Trouble, "Touch And Go," EMI America
- Axe, "Heat In The Street," Ato
- Aztec Camera, "Oblivious," Warner Bros.
- Bouncing Balls, "American Anthem," Tender
- Martin Briley, "Put Your Hands On The Screen," Mercury
- Lindsey Buckingham, "Holiday Road," Warner Bros.
- Jim Capaldi, "Living On The Edge," Atlantic
- Tony Carey, "West Coast Summer Nights," Rocshire
- Coney Hatch, "First Time For Everything," Atlantic
- The Cure, "The Walk," Sire
- Ronnie Dio, "Rainbow In The Dark," Warner Bros.
- Divinyls, "Only Lonely," Chrysalis
- Espionage, "Sounds Of Breaking Hearts," A&M
- Fleshtones, "Right Side Of A Good Thing," IRS
- Peter Gabriel, "I Don't Remember," Geffen
- Helix, "Heavy Metal Love," Capitol
- Human League, "Mirror Man," A&M
- I-Ten, "Taking A Cold Look," Epic
- Iron Maiden, "Trooper," Capitol
- JoBoxers, "Just Got Lucky," RCA
- Eddie Jobson, "Turn It Over," Capitol
- Elton John, "Kiss The Bridge," Geffen
- Kajagoogoo, "Hang On Now," EMI America
- Kissing The Pink, "Maybe This Day," Atlantic
- Lapti-Nek, "Jabba Place Band," PolyGram
- Little Girls, "How To Pick Up Girls," PVC/Jem
- Malcolm McLaren, "Double Dutch," Island
- Madness, "It Must Be Love," Geffen
- Motorhead, "One Track Mind," Mercury
- Gary Myrick, "Message Is You," Epic
- Naked Eyes, "Promises, Promises," EMI America
- Graham Parker, "Life Gets Better," Arista
- Plimsouls, "A Million Miles Away," Geffen
- Will Powers, "Adventures In Success," Island
- Rubber Rodeo, "How The West Was Won," Eat
- Peter Schilling, "Major Tom," Elektra

(Continued on page 86)

FEW CHAINWIDE EFFORTS

Back-To-School Promos Vary

Continued from page 3

motion is geared around graphics showing a pencil poised on a turntable, with a notebook also emphasized. Ad copy reads: "Heading back to class? Don't forget to take notes. And we have all the notes from punk to Pavarotti, jazz to Journey..." Institutional ad mats allow the Budget stores to vary in budgeting advertising.

In Denver, however, Klem's tie-in involves printing 20,000 spiral notebooks with six coupons inside, each good for 10% off anything in the store. Sponsors joining Budget are 3.2 beer-bar Norman's Place, KBPI, Coca-Cola, Agree Shampoo and the Gap. Budget stores in Denver get two shots. Klem arranged for the stores to distribute the books; customers then come back in to redeem the coupons.

Back-to-school is exciting to Klem and to Budget, he says, because many units are almost directly across from major campuses. "You're talking 50,000 students at Boulder, Univ. of New Mexico at Albuquerque, Hastings College in Nebraska and on and on," he stresses.

The 39-unit Sound Shop in Nashville has a similar heavy metal promotion involving the 10 Sound Shops, four Port O Call and three Turntable stores, says Ann Gaff, advertising manager. Begun this month, the promotion, involving WKDF and an offer to win an ounce of gold, has been deemed such a success that Sound Shop has extended

the concept. Signs stress that Sound Shop is "Back-To-School Metal Headquarters."

A sequence of artists was promoted weekly, with Def Leppard, Iron Maiden, Quiet Riot, Dio and AC/DC pushed for a week each at \$6.99. "One store even went to the trouble of spray painting bales of hay so they look like giant metal ingots," says Gaff.

Another chain deciding not to ride along in the back-to-school jet stream is Record Factory, the 30-unit San Francisco-based chain. Marketing vice president Bob Tolifson says a broader marketing plan is being launched. "We've decided to loosen up on price and go for a bigger share of the market," he says. "The past two years we've more or less been restricting price to a dollar off. Now we're aiming to blow out merchandise at \$5.97." Tolifson indicates that such an effort will automatically encompass the targeted demographics any deliberate back-

to-school promotion would aim at.

On the other hand, 149-unit Record Bar, Durham, N.C., is launching a chainwide promotion Sept. 7 under the theme "Back To Cool," with all stores given a large poster with graphics based on an old composition book. A variety of 15 titles at \$6.49 is tied in, says Glen Gatlin, national promotion director. Stores are additionally sent giant tent cards that spell out in individual letters the campaign motto so as to dominate the whole store.

Another chain finding it can recast an ongoing promotion easily enough into back-to-school mode is 16-unit Harmony House, Detroit. The chain's Susan Thom says that beginning in September, full-page print ads will be used, and that a current promotion could be extended. "We're giving away the boxed Beatles set at \$145 retail value. We sell coupons for 50 cents or three for \$1 with the money for the coupons donated to muscular dystrophy."

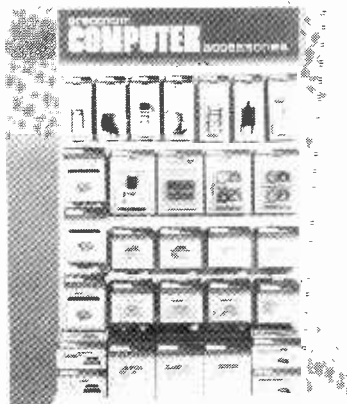
S.F. Vid Chain Holding Its Own

Continued from page 32

corded videocassette titles on the market. "We have the old favorites, Fred Astaire and Ginger Rogers, foreign films, how-tos and all the laser and CED disks," George says.

Membership in the chain's rental club is good at all SFHV stores as well as at the affiliate units. There are currently about 5,000 members. A basic \$50 yearly fee is charged, with customers getting five free rentals. Movies are \$5 for two nights (three on weekends), \$10 for non-members. "We run half-price sales every Tuesday to create traffic," he reports.

New Products



The Recoton Corp. has eliminated computerese from its new line of over 60 computer accessories. The products are aimed at first-time buyers and include maintenance items, cables and diskettes available in component storage racks.

(Continued on page 86)

TELEX NO. 126221

BIG APPLE ENTERTAINMENT
DISTRIBUTORS OF AUDIO • VIDEO • TAPES • ACCESSORIES

DIRECT SERVICE TO YOU!! ONLY A TOLL FREE CALL AWAY. 1-800-221-3191

BIG APPLE ENTERTAINMENT, A LEADING DISTRIBUTOR OF HOME ENTERTAINMENT PRODUCTS, SERVING DEALERS FROM COAST TO COAST.

OVER TEN MILLION DOLLARS IN INVENTORY AT ALL TIMES.
WE SELL MAJOR BRANDS ONLY!

• PANASONIC • JVC • ATARI • TOSHIBA • JENSEN • SONY • SANYO • TIMEX
• EPSON • CLARION • AUDIO TECHNICA • PIONEER • ACTIVISION • RCA
• M-NETWORK • MATTEL • COLECOVISION • COMMODORE • TEAC • HITACHI

WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES
• DAILY SPECIALS • PRODUCT INFORMATION BY PHONE • EXPORT DIVISION
• ONE-STOP DISTRIBUTION • MONTHLY NEWSLETTER ON OUR SPECIALS
SO IF YOU'RE LOOKING FOR A LARGE SELECTION AND EXTRA PROFITS...
TAKE A BITE OF APPLE AND CALL (1-800-221-3191)

BIG APPLE'S FIRST-TIME EVER SUMMER CLEARANCE

AUDIO TAPE

FUJI DR120	Box Lots \$1.62
FUJI DR60	Box Lots \$.79
FUJI C-90 Metal	Box Lots \$3.39
FUJI FRIC-90	Box Lots \$1.99
FUJI FXIC-90	Box Lots \$1.05
SONY LNX90	Box Lots \$.95
SONY UCXSC60	Box Lots \$1.45
SONY UCXSC90	Box Lots \$2.10
SCOTCH MEC90	Box Lots \$5.29
MEMOREX HB160/2pk	Box Lots \$2.99
MEMOREX HB190/2pk	Box Lots \$4.29
MAXELL XLI90	Box Lots \$2.89
MAXELL XLI90	Box Lots \$2.35

VIDEO TAPE

SCOTCH T120	Box Lots \$7.99
JVC T120	Box Lots \$7.49
FUJI T120	Box Lots \$7.99
MAXELL T120	Box Lots \$7.99
MEMOREX T120	Box Lots \$7.89
BASF T120	Box Lots \$6.99
FUJI SHGT120	Box Lots \$10.99
SONY L500	Box Lots \$6.49
SONY L830	Box Lots \$9.49
SONY L750	Box Lots \$7.99

PHONO CARTRIDGES

AUDIO TECHNICA AT200EU	\$13.99
AUDIO TECHNICA AT300EU	\$22.99
AUDIO TECHNICA AT400LCU	\$29.99
SHURE M91ED	\$16.00
SHURE V15V VME	\$CALL
EMPIRE EDR.9W	Super Buy! \$38.00

WE CARRY A COMPLETE LINE OF FLOPPY DISKS BY MAXELL, SCOTCH, ELEPHANT

STEREO-TO-GO

AIWA HSP02	\$82.00
AIWA HST02	\$98.00
SONY WM4	\$44.00
SONY WM5	\$75.00
SONY WMD6	In Stock! \$CALL
JVC	In Stock! \$CALL

VIDEO HARDWARE

JVC HR2650	\$859.00
JVC HR7100	\$449.00
PANASONIC PV1320	\$465.00
PANASONIC PV1220	\$425.00
SANYO VC4000	\$309.00
SANYO VC6400	\$395.00

CAR STEREO

CRAIG R511	\$112.00
CRAIG R801	\$16.00
CRAIG R860	\$37.00
CRAIG T531	\$88.00
CRAIG W460	\$205.00
JENSEN JR110	\$112.00
JENSEN R320	\$175.00
MITSUBISHI CV21	\$135.00
PANASONIC CJ400	\$95.00
PANASONIC C06800	\$90.00
PANASONIC C05686	\$131.00
PANASONIC C05700	\$145.00
PIONEER AD312	\$30.00
SANYO FT400	\$6.00
SANYO FT417	\$85.00
SANYO FT816	\$21.00
SANYO FT817	\$25.00
SANYO FT813	\$91.00
SANYO FT950	\$55.00

AUDIO EQUIPMENT

TECHNICS SLB100	\$59.15
TECHNICS SLQ200	\$84.32
TECHNICS SA210	\$126.77
TECHNICS SA110	\$103.29
TECHNICS SBL71	\$124.36/PAIR
TECHNICS SBL31	\$70.46/PAIR
SHARP RT100	\$65.88
SHARP RT4040	\$205.79

WE HOPE YOU WILL TAKE ADVANTAGE OF THESE SPECIALS & TAKE A BITE OF APPLE

WE CARRY A COMPLETE LINE OF COMPUTER HARDWARE AND SOFTWARE—PLEASE CALL US FOR PRICE QUOTES!

23 PARK ROW, NEW YORK CITY, N.Y. 10038
CALL TOLL FREE 1-800-221-3191 IN NEW YORK: (212) 233-0747

PICKERING • ATARI • SHARP • NUMARK • QUASAR • COMMODORE • SONY • PIONEER • TECHNICS • PANASONIC • DUAL • SANSUI • AKAI • MARANTZ • SANYO • HITACHI

SEPTEMBER 3, 1983, BILLBOARD



THUMBS UP—Champion race car driver Don Devendorf plays Activision's "Enduro," a car racing game that has shot to the top of Billboard's video game chart. Devendorf races a Datsun Turbo 280zx when he's not driving a computer game.

Now Playing

Study: Pen Mightier Than Computer

By FAYE ZUCKERMAN

For those of us who thought that the introduction of computers with printers into American homes would replace pens, pencils and paper, a new study out of Norwalk, Conn. by International Resource Development Inc. finds paper consumption will actually increase. According to the study, "Electronic media stirs in people a longing for the unique, for the human and for the personal."

Although electronic mail is more efficient and rapidly gaining popularity, the study observes that a handwritten letter on personalized stationery is far more meaningful and authoritative than a message transmitted to a computer monitor. "In business, people do not need paper," says Ken Bosomworth of International Research Development. "Greeting cards and stationery will be two paper products which will enjoy improved sales because of the backlash against depersonalization."

The study does find, however, that certain paper products will not survive new technology. Newspapers, the Yellow Pages, catalogs, directories and third-class mail will succumb to electronic publishing. Makers of paper for these products will be affected.

Magazines and trade books, the study finds, will not feel the impact of "paperless publishing." There will be a need for such specialty publications.

Texas Instruments plans to offer its 99/4A computer owners a longer limited-warranty period, a free computer course and a new toll-free number to provide information about TI consumer products. The toll-free number: 1-(800) TI-CARES. The new warranty increases TI's current 90-day offer to one year.

Software reviews: The Einstein "MemoryTrainer" for the Apple IIe uses methods to strengthen memory skills which are based on associating, visualizing and linking "everyday" words and phrases to places, names, telephone numbers, faces and any concepts to be remembered. These linking methodologies aid in quick retention/recall skills. Their methods, the user's manual reports, were derived from the ancient Romans and Greeks, who used a similar formula to remember lengthy speeches. Apparently these methods are commonly used today.

(Continued on page 86)

DIVIDER CARDS
ALL SIZES AVAILABLE
15¢ and up
Why Pay More?
Direct from Manufacturer
Call or Write
Sam Lempert
(212) 782-2322
109 So. 5th Street, Brooklyn, N.Y. 11211
AL-LEN CUTTING CO.
Special Volume Rates
We Buy Used and Obsolete Cards

Mastering Pressing Plating
Color Separations
Printing
Jacket Fabrication
QCA
CUSTOM PRESSING
2832 Spring Grove Avenue
Cincinnati, Ohio 45225
(513)681-8400

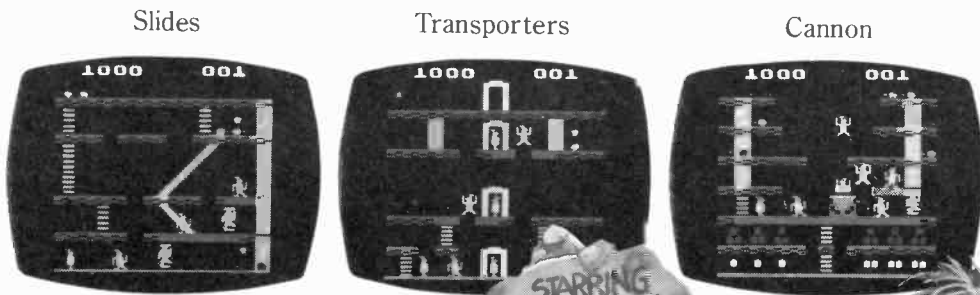
Billboard® Survey For Week Ending 9/3/83
Top 25 Video Games™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department.	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
1	1	13	ENDURO—Activision AX-026	•	•	•	•	•
2	3	27	MS. PAC-MAN—Atari CX 2675	•	•	•	•	•
3	2	23	CENTIPEDE—Atari CX 2676	•	•	•	•	•
4	17	3	Q-BERT—Parker Brothers 5360	•	•	•	•	•
5	8	9	BURGER TIME—Intellivision 4549	•	•	•	•	•
6	4	17	KEYSTONE KAPERS—Activision AX-025	•	•	•	•	•
7	11	33	RIVER RAID—Activision AX-018	•	•	•	•	•
8	7	7	JUNGLE HUNT—Atari-C-2688	•	•	•	•	•
9	6	7	ROBOT TANK—Activision AX-028	•	•	•	•	•
10	21	3	POLE POSITION—Atari CX 2694	•	•	•	•	•
11	12	49	PITFALL—Activision AX-108	•	•	•	•	•
12	5	51	FROGGER—Parker Bros. 5300	•	•	•	•	•
13	10	9	GALAXIAN—Atari CX 2684	•	•	•	•	•
14	9	25	DONKEY KONG JR.—Coleco 2601	•	•	•	•	•
15	14	25	ZAXXON—Coleco 2435	•	•	•	•	•
16	20	51	PAC-MAN—Atari CX 2646	•	•	•	•	•
17	16	11	LOOPING—Coleco 2603	•	•	•	•	•
18	13	27	PHOENIX—Atari CX-2673	•	•	•	•	•
19	NEW ENTRY		KANGAROO—Atari CX 2689	•	•	•	•	•
20	15	9	MINER 2049—Tigervision 7008	•	•	•	•	•
21	NEW ENTRY		DECATHLON—Activision AZ 030	•	•	•	•	•
22	NEW ENTRY		CRACK POTS—Activision AX 029	•	•	•	•	•
23	23	15	DOLPHIN—Activision AX-024	•	•	•	•	•
24	19	17	OINK—Activision AX 023	•	•	•	•	•
25	22	51	DONKEY KONG—Coleco 2451	•	•	•	•	•

•Denotes cartridge availability for play on hardware configuration.

SEPTEMBER 3, 1983, BILLBOARD



MINER 2049ER™
THREE SCREENS
TRIPLE THE ACTION.

You're trapped in a uranium mine with deadly mutants and loads of uranium. In three danger-filled screens, you collect uranium, fight mutants, even get shot out of a movable cannon.

FOR ATARI VCS 2600™
AND TI 99-4/A

TIGERVISION®

Tiger Electronics, Inc.
909 Orchard, Mundelein, Illinois 60060
(312) 949-8100



Atari, TI and Miner 2049er are trademarks of Atari, Inc., Texas Instruments, Inc. and Big Five Software, Inc. respectively. © 1983 Tigervision.

Our games have birthdays, but they don't get old.

Say Happy Birthday to two of the biggest hits in the business.

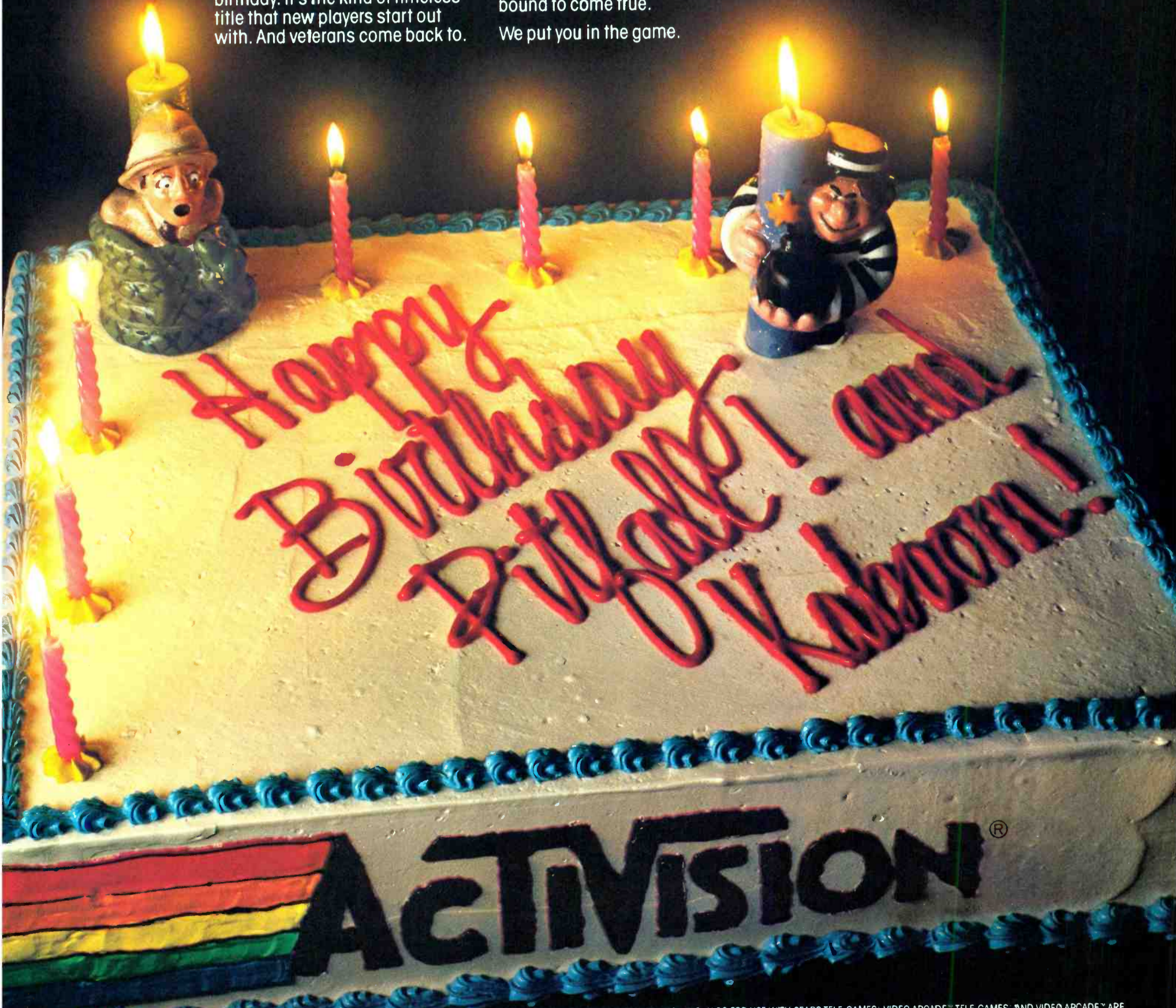
Pitfall!™ It held Billboard's #1 spot for 15 weeks straight. Sold a million after only five months. And it's still a Top-10 title after a year.

Kaboom!™ It was in one-and-a-half million homes before its second birthday. It's the kind of timeless title that new players start out with. And veterans come back to.

Why don't these games get old? Because they were designed around an original idea. A big idea. And that makes them more than just hits. That makes them classics.

So blow out the candles, and wish for more of the same from Activision. Because your wish is bound to come true.

We put you in the game.



FOR USE WITH THE ATARI™ 2600™ VIDEO COMPUTER SYSTEM™ ATARI™ 2600™ AND VIDEO COMPUTER SYSTEM™ ARE TRADEMARKS OF ATARI, INC. ALSO FOR USE WITH SEARS TELE-GAMES™ VIDEO ARCADE™ TELE-GAMES™ AND VIDEO ARCADE™ ARE TRADEMARKS OF SEARS, ROEBUCK AND CO. © 1983 ACTIVISION, INC.

Talent & Venues

Scher Still Active In Upstate N.Y. Promoter Claims Indictment Hasn't Hurt His Business

By ROMAN KOZAK

NEW YORK—New Jersey promoter John Scher is under federal indictment for allegedly monopolizing the upstate New York market (Billboard, July 9), and he's under instructions from his lawyers not to talk about the specifics of the case.

But he can talk about the upper New York State market in general, which represents his second largest area of activity after Northern New Jersey. About a quarter of all the shows that Scher puts on are done in the upstate New York area, estimates David Marsden, Scher's director of operations there. Last year he did about 80 shows in the area, Marsden says.

Most of these shows were in Rochester, with others in Syracuse, Buffalo, Albany, Binghamton and Ithaca. Venues utilized by Scher in the Rochester area include the 10,000-capacity War Memorial Arena, the Eastman Theatre, the Auditorium Theatre, and more recently the 30,000-capacity Holleder Stadium and the nearby Finger Lakes Performing Arts Center.

"It's very interesting. If you take a city like Rochester, with a population a little less than a million, and if you put that out in Wyoming it would be one of the most important cities in the country," says Scher. "You would have major league baseball and football teams. But put it in the Northeast, and it's overwhelmed by New York, Boston, Philadelphia and Washington. But Rochester is a wonderful cosmopolitan market, with very low unem-

ployment and a high per capita income.

"It's a market that can support a lot of different kinds of music, from the Rochester Philharmonic to pop and rock concerts," he continues. "It's interesting that people treat it like a secondary market, while if you took it out of the Northeast, it would be a major market. And then add the building of the Carrier Dome in Syracuse, an hour's drive from Rochester, where we have done the majority of the shows, promoting or co-promoting Styx, Genesis, the Stones, the Who, the Willie Nelson Picnic, the Grateful Dead and Kenny Rogers.

"If you take that market and promote it on a regional basis, from Rochester on the west to Binghamton and Ithaca on the east, then suddenly you have a market of maybe two million people and a 45,000-seat venue that needs to be promoted in a unique manner. Because you have to convince the people who live in Rochester, an hour away one way, or in Binghamton, an hour away the other way, that it's still their concert. And I think we've been successful in doing that."

Scher says that he first started doing shows in the upstate New York area in 1971-72, first in Syracuse. There were two reasons, he says. First, his future wife was then going to the Univ. of Syracuse and Scher was spending a lot of time in the area. Secondly, he says, he was just beginning to promote concerts in northern New Jersey, and at that time there was no big or even me-

dium-sized arena in north Jersey at which to stage shows. But there were 10,000-seat venues in upstate New York.

"Also, there was no real consistent promoter over there," he says. "Everybody was a vagabond. They did one show here one year and two shows there another year. So we started promoting at Syracuse a lot at the War Memorial and the Landmark Theatre and then gravitated up to Rochester, because, if you evaluate it, it wasn't until the Carrier Dome opened that it became a regional sort of market.

"Rochester is the much stronger market, and we started there in 1972. We then decided to treat the whole upstate New York market not as a vagabond, but as a full market, from the club level to the theatre level to the arena level up to the stadium level."

Scher, who faces trial Oct. 3 for allegedly monopolizing the concert business in the upstate New York area, says that so far his legal problems have not had any effect on his business there. Scher is asked if he feels that he may be the victim of his own success in promoting concerts in that area.

"From the overall point of view we have always looked not to promote just the cream of the crop but to be involved in every level of a marketplace, to be as fair as we possibly can with the concert-going public, etc.," he says. "And in answer to the question, yes, to some de-

(Continued on page 39)

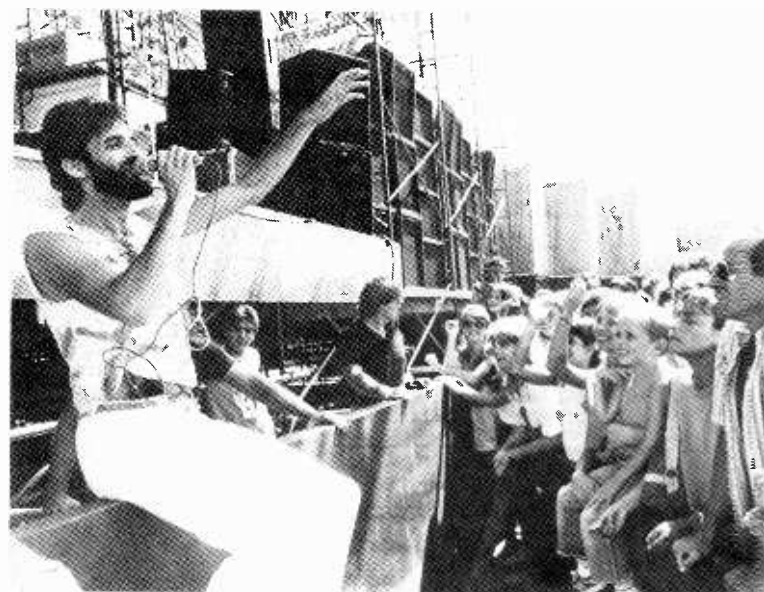


Photo by Chuck Pulin

KENNY & FANS—Kenny Loggins gets down with his fans during his recent performance at Pier 84 in New York.

Act-ivities

The recent **Police** concert at Shea Stadium (reviewed on page 41) has left New York rock photographers furious. According to them, the Police initially agreed to permit only individual photographers from specific magazines to shoot three songs of the show—but no agencies. When the Retina Ltd. agency complained, the firm's principals were reportedly told by Police manager Miles Copeland that they could shoot, but only if they paid the group a "dividend" for every picture the agency sold.

Retina refused this scheme, says an agency spokesman, and no Retina photographers shot the show. Other photographers, arriving to get their photo passes, were told they could only shoot if they signed a contract with the unique provision that the photographer and the magazine he or she worked for would be liable for "triple damages" if any of the pictures found their way into other publications.

A&M Records says that this is not its policy, but that it was Miles Copeland's decision. As for Copeland, he says that as manager of a top group he has to worry about overexposure, and thus he has to try to control the amount of publicity the band gets. He notes that many top groups simply refuse to have any photographers shoot their shows. He only wants to make sure that photos appear only in those publications with which the Police is cooperating on stories, he says, which is why he does not want any agencies who will

sell their pictures to anybody. He says he suggested the royalty plan to Retina because he knew that it would be refused.

"If they came back, and said OK, I think we still would have turned them down," he says. "They are not interested in whether the band is overexposed or not; they will move on to someone else. But I want the Police to be around for a long time. There is always the situation where when a band gets bigger and bigger, the manager has to say 'no' more often. And if that makes me look like a son of a bitch, then those are the facts of life."

Billboard signs no agreements proscribing its news gathering activities, and hence there are not, and will not be, any pictures here of the Police at Shea Stadium. (You all know what they look like by now, anyway.)

Sammy Davis Jr., Dolly Parton, Barry Manilow, Andy Williams, Sarah Vaughan, Lynn Anderson, Irene Cara, Lola Falana, Julius La Rosa, Little Richard, Tony Orlando, Bernadette Peters and Helen Reddy will be among the guests at the Labor Day Jerry Lewis telethon, co-hosted by Casey Kasem. There will also be clips from Men At Work, Michael Jackson, Menudo, the Police, Andy Gibb and Stevie Nicks, as well as a "roundup of country western stars" including the Charlie Daniels Band, Merle Haggard and David Frizzell.

(Continued on page 40)

reunion arena

19,200 SEATS

777 Sports St. • Dallas, TX 75207
(214) 658-7070

Bowie Guitarists Say All Is Well

LOS ANGELES—When guitarist Stevie Ray Vaughan, who was chosen by David Bowie to play lead on the "Let's Dance" LP, parted company with the Bowie band prior to its world tour, it was reported that he and the other sidemen were being offered as little as \$300 a night to do the show. According to the guitarists now accompanying the Bowie circus, rumors of their penury were decidedly premature.

"When Stevie Ray left the band," says guitarist Earl Slick, "he had to make some kind of excuse. And I guess that was the best thing he could think of."

"We're doing a lot better than

that," says guitarist Carlos Alomar. "David has never made any money before, and on this tour there are a lot of people making sure that he's going to make some money. As far as our money situation, come on, that's just fine. Everybody's making over four figures, plus we have a real good per diem and everything's fine. Plus once David makes some money, he bonuses everybody out."

Alomar also notes that for a working musician, a tour that lasts from March through December offers a security seldom found. "We're purring like crazy," he says.

ETHLIE ANN VARE



Photo by Chuck Pulin

STADIUM DATE—Peter Gabriel headlines Forest Hills Stadium in New York.

TAKE A TIP!
Better go to Bob Graves for better quality

GLOSSY PHOTO PRINTS ...save money!

Phone (203) 375-7034
or write for our new Price List

COLOR:	100 5" x 7"	80¢ ea.
	100 8" x 10"	99¢ ea.
BLK. & WHT.	100 5" x 7"	23¼¢ ea.
	100 8" x 10"	31¢ ea.
POST CARDS:	100 B&W	\$28
COPY NEGS.:	Color \$10	B&W \$5

Plus Postage & Handling

Bob Graves PHOTO PRINTERS, Inc.

40BG HATHAWAY DR. STRATFORD, CT. 06497

ENHANCE MUSIC VIDEO

with

KALEIDO VISION™

Video music has increased club and lounge attraction. Now KALEIDOVISION enhances music videos, increasing both attraction and profits. KALEIDOVISION'S unparalleled effect enlarges the viewing area of any 19" or 25" television and creates kaleidoscopic images around the screen making rock n' roll video a unique new visual experience.



Stage Lighting Distributors Corp.

346 West 44th Street • New York, N.Y. 10036 • (212) 489-1370
1653 North Argyle Avenue • Hollywood, Ca. 90028 • (213) 466-8324

Talent & Venues

Rock'n'Rolling

May Pang Looks Back At 'Loving John' Days

By ROMAN KOZAK

What really happened during John Lennon's famous 18-month-long "lost weekend" in 1973-74 when he was separated from Yoko Ono?

One person who knows, and who tells all about it in a new book "Loving John," is May Pang, currently creative director at Famous Music, who at the time "shopped for groceries, prepared meals, cleaned the house, answered the phone, scheduled meeting, coordinated transportation, did the correspondence, and planned John's social activities." She was also John Lennon's lover, even though Yoko Ono was never that far away.



"'Loving John' is the story of the relationship between three people: John Lennon, Yoko Ono and May Pang," says an explanatory paragraph in the book, on the same page as the copyright date and publishing information. "It is based on the first-hand observations of May Pang as well as interviews with a number of people who knew both May and John when they were together. After sifting through the observations and interviews, it is the opinion of the authors that the relationship between May and John was essentially initiated, controlled and terminated by Yoko Ono."

Pretty strong stuff, and pretty personal stuff, too, but after reading the book and talking to May Pang one has little reason to doubt it. Pang worked for the Lennons when her relationship with John started, she was fired and she says she was blackballed by the music industry when it ended, and through it all Yoko Ono would call John up to 15 times a day, before she finally took him back to the Dakota.

In the book, a portrait of Lennon emerges that may not necessarily be to the liking of fans who will believe the man walked on hallowed ground. Instead we get a John who couldn't hold his booze and would get dangerously violent, who had trouble making decisions for himself, who had trouble relating to his (first) son, who would act in capricious ways, hurting those closest to him. Still, warts and all, it is a portrait so lovingly drawn, and so honest, that the book is sometimes painful to read.

It was also painful to write, admits Pang. So the question is, why write in the first place what can be seen as a "kiss and tell" book?

"It's still a little painful, because I am not that removed from it yet, but doing the book, during a lot of nights and a lot of days, as I was recalling the story, it was tough. Out in Los Angeles, Henry (Edwards, the book's co-author) and I would drive around the streets and we would have the tape going, and I would say this is where John and I did this, or we walked along here. As I was driving, Henry noticed that my driving became very erratic, as tears were falling from my eyes.

"But I could handle it. It was good for me to get it out. It was therapy, because I had never before fully expressed this, and it was good to write

it," she continues. "It's not really kiss and tell so much as stating what happened. I'm just giving the facts. And I'm not dealing with John as the legend, John Lennon the Beatle. I'm dealing with John Lennon the man. Fame was his profession, but there was also John Lennon the person.

"(Also) I was seeing a lot of stories about me, and they weren't accurate. I thought it was about time to straighten out the record and tell the truth. John knew that one day the truth had to come out, but no one really ever knew the whole story of what went on. And I was just tired of people writing (other) stories, because I spent an important time with John. The time I spent with him when he was out and about with a lot of his friends, when he was socializing, and recording a lot, and being with his son, is a different picture of what people painted.

"A lot of people may think that this book is exploitative, but it isn't," she goes on. "It's a bit of history. I'm not saying that this is the definitive book. I didn't need to write this book for money. Obviously I work. But my main concern is that this was a story, and a true story, and because I lived it, and I was there, only I could tell it."

And what has been Yoko Ono's reaction to her book, she's asked. At the time of the interview, she hadn't heard one word. But the phone could ring at any time.

Not too long ago we had a chance to meet and interview Carlene Carter, who was in town from London to promote her first LP for Epic. We asked her a little bit about what's it like being Mrs. Nick Lowe while pursuing her own career.

"Oh, everything's pretty groovy," she jokes. "I don't see Nick very much, which is probably why everything's OK. It's pretty tough that we don't see each other too much, but I don't know what else we'd do. I don't think it would ever happen that we'd play together, because Nick is too into the men-on-the-road kind of thing.

"I do go out on the road sometimes and stuff, but me and Nick pretty much play it day to day," she says, adding that Lowe produced her previous album, which Warner Bros., her last record company, never released in the U.S.

"It freaked him out for a while, like 'I've lost my touch,' and then we decided it was best if we worked apart for a while," she says.

Coming from a traditional country music milieu, she's asked about living in a London rock'n'roll scene. Her latest album contains virtually no country music at all.

"I never really listened to that much country music," she says. "The only exposure I had to it was through the Carter family, which is like the purist kind. There is no drinking and being in prison there. None of George Jones' themes. Dave Edmunds was actually the one who taught me about country music. When I went over there he was going to produce my first album, and he wanted me to do all these George Jones songs. He suddenly had a country singer in the studio."



Photo by Chuck Pulin
MAN AT WORK—Collin Hay of Man At Work plays Pier 84 in New York.

Man Charged With Theft Of Police Tickets

NEW YORK—Detectives from the Street Crime Unit here arrested one man and were seeking another for questioning last week in connection with the theft of Police concert tickets from the mailroom of the American Broadcasting Co. at 1370 Ave. of the Americas.

Leo White, 24, an ABC mailroom employee, was arrested and charged with grand larceny when tickets to the Police show at Shea Stadium Aug. 18, destined for listeners to ABC's WPLJ were found in his possession. A second suspect, George Colon, also in his 20s, was still being sought at presstime.

Detective Jack Casale and his partner, Edward Hanlon, were summoned to the company's offices by Joe Parish, vice president and general manager of WPLJ, and Nat Kolodny, the ABC security chief, after the station received "a tip" that ducats for the show priced at \$17.50 were being sold in the building. WPLJ reportedly purchased 1,000 tickets to the concert and was distributing them on the air in a promotional effort.

Casale, who says that 100 tickets were found in Colon's locker, described the suspect as "the ring leader." White was arraigned Aug. 11 in Manhattan Criminal Court. U.S. postal authorities are now investigating charges of mail tampering against the pair, Casale adds.

LEO SACKS

Three Days Of Rock At Electric Cowboy Festival

By KIP KIRBY

NASHVILLE—Joan Jett & the Blackhearts, Kansas, Quarterflash, Donnie Iris, Madness, Mitch Ryder, Leon Russell, Quiet Riot, Molly Hatchet, Krokus and Cheap Trick are among the headliners appearing Labor Day weekend at the Electric Cowboy Pop Festival in nearby Columbia, Tenn.

The three-day outdoor concert will take place on the 200-acre Webster Farm (site of two previous country festivals), with 12 hours of entertainment scheduled for each day. Talent budget for the event is \$300,000, according to co-producer Bob Alexander; another \$200,000 has been allotted for promotion and advertising. Corporate sponsors for the festival are Peppers Pizza and Miller Beer. Host for all three days is Wolfman Jack.

Bandit Lighting of Knoxville is handling the visuals, Chicago's DB Sound is coordinating the audio, and United Production Services is staging the event, which will utilize part of the same stage recently used at the US Festival in California. Budget for staging and production is estimated by Alexander at \$70,000.

Alexander says he originally hoped to produce this concert at the Rose Bowl in Pasadena two years ago, and tie it in with mechanical bull-riding contests across the country. The scope was to have been primarily country-rock. When his oldest son was killed, Alexander shelved the idea until he moved to Nashville a year later. After determining that rock concerts generally draw better crowds in the Southeast, he revamped the project into its current configuration of rock acts.

Alexander has produced more than 200 rock concerts during his career, including shows for Yes, Rod Stewart, Joe Cocker and Jethro Tull. Administrative director for the Electric Cowboy Pop Festival is Canadian John Brower, whose list of credits includes a rock'n'roll revival in Toronto featuring the Doors, Chicago, John Lennon and Eric Clapton; the Strawberry Fields Festival in Ontario with Procul Harum, Grand Funk Railroad and Sly & the Family Stone; and, more recently, 1980's outdoor Mosport Park new wave festival, which drew over 75,000 fans.

Alexander and co-producer Jim Burns are aiming for 40,000 attendees each day of this weekend's con-

cert. Three-day tickets are priced at \$30. "People can come and go each day as they like," explains Alexander, "but we feel that any two of these headliners would be worth \$30 by themselves, so we decided to go with one blanket ticket price."

Approximately \$90,000 has been budgeted for security, utilizing a 300-man combination of uniformed and mounted police patrols and T-shirt teams.

Alexander claims negotiations are nearly complete with Ambassador Films to shoot the three-day festival as a movie documentary in 3-D.

Scher Active In Upstate N.Y.

• Continued from page 38

gree we may be the victims of our success. In building a market we've always tried to play by the rules. The things that the government has alleged, I've not seen them allege that any harm has come.

"We've always tried to keep prices down to the public, and tried to serve the public. I'm not trying to be too righteous, but I think it's an unfortunate situation and something that we as a company will have to live with. I'm confident that, regardless of the outcome, the industry knows, the agents, managers and facility managers know, and the other people we have to work with on a day-to-day basis in Upstate New York know that we've always tried to do what's best for the industry."

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$55.00 1000 - \$80.00

COLOR PRINTS
1000 - \$376.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. Florida St.
Springfield, MO 65803
(417) 869-9433 or 869-3456

SEPTEMBER 3, 1983, BILLBOARD

MANUFACTURERS AND DISTRIBUTORS
Write or call for free catalog

FARRALAN Enterprises, Inc.

66 Commerce Drive
Farmingdale, N.Y. 11735, USA
516-752-9824
TELEX: 221618 FARRA UR

 Mirror Ball	 F-301 Rope Lights	 Helicopter Beacon	 Fresnel
<ul style="list-style-type: none"> • MIRROR EFFECTS • PIN SPOTS • RAIN LITES 		<ul style="list-style-type: none"> • HELICOPTERS • SPEAKERS • MIXERS • ROPE LIGHTS 	

Installations through authorized dealers worldwide include:
CRAZY HORSE—CHILE / CLUB HIPPOPOTAMUS—MEXICO
SCARAMOUCHE—MEXICO / COMMERCIAL CENTER—VENEZUELA
SALTY DOG—NEW YORK / LA CASCADA—PANAMA
DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—NEW JERSEY

Talent & Venues

Dance Trax

By BRIAN CHIN

Singles, all breakouts: **Hot Streak's** "Body Work" (Easy Street 12-inch) hit the clubs in a major way, with its deceptively martial opening giving way to an easygoing, summery groove. The team behind Madonna's zooming "Holiday"—**Curtis & Lisa Hudson** and **John "Jellybean" Benitez**—co-produced. **New Order's** "Confusion" (Streetwise 12-inch) has a more varied, slightly more polished sound in its final commercial form. The pre-release rough mix is also included on the flip. One retailer here says it was his best-selling 12-inch upon release. **Naked Eyes'** "Promises, Promises" (EMI America promo 12-inch) isn't a rocker at all, but a snake Chic-like groove record: it enters the dance chart this week.

More singles: **Rhettia Hughes'** followup to the chart-topping "Angel Man," "Crisis" (Aria 12-inch), has the sound of a national r&b record, sporting a tense, vibrant vocal by Hughes and mock-orchestral flourishes that somehow suggest the Tommy Boy raps. **Junior Walker's** "Blow The House Down" (Motown 12-inch) is also mainstream dance/r&b, and much better as a 12-inch than a seven, because of the time allowed for the groove to settle in. (We wish Walker blew more here, though, especially on the instrumental.)

★ ★ ★

Crossover: **Quando Quando's** "Love Tempo" (Factory NY 12-inch, 325 Spring Street, New York 10013; (212) 741-0329) is 15 minutes (seven per side) of the most flexible music ever: the A side is a full sounding Latin-disco dancer for the pop crowd; the "mix" side strips down to strange beat-box dubbing that at moments suggests a Latin-inflected Sunny Ade. . . . **Big Country's** "In A Big Country" (Mercury promo 12-inch) is a wonderful pile-up of influences from rock, techno-pop, hip-hop and folk, which, one supposes, might be compared to Dexys Midnight Runners, but is much harder-hitting. . . . **Klymaxx's** "Multi-Purpose Girl" (Solar 12-inch) also pulls together diverse influences (Vanity 6, Trio, of all things), and pulls it off; **Terry Lewis** and **Jimmy Jam** did fine production on this detestably sexist record.

★ ★ ★

News and notes: Moby Dick has released a cassette compilation of most of its singles catalog, titled "Dance Party 101." Included are three cuts by the Boystown Gang as well as the label's reissues by Passengers, Carol Jiani and Yvonne Elliman, segued continuously.

We realize it was just a pro forma statement, but it was a bit upsetting to note one of the latest major label warnings against the importing and sale of foreign records. Not to name names, but this label has been notorious in bringing out in-demand records in timely fashion—three import hits in a row by a group which has now left the label. Two of their other overseas acts broke out of the clubs here with absolutely no effort on that label's part, and we wonder whether that label's (heretofore) undistinguished promotion department could have done anything without the unsolicited club support but watch those acts fall through the cracks between rock, r&b and dance.

If major labels claim to have any feelings whatsoever for their new international acts, it is essential that they allow their records to arrive here and circulate, lest they be torpedoed by a&r or promotion people who have no faith in them or find them too hard to work.

THE DEFINITIVE HISTORY OF DANCE MUSIC

Disco, Rock & Oldie Books. Over 3,000 titles in each book listed in 3 sections by BPM, Song Title & Artist.

Discover why other professionals are subscribing to **Disco & Dance Beats**. Call or write for free brochure 518-587-0889.

TOM LEWIS'
Disco Beats
8 Kaatskill Way - Box 500 D - Ballston Spa, NY 12020

DISCO/DANCE 12" U.S. & Imports (WHOLESALE FOR STORES)

USA • Canada • England • Germany
Italy • France • Holland

Some of our brand new releases are:
U.S. & Canadian 12"

- Return Of Captain Rock—Captain Rock
- Makin' Music—Gary's Gang
- You've Gotta Believe—Love Bug Starski
- Who's That—Data 3
- Take A Little Chance—Eve
- Harmony—Jayne Edwards
- Soul On Fire—Del Richardson
- Don't Let It Go—Ray Vista
- Stranger—Irving Lee
- La Bomba—Antonio Rodriguez (remix)
- Valley Style—T. Ski Valley
- Gimme Lite—Sly
- Space—Viola Wills
- Getting Ghetto Out—Ghetto Boys
- Summer Breeze—Baiser
- Killer On The Rampage—Glen Johnson
- I'm Not Your Stepping Stone—Modern Rocketry (Megatone)
- The Boys Come To Town—Earlene Bentley (Megatone)
- Photogenix—Photogenix
- Super Star—Lydia Murdock
- Burn It Up Mr. DJ—Risque
- Love Tempo—Quando Quango (new remix)
- Am I Gonna Be The One—Colors
- You Take My Heart Away—Gillian Lani
- For Your Love—Claudia Barry
- Men Hungry—Maxine Dee (U.S. remix)
- I'm Alive—American Fade (U.S. remix)
- Search and Destroy—Arkade Funk
- 69 Cancer Sign—Vercyheri
- In Alive—American Fade (U.S. remix)
- My Forbidden Love—Tapps

We have a complete selection of all U.S. releases and all import disco records. We also export to foreign countries.

European 12"

- Soul Makossa—Manu Dibango
- Les Americains—Jody J.
- Happy Children—P. Lion
- Continental—Gina LaMour
- Replay—X-Ray Connection
- Feel The Drive—Doctor Cat
- Love Reaction—Divine
- 1, 2, 3 O'Clock—Gaby Láng
- The End—John Carpenter
- Midnight Music—Stevie B
- So Easy—Richard DeJongh
- Skips A Beat—Mayana
- I Got A Rush—College Boys
- Don't Leave Me This Way—Sitt
- Tubular Affair—Samoa Park
- Got To Get To You—Charade
- London Bridge—Newtrant
- Foreign Land—The Techno
- Transdance—Night Moves (N.Y. remix)

Import LP's

- Nancy Martinez Voyage I & II
- Sound Effects Mix Your Own Stars
- Studio 57 (dbie LP)

IMPORT O DISC RECORDS
855e CONKLIN ST. FARMINGDALE, NY 11735
(516) 694 4545 TELEX 4758158 IMPT DISC

Act-ivities

Continued from page 38

England's Prince Charles is reportedly sponsoring a benefit in conjunction with **Eric Clapton's** 20th anniversary as a recording artist. Due to play at Royal Albert Hall Sept. 20-21 are such friends as **Peter**

Townsend, Jimmy Page, Jeff Beck, Charlie Watts and others.

Hot Philadelphia band **Pretty Poison** was to open for **Culture Club** in Philly this week when word came down that they were dropped from the bill. It appears that **Boy George**

wants no band opening for him that has a female in it.

415 group the **Renegades** have changed their name to **Wire Train**. "Renegades" was previously registered. . . . The Hilton Hotel in Lubbock, Tex. is sponsoring the first annual **Buddy Holly** birthday celebration, Sept. 10, featuring a dance concert, a lookalike contest, a '50s car show and a parade.

ROMAN KOZAK

Billboard® Dance/Disco Top 80™

Survey For Week Ending 9/3/83

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	8	ROCKIT—Herbie Hancock—Columbia (12 Inch)	41	41	3	LIES—Ben Steele and His Bare Hands—Vanity (12-Inch) VAN 3031
2	4	11	SWEET DREAMS—Eurythmics—RCA (12 inch) PD 13502	42	42	4	HIGHRISE—Ashford and Simpson—Capitol (12 Inch)
3	2	7	DO IT AGAIN BILLIE JEAN MEDLEY—Slingshot—Quality (12 Inch) QUS 044	43	43	4	STOP AND GO—David Grant—Chrysalis (12 Inch)
4	5	10	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SR1-23883	44	52	2	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503
5	3	12	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121	45	27	6	YOU BROUGHT THE SUNSHINE—Clark Sisters—Elektra (12 Inch) 67993
6	8	7	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956	46	38	7	PUTTIN' ON THE RITZ—Taco—RCA (12 Inch) KD 1001
7	7	8	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124	47	35	16	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547
8	12	4	BUILD ME A BRIDGE—Adele Bertei—Geffen (12 Inch) 0-20128	48	48	5	GO DEH YAKA (GO TO THE TOP)—Monyaka—Easy Street (12 Inch)
9	9	8	GET IT RIGHT—Aretha Franklin—Arista (12 Inch) AD 19043	49	34	10	I LOVE YOU—Yello—Elektra (12 Inch) 0-67917
10	31	2	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	50	39	6	PARTY TIME—Kurtis Blow—Mercury (12 Inch)
11	6	11	SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)	51	54	3	CHINA GIRL/SHAKE IT—David Bowie—EMI-America (12-Inch) 7809
12	13	8	STAND BACK—Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)	52	64	2	FAR FROM OVER—Frank Stallone—RSO (12 Inch) 8153431
13	15	8	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Komander (12 Inch)	53	55	3	WHEN WILL I SEE YOU AGAIN—Magda Layna—Megatone (12-Inch)
14	14	9	I'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913	54	NEW ENTRY	NEW ENTRY	WHAT I GOT IS WHAT YOU NEED—Unique—Prelude (12 Inch) D663
15	16	5	EVERY BREATH YOU TAKE—Otis Liggett—Emergency (12 Inch) EMDS 6538	55	47	4	DOUBLE DUTCH—Malcolm McClaren—Island (12 Inch) 96999
16	11	13	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828	56	45	21	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)
17	17	6	PIECES OF ICE—Diana Ross—RCA (12 Inch) PD 13568	57	NEW ENTRY	NEW ENTRY	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722
18	19	4	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	58	49	16	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS) 23819
19	24	6	I WANTED TO TELL HER—Ministry—Arista (LP Cut) AL 68016 (12 Inch*)	59	53	9	INFATUATION—Upfront—Silver Cloud (12 Inch)
20	21	6	BAND OF GOLD—Sylvester—Megatone (12 Inch) MT 114	60	63	2	GET WET—C-Bank—Next Plateau (12 Inch)
21	20	6	A.E.I.O.U. (Sometimes Y)—EBN/OZN—Elektra (12 Inch) 67915	61	NEW ENTRY	NEW ENTRY	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213
22	18	7	DEAD GIVEAWAY—Shalamar—Solar (12 Inch) 0-66999	62	NEW ENTRY	NEW ENTRY	SWEEPSTAKES—Nursery School—Epic (12 Inch) 49-04023
23	10	12	I.O.U.—Freeze—Streetwise (12 Inch) SWR2210	63	65	2	DANCE SISTER—New York Citi Peech Boys—Island (12 Inch) 0-76993
24	25	3	ADDICTED TO THE NIGHT/CHOIR PRACTICE—Lipps Inc.—Casablanca (LP Cuts) 8110221	64	NEW ENTRY	NEW ENTRY	GET OFF MY CASE—The Comateens—Mercury (12 Inch) 8140791
25	33	5	SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)	65	NEW ENTRY	NEW ENTRY	PROMISES, PROMISES—Naked Eyes—EMI-America (12 Inch)
26	22	6	GUILTY/ANGEL EYES/ON THE GRID—Lime—Prism (12 Inch) 1020	66	NEW ENTRY	NEW ENTRY	FIRST, LAST FOR EVERYTHING—Endgames—Flip (12 Inch) FL801
27	32	5	COLD BLOODED—Rick James—Gordy (12 Inch) 4511 MG	67	NEW ENTRY	NEW ENTRY	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681
28	28	6	TO SIR WITH LOVE—Vicki Sue Robinson—Profile (12 Inch) PRO-7025	68	NEW ENTRY	NEW ENTRY	CHEAP THRILLS—Planet Patrol—Tommy Boy (12 Inch) TB 835
29	29	6	MY TURN TO LOVE YOU—Lenny White—Elektra (7 Inch) 69813 (12 Inch*Re-Mix)	69	50	12	MACHINE BRENNTE/ON THE RUN (Auf Der Flucht)—Falco—A&M (12 Inch) 12603
30	30	5	LOVE THIS WAY—Lee Prentiss—MSB (12 Inch) MSB 12-182	70	70	6	VIDEO BURNOUT—Little Toni Marsh—Prism (12 Inch) PDS 465
31	51	2	PUT OUR HEADS TOGETHER—The O'Jays—P.I.R. (12 Inch) 4Z904073	71	71	13	CAVERN—Liquid Liquid—99 records (12 inch & LP) 99-11EP
32	46	2	SLANG TEACHER/CHICKEN OUTLAW—Wide Boy Awake—RCA (12 Inch) PD 13503	72	57	10	FREAK-A-ZOID—Midnight Star—Solar (12 Inch) 9-67919
33	40	3	MAJOR TOM (Coming Home)—Peter Schilling—Elektra (12 Inch) 0-66995	73	61	14	MY SPINE IS THE BASELINE/ACCRETIONS/ ALL LINED UP—Shriekback—Warner Bros. (LP Cuts) WB1-23874
34	23	8	WHAT'S SHE GOT—Liquid Gold—Critique (12 Inch) CR1 1001	74	62	9	EVERY BREATH YOU TAKE—The Police—A&M (7 Inch) 2542 (12 Inch*)
35	44	4	BAD BOYS—Wham—Columbia (12 Inch) 44-03933	75	66	10	FACE TO FACE, HEART TO HEART—The Twins—Quality (12 Inch) QUS 041
36	37	4	HIGH NOON—Two Sisters—Sugarscoop (12 Inch) SS 424	76	56	15	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)
37	60	2	ALL OVER YOUR FACE—Ronnie Dyson—Cotillion (12 Inch) 0-96989	77	67	10	LOVE ME TONIGHT—Attitude—RFC/Atlantic (12 Inch) 0-86998
38	26	11	MANIAC—Michael Sembello—Casablanca (7 inch) 8125167 (12 inch*Remix)	78	68	9	KEEP GIVING ME LOVE—D Train—Prelude (12 Inch) PRLD 660
39	58	2	THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916	79	69	18	FLASHDANCE . . . WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*remix)
40	36	5	DANCE TO THE MUSIC—Junior Byron—Vanguard (12 Inch) SPV 65	80	59	15	BLIND VISION—Blancmange—Island (12 Inch) 0-99886

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.

SEPTEMBER 3, 1983, BILLBOARD

Survey For Week Ending 9/3/83

Boxscore

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

- **THE POLICE, JOAN JETT & THE BLACKHEARTS, R.E.M.**—\$1,130,000, 67,000, \$17.50, \$10 and \$15, on Delsener/Ruffino-Vaughn Prods., Shea Stadium, New York, sellout, Aug. 18.
- **RICHARD PRYOR**—\$544,275, 23,444, \$25, \$20 & \$17.50, in-house, Radio City Music Hall, New York, four sellouts, Aug. 15-16, 19-20.
- **DAVID BOWIE**—\$506,333, 32,796, \$16.50 & \$12.50, Avalon Attractions, L.A. Forum, Inglewood, Calif., two sellouts, Aug. 14-15.
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS**—\$307,566, 20,320, \$15.50 & \$13, C.K. Spurlock, Joe Louis Arena, Detroit, Aug. 21.
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS**—\$297,402, 21,241, \$17.50, \$15 & \$12.50, C.K. Spurlock, Monarch Ent. Bureau, Byrne Meadowlands Complex, E. Rutherford, N.J., sellout, Aug. 11.
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS**—\$277,991, 18,522, \$15.50 & \$12.50, C.K. Spurlock, Richfield (Ohio) Coliseum, sellout, Aug. 20.
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS**—\$267,705, 17,351, \$16 & \$13.50, C.K. Spurlock, Nassau Coliseum, Uniondale, N.Y., sellout, Aug. 13.
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS**—\$265,982, 18,295, \$17.50, \$15 & \$12.50, C.K. Spurlock, Spectrum, Philadelphia, sellout, Aug. 16.
- **SAMMY HAGAR, STEVIE RAY VAUGHN, Y & T**—\$262,177, 15,003 (25,000) \$18 & \$16.50, Bill Graham Presents, Cal Expo, Sacramento, Calif., Aug. 19.
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS**—\$261,648, 17,462, \$16 & \$13.50, C.K. Spurlock, Civic Arena, Pittsburgh, sellout, Aug. 17.
- **GRATEFUL DEAD**—\$261,224, 20,000, \$15 & \$13.50, Bill Graham Presents, Frost Amphitheater, Stanford, Calif., two sellouts, Aug. 20-21.
- **STYX**—\$255,708, 19,043 (32,282), \$13.50 & \$10, Avalon Attractions, L.A. Forum, Inglewood, Calif., two shows, Aug. 17-18.
- **HALL & OATES, MARSHALL CRENSHAW**—\$255,640, 19,102 (24,140), \$16 & \$10, Avalon Attractions, Irvine Meadows Amphitheater, Laguna Hills, Calif., two shows, Aug. 13-14.
- **KENNY ROGERS, ATLANTA**—\$242,671, 26,868, \$10, \$9 & \$7, Wisconsin State Fair, Milwaukee, two sellouts, Aug. 7.
- **DAVID BOWIE**—\$235,305, 17,881, \$13.50, Pace Concerts, Reunion Arena, Dallas, sellout, Aug. 19.
- **DAVID BOWIE**—\$231,402, 17,000, \$16.50 & \$15, Avalon Attractions/Evening Star Prods., Veterans Memorial Coliseum, Phoenix, Ariz., sellout, Aug. 17.
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS**—\$221,620, 15,288 (17,911), \$15 & \$12.50, C.K. Spurlock/Festival-East, Buffalo (N.Y.) Memorial Aud., Aug. 19.
- **DAVID BOWIE**—\$221,003, 16,232, \$13.75, Pace Concerts, The Summit, Houston, sellout, Aug. 21.
- **GEORGE BENSON**—\$209,630, 9,122, (11,722), \$25, \$20 & \$17.50, In-House, Radio City Music Hall, N.Y., two shows, Aug. 18.
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS**—\$205,457, 14,072 (16,585), \$15 & \$12.50, C.K. Spurlock, Hartford (Conn.) Civic Center, Aug. 14.
- **DAVID BOWIE**—\$204,374, 16,148, \$13.50, \$12.50 & \$11.50, Pace Concerts, Special Events Center, Austin, Texas, sellout, Aug. 20.
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS**—\$194,007, 13,412 (14,036), \$15 & \$12.50, C.K. Spurlock, Providence (R.I.) Civic Center, Aug. 10.
- **DEF LEPPARD, URIAH HEPP**—\$183,901, 16,173, \$11.50 & \$10.50, Contemporary Prods., Checkerdome, St. Louis, sellout, Aug. 20.
- **TALKING HEADS**—\$155,152 (Canadian), 12,000, \$16 & \$12; in-house, Kingswood Music Theater, Toronto, Canada, sellout, Aug. 12.
- **SUPERTRAMP, THE FIXX**—\$147,227, 12,716 (13,995), \$13.50 & \$11.50, Monarch Ent. Bureau, Byrne Meadowlands Complex, E. Rutherford, N.J., Aug. 9.
- **HALL & OATES**—\$135,971, 10,000, \$13 & \$12.50, Bill Graham Presents, Cal Expo Amphitheater, Sacramento, Calif., sellout, Aug. 10.
- **KENNY ROGERS, RIGHTEOUS BROTHERS, B.J. THOMAS**—\$134,125, 9,064, \$15 & \$12.50, John Scher Presents (Monarch)/C.K. Spurlock, Rochester (N.Y.) War Memorial, sellout, Aug. 18.
- **KENNY ROGERS, RIGHTEOUS BROTHERS**—\$130,172, 9,115, \$15 & \$12.50, C.K. Spurlock, Portland (Maine) Civic Center, sellout, Aug. 9.
- **DIANA ROSS**—\$126,585, 10,662, \$12.50 & \$10, John Scher Presents (Monarch), Fingerlakes Performing Arts Center, Canandaigua, N.Y., sellout, Aug. 19.
- **JACKSON BROWNE**—\$112,473, 8,703 (9,663), \$13.50 & \$11.50, Eric Chandler Ltd., Reunion Arena, Dallas, Aug. 21.
- **RICK SPRINGFIELD, QUARTERFLASH**—\$108,925, 8,714 (8,992), \$12.50, Beaver Prods., Tulsa (Okla.) Assembly Center, Aug. 21.
- **DIANA ROSS**—\$105,990, 7,066, \$15, John Scher Presents (Monarch), Broome County Arena, Binghamton, N.Y., sellout, Aug. 20.
- **STYX**—\$103,456, 7,001 (12,070), \$16 & \$11, Avalon Attractions, Irvine Meadows Amphitheater, Laguna Hills, Calif., Aug. 20.
- **TOM JONES, GEORGE WALLACE**—\$92,826, 7,556 (8,652), \$12.50 & \$10.50, in-house, Lanierland, Cummings, Ga., two shows, Aug. 13.
- **MERLE HAGGARD, JOHN ANDERSON**—\$81,455, 8,282 (8,652), \$10 & \$9, in-house, Lanierland, Cummings, Ga., two shows, Aug. 20.
- **JACKSON BROWNE**—\$73,288, 5,872 (7,500), \$12.50 & \$10.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Aug. 17.
- **SYLVIA, BILLY CRASH, CRADDOCK, BARRY SADLER, ELMER FUDPUCKER & CATHY RAYE, LARRY LEE JONES, BUFORD**—\$69,956, 4,867 (6,500), \$20, \$16, \$10 & \$8, Country-Fest/Promopax Prods., Latrobe (Pa.) Speedway, Aug. 21.
- **CHICAGO, ALAN KAYE**—\$68,550, 5,484 (7,500), \$12.50, Contemporary Prods., Omaha (Neb.) Civic Aud., Aug. 17.
- **TALKING HEADS**—\$64,740, 5,378 (6,138), \$12.50 & \$10.50, Cross Country Concerts, New Haven (Conn.) Coliseum, Aug. 22.
- **THE GREGG ALLMAN BAND**—\$64,000

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. Publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Melinda Newman in Nashville at 615/748-8132. Ancil Davis in New York at 212/764-7314; or Linda Deckard in Los Angeles at 213/859-5338.

Talent & Venues

Talent In Action

TALKING HEADS

Forest Hills Stadium, New York
Tickets: \$15, \$13.50

It was one of the better concerts of the year, or rather two of the better concerts, when the Talking Heads played Forest Hills Aug. 19 and 21, attracting sellout crowds at the 12,000-capacity venue on both nights.

In the last few years, the Talking Heads have turned into a unique amalgamation of formally stark white music and r&b and African percussive elements. And that was the way they played at their most recent concerts.

The show began with a stark, empty stage. Head Talking Head David Byrne came out with an acoustic guitar in one hand and a boom box radio/cassette player in the other, the latter playing a rhythm track during Byrne's solo rendition of "Psycho Killer." During the second number Byrne was joined by Tina Weymouth on bass, on the third by drummer Chris Frantz, and on the fourth by guitarist/keyboardsist Jerry Harrison. The roadies wheeled in the additional equipment as it was needed.

That is the original lineup of the Talking Heads, but in song after song five more musicians—two female backup singers, a guitarist, a percussionist and keyboardist Bernie Worrell—joined the black and white cast, until there were nine altogether.

Interestingly enough, as the additional musicians came on, it wasn't to any introduction, and they were not given featured parts. Rather, they each became another strand within the musical fabric, adding to the texture and color, but never overwhelming the whole.

The first 45 minutes of the concert were pretty much given over to the older songs, among them "Air," "Life During Wartime" and "Memories." "I Zimbra" and "Take Me To The River" came after a 30-minute break, as did material from the new "Speaking In Tongues" LP, most notably "Swamp" and "Burning Down The House," which was saved for the second encore.

There was also a brief pause during which Byrne left, Weymouth's two sisters came on and the band became the Tom Tom Club for a song. With the Tom Tom Club enjoying respectable album sales on their own, perhaps they should get billing and a bit more time onstage, giving Weymouth more time stage center. As it was, she spent most of the concert in the classic bassist pose—stock still, while holding the Talking Heads' disparate elements together with her rolling bass.

But David Byrne is the top Head, and though he's still loveably gawky, he has turned that into a plus and onstage—well, you've seen his videos—he now sort of dances, jumps and runs around, and seems to have a great time. So while the lyrics may be gloomy, the performance of the Talking Heads is no longer some sort of angst-ridden white guilt play. Not with the whole audience dancing in the aisles and in their seats. It's more like a celebration—which is what a rock concert should be. **ROMAN KOZAK**

POLICE JOAN JETT

Shea Stadium, New York
Tickets: \$20, \$17.50, \$16

About three-quarters of the way through their set, Sting of the Police listed all the New York venues the band has played in, starting from its debut at CBGB and moving on through the Ritz and Madison Square Garden, and now finally Shea Stadium, their biggest triumph.

And sure enough, it was, with 67,000 entranced fans willing to brave summer showers for the Aug. 18 concert. They got what they wanted, too, a slick two-hour show, professional and well paced, with the band playing familiar cuts from their five LPs and their hits: "Roxanne," "Message In A Bottle," "Don't Stand Too Close To Me," the current No. 1 hit "Every Breath You Take," and a host of others.

They even did a pounding version of "Hit The Road, Jack," which was probably the most energetic song of their set. But mostly they worked at a different energy level, the songs moody and almost hypnotic. And it's pretty amazing that they could keep a stadium full of people transfixed with this stuff. Nevertheless, they did, reworking their songs just a bit, because with only three pieces you just can't achieve the same level of complexity live as you can in the studio. But they come close, a lot closer than one would think.

So what was the problem? None, really, except the Police just seemed a bit too peroxide precious. Not that you could see much of them,

except on the video screen so far away in center field that from behind home plate one could see the lips move on the screen before the vocals could be heard. But that wasn't so bad, either. Rather, it must have been the tea break.

Toward the end of the show, the three members of the group quit the stage, and, with the video following them along, donned top hats for what was probably their version of the Mad Hatter's tea party. Then they came back and did a few more songs. It was dumb—something that Jethro Tull would do. For the Police, it seemed like they were shirking their duty, just to be cute.

Special guest Joan Jett, meanwhile, seems born for this kind of show, hammering out her crowd-pleasing uptempo rock'n'roll. About half of her set was covers, songs like "Shout," "Star Star" and "Do You Want To Touch" which always go over well.

And some of her own songs, like "I Love Rock'N'Roll," "Bad Reputation" and the new "Fake Friends," are just about as good. Combined with an energetic and winning stage presence, it made for a very winning rock'n'roll package.

ROMAN KOZAK

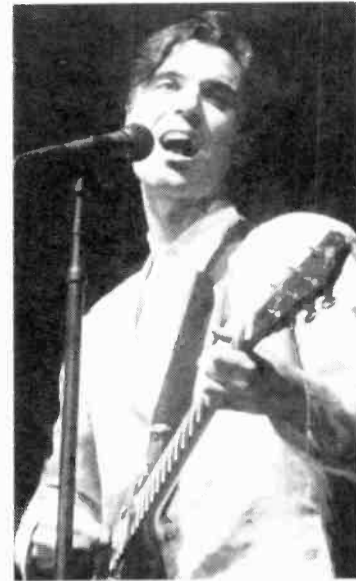


Photo by Chuck Pulin
DAVID PLAYS—David Byrne of the Talking Heads plays Forest Hills Stadium in New York.

Unsurpassed in Quality

GLOSSY PHOTOS

24½¢ EACH IN 1000 LOTS

1000 PCSTCARDS \$165.00

100 8x10 \$32.95

CUSTOM COLOR PRINTS \$98 per 100

COLOR LITHO \$425 per 1000

COLOR POSTCARDS \$240 per 3000

MOUNTED 20"x30" 30"x40"

ENLARGEMENTS \$25.00 \$40

CopyArt
Photographers
165 WEST 46th STREET, N.Y. 10036

YOU DON'T HAVE TO GO BROKE TO GO FIRST CLASS...



...you can rent a Lincoln for what others charge for compacts, or you can choose from a whole range of economy cars to super sports. Call our toll free numbers now.

213-645-4500 • In California 800-262-1271 • World Wide 800-421-5606

Budget rent a car 9775 Airport Blvd. Los Angeles, Ca. 90045

Billboard® Black LPs

Survey For Week Ending 9/3/83

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	37	MICHAEL JACKSON ▲ CBS Thriller, Epic QE 38112	38	35	26	CULTURE CLUB Kissing To Be Clever, Virgin/Epic ARE 38398 CBS
2	2	14	THE ISLEY BROTHERS ● Between The Sheets, 1-Neck FZ 38674 (Epic) CBS	39	37	11	PHYLLIS HYMAN Goddess Of Love, Arista AL 8021 RCA
3	3	16	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS	40	41	45	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML MCA
4	5	5	ARETHA FRANKLIN Get It Right, Arista AL 8019 RCA	41	42	23	CHAMPAIGN Modern Heart, Columbia FC 38264 CBS
5	5	8	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (PolyGram) PDL	48	9	9	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND
6	17	17	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA	43	40	12	DAVID BOWIE Let's Dance, EMI America SQ 17093 CAP
7	4	4	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	55	4	4	RENE & ANGELA Rise, Capitol ST-12267 CAP
8	9	9	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	45	45	27	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: 1, Atlantic 80049 WEA
9	9	15	MAZE We Are One, Capitol ST 12262 CAP	46	47	9	FINIS HENDERSON Finis, Motown 6036ML MCA
12	5	5	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS	★	NEW ENTRY	★	EURYTHMICS Sweet Dreams Are Made Of This, RCA AFL1 4681 RCA
11	10	23	WHISPERS Love For Love, Solar 60216 (Elektra) WEA	48	39	17	CHI-LITES Bottoms Up, Larc LR-8103 (MCA) MCA
13	11	16	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184 CAP	49	49	22	NONA HENDRYX Nona, RCA AFL1 4565 RCA
14	14	6	MTUME Juicy Fruit, Epic FE 38588 CBS	50	52	19	DENISE LASALLE A Lady In The Street, Malaco 7412 IND
15	13	18	DIANA ROSS Ross, RCA AFL1-4577 RCA	★	54	2	THE REDDINGS Back To Basics, Believe In A Dream FZ 38690 (Epic) CBS
16	16	11	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram) PDL	52	43	7	WAR Life Is So Strange, RCA AFL1-4598 RCA
17	17	5	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744 WEA	★	56	2	TOM TOM CLUB Close To The Bone, Sire 23916-1 (Warner Bros.) WEA
18	4	4	THE MANHATTANS Forever By Your Side, Columbia FC 38600 CBS	54	46	12	BOB MARLEY & THE WAILERS Confrontation, Island 90085-1 (Atco) WEA
19	22	4	SHALAMAR The Look, Solar 60239 (Elektra) WEA	55	44	5	SKYY Skylight, Salsoul SA 8562 (RCA) RCA
20	20	22	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND	56	57	2	STONE CITY BAND Out From The Shadow, Gordy 6042GL (Motown) MCA
21	NEW ENTRY	NEW ENTRY	KASHIF Kashif, Arista AL 9620 RCA	★	NEW ENTRY	★	ZAPP Zapp III, Warner Bros. 27875-1 WEA
22	15	42	RICK JAMES Cold Blooded, Gordy 6043GL (Motown) MCA	★	NEW ENTRY	★	SMOKEY ROBINSON Blame It On Love And All The Great Hits, Tama 6064TL (Motown) MCA
23	19	21	PRINCE ▲ 1999, Warner Bros. 23720-1 WEA	59	61	38	GEORGE CLINTON Computer Games, Capitol ST-12241 CAP
24	30	5	JARREAU ● Jarreau, Warner Bros. 23801-1 WEA	60	62	14	D TRAIN Music, Prelude PRL 14109 IND
25	25	47	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261 CAP	61	63	82	Z.Z. HILL Down Home, Malaco MAL 7406 IND
26	26	14	DE BARGE ● All This Love, Gordy 6012GL (Motown) MCA	62	51	10	B.B. KING Blues 'N Jazz, MCA 5413 MCA
27	27	6	DENIECE WILLIAMS I'm So Proud, Columbia FC 38622 CBS	63	50	7	BOBBY BLAND Tell Mr. Bland, MCA 5425 MCA
28	28	10	ONE WAY Shine On, MCA 5428 MCA	64	58	28	DARYL HALL & JOHN OATES ▲ H2O, RCA AFL1-4412 RCA
29	29	5	THE O'JAYS When Will I See You Again, P.I.R. FZ 38518 (Epic) CBS	65	59	42	CON FUNK SHUN To The Max, Mercury SRM-1-4067 (Polygram) POL
30	21	17	STACY LATTISAW Sixteen, Cotillion 90106 (Atco) WEA	66	53	6	NEW HORIZONS Something New, Columbia FC 38709 CBS
31	23	21	LAKESIDE Untouchables, Solar 60204-1 (Elektra) WEA	67	64	18	CAMEO Style, Atlanta Artists 811072-1 M-1 (Polygram) POL
32	31	31	EDDY GRANT Killer On The Rampage, Portrait/Ice B6R 38554 (Epic) CBS	68	60	17	EARL KLUGH Low Ride, Capitol ST-12253 CAP
33	34	17	ANGELA BOFILL Too Tough, Arista AL 9616 RCA	69	67	44	JANET JACKSON Janet Jackson, A&M SP-4907 RCA
34	33	16	JONZUN CREW Lost In Space, Tommy Boy TBLP 1001 IND	70	66	16	SISTER SLEDGE Bet Cha Say That To All The Girls, Cotillion 90069-1 (Atco) WEA
35	36	38	SERGIO MENDES Sergio Mendes, A&M SP-4937 RCA	71	69	21	FATBACK Is This The Future?, Spring SP-1-6738 (Polygram) POL
36	38	3	Z.Z. HILL The Rhythm & The Blues, Malaco 7411 IND	72	68	10	INDEEP Last Night A.D.J. Saved My Life, S.O.N.Y. 1201 (Becket) IND
37	32	26	KURTIS BLOW Party Time, Mercury 82175-1 (PolyGram) PDL	73	71	6	LTD For You, Montage MA 105 IND
			O'BRYAN You And I, Capitol ST-12256 CAP	74	73	13	VARIOUS ARTISTS 25 #1 Hits From 25 Years, Motown 5308ML2 MCA
				75	65	5	LARRY GRAHAM Victory, Warner Bros. 1-23878 WEA

★ 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).

Black

NEW LABEL AIMED AT OLDER AUDIENCE

Tommy Boy Chief Branching Out

NEW YORK—Tom Silverman, the driving force behind Tommy Boy Records, one of black music's leading independent labels, has announced the formation of a new label, Body Rock, aimed at an older audience with a roster consisting primarily of white acts making black music.

"Tommy Boy was started with the intention of reaching the under-18 black population, which I didn't think was being served," says Silverman. "Body Rock is aimed at the 20- to 30-year-old blacks, primarily using white acts associated with white rock or pop who want to make ballier music."

The first Body Rock single is "This Is It" by Syl Sylvain, former

member of the underground rock band the New York Dolls. Silverman is currently negotiating with a white singer who once had a No. 1 pop single, but is now without a contract. "A lot, if not all, white rock acts have their roots in black music, and I'd like to give them the opportunity to record the music without compromising the sound," says Silverman. "Body Rock would cut an Elton John in a minute, but it would have to be no-holds-barred funk."

Not all Body Rock acts will be white. The label's other signing is Michael Johnson, producer/writer for the Jonzun Crew and co-producer of New Edition. His Album will be a "cross between James Brown and Al Green," Silverman

says. "The images of Tommy Boy and Body Rock will be totally different," says Silverman. "They'll have different logos. They'll use separate distribution and promotion people in certain markets. They'll advertise differently as well. I don't expect to have as many hits off the bat with Body Rock, since the target audience doesn't buy as many records as the Tommy Boy audience."

To accommodate this expansion, Silverman is moving from the cramped East Side Manhattan basement in which Tommy Boy was founded a few years ago to a space four times as large. In addition, the company plans to add three more staff members.

The Rhythm & The Blues

Prince Prepares To Go Hollywood

By NELSON GEORGE

Prince as movie star? It is going to happen next year, when a film starring everybody's favorite rock-funker, along with members of Vanity 6 and the Time, is released. Photography begins in November in Prince's home turf of Minneapolis, with some shooting also scheduled for Los Angeles. Pre-production is already underway in Minneapolis, though sources close to Prince, as usual, are short on details.



What is known is that the film's concept came from Prince himself and is based loosely on his life (see Musician's September issue for the lurid details). Most of the sound-

track has already been cut and includes new songs he performed at a recent benefit concert in Minneapolis: "Computer Blue," "Let's Get Crazy," "I Would Die For You" and "Electric Intercourse."

According to sources in the Prince camp, most of this material is in a new wave vein similar to the sound of "Delirious," the new single from the already platinum "1999." By the way, did you check out the Prince ad on the back of last week's Billboard? It was a dead perfect parody of Vogue magazine's cover.

One last Prince note: on her "Merciless" album, Stephanie Mills records his "How Come U Don't Call

Me Anymore?," the B side of the "1999" single.

★ ★ ★

The soul sound may be a little old-fashioned in the age of the synthesizer, but two of the best singles around reach back to the roots: Lew Kirton's "Talk To Me" on CBS-distributed Believe In A Dream Records and Johnny Gill's "When Something Is Wrong With My Baby" on Atco. Both feature powerful vocal performances, gospelly arrangements and a whole lot of feeling. It'll be interesting to see if they can find an audience. Veteran

(Continued on opposite page)

Historic Doo-Wop Concert To Be Captured On Video

NEW YORK—An independent filmmaker is financing an eight-hour doo-wop concert in New Jersey for taping as a video history of the musical genre.

Mark Costello, who has worked with Martin Scorsese on "Raging Bull" and "King Of Comedy," says he is putting up \$200,000 of his own money to hold the concert Sept. 11 at Burlington Community College in Pemberton, N.J. Costello hasn't yet secured distribution for the video, but he hopes to have it available eventually for the home market.

Costello plans to have a total of 14 groups participate, with as many original members as possible, plus two singers from now-defunct doo-

wop groups. Among those slated to appear are the Five Keys, the Spaniels, the Harptones, the Ravens, the Jive Five, Earl Lewis & the Channels, the Five Willows, Shep & the Limelighters (aka the Videos), the Laddins, the Demons, the Silhouettes, the Cherokees, the Swallows and the Rainbows. In addition, George Grant of the Castelles and J.R. Bailey of the Cadillacs will sing. Others who will attend and, if time permits, may perform are Ernie Lee Warren of the Cardinals, Pearl McKinnon of the Kodaks and Weldon MacDougal of the Larks.

Costello prefers to call this music "vocal group harmony" instead of doo-wop. "Vocal group harmony has never been taken seriously as a musical form," he says. "This is the largest area of American folk music. It is music of the big city. These guys couldn't afford guitars but loved the music, so they just opened their mouths to sing."

While working with Scorsese, Costello says his passion for this music was nurtured, since the director uses vintage rock'n'roll as "a relief from the pressure of work." The idea of filming doo-wop groups came to Costello while researching a five-part PBS history of rock'n'roll that was never shown. Costello later wanted to do a group harmony history using historical footage dating back to 1927. However, because of the enthusiastic response of the existing groups and their age ("This may be the last chance to get their performances on film"), he decided to go with the live concert concept.



TARGET PRACTICE—The Jones Girls go over the songs for their first RCA album, "On Target," with co-producers Fonzi Thornton and RCA vice president Robert Wright in a New York studio. At the piano are, from left, Brenda Jones, Thornton, Wright, Valerie Jones and Shirley Jones.

Jazz

'New Music' Flows At PolyGram Steady Stream From Italy's Black Saint, Soul Note

By SAM SUTHERLAND

LOS ANGELES—PolyGram Special Imports is expanding its own involvement in "new music," but in the case of this PolyGram Classics division, national jazz promotion manager Richard Seidel is quick to clarify that phrase in its original, avant-garde sense.

Seidel is referring to PSI's quickly growing catalog of Italian jazz albums from the Black Saint and Soul Note labels helmed by Giovanni Bonandrini, who formed the two lines in 1975. Bonandrini has spurred his operation to the point where Seidel now contends that the European producer and entrepreneur is the most prolific conduit for adventurous jazz.

"With the release of our next eight albums in September, we'll be nearing the total catalog of Black Saint and Soul Note albums to date," Seidel says. Since PSI began handling the labels a year ago, 38 titles have been released. Overall, Seidel expects there to be about 70 Black Saint and 55 Soul Note titles in the two labels' catalogs by year's end.

"I don't think there's any question that there's no other label documenting the development of the new music as comprehensively as these two labels," he asserts, at the same time noting that releases by the World Saxophone Quartet and the David Murray Octet have embellished the labels' critical standing with their first U.S. chart inroads. He points as well to top honors in this year's Down Beat magazine critics poll, which named Black Saint the number two label overall, Bonandrini the top producer, and Mulhal Richard Abrams' "Blues Forever" the top album. Albums by Murray, Abrams and George Russell will be included in the September releases.

If the avant-garde is integral to Bonandrini's reputation, Seidel stresses that the two labels' repertoire isn't restricted to the genre. More established musicians have been represented on Soul Note, including Jaki Byard, Art Farmer, Jimmy Giuffre, Dannie Richmond and others. Other acts, like vocalist Kim Parker and 27-year-old pianist Mitchel Forman, don't fall readily into either camp.

The Black Saint and Soul Note rosters are dominated by American jazz players, and Seidel reports that Bonandrini garners albums from both U.S. and European sessions. Although he originally served only as executive producer for his labels' releases, Bonandrini has since emerged as a busy producer in his own right: "He tells us that he has 15 more albums in the can, and he's coming to New York to make five more albums in September—I don't

Universal Coalition 'Opens Gotham Center

NEW YORK—The Universal Jazz Coalition, a seven-year-old non-profit service organization here, is establishing the Jazz Center of New York at 380 Lafayette St.

The center will encompass a recording studio, rehearsal space and a library of records, books and films. The coalition, headed by executive director Cobi Narita and board chairman Paul J. Ash, has more than 1,000 members and subscribers.

know of another label releasing as many new jazz recordings."

That output, coupled with the often esoteric nature of the titles, does beg the question of sales viability for PSI. But Seidel says that the PolyGram division's structure, specifically tailored to such gourmet product, allows a much lower break-even point than a conventional major branch deal would realize.

Seidel notes that Bonandrini may be unique in his refusal to seek licensing deals for his albums, despite demand in a number of international territories. "He deals only in finished goods, which he ships all over the world," he explains. "That allows him to insist on his own standards in pressing and packaging, both done in Italy." PolyGram has been able to keep all titles at a \$9.98 list.

Upcoming projects include a new

album from Anthony Braxton's quartet, as well as works by the Roscoe Mitchell Sound Ensemble, the M'Boom percussion ensemble founded by Max Roach, Art Farmer and Benny Golson's Jazztet, and Paul Bley's first recording in years.

As for other jazz lines, Seidel notes that PSI continues to handle selected ECM titles not released here through that label's Warner Bros. agreement, as well as several titles from the Owl label in France.

Bay Area Society Names Officers

SAN FRANCISCO—The board of directors of the Bay Area Jazz Society has elected its slate of officers for 1983-84. Al Masucci is president, David Hardiman is vice president and Ellen Bergeron is treasurer.



JAZZY PEAKS—A group of 26 listeners to San Francisco's KJAZ-FM pose in front of the Matterhorn while on a 15-day tour of Europe. The tour, sponsored by the station in conjunction with Bon Voyage Travel, included stops at Switzerland's Montreux and Holland's North Sea jazz festivals. Announcer Jerry Dean, a 21-year KJAZ veteran, won the right to serve as the tour host through an on-air contest.

Knowledge, Atmosphere Called Retail Sales Key

Continued from page 34

ords by local musicians Frank Tusa, Eddie Moore, Eddie Marshall, Mel Martin, Mike Lipskin and Jessica Williams when the Bay Area Jazz Society sponsored a concert. He's had Dizzy Gillespie and Joe Pass do in-store appearances, as well as Chuck Mangione and George Benson, who each drew more than 200 people. Leone has a bulletin board in his department filled with information about local concerts and has created specials around albums by visiting jazz players. Yet he practices the soft sell.

"We know our customers, what they want, and how many of each record we can sell," maintains Jimmy Augustin, jazz buyer at Leisure Landing, a 6,200 square foot store near Tulane Univ. in New Orleans. "We try to carry a full line, from the most esoteric to contemporary radio jazz, like Angela Bofill's albums. There are a large number of jazz students and players down here; they're selective, and you usually can't sell them something else unless they're regular customers and you've developed a rapport with them.

"Being it's New Orleans, there's a high awareness of the musical heritage, so we sell an enormous amount of Dixieland, and French imports of Sidney Bechet recordings. Wynton Marsalis is a hometown hero here, and people pour in for his records—of course he's also a superior performer."

Personalized service has long been the hallmark of the Jazz Record Mart in Chicago, which with two locations doubles as the headquarters for Bob Koester's blues and jazz label Delmark Records. A series of managers, starting with Jim DeJong's 17-year tenure, made the JRM a must-visit stop for traveling musicians, local players and collectors worldwide. John Kuliak, a 28-year-old Chicago native, has been manager for four months, after several years' experience at the full-line Rose Records stores.

The Record Mart staff still supplies tourists with information, and sometimes volunteers to take them around to jazz clubs; much wall space is free for the asking for any promoter's poster use; and the Mart sells tickets for at least one club, the Jazz Showcase, on a continuing basis. Kuliak figures the store sees 50 customers on a weekly basis who spend \$15 to \$20 each visit "for new releases, because they want to keep

current," and he maintains a file of 4,000 promo albums for store play, which he says generates frequent sales.

Kuliak's immediate predecessor as JRM manager was Craig Kessler, who has opened his own jazz specialty shop, Swingville, in a North Side residential neighborhood. After one year, Kessler says Swingville is "getting by," but he's carved out a niche in a diffuse jazz record market by building a reputation for finding limited-edition titles and hard-to-get items. He claims that imports are 25% of his stock. He also sees approximately 25 weekly regulars, who spend \$30 to \$40 at a time.

Figures from Rick Larko, jazz buyer for the four Boston-area Harvard Coop stores, indicate that jazz is gaining in its hold on the musical interests of young Americans. "Jazz accounts for about 25% of total record sales, while the jazz department of our main store is about two-thirds the size of the rock department," says Larko, 24. "We track new releases, and often sell 100 copies of a new release in a week."

Larko identifies more than 100 regular jazz customers, including young and middle-aged professionals and students. "There is club support for jazz in Boston," he explains, "and good public radio support for the music, through airplay on several local stations. The jazz that gets radio play sells more, because people know how it sounds. I've noticed in the past two years sales are going up for the progressive styles of the world Saxophone Quartet and the Art Ensemble of Chicago, and recently Bob Moses' album 'When Elephants Dream Of Music' on Gramavision just flew out of here when we started stocking it—but maybe that's the effect of the college town. Older customers are less willing to experiment; they stick to their favorite artists."

Larko's characterization of the older jazz listener was disputed by Angela Singer, operations manager for three Circle Records and Tape stores owned by Associated Distributors of Phoenix. "We have affluent residents and tourists who winter in Flagstaff and Scottsdale, and we don't want to turn off our customers with rock'n'roll music, or a too casual attitude, so we consider ourselves a department store that sells music," she says. "Our rock'n'roll sales are there, but we've been improving overall store performance, and about 20% of our business is jazz now."

Survey For Week Ending 9/3/83											
Billboard® Best Selling Jazz LPs™											
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)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	19	JARREAU ● Jarreau, Warner Bros. 1-23801	26	37	19	WILTON FELDER Gentle Fire, MCA 5406	27	32	92	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577
2	2	9	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744	28	28	11	TANIA MARIA Come With Me, Concord Jazz CJ 200	29	29	46	SPYRO GYRA Incognito, MCA MCA-5368
3	3	9	PAT METHENY GROUP Travels, ECM 23791-1 (Warner Bros.)	30	30	25	WEATHER REPORT Procession, Columbia FC 38427	31	31	61	GEORGE WINSTON Winter Into Spring, Windham Hill C 1019
4	5	3	SPYRO GYRA City Kids, MCA 5431	32	20	19	LONNIE LISTON SMITH Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)	33	23	17	STEPS AHEAD Steps Ahead, Musician 60168 1 (Elektra)
5	4	17	EARL KLUGH Low Ride, Capitol ST 12253	34	35	9	MICHAEL FRANKS Previously Unavailable, John Hammond BFW 38664 (CBS)	35	36	60	DAVID SANBORN As We Speak, Warner Bros. 1-23650
6	6	11	LARRY CARLTON Friends, Warner Bros. 1-23834	37	38	3	ERIC GALE Island Breeze, Musician 60199 1 (Elektra)	38	26	42	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST 12247
7	14	3	RONNIE LAWS Mr Nice Guy, Capitol ST 12261	39	27	15	RARE SILK New Weave, Polydor S10028-1Y1 (Polygram)	40	42	145	GROVER WASHINGTON JR. ▲ Winelight, Elektra 6E-305
8	9	9	WYNTON MARSALIS Think Of One, Columbia FC 38641	41	33	31	HERBIE HANCOCK Quartet, Columbia C2-38725	42	40	19	DAVID GRISMAN Dawg Grass/Dawg Jazz, Warner Bros. 1-23804
9	13	7	JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA Passion, Fire & Grace, Columbia FC 38645	43	39	19	HANK CRAWFORD Midnight Ramble, Milestone M-9112 (Fantasy)	44	41	43	VARIOUS ARTISTS Casino Lights, Warner Bros. 23718 1
10	7	13	THE YELLOWJACKETS Mirage A Trois, Warner Bros. 23813-1	45	50	115	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM 1-1190 (Warner Bros.)	46	47	38	LEE RITENOUR Rit/2, Elektra 60186
11	11	9	RAMSEY LEWIS Les Fleurs, Columbia FC 38787	47	49	13	JAY HOGGARD Love Survives, Gramavision GR 8204 (PolyGram)	48	48	60	BOB JAMES Hands Down, Columbia/Tappan Zee FC 38067
12	12	19	JOE SAMPLE The Hunter, MCA 5397	49	44	15	GEORGE DUKE Guardian Of The Light, Epic FE 38513	50	43	7	FREDDIE HUBBARD A Little Night Music, Fantasy F 9626
13	15	21	GEORGE WINSTON Autumn, Windham Hill C-1012								
14	8	13	BOB JAMES The Gene, Columbia FC 38678								
15	17	38	GEORGE WINSTON December, Windham Hill C 1025								
16	16	13	MILES DAVIS Star People, Columbia FC 38657								
17	34	3	HIROSHIMA Third Generation, Epic FE 38708								
18	10	11	CHUCK MANGIONE Journey To A Rainbow, Columbia FC 38686								
19	19	105	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576								
20	NEW ENTRY		JEAN-LUC PONTY Individual Choice, Atlantic 80098								
21	22	9	B.B. KING Blues 'N' Jazz, MCA 5413								
22	24	27	DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin and the New York/L.A. Dream Band, GRP A 1001								
23	18	65	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)								
24	25	38	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215								
25	21	15	CARLOS SANTANA Havana Moon, Columbia FC 38642								

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher

★ 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).

SEPTEMBER 3, 1983, BILLBOARD

Billboard®

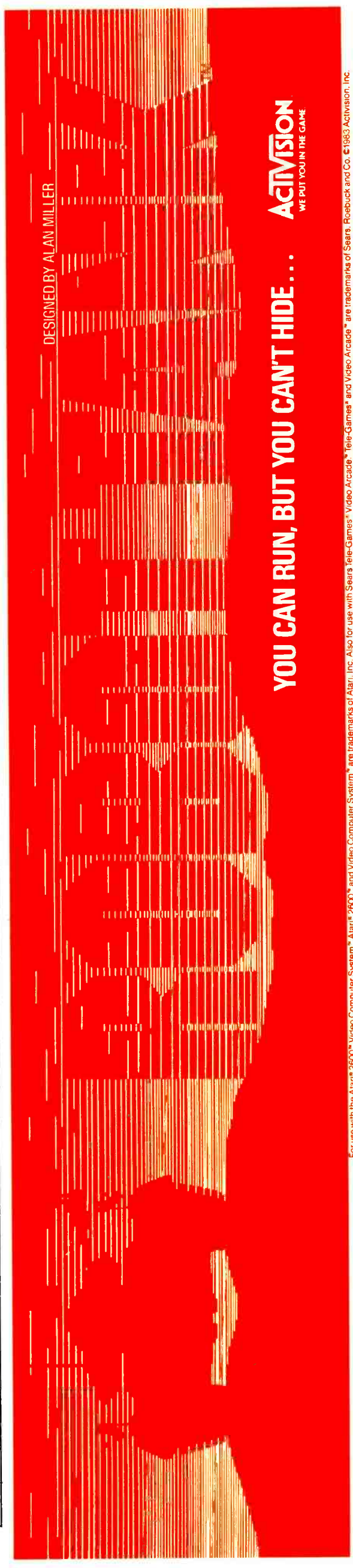
Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	17	SWEET DREAMS—Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13553	★	44	5	BIG LOG—Robert Plant (Not Listed), Plant, Blunt, Woodroffe; Swan Song 7-99844 (Atco)
2	3	14	MANIAC—Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812516-7 (PolyGram)	★	43	4	TELL HER NO—Juice Newton (Richard Landis), R. Argent; Capitol 5265
3	1	14	EVERY BREATH YOU TAKE—The Police (Hugh Padgham, The Police), Sting; A&M 2542	★	39	7	YOU'RE DRIVING ME OUT OF MY MIND—Little River Band (Little River Band, Ernie Rose), B. Birtles, G. Goble; Capitol 5256
4	5	11	PUTTIN' ON THE RITZ—Taco (PSP, David Parker), Berlin; RCA 13574	★	25	13	ROCK OF AGES—Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 812604-7 (PolyGram)
5	4	15	SHE WORKS HARD FOR THE MONEY—Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7 (PolyGram)	★	41	9	TONIGHT I CELEBRATE (M. Masser), M. Masser, G. Goffin; Capitol 5242
6	11	11	THE SAFETY DANCE—Men Without Hats (Marc Durand), Ivan; Backstreet 52232 (MCA)	★	47	6	BURNING DOWN THE HOUSE—Talking Heads (Talking Heads), D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29565 (Warner Bros.)
7	12	6	TELL HER ABOUT IT—Billy Joel (Phil Ramone), B. Joel; Columbia 38-04012	★	46	12	HOLD ME 'TIL THE MORNIN' COMES—Paul Anka (Denny Diante), P. Anka, D. Foster; Columbia 38-03897
8	6	10	IT'S A MISTAKE—Men At Work (Peter McLean), C. Hay; Columbia 38-03959	★	52	3	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch; EMI-America 8172
9	9	10	I'LL TUMBLE 4 YA—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03912	★	33	21	NEVER GONNA LET YOU GO—Sergio Mendes (Sergio Mendes), B. Mann, C. Weil; A&M 2540
10	13	7	HUMAN NATURE—Michael Jackson (Quincy Jones), S. Porcaro, J. Bettis; Epic 34-04026	★	58	2	ISLANDS IN THE STREAM—Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615
11	8	15	(KEEP FEELING) FASCINATION—The Human League (Martin Rushent, Human League), Oakley, Callis; A&M 2547	★	36	10	ALL TIME HIGH—Rita Coolidge (John Barry), J. Barry, T. Rice; A&M 2551
12	10	14	CHINA GIRL—David Bowie (David Bowie, Nile Rodgers), D. Bowie, I. Pop; EMI-America 8165	★	65	2	ONE THING LEADS TO ANOTHER—The Fixx (Rupert Hine), Curmin, Woods, West-Oram, Greenall, Agies; MCA 52264
13	16	6	DON'T CRY—Asia (Mike Stone), Wetton, Downes; Geffen 7-29571 (Warner Bros.)	★	50	6	COLD BLOODED—Rick James (Rick James), R. James; Gordy 1687 (Motown)
14	14	9	LAWYERS IN LOVE—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69826 (Elektra)	★	57	3	DON'T FORGET TO DANCE—The Kinks (Ray Davies), R. Davies; Arista 1-9075
15	20	8	TOTAL ECLIPSE OF THE HEART—Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906	★	70	3	IT MUST BE LOVE—Madness (Clive Langer, Alan Winstanley), Siffre; Geffen 7-29562 (Warner Bros.)
16	7	14	STAND BACK—Stevie Nicks	★	53	4	HOW CAN I REFUSE—Heart
17	18	18	OUR HOUSE—Madness (Clive Langer, Alan Winstanley), C. Smyth, C. Foreman; Geffen 7-29668 (Warner Bros.)	★	67	51	OUR HOUSE—Madness (Clive Langer, Alan Winstanley), C. Smyth, C. Foreman; Geffen 7-29668 (Warner Bros.)
18	7	7	WORDS—F.R. David (Frederick Liebovitz, Jean-Michel Gallois-Montburn), R. Fitoussi; Carrere 101 (PolyGram)	★	68	62	WORDS—F.R. David (Frederick Liebovitz, Jean-Michel Gallois-Montburn), R. Fitoussi; Carrere 101 (PolyGram)
19	3	3	BAD BOYS—Wham-U.K. (Steve Brown), G. Michael; Columbia 44-03933	★	80	80	BAD BOYS—Wham-U.K. (Steve Brown), G. Michael; Columbia 44-03933
20	9	9	FAKE FRIENDS—Joan Jett and the Blackhearts (J. Jett, R. Cordell, K. Laguna), J. Jett, K. Laguna; Blackheart/MCA 52240	★	70	45	FAKE FRIENDS—Joan Jett and the Blackhearts (J. Jett, R. Cordell, K. Laguna), J. Jett, K. Laguna; Blackheart/MCA 52240
21	7	7	SHARP DRESSED MAN—ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29576	★	71	56	SHARP DRESSED MAN—ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29576
22	3	3	SHIP TO SHORE—Chris DeBurgh (Rupert Hine), C. DeBurgh; A&M 2565	★	75	75	SHIP TO SHORE—Chris DeBurgh (Rupert Hine), C. DeBurgh; A&M 2565
23	13	13	CUTS LIKE A KNIFE—Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A&M 2553	★	73	55	CUTS LIKE A KNIFE—Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A&M 2553
24	NEW ENTRY	NEW ENTRY	DELIRIOUS—Prince (Prince), Prince; Warner Bros. 7-29503	★	NEW ENTRY	NEW ENTRY	DELIRIOUS—Prince (Prince), Prince; Warner Bros. 7-29503
25	14	14	1999—Prince (Prince), Prince; Warner Bros. 7-29896	★	75	42	1999—Prince (Prince), Prince; Warner Bros. 7-29896
26	3	3	FREAK-A-ZOID—Midnight Star (R. Calloway), V. Calloway, R. Calloway, B. Simmons; Solar 7-69828 (Elektra)	★	84	84	FREAK-A-ZOID—Midnight Star (R. Calloway), V. Calloway, R. Calloway, B. Simmons; Solar 7-69828 (Elektra)
27	3	3	DO IT AGAIN BILLIE JEAN MEDLEY—Club House (S. Scialera, M. Interland, C. LaBionda), W. Becker, D. Fagen, M. Jackson; Atlantic 7-89795	★	81	81	DO IT AGAIN BILLIE JEAN MEDLEY—Club House (S. Scialera, M. Interland, C. LaBionda), W. Becker, D. Fagen, M. Jackson; Atlantic 7-89795
28	5	5	CHANGE—Tears For Fears (Chris Hughes, Ross Cullum), R. Orzabal; Mercury 812677-7 (PolyGram)	★	78	73	CHANGE—Tears For Fears (Chris Hughes, Ross Cullum), R. Orzabal; Mercury 812677-7 (PolyGram)
29	2	2	JUST BE GOOD TO ME—The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris III; Tabu 4-03955 (Epic)	★	90	90	JUST BE GOOD TO ME—The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris III; Tabu 4-03955 (Epic)
30	2	2	HANG ON NOW—Kajagoogoo (Colin Thurston, Nick Rhodes), Kajagoogoo, N. Beggs, Limahl; EMI-America 8171	★	85	85	HANG ON NOW—Kajagoogoo (Colin Thurston, Nick Rhodes), Kajagoogoo, N. Beggs, Limahl; EMI-America 8171
31	3	3	GARDEN PARTY—Herb Alpert (Herb Alpert), E. Gunnarsson; A&M 2562	★	83	83	GARDEN PARTY—Herb Alpert (Herb Alpert), E. Gunnarsson; A&M 2562
32	NEW ENTRY	NEW ENTRY	UNCONDITIONAL LOVE—Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 814088-7 (PolyGram)	★	NEW ENTRY	NEW ENTRY	UNCONDITIONAL LOVE—Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 814088-7 (PolyGram)

17	28	5	(Jimmy Lovine), S. Nicks; Modern 7-99865 (A&M)	54	4	HIGH TIME —Styx (Styx), D. DeYoung; A&M 2568	89	2	LIVING ON THE EDGE —Jim Capaldi (Steve Winwood, Jim Capaldi), J. Capaldi; Atlantic 7-89799
18	26	6	MAKING LOVE OUT OF NOTHING AT ALL —Air Supply (Jim Steinman), J. Steinman; Arista 1-9056	22	23	FLASHDANCE . . . WHAT A FEELING —Irene Cara (Giorgio Moroder), K. Forsey, I. Cara, G. Moroder; Casablanca 811440-7 (PolyGram)	NEW ENTRY		FOOLIN' —Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 814178-7 (PolyGram)
19	18	12	TAKE ME TO HEART —Quarterflash (John Boylan), M. Ross; Geffen 7-29603 (Warner Bros.)	59	3	SOMEONE BELONGING TO SOMEONE —The Bee Gees (Not Listed), B. Gibb, R. Gibb, M. Gibb; RSO 815 235-7 (PolyGram)	NEW ENTRY		SOLSBURY HILL —Peter Gabriel (Peter Gabriel, Peter Walsh), P. Gabriel; Geffen 7-29542 (Warner Bros.)
20	21	9	HUMAN TOUCH —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13576	60	4	THE NIGHT —The Animals (Burdon, Chandler, Price, Steel, Valentine, Lipsom), E. Burdon, J. Sterling, D. Evans; I.R.S. 9920 (A&M)	NEW ENTRY		FIGHT FIRE WITH FIRE —Kansas (Kansas, Neil Kernon), J. Elefante, D. Elefante; CBS Associated 4-04057
21	24	8	PROMISES, PROMISES —Naked Eyes (Tony Mansfield), P. Bryne, R. Fisher; EMI-America 8170	69	2	WHAT AM I GONNA DO —Rod Stewart (Rod Stewart, Jimmy Iovine, Tom Dowd), Stewart, Davis; Brock; Warner Bros. 7-29564	NEW ENTRY		ALL I NEED TO KNOW —Bette Midler (Chuck Plotkin), B. Mann, C. Weil, T. Snow; Atlantic 7-89789
22	30	6	FAR FROM OVER —Frank Stallone (Johnny Mandel), F. Stallone, V. DiCola; RSO 815023-7 (PolyGram)	63	4	RAINBOW'S END —Sergio Mendes (Sergio Mendes), D. Freeman, D. Batteau; A&M 2563	NEW ENTRY		WANNA BE STARTIN'
23	27	10	HOW AM I SUPPOSED TO LIVE WITHOUT YOU —Laura Branigan (Jack White), M. Bolton, D. James; Atlantic 7-89805	NEW ENTRY		SITTING AT THE WHEEL —The Moody Blues (Pip Williams), J. Lodge; Threshold 604 (PolyGram)	89	15	SOMETHING —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03914
24	32	5	TRUE —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42720	48	10	BLAME IT ON LOVE —Smokey Robinson & Barbara Mitchell (George Tobin), D. Deluca, T. Munda; Tama 1684 (Motown)	NEW ENTRY		WHAT SHE'S GOT —Liquid Gold (R. Davis, T. Taverner), R. Davis, S. Alexander; Critique 701 (Quality)
25	37	2	KING OF PAIN —The Police (Hugh Padgham, Police), Sting; A&M 2569	64	4	I DON'T WANNA DANCE —Eddy Grant (Eddy Grant), E. Grant; Portrait/Ice 37-04039 (Epic)	91	12	THE BORDER —America (Russ Ballard), R. Ballard, D. Bunnell; Capitol 5236
26	29	11	DEAD GIVEAWAY —Shalamar (L.F. Sylvers, III), J. Gallo, M. Dare, L.F. Sylvers, III; Solar 7-69819 (Elektra)	31	21	ELECTRIC AVENUE —Eddy Grant (E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic)	92	12	MIDNIGHT BLUE —Louise Tucker (Tim Smit, Charlie Skarbek), Beethoven, Smit, Skarbek; Arista 1-9022
27	17	13	HOT GIRLS IN LOVE —Loverboy (Bruce Fairbairn, Paul Dean), P. Dean, B. Fairbairn; Columbia 38-03941	NEW ENTRY		SUDDENLY LAST SUMMER —The Motels (Val Garay), M. Davis; Capitol 5271	93	17	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.)
28	23	9	AFTER THE FALL —Journey (Mike Stone, Kevin Eison), S. Perry, J. Cain; Columbia 38-04004	71	3	EVERYDAY I WRITE THE BOOK —Elvis Costello & The Attractions (Clive Langer, Alan Winstanley), E. Costello; Columbia 38-04045	94	12	JUICY FRUIT —Mtume (J. Mtume), J. Mtume; Epic 34-03578
29	15	14	IS THERE SOMETHING I SHOULD KNOW —Duran Duran (Ian Little, Duran Duran), Duran Duran; Capitol 5233	67	4	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (Ronnie Milsap, Tom Collins), D.E. Williams, M.D. Stewart; RCA 13564	NEW ENTRY		TAKE AWAY —Big Ric (John D'Andrea, Carmine Rubino), B. Harner, J. Pondei, K. DiSimone; Scotti Bros. 4-04084 (Epic)
30	34	8	DON'T YOU GET SO MAD —Jeffrey Osborne (George Duke), J. Osborne, M. Sembello, D. Freeman; A&M 2561	40	15	SAVED BY ZERO —The Fixx (Rupert Hine), Currin, Woods, West-Dram, Greenall, Agies; MCA 52213	96	7	TIP OF MY TONGUE —The Tubes (David Foster), Tubes, Snyder, White; Capitol 5258
31	19	11	ROCK 'N' ROLL IS KING —ELO (Jeff Lynne), J. Lynne; Jet 4-03964 (Epic)	78	2	CAN'T SHAKE LOOSE —Agnetha Faltskog (Mike Chapman), R. Ballard; Polydor 815230-7 (PolyGram)	97	6	CRAZY —Manhattans (J. Anderson, S. Williams), J.V. Anderson, S. Williams, S. Horton; Columbia 38-03939
32	35	5	KISS THE BRIDE —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29568 (Warner Bros.)	74	4	MIRACLES —Stacy Lattisaw (Narada Michael Walden), G. Benson, F. Wildhorn; Cotillion 7-99855 (Atco)	98	11	IT'S INEVITABLE —Charlie (Kevin Beamish, Terry Thomas), T. Thomas; Mirage 7-99862 (Atco)
33	38	7	LADY LOVE ME —George Benson (Arif Mardin), D. Patch, J.N. Howard; Warner Bros. 7-29563	61	6	GET IT RIGHT —Aretha Franklin (L. Vandross), L. Vandross, M. Miller; Arista 1-9043	99	5	HOLIDAY ROAD —Lindsey Buckingham (Lindsey Buckingham, Richard Dashut), L. Buckingham; Warner Bros. 7-29570
				66			100	5	MAYBE THIS DAY —Kissing The Pink (Colin Thurston), Kissing The Pink; Atlantic 7-89796



For use with the Atari® 2600™ Video Computer System™. Atari®, Atari® 2600™ and Video Computer System™ are trademarks of Atari, Inc. Also for use with Sears Tele-Games™ Video Arcade™. Tele-Games™ and Video Arcade™ are trademarks of Sears, Roebuck and Co. ©1983 Activision, Inc.

VIDCOM 83, YOUR STRATEGY FOR THE YEAR.

Finalized agreements, signed contracts.

Producers, publishers and distributors, there is still time to sign-up for the Market for Home Video Programming and thus join this exclusive business circle.

By registering, you will have access to a strictly professional marketplace, where you will be able to sell and buy films and programmes for and on videocassettes and videodiscs.

NEGOTIATE RIGHTS AND TITLE TRANSFERS

Feature and short film producers will be able to sell their video rights to videographic publishers. Video producers will be able to sign publishing and distribution agreements and to acquire new titles and rights.

SIGN COPRODUCTION AND DISTRIBUTION AGREEMENTS

with company decision-makers who will become your partners in multi-media productions uniting film, television, video etc. and who will distribute your productions to geographical areas where you are not presently represented.

MEET THE RETAILERS

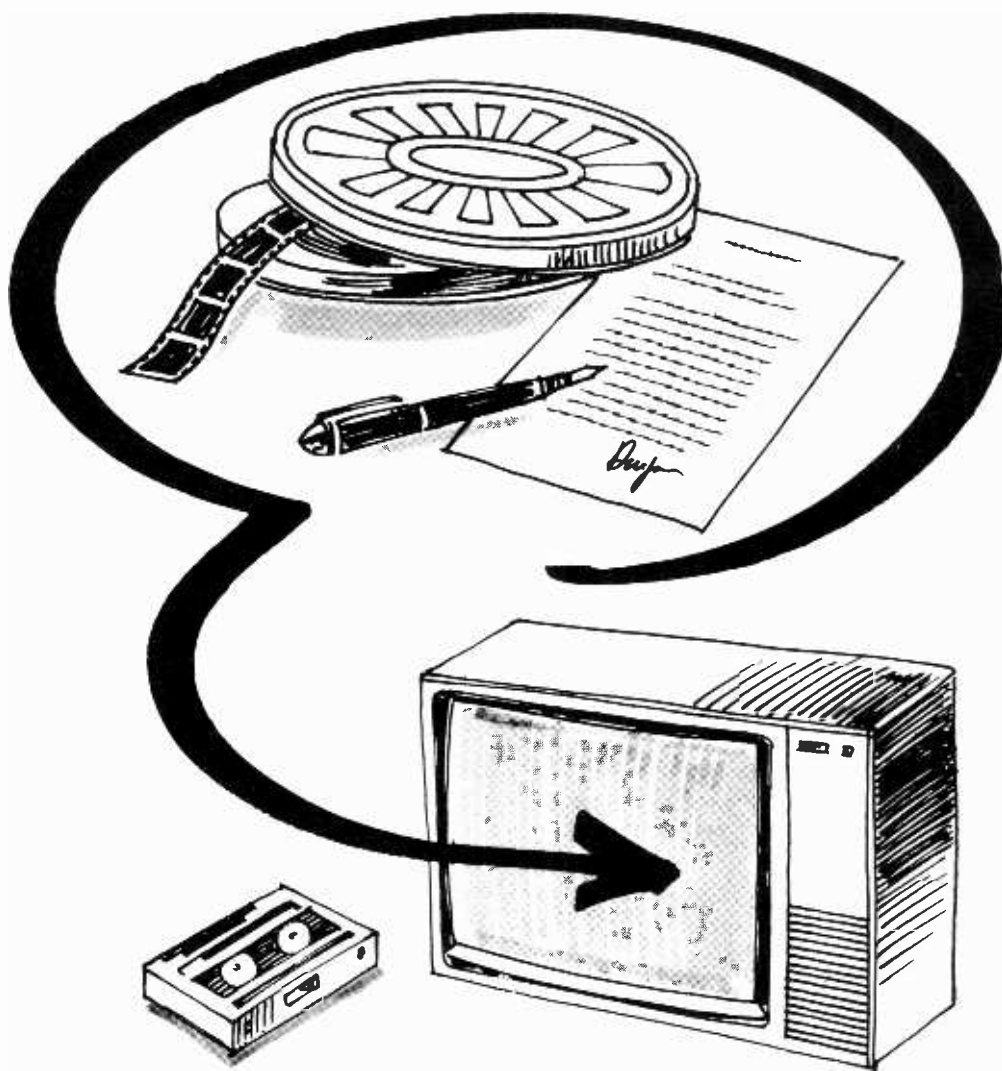
who will sell your programmes and develop your distribution outlets.

ANALYSE NEW MARKET TRENDS

find out what the consumer wants and how the market is developing.

This is why Vidcom is the key element in your strategy, providing the vital international link between you and the consumer.

In the name of good business, sign-up and attend Vidcom'83.



vidcom

THE PASSPORT TO THE WORLD OF TOMORROWS COMMUNICATIONS

9th International Videocommunications Market,
3-7 october 1983, Palais des Festivals, Cannes (France).

Trade only.

----- ✂ -----
Veuillez m'adresser sans engagement votre documentation "Exposant". Please send me without any obligation, information for "Exhibitors".

Nom/Name: _____ Fonction/Position: _____

Société/Company: _____

Activités de la Société/Main activity of this Company: _____

Adresse/Address: _____

Tél.: _____

Adresser ce coupon à / Please return this coupon to:

Commissariat Général: 179, Avenue Victor-Hugo 75116 Paris (France) - Tél.: (33) (1) 50514.03 - Télex 630.547 MIDORG
U.S. representative Harvey Seslowsky - Peard Associates (Syosset Office) 100 Lafayette Drive, Syosset, N.Y. 11791 - Tél.: (516) 364.3686 - Télex 6852011
U.K. representative Jack Kessler - International Exhibition Organisation Ltd 9 Stafford Street, London W1X 3PE - Tél.: (01) 499.2317 - Télex 25230

copexen

BIL

Is The Crossover Boom Over? It's The Record That Counts

By KIP KIRBY

NASHVILLE—Is country music's crossover boom of the past several years likely to nosedive in the face of competition from the new music and dance-oriented acts that are changing the sound of contemporary radio?

While opinions differ widely, most programmers and consultants agree that the current drift of top 40 radio is toward a more urbanized sound, but don't view the techno-pop explosion as significantly decreasing country's overall chances for crossover.

At the adult contemporary level, in fact, the opposite may prove true. With pop acts taking on a harder, more synthesized edge, AC stations may soon face a dearth of program-mable MOR records, and they may turn even more directly toward country to bridge that gap. Says Bob Elliot, vice president at Burkhart/Abrams/Michaels/Douglas & Associates, "Country crossover looks very healthy right now. We're using more Sylvia and Crystal Gayle and Kenny Rogers and Eddie Rabbitt because it's difficult to get good AC records for these stations. So much of the top 40 music that we used to rely on has gotten too techno-pop. It's easier to program country crossover for texture-oriented pop radio."

And at the top 40 level, programmers maintain they will continue to be influenced by individual records rather than by genres. Thus, they'll continue adding new releases by country artists when they fit their formats.

"Top 40 doesn't play moods, it plays hits," says PD Rick Peters of WHTT Boston. "If a record is big enough, it's going to get played whether the artist comes from Nashville or from London. For instance, we play Def Leppard right next to Sergio Mendes, but we'll use a jingle between as a link."

Demographics becomes a key ingredient in programming country crossover successfully, say consultants who deal with a variety of radio formats. "I think youth-oriented hit radio is encouraging a narrower format now than in past years," observes Doubleday consultant Bob Hatrik. "Top 40 suddenly has no need to be soft—now it's going after what used to be AOR's province." Stations that regularly daypart are finding that country acts often help maintain stable adult demographics during the day, while the playlist reverts to a harder pop/rock sound in night rotation.

Ed Shane of Houston's Shane Media Services believes that place-

ment is becoming as critical in programming as the music itself. "Stations do well with country if they put it into rotation in a way that doesn't punch up the fact the record is country," he says. "I always suggest that pop or AC stations billboard a crossover record with a live jock," who will play up the station's top 40 image."

Stations playing primarily pop which have done well with crossover records don't always treat them differently. When "Swingin'," a novelty hit for country traditionalist John Anderson, scored so well with pop radio, many stations used it like a '50s oldie. At WKRC Cincinnati, PD Dave Mason played it back-to-back with other contemporary hits like the Stray Cats' "Stray Cat Strut" and Joe Jackson's "Steppin' Out." At Z-93 Atlanta (WZGC), PD John Young went on "Swingin'" out of the box and went on to see the record become a smash in that basically rock-oriented market.

"Top 40 radio has never been more open or more varied than now," Young asserts, pointing to such current playlist names as Kajagoogoo, Culture Club, Madness, Laura Branigan, Rick Springfield, Marvin Gaye and Bonnie Tyler. "You've got old acts, new acts, familiar acts. If I've played fewer country records in the last year, it's because there's so much to choose from, not because crossover doesn't sometimes fit our format."

"On the surface, country still has a chance because contemporary hit radio is burning up an awful lot of hot records right now," observes consultant Rob Balon of Robert E. Balon & Associates. "On the other hand, I frankly can't see the Eurythmics next to Alabama. The sounds aren't compatible."

Top 40 programmer Alan Burns of WRQX Washington says country producers need to be aware of the new recording and production techniques. "It's not impossible for country to manage some kind of fusion with today's dance-oriented sounds," he insists. "When Ronnie

Milsap came out not long ago with 'Stranger In My House,' for example, a lot of people thought it sounded like Supertramp."

But Bob Henabery of Bob Henabery Associates, a New York consultant, thinks that country faces a tough challenge from new music and black acts today. "I think it's tough to program country into contemporary hit formats. In major markets, country isn't useful to top 40 stations now. It can be done, not by changing style so much as by choosing good-time, energetic, rhythm-type material that sounds compatible. Country's always been great with ballads, but that's not going to work now."

At top 40 Tulsa station KAYI, PD Phil Williams admits candidly that he's programming less country crossover product than a year ago. The wide choice of available music has influenced this trend, he says, as has top 40 radio's obvious desire to move away from the direction of adult contemporary.

Artists themselves are becoming aware of the situation as well. One of the biggest country crossover records of recent years was "Elvira" by the Oak Ridge Boys. Today, the group isn't so sure about its chances for follow-up pop success.

"I think it's going to be a lot tougher for country acts to cross over these days—I think it's already becoming obvious," says Joe Bonsall of the Oak Ridge Boys. "I think MTV is a big factor, and I see dance music coming back in a huge way, too, which is gonna kick country in the butt. The Oak Ridge Boys can cut a pop record, but we can't cut a record that sounds like Michael Jackson or Def Leppard—and it would be a mistake to do it even if we could."

"Sales are going to come down, because let's face it, a lot of country's gigantic record sales have been based on crossover," Bonsall continues. "And the crossovers just aren't going to be there the way they have been. It's going to be very difficult for any of us to crack the top 40 charts."

WEEKEND PROGRAM

'Solid Gold' Debuts On United Stations

NASHVILLE—The United Stations adds a new member to its programming stable when "Solid Gold Country" takes to the air this weekend (2-4).

The three-hour weekly show is built around the concept that many country music listeners are converts to the format and thus interested in learning about the music's evolution during the past 35 years. Thus, each weekend segment of "Solid Gold Country" will focus on country oldies, pioneer artists from the past, specific years' biggest records, mini-themes and historical background information.

The artist featured on the magazine-styled program will be heard in interviews and comments running throughout the three-day period the show airs. Johnny Paycheck kicks off the program, and will be followed during the month by Brenda

Lee, Dottie West, Roy Clark, and Jim Ed Brown & the Browns.

Air personality Stan Martin, formerly with WHN New York, will host the show, which is written by Rochelle Friedman and produced by Ed Salamon, vice president of programming for the United Stations.

As with other United Stations offerings, the show, which is expected to debut in about 125-140 markets, will be distributed on a barter basis.

Nick Verbitsky, United Stations president and head of its marketing operation, says that the firm's other country syndication, "The Weekly Country Music Countdown," has had its national advertising time sold out for 14 consecutive months. "When Ed and I started out at WHN 10 years ago, it was tough selling country music to Madison Avenue," he says. "Now it's no problem at all."



CHEROKEE CHAMPS—Michael Murphey and Johnny Lee harmonize on a duet of "Cherokee Fiddle" during an appearance on the Nashville Network's late-night show, "Nashville Now." Lee sang the song in the "Urban Cowboy" movie.

Nashville Scene

Hot Numbers Help Bring The Summer To A Close

This week's column is compiled by Edward Morris in Kip Kirby's absence.

While the civilized world as we know it ponders the final choices for CMA immortality, the rest of us continue our daily slog through the industry—searching for that hit song, that profligate investor, that record-breaking gate receipt or, lacking anything really good, the meaning of life. Thus winds down the summer.

Chart watchers, crazed by the August heat and a lust for statistics, may note that this week's listing fairly pulsates with hot numbers—from George Strait's "A Fire I Can't Put Out" at the top through Louise Mandrell's "Too Hot To Sleep," Kenny Rogers' "Scarlett Fever," Steve Wariner's "Midnight Fire," Mel McDaniel's "Hot Time In Old Town Tonight" and Atlanta's "Atlanta Burned Again Last Night."

One of the more prominent names on the chart, by the way, is that of producer/songwriter Blake Mevis. His producer stamp is on four of the songs in the top 20, and he has writer credits on two others. All in all, an award-giver's dream.

Songwriting legend Stuart Hamblen visited Nashville recently to reactivate his publishing company and make some radio contacts for his popular Los Angeles-based program, "Cowboy Church Of The Air." Now 74, Hamblen is remembered for scripting such classics as "This Ole House," "(Remember Me) I'm The One Who Loves You," "Open Up Your Heart And Let The Sun Shine In" and "It Is No Secret (What God Can Do)." Not all of his songs, he is quick to admit, are invested with such stateliness and dignity. He played for Scene some 20-year-old demo tapes he lately uncovered. One elaborately-produced cut on the tapes seems destined to do a bit less well than "This Ole House." It's called "The Hungarian Grunt Dance."

Concert promoter Robbie Dumoulin called from Wooster, Ohio, to sing Scene the praises of John Anderson, who did a benefit concert in mid-August for a local crisis hotline. Contact Teleministries. Not only did Anderson donate his services and

promote the concert, Dumoulin reports, he stayed afterward to talk with fans and sign autographs. The hotline's heightened visibility has doubled its calls, Dumoulin says.

Czech this out: Troubadour Rattlesnake Annie is back home in Tennessee after a year of working in Europe. During her seven-city tour of Czechoslovakia, Supraphon Records released "Rattlesnake Annie And The Last Cowboy," an album she had recorded with Czech country singer Michal Tueny. Annie will take to the road again in November when she returns to England for the Boxcar Willie tour.

There's a new celebrity bio out: "Cristy Lane—One Day At A Time." The book was penned by Lane's manager/husband Lee Stoller, and Pete Chaney. Ever the entrepreneur, Stoller uses the back pages of the book as a catalog of Lane's record albums.

Janie Fricke will star in her own syndicated tv special when Multimedia Entertainment introduces a two-hour show titled "Janie Fricke: You Oughta Be In Pictures." The special will be produced by Jim Owens Entertainment (which also did the recent two-hour Louise Mandrell special). Fricke's guests include Ronnie Milsap, Rosanne Cash, Gordon MacRae, Charley Pride and George Jones, and one of her segments will be a tribute in song to Barbra Streisand. Another sequence will take Fricke back to some of the recording studios in Nashville where she worked as a background singer for many top artists; Alabama will appear in that vignette with her.

Reunion At O.K. Corral: Well, maybe not quite that dramatic. But for Everly Brothers buffs who have waited out the duo's long period of estrangement, it comes as cause for rejoicing that the brothers have finally gotten back together. Phil slipped into Nashville recently and was seen around town with Don (who lives here). Supposedly, they are forming a band for an upcoming London engagement at the Royal Albert Hall.

RODRIGUEZ

JOHNNY RODRIGUEZ is back at the top of the charts. And his new album is going to keep him there.

IS HOT

In addition to **"FOOLIN'"** and his current smash, **"HOW COULD I LOVE HER SO MUCH"**, the album is filled with strong return-to-the-roots contenders, such as **"BELOW THE BORDER"** and **"MY HEART WON'T PAY ME NO MIND"**.

Produced by **RICHIE ALBRIGHT** and backed by some of Nashville's best musicians, Rodriguez is making classic country music, again!



JOHNNY RODRIGUEZ, "FOR EVERY ROSE" (FE 38806). ON *Epic* RECORDS AND CASSETTES.

"Epic," *Epic* are trademarks of CBS, Inc. © 1983 CBS, Inc.



Billboard Hot Country Singles

Survey For Week Ending 9/3/83

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer/Publisher/Licensee/Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer/Publisher/Licensee/Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer/Publisher/Licensee/Label & Number (Dist. Label)
1	2	13	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Shoemaker, Music City, ASCAP, MCA 52225	35	28	13	SHOT FULL OF LOVE —Nitty Gritty Dirt Band (R. Landis) B. McDill, Hall/Clement, Weik Music Group, BMI, Liberty 1499	68	65	4	STROKER'S THEME —The Charlie Daniels Band (J. Boylan) C. Daniels, Music Corp. of America, BMI, Epic 34-03918
2	3	13	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon, El Camino, BMI, Full Moon 7-29605 (WEA)	36	42	5	HOLD ON, I'M COMIN' — Waylon Jennings & Jerry Reed (R. Hall, C. Moman) I. Hayes, D. Porter, Irving/Cotillon, BMI, RCA 13580	69	78	2	THE BOY GETS AROUND —Sylvia (T. Collins) R. Fleming, D. Morgan, Tom Collins, BMI, RCA-13589
3	4	11	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	37	44	4	MIDNIGHT FIRE —Steve Wariner (N. Wilson, T. Brown) L. Anderson, D. Gibson, Old Friends/Silverline, BMI, RCA 13588	70	52	16	I LOVE HER MIND —The Bellamy Brothers (D. & H. Bellamy) D. Bellamy, Bellamy Brothers/Famous, ASCAP, Warner/Curb 7-29645
4	6	11	NIGHT GAMES —Charley Pride (N. Wilson) N. Wilson, B. Mevis, Royalhaven, BMI/G.I.D., ASCAP, RCA 13542	38	34	10	IT'LL BE ME —Tom Jones (G. Mills, S. Popovich) J. Clement, Knox, BMI, Mercury 812-631-7	71	81	2	MOVIN' TRAIN —The Kendalls (B. Mevis) T. Rocco, C. Black, Biba (Weik Music)/Chappell, ASCAP, Mercury 814-195-7
5	7	11	GOIN' DOWN HILL —John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln, John Anderson, BMI, Warner Bros. 7-29585.	39	48	5	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	72	43	15	IT AIN'T REAL (IF IT AIN'T YOU) —Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Setzer, Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane, BMI, Columbia 38-03893
6	8	12	WHY DO I HAVE TO CHOOSE —Willie Nelson (C. Moman) W. Nelson, Willie Nelson, BMI, Columbia 38-03965	40	35	9	MY FIRST COUNTRY SONG —Dean Martin (J. Bowen) C. Twitty, Twitty Bird, BMI, Warner Bros. 7-29584	73	56	15	WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, D. Thorn, S. Garrett, Peso/Wallet, BMI, Viva 7-29617
7	10	10	FLIGHT 309 TO TENNESSEE —Shelly West (S. Garrett, S. Dorff) R. Scott, Peso/Mighty, BMI, Viva 7-29597	41	51	4	GUILTY —The Statler Brothers (J. Kennedy) H. Reid, D. Reid, American Cowboy, BMI, Mercury 812-988-7	74	79	2	SCOTCH & SODA —Ray Price (J. Garrett) D. Guard, Beechwood, BMI, Viva-7-29543
8	1	13	YOU'RE GONNA RUIN MY BAD REPUTATION —Ronnie McDowell (B. Killen) J. Crossan, Tree, BMI, Epic 34-03946	42	33	10	SO SAD (TO WATCH GOOD LOVE GO BAD) —Emmylou Harris (B. Aherne) D. Everly, Acuff-Rose, BMI, Warner Bros. 7-29583	75	NEW ENTRY		YOUR LOVE SHINES THROUGH —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson, United Artists/Idea Of March/Jensong, ASCAP, Epic 34-04018
9	13	8	BABY WHAT ABOUT YOU —Crystal Gayle (J. Bowen) J. Leo, W. Waldman, Elektra/Asylum/Mopage Cotillon/Moon & Stars, BMI, Warner Bros. 7-29582	43	47	6	HOT TIME IN OLD TOWN TONIGHT —Mel McDaniel (H. McCullough) H. McCullough, Biba/Partnership/Weik, ASCAP, Capitol P-B-5259	76	NEW ENTRY		OUTSIDE LOOKIN' IN —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox, Sian Cornelius/Hoosier, ASCAP, Warner Bros. 7-29524
10	12	10	BREAKIN' DOWN —Waylon Jennings (W. Jennings) J. Rainey, Glentan, BMI, RCA 13543	44	30	16	OVER YOU —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart, Colgems-EMI/Fathers, ASCAP/BMI, Liberty 1498	77	82	2	DON'T CALL ME —Karen Taylor-Good (T. Sparks) K. Taylor-Good, Berke, Sparks, Bil-Kar, SESAC, Mesa-1115 (MSD)
11	15	9	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)	45	50	6	EVERYTHING FROM JESUS TO JACK DANIELS —Tom T. Hall (T.T. Hall) C. Atkins C.G.P., Hallnote, BMI, Mercury 812835-7	78	NEW ENTRY		STRANGER AT MY DOOR —Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black, Chappell, ASCAP/Unichappell, BMI, Capitol 5265
12	14	12	POOR SIDE OF TOWN —Joe Stampley (R. Baker) J. Rivers, L. Adler, EMP, BMI, Epic 34-03966	46	62	3	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy, Cross Keys/Unichappell/Van Hoy, ASCAP/BMI, MCA 52257	79	84	3	YOU'D BETTER BELIEVE IT —Rod Rishard (J. Gibson) D. Dickson, HitKit, BMI, Soundwaves 4715 (NSD)
13	16	7	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart, Kelson Herston, R. Milsap, T. Collins, BMI, RCA PB 13564	47	58	4	ANYBODY ELSE'S HEART BUT MINE —Terri Gibbs (R. Hall) W. Aldridge, Rick Hall, ASCAP, MCA 52252	80	85	2	WILDWOOD FLOWER —Roy Clark (R. Clark) A.P. Carter, Peer International, BMI, Churchill-94025 (MCA)
14	18	11	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	48	NEW ENTRY		ISLANDS IN THE STREAM —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb, Gibb Brothers, BMI, RCA 13615	81	83	2	HEART ON THE RUN —Jerry Puckett (J. Strout, J. Puckett) J. Puckett, J. Crocker, Mighty Mississippi, BMI, Atlantic/America 7-99860
15	19	8	PARADISE TONIGHT — Charly McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner, Unart/Land of Music/Blue Texas, BMI, Epic 34-04007	49	53	5	A COWBOY'S DREAM —Mel Tillis (H. Shedd) C. Miller, J. Bowman, Sawgrass, BMI, MCA 52247	82	64	18	I ALWAYS GET LUCKY WITH YOU —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard, Shade Tree, BMI, Epic 34- 03883
16	9	13	DREAM BABY (HOW LONG MUST I DREAM) —Lacy J. Dalton (B. Sherrill) C. Walker, Combine, BMI, Columbia 38-03926	50	46	10	HOMEGROWN TOMATOES —Guy Clark (R. Crowell) G. Clark, GSC/April, ASCAP, Warner Bros. 7-29595	83	73	19	PANCHO & LEFTY —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt, United Artist/Columbine, ASCAP, Epic 34-03842
17	20	9	HOW COULD I LOVE HER SO MUCH —Johnny Rodriguez (R. Albright) H. Moffatt, Kelson Herston, BMI, Epic 34-03972	51	54	6	POOR GIRL —Rick and Janis Carnes (J. Carnes, R. Carnes, C. Hardy) C. Hardy, Elektra/Asylum, BMI/Refuge, ASCAP, Warner Brothers 7-29656	84	NEW ENTRY		PLEASURE ISLAND —David Frizzell & Shelly West (S. Garrett, S. Dorff) R. Hellard, C. Putman, B. Jones, Tree, BMI/Cross Keys, ASCAP, Viva 7-29544 (WEA)
18	22	8	WHAT AM I GONNA DO —Merle Haggard (R. Baker, M. Haggard) M. Haggard, Shade Tree, BMI, Epic 34-04006	52	61	4	AFTER YOU —Dan Seals (K. Lehning) P.R. Battle, B. Jones, C. Waters, Tree/Cross Keys (Tree Group), BMI/ASCAP, Liberty 1504	85	NEW ENTRY		YOU'VE GOT THAT TOUCH —Lloyd David Foster (B. Montgomery) T. DuBos, D. Robbins, Warner House Of Music, BMI/WB Gold, ASCAP, MCA 52248
19	21	12	EYES OF A STRANGER —David Willis (B. Mevis) S. Davis, Dick James, BMI, RCA 13541	53	63	4	THE LADY, SHE'S RIGHT —Leon Everette (R. Dean, L. Everette) C. Ryder, V. Haywood, Window, BMI, RCA 13584	86	NEW ENTRY		SATISFIED MIND —Con Hunley (S. Dorff) J. Rhodes, J. Hayes, Fort Knox, BMI, MCA 52259
20	24	9	WILD MONTANA SKIES —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver, Cherry Mountain, ASCAP, RCA 13562	54	45	7	CHEAP THRILLS —David Allan Coe (B. Sherrill) B. McDill, Hall/Clement/Weik, BMI, Columbia 38-03997	87	NEW ENTRY		KISS ME DARLING —Stephanie Winslow (R. Ruff) S. Winslow, Checkmate, BMI, Oak 1060
21	25	8	TOO HOT TO SLEEP —Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis, Warner-Tamerlane/Three Ships/John Bettis, ASCAP, RCA 13567	55	49	8	A LITTLE AT A TIME —Thom Schuyler (D. Malloy) T. Schuyler, L. Byron, Debdave/Brianpatch, BMI, Capitol 5239	88	57	16	ATLANTA BURNED AGAIN LAST NIGHT —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe, Chardax, BMI, MDJ 4831
22	26	6	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	56	60	5	I SPENT THE NIGHT IN THE HEART OF TEXAS —Marlow Tackett (H. Shedd) B. Mevis, D. Wills, D. Pirimmer, Jack & Bill, ASCAP, RCA 13579	89	55	8	DON'T SEND ME NO ANGELS —Wayne Kemp (D. Walls, W. Kemp) W. Kemp, Tree, BMI, Door Knob 83-200
23	27	7	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	57	59	5	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	90	74	7	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
24	29	6	SCARLETT FEVER —Kenny Rogers (M. Dekie) K. Rogers, Welbeck, ASCAP, Liberty 1503	58	71	2	ONE OF A KIND PAIR OF FOOLS —Barbara Mandrell (Not Listed) R.C. Bannon, J. Bettis, Warner-Tamerlane/Three Ships/Warner Bros./Sweet Harmony, BMI/ASCAP, MCA-52258	91	80	15	THE JOGGER —Sobby Bare (B. Bare) S. Silverstein, Evil Eye, BMI, Columbia 38-03809
25	5	14	WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes, ATV/Hookit, BMI, Compleat-108 (Polygram)	59	70	3	BABY I LIED —Deborah Allen (C. Caletto) D. Allen, R. Bourke, R. Van Hoy, Posey/Unichappell/Van Hoy, BMI, RCA 13600	92	89	17	THE CLOSER YOU GET —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray, Irving/Down 'N' Dixie/Chinnichap/Careers, BMI, RCA 13524
26	11	15	LOST IN THE FEELING —Conway Twitty (G. Twitty, J. Bowen) L. Anderson, Old Friends, BMI, Warner Bros. 7-29636	60	NEW ENTRY		YOU PUT THE BEAT IN MY HEART —Eddie Rabbitt (D. Malloy) D. Pirimmer, R. Giles, Malven/Cottonpatch/Dajamas, ASCAP, Warner Bros. 7- 29512	93	69	6	DREAM MAKER —Tommy Dverstreet (B. Hill, J.R. Wilde) B. Fisher, Welbeck, ASCAP, AMI 1314AA
27	31	7	BABY I'M YOURS —Tanya Tucker (D. Malloy) V.A. McCoy, Blackwood, BMI, Arista AS1-9046-SB	61	38	14	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	94	76	16	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/Biba/Chappell, ASCAP/Somebody's (Weik Music Group), SESAC, RCA 13527
28	32	6	WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE —Reba McEntire (D. King, D. Woodward) J. Kennedy, Kings X/Reba McEntire/Multimedia (Multimedia Group), ASCAP, Mercury 812632-7	62	67	4	A FREE ROAMIN' MIND —Sonny James (H. James) C. Smith, S. James, Marson, BMI, Dimension 1045	95	NEW ENTRY		LET'S FIND EACH OTHER TONIGHT —Jose Feliciano (R. Jarrard, J. Feliciano) J. Feliciano, Jobete/Deedle Dytte, ASCAP, Motown 1674
29	39	3	LADY DOWN ON LOVE —Alabama (H. Shedd, Alabama) R. Owen, Maypop/Buzzherb, BMI, RCA 13590	63	68	3	LOVELY BUT ONLY FOR YOU —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Oslin, Chappell, ASCAP/Tri-Chappell, SESAC, Atlantic/ America 7-99847	96	NEW ENTRY		FEELING'S FEELIN' RIGHT —Lee Dresser (M. Sherrill) L. Dresser, Easy Listening, ASCAP, Air International 10022
30	37	4	YOU GOT A LOVER —Ricky Skaggs (R. Skaggs) S. Russell, Shake Russell/Bug, BMI, Epic 34-04044	64	72	3	HIGH COST OF LEAVING —Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray, Chinnichap, BMI, Epic 34-04041	97	93	2	NIGHTS LIKE TONIGHT —Austin O'Neal (Not Listed) P. Harrison, M. Satter, Music Corp. Of America, BMI, Project One-002
31	17	14	LOVE SONG —The Oak Ridge Boys (R. Chancey) S. Runkle, Youngun, BMI, MCA-52224	65	66	4	AIN'T GONNA WORRY MY MIND —Richard Leigh (C. Hardy) R. Leigh, April/Lion-Hearted, ASCAP, Capitol 5247	98	90	18	SNAPSHOT —Sylvia (T. Collins) R. Fleming, D.W. Morgan, Tom Collins, BMI, RCA 13501
32	36	8	WHAT I LEARNED FROM LOVING YOU —Lynn Anderson (M. Clark) R. Smith, J. Hooker, WB/Russell Smith, ASCAP, Permian 82001	66	41	17	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	99	95	19	HIGHWAY 40 BLUES —Ricky Skaggs (R. Skaggs) L. Cordie, Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Weik GP), Epic 34- 03812
33	23	16	HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN) —Janie Fricke (B. Montgomery) J. Silbar, L. Henley, Bobby Goldsboro, Warner Bros. Gold Music, ASCAP/House Of Gold, BMI, Columbia 38-02899	67	77	2	THE MAN IN THE MIRROR —Jim Claser (D. Tolle) T. Arata, Grandison/Hacienda, ASCAP, Noble Vision-103	100	75	12	WALK ON —Karen Brooks (B. Aherne) K. Brooks, Warner-Tamerlane/Babbling Brooks, BMI, Warner Bros. 7-29644
34	40	5	IF IT WAS EASY —Ed Bruce (T. West) L. Kingston, H. Sanders, Window, BMI, MCA 52251								

* 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).

★ APPEARING SOON ★

Issue Date:
October 15

BILLBOARD'S 21st ANNUAL

Deadline:
September 23

WORLD OF COUNTRY MUSIC

THE #1 MEDIUM
FOR YOUR COUNTRY
MUSIC ADVERTISING!

- #1 in total circulation
- #1 internationally
- #1 most sought after
- #1 most referred to
- #1 most quoted
- #1 most prestigious
- #1 convention coverage
- #1 best value

Carrying The Tradition Forward.

**AMERICAN
COUNTRY
COUNTDOWN**
WITH BOB KINGSLEY



ABC Watermark 

3575 CAHUENGA BLVD. WEST
SUITE 555
LOS ANGELES, CA 90068
(213) 980-9490

Emmy Lou Harris and Grandpa Jones,
photographed for American Country
Countdown by Les Leverett.

© 1983 ABC Watermark

NEW MANAGEMENT, BOOKING, LABEL

Gosdin's Career Changes Pay Off

By KIP KIRBY

NASHVILLE—Though it seems somewhat ironic to those who have followed his career for the past two decades, singer Vern Gosdin is now on the brink of becoming an "overnight success." A consecutive string of top hits and a carefully planned strategy campaign orchestrated by new management, a new booking agency and a new record company have fueled Gosdin's career and brought his name to the attention of people who previously only knew his voice.

And two weeks ago, Gosdin became the only artist on an independent label to earn CMA nominations: He's up for Horizon Award and song of the year with co-writer Max D. Barnes for "If You're Gonna Do Me Wrong (Do It Right)."

A year ago, Gosdin approached Robert John Jones and Gary Hart, who had just formed The Management Group in Nashville with partner Al Jason from Chicago. The

singer knew Jones from their days together at Ovation Records (Jones ran Ovation's Nashville division and publishing wing when Gosdin was signed with the label).

At the time, Gosdin was still on a small independent label (AMI Records) and trying to oversee his own business decisions. Recalls Jones: "We knew that there were some initial negatives, but we recognized something special about Vern as an artist that we felt we could sell. People seem to love his voice. He's a stylist. He didn't have an image, but he definitely had a style."

The first move Hart and Jones made was to put Gosdin with a booking agency that shared their excitement about the singer: Top Billing International. Next they looked at label possibilities, eventually settling on Charles Fach's Compleat Records; it had the advantage of being new (and thus willing to concentrate extra attention on their act) and having major label distribution (through PolyGram).

"We took a heavy interest in a&r areas," says Jones. "We become involved with encouraging Vern's songwriting, choosing material with him, selecting his producer." (They picked Blake Mevis on the strength of his work with George Strait and the Kendalls.) When Gosdin finished his debut Compleat album, "If You're Gonna Do Me Wrong (Do It Right)," The Management Group oversaw the photography for the artwork.

"We are not an adversarial management firm," Jones emphasizes. "We believe the key to success in building an artist is teamwork. We couldn't do what we're doing with Vern without the full support of Top Billing and Compleat."

Jack Sublette, president of Top Billing, recalls that his decision to sign Gosdin was directly linked to the artist's management. "When we take on an act's booking, we either look for strong label support—which Vern didn't have at the time—or at his management. In this case, we were impressed with the long-range

career goals Robert John and Gary had set for Vern."

It was initially an uphill battle. People knew Gosdin's records but didn't know his name. His previous track record on the road was sporadic. He'd been away from the mainstream and wasn't considered easily marketable. So Top Billing began by putting Gosdin on the road wherever they could get dates, working him as a single with clubs' house bands. "We wanted to generate some cash flow for him," says Sublette. "We wanted to get him in a position where he could hire his own group and keep them working."

Simultaneously, Gosdin's records began to ignite: singles like "Today My World Slipped Away" on AMI and his first two releases on Compleat, "If You're Gonna Do Me Wrong (Do It Right)" and "Way Down Deep," threw his name into the national top 10 and brought him to the attention of radio. His booking schedule jumped from less than a week's worth of dates a month to double that; Sublette says his price rose from \$1,200 or so a night to the \$2,500-\$3,000 range. He now maintains a four-piece band and a backup singer.

"But the primary goal is not a financial one," Sublette points out. "What we're trying to do is build a positive personal appearance image. We want promoters to know they can make money with this artist, and that he'll be a hard-ticket draw when they buy him."


Top Billing began working with Gosdin too late to take advantage of this year's lucrative fair season, but Sublette plans to showcase the singer in October at the annual Talent Buyers Seminar. The Management Group has been working closely with Gosdin on his stage show at the same time. "By next spring," Sublette says, "I expect Vern's fair dates to be booked solid." In the meantime, he will continue working 500- to 1,000-seat clubs as a headliner, and in selected opening-act slots, such as an upcoming November concert tour with Jerry Reed.

Along the sales end, The Management Group, in conjunction with The Media Group, has devised a series of one-stop and rack visits for Gosdin to meet with key buyers in major markets.

"We're educating people on who Vern Gosdin is," explains Jones, adding that he may pull as many as five different singles from his artist's Compleat LP debut before releasing a followup album. "We're educating ticket buyers that Vern Gosdin is the same guy with the top 10 hit singles they hear on the radio. We're educating store buyers that they won't get stuck with a two-single Vern Gosdin album in their racks when they stock his product" Gosdin's current single, "Way Down Deep," is his third top 10 release from the LP.

'Spectacular' Aids Abused Children

NASHVILLE — Hank Snow, Mickey Gilley, Ricky Skaggs, the Whites and Jerry Clower headlined the "Country Music Spectacular" at the Grand Ole Opry House Thursday (25) to raise money for the Hank Snow International Foundation For Prevention Of Child Abuse And Neglect Of Children.



RECORDS

FEATURES
COUNTRY MUSIC

JACK GREENE

WAYNE CARSON

DON RENO

38 Music Sq. East
(615) 255-3009

SEPTEMBER 3, 1983, BILLBOARD

TURNING LOOSE NATIONALLY!

"BIG CITY TURN ME LOOSE"


by JOY FORD #197

Booking Agency:
BOJACK, Bob Bean
(615) 327-4211

Country International Records
© 1978 BY CANCE PRODUCTIONS INC.
1010 17th Ave. So., Nashville, Tn. 37212
(615) 327-4656

"ONE MORE REPOSSESSION"

I'll Be Out Of Debt



(Lonely Whistle Blows)

Released Thru:
Cinema Features Inc.
Hollywood, CA.
INFO: 805-323-4817
807 CHESTER AVE.
BAKERSFIELD, CA. 93304

CASTAIC RECORDS

LEON PAYNE

Billboard® Hot Country LPs™

Survey For Week Ending 9/3/83

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	31	MERLE HAGGARD AND WILLIE NELSON Poncho And Letty, Epic FE 37958 CBS	38	38	76	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
2	3	19	RONNIE MILSAP Keyed Up, RCA AHL1-4670 RCA	40	37	129	RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS
3	1	24	ALABAMA The Closer You Get, RCA AHL-1-4663 RCA	41	41	40	ALABAMA ▲ Feels So Right, RCA AHL1 3930 RCA
4	16	16	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC-38562 CBS	42	40	102	CRYSTAL GAYLE True Love, Elektra 60200 WEA
5	6	26	THE OAK RIDGE BOYS American Made, MCA 5390 MCA	43	43	7	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
6	5	12	DOLLY PARTON Burlap & Satin, RCA AHL1-4691 RCA	44	46	14	CHARLIE DANIELS A Decade Of Hits, Epic FE 38795 CBS
7	8	23	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	45	44	169	ED BRUCE You're Not Leaving Here Tonight, MCA 5416 MCA
8	7	11	SYLVIA Snapshot, RCA AHL 1-4672 RCA	46	45	7	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
9	10	14	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	47	47	18	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP
10	9	18	GEORGE JONES Shine On, Epic FE 38406 CBS	48	49	5	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
11	11	13	THE STALLER BROTHERS Today, Mercury 812-184-1 POL	49	49	5	RAY PRICE Master Of The Art, Viva 23782 (WEA)
12	12	16	DAVID ALLAN COE Castles In The Sand, Columbia FC-38535 CBS	50	48	16	DEAN MARTIN The Nashville Sessions, Warner Bros. 23870 WEA
13	13	19	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL1 4673 RCA	51	50	37	MARTY ROBBINS Some Memories Just Won't Die, Columbia FC-38603 CBS
14	14	24	WILLIE NELSON Tougher Than Leather, Columbia QC 38248 CBS	52	51	150	BOXCAR WILLIE Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol) CAP
15	16	23	SHELLY WEST West By West, Warner/Viva 23775 WEA	52	51	150	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072 CAP
16	15	7	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL 1-4713 RCA	53	57	3	GUY CLARK Better Days, Warner Bros. 23880 WEA
17	17	17	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL	54	55	96	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
18	18	45	JOHN ANDERSON Wild And Blue, Warner Brothers 23721 WEA	55	53	20	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA 5384 MCA
19	21	46	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	56	56	70	LEE GREENWOOD Inside Out, MCA 5304 MCA
20	24	8	JOHNNY LEE Hey Bartender, Full Moon/Warner Bros. 23889 WEA	57	59	41	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS
21	25	53	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	58	58	3	BARBARA MANDRELL Spun Gold, MCA 5377 MCA
22	22	18	DON WILLIAMS Yellow Moon, MCA 5407 MCA	59	62	47	DOLLY PARTON Greatest Hits, RCA AHL 1-4422 RCA
23	23	10	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA	60	61	28	LOUISE MANDRELL Close-Up, RCA-MHL 1-8601 RCA
24	26	46	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS	61	54	8	MERLE HAGGARD & LEONA WILLIAMS Heart To Heart, Mercury 812-183-1 POL
25	19	77	ALABAMA ▲ Mountain Music, RCA AHL1 4229 RCA	62	58	52	GEORGE JONES Anniversary, Ten Years Of Hits, Epic ME 38323 CBS
26	28	27	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb-60223 WEA	63	65	2	LYNN ANDERSON Back, Periman PR-8205 MCA
27	30	22	RONNIE McDOWELL Personally, Epic FE-38514 CBS	64	65	2	CRISTY LANE Footprints In The Sand, Liberty 51148 CAP
28	20	10	LACY J. DALTON Dream Baby, Columbia FC 38604 CBS	65	60	64	SYLVIA Just Sylvia, RCA AHL-1-4263 RCA
29	32	21	B.J. THOMAS New Looks, Cleveland International-FC-38561 CBS	66	67	148	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150 MCA
30	27	26	KENNY ROGERS We've Got Tonight, Liberty LO 51143 CAP	67	68	50	MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine, Epic FE-38203 CBS
31	31	17	CHARLY McCLAIN Paradise, Epic FE-38584 CBS	68	66	30	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386 MCA
32	35	10	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA	69	63	50	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1-4348 RCA
33	29	37	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210 WEA	70	71	278	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
34	36	12	GUS HARDIN Gus Hardin, RCA MHL1-8603 RCA	71	64	48	TOM JONES Tom Jones Country, Mercury SRM-1-4062 POL
35	39	18	MICKEY GILLEY Fool For Your Love, Epic FE 38583 CBS	72	69	9	CONWAY TWITTY Classic Conway, MCA 5424 MCA
36	33	8	DAVID FRIZZELL On My Own Again, Viva 23868 WEA	73	72	15	DELIA BELL Delia Bell, Warner Bros.-23838 WEA
37	34	7	JERRY REED Ready, RCA AHL 1-4692 RCA	74	70	45	EDDIE RABBITT Radio Romance, Elektra 60160 WEA
				75	73	6	TAMMY WYNETTE Even The Strong Get Lonely, Epic FE-38744 CBS

★ 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).

'Album Flash' Tries New Clip Approach

NEW YORK—Most video clips made today are "promotional," designed to promote an artist and album, but Home Box Office's Cinemax service is taking that concept a step further. "Album Flash," a new half-hour music series showcasing new albums by top recording artists, debuts Sept. 13.

The series kicks off with a spotlight of Linda Ronstadt's new big band album "What's New." The show will be simulcast; producers are Ira Koslow and Robert Lombard, with Dave Lewis directing. L.B. Communications, which produces "Night Tracks" for Turner Broadcasting, created four conceptual video clips for the show. Interviews with Ronstadt and Nelson Riddle, the album's arranger, are also featured.

Betty Bitterman, director of variety programming at Home Box Office, points out that the series is part

of a new thrust by Cinemax in the original programming area. "SCTV" was the pay service's first non-motion picture acquisition; "Album Flash" is the second, but will be the first to air. "This is a whole different approach to programming than we've taken with Home Box Office," says Bitterman. "It's very different from our in-concert specials."

At least four songs from an artist's new album will be showcased in each episode of "Album Flash." "It will probably be two conceptual videos and two done in-studio or live for this show," Bitterman says. The rest of the half hour consists of wrap-around interview segments about the album.

Cinemax is getting involved in the production of Ronstadt's videos for the show, which mean the service is investing money. "In some cases

(Continued on page 59)



Photo by Sherry Ryan Barnett

SHE'S MAKING A LIST—Toni Basil, left, at work on the all-inclusive shopping list used as the basis for the clip "Shopping From A To Z."

Video

Interactive Programming Gains Laser System, CED Videodisk Prompt Development

By LAURA FOTI

NEW YORK—Interactive programming is coming of age. Originally available just for the laser-format videodisk system, the new-age software has also found its way into video game arcades via "Dragon's Lair," and is being aggressively developed for the CED-format videodisk system as well.

To complement RCA's new random-access SJT400 CED videodisk player, introduced this month, the company is hard at work on supporting software. Support of the laser system continues via Optical Programming Associates, the joint venture formed by MCA, Pioneer and Magnavox. Independent designers are also trying their hand at interactive, although such programs are difficult and costly to design and still reach a very limited market.

"As the area of original programming for home video comes into sharper focus, and more important to us, random-access/interactive programming, music and linear family programming will be areas where the videodisk as a medium proves out its singular strengths."

says Chuck Mitchell, division vice president for programs at RCA VideoDiscs.

Mitchell and Diane Smook, director of special programs and project director for interactive software, are excited about the new area. Both come from a television production background and see interactive as offering limitless options.

The first releases from RCA, to accompany the new player, are "A Week At The Races," developed by Richard Klinger of RCA's West Coast office, and "Many Roads To Murder," developed by Vidmax and also available for the laser format. "A Week At The Races," which was produced by Video Capture, comes packaged with a game board, play money and chips. Jockey Willie Shoemaker hosts the adult game, which combines actual horse racing footage with viewer participation. All races are arranged and banded to provide different possible winners so the participants never know which horse is going to win.

"Many Roads To Murder" is the second program from Vidmax, following last year's "Murder, Anyone?" As in the first disk, there are 16

different plot lines and solutions for the player to investigate; the difference is a more complex combination of crimes and suspects.

The program is slightly different on the CED and laser formats. The CED disk can contain 60 minutes per side, twice the amount of the laser format. According to Smook, this means "a lot more geography for each section. We first present a list of the 16 story lines and which bands (chapters) you need to find them. Then you just program that information into the remote control unit, and it finds them automatically." The laser disk requires redirecting at the end of each chapter.

Besides interactive programming, RCA is promoting the convenience of the new player for music and children's programming. All linear music disks will be banded, as well as most films' classic scenes. Among the first: "Time Bandits," "Fiddler On The Roof," "The Great Muppet Caper," "The Last Waltz" and "Divine Madness."

Upcoming interactive releases from RCA include "The Entertain-

(Continued on page 60)

PERFORMER/DIRECTOR/CHOREOGRAPHER

Basil Takes Her Visuals Seriously

NEW YORK—When Toni Basil's new Chrysalis album is released next month, there won't be a video available—but based on past experience, it's safe to assume that situation is only temporary.

Basil has always made the most of her music and her unique style via video. She's worked on television specials as well as a spate of video clips. Unlike most artists, she does everything with video in mind. And "everything" includes writing, choreographing, directing, acting and editing, along with making the music.

Basil has always made the most of her music and her unique style via video. She's worked on television specials as well as a spate of video clips. Unlike most artists, she does everything with video in mind. And "everything" includes writing, choreographing, directing, acting and editing, along with making the music.

The programmers on the panel are: Cynthia Friedland, co-producer of "Night Flight," "Radio 1990" and "FM-TV"; David Benjamin, producer of NBC's "Friday Night Videos"; Mark Friedman, manager of program planning for Showtime; Lisa Tumbleson, director of intermission programming for Home Box Office; Jeff Lee, producer of Black Entertainment Television's "Video Soul"; Joe Krause, program director for WAPP New York; Paul Corbin, director of programming for the Nashville Network; Kevin Wendle, producer of WABC-TV's "New York Hot Tracks"; and Cathy Roszell, director of programming for Atlanta's Video Music Channel.

Tapes submitted for the showcases or for consideration for awards must be accompanied by a release form, found in the conference brochure, which may be obtained by contacting Kris Sofley at (213) 273-7040 or Laura Foti at (212) 764-7427.

One of the reasons Basil has been able to produce the quantity and quality of videos she has may be her association with Chrysalis and her background in various media. Because she seeks to keep budgets down, she has forged new directions and found new solutions to the problems financial constraints can present to an artist.

"I'd rather keep my productions as cheap as possible," Basil remarks. "There's no need to spend a fortune. 'Shopping From A To Z' cost \$40,000; the entire video album 'Word Of Mouth' cost \$90,000. Prices tripled in that time. It was all experimental when we started, and we had a lot of freebies.

"You can make videos cheaply—in 8mm, for example—but it has to be the kind of song that is right for that mood—8mm film is grainy, scratchy, raunchy. Van Halen could shoot a video on 8mm. 'Mickey' had to be shot in color—but we didn't need a set, and the cheerleaders rehearsed for free.

"With 'Shopping,' we storyboarded the whole video in a market, at a huge cost, and then shot the letters against a white background. There's a danger in shooting minimally like that because it could look like a 'Sesame Street' piece, and I didn't want it that way. We had to use hard-sell commercial graphics, shoot it in a market with a large cast. We want to go a step further beyond the lyrics of the song, playing on the theme of the high price of food and so on."

Some songs are written or recorded with video in mind, some recorded first with video added later. "Mickey," for example, was written by Michael Chapman and Nicky Chin and was originally "Hey Kitty." Basil changed the name and added the cheerleader chant, then created a cheerleader-themed video clip. "I'll take ideas any way I can get them," she says.

Basil takes her video seriously. "It's an art form, a part of the total

picture of the artist. Videos are considered promotional, and are thought of as commercials, not as art. Some artists take their video seriously, some don't. But video does sell records, so it pays to get the best art directors, production people and so on. The better the video the more record sales you have, and you have to go for the best possible video imagery for each song."

"Mickey" is on display in the Museum of Modern Art in New York. "I see it as an art piece, a comprehensive picture of my work. I don't mind it being used to sell records. For me, the art comes first, and the better it is the more the record company benefits, and the more likely MTV is to play it. I don't mind the piece getting out there any way it can. It's terrible to work as an artist and have your work not get out."

She adds, "I'm very lucky my record company feels confident enough with my work to let me do videos without questioning them. But then, I do have a track record. In the beginning when I signed (with Britain's Radial Choice label) to do videos, it was agreed they would be mine. They suggested different directors, and I said, I've been a choreographer and director for 10 years. I'd put together shows for Bette Midler and David Bowie, so they took a chance.

"My videos today reflect 12 years' experience in the business, and different phases of my career, from being a cheerleader at Las Vegas High School to making 8mm films and showing them in colleges, to forming the Lockers, to choreography and art direction. You can even see my parents' career reflected in them—they were in vaudeville.

"I'm driven by my work. The videos are monsters that make themselves, and I'm involved in every facet. I'd love to find a choreographer to collaborate with, someone to do the editing. A lot of people can work on more than one thing at a time, but that's not one of my talents."

LAURA FOTI

FOR BILLBOARD CONFERENCE

Award Judges, Categories Set

NEW YORK—Billboard's fifth International Video Music Conference takes place in Pasadena, Calif., Nov. 17-19, and for the first time, Billboard will recognize the best promotional clips and long-form music programs in a number of categories. The awards are known as the Billboard Awards for Excellence in Video Music.

For video clips, the award categories are: best lighting (both performance and conceptual), best choreography, best art direction, best special effects (both performance and conceptual), best use of computer graphics/animation, best use of video to enhance song, best use of video to enhance artist's image, most innovative, most socially conscious, most effective use of symbolism, most effective use of found footage, best editing, best conceptual overall and best performance overall. For long-form programming, the award categories are: best continuity, best editing, most innovative, best conceptual overall and best performance overall.

Only video clips or home video programs completed or put on sale after Aug. 1, 1982 until the present

are eligible. No tv series or specials will be considered. All entries must be postmarked by Oct. 21, and will also be considered for Billboard's traditional evening showcases of new video clips. Tapes should be three-quarter inch, submitted to Laura Foti, Billboard, 1515 Broadway, New York, N.Y. 10036.

The committee that will choose the winning videos is comprised of 21 journalists and programmers. Each committee member completes a list of nominations in the different categories, finalists are selected, and winners are voted on. Committee members are also free to suggest additional award categories.

The awards committee includes seven Billboard editors: Adam White, editor; Laura Foti, video editor; Nelson George, black music editor; Leo Sacks, associate radio editor; Sam Sutherland, Los Angeles bureau chief; Faye Zuckerman, associate video editor; and Paul Grein, music research editor.

In addition, five other journalists are on the panel: Dave Marsh, rock critic and author; Vic Garbarini, executive editor, Musician; Bruce Apar, editor, Video Maga-

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.

Richard Foster, Wendy Oldenburg, Maggie Doyle
Beta & VHS Vanguard Video 7010 \$39.95

RAIN
Joan Crawford, Walter Huston, Guy Kibbee
Beta & VHS VCI 7312 \$39.95

RIVALRY OF THE SILVER FOX
Casanova Wong, Barry Lam, Chen Shao Peng, Lee Fat Yuen
Beta & VHS Silverline Video \$49.95

ROCKERCISE
Charmaine Mark
Beta & VHS Visual Entertainment Prod'ns 1003 \$39.95

SEASONS OF LOVE
Rick Springfield, Donna Summer
Beta & VHS Visual Entertainment Prod'ns 1001 \$39.95

SUPER FUZZ
Terence Hill, Joanne Dru

Beta & VHS Embassy Home Entertainment \$59.95

THREE IN THE ATTIC
Yvette Mimieux, Christopher Jones, Nan Martin
Beta & VHS Embassy Home Entertainment \$59.95

TIL DAWN DO WE PART
Rita Tushingham
Beta & VHS Visual Entertainment Prod'ns 1005 \$39.95

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.

BIKINI BEACH
Annette Funicello, Frankie Avalon, John Ashley, Jody McCrea, Candy Johnson, Little Stevie Wonder
Beta & VHS Embassy Home Entertainment \$59.95

CARNAL KNOWLEDGE
Jack Nicholson, Candice Bergen, Ann-Margaret, Rita Moreno
Beta & VHS Embassy Home Entertainment \$59.95

CHAMPAGNE FOR CAESAR
Ronald Colman, Celeste Holm, Vincent Price, Art Linkletter
Beta & VHS VCI 6023 \$39.95

THE CHASTITY BELT
Frankie Howard
Beta & VHS Visual Entertainment Prod'ns 1007 \$39.95

CONFESSIONS OF TOM HARRIS
Don Murray, Linda Evans, David Brian
Beta & VHS Vanguard Video 6470 \$39.95

D O A
Edmond O'Brien, Luther Adler, & Pamela Britton
Beta & VHS VCI 1027 \$39.95

THE DAIN CURSE
James Coburn, Jason Miller, Jean Simmons, Beatrice Straight
Beta & VHS Embassy Home Entertainment \$59.95

DIRTY TRICKS
Kate Jackson, Elliot Gould, Arthur Hill, Rich Little
Beta & VHS Embassy Home Entertainment \$59.95

THE DRAGON THE HERO
John Liu, Dragon Lee, Tino Wong, Philip Ku, Yang Sze
Beta & VHS Silverline Video \$49.95

THE FIRESIGN THEATRE PRESENTS: NICK DANGER IN "THE CASE OF THE MISSING YOLK"
Beta & VHS Pacific Arts Video PAVR-527 \$59.95

FIRST LOVE
Maximilian Schell, Dominique Sanda, John Moulder Brown
Beta & VHS VCI 9950

GOLDEN EXTERMINATOR
Raymond Chan, James Park, Julia Song, Elliot Ku
Beta & VHS Silverline Video \$49.95

HAZEL'S PEOPLE
Geraldine Page, Pat Hingle, Graham Beckel
Beta & VHS Vanguard Video 6708 \$39.95

HONEYMOON OF FEAR
Joan Collins, Peter Cushing, Ralph Bates, Judy Geeson
Beta & VHS Visual Entertainment Prod'ns 1004 \$39.95

THE HOWLING
Dee Wallace, Patrick MacNee, Christopher Stone, John Carradine, Slim Pickens
Beta & VHS Embassy Home Entertainment \$59.95

THE INVINCIBLE FROM HELL
Master Lee, Johnny Kin, Robert Ann, Linda Han
Beta & VHS Silverline Video \$49.95

THE LATE LIZ
Anne Baxter, Jack Albertson, Foster Brooks
Beta & VHS Vanguard Video 6626 \$39.95

LIFE IN THE QUICK LANE & THE TIME MACHINES
(national drag racing)
Beta & VHS Visual Entertainment Prod'ns 1002 \$39.95

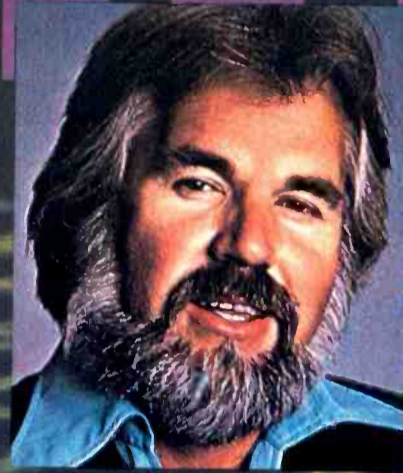
THE LUSTY MEN
Robert Mitchum, Susan Hayward, Arthur Kennedy, Arthur Hunnicutt
Beta & VHS VCI 6071 \$39.95

THE MAGNIFICENT
Chen Sing, Carter Hwang, Casanova Wong, Bruce Lai, Doris Chen
Beta & VHS Silverline Video \$49.95

NIGHTMARE OF TERROR
Paul Jones, Patrick Magee, Gillian Hills, Yvonne Mitchell, Michael Horden, Shane Briant
Beta & VHS Visual Entertainment Prod'ns 1006 \$39.95

THE ONLY WAY
Jane Seymour, Martin Potter, Ben Christiansen
Beta & VHS VCI 9930

ORDINARY GUY



SEPTEMBER 3, 1983, BILLBOARD

Kramer Moves To New Offices

NEW YORK—Music industry attorney Larry Kramer has changed the name of his video clearance firm to Kramer Music Clearance Corp. and has moved to new offices at Croton Ave., Mt. Kisco, New York 10549. His phone number is (914) 241-2838.

Where Come Out 24

A Cosmic Connection.
The recording artists America loves most singing their biggest hits on Star Video Music. 24 hours a day, everyday direct to operators from the satellite.

Star Video Music delivers the guaranteed draws who will bring cable viewers to their sets longer and more often than any other non-premium service.

A Galaxy of Programming.
Star Video Music features programming with one thing in mind. Entertainment.

No game shows... No sitcoms. Just great entertainment, period. From the front row excitement of live concerts to the Hollywood musicals that made us as "corny as

Music Monitor

• **Them's The Breaks:** **The Breaks** shot a video last week for their debut single from their debut RCA album, "The Breaks." "She Wants You" was directed by **Martin Kahan**, and was designed to have a look similar to the movie "Body Heat."
 • **London-Bound:** Director **Bob**

Gibaldi and his executive producers **Phil Suarez** and **Antony Payne** flew to London last week to discuss a series of video projects connected with **Paul McCartney's** soon-to-be-released album. More details will be forthcoming from the "Beat It" team.

• **Remember The Almas:** Coyote Records artist **Steve Almas** is completing a video clip for "The Beat Rodeo," produced by **Dave Finn** and directed by **Daniel Levy** of Pearl Video Production in Hoboken, N.J.
 • **Earth Rock:** **Grace Slick** makes

an appearance in "Planet Earth Rock 'n' Roll Orchestra," a song from **Paul Kantner's** new solo album *Shot at the Complex* in West Los Angeles, the conceptual clip was directed by **Arthur Ellis** of *Limelight*.
 • **Mutations:** **The Mutants**, a San

Francisco act on *Quality Records*, have a new video, "Opposite World," from the album "Fun Terminal." Director was **Sterling Storm**; a variety of animation and rotoscoping work by **Peter Crossman** and **Deborah Short** complements the bizarre story line. Producer was **Danny Weisberg** of *Pirate Video Productions* in Berkeley.

• **They Call It The Blues:** Blues guitarist **J.J. Cale** was recently videotaped in performances at the *Golden Bear* in Huntington Beach, Calif. Cale is executive producer of the resulting hour-long docu-musical. The project was created and produced by **Diane Sullivan** and **Tom Kemp** for *Skyhill Productions*. Director was **John Sherlock**.

• **It Hurts:** **The Stingers**, on *Pleiades Records*, have completed a video for the song "Hurt Me" with director **Matthew Patrick**. **Steven Kramer** and **Kenny Kerner**, who wrote the song, did the conceptualization.

• **Six And 0:** **Def Leppard's** video "Photograph" kept alive its record as the only winner of MTV's "Friday Night Video Fights." The clip won its sixth straight victory Aug. 19, beating **Loverboy's** "Queen Of The Broken Hearts." The 117,000 votes called into the 900 phone number were split 70/30 between the two contenders. Former challengers were **Duran Duran**, **David Bowie**, **Michael Jackson**, **ZZ Top** and **the Police**. On Aug. 26, **Def Leppard** was to take on **Michael Sembello's** "Maniac."

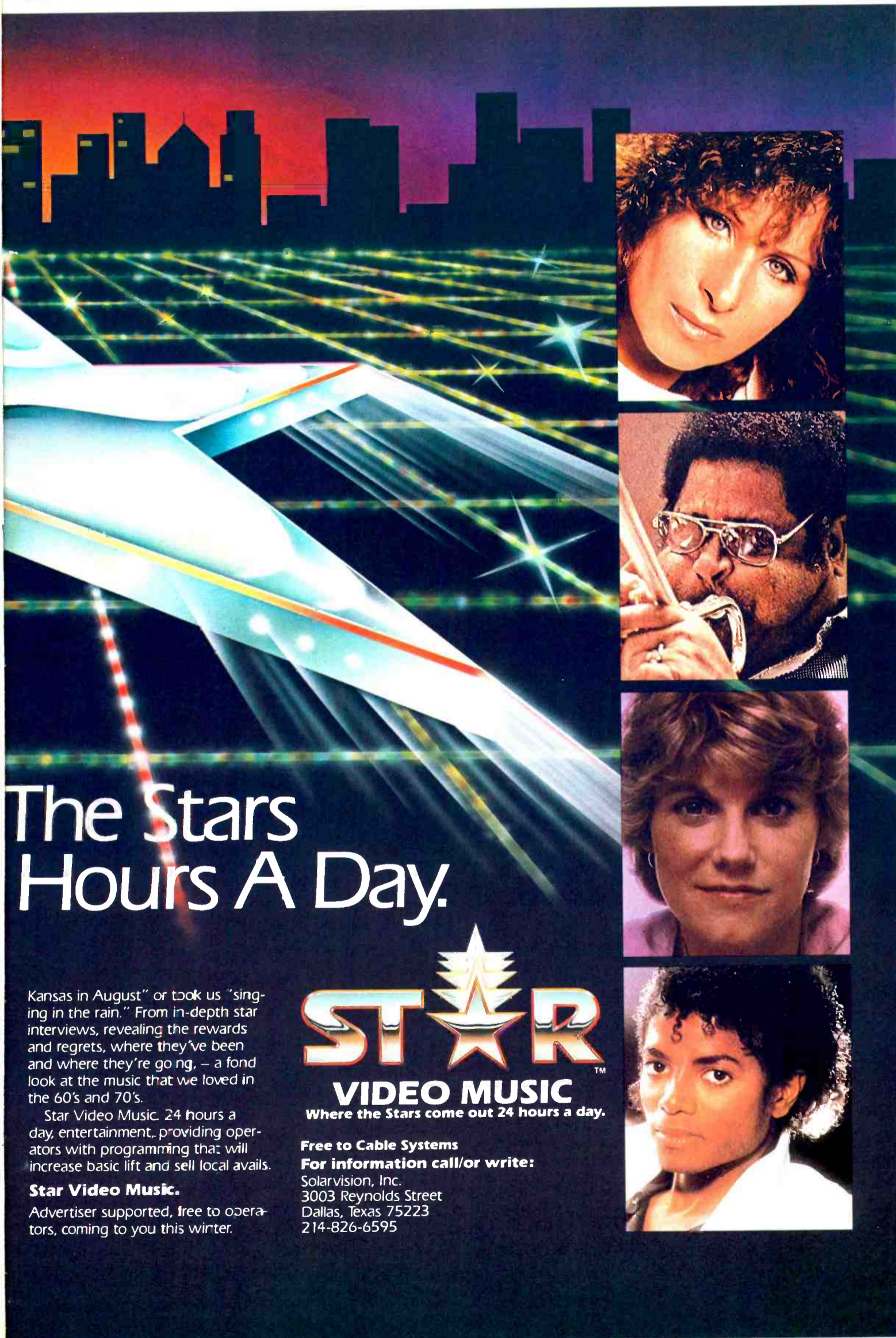
• **Big Red Caddy:** **Translator** lead vocalist **Steven Barton** scours the countryside for his elusive sweetheart in a red Cadillac convertible in the video for the group's song "Un-Along." **Graeme Whiffler** created and directed the clip, which has other band members appearing as grease monkeys, coal miners and choir boys.

• **Rich Food:** The video for **Krokus' "Eat The Rich"** was directed by **Joe Dea** and produced by **Leslie Rabb**, with **Bruce Olinder** as director of photography. **Kimberly Logan** edited for **Larry Bridges' Red Car Editing**. The piece was for *Arista Records*.

• **Idol's Idol:** **Billy Idol** asked "Poltergeist" and "Texas Chainsaw Massacre" director **Tobe Hooper** to direct the video for "Dancing With Myself." It was Hooper's first video clip. Says Idol, "I like his sense of humor." Special effects are used in the surrealistic fantasy about a post-nuclear war world. **Jules Lichtman** was assistant director.

• **Game Host:** **Louis Rapage** is the new talent coordinator for "The Pop 'n' Rocker Game," from **Alan Landsburg Productions**. The series, to debut this fall via *MCA-TV*, is hosted by **Jon Bauman** of *Sha Na Na*. It tests contestants' knowledge about rock music, performers and history.

SEPTEMBER 3, 1983, BILLBOARD



The Stars Hours A Day.



"Kansas in August" or took us "singing in the rain." From in-depth star interviews, revealing the rewards and regrets, where they've been and where they're going, — a fond look at the music that we loved in the 60's and 70's.

Star Video Music, 24 hours a day, entertainment, providing operators with programming that will increase basic lift and sell local avails.

Star Video Music.

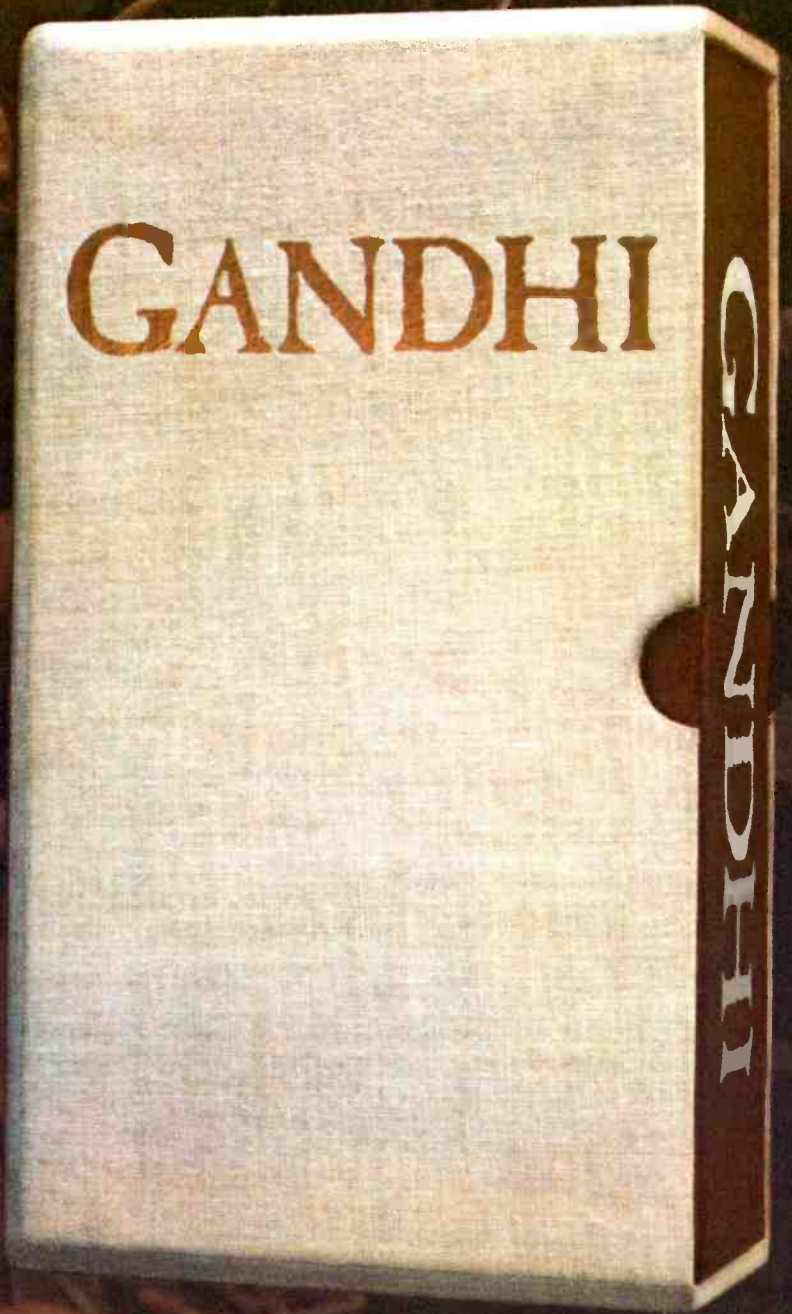
Advertiser supported, free to operators, coming to you this winter.

Free to Cable Systems
For information call/or write:
 Solarvision, Inc.
 3003 Reynolds Street
 Dallas, Texas 75223
 214-826-6595



VIDEO HEALING—Martin Briley, left, and director Don Letts watch a scene from Briley's latest video, "Put Your Hands On The Screen," a satire on tv evangelism, taken from his Mercury LP, "One Night With A Stranger."

GANDHI



1962
**WINNER OF
8 ACADEMY AWARDS***
INCLUDING
Best Picture Best Director Best Actor

**The celebrated story of a man
who inspired his people,
a nation and the world.**

**This highly-acclaimed film will
be available in September on
videocassette in a specially
designed linen weave case for
the collector.**



RCA/COLUMBIA PICTURES HOME VIDEO, 2901 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

© ARTWORK AND DESIGN 1983 RCA/COLUMBIA PICTURES HOME VIDEO. ALL RIGHTS RESERVED.

*Best Picture, Best Director, Best Actor, Best Screenplay Written Directly for the Screen, Best Cinematography, Best Film Editing, Best Art Direction, Best Costume Design.

Videocassette Top 40

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	11	1	1	10
48 HOURS Paramount Pictures, Paramount Home Video 1139 WEEKS AT #1: 8			48 HOURS Paramount Pictures, Paramount Home Video 1139 WEEKS AT #1: 8		
2	2	69	2	2	4
JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042			PORKY'S CBS-Fox Video 1149		
3	3	29	3	3	8
AN OFFICER AND A GENTLEMAN ▲ (ITA) Paramount Pictures, Paramount Home Video 1457			THE VERDICT CBS-Fox Video 1188		
4	5	4	4	4	17
PORKY'S CBS-Fox Video 1149			FIRST BLOOD (ITA) Thorn/EMI 1573		
5	4	11	5	6	10
HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309			HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309		
6	6	8	6	5	12
THE VERDICT CBS-Fox Video 1188			SOPHIE'S CHOICE (ITA) CBS-Fox Video 9076		
7	7	9	7	8	7
MAD MAX Vestron V-4030			MAD MAX Vestron V-4030		
8	8	18	8	7	13
FIRST BLOOD ● (ITA) Thorn/EMI 1573			THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538		
9	9	12	9	12	3
ALICE IN WONDERLAND (ITA) Walt Disney Home Video 36			THE BEASTMASTER MGM/UA Home Video 800226		
10	13	4	10	10	12
PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203			FRANCES Thorn/EMI 1621		
11	12	19	11	9	28
AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489			AN OFFICER AND A GENTLEMAN (ITA) Paramount Pictures, Paramount Home Video 1467		
12	11	8	12	18	3
DURAN DURAN Thorn/EMI TVD 1646			SIX WEEKS RCA/Columbia Pictures Home Video 91001		
13	17	15	13	11	14
AIRPLANE! ▲ (ITA) Paramount Pictures, Paramount Home Video 1305			MY FAVORITE YEAR MGM/UA Home Video 800188		
14	20	42	14	14	15
STAR TREK II: THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180			BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265		
15	32	2	15	15	28
YOU ONLY LIVE TWICE CBS-Fox Video 4526			ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181		
16	16	8	16	16	14
PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255			LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433		
17	15	14	17	22	2
THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538			PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203		
18	18	18	18	13	18
GREASE ● (ITA) Paramount Pictures, Paramount Home Video 1108			JANE FONDA'S WORKOUT (ITA) Karl Video Corporation 042		
19	19	13	19	26	8
SOPHIE'S CHOICE ● (ITA) CBS-Fox Video 9076			SAVANNAH SMILES Embassy Home Entertainment 2058		
20	NEW ENTRY		20	24	11
THE BEASTMASTER MGM/UA Home Video 80026			I, THE JURY CBS-Fox Video 1186		
21	28	27	21	NEW ENTRY	
BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380			THE FINAL COUNTDOWN Vestron V-4047		
22	14	7	22	17	11
THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173			KISS ME GOODBYE CBS-Fox Video 1217		
23	10	8	23	33	31
WINNIE THE POOH (ITA) Walt Disney Home Video 025			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
24	30	4	24	34	14
DISNEY'S STORYBOOK CLASSICS Walt Disney Home Video 121			STILL OF THE NIGHT CBS-Fox Video 4711		
25	NEW ENTRY		25	NEW ENTRY	
SIX WEEKS RCA/Columbia Pictures Home Video 91001			YOU ONLY LIVE TWICE CBS-Fox Video 4526		
26	25	8	26	19	10
SATURDAY NIGHT FEVER ● (ITA) Paramount Pictures, Paramount Home Video, 1307 A, 1113A			THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015		
27	27	17	27	27	16
STAR TREK: THE MOTION PICTURE ▲ (ITA) Paramount Pictures, Paramount Home Video 3858			AIRPLANE II—THE SEQUEL Paramount Pictures, Paramount Home Video 1489		
28	23	2	28	25	15
STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315			TIMERIDER Pacific Arts, Video Records; MCA Distributing Corp. 528		
29	29	29	29	20	2
ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181			THE MISSIONARY Thorn/EMI 1605		
30	NEW ENTRY		30	32	7
THE MISSIONARY Thorn/EMI 1605			PLAYBOY'S PLAYMATE REVIEW CBS-Fox 6355		
31	24	16	31	29	26
LOVESICK ● Warner Brothers Pictures, Warner Home Video 20011			BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380		
32	22	21	32	23	13
PLAYBOY VIDEO VOLUME 2 ● CBS-Fox Video 6202			CLASS OF '84 Vestron V-5022		
33	26	8	33	37	15
SAVANNAH SMILES Embassy Home Entertainment 2058			LOVESICK Warner Brothers Pictures, Warner Home Video 20011		
34	34	15	34	28	7
LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433			THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221		
35	38	3	35	30	5
THE FINAL COUNTDOWN Vestron V-4047			THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173		
36	39	15	36	31	23
MY FAVORITE YEAR MGM/UA Home Video 800188			CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		
37	33	12	37	21	37
FRANCES Thorn/EMI 1621			ROCKY III ● (ITA) CBS-Fox Video 4708		
38	36	45	38	36	19
THE COMPLEAT BEATLES ● MGM/UA Home Video 700155			PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202		
39	37	10	39	35	8
JASON AND THE ARGONAUTS RCA/Columbia Pictures Home Video 10346			NATIONAL LAMPOON'S CLASS REUNION Vestron V-5021		
40	21	30	40	38	32
STRAWBERRY SHORTCAKE IN BIG APPLE CITY (ITA) Family Home Entertainment, MGM/UA Home Video 338			THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149		

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

Paramount Unveils Caption Program

LOS ANGELES—Paramount Home Video is inaugurating a program providing closed captions for the hearing-impaired on top forthcoming video releases, beginning with the cassettes and disks of "Flashdance."

The plan, unveiled by Paramount vice president and general manager Tim Clott, arises from an agreement with the National Captioning Institute, a non-profit organization established in 1980 to provide and promote closed captioned programs on broadcast and cable television. Currently, 40 hours of national tv programming carry such captions weekly, offering printed text to hearing-impaired viewers that remains invisible unless decoded by NCI's special TeleCaption decoder units. NCI claims that its research reveals that 20% of all persons owning the decoders also own VCRs.

Clott reports that future "blockbuster" video titles will also include closed captions. Because every cassette or disk will be imprinted with the captions, dealers won't face any special pricing or double-inventory problems.

Newman Directs Promos For Fun, Not For Profit

By ROB PATTERSON

NEW YORK—About two years ago, tv commercial director Tim Newman was bitten by the video music bug. "Looking at rock videos I thought, 'Who does these? I want to do that.'"

When his chance came, it was to shoot a video for one of his favorite artists, who also happens to be his cousin—Randy Newman. "Randy had asked me if I would like to do the cover picture for his 'Trouble In Paradise' album. I happened to be in L.A. while they were recording it, and was subsequently asked to do the video for the song 'I Love L.A.'"

Newman, a principal with the commercial production firm of Jenkins, Covington & Newman, usually films ad spots for the likes of Coca-Cola, Texaco, Aamco and Continental Airlines. Known in his field as "a dialog and humor man," he found making a promo video, in a word, "fun."

"What makes it fun is that there aren't any rules," he says. "But if music videos aren't a passing fad, I'm sure they will get more formalized, and consequently less fun."

What Newman also enjoys about making music videos—since the "I Love L.A." clip he has also directed two videos for ZZ Top's "Eliminator" LP—is a certain creative freedom he doesn't get in the advertising world. "Because of the way the business works so far, at least in my experience, it's virtually unsupervised. This is not the way it works in advertising, which is a very collaborative medium."

"I Love L.A." received heavy MTV play and viewer acclaim for its cheeky send-up of left coast boosterism, and led to Warner Bros. asking Newman to work with ZZ Top on a clip for "Gimme All Your Lovin'" and subsequently "Sharp Dressed Man," which he calls "the first rock video sequel."

But for all the enjoyment Newman gets from making videos, he

says, "I've actually lost money making them—the price you pay for having so much fun. I can't make them for the average budget record companies are willing to spend, and I don't want to do them quick and dirty and cheap just to do them."

"At the moment, it just doesn't measure up financially. It's like a hobby, but I do hope the medium grows to where it's profitable."

One might see in Newman's work the possible influence of his advertising background. "I Love L.A." resembles a travel spot, and themes of product identification—the car and a key chain—recur in his two ZZ Top clips.

"I suppose that's there, but I'd rather not think of it that way," he says. "But on the other hand, a lot of shorthand commercial film techniques have found their way into theatrical films."

HBO Readies 'Album Flash'

• Continued from page 55

there will be a video done already, and we'll do the rest. It depends on the situation," says DiHeran.

Because of its financial involvement, Cinemax/HBO has exclusive use of the videos for varying periods of time. "Mostly they'll be released at intervals," Bitterman says. "There will be a period where they'll be exclusive to Cinemax and Home Box Office. We're doing an exclusive breaking of the album; Elektra/Asylum will not release 'What's New' until 'Album Flash' has aired."

One detail remains the same on every show: the budget. "The artist is free to divide the money up as he or she wishes," says Bitterman, "as long as the resulting product is of high quality." In other words, if one video already exists for an album, the artist has a larger budget to work with for the remaining three.

New On The Charts

THE BEASTMASTER

MGM/UA Home Video—20

This mythical adventure, starring Marc Singer and Tanya Roberts, is set in a primitive world where the Beastmaster is engaged in a life-and-death struggle with the forces of evil. Rip Torn portrays Maax, the high priest of a fiendish cult.

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



Software Is Emerging For Interactive Programming

• Continued from page 55

ment Game," developed jointly with Paramount. This program contains footage from tv shows and movies

and asks trivia questions ranging from simple to quite difficult. There is, for example, an entire section on "Star Trek."

RCA is also developing an interactive disk with Disney, tentatively titled "The Disney Disk Of Fantasy And Magic," which will use Disney

characters; "Dr. Crypton's Brain-busters," and the tentatively titled, "Las Vegas Game Disc," featuring casino games.

In addition, according to Mitchell, RCA is examining interactive titles already on the market or under development for the laser or now-defunct systems. "Several are not appropriate to our marketing direction for the CED system in general. Anything we do must fit in with that."

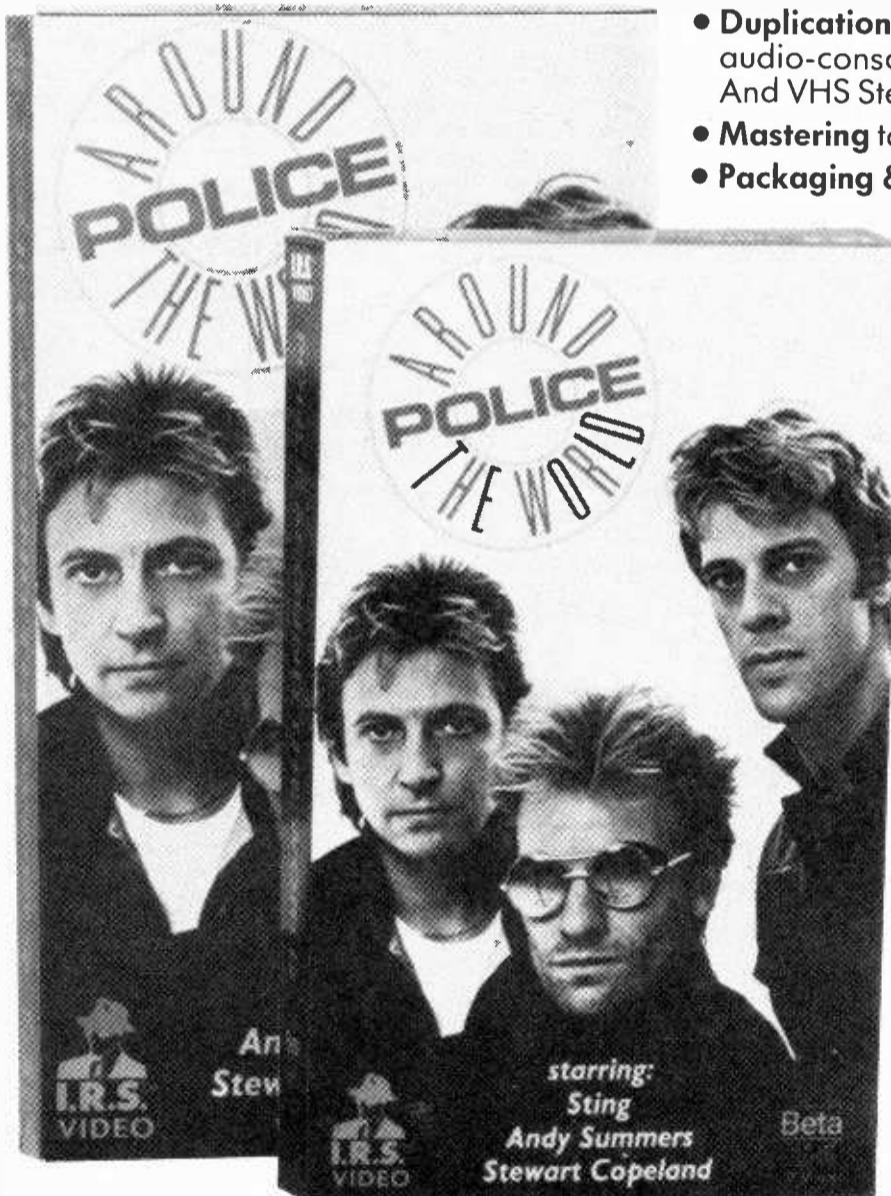
Smook points out that the interactive area is still largely experimental—both subject matter and technical considerations are still being explored. "A great deal of the cost is in the editing, which is very expensive," she says. "It's tedious to do the on-line work, and CMX editing systems haven't been well adapted for interactive. Everything has to be very precise. Preproduction is also enormously expensive. You can't ad lib a script, because a single different sentence could impact a whole chapter, the next chapter and so on. Everything must be laid out on storyboards; you have to learn to think in a new way. It's almost like going back to thinking like a child, without any preconceived notions."

Lin Oliver, a vice president at MCA Home Video and programming head for Optical Programming Associates, says, "Our society is evolving along with the hardware. People are getting used to the idea of interacting with technology; things exist this year that didn't last year. With the optical videodisk, once you play with it, you're hooked forever. The kind of programming we're doing is to support the market and increase awareness."

(Continued on page 85)

I.R.S. Video knew what to look for. And found it at Video Associates.

When I.R.S. Video began to investigate duplicators for their first Police home video, they found it all at Video Associates, Inc.



- **Duplication** to the demands of the most audio-conscious consumer. In Beta Hi Fi Stereo. And VHS Stereo with Dolby® Noise Reduction.
- **Mastering** to the highest U.S. standards.
- **Packaging & Design** under the very same roof.

We're proud that the hottest group on records and cassettes have exclusively chosen us.

We congratulate The Police on their #1 album, *Synchronicity*. As well as on their video business judgement.

We're happy to be the place where the *Police Around The World* search finally ended.



Stereo star treatment for the video manufacturer.

For more information about duplicating, marketing, distribution and packaging services from the proven industry leader, contact

Hank Seiden (213) 463-3255 at
VIDEO ASSOCIATES, INC.
5419 Sunset Blvd.
Los Angeles, CA 90027

U.K. Top 20 Video Rental

This Week	Last Report	TITLE, Manufacturer
1	1	FIRST BLOOD (Thorn/EMI) TVA 90 17202
2	2	THE THING (CIC) VHA 1062
3	3	MAD MAX II (Warner) WEV 61181
4	4	SHARKY'S MACHINE (Warner) WEV 72024
5	6	POLTERGEIST (MGM/UA) UMV 10165
6	5	F.I.S.T. (Warner) WEV 99291
7	7	ROCKY III (Warner) WEV 99301
8	9	VICE SQUAD (Embassy) EV 2015
9	8	THE SENTINEL (CIC) VHA 1063
10	11	THE EVIL DEAD (Palace) PVC 2018A
11	10	VIGILANTE (Intervision) AA 0493
12	12	BRONX WARRIORS (Entertainment In Video) EVV 1001
13	14	SORCERESS (Atlantic) AVP 301
14	18	CONAN THE BARBARIAN (Thorn EMI) TVA 90 12752
15	13	TENEBRAE (Videomedia) HVM 1032
16	20	ROCKY II (Warner/Intervision UA) UAAB 5019
17	22	BLOW OUT (Orion) V 0161
18	21	MAD MAX (Warner) WEV 61170
19	17	ANNIE (RCA/Columbia) CVR 10072
20	24	SCRUBBERS (Thorn EMI) TVA 90 16222

VIDEO BUSINESS charts are compiled by Record Business Research from a nationwide panel of video retailers and wholesalers. © 1983 by Video Business. Reprinted by permission.

VSDA

Courting The Legal Issues

By BILL HOLLAND

The federal government, especially the Congress, is feeling the growing pains of the impact of new telecommunications technology upon the established copyright laws. Even the 1976 revision, and the 1978 amendments, like clothes bought to fit a youngster who has since shot up like a weed, don't seem to fit anymore.

The advent and growth in popularity of the videocassette recorder, the new presence video retailer market for rentals and sales, the omnipresence of high quality, portable audio cassette recorders, the recent all-American habit of home taping, the popularity of video games, home computers and accessories—all of these already established phenomena were either just beginning to gain a foothold in the society eight years ago, or just didn't exist beyond the lab or a small, monied elite who were able to enjoy the latest technological toys.

So great has the growth and popularity of video-oriented home entertainment hardware and software been in this country since the revision of the copyright law that it has just about stymied legislators faced with the problems of promoting technological change and growth on one hand and protecting the traditional rights of copyright owners on the other.

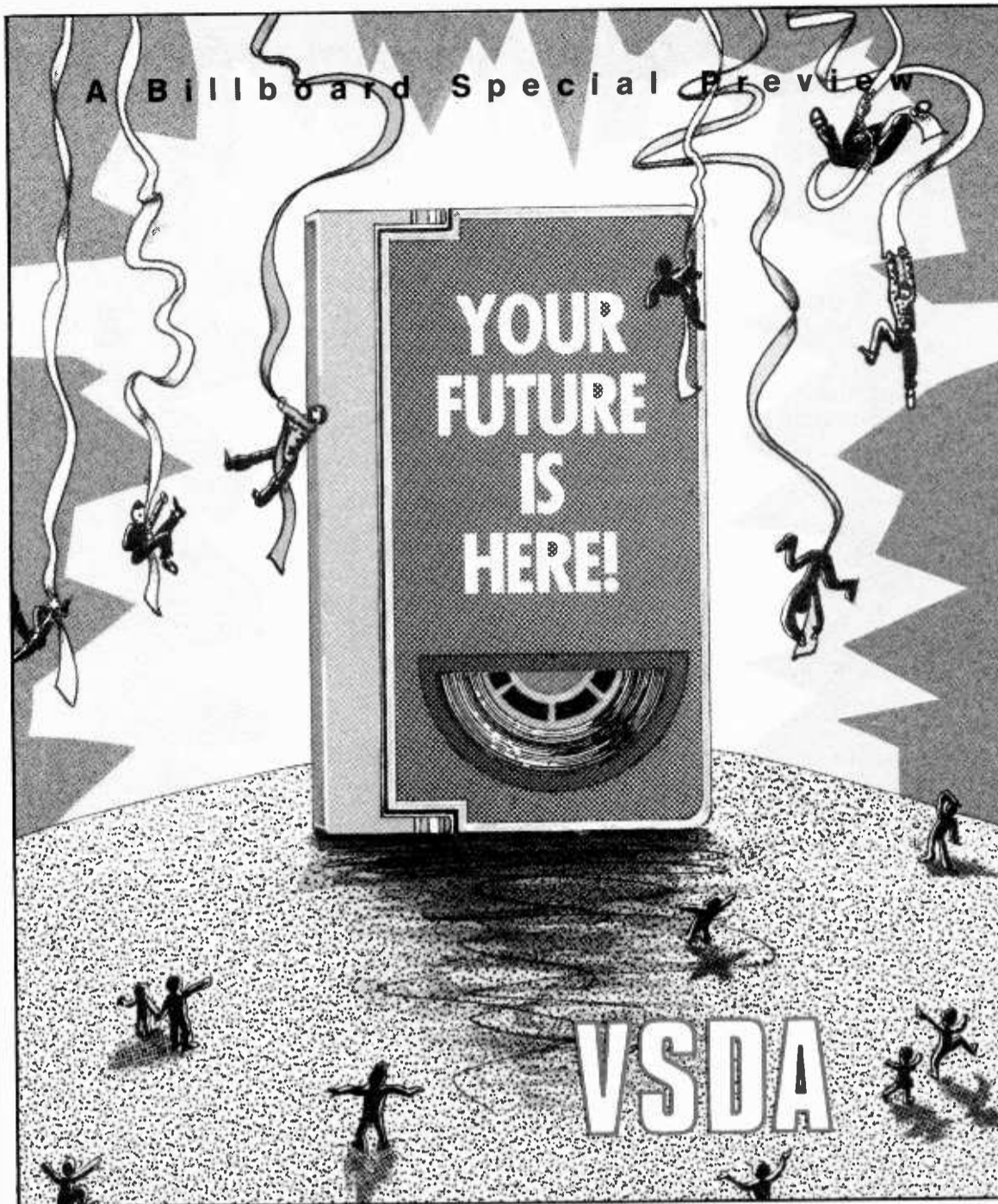
Some legislators, after wrestling with a continuing series of problems—video home taping, audio home taping, alleged losses in income from affected industries, the rights of consumers to copy off-the-air programming, and, last but not least, the fiercely fought debate over revision of the first sale provision—have worked hard to try and achieve a consensus in the Senate and House to forge new legislation, or amendments to older laws, to come to terms with the problems. They haven't done too well. For it appears that many in the Congress, on both sides of the aisle, are very aware of the deadlock—some would say gridlock, as if the problems had piled up like rush hour traffic—and have decided the only answer is to sit tight.

Faced with warring industries shoveling millions of dollars into lobbying campaigns, and sensing, as legislators are often wont to do, that both sides are equally skilled in presenting their arguments—and lining up votes—the Congress, up till now, is hemmed in, unable to forge solutions, and, frankly, is getting the impression that perhaps a body other than Congress might have to act to start the momentum necessary.

Many in the legislature were awaiting the decision of the Supreme Court this past month in the so-called Betamax case as eagerly as those directly affected by the case, the movie companies and the manufacturers of videocassette equipment and blank tape. When the Court announced it would hold the case over until the fall session and hear arguments again, there was a great deal of disappointment on the Hill.

Rather than acting on pending legislation, one House leader, Rep. Robert W. Kastenmeier (D-Wisc.) decided perhaps the best course of action would be to hear from futurist experts and their views on just how much of a change the "new technology" will make in the lives of

(Continued on page 68)



Computers/Games Ride Rollercoaster

By FAYE ZUCKERMAN

The volatile computer software and video game industries certainly come wrought with challenges and seemingly rapid changes at every turn. As evidenced by severe stock market losses and plummeting sales figures, coupled with inflated sales projections for 1983, retailers, manufacturers and the general public have seen the billion dollar video game and low-end home computer companies reach burn out.

What came as such a shock to the financial community was how quickly and susceptible to quick reversals the low-end computer and video game industries had become. By Christmas-time, last year, Wall Street declared video games a billion dollar industry. The number of video game consoles in place then topped 10 million; money flowed toward the high tech area.

In a matter of months, this healthy, peaceful industry was tangled in nearly lethal price cutting on hardware and fierce competition leaving the major hardware companies, such as Mattel, Atari and Texas Instruments, in disarray. Consumers, in an uproar about confusing and conflicting messages, set their sights on other forms of entertainment—no longer were they willing to grapple with "what constitutes an intelligent computer purchase?"

Retailers alike threw up their hands and started calling for inventory control. Many recouped some of their losses by selling hardware

while others—mostly mass merchandisers—sold the machines as loss leaders. Most hoped that customers would return to their stores to buy software titles to give added applications to their new machines.

Several of the large electronics store chains, such as the 66 Tech Hi-Fi Stores, dropped the Atari and Mattel lines altogether.

The only saviour appeared to be computer software, which has consistently sold well since the hardware war shifted into a high gear this spring.

Many of the Silicon Valley entrepreneurs, like Sunnyvale's Epyx, report record sales for the month of July. They all hope that the more than three million computers currently in American homes will continue to bring software sales.

Sirius Software based in Sacramento suggests that video retailers add computer titles to their product mix. Says the company's president, Jerry Jewell, "I wanted to speak at VSDA. I think such stores are a natural place to sell software. I am advertising in their trade books."

Most agree with Jewell, as they perceive video, record and book stores as outlets that specialize in applications—the programming that gives purpose to a machine be it on records, tapes or floppies.

Should such stores even be selling hardware at all?

This fall, the retail environment will be seeing several concerted efforts in the software arena by Texas Instruments and Atari. Jim Sanders, home computer software

strategy for the Texas company, will be introducing top selling, "hit" titles made by Broderbund, Spinaker, Imagic, Sierra On-Line, Disney and CBS Software for the TI 99/4A.

In the meantime, Atari's Bruce Entin, vice president of corporate communications, says they will be making Atari's arcade "hits" and other popular software titles available for competitor machines.

And with IBM about to announce its own home computer system, Apple aggressively soliciting the "family" market and Coleco's low cost Adam computer system, believed to be high quality, the demand for software might possibly soar.

Notes Ken Williams, president of Sierra On-Line, "We are entering the fall quarter cautiously and taking a conservative view. Although we believe that Commodore 64 software will be the big seller this fall, we fear that Commodore may outdate that machine by January with another new powerful machine for similar cost that will not run compatible software."

The events of the first and second quarter reveal how sensitive this industry has become; how rapidly it can be reversed. Most advise that the fall should be met with a "wait-and-see-attitude," as well as the flexibility to be able to move on a dime.

Faye Zuckerman is Billboard's Computer Software & Video Games Editor.

Jingling Keys To The Profits

By LAURA FOTI

Video dealers, distributors, manufacturers and marketers from around the country converge on San Francisco this week to talk about the profitability of their business. Profits, though, are only the end of a long line of activities involved in the selling of video—and the rest of the components will be thoroughly discussed during the four-day meet.

Currently, business is booming. Hardware sales continue to set records; 1983 business is likely at least to double 1982's, if not exceed it. And all those machines are not just being used for time-shifting. The new-age video consumer is a renter and, thanks in part to lower prerecorded software prices, a buyer.

Veteran VCR owners also are discovering the joys of owning. The proliferation of non-movie programming (music, children's and how-to) is creating interest in consumers who previously may have purchased blank tape by the carton but skipped the prerecorded section altogether.

With the much-anticipated "Betamax decision" postponed probably until 1984, those in the business are settling back into a normal routine. Not that they're sorry about it—on the contrary, many express delight in business to date and optimism for the future. A larger VCR-owning population means a larger market for diverse programs and room for more creativity in promotion.

"The video business now is as exciting as the record business used to be," says Bill Gallagher, vice president of worldwide marketing for MGM/UA Home Video. "In part that's because we have titles that were never released elsewhere before. But also, some titles do better in the home video market than they did theatrically." Gallagher cites "The Secret Of NIMH" and "Beastmaster" as two examples.

"Summer sales have been terrific," he adds, "on the children's line especially. Parents are looking for something to keep their kids busy; there's a real longevity to that market." The how-to area, he feels, is more specialized and will take longer to open up.

Other software suppliers have their own tales to tell of movie titles that are selling disproportionately well based on their theatrical performances. And those who have tried promotions on specific genres of programming, such as MCA's music campaign, make a strong case for concentrated effort in any given area. Warner Home Video takes that concept a step further with its upcoming "Stock Up On Shocks" promotion, based on theatrical titles released between 1962 and 1976.

For retailers, promotion also is the name of the game. Virtually every store has learned the lessons of merchandising—thanks in part to past VSDA conferences, workshops and newsletters. At this week's meet dealers can learn even more lessons, on accessories, video games, computer software and advertising. With more sales to be had, dealers are under even more pressure to promote offbeat titles and reap the rewards.

At last year's VSDA meet, the first ever for the group, pricing was the main news. It was in Houston (site of last year's event) that Paramount announced a \$39.95 price

(Continued on page 71)

VSDA

Record/Tape Chains Move Into Video Rental

Chain	Store Total	Video Units	Club Membership	Rental Terms	Different Titles Stocked	Comments
Licorice Pizza Los Angeles	34	18	No	\$2 per day deposit	600 VHS 150 Beta	Phased in gradually with four then eight and so on with all stores targeted by 1984
Music Plus Los Angeles	26	2	\$50 annual \$50 free rental plus discounts	\$6 per day deposit	1,800 VHS 1,500 Beta	Operate two separate all-video outlets, called Videon.
Coconuts Jacksonville	2	2	No	\$2.50 per day deposit	700 titles	Two Atlanta stores opening soon will have video rentals
Young Entertainment Atlanta	9	6	\$50 annual \$50 in coupons	\$4.99 daily 50% off to members deposit	400 VHS 75 Beta	Revising rental inventory to Top 20 best sellers and \$39.95 titles only. Sells 10 to 1 over rentals
Western Merchandisers Amarillo	100	4	Must buy 1 \$27.98 videodisk \$50 for videocassette	Videodisks \$2 1st night, \$1 after Videocassette \$5/\$2.50 + deposit	250 videodisks 350 VHS/Beta	President John Marmaduke a board member of Video Software Dealers Assn.
Disk Jockey Owensboro, Ky.	24	11	\$25 1st year \$15 2nd year \$10 3rd year	\$5 1st day \$4 2nd day \$3 3rd day deposit	280 VHS 120 Beta	Mail semi-monthly newsletter to 7,000 members
Tapetown Seattle	14	14	No	\$3 a day \$5 two days deposit	560 VHS 475 Beta 500 laser/videodisks	
Big Daddy's	9	1		\$2.50 for all but Top 15 at \$4.50 daily deposit	1,200 VHS 900 Beta	Opened first video department two weeks ago.
Everybody's Portland, Ore.	7	7	No	\$1 to \$5 per day deposit	600 titles	Any title taken out can be returned before closing the following day for one-day rate
Rose Records Chicago	8	1	\$75 annual fee	\$5 per day \$7 non-member deposit	2,500 incl. laser/CED	Have separate Rose Video-only store
Camelot N. Canton, Ohio	140+	8	\$50 lifetime	\$3 daily \$5 non-member deposit	1,000 VHS 1,000 Beta	Has revolving library of 1,000 "collectables" that is periodically bicycled store to store
Record Factory San Francisco	30	1	No	\$3 feature film \$5 x-rated or epic length	400 titles	Elected to go with separate department inside its largest record/tape unit
Tower	32	4	No	\$5 daily on Top 15 \$2.50 on rest		Tower has or will soon have four separate video-only stores, features 50% off on Tuesday and Wednesday with separate video departments inside other stores

SEPTEMBER 3, 1983, BILLBOARD

Record/tape chains tentatively, in several cases, tried to handle prerecorded video product in the late '70s before it was determined to be a primarily rental as opposed to sale business. When complex rental plans were developed by the studios, many record/tape chains bowed out, an example being Camelot Enterprises, giant N. Canton, Ohio-based 140-unit chain.

The demise of rental plans plus the steadily special low list prices of movies starting mid-1982 intrigued record/chains once more. With just two video departments on line in early 1982, one near home at N. Canton and the other in Port Ri-

chey, Fla., Camelot moved swiftly establishing others with eight units as of mid-year.

Camelot's activity, all in malls, represents the most-controversial aspect of chains' moving into video. Conventional wisdom is that video rental is a "7-Eleven" in and out activity not suited to malls. Camelot is being watched closely therefore.

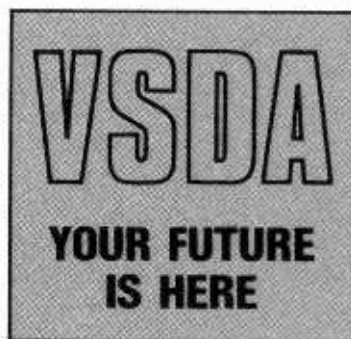
While Camelot Enterprises represents the Easternmost large-scale video involvement by record/tape chains, in the West Integrity with Wherehouse and Big Ben's has led the way. Using special \$1 per day rental traffic building advertising, Integrity's long success spurred activity recently by Record Factory. Tower also has enjoyed steady success with

some units, but has recently stepped up video store openings. Licorice Pizza commenced slowly phasing in a few stores at a time. Music Plus opened a separate video store over a year ago and now has announced plans to add more.

Typically, record/tape chains do not load in large library type inventories as do video specialty stores, but otherwise operate video sections pretty much as their specialist cousins, often training staff as Tower does at Sacramento. The merging of video specialty and record/tape retailing was dramatized at Summer CES when NARM board members met for the first time with leaders of VSDA, NARM's video division.



Poltergeist



Strawberry Shortcake In Big Apple City



Sophie's Choice



Airplane II: The Sequel

Star Trek II: The Wrath Of Khan



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

MAXELL INTRODUCES THREE NEW PREMIUM PRODUCTS.

Over the years, Maxell has been the leader in the audio/video/computer software business. And the advanced tape technology used to create our three new products will keep us on top for years to come.

For the new XL-S Recording Tape, we developed a superfine Epitaxial formulation. This greatly increases its dynamic range, making the XL-S the ideal tape for all high performance recording needs and perfect for digital audio disc recording.

We also developed a totally new Epitaxial formula-

tion for HGX Gold Videotape. Its superfine particles deliver brighter chroma levels and higher audio sensitivity. And the binding process, using molecular fusion, gives our new VHS and Beta video cassettes unmatched durability.

For the new Gold Standard Floppy Disks, which exceed the industry standards in error-free performance and durability, we have developed an improved jacket. It is heat-resistant to 140° to withstand drive heat without thermal expansion and without risk of mistracking. This further extends disk life.

But product advances alone won't sell new products. So Maxell backs you up with one of the best marketing programs in the industry. And that gives you profits few can match.

maxell
IT'S WORTH IT.

© 1983 Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074



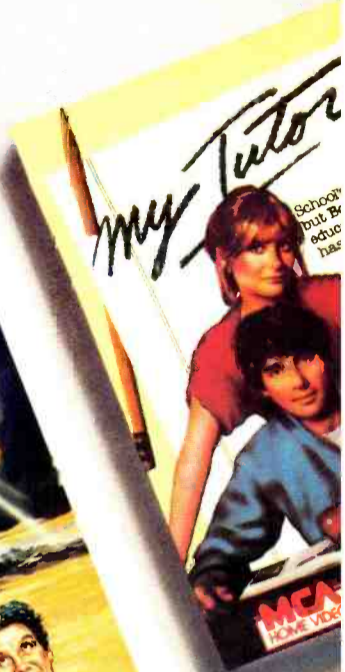
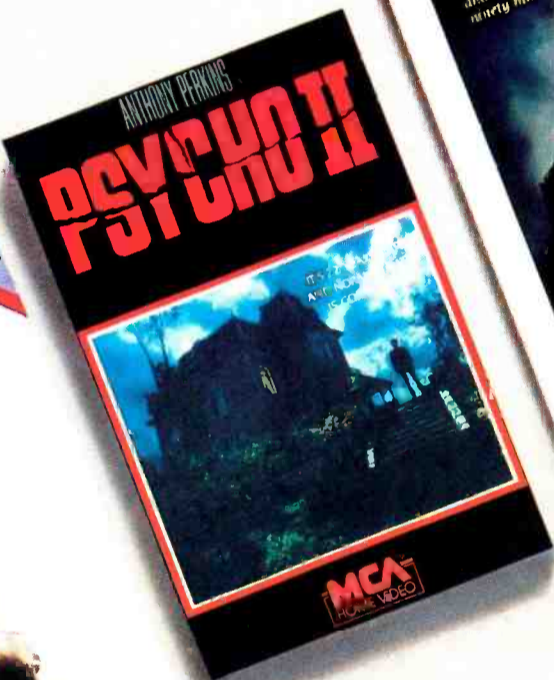
MCA GIVES YOUR CUSTOMERS

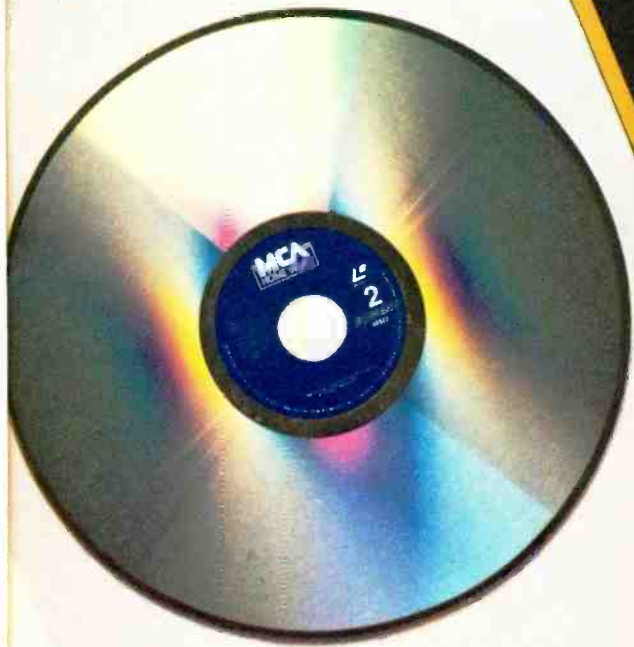
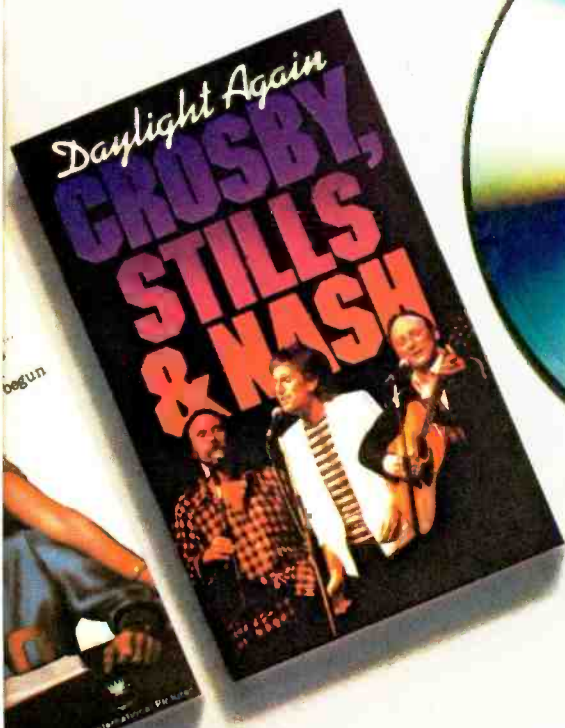
MORE CHOICE ENTERTAINMENT.

MOONLIGHTING



LASER
VIDEO DISC





MCA Home Video keeps the hits coming on Laser Videodisc, Videocassette, and CED Videodisc. And we're coming on strong with a whole new array of your customers' top choices in entertainment. Including the smash hit comedy Monty Python's Meaning Of Life and Dr. Detroit. The long-awaited chiller, Psycho II. Music extravaganzas like Olivia In Concert, Crosby, Stills & Nash—Daylight Again, and the sensational Pirates

of Penzance. Plus action-packed adventures like Conan The Barbarian and Eddie Macon's Run. The International award winner Moonlighting. And My Tutor, a sexy lesson in love. So call your MCA Home Video representative and stock up today. We've got the choice titles and the choice of software that will make us your first choice for profits.

MCATM
HOME VIDEO
70 Universal City Plaza,
Universal City, CA 91608

© 1983 MCA Home Video, Inc. All Rights Reserved.

VSDA

"Going Through A Shakeout" Has Ring Of Old Familiar Tune

The most familiar line with distributors of prerecorded video is by now a tired cliché. "We're going through a shakeout phase." The business, still only six or seven

years old, has always been volatile. Some wholesalers believe it's becoming more volatile.

If there is any more dramatic factor in video product distribution it

could be the rumored uneasiness of some studios now seeking greater credit protection in their sales to distributors. Letters of credit guaranteeing as much as 75% of pur-

chases have been reported. Another factor is the phaseout of RCA's pacts with the studios to distribute CED disks, opening up a new business for the country's 30

or so indies.

Still other factors revolve around the entry of huge retailing organizations into video product with firms such as East Texas Periodicals, now racking major grocery chains like Safeway across the country. Also increasingly committed to video are the larger record/tape chains (see separate story this issue), some of which already buy direct from the studios bypassing distributors entirely. Changes in video distribution organizations and committees and pivotal topics concerning wholesalers of prerecorded movies all point to steady growth amid dynamic changes.

NAVD

Representing the most dramatic but least understood development in prerecorded video product wholesaling is the sudden resurgence of the National Assn. of Video Distributors (NAVD). Rumored moribund as recently as June, NAVD quickly re-elected ZBS's Larry Beyer as president at Summe Consumer Electronics Show and discussed hiring a professional management firm to run NAVD.

VSDA DISTRIBUTORS

In January at Winter CES, VSDA representatives invited NAVD to essentially become part of the basically dealer organization, which not incidentally includes as members 19 distributing firms. In fact, at CES, Joe Cohen, executive vice president of VSDA's parent group, the National Assn. of Recording Merchandisers (NARM), stated that 18 of VSDA's 19 distributor members belong also to NAVD. The exception was Noel Gimbel, head of six-branch Sound Video Unlimited (who just recently did join NAVD). In February at a Cherry Hill meeting, VSDA organized its Distributor Advisory Committee:

Chairman: Gene Silverman, Video Trend, Farmington Hills, Mich. Other members:

- George Atkinson, Video Station and Coast Distributing, Santa Monica, Calif.
- Herb Fisher, then head of Major Video Concepts, La Mesa, Calif. but since joining Sound Video Unlimited

- Noel Gimbel
- Homer Hewitt, Video Library, Conshohocken, Pa.
- Arthur Morowitz, Distribpix, New York, but like Atkinson, also a retailer and manufacturer
- James Schwartz, Schwartz, Bros., Lanham, Md.

According to Silverman, moderator of VSDA's distributor panel this week in San Francisco, the distribution committee was set to meet during the VSDA convention.

THE NEW NAVD

Elected as new officers during CES in addition to Cleveland-based Beyer:

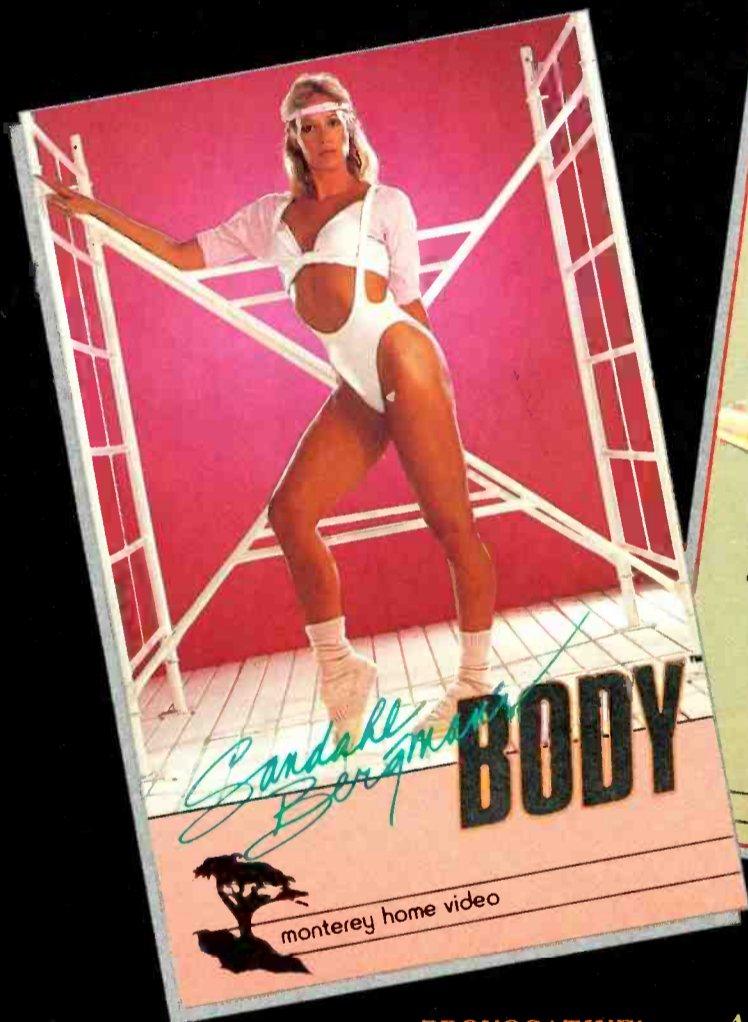
- Treasurer: Lee Cowen, Source Video, Nashville
- Director: Gene Silverman
- Director: Homer Hewitt

(Continued on page 71)

FALL HEADLINERS

from MONTEREY HOME VIDEO and U.S.A. HOME VIDEO

Coming in
SEPTEMBER



**PROVOCATIVE!
VIBRANT! WITH ALL THE
EXCITEMENT OF "FLASHDANCE!"**

Discover the Look of
"SANDAHL BERGMAN'S BODY!"

You've seen her as the stunning lead dancer in "All That Jazz" and co-star of "Conan the Barbarian." Now, in a unique one-hour video workout designed by Sandahl Bergman herself, you'll learn to combine the fun and free-flowing movements of dance with a complete program for total fitness!

(A ONE HOUR VIDEO TAPE IN STEREO)

Also coming from
MONTEREY:
"A CELEBRATION"

\$39.95

Coming in
OCTOBER



**A POWERFUL STORY
OF WAR, PRIDE AND
POLITICAL AMBITION**

"THE TROJAN WOMEN"

Katharine Hepburn heads an all-star international cast in this powerful and moving tale of the Trojan War and its devastating effects on the defeated. Based on the tragedy by Euripides, the film also stars Vanessa Redgrave, Genevieve Bujold and Irene Papas. Rated PG.
(FULL LENGTH FEATURE ON VIDEO TAPE IN STEREO)

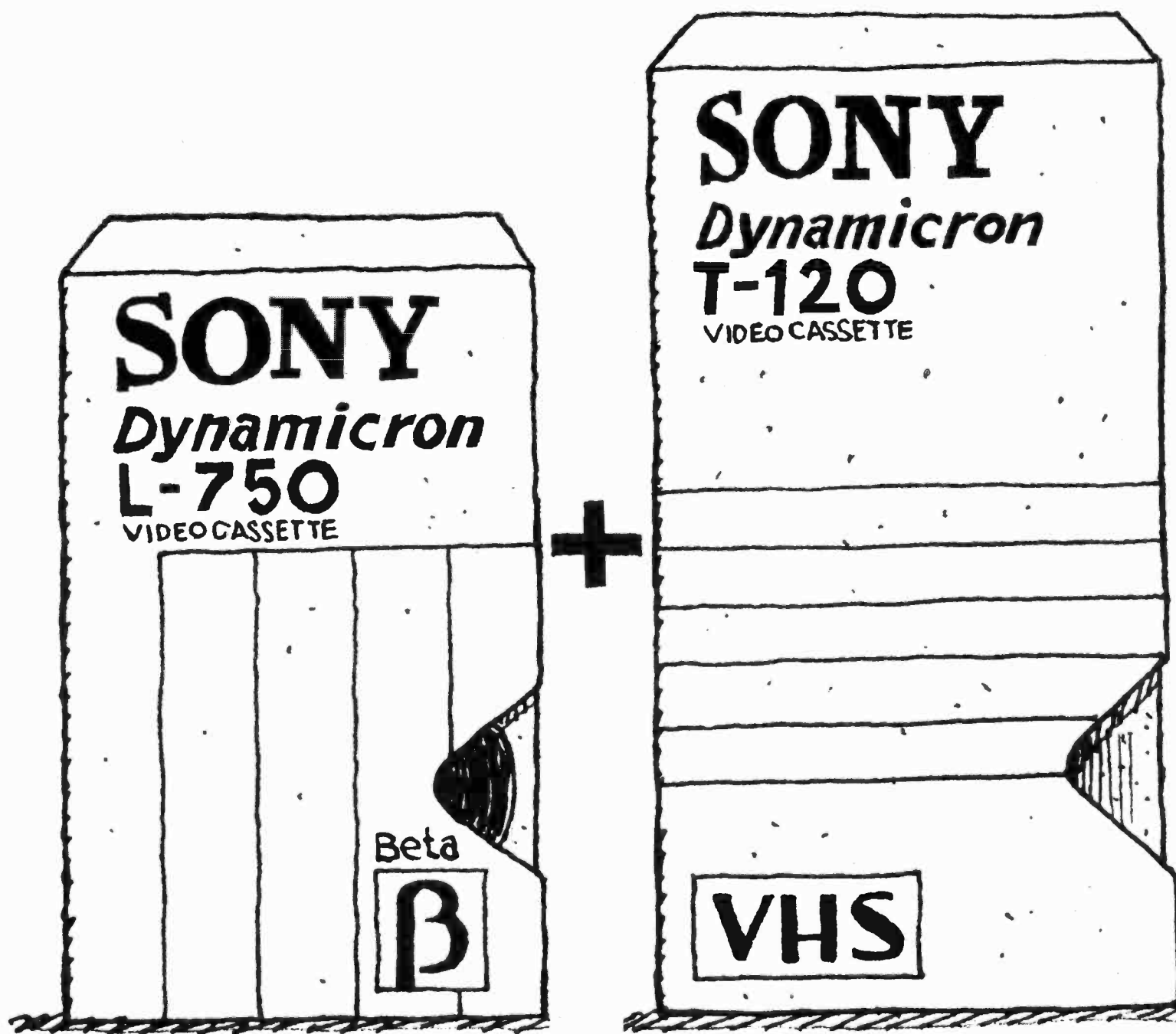
\$59.95

Also coming from U.S.A.:
"A RARE BREED"
"FOUR RODE OUT"

VSDA

**YOUR FUTURE
IS HERE**

Sony Tape. The Perfect Blank.



No matter what video tape your customers need, Sony has the whole picture. Including the new Beta Dynamicron L-830 HG and VHS. Every one, the perfect blank. Electronically designed to bring in more customers than ever.

SONY.

© 1983 Sony Tape Sales Co., A Div. of Sony Corp. of America. Sony is a trademark of Sony Corp.

Kid Vid: Reader, Teacher, Profitmaker

By MARCIA GOLDEN

Kid vid is the new weapon unleashed from videodisk software arsenals.

Embassy, MGM/UA Home Video, MCA Home Video and a host of other disk software suppliers are looking for new program sources beyond traditional, feature-length theatrical releases. The current buzz word—children's video—is the latest in a series of home entertainment categories, the studios hope will create new interest and a new market for pre-recorded video products.

Current titles are still versions of theatrical or broadcast television releases. But more and more, disk suppliers are exploring animation and independent productions.

Embassy's plans were not final at press time, but MGM/UA and MCA will be introducing CED-format children's titles in September. MGM/UA will release five new titles, including "Black Star" and "Shaz-zam," followed by "Popeye," in October.

MCA's September plans include a CED "Woody Woodpecker" disk and such adult fare as "Doctor Detroit" and "Yoga Moves." The company is also exploring Constant Angular Velocity (CAV) technology. In CAV, each track on a laser disk contains two video fields. The disk itself rotates at an unvarying 1800 rpm (unlike standard laser disks which have a variable rotation).

Bot CAV tracks carry the same number of information encoded pits, with the density of those pits decreasing towards the outer edge of the disk. The benefit of CAV is that it permits the viewer to repeat a frame or a video sequence over and over without video drop out or loss of clarity.

According to an MCA spokesperson, "The current cost of CAV is

still too high, keeping consumer use of it off in the future. But as we develop that technology, we hope to begin releasing titles in the format. Each title will require more disks (maximum playing time in CAV is 30 minutes) and be more expensive. But we think our higher-end customers will appreciate it."



Annie

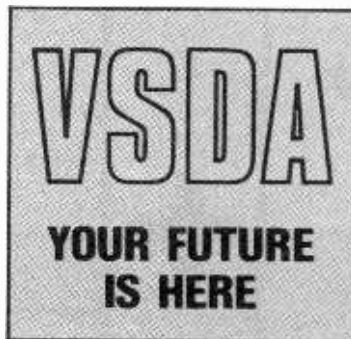
Embassy has also explored CAV technology, and also found the format still too expensive. Price, according to Bob Cook, vice president of marketing and sales, is still an important factor in videodisks. "Three years ago, we were promised videodisk software and players would come down in price as manufacturing costs decreased so that disks would be more competitive with videotape. Well, VCR and cassette prices have come down, but the laser disk and player has not." Cook noted that the CED format

"has good market penetration, while the laser seems to be hanging back." As a result, he said, "we just can't forecast what will happen to the laser in the future. It all depends on whether or not we get the breakthrough in lower manufacturing costs and an expansion of the hardware owning universe to sell to."

An MGM/UA Home Video spokesperson remains optimistic about the laser format's future. "Despite reports to the contrary," she says, "laser has an added dimension that other formats do not, and many people go for the improved quality and enhanced sound. There are many people out there to support the software."

Barry Shereck, president of Pioneer Artists, maintains that software will sell the machine—additional laser-format software will sell more laser disk players and his company will continue to pump out the programming. Pioneer, according to Shereck, will invest in more original programming as the movie studio-supplied material dries up. Music and children's video will make up a good part of the package.

Marcia Golden is a New York-based freelancer specializing in audio/video marketing/merchandising.



The Lords Of Discipline

Courting The Legal Issues

• Continued from page 61

Americans and the way the government must look at the concept of copyright protection in the future. In an era when originators of new creative work are employees of a company or corporation, being paid for their achievements, should the present copyright laws apply, and if so, to what extent? What of the creative work that produces a "black box?" What of the creative work, the music, the drama, the movie, the sports program, carried and transmitted by the black box?

Should the Congress radically alter the concept of copyright? Or should it limit it instead, insisting on a traditional interpretation of copyright concepts? The answers were wide-ranging and often conflicting.

Of course, the nation's video dealers, while aware of these questions more than most, are most concerned with the outcome of the proposed legislation dealing with

changes in the first sale provision. Any such change, they say, could wipe out their small businesses and grant a monopoly to the movie companies. Congress is well aware of the vociferousness of their viewpoint in the matter, which has already been well-documented in testimony in both the House and Senate.

The feeling here is that if groups such as the VSDA keep up their public-oriented lobbying efforts on the Hill, continuing to let their congressmen know where they stand, when the hearings on video rental legislation are scheduled in the fall, they might successfully convince the Congress they are David, and the movie companies Goliath. Congress is not averse to championing the rights of little guys—especially if there is a lot of publicity surrounding their decision.

Bill Holland is Billboard's Washington Bureau Chief.

Come see us at VSDA, Booth 35.



KONICA TAPES.
SOON YOU'LL BE HEARING
COLORS AND SEEING SOUNDS.



Since nothing can recreate a color or sound better than the human imagination that's how we're demonstrating Konica quality.

Our TV commercials without music will invite you to see the incredible fidelity and naturalness of Konica Audio Tapes.

While, for our video tapes, radio commercials will ask you to hear vivid colors and striking scenes.

So once you use your imagination you'll soon be using Konica.

Konica
IT LIVES UP TO YOUR
IMAGINATION.™

Konica Audio • Video Division, 440 Sylvan Ave., Englewood Cliffs, N.J. 07632

Double your "Fame." Double your fortune.

Special Bonus/Combination offer for "The Kids From Fame Live In Concert" and "Fame," the movie.

Videocassette orders of the sell-priced "The Kids From Fame" live in concert entitle you to purchase that great best-seller "Fame," at a special price.

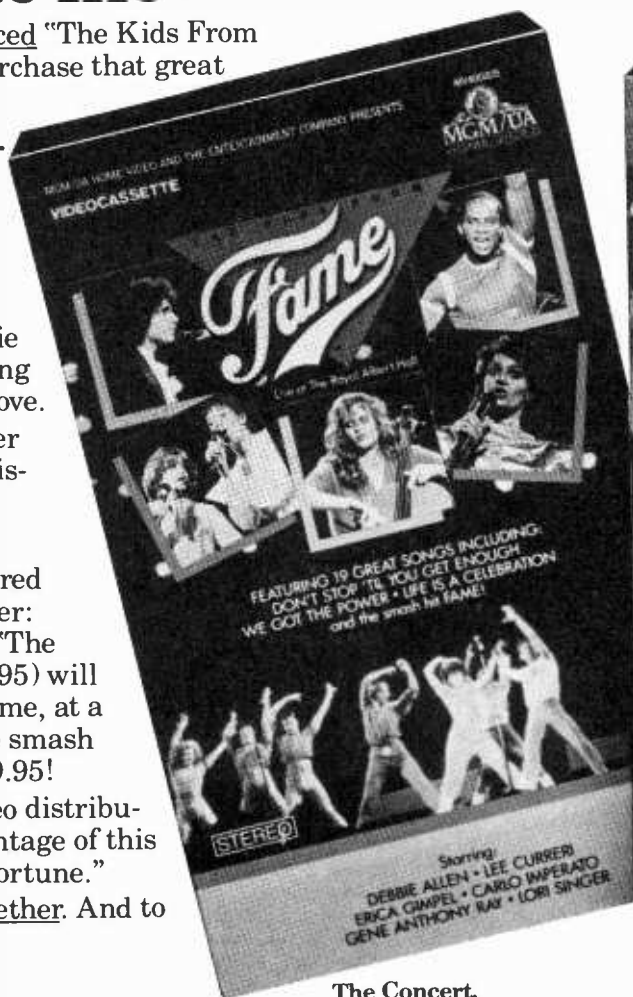
Let the "Kids" make money for you.

Everybody loves "Fame." It's one of our five all-time best sellers. So MGM/UA recorded "The Kids From Fame" live in concert expressly for your customers. With Debbie Allen, Lori Singer, Gene Anthony Ray, Valerie Landsburg and the whole gang, dancing and singing all the songs the fans just love.

And we've got the combination offer for you that will make smart cash registers dance!

Here's how it works.

1. MGM/UA Home Video has just offered your distributor a special one-time offer: every new release cassette ordered of "The Kids From Fame" (suggested list \$39.95) will entitle him to purchase at the same time, at a special price, an equal quantity of the smash hit movie "Fame"—which lists for \$69.95!
2. Contact your MGM/UA Home Video distributor to find out how you can take advantage of this special offer so you can "double your fortune."
3. Remember to place your orders together. And to order now.



The Concert.



The Movie.

The
Greatest Film Studio of Them All
brings it home to you.


MGM/UA
HOME VIDEO

1350 Avenue of the Americas, New York, NY 10019

Watch for our exciting and comprehensive insert coming in the September 17 issue of Billboard.

VSDA

VSDA CONVENTION PANELS: PROFITS ARE THE KEY

THE GROWTH PROFIT CENTER: ACCESSORIES AND GAMES Monday (29)

Moderator: Linda Rosser, Dialogues, Phoenix

- G. Robert Brownell, SKU, Inc.
- Earl Jacobs, The Electric Eye, Tustin, Calif.
- Mike Katz, Epyx
- Richard Lionetti, Softsel
- Jon Monday, Romox
- Donald Kingsborough, Atari

Approach:

"We will look at where video games and personal computer software games have been and where they are going in the fourth quarter and next year. I expect dealers who have gotten into and out of the category to be revitalized and reconsidering the category. As for video dealers still not into video games, we will appeal to this element as well," says Rosser. Now a consultant, Rosser is VSDA treasurer and co-founder of a retail store in Phoenix that pioneered in video game merchandising and contests.

DISTRIBUTION Tuesday (30)

Moderator: Gene Silverman, Video Trends, Farmington Hills, Michigan

- Les Baskin, LB Distributing, San Francisco
- Larry Beyer, ZBS, Cleveland
- Noel Gimbel, Sound Video Unlimited, Chicago
- John Gallagher, Media Concepts, St. Petersburg, Fla.
- James Schwartz, Schwartz Bros., Lanham, Md.
- Jack Silverman, Commtron, Corp., Des Moines

Approach:

This is a dynamic lineup of wholesalers including Beyer who is the founding president of the National Assn. of Video Distributors (NAVD). Gimbel's firm has six wholesale branches making SVU next in size to the mammoth Commtron with 10 branches. Gallagher's firm is noted for holding regular classes in video production taking video distribution in another distinct direction.

MERCHANDISING FOR SALES AND RENTALS Monday (29)

Moderator: Bob Bigelow, Bigelow Video, Minneapolis

- Troy Cooper, Video Stores Galore, Lafayette, La.
- Jeff Freedman, Planet Video & Electronics, Lavonia, Mich.
- Jim George, San Francisco Home Video, San Francisco

- Michael Hargreaves, Video Stations, Robbinsdale, Minn.
- Tom Keenan, Everybody's Video Vault, Portland, Ore.
- Ron Larsen, The Video Company, Larkspur, Calif.

Approach:

Almost an ideal mix of stores geographically and by size and format. Keenan represents the record/tape chain that pioneered in video rental and sales establishing separate departments within record/tape stores. Hargreaves is part of the largest chain of affiliated stores (over 500 Video Stations in the U.S.) and though not franchised in the strict sense will offer that type of insight. George has been selected as a second day keynoter for VSDA and is representative of the independent video store now expanding into a small chain.

MANUFACTURER/PROFITS ARE THE KEY Tuesday (30)

Moderator: Arthur Morowitz, Video Shack, New York City

- Robert Blattner, RCA/Columbia
- Mel Harris, Paramount
- Gene Giaguino, MCA
- Lawrence Hilford, CBS/Fox
- Mickey Hyman, MGM/UA
- Jim Jimirro, Disney
- Warren Lieberfarb, Warner Home Video
- Nicholas Santrizos, Thorn EMI

Approach:

Truly a representative panel of the major studios. As moderator, Morowitz is unique in that he is a video store entrepreneur with 10 units in the New York market. He is also a distributor and a manufacturer.

COMPUTERIZING YOUR BUSINESS Tuesday (30)

Moderator: Jack Messer, The Video Store, Cincinnati

- Ed Empey, Lake Stevens Video, Everett, Wash.
- Bill Hohl, Video Shack, Pleasanton, Calif.
- James Lahm, Video Cross Roads International, Orange, Calif.
- Delmar Norton, Rent A Flick, Salt Lake City.
- John Marmaduke, Western Merchandisers, Amarillo

Approach:

"What you are doing week to week is probably the most important function a computer can do for a dealer. We turn 5,000 movies a

week. There is no way I could keep up with that without a computer," says moderator Jack Messer. "My computer saves me thousands of dollars in keeping me from buying movies I could be otherwise stuck with." Messer, now with four units

and opening a fifth, has an IBM System 34 but says video stores can get into computers for as low as \$10,000-\$15,000. Messer at first time-shared but found his fees were high enough to make purchasing a computer worthwhile. Now with the only program for an IBM he may start offering programs though the huge computer manufacturer.

into this from the point of feeling that first amendment rights were being trampled upon," Skidmore says. Pope is an attorney who has defended stores in obscenity cases. Both Doming and Dinwoodie are dealers who have been involved in obscenity battles. Gallagher is one of the most outspoken of the video manufacturers, and Roth is equally eloquent as another manufacturer.

ADULT VIDEO Tuesday (30)

Moderator: Bob Skidmore, Video Concepts Inc., St. Petersburg, Fla.

- Anthony Robert Pope, attorney, St. Petersburg, Fla.
- Art Ross, Tampa Video Station
- John Dinwoodie, Video Specialties, Houston
- Jack Gallagher, Cal Vista
- Abe Roth, VCA
- Vicki Langer, Video X Pix Inc.

Approach:

One of the most eagerly-awaited panels at VSDA, the approach will be one of looking at adult video from a first amendment viewpoint, says Skidmore, a distributor who happens not to handle video. "I got

LOW COST ADVERTISING Monday (29)

Moderator: Weston Nishimura, Video Space, Bellevue, Wash.

Approach:

Nishimura, VSDA secretary, will likely have two panelists and will conduct a workshop format. "We want dealers to leave San Francisco with tangible materials and take action on some new ideas." Nishimura offers some of his "teaser topics":

- Does Your Advertising Investment Match Your Results—a Self Analysis (with work sheet)
- What Does Advertising Do?
- Why Great Ads Don't Sell
- Pitfalls In Advertising Strategy
- Practical Pointers



Jane Fonda's Workout

Billboard Videocassette Top 25

SALES

These are the best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats. Research based on chart performances during eligibility period, 3/5/83 to 8/13/83.

No.	TITLE Copyright Owner, Distributor, Catalog Number
1	JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042
2	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467
3	STAR TREK II: THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180
4	BLADE RUNNER Embassy Home Entertainment 1380
5	PLAYBOY VIDEO VOLUME I CBS, Fox Video 6201
6	THE ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181
7	ROCKY III CBS, Fox Video 4708
8	AIRPLANE II: THE SEQUEL Paramount Pictures, Paramount Home Video 1489
9	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338
10	POLTERGEIST MGM/UA Home Video 800165
11	PLAYBOY VIDEO VOLUME 2 CBS, Fox Video 6202
12	DAS BOOT (THE BOAT) RCA/Columbia Pictures Home Video 10149
13	FIRST BLOOD Thorn/EMI 1573
14	THE COMPLETE BEATLES MGM/UA Home Video 700155
15	FIREFOX Warner Brothers Pictures, Warner Home Video 11219
16	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265
17	GREASE Paramount Pictures, Paramount Home Video 1108
18	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433
19	THE TOY RCA/Columbia Pictures Home Video 10538
20	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
21	SOPHIE'S CHOICE CBS, Fox Video 9076
22	48 HOURS Paramount Pictures, Paramount Home Video 1139
23	THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261
24	LOVESICK Warner Brothers Pictures, Warner Home Video 20011
25	ANNIE RCA/Columbia Pictures Home Video 10008

RENTAL

These are the most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers. Research based on chart performances during eligibility period, 3/5/83 to 8/13/83.

No.	TITLE Copyright Owner, Distributor, Catalog Number
1	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467
2	ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181
3	THE BOAT (DAS BOAT) RCA/Columbia Pictures Home Video 10149
4	BLADE RUNNER Embassy Home Entertainment 1380
5	POLTERGEIST MGM/UA Home Video 800165
6	ROCKY III CBS/Fox Video 4708
7	NIGHTSHIFT The Ladd Co. Warner Home Video 20006
8	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
9	FIRST BLOOD Thorn/EMI 1573
10	FAST TIMES AT RIDGEMONT HIGH Universal City Studios, MCA Dist. Corp. 77015
11	THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video
12	MISSING Universal City Studios, Inc. MCA Dist. Corp. 71009
13	AIRPLANE II: THE SEQUEL Paramount Pictures, Paramount Home Video 1489
14	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265
15	STAR TREK II: THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180
16	SECRET OF NIMH MGM/UA Home Video 800211
17	FIREFOX Warner Brothers Pictures, Warner Home Video 11219
18	JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042
19	MONSIGNOR CBS/Fox Video 1108
20	BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios, MCA Dist. Corp. 77014
21	THE TOY RCA/Columbia Pictures Home Video 10538
22	MY FAVORITE YEAR MGM/UA Home Video 800188
23	VICTOR/VICTORIA MGM/UA Home Video 800151
24	YOUNG DOCTORS IN LOVE Vestron UA 5012
25	TIMERIDER Pacific Arts, Video Records, MCA Dist. Corp. 528

Slice it

any way you like...
or take the whole pie!
Recoton will
serve all your
accessory needs
at a sweet
profit to you.

RECOTON

46-23 Crane Street
Long Island City, N. Y. 11101
(212) 392-6442

AUDIO

VSDA

"Going Through A Shakeout" Has Ring

• Continued from page 66

Director: James Schwartz
Officer: Ron Eisenberg, East Texas Periodicals, Houston
Officer: Marty Gold, Artec, Shelbourne, Vt.

DISTRIBUTION GIANTS

Although video product distribution is still representative of entrepreneurial single firm companies, large entities are developing simultaneously, none larger or seen more formidable than Commtron, based in Des Moines, a division of Bergen Brunswig, giant pharmaceutical wholesaler. Headed by former record industry veteran Jack Silverman, Commtron has branches in: Des Moines; Houston; Santa Ana, Calif.; College Park, Georgia (Atlanta); Seattle; Solon, Ohio (Cleveland); Congers, New York; Carrollton, Texas (Dallas); Morton Grove, Ill. (Chicago); Miami Lakes, Fla. (Miami)

Most stores average 20,000 square feet and those not that large are being upgraded like Congers and Miami Lakes.

Next in size is Sound Video Unlimited, of late undergoing reorganization and expansion. Its branch in Denver is being moved and no longer distributes audio records/tapes, now leaving the homebase Niles, Ill. warehouse as the sole audio/video entity. Other branches include the newly moved one in Telfair, Sun Valley, Calif., a rumored new branch in Arizona and: Portland, Ore.; Dallas; Hollywood, Fla.; New York.

Mayflower, known for its moving business but really a large scale conglomerate, is expanding into video with the acquisition in August 1982 of Major Video Concepts, La Mesa. Already owning ADI in Indianapolis, a Major Video immediately branch was established in Indiana.

Privately held Dewald Northwest, Albany, Wash., has acquired Video One Video, Bellevue, which has just tripled its square footage. Dewald, in steel fabrication, purchased the distributorship in February from Weston Nishimura, VSDA secretary.

BRANCH DISTRIBUTION

Prerecorded video product distribution evolved for the most part without product manufacturers involved in distribution. Notable exceptions would be the distribution of RCA's CED videodisk by RCA branch operations, now subject of speculative rumors of phaseout. Notable, too, is the marketing di-

rect by Warner Home Video via WEA branches. Distribution of prerecorded video product, in fact, amounts in the main as "one-stopping" the term so familiar in the record/tape business because most video distributors carry all lines (some purchased or bartered if they cannot deal directly with a studio).

Certain original retail firms grew in size to the point where they are major distributors selling far beyond the confines of their own retailing divisions. Most prominent is Coast, which is a division of Video Station, affiliate dealer network of over 500 stores in every state except Wyoming. Also a large dealer/distributor is Arthur Morowitz's Video Shack in New York, with 10 retail stores. Certain franchise firms such as Los Angeles based Video Biz, Video Cross Roads International in Orange, Calif., Video Connection, Syosset, N.Y. and National Video in Portland are at least de facto distributors in that they supply their own networks of stores. Other retailing firms are so huge they buy considerable product directly from the studios as in the case of Integrity with its Wherehouse and Big Ben's stores.

NEW VENTURES

East Texas Periodicals, Houston, is steadily expanding its rackjobbing of giant grocery chains adding a new warehouse in Arizona to supply West Coast accounts in one of the most closely watched developments in distribution. In some stores as many as 1,000 movies are stocked for rental. Distributors in Minneapolis, and all through the East are talking about the new horizons represented by mass merchandisers. One firm on record about the new mass merchandiser

interest is Video Cross Roads International where president Jim Lahm has halted small franchising temporarily to set the stage for expansion into drug chains and grocery outlets. VCRI's chief claim to date is lining up the Canadian Woolco chain for video product marketing.

DISTRIBUTORS/STUDIOS

Among the more dramatic developments since VSDA's convention last summer in Dallas has been the gradual involvement of distributors backing the VSDA's fight in Congress over S. 33, controversial "Consumer Video Sales/Rental Agreement of 1983," the so-called "First Sale Doctrine Repeal Bill." Certain distributors, Jack Silverman of Commtron, as an example, have come out vociferously in opposition to repeal, writing a biting Commentary article (Billboard, May 7) "... we have all paid Hollywood's inflated inception of the prerecorded video industry..." In fact, 17 distributors participated with VSDA in the placement of a Washington Post ad April 28 with the first distributor listed being Larry Beyer. Heretofore, NAVD had always remained neutral on the First Sale issue.

DISTRIBUTOR/MANUFACTURER

One of the newest trends in distribution is the involvement of firms, also distribution-oriented in manufacturing, with Video Station, once more, a leading example. In fact, through affiliation with Program Hunters, Inc., Video Station is now acquiring distribution (targeted beyond its own affiliated stores) for "Napoleon" and "Portrait Of A Hitman" and other titles as yet not disclosed Morowitz's firm, Video X Plus, now Video in VSDA's newsletter, is another ex-

(Continued on page 75)



Rocky III



Blade Runner



Das Boot (The Boat)

Keys To The Profits

• Continued from page 61

on "Star Trek II: The Wrath Of Khan."

Sales figures on that title and subsequent Paramount releases were watched closely by those in the industry and followed up by other blockbusters and non-blockbusters at similar price points. In August 1983 price is less of a topic for discussion; it's generally conceded lowball pricing is appropriate for some titles, inappropriate for others. Several suppliers have refused even to enter the pricing fray, maintaining that the increased sales they'd achieve would not be enough to offset lower profit margins.

Still, pricing is hardly a controversy. Thorn EMI's "First Blood" has done as well on Billboard's Videocassette Top 40 as many titles at almost half the price. The con-

sensus? For some titles, money is no object.

It's worth noting, however, that "First Blood" has consistently performed better on the rental chart than on the sales. It probably goes without saying that the motivation to purchase a \$70 title is not as strong as the motivation to purchase a \$40 title. Certain stars or other special features can have an effect, but ultimately money is the bottom line.

For retailers, too, "Profits Are The Key." The video business, still relatively young, is settling down into a pattern of healthy practices. The days of studios and retailers squared off against each other are over; today both camps—and the distributors who bind them—are walking hand in hand into profitability.

Laura Foti is Billboard's Video Editor.

VSDA

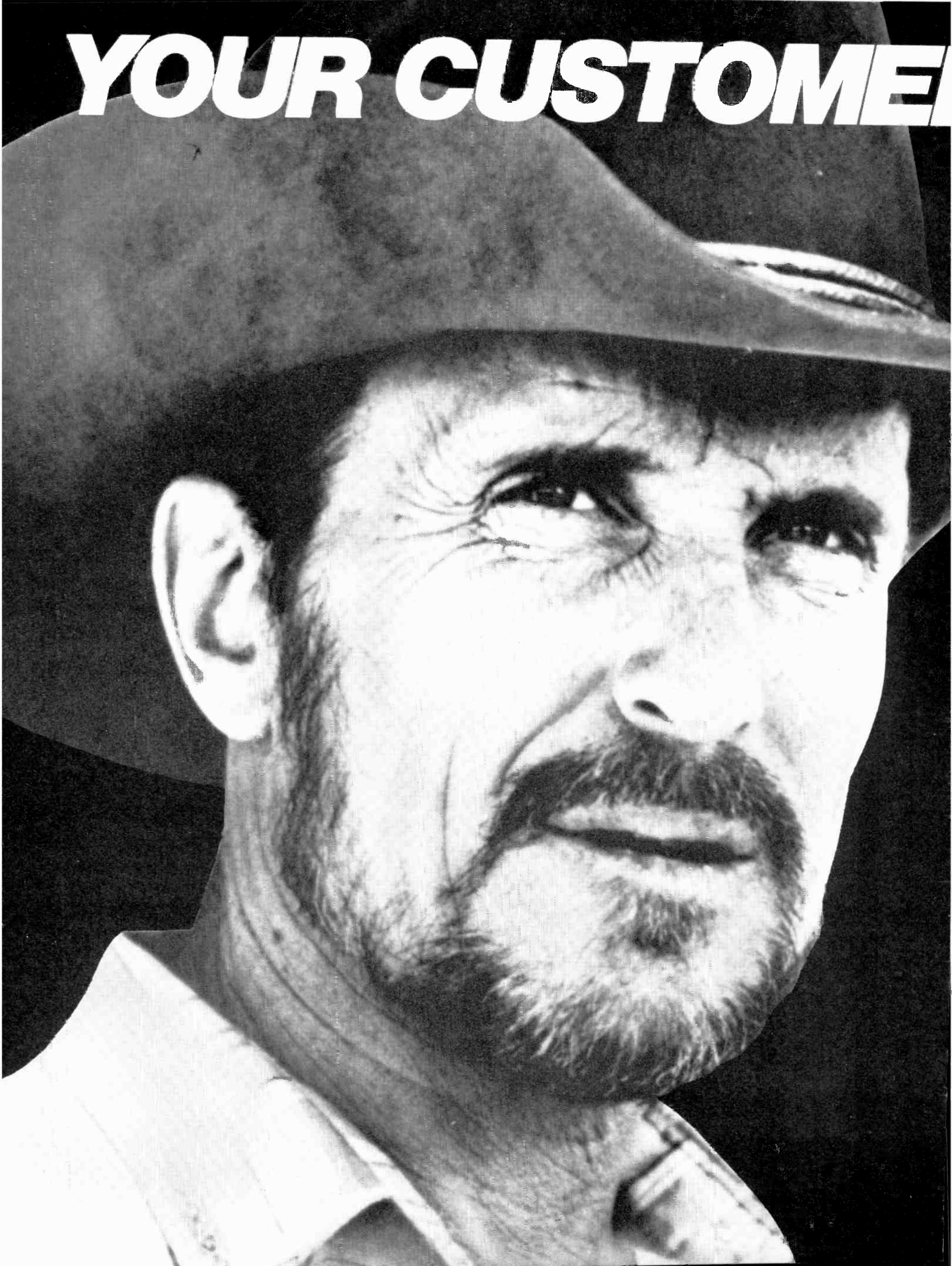
**YOUR FUTURE
IS HERE**

... AND WE HAVE MORE THAN 350 OTHER SPLITTERS, COUPLERS, SWITCHES, JACKS, ADAPTERS, CONNECTORS, CABLES, CORDS, BALUNS, AND RECORD CARE ACCESSORIES WHERE THESE CAME FROM.

Pfantone offers you a complete line of Pfantone home entertainment accessories ... backed by on-time deliveries, in-store support from experienced factory representatives, outstanding dealer sales aids, packaging that sells and the highest profit margin you can get. Contact us for information. Pfantone Corp., 3300 Washington St., P.O. Box 498, Waukegan, IL 60085.

Pfantone
BY Pfantone
the complete line
of home entertainment accessories

YOUR CUSTOMER



RS WILL BEG FOR

ROBERT DUVALL
IN
TENDER
MERCIES

Robert Duvall. He's a down and out country singer fighting for his respect. THORN EMI Video is pleased to announce one of this spring's most raved-about movies, "Tender Mercies", is now available in videocassette. Time Magazine hailed it as "the best American movie of the year." The New York Times called Robert Duvall "one of the most remarkable actors in America today." Now, you can sell the movie that has audiences all over America at its mercy.

So order "Tender Mercies" videocassettes from THORN EMI Video. And have customers at your mercy.

For more information and the distributor nearest you, call toll-free: (800) 648-7650.

ANOTHER THORN EMI
BLOCKBUSTER
VIDEOCASSETTE



VSDA



Firefox



First Blood



Grease

Videotape, Accessories Plan Fall Romance . . .

A.L.D.—After Labor Day—is the acronym that marks when a summer romance becomes “the real thing,” and is the season when blank videotape and video accessories manufacturers expect dealers and consumers to “renew the romance” with their products.

“We have seen a very cautious approach to inventories on the part of retailers through the summer,” admits Tony Marcon, BIB Audio/Video Products marketing manager for U.S. sales. Echoing sentiments voiced by other suppliers surveyed, Marcon told Billboard that the video accessories business and the blank videotape business followed the footsteps of broadcast and cable television programming. “As it goes every year, when new programs and new feature-type shows begin, that’s when we see our business increase.”

BIB, which plans to introduce a new head cleaner in late December early January, is working on an “extensive new ad campaign” to follow the current June through Christmas promo offering two free video

library storage albums with a head cleaner kit.

This fall, Fuji is talking about the possibility of introducing a new video display case for dealers or at least remodeling the current model. Promotion-wise, the company will stick with its current “add and stack” promotion through Christmas. Consumers will receive a plastic, stackable storage case with the purchase of a blank videotape three-pack.

Like Marcon, John Dale, vice president and general manager, also notes “dealer buying patterns were down somewhat. But then,” he adds, “summer months are generally sluggish.”

Dale explains the industry is also “looking at a new VCR owner—one who’s just purchased a VCR and is just looking it over to see what he or she has purchased. The people I’m talking about are wives, who aren’t mechanically-oriented, and guys, who aren’t mechanically-oriented. But by the time fall rolls in, they’ll be more familiar with their systems

and more able to use them. Then, they’ll buy blank videotape.”

By the first quarter 1983, Sony hopes to introduce a high-grade VHS videotape and to launch a multi-pack tape promotion in September. According to John Birmingham, sales and marketing vice president, “Dealers are and have become more conservative in their approach to buying. They are cutting down on the number of vendors they will carry, switching to stocking perhaps only three different suppliers on the average.”

“Blank tape continues to be very price sensitive,” adds Don Patrican, national sales manager for Maxell. “And as a result, suppliers are forced to toe a very thin price line. “In a two- or three-tier product positioning situation,” he says, “we can’t find ourselves pricing product too far out of line.”

Patrican and other suppliers are beginning to speculate about the future 8mm market. While Birmingham of Sony told Billboard not to expect his company to be the first to test the water, he did note that

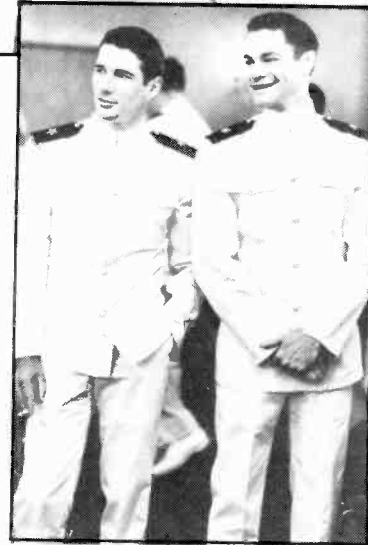
he expects the first to debut product to be a smaller company hoping to score marketing points by being the first on the block.

BASF video product manager, Larry Rollo expects 8mm product introductions to occur in 1986 or '87. “That’s when I think we’ll see an impact. And that’s when the Betamovie camera might be nudged out of the market.”

In accessories: Allsop will have a new product in the “video biz,” says Jeff Heining, director of communications and special distribution. It will be a new VHS cleaner and will be a step-up from the Allsop 3, currently retailing for between \$15 and \$20.

Recoton/Fidelitone will introduce three new products: the V617 cable tv converter, designed to restore remote control to cable viewing; the V614 adaptor, which hooks up to four different program sources to the tv set, including cable, video-game consoles, computers, etc.; and a “black box” product for hobbyists.

MARCIA GOLDEN



An Officer And A Gentleman



Playboy Video Vol. I

. . . And Spend Winter By Video Fireplace

Anyone connected to the home video industry today will tell you that the most pressing concern among video dealers and other industry members is ‘what will the Supreme Court decide this October when it reconvenes.’ The Supreme Court aside, returns, future releases, shelf life, inventory turns and widening product mixes are ongoing issues that once mentioned, often perk an ear.

And with the summer season, so far, surprisingly bringing more business than expected, by the time fall rolls around these issues might take center stage. Consumers are more apt to be looking to rent or buy video tapes as the number of VCR owners increases and as the winter nears, when more time is spent indoors.

Generally, returns have not become a major issue for those video stores that only sell video tapes and disks. It is those stores that sell video games in addition to the tapes that have had difficulty getting manufacturers and distributors to take back leftover stock.

It took nearly three months of back and forth discussions before Camelot Home Video, an eight-store chain, could get Atari distributors to take back “E.T.” cartridges, explains Rob Hornecker, a video manager for the Ritchey, Fla. store which is housed inside Camelot Music stores.

As for the videos, he says, distributors will take back sealed and defective copies. “We have few return problems with almost all the products. The products sold there include computer software, on a limited basis, CED, video tapes, records and accessories, which account for about 10% of the store’s product mix.

Most video dealers, surveyed by Billboard, say they do not plan to start marketing video games or computer software. Some say, at one time, they stocked the games, but discontinued selling the products because of the market’s volatility. Computer software, for some,

is a possibility still many months away.

Currently, most video merchandisers are looking at ways to widen and deepen video movie titles. Says George Atkinson, founder of the more than 500 Video Station stores, “There is a glut of titles coming on or already on the market. Concerns center on getting the capital to be able to inventory these titles, how many to order, what kinds of turns can be expected, and the best way to go about widening video libraries.”

And beyond how many, how deep and how much, the typical video customer is rapidly changing, as

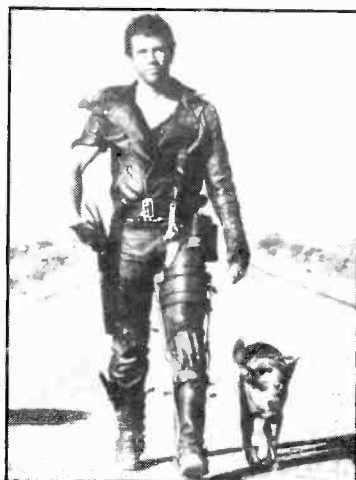
VCR prices drop to within the \$300-\$400 price range. John Pough of Video Cassette Unlimited observes that many of his customers now are in the 25 to 35 age group while a year ago customers were generally between the ages of 35 and 40.

“The VCR owner is changing. Prices are coming down,” he says. This all may mean that these new, young video mavericks will be looking for movies and programming that targets them. Such programming might very well be different than what video merchandisers have been used to dealing with.

FAYE ZUCKERMAN



Playboy Video Vol. II



Road Warrior



Best Friends

VSDA

YOUR FUTURE IS HERE

VSDA

"Going Through A Shakeout" Has Ring Of Old Familiar Tune

Continued from page 71

ample of the distributor as producer and other wholesalers are looking in this new direction.

DISTRIBUTOR/DEALER

Many distributors, though playing it low key, are retailers. Many such as Lee Cowen at Source Video in Nashville view proprietorship of a retail outlet as a laboratory operation keeping them in touch with the street. Bob Skidmore and John Gallagher at Media Concepts, St. Petersburg, Fla., operate Video Corner stores. Silverman at Video Trends says he has three stores.

NEW BREED DISTRIBUTOR

Among newer distributors is Video Marketing, Minneapolis, headed by Mark Saliterman, Sid Haskovitz and Richie Simon. Also new is Sal Maci with Video Visions, Charlotte, which evolved from a retail chain. That new wholesalers are developing in the business often amazing veteran distributors who often complain of the increasing capitalization required.

DISTRIBUTOR EXPOSURE

One of the most discussed topics among prerecorded video wholesalers is the huge inventory invest-

ments now required. As one says, "I always sense whether a new distributor will make it or not if they say they have Paramount and Columbia/RCA." The fact is, many

distributors today are spread thin in terms of the number of lines and depth of catalog they can supply, thus the rumor making the rounds that studios of late are requiring a

75% letter of credit instead of the customary 50%. "It's not that new," says Weston Nishimura, a distributor until this year. "MCA had that last summer." But other

distributors are troubled by the exposure required to remain viable as Hollywood pumps out new releases and video dealers continue to do huge business in catalog.

The International BUYER'S GUIDE

THE 1983/84 INTERNATIONAL BUYER'S GUIDE—to be published September 30, 1983. A special 25th Anniversary Edition—bigger and better than ever. Filled with the most comprehensive listings by category and geographical area; thousands of names, addresses and telephone numbers for:

- Record companies
- Music publishers
- Wholesalers
- Distributors
- One Stops
- Rack Jobbers
- Importers
- Exporters
- Equipment Manufacturers
- Suppliers
- Industry Services & Organizations

AND NEW THIS YEAR— manufacturers, wholesalers, hardware, software and accessories for • Compact Disc • Video Disc • Video Cassettes • Video Games

A complete International Guide to the Music and Home Entertainment Industries.

Our Silver Anniversary Edition price will be \$35.00 **Prepublication Offer, just \$30.00**

The International RECORDING STUDIO & EQUIPMENT DIRECTORY

THE INTERNATIONAL RECORDING STUDIO AND EQUIPMENT DIRECTORY—to be published October 8, 1983. The professional's guide to recording and mastering studios, professional recording equipment manufacturers, blank loaded and bulk tape products—in the U.S. and around the world.

Regular price \$20.00
Prepublication offer, just \$17.00.

By reserving your copies now, you guarantee receipt of these valuable directories and take advantage of SPECIAL PREPUBLICATION SAVINGS. So why not order today!

Remember, no orders will be accepted at prepublication prices after September 30, 1983. Reserve your copy now by returning the coupon below today!

Billboard, 1515 Broadway, New York, N.Y. 10036

Please send me:

- _____ copies 83/84 International Buyer's Guide
Special Prepublication price \$30 (I save \$5)
- _____ copies 83/84 International Recording Studio and Equipment Directory
Special Prepublication Price \$17 (I save \$3)
- _____ Don't forget our 83/84 Audio/Video/Tape Directory
Available now \$20.00

Please add \$3.00 for postage and handling for the Buyer's Guide, \$2.00 for IRES, AVT

- ____ My check enclosed
- ____ Please charge my:

American Express Card Number _____

VISA Card Expires _____

MasterCard MasterCard Bank # _____

Name _____

Address _____

City _____ State _____ Zip _____

Signature _____

All orders will be shipped promptly upon publication.
This offer expires September 30, 1983

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Cover Art, Kim Bucknam.

SEPTEMBER 3, 1983, BILLBOARD

Pro Equipment & Services

Expanded AES Meet To Focus On Digital

By RADCLIFFE JOE

NEW YORK—Significant advancements in digital technology since its last convention a year ago have prompted the Audio Engineering Society (AES) to expand its upcoming convention here to five days, with an entire day set aside for the exploration of developments in both digital and analog.

Donald Plunkett, executive director of the AES, says that Saturday, Oct. 8, opening day of the 74th AES Convention, will be designated "Digital Day," and will be entirely devoted to the exploration of digital technology. Among the subjects that will be discussed on that day are digital recording and broadcasting, the Compact Disc, digital tape machine operations and digital tape editing. A tutorial on digital basics is being presented for those "who want to strengthen their knowledge of present and future digital technology," Plunkett says.

Interest in digital technology is running so high, Plunkett says, that he expects discussion of the topic to spill over into the second day of the convention. The AES executive says that on Sunday, and continuing through the rest of the convention, a number of papers and workshops "in the areas of digital and analog developments will be presented.

In addition to its focus on digital

technology, the five-day convention will address itself to sound reinforcement systems, studio design, disk recording and multi-channel sound, tests and measurements, psychoacoustics and subjective training, and transducers.

There will also be workshops on microphone techniques for the digital age; techniques of recording major motion-picture productions; a clinic on the maintenance of multi-track tape machines; trouble-shooting the recording console; microphone techniques for stereo tv; SMPTE code and synchronization; and a workshop on the economics of operating a recording studio, to be run in conjunction with the Society for Professional Audio Recording Studio (SPARS).

In all, 80 technical papers and 10 workshops will be presented over the five days of the convention, which will be held at the New York Hilton Hotel, with some sessions being conducted at the nearby Ziegfeld Theatre.

An estimated 190 exhibitors, twice as many as participated last year, will utilize more than three floors of the hotel to show the latest in recording technologies and supplies. An estimated 16,000 recording industry executives are expected to take part in the convention.

SEPTEMBER 3, 1983, BILLBOARD

Major Expansion Planned By Broccoli Rabe Studio

NEW YORK—Broccoli Rabe Recording Studio, a four-year-old company based in North Haledon, N.J., has entered into a \$5 million expansion program that will convert the operation into an entertainment complex, according to Brian Drago, president of Broccoli Rabe.

The expansion program will move the Broccoli Rabe operation into a 40,000 square foot building that will include a booking agency, a modeling agency, photographer's studio, 10 rehearsal studios, a sound stage, two video rooms and a restaurant. The complex is 25 minutes away from Manhattan and 200 yards away from New Jersey's Caldwell Airport. It is also within walking distance of a new Sheraton Hotel.

Construction of the complex began in January, and is expected to be

completed by this fall. A cable tv station will be built into the final stage of the project.

Drago states that the new complex will be geared to the music industry as well as other commercial clients. He notes that a number of major corporations, including TRW, are based in the Caldwell/Haledon area. A staff of salespeople will canvass business both in the general area and out-of-state. "We'll also be placing a significant amount of emphasis on service, including free limousine service from New York, and free parking," States Drago.

Some of the services being offered, including photography, modeling, the booking agency and the restaurant, will be operated by individual entrepreneurs. The rest will function under the Broccoli Rabe umbrella.



DIGITAL WORKOUT—"It's all in this little thingamajig," engineer Rick McCollister, right, explains to Glenn Snoddy of Woodland Sound Studio, center, and producer Tony Brown, as McCollister shows off the Sony F-1 digital recording system.

Auratone Unveils New Monitor Line

CORONADO, Calif.—The Auratone Corp. has developed a series of multi-driver monitors for the professional audio industry. The firm is one of the oldest and largest producers of compact single driver monitors used in the audio recording industry.

The new line features five models: the T5 Ultra-Compact two-way, the T6 Sub-Compact two-way, the T66 Compact Two-Way, the QC66 Quality Control Three-Way, and the RC66 Road Cube Two-Way. All models feature between six- and 10-element crossover networks, premium quality metalized film polyester capacitors, and air core inductors mounted on specially-designed fiberglass/resin-printed circuit boards. They also feature polypropylene cones, foam suspension woofers and soft dome tweeters.

The model T5 Ultra-Compact Two-Way has a power rating of 40 watts and sells for \$250 a pair. Model T6 Sub-Compact Two-Way can handle up to 80 watts of power. It sells for \$325 a pair. The T66 Compact Two-Way, with a price tag of \$595 a pair, has a power handling capacity of 100 watts. The QC66 Quality Control Three-Way sells for \$695 a pair and also handles up to 100 watts of power. The top-of-the-line unit, model RC66 Road Cube Two-Way, handles 100 watts of power and sells for \$795 a set.

According to Paul Wilson, factory sales coordinator at Auratone, extensive design and development efforts have resulted in a line of speakers with a clean, broad range response, precise stereo imaging, durability and power handling commensurate with professional applications.

With the exception of the model RC66 Road Cube Two-Way, all the units in the new line are produced in mirror-image pairs for what Wilson calls "enhanced stereo imaging." All enclosures are manufactured from low resonance, Super-Acoustic-wood, a high density wood based product with acoustic properties that are said to be superior to particle board.

FOR MUSIC/RECORDING INDUSTRY

S.F. State Upgrades Program

By JACK McDONOUGH

SAN FRANCISCO—San Francisco State Univ.'s Division of Extended Education is offering for the first time a music/recording industry curriculum that will allow students to earn an academic certificate upon completion of at least 22 semester units of credit.

Program head D. Robert Foster says some of the courses to be included in the new certificate program have been taught through the university's extension for two years, "but now we have a complete package for those seriously interested in industry careers. The certificate we grant is like that earned by a licensed contractor or a paralegal. It is recognized by other professions that you have completed a stipulated course of work."

While acknowledging the existence of a number of private institutions teaching recording arts and industry affairs, Foster says he is aware of only about a half-dozen public university-level institutions offering such "easy-admission, low-cost" instruction, and that the S.F.



REUNITED—George Hamilton IV, right, and producer Pete Drake have reunited in the studio to complete Hamilton's first album for First Generation Records. Hamilton was the first performer to use Drake as a steel guitar player on his recording sessions, which launched Drake's success in 1960 as a sideman in Nashville. The album was recorded at Pete's Place Studio B.

New River Studio Banking On Location

By SARA LANE

MIAMI—A deep-seated conviction that the recording studio business in Florida is "on the upswing" has been the primary motivation behind the establishment of the \$1 million New River Studio, which recently opened here.

Virginia Cayia, general manager of the facility, says that Florida "is well on its way to becoming a center for television production, music, film and commercials. "Already, Florida is third in the film industry, and with the heavy promotion going into attracting filmmakers to this area, the state is on the edge of a big boom."

More than a dozen full-length feature films have been either totally or partially produced in South Florida in the past year. Among them are "Porky's II," "Jaws III," "Harry & Son," "Easy Money," "Smokey And The Bandit III," a remake of "Where The Boys Are," "Spring Fever,"

"Goodbye Miami," and "Never Say Never Again," a James Bond movie featuring Sean Connery. Additionally, another six films are scheduled for production between now and the end of the year, according to Mary Lee Landers, director of the film and coordination office of Dade County.

Cayia is hoping that New River Recording will attract some of those producers and directors. "We'll work hand-in-hand with them to provide the highest quality straight recording and sync sound for video work," she says.

New River will also tie in with Artisan Recorders, a dual 24-track mobile facility, to provide movie production companies with "everything needed to create best results." The studio can also handle audio/video post-production using SMPTE time codes.

Cayia hopes that because of its location, New River Recording will also draw clients from Central and South America and Mexico. She and her mother Paulina, president of the company, speak fluent Spanish, Portuguese, French and English. Cayia fears that the recent devaluation of the Mexican peso may hamper the expected flow of business from south of the border, but the firm is concentrating promotional efforts on Mexico nevertheless.

Pricing at New River is "competitive," and includes the services of engineers Eric Schilling and Ted Stein, according to the general manager. Schilling, the chief engineer, has worked with such performers as Dion, Badfinger, Pat Travers, Elvin Bishop, the Outlaws and Tin Angel.

Although Cayia sees New River "becoming involved with the digital technology at some point," she says it is too early to commit the studio to that kind of expense. At present, New River is a 48-track facility that features Neve/Studer equipment. The Neve model 8109/56 console includes Necam II automation. The two Studer model A800 24-track recorders interlock with an Audio Kinetics Q-Lock system. Also included is a Dolby model SP-48 noise reduction system, EMI model 140 harmonizers, JVC Video system, and a large selection of outboard and musical equipment. The sound system was designed by Bruce Staple of Sound Design Industries.

Studio Track

By ERIN MORRIS

LOS ANGELES

At **The Complex**, Mick Fleetwood cutting tracks for his new solo album with co-producer/engineer **Richard Dashut**. . . **Earth, Wind & Fire** finishing their new album with **Maurice White** producing, **Mick Guzauski** engineering and **Barbara Rooney** seconding.

Several acts have been recorded by **Westwood One's Mobile Recording Studio**, including **Laura Branigan**, **Inxs**, **Christopher Cross**, **Journey** and **B.B. King**. All projects were recorded under the direction of producer **Richard Kimball** and engineer **Biff Dawes**.

Patti Austin working with producer **David Pack** at **Sunset Sound** for album on **Qwest**. **Al Schmitt** is engineering. . . **Karen Selden** in with producer **Jerry Marcellino** and engineer **Schmitt**. **Bill Jackson** is seconding. . . **Prince** producing and engineering his latest **Warner Bros.** effort, with **Peggy McCreary** assisting at the board. . . **Mr. Kambe** producing **Iruka** for **Crown** with engineer **Kent Nebergall** and assistant **Jackson**. . . **Steve Recker** working on self-produced project with **Norm Kinney** at the controls. . . **Denny Diante** producing **Johnny Mathis'** upcoming LP for **Columbia**. **Larry Hirsch** is engineering.

At **Conway Recording Studio**, **Richard Landis** is producing **Poco** for an upcoming LP on **Atlantic**. **Joe Chiccarelli** is engineering, with **Csaba Petocz** seconding. . . **Page One** recording album tracks with producer **Steve Verroca**. **Warren Dewey** is engineering, with **Jeff Stebbins** assisting.

Harry Nilsson and producer **Rick Riccio** are at **Evergreen Recording Studios** recording several cuts for an album that will be a collection of **Yoko Ono** tunes. The LP will feature vocals by **Nilsson**, **Carly Simon**, **Roberta Flack** and **Carole King**, with a previously unreleased **John Lennon** tune included.

Neil Giraldo producing the **Earthlings** at the **Village Recorder** with engineer **John Harrison**. . . **Beau Hill**, **Jimmy Iovine** and **Shelly Yakus** are co-producing **Sandy Stewart's** upcoming LP for **Atlantic/Modern**. **Hill** is behind the board with assistant **Jim Faraci**.

Singer/actor **Robert Guillaume** is cutting album tracks with producer **Webster Lewis** at **Spindletop Recording Studios**. **Steve Thume** is engineering. . . **Jayne Kennedy** is finishing her new album, with **Thomas McClary** producing and **Robert Biles** engineering.

A&M artist **G.T.** is at **Skip Saylor Recording** finishing an album with producer **Gary Taylor**.

Jon Gass is engineering, and **Tom McCauley** is at the controls. . . **Skip Saylor** is mixing an EP for **Mature Adults**. The project, for **LEM America**, is being produced by **Scott Lipsker** and **Steve Stapley**. . . **Janey Clewer** is cutting EP tracks with producer **Jeff Gerson** and engineer **Gass**.

NEW YORK

At **Media Sound**, **Lenore Troia** and **Cathy Grier** are co-producing their second LP for **Synergy**, with **Lincoln Clapp** also co-producing and engineering. **Steve Rinkoff** is assistant engineer.

At **39th Street Music**, Mercury artist **Martin Briley** is working on a self-produced project, with **Stephen Guardigli** engineering. . . **Laurie Anderson** cutting tracks for **Warner Bros.** **Leanne Unger** is at the console.

At **Evergreen Recording**, **Rob Stevens** producing and engineering **Stuffy Schmitt's** next single.

NASHVILLE

At **Soundshop Recording Studios**, **Ronnie McDowell** and producer **Buddy Killen** finishing overdubs for **McDowell's** upcoming LP. **Ernie Winfrey** is at the controls. . . New **CBS** artist **Benny Wilson** is cutting tracks with producer **Greg Perry** and engineer **Winfrey**.

Producer **Ray Baker** is mixing **George Strait's** next **MCA** album at **Woodland Sound Studios**. **Tim Farmer** and **Ken Criblex** are assisting engineer **Les Ladd**. . . **The Goodmans** are working with producer **Ken Harding** on their upcoming **Word** project. **Rick McCollister** is behind the board. . . German artist **Tom Astor** is cutting instrumental tracks with producer **Lloyd Green**. **Farmer** is engineering.

Tommy West producing **Ed Bruce** at **Sound Stage**. **Warren Peterson** is engineering the **MCA** release. . . **The Statler Brothers** in the studio with producer **Jerry Kennedy** for **Mercury/PolyGram**, with **Brent King** behind the board.

Eddie Kilroy producing vocal trio **The Cannons**, with **Jim Cotton** engineering. . . **Norro Wilson** and **Tony Brown** cutting tracks for a new **Steve Warner** album, with **Cotton** at the board. . . **Doana Cooper** and **Chrys Wooley** are working with producer **Harold Shedd** and engineer **Cotton**.

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

Nashville's Disc Mastering Reports Steady Business

By ERIN MORRIS

NASHVILLE—Business remains constant at **Disc Mastering Inc.** despite lack of solicitation, states **Randy Kling**, owner of the facility. "It seems that when the studios in town are full, business slows down for mastering facilities," he says. "However, when they are finished with all their projects, business picks up for me. It is very seasonal."

Kling recently became the **Nashville Tannoy** speaker dealer and boasts the only pair in **Nashville**. His monitor system includes **Tannoy Super Reds** and **Tannoy Broadcast Monitor BM8s**. The remaining monitors are **Auraton** and **Quad 405-2**.

The cutting lathe is a **Nucmann VMS 70SX-74** with a **Newman SP75** console. Also in the studio are **Studer A-80 MK11**, **Studer B-67** and **Studer B-77** tape machines. Outboard equipment includes a **Neve 2087 EQ**, a **Neve limiter/compressor**, **Newman U473SP** and two **ReVox B710s**. Since demand is not great, the studio relies on rented tape machines for its digital capabilities.

Kling was raised in **Milwaukee** and hosted a weekly radio program entitled, "The Organ In Milwaukee." From 1963 to 1965, he also owned a small record label there, the **Disco Recording Co.** **Kling's** elec-

tronic training was acquired during a stint in the **Army**, and his work at **Milwaukee's CBS-TV** affiliate trained him in microphone techniques.

In 1966, **Kling** moved to **Chicago** to work in **RCA's** recording studio. From 1966-71, his credits included many **Motown** albums and LPs by **Alice Cooper**, **the Guess Who**, **Ramsey Lewis**, **Minnie Riperton** and others.

RCA closed its **Chicago** studios in 1971, but **Kling** remained with the company and moved to its **Nashville** facility. After six years of engineering primarily country product, **RCA** closed its studios there in 1977.

Kling purchased **RCA's** **Nashville** mastering facility, which remains in the **RCA** building, and opened it as **Randy's Roost** in 1977. The studio's name was changed to **Disc Mastering** this year when the company was incorporated. **Lois Walker** was hired as the second mastering engineer.

Although the majority of **Kling's** clients remain **RCA-affiliated** acts, he has also mastered projects by **B.J. Thomas** (including his recent No. 1 hit "Whatever Happened To Old Fashioned Love"), **Loretta Lynn**, the **Kendalls**, **Cristy Lane** and **Barbara Mandrell**.

Gospel

Dealers: Sales Holding Steady Big Names Selling Well, But Overall Flattening Seen

By EDWARD MORRIS

NASHVILLE—While stars such as **Amy Grant** and **Al Green** are selling especially well, many distributors and retailers report that gospel record sales have flattened out this past year.

"We've seen a kind of slowdown in contemporary Christian music," reports **Pat Tidwell**, who buys gospel for the giant **Camelot** chain. "More traditional gospel is selling well. But except in selected stores, we don't sell much traditional black gospel."

As examples of the volume **Camelot** moves, **Tidwell** says that 800 copies of the **Amy Grant** album "Age To Age" sold during a recent six-month period, while 200 copies of **Al Green's** "Precious Lord" LP sold in the same time.

\$\$ UP AT ZONDERVAN

NASHVILLE—In its second quarter report to shareholders, the **Zondervan Corp.** reports record earnings of \$707,000, an increase of 66% over the same period last year.

The **Grand Rapids** firm, which specializes in the sale of **Christian** books and records, recently purchased the remaining shares of the **Benson Co.** here and of **Marshall Pickering Holding Ltd.** in **Great Britain**. The company also bought the **Fleming H. Revell** book publishing company.

Zondervan president **Peter Kladder Jr.** estimates that the new acquisitions will add about \$25 million annually to sales beginning in 1984. **Kladder** further notes in his report, "Sales of music and records continued soft in the second quarter but included higher returns than last year."

Net sales for **Zondervan** in the three-month period ending **June 30** were \$18,877,000, compared to \$17,495,000 for the same period last year.

Business Meet Set

NASHVILLE—The **Rex Nelon Singers**, **Rusty Goodman & the Family Band** and the **Chuck Wagon Gang** will perform at the **Christian Business Showcase** in **Atlanta** this weekend (2-4) at the **Civic Center**.

Showcase producer **David Campbell**, of **Exposition Enterprises**, says the event will feature more than 150 exhibits of such products and services as art, autos, campers, crafts, computers, hobbies, home equipment and travel items. Top ticket price for adults is \$3.50.



DALLAS GRANT—**Amy Grant** enchants a crowd of 10,000 people at the annual **Starfest** concert in **Dallas**, performing with the **Dallas Symphony Orchestra**. It was the **Myrrh** artist's second **Starfest** appearance.

Harold Guilfoil, LP buyer for the **WaxWorks** chain, says, "Generally, gospel sales have been fairly steady. We've seen a little increase in rock gospel—with acts like **Petra** and **Whiteheart**. It's still very, very good in traditional gospel, too. If we've had a problem, it's been keeping in contact with the distributors. We're probably ordering less volume, but ordering more often." Again using **Grant** and **Green** as benchmarks, **Guilfoil** estimates that either artist will sell 300 to 400 pieces a year, including tapes, through the stores in his chain.

Lonny Longmire, whose **Windy Distributors** handles **Christian** bookstores, notes, "Our specific record sales from January to July are up \$800,000, but I'm not sure sales are up across the industry. I think they're basically even—holding their own. But the hot records—like 'Age To Age'—are selling unbelievably well."

"Sales are steady to very good" at **Schwartz Bros.**, says gospel coordinator **Ricky Simone**. He says the biggest business for the 700 accounts his company supplies is in black gospel. Best-selling artists include **Grant**, the **Mighty Clouds Of Joy**, **Shirley Caesar**, **Tramaine Hawkins**, **Walter Hawkins** and **Andrae Crouch**.

Acts on such newer labels as **Atlanta International** and **Gosppearl** are selling well, also, according to **Simone**. He says that "The Rough Side Of The Mountain" on **Atlanta International** by the **Rev. F. C. Barnes** sold 35,000 copies in three weeks.

"My general feeling is that sales are off somewhat overall," concludes **Chuck Blacksmith**, merchandiser for records and tapes for the **Fred Meyer** chain. He says that "Age To Age" persists in topping his weekly sales chart. "I think there were more big gospel records out last year than this year," he adds.

Survey For Week Ending 9/3/83											
Billboard® Best Selling Spiritual LPs											
© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.											
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number				
1	4	13	ROUGH SIDE OF THE MOUNTAIN Rev. F. C. Barnes and Sister Brown, Atlanta International AIR 10059	18	18	76	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375				
			WEEKS AT #1: 1	19	19	51	UNCLOUDY DAY Myrna Summers, Savoy 14594				
				20	20	29	MIGHTY CLOUDS ALIVE The Mighty Clouds of Joy, Myrrh I 687				
2	9	9	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	21	NEW ENTRY		I'LL RISE AGAIN Al Green, Myrrh MSB 6747				
3	1	17	JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721	22	NEW ENTRY		DETERMINE Tramaine Hawkins, Light LS521				
4	3	38	THE JOY OF THE LORD IS MY STRENGTH Douglas Miller, The True Way Choir (C.O.G.I.C.), Gospearl 16008	23	NEW ENTRY		SO MUCH TO BE GREATFUL FOR Calvin Bridges, Birthright Rec. BRS 4038				
5	2	46	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	24	10	55	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078				
6	6	38	WHEN IT RAINS, IT POURS Rev. F. C. Barnes and Sister Brown, Atlanta Int'l 10041	25	11	51	IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696				
7	7	17	LEAD ME Jackson Southernaires, Malaco MAL 4383	26	12	28	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				
8	NEW ENTRY		FEEL THE SPIRIT The Williams Brothers, Myrrh MSB 6745	27	27	9	MAMA Dixie Hummingbirds, Atlanta Int'l 10061				
9	5	28	I FEEL LIKE GOING ON Keith Pringle, Hope Song 2001	28	28	29	MOVE ALONG The Gospel Keynotes, Nashboro 7266				
10	8	42	THE RICHARD SMALLWOOD SINGERS Onyx/Benson R3803	29	31	28	THE SACRAMENTO COMMUNITY CHOIR LIVE Onyx/Benson 3824				
11	13	46	PRECIOUS LORD Al Green, Myrrh 6702	30	22	21	REACHIN' OUT New York Community Choir, Myrrh MSB 6716				
12	21	5	HEAR MY VOICE The Rance Allen Group, Myrrh MSB 6736	31	24	13	PRAYER AND FAITH Keith Pringle and the Pentecostal Community Choir, Savoy 14719				
13	16	29	SINCERELY The Clark Sisters, New Birth 7058	32	23	9	ONE MORE SUNNY DAY Leontine Dupree, Savoy SL-14644				
14	14	13	BIBLEWAY—ALL THE WAY LIVE Bibleway Mass Choir, Gospearl PL 6011	33	25	29	TOUCH ME LORD The Angelic Gospel Singers, Malaco 4381				
15	15	21	THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382	34	34	28	MATTIE MOSS CLARK PRESENTS THE GREATER WILLIAMS TEMPLE CHOIR LIVE Gospearl PL 16004				
16	30	5	FINALLY Andre Crouch, Light LS 5784	35	35	42	10th ANNUAL PRAISE & REDEDICATION CONCERT Southeast Inspirational Choir, Jewel 0172				
17	17	21	THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR—HOUSTON, TX Savoy SG 7081								

Cable Music Applications Filed Donald & Associates Among Firms Seeking Channels

By KIRK LaPOINTE

HULL, Quebec—The Canadian Radio-Television & Telecommunications Commission has received at least seven applications from firms bidding for the rights to launch the Canadian equivalent of MTV on specialty programming channels carried across the country on cable.

Among the bidders are one of the country's largest concert promoters, a record company, several radio and tv broadcasters, and some neophytes in the music industry. Public hearings on the applications for news, sports, music, children's, multilingual and health channels are expected late this year or early next. The CRTC is expected to issue license next year.

Donald K. Donald & Associates of Montreal is the most public applicant for a service it is calling The Music Channel. Company president Donald Tarlton says two firms have been established in connection with the application. But like other applicants, Tarlton is not revealing any

details of his proposed service.

The commission cut off bids Aug. 15, but still must write applicants seeking more information if the applications are somehow deficient. Until the CRTC receives more details and publishes the applications in the Canada Gazette around the end of September, those in the bidding don't want to reveal their hands.

The known applicants for the music channels so far include Donald K. Donald, Canadian Music Television and City-TV of Toronto, Selkirk Communications Inc. and Quality Records of Canada, Rogers Broadcasting and Moffat Communications, one from Allan Slaight of IXE Radio IWC Ltd. of Toronto, and an unnamed corporation headed by Quebec businessman Jean Pacquin. There may be others applying, but at presstime the CRTC was not revealing who was in the running. Mos. are believed to be aiming squarely at the market garnered in the U.S. by MTV, but the Selkirk-Quality bid is for country music service. The Donald K. Don-

ald bid may also include Concert Productions International of Toronto, its counterpart in that market, "at a later date," Tarlton says.

There are believed to be about 40 applicants for the variety of narrow-casting services, but even the future of the winning bids is not at all certain. Since it was launched in February, pay tv in Canada has been slow out of the gate, penetrating less than 10% of the large cable audience and experiencing serious difficulties in its second phase of marketing.

Of the three national services, only one is in reasonably good shape. C-Channel collapsed after only 17 weeks, the French-language Premier Choix is not meeting with the expected consumer acceptance, and its English counterpart First Choice has to issue common shares to receive a second infusion of capital.

And while the new services are not likely to be burdened with as many license conditions as either their commercial or pay-tv colleagues, several obstacles remain in their way. For one thing, the association representing cable companies does not want to be bound to exhibiting all licensed services, saying its members should be free to choose which ones they will offer consumers.

Whether the services will be placed on the basic or converter service of cable, or whether decoding devices will be needed, is also an issue with which the CRTC has to wrestle. Although it said in its call for applications earlier in the year that the new services would be allowed only national-type advertising, many applicants are already saying they will need some mix of local and national ads to survive. Broadcasters worry that local advertising will put many smaller conventional television services out of business.

Radio Meet Calls For An End For Jamming

MONTREAL—A conference of about 550 community radio broadcasters has called for an end to signal jamming by the U.S. in Central America and a worldwide end to the suppression of "democratic" community operations by jamming.

The conference, held Aug. 8-12 at the Univ. of Quebec, attracted delegates from North America, Europe, Asia, Africa, Australia and South America. The group is expected to meet again, and a committee was appointed to select a suitable site.

The community radio broadcasters exchanged information in workshops and seminars during the conference.

Cassette Output Up As Records Decline

OTTAWA—Record production continued to show a decline over last year in the month of June and cassette manufacturing showed a whopping increase, Statistics Canada reports.

The federal compilation agency says Canadian manufacturers produced 4,994,561 phonograph records in June, down from 5,018,379 in the same month in 1982. Meanwhile, cassette production increased nearly 80% to 2,764,205 units, up from 1,578,333 last year.

New Taiwan C'right Law Increases Piracy Penalties

By PETER JONES

LONDON—The Taiwan government has finally come up with a revision to the territory's copyright law, and the new draft is being sent on to the legislature in Taipei for formal approval. The International Federation of Producers of Phonograms & Videograms (IFPI) here calls it "a welcome improvement."

The draft provides for substantially increased penalties for piracy of copyrighted works. Taiwan's Trademark Law was revised earlier this year, but it's been clear that piracy of records and books has continued unabated.

The proposed new law increases the maximum penalty for piracy from of three to five years' imprisonment and sets a minimum sentence for convicted pirates. This draft change will prevent convicted pirates from making use of a section of Taiwan's criminal code which often allows sentences to be changed to a small fine.

But while the revision affords immediate protection to the people of Taiwan on production of a work, foreign companies and individuals will first have to register their works with the Interior Ministry. And it's this factor which worries Ian Thomas, director general and chief executive of IFPI.

"Obviously we welcome any improvement in the Taiwan copyright law, and we're now awaiting further information. It would seem a pity, though, if foreign right owners have

to register their works in this way in order to qualify for protection," Thomas says.

"If there is to be such a requirement, we must hope that the procedure for registration will be quick and simple; otherwise there could be difficulties in mounting a smoothly running antipiracy campaign. If it is going to work, it needs to be streamlined."

Slow Spanish Concert Season

• Continued from page 9
official seating capacity is only 15,000.

Tortosa replies: "Fifteen thousand is the capacity for soccer matches, but a concert is quite different because you can also use the pitch for seating. You've got 7,000 square meters of pitch, which means that with two people per square meter you can accommodate 14,000 without even using the galleries."

Nevertheless, Gay & Co. and its chief executive, impresario Gay Mercador, were subsequently banned from using the Campo De Gas for a projected Rod Stewart concert on the grounds of its lack of capacity. And even at the relocated Stewart show there were problems, with two people charged with selling fake tickets worth over \$1,000 and audiences critical of both the organization and the crowding.

5% DROP REPORTED

Radio Listening Slumps In U.K.

LONDON—Britain's 40 commercial radio stations are the hardest hit by a recently reported drop in the number of people who listen to the radio for 15 minutes or more a week. The figure has dropped by 5%, from 92% to 87%, since last year's study of British listening habits.

Listening figures in Britain had remained virtually unchanged for six years prior to this tuning-in slump. Commercial radio's share of the smaller audience has dipped from 33% to 29%.

Part of the blame is put on the slowly building popularity of breakfast television, which was introduced to Britain this year on one commercial network and one BBC channel. And it has been argued that the 1982 figures were inflated somewhat by keen national interest in news of happenings in the Falkland Islands. But the 87% figure is also 4% below that of 1981.

The commercial stations fear that advertising income for their music/news operations will be affected if the slump continues. They cumulatively attracted revenue of \$105 million last year.

DG Launches Campaign To Boost Cassette Sales

• Continued from page 9

According to Oehms, the DG move is a reaction against the mood of resignation prevalent in the industry here. "I was tired of all this mourning over the state of the market. There's not a single company whose reports don't blame blank tape for the decreasing sales of ordinary sound carriers," he says.

In 1982, some 85 million blank tapes were sold in West Germany, compared with 46 million prerecorded cassettes. Oehms estimates that nearly 50% of all customers, most of them youngsters, buy nothing but blank tapes and record for free at the expense of artists and producers.

The figure is alarming, he admits, and calls for changes in copyright law are justified. But he adds: "It's too lazy just to lay the blame on blank tape sales and then sit back thinking that nothing can be done. The fact that the market share of

prerecorded cassettes is increasing steadily as well as blank tape sales simply shows that a large number of our customers have opted for cassettes. And that means an opportunity for us, as well as for the blank tape manufacturers."

Research undertaken by the company shows the negative features of existing tape product were excessive cost (\$9 and upwards), lack of playing time compared with blanks and lack of a distinctive packaging identity.

Taking these elements into account, the current "Sixty Minutes of ChromDioxid" series was devised, honed and launched. With cassette player penetration here practically 100%, and record decks back at 80% of the country's 25 million households, Oehms is optimistic that the age of the cassette, a feature of record industry thinking as long ago as the early 1970s, has finally arrived.

Broadcasters Eye Use Of Surplus FM Band Capacity

OTTAWA—Several broadcasters are expressing an interest in developing subsidiary communication multiplex operations (SCMOs) but are urging the Canadian Radio-Television & Telecommunications Commission to allow free development of the specialty radio services.

The surplus spectrum on the FM dial, used extensively in the U.S. for such services as stock market information, Muzak, and weather and road information, is only now being examined fully by the CRTC, as is its tv equivalent, vertical blanking interval (VBI).

Currently, only CKFM-FM Toronto uses SCMO to deliver alpha-

numeric information to schools, banks and trust companies. The CBC is using VBI for an experimental teletext service.

The commission called for briefs and comments on specific questions related to SCMO and VBI, and radio concerns indicated SCMO offered vast opportunities for them. But they urged the CRTC to interfere as little as possible, because the discretionary nature of any such services will make them fragile in the early going.

Even the federal Consumer and Corporate Affairs Department urged the development of VBI and SCMO through "reliance on market forces" and not through limiting license conditions and national guidelines.

The Communications Department is expected to release a policy paper on SCMO this fall, and the commission may take its direction from that paper, either to call for public hearings or to set unilateral guidelines and regulations.

CHUM Ltd. of Toronto, in its brief to the commission, says it "has an interest in the prospect of proving such services" in the commercial field. But CHUM vice president Fred Sherratt says SCMO should not be forced on any station, even though cable should be compelled to carry it should a broadcaster opt to get into the field.

The Canadian Cable Television Assn. agrees that VBI and SCMO should be allowed to develop with a minimum of regulations, but it says cable cannot be expected to carry every such service.

The CBC sees itself as possibly entering SCMO to provide a reading service for the blind or an official language radio service in areas where English or French is not the prevalent language group.

The Canadian Assn. of Broadcasters notes that VBI and SCMO could make the difference in some markets for licenses, but it says the commission should simply amend licenses and not issue separate licenses to broadcasters wishing to start such services.

Pay-Television Concert Series To Bow In Oct.

TORONTO—Concert Productions International and First Choice Canadian Communications Corp. have joined forces to offer a series of 16 televised concerts from Toronto, Montreal and Vancouver on the First Choice/Premier Choix pay-tv service, beginning in October.

"First Choice Rocks" will feature such artists as David Bowie, the Police, Supertramp, Billy Joel, the Band, Stray Cats, Chris DeBurgh, Johnny Winter, the Payola\$ and the Guess Who. It will be simulcast nationally on FM radio cable services.

CPI president Michael Cohl told a news conference on Aug. 16 that he would name the balance of the lineup within three weeks. The series will be part of a "definitive examination" First Choice says it will conduct of concert music in Canada on its national pay-tv service. The programs also will be carried on Premier Choix, the firm's French-language pay-tv channel.

The shows, which will feature a total of about 30 acts, will be televised through next May.

Billboard® Hits Of The World™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

BRITAIN

(Courtesy of Music & Video Week)
As of 8/27/83
SINGLES

This Week	Last Week	Title	Artist
1	1	GIVE IT UP, KC & Sunshine Band, Epic	KC & Sunshine Band, Epic
2	2	GOLD, Spandau Ballet, Chrysalis	Spandau Ballet, Chrysalis
3	3	LONG HOT SUMMER, Style Council, Polydor	Style Council, Polydor
4	5	I'M STILL STANDING, Elton John, Rocket	Elton John, Rocket
5	4	CLUB TROPICANA, Wham!, Inner Vision	Wham!, Inner Vision
6	19	WINGS OF A DOVE, Madness, Stiff	Madness, Stiff
7	6	EVERYTHING COUNTS, Depeche Mode, Mute	Depeche Mode, Mute
8	8	ROCKIT, Herbie Hancock, CBS	Herbie Hancock, CBS
9	36	RED RED WINE, UB40, Dep International	UB40, Dep International
10	17	WATCHING YOU WATCHING ME, David Grant, Chrysalis	David Grant, Chrysalis
11	7	DOUBLE DUTCH, Malcolm McLaren, Charisma	Malcolm McLaren, Charisma
12	29	COME DANCING, Kinks, Arista	Kinks, Arista
13	30	WALKING IN THE RAIN, Modern Romance, WEA	Modern Romance, WEA
14	21	THE SUN GOES DOWN, Level 42, Polydor	Level 42, Polydor
15	15	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan	Lotus Eaters, Sylvan
16	10	I.O.U. Freeze, Beggars Banquet	Freeze, Beggars Banquet
17	12	BIG LOG, Robert Plant, WEA	Robert Plant, WEA
18	11	THE CROWN, Gary Byrd & GB Experience, Motown	Gary Byrd & GB Experience, Motown
19	14	RIGHT NOW, Creatures, Polydor	Creatures, Polydor
20	9	WHEREVER I LAY MY HAT, Paul Young, CBS	Paul Young, CBS
21	20	WAIT UNTIL TONIGHT, Galaxy featuring Phil Fearon, Ensign	Galaxy featuring Phil Fearon, Ensign
22	28	TOUR DE FRANCE, Kraftwerk, EMI	Kraftwerk, EMI
23	23	LOVE BLONDE, Kim Wilde, Rak	Kim Wilde, Rak
24	13	WHO'S THAT GIRL?, Eurythmics, RCA	Eurythmics, RCA
25	24	GIVE IT SOME EMOTION, Tracie, Respond	Tracie, Respond
26	35	BAD DAY, Carmel, London	Carmel, London
27	NEW	WHAT AM I GONNA DO, Rod Stewart, Warner Bros.	Rod Stewart, Warner Bros.
28	33	DISAPPEARING ACT, Shalamar, Solar	Shalamar, Solar
29	18	MOONLIGHT SHADOW, Mike Oldfield, Virgin	Mike Oldfield, Virgin
30	16	CRUEL SUMMER, Bananarama, London	Bananarama, London
31	31	GUILTY OF LOVE, Whitesnake, Liberty	Whitesnake, Liberty
32	22	ITS LATE, Shakin' Stevens, Epic	Shakin' Stevens, Epic
33	37	DON'T CRY, Asia, Geffen	Asia, Geffen
34	27	COME LIVE WITH ME, Heaven 17, B.E.F.	Heaven 17, B.E.F.
35	NEW	BLUE WORLD, Moody Blues, Threshold	Moody Blues, Threshold
36	NEW	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol	Peabo Bryson/Roberta Flack, Capitol
37	NEW	(SHE'S) SEXY AND 17, Stray Cats, Arista	Stray Cats, Arista
38	NEW	JUST OUTSIDE OF HEAVEN, H2O, RCA	H2O, RCA
39	26	WRAPPED AROUND YOUR FINGER, Police, A&M	Police, A&M
40	25	FREAK, Bruce Foxton, Arista	Bruce Foxton, Arista
ALBUMS			
1	1	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar	Michael Jackson & Jackson 5, Telstar
2	2	THE VERY BEST OF THE BEACH BOYS, Capitol	Beach Boys, Capitol
3	3	FANTASTIC, Wham!, Inner Vision	Wham!, Inner Vision
4	9	TRUE, Spandau Ballet, Chrysalis	Spandau Ballet, Chrysalis
5	4	THRILLER, Michael Jackson, Epic	Michael Jackson, Epic
6	5	ALPHA, Asia, Geffen	Asia, Geffen
7	11	TOO LOW FOR ZERO, Elton John, Rocket	Elton John, Rocket
8	7	THE PRINCIPLE OF MOMENTS, Robert Plant	Robert Plant, Atlantic
9	6	NO PARLEZI, Paul Young, CBS	Paul Young, CBS
10	8	PUNCH THE CLOCK, Elvis Costello & Attractions, F-Beat	Elvis Costello & Attractions, F-Beat
11	15	THE LOOK, Shalamar, Solar	Shalamar, Solar
12	13	THE CROSSING, Big Country, Mercury	Big Country, Mercury
13	12	SYNCHRONICITY, Police, A&M	Police, A&M
14	10	YOU AND ME BOTH, Yazoo, Mute	Yazoo, Mute
15	14	THE LUXURY GAP, Heaven 17, B.E.F.	Heaven 17, B.E.F.
16	17	LET'S DANCE, David Bowie, EMI America	David Bowie, EMI America
17	16	STREET SOUNDS-EDITION 5, Various, Streetsounds	Various, Streetsounds
18	19	SWEET DREAMS, Eurythmics, RCA	Eurythmics, RCA
19	21	FLASHDANCE, Original Soundtrack, Casablanca	Flashdance, Casablanca
20	23	IN YOUR EYES, George Benson, Warner Bros.	George Benson, Warner Bros.
21	18	HITS ON FIRE, Various, Ronco	Various, Ronco
22	22	JULIO, Julio Iglesias, CBS	Julio Iglesias, CBS
23	20	CRISES, Mike Oldfield, Virgin	Mike Oldfield, Virgin
24	24	BODY WISHES, Rod Stewart, Warner Bros.	Rod Stewart, Warner Bros.
25	25	WAR, U2, Island	U2, Island
26	26	RIO, Duran Duran, EMI	Duran Duran, EMI
27	NEW	FUTURE SHOCK, Herbie Hancock, CBS	Herbie Hancock, CBS
28	30	DUCK ROCK, Malcolm McLaren, Charisma	Malcolm McLaren, Charisma
29	35	THE HURTING, Tears For Fears, Mercury	Tears For Fears, Mercury
30	29	QUICK STEP & SIDE KICK, Thompson Twins, Arista	Thompson Twins, Arista
31	39	BAT OUT OF HELL, Meat Loaf, Epic	Meat Loaf, Epic
32	27	PIECE OF MIND, Iron Maiden, EMI	Iron Maiden, EMI
33	28	TORMENT AND TOREROS, Marc & Mambas, Some Bizzare	Marc & Mambas, Some Bizzare
34	31	BURNING FROM THE INSIDE, Bauhaus, Beggars Banquet	Bauhaus, Beggars Banquet
35	36	THE KIDS FROM FAME SING TO YOU, BBC	The Kids from Fame Sing to You, BBC

36	NEW	LOVE OVER GOLD, Dire Straits, Vertigo	Dire Straits, Vertigo
37	33	GOLDEN YEARS, David Bowie, RCA	David Bowie, RCA
38	NEW	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS	Bonnie Tyler, CBS
39	NEW	LOVERS ONLY!, Various, Ronco	Various, Ronco
40	NEW	QUEEN GREATEST HITS, EMI	Queen, EMI

CANADA

(Courtesy of The Record)
As of 8/29/83
SINGLES

This Week	Last Week	Title	Artist
1	1	EVERY BREATH YOU TAKE, Police, A&M	Police, A&M
2	2	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS	Bonnie Tyler, CBS
3	3	ELECTRIC AVENUE, Eddy Grant, CBS	Eddy Grant, CBS
4	5	SWEET DREAMS, Eurythmics, RCA	Eurythmics, RCA
5	4	OUR HOUSE, Madness, Geffen/WEA	Madness, Geffen/WEA
6	7	MANIAC, Michael Sembello, Casablanca/PolyGram	Michael Sembello, Casablanca/PolyGram
7	10	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/PolyGram	Donna Summer, Mercury/PolyGram
8	6	1999, Prince, Warner Bros./WEA	Prince, Warner Bros./WEA
9	11	ROCK 'N' ROLL IS KING, ELO, CBS	ELO, CBS
10	9	NEVER GONNA LET YOU GO, Sergio Mendes, A&M	Sergio Mendes, A&M
11	8	FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca/PolyGram	Irene Cara, Casablanca/PolyGram
12	14	CHINA GIRL, David Bowie, EMI America/Capitol	David Bowie, EMI America/Capitol
13	13	COME DANCING, Kinks, Arista/PolyGram	Kinks, Arista/PolyGram
14	17	ROCK OF AGES, Def Leppard, Mercury/PolyGram	Def Leppard, Mercury/PolyGram
15	12	BABY JANE, Rod Stewart, Warner Bros./WEA	Rod Stewart, Warner Bros./WEA
16	NEW	TELL HER ABOUT IT, Billy Joel, Columbia/CBS	Billy Joel, Columbia/CBS
17	15	(KEEP FEELING) FASCINATION, Human League, Virgin/PolyGram	Human League, Virgin/PolyGram
18	16	DON'T CRY, Asia, Geffen/WEA	Asia, Geffen/WEA
19	19	I'LL TUMBLE 4 YA, Culture Club, Virgin/PolyGram	Culture Club, Virgin/PolyGram
20	NEW	(SHE'S) SEXY + 17, Stray Cats, EMI America/Capitol	Stray Cats, EMI America/Capitol
ALBUMS			
1	1	SYNCHRONICITY, Police, A&M	Police, A&M
2	2	THRILLER, Michael Jackson, Epic/CBS	Michael Jackson, Epic/CBS
3	3	LET DANCE, David Bowie, Capitol	David Bowie, Capitol
4	4	FLASHDANCE, Soundtrack, Casablanca/PolyGram	Flashdance, Casablanca/PolyGram
5	5	PRYOMANIA, Def Leppard, Mercury/PolyGram	Def Leppard, Mercury/PolyGram
6	7	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS	Bonnie Tyler, CBS
7	6	KEEP IT UP, Loverboy, Columbia/CBS	Loverboy, Columbia/CBS
8	NEW	ALPHA, Asia, Geffen/WEA	Asia, Geffen/WEA
9	18	GIRLS NIGHT OUT, Toronto, Solid Gold/A&M	Toronto, Solid Gold/A&M
10	NEW	SWEET DREAMS, Eurythmics, RCA	Eurythmics, RCA
11	11	CARGO, Men At Work, Columbia/CBS	Men At Work, Columbia/CBS
12	9	THE WILD HEART, Stevie Nicks, Modern/WEA	Stevie Nicks, Modern/WEA
13	8	KILLER ON THE RAMPAGE, Eddy Grant, Epic/CBS	Eddy Grant, Epic/CBS
14	12	STAYING ALIVE, Soundtrack, RSO/PolyGram	Staying Alive, RSO/PolyGram
15	17	SPEAKING IN TONGUES, Talking Heads, Sire/WEA	Talking Heads, Sire/WEA
16	10	REACH THE BEACH, Fixx, MCA	Fixx, MCA
17	14	AN INNOCENT MAN, Billy Joel, CBS	Billy Joel, CBS
18	13	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic/WEA	Robert Plant, Atlantic/WEA
19	NEW	LAWYERS IN LOVE, Jackson Browne, Asylum/WEA	Jackson Browne, Asylum/WEA
20	20	1999, Prince, Warner Bros./WEA	Prince, Warner Bros./WEA

WEST GERMANY

(Courtesy of Der Musikmarkt)
As of 8/29/83
SINGLES

This Week	Last Week	Title	Artist
1	1	COCO, Doef, WEA	Doef, WEA
2	2	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ariola	Mike Oldfield, Virgin/Ariola
3	3	BABY JANE, Rod Stewart, Warner Bros., WEA	Rod Stewart, Warner Bros., WEA
4	4	FLASHDANCE, Irene Cara, Casablanca/Phonogram	Irene Cara, Casablanca/Phonogram
5	7	LIVING ON VIDEO, Trans-X, Polydor/DGG	Trans-X, Polydor/DGG
6	5	AFRICA, Rose Laurens, WEA	Rose Laurens, WEA
7	14	SAFETY DANCE, Men Without Hats, Virgin/Ariola	Men Without Hats, Virgin/Ariola
8	8	I.O.U., Freeze, Virgin	Freeze, Virgin
9	6	COMMENT CA VA, Shorts, EMI	Shorts, EMI
10	17	VAMOS A LA PLAYA, Rigueira, Teldec	Rigueira, Teldec
11	12	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/Phonogram	Donna Summer, Mercury/Phonogram
12	16	SUNSHINE REGGAE, Laid Back, Metronome	Laid Back, Metronome
13	10	ANOTHER LIFE, Kano, Teldec	Kano, Teldec
14	11	EVERY BREATH YOU TAKE, Police, A&M/CBS	Police, A&M/CBS
15	9	JULIET, Robin Gibb, Polydor/DGG	Robin Gibb, Polydor/DGG
16	13	BLUE MONDAY, New Order, Rough Trade	New Order, Rough Trade

17	22	DOUBLE DUTCH, Malcolm McLaren, Charisma/Phonogram	Malcolm McLaren, Charisma/Phonogram
18	NEW	DOLCE VITA, Ryan Paris, Carrere/DGG	Ryan Paris, Carrere/DGG
19	15	CHINA GIRL, David Bowie, EMI	David Bowie, EMI
20	19	WHO'S THAT GIRL, Eurythmics, RCA	Eurythmics, RCA

ALBUMS

1	2	BESS DEMNAEHX, Bap, Musikant/EMI	Bap, Musikant/EMI
2	1	CRISES, Mike Oldfield, Virgin/Ariola	Mike Oldfield, Virgin/Ariola
3	3	BODY WISHES, Rod Stewart, Warner Bros./WEA	Rod Stewart, Warner Bros./WEA
4	4	THRILLER, Michael Jackson, Epic/CBS	Michael Jackson, Epic/CBS
5	5	SYNCHRONICITY, Police, A&M/CBS	Police, A&M/CBS
6	6	LET'S DANCE, David Bowie, EMI	David Bowie, EMI
7	8	CARGO, Men At Work, CBS	Men At Work, CBS
8	7	FANTASTIC, Wham!, Epic/CBS	Wham!, Epic/CBS
9	10	DOEF, WEA	Doef, WEA
10	9	NENA, CBS	Nena, CBS
11	15	FLASHDANCE, Soundtrack, Casablanca/Phonogram	Flashdance, Casablanca/Phonogram
12	11	HOW OLD ARE YOU?, Robin Gibb, Polydor/DGG	Robin Gibb, Polydor/DGG
13	12	RING OF CHANGES, Barclay James Harvest, Polydor/DGG	Barclay James Harvest, Polydor/DGG
14	18	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/Phonogram	Donna Summer, Mercury/Phonogram
15	19	YOU AND ME BOTH, Yazoo, Mute/Intercord	Yazoo, Mute/Intercord
16	13	SECRET MESSAGES, ELO, Jet/CBS	ELO, Jet/CBS
17	20	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram	Elton John, Rocket/Phonogram
18	14	TRUE, Spandau Ballet, Chrysalis/Ariola	Spandau Ballet, Chrysalis/Ariola
19	16	BUSINESS AS USUAL, Men At Work, CBS	Men At Work, CBS
20	17	WHITE FEATHERS, Kajagoogoo, EMI	Kajagoogoo, EMI

JAPAN

(Courtesy Music Labo)
As of 8/29/83
SINGLES

This Week	Last Week	Title	Artist
1	1	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun	Seiko Matsuda, CBS-Sony/Sun
2	2	SARABA NATSU, Toshihiko Tahara, Canyon/Johnny's	Toshihiko Tahara, Canyon/Johnny's
3	3	FLASHDANCE, Irene Cara, Polystar/Intersong-Nichion	Irene Cara, Polystar/Intersong-Nichion
4	8	BOHEMIAN, Yuki Katsuragi, Radio City/Yamaha	Yuki Katsuragi, Radio City/Yamaha
5	5	HEY BEPPIN, Shubugakital, CBNS-Sony/Johnny's	Shubugakital, CBNS-Sony/Johnny's
6	4	TAMEIKI ROCKABILLY, Masahiko Kondo, RVC/Johnny's	Masahiko Kondo, RVC/Johnny's
7	6	TANTEI MONOGATARI, Hiroko Yakushimaru, Toshiba-EMI/Variety	Hiroko Yakushimaru, Toshiba-EMI/Variety
8	7	TOKIO KAKERU SHOUJO, Tomoyo Harada, Canyon/Variety	Tomoyo Harada, Canyon/Variety
9	10	HANBUN SHOUJO, Kyoko Koizumi, Victor/Burning	Kyoko Koizumi, Victor/Burning
10	9	HATSUKOI, Kozo Murashita, CBS-Sony/April	Kozo Murashita, CBS-Sony/April
11	11	OMAENI PITA, Yokohama Ginbae, King/Crazy Rider	Yokohama Ginbae, King/Crazy Rider
12	12	SUMMER SUSPICION, Kiyotaka Sugiyama & Omega Tribe, Vap/Nichion-NTV	Kiyotaka Sugiyama & Omega Tribe, Vap/Nichion-NTV
13	15	OMOIDEGA IPPAI, H2O, Kitty	H2O, Kitty
14	NEW	CAT'S EYE, Anri, For Life/NTV	Anri, For Life/NTV
15	14	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Burning	Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Burning
16	13	KANASHII IROYANE, Masaki Ueda, CBS-Sony/Kitty	Masaki Ueda, CBS-Sony/Kitty
17	16	NAGISANO LION, You Hayami, Taurus/Sun-JCM	You Hayami, Taurus/Sun-JCM
18	NEW	MARY ANN, Alfee, Canyon/Tanabe	Alfee, Canyon/Tanabe
19	17	BOKU WARACCHAIMASU, Shingo Kazami, For Life/Burning	Shingo Kazami, For Life/Burning
20	18	AOI NATSUNO EPILOGUE, Chieme Horii, Canyon/Top	Chieme Horii, Canyon/Top
ALBUMS			
1	1	ETRANGER, Akina Nakamori, Warner-Pioneer	Akina Nakamori, Warner-Pioneer
2	2	FLASHDANCE, Soundtrack, Polystar	Flashdance, Polystar
3	4	KIREI, Southern All Stars, Victor	Southern All Stars, Victor
4	5	AN INNOCENT MAN, Billy Joel, CBS-Sony	Billy Joel, CBS-Sony
5	3	ARASHIO YOBU OTOKO, Soundtrack, RVC	Arashio Yobu Otoko, Soundtrack, RVC
6	8	MELODIES, Tatsuro Yamashita, Moon	Tatsuro Yamashita, Moon
7	7	TANTEI MONOGATARI, Soundtrack, Toshiba-EMI	Tantei Monogatari, Soundtrack, Toshiba-EMI
8	6	NAMINI KIETA LOVE STORY, Toshihiko Tahara, Canyon	Toshihiko Tahara, Canyon
9	10	SOPHIA, Kumiko Yamashita, Nippon Columbia	Kumiko Yamashita, Nippon Columbia
10	9	I AM A MODEL, Eikichi Yazawa, Warner-Pioneer	Eikichi Yazawa, Warner-Pioneer
11	12	RUNNER, Yuki Katsuragi, Radio City	Yuki Katsuragi, Radio City
12	11	TOKIO KAKERU SHOUJO, Soundtrack, Canyon	Tokio Kakeru Shoujo, Soundtrack, Canyon
13	NEW	ALPHA, Asia, CBS/Sony	Asia, CBS/Sony
14	15	THRILLER, Michael Jackson, Epic-Sony	Michael Jackson, Epic-Sony
15	13	AFTER MIDNIGHT, Masaki Ueda, CBS-Sony	Masaki Ueda, CBS-Sony
16	18	SYNCHRONICITY, Police, Alfa	Police, Alfa
17	17	UTOPIA, Seiko Matsuda, CBS-Sony	Seiko Matsuda, CBS-Sony
18	14	ORDINARY, Takao Kisugi, Kitty	Takao Kisugi, Kitty
19	NEW	BREEZING, Kyoko Koizumi, Victor	Kyoko Koizumi, Victor
20	16	GOLD, Kai Band, Toshiba-EMI	Kai Band, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 8/29/83
SINGLES

This Week	Last Week	Title	Artist
1	1	FLASHDANCE, Irene Cara, Casablanca	Irene Cara, Casablanca
2	6	MANIAC, Michael Sembello, Casablanca	Michael Sembello, Casablanca
3	2	ELECTRIC AVENUE, Eddy Grant, Ice	Eddy Grant, Ice
4	3	SHINY SHINY, Haysi Fantayzee, Regard	Haysi Fantayzee, Regard
5	4	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury	Donna Summer, Mercury
6	7	AUSTRALIANA, Austen Tayshus, Regular	Austen Tayshus, Regular
7	11	TRUE, Spandau Ballet, Chrysalis	Spandau Ballet, Chrysalis
8	5	EVERY BREATH YOU TAKE, Police, A&M	Police, A&M
9	14	MOONLIGHT SHADOW, Mike Oldfield, Virgin	Mike Oldfield, Virgin
10	18	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket	Elton John, Rocket
11	8	(KEEP FEELING) FASCINATION, Human League, Virgin	Human League, Virgin
12	12	CANDY GIRL, New Edition, London	New Edition, London
13	13	ROCK 'N' ROLL IS KING, ELO, Jet	ELO, Jet
14	10	SEND ME AN ANGEL, Real Life, Wheatley	Real Life, Wheatley
15	9	CHURCH OF THE POISON MIND, Culture Club, Virgin	Culture Club, Virgin
16	15	BAD BOYS, Wham!, Epic	Wham!, Epic
17	16	FRACTION TOO MUCH, Mushroom	Mushroom
18	20	BLUE MONDAY, New Order, Factory	New Order, Factory
19	NEW	NEVER GONNA LET YOU GO, Sergio Mendes, A&M	Sergio Mendes, A&M
20	19	BUFFALO SOLDIER, Bob Marley & Walters, Island	Bob Marley & Walters, Island
ALBUMS			
1	1	FLASHDANCE, Original Soundtrack, Casablanca	Flashdance, Casablanca
2	4	TOO LOW FOR ZERO, Elton John, Rocket	Elton John, Rocket
3	2	KEEP ON DANCING, Various, EMI	Various, EMI
4	3	SYNCHRONICITY, Police, A&M	Police, A&M
5	5	THRILLER, Michael Jackson, Epic	Michael Jackson, Epic
6	6	TRUE, Spandau Ballet, Chrysalis	Spandau Ballet, Chrysalis
7	NEW	AN INNOCENT MAN, Billy Joel, CBS	Billy Joel, CBS
8	10	THE WILD HEART, Stevie Nicks, WEA	Stevie Nicks, WEA
9	7	HEAVY, Various, K-tel	Various, K-tel
10	NEW	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic	Robert Plant, Atlantic
11	15	KILLER ON THE RAMPAGE, Eddy Grant, Ice	Eddy Grant, Ice
12	14	THE KEY, Joan Armatrading, A&M	Joan Armatrading, A&M
13	16	DUCK ROCK, Malcolm McLaren, Charisma	Malcolm McLaren, Charisma
14	12		

Billboard's
Survey For Week Ending 9/3/83

Top Album Picks

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Pop

JUICE NEWTON—*Dirty Looks*, Capitol ST12294. Produced by Richard Landis. In spite of her demonstrable strengths as a balladeer, Newton presents here a high-energy, percussion-paced set of cameos, mostly having to do with the rigors of love. The notable exceptions to the sorrow and sassiness are the wistful, local-color remembrances of "Twenty Years Ago" and the unadorned lullaby, "For Believers." As on Newton's breakthrough albums, "Juice" and "Quiet Lies," Landis' production is brisk and imaginative.

HERB ALPERT—*Blow Your Own Horn*, A&M SP-4949. Various Producers. Alpert's latest album features an attractive mix of tempos, though most of the songs are upbeat and lively, from the single "Garden Party" (a current Hot 100 entry) to "Red Hot" and "Paradise Cove." "Latin Lady" and the ballad "Oriental Eyes" give the album some international shading, while "True Confessions," one of two tracks produced by Alpert with Holland-Dozier-Holland, gives it a thoughtful, moody edge. Alpert touchingly dedicates the album "to my late friend... Karen Carpenter."

ORIGINAL MOTION PICTURE SOUNDTRACK—*Mike's Murder*, A&M SP-4931. Produced by Joe Jackson. Jackson wrote, arranged and produced the music to the upcoming feature starring Debra Winger. The fact that it's his first project since his "Night & Day" album and "Steppin' Out" single hit the top 10 should build in consumer interest. The vocal pieces are grouped together on side one, while side two is taken up by instrumental underscoring. Of the vocal cuts, the most inviting are "1 2 3-Go" and "Memphis," both of which have the zip and vibrancy that made "Steppin' Out" so special.

SHEENA EASTON—*Best Kept Secret*, EMI America ST17101. Produced by Greg Mathieson, Jay Graydon. With this album, Easton continues her move from her AC/pop beginnings to a trendier, more contemporary sound. Olivia Newton-John made the same move a few years ago, and several of the tracks here have the frisky midtempo pop approach of ONJ hits like "Heart Attack," "Let Sleeping Dogs Lie," one of three cuts produced by Jay Graydon, has a strong techno-pop flavor; "Sweet Talk," produced by Greg Mathieson is lively synth pop.

Black

ASHFORD & SIMPSON—*High Rise*, Capitol ST12282. Produced by Nickolas Ashford, Valerie Simpson. The latest album by the perennially popular duo is an attractive mix of sizzling rhythm cuts like "High Rise" and "It's A Rise" and deep, intense ballads like "It's Not That Touch" and "Still Such A Rush." On both moody and danceable material, Ashford & Simpson are among the most able music-makers in contemporary black music. Pop radio may even react to the hot, uptempo "It's Much Deeper."

Country

TOM T. HALL—*Everything From Jesus To Jack Daniels*, Mercury 8140251M1. Produced by Chet Atkins, Jerry Kennedy. This album has all the power, vision and sensitivity that Hall displayed in his best days for Mercury in the early-to-mid 70s. Drawing entirely on his own material, Hall sketches a grimly detailed and realistic world of losers, strivers, seekers and quiet winners. There is not a weak cut on the album, but the standouts include the elegiac "How'd You Get Home So Soon," the heartbreakingly wistful "The Letters" and the un sentimentally confessional "What Am I Gonna Do With My Music." This is comeback in a grand style.

THE KENDALLS—*Movin' Train*, Mercury 8127791M1. Produced by Brian Ahern, Blake Mevis, Jerry Gillespie, the Kendalls. For a while, the Kendalls had gotten to the point that one song sounded very much like the other. Not so here. Perhaps it's the input of so many producers that gives this album its lift and variety. But whatever the reason, the result is a collection of strong and superbly rendered material, among the best of which is "Thank God For The Radio," "I'll Be Faithful To You" and "My Baby's Gone."

Gospel

DAVID MEECE—*Count The Cost*, Myrrh MSB6744. Produced by Brown Bannister. A talented and versatile singer, Meece has been winning a lot of fans with his dynamic stage performances and his steadily improving pop-oriented gospel. This may be his best album yet. Among the standout cuts

Spotlight



STRAY CATS—*Rant N' Rave With the Stray Cats*, EMI America SO-17102. Produced by Dave Edmunds. The trio follows the multi-platinum "Bull For Speed" with another set of lean, lively rockabilly. "Rebels Rule" and the current single "(She's) Sexy + 17" are the catchiest cuts here—the ones most likely to match the top 10 singles success of "Rock This Town" and "Stray Cat Strut" from the last album. This set also includes a Hawaiian-tinged ballad, "I Won't Stand In Your Way," for an effective change-of-pace. The Cats—Brian Setzer, Lee Rocker and Slim Jim Phantom—have the visual and musical presence to follow their '82 breakthrough with another solid hit.

GAP BAND—*Gap Band V Jammin'*, Total Experience TE13004 (PolyGram). Produced by Lonnie Simmons, Ronnie Wilson. The trio shoots for its third consecutive platinum album with a well-crafted set of highly contemporary r&b. "Shake A Leg," "Party Train" and "Jam The Motha'" are the standout funk tracks, but there are also a couple of striking ballads, namely, "You're Something Special" and "You're My Everything," which has the melodic beauty of a Stevie Wonder tune. The closing track, "Someday," more than sounds like Wonder; it features the Motown star's vocals and harmonica on an inspirational plea for brotherhood. Another highlight: the pop-reggae of "Jammin' In America."



KENNY ROGERS—*Eyes That See In The Dark*, RCA AFL14697. Produced by Barry Gibb. Rogers bows on RCA with a pop-minded collection with almost no traces of country. Narration has been supplanted by imagery, neatly cropped lyrical lines have given way to the sprung, attenuated phrasings of the Brothers Gibb; and lavish arrangements have eclipsed all traces of straightforward country instrumentation. All this notwithstanding, Rogers brings an actor's eye and feel to these emotional miniatures and, with stellar vocal assistance by the Bee Gees, Dolly Parton and the Gatlin Brothers, makes them visual and vivid. Most promising in the package are "Islands In The Stream" (with Parton), "Buried Treasure" and "Evening Star."

are "Gloria," "Count The Cost," "Falling Down" and "Today Is The Day."

EVIE AND PELLE KARLSSON—*Restoration*, Word WSB 8906. Produced by Pelle Karlsson. The Karlssons have created a thematic album about the restoration of the church's original spirit—of being in, not of, the world. The message is one of concern and warning, but in gentle, prayerful tones. Its powerful statement is enhanced through such cuts as "Restore Your Temple," "Be Still And Hear Voice," "Touch Your People Once Again" and "Let There Be Fellowship."

CARRERA, Warner Bros. 2390201. Produced by Ted Templeton. Now that the Doobie Brothers no longer exist, former Doobie producer Ted Templeton has found this new five-man band. This band puts new muscle into the progressive pop idiom, thus theirs is a slightly tougher and rougher form of blue-eyed soul/pop. The songs are mostly originals, though



MOODY BLUES—*The Present*, Threshold TRL12902 (PolyGram). Produced by Pip Williams. The Moody's' last album, "Long Distance Voyager," went to No. 1 and produced a pair of top 20 singles. But that was two years ago, before MTV and new music stirred a revolution in pop music. The veteran group responds to these changes by stressing lively mid-to-uptempo tracks on side one of its latest album, and bunching the slower cosmic ballads towards the end of side two. "Sitting At The Wheel," the vibrant first single from the album, debuts at number 56 on this week's Hot 100; "Meet Me Halfway," which precedes it on the LP, could do as well as a followup release.

KENNY ROGERS = EYES THAT SEE IN THE DARK



there is included here an interesting version of Eddie Cochran's "Be Bob A Lula."

JOHN WARREN—*Advance Warning*, Condor Records CDR-OOL. Produced by Fred Pinsau. First release by a new Boston-based label, this is also the debut LP by Boston singer/songwriter John Warren. The music is pop rock using a rotating cast of nine different musicians. The songs, which vary in tempo, mood and arrangements deal with both personal and political concerns. The title track is about the nuclear freeze movement. Contact: (617) 232-2056.

QUEENSRYCHE—EMI America DLP19006. Produced by Queensryche. Like Iron Maiden, this five-man group specializes in heavy metal hard rock and austere Germanic images. "Queen Of The Reich" and "The Lady Wore Black" are the standout cuts, which should appeal to the young, devoted fans of this genre. Crank it up.

LEON EVERETTE—*Doin' What I Feel*, RCA MHL1-8513. Produced by Ronnie Dean, Leon Everette. This is Everette's sec-

ond mini-LP, and it's quite a good one. His voice is at once rich and relaxed, and he sings honky tonk and love songs with equal assurance and conviction. Of the six cuts here, the most powerful is "The Lady, She's Right."

HILARY—*Kenetic*, Backstreet BSR 36004 (MCA). Produced by Stephen Hague and Hilary. Young singer/songwriter/actress Hilary has become obsessed with synthesizers, she says, and she puts them to good use with four high powered dance numbers that also have a bit of thought behind them. "Goose Step," for instance, is about the resurgence of Nazi thought. Which is just the thing to boogie to.

SHELL & THE CRUSH, Warner/Curb 23922-LB. Produced by Tony Berg & Dick Monds. Shell & the Crush is another female-led pop rock band that has been more than a little influenced by the success of Missing Persons and Toni Basil. 22-year-old Shell even sounds a bit like Dale Bozio, though the Crush, her backup band, doesn't really have the chops to match. Still, it's good summertime fun music.

JADE FASHIONS—*Babbity Prevision*, Overture Records OV 12002. Produced by Aaron Jade. Aaron Jade engineered, wrote and arranged this as well as doing the vocals and playing guitar and keyboards. What he comes up with in the end is a kind of sci-fi techno funk with a nod toward Kate Bush, though Jade sings in a considerably deeper voice.

Billboard's Recommended LPs

pop

MICHAEL STANLEY BAND—*You Can't Fight Fashion*, EMI America ST17100. Produced by the Michael Stanley Band, Bob Clearmountain. The title here is meant to be ironic, because the seven-man band has little in common with the hordes of fashion-conscious techno pop bands crowding MTV and radio playlists. Instead, it specializes in solid workingman's rock n'roll, much like Loverboy. The single, "My Town," is typical of the approach; "The Damage Is Done" has a somewhat softer tempo.

BEACH BOYS—*Rarities*, Capitol ST-12293. Compiled by Brad Eliot. Beach Boys fans should enjoy this collection of oddities, such as a cappella versions of "The Lord's Prayer" and "Auld Lang Syne," an alternate take of "Good Vibrations" and a German-language version of "In My Room." This may not be destined for the top of the charts, but it will certainly be taken to heart by the group's loyal following.

FRANCE JOLI—*Attitude*, Epic BFE 38829. Produced by Pete Bellotte. Joli, who had a hit four years ago with "Come To Me," returns here with a fashion-conscious set of trendy dance pop. The highlight is a disco-shaded version of the Holland-Dozier-Holland classic "Standing In The Shadows Of Love," with backing vocals by the Pips. But more characteristic of the album are skin-deep throwaways like "Girl In The '80s" and "Nasty Love."

ALTERED IMAGES—*Bits*, Portrait BFR 38585. Produced by Mike Chapman and Tony Visconti. The four tracks produced by Mike Chapman here show the band closer to the basic pop of their "I Could Be Happy" dance hit, while the newer tracks produced by Visconti are a bit more complex, eclectic and soulful, using strings where Chapman used horns. It's fitting that a band named Altered Images should have many sides to it. Clare Grogan has become quite a song stylist.

JOHN MILES—*Play On*, Capitol ST-12292. Produced by Gus Dudgeon. English pub rocker John Miles gets a smooth finish to his white soul renderings with the help of top British session musicians and a 40-piece orchestra. Producer Dudgeon gives everything a nice glossy shine on this, Miles' debut for Capitol. As a result Miles is nearly lost in his own album.

BRIAN ENO—*Apollo Atmospheres & Soundtracks*, Editions EG Records EN 5 (Jem). Produced by Brian Eno and Dan Lanois. This is electronic soundtrack music prepared for a new documentary on the moon landings. "I don't see this as an adventure film and I have not written adventure music," says Eno. "What this film can do is present a set of moods, a unique mixture of feelings that quite possibly no human had ever experienced before." It's space mood music, in other words.

DISCO PARTY '83—*Various Artists*, Profile PRO-12001. Various producers. Sequenced and mixed by John "Jellybean" Benitez, this hits and others collection is solid party programming with the accent on disco tunes that run from hot to hotter. Pacing the action are Sharon Redd's "Beat The Street," Sinnamon's "Thanks To You," Man Parrish's "Hip Hop Be

(Continued on page 83)

EPs

QUEENSRYCHE—EMI America DLP19006. Produced by Queensryche. Like Iron Maiden, this five-man group specializes in heavy metal hard rock and austere Germanic images. "Queen Of The Reich" and "The Lady Wore Black" are the standout cuts, which should appeal to the young, devoted fans of this genre. Crank it up.

LEON EVERETTE—*Doin' What I Feel*, RCA MHL1-8513. Produced by Ronnie Dean, Leon Everette. This is Everette's sec-

First Time Around

CARRERA, Warner Bros. 2390201. Produced by Ted Templeton. Now that the Doobie Brothers no longer exist, former Doobie producer Ted Templeton has found this new five-man band. This band puts new muscle into the progressive pop idiom, thus theirs is a slightly tougher and rougher form of blue-eyed soul/pop. The songs are mostly originals, though

Tape Packages Vex Merchandisers

• Continued from page 1

Lieberman 4-by-12. Sales per square foot is what our mass merchandisers want. You can't get more spaghetti boxes into the same footage as 6-by-12s.

"The growing trend toward open display of tape is important. I won't open an account unless we can agree on open display. Tape volume more than doubles when you open up," Greenwald says.

Gordon Dinerstein of Music Suppliers, Boston, concurs. He singles out the six Lechmere departments he racks. Each stocks 15,000 cassettes in open fashion. He likes the Norleco box. He didn't move the Jane Fonda exercise tape in its original 12-by-12 package but did after CBS made it available in the jewel-box container, he points out. Dinerstein suggests that the sudden surge of cassette is partly accounted for right now by the seasonal climb to that configuration in warm weather when portability is a major factor.

Western Merchandisers' Bob Schneider says combined shipments out of his warehouses show cassettes holding a two-to-one edge. But he thinks his racks are three to one. Schneider urges subdistributors and retailers to be more open-minded about 6-by-12s, noting that if CD is successful, it will also force a universal 6-by-12 packaging of cassettes. He agrees that racked locations are anxious for open display conversion.

Elroy's Imber finds that he's shipping 60% LPs and 40% cassettes. The higher per capita car ownership and the glut of radio stations in his high-population area slow down the cassette surge, he opines. "Classical cassettes, especially budget, are the exception. Most of my customers are still using behind-the-counter or locked displays. We tried a security system. It didn't affect our tape volume. We try to have a lot of help in a department. When they help a customer get a cassette, that's the important interaction we want," Imber maintains.

Agreeing about the interlacing is Bruce Carlock of Music City One-Stop, Nashville, which also operates the Cat's Records chain in Tennessee.

Carlock says he detests the 6-by-12. "They ought to flush them down the toilet. We'll have to refixture. Eventually they are bound to cost more, because they add more plastic, paper and printing, plus collating to the Norelco box," Carlock claims.

Sharon Petty of Colorite, Chicago, and Skip Gorman of RPM One-Stop both serve black music retailers. Petty's ratio of LPs to cassettes is 60 to 40. Gorman estimates LPs lead cassettes by eight to one for his St.

Louis customers. Petty handled the Al Jarreau and Rod Stewart 6-by-12s, both of which were strong LP sellers, but fell off sharply in the new 6-by-12 packages. Their retailers use some form of tape pilferage deterrent.

George Weiss of Win Records and Dave Abady of Tape King, both New York one-stops, say their volume is 60/40, favoring LP. Both are negative about 6-by-12 packaging, noting that their retailers can't display it properly.

Arrow Distributing's Don Weiss says cassette supremacy over LP has gone from 60/40 a year ago to 70/30. He says he is introducing a newly designed antipilferage 4-by-12 carrier for cassettes this week, which he says is superior to anything prior, although he will not elaborate. "The Walkman, the auto cassette player and the home tape deck combined to push cassette ahead," the Cleveland rackjobber says.

Weiss says he fears the 6-by-12 catalog package because he has not been assured when and if catalog cassette album titles will be so packaged. He wonders about the wholesale price of 6-by-12s.

"If they raise the price, it again kills the goose that lays the golden egg. We've tried for years for uniform packaging but never get it," Weiss complains. "What happens to those of us who just got into long-box fixturing?"

Artec, the rackjobber/one-stop in Shelburne, Vt., has been temporarily stocking its 6-by-12s in cardboard dump boxes supplied by WEA, according to Bill Perrault, marketing chief. He says he likes the greater visual appeal of the 6-by-12 and the fact that the customer can more easily read the song contents.

Audie's, Milwaukee's black-oriented one-stop, is running at a rate of five cassettes to two LPs this year, the exact reversal of a year ago, according to general manager John Reed. He attributes the climb to WEA's putting more songs onto its cassettes. He finds his retailers using locked tape cases and is concerned about 6-by-12s.

Arc Distributing's Bob Giglio says the Cincinnati one-stop is running 60/40 in favor of LP but sees the gap closing swiftly in favor of tape. Swallows, a major department store chain, is moving into open display, he says. Lazarus, another significant department store chain he serves, just ran its first cassette-only print ad. The result was so good the store wants to go on a second-tape only ad, he reports.

LP leads 55 to 45 in album sales at DT Sales, Oklahoma City, where a year ago it was 65 to 35 favoring

disks, according to L.L. Fletcher. He finds his retailers strongly favor continuing locked tape display in their stores.

AS1, a combination one-stop/rackjobber out of Springfield, Ore., has racked up five to one and six to one ratios in favor of cassette on such high-volume albums as Michael Jackson, Def Leppard, and the "Flashdance" soundtrack, according to Jan Olson. He finds, as did several others, that LP buyers come in first, but if the album is a hit, the cassette flood starts about 30 days later. He says he uses 6-by-12 cassettes in stepdowns successfully when the album is in the top 10. Otherwise, he frowns on the 6-by-12.

Tom Choate of Sea Port, a Portland, Ore. one-stop, finds cassette tops LP 60/40, compared to an even split a year ago. He finds his bigger accounts moving rapidly to open display, with his mom-and-pops continuing to safeguard cassettes.

Choate uses a 21-by-21-by-21-inch carton, which he says can hold up to about 56 Norelco-boxed cassettes. It requires three such cartons to hold the same number of 6-by-12s, he's found. Thus his shipping

charges and his packaging costs are inflated.

Roundup Music's Blacksmith says the Fred Meier company, whose 65 stores he racks, is in the throes of revising its display fixtures. He's puzzled as to how to react to 6-by-12s in the early stages.

"CD will naturally require special product security," Blacksmith asserts. Roundup is going more into open display of prerecorded cassettes. "The effect of opening up has been dramatic. In some cases, we have already doubled our tape volume," he claims.

Danjay's more than 90 franchisees run 55% to 60% cassettes over LPs, with the ratio increasing 5% in such areas as Kalispell, Mont., Evan Lasky says. He suggests that open display is the contributing factor to cassette growth.

At the recent NARM retail advisory committee preparatory meeting in Denver, Lasky says, a hefty portion of the confab was given over to 6-by-12s. Members were told that CBS is using select retail stores to test its yet-to-be-released cassettes in that size package. Participating retailers are testing both 6-by-12s priced the same as LPs and cassettes in the superpack priced 50 cents more in some stores. Lasky says the retail meeting agreed that even if 6-by-12s are released regularly, labels must continue to make the Norelco-pack cassette available. About half of his peers interviewed volunteered the same opinion.

The first days of August provided dramatic increases in his cassette sales, notes Michael J. Spector of MJS, the Miami and Atlanta one-stops. Figures from the first of the year show Miami customers buying 56% of their album volume in LPs and 44% in cassette. In Atlanta, the ratio favors LP 52% to 48%. Spector thinks it's premature to pass judgment on 6-by-12 packaging.

Cassette supremacy has Dick Daly worried about how to order new releases. While he's basically splitting his wholesale orders 50/50, he says, some new releases require at least 60% of the first order in cassette. The morning he was interviewed, he was startled by a Rolla, N.D. customer who wanted 10 LPs and 112 cassettes.

Daly awaits the 6-by-12 with some hope it will cut down pilferage even more. He serves small accounts whose owners complain to him they still find pilferage even with locked display and security devices.

Transtar Net

• Continued from page 16

tinues. "While marketing is essential, it doesn't have to preclude better programming values. After dealing with it from the programming side for over 20 years, I find the packaging's a lot slicker, but the programs are so-so.

"Most fall into the standard format 'cliche-isms' of syndicated programming: put the interview here, the music there, and break now. I think there are better ways to do it; we're not going to be bound by how it's always been done."

Harvey started out as a disk jockey in Valdosta, Ga., moving to Miami's WFUN in the mid '60s and later to various programming and management positions prior to joining WWSW/WTKN as president/GM three years ago. He will continue for the time being as a consultant to the Pittsburgh facilities, which are for sale (Billboard, Aug. 27).

Ruling Gives Labels Clout Vs. Parallels

• Continued from page 1

trust countersuit against CBS will be pursued.

At issue in the parallel import case are six recordings on which CBS holds U.S. copyrights. Some 6,000 copies of these recordings were ordered by Scorpio from International Traders, a Nevada corporation, which purchased the records from Rainbow Music, a Philippines company. Rainbow acquired the recordings from Vicor Music Corp., a former licensee of CBS-Sony in the Philippines.

Under the Copyright Act, the copyright owner of a recording can control its distribution and sale in the U.S. Section 109 (a) of the law, however, provides for the so-called First Sale exemption.

Scorpio's argument that the first sale to Rainbow freed subsequent purchasers from copyright infringement liability was rejected by Judge Green. He ruled that the exemption applies only to recordings manufactured lawfully in the United States.

"I conclude," stated the judge in his opinion, "that the section grants first sale protection to the third party buyer of copies which have been legally manufactured and sold within the United States, and not to purchasers of imports such as are involved here."

Construing the law in any other way, he added, would allow third party purchasers to "circumvent the statute, in every instance, by simply buying the recordings indirectly."

Recent cases where CBS had secured consent judgments from firms allegedly dealing in parallel imports involved Important Record Distributors, based in New York; Jimmy's Music World, also in New York; and AudioSource, in Foster City, Calif. Latter case involved the unauthorized importation of Compact Discs, a situation expected to be subjected to close scrutiny by domestic labels, since all such product is currently manufactured abroad.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

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.

Sept. 22-25, **Semi-annual Atlanta Computer Showcase Expo**, Atlanta Apparel Mart.

Sept. 22-25, **First annual Detroit Showcase Expo**, Cobo Hall, Detroit.

Sept. 22-25, **Second annual New York Computer Showcase Expo**, New York Coliseum.

Sept. 26-30, **Video Expo New York**, The New York Passenger Ship Terminal, 55th St. and the Hudson River.

Sept. 29-Oct. 2, **Third annual San Francisco Computer Showcase Expo**, Brooks Hall, San Francisco.

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.

Oct. 7-9, **Great Southern Computer & Electronics Show**, Orlando Expo Center, Orlando.

Jukebox Bill Reduces Fees

• Continued from page 3

to introduce a similar measure when the fall session begins.

The section of the bill that irritates critics, specifically the performing rights societies, is that which speaks of "existing" jukeboxes. The \$25 fee is the *maximum* fee, they say, and jukeboxes older than one year will receive an even further reduced rate—based on "the number of years of useful life." The rate is reduced by one-fifth for every year of a jukebox's age.

"It's a skillful attempt to eliminate the jukebox royalty," says Broadcast Music Inc. (BMI) president Ed Cramer. "It's a cosmetic device. A jukebox plays music all the time of its existence, every day, every year. It's just another example of the growing problem of the erosion of copyright."

"The Zorinsky bill is a dangerous piece of legislation," says an ASCAP spokesman. "It would drastically reduce to the point of almost nothingness fees paid by the jukebox operators for the musical property they use. Perhaps more important, by substituting a one-term 'buy-out' for the continuing annual royalty now required, the bill would undermine the entire economic basis of copyright protection."

LA/NARAS presents
a demonstration of

STATE-OF-THE-ART DIGITAL SYNTHESIZERS

Casio, Moog, Music
Technology Inc.,
Oberheim, Roland,
Yamaha and others.

SATURDAY, SEPT. 10

A&M STUDIOS, 1416
North La Brea (near
Sunset)—10 am—5 pm
\$10 per person.

CALL
(213) 843-8253
ask for Laura Hein



NEW WAVE SUNGLASSES

and Specs for buyers interested
in a new gift item. Cover para-
phernalia losses! 2 styles, 2 types;
chrome or regular plastic, sev-
eral exciting colors. Comes with
mirror, smoke, or "best selling"
rainbow lenses. Minimum 3 dz.
order (Free display).

Call or write—manufacturer prices

Nikky Pascal, Inc.
3621 Cahuenga Blvd.
Hollywood, CA. 90068
(213) 463-5080

News

Mclan Has Suitcase, Will Travel

• Continued from page 6

ries his own parametric equalizer, compressors, microphones, Vocoder and synthesizer, and is working on a special 24-channel parametric EQ rack system.

Mclan's penchant for studios began when he was just 20 years old and landed a job with Mercury's a&r department in Chicago. From there, he moved on to studio management, including demo work with fledgling bands, as he began delving into songwriting and singing himself. In 1979, he signed with ARC/Columbia, where he produced his own solo debut album, a project he considers a major break credited to Eric Eisner, now with the Geffen Co., "in that he gave me my first shot as a producer."

When his own album failed to

make a splash, he went on to produce labelmate Frannie Golde, and then "realized I didn't really like performing." His songs have since been covered by such artists as Pat Benatar, and Mclan says he's now working on a new album when his schedule permits. He adds that he does his own engineering.

In particular, he says his own musical background allows him to exercise a more intimate editorial sense when working with other musicians—a factor the members of Men At Work have often lauded. His playing also influences his preference for relatively live sessions.

Yet, he's also more than willing to use available studio techniques liberally. The echo-laden atmosphere of "Business As Usual" was no fluke,

he confirms: "What we tried to do was create an imaginary room where the band was. Their songs were so visual, lyrically, and Colin Hay's voice so unique, that we wanted to tailor the sound." For the followup "Cargo," Mclan says the aural character of the band was altered "because we felt the content was deeper."

Mclan's most recent project is another Australian band, whom he heard while in Australia for the first Men At Work album. But Mclan says he's wary of being typecast as a specialist in Down Under rock; thus, one of two other projects (the second of which "I can't talk about") is Mr. Mister, a new band with West Coast pop/rockers Richard Page and Steve George, previously with Pages.

New Chapter In Bootleg T-Shirt War

• Continued from page 6

and commercial names, asks for "treble damages in an amount in excess of \$5,000,000." Also cited in the civil complaint are violations of the New Jersey Fair Trade Act, interference with contractual obligations, and Lanham violations for goods bearing false description and designation.

Winterland president Dell Furano explains the seizure move: "Normally, we'd get a restraining order. But that gives the vendors time to destroy or hide the goods. This time we convinced the judge that we needed to seize the goods right on the site if we were to avoid substantial loss.

"For awhile we thought we had the problem under control," Furano continues. "But suddenly, this summer, we've been plagued by massive amounts of bootlegging. There was a whole new breed of bootlegger following us, operating much more covertly than in the past. They were harder to find and there were more of them. There's always a problem in motivating the police to go out and deal with it, and all the manufacturers had gone underground into a network that was very hard to pierce."

In order to pierce it, Winterland general counsel Michael Krassner of San Francisco says, he hired a Philadelphia private investigator and "trained him in our kinds of problems." The operative was able "to infiltrate the Pemberton plant on several occasions to obtain confirming information," Krassner says. At that point attorney M. Kelly Tillery of the Philadelphia firm of Leonard, Tillery & Davison secured the seizure order, and Tillery and Davison accompanied the law enforcement officers on the Pemberton and Mount Holly raids, July 14.

Furano says that a key break in the case came when police in St. Paul, Minn. turned up information in the possession of an illegal vendor which in turn led to J.B. Graphics. The verified complaint names "Jack Boyd" as the recipient of at least 18 dozen J.B. shirts shipped to St. Paul via Northwest Orient. The complaint also cites the seizure of 6,000 bootleg Journey shirts at the group's June 4 JFK Stadium Journey concert in Philadelphia, which lies within the district court circuit.

The complaint also cites the "substantial amounts of money" Winterland must pay to venues and artists in order to carry out their licensed business, indicating that in the past year Winterland has paid \$5.2 million to concert halls and over \$3.2 million to musical artists for rights. In specifying the value of the Journey name, the complaint says that between March 28 and the filing date, July 7, the group had performed in front of 350,000 people with gross ticket sales in excess of \$3 million and merchandise sales in excess of \$1 million.

Furano says he feels Winterland will have no trouble in this case establishing conclusively the amount of damages. He notes that, at a trial in Chicago 18 months ago, "we explained how we arrived at our damages and \$1 million was allowed." "This is a matter of people cashing in on their name after their years and years of hard work to establish that name. They get very angry about it."

Cable Watch

• Continued from page 6

and seven million pounds. News, sports and women's channels are more difficult to create and sell."

He adds, "We have to work out some complicated rights problems, but we're well on our way. The base of Rediffusion homes is a starting point for creating an advertiser-supported service of more than 100,000 homes by the beginning of next year."

Hemmings would like to sell at least a portion of the programming for his service in the U.S.—perhaps 10 hours per week—to an existing channel "that wants to provide this type of music." He's also looking into financial involvement in the service by a U.S. company. The "type" is an international mix of pop and rock, with an emphasis on things British. "We'll act as a clearinghouse for clips, concerts, news and more relating to music from all over the world.

"Rights is one of the biggest parts of the business," he notes, "and we will also establish legal clearing house, not only for U.K. cable but for other forms of exploitation. We've been quite open with the unions, publishers and record companies."

The publicity garnered by the arcade game "Dragon's Lair" has increased interest in the laser disk system, according to another OPA spokesman, who says, "Now that they've seen that game, people understand what we've been doing all along."

The spokesman adds that selling the concept of interactive programming at retail is still a difficult process.

Interactive Vid

• Continued from page 60

Programming under development at OPA includes "The Incredible Story Disk" and "Timeframe." The first features animated versions of well-known stories and games, with the player manipulating the characters. "Timeframe" is a game using live footage, focusing on the passage of time. "There's no story line, no subject matter," says Oliver. "It allows the viewer to look closely at such occurrences as an ice cream cone melting, eggs dropping, milk spilling and so on. There are also visceral experiences, such as rides, where you're on a roller coaster and you can get the sensations of that experience, go in reverse, stop and look at the scenery."

Top 40 Sound Returns To Radio; 12-49 Demographic Is Targeted

• Continued from page 1

The music, through, is uniformly "mass appeal." Designed to reach listeners in the 12-49 age group, with an emphasis on the 18-34 core demographic, the format pumps the hits, from Michael Jackson to the Stray Cats to the Police.

"Great music is back," proclaims program director Gary Franklin of WMAR Baltimore, which launched its version of "Hot Hits" last month with ELO's "Rock'n'Roll Is King," Jackson's "Wanna Be Startin' Something" and Prince's "1999." "White, black, synthesized or otherwise, people are dancing to music again."

Joseph, who resurrected WCAU Philadelphia with his format in 1981, acknowledges that the sound is the same as the one he's been using since 1956. "Only the names have changed," he notes.

"Joseph was smart," says Ellen Hulleberg, vice president of marketing for McGovern Guild. "He recognized a void, and I'm glad to see stations serving young adults again." Advertisers, she notes, stopped buying time on teen-oriented stations in the 1960s "because they felt the kids weren't listening."

"Teens used to be a strong sales target," says Bob Galen, senior vice

president of research and marketing at Blair Radio. "The push to FM hastened its demise. But now we're starting to see more action for youth demos because stations are going after a broader target audience." Allan Tobkes, vice president of marketing for Eastman Radio, adds that "greater opportunities" now exist for contemporary hit outlets because "new music rock" has penetrated "the mainstream of American culture."

The New York radio market demonstrates to Galen how stations project different images but still play the same music. WNBC, WYNY, WAPP, WPLJ, and Malrite's WHIZ, the newest entry into Gotham's hit radio fray, program a sound that is "not terribly dissimilar," in his view. The difference is that, "unlike the old days," each is aiming for the 12-34 group. "It's all hit radio to me, only nobody's going for the 12-17 demo. There was a point in this world when the two were synonymous."

When Carol Mayberry, vice president of Katz Radio, tunes into WHIZ, she says, she is reminded of the days when she used to listen to WMCA and WABC "as a kid. Yes, there's a resurgence," she notes. "But I have some questions." At a meeting last Friday (26) with Joseph, Mayberry says that she addressed such topics as "what he tries to do immediately, and then longterm; whether he feels the stations can sustain their listening levels; how they expect to grow with target age groups, or whether the format is designed solely to reinstate teens."

"Life runs in cycles, and so does radio," says Bob Vanderheyden, vice president of programming for the CBS FM Group, whose "Hitradio" properties include KKHR Los Angeles (formerly KNX), WBBM-FM Chicago, KHTR St. Louis and WCAU. "We're supposed to reflect social trends, not lead them, and our way of thinking is that the good times are back. Politically, economically, it's just like the '60s again."

"Hitradio" is "less frantic" than "Hot Hits," according to Vanderheyden, who broke with Joseph last year following the consultant's installation of "Hot Hits" at WBBM-FM. "We're more upscale, more mass appeal," he states. "They grab teens and burn out quickly. They're hot. We're very warm."

WMAR's Franklin credits black

music with helping to revive the top 40 sound. "Rock started as dance music, and now the beat is back," he notes. "Crossover is hitting home the way it did in the '60s. Just look at the black influence on pop records today. We've come full cycle." The competition, he adds, "calls us 'teeny.' But we're interested in the 12-49 spectrum, and they'll be surprised at the 18-34s we pull. That's our future core."

Pro-Motions

• Continued from page 16

veloped by Art Vuolo, has been around for over 10 years. It features all the major stations and their dial positions in a given format, arranged by interstate and location. It's updated annually, and sponsoring stations' logos are prominently displayed in the lineup and on the cover. It's a great help to travelers, especially summer vacationers. Some stations have co-oped the project through their local cable companies, promoting MTV or other rock videos in exchange for tv spots on those venues advertising the guide. Additionally, most stations have gotten advertisers involved both as co-sponsors and as distribution points. Marketed correctly, it can be a great money-making promotion for a station.

Compilation LPs Due In Sept.

• Continued from page 4

Manchester's "Emergency" was produced by Arif Mardin; a still-untitled Dionne Warwick album was supervised by Luther Vandross, who has guided labelmate Aretha Franklin to back-to-back hit LPs.

Three key black groups also have albums set for September release. DeBarge's "Love In A Special Way," followup to the gold "All This Love," is set for Sept. 15; Slave's "Bad Enuff," its first studio release since 1981's "Stone Jam," is due Sept. 9; and Atlantic Starr's "Yours Forever," the A&M group's fifth album, is due Sept. 27.

Vox Jox

• Continued from page 20

rector on the AM (KONO) side.

In case you're looking for long-time Rounsaville PD Tom Kennington, you can now find him in Lakeland, Fla. managing WLKF, and if you don't recognize the calls, you'll most likely remember the station as WQPD.

Cindy Fahey's interim gig running a satellite-delivered format paid off. She's now the production director of Chico's KRIJ. She won't do any producing, until Oct. 15, when the station signs on, but she'll have the upper hand then. She'll be the only one on staff who knows anything about running SMN, the country version of which the station will be airing.

Tom Tortorella is graduating college next spring. Everyone has already put the fear of God into him about finding that first job, so he's decided to look early. Therefore plan ahead for your spring of '84 all-night openings and call him at (212) 254-5755.

T&K SLEEVES
INCH
ULTRA-SERVICE
GO TO THE HEAD OF THE LINE
call us for details!
KEYSTONE PRINTED SPECIALTIES CO., INC.
321 PEAR STREET
SCRANTON,
PENNSYLVANIA 18505
(717) 346-1761

Video Music Programming

• Continued from page 35

Danny Spanos, "Excuse Me," Pasha/CBS

Taco, "Puttin' On The Ritz," RCA

Twisted Sister, "You Can't Stop Rock & Roll," Atlantic

UB 40, "I've Got Mine," A&M

Violent Femmes, "Gone Daddy Gone," Slash

Waitresses, "Go Make The Weather," Polydor

Wham! U.K., "Bad Boys," Columbia

MTV WEEKEND EVENTS:

Saturday, Sept. 3—Journey

Sunday, Sept. 4—Fast Forward featuring U2

READY TO OWN YOUR OWN BUSINESS?

Music World Corporation now has foreground music franchises available. We at Music World are the top of the line producers of custom stereo foreground music licensed in the USA and Canada. Our programs are produced on the finest broadcast quality equipment and recorded on Ampex tape. We create custom voice tracked programs that create an ambiance. Our music is not background sounds, it is the main entertainment.

We support the music industry—we hold permission agreements with most of the major labels and WE PAY ROYALTIES. We believe an artist deserves to get exposure and get paid.

To become part of the exciting world of Music World Corporation and own a money making franchise that you can be proud of call or write:

MUSIC WORLD CORPORATION
SR1172Z Woodland Park, CO 80863
(303) 687-1379

News

Labels Differ On Vidclip Timing

• Continued from page 3

can do to promote an artist."

Eband notes, "We're making twice as many videos this year as last, as video consciousness has increased. Last year there was really no reason to do country videos; now we're doing the Statlers, the Kendalls and Tom Jones." As far as video's effect on chart activity, Eband says, "There are some accounts who order an additional 700 to 1,000 pieces of product simply on the basis of there being a video on MTV." But he adds, "There's so much more video competition now that new acts have trouble getting prominent exposure on MTV." He points to Donna Summer an artist who made it onto rock radio on the basis of her video's airplay on MTV.

Michelle Peacock, Capitol's national director of press and artist development, also points to increased competition in getting heavy rotation on MTV. "It makes me wonder, if we released Duran Duran today, would (television outlets) be as willing to make the commitment they did a year ago?"

Peacock says clips are produced on "a large majority" of Capitol's singles and adds, "It's not imperative that the clip be the single. It's a good idea, though, because we're trying to sell records. That will broaden in time, to where we're selling the videos themselves."

Chrysalis, says marketing vice president Vince Pellegrino, goes into production on video clips at varying

times during an album's release pattern. "A lot of our videos are done in England, and we get them as part of the total package when the record is released here. Otherwise, the decision is based on whether the artist is visually oriented, and based on radio's reaction to a cut."

In the case of Pat Benatar, whose single "Love Is A Battlefield" ships later this month, the video decision has already been made: there will be a clip for that song. Huey Lewis wrote two songs on his current album with video in mind; both probably will be made into clips.

"Sometimes the decision is made up front, if you know the music and the artist; other times you wait to see which song will do the best," Pellegrino says, adding that the label's

"select artist roster" makes questions regarding country and urban video moot.

Jo Bergman, vice president of video for Warner Bros., was among the earliest label video pros, but she suggests the field is still mercurial.

The decision to produce a video depends on several factors.

"In some cases, we would probably still wait until we got some response from radio before producing a clip. The time problem is still a factor. If we truly didn't have an indication, we'd solicit some response from promotion," Bergman says. The production of black and country videos, she notes, depends on "whether they would have impact, and the answer is, 'Not yet.'"

Now Playing

• Continued from page 36

The software is designed with self-prompting instructions. It's programmed to seemingly anticipate and correct any possible errors made by the user. The "MemoryTrainer" comes with three disks. One is told when to switch disks. The user is often returned to the main menu and always given the choice to quit or switch from a lesson to a game.

In fact, the user never needs to flip through the software's accompanying documentation to figure

out what to do next or get back to the main directory. However, the accompanying documentation is extensive, and one can follow along with the manual, which outlines most of the lessons.

Most would agree that this software was designed with the absent-minded person in mind. The program will undoubtedly improve memory. If it doesn't however, the game sequences are challenging and, in some cases, the associations are amusing.

SEPTEMBER 3, 1983, BILLBOARD

Issue Date: October 1

BILLBOARD SPOTLIGHTS THE BREAKING OF CD

Billboard's October 1 Spotlight on CD will be the most authoritative, comprehensive report on the Compact Disc to date.

A team of international correspondents in all the important record markets of the world are creating a supplement which will bring the CD story—its background, impact and implications for the future—to nearly a quarter of a million Billboard readers.

If you are involved in any way with the development of the CD market, don't miss this unique opportunity to target your message to thousands of prospects world-wide who will look to Billboard's Spotlight on CD for the definitive report on the most exciting and far-reaching development in the history of recorded sound.

Ad Deadline: September 9

For full details contact any Billboard Sales Office around the world.

Billboard



The International Newsweekly of
Music and Home Entertainment

1515 Broadway, New York, N.Y. 10036

New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145;

Toronto, Canada: 416-365-0724; London, England: (01) 439-9411;

Hamburg, West Germany: (040) 631-4299; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

Paris, France: 1-738-4321; Madrid, Spain: 232-8000, 231-8319; Milan, Italy: 28-29-158;

Billboard TOP LPs & TAPE

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
			Title	Label, No. (Dist. Label)	Dist. Co.						Title	Label, No. (Dist. Label)	Dist. Co.						Title	Label, No. (Dist. Label)	Dist. Co.		
1	1	10	THE POLICE	Synchronicity	A&M SP3735	8.98		37	39	13	THE KINKS	State Of Confusion	Arista A1 8-8018	8.98		72	54	13	KAJAGOOGOO	White Feathers	EMI-America ST 17094	8.98	
2	2	37	MICHAEL JACKSON	Thriller	Epic QE 38112		BLP 1	38	42	5	JEFFREY OSBORNE	Stay With Me Tonight	A&M SP 4940	8.98	BLP 7	73	74	78	DEF LEPPARD	High & Dry	Mercury SRM-1-4021 (Polygram)	8.98	
3	3	19	SOUNDTRACK	Flashdance	Casablanca 8114921 (Polygram)	9.98	BLP 15	39	41	7	STEVIE RAY VAUGHN	Texas Flood	Epic BFE 38734			74	68	21	KROKUS	Head Hunter	Arista AL 8005	8.98	
4	4	31	DEF LEPPARD	Pyromania	Mercury 8103081 (Polygram)	8.98		40	38	17	ZEBRA	Zebra	Atlantic 80054	8.98		75	78	48	OLIVIA NEWTON-JOHN	Olivia's Greatest Hits, Vol. 2	MCA MCA 5347	8.98	
5	5	10	STEVIE NICKS	The Wild Heart	Modern 90084-1 (Atco)	8.98		41	34	9	QUARTERFLASH	Take Another Picture	Geffen GHS 4011 (Warner Bros.)	8.98		76	90	3	TOM TOM CLUB	Close To The Bone	Sire 1-23916 (Warner Bros.)	8.98	BLP 53
6	6	8	SOUNDTRACK	Staying Alive	RSO 813269-1 (PolyGram)	9.98		42	57	5	BONNIE TYLER	Faster Than The Speed Of Light	Columbia BFC 38710			77	79	4	SPYRO GYRA	City Kids	MCA 5431	8.98	
7	18	3	BILLY JOEL	An Innocent Man	Columbia QC 38837			43	47	5	SHALAMAR	The Look	Solar 60239 (Elektra)	8.98	BLP 18	78	99	2	THE S.O.S. BAND	On The Rise	Tabu FZ 38697 (Epic)		BLP 10
8	29	2	ASIA	Alpha	Geffen GHS 4008 (Warner Bros.)	8.98		44	46	62	MEN AT WORK	Business As Usual	Columbia ARC 37978			79	81	67	JANE FONDA	Jane Fonda's Workout Record	Columbia CX2-38054		
9	13	3	JACKSON BROWNE	Lawyers In Love	Asylum 60268 (Elektra)	8.98		45	55	4	PEABO BRYSON/ROBERTA FLACK	Born To Love	Capitol ST-12284	8.98	BLP 12	80	80	95	LOVERBOY	Get Lucky	Columbia FC 37638		
10	10	15	THE FIXX	Reach The Beach	MCA 5419	6.98		46	50	6	MIDNIGHT STAR	No Parking On The Dance Floor	Solar 60241 (Elektra)	8.98	BLP 8	81	82	10	AMERICA	Your Move	Capitol ST-12277	8.98	
11	8	10	LOVERBOY	Keep It Up	Columbia QC38703			47	35	20	EDDY GRANT	Killer On The Rampage	Portrait/Ice B6R 38554 (Epic)			82	66	23	THE TUBES	Outside/Inside	Capitol ST-12260	8.98	
12	7	19	DAVID BOWIE	Let's Dance	EMI-America ST 17093	8.98	BLP 43	48	40	8	DIANA ROSS	Ross	RCA AFL1-4677	8.98	BLP 14	83	77	19	MADNESS	Madness	Geffen GHS 4003 (Warner Bros.)	8.98	
13	14	6	ROBERT PLANT	The Principle Of Moments	Es Paranza 90101 (Atlantic)	8.98		49	45	30	MERLE HAGGARD/WILLIE NELSON	Poncho & Lefty	Epic FE 37958		CLP 1	84	85	108	STEVIE NICKS	Bella Donna	Modern Records MR 38139 (Atco)	8.98	
14	9	8	DONNA SUMMER	She Works Hard For The Money	Mercury 812265-1 (PolyGram)	8.98	BLP 5	50	43	8	ELO	Secret Messages	Jet QZ 38490 (Epic)			85	83	15	MAZE	We Are One	Capitol ST12262	8.98	BLP 9
15	15	15	EURYTHMICS	Sweet Dreams Are Made Of This	RCA AFL1-4681	8.98	BLP 47	51	53	16	GLADYS KNIGHT AND THE PIPS	Visions	Columbia FC 38205		BLP 3	86	88	18	TEARS FOR FEARS	The Hurting	Mercury 8110391 (PolyGram)	8.98	
16	12	29	JOURNEY	Frontiers	Columbia QC 38504			52	44	11	ROD STEWART	Body Wishes	Warner Bros. 1-23877	8.98		87	140	2	BETTE MIDLER	No Frills	Atlantic 80070	8.98	
17	17	18	MEN AT WORK	Cargo	Columbia QC 38660			53	49	25	U2	War	Island 90067 (Atco)	8.98		88	84	16	THE B-52'S	Whammy	Warner Bros. 1-23819	8.98	
18	16	11	THE TALKING HEADS	Speaking In Tongues	Sire 1-23883 (Warner Bros.)	8.98		54	56	25	STYX	Kilroy Was Here	A&M SP 3734	8.98		89	91	7	CHARLIE DANIELS BAND	A Decade Of Hits	Epic FE 38795		
19	22	20	QUIET RIOT	Metal Health	Pasha BFZ 38443 (Epic)			55	52	24	ALABAMA	The Closer You Get	RCA AHL1-4663	8.98	CLP 3	90	92	22	LAURA BRANIGAN	Branigan 2	Atlantic 80052	8.98	
20	20	35	CULTURE CLUB	Kissing To Be Clever	Virgin/Epic ARE 38398		BLP 38	56	41	18	SERGIO MENDES	Sergio Mendes	A&M SP 4937	8.98	BLP 34	91	93	46	IRON MAIDEN	The Number of the Beast	Capitol ST 12202	8.98	
21	23	20	ZZ TOP	Eliminator	Warner Bros. 1-23774	8.98		57	59	21	JARREAU	Jarreau	Warner Bros. 1-23801	8.98	BLP 23	92	94	11	DIO	Holy Diver	Warner Bros. 1-23836	8.98	
22	19	42	PRINCE	1999	Warner Bros. 1-23720	10.98	BLP 22	58	170	2	RICK JAMES	Cold Blooded	Gordy 6043 GL (Motown)	8.98	BLP 21	93	70	10	RICKIE LEE JONES	Girl At Her Volcano	Warner Bros. 1-23805	5.99	
23	28	5	MEN WITHOUT HATS	Rhythm Of Youth	Backstreet BSR 39002 (MCA)	8.98		59	69	3	NEIL YOUNG	Everybody's Rockin'	Geffen GHS 4013 (Warner Bros.)	8.98		94	100	73	THE POLICE	Ghost In The Machine	A&M SP-3730	8.98	
24	24	7	TACO	After Eight	RCA AFL1-4818	8.98		60	72	4	KANSAS	Drastic Measure	CBS Associated QZ-38733			95	86	46	LIONEL RICHIE	Lionel Richie	Motown 6007 ML	8.98	BLP 40
25	11	29	DURAN DURAN	Duran Duran	Capitol ST-12158	8.98		61	58	14	THE ISLEY BROTHERS	Between The Sheets	1-Neck FZ 38674 (Epic)		BLP 2	96	65	12	PETER TOSH	Mama Africa	EMI-America SO-17095	8.98	BLP 70
26	30	4	ELVIS COSTELLO	Punch The Clock	Columbia FC 38897			62	62	17	MARY JANE GIRLS	Mary Jane Girls	Gordy 6040GL (Motown)	8.98	BLP 6	97	87	12	MARSHALL CRENSHAW	Field Day	Warner Bros. 23873	8.98	
27	27	8	JOAN JETT AND THE BLACKHEARTS	Album	Blackheart/MCA 5437	8.98		63	67	13	ELTON JOHN	Too Low For Zero	Geffen GHS 4006 (Warner Bros.)	8.98		98	89	10	BOB MARLEY & THE WAILERS	Confrontation	Island 90085-1 (Atco)	8.98	BLP 54
28	25	29	BRYAN ADAMS	Cuts Like A Knife	A&M SP-6-4919	8.98		64	61	17	R.E.M.	Murmur	I.R.S. SP70604 (A&M)	6.98		99	95	14	MARTIN BRILEY	One Night With A Stranger	Mercury 810332-1M-1 (Mercury)	8.98	
29	26	13	IRON MAIDEN	Piece of Mind	Capitol ST 12274	8.98		65	60	15	A FLOCK OF SEAGULLS	Listen	Jive/Arista JL8-8013	8.98		100	145	2	JEAN-LUC PONTY	Individual Choice	Atlantic 80098	8.98	
30	21	45	DARYL HALL & JOHN OATES	H2O	RCA AFL1-4383	8.98	BLP 64	66	64	15	MTUME	Juicy Fruit	Epic FE 38588		BLP 13	101	103	66	DURAN DURAN	Rio	Capitol ST-12211	8.98	
31	51	3	AIR SUPPLY	Greatest Hits	Arista AL 8-8024	8.98		67	63	9	JOE WALSH	You Bought It, You Name It	Full Moon/Warner Bros. 1-23887	8.98		102	108	34	BOB SEGER AND THE SILVER BULLET BAND	The Distance	Capitol ST 12254	8.98	
32	32	15	FASTWAY	Fastway	Columbia BFC 38662			68	71	37	BILLY IDOL	Billy Idol	Chrysalis FV 41377			103	105	78	ALABAMA	Mountain Music	RCA AFL1-4229	8.98	CLP 25
33	31	12	GEORGE BENSON	In Your Eyes	Warner Bros. 1-23744	8.98	BLP 16	69	73	21	NAKED EYES	Naked Eyes	EMI-America ST 17089	8.98		104	110	5	THE MANHATTANS	Forever By Your Side	Columbia FC 38650		BLP 17
34	33	12	THE HUMAN LEAGUE	Fascination	A&M 1-2501	5.98		70	75	20	EDDIE MURPHY	Eddie Murphy	Columbia FC 38180			105	117	4	RONNIE LAWS	Mr. Nice Guy	Capitol ST-12261	8.98	BLP 24
35	36	19	RICK SPRINGFIELD	Living In Oz	RCA AFL1-4660	8.98		71	76	4	YAZ	You And Me Both	Sire 1-23903 (Warner Bros.)	8.98									
36	37	6	ARETHA FRANKLIN	Get It Right	Arista AL8-8019	8.98	BLP 4																

* 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).

SEPTEMBER 3, 1983, BILLBOARD

Chartbeat

• Continued from page 6

secutive top 10 hits on Epic. Only five acts in the rock era have had longer consecutive streaks of top 10 hits: **Elvis Presley** (30), **the Beatles** (24), **Pat Boone** (14), **Ricky Nelson** (10) and **Brenda Lee** (10). And only two black acts have matched Jackson's achievement of nine straight top 10 singles: **the Supremes** (1965-67) and **Aretha Franklin** (1967-68).

Jackson wrote the first four singles from "Thriller," but "Human Nature" was penned by **John Bettis** and **Steve Porcaro** of **Toto**. Jackson wrote only one of the "Off The Wall" singles, the Grammy-winning "Don't Stop Till You Get Enough" (#1). **Rod Temperton** wrote the next two singles, "Rock With You" (#1) and "Off The Wall" (#10), while **Tom Bahler** composed the last, "She's Out Of My Life" (#10).

Both albums have followed a similar pattern in terms of singles releases, with a series of uptempo rhythm cuts followed by a thoughtful ballad to close out the album. And in both cases, that ballad has encountered some resistance at black radio, even as it scores at pop and AC stations. "She's Out Of My Life" peaked at 43 black; on this week's black chart, "Human Nature" edges up to 28.

Before we leave the subject of Michael Jackson, we'll share this note from **Mark Reilly** of Strongsville, Ohio. "On June 18, Bob Mackey of Oakhurst, N.J. wrote in to say he'd bet his house, car, record collection

and MTV that Michael Jackson's 'Wanna Be Startin' Something' would hit No. 1. Well, as we all know, that song peaked at number five. I'm sending my address to which Bob can ship his records, MTV and car. I'll pick up the house later."

Nipper News: **The Eurythmics'** "Sweet Dreams" (RCA) jumps to No. 1 on this week's Hot 100 and to number two on the dance/disco chart, again underscoring the increased interaction between those two surveys.

The move also dramatizes the increased importance of international acts in the American market: Of the 10 acts that have topped the Hot 100 thus far in 1983, as many have come from outside the U.S. as from inside. Australia's **Men At Work** and the U.K.'s **Dexy's Midnight Runners**, **David Bowie**, **the Police** and **the Eurythmics** represent the international contingent, while **Daryl Hall & John Oates**, **Toto**, **Patti Austin & James Ingram**, **Michael Jackson** and **Irene Cara** represent the U.S.

The Eurythmics are RCA's first new music act to hit No. 1 and the label's first British act to top the chart since **David Bowie** achieved the ultimate in September, 1975 with "Fame."

RCA is also listed at number four on this week's Not 100 with **Taco's** "Puttin' On The Ritz," giving Nipper two of the top five singles for the first time since July, 1981, when it scored with **Rick Springfield's** "Jessie's Girl" and **Hall & Oates'** "You Make My Dreams."

Black Pop: **Rick James'** "Cold Blooded" (Gordy) moves up to No. 1 on this week's black chart, becoming the first No. 1 for the Motown family of labels since **the Dazz Band's** "Let It Whip" in June, 1982. It's James' third No. 1 black hit, following 1978's "You And I" and '81's "Give It To Me Baby." ("Super Freak" somehow only made it to number three black.)

And on the pop chart, **Peabo Bryson** this week cracks the top 40 for the first time in his career, as "Tonight I Celebrate My Love" (Capitol), his duet with **Roberta Flack**, jumps three notches to 38. Bryson first hit the Hot 100 in 1976 in tandem with **the Michael Zager Band**, and climbed to 54 two years ago with his duet with **Melissa Manchester**, "Lovers After All." His own 1982 single, "Let The Feeling Flow," peaked at 42.

Odds & Ends: **Backstreet Records** this week notches its biggest single to date as **Men Without Hats'** "Safety Dance" leaps five notches to number six. (The label's previous top-charting hit was **Tom Petty & the Heartbreakers'** "Don't Do Me Like That," which peaked at 10 in 1980.)

We Get Letters: **Julie Rae Rickard** of Olanta, Pa. takes us to task for suggesting that **Frank Stallone** is more responsible than **the Bee Gees** for the top 10 posting of the "Stayin' Alive" soundtrack. "I have one piece of advice for you," Rickard admonishes: "Don't count your hits before they've charted. The Bee Gees are not riding on anyone's coattails. Nor do they need to!"

Julie, your point is well taken. But check and see who's at 22 on this week's Hot 100 and who's at 52. (Sorry, Julie, we couldn't resist.)

Disappointing Turnout For ChicagoFest

• Continued from page 6

organizers. Many main stage acts were repeats, and three headliners—Chicago, the Beach Boys, and Charlie Daniels—had been through Chicago recently.

Other suggested factors contributing to the numbers decline include: controversial disagreements between Washington and Fest promoters over payment of city services a week before ChicagoFest was scheduled to open; inclement weather for a handful of days; raised ticket prices (from last year's \$6 to \$8); the three-day break at mid-Fest, so scheduled to accommodate a hardware show at nearby McCormick Place; the black boycott led by Rev. Jesse Jackson to protest current conditions in the City Council, which was not nearly as publicized or effective as last year's but did result in the cancellation of Aug. 22 main stage headliners the Impressions; and the unfamiliarity of Soldier Field as the new venue for the event.

In spite of it all, the promoters say they fully intend to keep up the tradition of an annual ChicagoFest. At the event's close, promoters were putting together a proposal for a five-year contract with the Park District to continue holding ChicagoFest at Soldier Field. The proposal involves a \$200,000 annual rent fee from ChicagoFest, produced by Festivals Inc. At the moment, promoters are looking to June 27-July 8, 1984 for the proposed ChicagoFest VII.

"We're looking forward to a ChicagoFest VII," confirms spokesman **Jill Myers**. "Soldier Field has a lot of good things going for it—more room, comfort, and better acoustics."

"This year, time worked against us. It put us at a disadvantage in competing for top acts and left us without enough time to promote the event. But with 400,000 people showing up, it shows that there is still an active interest in the Fest. Financially, we didn't do that well, but it worked as a festival."

Festivals Inc. president **Tom Drilias** is said to be investigating possible sponsorship by major corporations for future ChicagoFests.

Market Quotations

As of closing, August 23, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Altec Corporation	—	22	1%	1%	1%	Unch.
69%	48%	ABC	10	830	56%	56%	56%	— 1/4
46%	30%	American Can	26	173	40	39%	40	Unch.
17%	8%	Automatic Radio	10	13	13 1/2	13 1/2	13 1/2	— 1/4
77%	55	CBS	12	152	69%	68 1/2	68%	— 1
65	16%	Coleco	9	1842	36 1/2	35 1/2	36 1/2	+ 1/4
9%	6%	Craig Corporation	—	18	8%	8 1/2	8 1/2	— 1/4
84%	58%	Disney, Walt	20	3212	59%	58%	58%	— 1/4
6%	3%	Electrosound Group	—	11	5%	5 1/2	5%	Unch.
30%	16%	Gulf + Western	9	1417	26%	26	26	— 1/4
35%	18	Handleman	13	32	30	29%	29%	— 1/4
11%	3%	Integrity Entertainment	32	305	10%	9%	10	Unch.
12%	6	K-tel	10	7	10%	10%	10 1/4	— 1/4
74%	47%	Matsushita Electronics	19	71	68%	66%	67	— 2 1/2
16%	8%	Mattel	—	680	8%	8%	8%	— 1/4
42%	16%	MCA	9	1204	36%	35%	36	— 1
90%	72%	3M	14	796	78	77%	77%	— 1/4
148%	82	Motorola	27	2659	128	126%	127%	+ 3/4
70%	47	No. American Phillips	11	69	64	64	64	Unch.
15%	4	Orox Corporation	—	22	5%	4%	5	Unch.
24%	18	Pioneer Electronics	—	28	22%	21%	22%	+ 3/4
31%	13%	RCA	15	2481	26%	25%	25%	— 1/4
16%	12%	Sony	30	1103	13%	13%	13%	— 1/4
9%	5	Storer Broadcasting	13	25	7%	7 1/2	7 1/2	Unch.
1/4	2%	Superscope	—	59	4%	4 1/2	4 1/2	— 1/4
57	38	Taft Broadcasting	13	80	50	49 1/2	50	+ 1/4
35%	19%	Warner Communications	13	1448	21%	20%	20%	— 3/4

OVER THE COUNTER

Sales Bid Ask

ABKCO — 1/2 1/4

Certron Corp. 79 3 3/4 3 3/16

Data Packaging 5 5 1/2 6 1/4

Koss Corp. 88 6 1/2 6 3/4

OVER THE COUNTER

Sales Bid Ask

Custom Elec. 27 4% 4 1/2

Josephon Int'l 28 17 1/2 18

Recoton 15 15 15%

Schwartz Bros. 4 2% 3 1/2

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, Torrance, Calif. 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Lifelines

Births

Girl, Catherine Claire, to singer **Crystal Gayle** and **Bill Gatzimos**, Aug. 22 in Nashville. He is her manager.

Boy, **Timothy Edward**, to **Janine and Eddie Rabbitt**, Aug. 12 in Nashville. He is a recording artist for Warner Bros. Records.

Girl, **Alison Kristine**, to **Kate and Bill Lamb**, Aug. 11 in Portland, Ore. He is a recording artist for Warner Bros. Records.

Girl, **Cadence Gale**, to **Sherri and Russ Zavitson**, July 22 in Sheffield, Ala. He is co-owner of Cactus Recording Studio and Desert Rose Music there, and a member of the Muscle Shoals Music Assn. board of directors.

Girl, **Vanessa Rae**, to **Judy and Steve Klein**, July 26 in Miami. He is an independent engineer/producer currently working with the Bee Gees.

Boy, **Aaron Robert**, to **Daryl and Dan Pine**, July 12 in Los Angeles. He is West Coast manager of press and artist relations for PolyGram Records there.

Boy, **Justin Warren**, to **Jean Hester and Ed Tomlinson**, July 17 in Raleigh, N.C. She is the Record Bar chain's director of management information systems.

Marriages

Carole Demas to **Stuart Allyn**, Aug. 28 in Katonah, N.Y. She starred in the original "Grease" cast and is currently co-star of WPIX-TV's "The Magic Garden." He is chief mixer at VCA Teletronics in New York.

James Guthrie to **Sarah-Jane Owen**, Aug. 20 in London. He is a producer for Pink Floyd. She is a member of the Belle Stars, a British band.

Jeffrey Peisch to **Laurie Lennard**, Aug. 28 in Fairfield, Conn. He is the news director for MTV. She is on the staff of NBC's "Late Night With David Letterman" show.

Steve Plotnick to **Linda Sokoloff**, Aug. 28 in New York. He is vice president of Profile Records there.

Arline Brier to **Peter Gidion**, Aug. 11 in Vista, Calif. She is director of packaging and preproduction for Atlantic Records there.

Deaths

James Wade, 53, Aug. 1 in Seoul, Korea. The composer and journalist wrote for Billboard at one time under the name of Alf Racketts. He is survived by two sons, Adam and John.

Chuck Howard, 45, of heart disease, Aug. 15 in Nashville. He was a staff writer for Merle Haggard's Shade Tree Music and recorded for Columbia, Cream and Warner Bros. Records. He is survived by his wife Betty and his son Chuck Jr.

Martyn Smith, 34, an apparent suicide, Aug. 17 in Nashville. He was general manager of Castle Recording Studio there and had managed **Carlene Carter** and **the Burrito Brothers**.

Shawn Michelle Lewis, 25, Aug. 24 in Nesbit, Miss. She was the fifth wife of singer **Jerry Lee Lewis**.

Mae Fraser, Aug. 19 in San Jose, Calif. She is survived by her husband and a daughter, **Mary Lou Badeaux**, director of research for Warner Bros. Records.

CBS Expands CD Retail Base

• Continued from page 3

counts receiving the initial shipment of CDs shows that about 75% of the product has already moved out to consumers, whose average purchase numbers five or six CDs at a time.

Titles in the second release, on the pop side, include **Journey's** "Escape," **Barbra Streisand's** "Guilty," **Earth, Wind & Fire's** "Raise," **Boyz n the City's** "Silk Degrees," **Bruce Springsteen's** "Born To Run," **REO Speedwagon's** "Hi-Fidelity," **Boston's** "Don't Look Back" and **ELO's** "Discovery."

On the classical side, the new CBS CDs are **Stravinsky's** "Petrouchka," performed by the New York Philharmonic under **Zubin Mehta**; **Yo-Yo Ma** playing cello concertos by **Saint-Saens** and **Lalo**; and albums by flutist **Jean-Pierre Rampal** and guitarist **John Williams**.

Bubbling Under The HOT 100

- 101—BABY, WHAT ABOUT YOU, Crystal Gayle, Warner Bros. 7-29582
- 102—AIN'T NOBODY, Rufus Featuring Chaka Khan, Warner Bros. 7-29555
- 103—I CAN MAKE YOU DANCE, PART 1, Zapp, Warner Bros. 7-29553
- 104—ROCKIT, Herbie Hancock, Columbia 38-04054
- 105—CUM ON FEEL THE NOIZE, Quiet Riot, Pasha 4-04005 (Epic)
- 106—ALL NIGHT LONG, Mary Jane Girls, Gordy 1690 (Motown) (MCA)
- 107—YOU PUT THE BEAT IN MY HEART, Eddie Rabbitt, Warner Bros. 7-29512
- 108—SOMEBODY'S GONNA LOVE YOU, Lee Greenwood, MCA 52257
- 109—I WANTED TO TELL HER, Ministry, Arista 1-9068 (RCA)
- 110—IF I ONLY HAD A BRAIN, The Coconuts, EMI-America 8164

Bubbling Under The Top LPs

- 201—CONEY HATCH, Outa Hand, Mercury 512869-1M1 (PolyGram)
- 202—MECO, Ewok Celebration, Arista AL8-8008 (RCA)
- 203—DAVE DAVIES, Chosen People, Warner Bros. 1-23917
- 204—AZTEC CAMERA, High Land, Hard Rain, Sire 1-23899 (Warner Bros.)
- 205—CONWAY TWITTY, Lost In The Feeling, Warner Bros. 1-23837
- 206—RAMSEY LEWIS, Les Fleurs, Columbia FC 38787
- 207—OINGO BOINGO, Good For Your Soul, A&M SP 4959 (RCA)
- 208—KISSING THE PINK, Naked, Atlantic 80080
- 209—JOHNNY LEE, Hey Bartender, Warner Bros. 1-23889
- 210—NEW HORIZONS, Something New, Columbia FC 38709

TOP LPs & TAPE

POSITION 106-200

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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
106	96	13	SOUNDTRACK Return Of The Jedi R50 422811767-1 (PolyGram)	POL		9.98		143	5	137	LOUISE TUCKER Midnight Blue Arista AL8-8088	RCA		8.98	
107	101	12	LITTLE RIVER BAND The Net Capitol ST-12273	CAP		8.98		138	114	7	DOOBIE BROTHERS Farewell Tour Warner Bros. 23772	WEA		11.98	
108	98	72	TOTO Toto IV Columbia FC 37728	CBS	▲			139	134	19	JOAN ARMATRADING The Key A&M SP 4912	RCA		8.98	
109	139	3	KING SUNNY ADE Synchro System Mango MLP5 9737 (Island)	IND		8.98		140	137	23	CHAMPAIGN Modern Heart Columbia FC38284	CBS		BLP 41	
110	111	11	PETER GABRIEL Plays Live Geffen ZGHS 4012 (Warner Bros.)	WEA		10.98		141	NEW ENTRY	141	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 57
112	116	23	JULIO IGLESIAS Julio Columbia FC38640	CBS		8.98		142	144	4	THE O'JAYS When Will I See You Again P.R. FZ-38518 (Epic)	CBS		BLP 28	
113	NEW ENTRY	113	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS				143	159	24	DEF LEPPARD On Through The Night Mercury SRM 13828 (PolyGram)	POL		8.98	
114	104	6	FUN BOY THREE Waiting Chrysalis BGV 41417	CBS				144	149	20	JOAN RIVERS What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98	
115	106	37	DEBARGE All This Love Gordy 6012 GL (Motown)	MCA	●	8.98	BLP 25	145	147	7	CHARLIE Charlie Mirage 90098 (Atco)	WEA		8.98	
116	118	22	KING SUNNY ADE Ju Ju Music Mango MLP5 9712 (Island)	IND		8.98		146	115	14	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown 6308 ML2	MCA		9.98	BLP 74
117	122	37	THE FIXX Shattered Room MCA 5345	MCA		8.98		147	120	9	MITCH RYDER Never Kick a Sleeping Dog Riva 7503 (PolyGram)	POL		8.98	
118	129	3	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA		8.98		148	152	112	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
119	125	77	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 39	149	161	30	THE POLICE Outlandos D'Amour A&M SP-4753	RCA		8.98	
120	123	109	JOURNEY Escape Columbia TC 37408	CBS	▲			150	158	4	JON AND VANGELIS Private Collection Polydor 813174-1Y1 (PolyGram)	POL		8.98	
121	102	15	LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 7	151	135	483	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
122	124	117	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA		8.98		152	146	149	KENNY ROGERS Greatest Hits Liberty LDD 1072	CAP	▲	8.98	CLP 50
123	109	23	WHISPERS Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 11	153	154	7	MOTORHEAD Another Perfect Day Mercury/Bronze 811365-1 (PolyGram)	POL		8.98	
124	97	10	CROSBY, STILLS, & NASH Allies Atlantic 80075-1	WEA		8.98		154	NEW ENTRY	154	BARBARA MANDRELL Spun Gold MCA 5377	MCA		8.98	CLP 58
125	112	16	DAVE EDMUNDS Information Columbia FC 38651	CBS				155	180	69	THE POLICE Regatta De Blanc A&M SP-4792	RCA		8.98	
126	119	18	EARL KLUGH Low Ride Capitol ST 12253	CAP		8.98	BLP 68	156	148	61	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
127	131	5	IAN HUNTER All Of The Good Ones Are Taken Columbia FC 38628	CBS				157	150	9	WYNTON MARSALIS Think Of The One Columbia FC 38641	CBS			
128	113	11	PAT METHENY GROUP Travels ECM 1-23791 (Warner Bros.)	WEA		14.98		158	172	3	DFX 2 Emotion MCA 36000	MCA		5.98	
129	121	25	INXS Shabooh Shoobah Atco 90072	WEA		8.98		159	153	19	ROBERT PALMER Pride Island 90065 (Atco)	WEA		8.98	
130	141	3	WHAM—U.K. Fantastic Columbia BFC 38811	CBS				160	163	3	HIROSHIMA Third Generation Epic FE 38738	CBS			
131	107	25	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP	●	8.98		161	165	62	STRAY CATS Built For Speed EMI-America ST-17070	CAP		8.98	
132	130	22	KASHIF Kashif Arista AL 8001	RCA		8.98	BLP 20	162	138	10	DONNIE IRIS Fortune 410 MCA 5427	MCA		8.98	
133	178	7	SPANDAU BALLET True Chrysalis BGV-41403	CBS				163	136	9	THE HOLLIES What Goes Around Atlantic 80076	WEA		8.98	
134	132	30	ANGELA BOFFILL Too Tough Arista AL 8000	RCA		8.98	BLP 32	164	160	29	BERLIN Pleasure Victim Geffen GHSF 2036	WEA		6.98	
135	133	17	JONZUN CREW Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 33	165	171	4	PAUL ANKA Walk A Fine Line Columbia FC-38442	CBS			
136	127	14	DENIECE WILLIAMS I'm So Proud Columbia FC 38622	CBS			BLP 26	166	128	12	PHYLLIS HYMAN Goddess Of Love Arista AL 8-8021	RCA		8.98	BLP 39

SEPTEMBER 3, 1983, BILLBOARD

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

Bryan Adams..... 28	Crosby, Stills, & Nash..... 124	Phyllis Hyman..... 166	Loverboy..... 11, 80	Robert Palmer..... 159	Spyro Gyra..... 77
Air Supply..... 31	Culture Club..... 20	Billy Idol..... 68	Madness..... 93	Graham Parker..... 118	Rod Stewart..... 52
Alabama..... 55, 103, 180	Cure..... 182	Julio Iglesias..... 112	Madonna..... 190	Pink Floyd..... 151, 193	Stray Cats..... 161
Alarm..... 191	Charlie Daniels Band..... 89	Jinx..... 129	Manhattans..... 154	Robert Plant..... 13	Barbra Streisand..... 156
America..... 81	DeBarge..... 115	Donnie Iris..... 162	Barbara Mandrell..... 104	Police..... 1, 94, 122, 149, 155	Styx..... 54
Paul Anka..... 165	Chris DeBurgh..... 196	Iron Maiden..... 29, 91	Bob Marley & The Wailers..... 98	Jean-Luc Ponty..... 100	Donna Summer..... 14
Joan Armatrading..... 139	Def Leppard..... 4, 73, 143	Isey Brothers..... 61	Wynton Marsalis..... 157	Prince..... 22	Taco..... 24
Asia..... 8	DFX2..... 158	Michael Jackson..... 2, 148	Mary Jane Girls..... 62	Quarterflash..... 41	Talking Heads..... 18
B-52..... 32	Dio..... 92	Rick James..... 58	Maze..... 85	Quiet Riot..... 19	Tears For Fears..... 86
Pat Benatar..... 88	Thomas Dolby..... 131, 171	Al Jarreau..... 57	John McLaughlin, Al Dimeola, Paco Delucia..... 173	R.E.M..... 64	Tom Tom Club..... 96
George Benson..... 33	Doobie Brothers..... 138	Joan Jett And The Blackhearts..... 27	Men At Work..... 17, 44	Lionel Richie..... 95	Peter Tosh..... 108
Berlin..... 164	Duran Duran..... 25, 101	Billy Joel..... 7	Men Without Hats..... 23	Joan Rivers..... 144	Tube..... 82
Blackfoot..... 195	Dave Edmunds..... 125	Elton John..... 63	Sergio Mendes..... 120	Kenny Rogers..... 152, 187	Louise Tucker..... 137
Angela Boffill..... 134	ELO..... 150	Jon And Vangelis..... 150	Pat Metheny Group..... 128	Roman Holiday..... 179	Twisted Sister..... 174
David Bowie..... 12, 111	Eurythmics..... 50	Rickie Lee Jones..... 93	Bette Midler..... 87	Diana Ross..... 148	Bonnie Tyler..... 42
Laura Branigan..... 90	Fastway..... 10, 117	Jonzun Crew..... 16, 120	Midnight Star..... 46	Roxy Music..... 188	U2..... 53
Martin Briley..... 99	Flock Of Seagulls..... 65	JuJu..... 186	Ronnie Milsap..... 189	Rufus And Chaka Khan..... 183	Various Artists First 25 Years..... 199
Jackson Browne..... 9	Jane Fonda..... 79	Kajagoogoo..... 72	Ministry..... 198	Mitch Ryder..... 147	Various Artists 25 #1 Hits..... 146
Peabo Bryson/Roberta Flack..... 45	Aretha Franklin..... 36	Kansas..... 60	Motoread..... 153	Scandal..... 197	Stevie Ray Vaughn..... 39
Champaign..... 140	Fun Boy Three..... 114	Kashif..... 132	Mtume..... 66	Bob Seger..... 102	Joe Walsh..... 67
Charlie..... 145	Peter Gabriel..... 110	King Sunny Ade..... 116, 109	Eddie Murphy..... 70	Shalamar..... 43	Wham-U.K..... 130
Phil Collins..... 185	Eddy Grant..... 47	Kinks..... 37	Naked Eyes..... 69	Shooting Star..... 172	Whispers..... 136
Elvis Costello..... 26	Lee Greenwood..... 121	Earl Klugh..... 126	Willie Nelson..... 119, 176	Simon And Garfunkel..... 169	Deniece Williams..... 178
Marshall Crenshaw..... 97	Merle Haggard/Willie Nelson..... 30	Gladys Knight & The Pips..... 51	New Edition..... 184	S.O.S. Band..... 78	Hank Williams Jr..... 178
	Daryl Hall & John Oates..... 40	Krokus..... 74	Olivia Newton-John..... 75	SOUNDTRACKS:	George Winston..... 200
	Herbie Hancock..... 113	Journey..... 177	Stevie Nicks..... 5, 84	Flashdance..... 7	Yaz..... 71
	Hiroshima..... 163	Stacy Lattisaw..... 168	O'Jays..... 142	Return Of The Jedi..... 106	Neil Young..... 59
	Human League..... 34	Ronnie Laws..... 105	One Way..... 167	Staying Alive..... 6	Zapp..... 141
	Ian Hunter..... 127	Gordon Lightfoot..... 175	Jeffrey Osborne..... 38	Spandau Ballet..... 133	Z Z Top..... 21
		Little River Band..... 107		Rick Springfield..... 35	Zebra..... 40

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

1st PRODUCT IN '85

A \$25M Paris Match: CBS, The Rolling Stones

NEW YORK—It's official: the Rolling Stones have signed to CBS worldwide. The deal was reportedly signed in Paris Thursday (25).

"The CBS Records Group and the Rolling Stones have signed a long-term recording agreement for an undisclosed figure," says CBS in a statement. Sources say it's four LPs for \$25 million.

"Recordings by the Rolling Stones made under the Rolling Stones Records logo will be distributed by CBS' Columbia Records," continues the CBS statement. "This new association between the Stones and CBS commences upon the expiration of the Stones' existing contracts with Atlantic Records in the U.S. and Canada and EMI Records internationally, with the release of their next studio LP scheduled in early fall and a compilation greatest hits LP."

The group's catalog will reportedly also pass to CBS after a still undisclosed number of years. Sources say as things stand now it will not be until 1985 when the first Stones album is due for CBS, and it will be the late '80s when the CBS deal expires. By that time some of the Stones, original bad boys of rock'n'roll, will be near 50 years old, and others will be even older.

The CBS deal was negotiated in London by Mick Jagger and Prince Rupert Loewenstein, the Rolling Stones' business manager, who reportedly passed up offers of \$16 million from Atlantic and \$20 million from MCA to take the CBS offer. The Rolling Stones are currently the only act signed to Rolling Stones Records.

OPERATORS IN 'MONEY SURVEY'

Who Spins For Jukeboxers?

NEW YORK—The nation's jukebox operators are again being asked to identify those 45 r.p.m. singles which brought in the most money on location. Ballots listing final nominations in five categories were sent out by the Amusement & Music Operators Assn. to all its members, said to represent 84% of the 194,000 music machines registered with the Copyright Office.

"This is a money survey," says J.D. Meacham, AMOA executive. "For purposes of this survey, we are not concerned with artistic merit." He notes that all current jukeboxes incorporate counters that accurately document each play, so that operators may know when to replace disks, either because they are wearing out or because they are not earning their keep.

Nominations are arrived at by a committee of AMOA members whose machines are located in geographically representative locations, says Meacham. Awards for the best money-earning records, from Sept. 1, 1982 through Aug. 31, 1983, will be given out at the annual AMOA banquet in Chicago, Oct. 29.

Nominated in the rock category

are: "Down Under" by Men At Work, "Do You Really Want To Hurt Me?" by Culture Club, "Dirty Laundry" by Don Henley, "Stray Cat Strut" by the Stray Cats, and "Mr. Roboto" by Styx.

In the pop category, the finalists are: "Beat It" by Michael Jackson, "Maneater" by Hall & Oates, "Gloria" by Laura Branigan, "Mickey" by Toni Basil, and "Shame On The Moon" by Bob Seger & the Silver Bullet Band.

The best country record will be chosen from "Swingin'" by John Anderson, "Jose Cuervo" by Shelly West, "You And I" by Eddie Rabbit with Crystal Gayle, "Stranger In My House" by Ronnie Milsap, and "Nobody" by Sylvia.

Soul nominations include "Billie Jean" by Michael Jackson, "Sexual Healing" by Marvin Gaye, "Truly" by Lionel Richie, "Baby Come To Me" by Patti Austin, and "1999" by Prince.

Finalists for most popular artist are Michael Jackson, Alabama, Lionel Richie, Ricky Scaggs and Men At Work.

All categories provide space for operators to vote for other candidates than those listed.

IFPI Reports Increase In Video Piracy In Caribbean

• Continued from page 1

York's Central Park internationally by Showtime, the first pay-tv event of its kind (Billboard, July 2, Aug. 6).

According to IFPI, the estimated annual turnover of pirate videos in the Bahamas is a minimum \$2 million. In Barbados, it's estimated at around \$1.5 million. In these territories, as in Jamaica, the majority of videocassettes available for sale appears to be pirated. A good deal of the material consists of copies of existing unauthorized videocassettes, adds the Federation report, particularly feature films. Some of the product is finding its way back to the U.S., but there's no reliable estimate of how much.

The most flourishing form of video piracy, however, is material

captured from U.S. communications satellite transmissions, such as the Ross show. Dish antennae are sprouting everywhere, says the IFPI report: on the roofs of hotels or houses, and in back gardens. Every hotel seems to be showing U.S. cable material in the rooms and in the bars.

For those without a dish, cassettes of captured broadcasts are available for rent or purchase in the video shops. The origin of the product is revealed by the presence of U.S. commercials or station identification announcements.

But the good news, note IFPI officials, is that Barbados, at least, recently acceded to the Rome Convention. This protects performers, producers and broadcasters, and gives a legal ground for IFPI to combat the pirates.

Inside Track

Video Revival: Watch for an epochal resurgence of videocassette/videodisk sales and rentals in industry retail and racked locations if this week's **Video Software Dealers Assn. (VSDA)** convention in San Francisco cooks. Not only is the anticipated over-700 attendance a mindblower, but you'll see industry faces there who've never warehoused video software. . . . Expect **Del Costello**, the one-time CBS Western regional boss, back, as **Track** reported over a year ago, in an important video role.

Unicorn Records filed for reorganization under bankruptcy laws on Aug. 15, just 24 hours before an L.A. sheriff's sale was to auction off its **Black Flag** contracts to satisfy an approximate \$33,000 judgment accorded **Virco Records**, a local pressing plant, earlier in the year. The Chapter XI action negated the auction. The filing showed Unicorn, Virco, MCA and five other non-industry sources as largest creditors. The Unicorn vs. Black Flag legal hassle resumes in Superior Court Sept. 9, at which time the court will deliberate whether "**Everything Went Black**," the album made by members of the group and marketed under their individual names, is in violation of the court's injunction.

There'll be 120,000 square feet of additional space in the Las Vegas Convention Center for the Jan. 7-10 **Winter Consumer Electronics Show** there. Construction started last week. . . . **Peaches Entertainment Corp.**, the Southern segment of the former **Tommy Heiman** empire acquired by **United Records & Tape**, added a second Richmond, Va. outlet, a free-standing 7,000 square footer. It's their 12th location. **Gail Vancini** moves here from the original Peaches in the Virginia capitol as store director, and her assistant, **Evans Kelly**, replaces her as store director at the first outlet.

Joe Melson, co-writer with **Roy Orbison** of "**Blue Bayou**," "**Only The Lonely**," "**Crying**" and "**Blue Angel**," has filed a \$2 million lawsuit in Nashville Chancery Court against **Acuff-Rose**, its overseas affiliates and **Wesley Rose**. Melson's complaint, which parallels Orbison's, filed a year ago, asks \$1 million punitive and \$1 million for compensatory damages and the return of his copyrights. Orbison had both songwriting and management pacts with Acuff-Rose, while Melson was merely a songwriter. He was on the defendant's **Hickory Records** label at one time.

Toyota Motor Corp., Japan's biggest car manufacturer, has developed a digital audio disk player in tandem with **Fujitsu Ten Ltd.** A third the size of home players, a suspension system cushions its components against vibration, it's claimed. . . . **Morris and Neal Levy** of Strawberry's, the Boston chain, have just about completed negotiations to become the first clients of the computerized procedures for record/tape/video stores conceived by **Dave Burke of Recordland**, the Cleveland-based chain (**Billboard**, Aug. 27).

Have you noticed **Don Biederman's** frequent visits with **Warner Bros.** brass? **Track's** blue chips are on the one-time **ABC Records** legal counsel to join a music sector of **WB** soon. He's with **Mitchell, Silberberg & Knupp**. . . . **Isn't it about time for the first of the branch operations to announce its catalog Christmas stocking program?** Last year saw a real revival of that once popular marketing ploy.

Speaking of programs, **CBS classics** provides Feb. 10 dating for a **Masterworks** plan that provides a 5% discount if more than 360 units are purchased and 10% off if more than 1,200 units are ordered effective through Sept. 16. . . . At presstime, word was that **Manny Wells and Merrill Rose**, the sultans of schlock, were meditating over a possible centralization of **Surplus Records and Tapes'** warehousing at Rose's present Chicago southside holdings. . . . Bankruptcy records showed **Windfall Artists Mgt. Inc.**, doing business as **Wizard Recording Stu-**

dios, filed Aug. 15 in Los Angeles. . . . **Lonnie Simmons and the Total Experience Records** executives trekked eastward last week for talks with some branch-operated majors about distribution.

Juxtapose the **NARM** rackjobber and one-stop conferences on your calendar. The racks now convene from the evening of Oct. 31 to Nov. 2, with the one-stops huddling Nov. 2-4. . . . **WCI**, through its **Warner Software Inc.**, will publish **Microkids: The Magazine For Kids Who Love Computers**, in October. . . . **Tracks** found one-time San Francisco and Seattle one-stop biggie **Jim McGuire**. He's retired and floats between a Tahoe condo and a home in the Bay Area. . . . **Steve Messmer of DJ's Records**, the Seattle chain, topped all 70 duffers in the recent fourth annual **Sea Port** one-stop golf tourney staged by **Tom Choate** in Portland. He shot a 70.

An Atlanta judge has ruled that **Atlanta attorney David Franklin**, ex-agent for **Richard Pryor**, must repay the comic \$3.1 million plus interest in allegedly improper fees and embezzled income. The judge's decision backs a 1982 ruling by the **California Labor Commission**. **Franklin** intends to appeal the ruling. . . . The **Second U.S. Circuit of Appeals** has ruled that musicians who use their apartments to practice may deduct a part of the cost of the domicile from their taxable income. The ruling tested an IRS ukase that such a deduction was disallowable. . . . **Track** promised to keep the source confidential, but a veteran tv marketing firm has found 40% to 50% of its mail orders for records and tapes are for the disks, 30% to 35% for cassette and the remaining 15% to 30% for 8-track!

Track Tipping Of The Topper goes to **Ben Bartel of Big Daddy's**, the Chicago chain, who uses inexpensive cup hooks screwed into store sidewalls to display his 6-by-12 cassettes. . . . **Track** happily reports that industry pioneer **Irv Green**, founder/president of **Mercury Records**, is not losing his sight as rumored, but is readying for the standard surgery for cataracts. . . . **Polaroid** reportedly is readying its first blank videotape. Move follows that of **Konica**, another photographic behemoth, which is expected to spend big on a national radio/print campaign this month.

Judge Shirley Kram of Federal District Court in Manhattan last week reserved decision on a motion by **Sugar Hills Records** to block the sale of the **Rick James** album, "**Cold Blooded**," in a row over the "unauthorized" billing of the label's **Grand Master Flash** (**Billboard**, Aug. 27). **MCA Distributing**, a co-defendant with the Motown label, filed an Aug. 24 brief in opposition to the motion. . . . In an attempt to resuscitate its former image as an incubator of jazz, **Kansas City** is staging its first annual **K.C. Jazz Festival** through Sept. 4 in local outdoor and indoor venues. **Count Basie's band**, **George Benson**, **Oscar Peterson**, **Ella Fitzgerald** and **Joe Pass** headline, with plenty of local and regional players in between. Five civic organizations raised beaucoup bucks in a short time to subsidize the fest.

Bob Krasnow, Elektra/Asylum chairman, will receive the 1983 Humanitarian of the Year Award from the **AMC Cancer Research Campaign**. He'll be honored Sunday, Dec. 4 at Gotham's **Waldorf Astoria**. . . . Expect an announcement shortly from the **National Music Publishers Assn.** regarding a high-level executive addition, who'll review the organization's internal structure and mechanical royalty collecting wing, the **Harry Fox Agency**. No immediate changes anticipated. . . . **RCA** is exerting itself to maintain the sales pace set by its original caster of "**La Cage Aux Folles**." Label claims first-week orders topped 100,000. Drive will provide accounts with assorted point-of-sale materials, to be supported by a series of national print ads and major market radio and tv spots.

Edited by JOHN SIPPEL

QUARTERLY PAYMENTS INSTITUTED

ASCAP, BMI Speed Foreign \$

NEW YORK—ASCAP and BMI are speeding up payments to their corresponding rights organizations abroad. Both will now pay on a quarterly basis for foreign-owned songs performed in the U.S. BMI's quarterly payments will be for all such songs, while ASCAP's speeded-up payments schedule will include only those songs that make the top 50 on the trade charts.

"This move has been planned for a long time," says **Edward Cramer**, president of BMI. "We held off making it until it could be implemented and accepted by our colleagues abroad."

"For far too long the flow of roy-

alty payments has lagged. At first, we knew that quarterly payments for chart songs was possible. Then, we examined the picture more carefully and realized that we had the computer capacity to go all the way."

According to **Hal David**, presi-

For The Record

Wham! U.K. is the name of the Columbia act now climbing the Hot 100 with "**Bad Boys**." The act is managed by **Ron Weisner** and **Freddy DeMann**, 9200 Sunset Blvd., Los Angeles 90069. These facts were listed incorrectly in a recent **New On The Charts** feature on the group.

dent of ASCAP, this new payment system will enable foreign writers and publishers with top 50 songs who license through ASCAP in the U.S. to receive payments at the same time as ASCAP domestic writers and publishers.

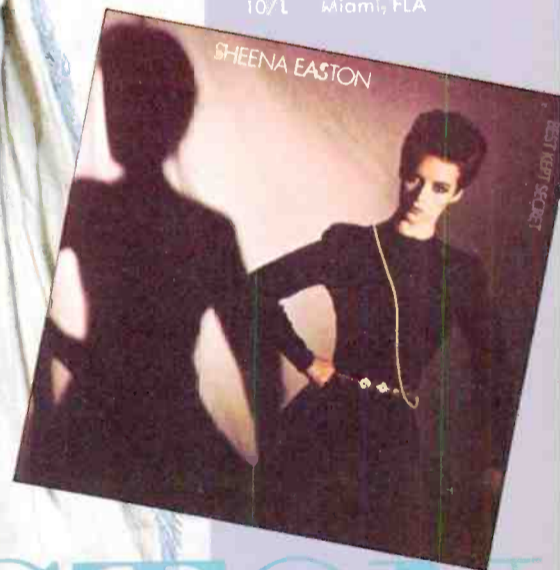
David adds that the procedure takes effect immediately and applies to every performing rights society that is prepared to make a "quick turnaround and distribute the royalties expeditiously to their members."

ASCAP continues to make its normal payments to foreign performing rights societies on songs that have not achieved a top 50 standing.

**BEST KEPT
SECRET**

ON TOUR:

- 8/6 Columbus, OHIO
- 8/8-14 Atlantic City, NJ
- 8/16 Toronto, CANADA
- 8/19 Roanoke, VA
- 8/20 Columbia, MD
- 8/22 Atlanta, GA
- 8/23 Louisville, KY
- 8/24 Cleveland, OHIO
- 8/26 Chicago, ILL
- 8/27 St. Louis, MO
- 8/29 Detroit, MICH
- 8/31 Madison, WISC
- 9/1 Minneapolis, MINN
- 9/2 Kansas City, MO
- 9/3 Des Moines, IOWA
- 9/6-10 Stateline, NEV
- 9/15 Concord, CALIF
- 9/16 Los Angeles, CALIF
- 9/17 Costa Mesa, CALIF
- 9/20 New Orleans, LA
- 9/22 Houston, TEX
- 9/23 Austin, TEX
- 9/24 San Antonio, TEX
- 9/25 Dallas, TEX
- 9/28 Troy, ALABAMA
- 9/29 TBA
- 9/30 Orlando, FLA
- 10/1 Miami, FLA



SHEENA EASTON

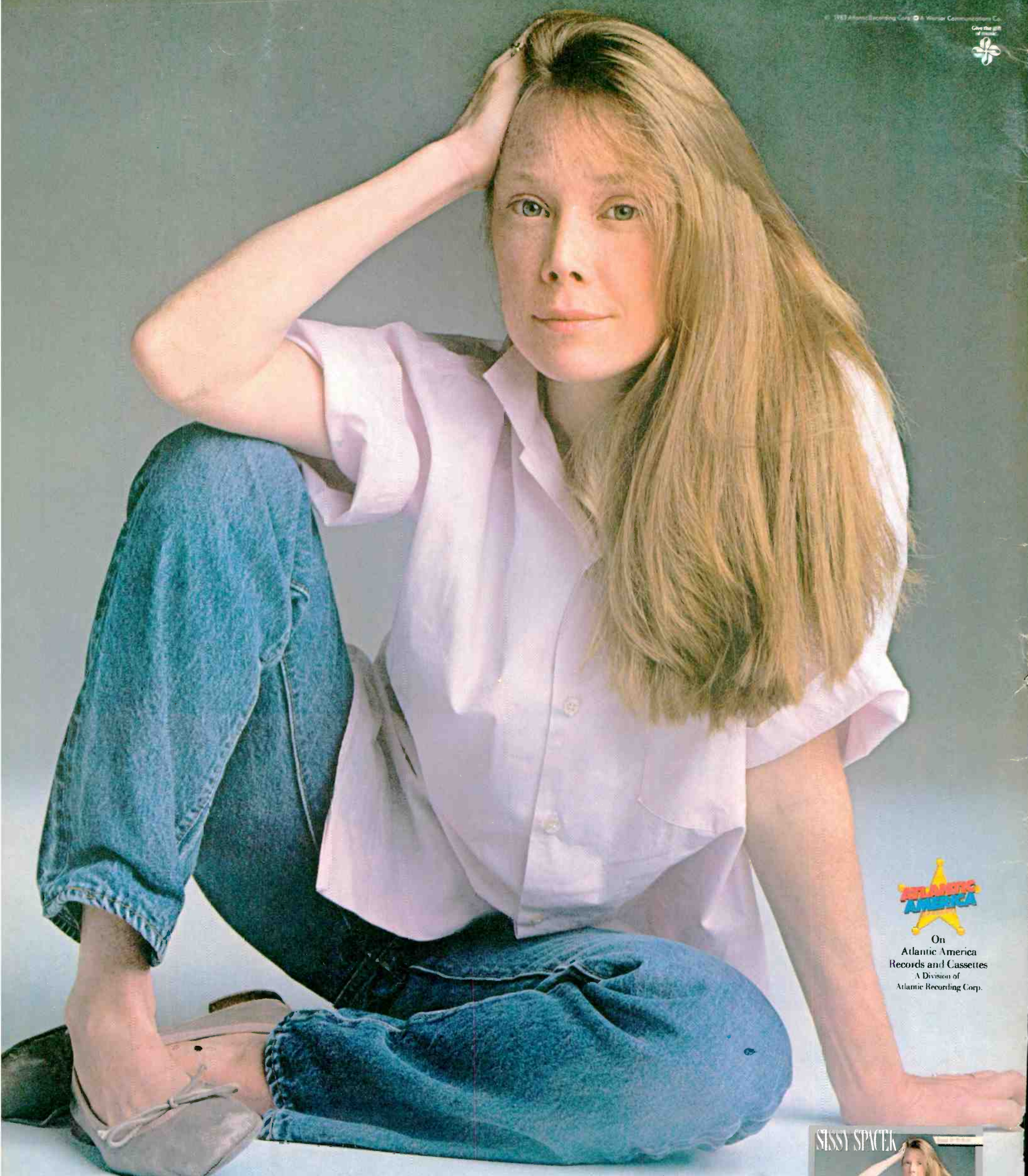
- 10/29-11/1 Hong Kong
- 11/2-3 Korea
- 11/4-5 Malaysia
- 11/6-8 Philippines
- 11/9-12 Thailand
- 11/13-15 Taiwan
- 11/16-12/4 Japan
- 12/5-7 Hawaii

Int'l dates subject to changes.

Features the hit single, "Telefone (Long Distance Love Affair)." 8-8172



Produced by Greg Mathieson & Jay Graydon.
Available on EMI America Records & High-Quality XDR Cassettes.
© 1983 EMI AMERICA RECORDS, a division of Capitol Records, Inc. All Rights Reserved.



On Atlantic America Records and Cassettes A Division of Atlantic Recording Corp.

Sissy Spacek in her most natural role yet.

Growing up in the heart of Texas, there was only one thing Sissy Spacek wanted to be: a country singer. Childhood ambitions got put aside as her acting career took off, but she never forgot her first dream. Now, with "Hangin' Up My Heart," she's finally made the dream real.

Featuring the single, "Lonely But Only For You" 7-99547



90100 Produced by Rodney Crowell