IN THIS ISSUE France Striving For Stability

SM 14011

BB049GREENLYMONT00 MAR84
MONTY GREENLY 03 10
3740 ELM UCY
LONG BEACH CA 90807

NEWSPAPER

Billboard

88th YEAR

A Billboard Publication | The International Newsweekly Of Music & Home Entertainment | June 25, 1983 • $3 (U.S.)

'Parallels' Targeted By RIAA Wing

By IS HOROWITZ

NEW YORK—Parallel imports, for years a problem of major proportions for European labels, have moved to the domestic front burner.

A stiff warning by WEA to its accounts last week reinforced recent moves by the CBS and Capitol labels (Billboard, June 18) to stem such imports by threatening legal action against violators. At the same time, it has been learned that the Recording Industry Assn. of America has broadened the mandate of its antipiracy division to encompass parallel imports, in addition to other illicit ploys that replace legitimate sales of recording in the U.S.

While hard figures are un-

(Continued on page 72)

NEW YORK SUPERSTORE

$250G Ad Blitz Marks Tower Bow

By LEO SACKS

NEW YORK—There are no kiddie rides at Tower Records' new complex on the corner of Broadway and East Fourth St. here. But the store, which opens Friday (24) for public preview, might as well be known as the Disneyland of record retail establishments.

Over $250,000 will be spent to promote the grand opening, which will feature current and catalog merchandise for $5.99. The campaign kicks off with a teaser ad heralding "the world's largest record store" in the June 24 New York Times..

The 28,000 square foot site, bathed in pastel colors and soft neon lights, is a veritable pleasure palace for the record and tape consumer, featuring over 1.5 million audio and video tape units, three floors and a mezzanine devoted to virtually every musical taste.

Housed in the Silk Building at 692 Broadway, the store is the first on the East Coast for the 33-unit chain, whose home base is Sacramento, Calif. "We're in a new market, 3,000 miles from home, but we're not locked into any particular price and we certainly don't want to put people out of business," says Stan Goman, division manager for Tower. "Our major distributors are telling us that the competition is nervous, but competition is a healthy thing."

(Continued on page 70)

Fogelman, Solomon Fear '1st Sale' Loss

By EARL PAIGE

LOS ANGELES—Even as the Senate bill governing record rental passed from committee hearings to the full Senate floor last week (separate story, page 3), key record retailers voiced public concern over scuttling the First Sale Doctrine.

At issue is their anxiety that passage of the bill to protect copyright owners against unauthorized rental of sound recordings could create a legal precedent for other home entertainment areas, including video.

Although the rift between record/tape and video interests on this issue has been underscored by formal National Assn. of Recording Merchandisers (NARM) support for the legislation despite opposition from its sister organization, the Video Software Dealers Assn. (VSDA), recent meetings between NARM and VSDA leaders—the first to date between the two groups—now appear to have blurred their original differences.

NARM president Lou Fogelman concedes that the video sector's contrasting position now proves more understandable in the wake of the

(Continued on page 70)

Billboard Sets Chart Changes

NEW YORK—Billboard is implementing a program of chart changes to reflect radio airplay and retail sales more comprehensively than before. These affect the Top LPs & Tape, Hot 100 and Black Singles charts. In addition, the two-tier star/superstar system used to identify

(Continued on page 72)

KATE BUSH has achieved international stardom on the strength of four uniquely acclaimed albums and an on-stage persona which has translated to worldwide sales of millions of her records. Her new EMI-America mini album (MLP 19004) combines the dynamism of her live performance and her ground breaking classic 'BABOOSHKA' with a previously unreleased track as well as two songs from her DREAMING album. (Advertisement)

-Inside Billboard-

- **MANUFACTURER SHIPMENTS** of records and prerecorded tapes tumbled by almost 18% in unit terms between 1979 and 1982, but their value at list hardly changed. These and other newly released RIAA statistics are detailed on pages 3 and 70.
- **WMAQ CHICAGO'S** new vice president and general manager is Tom Hoyt of Bonneville. Now attention is turning to the other key NBC management vacancy, at Gotham's WNBC. Radio, page 15.
- **THE MUSICLAND CHAIN** is being racked with computer software in 27 stores, via an arrangement with Berkeley's SKU. The test will be evaluated after 90 days. Page 3.
- **CROSS-PROMOTION** is the thrust of current Sony activity on behalf of its video albums and 45s. A recent campaign for Duran Duran exemplifies the firm's approach. Video, page 32.
- **JERRY DAVID MELLOY** has left WHAS Memphis after 17 years. The station's first air personality—that's what he became in 1967—talks about his experiences. Radio, page 15.
- **A MANAGEMENT DISPUTE** has broken out publicly over Michael Jackson. Surprisingly acrimonious, it's between the singer's father, Joe Jackson, and Weisner/DeMann, who both had separate contracts with Jackson that expired in March. Page 3.

PETER GABRIEL PLAYS LIVE. His first live recording. Sixteen cuts of live Gabriel including the previously unrecorded "I Go Swimming," a concert favorite. Other tracks include "Biko," "Solsbury Hill," "D.I.Y.," "Intruder," "Shock The Monkey." Produced by Peter Gabriel and Peter Walsh. On Geffen Records and Cassettes. Manufacturer's suggested list price for double LP or cassette: $10.98. 2GHS 4015. (Advertisement)

(Advertisement)

"CBS" is a trademark of CBS Inc. © 1983 CBS Inc.

www.americanradiohistory.com

The America way.

Crisp, clean songs that cut to the American heart. Last time out they gave you the Top 5 hit "You Can Do Magic." On the new album Gerry Beckley and Dewey Bunnell encore with more of the stirring sounds that have made America great. Check out the single "The Border" B-5236

AMERICA. Your Move. ST-12277

Produced by Russ Ballard
Executive Producer: John Stanley
A RUJO Production
Management: KATZ-GALLIN-MOREY

ON RECORDS & HIGH QUALITY XDR CASSETTES

Capitol RECORDS

HIGH QUALITY XDR

©1983 Capitol Records, Inc.

www.americanradiohistory.com

New Figures: Sharp Drop In Shipments

By IS HOROWITZ

NEW YORK — Manufacturer shipments of recorded product declined by 17.9% in units from 1979 to 1982, but only a fraction of 1% in value at suggested list for the four-year period, according to revised industry statistics issued last week by the Record Industry Assn. of America (RIAA).

Full figures, p. 70

The newly developed data takes into account information secured from a panel of 13,000 families keeping diaries on purchases. The NPD Special Industry Services input significantly altered earlier estimates of the proper weight to be given shipment reports from RIAA member companies.

The RIAA originally released its figures for 1982 shipments in April (Billboard, April 16). But a storm of criticism was stirred when it was learned that the trade group had compared that year's data, using the new methodology, with figures for 1981 based on now discredited statistical assumptions.

The NPD input indicated that non-reporting labels contributed about 15% of total industry shipments, rather than the 10% esti-

(Continued on page 70)

CONFIDENTIAL VISIT—Nona Hendryx, whose new RCA single, "Transformation," has just been released, visits with Nick Ashford and Valerie Simpson at the Ritz in New York, where her band, Propaganda, performed in support of her self-titled LP.

ACCOUNTS DIVERSIFYING

Discos CBS Handles Non-Latin Product

By ENRIQUE FERNANDEZ

NEW YORK—Discos CBS International, the division formed by CBS more than three years ago to service the Latin U.S. market and Puerto Rico, has begun distribution of the major's regular, non-Latin product to its accounts. The move is in response to market research conducted a year ago via questionnaires in a hits compilation album, which showed that Latin buyers are interested in both Latin and non-Latin product.

Discos CBS' vice president and general manager Ron Chaimowitz calls the move "a great opportunity for Latin retailers, who in the past would not carry American product at all." Chaimowitz explains that, since most Latin accounts stayed away from American product, Discos CBS is not taking business away from anyone: "It's add-on business."

The label has been implementing this type of distribution in Puerto Rico for the past year, and the idea to do the same in the U.S. was considered a natural outgrowth of that experience. This spring, Discos CBS experimented with Columbia's Julio Iglesias compilation LP, "Julio," which was released jointly by Columbia and Discos CBS, According to Chaimowitz, the success of the "Julio" LP prompted major rackjobbers to start carrying Latin product.

Discos' creative operations manager, Sergio Rozenblat, says he considers the label a natural for this move, since it has access to both the Latin and American record worlds, "two worlds that rarely intersect." The label is aiming at making American product 25% of total sales, though the Puerto Rican market will probably yield 35% to 40%.

"Right now we're going through an education process with our accounts," says Chaimowitz, "sending them catalogs, telling them to watch Billboard's charts and advising them on what to buy, just like we advise Anglo accounts on Latin product.

"The next step is to go international. We're aiming to be the exclusive distributor of CBS non-English language product in the U.S., and we plan to start with Brazilian and French records."

Panel Passes Audio Rental Bill

Judiciary Committee Sends Legislation To Full Senate

By BILL HOLLAND

WASHINGTON—The Senate Judiciary Committee, by voice vote, passed the audio rental bill, S. 32, Thursday (16), sending the marked-up legislation to the full Senate for discussion and passage. The measure was the last item to be scheduled for committee markup during a busy session, and follows an earlier subcommittee markup and passage May 26 (Billboard, June 4).

The audio rental bill requires the permission of sound recording copyright owners (record companies) before rental can be lawfully authorized. S. 32 has been further strengthened by an amendment to protect the nation's publishers and songwriters. The amendment, introduced by Sen. Orrin Hatch (R-Utah), also requires the permission of the copyright owner "of the underlying musical works" for rental through a compulsory license agreement plan similar to the one presently in place between publishers and record companies.

The amendment is built into the legislation to protect copyright owners should future technological progress make record rental a profitable undertaking for the music industry.

On the House side, where a similar bill has also been split from the video rental issue and the complicated and hotly contested Home Recording Rights Act (which, in addition to exempting non-commercial home taping from copyright infringement, contains a royalty provision for copyright owners), there have been no hearings or markup sessions scheduled for this month. However, a staffer on the subcommittee on courts, civil liberties and the administration of justice now says there is "a chance" that Subcommittee Chairman Robert W. Kastenmeier (D-Wisc.) may now schedule a hearing in July or August, "although Kastenmeier has said that the first intellectual property issue he wants to deal with is computer microchips."

Feeling on the House side continues to pin further actions on the so-called Betamax case decision by the Supreme Court. There is also concern that during the summer months, hearing dates are fewer in number than during the rest of the year.

(Continued on page 72)

Musicland In Computer Move; Tests Software Via Rack Scheme

By FAYE ZUCKERMAN

LOS ANGELES—The nation's largest record retailer, Musicland, is testing computer software in 27 of its almost 400 stores. The chain, which already sells computer hardware and video games, thus joins Record Factory, Nickelodeon, Music Plus and Big Ben's Records & Tapes among recent entries into the software merchandising field.

Musicland is looking to determine how suitable the record retail environment is for computer software, and will examine the results after 90 days. The test stores have for two weeks been carrying approximately 150 titles for Apple, Commodore, Atari, Timex and Texas Instruments computers, and allotting nearly 35 square feet of floor space and an entire wall per store. It's being done in conjunction with Berkeley-based software distributor SKU, which is providing complete rackjobbing services and is training Musicland salespeople on how to sell these goods.

After nearly two months of successfully selling computer hardware and video games, Bob Henderson, spearheading the software test, declines comment on the company's latest probe. But at one of the company's Colorado stores, the assistant store manager notes that sales thus far are going smoothly: "We have received few returns or complaints from customers."

The typical buyer of computer software there is more than 25 years old and comes to the store specifically to purchase software, the spokesman says. He cites a bookkeeping program for Atari computers and instructional software on all formats as the most asked about packages.

Generally, though, the store's typical record buyers, mostly under 25, do not show much of an interest in the software. "They are only interested in buying records," he says, noting about 20 software titles sell a week, which, he estimates, accounts for some 8% of the store's sales.

Computer hardware and video games continue to be big sellers. "Video games are a high ticket item," the assistant store manager explains. "We attended several seminars on how to sell these products before they were introduced into the store. Both software and video games virtually sell themselves—little sales help is required. More sales skills are needed to sell the hardware."

If the test is successful, Musicland will start to integrate such product into its regular stores' product mix this January. It could begin the integration process as soon as September if the industry really booms, says G. Robert Brownell, vice president and general manager of SKU. "It is still too early to tell how the test is going. It takes about a full 90 days before we can make any determinations," Brownell adds.

SKU and Musicland have put together a newspaper promotion to highlight the new product area.

(Continued on page 70)

Who Guides Jackson's Career

Singer's Father, Management Team In Power Struggle

By PAUL GREIN

LOS ANGELES—Michael Jackson's mastery of the sales charts this year belies a rather rancorous struggle for control of the singer's career between his father, Joe Jackson, and the management team of Ron Weisner and Freddy DeMann.

The senior Jackson and Weisner/DeMann had separate management contracts with the artist, but both deals lapsed in March. Michael has not renewed with either party, or signed with any other management company. But Weisner/DeMann is continuing to serve in a management function in connection with the projects that were in progress at the time the terms of their agreement expired, namely the "Thriller" album and a forthcoming Jacksons album, due at the end of the summer.

Joe Jackson says the co-management arrangement with himself and Weisner/DeMann expired March 12 "and they have been put on notice that it will not be renewed. As far as I'm concerned it's over. They don't have a contract and my boys are not re-signing with them.

"There are a lot of leeches trying to break up the group. A lot of people are whispering in Michael's ear. But we know who they are. They're only in it for the money. I was there before it started and I'll be there after it ends."

The senior Jackson says he entered into an agreement with Weisner/DeMann in 1978 "because there was a time when I felt I needed white help in dealing with the corporate structure at CBS and thought they'd be able to help. But they never gave me the respect you expect from a business partner."

Advised of his father's comments, Michael Jackson responds: "I don't know what would make him say something like that. To hear him talk like that turns my stomach. I don't know where he gets that from."

Jackson has drafted a formal statement: "I happen to be colorblind. I don't hire color; I hire competence. The individual can be of any race or creed as long as I get the best. I am president of my organization and I have the final word on every decision. Racism is not my

(Continued on page 62)

In This Issue

BLACK....57
CLASSIFIED MART....44, 46
COMMENTARY....10
COUNTRY....38
GOSPEL....56
INTERNATIONAL....9, 59
PRO EQUIPMENT & SERVICES....48
RADIO....15
RETAILING....28
TALENT & VENUES....53
VIDEO....32

FEATURES
Chartbeat....4
Executive Turntable....4
Game Monitor....30
Industry Events....63
Inside Track....72
Lifelines....64
Most Added Records....16
Nashville Scene....39
New LP & Tape Releases....30
Stock Market Quotations....63
Studio Track....49
The Rhythm & The Blues....57
Video Music Programming....31
Vox Jox....15
Yesterhits....24

CHARTS
Hot 100....66
Top LPs & Tape....69, 71
Black Singles, LPs....58, 57
Country Singles, LPs....36, 39
Radio Singles Action....20, 21, 22, 23
Rock Albums/Top Tracks....26
Adult Contemporary Singles....25
Hits Of The World....61
Videocassette Rentals, Sales....34
Disco/Dance Top 80....55
Boxscores....54
Jazz LPs....52
Inspiration LPs....56
Video Games....30

REVIEWS
Album Reviews....62
Singles Reviews....65

www.americanradiohistory.com

Billboard photo by Chuck Pulin

SUPERMAN IV?—Ray Davies of the Kinks makes like Clark Kent at the Nassau Coliseum on Long Island.

CBS Unveils 'Red' Cassette Discounts

By IRV LICHTMAN

NEW YORK—CBS Records is launching a national summer pop cassette program, hoping consumers will see "Red" and take advantage of special discounts.

Pegged to red lettering on a white background common to all CBS pop cassette spines, the label has created a mad-looking, overjoyed character named "Red," who appears on ad merchandising material under the theme of "See Red And Get Mad, Mad Savings On All CBS Cassettes." The label is enabling accounts to pass along consumer savings via an extra 5% discount, in addition to an extra 30 days dating.

The "See Red" campaign, created by Gotham Advertising, CBS' full-service ad agency, covers tv and radio spots, print ads and point-of-purchase material. A 25-second and a 10-second tv spot have been created, with the 25-second spot having a combination of animation and live action, an approach that allows the live action portion to be changed and updated periodically. The 10-second spot is strictly animation.

The television strategy is to run a national MTV campaign as an overlay that is supported by individual market buys on local stations. For radio, two 60-second spots have been produced to cover both country and pop formats.

With newspapers, two-color ads utilizing red as a second color to support the basic concept, highlight product and give the ads added impact will be used. A campaign broadside notes that research statistics from the Newspaper Advertising Bureau indicate that a second color achieves 70% more impact and message retention and results in an average sales increase of 64%. The broadside also notes that "to insure the most cost-efficient use of the advertising dollars and achieve frequency of insertions," the label will do multi-dealer listing ads.

"We are determined," CBS says, "to move a heavy volume of product, and the best way to achieve this is by generating multiple purchases. We have prepared an assortment of motivating copy lines that will offer super values when the consumer purchases two or more cassettes."

In-store merchandising materials include bag stuffers carrying dealer name and pricing information, mobiles, counter displays, posters, stickers, buttons and 15-foot banners.

RED-Y TO GO—Celebrating the launch of CBS Records' "See Red" cassette campaign are, from left, Ron McCarrell, vice president of marketing for E/P/A; Mike Martinovich, CBS' vice president of merchandising; "Red"; Columbia vice president of marketing Bob Sherwood; and Linda Barton, vice president of Gotham Advertising.

MOST-PERFORMED SONG

'Always' Is Leading BMI Award Winner

LOS ANGELES—"Always On My Mind" earned top honors as BMI's most-performed song of 1982, while country writers Rhonda J. Fleming and Dennis Morgan earned more performance awards (four) than any other writers for the second consecutive year.

These awards—plus 11 citations for Warner-Tamerlane, topping the publisher awards — highlighted BMI's annual awards presentations here Tuesday (14) at the Beverly Wilshire Hotel. The event saw 139 writers and 96 publishers of 109 songs earn certificates of achievement for most-performed songs in 1982.

Special engraved glass plaques were presented to "Always On My Mind" writers Johnny Christopher, Mark James and Wayne Carson Thompson, while Rose Bridge Music and Screen Gems-EMI, co-publishers of the song, shared the publisher prize.

The ceremonies, at which awards were handed out by BMI president Ed Cramer, senior vice president of performing rights Thea Zavin and California vice president Ron Anton, saw runner-up writer awards to Sara Allen, Daryl Hall, Waylon Jennings and Tom Snow, for three performances each. Double winners were Kenneth Bell, Jonathan Cain, Bruce Channel, Paul Davis, Steve Dorff, Tim DuBois, David Foster, Merle Haggard, Sonny Limbo, David Malloy, Stevie Nicks, John Oates, Dolly Parton, Stephen Perry, Carole Bayer Sager, Thom Schuyler, Terry Skinner, Even Stevens, Wayne Carson Thompson, J.L. Wallace and Hank Williams Jr.

Following Warner-Tamerlane among publishers was last year's top publisher, the Welk Music Group, with eight citations. Other multiple winners were Tree, eight; Unichappell and Irving Music, six; Screen Gems-EMI, four; and Blackwood Music, Briarpatch Music, Debdave Music, the Fust Buzza/Hot Cha Music Group, Peso Music and Snow Music, three.

Double citations were earned by Acuff-Rose/Fred Rose Music Group, ATV Music, Bocephus Music, Careers Music, Carole Bayer Sager Music, Cedarwood Publications, Ensign Music, Fleetwood Mac Music, Foster Frees Music, Little River Band Music, Lowery Music, Music Corp. of America Group, Rose Bridge Music, Shade Tree Music, Tom Collins Music, Velvet Apple Music, Waylon Jennings Music, Web IV Music, Weed High Nightmare Music and Welsh Witch Publishing.

Nine honored songs were honored with citations marking previous awards, with "(Sittin' On The) Dock Of The Bay" topping this list with its third award. Writers are Steve Cropper and Otis Redding, and the publisher is Irving Music. The song earned awards in 1968 and 1969.

Winning their second awards were: "Daddy's Home" (1973), "Hey Baby" (1962), "I Wouldn't Have Missed It For The World" (1981), "Let's Hang On" (1965), "Mountain Of Love" (1964), "Oh Girl" (1972), "Slow Hand" (1981) and "Wake Up Little Susie" (1957).

Winners of citation included writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in Australia (APRA), England (PRS), South Africa (SAMRO) and Sweden (STIM).

A complete list of the BMI award winners will appear in next week's Billboard.

Ze Records Moving

NEW YORK—Ze Records is moving its office here on June 20 to 850 Seventh Ave., Suite 1205. The zip code is 10019 and the telephone number. (212) 245-7233, remains the same.

New RCA Shuffle Of Senior Management

NEW YORK—RCA Records has reorganized its senior management team, signalling an end to "autonomous" pop and black music divisions. The new look is under the aegis of Don Ellis, vice president of the label's U.S. and Canadian operations, who earlier this year replaced Jack Craigo, the architect of RCA's "autonomous" approach.

In comes Gregg Geller, former Epic a&r vice president, to assume a new post: vice president of music operations (Executive Turntable, this page). Out go three executives: Joe Mansfield, vice president of contemporary music; Vince Pellegrini, vice president of merchandising; and Dan Loggins, vice president of East Coast a&r. Paul Atkinson, West Coast a&r vice president, is unaffected by the changes.

In all, some 30 staffers—or about 2% of the label's 1,500 U.S. personnel—will lose their jobs, mostly secretarial or administrative. Geller now has RCA's marketing team reporting to him, in addition to consolidated responsibilities for contemporary, black and international a&r, as well as creative services and product management.

In another move reflecting a unified stance in the pop and black areas, John Betancourt, vice president of promotion, is now responsible for both pop and black promotion. Bill Staton, formerly chief of RCA's black music unit, reports to Betancourt as vice president of black music promotion. The country music promotion force continues to report directly to the RCA Nashville operation, although it's suggested that stronger ties will exist between Betancourt and country promotion.

In addition to Geller and Betancourt, the following also report to Ellis: Joe Galante, vice president, Nashville; John Ford, vice president and general manager, RCA Records-Canada; Tom Shepard, vice president of Red Seal; Leonard Adelman, director of administration; and Alan Grunblatt, manager of market research.

Ellis says the new structure reflects a "shift from a focus on product categories to a focus on artist development in all market areas. This new organization consolidates functions on a company-wide basis, reduces levels of management and improves lines of communication."

Executive Turntable

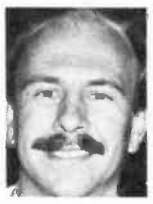
Record Companies

Gregg Geller has been named division vice president of music operations, a new post, at RCA Records in New York as part of a restructuring of the company (separate story, this page). Geller was formerly vice president of a&r for Epic Records. **Joe Mansfield**, vice president of contemporary music; **Vince Pellegrini**, vice president of merchandising; and **Dan Loggins**, vice president of East Coast a&r have left the label. . . . Atlantic Records in New York has appointed **Linda Jasmin Moran** assistant vice president. Moran continues to serve as executive assistant to Atlantic vice chairman **Sheldon Vogel** and Atlantic/WCI consultant **Ted Jaffee**. . . . **Kent Crawford** has been named national sales manager of albums for Warner Bros. Records in Burbank. He was assistant to the vice president of sales.

Geller

Moran

A&M Records has appointed **Laura Reitman** director of video programming, a new post, in Los Angeles. She was director of creative affairs for The Entertainment Channel. . . . Elektra/Asylum Records has upped **Dave Cline** to national singles sales manager and West Coast regional marketing director, based in Los Angeles. He was national sales manager. . . . CBS Masterworks in New York has appointed **Christine Bronder** a&r administrator. She joined the company last year. . . . Elektra/Asylum Records has appointed **Mitchell Krasnow** a&r representative in New York. He has served as a college intern in the Warner Bros. Records promotion department. . . . **Daniel Wynn** has been appointed an attorney in the records section of the CBS law department. . . . Sparrow Records has named **Bob Angelotti** director of special markets and publicity in Canoga Park, Calif. He was vice president and director of media relations for Joy Productions, North Hollywood, Calif. . . . BMO Records' executive management team includes **Chris Maduri**, vice president and general manager, **Mark Avsec**, staff producer and vice president of a&r; and **Joel Rothstein**, marketing and promotion consultant. The label, formed by the Belkin-Maduri Organization, based in Cleveland, is distributed by CBS. The deal does not affect Belkin-Maduri's Sweet City label pact with MCA.



Crawford

Reitman

Cline

Bronder

Publishing

BMI has appointed **Robert Buzzetta** internal auditor in New York. He was assistant to BMI's controller. . . . The Word Record & Music Group in Nashville has named **Patricia Strawbridge** professional manager. She held a similar position for the Ed Penney Music Company there. . . . **Rusty Jones**, director of business affairs for ASCAP in Nashville, has left the company to join the law firm of Langford, Switzer & King there.

Pro Equipment/Video

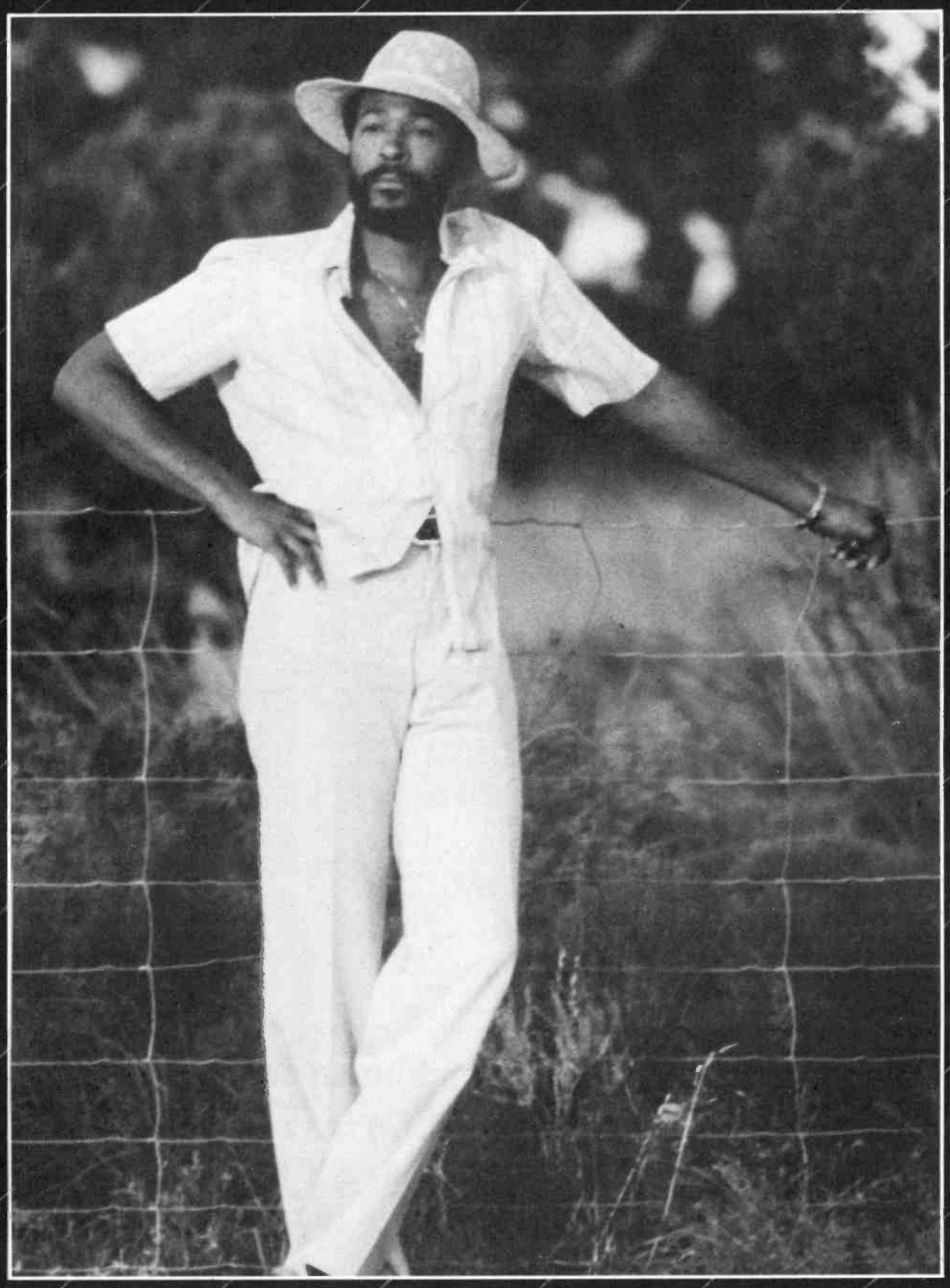
MGM/UA Home Video has restructured its worldwide marketing organization. **Bill Gallagher**, vice president of sales, becomes vice president of sales marketing. National sales manager **Saul Melnick** takes over as vice president of sales. They are based in New York. . . . **Charles Mitchell** has been named division vice president of programs and **Richard Klinger** has been appointed division vice president of West Coast programs for RCA VideoDiscs. Mitchell, based in New York, was the company's director of special programs. Klinger, located in Los Angeles, was West Coast director of programs. . . . **Daniel Grady** has joined Bose Corp., Framingham, Mass., as vice president of finance and chief financial officer. . . . At Embassy Home Entertainment, **Bob Cook** has been upped to vice president of sales and marketing, based in Los Angeles.

Billboard (ISSN 0006-2510) Vol. 95 No. 26 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.**

www.americanradiohistory.com

When you want that special feeling go get his Sexual Healing...

MARVIN GAYE IS ON TOUR!



"Hey, All Fans, Marvin's Back"
—Matt Damsker, San Diego Union

"Marvin Gaye Is Back And Looking Up"
—Robert Palmer, New York Times

"Marvin Gaye Returns To Stage In A Healing Mood"
—Robert Hilburn, Los Angeles Times

"Marvin Gaye Has Returned In Style"
—Robert Palmer, New York Times

"The Erotic, Funky Essence of Marvin Gaye"
—Geoffrey Himes, Washington Post

"Marvin Gaye – $1,110,122 Radio City Music Hall, New York City, Eight Sellouts"
—Billboard Boxscore 6/4

THE MIDNIGHT LOVE TOUR '83

Catch him at:

6/23 *Rockford, Ill.*
6/24 *St. Louis, Mo.*
6/25 *Oklahoma City, Okla.*
6/26 *Kansas City, Mo.*
6/28 *Omaha, Neb.*
7/1-4 *Cleveland, Ohio*
7/8 *Pittsburgh, Pa.*
7/9 *Philadelphia, Pa.*
7/11 *Toronto, Canada*
7/12 *Boston, Mass.*
7/14 *New Haven, Conn.*
7/15 *Meadowlands, N.J.*
7/16 *Rochester, N.Y.*
7/17 *Laurel, Md.*
7/22 *Greensboro, N.C.*
7/23 *Albany, Ga.*
7/24 *Tallahassee, Fla.*
7/27 *Fort Worth, Tx.*
8/3-7 *Los Angeles, Ca. (The Greek)*
8/13 *Phoenix, Ariz.*
8/14 *Costa Mesa, Ca.*

MARQUEE

Miller High Life

Columbia

RICHARD W. HALEM
General Manager

EDWARD J. HADDAD
Executive Vice-President

JOEY PAIGE
Advertising Director

Images from: KENNETH

9200 Sunset Blvd. • Suite 1215 • Los Angeles, CA 90069 • (213) 273-2473

Design by: DEBORAH ROSS DESIGNS

www.americanradiohistory.com

News

YAKETY YAK—Alerting the industry to the Elektra signing of Imagination and the release of the single, "Looking At Midnight," are, standing from left, George Greif, the group's domestic representative; Eliot Cohen and Ellis Ellias of Red Bus Records in London; and E/A chairman Bob Krasnow.

Music In Cannes Fest Spotlight

Soundtracks, Concerts Get Attention At Film Event

By DORIS TOUMARKINE

CANNES—Music was very much in evidence at the recent 36th annual Cannes Film Festival. Representatives of a number of film studios and video firms made it clear that music, whether in the form of concert features or simply strong soundtracks, is an important part of their plans.

Typical of the many video executives here with a background in the record business and a commitment to music projects was Mike Carter, general manager of year-old British independent software distributor Video Tape Center (VTC), who was enthusiastic about his firm's acquisition of "Australia Now," a 70-minute rock documentary featuring 17 Australian groups, including Men At Work, Split Enz, Inxs and Goanna. VTC, which has all rights worldwide except for Australia, plans to release the film this summer in London as a "theatrical live show," combining showings of the film with a live concert.

American pay-tv services HBO, Showtime and The Movie Channel were looking at films and talking to producers. Former Polydor vice president Stephen Scheffer, now HBO's executive VP in charge of film programming, waxed enthusiastic about the importance of music in HBO's lineup, noting that the video clips, which a few years ago began replacing short subjects, have become "terrific intermission programming." While HBO does not foresee any increase in original music programming in the near future, Scheffer assured that "it certainly won't diminish." He also underscored the fact that HBO will continue to feature only major artists like Stevie Nicks, Simon & Garfunkel and Olivia Newton-John, whose specials have done extremely well.

There was some hype in the local festival press regarding Paul McCartney's Runyonesque musical comedy film "Give My Regards To Broad Street," a work-in-progress which 20th Century-Fox will release theatrically in the U.S. McCartney produced, stars in, wrote and composed several new songs for this MPL production. The subject—a day in the life of McCartney—is, according to a quote from the ex-Beatle, "a mixture of what the public imagines my life to be and what it actually is." The score also includes eight classic Beatle tunes.

Another ex-Beatle, George Harrison, is a principal of HandMade Films, which has five new titles in preparation. HandMade screened "Scrubbers," a film about a girls' prison, directed by Mai Zetterling.

With no fanfare, Neil Young's "Human Highway," with music by Young and Devo, unspooled in the market. Also surprisingly low-key was word surrounding Rolling Stones bassist Bill Wyman's "Digital Dreams," on which principal photography was completed in March. "Digital Dreams" surfaced only briefly on paper with the scattershot distribution of a colorful brochure about the film.

This year, as in recent years, the Cannes Festival offered an impressive array of concert films. Miramax Films, which in the past has distributed Paul McCartney's "Rock Show," "The Concert For Kampuchea" and "The Secret Policeman's Other Ball," was in town to promote "Ziggy Stardust," the David Bowie concert film shot by D.A. Pennebaker in London in 1973. Miramax chief Harvey Weinstein predicted that "Ziggy Stardust" would be "a triple threat that will work well in all media—theatres, video and tv," with its greatest potential for profit lying in the theatrical area.

Weinstein expects "Ziggy Stardust" to open in late November or early December in New York. RCA Records will release the film's soundtrack, probably 30 to 40 days prior to the premiere.

In what appears to be a trend towards concert films with a difference, Miramax screened a 10-minute clip of the work-in-progress "3-D Rock—The Next Wave." The clip featured Aerosmith in performance, though the completed film will offer seven or eight other rock groups. Aerosmith manager David Krebs is executive producer of the film. The filmmakers, who hold that "the demographics of 3-D are the same as those of rock'n'roll," promise that laser and pyrotechnic effects will be used throughout the film.

"We Will Rock You," a concert film of Queen performing at the Montreal Forum, boasted innovative MobileVision technology. According to the press material, the technology allows for a new viewing system including a 60- by 80-foot screen that is five stories high; two

(Continued on page 70)

Chartbeat

'Flashdance' Welded To Top Spot

By PAUL GREIN

The "Flashdance" soundtrack moves up to No. 1 this week as **Irene Cara's** title smash holds at No. 1 on the Hot 100 for the fifth straight week. The song is also No. 1 for the third week on the dance/disco chart and is up to number two black and number four in the U.K.

"Flashdance" is the first soundtrack to reach No. 1 on Billboard's pop album chart since another PolyGram release, "Chariots Of Fire," last year. Like "Flashdance," that soundtrack was also No. 1 simultaneously with a single from the set, **Vangelis'** instrumental title theme.

In the past 20 years, eight other songs from motion pictures have hit No. 1 at the same time that the respective soundtracks topped the album chart. **The Beatles** accomplished the feat with "A Hard Day's Night" (1964), "Help!" (1965) and "The Long And Winding Road" from "Let It Be" (1970).

In 1975, **Earth, Wind & Fire** hit No. 1 with "Shining Star" at the same time the "That's The Way Of The World" soundtrack was No. 1 on the album chart. And two years later **Barbra Streisand** scored with "Evergreen" and the "A Star Is Born" soundtrack.

In 1978, "Saturday Night Fever" was No. 1 at the same time as three (count 'em) singles from the set: the **Bee Gees'** "Stayin' Alive" and "Night Fever" and **Yvonne Elliman's** "If I Can't Have You." And that same year, the "Grease" soundtrack was No. 1 at the same time as **Frankie Valli's** smash title track. Both collections, of course, were on RSO.

★ ★ ★

A&M Again: A&M has three singles in Billboard's top 10 for the first time in six years as the **Police's** "Every Breath You Take" leaps 10 notches to number four in its fourth chart week, **Styx's** "Don't Let It End" holds at number seven, and **Sergio Mendes'** "Never Gonna Let You Go" jumps five points to number eight.

The last time the label had three simultaneous top 10 singles was in August of '77, when it scored with **Peter Frampton's** "I'm In You," **Rita Coolidge's** "Higher And Higher" and **Pablo Cruise's** "Whatcha Gonna Do" (and, after Frampton dropped out, **the Brothers Johnson's** "Strawberry Letter 23").

The current triple-play is especially sweet for A&M because it involves a return to the top 10 for Mendes, who was last in the winner's circle in the summer of '68 with "The Look Of Love" and "Fool On The Hill." Those hits were also on A&M, before Mendes fell from view with a series of low-charted (and non-charted) releases on Bell and Elektra.

"Never Gonna Let You Go" also marks a return to the top 10 for the venerable songwriting team of **Barry Mann & Cynthia Weil,** who last made the mark (as a team) in 1978 with **Dolly Parton's** "Here You Come Again" and **George Benson's** remake of **the Drifters'** "On Broadway."

In recent years, both Mann and Weil have scored major hits with other collaborators. Mann and **Dan**

(Continued on page 72)

FINAL REPORTS/SUMMER CES

Computer, Game Firms Get In On Comics Action

CHICAGO—It used to be "you've read the book and seen the movie, now play the game." CES attendees can attest to another licensing twist—the comics—as part of new computer and video game products coming this fall.

Johnny Hart, creator of both "B.C." and "The Wizard Of Id," has pacted with Canada-based Sydney Development Corp., which will use those strips' characters in game and educational software. Parker Bros. has tapped Marvel Comics for game ideas. It will be rolling out a new superhero game pitting Spiderman against his nemesis, the Green Goblin.

Even true-to-life superhero Captain Sticky will be honored via a leading role in Datamost's promotion and advertising, as well as in a series of computer games, "Cosmic Tunnels." (Sticky took time off from his superhero schedule to make personal appearances at CES.)

(Continued on page 64)

Digital Audio Is More Than CD; New VCR Processors On Display

CHICAGO—This year's Summer CES may have seen Compact Disc hardware and software eclipsing other audio products, but a tour through this vast electronics mart still yielded clues to digital technology's other inroads to the consumer marketplace.

The comparatively unsung field of costlier digital audio processors for use with half-inch video recorders showed modest growth in terms of competing designs, as well as hints of continuing reductions in price. With Sony's foothold in this market already established, other suppliers at CES were showing their own processors, in both production models and prototypes.

Technics has quietly diversified its digital audio line, which already includes a separate SV-110 model digital audio processor for use with VCRs and its single chassis SV-P100 digital recorder, which combines electronics and a half-inch tape transport in an unusual, vertically oriented package. Now the firm is

Reports on this page and page 64 conclude Billboard's coverage of the Summer Consumer Electronics Show in Chicago June 5-8. Previous reports appeared in the June 18 issue. The event was covered by Laura Foti, Billboard's video editor; Is Horowitz, executive editor; Moira McCormick, Midwest editor; Sam Sutherland, Los Angeles bureau chief; and Faye Zuckerman, computer software & video games editor.

marketing a compact digital audio processor intended for use with smaller portable VCRs, dubbed the SV-100.

That company, a division of Matsushita, is also among those reportedly exploring future digital recording formats built around the existing Philips audio cassette format. However, the only prototype for such a machine previewed in Chicago was Sharp's CX-3, in which layout and controls approximate one of the larger, high-end analog cassette recorders. No market plans for that unit have been set, however, and Sharp representatives declined to offer probable price points for such a device.

Other companies with new audio processors for VCR interface include Hitachi, Nakamichi and Sansui, which has set July rollout for its "Tricode" PCM unit. That unit was first shown at CES in Las Vegas during January, where the company displayed the processor as a prototype.

The production version, dubbed the PC-X1, retains the manufacturer's claimed improvements in data reading accuracy, said to allow recording and playback at the slower EP speed settings on VCRs. When it was previewed in Las Vegas, Sansui said it expected the processor to carry a retail price of about $1,600. But plans now call for a suggested list of $1,000, attributed to an increase in production plans and the opening of a new, highly automated factory.

SAM SUTHERLAND

Alda, Jenner Join The Ranks Of Spokesmen

CHICAGO—Celebrities will continue to play an important role in the marketing of consumer electronics products, it was evident at CES this summer. Alan Alda made a personal appearance at an Atari reception to announce he is now the company's official spokesman. Bruce Jenner, doing the same for Activision, has signed on to promote its newest game, "Decathlon."

In a 10-minute speech which was more like a standup routine, Alda told a crowd of some 250 that he and Atari are both in the entertainment and communication business. "I will be helping Atari get this country in touch with computers. We both play a role that goes beyond just making people laugh. We want to entertain and give insight into learning and communicating," he explained.

Though admitting to owning a computer that he has "never" used, Alda assured that he will start to use an Atari, which he called "a friendly

(Continued on page 64)

www.americanradiohistory.com

THE POLICE SYNCHRONICITY

SP-3735

THE NEW ALBUM - OUT NOW!!

INCLUDES THE SINGLE EVERY BREATH YOU TAKE

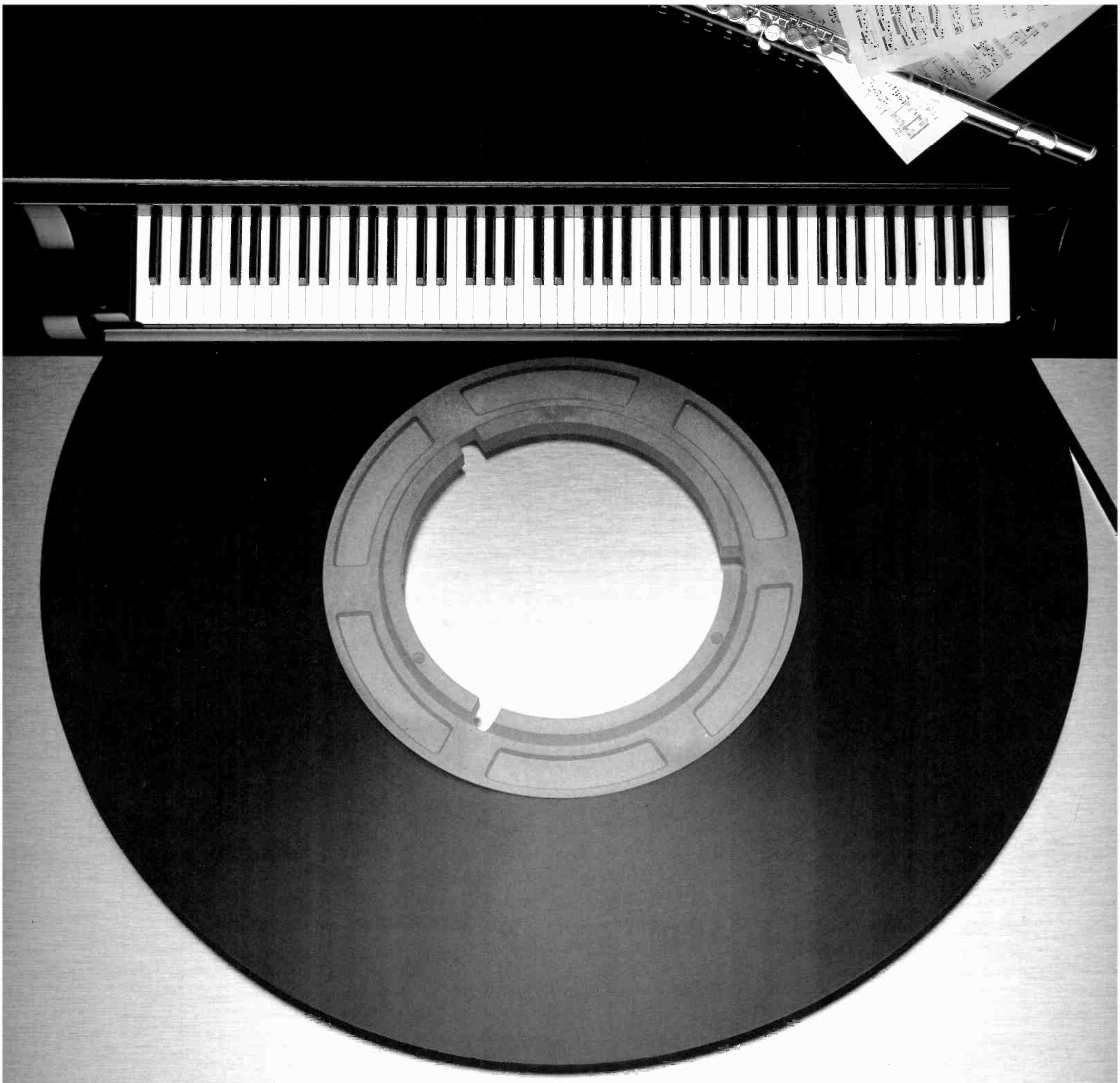
AM-2542

On A&M Discs and BASF Chromium Dioxide Audiophile Quality Cassettes.

PRODUCED BY HUGH PADGHAM AND THE POLICE
MANAGEMENT: MILES COPELAND & KIM TURNER

© 1983 A&M Records, Inc. All rights reserved

www.americanradiohistory.com



Are you sure your pre-recorded cassettes do offer state-of-the-art sound quality? Do you use BASF chrome tape?

Pre-recorded cassettes can fully share in the tremendous success of the compact cassette system, which has become the number one music entertainment system in the world, if the sound quality matches that of personal recordings on state-of-the-art blank tapes; e.g. BASF's chrome tapes.

Too many of the tapes used for pre-recorded cassettes suffer from outdated recording properties, resulting in a dull overall sound quality.

BASF, one of the world's leading manufacturers of pure chrome tapes, offers you the key to update the sound quality of your MusiCassettes, with its unique concept:

chromium dioxide tape at 120 µs EQ

What is behind it?
BASF's pure chrome audio tapes are true low noise tapes. This allows the usage of the 120 µs EQ, being the common standard for pre-recorded cassettes anyhow, resulting in an ideally balanced load characteristic.

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

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

Do we really need to argue any more?

Leading music companies are already using BASF chrome tape for their top quality MusiCassettes. Find out what they already know. Put state-of-the-art sound quality in your pre-recorded cassettes with BASF chrome tape.

BASF Aktiengesellschaft
Gottlieb-Daimler-Str. 10
D-6800 Mannheim 1
Telephone: 06 21/40 08-1
Telex: 4 64 990 basf d

BASF Systems Corporation
Crosby Drive
Bedford, MA 01730
Tel: (617) 271-4000

BASF

www.americanradiohistory.com

British Trio Captures Top Seoul Song Festival Prize

By BYUNG-HOO SUH

SEOUL—The British female trio A La Carte, singing the German song "Radio," carried off the grand prize at the 1983 Seoul Song Festival, held May 28 at the Sejong Cultural Center. A total of 17 entrants from 15 countries competed.

The West Berlin-based Hansa/Coconut Records group, which consists of singers Jenny Renshaw, Joy Martin and Katie Humble, won $20,000 in cash. A total of $54,000 was awarded at the sixth annual festival, sponsored by Munhwa TV & Radio Broadcasting.

The $10,000 second prize went to host country Korea's Bo-Yeon Kim for "Flower Of Burning Life," written by Chun-Suk Park. Kim, a leading Korean film and tv actress as well as a singer, has released six LPs since 1977. Park is a renowned songwriter, with some 1,000 tunes to his credit.

One of the two $6,000 silver prizes went to Christy Essien Igbokwe of Nigeria, who sang "Be Good," composed by her husband, Edwin Chucks Igbokwe. Two native dancers accompanied her during her reggae-flavored performance.

The other silver prize was won by Korea's Si-Nae Yoon & Young-Rock Chun for their duet, "Sympathy Of Love." The three bronze prizes of $4,000 each went to Christobal of Chile for "My Fancy," Anacani of Mexico for "Never" and Ingrid Peters of West Germany for "How Could I Know?"

Among the judges at the Seoul Song Festival were Billboard publisher Lee Zhito; Olavo Antonio Bianco of Copacabana Records Brazil; Gaylon J. Horton, president of Welk Televideo International; Florence Chan; manager of Hong Kong Capitol Artists; Kozlowska Patrick, director of artist development, CBS France; Chang-Kwon Choi, director of Korean music firm Mirinae; and Ok-Yoon-Khil, Korean bandleader.

Yong-Kie Min, director of MBC Radio & TV, served as chairman of the judging committee. Bob Weiss, president of One World Of Music, was the festival's international liaison advisor, and Armond E. Charbonneau of Hawaiian International Productions was involved in securing talent.

• Billboard presented two special awards at the Seoul Song Festival this year, to silver prizewinners Si-Nae-Yoon & Young-Rock Chun (better known as solo performers, who record for Jigu Records) and Anacini of Mexico (a nine-year veteran of Lawrence Welk's tv show). The awards were made by Billboard publisher Lee Zhito.

SEOUL SUCCESS—British group A La Carte savors the moment of victory at the Seoul Song Festival, where they captured the annual event's grand prize. More photos, page 60.

BACK TO THE LIGHT—That's not only the title of Serge Ponsar's debut album for WEA International, but also the pose he struck with the company's a&r director, Ruby Merjan, during the LP cover photo session. Ponsar, who has signed a worldwide deal with WEA International, will have his first single, "Out In The Night," released in the U.S. through Warner Bros. this month.

Agreement On German Video Ratings Test

MUNICH—After five months of negotiations, the German Video Producers' Assn. and the German Film Industry Organization have agreed to start testing a joint ratings system. Video officials here consider the pact a vital show of "good will" to head off increasing political pressure for governmental controls over video programming.

At a directors' meeting of Bundesverband Video in Duesseldorf, June 8, the Producers' Assn. endorsed the move, and unanimously approved continuing action towards a voluntary program ratings system. "We want to show our readiness to control our own programs," says managing director Joachim Birr.

Immediately following the meeting, Birr wrote to the West German Family Minister to notify him of the development and ask for a meeting. The Family Ministry last month announced plans to develop legislation controlling distribution of video

(Continued on page 60)

QUARTERLY GERMAN FIGURES

LPs Plunge As 45s, Budget Tapes Surge

By JIM SAMPSON

MUNICH—The strongest first quarter singles action to date, coupled with improved budget cassette turnover, helped the German record industry register a stable unit sales report for the first three months of 1983. Regular-price product took a beating, however, and the industry reports lower revenues overall.

The consumer move away from full-price repertoire to budget tapes and singles, which started about 18 months ago, is shown in a comparison of the market shares achieved by these last two formats in 1978 (37%) and in 1983 (50%). Catalog, in particular, is not moving. And many executives say the lower entries on the sales charts are showing much lower turnover than they did five years ago.

According to the industry association Phonoverband, which represents 90% of retail dealer sales in Germany, 41.9 million units moved in the first three months of this year, just 100,000 less than in 1982. Sharp increases in singles (up 18% to 13.3 million) and budget tapes (up 12% to 7.6 million) were offset by a drop in full-price LPs (down 19% to 12.1 million). Budget LPs (5.8 million) and full-price tapes (3.1 million) remained stable. Classical market share rose slightly to 9.4%.

Phonoverband reports that its members have reacted to the continuing revenue slide by cutting new release schedules to minimize their risks. Home taping is held responsible for lower sales figures for chart-toppers, while the singles surge is attributed to "the attractiveness of recent releases."

An improvement in music sales is linked to overall economic recovery, especially among young people, according to Phonoverband. But pointing to miserable catalog demand, the association observes that many consumers have been "forced away from record shops" by merchandizing and display catering exclusively to a younger, hit-oriented audience. An easy solution to this marketing problem is not included in the report.

Abba's Agnetha A Solo Hit

STOCKHOLM—The first solo LP by Agnetha Faltskog of Abba, "Wrap Your Arms Around Me," is shaping up as one of Sweden's fastest selling albums this year. Record company Polar claims to have shipped over 100,000 copies within 48 hours of release, giving the album instant platinum status in this territory.

Produced by Mike Chapman and digitally recorded at Polar Music's studios here, the record features specially-penned contributions from Russ Ballard, David Clark Allen, Susan Lynch, Larry Whitman and others. Its release follows the success of the artist's single "The Heat Is On," released here one month before the album and a top 10 hit in all major European territories for the singer, who recently completed a wide-ranging Eurpoean promotional tour. The single is also out in Australia (RCA) and Japan (Discomate) and is set for U.S. and Canada release later this summer through Polydor.

RECORD/TAPE SALES DOWN 27.8%

Bleak Picture For Italian Market

By VITTORIO CASTELLI

MILAN—Sales of albums, singles and prerecorded cassettes in Italy during the first four months of this year totalled 10.89 million units, down 27.8% on the same period in 1982 and down 28.3% on the last four months of last year. That's the bleak picture which emerges from market research by Intermatrix Italia, commissioned by Associazione dei Fonografici Italiani (AFI), the national IFPI branch.

The singles sector was hardest hit by the slump, down two million units on the 4.5 million registered in the first four months of last year. There were also poor performances in the sales of midprice and budget albums and in domestic pop product.

In addition to reflecting the effect of a mercurial economic situation, complicated by indecisive government financial legislation, the report projects future short-term prospects. It sees total unit sales of roughly 12.44 million units in the second four-month period of this year, up some 6.3% over the January-April figures, but still a long way from making up dramatically lost ground.

The latest round of fiscal and legislative hassles first rattled the Italian record industry last August. At that time, AFI was urging the government to opt for a lower Value Added Tax on records and prerecorded cassettes, emphasizing the cultural assets of the product. Recorded product had been taxed at 15%, with books, including pornography, at just 2%. Instead, the government then included records and prerecorded tapes in a general VAT increase from 15% to 18%, causing further alarm in the record industry.

However, the political situation changed quickly, and that law was never passed. AFI again stepped up the pressure and persuaded the government to recognize the cultural value of records and tapes, and the VAT level was reduced to 10%. That reduction, coming in mid-November, was too late to affect the Christmas sales season.

But the flash of optimism didn't last long. Recorded music, though now recognized as a cultural medium, was abruptly pushed into the "luxury goods" category, a product sector hit, as of Jan. 1, by a new 16% government tax on "consumption." This new tax, set on top of the VAT levy, meant that retailers and manufacturers had to pay a 16% sales tax not only on actual sales but also on

(Continued on page 59)

Oberstein To Be New IFPI Chief

LONDON—Maurice Oberstein, U.S.-born chairman of CBS Records U.K., is set to become the new chairman of British Phonographic Industry (BPI), the national IFPI branch.

His appointment will be formally confirmed at the BPI annual general meeting June 22, with no other nominations received by the official closing date. The post had been held by Chris Wright, co-chairman of Chrysalis Records, who has indicated his decision to retire.

We at PETERO PRODUCTIONS have one goal — to produce music for ages 18-80 to be played year after year THAT WON'T JAR YOUR NERVES OR INDUCE TRANQUILIZERS

We will NOT produce rock

OUR FIRST SINGLE

STROLLING ALONG THE BEACH IN OLD NEW ENGLAND — Side 1 (MOR, 40's sound)

BE NICE TO ME — Side 2 (BALLAD, 80's sound)

FLORENCE O — vocalist and songwriter

JOHN NAGY — mixer (a golden mixer)

We will distribute here in New England — and it will be played over New England radio stations. If YOU want to strengthen our venture, call or write within the next two weeks.

Tel. (617) 356-4033, 356-5418, 356-0559

PETERO PRODUCTIONS
P. O. Box 292, Ipswich, MA 01938

www.americanradiohistory.com

Billboard®

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 202 783-3282); **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).

Publisher & Editor-In-Chief: **Lee Zhito** (L.A.)

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

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

Managing Editor: **Adam White** (N.Y.)

Executive Editor: **Is Horowitz** (N.Y.) News Editor: **Irv Lichtman** (N.Y.)

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

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

Production Editor: **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**, Coordinator (N.Y.); **Bob Hudoba**, Directory Services Manager (Cincinnati); **Rand Ruggeberg**, 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**—Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; **Canada**—Kirk LaPointe, 420 Gloucester St., Apt. 107, Ottawa, Ontario K1R 7T7. 613 992-4516; **Czechoslovakia**—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; **Denmark**—Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72; **Finland**—Kari Helopaltio, SF-01860 Perttula. 27-18-36; **France**—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris. 01-246 8749; **Greece**—John Carr, Kaisarias 26-28, Athens 610; **Holland**—Willem Hoos, Bilderdijhlaan 28, Hilversum. 035-43137; **Hungary**—Paul Gyongy, Orloutca 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 Castelli, 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, Pizzale 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, Uberseering 25, 2000 Hamburg 60, 040/631 4299-631 37 71; **Belgium, Denmark, Finland, Greece, Holland, Luxemborg, 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 Zhito, 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

MPA ABP ABC RED TAG NEWS PUBLICATIONS INC

Vol. 95 No. 26

Commentary

Restoring Video Sales Profits

By JOHN F. DINWOODIE

When one studies the history of the home videocassette industry, it soon becomes evident that the founding fathers were wrong and their policies doomed to failure. They saw home videos of movies as items for sale. The consumer would purchase movies and create a library for his personal use—or so they thought.

However, it didn't take long to discover that most videocassette users did not want to own movies, but they would rent. As a result, we dealers have seen fluctuating prices, a variety of studio rental plans, and now proposed federal legislation to control rental.

The conclusion cannot be denied that the studios continue, as they did in the past, to create obstacles for the dealer who is anxious to develop a sale market. There is a sale market out there, but it is becoming increasingly difficult for the dealer to maintain adequate inventories to satisfy customers who want to buy.

Let's review some background. About five years ago we read that a company called Magnetic Video would release 50 (yes, 50!) titles on videocassette under license from 20th Century-Fox. In order to acquire these titles a company or individual (notice I don't use to term dealer, because there were none then) was required to sign a contract not to rent these titles, or others furnished by Magnetic Video.

Dinwoodie: "Their rental plans were a disaster."

Since this rather modest beginning, many producers have entered the marketplace, some successfully, and others long since gone. How many among us remember Cinema Concepts, Video Warehouse, or even Allied Artists Video?

In almost all cases a no-rental contract was a standard condition for doing business. Paramount was one exception. It acknowledged the rental market early on and added a surcharge to share in the revenues. Disney was another, and released its titles in both rental-only and sale-only packages.

How then did the studios lose control of their for-sale policies? It seems that it should have been simple enough to administer a system where a dealer who did not follow the letter and spirit of a sale-only contract could be cut off from his supply.

In the real world, however, it was far from simple, and there were at least three factors at work to compound the difficulties.

Prime among them was, and is, the First Sale Doctrine. This provided the dealer with the legal "loophole" to dispose of the videocassette as he pleased once he purchased it from the studio. Could control then have been maintained by refusing to sell product to dealers who were under contract but persisted in renting? Possibly, but when the cost of policing, and the continuing availability of product from other sources (some renting dealers even bought at retail) are considered, the problem becomes massive.

Two-step distribution also had its effect. Distributors trying to develop their markets found, on occasion, that they were competing directly with studios for the dealers' business. We found a situation where the dealer/studio relationship was based on a contract which could not be enforced, either legally or practically, and the growth of a distribution network that turned its back on the sale-only policy, often actively encouraging rentals.

The studios reacted by increasing prices, and the effect on the consumer, the final ingredient in the equation, should have been anticipated. Faced with an inflated purchase price, many who would have bought opted to rent.

At the first national meeting of the Video Software Dealers Assn. last fall, Paramount announced it would release "Star Trek II" at a suggested list price of $39.95. Since that time the trend toward lower list prices has been more pronounced, as attempts were made to bolster sagging videocassette sales.

While lower prices on new titles seems like a good idea, we also saw an alarming number of catalog titles being reduced without regard to the "stocking" dealer. This is one dealer who supports the sale of videocassette product, but who now sees the value of his inventory being diminished.

Dealers are facing the tough choice of maintaining sales inventory and writing off losses, or backing off on product spread and sacrificing impulse sales. In our own case, we now stock about half the for-sale inventory we formerly carried. It was a tough decision, but we can no longer continue to absorb losses imposed at the whim of the studio.

'The studios continue, as they did in the past, to create obstacles for the dealer anxious to develop a sale market'

The sale of videocassettes can be a viable and profitable business activity. But any dealer who attempts it must be able to protect himself with a strong distribution system whereby same day (at best) or next day (at worst) delivery is assured. He can no longer afford to stock large quantities of movies when their value can fall drastically overnight.

Studios have cut profit margins on for-sale product to the point where many dealers can no longer afford to carry it. They have built a market on quicksand. Their rental plans were a disaster for themselves and for dealers. It's no wonder that any new plans the studios offer will be viewed with skepticism.

John Dinwoodie operates Video Specialties out of Houston.

Letters To The Editor

47 Million Viewers

It was very disillusioning to see that there was no coverage in Billboard's May 28 issue of the Motown television special, a two-hour prime time show with huge ratings. This show is probably the most important television event that has happened in and for the music business in the last 25 years, as it presented **record business** built-and-bred talent on a national two-hour television show. You and your staff have completely missed reporting on the music/television event of this quarter century, that reached 47 million viewers.

Jay Lasker,
President, Motown Records
Los Angeles

Editor's note: Jay Lasker gives Billboard less credit than he might have for coverage of "Motown 25," published in six issues before and after its May 16 screening. Nevertheless, the news of the show's ratings success should have received more prominence in our pages. Motown has every right to be proud of its accomplishment.

Stamp-'Em-Out Attitude

Isn't it funny how it often takes an outsider to see what is wrong. Such is the case with a letter by Todd Post, a college student, published here a while back.

He points out clearly the feelings of the average consumer of recordings. First, the cost is too high. No one wants to take a chance on a new group for $8.98, or more. There is so much really good new music exploding onto the scene that will be passed over by record buyers because it is overpriced.

Secondly, he hits the nail squarely on the head in criticizing the quality of the average American pressing. Do we still think consumers can't discern the quality of records? Do European and oriental consumers have better ears than Americans? It's attitudes like this that give the industry the fast-food, stamp-'em-out mentality that results in millions of returns, wasted time and money.

At this point in time, it is quite possible to make better records for less.

Bob Burr
President, QL Records
Coral Gables, Fla.

A Neglected Market

As a big band historian, enthusiast and even musician, I was delighted with Jon Holiday's commentary in your June 18 issue. What made me especially happy was the heading, "It's More Than Just Nostalgia."

How true! And how sad that the record companies don't realize this. A few months back when I appeared on Larry King's nationwide phone-in talk show, I was knocked out by the fact that about one out of every three callers seemed to be in his or her 20s. They asked serious, intelligent and probing questions that proved they were really interested in big band music. Nostalgic? Of course not. They weren't even born when the big bands held sway.

What the big record companies also fail to realize is that there are now about half a million students playing in high school and college big bands. Add to those the many others who listen to this music but don't perform it, and you've got one hell of an untapped potential out there.

But where do they get their records? Either through mail order, which has been highly successful in marketing big band records (the Reader's Digest 10-record set has reportedly sold close to two millions sets, or 20 million records; Time-Life has recently begun a second big band series; the new Franklin Mint 100-record set is doing exceedingly well), or else they've had to settle for some of the schlock bootlegged material that fills many dealers' bins.

Whatever big band LPs the majors have released, it seems to me, have been woefully under-promoted and under-distributed. Why won't they open their eyes and ears, not to mention their vaults? I can't figure it out. Can they?

George T. Simon
New York

Stunned & Happy

We were stunned when we saw "I Must Be Crazy" in the list of recommended pop single records May 28. I can't tell you what an honor that is to the Privates. We thank you for your help and support; there are so few who lend it.

Joe Bace
North Bergen, N.J.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway New York, N.Y. 10036.

www.americanradiohistory.com

the new Album

Joan Jett and the Blackhearts

Featuring "Fake Friends"
on

MCA RECORDS

BLACKHEART RECORDS

JETT LAG INC.

www.americanradiohistory.com

ARISTA THE ROCK

The Kinks

STATE OF CONFUSION

AL8-8018

Smash! With "Come Dancing" their biggest hit single since "Lola," and the album State Of Confusion arriving on the airwaves with unprecedented impact. The Kinks are carrying more clout than ever.

BB: LP: 31* SINGLE: 17*

R+R: 10*

A FLOCK OF SEAGULLS

J-8-8013

LISTEN

They came...they scared...they conquered! Now the #1 new British band of '82 has returned with an album that's confirming their stature as a significant force in today's music. Listen!

BB: LP: 23* SINGLE: 29*

BB: LP: 26*

R+R: LP: 21*

Runaway Rock That Chalks Up Hit

ARISTA™

On Arista Records and Arista Qualitape Cassettes. © 1983 Arista Records, Inc.

www.americanradiohistory.com

EXPRESS.

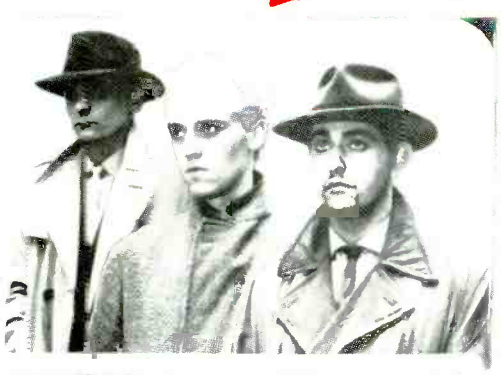
Krokus

Head Hunter

AL8-8025

Headhunter is screaming up the charts, spearheaded by the newly released single "Screaming In The Night," as well as "Eat The Rich." Krokus are tearing up the continent on the hot tour of the summer with Def Leppard, and they're looking more and more like the next kings of the hard rock jungle.

Heaven 17



The Luxury Gap

AL8-8020

In only three weeks, the latest LP and single from Heaven 17 leaped into the top 5 on the U.K. charts. They've been called the most innovative, provocative and important band to come along this year, and The Luxury Gap shows why.

BB: LP: 96*

Thompson Twins

Side Kicks

BB: 34* +LP: 30* +SINGLE:

+Highest Position Reached

How many bands get their pictures on page one of The Wall Street Journal? The Thompson Twins are making front-page news all over the world, and have one of '83's knockout LPs with Side Kicks.

FROM THE LABEL

AFTER HIT AFTER HIT...

COMING NEXT: MINISTRY!

www.americanradiohistory.com

YOUR LISTENERS CAN'T GET ENOUGH OF JACKIE.

America's a nation of soap opera addicts. And 25 million of them love Jackie Zeman, the sexy star of TV's #1 rated* serial drama, *General Hospital.*

It's little wonder then that *Soap Talk*, hosted by Jackie Zeman, is a hit on over 300 radio stations. Aired in drive time, it can help you capture part of this lucrative market.† Call Julie Eisenberg at (212) 887-5690. She can tell you how to hitch your ratings to our *Soap Talk* star, Jackie Zeman.

* (NTI) 1983 TV Industry—Accepted Audience Estimates.

† 77% of General Hospital women viewers 18-34 listen to radio on an average weekday; 66% of them during drive time. (1982 Simmons Study of Media & Markets.)

SOAP TALK™

SPONSORED EXCLUSIVELY BY EXCEDRIN®

ABC RADIO NETWORKS abc

Produced by

Watermark

www.americanradiohistory.com

Vox Jox

Simpson Upped At WBAP/KSCS

By ROLLYE BORNSTEIN

R.T. Simpson is promoted to operations manager for WBAP/KSCS Ft. Worth. Simpson, who has been programming the FM since January, '81 after several years in Denver as PD of KLZ and KERE, fills the void created when **Sandy Beach** returned to Buffalo. So how about a PD? R.T. will be appointing two of them, one for AM and one for FM, but don't call. He's hoping to fill them within the Cap Cities ranks. Quite a few people in the company are interested, so since they'll get the first shot, forget it for now. However, if you're the traffic girl in Providence, here's your big break.

★ ★ ★

Wilke In The Morning (Bob Wilkinson), who was replaced by **Lee Sherwood** in the morning at Gannett's St. Louis country outlet KSD, continues in mornings, continues with Gannett but leaves town. He fills the morning slot at similarly formatted 3WE (WWWE) Cleveland, filling the vacancy created when **Rick Morrow** and **Ron McGuire** left for Tampa's WFLA earlier this year.

★ ★ ★

All that speculation about what Los Angeles radio station former WLS PD **Ric Lippincott** would program was revealed last June 10, as Greater Media's KHTZ had a general staff meeting to announce the departure of **Jim Conlee** and the arrival of Lippincott, who assumed his PD duties the following Monday (13). Changes in the station? Nothing more than minor adjustments at this point.

You can hear a former K-Hitter, **Joe Cipriano** (who still does weekends at the station), on the "Porky's II—The Next Day" movie spot, which is currently running nationally. And if all goes well you may soon see him in a situation comedy pilot entitled "With No Commercial Interruption." If all else fails, catch him on The Creative Factor's "Concert Magazine."

★ ★ ★

Pam Finn, midday personality and promotion director at **Ken Dowe's** KLTE Oklahoma City (and one of Oklahoma's most eligible singles), is upped to operations manager at the adult contemporary FM. She replaces **Tony Stone,** who recently resigned, which means KLTE PD **Randy Kemp** now reports to Pam.

Tom Weaver leaves his post as executive VP of **Mack Sanders'** Jaco Broadcasting to assume the same post for All-Pro Broadcasting. The chain, owned by former major league baseball player **Willie Davis,** includes WAWA/WLUM Milwaukee, KACE Los Angeles, KQIN Seattle and KYOK Houston.

Mike Wolf fills the WLS-AM-FM Chicago weekend swing opening created when **Don Geronimo** left for Pittsburgh. Wolf was assistant PD and MD at AOR outlet WQFM Milwaukee, where **Andy Geralds** is the new music director.

Quincy McCoy, who left his PD post at St. Louis urban outlet KMJK, segues to Metromedia's WASH in D.C. He's doing an evening shift and serving as **Bill Tanner's** assistant PD.

★ ★ ★

Steve Bell resigns his post as PD of Kansas City's KMBZ after more than a decade. Filling in for the time being is traffic ace and part-time jock **Bill Morse.** ... **Chris Miller** leaves Houston's KLOL, with no new PD announced there. ... Also no new PD at Elizabeth City, N.C.'s WMYK, as **Bill Simmons** leaves the Norfolk area's modern music/AOR outlet. ... Here's a new title: weekend operations manager. The new guy filling it at WMCA New York is former WNAB Bridgeport, Conn. PD **Russ Garrett.**

Looking for work? Check with **Jim Zippo** at KITE Corpus Christi, Jim, who was last at KINT El Paso, is the new KITE PD. He replaces **Mark Driscoll,** who recently left the station, and has a couple of immediate vacancies to fill.

Congratulations to **Ed Salamon,** who celebrates his 10th anniversary in country radio. Ed became PD at Pittsburgh's WEEP on June 27, 1973. ... When KZAM Seattle applied for the KLSY calls, speculation had the Sandusky AOR outlet moving in an AC direction similar to the chain's KLSI Kansas City using George Johns adult contemporary format. Confirmed: the classy switch occurs next month.

(Continued on page 24)

MTV MUSIC TELEVISION™

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 31.

VACANCY FINALLY FILLED

Hoyt Named VP/GM At Chicago's WMAQ

CHICAGO—Tom Hoyt has been named vice president and general manager at NBC's country outlet here, WMAQ, ending several weeks of speculation as to who would get the job Dave Martin gave up to return home to Cincinnati to manage WLW.

Since February, Hoyt has been vice president of sales and marketing for Bonneville Broadcasting Systems, an association he began while a principal in KYSR-AM-FM El Paso. Hoyt, who sold his interest in the stations in January, also consulted Jack McCoy's San Diego-based Unidyne Technology while in Texas. But he is probably best known for his tenure as president and chairman of the board of Heftel Broadcasting Co., based in Chicago, which he ran from October, 1978 through December, 1981.

Hoyt, who assumes his new position immediately, started his management career in 1971 as VP/GM of Houston's KRBE. No changes are expected at WMAQ, which has been the dominant country station in Chicago since switching from its old-line MOR approach to country in 1974 under program director Lee Sherwood. Ted Cramer currently occupies that position.

"Having lived in Chicago for the past five years," says Hoyt, "I'm very familiar with not only the market, but the station. WMAQ is the most listened-to country music station in America, but the really exciting part about this job right now is that NBC is once again active and moving."

The question now being asked is who will fill the other NBC opening, that of general manager of New York's WNBC. A decision is expected in the next two weeks.

Boyles Makes Transition From Country To Urban

MEMPHIS—Veteran country music radio station general manager Don Boyles is putting all the knowledge he acquired in selling specialized radio to work here. He now manages Plough's WKDJ, formerly WMPS, a top 40 turned country AM which now programs black contemporary, and its urban contemporary FM, WHRK.

"In 1960, when I started selling country radio on the streets of Ft. Worth for a station that was 11th out of nine, the ethnic connotation was alive and well. The ad community was rebellious. They didn't recognize country as general market radio. It was a specialty. Only rednecks and low income people listened, they thought," says Boyles, whose new position as GM of WKDJ/WHRK marks a return to Plough (in the '70s, he managed the company's WSUN in Tampa).

"There's a similar situation with urban radio today. It's not as strong as in the early days of country, but I can relate quite well to what I'm doing now because of my background."

Boyles, who left Tampa to manage Viacom's WKHK in New York prior to sales management jobs at KLZ Denver and KYSR El Paso, says, "The day is going to come, and it's not too far off, that Memphis will consider urban radio as general market radio.

"Look at it this way: ethnic radio is minority radio. With more than 40% of the Memphis population being black, that's not a minority. Black buying power can't be ignored."

Bill Adkins is currently PD of WKDJ, while WHRK, which also has a substantial young white adult audience, is programmed by Doc Jones. "If more than 40% of the city is black and five stations are trying for that audience while 11 stations are splitting up the remaining 55%, numbers alone tell me I'm in a good position," says Boyles.

Watermark Changes?

LOS ANGELES—Reports circulating late last week suggested that there are major changes forthcoming at Watermark. Restructuring that will change the scope of the Los Angeles-based syndicator, bought by ABC last year, is said to be imminent. Company officials were unavailable for comment at press time.

Urban Scene Covered By New Crocker Newsletter

By NELSON GEORGE

NEW YORK—Frankie Crocker, already one of the most influential programmers in urban radio, is looking to expand that influence via the launch of The Urban Contemporary Music Report, a twice-monthly newsletter being distributed to record retail outlets throughout the New York metropolitan area. The publication is accepting label advertising.

Executive editor Jodi Williams, who is also a columnist for Black Radio Exclusive, claims that 100,000 copies of the first issue have been printed, and are being distributed to retailers primarily through one-stops.

Williams makes it clear that "this is Frankie's own project, and it has nothing to do with WBLS." She adds, "The different charts of top albums, top singles and hot club records are all based on Frankie's own survey of the market."

In the initial issue, there is no listing of upcoming singles, though Williams says Crocker "will make 'pick hits' in issues to come." As to whether records cited in the report will then appear on the WBLS playlist, Williams says, "The station and the report are two separate entities."

Atlantic, RCA, Elektra, Arista and Epic have advertisements in the first issue, though Williams, who doubles as advertising manager, asserts, "The report will not be supported solely by the record industry, but from clubs and other vendors as well."

In addition to the charts, the newsletter has a Williams-authored column, lists upcoming concerts, and reviews shows. Plans are underway, Williams adds, to make the publication a weekly and hopefully a full-scale magazine in 1984.

Audit: NPR In Trouble

WASHINGTON—An audit conducted by a firm hired by National Public Radio reported Thursday (16) that the financially beleaguered network has a deficit that presently stands at $6.5 million. And it warned that NPR may be unable to continue in existence.

The audit, conducted by Coopers & Lybrand, reported a net loss of $4.5 million from the beginning of the financial year, Oct. 1, 1982, to April 30, 1983. It also reported a working capital deficit of $6.5 million and an overall deficit of $1.2 million.

Officials of the auditing firm were pessimistic about NPR's future, but board chairman Myron Jones said, at a press conference, "We are wounded ... but we are not mortally wounded. We will survive."

NPR has already cut its work force by 154 employees, reduced its budget by half, and axed several popular programs.

AFTER 17 YEARS AT MEMPHIS OUTLET

Jerry Melloy Quits WHAS Post

LOUISVILLE—After 17 years at WHAS, Jerry David Melloy has resigned.

"I had been out on sick leave for quite a while, and when I came back they asked me what I'd like to do," he explains. "I thought about it and came to the conclusion that what I really wanted to do was to get out and do some other things, so I resigned. It was all very amicable and maybe somewhat expected."

Melloy joined WHAS in 1966 as a radio/tv staff announcer, becoming the station's first radio personality a year later. He moved up the ranks to music director, PD and operations manager of clear channel WHAS and its highly rated class C country FM, WAMZ.

"Probably one of the things I'm most proud of was taking 'AMZ and watching it grow. I'm proud of bringing in Coyote Calhoun (a former screaming rock'n'roll jock from WAKY here who now programs WAMZ), but the thing that stands out most is the consistency in the ratings and sales that WHAS has maintained. It was never an easy job to rebuild and then maintain a giant like that. It's a delicate balance.

"Consistency is important, but it's not enough. You have to constantly come up with new ideas and fresh faces while maintaining the quality people—some of whom, like Milton Metz, have been here for years," Melloy says.

Several months ago, Melloy stepped down from his operations manager post for health reasons. At that time, GM Mike Crusham elected to change the focus of the position.

"When I had it," says Melloy, "it encompassed all of the programming aspects. I made all the decisions for the AM and, with Coyote, made them for the FM. Now the job description has changed. Brench Boden, who's been at the station for more than 25 years, was appointed operations director about six months ago, and he's not involved in the programming end at all."

Boden's responsibilities encompass sales and station promotions and creative work. PD Dennis Nugent, formerly of WTVN, handles the programming chores.

"As for me," concludes Melloy, "I may stay in Louisville for a while, I'm talking to a couple of people about consulting, but for the first time in years, I'm open."

www.americanradiohistory.com

Soft AC In At KGIL-FM In San Fernando Valley

LOS ANGELES—On July 1, San Fernando Valley's KGIL-FM drops the "ballads, blues and big bands" format it's been simulcasting with KGIL-AM for the past several years to adopt what program director Mike Lundy calls "rockin' easy in the Valley," a soft adult contemporary format "positioned somewhere between KOST and KHTZ."

"The reality of the FM is that it's a station just for the Valley," states Lundy, who adds that the 3kw class A signal covers much less than half of the Los Angeles metro area. "Consequently, we're not expecting to do anything in the numbers with the switch. We never have and we probably never will, but there are two things we are very good at. One is bringing bodies into client locations, the other is making money.

"So the real reason we're making the switch is to expand the demo's we've already gotten. We couldn't have done this if the AM weren't very strong in its (nostalgia) format locally, but since it is, we'll be trying to pick up some of the younger side.

"The FM format will be similar to our station in Monterey, KWAV. We'll be using no personalities initially. It will be fully automated. Jay Stevens at More Music Programming in La Canada is doing the customized tapes for us." Those tapes—which Stevens will have the right to syndicate, should KGIL's success indicate such possibilities—include only hits, 40% of which are currents.

KGIL is unique in that while it is a suburban station, it's saddled with an extremely high payroll. "We've got a staff of 40 and we're a union shop, IBEW and AFTRA," says Lundy. "But we've also got an excellent sales staff. In spite of the overhead and no ratings, we're making lots of money. Our sales people know it's a concept sell, but we really can pull people into those stores."

Prince's '1999' Gets New Shot At Pop Stations

By PAUL GREIN

LOS ANGELES—What a difference six months can make. Prince's single "1999" ran into resistance at many pop stations when it was first released last fall. But in the four weeks since its rerelease by Warner Bros., the record has already shaped up as a major hit. It sprints to number 33 on this week's Hot 100, 11 points higher than it peaked in its first chart run last winter.

Of course, much has changed in the past six months, including the outlook for dance records in general and black dance records in particular. And the top 10 success of Prince's "Little Red Corvette" single and "1999" album has proved to programmers that Prince has mass appeal, something that was still in doubt when "1999" was first issued.

According to Warner Bros., upwards of 150 pop reporting stations are now playing the record, compared to fewer than 50 when it was first released. One of the stations that's on the record now that wasn't last winter is top 40-formatted WOKI-FM in Knoxville. In fact, the

(Continued on page 63)

Washington Roundup

By BILL HOLLAND

The annual summer meeting of the joint board of directors of the National Assn. of Broadcasters (NAB) took place here last week, with plenty of activity. On the agenda were elections for both the radio and tv board as well as for the joint board chairmanship, the hammering out of legislative and regulatory policy (especially in the House) and the problem of how to handle the announcement that nearly 50 representatives of the country's top major station groups are forming a "caucus" to see that their needs are met in Congress and at the FCC.

The NAB won't be jilted by the group operators, they say, and they will continue to support it, but temporary chairman of the group, Outlet Co. broadcasting division chairman David Henderson, says that the caucus is needed if the needs of the group operators "are not parallel" with those of the NAB. More on the results of the NAB joint board of directors meeting next week.

★ ★ ★

Speaking of broadcaster problems in the House, where radio deregulation stalled after a stiff-arm hearing May 24, after being lumped together with tv deregulation and possible public interest quantification standards becoming the new banner of Communication Subcommittee chairman Tim Wirth (D-Colo.) as a trade-off for extended licenses: Subcommittee staffers now say that no further broadcast deregulation hearings have been scheduled while Wirth turns his attention to cable and AT&T matters. Press aide Roberta Weiner says Wirth is waiting for the FCC to come forward with data on present programming in the areas of public affairs, news and local programming. (Wirth also asked the NAB for similar data.) A date for more hearings on broadcast matters was to be considered at a subcommittee members' meeting last Friday (17).

★ ★ ★

The FCC has formally released its May 12 decision to repeal or modify its personal attack and political editorializing rules and is seeking public comments. Well, actually, "an original and five copies of all comments."

★ ★ ★

It comes as not much of a surprise that recently resigned National Public Radio chief Frank Mankiewicz has landed a Washington lobbying/PR job, but what is surprising is that the firm the former Robert F. Kennedy press secretary is going to, Gray & Co., is owned by Robert Keith Gray, said to be a staunch Republican. Mankiewicz, staunch as the next guy, joins the firm July 5 as vice president.

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record	Key stations adding title this week include
HOT 100 (153 Stations)			
1 "Rock And Roll Is King," ELO, Jet	60	60	KIQQ-FM, KFRC-AM, WGCL-FM, WLOL-FM, WCAU-FM, WZGC-FM
2 "Take Me To Heart," Quarterflash, Geffen	42	96	WCAU-FM, WRQX-FM, KIMN-AM, KRSP-AM, WBZZ-FM, WBEN-FM
3 "Cuts Like A Knife," Bryan Adams, A&M	32	96	WLS-FM, WRQX-FM, WZGC-FM, KHFI-FM, WCCK-FM, WBJW-FM
4 "Stop In The Name Of Love," Hollies, Atlantic	31	95	WLOL-FM, WNBC-AM, WQXI-FM, KRSP-AM, WEZB-FM, KBEQ-FM
5 "Maniac," Michael Sembello, Casablanca	31	91	WNBC-AM, KIMN-AM, KNBQ-FM, WHYT-FM, KHTR-FM, WKTU-FM
BLACK (80 stations)			
1 "Crazy," Manhattans, Columbia	24	50	WJLB-FM, WJMO-AM, WVEE-FM, WDAO-FM, KAPE-AM, WGCI-FM
2 "Just Be Good To Me," S.O.S. Band, Tabu	20	21	WRKS-FM, KRNB-FM, WAOK-AM, WLOK-AM, KOKA-AM, WNHC-AM
3 "Bad Boy," Skyy, Salsoul	19	44	KMJQ-FM, WVEE-FM, WAMO-FM, WDAO-FM, WGCI-FM, WNHC-AM
4 "In The Groove," Ronnie Laws, Capitol	18	22	KGFJ-AM, WJMO-AM, KMJQ-FM, WAOK-AM, WUFO-AM, WDAS-FM
5 "She Works Hard For The Money," Donna Summer, Mercury	14	60	WKTU-FM, WDIA-AM, WAMO-FM, KZEY-AM, WANT-AM, WJAX-FM
COUNTRY (124 Stations)			
1 "Goin' Down Hill," John Anderson, Warner Bros.	59	59	KLZ-AM, KMPS-AM, KIKK-FM, WMC-AM, WPLO-AM, WSOC-FM
2 "Night Games," Charley Pride, RCA	57	57	KNIX-FM, KGA-AM, WMAQ-AM, WPLO-AM, WHN-AM, KYNN-AM
3 "Why Do I Have To Choose," Willie Nelson, Columbia	44	70	KLAC-AM, KIKK-FM, WDAF-AM, WMC-AM, WSOC-FM, KRMD-FM
4 "Poor Side Of Town," Joe Stampley, Epic	37	60	KNIX-FM, KVEG-AM, KGA-AM, WONE-AM, KRMD-FM, WELE-FM
5 "I'm Only In It For The Love," John Conlee, MCA	37	37	KIKK-FM, KKYX-AM, WDGY-AM, WMAQ-AM, WMC-AM, WPLO-AM
ADULT CONTEMPORARY (84 Stations)			
1 "All Time High," Rita Coolidge, A&M	27	38	KHOW-AM, KPPL-FM, KIXI-FM, KPLZ-FM, WENS-FM, WLAD-AM
2 "Every Breath You Take," Police, A&M	15	44	KNBR-AM, WKRC-AM, WZZP-FM, WYEN-FM, WLAD-AM, WWSW-AM
3 "Come Dancing," Kinks, Arista	15	41	KIKI-FM, WGAR-AM, WWSW-AM, WENS-FM, WYEN-FM, WGR-AM
4 "Stop In The Name Of Love," Hollies, Atlantic	14	53	WGAR-AM, KMGC-FM, KNBR-AM, KHTR-AM, WSB-AM, WTVN-AM
5 "The Border," America, Capitol	14	22	KHOW-AM, KPPL-FM, KKUA-AM, KSL-AM, KEZL-FM, WICC-AM

Pro-Motions

STATION: **Attention all AOR and urban outlets**
CONTACT: **Gary Reynolds, (414) 529-5500**
CONCEPT: **Promotional tie-in opportunities with Miller Beer**
EXECUTION: Miller is sponsoring a summer-long promotion and is looking to tie in with AOR outlets in various cities around the country. It's a corporate sponsorship of several up-and-coming bands, the package is totally flexible, and Miller provides plenty of support material, allowing you to make a major impact on a minor budget.

Urban personalities also have an interesting opportunity with Miller, as Reynolds is building a promotion for the company around on-air and club jocks and is currently looking for successful personalities in key cities.

★ ★ ★

STATION: **KIIS-FM Los Angeles (top 40)**
CONTACT: **Chris Conway, promotion director**
CONCEPT: **Movie showing**
EXECUTION: Movie premieres have become commonplace radio fare, especially in Los Angeles, so when KIIS was offered an exclusive showing of the latest James Bond movie, "Octopussy," Conway felt it needed more spice. He contacted a few local advertisers and came up with a package whereby 100 winners would receive a hand-held Octopus game (the latest electronic gismo from Nintendo), an "Octopussy" T-shirt, a reception on the MGM lot and tickets to the screening. Not only were the listeners impressed but the station netted some good spot schedules.

★ ★ ★

STATION: **WPLJ New York (AOR)**
CONTACT: **Debra Stein, publicist**
CONCEPT: **Midnight Movies**
EXECUTION: Late night showings, a popular pastime with AOR audiences since the cult following of "The Rocky Horror Picture Show," are a natural album rock promotion. Developing that resource beyond a one-shot deal, WPLJ, in conjunction with UA Theatres, has come up with the "UA/WPLJ Summerock Film Festival." Every weekend at midnight from July 4 through Labor Day a different rock'n'roll classic will be featured at all the UA theatres throughout the New York Metro area with WPLJ listeners receiving a dollar off the admission price by showing their WPLJ-FM card. In addition to their availability at the station and participating sponsors, the cards are being distributed through July 4 at all UA theatres, positioning the station as presenter of the movies and gaining it a good spot schedule in the process.

★ ★ ★

Don't forget! The BPA (Broadcast Promotion Assn.) is holding its annual convention June 23-26 at The Fairmont Hotel in New Orleans, and this year's event promises to be much more radio-oriented.

ROLLYE BORNSTEIN

www.americanradiohistory.com

UNITED THEY STAND—Larry Elgart, center, whose RCA LP, "Hooked On Swing," was certified double platinum, was one of the recording stars who turned out for a party thrown by The United Stations for its "Great Sounds" program. Writer Doug Hall, left, and United president Nick Verbitsky are shown with the swingmeister.

'SKY PATROL' *WDAE Tampa's Al Ford Marks 15 Years Of Traffic Reports*

By LEO SACKS

NEW YORK—Al Ford, the celebrated "Sky Patrol" traffic reporter for WDAE Tampa, says he doesn't give a damn about ratings. He's more interested in saving people's lives.

The broadcaster, who recently celebrated his 15th year of continuous service for the station with his 88,000th report, has logged over 1.4 million air miles in his 54 years. "I've circled the globe the equivalent of 25 times," he says, "and that's a lot of talking."

Flying his Cessna 152 over the major metropolitan areas of Tampa Bay at 1,000 feet, Ford says that he feels his morning and afternoon broadcasts each weekday for the big band station underscore his strong sense of responsibility to the community. "I was raised in poverty, and people always took care of me," he says. "I've always believed in the power of radio when it comes to helping people, and saving lives certainly fulfills that."

Ford, whose veteran airborne contemporaries include Jim Cavanaugh of WGN Chicago and Don Miller of KMOX St. Louis, was a traffic sergeant and director of the Tampa Police Band when he was approached by the management of WDAE to assist the outlet in its fledgling traffic broadcasts. He went to work for the station full-time when he retired from the force as a lieutenant in 1974. Since then he's "lost count" of the number of general managers and program directors he's worked for as the format changed from rock to contemporary and back to rock, prior to originating Taft's "Primetime" nostalgia format on July 4, 1981.

Piloting in three controlled air zones five hours each day, the silver-haired, hazel-eyed Ford says that he often feels like "a small mite on the back of a St. Bernard dog." But he is proud of his safety record, which includes 10 emergency landings, and he recently wrote to the Federal Aviation Administration in Washington to commend the traffic controllers at MacDill Air Force Base and the Tampa International and St. Petersburg-Clearwater International airports for their assistance.

He has raised tens of thousands of dollars for local charities on behalf of the police department and the station over the years. But he says his greatest thrill is when he concludes a speaking engagement and someone tells him, "Hey, thanks for saving my life, Al."

Ford has demonstrated his community involvement in such other areas as assisting law enforcement agencies in rescuing accident vic-

(Continued on page 24)

'Cousin Brucie' Rocking TV Station In Atlanta

By RUSSELL SHAW

ATLANTA—Those who used to listen to New York disk jockey Bruce "Cousin Brucie" Morrow can now see him in Atlanta on WATL-TV, a UHF facility purchased last year by Morrow and his business partner Bob Sillerman which provides an accessible rostrum for "Cousin Brucie's" latest concept—a series of one-hour programs entitled "Juke Box Video."

Morrow, also heard weekly on the CBS Radio network and monthly on New York's WCBS-FM, flies to Atlanta at least twice a month to tape several localized "Juke Box Video" programs. These shows, broadcast daily on WATL, are essentially composed of eight to 10 video clips of musical performances interspersed with "Cousin Brucie's" unrehearsed, often spontaneous banter, and occasional remotes. Morrow additionally does one live show during each fortnightly visit, interspersing clips with phone-in trivia contests and prize giveaways.

The veteran broadcaster defines his programming strategy for "Juke Box Video" as "trying to develop the concept of radio on television. I'm trying to bring back the days when the man on the radio was your friend, before all these consultants depersonalized radio. Whether you're dealing with radio or television, the guy at the local station will know if the Mayor has a toothache, or Mrs. Jones' dog is sick. How can you develop that kind of intimacy when every move you make is programmed out of Denver?"

Musical selections for "Juke Box Video" are varied. A recent show, for example, had a Hall & Oates/Def Leppard segue. "I don't believe in narrowcasting, and I'm not competing with MTV," Morrow states. "I will not, however, play anything that is obscene or offensive. Recently, we vetoed an Iron Maiden clip for that reason."

For Bruce Morrow the performer, the on-air expansion from radio to television has been a smooth one. He admits, "Basically, I love doing radio, but I enjoy doing television. With radio, in the studio you're locked up in a kind of 'magic kingdom,' but television has its own uniqueness too."

As broadcasting entrepreneurs, Sillerman-Morrow Enterprises now owns six radio stations in addition to WATL. Several properties are under consideration for acquisition, and last year's WATL purchase was the first for the company outside the Northeast.

THE SHINING LIGHT OF THE NIGHT

GREAT FOOD

OPEN 24 HOURS

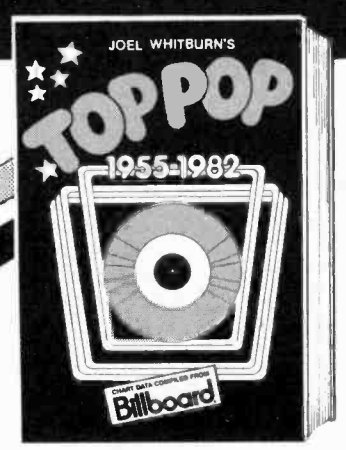
LARRY PARKER'S

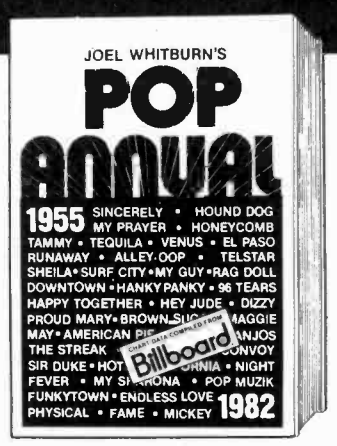
BEVERLY HILLS *DINER*

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

Catch two new hits by a pair of pop favorites!

THE ONLY COMPLETE HISTORY OF BILLBOARD'S "HOT 100" IN TWO EASY-TO-USE FORMATS.





JOEL WHITBURN'S NEW, REVISED

JOEL WHITBURN'S NEW, REVISED

TOP POP 1955-1982

Comprehensive chart data on every record to ever hit the "Hot 100", arranged by artist.

COMPLETE ARTIST SECTION lists, in chronological order, each artist's charted records and shows date record first charted, highest position reached on "Hot 100", total weeks charted, record label and number, and much more, including all-new features.

COMPLETE TITLE SECTION cross-references all titles alphabetically and shows highest position record reached, year of peak popularity, and more.

TOP ARTIST & RECORD ACHIEVEMENT SECTION

CHRONOLOGICAL LISTING OF ALL #1 RECORDS

DELUXE HARD COVER

OVER 700 PAGES

POP ANNUAL 1955-1982

A wealth of information on every "Hot 100" hit of 28 years, arranged by year.

COMPLETE YEAR-BY-YEAR SECTION lists **ALL** charted records in rank order (Pos. #1-#100) for each year, and shows date each record attained peak popularity, total weeks charted, final ranking for entire year, highest position reached on "Hot 100", and much more, including all-new features.

COMPLETE TITLE SECTION (Identical to Title Section in **TOP POP 1955-1982**)

TOP 100 RECORDS OF EACH DECADE & OF ALL TIME

ACADEMY AWARD & GRAMMY AWARD WINNERS

SPECIAL CHRISTMAS SECTION

DELUXE HARD COVER — OVER 700 PAGES

Compiled by Joel Whitburn with exclusive rights as licensed between Billboard Publications, Inc. and Record Research Inc. Published and sold exclusively by Record Research Inc.

Order yours today!

☐ TOP POP '55-'82 ..... _____ copies x $50 each = _____
☐ POP ANNUAL '55-'82 ..... _____ copies x $50 each = _____

BOOKS **Complete your Record Research collection!**

☐ TOP POP RECORDS '40-'55 ..... _____ copies x $25 each = _____
☐ BUBBLING UNDER THE HOT 100 '59-'81 ..... _____ copies x $30 each = _____
☐ TOP LP's '45-'72 ..... _____ copies x $30 each = _____
☐ Complete LP's set with 10 supplements thru '82 .. _____ set x $100 each = _____
☐ TOP COUNTRY & WESTERN RECORDS '49-'71 _____ copies x $25 each = _____
☐ Complete C&W set with 10 supplements thru '82. _____ set x $100 each = _____
☐ TOP RHYTHM & BLUES RECORDS '49-'71 ... _____ copies x $25 each = _____
☐ Complete R&B set with 10 supplements thru '82 .. _____ set x $100 each = _____
☐ TOP EASY LISTENING RECORDS '61-'74 .... _____ copies x $25 each = _____
☐ Complete E.L. set with 8 supplements thru '82 .... _____ set x $80 each = _____
☐ Complete Record Research Set (all 8 books plus 38 supplements — save $200!) .. _____ set x $440 each = _____
☐ YEARLY SUPPLEMENTS (through 1982) ..... _____ copies x $10 each _____

Please indicate supplements desired: _____

Postage and handling (Foreign orders add $3.00 per book & $1.00 per supplement — payment must be in U.S. dollars) $2.00

TOTAL: Enclosed is my check or money order for ..... _____

Name _____
Address _____
City _____ State _____ Zip _____

☐ I'd like more information before ordering. Please send me a brochure describing both books in more detail.

Record Research

Mail to:
Record Research Inc.
P.O. Box 200
Menomonee Falls, WI 53051

www.americanradiohistory.com

BMIs

Michael Jackson. For unprecedented achievement in the world of popular music.

First to be #1 on pop single, pop album, R&B single, and R&B album charts simultaneously. And at the same time, #1 on Britain's single and album charts.

Johnny Christopher, Mark James, Wayne Carson Thompson. Writers of "Always On My Mind," the most performed song of 1982.

JOHNNY CHRISTOPHER

MARK JAMES

WAYNE CARSON THOMPSON

www.americanradiohistory.com

alutes:

The 139 writers of the most performed songs of 1982.

Deborah Allen
Janna Allen
Sara Allen
Benny Anderson (STIM)
Max Barnes
Brenda Barnett
Kenneth Bell
DeWayne Blackwell
Kent Blazy
Don Bowman
Bobby Braddock
Milton Brown
Ed Bruce
Lindsey Buckingham
Eddie Burton
Boudleaux Bryant
Felice Bryant
Jonathan Cain
Rosanne Cash
Charles Chalmers
Carl Chambers
Bruce Channel
Johnny Christopher
Michael Clark
Margaret Cobb
Tony Coleman
Bob Crewe
Steve Cropper
Michael Curtis
Richard Curtis
Paul Davis
Steve Dorff
Harold Dorman
Tim Dubois
Bobby Emmons
John Farrar
Rhonda J. Fleming
David Foster
Dallas Frazier
Larry Gatlin
Snuff Garrett
Michael Garvin
Barry Gibb
Maurice Gibb
Robin Gibb
Graham Goble (APRA)
Tom Grant
Mark Gray
Jay Graydon
Lee Greenwood
Merle Haggard
Daryl Hall
Stewart Harris
Robert Hatch
David Colin Hay (APRA)
Michael Heeney
Kenneth Hirsch
Dean Holloway
Jim Hurt
Michael Jackson
Mark James
Waylon Jennings
Will Jennings
Larry Keith
Paul Kelly
Paul Kennerley
Buddy Killen
Frederic Knipe
Robert Lang (SAMRO)
Larry Lee
Sonny Limbo
Sandy Linzer
Lea Maalfrid (PRS)
Layng Martine Jr.
Ronnie McDowell
Parker McGee
Don McLean
Christie McVie
David Malloy
Ron Miller
William Miller
John Moffat
Dennis Morgan
William Morrison
Wood Newton
Stevie Nicks
John Oates
Paul Overstreet
Randy Owen
Marty Panzer
Alan Parsons (PRS)
Dolly Parton
Leslie Pearl
James Pennington
Stephen Perry
Webb Pierce
Dean Pitchford
Eddie Rabbitt
Teddy Randazzo
Denny Randell
Eugene Record
Otis Redding
Donald Reid
Sandra Rhodes
Bruce Roberts
Kent Robbins
Randall Jay Rogers
John Russell
Graham Russell (APRA)
Carole Bayer Sager
Neal Schon
Thom Schuyler
Troy Seals
Terry Shaddick
James Sheppard
Glen Shorrock (APRA)
Terry Skinner
Johnny Slate
Keith Stegall
Tom Snow
Bobby Springfield
Rick Springfield
Lou Stallman
Even Stevens
Frank Sullivan
Wayne Carson Thompson
Sonny Throckmorton
Kerryn Tolhurst (APRA)
Daniel Tyler
Bjorn Ulvaeus (STIM)
Rafe Van Hoy
Cindy Walker
J.L. Wallace
Cynthia Weil
Bobby Weinstein
Hank Williams
Hank Williams Jr.
Bobby Wood
Eric Woolfson (PRS)

Wherever there's music, there's BMI.

www.americanradiohistory.com

Billboard® Singles Radio Action™

Playlist Prime Movers ★ · Playlist Top Add Ons ● · Breakouts

Based on station playlists through Tuesday (6/14/83)

PRIME MOVERS–NATIONAL

EDDY GRANT–Electric Avenue (Epic)
THE POLICE–Every Breath You Take (A&M)
MICHAEL SEMBELLO–Maniac (Casablanca)

TOP ADD ONS–NATIONAL

QUARTERFLASH–Take Me To Heart (Geffen)
THE HOLLIES–Stop In The Name Of Love (Atlantic)
STEVIE NICKS–Stand Back (Modern)

BREAKOUTS–NATIONAL

ELO–Rock And Roll Is King (Jet Records)
CROSBY, STILLS AND NASH–War Games (Atlantic)
DIANA ROSS–Pieces Of Ice (RCA)

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

Pacific Southwest Region

★ PRIME MOVERS

THE POLICE–Every Breath You Take (A&M)
EDDY GRANT–Electric Avenue (Epic)
MICHAEL JACKSON–Wanna Be Startin' Something (Epic)

● TOP ADD ONS

QUARTERFLASH–Take Me To Heart (Geffen)
MICHAEL SEMBELLO–Maniac (Casablanca)
THE HOLLIES–Stop In The Name Of Love (Atlantic)

BREAKOUTS

ELO–Rock 'N' Roll Is King (Jet)
CROSBY, STILLS AND NASH–War Games (Atlantic)
AMERICA–The Border (Capitol)

KCPX-FM–Salt Lake City
(Gary Waldron–M.D.)
★★ SERGIO MENDES–Never Gonna Let You Go 16-10
★★ THE POLICE–Every Breath You Take 29-13
★ THE BEE GEES–The Woman In You 18-14
★ EDDY GRANT–Electric Avenue 30-17
★ DURAN DURAN–Is There Something I Should Know 36-28
●● THE FIXX–Saved By Zero
●● SMOKEY ROBINSON–Blame It On Love
● MICHAEL JACKSON–Wanna Be Startin' Something B
● THE HOLLIES–Stop In The Name Of Love B
● AMERICA–The Border B
● TONI BASIL–Rock On B
● CHARLIE–It's Inevitable B
● LOUISE TUCKER–Midnight Blue B
● BERTIE HIGGINS–Pirates And Poets A
● ZEBRA–Who's Behind The Door A
● STARPOINT–Don't Be So Serious A
● PETE SHELLEY–Telephone Operator A
● MADNESS–Our House A

KDZA-AM–Pueblo
(Rip Avila–M.D.)
★★ CULTURE CLUB–Time 4-2
★★ STYX–Don't Let It End 5-4
★ DARYL HALL AND JOHN OATES–Family Man 6-5
★ THE TUBES–She's A Beauty 7-6
★ KAJAGOOGOO–Too Shy 14-9
●● MICHAEL SEMBELLO–Maniac
●● QUARTERFLASH–Take Me To Heart
● DURAN DURAN–Is There Something I Should Know B
● THE HOLLIES–Stop In The Name Of Love B
● DONNA SUMMER–She Works Hard For The Money B
● STEVIE NICKS–Stand Back B
● BRYAN ADAMS–Cuts Like A Knife B
● DIANA ROSS–Pieces Of Ice A
● AMERICA–The Border A
● TACO– Puttin' On The Ritz A
● CROSBY, STILLS AND NASH– War Games A
● BILLY IDOL– White Wedding A
● PATRICK SIMMONS– Don't Make Me Do It A

KIIS-FM–Los Angeles
(Michael Schaefer–M.D.)
★★ MICHAEL JACKSON–Wanna Be Startin' Something 20-10
★★ THE POLICE–Every Breath You Take 24-14
★ EDDY GRANT–Electric Avenue 8-5
★ KAJAGOOGOO–Too Shy 9-7
★ DONNA SUMMER–She Works Hard For The Money 17-12

KFMB-FM (B100)–San Diego
(Glen McCartney–M.D.)
★★ NAKED EYES–Always Something There To Remind Me 8-4
★★ DEBARGE–All This Love 18-8
★ THE POLICE–Every Breath You Take 25-12
★ CHAMPAIGN–Try Again 21-15
★ CHRISTOPHER CROSS–No Time For Talk 24-19
●● DARYL HALL AND JOHN OATES–Family Man
●● ALABAMA–The Closer You Get
● THE KINKS–Come Dancing B
● THE HOLLIES–Stop In The Name Of Love B
● LITTLE RIVER BAND–We Two B
● AMERICA–The Border A

KGGI (99-1-FM)–Riverside
(Kraig Hubbs–M.D.)
★★ DAVID BOWIE–Let's Dance 3-2
★★ EDDY GRANT–Electric Avenue 18-8
★ THE POLICE–Every Breath You Take 30-19
★ MADNESS–Our House 27-20
★ THE ISLEY BROTHERS–Between The Sheets 29-21
●● MICHAEL SEMBELLO–Maniac
●● ELTON JOHN–I'm Still Standing
● PRINCE–1999 B
● PAUL ANKA–Hold Me 'Til The Morning Comes B
● CHRIS DE BURGH–Don't Pay The Ferryman A
● DENIECE WILLIAMS–Do What You Feel A

KIMN-AM–Denver
(Gloria Avila-Perez–M.D.)
★★ IRENE CARA–Flashdance . . . What A Feeling 1-1
★★ CULTURE CLUB–Time 3-2
★ EDDY GRANT–Electric Avenue 8-4
★ MICHAEL JACKSON–Beat It 5-5
★ BRYAN ADAMS–Straight From The Heart 7-6
●● BRYAN ADAMS–Cuts Like A Knife
●● QUARTERFLASH–Take Me To Heart
● CHRIS DE BURGH–Don't Pay The Ferryman B
● DEBARGE–All This Love B
● MICHAEL SEMBELLO–Maniac A
● CROSBY, STILLS AND NASH–War Games A
● ROMAN HOLLIDAY–Stand By A

KIQQ-FM–Los Angeles
(Robert Moorhead–M.D.)
● BANANARAMA–Shy Boy B
● NEW EDITION–Candy Girl B
● WHAM–Bad Boys B
● NEW ORDER–Blue Monday/The Beach B
● THOMAS DOLBY–Europa And The Pirate Twins B
● LITTLE RIVER BAND–We Two B
● MEN AT WORK–It's A Mistake A
● HEAVEN 17–We Live So Fast A
● BRYAN ADAMS–Cuts Like A Knife A
● TACO–Putting On The Ritz A
● DIANA ROSS–Pieces Of A Dream A
● ELO–Rock And Roll Is King A
● BONNIE TYLER–Total Eclipse Of The Heart A
● SHALAMAR–Dead Give Away A
● THE COCONUTS–Why Did You Have To Love Like You Did A

KKXX-FM–Bakersfield
(Scott Marcus–M.D.)
★★ DURAN DURAN–Is There Something I Should Know 27-12
★★ THE POLICE–Every Breath You Take 28-14
★ KAJAGOOGOO–Too Shy 4-1
★ EDDY GRANT–Electric Avenue 12-7
★ ELTON JOHN–I'm Still Standing 17-8
●● ELO–Rock And Roll Is King
●● BRYAN ADAMS–Cuts Like A Knife
● CHAMPAIGN–Try Again B
● MICHAEL SEMBELLO–Maniac B
● STEVIE NICKS–Stand Back B
● DEF LEPPARD–Rock Of Ages B
● THE HOLLIES–Stop In The Name Of Love A
● THE KINKS–Come Dancing A
● DEBARGE–All This Love A
● MEN WITHOUT HATS–Safety Dance A

KLUC-FM–Las Vegas
(Randy Lundquist–M.D.)
★★ IRENE CARA–Flashdance . . . What A Feeling 1-1
★★ THE TUBES–She's A Beauty 5-4
★ ELTON JOHN–I'm Still Standing 14-6
★ MADNESS–Our House 12-7
★ THE POLICE–Every Breath You Take 17-9
●● QUARTERFLASH–Take Me To Heart
●● THE HOLLIES–Stop In The Name Of Love
● STEVIE NICKS–Stand Back B
● THE BEE GEES–The Woman In You B
● THE HUMAN LEAGUE–(Keep Feeling) Fascination A

KOAQ-FM–Denver
(Allan Sledge–M.D.)
● THE HOLLIES–Stop In The Name Of Love B
● BOB SEGER AND THE SILVER BULLET BAND–Roll Me Away B
● DEBARGE–All This Love B
● THE FIXX–Saved By Zero B
● CROSBY, STILLS AND NASH–War Games A
● QUARTERFLASH–TAKE Me To Heart A
● DAVE EDMUNDS–Slipping Away A
● THE HUMAN LEAGUE–(Keep Feeling) Fascination A
● AMERICA–The Border A
● THE GREG KIHN BAND–Love Never Fails A

KRQQ-FM–Tucson
(Zapolian/Norris–M.D.)
★★ IRENE CARA–Flashdance . . . What A Feeling 1-1
★★ EDDY GRANT–Electric Avenue 3-2
★ NAKED EYES–Always Something There To Remind Me 6-4
★ CULTURE CLUB–Time 13-5
★ LITTLE RIVER BAND–We Two 18-11
●● DAVID BOWIE–China Girl
●● QUARTERFLASH–Take Me To Heart
● MICHAEL JACKSON–Wanna Be Startin' Something B
● STEVIE NICKS–Stand Back B
● THE KINKS–Come Dancing B
● DEBARGE–All This Love B
● ELO–Rock & Roll Is King A
● PRINCE–1999 A
● THE FIXX–Saved By Zero A

KRSP-AM–Salt Lake City
(Barry Moll–M.D.)
★★ EDDY GRANT–Electric Avenue 4-3
★★ PRINCE–1999 12-4
★ THE POLICE–Every Breath You Take 22-11
★ MICHAEL JACKSON–Wanna Be Startin' Something 18-13
★ DURAN DURAN–Is There Something I Should Know 25-18
●● DEBARGE–All This Love
●● QUARTERFLASH–Take Me To Heart
● MICHAEL SEMBELLO–Maniac B
● DEF LEPPARD–Rock Of Ages B
● BRYAN ADAMS–Cuts Like A Knife B
● STEVIE NICKS–Stand Back B
● LOVERBOY–Hot Girls In Love B
● BILLY IDOL–White Wedding A
● THE HOLLIES–Stop In The Name Of Love A
● CROSBY, STILLS AND NASH–War Games A

KRTH-FM–Los Angeles
(David Grossman–M.D.)
★★ IRENE CARA–Flashdance . . . What A Feeling 3-1
★★ EDDY GRANT–Electric Avenue 7-2
★ THE POLICE–Every Breath You Take 15-7
★ DONNA SUMMR–She Works Hard For The Money 20-13
★ DAVID BOWIE–China Girl 26-20
●● THE HUMAN LEAGUE–(Keep Feeling) Fascination
●● SHALAMAR–Dead Give Away
● EURYTHMICS–Sweet Dreams B
● MICHAEL SEMBELLO–Maniac B
● TACO–Putting On The Ritz B
● NEW EDITION–Candy Girl A
● ELO–Rock And Roll Is King A

KZZP-FM–Phoenix
(Randy Stewart–P.D.)
★★ IRENE CARA–Flashdance . . . What A Feeling 1-1
★★ CULTURE CLUB–Time 2-2
★ THE POLICE–Every Breath You Take 22-13
★ MICHAEL JACKSON–Wanna Be Startin' Something 21-15
★ CHAMPAIGN–Try Again 25-19
●● ROD STEWART–Baby Jane
●● STEVIE NICKS–Stand Back
● EURYTHMICS–Sweet Dreams B
● PRINCE–1999 A
● LOVERBOY–Hot Girls In Love X

XTRA-AM–San Diego
(Jim Richards–M.D.)
★★ IRENE CARA–Flashdance . . . What A Feeling 1-1
★★ CULTURE CLUB–Time 2-2
★ MADNESS–Our House 6-3
★ STYX–Don't Let It End 10-6
★ KAJAGOOGOO–Too Shy 16-7
●● MICHAEL SEMBELLO–Manaic
●● DIANA ROSS–Pieces Of Ice
● DEF LEPPARD–ock Of Ages B
● CHRIS DE BURGH–Don't Pay The Ferryman B
● EURYTHMICS–Sweet Dreams B
● LOVERBOY–Hot Girls In Love B
● THE FIXX–Saved By Zero B
● ELO–Rock & Roll Is King A

Pacific Northwest Region

★ PRIME MOVERS

THE POLICE–Every Breath You Take (A&M)
EDDY GRANT–Electric Avenue (Epic)
SERGIO MENDES–Never Gonna Let You Go (A&M)

● TOP ADD ONS

STEVIE NICKS–Stand Back (Modern)
THE HOLLIES–Stop In The Name Of Love (Atlantic)
QUARTERFLASH–Take Me To Heart (Geffen)

BREAKOUTS

TACO–Puttin' On The Ritz (RCA)
ELO–Rock And Roll Is King (Jet)

KBBK-FM–Boise
(Tom Evans–M.D.)
★★ MADNESS–Our House 22-13
★★ DEF LEPPARD–Rock Of Ages 30-20
★ EDDY GRANT–Electric Avenue 15-9
★ THE POLICE–Every Breath You Take 19-12
★ MICHAEL JACKSON–Wanna Be Startin' Something 25-19
●● DAVE EDMUNDS–Slipping Away
●● ELO–Rock And Roll Is King
● DURAN DURAN–Is There Something I Should Know B
● MICHAEL SEMBELLO–Maniac B
● DEBARGE–All This Love B
● STEVIE NICKS–Stand Back B
● JIM CAPALDI–That's Love B
● ROD STEWART–Baby Jane B
● MEN WITHOUT HATS–Safety Dance A
● MARTIN BRILEY–The Salt In My Tears A
● AMERICA–The Border A

KCBN-AM–Reno
(Jim O'Neil–M.D.)
★★ PRINCE–1999 23-13
★★ THE FIXX–Save By Zero 21-14
★ MARTIN BRILEY–The Salt In My Tears 13-8
★ SHERIFF–When I'm With You 17-11
★ THE POLICE–Every Breath You Take 27-18
●● ELO–Rock And Roll Is King
●● MEN WITHOUT HATS–Safety Dance
● TACO–Puttin' On The Ritz A
● DEVO– Theme From Doctor Detroit A
● JOAN JETT– Fake Friend A
● TOM DOLBY– Europia And The Pirates A

KCNR-FM–Portland
(Richard Harker–M.D.)
★★ IRENE CARA–Flashdance . . . What A Feeling 4-1
★★ SERGIO MENDES–Never Gonna Let You Go 11-8
★ RICK SPRINGFIELD–Affair Of The Heart 15-12
★ LITTLE RIVER BAND–We Two 17-14
★ JIM CAPALDI–That's Love 19-16
●● THE HOLLIES–Stop In The Name Of Love
●● AMERICA–The Border
● ROD STEWART–Baby Jane B
● THE FIXX–Saved By Zero B
● DEBARGE–All This Love B
● EURYTHMICS–Sweet Oreams B
● BOB SEGER AND THE SILVER BULLET BAND–Roll Me Away B
● A FLOCK OF SEAGULLS–Wishing B
● QUARTERFLASH–Take Me To Heart B
● STEVIE NICKS–Stand Back A
● ALABAMA–The Closer You Get A
● DAVE EDMUNDS–Slipping Away A

KFRC-AM–San Francisco
(Kate Ingram–M.D.)
★★ THE POLICE–Every Breath You Take 13-1
★★ NAKED EYES–Always Something There To Remind Me 4-3
★ MICHAEL JACKSON–Wanna Be Startin' Something 8-4
★ SERGIO MENDES–Never Gonna Let You Go 16-8
★ DURAN DURAN–Is There Something I Should Know 23-10
●● MADNESS–Our House
●● THE KINKS–Come Dancing
● STEVIE NICKS–Stand Back B
● THE BEE GEES–The Woman In You B
● DIANA ROSS–Pieces Of Ice A
● ELO–Rock And Roll Is King A
● ANGELA BOFILL–Tonight I Give In A
● TACO–Puttin' On The Ritz A
● BERLIN–The Metro A

KJRB-AM–Spokane
(Brian Gregory–M.D.)
★★ THE BEE GEES–The Woman In You 24-20
★★ THE POLICE–Every Breath You Take 18-13
★ STEVIE NICKS–Stand Back 27-22
★ WILLIE NELSON & MERLE HAGGARO–Pancho & Lefty 29-24
●● EURYTHMICS–Sweet Dreams
●● PRINCE–1999
● MICHAEL SEMBELLO–Maniac B
● THE HOLLIES–Stop In The Name Of Love B
● LOUISE TUCKER–Midnight Blue B
● QUARTERFLASH–Take Me To Heart B
● AMERICA–The Border B
● ROMAN HOLLIDAY–Stand By A
● PAUL ANKA–Hold Me 'Till The Morning Comes A
● DURAN DURAN–Is There Something I Should Know A

KNBQ-FM–Tacoma
(Boua Roberts–M.D.)
★★ EDDY GRANT–Electric Avenue 6-4
★★ THE POLICE–Every Breath You Take 19-10
★ DEBARGE–All This Love 23-19
★ PRINCE–1999 27-20
★ CHRIS DE BURGH–Don't Pay The Ferryman 29-25
● DEF LEPPARD–Rock Of Ages B
● STEVIE NICKS–Stand Back B
● DURAN DURAN–Is There Something I Should Know B
● DAVE EDMUNDS–Slipping Away B
● CROSBY, STILLS AND NASH–War Games A
● ELO–Rock And Roll Is King A
● SHALIMAR–Dead Giveaway A
● MICHAEL SEMBELLO–Maniac A
● LOUISE TUCKER–Midnight Blue A
● TACO–Puttin' On The Ritz A

KRLC-AM–Lewiston
(Jack Armstrong–M.D.)
★★ KENNY ROGERS–All My Life 4-1
★★ SERGIO MENDES–Never Gonna Let You Go 5-3
★ JIM CAPALDI–That's Love 8-4
★ NEIL DIAMOND–Front Page Story 7-5
★ IRENE CARA–Flashdance . . . What A Feeling 9-7
●● SMOKEY ROBINSON–Blame It On Love
●● CHAMPAIGN–Try Again
● THE HOLLIES–Stop In The Name Of Love B
● LOUISE TUCKER–Midnight Blue B
● THE POLICE–Every Breath You Take B
● GEORGE C. FISHOFF–Summer Love A
● F.D. DAVIO–Words A
● JOHN SCHNIEDER AND JOE MICHAELS–Are You Lonesome Tonight A
● QUARTERFLASH–Take Me To Heart A

KUBE-FM–Seattle
(Tom Hutyler–M.D.)
★★ EDDY GRANT–Electric Avenue 10-6
★★ THE TUBES–She's A Beauty 12-9
★ ELTON JOHN–I'm Still Standing 14-10
★ KAJAGOOGOO–Too Shy 15-11
★ THE POLICE–Every Breath You Take 17-12
●● CHRIS DE BURGH–Don't Pay The Ferryman
●● PRINCE–1999
● DEBARGE–All This Love B
● QUARTERFLASH–Take Me To Heart B
● DURAN DURAN–Is There Something I Should Know B
● BOB SEGER AND THE SILVER BULLET BAND–Roll Me Away B
● EURYTHMICS–Sweet Oreams A

KTAC-AM–Tacoma
(Bob Sherwood–M.D.)
★★ SERGIO MENDES–Never Gonna Let You Go 6-5
★★ JIM CAPALOI–That's Love 9-6
★ CHRISTOPHER CROSS–No Time For Talk 10-8
★ IRENE CARA–Flashdance . . . What A Feeling 13-9
★ ALABAMA–The Closer You Get 16-11
● LITTLE RIVER BAND–We Two B
● LOUISE TUCKER–Midnight Blue B
● THE HOLLIES–Stop In The Name Of Love A
● THE POLICE–Every Breath You Take A
● DIONNE WARWICK–All The Love In The World A

KYYA-FM–Billings
(Charlie Fox–M.D.)
★★ EDDY GRANT–Electric Avenue 9-5
★★ THE KINKS–Come Dancing 17-11
★ KAJAGOOGOO–Too Shy 18-12
★ THE POLICE–Every Breath You Take 20-13
★ SERGIO MENDES–Never Gonna Let You Go 25-17
●● BRYAN ADAMS–Cuts Like A Knife
●● THE FIXX–Saved By Zero
● ROD STEWART–Baby Jane B
● CHAMPAIGN–Try Again B
● DONNA SUMMER–She Works Hard For The Money B
● CHRIS DE BURGH–Don't Pay The Ferryman B
● EURYTHMICS–Sweet Dreams B
● PRINCE–1999 A
● DEBARGE–All This Love A
● LOVERBOY–Hot Girls In Love A
● THE HOLLIES–Stop In The Name Of Love A

KYYX-FM–Seattle
(Elvin Ichiyama–M.D.)
★★ MADNESS–Our House 2-1
★★ THE POLICE–Every Breath You Take 11-4
★ EURYTHMICS–Sweet Oreams 12-6
★ SPANDAU BALLET–Lifeline 16-14
★ DURAN DURAN–Is There Something I Should Know 29-22
●● HAYSE FANTAYZEE–Shiney Shiney
● MEN WITHOUT HATS–Safety Oance B
● U2–Two Hearts Beat As One B
● SHRIEKBACK–All Lined Up B
● THE TALKING HEADS–Burning Down The House B
● DAVID BOWIE–China Girl B
● TACO–Puttin' On The Ritz A
● JUKULA–Scatterlings Of Africa A
● RANK AND FILE–Amanda Ruth A
● JOAN JETT–Fake Friends A
● THE EUROPEANS–The Animal Song A

North Central Region

★ PRIME MOVERS

EDDY GRANT–Electric Avenue (Epic)
MADNESS–Our House (Geffen)
IRENE CARA–Flashdance . . . What A Feeling (Casablanca)

● TOP ADD ONS

STEVIE NICKS–Stand Back (Modern)
LOVERBOY–Hot Girls In Love (Columbia)
QUARTERFLASH–Take Me To Heart (Geffen)

BREAKOUTS

ELO–Rock And Roll Is King (Jet Records)

WCIL-FM–Carbondale
(Tony Waitekus–M.D.)
★★ NEW EDITION–Candy Girl 20-3
★★ STYX–Don't Let It End 12-8
★ Z.Z. TOP–Gimme All Your Lovin' 17-11
★ NICK LOWL–Wish You Were Here 22-17
★ THE KINKS–Come Dancing 29-19
● JIM CAPALDI–That's Love B
● MICHAEL JACKSON–Wanna Be Startin' Something B
● DAVE EDMUNDS–Slipping Away B
● SERGIO MENDES–Never Gonna Let You Go B
● DEVO–Theme From Doctor Detroit B
● DURAN DURAN–Is There Something I Should Know B
● MARTIN BRILEY–The Salt In My Tears A
● LOVERBOY–Hot Girls In Love A
● MICHAEL SEMBELLO–Maniac A
● SPARKS–Cool Places A
● ROMAN HOLLIDAY–Stand By A
● JOAN JETT–Take Friends A
● MICHAEL JACKSON–P.Y.T. (Pretty Young Thing) A

WGCL-FM–Cleveland
(Tom Jeffries–M.D.)
●● DIANA ROSS–Pieces Of Ice
●● THE GREG KIHN BAND–Love Never Fails
● STEVIE NICKS–Stand Back B
● BRYAN ADAMS–Cuts Like A Knife B
● EURYTHMICS–Sweet Dreams B
● THE FIXX–Saved By Zero B
● BILLY IDOL–White Wedding A
● LOZ NETTO–Fade Away A
● ELO–Rock And Roll Is King A
● FAREWEATHER–Poltergeist A

WHYT-FM–Detroit
(Lee Madison–M.D.)
★★ IRENE CARA–Flashdance . . . What A Feeling 1-1
★★ THE POLICE–Every Breath You Take 17-4
★ SERGIO MENDES–Never Gonna Let You Go 13-8
★ STYX–Don't Let It End 21-13
★ MADNESS–Our House 28-17
●● DAVID BOWIE–China Girl
●● GLADYS KNIGHTS & THE PIPS–Save The Overtime For Me
● LOVERBOY–Hot Girls In Love B
● BILLY IDOL–White Wedding B
● ROD STEWART–Baby Jane B
● A FLOCK OF SEAGULLS–Wishing B
● MARTIN BRILEY–The Salt In My Tears B
● THE HOLLIES–Stop In The Name Of Love A
● BRYAN ADAMS–Cuts Like A Knife A
● MICHAEL SEMBELLO–Maniac A
● QUARTERFLASH–Take Me To Heart A
● DEF LEPPARD–Rock Of Ages A

WIKS-FM–Indianapolis
(Jay Stevans–M.D.)
★★ STYX–Don't Let It End 13-5
★★ EDDY GRANT–Electric Avenue 25-12
★ PRINCE–1999 27-20
★ MADNESS–Our House 29-23
★ DEF LEPPARD–Rock Of Ages 30-25
●● AMERICA–The Border
●● CHARLIE–It's Inevitable
● ROD STEWART–Baby Jane B
● JOAN ARMATRADING–Orop The Pilot B
● DONNIE IRIS–Do You Compute A
● RED ROCKERS–China A
● DAVE EDMUNDS–Slipping Away A
● BANANARAMA–Shy Boy A

WKDD-FM–Akron
(Matt Pattrick–P.D.)
★★ EDDY GRANT–Electric Avenue 5-2
★★ LITTLE RIVER BAND–We Two 7-3
★ ELTON JOHN–I'm Still Standing 13-11
★ THE POLICE–Every Breath You Take 25-20
★ THE GREG KIHN BAND–Love Never Fails 27-22
●● ELO–Rock And Roll Is King
●● CROSBY, STILLS AND NASH–War Games
● DONNIE IRIS–Do You Compute B
● DAVID BOWIE–China Girl B
● THE FIXX–Saved By Zero B
● QUARTERFLASH–Take Me To Heart A
● AMERICA–The Border A
● JOE COCKER–Threw It Away A
● JOE WALSH–Space Age Whiz Kid A
● THE HUMAN LEAGUE–(Keep Feeling) Fascination A

WKJJ-FM–Louisville
(Jim Golden–M.D.)
★★ CULTURE CLUB–Time 4-2
★★ LOU RAWLS–Wind Beneath My Wings 5-4
★ RONNIE MILSAP–Stranger In My House 6-5
★ MEN AT WORK–Overkill 11-8
★ IRENE CARA–Flashdance . . . What A Feeling 13-9
● JIM CAPALDI–That's Love B
● CHRISTOPHER CROSS–No Time For Talk B

WKRQ-FM–Cincinnati
(Tony Galluzzo–M.D.)
★★ IRENE CARA–Flashdance . . . What A Feeling 6-1
★★ MICHAEL JACKSON–Wanna Be Startin' Something 8-4
★ DARYL HALL AND JOHN OATES–Family Man 10-7
★ NAKED EYES–Always Something There To Remind Me 12-9
★ EDDY GRANT–Electric Avenue 13-10
●● KAJAGOOGOO–Too Shy
●● STEVIE NICKS–Stand Back

WOMP-FM–Bellaire
(Don Michales–M.D.)
★★ STYX–Don't Let It End 2-1
★★ MADNESS–Our House 8-3
★ EDDY GRANT–Electric Avenue 13-5
★ KAJAGOOGOO–Time 7-6
★ MICHAEL JACKSON–Wanna Be Startin' Something 31-16
●● DONNA SUMMER–She Works Hard For The Money
●● THE HUMAN LEAGUE–(Keep Feeling) Fascination
● PRINCE–1999 A
● LOVERBOY–Hot Girls In Love A
● ELO–Rock And Roll Is King A
● CROSBY, STILLS, AND NASH–War Games A

WXGT-FM–Columbus
(Teri Nutter–M.D.)
★★ EDDY GRANT–Electric Avenue 10-6
★★ THE POLICE–Every Breath You Take 17-11
★ MADNESS–Our House 23-16
★ ROD STEWART–Baby Jane 21-17
★ MICHAEL JACKSON–Wanna Be Startin' Something 24-19
●● DURAN DURAN–Is There Something I Should Know
●● QUARTERFLASH–Take Me To Heart
● THE KINKS–Come Dancing B
● STEVIE NICKS–Stand Back B
● LOVERBOY–Hot Girls In Love B

Southwest Region

★ PRIME MOVERS

THE POLICE–Every Breath You Take (A&M)
EDDY GRANT–Electric Avenue (Epic)
CULTURE CLUB–Time (Virgin/Epic)

● TOP ADD ONS

MICHAEL SEMBELLO–Maniac (Casablanca)
MARTIN BRILEY–The Salt In My Tears (Mercury)
QUARTERFLASH–Take Me To Heart (Geffen)

BREAKOUTS

ELO–Rock And Roll Is King (Jet)

KAFM-FM–Dallas
(Pete Thompson–M.D.)
★★ EDDY GRANT–Electric Avenue 1-1
★★ IRENE CARA–Flashdance . . . What A Feeling 2-2
★ THE POLICE–Every Breath You Take 9-3
★ PRINCE–1999 20-11
★ MADNESS–Our House 23-15
●● MICHAEL SEMBELLO–Maniac
●● ELO–Rock And Roll Is King
● DEF LEPPARD–Rock Of Ages B
● DONNA SUMMER–She Works Hard For The Money B
● STEVIE NICKS–Stand Back B
● QUARTERFLASH–Take Me To Heart A
● MARTIN BRILEY–The Salt In My Tears A
● TOTO–Waiting For Your Love A

KBFM-FM–McAllen-Brownsville
(Bob Mitchell–M.D.)
★★ CULTURE CLUB–Time 3-1
★★ STYX–Don't Let It End 4-2
★ EDDY GRANT–Electric Avenue 6-4
★ THE KINKS–Come Dancing 7-5
★ THE POLICE–Every Breath You Take 18-10
●● THOMAS DOLBY–Europa And The Pirate Twins
●● ELO–Rock And Roll Is King
● DIANA ROSS–Pieces Of Ice A
● DAVID BOWIE–China Girl A
● AMERICA–The Border A
● CHARLIE–It's Inevitable B
● MARTIN BRILEY–The Salt In My Tears B
● RED ROCKERS–China B

KHFI-FM–Austin
(Ed Valkman–M.D.)
★★ MICHAEL JACKSON–Wanna Be Startin' Something 10-5
★★ THE TUBES–She's A Beauty 11-9
★ THE POLICE–Every Breath You Take 20-10
★ DEF LEPPARD–Rock Of Ages 27-11
★ PRINCE–1999 24-17
●● MARTIN BRILEY–The Salt In My Tears
●● MICHAEL SEMBELLO–Maniac
● DURAN DURAN–Is There Something I Should Know B

(Continued on opposite page)

© 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.

www.americanradiohistory.com

Billboard® Singles Radio Action™

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/14/83)

● *Continued from opposite page*

- ● CHRIS DE BURGH—Don't Pay The Ferryman B
- ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
- ● STEVIE NICKS—Stand Back B
- ● EURYTHMICS—Sweet Dreams B
- ● THE HOLLIES—Stop In The Name Of Love A
- ● BRYAN ADAMS—Cuts Like A Knife A
- ● DAVID BOWIE—China Girl A
- ● QUARTERFLASH—Take Me To Heart A

KILE-AM—Galveston
(Scott Taylor—M.D.)
- ★★ BILLY IDOL—White Wedding 19-13
- ★★ ROD STEWART—Baby Jane 23-19
- ★ THE BEE GEES—The Woman In You 24-20
- ★ THE POLICE—Every Breath You Take 27-22
- ★ STEVIE NICKS—Stand Back 34-30
- ●● LOVERBOY—Hot Girls In Love
- ●● BRYAN ADAMS—Cuts Like A Knife
- ● DEF LEPPARD—Rock Of Ages B
- ● ELTON JOHN—I'm Still Standing B
- ● THE FIXX—Saved By Zero B
- ● DAVID BOWIE—China Girl B
- ● CHARLIE—It's Inevitable A
- ● QUARTERFLASH—Take Me To Heart A
- ● INXS—The One Thing A
- ● RITA COOLIDGE—All Time High A

KKBQ-AM—Houston
(Patty Hamilton—M.D.)
- ★★ THE POLICE—Every Breath You Take 25-7
- ★★ DURAN DURAN—Is There Something I Should Know 27-22
- ★ MADNESS—Our House 26-23
- ★ A FLOCK OF SEAGULLS—Wishing 28-24
- ★ BILLY IDOL—White Wedding 22-20
- ●● TACO—Puttin' On The Ritz
- ●● JOAN JETT—Fake Friends
- ● MICHAEL SEMBELLO—Maniac B
- ● BERLIN—The Metro A

KOFM-FM—Oklahoma
(Dave Duquesne—M.D.)
- ★★ CULTURE CLUB—Time 4-2
- ★★ KENNY ROGERS—All My Life 6-3
- ★ IRENE CARA—Flashdance . . . What A Feeling 8-4
- ★ STYX—Don't Let It End 11-7
- ★ LEE GREENWOOD—I.O.U. 20-12
- ●● JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing
- ●● PAUL ANKA—Hold Me 'Till The Morning Comes
- ● CHAMPAIGN—Try Again B
- ● THE POLICE—Every Breath You Take A
- ● JOURNEY—Faithfully A

KROK-FM—Shreveport
(Gary Bennett—M.D.)
- ★★ JOURNEY—Faithfully 1-1
- ★★ CULTURE CLUB—Time 2-2
- ★ KAJAGOOGOO—Too Shy 10-6
- ★ ELTON JOHN—I'm Still Standing 11-7
- ★ THE TUBES—She's A Beauty 12-8
- ●● DIANA ROSS—Pieces Of Ice
- ●● LOUISE TUCKER—Midnight Blue
- ● DEBARGE—All This Love B
- ● DONNA SUMMER—She Works Hard For The Money B
- ● THE HUMAN LEAGUE—(Keep Feeling) Fascination B
- ● MARTIN BRILEY—The Salt In My Tears A
- ● PRINCE—1999 A
- ● BRYAN ADAMS—Cuts Like A Knife A
- ● OXO—Dance All Night A

KSEL-FM—Lubbock
(Stan Castle—M.D.)
- ★★ CHRISTOPHER CROSS—No Time For Talk 13-10
- ★★ LEE GREENWOOD—I.O.U. 15-11
- ★ PAUL ANKA—Hold Me 'Till The Morning Comes 18-14
- ★ DEBARGE—All This Love 21-15
- ★ JIM CAPALDI—That's Love 22-16
- ●● STYX—Don't Let It End
- ●● CRYSTAL GAYLE—Our Love Is On The Faultline
- ● THE HOLLIES—Stop In The Name Of Love B
- ● LITTLE RIVER BAND—We Two B
- ● CHAMPAIGN—Try Again B
- ● DIONNE WARWICK—All The Love In The World A

KVOL-AM—Lafayette
(Phil Rankin—M.D.)
- ★★ CULTURE CLUB—Time 2-1
- ★★ CHAMPAIGN—Try Again 8-6
- ★ SERGIO MENDES—Never Gonna Let You Go 10-9
- ★ EDDY GRANT—Electric Avenue 18-13
- ★ JIM CAPALDI—That's Love 23-15
- ●● THE FIXX—Saved By Zero
- ●● JOE WALSH—Space Age Whiz Kid
- ● DURAN DURAN—Is There Something I Should Know B
- ● STEVIE NICKS—Stand Back B
- ● THE HOLLIES—Stop In The Name Of Love B
- ● LOVERBOY—Hot Girls In Love B
- ● QUARTERFLASH—Take Me To Heart A
- ● THE GREG KIHN BAND—Love Never Fails A
- ● ZEBRA—Who's Behind The Door A
- ● CHARLIE—It's Inevitable A
- ● LOUISE TUCKER—Midnight Blue A
- ● SHOR PATROL—Loverboy A
- ● TONY JOE WHITE—Swamp Rap A

Midwest Region

★ PRIME MOVERS

THE POLICE—Every Breath You Take (A&M)
EDDY GRANT—Electric Avenue (Epic)
MADNESS—Our House (Geffen)

● TOP ADD ONS

BRYAN ADAMS—Cuts Like A Knife (A&M)
QUARTERFLASH—Take Me To Heart (Geffen)
SERGIO MENDES—Never Gonna Let You Go (A&M)

BREAKOUTS

ELO—Rock And Roll Is King (Jet)

KBEQ-FM—Kansas
(Todd Chase—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ STYX—Don't Let It End 12-5
- ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 31-26
- ★ MADNESS—Our House 35-28
- ★ CHARLIE—It's Inevitable 37-29
- ●● BRYAN ADAMS—Cuts Like A Knife
- ●● THE GREG KIHN BAND—Love Never Fails
- ● THE HOLLIES—Stop In The Name Of Love A
- ● ELO—Rock & Roll Is King A

KDVY-FM—Topeka
(Tony Stewart—M.D.)
- ★★ THE POLICE—Every Breath You Take 10-5
- ★★ SERGIO MENDES—Never Gonna Let You Go 12-8
- ★ STEVIE NICKS—Stand Back 16-11
- ★ LOVERBOY—Hot Girls In Love 22-14
- ★ DURAN DURAN—Is There Something I Should Know 24-16
- ●● A FLOCK OF SEAGULLS—Wishing
- ●● ELO—Rock And Roll Is King
- ● BRYAN ADAMS—Cuts Like A Knife B
- ● THE HUMAN LEAGUE—(Keep Feeling) Fascination B
- ● QUARTERFLASH—Take Me To Heart B
- ● DAVE EDMUNDS—Slipping Away B
- ● ROD STEWART—Baby Jane A
- ● BILLY IDOL—White Wedding A
- ● RED ROCKERS—China A

KDWB-AM—Minneapolis
(Lorrin Palagi—M.D.)
- ★★ ELTON JOHN—I'm Still Standing 12-7
- ★★ SERGIO MENDES—Never Gonna Let You Go 16-13
- ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 18-15
- ★ KAJAGOOGOO—Too Shy 23-17
- ★ DURAN DURAN—Is There Something I Should Know 21-18

KEYN-FM—Wichita
(Don Pearman—M.D.)
- ★★ ELTON JOHN—I'm Still Standing 14-8
- ★★ SERGIO MENDES—Never Gonna Let You Go 16-13
- ★ THE POLICE—Every Breath You Take 18-14
- ★ EDDY GRANT—Electric Avenue 19-15
- ★ THE TUBES—She's A Beauty 21-18
- ●● DEBARGE—All This Love
- ●● BRYAN ADAMS—Cuts Like A Knife
- ● MADNESS—Our House B
- ● BILLY IDOL—White Wedding A
- ● RED ROCKERS—China A
- ● MICHAEL SEMBELLO—Maniac A

KFYR-AM—Bismarck
(Dan Brannan—M.D.)
- ★★ DARYL HALL AND JOHN OATES—Family Man 2-1
- ★★ CULTURE CLUB—Time 6-3
- ★ EDDY GRANT—Electric Avenue 7-4
- ★ THE POLICE—Every Breath You Take 19-11
- ★ ELTON JOHN—I'm Still Standing 15-10
- ●● THE FIXX—Saved By Zero
- ●● PRINCE—1999
- ● QUARTERFLASH—Take Me To Heart A
- ● DURAN DURAN—Is There Something I Should Know A
- ● TACO—Puttin' On The Ritz A
- ● CHRIS DEBURGH—Don't Pay The Ferryman B
- ● LITTLE RIVER BAND—We Two B
- ● MADNESS—Our House B

KHTR-FM—St. Louis
(Ed Scarborough—M.D.)
- ★★ THE POLICE—Every Breath You Take 16-4
- ★★ DURAN DURAN—Is There Something I Should Know 23-15
- ★ DEF LEPPARD—Rock Of Ages 30-21
- ●● MICHAEL SEMBELLO—Maniac
- ●● THE HOLLIES—Stop In The Name Of Love
- ● LOVERBOY—Hot Girls In Love B
- ● EURYTHMICS—Sweet Dreams B
- ● ELO—Rock And Roll Is King A

KIOA-AM—Des Moines
(Mike Judge—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 5-3
- ★★ JIM CAPALDI—That's Love 7-5
- ★ DEBARGE—All This Love 18-10
- ★ LITTLE RIVER BAND—We Two 21-18
- ★ THE POLICE—Every Breath You Take 30-23
- ●● JOE COCKER—Threw It Away
- ●● AMERICA—The Border
- ● LOUISE TUCKER—Midnight Blue B
- ● DIONNE WARWICK—All The Love In The World B
- ● NAKED EYES—Always Something There To Remind Me A
- ● DIANA ROSS—Pieces Of Ice A

KKLS-AM—Rapid City
(Randy Sherwyn—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ LITTLE RIVER BAND—We Two 5-3
- ★ THE KINKS—Come Dancing 10-5
- ★ THE POLICE—Every Breath You Take 20-13
- ★ STEVIE NICKS—Stand Back 24-17
- ●● MADNESS—Our House
- ●● EURYTHMICS—Sweet Oreams
- ● BRYAN ADAMS—Cuts Like A Knife B
- ● A FLOCK OF SEAGULLS—Wishing B
- ● EDDY GRANT—Electric Avenue B
- ● ELO—Rock And Roll Is King A

KMGK-FM—Des Moines
(Michael Stone—M.D.)
- ★★ CULTURE CLUB—Time 4-1
- ★★ EDDY GRANT—Electric Avenue 8-4
- ★ THE TUBES—She's A Beauty 9-5
- ★ KAJAGOOGOO—Too Shy 13-6
- ★ ELTON JOHN—I'm Still Standing 11-7
- ●● DEBARGE—All This Love
- ●● MICHAEL SEMBELLO—Maniac
- ● THE HOLLIES—Stop In The Name Of Love B
- ● BRYAN ADAMS—Cuts Like A Knife B
- ● DAVE EDMUNDS—Slipping Away B
- ● RED ROCKERS—China B
- ● QUARTERFLASH—Take Me To Heart A
- ● DAVID BOWIE—China Girl A
- ● CHARLIE—It's Inevitable A
- ● CROSBY, STILLS AND NASH—War Games A
- ● ROMAN HOLLIDAY—Stand By A

KQKQ-FM—Omaha
(Mark Evans—P.D.)
- ★★ EDDY GRANT—Electric Avenue 3-1
- ★★ RICK SPRINGFIELD—Affair Of The Heart 2-2
- ★ PRINCE—1999 5-3
- ★ MADNESS—Our House 13-8
- ★ THE POLICE—Every Breath You Take 19-11
- ● QUARTERFLASH—Take Me To Heart B
- ● MICHAEL SEMBELLO—Maniac A
- ● JOE WALSH—Space Age Whiz Kid A
- ● THE FIXX—Saved By Zero A
- ● ELO—Rock & Roll King A

KRNA-FM—Iowa City
(Bart Goynshor—P.D.)
- ★★ EDDY GRANT—Electric Avenue 1-1
- ★★ RICK SPRINGFIELD—Affair Of The Heart 4-2
- ★ THE POLICE—Every Breath You Take 12-4
- ★ PRINCE—1999 16-6
- ★ ROD STEWART—Baby Jane 14-11
- ●● MICHAEL SEMBELLO—Maniac
- ●● ELO—Rock And Roll Is King
- ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
- ● CHRIS DE BURGH—Don't Pay The Ferryman B
- ● SERGIO MENDES—Never Gonna Let You Go A
- ● BILLY IDOL—White Wedding A

KSTP-FM (KS-95)—St. Paul
(Chuck Napp—M.D.)
- ★★ JOURNEY—Faithfully 2-1
- ★★ SERGIO MENDES—Never Gonna Let You Go 7-5
- ★ LITTLE RIVER BAND—We Two 12-9
- ★ CHRISTOPHER CROSS—No Time For Talk 14-12
- ★ JIM CAPALDI—That's Love 17-13

WCCO-FM—Minneapolis
(Curt Lundgren—M.D.)
- ★★ ELTON JOHN—I'm Still Standing 12-10
- ★★ THE POLICE—Every Breath You Take 16-11
- ★ THE BEE GEES—The Woman In You 13-12
- ★ JOURNEY—Faithfully 14-13
- ★ LITTLE RIVER BAND—We Two 15-14
- ●● LOUISE TUCKER—Midnight Blue
- ●● CRYSTAL GAYLE—Our Love Is On The Faultline
- ● JIM CAPALDI—That's Love B
- ● SMOKEY ROBINSON—Blame It On Love A
- ● PAUL ANKA—Hold Me 'Til The Morning Comes A

WKAU-AM-FM—Appleton
(Rich Allen—M.D.)
- ★★ EDDY GRANT—Electric Avenue 4-1
- ★★ SERGIO MENDES—Never Gonna Let You Go 12-7
- ★ MADNESS—Our House 15-9
- ★ THE POLICE—Every Breath You Take 20-15
- ★ DURAN DURAN—Is There Something I Should Know 31-23
- ●● A FLOCK OF SEAGULLS—Wishing
- ●● QUARTERFLASH—Take Me To Heart
- ● BRYAN ADAMS—Cuts Like A Knife B
- ● THE HUMAN LEAGUE—(Keep Feeling) Fascination B
- ● DEBARGE—All This Love B
- ● STEVIE NICKS—Stand Back B
- ● DAVID BOWIE—China Girl A
- ● CROSBY, STILLS AND NASH—War Games A
- ● DAVE EDMUNDS—Slipping Away A

WKTI-FM—Milwaukee
(John Grant—M.D.)
- ★★ THE TUBES—She's A Beauty 14-9
- ★★ THE POLICE—Every Breath You Take 16-10
- ★ PRINCE—1999 23-15
- ★ LOVERBOY—Hot Girls In Love 24-20
- ★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 25-21
- ●● DEBARGE—All This Love
- ●● MADNESS—Our House
- ● SERGIO MENDES—Never Gonna Let You Go B
- ● BRYAN ADAMS—Cuts Like A Knife B
- ● STEVIE NICKS—Stand Back B
- ● QUARTERFLASH—Take Me To Heart B

WKZW-FM—Peoria
(Mark Maloney—P.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 3-1
- ★★ JOURNEY—Faithfully 4-2
- ★ SCANDAL—Love's Got A Line On You 5-5
- ★ THE TUBES—She's A Beauty 8-7
- ●● QUARTERFLASH—Take Me To Heart
- ●● BRYAN ADAMS—Cuts Like A Knife
- ● MICHAEL JACKSON—Wanna Be Startin' Something B
- ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
- ● ROD STEWART—Baby Jane B
- ● SERGIO MENDES—Never Gonna Let You Go A

WLOL-FM—Minneapolis
(Gregg Swedberg—M.D.)
- ★★ EDDY GRANT—Electric Avenue 5-1
- ★★ THE POLICE—Every Breath You Take 7-2
- ★ ELTON JOHN—I'm Still Standing 11-8
- ★ CHRIS DE BURGH—Don't Pay The Ferryman 16-13
- ★ DONNA SUMMER—She Works Hard For The Money 23-20
- ●● ELO—Rock And Roll Is King
- ● TOTO—Waiting For Your Love A
- ● MEN WITHOUT HATS—Safety Dance A
- ● CHARLIE—It's Inevitable A
- ● THE HOLLIES—Stop In The Name Of Love A
- ● A FLOCK OF SEAGULLS—Wishing B
- ● SERGIO MENDES—Never Gonna Let You Go B
- ● AMERICA—The Border B

WLS-AM—Chicago
(Dave Denver—M.D.)
- ★★ EDDY GRANT—Electric Avenue 9-5
- ★★ THE POLICE—Every Breath You Take 12-6
- ★ DARYL HALL AND JOHN OATES—Family Man 19-13
- ★ MADNESS—Our House 36-22
- ★ SERGIO MENDES—Never Gonna Let You Go 33-26
- ● STEVIE NICKS—Stand Back B
- ● DURAN DURAN—Is There Something I Should Know A

WLS-FM—Chicago
(Dave Denver—M.D.)
- ★★ EDDY GRANT—Electric Avenue 9-5
- ★★ THE POLICE—Every Breath You Take 12-6
- ★ MADNESS—Our House 36-22
- ★ DARYL HALL AND JOHN OATES—Family Man 19-13
- ●● KAJAGOOGOO—Too Shy
- ● STEVIE NICKS—Stand Back B
- ● DURAN DURAN—Is There Something I Should Know A
- ● BRYAN ADAMS—Cuts Like A Knife A
- ● DEF LEPPARD—Rock Of Ages A

WRKR-FM—Racine
(Steve Warren—M.D.)
- ★★ RICK SPRINGFIELD—Affair Of The Heart 10-5
- ★★ DARYL HALL AND JOHN OATES—Family Man 14-8
- ★ KAJAGOOGOO—Too Shy 13-10
- ★ PRINCE—1999 16-11
- ★ EDDY GRANT—Electric Avenue 21-14
- ●● TEARS FOR FEARS—Mad World
- ● MICHAEL JACKSON—Wanna Be Startin' Something B
- ● MADNESS—Our House B
- ● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
- ● QUARTERFLASH—Take Me Away B

WSPT-FM—Stevens Point
(Brad Fuhr/Dianne Tracy—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ EDDY GRANT—Electric Avenue 3-2
- ★ THE TUBES—She's A Beauty 11-3
- ★ THE POLICE—Every Breath You Take 30-21
- ●● QUARTERFLASH—Take Me To Heart
- ●● BRYAN ADAMS—Cuts Like A Knife
- ● A FLOCK OF SEAGULLS—Wishing B
- ● BILLY IDOL—White Wedding B
- ● THE FIXX—Saved By Zero B
- ● THE GREG KIHN BAND—Love Never Fails B
- ● SERGIO MENDES—Never Gonna Let You Go B
- ● MARTIN BRILEY—The Salt In My Tears B
- ● LITTLE RIVER BAND—We Two B
- ● CROSBY, STILLS AND NASH—War Games A
- ● THE HUMAN LEAGUE—(Keep Feeling) Fascination A
- ● DAVE EDMUNDS—Slipping Away A
- ● DEF LEPPARD—Rock Of Ages A

WZEE-FM—Madison
(Matt Hudson—M.D.)
- ★★ EDDY GRANT—Electric Avenue 3-1
- ★★ STYX—Don't Let It End 5-3
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 15-10
- ★ CHRIS DE BURGH—Don't Pay The Ferryman 16-11
- ★ MADNESS—Our House 21-14
- ●● PRINCE—1999
- ●● NAKED EYES—Always Something There To Remind Me
- ● CHAMPAIGN—Try Again B
- ● DEF LEPPARD—Rock Of Ages B
- ● MICHAEL SEMBELLO—Maniac B
- ● LOVERBOY—Hot Girls In Love B
- ● QUARTERFLASH—Take Me To Heart B
- ● THE FIXX—Saved By Zero B
- ● STEVIE NICKS—Stand Back B
- ● ROD STEWART—Baby Jane B
- ● ROBERT PALMER—You Are In My System B
- ● SERGIO MENDES—Never Gonna Let You Go A
- ● A FLOCK OF SEAGULLS—Wishing A
- ● EURYTHMICS—Sweet Dreams A

WZOK-FM—Rockford
(Tim Fox—M.D.)
- ★★ THE TUBES—She's A Beauty 4-1
- ★★ CULTURE CLUB—Time 5-3
- ★ DARYL HALL AND JOHN OATES—Family Man 6-4
- ★ IRENE CARA—Flashdance . . . What A Feeling 7-5
- ★ EDDY GRANT—Electric Avenue 8-6
- ●● SERGIO MENDES—Never Gonna Let You Go
- ●● PRINCE—1999
- ● CHRIS DE BURGH—Don't Pay The Ferryman A

Northeast Region

★ PRIME MOVERS

THE POLICE—Every Breath You Take (A&M)
IRENE CARA—Flashdance . . . What A Feeling (Casablanca)
EDDY GRANT—Electric Avenue (Epic)

● TOP ADD ONS

THE HOLLIES— Stop In The Name Of Love (Atlantic)
MICHAEL SEMBELLO— Manaic (Casablanca)
QUARTERFLASH— Take Me To Heart (Geffen)

BREAKOUTS

ELO— Rock And Roll Is King (Jet Records)
MEN WITHOUT HATS— Safety Dance (Backstreet)
CROSBY, STILLS AND NASH— War Games (Atlantic)

WACZ-AM—Bangor
(Michael O'Hara—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ STYX—Don't Let It End 6-3
- ★ EDDY GRANT—Electric Avenue 7-4
- ★ LIONEL RICHIE—My Love 8-5
- ★ LOVERBOY—Hot Girls In Love 28-21
- ● SHERRIFF—When I'm With With You B
- ● QUARTERFLASH—Take Me To Heart B
- ● MICHAEL SEMBELLO—Maniac B
- ● DEBARGE—All This Love A
- ● ELO—Rock & Roll Is King A
- ● JOAN JETT & THE HEARTBREAKERS—Fake Friends A

WBEN-FM—Buffalo
(Roger Christian—M.D.)
- ★★ BILLY IDOL—White Wedding 12-9
- ★★ LOVERBOY—Hot Girls In Love 39-12
- ★ STYX—Don't Let It End 22-19
- ★ GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me 33-21
- ★ ROD STEWART—Baby Jane 32-22
- ●● DEF LEPPARD—Rock Of Ages
- ●● QUARTERFLASH—Take Me To Heart
- ● THE HOLLIES—Stop In The Name Of Love B
- ● THE HUMAN LEAGUE—(Keep Feeling) Fascination A
- ● DOUBLE IMAGE—Night Pulse A
- ● LUARA BRANIGAN—How Am I Supposed To Live Without You A

WBLI-FM—Long Island
(Bill Terry—P.D.)
- ★★ IRENE CARA—Flashdance . . . Wahat A Feeling 1-1
- ★★ STYX—Don't Let It End 12-6
- ★ RICK SPRINGFIELD—Affair Of The Heart 8-7
- ★ DARYL HALL AND JOHN OATES— Family Man 15-12
- ★ SERGIO MENDES—Never Gonna Let You Go 17-14
- ●● JIM CAPALDI—That's Love
- ●● A FLOCK OF SEAGULLS—Wishing
- ● MADNESS—Our House B
- ● THE BEE GEES—The Woman In You B
- ● QUARTERFLASH—Take Me To Heart A
- ● THE HUMAN LEAGUE—(Keep Feeling) Fascination A
- ● BILLY IDOL—White Wedding A

WCAU-FM—Philadelphia
(Glen Kalina—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ BILLY IDOL—White Wedding 3-2
- ★ THE POLICE—Every Breath You Take 9-3
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 13-5
- ★ A FLOCK OF SEAGULLS—Wishing 23-17
- ●● ELO—Rock And Roll Is King
- ●● PETER TOSH—Johnny B. Goode
- ● MICHAEL SEMBELLO—Maniac B
- ● THE HOLLIES—Stop In The Name Of Love B
- ● JOE WALSH—Space Age Whiz Kid B
- ● BRYAN ADAMS—Cuts Like A Knife B
- ● QUARTERFLASH—Take Me To Heart B
- ● MTUME—Juicy Fruit B
- ● LOZ NETTO—Fade Away B
- ● CHRIS MANCINI—City Girl A
- ● AL JARREAU—Boogie Down A
- ● U2—Two Hearts Beat As One A
- ● MEN WITHOUT HATS—Safety Dance A
- ● CROSBY, STILLS AND NASH—War Games A
- ● AMERICA—The Border A

WIGY-FM—Bath
(Scott Robbins—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ KAJAGOOGOO—Too Shy 5-3
- ★ EDDY GRANT—Electric Avenue 7-4
- ★ THE POLICE—Every Breath You Take 18-11
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 20-14
- ●● MEN AT WORK—It's A Mistake
- ● DEF LEPPARD—Rock Of Ages B
- ● MICHAEL SEMBELLO—Maniac B
- ● THE HOLLIES—Stop In The Name Of Love A
- ● ROMAN HOLLIDAY—Stand By A
- ● THE B-52'S —Legal Tender A
- ● BANANARAMA— Shy Boy A

WFLY-FM—Albany
(Jack Lawrence—M.D.)
- ★★ THE TUBES—She's A Beauty 10-7
- ★★ KAJAGOOGOO—Too Shy 13-8
- ★ MICHAEL JACKSON—Wanna Be 14-9
- ★ THE POLICE—Every Breath You Take 20-17
- ★ PRINCE—1999 22-19
- ●● DAVE EDMUNDS—Slipping Away
- ●● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away
- ● ELO—Rock And Roll Is King A
- ● MEN WITHOUT HATS—Safety Dance A
- ● DURAN DURAN—Is There Something I Should Know B
- ● BRYAN ADAMS—Cuts Like A Knife B
- ● EURYTHMICS—Sweet Dreams B
- ● THE GREG KIHN BAND—Love Never Fails B
- ● DAVID BOWIE—China Girl B
- ● MADNESS—Our House B
- ● LITTLE RIVER BAND—We Two B

WGUY-AM—Bangor
(Bill Pasha—M.D.)
- ★★ KAJAGOOGOO—Too Shy 10-4
- ★★ ELTON JOHN—I'm Still Standing 9-5
- ★ STYX—Don't Let It End 14-11
- ★ DURAN DURAN—Is There Something I Should Know 23-20
- ★ THE POLICE—Every Breath You Take 26-22
- ●● BRYAN ADAMS—Cuts Like A Knife
- ●● DIANA ROSS—Pieces Of Ice
- ● MICHAEL SEMBELLO—Maniac B
- ● JOAN ARMATRADING—Drop The Pilot B
- ● THE GREG KIHN BAND—Love Never Fails B
- ● AL JARREAU—Boogie Down B
- ● JIM CAPALDI—That's Love B
- ● THE FIXX—Saved By Zero B
- ● SMOKEY ROBINSON—Blame It On Love A
- ● SHALAMAR—Dead Giveaway A
- ● DEF LEPPARD—Rock Of Ages A
- ● AMERICA—The Border A
- ● THE STOMPERS—Never Tell An Angel A
- ● MEN WITHOUT HATS—Safety Dance A
- ● DONNIE IRIS—Do You Compute A
- ● ROMAN HOLLIDAY—Standby A
- ● GOANNA—Solid Rock A
- ● DAVID BOWIE—China Girl A

WHEB-FM—Portsmouth
(Rick Dean—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ STYX—Don't Let It End 8-5
- ★ RICK SPRINGFIELD—Affair Of The Heart 11-9
- ★ EDDY GRANT—Electric Avenue 16-10
- ★ JOURNEY—Faithfully 13-11
- ● DURAN DURAN—Is There Something I Should Know A
- ● PRINCE—1999 A
- ● MICHAEL SEMBELLO—Maniac A
- ● BRYAN ADAMS—Cuts Like A Knife A

WHFM-FM—Rochester
(Marc Cronin—M.D.)
- ★★ EDDY GRANT—Electronic Avenue 9-4
- ★★ THE POLICE—Every Breath You Take 19-8
- ★ MADNESS—Our House 22-14
- ★ STEVIE NICKS—Stand Back 28-20
- ★ PRINCE—1999 34-25
- ●● MICHAEL JACKSON—Wanna Be Startin' Something
- ●● David Bowie—China Girl
- ● A FLOCK OF SEAGULLS—Wishing B
- ● DUWAN DURAN—Is There Something I Should Know B
- ● THE HOLLIES—Stop In The Name Of Love B
- ● LOUISE TUCKER—Midnight Blue B
- ● DAVE EDMUNDS—Slipping Away A
- ● TACO—Puttin' On The Ritz A

WIFI-FM (I-92)—Philadelphia
(Roy Laurence, P.D./Lee Paris—M.D.)
- ★★ DURAN DURAN—Is There Something I Should Know 15-3
- ★★ A FLOCK OF SEAGULLS—Wishing 12-4
- ★ EURYTHMICS—Sweet Dreams 21-14
- ★ YELLO—I Love You 26-18
- ★ X—Breathless 29-19
- ●● ROBERT HAZARD—Change Reaction
- ●● MODERN ENGLISH—Someone's Calling
- ● POLECATS—Make A Circuit With Me A
- ● PRINCE—1999 A
- ● ONE-TWO-THREE—Runaway A
- ● THOMAS DOLBY—Europa And The Pirate Twins A
- ● THE B-52'S—Legal Tender A
- ● BURNING SENSATIONS—Belly Of The Whale A
- ● R.E.M.—Radio Free Europe A
- ● GOANNA—Solid Rock A
- ● WHAM—Bad Boys B

WROR-FM—Boston
(Gary Berkowitz—M.D.)
- ★★ DARYL HALL AND JOHN OATES—Family Man 3-1
- ★★ EDDY GRANT—Electric Avenue 10-5
- ★ DEBARGE—All This Love 12-6
- ★ THE POLICE—Every Breath You Take 31-14
- ★ BILLY IDOL—White Wedding 26-18
- ●● QUARTERFLASH—Take Me To Heart
- ●● JOE WALSH—Space Age Whiz Kid
- ● THE KINKS—Come Dancing B
- ● STEIVE NICKS—Stand Back B
- ● MICHAEL SEMBELLO—Maniac B
- ● THOMAS DOLBY—Europa And The Pirate Twins A
- ● THE HUMAN LEAGUE—(Keep Feeling) Fascination A

WKCI-FM—New Haven
(Danny Lyons—M.D.)
- ★★ DARYL HALL AND JOHN OATES—Family Man 4-3
- ★★ EDDY GRANT—Electric Avenue 5-4
- ★ THE TUBES—She's A Beauty 7-5
- ★ THE POLICE—Every Breath You Take 12-7
- ★ CHAMPAIGN—Try Again 9-8
- ●● THE HOLLIES—Stop In The Name Of Love
- ● ROD STEWART—Baby Jane B
- ● THE KINKS—Come Dancing B
- ● DURAN DURAN—Is There Something I Should Know B
- ● MICHAEL SEMBELLO—Maniac B

WKFM-FM—Syracuse
(John Carucci—P.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ THE POLICE—Every Breath You Take 17-12
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 20-15
- ★ DURAN DURAN—Is There Something I Should Know 25-18
- ★ PRINCE—1999 30-23
- ●● CROSBY, STILLS AND NASH—War Games
- ●● DIANA ROSS—Pieces Of Ice
- ● BRYAN ADAMS—Cuts Like A Knife B
- ● JOE WALSH—Space Age Whiz Kid B
- ● DONNIE IRIS—Do You Compute A
- ● U2—Two Hearts Beat As One A
- ● AMERICA—The Border A
- ● ZEBRA—Who's Behind The Door A
- ● PAUL ANKA—Hold Me 'Till The Morning Comes A
- ● SMOKEY ROBINSON—Blame It On Love A

WKTU-FM—New York City
(Michael Ellis—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ CULTURE CLUB—Time 8-6
- ★ CHAMPAIGN—Try Again 13-11
- ★ RUN-D.M.C.—It's Like That 23-17
- ●● GEORGE BENSON—Inside Love (So Personal)
- ●● MICHAEL JACKSON—Wanna Be Startin' Something
- ● FREEZE—I.O.U. B
- ● THE POLICE—Every Breath You Take B
- ● DONNA SUMMER—She Works Hard For The Money B
- ● KAJAGOOGOO—Too Shy B
- ● MICHAEL SEMBELLO—Maniac A
- ● JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing A

WNBC-AM—New York City
(Babette Stirland—M.D.)
- ★★ JOURNEY—Faithfully 10-6
- ★★ ELTON JOHN—I'm Still Standing 11-8
- ★ THE KINKS—Come Dancing 14-13
- ★ THE POLICE—Every Breath You Take 20-15
- ★ MADNESS—Our House 24-20
- ●● THE HOLLIES—Stop In The Name Of Love
- ●● LITTLE RIVER BAND—We Two
- ● TACO—Puttin' On The Ritz B
- ● MICHAEL SEMBELLO—Maniac A

WOKW-FM—Ithaca
(Denny Alexander—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 3-1
- ★★ THOMAS DOLBY—She Blinded Me With Science 8-4
- ★ KENNY ROGERS—All My Life 12-8
- ★ THE KINKS—Come Dancing 21-17
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 24-19
- ●● QUARTERFLASH—Take Me To Heart
- ●● ELO—Rock And Roll Is King
- ● BRYAN ADAMS—Cuts Like A Knife B
- ● THE FIXX—Saved By Zero B
- ● DONNIE IRIS—Do You Compute B
- ● STEVIE NICKS—Stand Back A
- ● ROBERT PALMER—You Are In My System A
- ● PRISM—Beat Street A
- ● MEN AT WORK—It's A Mistake A
- ● SHALAMAR—Dead Giveaway A

WPHD-FM—Buffalo
(Harv Moore—M.D.)
- ★★ EDDY GRANT—Electric Avenue 1-1
- ★★ THE POLICE—Every Breath You Take 4-2
- ★ STEVIE NICKS—Stand Back 13-3
- ★ LOVERBOY—Hot Girls In Love 14-6
- ★ ELTON JOHN—I'm Still Standing 12-11
- ●● THE GREG KIHN BAND—Love Never Fails
- ●● U2—Two Hearts Beat As One
- ● QUARTERFLASH—Take Me To Heart B
- ● CROSBY, STILL AND NASH—War Games A
- ● ZEBRA—Who's Behind The Door A
- ● DONNIE IRIS—Do You Compute A

WFEA-AM (13 FEA)—Manchester
(Rick Ryder—M.D.)
- ★★ CULTURE CLUB—Time 1-1
- ★★ EDDY GRANT—Electric Avenue 5-4
- ★ SERGIO MENDES—Never Gonna Let You Go 6-5
- ★ THE KINKS—Come Dancing 9-8
- ★ THE POLICE—Every Breath You Take 25-20
- ●● THE FIXX—Saved By Zero
- ●● BERLIN—The Metro
- ● THE HOLLIES—Stop In The Name Of Love B
- ● PAUL ANKA—Hold Me 'Til The Morning Comes B
- ● PRINCE—1999 B
- ● DURAN DURAN—Is There Something I Should Know B
- ● THE BORDER—America A
- ● WAR GAMES—Crosby, Stills And Nash A
- ● ROMAN HOLLIDAY—Stand By A

WPST-FM—Trenton
(Tom Taylor—M.D.)
- ★★ KAJAGOOGOO—Too Shy 9-6
- ★★ MADNESS—Our House 14-8
- ★ ELTON JOHN—I'm Still Standing 21-16
- ★ THE POLICE—Every Breath You Take 28-20
- ★ PRINCE—1999 36-31
- ●● BRYAN ADAMS—Cuts Like A Knife
- ●● CHARLIE—It's Inevitable
- ● DEBARGE—All This Love B
- ● MICHAEL JACKSON—Billie Jean B
- ● QUARTERFLASH—Take Me To Heart B
- ● AMERICA—The Border B
- ● MARTIN BRILEY—The Salt In My Tears B
- ● MARSHAL CRENSHAW—Whenever Your On My Mind B
- ● RED ROCKERS—China B
- ● CROSBY, STILL AND NASH—War Games A
- ● MICHAEL SEMBELLO—Maniac A
- ● ELO—Rock And Roll King A

WRCK-FM—Utica Rome
(Jim Rietz—M.D.)
- ★★ THE POLICE—Every Breath You Take 13-5
- ★★ DEF LEPPARD—Rock Of Ages 20-13
- ★ DURAN DURAN—Is There Something I Should Know 26-21
- ★ LOVERBOY—Hot Girls In Love 29-22
- ★ STEVIE NICKS—Stand Back 30-25
- ●● CROSBY, STILLS AND NASH—War Games
- ●● ELO—Rock And Roll Is King
- ● PRINCE—1999 B
- ● JOE WALSH—Space Age Whiz Kid B
- ● MICHAEL SEMBELLO—Maniac B
- ● RED ROCKERS—China B
- ● U2—Two Heart Beat As One A
- ● DONNIE IRIS—Do You Compute A
- ● DOUBLE IMAGE—Night Pulse A
- ● ELO—Rock And Roll Is King A

WSPK-AM—Poughkeepsie
(Chris Leide—M.D.)
- ★★ STYX—Don't Let It End 2-1
- ★★ RICK SPRINGFIELD—Affair Of The Heart 3-2
- ★ KAJAGOOGOO—Too Shy 5-3
- ★ ROD STEWART—Baby Jane 8-5
- ★ THE POLICE—Every Breath You Take 15-6
- ●● TACO—Puttin' On The Ritz
- ●● ELO—Rock And Roll Is King
- ● QUARTERFLASH—Take Me To Heart B
- ● CROSBY, STILLS AND NASH—War Games B
- ● DAVID BOWIE—China Girl B
- ● THE HOLLIES—Stop In The Name Of Love B
- ● PRINCE—1999 B
- ● MATT JORDAN FUTURE BAND—Sometimes Love A
- ● BRYAN ADAMS—Cuts Like A Knife A
- ● MICHAEL SEMBELLO—Maniac A
- ● JOE WALSH—Space Age Whiz Kid A
- ● AMERICA—The Border A

WTIC-FM—Hartford
(Mike West—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ MICHAEL JACKSON—Wanna Be Startin' Something 11-6
- ★ THE POLICE—Every Breath You Take 21-14
- ★ STEVIE NICKS—Stand Back 27-21
- ★ MADNESS—Our House 29-22
- ●● THE KINKS—Come Dancing
- ●● THE FIXX—Saved By Zero
- ● THE HOLLIES—Stop In The Name Of Love A

WTRY-AM—Albany
(Bill Cahill—M.D.)
- ★★ CULTURE CLUB—Time 4-2
- ★★ JOURNEY—Faithfully 5-3
- ★ SERGIO MENDES—Never Gonna Let You Go 10-7
- ★ MADNESS—Our House 20-15
- ★ THE KINKS—Come Dancing 27-22
- ●● ELO—Rock And Roll Is King
- ●● MEN WITHOUT HATS—Safety Dance
- ● QUARTERFLASH—Take Me To Heart A
- ● BRYAN ADAMS—Cuts Like A Knife B
- ● MICHAEL SEMBELLO—Maniac B
- ● DONNA SUMMER—She Works Hard For The Money B
- ● LOVERBOY—Hot Girls In Love B

WTSN-AM—Dover
(Jim Sebastian—M.D.)
- ● PRINCE—1999 B
- ● A FLOCK OF SEAGULLS—Wishing B
- ● THE HOLLIES—Stop In The Name Of Love B
- ● MICHAEL SEMBELLO—Maniac B
- ● LOUISE TUCKER—Midnight Blue B

(Continued on page 22)

www.americanradiohistory.com

Billboard® Singles Radio Action™

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/14/83)

● *Continued from page 21*

WXKS-FM—Boston
(Jeni Donaghey—M.D.)
★★ THE STOMPERS—Never Tell An Angel 1-1
★★ THE POLICE—Every Breath You Take 21-7
★ ROD STEWART—Baby Jane 22-13
★ PHYLLIS HYMAN—Riding The Tiger 34-17
★ THE ISLEY BROTHERS—Between The Sheets 27-22
● STARPOINT—Don't Be So Serious B
● THE KINKS—Come Oancing B
● HIGH INERGY—He's A Pretender B
● LOVERBOY—Hot Girls In Love B
● AL JARREAU—Boogie Down B
● RED ROCKERS—China B
● MTUME—Juicy Fruit A
● MEN WITHOUT HATS—Safety Oance A
● JOE WALSH—Space Age Whiz Kid A
● BANANARAMA—Shy Boy A
● DAVID BOWIE—China Girl A

Mid-Atlantic Region

★ PRIME MOVERS

THE POLICE— Every Breath You Take (A&M)
EDDY GRANT— Electric Avenue (Epic)
MICHAEL JACKSON— Wanna Be Startin' Something (Epic)

● TOP ADD ONS

QUARTERFLASH— Take Me To Heart (Geffen)
BRYAN ADAMS— Cuts Like A Knife (A&M)
THE HOLLIES— Stop In The Name Of Love (Atlantic)

BREAKOUTS

ELO— Rock And Roll Is King (Jet)
CROSBY, STILLS AND NASH— War Games (Atlantic)

WAEB-AM—Allentown
(Jefferson Ward—M.D.)
★★ KENNY ROGERS—All My Life 10-4
★★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 9-6
★ DEBARGE—All This Love 22-14
★ THE HOLLIES—Stop In The Name Of Love 21-17
★ PAUL ANKA—Hold Me 'Till The Morning Comes 24-19
●● CRYSTAL GAYLE—Our Love Is On The Faultline
●● DIONNE WARWICK— All The Love In The World
● THE POLICE— Every Breath You Take B
● LOUISE TUCKER— Midnight Blue A

WBSB-FM—Baltimore
(Rick James/Jan Jefferies—M.D.)
★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
★★ DAVID BOWIE—Let's Dance 2-2
★ EDDY GRANT—Electric Avenue 4-3
★ KAJAGOOGOO—Too Shy 12-8
★ THE KINKS—Come Dancing 14-9
● THE HOLLIES—Stop In The Name Of Love A
● DIANA ROSS—Pieces Of Ice A

WBZZ-FM—Pittsburgh
(Chuck Tyler—M.D.)
★★ SERGIO MENDES—Never Gonna Let You Go 9-5
★★ MICHAEL JACKSON—Wanna Be Startin' Something 20-12
★ THE POLICE—Every Breath You Take 26-16
★ DEBARGE—All This Love 23-18
★ MADNESS—Our House 28-20
●● QUARTERFLASH—Take Me To Heart
●● ELO—Rock And Roll Is King
● BRYAN ADAMS—Cuts Like A Knife A
● LOVERBOY—Hot Girls In Love A
● DONNA SUMMER—She Works Hard For The Money A

WCCK-FM—Erie
(J.J. Sanford—M.D.)
★★ ALEX CALL—Just Another Saturday Night 5-3
★★ MARTIN BRILEY—The Salt In My Tears 8-5
★ GARY MOORE—Always Gonna Love You 11-8
★ LINDA RONSTADT—Easy For You To Say 21-14
★ PRINCE—1999 26-17
●● MEN AT WORK—It's A Mistake
●● BRYAN ADAMS—Cuts Like A Knife
● THE GREG KIHN BAND— Love Never Fails B
● GOANNA— Solid Rock B
● DONNIE IRIS— Oo You Compute B
● JUKULA— Scatterlings Of Africa B
● DEBARGE— All This Love B
● ZEBRA— Who's Behind The Door B
● ELO— Rock And Roll Is King A
● SHALAMAR— Dead Giveaway A
● PRISM— Beat Street A
● QUARTERFLASH— Take Me To Heart A
● STEVIE NICKS— Stand Back A

WCIR-FM—Beckley
(Jim Martin—M.D.)
★★ PRINCE—1999 5-1
★★ STYX—Don't Let It End 3-3
★ CULTURE CLUB—Time 6-5
★ THE TUBES—She's A Beauty 7-6
★ MICHAEL JACKSON—Wanna Be Startin' Something 17-8
●● CHRIS MANCINI—City Girl
●● ELO—Rock & Roll Is King
● ROD STEWART—Baby Jane B
● LOVERBOY—Hot Girls In Love B
● THE POLICE—Every Breath You Take B
● EURYTHMICS—Sweet Dreams B
● CROSBY, STILLS AND NASH—War Games A
● CHARLIE—It's Inevitable A
● DONNA SUMMER—She Works Hard For The Money B
● DIANA ROSS—Pieces Of Ice A
● BONNIE TYLER—Total Eclipse Of The Heart A

WFBG-AM—Altoona
(Tony Booth—M.D.)
★★ EDDY GRANT—Electric Avenue 13-7
★★ THE POLICE—Every Breath You Take 23-16
★ ROD STEWART—Baby Jane 31-23
★ BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away 38-30
★ MADNESS—Our House 27-18
●● QUARTERFLASH—Take Me To Heart
●● BRYAN ADAMS—Cuts Like A Knife
● DURAN DURAN—Is There Something I Should Know B
● DEBARGE—All This Love B
● THE FIXX—Saved By Zero B
● DIANA ROSS—Pieces Of Ice A
● TONY JOE WHITE—Swamp Rap A
● SHOR PATROL—Loverboy A
● PETER TOSH—Johnny B. Goode A
● CROSBY, STILLS AND NASH—War Games A

WKRZ-FM—Wilkes-Barre
(Jim Rising—M.D.)
★★ KAJAGOOGOO—Too Shy 8-4
★★ STEVIE NICKS—Stand Back 26-14
★ DEF LEPPARD—Rock Of Ages 40-16
★ THE FIXX—Saved By Zero 32-27
★ MICHAEL SEMBELLO—Maniac 34-29
● THE GREG KIHN BAND—Love Never Fails B
● THE HOLLIES—Stop In The Name Of Love B
● DEBARGE—All This Love B
● JOE WALSH—Space Age Whiz Kid B
● JOAN ARMATRADING—Orop The Pilot B
● THE HUMAN LEAGUE—(Keep Feeling) Fascination A
● TACO—Puttin' On The Ritz A
● MEN WITHOUT HATS— Safety Oance A
● GOANNA— Solid Rock A
● CHARLIE— It's Inevitable A
● THOMAS DOLBY— Europa And The Pirate Twins A
● SHALAMAR— Dead Giveaway A

WNVZ-FM—Norfolk
(Steve Kelly—M.D.)
★★ MADNESS—Our House 6-1
★★ MICHAEL JACKSON—Wanna Be Startin' Something 16-9
★ THE POLICE—Every Breath You Take 20-10
★ THE BEE GEES—The Woman In You 24-20
★ ROD STEWART—Baby Jane 35-27
● EURYTHMICS—Sweet Dreams B
● STEVIE NICKS—Stand Back B
● DURAN DURAN—Is there Something I Should Know B
● BRYAN ADAMS—Cuts Like A Knife B
● DEF LEPPARD—Rock Of Ages B
● MTUME—Juicy Fruit A

WQXA-FM—York
(Dan Steele—M.D.)
★★ CHAMPAIGN—Try Again 12-9
★★ KAJAGOOGOO—Too Shy 14-10
★ JIM CAPALDI—That's Love 19-16
★ A FLOCK OF SEAGULLS—Wishing 20-17
★ DEBARGE—All This Love 24-20
●● EDDY GRANT—Electric Avenue
●● THE HUMAN LEAGUE—(Keep Feeling) Fascination
● PRINCE—1999 B
● BILLY IDOL—White Wedding B
● AMERICA—The Border A
● CROSBY, STILLS AND NASH—War Games A

WRQX-FM—Washington
(Mary Tatem—M.D.)
★★ NAKED EYES—Always Something There To Remind Me 2-1
★★ EDDY GRANT—Electric Avenue 5-3
★ DARYL HALL AND JOHN OATES—Family Man 6-4
★ THE POLICE—Every Breath You Take 7-5
★ CULTURE CLUB—Time 11-9
●● BRYAN ADAMS—Cuts Like A Knife
●● QUARTERFLASH—Take Me To Heart

WRVQ-FM—Richmond
(Jim Payne—M.D.)
★★ MADNESS—Our House 14-10
★ MICHAEL JACKSON—Wanna Be Startin' Something 17-14
★ THE POLICE—Every Breath You Take 25-15
★ DEBARGE—All This Love 23-20
●● DEF LEPPARD—Rock Of Ages
●● THE HUMAN LEAGUE—(Keep Feeling) Fascination
● LOVERBOY—Hot Girls In Love B
● QUARTERFLASH—Take Me To Heart B
● BERLIN—The Metro B
● THE HOLLIES—Stop In The Name Of Love B
● CROSBY, STILLS AND NASH—War Games B
● BRYAN ADAMS—Cuts Like A Knife B
● MICHAEL SEMBELLO—Maniac A
● ELO—Rock And Roll Is King A

WXIL-FM—Parkersburgh
(Paul Demille—M.D.)
★★ STYX—Don't Let It End 1-1
★★ MARTIN BRILEY—The Salt In My Tears 6-3
★ PRINCE—1999 34-18
★ GARY MOORE—Always Gonna Love You 20-14
★ JOURNEY—After The Fire 13-11
●● ELO—Rock And Roll Is King
●● MEN AT WORK—It's A Mistake
● MICHAEL JACKSON—Wanna Be Startin' Something B
● BRYAN ADAMS—Cuts Like A Knife B
● DURAN DURAN—Is There Something I Should Know B
● THE GREG KIHN BAND—Love Never Fails B
● A FLOCK OF SEAGULLS—Wishing B
● THE HUMAN LEAGUE—(Keep Feeling) Fascination B
● LOUISE TUCKER—Midnight Blue B
● LINDA RONSTADT—Easy For You To Say B
● AMERICA—The Border B
● LOVERBOY—Hot Girls In Love B
● QUARTERFLASH—Take Me To Heart A
● ROBERT PALMER—You Are In My System A
● DONNIE IRIS—Do You Compute A

WHTX-FM—Pittsburgh
(Keith Abrams—M.D.)
★★ PRINCE—1999 23-16
★★ STEVIE NICKS—Stand Back 30-22
★ SERGIO MENDES—Never Gonna Let You Go 13-6
★ THE POLICE—Every Breath You Take 19-12
★ A FLOCK OF SEAGULLS—Wishing 20-13
●● THE HOLLIES—Stop In The Name Of Love
●● THE FIXX—Saved By Zero
● DURAN DURAN—Is There Something I Should Know B
● MICHAEL JACKSON—Wanna Be Starlin' Something B
● LITTLE RIVER BAND—We Two A
● CHAMPAIGN—Try Again A
● EURYTHMICS—Sweel Dreams A
● ELO—Rock & Roll Is King A
● BILLY PRICE AND THE KEYSTONE RHYTHM BAND—She's Tough A

WXLK-FM—Roanoke
(David Lee Michaels—M.D.)
★★ EDDY GRANT—Electric Avenue 3-1
★★ EURYTHMICS—Sweet Oreams 14-3
★ MICHAEL JACKSON—Wanna Be Startin' Something 20-9
★ PRINCE—1999 15-12
★ JOE WALSH—Space Age Whiz Kid 29-16
●● TACO—Puttin' On The Ritz
●● THE HOLLIES—Stop In The Name Of Love
● DAVID BOWIE—China Girl B
● CHRIS DE BURGH—Oon't Pay The Ferryman B
● SYLVIA—Snapshot B
● DEBARGE—All This Love A
● LEE GREENWOOD—I.O.U. A
● MEN AT WORK—It's A Mistake A

WYCR-FM—York
(J.J. Randolph—M.D.)
★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
★★ STYX—Don't Let It End 4-3
★ CULTURE CLUB—Time 5-5
★ ELTON JOHN—I'm Still Standing 8-6
★ EDDY GRANT—Electric Avenue 11-7
●● AMERICA—The Border
●● CROSBY, STILLS AND NASH—War Games
● DURAN DURAN—Is There Something I Should Know B
● DEF LEPPARD—Rock Of Ages B
● CHRIS DE BURGH—Don't Pay The Ferryman B
● EURYTHMICS—Sweet Dreams B
● DAVID BOWIE—China Girl A
● MICHAEL SEMBELLO—Maniac A
● ELO—Rock And Roll Is King A

WZYQ-FM—Frederick
(Kemosabi Joe—M.D.)
★★ EDDY GRANT—Electric Avenue 2-1
★★ STYX—Oon't Let It End 10-3
★ JOURNEY—Faithfully 11-5
★ CHRIS DE BURGH—Don't Pay The Ferryman 14-7
★ MICHAEL JACKSON—Wanna Be Startin' Something 21-14
●● ELO—Rock And Roll Is King
●● DIANA ROSS—Pieces Of Ice
● PRINCE—1999 B
● MADNESS—Our House B
● JIM CAPALDI—That's Love B
● CHAMPAIGN—Try Again B
● DAVE EDMUNDS—Slipping Away B
● JOAN JETT—Fake Friends A
● DEF LEPPARD—Rock Of Ages A
● JOAN ARMATRADING—Drop The Pilot A
● BILLY IDOL—White Wedding A

Southeast Region

★ PRIME MOVERS

THE POLICE— Every Breath You Take (A&M)
EDDY GRANT— Electric Avenue (Epic)
MADNESS— Our House (Geffen)

● TOP ADD ONS

BRYAN ADAMS— Cuts Like A Knife (A&M)
MICHAEL SEMBELLO— Maniac (Casablanca)
QUARTERFLASH— Take Me To Heart (Geffen)

BREAKOUTS

ELO— Rock And Roll Is King (Jet Records)
DIANA ROSS— Pieces Of Ice (RCA)
CROSBY, STILLS AND NASH— War Games (Atlantic)

WAEV-FM—Savannah
(J.D. North—M.D.)
★★ IRENE CARA—Flashdance . . . What A Feeling 3-1
★★ SERGIO MENDES—Never Gonna Let You Go 8-4
★ DARYL HALL AND JOHN OATES—Family Man 11-5
★ ELTON JOHN—I'm Still Standing 18-9
★ THE BEE GEES—The Woman In You 16-11
●● STEVIE NICKS—Stand Back
●● LOUISE TUCKER—Midnight Blue
● MADNESS—Our House B
● ROD STEWART—Baby Jane B
● THE HOLLIES—Stop In The Name Of Love B
● THE HUMAN LEAGUE—(Keep Feeling) Fascination A
● THE STOMPERS—Never Tell An Angel A
● DOUBLE IMAGE—Night Pulse A
● GOANNA—Solid Rock A

WANS-FM—Anderson/Greenville
(Rod Metts—M.D.)
★★ DARYL HALL AND JOHN OATES—Family Man 5-3
★★ EDDY GRANT—Electric Avenue 10-7
★ MICHAEL JACKSON—Wanna Be Startin' Something 16-10
★ BRYAN ADAMS—Cuts Like A Knife 18-14
★ THE POLICE—Every Breath You Take 23-15
●● DIANA ROSS—Pieces Of Ice
●● ELO—Rock And Roll Is King
● DEBARGE—All This Love B
● CHRIS DE BURGH—Don't Pay The Ferryman B
● ALTERED IMAGES—Don't Talk To Me About Love B
● DEF LEPPARD—Rock Of Ages A
● QUARTERFLASH—Take Me To Heart A
● MARTIN BRILEY—The Salt In My Tears A
● GOANNA—Solid Rock A

WAXY-FM—Ft. Lauderdale
(Rick Shaw—M.D.)
★★ CULTURE CLUB—Time 9-5
★★ JAMES INGRAM WITH PATTI AUSTIN—How Oo You Keep The Music Playing 11-6
★ DEBARGE—All This Love 13-8
★ NAKED EYES—Always Something There To Remind Me 17-10
★ JOURNEY—Faithfully 14-11
●● MICHAEL JACKSON—Human Nature
● THE POLICE—Every Breath You Take B
● ELTON JOHN—I'm Still Standing B

WBBQ-FM—Augusta
(Bruce Stevens—M.D.)
★★ MICHAEL JACKSON—Wanna Be Startin' Something 7-2
★★ EDDY GRANT—Electric Avenue 15-10
★ MARTIN BRILEY—The Salt In My Tears 24-19
★ THE POLICE—Every Breath You Take 30-21
★ MADNESS—Our House 29-22
●● ELO—Rock & Roll Is King
●● DIANA ROSS—Pieces Of Ice
● DEF LEPPARD— Rock Of Ages B
● BRYAN ADAMS— Cuts Like A Knife B
● QUARTERFLASH— Take Me To Heart B
● THE HUMAN LEAGUE— (Keep Feeling) Fascination A

WBCY-FM—Charlotte
(Bob Kaghan—M.D.)
★★ THE POLICE—Every Breath You Take 16-3
★★ EDDY GRANT—Electric Avenue 2-1
★ KAJAGOOGOO—Too Shy 13-10
★ MICHAEL JACKSON—Wanna Be Startin' Something 18-14
★ PRINCE—1999 23-16
●● MICHAEL SEMBELLO—Maniac
●● ELO—Rock And Roll Is King
● STEVIE NICKS—Stand Back B
● THE FIXX—Saved By Zero B
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
● EURYTHMICS—Sweet Dreams A
● QUARTERFLASH—Take Me To Heart A
● A FLOCK OF SEAGULLS—Wishing A
● TOTO—Waiting For Your Love A

WBGM-FM—Tallahasse
(Al Brock—P.D./Jack Norris—M.D.)
★★ STYX—Don't Let It End 5-3
★★ THE POLICE—Every Breath You Take 21-12
★ MICHAEL JACKSON—Wanna Be Startin' Something 19-14
★ CHAMPAIGN—Try Again 22-18
★ STEVIE NICKS—Stand Back 36-28
●● ELO—Rock And Roll Is King
●● THE HOLLIES—Stop In The Name Of Love
● DEBARGE—All This Love B
● LOVERBOY—Hot Girls In Love B
● THE HUMAN LEAGUE—(Keep Feeling) Fascination B
● DAVE EDMUNDS—Slipping Away A
● MTUME—Juicy Fruit A
● CROSBY, STILLS AND NASH—War Games A

WKXX-FM—Birmingham
(Steve Davis—M.D.)
★★ NAKED EYES—Always Something There To Remind Me 11-8
★★ THE POLICE—Every Breath You Take 20-14
★ ALABAMA—The Closer You Get 9-5
★ LEE GREENWOOD—I.O.U. 24-19
★ MADNESS—Our House 27-22
● PRINCE—1999 B
● EURYTHMICS—Sweel Oreams B
● STEVIE NICKS—Stand Back B
● QUARTERFLASH—Take Me To Heart A
● MICHAEL SEMBELLO—Maniac A
● BRYAN ADAMS—Cuts Like A Knife A

WCGO-FM—Columbus
(Bob Raleigh—M.D.)
★★ EDDY GRANT—Electric Avenue 7-3
★★ STYX—Don't Let It End 6-5
★ THE TUBES—She's A Beauty 9-7
★ ELTON JOHN—I'm Still Standing 11-8
★ JOURNEY—Faithfully 10-9
●● MARTIN BRILEY—The Salt In My Tears
●● THE HOLLIES—Stop In The Name Of Love
● MICHAEL JACKSON—Wanna Be Startin' Something B
● STEVIE NICKS—Stand Back B
● CHRIS DE BURGH—Don't Pay The Ferryman B
● DEBARGE—All This Love B
● BONNIE TYLER—Total Eclipse A
● DAVE EDMUNDS—Slipping Away A

WCSC-AM—Charleston
(Chris Bailey—M.D.)
★★ ELTON JOHN—I'm Still Standing 10-6
★★ KAJAGOOGOO—Too Shy 11-7
★ EDDY GRANT—Electric Avenue 6-2
★ LITTLE RIVER BAND—We Two 13-10
★ THE KINKS—Come Dancing 15-13
●● QUARTERFLASH—Take Me To Heart
●● CROSBY, STILLS AND NASH—War Games
● PRINCE—1999 B
● CHARLIE—It's Inevilable A
● TACO—Puttin' On The Ritz A
● ELO—Rock And Roll Is King A

WDCG-FM—Durham
(Randy Kabrich—M.D.)
★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
★★ CHAMPAIGN—Try Again 4-3
★ THOMAS DOLBY—She Blinded Me With Science 20-4
★ THE POLICE—Every Breath You Take 15-6
★ EDDY GRANT—Electric Avenue 12-7
● PRINCE—1999 B
● DONNA SUMMER—She Works Hard For The Money B
● BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
● THE HOLLIES—Stop In The Name Of Love A
● DURAN DURAN—Is There Something I Should Know A

WEZB-FM—New Orleans
(Jerry Lousteau—M.D.)
★★ SERGIO MENDES—Never Gonna Let You Go 6-3
★★ MADNESS—Our House 11-6
★ ELTON JOHN—I'm Still Standing 15-10
★ THE POLICE— Every Breath You Take 19-11
★ DURAN DURAN— Is There Something I Should Know 26-15
●● DIANA ROSS—Pieces Of Ice
●● BRYAN ADAMS—Cuts Like A Knife
● MICHAEL SEMBELLO—Maniac B
● DEF LEPPARD—Rock Of Ages B
● A FLOCK OF SEAGULLS—Wishing B
● THE HOLLIES—Stop In The Name Of Love A

WFLB-AM—Fayetteville
(Larry Canon—M.D.)
★★ SERGIO MENDES—Never Gonna Let You Go 10-5
★★ KAJAGOOGOO—Too Shy 12-6
★ THE KINKS—Come Dancing 25-15
★ THE POLICE—Every Breath You Take 31-24
★ THE HOLLIES—Stop In The Name Of Love 35-29
●● AMERICA—The Border
●● ELO—Rock And Roll Is King
● QUARTERFLASH—Take Me To Heart B
● BRYAN ADAMS—Cuts Like A Knife B
● DEF LEPPARD—Rock Of Ages B
● DAVE EDMUNDS—Slipping Away B
● LEE GREENWOOD—I.O.U. B
● TONY JOE WHITE—Swamp Rap A
● CROSBY, STILLS AND NASH—War Games A
● TACO—Puttin' On The Ritz A
● LOUISE TUCKER—Midnight Blue A
● THE STOMPERS—Never Tell An Angel A
● TONY CAREY—West Coast Summer Night A
● RITA COOLIDGE—All Time High A

WFMF-FM—Baton Rouge
(Johnny "A"—M.D.)
★★ IRENE CARA—Flashdance . . . What A Feeling 2-1
★★ MICHAEL JACKSON—Wanna Be Startin' Something 19-12
★ EDDY GRANT—Electric Avenue 22-15
★ THE POLICE—Every Breath You Take 21-16
★ ROD STEWART—Baby Jane 23-19
●● MICHAEL SEMBELLO—Maniac
●● THE HOLLIES—Stop In The Name Of Love
● DEBARGE—All This Love B
● DONNA SUMMER—She Works Hard For The Money B
● DURAN DURAN—Is There Something I Should Know B
● KAJAGOOGOO—Too Shy A

WHHY-FM—Montgomery
(Mark St. John—M.D.)
★★ STYX—Don't Let It End 4-2
★★ MICHAEL SEMBELLO—Maniac 27-23
★ EURYTHMICS—Sweet Dreams 17-13
★ THE POLICE—Every Breath You Take 21-16
★ DURAN DURAN—Is There Something I Should Know 26-20
●● ELO—Rock & Roll King
●● DIANA ROSS—Pieces Of Ice
● BILLY IDOL—White Wedding B
● QUARTERFLASH—Take Me To Heart B
● BRYAN ADAMS—Cuts Like A Knife B
● DEF LEPPARD—Rock Of Ages A
● STARBUCK—Full Cleveland A

WHYI-FM—Miami
(Robert W. Walker/Frank Amadeo—M.D.)
★★ JOURNEY—Faithfully 9-5
★★ DONNA SUMMER—She Works Hard For The Money 14-10
★ THE POLICE—Every Breath You Take 20-14
★ DEF LEPPARD—Rock Of Ages 19-15
★ MICHAEL SEMBELLO—Maniac 29-17
●● SHALAMAR—Dead Giveaway
●● ELO—Rock And Roll Is King
● QUARTERFLASH—Take Me To Heart B
● THE BEE GEES—The Woman In You B
● ROBERT PALMER—You Are In My System A

WINZ-FM—Miami
(Mark Shands—M.D.)
★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
★★ THE POLICE—Every Breath You Take 10-2
★ MTUME—Juicy Fruit 5-5
★ DEF LEPPARD—Rock Of Ages 12-8
★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 29-17
●● THE FLIRTS—Jukebox
●● SHALAMAR—Oead Giveaway
● THE WHISPERS—Keep On Lovin' Me A
● MIGUEL BROWN—So Many Men So Little Time B
● NEW EDITION—Is This The End B
● JOAN JETT—Fake Friends A

WISE-AM—Asheville
(John Stevens—M.D.)
★★ EDDY GRANT—Electric Avenue 13-4
★★ THE KINKS—Come Dancing 15-5
★ PRINCE—1999 20-6
★ ELTON JOHN—I'm Still Standing 23-17
★ CHAMPAIGN—Try Again 27-18
●● LOVERBOY—Hot Girls In Love
●● DIANA ROSS—Pieces Of Ice
● DEF LEPPARD—Rock Of Ages B
● BRYAN ADAMS—Cuts Like A Knife B
● THE HOLLIES—Stop In The Name Of Love B
● DEBARGE—All This Love B
● MARTIN BRILEY—The Salt In My Tears B
● THE FIXX—Saved By Zero B
● DURAN DURAN—Is There Something I Should Know B
● THE HUMAN LEAGUE—(Keep Feeling) Fascination B
● DONNA SUMMER—She Works Hard For The Money B
● QUARTERFLASH—Take Me To Heart B
● AMERICA—The Border B
● CROSBY, STILLS AND NASH—War Games A
● SMOKEY ROBINSON—Blame It On Love A
● CHARLIE—It's Inevitable A
● ROMAN HOLLIDAY—Stand By A
● TACO—Puttin' On The Ritz A
● ELO—Rock And Roll Is King A
● TONY JOE WHITE—Swamp Rat A

WIVY-FM—Jacksonville
(Dave Scott—M.D.)
★★ IRENE CARA—Flashdance . . . What A Feeling 2-1
★★ STYX—Don't Let It End 4-2
★ CHRISTOPHER CROSS—No Time For Talk 8-4
★ BILLY IDOL—White Wedding 12-6
★ JOURNEY—Faithfully 15-8
●● RITA COLLIDGE—All Time High
●● TOTO—Waiting For Your Love

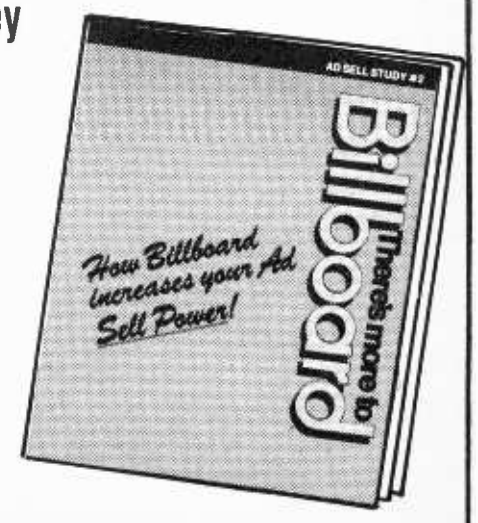
WJDQ-FM—Meridian
(Chuck McCarthey—M.D.)
★★ KAJAGOOGOO—Too Shy 14-7
★★ THE KINKS—Come Dancing 17-10
★ CULTURE CLUB—Time 2-1
★ LITTLE RIVER BAND—We Two 10-5
★ ELTON JOHN—I'm Still Standing 11-6
●● QUARTERFLASH—Take Me To Heart
●● THE HOLLIES—Stop In The Name Of Love
● DURAN DURAN—Is There Something I Should Know B
● LEE GREENWOOD—I.O.U. B
● BRYAN ADAMS—Cuts Like A Knife A
● RITA COOLIDGE—All Time High A

WJDX-AM—Jackson
(Bill Crew—M.D.)
★★ DEBARGE—All This Love 10-7
★★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing 12
★ LITTLE RIVER BAND—We Two 14-11
★ MADNESS—Our House 15-12
★ KAJAGOOGOO—Too Shy 20-16
● THE HOLLIES—Stop In The Name Of Love B
● LEE GREENWOOD—I.O.U. B
● BRYAN ADAMS—Cuts Like A Knife B
● DAVE EDMUNDS—Slipping Away B
● A FLOCK OF SEAGULLS—Wishing B
● DURAN DURAN—Is There Something I Should Know B
● DIANA ROSS—Pieces Of Ice B

Before you plan your next trade ad—check THE FACTS!

92% of Radio Professionals who subscribe to Billboard pass their copies on to almost 6 key people within their station!

It's a fact from Billboard's AD SELL STUDY #2



Phone your Billboard representative today for a complimentary copy
NEW YORK: (212) 764-7356
LOS ANGELES: (213) 859-5316
NASHVILLE: (615) 748-8100
LONDON: (01) 439-9411
TOKYO: (03) 449-3761
MILAN: 282-91-58

www.americanradiohistory.com

Singles Radio Action

- • TOTO—Waiting For Your Love B
- • ELO—Rock And Roll Is King B
- • DAVID BOWIE—China Girl A

WKRG-FM—Mobile
(Scott Griffith—M.D.)
- ★★ STYX—Don't Let It End 3-1
- ★★ KAJAGOOGOO—Too Shy 6-2
- ★ EDDY GRANT—Electric Avenue 9-3
- ★ THE KINKS—Come Dancing 14-10
- ★ DONNA SUMMER—She Works Hard For The Money 27-23
- •• ELO—Rock And Roll King
- •• AMERICA—The Border
- • THE HUMAN LEAGUE—(Keep Feeling) Fascination A
- • DEF LEPPARD—Rock Of Ages B
- • THE FIXX—Saved By Zero B
- • A FLOCK OF SEAGULLS—Wishing B

WBJW-FM—Orlando
(Tery Long—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ STYX—Don't Let It End 6-3
- ★ THE TUBES—She's A Beauty 10-7
- ★ EDDY GRANT—Electric Avenue 14-8
- ★ MICHAEL JACKSON—Wanna Be Startin' Something 20-15
- •• BRYAN ADAMS—Cuts Like A Knife
- •• ELO—Rock And Roll Is King

WMC-FM (FM-100)—Memphis
(Tom Prestigiacomo—M.D.)
- •• QUARTERFLASH—Take Me To Heart
- • GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me A
- • AMERICA—The Border A

WOKI-FM—Knoxville
(Gary Adkins—M.D.)
- ★★ PRINCE—1999 1-1
- ★★ EDDY GRANT—Electric Avenue 5-2
- ★ KAJAGOOGOO—Too Shy 7-6
- ★ THE TUBES—She's A Beauty 9-7
- ★ BILLY IDOL—White Wedding 13-11
- •• THE HOLLIES—Stop In The Name Of Love
- •• JOE WALSH—Space Age Whiz Kid
- • ELO—Rock And Roll Is King A
- • CROSBY, STILL AND NASH—War Games A
- • SMOKEY ROBINSON—Blame It On Love A
- • THOMAS DOLBY—Europa And The Pirate Twins A
- • DONNIE IRIS—Do You Compute A

WQEN-FM—Gadsden
(Leo Davis—M.D.)
- ★★ EDDY GRANT—Electric Avenue 1-1
- ★★ PRINCE—1999 5-2
- ★ LEE GREENWOOD—I.O.U. 18-9
- ★ DEF LEPPARD—Rock Of Ages 27-16
- ★ MICHAEL SEMBELLO—Maniac 28-20
- •• A FLOCK OF SEAGULLS—Wishing
- •• ELO—Rock And Roll Is King
- • THE HUMAN LEAGUE—(Keep Feeling) Fascination B
- • DURAN DURAN—Is There Something I Should Know B
- • QUARTERFLASH—Take Me To Heart B
- • THE HOLLIES—Stop In The Name Of Love B
- • THE GREG KIHN BAND—Love Never Fails B
- • TOTO—Waiting For Your Love A
- • RITA COOLIDGE—All Time High A

WQUE-FM—New Orleans
(Chris Bryan—M.D.)
- ★★ DEBARGE—All This Love 12-7
- ★★ THE KINKS—Come Dancing 15-10
- ★ ROD STEWART—Baby Jane 16-13
- ★ DARYL HALL AND JOHN OATES—Family Man 17-14
- ★ THE POLICE—Every Breath You Take 23-20
- •• DIANA ROSS—Pieces Of Ice
- •• ELO—Rock And Roll Is King
- • STEVIE NICKS—Stand Back B
- • DONNA SUMMER—She Works Hard For The Money B
- • PAUL ANKA—Hold Me 'Til The Morning Comes B
- • SMOKEY ROBINSON—Blame It On Love A

WQUT-FM—Johnson City
(Dave Adams—M.D.)
- ★★ STYX—Don't Let It End 6-2
- ★★ RICK SPRINGFIELD—Affair Of The Heart 11-7
- ★ DARYL HALL AND JOHN OATES—Family Man 12-8
- ★ JIM CAPALDI—That's Love 22-10
- ★ THE TUBES—She's A Beauty 24-15
- •• CHAMPAIGN—Try Again
- •• ELO—Rock And Roll Is King
- • MICHAEL JACKSON—Wanna Be Startin' Something B
- • THE POLICE—Every Breath You Take B
- • THE KINKS—Come Dancing B
- • MADNESS—Our House B

WQXI-FM—Atlanta
(Jeff McCartney—M.D.)
- ★★ THE POLICE—Every Breath You Take 20-9
- ★★ MADNESS—Our House 22-15
- ★ PRINCE—1999 27-19
- ★ LEE GREENWOOD—I.O.U. 29-21
- •• EURYTHMICS—Sweet Dreams
- • MICHAEL SEMBELLO—Maniac B
- • THE HOLLIES—Stop In The Name Of Love A
- • ELO—Rock And Roll Is King A
- • DIANA ROSS—Pieces Of Ice A
- • QUARTERFLASH—Take Me To Heart X
- • STEVIE NICKS—Stand Back X
- • JIM CAPALDI—That's Love X
- • DONNA SUMMER—She Works Hard For The Money X
- • DURAN DURAN—Is There Something I Should Know X

WRBQ-FM—Tampa
(Pat McKay—M.D.)
- ★★ MICHAEL JACKSON—Wanna Be Startin' Something 8-5
- ★★ SERGIO MENDES—Never Gonna Let You Go 10-8
- ★ THE TUBES—She's A Beauty 21-11
- ★ MICHAEL SEMBELLO—Maniac 18-13
- ★ THE POLICE—Every Breath You Take 29-14
- •• DEF LEPPARD—Rock Of Ages
- •• ELO—Rock & Roll Is King
- • TACO—Puttin' On The Ritz A

WSEZ-FM—Winston-Salem
(Steve Finnegan—M.D.)
- ★★ MADNESS—Our House 15-10
- ★★ THE POLICE—Every Breath You Take 21-14
- ★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★ SERGIO MENDES—Never Gonna Let You Go 7-6
- ★ EDDY GRANT—Electric Avenue 12-8
- •• AMERICA—The Border
- •• U2—Two Hearts Beat As One
- • BRYAN ADAMS—Cuts Like A Knife B
- • QUARTERFLASH—Take Me To Heart B
- • THE GREG KIHN BAND—Love Never Fails B
- • SMOKEY ROBINSON—Blame It On Love A
- • GOANNA—Solid Rock A
- • LOUISE TUCKER—Midnight Blue A
- • LDZ NETTO—Fade Away A
- • THOMAS DOLBY—Europa And The Pirates A

WSGF-FM—Savannah
(J.P. Hunter—M.D.)
- ★★ THE POLICE—Every Breath You Take 37-27
- ★★ STEVIE NICKS—Stand Back 36-30
- ★ ELTON JOHN—I'm Still Standing 16-11
- ★ EURYTHMICS—Sweet Dreams 26-21
- ★ MADNESS—Our House 34-28
- •• OXO—Dance All Night
- •• MEN WITHOUT HATS—Safety Dance
- • LOVERBOY—Hot Girls In Love B
- • DEF LEPPARD—Rock Of Ages B
- • TACO—Puttin' On The Ritz B
- • THE HUMAN LEAGUE—(Keep Feeling) Fascination B
- • DURAN DURAN—Is There Something I Should Know B
- • CROSBY, STILLS AND NASH—War Games A
- • MEN AT WORK—It's A Mistake A
- • SHALAMAR—Dead Giveaway A

WSKZ-FM—Chattanooga
(Eric Page—M.D.)
- ★★ CULTURE CLUB—Time 2-1
- ★★ DARYL HALL AND JOHN OATES—Family Man 6-4
- ★ EDDY GRANT—Electric Avenue 9-5
- ★ MADNESS—Our House 15-7
- ★ THE POLICE—Every Breath You Take 17-9
- •• THE HUMAN LEAGUE—(Keep Feeling) Fascination
- •• DAVID BOWIE—China Girl
- • QUARTERFLASH—Take Me To Heart B
- • THE FIXX—Saved By Zero B
- • MICHAEL SEMBELLO—Maniac A
- • STEVIE NICKS—Stand Back A

WTIX-AM—New Orleans
(Gary Franklin—M.D.)
- ★★ IRENE CARA—Flashdance . . . What A Feeling 1-1
- ★★ MICHAEL JACKSON—Wanna Be Startin' Something 4-2
- ★ THE POLICE—Every Breath You Take 10-3
- ★ MADNESS—Our House 11-7
- ★ KAJAGOOGOO—Too Shy 14-9
- • RED ROCKERS—China B
- • DAVID BOWIE—China Girl B
- • JOAN ARMATRADING—Drop The Pilot B
- • MICHAEL SEMBELLO—Maniac B
- • DOUBLE IMAGE—Night Pulse B
- • CROSBY, STILLS AND NASH—War Games A
- • BRYAN ADAMS—Cuts Like A Knife A
- • DEBARGE—All This Love A
- • LOUISE TUCKER—Midnight Blue A
- • DIANA ROSS—Pieces Of Ice A
- • ELO—Rock And Roll Is King A

WWKX-FM—Nashville
(John Anthony—M.D.)
- ★★ EDDY GRANT—Electric Avenue 1-1
- ★★ MICHAEL JACKSON—Wanna Be Startin' Something 16-5
- ★ STYX—Don't Let It End 11-7
- ★ MADNESS—Our HOuse 15-11
- ★ THE POLICE—Every Breath You Take 27-17
- •• ELO—Rock And Roll Is King
- •• RED ROCKERS—China
- • DEF LEPPARD—Rock Of Ages B
- • MTUME—Juicy Fruit B
- • DURAN DURAN—Is There Something I Should Know B
- • A FLOCK OF SEAGULLS—Wishing A
- • THE HUMAN LEAGUE—(Keep Feeling) Fascination A
- • DAVE EDMUNDS—Slipping Away A

WYKS-FM—Gainsville
(Lou Rodriguez—M.D.)
- ★★ MADNESS—Our House 4-1
- ★★ CHRIS DE BURGH—Don't Pay The Ferryman 6-2
- ★ EURYTHMICS—Sweet Dreams 8-4
- ★ THE POLICE—Every Breath You Take 11-5
- ★ STEVIE NICKS—Stand Back 19-13
- •• CHARLIE—It's Inevitable
- •• ELO—Rock And Roll Is King
- • DAVID BOWIE—China Girl B
- • THE HUMAN LEAGUE—(Keep Feeling) Fascination B
- • THE GREG KIHN BAND—Love Never Fails B
- • DEF LEPPARD—Rock Of Ages B
- • JOAN ARMATRADING—Drop The Pilot A
- • AMERICA—The Border A
- • U2—Two Hearts Beat As One A

WZGC-FM—Atlanta
(John Young—M.D.)
- ★★ EDDY GRANT—Electric Avenue 2-1
- ★★ THOMAS DOLBY—She Blinded Me With Science 3-3
- ★ MICHAEL JACKSON—Beat It 10-6
- ★ KAJAGOOGOO—Too Shy 12-8
- ★ THE POLICE—Every Breath You Take 27-20
- •• DIANA ROSS—Pieces Of Ice
- •• ELO—Rock And Roll Is King
- • BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away B
- • EURYTHMICS—Sweet Dreams B
- • THE FIXX—Saved By Zero B
- • DEF LEPPARD—Rock Of Ages A
- • BRYAN ADAMS—Cuts Like A Knife A

NEW MUSIC SEMINAR

TUESDAY AND WEDNESDAY, JULY 5TH AND 6TH,

New York Hilton, 53rd Street and 6th Avenue,

☆ SCHEDULE OF EVENTS ☆

10:00 am - 11:00 am: Keynote Address
Miles Copeland: IRS Records.

11:30 am - 1:00 pm:

Independent Labels & Distribution
Tom Silverman: Tommy Boy, moderator
Marty Blecman: Megatone
Mark Cope: Faulty
Arnie Handwerger: Quality
Marty Scott: The Jem Group
Joe Robinson: Sugarhill
Mike Wilkinson: Importe/12
Miller London: Motown
Geoff Travis: Rough Trade
Rick Harte: Ace of Hearts

Urban Music Promotion
Juggy Gayles: moderator
Vernon Slaughter
Bobby Shaw: Warner Bros.
Keith Jackson: Elektra
Larry Yasgar: Atlantic
Joey Bonner: Prelude
Chuck Rush: Tommy Boy
Danny Glass: Chrysalis
Max Kidd: D.E.T.T. Records
John Brown: A&M

New Technologies
Kurt Munkacsi: Producer/Engineer moderator
Chuck Mitchell: RCA Video Disc
Dennis Pence: Sony Beta Hi Fi
Robert Woodwig: Master Disc
Frank Dickinson: Digital by Dickinson
Richard Burgess: Producer
Robert Heiblim: Dannon America

1:30 pm - 3:00 pm: Retail & Marketing
Vince Pellegrino: RCA Co-moderator
Bob Sherwood: CBS, Co-moderator
Barry Kobirn: Important
Peter Gordon: Thirsty Ear
Stan Goman: Tower Records
Gene Fink: Dance Distributors
Bob Miller: Import-O-Disc
Joe Regis: Side One Marketing
Tom Draper: Warner Bros.

Publicity
Nancy Goldstein: Ind. Publicity, moderator
Susan Blond: Epic
Ellen Smith: Island
Ken Reynolds: Polydor
Doreen D'Agostino: Capitol
Dennis Fine: Arista
Susan Binford: MTV
Rhonda Shore: Chrysalis

DJ's & Remixers
Monica Lynch: Tommy Boy moderator
A.J. Kemp: WZEN
John Benitez
Francois Kevorkian
Jonathan Fearing
Mark Kamins
Ivan Ivan
Eagle Anderson
Roy Freedom
Bambaataa Aasim
John Morales

3:30pm-5:00 pm: Producers
John Luongo: Pavillion, moderator
Arthur Baker: Streetwise
Steve Lillywhite
Bobby Orlando: Bob Cat
Richard Gottehrer: Instant Records
Harvey Fuqua
Nile Rodgers & Bernard Edwards:

Talent and Booking
Martin Kirkup, A&M moderator
John Huie: Frontier Booking Intl.
Seth Hurwitz: IMP/930 Club
Jerry Brandt: The Ritz, NYC
Ruth Polsky: Blind Dates/Danceteria, NYC
Andy Hewitt: The Greek Theatre, LA
Wayne Forte: ITG
Rob Hallet: Derek Block

Publishing
Harold Orenstein: moderator, NYC
Lionel Conway: Island Music
Steve Howard: Zomba
Julie Lipsius: Lip Services
Robert Gordy: Jobette
Jay Morgenstern: Warner Music
Richard Griffiths: Virgin Records
Steve Love: ATV Music
Lucien Grange: RCA Music

5:30 pm-7:00 pm: Album Radio
Steve Smith: Album Network, moderator
John Gorman: WMMS, Cleveland
Buck McWilliams: WIOT, Toledo
Greg Torrington: CHEZ, Ottowa
Norm Winer: WXRT, Chicago
Alan Sneed: WKLS, Atlanta
Oedipus: WBCN, Boston
Al Peterson: Pollack Communications
Lisa Richards: Philadelphia
Brian Krysz: WWTR, Ocean City Maryland

Video Software
Laura Foti: Billboard, moderator
Toni Basil: Chrysalis Artist
Arnold Levine Productions
Tony Powers: Artist and Video director
Tima Surmelioglu: Sound and Vision
Randy Hook: Arista
Carl Grasso: I.R.S./Cutting Edge
Cynthia Friedland: A.T.I.
John O'Donnell: Sony Video 45's
John Sykes: MTV

Pool Directors Forum & Dance Promotion
Mark Josephson: Rockpool, co-moderator
Grey Ryles: Billboard, co-moderator
Steve Stoff: RCA
Brad LeBeau: Musico
Eric Vinitsky: Elektra
Cindy McCormick: Independent
Jerry Lembo: Independent
Dennis Wheeler: Independent
Frank Murray: Quality
Dennis Gordon: Polygram
Robynne Modiano: Island

10:00 pm Talent Showcase
at a club to be announced.
JoBoxers
Ministry
Men Without Hats

Wednesday, July 6th

10:30 am - 12:00 pm:

A&R
Ron Goldstein: Island U.S. moderator
Bob Krasnow: Elektra
Kenny Gamble: Gamble & Huff
Marvin Schlacter: Prelude
Simon Draper: Virgin Records
Gil Freisen: A&M Records
Mark Dean: Innervision
Roy Eldridge: Chrysalis
Howie Klien: 415

Music Law
Jay Boberg: IRS Records: moderator
David Gentle: London
Paul Shindler: NYC
Stu Silfin: NYC
Johanon Vigoda: LA
Paul Rodwell: London
Nick Pedgrift: London

Album Radio Promotion
Jerry Jaffe: Polygram: moderator
Ken Benson: EMI
Bill Bennett: Epic/Portrait/Assoc.
Bruce Moser: Independent
Paul Rappaport: CBS
George Meier: Polygram
Marko Babineau: A&M
Jeff Cook: Arista
Lenny Bronstein: Ind. Promo
Eric Heckman: Chrysalis
Kenny Puvogel: Warner Brothers
Roby Krawitz: Elektra

12:30 PM - 2:00 pm: Charts & Trades
Mark Josephson: Rockpool: moderator
Tom Noonan: Billboard
Winki Sims: Jack The Rapper
Stephanie Shepherd: Dance Music Report
Bob Haber: Progressive Media
Ron Fell: Gavin Report
Bill Hard: FMQB Album Report
Joe Loris: Impact
JB Carmichael: Cashbox
Malcolm Mather: Gallup

Artists
Ed Rosenblatt: Geffen Records moderator
Marvin Gaye
Thomas Dolby
Laurie Anderson
Midge Ure: Ultravox
Jerry Casale: Devo
Martyn Ware: Heaven 17
Phillip Glass
Jane Wiedlin: Go-Go's
Plus surprise guests. Falco

Club Management and Promotion
Haoui Montaug: club veteran moderator
Rudolph: Danceteria, NYC
Blue: The Roxy, NYC
Sal Abbatielo: Disco Fever, Bronx, NY
Dodi Bowers: 9:30 Club, Wash., DC
Sanford Kelliman: I Beam, SF
Susan Tompkins: The Saint, NY
Steve Mass: Mudd Management, NY
Steve McClellan: First Ave., Minneapolis
Joe Shanahan: Metro/Snort Box, Chicago
Mike Pickering: Hacienda, Manchester, Eng.

2:30 pm - 4:00 pm: Rhythm Radio
Joe Tamburro: WDAS, Philadelphia
Donnie Simpson: WKYS, DC
Larry Jones: WHRK, Memphis
Barry Richards: WAIL, New Orleans
Sonny Joe White: WXKS, Boston
Lynn Tolliver: WZAK, Cleveland
Jerry Clifton: New World Communications
Mr. Magic: WBLS, NY
Dennis McNamara: WLIR

Artist Management
Joel Webber: Uproar Records, moderator
Mark Rye: Bill Nelson
Mike Gormley: L.A.P.D.
Andy Ferguson: Thomas Dolby/Undertones
Bruce Findlay: Simple Minds/China Crisis
Michael Klenfner: Bus Boys
Tim Devine: Dream Syndicate
Stevo: Some Bizzare
Fred De Mann: Michael Jackson/Madonna
Bob Singerman: Singer Management

Press
Vic Garbarini: Musician, Moderator
David Fricke: Melody Maker, Musician
Bill Stephen: Output
Gregory Tate: Village Voice
Roman Kozak, Billboard
Stuart Matranga, Rock Bill
Mike Dreese, Boston Rock
Glenn O'Brien: Interview
Jon Pareles: New York Times

4:30 pm - 6:30 pm: New Music Radio
Bill Hard: FMQB Album Report, moderator
Lee Abrams: Burkhart, Abrams, & Associates
Rick Carroll, Carroll, Schwartz and Groves
Russ Mottla: WFNX, Lynn, Mass.
Paul Christy: Christy, Rose Associates
Ted Taylor: KUSF, SF
Frankie Crocker: WBLS, NY
More to be Announced!

WORLD SPINNING EXPOSITION
Whiz Kid: Winner last two years
Wanda Dee: Fastest Female Spinner
Little Dee: Fastest Little Spinner
Charlie Chase: Cold Crush
Mastermind: 4 British DJ's on 5 turntables at once!

6:15 pm Closing Address
Speaker to be Announced.

9:00 pm Entertainment Showcase
at the **Ritz** featuring
Fun Boy Three
Trouble Funk **November Group**

12:00 am Entertainment Showcase
at **Danceteria** featuring **AZTEC CAMERA, DREAM SYNDICATE, JOHNNY DYNELL**
with New York 88

★ ★

NEW MUSIC SEMINAR

REGISTER NOW!! **$90 per person**

Pan AM is the airline of the New Music Seminar. Special Rates available call: (800) 327-8670 (In Florida) (900) 432-2533
The N.Y. Hilton has special rates for Seminar Attendees making their reservations prior to June 17th. **(212) 586-7000.**
Call or write for more info: **210 E. 90th Street, New York, N.Y. 10028 (212) 348-4876 or 686-7410**
"Press Contact, Nancy Goldstein, (212) 777-0736."

Name ______________________
Address ______________________
City ______________ Zip ______________ Phone ______________
Company/Occupation ______________________

www.americanradiohistory.com

Vox Jox

• *Continued from page 15*

If you're looking for a good jock, check out **Kirk Russell.** We first heard this guy in El Paso while driving across the country a couple of years ago. If you've ever done that, you know what it's like to find an oasis of talent in that infamous vast wasteland. Rolling into Texas, we happened upon KIFM and found him. Now you can find him at (303) 685-9551. An air check adorns his answering machine, so call. He's currently doing afternoons in Colorado Springs at KIIQ. As to why he's looking, here's a clue: he's survived 51 jock changes and seven format variations in a 10-month period. KIIQ is currently "modern rock," and GM **Jessie Bullet** has just resigned to buy into a Southern California station he'll be managing.

Pat Garrett is also out and about. Out at Century's KMGG in Los Angeles, about a week after his two-year contract expired. For all the details, given him a call at (714) 594-7191.

Need a PD? Try **Gary Balaban,** formerly of WLTT Washington and WMGK Philly, at (703) 683-1728. . . . And if you're looking afor a multi-talented radio guy currently in Southern California (but willing to move), don't forget **Larry Knight** at (619) 562-4360.

★ ★ ★

Peter Fokoury joins Washington's KIX106 (WPKX Alexandria), doing weekends on the country outlet. He comes from Fairfax's WEEL, formerly country and now news/talk. . . . Looking for someone to call in the middle of the night? Consider (604) 685-LIVE (5483). That's the 24-hour prerecorded service from Canada's all-jazz station, CJAZ-FM Vancouver. Updated daily, it includes all the major entertainment events and jazz happenings in the Pacific Northwest.

If you're in Hartford and missed your favorite soap opera, providing it's "The Guiding Light" or "General Hospital," you can get a fast update each morning at 10:50 on **Danny Lyons'** midday show on 'TIC-FM. Speaking of hospitals and Hartford, our wishes for a speedy recovery go to **Charlie Parker,** PD of WDRC for more than 20 years, who's recovering in Hartford General from bypass surgery.

★ ★ ★

What's going on in Pittsburgh? Well, at KDKA, the search is still on for a PD, according to GM **Dan Friel,** who doesn't anticipate a decision in the next few weeks. Fifteen-year morning man **Jack Bogut** is still firmly ensconsed, but word is he's working without a contract. . . . All-news KQV dropped its nightly sports talk show; an economic cut, some speculate. . . . WHTX (Hit Radio 96) morning personality **Randy Miller** managed a miraculous feat. He got Interior Secretary **James Watt** to autograph a Beach Boys album while in town recently. . . . Congratulations to WHTX/WTAE GM **Ted Atkins.** The former rock jock and programmer celebrates his 10th year as GM of the highly rated facilities.

Well, the Michigan moving van that took WOMC Detroit PD **Chuck Morgan** to Chicago to program WKQX (Q-101) and returned to Motown with former WKQX assistant PD **Lorna Ozman,** who now programs WOMC, is headed back to the Windy City with **Kurt Kelly.** Kurt, a Michigan native who's spent the last four years in Detroit at Tower 92 (Golden West's former WTWR) and WOMC (FM-104), will be in charge of the music research department at 'KQX and will also pull an airshift.

The B-100 San Diego (KFMB-FM) morning show has an addition: the "B-100 Padres Report," featuring third baseman **Tim Flannery,** heard weekdays at 7:50 a.m. on the **Jon Michael K** show. Not only does Flannery recap the previous day's game and highlight upcoming challenges, but he allegedly does it with a sense of humor.

★ ★ ★

If you're an oldies fanatic anywhere near New York, we don't have to explain the wonders of WLNG. If not, take a drive out to Long Island (this advice is void west of the Monongahela—it's good, but nothing's *that* good) and check out 1600 on your AM dial. Who listens? Well, just last week, GM **Paul Sidney** was broadcasting from a remote, offering several gas barbeque grills to the first listeners to arrive on the scene with the correct answer to the trivia question: Who had the 1956 hit "Two Different Worlds"? Among those in the Hamptons knowing it was Don Rondo were WNBC's **Roz Frank** and **Ellen Kaye,** WYNY's **Katherine Smith** and ABC-TV's "Good Morning America" producer **Fred Farrar.** Frank, who does traffic on **Imus'** show, will have to live that one down for a long time to come.

Kevin McAteer moves from weekends to evenings at Providence's country leader, WHIM, as Mike Bessette leaves the station to do mornings at Jimmy Noe's Monroe, L.A. outlet, KNOE.

Rock'n'roll writer **Stephen King** has bought himself a rock'n'roll radio station in his hometown, as Acton communications has sold WACZ Bangor, Me. to King's Zone Corp. King's interest in the station dates back to an article he did on WACZ top 40 legend **John Marshall.**

★ ★ ★

Some restructuring at Harte Hank's Phoenix outlets: KQYT GM **Mike Horne** moves into the position of station manager for both easy listening KQYT and AC KOY, as the two stations move under one common roof. (And if you've ever seen KOY's Spanish-like studios near downtown Phoenix, you know it's a nice roof.) With this announcement comes word that KOY GM and Hart Hanks radio division president **Gary Edens** becomes GM of both facilities.

Ed Winton, Tampa-area radio station owner and beautiful music syndicator, has been elected president of the International Beautiful Music Assn. (which is a group of radio stations, syndicators, record companies and music suppliers that specialize in easy listening formats in the English-speaking countries). You may remember Ed from his days with Gordon McLendon at the Liberty Network in the '50s, or the time he spent in Miami in the mid '60s when he owned WOCN-AM and bought WAEZ from Arthur E. Zucker, switching it to WOCN-FM ("A new ocean is coming to Miami"), later selling to Guy Gannett, who turned it into Zeta 4. WINZ-FM, today known as I-95.

He moved to Tampa, in the late '60s, putting WWBA on the air ("A new bay is coming to Tampa"), later selling it to Metromedia. Winton, who currently owns St. Petersburg's WLFW, replaces **Art Keller** of EZ Communications.

Dallas' all-oldies outlet, KAAM, just switched to AM stereo. **John Shomby,** PD of the Bonneville AM/FM combo, expects receivers in the market (Kahn, Sansui and Sony) by early fall.

Atlanta's first community/cable station is slated to debut next month. KLOW (K, in Atlanta?) will operate on a carrier current at 640 kHz in the southwest portion of the city and will serve Fulton, Cobb and DeKalb counties via cable FM. Broadcasting 24 hours a day to more than 100,000 Georgians, the commercial outlet will program a blend of top 40 and r&b.

★ ★ ★

KZRO (FM 104), a classic C licensed to Marshall, Ark., signed on with its live country format April 25. Lineup includes "The Big D," PD **Dennis Veazey,** doing mornings; "The Flash," MD **Neil Thompson,** middays; **"Crazy Dave" Stevens** afternoons, and **Darrell Treat** nights. Weekends include **Jay McCallie, Lisa West, Vickie Phillips, Alan Phipp** and station principcal **Coy Horton.**

Houston, Mo.'s KSCM-FM is no longer simulcasting its AM (KBTC) country format. The FM is now into AC and top 40, with some soft rock thrown in. In a word: contemporary. In another word, the station's current record service is: none. Send product to PD **Mark Adams.**

WGN radio personality **"Chicago Ed" Schwartz** celebrated his first anniversary doing overnights from the Windy City June 10. His show, if you're not in his enormous coverage area, is a blend of comedy, interviews and old radio programs.

★ ★ ★

Congratulations. . . . to FM 104 (KJQY), Westinghouse's San Diego beautiful music facility, on winning Group W's Winners Circle Award, presented to the highest billing FM in the chain. . . . to KIKK Houston for its six Texas AP awards, including station of the year. . . . to Westinghouse's WIND Chicago, which won the 1983 Peter Lisagor Award from Sigma Delta Chi for coverage (in three languages) of the Tylenol cyanide poisoning . . . to WPLJ New York's production director **Brownhold** (we're sure the guy has a first name, but it's nowhere to be found in the five-paragraph press release) for winning a local award from the second annual International Radio Festival of New York. . . . to WCBN Baltimore, which for the 10th consecutive year wins the top award from the Chesapeake AP Broadcasters, and to 'CBN's **Ellen Beth Levitt,** who won an award for outstanding in-depth reporting from the group.

(Continued on page 63)

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) 764-7388 (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

RADIO JOB PLACEMENT
DJ's news-programmers-sales-management—If you are ready to move up, NBTC can help. National, the nation's leading radio placement service, places personnel in all size markets from coast to coast. For confidential details, including registration form, enclose one dollar postage and handling to:
NATIONAL BROADCAST TALENT COORDINATORS
Dept. L P.O. Box 20551
Birmingham, AL 35216 205-822-9144

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

POSITION AVAILABLE

DJ WANTED
To play in Killington, VT. 3 or 4 nights a week this summer. Must have references. Contact: Jeff Gehris.
(802) 672 3330

COUNTRY MUSIC LIBRARIES
Buy—Lease—Barter (any station)
Your choice oldies plus current service. Priced below reel tape syndication.
Bill Taylor
213-791-4836
1425 E. Orange Grove
Pasadena, CA 91104

Advertising Brings Results

MTV MUSIC TELEVISION™

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 31.

WDAE Tampa 'Sky Patrol'

• *Continued from page 17*

tims, distraught motorists, stranded boaters and capturing criminals. "I followed one guy after a burglary I saw him commit," he recalls. "When he hid under a house, the police knew just where to find him."

The Tampa Bay area is a "traffic disaster area," he notes. "We're not investing in enough roads to parallel the growth of the region, which seems to make my job even more of a necessity. So you can bet that I'm looking forward to my 100,000th broadcast. And to saving one more life."

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. **My Love,** Paul McCartney & Wings, **Apple**
2. **Playground In My Mind,** Clint Holmes, **Epic**
3. **I'm Gonna Love You Just A Little More Baby,** Barry White, **20th Century**
4. **Will It Go Round In Circles,** Billy Preston, **A&M**
5. **Give Me Love,** George Harrison, **Apple**
6. **Pillow Talk,** Sylvia, **Vibration**
7. **Kodachrome,** Paul Simon, **Columbia**
8. **Daniel,** Elton John, **MCA**
9. **Long Train Running,** Doobie Brothers, **Warner Bros.**
10. **Right Place Wrong Time,** Dr. John, **Atco**

POP SINGLES—20 Years Ago

1. **Sukiyaki,** Kyu Sakamoto, **Capitol**
2. **It's My Party,** Lesley Gore, **Mercury**
3. **Hello Stranger,** Barbara Lewis, **Atlantic**
4. **You Can't Sit Down,** Dovells, **Parkway**
5. **Blue On Blue,** Bobby Vinton, **Epic**
6. **Da Doo Ron Ron,** Crystals, **Philles**
7. **Those Lazy-Hazy-Crazy Days Of Summer,** Nat King Cole, **Capitol**
8. **Still,** Bill Anderson, **Decca**
9. **I Love You Because,** Al Martino, **Capitol**
10. **One Fine Day,** Chiffons, **Laurie**

TOP LPs—10 Years Ago

1. **Living In The Material World,** George Harrison, **Apple**
2. **Red Rose Speedway,** Paul McCartney & Wings, **Apple**
3. **Houses Of The Holy,** Led Zeppelin, **Atlantic**
4. **There Goes Rhymin' Simon,** Paul Simon, **Columbia**
5. **1967-1970,** Beatles, **Apple**
6. **Diamond Girl,** Seals & Crofts, **Warner Bros.**
7. **The Dark Side Of The Moon,** Pink Floyd, **Harvest**
8. **Made In Japan,** Deep Purple, **Warner Bros.**
9. **They Only Come Out At Night,** Edgar Winter Group, **Epic**
10. **Call Me,** Al Green, **Hi**

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Satin Sheets,** Jeanne Pruett, **MCA**
2. **Don't Fight The Feelings Of Love,** Charley Pride, **RCA**
3. **Kids Say The Darndest Things,** Tammy Wynette, **Epic**
4. **Ravishing Ruby,** Tom T. Hall, **Mercury**
5. **Yellow Ribbons,** Johnny Carver, **ABC**
6. **Sweet Country Woman,** Johnny Duncan, **Columbia**
7. **Why Me,** Kris Kristofferson, **Monument**
8. **Send Me No Roses,** Tommy Overstreet, **Dot**
9. **Too Much Monkey Business,** Freddy Weller, **Columbia**
10. **Love Is The Foundation,** Loretta Lynn, **MCA**

SOUL SINGLES—10 Years Ago

1. **One Of A Kind,** Spinners, **Atlantic**
2. **Daddy Could Swear, I Declare,** Gladys Knight & the Pips, **Soul**
3. **Time To Get Down,** O'Jays, **Philadelphia International**
4. **I'm Gonna Love You Just A Little More Baby,** Barry White, **20th Century**
5. **Doing It To Death,** J.B.'s People, **621**
6. **Natural High,** Bloodstone, **London**
7. **Get Off My Mountain,** Dramatics, **Volt**
8. **Give Your Baby A Standing Ovation,** Dells, **Cadet**
9. **You'll Never Get To Heaven,** Stylistics, **Avco**
10. **I'll Always Love My Mama,** Intruders, **Gamble**

www.americanradiohistory.com

Radio

Featured Programming

Radio Entertainment Network, a Pasadena-based production firm, is syndicating a series of daily radio features called **"The Olympic Minute."** Sanctioned by the Los Angeles Olympic Organizing Committee, the 60-second vignettes, highlighting little-known but noteworthy aspects of both the modern and ancient Olympics, debuted on 50 stations over the Memorial Day weekend.

Subscriber stations receive 20 new shows every month through July 27, 1984, the day before the 1984 Summer Olympic Games begin. Hosted by newsman **Joseph Benti,** the series is available on a barter basis in the top 100 markets through REN's **Bob Ryan** and cash in others. Those sales are handled by **Stan Monteiro,** who handled marketing and promotion for the Epic and Columbia labels for a 10-year period. A second show, **"Women In Sport: The Olympic Connection,"** is due in the fall.

★ ★ ★

The **ABC Information Network** is also gearing up for the '84 Olympics. **Keith Jackson** of ABC Sports has been signed to anchor 200 reports called **"The Olympic Tradition Continues."** The 90-second daily feature will begin Oct. 10 and continue through ABC's coverage of the Winter Games on Feb. 8, 1984. The broadcasts, spotlighting not only Olympic personalities but coaches, parents and Los Angeles city officials as well, resumes Feb. 20 and runs until July 26.

★ ★ ★

This year is the 20th anniversary of "Please Please Me," the Beatles' first No. 1 single in England, and **Watermark/ABC Radio Enterprises** is celebrating the occasion with a 26-week series of one-hour shows hosted by Ringo Starr. Over 325 stations premiered **"Ringo's Yellow Submarine ... A Voyage Through Beatles Magic,"** earlier this month, with Ringo discussing the grueling days of 12-hour shows in Hamburg. The series, distributed on disk, culminates Nov. 26 with a live call-in program originating from **KLOS Los Angeles,** during which Starr will take calls from listeners on topics ranging from the long and winding road to day tripping to living eight days a week.

★ ★ ★

George Alexander, who managed a reducing resort in Southern California for more than a decade, now hosts **"The Radio Diet,"** a new 90-second daily feature syndicated by **Gert Bunchez & Associates** of St. Louis. Alexander, who developed a weight loss program at the resort based on a low-carbohydrate, low-fat diet combined with exercise and "psychological behavior modification," will offer advice on nutrition and exercise, reviews of weight loss books and clinics, and interviews with experts in the field. First clearances are scheduled for later this summer, and the show is available on a cash or barter basis.

(Continued on page 63)

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

June 20, **Graham Nash, Tony Hicks,** Guest D.J., Rolling Stone Productions, one hour.

June 20-24, **Phil Collins,** Inner-View, Inner-View Network, one hour.

June 20-26, **Stan Kenton Tribute,** part one, Music Makers, Narwood Productions, one hour.

June 20-26, **Charly McClain,** Country Closeup, Narwood Productions, one hour.

June 23-25, **Air Supply,** Rockweek, Continuum Radio Network, one hour.

June 23-26, **Del Shannon, Gary Puckett,** Don & Deanna On Bleecker Street, Continuum Network, one hour.

June 24-26, **Dionne Warwick,** Dick Clark's Rock Roll And Remember, United Stations, four hours.

June 24-26, **Ray Conniff,** Great Sounds, United Stations, four hours.

June 24-26, **Tom Jones,** Weekly Country Music Countdown, United Stations, three hours.

June 24-26, **Rod Stewart,** Off The Record Special, Westwood One, two hours.

June 24-26, **Con Funk Shun,** Special Edition, Westwood One, one hour.

June 24-26, Rock Drummers, Rock Chronicles, Westwood One, one hour.

June 24-26, Salute to **Allan Sherman,** Dr. Demento, Westwood One, two hours.

June 24-26, **A Flock of Seagulls, U2,** Rock Album Countdown, Westwood One, one hour.

June 24-26, 20 Years Of British Rock, part one, The Source, NBC, three hours.

June 25, **Chuck Berry,** Solid Gold Saturday Night, RKO Radioshows, five hours.

June 25, **Carl Perkins, Tanya Tucker,** Silver Eagle, ABC Entertainment Network, 90 minutes.

June 25, **Ringo's** Yellow Submarine, ABC-FM Radio Network, one hour.

June 25-26, **David Allan Coe, Jerry Reed, David Frizzell, Mickey Gilley,** Lee Arnold On A Country Road, Mutual Broadcasting, three hours.

June 25-26, **Blackfoot, Lowell George Of Little Feat, Mike Levine of Triumph,** Rock USA, Mutual Broadcasting, three hours.

June 25-26, **Doris Day,** Musical, Watermark, three hours.

June 25-26, **Laura Branigan,** Hot Ones, RKO Radioshows, one hour.

June 25-26, **Mal Evans,** road manager for the Beatles, Soundtrack Of The 60s, Watermark, three hours.

June 26, **Michael Bolton, the Call,** King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

June 26, Producer profile: **Ted Templeman,** Rolling Stone's Continuous History Of Rock and Roll, ABC Rock Radio Network, one hour.

June 26, **The Fixx,** BBC Rock Hour, London Wavelength, one hour.

June 27, **Rick Derringer, Carmine Appice,** Guest D.J., Rolling Stone Productions, one hour.

June 27-July 3, **Stan Kenton Tribute,** part two, Music Makers, Narwood Productions, one hour.

June 27-July 3, **Bellamy Brothers,** Country Closeup, Narwood Productions, one hour.

June 27-July 1, **Joan Jett, Pete Townshend, Johnny Rotten,** Inside Track, DIR Broadcasting, 90 minutes.

June 27-July 1, **Journey,** part one, Inner-view, Inner-View Network, one hour.

July 1-3, **Styx,** Off The Record Special, Westwood One, two hours.

July 1-3, **George Duke,** Special Edition, Westwood One, one hour.

July 1-3, Rock Survivors, Rock Chronicles, Westwood One, one hour.

July 1-3, Fourth Of July, Dr. Demento, Westwood One, two hours.

July 1-4, **Beachboys, Ventures,** Don & Deanna On Bleecker Street, Continuum Network, one hour.

July 1-4, **Beachboys,** Rockweek, Contiuum Radio Network, one hour.

July 1-4, 20 Years Of British Rock, part two, The Source, NBC, three hours.

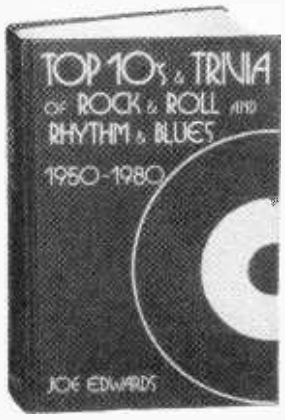
July 2, **Gary Lewis & the Playboys,** Solid Gold Saturday Night, RKO Radioshows, five hours.

July 2, **Loretta Lynn, Oak Ridge Boys, Alabama,** Best Of The Silver Eagle, ABC Entertainment Network, 90 minutes.

July 2-3, **Phil Collins,** Captured Live, RKO Radioshows, 90 minutes.

July 2-3, **Quarterflash,** Hot Ones, RKO Radioshows, one hour.

BOOKER T. OF THE M. G.'S WAS A MEMBER OF WHAT GROUP • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S TENNESSEE TWO? • NEIL SEDAKA WAS LEAD SINGER FOR WHAT GROUP? • "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR? •



SPECIAL: BOOK PLUS 1981 & 1982 SUPPLEMENTS only $40.00

Singles AND Albums
Pop AND Soul
All in one Book!!!

Fantastic reference books—based upon BILLBOARD Charts—Top Rock & Roll and Rhythm & Blues Music of the last 33 years!

IN THIS INVALUABLE 805-PAGE HARDBOUND REFERENCE BOOK PLUS THE 1981 & 1982 SUPPLEMENTS YOU WILL FIND: The TOP POPULAR SINGLES **AND** ALBUMS and the TOP RHYTHM & BLUES SINGLES **AND** ALBUMS of *every month* of *every year* from 1950-1982. **PLUS** the TOP POP & R & B SINGLES **AND** ALBUMS of the *year* for *every year* from 1950-1982 (except R & B albums which are for 1956-1982) **PLUS** more than 1400 trivia questions and answers including such categories as Real Names of Singers, Group Trivia, etc., etc.!! **PLUS** 6 INDEXES! (You will find *every artist* and *every song* that made Billboard's *weekly* top 10 singles and top 5 albums!! (Artist, record title, record label & serial #, the year(s) each record made the Top 10 and if it made # 1 are all included!!)

52 MONTHLY AND ANNUAL CHARTS PER YEAR!!!!!
(Costs less than $1.25/year)

BLUEBERRY HILL PUBLISHING CO.
Box 24170, St. Louis, MO. 63130

Please send me:
___ set(s) of TOP 10's & TRIVIA 1950-1982 at $40.00
___ copy(ies) of TOP 10's & TRIVIA 1950-1980 at $35.00
___ copy(ies) of 1981 SUPPLEMENT at $6.00
___ copy(ies) of 1982 SUPPLEMENT at $6.00

Prices include postage. Foreign orders that desire airmail please add $17.00. (For supplement only add $2.50) All payments in U.S. dollars only!

Name_____
Address_____
City_____ State_____ Zip_____

Check or money order for full amount must accompany order.

Billboard® TOP 50 Adult Contemporary™

Survey For Week Ending 6/25/83

© 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.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★ 1	1	11	**NEVER GONNA LET YOU GO** (WEEKS AT #1: 2) Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)
2	2	9	**ALL MY LIFE** Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)
★ 3	4	9	**THAT'S LOVE** Jim Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)
★ 4	7	9	**FLASHDANCE ... WHAT A FEELING** Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)
5	5	10	**FRONT PAGE STORY** Neil Diamond, Columbia 38-03801 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
6	6	11	**TIME** Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell ASCAP)
	12	6	**ALL THIS LOVE** Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)
★ 8	11	8	**I.O.U.** Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)
9	9	7	**HOW DO YOU KEEP THE MUSIC PLAYING** James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)
10	10	7	**NO TIME FOR TALK** Christopher Cross, Warner Bros. 7-29662 (Pop 'N' Roll, ASCAP)
★ 11	13	7	**THE CLOSER YOU GET** Alabama, RCA 13524 (Irving/Down 'N Dixie/Chinnichap, BMI)
12	3	11	**MY LOVE** Lionel Richie, Motown 1677 (Brockman, ASCAP)
★ 13	15	7	**DON'T LET IT END** Styx, A&M 2543 (Stygian Songs, ASCAP)
★ 14	16	5	**HOLD ME 'TIL THE MORNIN' COMES** Paul Anka, Columbia 38-03897 (Squwanko/Foster Frees, BMI)
★ 15	23	4	**TRY AGAIN** Champaign, Columbia 38-03563 (Walkin, BMI)
16	8	13	**YOU CAN'T RUN FROM LOVE** Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)
★ 17	20	5	**WE TWO** Little River Band, Capitol 5231 (Screen Gems-EMI, BMI)
★ 18	29	3	**STOP IN THE NAME OF LOVE** The Hollies, Atlantic 7-89819 (Stone Agate, BMI)
★ 19	28	3	**ALL THE LOVE IN THE WORLD** Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI, admin. Unichappell, BMI)
★ 20	30	2	**EVERY BREATH YOU TAKE** The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)
21	21	7	**PONCHO & LEFTY** Willie Nelson & Merle Haggard, Epic 34-03482 (United Artists/Columbine, ASCAP)
★ 22	27	4	**MIDNIGHT BLUE** Louise Tucker, Arista 1-9022 (Chartel, BMI)
★ 23	25	5	**OUR LOVE IS ON THE FAULTLINE** Crystal Gayle, Warner Bros. 7-29710 (Rondor PTY LTD/Irving, BMI)
★ 24	26	6	**TIL YOU AND YOUR LOVER ARE LOVERS AGAIN** Engelbert Humperdinck, Epic 34-03817 (Warner House Of Music/Pullman/Warner-Tamerlane/Daticabo, BMI)
25	18	12	**OVERKILL** Men At Work, Columbia 38-03795 (April, ASCAP)
★ 26	33	4	**COME DANCING** The Kinks, Arista 1054 (Davray, PRS)
27	14	16	**MORNIN'** Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)
★ 28	NEW ENTRY		**ALL TIME HIGH** Rita Coolidge, A&M 2551 (Blackwood, BMI)
29	19	14	**EASY FOR YOU TO SAY** Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)
★ 30	32	4	**I'M STILL STANDING** Elton John, Geffen 7-29639 (Warner Bros.)
31	31	5	**ALWAYS SOMETHING THERE TO REMIND ME** Naked Eyes, EMI-America 8155 (Intersong Music, ASCAP)
★ 32	NEW ENTRY		**THE BOROER** America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)
33	22	13	**SOLITAIRE** Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, GEMA)
★ 34	37	2	**THE WOMAN IN YOU** The Bee Gees, RSO 813173-7 (PolyGram) (Gibb Brothers/Unichappell, BMI)
★ 35	38	2	**INSIDE LOVE** George Benson, Warner Bros. 7-29649 (Music Corporation Of America/Kashif, BMI)
36	36	2	**FAMILY MAN** Daryl Hall & John Oates, RCA 13507 (Virgin/Chappell/Josef Weinberger, PRS/TBP/April, ASCAP)
37	24	7	**FAITHFULLY** Journey, Columbia 38-03840 (Twist And Shout, ASCAP)
★ 38	43	2	**SUMMER LOVE/PIANO POWER** George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)
39	17	10	**DO IT FOR LOVE** Marty Balin, EMI-America 8160 (Great Pyramid/Mercury Shoes, BMI)
40	34	15	**I WON'T HOLD YOU BACK** Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)
41	35	13	**STRANGER IN MY HOUSE** Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)
42	41	13	**YOU HAVEN'T HEARD THE LAST OF ME** Peter Allen Arista 1052 (Snow, BMI/Kaz April, ASCAP)
43	39	15	**SMILING ISLANDS** Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)
44	40	16	**MINIMUM LOVE** Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)
45	42	23	**IT MIGHT BE YOU** Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)
46	44	8	**STRAIGHT FROM THE HEART** Bryan Adams, A&M 2536 (Irving/Adams Communications, BMI)
47	46	11	**WHAT YOU DO TO ME** Carl Wilson, Caribou 4-03590 (Epic) (Siren BMI)
48	47	15	**WIND BENEATH MY WINGS** Lou Rawls, Epic 34-03758 (Warner-Tamerlane, BMI/WB, ASCAP)
49	48	21	**MAKE LOVE STAY** Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)
50	49	17	**WHAT EVER HAPPENED TO OLD FASHIONED LOVE** B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)

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

www.americanradiohistory.com

Billboard®

Survey For Week Ending 6/25/83

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

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	6	THE FIXX—Reach The Beach, MCA (WEEKS AT #1: 1)
2	2	22	DEF LEPPARD—Pyromania, Mercury
3	NEW ENTRY		THE POLICE—Synchronicity, A&M
4	NEW ENTRY		STEVIE NICKS—The Wild Heart, Modern
5	6	14	DAVID BOWIE—Let's Dance, EMI/America
6	NEW ENTRY		LOVERBOY—Keep IT Up, Columbia
7	7	8	DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)
8	10	12	Z.Z. TOP—Eliminator, Warner Bros.
9	5	9	MEN AT WORK—Cargo, Columbia
10	14	4	THE KINKS—State Of Confusion, Arista (45)
11	8	16	U2—War, Island
12	18	9	ZEBRA—Zebra, Atlantic
13	12	8	DAVE EDMUNDS—Information, Columbia
14	13	8	A FLOCK OF SEAGULLS—Listen, Jive/Arista
15	15	17	INXS—Shabooh, Shoobah, Atco
16	16	9	RED ROCKERS—China, Columbia (EP)
17	19	21	BRYAN ADAMS—Cuts Like A Knife, A&M
18	17	7	FASTWAY—Fastway, Columbia
19	9	14	THE TUBES—Outside/Inside, Capitol
20	27	4	IRON MAIDEN—Piece Of Mind, Capitol
21	31	3	CROSBY, STILLS & NASH—Allies, Atlantic
22	29	12	MARTIN BRILEY—One Night With A Stranger, Mercury
23	25	5	BLACKFOOT—Siogo, Atco
24	24	11	KROKUS—Headhunter, Arista
25	20	7	GOANNA—Spirit Of Place, Atco
26	28	8	QUIET RIOT—Metal Health, Pasha
27	26	9	EDDY GRANT—Electric Avenue, Portrait (12 inch
28	22	16	PLANET P—Planet P, Geffen
29	32	6	JOAN ARMATRADING—The Key, A&M
30	21	9	MADNESS—Our HOuse, Geffen (45)
31	23	10	RICK SPRINGFIELD—Living In Oz, RCA
32	39	3	MARSHALL CRENSHAW—Field Day, Warner Bros.
33	45	3	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
34	NEW ENTRY		JOAN JETT AND THE BLACKHEARTS—Fake Friends, MCA/Blackheart (12 inch)
35	35	4	URIAH HEEP—Head First, Mercury
36	43	6	R.E.M.—Murmur, I.R.S.
37	NEW ENTRY		DONNIE IRIS—Fortune 410, MCA
38	33	4	ELTON JOHN—Too Low For Zero, Geffen
39	NEW ENTRY		MINISTRY—With Sympathy, Arista
40	30	13	PINK FLOYD—The Final Cut, Columbia
41	49	2	THE PLIMSOULS—Everywhere At Once, Geffen
42	36	16	CHRIS DE BURGH—The Getaway, A&M
43	NEW ENTRY		QUARTERFLASH—Take Me To Heart, Geffen (45)
44	NEW ENTRY		TALKING HEADS—Speaking In Tongues, Sire
45	44	8	JIM CAPALDI—Fierce Heart, Atlantic
46	41	5	TEARS FOR FEARS—The Hurting, Mercury
47	34	5	MARILLION—Script For A Jester's Tear, Capitol
48	37	20	JOURNEY—Frontiers, Columbia
49	47	2	ARCHANGEL—Archangel, Portrait
50	50	2	JOE WALSH—Space Age Whiz Kid, Full Moon (12 Inch)

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	4	THE POLICE—Every Breath You Take, A&M (WEEKS AT #1: 3)
2	5	4	STEVIE NICKS—Stand Back, Modern
3	4	3	LOVERBOY—Hot Girls In Love, Columbia
4	2	10	DEF LEPPARD—Rock Of Ages, Mercury
5	3	7	DURAN DURAN—Is There Something I Should Know?, Capitol
6	14	4	THE FIXX—One Thing Leads To Another, MCA
7	16	5	DAVID BOWIE—China Girl, EMI-America
8	9	5	DAVE EDMUNDS—Slipping Away, Columbia
9	13	6	DEF LEPPARD—Too Late For Love, Mercury
10	6	12	THE TUBES—She's A Beauty, Capitol
11	26	2	IRON MAIDEN—The Flight Of Icarus, Capitol
12	38	5	ZEBRA—Who's Behind The Door, Atlantic
13	23	7	MADNESS—Our House, Geffen
14	7	13	PINK FLOYD—Not Now John, Columbia
15	11	8	DAVID BOWIE—Modern Love, EMI-America
16	31	3	U2—Two Hearts Beat As One, Island
17	59	3	INXS—Don't Change, Atco
18	12	9	EDDY GRANT—Electric Avenue, Portrait
19	35	6	THE KINKS—Come Oancing, Arista
20	19	5	RED ROCKERS—China, Columbia
21	15	11	Z.Z. TOP—Gimme All Your Lovin', Warner Bros.
22	30	9	MARTIN BRILEY—Salt In My Tears, Mercury
23	8	7	A FLOCK OF SEAGULLS—Wishing, Jive/Arista
24	21	20	BRYAN ADAMS—Cuts Like A Knife, A&M
25	22	9	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia
26	25	3	FASTWAY—Say What You Will, Columbia
27	46	3	MEN AT WORK—It's A Mistake, Columbia
28	34	7	RICK SPRINGFIELD—Affair Of The Heart, RCA
29	18	6	CULTURE CLUB—Church Of The Poisoned Mind, Virgin/Epic
30	20	5	THE FIXX—Saved By Zero, MCA
31	39	3	GOANNA—Solid Rock, Atco
32	42	3	MARSHALL CRENSHAW—Whenever You're On My Mind, Warner Bros.
33	40	2	ROBERT PALMER—You Are In My System, Island
34	NEW ENTRY		CROSBY, STILLS & NASH—War Games, Atlantic
35	17	11	U2—Sunday, Bloody Sunday, Island
36	36	11	Z.Z. TOP—Got Me Under Pressure, Warner Bros.
37	45	4	ELTON JOHN—I'm Still Standing, Geffen
38	47	3	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
39	10	15	INXS—The One Thing, Atco
40	33	13	BILLY IDOL—White Wedding, Chrysalis
41	51	8	TEARS FOR FEARS—Change, Mercury
42	52	8	QUIET RIOT—Metal Health, Pasha
43	54	5	FASTWAY—Easy Livin, Columbia
44	43	5	MEN AT WORK—High Wire, Columbia
45	44	4	KROKUS—Screaming In The Night, Arista
46	24	4	PLANET P—Static, Geffen
47	37	6	JOAN ARMATRADING—Drop the Pilot, A&M
48	56	5	THE HUMAN LEAGUE—(Keep Feeling) Fascination, A&M
49	27	4	KAJAGOOGOO—Too Shy, EMI-America
50	32	2	NAKED EYES—Always Something There To Remind Me, EMI
51	48	14	DAVID BOWIE—Let's Dance, EMI/America
52	58	20	DEF LEPPARD—Photograph, Mercury
53	28	3	MARILLION—He Knows, You Know, Capitol
54	29	12	MEN AT WORK—Overkill, Columbia
55	41	21	JOURNEY—Separate Ways, Columbia
56	49	13	PLANET P—Why Me?, Geffen
57	60	4	BRYAN ADAMS—Straight From The Heart, A&M
58	50	9	PINK FLOYD—The Hero's Return, Columbia
59	55	6	THE TUBES—Monkey Time, Capitol
60	57	12	DURAN DURAN—Girls On Film, Capitol

Top Adds

1	THE POLICE—Synchronicity, A&M
2	STEVIE NICKS—The Wild HEart, Modern
3	LOVERBOY—Keep It Up, Columbia
4	JOAN JETT AND THE BLACKHEARTS—Fake Friends, MCA/Blackheart (12 inch)
5	CROSBY, STILLS & NASH—Allies, Atlantic
6	TALKING HEADS—Speaking In Tongues, Sire
7	DONNIE IRIS—Fortune 410, MCA
8	SHOOTING STAR—Burning, Virgin/Epic
9	ELO—Rock 'N' Roll Is King, Jet (45)
10	PETER GABRIEL—Plays Live, Geffen

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

Radio

New On The Charts

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

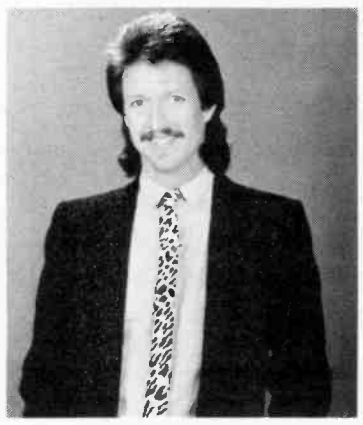
THE STOMPERS

You can tell by the party feel of the Stompers' new Boardwalk single, "Never Tell An Angel (When Your Heart's On Fire)," that the Boston-based quartet has had fun honing its pop, rock and soul roots on Beantown's bar-band circuit. The tune, built around the great Motown bass line of the Supremes' "You Can't Hurry Love," moves to 88 on this week's Hot 100.

"I wanted to pick a name for the group that made us sound like ordinary guys," says lead singer and guitarist Sal Baglio, who placed a series of "want ads" with drummer Mark Cuccinello to land keyboardist Dave Friedman and bassist Stephen Gilligan.

There's a lot to be said for the good-time simplicity of their self-titled debut album, which was produced by Ritchie Cordell and Glen Kolotkin. Such cuts as "Rock, Jump And Holler" and "Leave It In Motion" are a refreshing departure from the synth-pop trend and a promising first effort from the band which won the first annual Miller High Life Rock To Riches Talent Search contest.

For more information, contact the Double Eagle Music Organization, 29 Commonwealth Ave., Boston, Mass. 02116; (617) 267-7189.



PATRICK SIMMONS

Patrick Simmons, a founding member of the Doobie Brothers, surprised a few people when "So Wrong," the debut single from his Elektra LP, "Arcade," hit the dance charts with its chugging synthesizer sound. But his second single, "Don't Make Me Do It," sounds a bit more familiar to those who have followed the singer/guitarist from the days when the Doobies scored their first gold single, "Black Water," in 1974.

The track, which climbs to 77 on this week's Hot 100 chart, was composed by Huey Lewis & the News and produced by John Ryan and Ted Templeman. It cleverly quotes from Nils Lofgren's "Back It Up" and features strong bass playing by Willie Weeks and brassy punch from the Tower Of Power horns.

"Rock'n'roll is the bizarre edge to my life," Simmons says. "I keep healthy, I work hard, and I don't have a lot of other people handling things for me." Making a solo album, he adds, was "frightening, exciting, humbling and challenging."

For more information, contact Bruce Cohn, P.O.B. 878, Sonoma, Calif. 95476; (707) 938-1212.

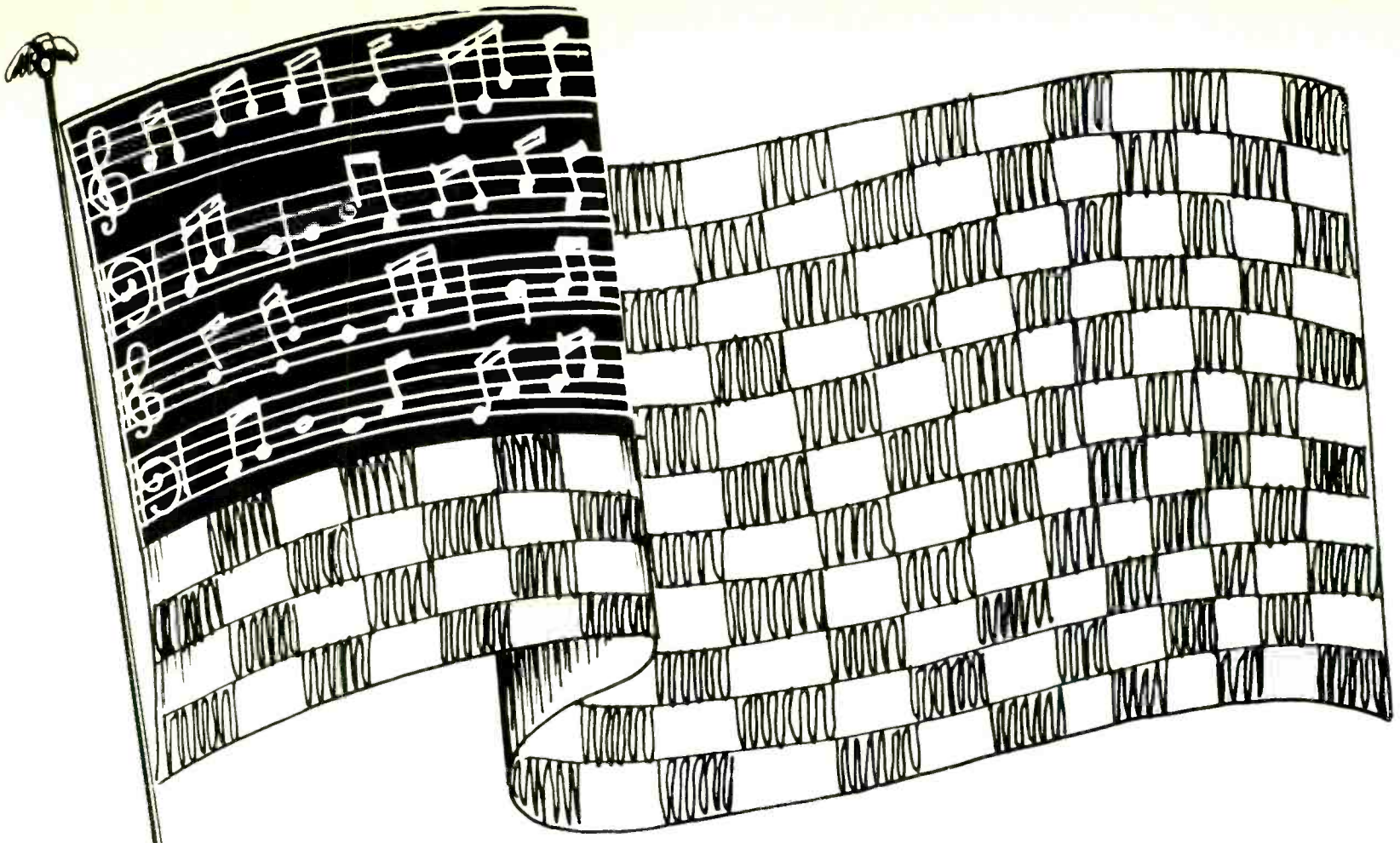
PAULETTE CARLSON

Minnesota-born Paulette Carlson, the latest artist to be signed under RCA's "Rising Star" mini-LP series, debuts this week on the country singles chart at starred 89 with "You Gotta Get To My Heart (Before You Lay A Hand On Me)."

Shortly after Carlson moved to Nashville in 1978, she was singing demos in songwriter Carmol Taylor's office when Gail Davies walked by. Davies was struck by Carlson's voice and asked her to sing with her that night at the Exit/In. For the next two years, she sang harmony with Davies on the road and in the studio. Through their tours with the Oak Ridge Boys, Carlson was invited by Duane Allen to join the group's in-house production company, Rockland Roadhouse, and its publishing firm, Silverline/Goldline Music. At the same time, Carlson caught the ear of RCA producer Tony Brown and was signed to the label.

For more information, contact Rockland Roadhouse Management, (615) 824-7273.

www.americanradiohistory.com



THE RED, WHITE & NEW

A Billboard® report on

NEW MUSIC in America

On vinyl, alive, and on the air... New Music is making waves!

Billboard focuses on the sound that's creating the culture of a generation. As programmers, retailers, record company executives and other key music motivators scramble for information, Billboard pulls it all together with interviews, reviews, surveys and analysis—where New Music came from and where it's going, the facts, the myths, and the response from an industry dazed but enthused.

Issue Date—July 9—Ad Deadline—June 24

Bonus distribution at the New Music Seminar, July 5-6 N.Y. Hilton

Billboard looks at New Music in America and its impact on:

Radio — How New Music influences formats and ratings in key markets, and its potential for generating audience.

Venues — From NY to LA, the small clubs to the large halls. Interviews with owners and promoters on New Music-as-new-business.

TV/Video/Cable — Television's role in breaking New Music.

International — A recap of New Music's status in the U.K. and Europe.

Future — What's the Next Wave and who's riding it.

Show your colors. Support the Red, White and New!

Reserve advertising space now. Contact Christine Matuchek in Los Angeles (213-859-5316), or call any Billboard Sales Office around the world.

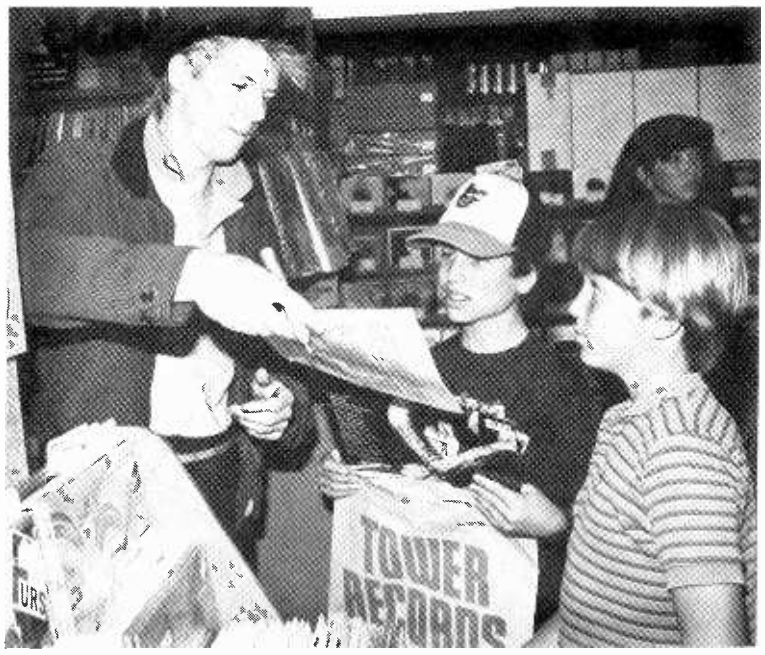
Billboard®

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; Paris, France: 1-738-4321; Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158; Madrid, Spain: 232-8000, 231-8319; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

www.americanradiohistory.com



THANKS, DIBBS—The kids at the Tower Records store in Sherman Oaks, Calif. sure were appreciative when singer Dibbs Preston autographed the Rockats' new RCA mini-album, "Make That Move," for their parents.

NATION'S OLDEST RECORD DEALER?

Augusta's Homefolks Grows

LOS ANGELES—Homefolks News & Records on Broad Street in downtown Augusta is probably the oldest continuously operated record store in the U.S. Local historians trace the original combination news, book and record store back to 1907. Its ownership over the early years is hard to trace.

In 1969, it was acquired by Kinsella News Co., a local magazine/book distributor, and Kinsella's William Kelly determined to expand its concept. Kelly, with the aid of general manager Robert Allen Rautenstrauch, today has a chain of six stores in the southeastern Georgia area. Kelly and Rautenstrauch, whose professional name is Robert Allen, envision future stores in such sites as Aiken, S.C. and Thompson, Ga. Kelly even foresees a store in Hilton Head, S.C., where he has a summer home.

When Kinsella obtained the original 5,600 square foot downtown location, Homefolks' gross volume was about evenly split between printed matter and records. Thirteen years later, the same ratio holds. Records and related product does about $1.5 million annually. That ratio holds, too, for the five other Homefolks opened since then.

Rautenstrauch joined Homefolks in 1974 as general manager. For two-and-a-half years before that, he worked part-time as a clerk and then as manager of a Homefolks store. Kelly had opened a 2,400 square footer in Southgate Plaza and a 1,400 square footer in Columbia Square in Martinez, Ga. The affinity for shopping centers persists, except for the flagship store, which has moved to another downtown location in about 1,700 square feet.

In 1976, Homefolks opened a 2,900 square foot store in National Hills. This was followed in 1979 by a 1,200 square foot outlet in the North Hills development of North Augusta, S.C., and in 1981 by a 1,300 square footer in Daniel Village.

Records/tapes/accessories share half the space with news and softcover materials. When one walks into a Homefolks store, one finds a large rack of out-of-town

(Continued on page 31)

Fla. Dealer Happily Breaks His Chain

By EARL PAIGE

LOS ANGELES—With the June 10 sale of his Chapter Three outlet on the Georgia Tech campus in Atlanta, Madison Dougherty has ended more than 10 years of chain operation. He now has only one remaining store—in Gainesville, Fla., across from the Univ. of Florida campus—and he says it's a relief.

The 1,000 square foot unit was the original store in the Chapter Three chain, which once boasted five outlets in Atlanta and one in Lexington, Ky. It has nearly always been at its present location. "It was just 540 square feet when it opened in 1972 about six doors away," says Dougherty, who bought the store along with the name, which comes from the title of a Manfred Mann album.

There are three remaining Chapter Three units in Atlanta under individual ownership. In addition to the Georgia Tech store, being operated for the new owner by Madison's brother Harry, there are stores on Holcolm Bridge and North Highland.

"The other two Atlanta stores closed because we lost leases," Madison Dougherty says. "The Peachtree store did very well. We had one on Highway 41, too."

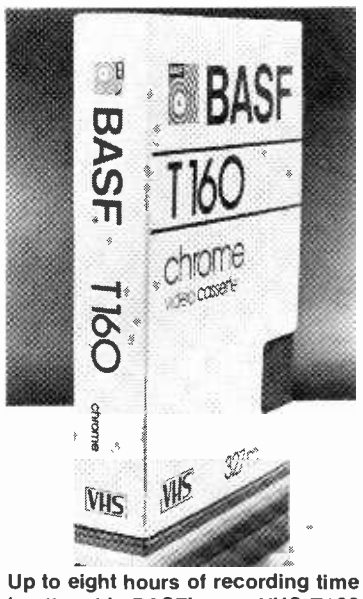
Dougherty's peak expansion occurred in 1977-78, when five Atlanta stores were opened. Since then, it's been tougher to hold profits with the low markups forced on him by larger chains—"and tough to find the right help," he adds. Madison and Harry Dougherty's last stab at expansion came late last year when they opened a store in Tallahassee, which closed after six months.

Dougherty says he will now concentrate on his one store and expand by adding new lines. "We intend to go into video, with a rental club and all," he says, although until now he has resisted video, including games.

As might be expected with a store near a university campus, Chapter Three does well in lifestyle merchandise. "It's between 5%-10%" of total volume, estimates Bill Loose, who's been in the store for two years. Another successful product area is accessories, from cleaning kits to carrying cases. Blank tape lines carried are Maxell, TDK and BASF.

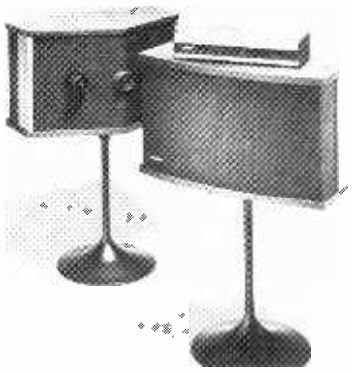
Until recently, $8.98 LPs were priced at $6.99, but Dougherty just raised to $7.49 in an effort to open some profit margin. Steady specials range from $5.99 to $6.49. A few import singles are handled at $2.79. There is some record rental, too, but Loose says this will be scaled down: "You rent a jazz album once in a lifetime and you're stuck with it."

New Products



Up to eight hours of recording time is offered in BASF's new VHS-T160 blank video tape.

Sennheiser has a curiosity-inviting thermoform head inside its new package, which has detailed product information on the back.



Bose has redesigned its top-of-the-line 901 Direct/Reflecting loudspeaker system. The new Series V version was designed to handle digitally recorded material and lists for $1,400 per pair.

These Video Dealers Keep Things Relative

TUSTIN, Calif.—Father and son Earl and Michael Jacobs operate here with a novel twist: the son racks his father's store, while the father racks his son's.

That's only part of the unusual story of Earl Jacobs, a physicist, one-time college professor and 25-year veteran of such giant firms as Xerox who has ended up with a video store called The Electric Eye.

Jacobs says Electric Eye, which will celebrate its first anniversary next month, came about because he and his wife Doreen "wanted a business we could be in together." He continues, "We considered various criteria. We didn't want a perishable product, and nothing time-urgent, so that ruled out food. No judgment product, so that excluded ready-to-wear clothing. I wanted something technologically challenging, and Dorrie also wanted something strong and challenging."

Why Electric Eye as a name? "Well, in our initial research we saw that everything was 'Video Station,' 'Video Connection,' 'Video Crossroads,' 'Video Depot,' 'Video Junction' and on and on." Two adjacent signs of the same size outside the 1,600 square foot store in a strip shopping center here solve any identity problem. One reads "The Electric Eye." The other reads "Videos-Computers" and in smaller print spells out several other products handled.

Today, despite the owners' initial reluctance, the store does handle video games—but only because son Michael is so into them that executives from manufacturing firms began to sound him out. "He's racking about six other stores including ours," Earl Jacobs says.

"We found video games in a video store a total disaster. They're perishable, for one thing. Also, the hype involved is unreal. I simply couldn't keep up day to day." Thus, last November, Michael opened up a separate 1,600 square foot store for games only, seven miles away in Orange. And now, in an innovation that could spell further expansion for The Electric Eye, Earl Jacobs is racking prerecorded video in a 500 square foot area of his son's store.

Diversifying into personal computer software proved almost as disastrous as video games for the Jacobses. "We found you can end up spending three or four hours with a customer," notes Earl. Now only around 100 software items and some Texas Instruments units are stocked.

Under 1 roof.

AUDIO

Record & Tape Care Products

VIDEO

Ultra Magnetics Styli

POWER DRIVE Headphones & Speakers

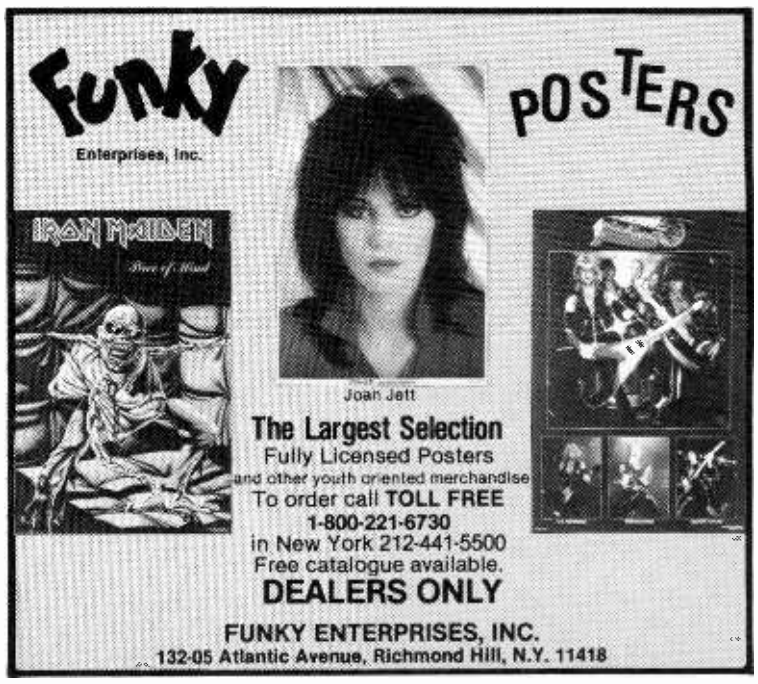
Try our open house policy on profits for you.

recoton

46-23 Crane St., L.I.C., N.Y. 11101
(212) 392-6442

Funky Enterprises, Inc.

POSTERS



The Largest Selection
Fully Licensed Posters
and other youth oriented merchandise
To order call TOLL FREE
1-800-221-6730
in New York 212-441-5500
Free catalogue available.
DEALERS ONLY

FUNKY ENTERPRISES, INC.
132-05 Atlantic Avenue, Richmond Hill, N.Y. 11418

www.americanradiohistory.com

MATTEL ELECTRONICS® IS REVOLUTIONIZING THE WAY MUSIC IS BEING PLAYED. STARTING WITH THE RHYTHM SECTION.

At Mattel Electronics®, we're making it our business to revolutionize yours. So, we introduced Synsonics™ Drums.

The first compact electronic drumset that anyone can play and sound like a pro. It's computerized, so it can be played with drumsticks or with the touch of a button.

And, we made its price as attractive as its unique features.

In 1983, we'll introduce Synsonics™ Rhythm Maker, and the technology of Synsonics™ Drums will be available to finger-tappers everywhere.

Your customers will be able to keep the beat to the music that makes them move. For a price that will help the Rhythm Maker move fast, too.

You see, we're not just out to revolutionize the way music's being played. We're planning to revolutionize the way it'll sell.

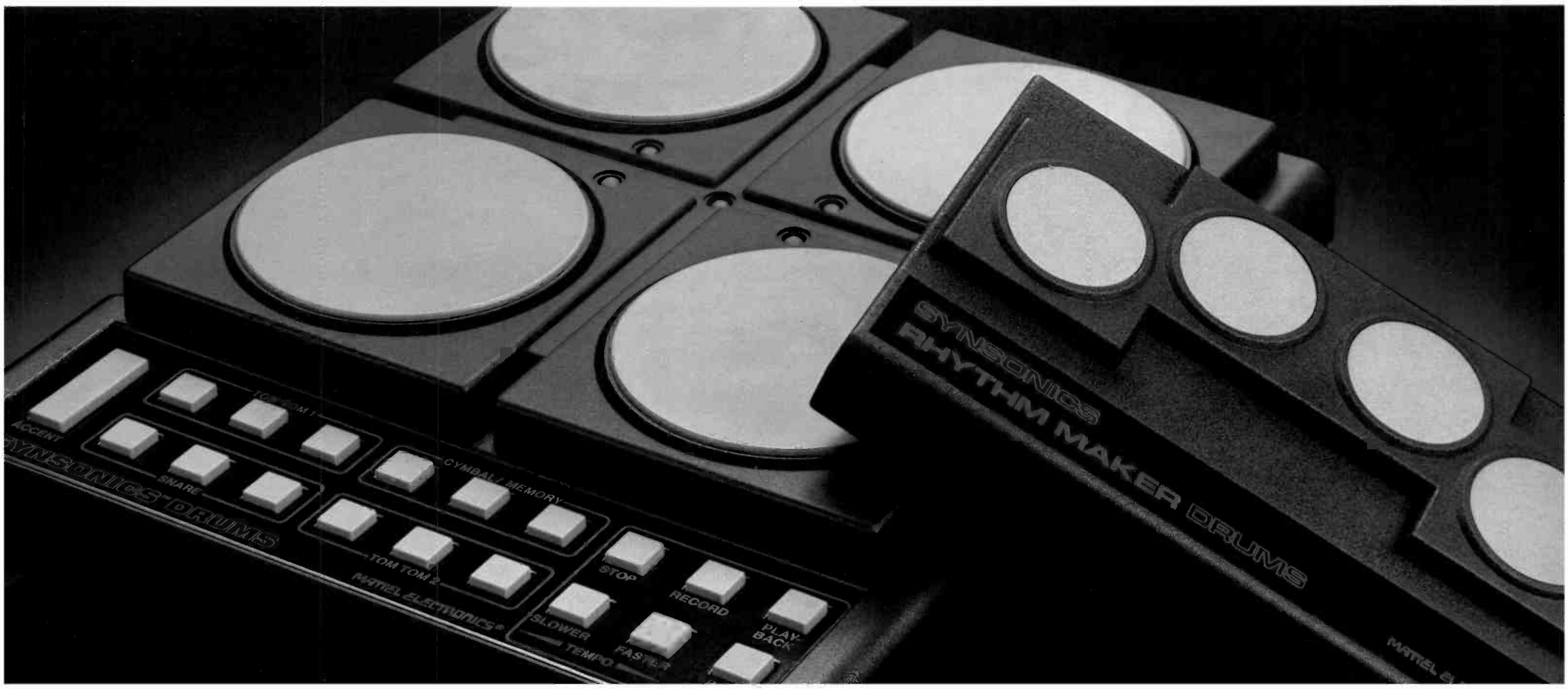
And, indeed, we're planning other additions to our Synsonics™ line.

The revolution continues.

So, make room on your shelves.

SYNSONICS™
FROM MATTEL ELECTRONICS.®

©MATTEL, INC. 1982. All Rights Reserved. Each sold separately.



www.americanradiohistory.com

SOLD TO FULL MOON'S SEVERSON

Three Boogie Stores Change Hands

LOS ANGELES—Doug Severson, president/founder of the four-store Full Moon Records chain, Rochester, Mich., has acquired three Kalamazoo-area Boogie Records stores from Eric Robbard. Robbard founded the Boogie chain 11 years ago.

Severson purchased the first Boogie store, exclusive of the current three-store deal, late last year in Mt. Pleasant, Mich. That store's name was changed to Full Moon Records. The three Boogie stores just acquired will remain Boogie Records outlets, Severson states.

The Boogie location in downtown Kalamazoo, which is 3,000 square feet and was Robbard's headquarters, will continue to be managed by Keith Howard. The 2,500 square foot store in suburban Portage, Mich. will be managed by Dick Severson, Doug's brother, formerly a manager with Discount Records and a buyer with a Tower Records San Diego store. Boogie's all-classical outlet adjacent to the downtown Kalamazoo store will continue to be run by Cary Belcher.

Severson's other Full Moon outlets are located in Rochester, Travers City and Port Huron.

New LP/Tape Releases

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

POPULAR ARTISTS

ALLEN BROTHERS
Clara's Boys
LP Rounder 0154 ..... $8.98

BENSON, GEORGE
In Your Eyes
LP Warner Bros. 23744

BIG DADDY
What Ever Happened To The Band Of '59
LP Rhino RNLP 852 ..... $8.98

BOGGS, DOCK
His Twelve Original Recordings
LP Folkways RBF 654 ..... $10.98

BOYENS, PHYLISS
I Really Care
LP Rounder 0162 ..... $8.98

BROWN, JAMES
Can Your Heart Stand It
LP Solid Smoke SS-8013 (Rhino) $8.98
Live & Lowdown At The Apollo
LP Solid Smoke SS-8006 (Rhino) $8.98

BURNETT, JOHNNY & DORSEY
Together Again
LP Solid Smoke SS-8005 (Rhino) $8.98

CARTER, CARLENE
C'Est Ci Bon
LP Epic BFE 38663 (CBS) ..... No List
CA BET 38663 ..... No List

CRENSHAW, MARSHALL
Field Day
LP Warner Bros. 23873

DANIELS, CHARLIE, BAND
A Decade Of Hits
LP Epic FE 38795 (CBS) ..... No List
CA FET 38795 ..... No List

EINSTEIN'S RICEBOYS
Civil Rice
LP QL digital 1002 ..... $4.99
LP import JVC 1002 ..... $8.99
CA chrome QLCC 1002 ..... $6.99
CA metal QLMC 1002 ..... $9.99

ELECTRIC LIGHT ORCH.
Secret Messages
LP Jet QZ 38490 (CBS) ..... No List
CA QZT 38490 ..... No List

ESQUIRES & MARVELOWS
Chi-Town Showdown
LP Solid Smoke SS-8017 (Rhino) ..... LP $8.98

FARROW, CEE
Red & Blue
LP Rochsire XR 22006

FLAMINGOS
Golden Teardrops
LP Solid Smoke SS-8018 (Rhino) $8.98

FLO & EDDIE & THE TURTLES
The History Of
LP Rhino RNTA 1998 ..... $19.98

FULLER, BOBBY
Tapes
LP Rhino RNLP 057 ..... $8.98

HUNTER, IAN
All Of The Good Ones Are Taken
LP Columbia FC 38628 (CBS) ..... No List
CA FCT 3862B ..... No List

I-LEVEL
I-Level
LP Epic/Virgin BFE 38793 (CBS) ..... No List
CA BET 38793 ..... No List

JONES, RICKIE LEE
Girl At Her Volcano
LP Warner Bros. 23805

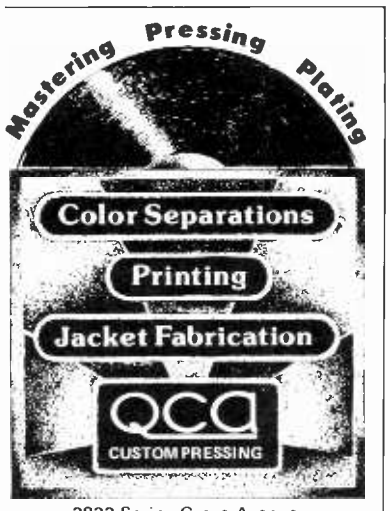
JOURNEY
Frontiers
LP Columbia half-speed mastered HC 48504 (CBS) ..... No List
In The Beginning
LP Columbia KG 36324 (2) CBS) ..... No List
CA KGT 36324 ..... No List

KAJAGOOGOO
White Feathers
LP EMI America ST-17094

LAWSON, JOYCE
Joyce Lawson
LP Mutt & Jeff MJ 5010

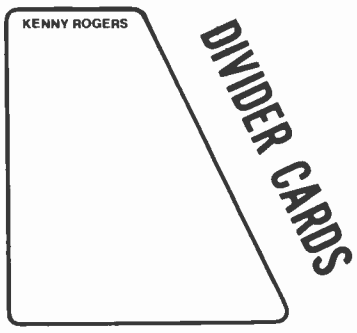
LEWIS, BARBARA

(Continued on page 46)



2832 Spring Grove Avenue
Cincinnati, Ohio 45225
(513)681-8400

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



BLANK & PRE-PRINTED
CUSTOM OR PROMOTIONAL
800/648-0958
GOPHER PRODUCTS CORP.
2201 Lockheed Way.
Carson City, Nev 89701

Game Monitor

Conservatism The Keynote At CES

By TIM BASKERVILLE

Even in the pandemonium of the Consumer Electronics Show floor recently, the enormity of the market forces at work in the recreational computer software industry provided a sobering counterpoint to the festive booth setups, as the mostly young companies described their gearing up for penetration of mass merchandising outlets.

Six months ago, at the Las Vegas CES, nearly all the software publishers — independents included — were forecasting mass-market advertising, with television coverage, as early as this Christmas. In Chicago, with the hindsight provided by such well-financed failures as Data Age and U.S. Games, and with increasing evidence that the already-established major players in the VCS market were about to reassert their primacy there—while turning their sights onto the software market—conservatism was the keynote struck by executives of all the leading software publishers.

Of course, the software companies are hardly in retrenchment, many of them having registered 200% and 300% growth rates over the past year. They are the beneficiaries of the widely installed base that results from the sometimes self-destructive price-slashing on the part of hardware manufacturers.

But the knowledge that fortunes change in a moment—witness the suddenly reduced sales forecast and subsequent plunge of Texas Instruments stock early last week—was acutely present in everyone's forecasts.

In one way or another, all are preparing plans for mass marketing efforts. Strategies include:

- Dropping prices on all or selected product, as Penguin and Datasoft have, the latter in a special low-price line tagged Gentry;
- Making the move into already mass-merchandised product lines such as software for Colecovision and Atari's game machines, as Broderbund, Sierra On-Line and Micro Lab have done, thereby establishing brand identity with the huge network of VCS cartridge distributors and retailers to whom Activision, Imagic and Atari have so far been the dominant names.

Except for Micro Lab, which plans a major television campaign in support of the "Miner 2049er" for Colecovision, no independent software suppliers have added the high expenditure of tv ads to their budgets. Synapse had a series of commercials in production but shelved them in favor of everyone's favorite advertising media—video game and computer "buff" magazines, and in-store support in the form of point-of-purchase material and what they hope are self-selling packages with strong brand identification.

The looming fear on the floor was that of glut and inventory building, especially among the buyers already burned once in the VCS market. One distributor's solution, which indicates the seriousness with which distributors regard the pitfalls of software selling: a deal that allows him to become a subdistributor for one of the major software distributing outfits.

Essentially, his is an agreement whereby the experienced distributor "racks" the less experienced distributor and does inventory and billing periodically, removing the risk of participating in the software business for the distributor.

The suppliers themselves don't wish to fill the pipeline indiscriminately. Sirius' Jerry Jewell remarks that his company is entirely happy shipping daily to keep outflow at a realistic rate. But the urge to come to market is fierce, and could very quickly be resolved in the computer software market with what Commodore specialist United Microware Industries president Russ Bedord foresees as "a shakeout of products, not companies."

New Salesman At City 1-Stop Hits The Road

LOS ANGELES—City 1-Stop here is taking a page from the industry's history. It's adding a travelling salesman working out of Denver to cover Colorado, Idaho, Wyoming and Utah, reviving a practice that dates back to more than two decades ago.

Mike Ketchum, veteran with Mercury Records who for the past five years has been RCA's Denver branch chief, has joined City. City's Sam Ginsberg has appointed Jim Gilson, inside phone sales, to work in conjunction with Ketchum's road activities.

Billboard® Survey For Week Ending 6/25/83

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.

These are the best selling home video games compiled from retail outlets by the Billboard research department.

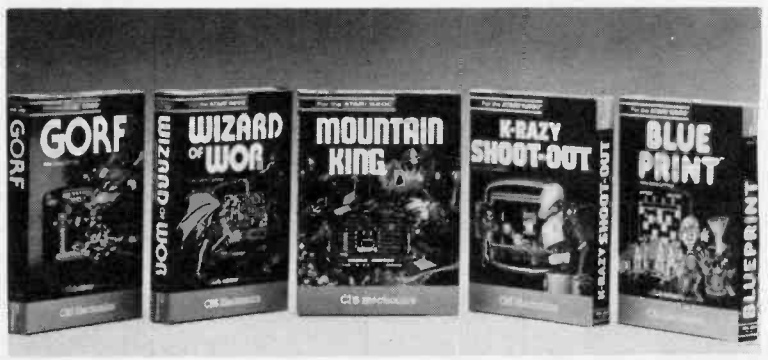
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner/Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
1	1	13	CENTIPEDE—Atari CX 2676 (WEEKS AT #1 9)	●	●			
2	2	17	MS. PAC-MAN—Atari CX 2675	●				
3	12	3	ENDURO—Activision AX-026	●				
4	3	39	PITFALL—Activision AX-108	●			●	
5	5	41	FROGGER—Parker Bros. 5300	●	●		●	
6	7	7	KEYSTONE KAPERS—Activision AX-025	●				
7	4	23	RIVER RAID—Activision AX-018	●				
8	8	17	PHOENIX—Atari CX-2673	●				
9	6	15	DONKEY KONG JR.—Coleco 2601			●		
10	9	41	DONKEY KONG—Coleco 2451	●		●	●	
11	14	15	ZAXXON—Coleco 2435	●		●		
12	10	11	SEAQUEST—Activision AX-022	●				
13	11	41	PAC-MAN—Atari CX 2646	●	●			
14	17	5	GORF— Coleco 2449			●		
15	15	5	DOLPHIN— Activision AX-024	●				
16	13	23	VANGUARD—Atari CX-2669	●				
17	18	7	OINK—Activision AX 023	●				
18	24	19	SPIDER FIGHTER—Activition AX-021	●				
19	25	10	JEDI ARENA—Parker Bros. 5000	●				
20	16	10	SPACE FURY—Coleco 2415			●		
21	20	21	DRAGONFIRE—Imagic IA 3611	●			●	
22	NEW ENTRY		LOOPING—Coleco 2603			●		
23	NEW ENTRY		PEPPER II—Coleco 2605			●		
24	23	7	SMURF RESCUE IN GAGAMEL'S CASTLE—Coleco 2465	●		●	●	
25	22	3	STRAWBERRY SHORTCAKE MUSICAL MATCHUPS—Parker Bros. 5910	●				

●Denotes cartridge availability for play on hardware configuration.

www.americanradiohistory.com

Retailing

New Products



CBS Electronics has a line of five games designed for the Atari 5200 game system. The licensed titles will be followed by six more in the fourth quarter.

Yamaha has introduced a five-band equalizer for the car. The YGE600 can store in memory up to three tone curves to tailor sound to a car's interior. Price is $200.

JVC's 30-watt R-K22 receiver features a built-in five-band graphic equalizer and 12 station presets for $250.

Professional applications of half-inch and EFP video systems caused Fuji to bring out two models of Super High Grade, HG 421 for "M" format and HG H321 for Betacam. Prices were not disclosed.

The Revox B261 synthesizer tuner with 20 station presets was designed as a companion to the new 150-watt B251 amplifier. Both are compatible with a new infrared remote control system for all Revox 200 Series components. The tuner is $1,500.

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 87¢

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

76-Year-Old Homefolks In Augusta Grows

• *Continued from page 28*

newspapers near the register, where singles are displayed at $1.65. All the top national magazines, including Billboard, are carried, along with more than 3,000 softcover book titles. Approximately 1,000 softcover instructional manuals are also stocked.

Thousands of different LP titles are stocked, housed in customized browsers, while cassettes are behind plexiglass. Albums above $5.98 list are $1 off on shelf, while catalog inventory below that is ticketed at list. Homefolks offers a wide array of cutouts and deletions starting under $1.

Racks hold TDK, Maxell and Memorex blank audio tape and Maxell blank videotape, along with Allsop and Dustbuster tape and record care kits and Technidyne personal stereos. Savoy and Lebo carrying cases are also in stock. The stores have recently been equipped with a full inventory of T-shirt transfers and T-shirts, along with electronic iron-on machines. Rautenstrauch predicts that T-shirts will mean big additional volume because of the wide selection of blank shirts and transfers.

"We sell tickets in every store for every event possible. We sell them for all the events at the Carolina Coliseum in Columbia, S.C. and for the local Civic Center. We charge 40 cents per ticket sale to the promoter. We enjoy the extra exposure we get in concerts' print and tv and radio advertising," Rautenstrach says.

He adds that he is perturbed because label advertising allowance is so hard to come by. He recently wrote to all Atlanta distributors, discussing his plight. He does not deal directly with the area's distributors. "I prefer to do the bulk of my business with David Picket of One-Stop Record House in Atlanta. I'd rather pay them the extra percentage, because it frees my managers from worrying about overstock problems."

Rautenstrauch advertises primarily on WBBQ-AM-FM and WYMX-FM, both in Augusta. "Records sell where you hear them played. I'm sorry we don't have MTV to work with here, too," he says.

RCA Offering Store Computer Maintenance

NEW YORK—RCA Service Co. has been contracted to provide installation and 12 months of on-site maintenance for a new Apple Computer-based data processing system developed for use by retailers by ITT Diversified Credit Corp.

The system is being marketed as a complete package, including five accounting application programs, designed by Great Plains Software; general ledger, accounts receivable, accounts payable, payroll and inventory management programs. It includes an Apple III 256,000-byte central processing unit, a five-million-byte profile hard disk storage memory device, a monitor viewing screen and a printer.

Another service included in the complete package is a toll-free hotline on which retailers can call a central "help desk" for immediate response to hardware, software or application problems.

Video Music Programming

As of 6/15/83

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:

Bee Gees, "The Woman In You," RSO
Blancmange, "Blind Vision," Island
The Coconuts, "Did You Have To Love Me," EMI America
Marshall Crenshaw, "Whenever You're On My Mind," Warner Bros.
The Difference, "PMT (She's Avoiding You)," Enigma
Heaven 17, "Temptation," Arista
Hollies, "Stop In The Name Of Love," Atlantic
Saxon, "The Power And The Glory," Carrere/CBS
Donna Summer, "She Works Hard For The Money," Mercury
Lulu Temple, "Don't Say No," Columbia

HEAVY ROTATION (3-4 plays a day):

David Bowie, "China Girl," EMI America
David Bowie, "Let's Dance," EMI America
Duran Duran, "Is There Something I Should Know," Capitol
Eddy Grant, "Electric Avenue," Portrait
Michael Jackson, "Billie Jean," Epic
Kinks, "Come Dancing," Arista
Lover Boy, "Hot Girls In Love," Columbia
Madness, "Our House," Geffen
Men At Work, "It's A Mistake," Columbia
Police, "Every Breath You Take," A&M
Rod Stewart, "Baby Jane," Warner Bros.
Tubes, "She's A Beauty," Capitol
ZZ Top, "Gimme All Your Lovin'," Warner Bros.

MEDIUM ROTATION (2-3 plays a day):

A Flock Of Seagulls, "Wishing," Jive/Arista
Bryan Adams, "This Time," A&M
Joan Armatrading, "Drop The Pilot," A&M
Blackfoot, "Teenage Idol," Atco
Bow Wow Wow, "Do You Wanna Hold Me," RCA
Martin Briley, "Salt In My Tears," Mercury
Burning Sensations, "Belly Of The Whale," Capitol
Def Leppard, "Rock Of Ages," Mercury
Dave Edmunds, "Slipping Away," Columbia
Eurythmics, "Sweet Dreams," RCA
Fastway, "Say What You Will," Columbia
Fixx, "Saved By Zero," MCA
Goanna, "Solid Rock," Atco
Daryl Hall & John Oates, "Family Man," RCA
Human League, "Fascination," A&M
Inxs, "Don't Change," Atco
Elton John, "I'm Still Standing," Geffen
Journey, "Faithfully," Columbia
Kajagoogoo, "Too Shy," EMI America
Krokus, "Screaming In The Night," Arista
Quiet Riot, "Metal Health," Pasha
Red Rockers, "China," 415/Columbia
Roman Holliday, "Stand By," Jive/Arista
Michael Sembello, "Maniac," Casablanca
Sparks, "Cool Places," Atlantic
Rick Springfield, "Affair Of The Heart," RCA
Styx, "Don't Let It End," A&M
Peter Tosh, "Johnny B. Goode," EMI America
U2, "Two Hearts Beat As One," Island
Zebra, "Who's Behind The Door," Atlantic

LIGHT ROTATION (1-2 plays a day):

Altered Images, "Don't Talk To Me About Love," Portrait
Arc Angel, "Tragedy," Portrait
Bananarama, "Shy Boy," London
Belle Stars, "Sign Of The Times," Warner Bros.
Blasters, "Barefoot Rock," Slash
Blue Rose, "Don't You Know," Estate/CBS
Joe "King" Carrasco, "Party," MCA
Thomas Dolby, "Europa," Capitol
DNA, "Doctors Of The Universe," Boardwalk
Iron Maiden, "Flight Of Icarus," Capitol
Juluka, "Scatterling," Warner Bros.
Greg Kihn, "Tear That City Down," Berserkley
Marillion, "He Knows You," Capitol
Modern English, "Someone's Calling," Sire
Meat Loaf, "The Razor's Edge," Cleveland International
Mental As Anything, "If You Leave Me," Oz
Gary Myrick, "Guitar Talk, Love And Drums," Epic
Planet P, "Static," Geffen
Ramones, "Psychotherapy," Sire
Roxy Music, "Can't Let Go," EG/Warner Bros.
Jules Shear, "Whispering Your Name," EMI America
Telephone, "Ca," Virgin
Triumph, "When The Lights Go Down," RCA
20/20, "Jack's Got A Problem," Enigma
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
Uriah Heep, "Stay On Top," Mercury
Alan Vega, "Wipeout Beat," Elektra/Ze
X, "Breathless," Elektra
Yello, "I Love You," Elektra

WEEKEND EVENTS:

Saturday Concert: Thompson Twins, June 25
Sunday Special: Liner Notes, June 26

www.americanradiohistory.com

Sony 'LPs' Getting All-Out Push

'Convergence Of Interest' Leads To Cross-Promotions

By LAURA FOTI

NEW YORK—Sony's infant video software division has released its first "Video LPs" and is proving it knows how to work with program producers for maximum promotional impact.

The company's Video 45s, introduced in March, have been promoted via in-store appearances, radio give-away drawings and the like. Duran Duran's video album was promoted across the board, and was even taken on a six-city tour to create consumer interest.

"The concept we're developing," says John O'Donnell, national manager of video software operations, "is one of cooperation, with the record companies or whoever has an interest in video music. With Duran Duran we did a tour that got a lot of players involved: Sony's hardware division, to promote Beta Hi-Fi; the software division; EMI Music Video, which produced the program; Thorn EMI, as the publisher of the full-length version; Capitol Records, club owners and local radio stations. We'd even planned to get retailers involved, but there were too many time constraints. That would be the next step: a drawing for a Beta Hi-Fi system promoted on radio and held at a store, for example."

O'Donnell notes a "real convergence of interest on the part of a lot of different people. The record and the video definitely go hand in hand, and Capitol Records was very willing to participate in these promotions because anything we do with the video promotes the band."

In another case, he says, Sony launched a promotion for one of its video releases in which the record company refused to take part. "They didn't want to get involved, partly because they hadn't produced the video, and because they said promoting the video would cannibalize sales of the record. I think they missed some great cross-merchandising opportunities. When we work together, the message reaches more people."

Promotion through clubs will become an even more important part of Sony's activities, O'Donnell believes. "For one thing, when the dealers see the crowd reaction they realize that this is a viable product." Club promotion is particularly useful for such specialized titles as "Live Hamp" with Lionel Hampton and "The Bill Watrous Refuge Band," he says. "Jazz is very narrow. We have to zero in on specialty magazines and clubs. We promoted Duran Duran at Studio 54; for jazz it would be more like the Bottom Line. We've also been approached by a club owner to do a series of jazz evenings in New York."

A current priority is a cross-promotion with MTV, O'Donnell states. A customer response card enclosed in the Duran Duran Video 45 indicated that close to 90% of purchasers watched MTV.

Sony did not exhibit at the recent Consumer Electronics Show in Chicago, but did rent suites in a hotel. O'Donnell explains this is because the company is in the midst of dealer meetings in cities around the country. To date, 50 such meetings have been completed, with more to follow in August and September. The software division is a part of the meetings.

Current Video 45s feature Duran Duran, Jesse Rae, Todd Rundgren, Utopia and Bill Wyman; upcoming are releases from Blotto, A Flock Of Seagulls and Tony Powers. In addition, Sony is releasing "Danspack," a collection of five songs by Shoxlumania, Man Parrish, Living and Richard Bone, in July. In the fall, there will be singles from Sony's three jazz Video LPs, as well as from Rod Stewart and Elton John.

JAZZY—Thousands showed up for a demonstration of "Jazzercise," a program developed by Judi Sheppard Missett, held at Atlanta's Perimeter Mall. The promotion was sponsored by Franklin Music and MCA distributing to support "Jazzercise," available on videodisk, videocassette and MCA Records.

Japanese VCR Production Hits New High

TOKYO—Japanese VCR production hit a record 1.446 million units in April, 42.5% up on the same month last year, according to statistics from the Electronic Industries Assn. of Japan (EIAJ). That figure tops the previous record of 1.274 million units, set in November, 1982.

The figures reveal April exports of 1.069 million units, up 27.9% on the same month in 1982. Among the exports, 419,000 units went to the U.S., up 105.3% on last April.

Total production of VCRs in Japan for the first four months of this year came to 4.797 million units, up 25.6% on the January-April period of 1982. And total exports for the first four months came to 3.840 million units, up 22.7% on the same period in 1982.

SMALLER OPERATORS TARGETED

New Antipiracy Group In Britain

By PETER JONES

LONDON—A new trade organization, dubbed Impact, has been set up here to counter video pirates who sell their cassettes in bars and clubs or through door-to-door house calls. The group aims to stop the inroads being made by illegal dealers, said to account for around 60% of all video software trade, into the legitimate trade sector.

Impact hopes to start bringing local prosecutions in July, while national aspects of the antipiracy battle continue to be handled by FACT, the Federation Against Copyright Theft, set up last year. The latter group has been carrying out regular raids in the London area, which reportedly yielded nearly 2,500 pirate videocassettes in just five days early this month.

Impact chairman Michael Traill, who heads a chain of surburban video shops, says: "We're after the smaller operator, the guy who runs off a few copies, puts them in the back of his car and goes off door-to-door, selling them at one pound (around $1.50) a time."

He insists it is by no means a "vigilante" group: "Our prosecutions will go through five lawyers we're appointing. Proof of offenses will be provided by a private investigation agency."

Traill agrees that prosecutions could be costly, up to $1,500 in some cases. But he notes that Impact is to be financed by annual subscriptions of roughly $40 from each of the 25,000 or so video retailers of various status currently trading in Britain.

Meanwhile, FACT's national campaign is centering on sifting through information culled from 3,000 letters and phone calls about suspected piracy received from the public over the past six months. Says Robert Birch, director general: "We asked for any helpful information about how the pirates are operating. Now we're assembling the facts, building up extensive files on the big boys in organized crime, the ones we believe to be on top of the piracy pile."

Copying equipment worth "hundreds of thousands of pounds" has been confiscated, says Birch, including one especially sophisticated machine capable of making 700 copies a day from one master tape or film.

The FACT and Impact campaigns are being stepped up as hefty penalties, including lengthy jail sentences and fines of $1,500 for every pirated video seized from dealers, become available under new laws on July 13.

German Plant Strengthens JVC's European Foothold

HAMBURG—The new videocassette production plant set up by JVC, at a total cost of $21.5 million, has been formally opened in Muenchengladbach. It is the first wholly-owned operation of this kind opened in Europe by a major Japanese company.

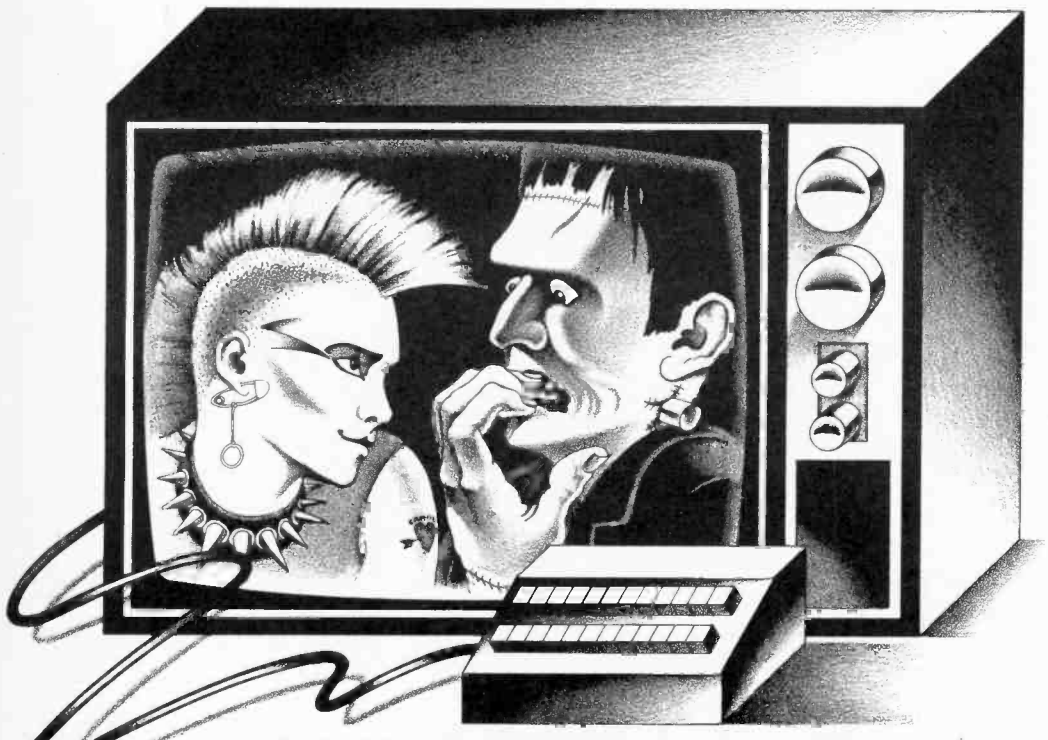
With 100 employees, the plant is set to produce three million videocassettes this year, with the capacity increasing to 10 million units annually. At least half of the raw materials used in production until the end of this year will come from European sources, such as BASF and 3M.

JVC, with its VHS system comfortably established as the worldwide market leader, estimates an increase in world demand for videocassettes of some 40% this year, to a total of 260 million units. Corporate estimates are that the figure will jump to 400 million in 1985, a third of which will be sold in European territories.

With the building of this German-based plant, JVC is acting on its determination not to depend so much on export trade as video develops. Its first step in this direction was along cooperative lines, with the formation of J2T-Holding BV in Rotterdam, Holland, a group which now has video recorder manufacturing plants in Berlin and in Newhaven, England. It is a cooperative project with Thorn EMI of the U.K. and the Hanover-based German Telefunken Rundfunk and Fernseh Gmbh.

In fact, there should have been a third initial "T" in the group: French electronic giant Thomson-Brandt had to pull out of the pact for political reasons. Thomson-Brandt is now a 75% shareholder in AEG.

At the plant opening ceremony in Muenchengladbach, JVC president Ichiro Shinki said the J2T operation was acting as a model for future internationally cooperative projects.



IF IT'S GOING ON HBO, COME SEE LHO.

If you've made a deal with a cable or TV network for the future but you need the money now, there's a very good chance The Lewis Horwitz Organization can help.

That's because at LHO, entertainment lending is all we do. So syndication deals are no mystery to us, and neither is interim funding or completion guarantee commitments. We've become the most respected lender in film, music and TV by understanding the various and complicated nuances of show business financing and helping our clients make the most of their lendable assets.

In fact, at LHO you might just say we've written the book on entertainment lending. And we've made it our philosophy to say yes, even on long term loans of up to 2 years.

So to borrow money, contact The Lewis Horwitz Organization, 9808 Wilshire Blvd., Beverly Hills, CA 90212. (213) 275-7171.

Creative lending for the entertainment industries.

LHO

© 1983 The Lewis Horwitz Organization. Secured by real or personal property or a combination thereof.

www.americanradiohistory.com

Music Monitor

By LAURA FOTI

• Winning Team: Writer/director **Bob Giraldi,** producer **Antony Payne** and choreographer **Michael Peters,** the gang that brought you Michael Jackson's "Beat It," have teamed up again, this time for **Diana Ross'** latest. The three completed taping this weekend for "Pieces Of Ice," from Ross' upcoming RCA album, "Ross." **John Goodhue** is acting as on-line producer of the complex project, which involves dozens of dancers and exotic costumes.

• Different Strokes: **The Difference,** an English band, has a video airing on MTV—but no record deal. "PMT (She's Avoiding Me)" was produced by **Paul Flattery** and directed by **Dan Halperin** of Flattery & Halpern. The group has a four-song EP distributed by Enigma Records.

• National Deal: ATI Video, producers of "Night Flight," "Radio 1990" and "FM-TV," has signed an agreement with National Video Center of New York for taping of all three shows. In recent months ATI taped interview segments at National with such artists as Devo, Grace Jones and Lou Reed.

• Fleshy: **The Flesh Eaters** have completed a video for their song "The Wedding Dice" from the Ruby Records LP "Forever Came Today." The video blends performance with the ghost story of a love affair that ends in tragedy. Upcoming will be a video for the song "Poison Arrow." Both videos were conceived by vocalist **Chris D.,** directed by **Gary Walkow** and filmed by **Ira Eichner** for Frolix Films.

• Stubborn Guy: **Philip Davey** of KEEFCO directed the video for "Stubborn Kinda Fella" by **the Fat Larry Band** on Virgin Records. In addition, he served as director for **Lita Ford's** "Out For Blood" on PolyGram. **John Weaver** produced.

• In Concert: Dionne Warwick was captured on film during a performance at the Rialto Square Theatre in Joliet, Ill. The resulting program is a co-production of the Chicago Program Group of WTTW and **Ken Ehrlich** of K.E. Enterprises as part of the concert series "Musicamerica Live."

• Second Single: Rainbow Group Video Productions of Jamesport, N.Y., which beat Sony to market with the first "video single" in the U.S., will release its second offering this fall. Adwar Video of New York is supplying technical input. The songs are "True Tonight" and "No Free Transfers."

ITA Certification Set For Canada

NEW YORK—The International Tape/Disc Assn. (ITA) and the Home Video Board of Canada have inaugurated an ITA Golden Videocassette Award program in Canada. All video programs already released will qualify for certification.

The qualification for an award for sales in Canada will be a minimum gross label revenue from sales and/or rentals of $150,000 (Canadian) for a prerecorded program on videocassette.

As is the case in the U.S., where an ITA certification program has been in existence since 1980, an audit of the company's books by an independent certified public accounting firm will be necessary to establish qualification. Recipients of the awards will be announced regularly as their qualifications are substantiated.

Vestron Deals: ARC, Sherwood

NEW YORK—Vestron Video has made an exclusive arrangement with Artists Releasing Corp. (ARC) for two current theatrical releases, and has entered into an agreement with David Begelman's Sherwood Productions for six more feature films.

The ARC arrangement involves the licensing for home video of "Vigilante" and "The House On Sorority Row," to be released on videocassette in August and July, respectively. "The House On Sorority Row" will also be released on CED-format videodisk in August. The Vestron/ARC relationship began earlier this year, when Vestron released ARC's "The Incubus" and agreed to release "They Call Me Bruce?"

Vestron will also become the exclusive distributor for current and upcoming pictures from Sherwood. First release under the agreement is "Mr. Mom," to be released theatrically in July, starring Teri Garr and Michael Keaton. It will be followed

(Continued on page 35)

Introducing a whole new market: The music video collectors!

Remember the 45 r.p.m.'s that turned kids into rabid record collectors in the 50's and the 60's? Well, here are the 45's for the video generation, the enormous music video market that, until now, couldn't afford to buy music video.

Sony Video 45's™ are going to turn them into collectors.

Because we've got what it takes to do it.

We've got the sound. Not the second-hand sound they get taping off the tube. Beautiful sound, Sony® sound, high-quality stereo tracks.

We've got the price, the price that makes music video collectable.

And we've got the groups: Duran Duran, Michael Nesmith, Jesse Rae, Todd Rundgren, Bill Wyman, Utopia—in Beta and VHS. And that's just for starters—jazz 45's are on the way.

Now they can afford to buy them, give them, collect them. And this summer when our 4-color ads hit the music books, the buff books, the video books, when our commercials hit MTV, you're going to see it happen.

So stock up and stand back.

SONY VIDEO 45's / Music for your eyes.

© 1983 Sony Corporation of America. Sony is a registered trademark of Sony Corporation. Video 45 is a trademark of Sony Corporation of America.

www.americanradiohistory.com

Video

New On The Charts

"FRANCES"
Thorn EMI Home Video—15

In spite of a list price of $69.95, "Frances" has moved swiftly to occupy a top position on the chart—among a majority of lower-priced movers. Perhaps the success is due at least in part to the movie's limited theatrical run when it was released late last year.

Jessica Lange stars as 1940s film star Frances Farmer, an outspoken opponent of the studios' star system whose determination to stand up for her own rights cost her her identity.

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

Fast Forward

Something New In Games To Turn Consumers On

By KEN WINSLOW

Up to now about the only thing video games and prerecorded video software have had in common has been the use of a television screen for display. As separate product concepts, games and videos have each begun to plateau. Game designers are running out of options. Hollywood's back libraries are running out of product. And the public is running out of gas.

But a marriage is in the works between the microprocessor and the videodisk player whose offspring will hit the arcades by the end of this year—and entertainment retailers starting next year.

"Game video" will emerge as one of the truly original and leading software products of this interactive age. And there is no way theaters and pay tv can touch it.

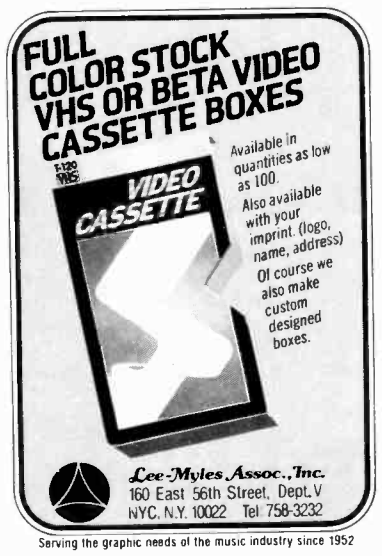
Electronic games and videos have different origins: board games and theatrical motion pictures, respectively. And while each has raced fast and furiously down the electronic road, games are still basically lines and circles controlled by joysticks and hit buttons and videos are still basically movies controlled by start and stop buttons.

Game videos combine the concepts of board play and motion pictures into something that has got to be experienced to be believed. Using joystick, hit button and variations of these as controllers, animated and even live action-adventure scenes are operated under the precise control of the player or players according to different picture scenarios.

Games on disk can get very elaborate, as three, four, five and more picture tracks are intercut with graphic and text overlays introduced from microprocessor memory. With stereo sound mixed in, it is easy to see how game video can become the ultimate grabber. You're not going to find this kind of action on HBO, on Warner Amex's Qube or on a network "Night At The Movies."

The technology already in place for this is the videodisk, to provide

(Continued on opposite page)



Serving the graphic needs of the music industry since 1952

OLYMPIC HISTORY—Sportswriter Dick Schaap, center, has been signed by Catzel, Thomas & Associates, a Los Angeles-based production company, to write the script for "The Pursuit Of Excellence," a 24-minute multimedia history of the Olympic Games being produced for the 1984 Arts Festival. Producers are Kit Thomas, left, and David Catzel, right.

JUNE 25, 1983, BILLBOARD

Billboard®

Survey For Week Ending 6/25/83

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

These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	58	**JANE FONDA'S WORKOUT ▲ (ITA)** KVC-RCA, Karl Video Corporation 042 WEEKS AT #1: 23
2	2	18	**AN OFFICER AND A GENTLEMAN ▲** Paramount Pictures, Paramount Home Video 1467
3	4	7	**FIRST BLOOD ●** Thorn/EMI 1573
4	3	8	**AIRPLANE II: THE SEQUEL ●** Paramount Pictures, Paramount Home Video 1489
5	9	4	**LORDS OF DISCIPLINE** Paramount Pictures, Paramount Home Video 1433
6	26	2	**SOPHIE'S CHOICE** CBS-Fox Video 9076
7	7	10	**PLAYBOY VIDEO VOLUME 2** CBS-Fox Video 6202
8	5	16	**BLADE RUNNER ▲** Embassy Home Entertainment 1380
9	6	5	**BEST FRIENDS** Warner Brothers Pictures, Warner Home Video 11265
10	8	31	**STAR TREK II-THE WRATH OF KHAN (ITA) ▲** Paramount Pictures, Paramount Home Video 1180
11	10	5	**LOVESICK** Warner Brothers Pictures, Warner Home Video 20011
12	13	6	**STAR TREK: THE MOTION PICTURE ▲** Paramount Pictures, Paramount Home Video 8858
13	14	27	**ROCKY III ● (ITA)** CBS-Fox Video 4708
14	12	4	**MY FAVORITE YEAR** MGM/UA Home Video 800188
15	NEW ENTRY		**FRANCES** Thorn/EMI 1621
16	11	3	**THE TOY** RCA/Columbia Pictures, Home Video 10538
17	18	6	**THUNDERBALL** CBS-Fox Video 4611
18	20	2	**STAR WARS** CBS-Fox Video 1130
19	19	18	**ROAD WARRIOR ●** Warner Brothers Pictures, Warner Home Video 11181
20	15	7	**GREASE ●** Paramount Pictures, Paramount Home Video 1108
21	16	5	**LET'S SPEND THE NIGHT TOGETHER** Embassy Home Entertainment 1231
22	NEW ENTRY		**ALICE IN WONDERLAND** Walt Disney Home Video 36
23	35	25	**POLTERGEIST ▲ (ITA)** MGM/UA Home Video 800165
24	34	30	**PLAYBOY ●** CBS-Fox Video 6201
25	37	34	**THE COMPLEAT BEATLES ●** MGM/UA Home Video 700155
26	27	4	**AIRPLANE! ▲** Paramount Pictures, Paramount Home Video 1305
27	24	4	**TIMERIDER** Pacific Arts, Video Records; MCA Dist. Corp. 528
28	30	22	**THE BOAT (DAS BOOT)** RCA/Columbia Pictures Home Video 10149
29	23	31	**FIREFOX ●** Warner Brothers Pictures, Warner Home Video 11219
30	21	9	**JAZZERCISE** MCA Distributing Corporation 55089
31	17	19	**STRAWBERRY SHORTCAKE IN BIG APPLE CITY** Family Home Entertainment, MGM/UA Home Video 338
32	33	5	**VIDEODROME** Universal City Studios Inc., MCA Dist. Corp. 71013
33	22	9	**EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS** Karl Video Corporation 043
34	36	3	**BLACK SUNDAY** Paramount Pictures, Paramount Home Video 8855
35	29	2	**STILL OF THE NIGHT** CBS-Fox Video 4711
36	28	3	**OCTAGON** Media Home Entertainment M226
37	25	6	**THE WHO ROCKS AMERICA** CBS-Fox Video 6234
38	35	6	**MASH—GOODBYE, FAREWELL, AND AMEN** CBS-Fox Video 1215
39	32	8	**JACKI SORENSON'S AEROBIC DANCING** MCA Distributing Corp. 55090
40	31	11	**THE SECRET OF NIMH** MGM/UA Home Video 800211

RENTAL

These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	7	**FIRST BLOOD** Thorn/EMI 1573 WEEKS AT #1: 5
2	22	2	**SOPHIE'S CHOICE** CBS-Fox Video 9076
3	4	18	**AN OFFICER AND A GENTLEMAN** Paramount Pictures, Paramount Home Video 1467
4	2	5	**BEST FRIENDS** Warner Brothers Pictures, Warner Home Video 11265
5	6	3	**THE TOY** RCA/Columbia Pictures, Home Video 10538
6	7	4	**LORDS OF DISCIPLINE** Paramount Pictures, Paramount Home Video 1433
7	3	6	**AIRPLANE II—THE SEQUEL** Paramount Pictures, Paramount Home Video 1489
8	8	5	**LOVESICK** Warner Brothers Pictures, Warner Home Video 20011
9	5	4	**MY FAVORITE YEAR** MGM/UA Home Video 800188
10	9	18	**ROAD WARRIOR ●** Warner Brothers Pictures, Warner Home Video 11181
11	10	5	**TIMERIDER** Pacific Arts, Video Records; MCA Distributing Corp. 528
12	12	13	**CREEPSHOW** Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
13	18	8	**JANE FONDA'S WORKOUT** Karl Video Corporation 042
14	11	16	**BLADE RUNNER ▲** Embassy Home Entertainment 1380
15	13	5	**VIDEODROME** Universal City Studios Inc., MCA Distributing Corp. 71013
16	28	2	**FRANCES** Thorn/EMI 1621
17	20	6	**TEX** Walt Disney Home Video 123
18	14	22	**THE BOAT (DAS BOOT)** RCA/Columbia Pictures Home Video 10149
19	19	27	**ROCKY III ● (ITA)** CBS-Fox Video 4708
20	17	4	**STILL OF THE NIGHT** CBS-Fox Video 4711
21	15	25	**POLTERGEIST ▲** MGM/UA Home Video 800165
22	21	21	**NIGHT SHIFT** The Ladd Co., Warner Home Video 20006
23	16	11	**THE SECRET OF NIMH** MGM/UA Home Video 800211
24	24	3	**CLASS OF '84** Vestron V-5022
25	32	2	**THEY CALL ME BRUCE** Vestron V-5015
26	29	25	**MISSING** Universal City Studios Inc., MCA Distributing Corp. 71009
27	NEW ENTRY		**KISS ME GOODBYE** CBS-Fox Video 1217
28	30	22	**THE WORLD ACCORDING TO GARP** Warner Brothers Pictures, Warner Home Video 11261
29	31	17	**YOUNG DOCTORS IN LOVE** Vestron VA-5012
30	NEW ENTRY		**I, THE JURY** CBS-Fox Video 1186
31	26	31	**FIREFOX ●** Warner Brothers Pictures, Warner Home Video 11219
32	33	27	**THE BEST LITTLE WHOREHOUSE IN TEXAS ● (ITA)** Universal City Studios Inc., MCA Distributing Corp. 77014
33	25	15	**MONSIGNOR** CBS-Fox Video 1108
34	27	22	**FAST TIMES AT RIDGEMONT HIGH** Universal City Studios Inc., MCA Dist. Corp. 77015
35	23	9	**PLAYBOY VIDEO VOLUME 2** CBS-Fox Video 6202
36	34	27	**ANNIE (ITA)** RCA/Columbia Pictures Home Video 10008
37	36	6	**THUNDERBALL** CBS-Fox Video 4611
38	38	3	**THE OCTAGON** Media Home Entertainment M226
39	40	27	**TRON (ITA)** Walt Disney Home Video 122
40	37	31	**STAR TREK II—THE WRATH OF KHAN (ITA)** Paramount Pictures, Paramount Home Video 1180

● 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).

www.americanradiohistory.com

• *Continued from opposite page*

the animated or live action frame sequences, and the microcomputer, to keep track of where the player is and the picture sequence options available from any given point on the disc.

Nothing new has to be invented or debugged. It's a wide open field that creative people are now moving into.

The nature of the parallel track videodisk makes it an ideal medium on which to put the many different picture frames required. The pickup transducer can be quickly made to move laterally across the disk from point to point under very precise computer control.

Any of the world's three presently working videodisk systems can provide both the arcade and home game video players. But the LV laser optical system operating in the CAV (constant angular velocity) mode is currently in a better position to do this than the CED and VHD (in Japan) systems.

The leading advantages of the present LV-CAV system for game video are the use of a no-wear laser beam as the pickup method and the allocation of one single full 360-degree rotation of the disk for each picture frame. While the contact stylus and the multiple frames per full circle revolution of the CED and VHD systems can be dealt with, the LV-CAV system keeps everything simple.

The one-side capacity of an LV-CAV disc is roughly 54,000 picture frames, which in regular motion play are used at the rate of 30 frames per second or 1,800 frames per minute. This offers plenty of picture frame opportunities for the game video program designer.

Add to this solid state microprocessor the capability for overlaid graphics and caption text, and there seems no end of capacity for a varied number of visual scenarios to be made available from any play point during the game.

Pioneer Video industrial sales vice president Ron Butler, who is spearheading the work with developers, says that still another option is to use the audio Compact Disc as a graphic, text and computer control data carrier to accompany the LV-CAV game video picture disk.

The key to realistically sustained action is the ability of the LV player to rapidly play back the specified track frames, which will not be adjacent to each other. Current Pioneer industrial models PR-7820 and PR-8210 have a worst-case maximum rated re-cuing time of under five seconds between the first and the 54,000th frame.

Of course, game video designers will put the related picture frame tracks as close to each other as possible, making the wait time almost indistinguishable from the normal 30th of a second it takes to go between adjacent tracks. And the game designer can call on graphics, text and sound from solid-state memory to mask any wait time considered too long.

I played a "Dragon's Lair" animated adventure game prototype by Starcom and a "Quarter Horse Race" live action betting game with 10 horses by Electro Sport, and can tell you that there is total involvement. Priced at 50 cents instead of the more routine 25 cents, the play value is 10 times better than what has been available.

And because this is basically a marriage of the existing fast-responding parallel track videodisk and the microcomputer, the game videos now being produced by six or eight manufacturers for arcades this year are almost certain to be marketed in similar form through retailers to consumers next year.

This is what Pioneer Video thinks, and it ought to know. Pioneer's industrial LV laser optical disk players, now being used for arcade game videos, operate under computer control. Pioneer's home LV players, which are also sold by Magnavox, Philco and Sylvania, can also operate under computer control and can play back similar versions of the same arcade game video software releases.

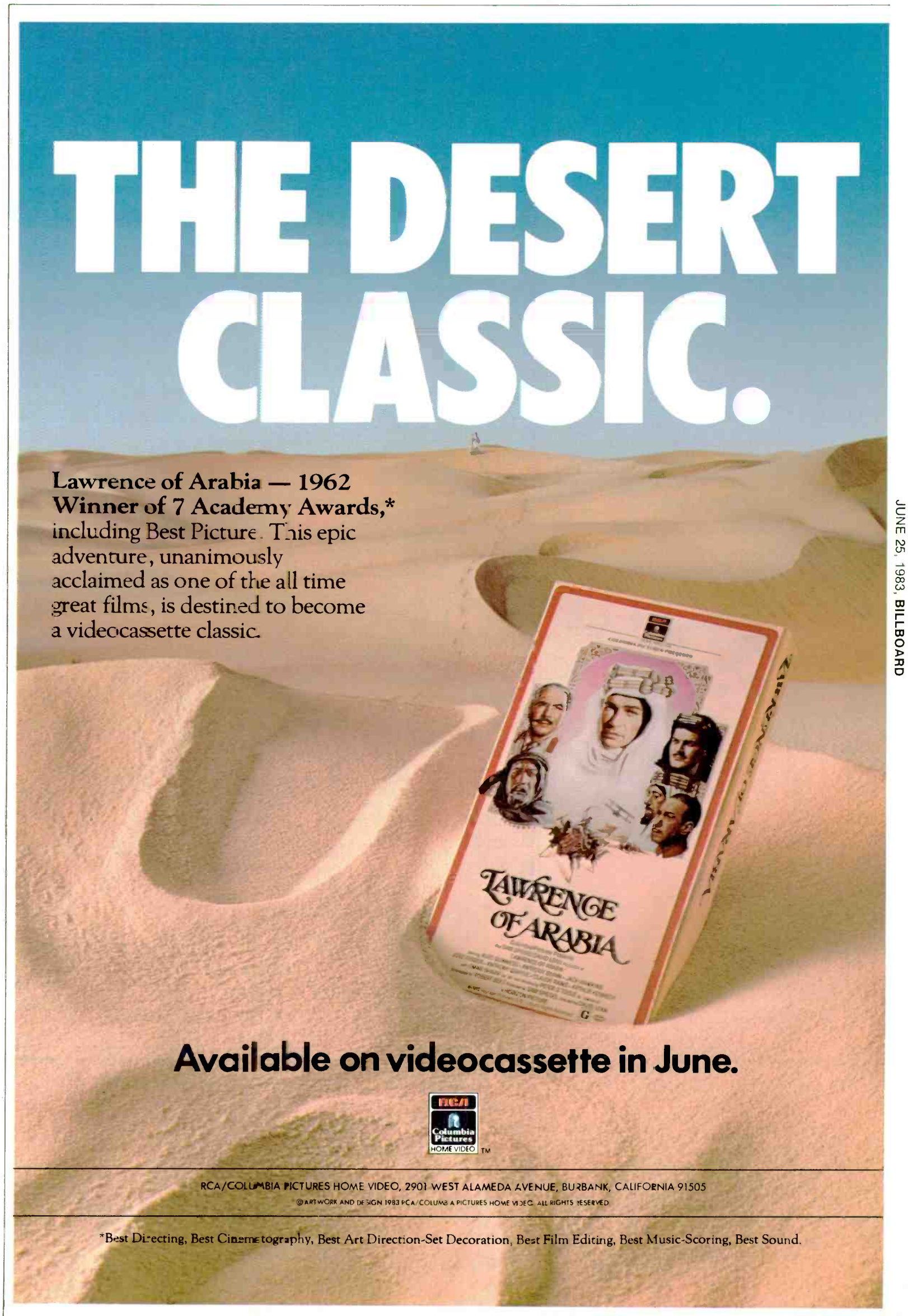
(Ken Winslow is publisher of the Videoplay Report, a newsletter analyzing developments in video hardware and software. He is based in Washington, D.C.)

Vestron Deals

• *Continued from page 33*

by "Only In Rio," starring Michael Caine and Joseph Bologna, and "Buckaroo Banzai" starring Peter Weller, both in 1984.

These agreements follow Vestron distribution deals with Orion, ABC Motion Pictures and a number of other independent studios.



www.americanradiohistory.com

Billboard® Hot Country Singles™

Survey For Week Ending 6/25/83

© 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)
1	2	13	**FOOL FOR YOUR LOVE**—Mickey Gilley (J.E. Norman) D. Singleton; Jensing/Black Sheep, BMI; Epic 34-03783 (WEEKS AT #1: 1)
★ 2	3	11	**LOVE IS ON A ROLL**—Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Bruised Oranges, ASCAP; MCA 52205
★ 3	4	11	**OH BABY MINE (I GET SO LONELY)**—Statler Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)
★ 4	5	9	**HIGHWAY 40 BLUES**—Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Welk GP); Epic 34-03812
5	1	13	**YOU CAN'T RUN FROM LOVE**—Eddie Rabbit (D. Malloy), E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29712
★ 6	7	12	**I.O.U.**—Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199
★ 7	9	10	**IN TIMES LIKE THESE**—Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206
★ 8	10	7	**THE CLOSER YOU GET**—Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N Dixie/Chinnichap, BMI; RCA 13524
9	6	13	**STRANGER IN MY HOUSE**—Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470
★ 10	11	11	**THE LOVE SHE FOUND IN ME**—Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683
★ 11	12	9	**PANCHO & LEFTY**—Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842
★ 12	14	8	**SNAPSHOT**—Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501
★ 13	15	8	**I ALWAYS GET LUCKY WITH YOU**—George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883
14	8	13	**OUR LOVE IS ON THE FAULTLINE**—Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719
★ 15	17	8	**ALL MY LIFE**—Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495
★ 16	21	7	**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
★ 17	19	9	**I WONDER WHO'S HOLDING MY BABY TONIGHT**—The Whites (R. Skaggs) D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI, Hall Clement, BMI (c/o Welk Music GP), Ricky Skaggs, BMI; Warner/Curb 7-29659
★ 18	25	6	**HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN)**—Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, ASCAP/House Of Gold, BMI; Columbia 38-03899
19	13	15	**YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT**—Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell, Desert Rose/Ski Slope, BMI; MCA 52191
★ 20	23	9	**AFTER THE GREAT DEPRESSION**—Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512
★ 21	24	9	**POTENTIAL NEW BOYFRIEND**—Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514
★ 22	26	6	**I LOVE HER MIND**—The Bellamy Brothers (D.&H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645
23	16	15	**THE RIDE**—David Allan Coe (B. Sherrill) J.B. Detterline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-037789
★ 24	32	5	**LOST IN THE FEELING**—Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636
★ 25	28	9	**EVERYBODY'S DREAM GIRL**—Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496
★ 26	29	8	**DON'T YOUR MEM'RY EVER SLEEP AT NIGHT**—Steve Wariner (T. Collins) S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515
★ 27	30	7	**YOU'RE NOT LEAVIN' HERE TONIGHT**—Ed Bruce (T. West) K. Chater, T. Rocco, C. Black; Bibo, ASCAP/Vogue (Welk Music Group), BMI/Chappell, ASCAP; MCA 52210
★ 28	34	4	**LOVE SONG**—The Oak Ridge Boys (R. Chancey) S. Runkle; Youngun, BMI; MCA-52224
29	18	14	**LOVE AFFAIRS**—Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494
30	33	9	**IT'S YOU**—Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Liltom, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711
★ 31	38	4	**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
★ 32	39	6	**ATLANTA BURNED AGAIN LAST NIGHT**—Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe; Chardax, BMI; MDJ 4831
★ 33	41	5	**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
34	20	12	**WITHOUT YOU**—T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695
★ 35	43	6	**EASY ON THE EYE**—Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03885
★ 36	40	6	**GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE HER**—Jerry Reed (R. Hall) J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement, BMI/Bibo/Chappell, ASCAP/Somebody's (Welk Music Group), SESAC; RCA 13527
37	27	12	**OLD MAN RIVER (I'VE COME TO TALK AGAIN)**—Mel McDaniel (L. Rogers) R. Scaife, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218
38	22	12	**FLY INTO LOVE**—Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808
39	42	7	**TILL YOU AND YOUR LOVER ARE LOVERS AGAIN**—Engelbert Humperdinck (E. Stevens) J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817
★ 40	45	5	**PRECIOUS LOVE**—The Kendalls (B. Ahern) B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)
★ 41	49	3	**YOU'RE GONNA RUIN MY BAD REPUTATION**—Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946
★ 42	47	6	**OVER YOU**—Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498
★ 43	53	3	**A FIRE I CAN'T PUT OUT**—George Strait (B. Mevis) D. Staedtler; Music City, ASCAP; MCA 52225
44	31	15	**MY LADY LOVES ME (JUST AS I AM)**—Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466
★ 45	50	5	**IF I DIDN'T LOVE YOU**—Gus Hardin (R. Hall) R. Van Hoy, D. Allen; Unichappell/Van Hoy, D. Allen; Unichappell/Van Hoy/Posey, BMI; RCA-13532
★ 46	54	3	**HEY BARTENDER**—Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)
★ 47	51	5	**THE JOGGER**—Bobby Bare (B. Bare) S. Silverstein; Evil Eye, BMI; Columbia 38-03809
★ 48	52	4	**WAY DOWN DEEP**—Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)
49	46	8	**FLAME IN MY HEART**—Delia Bell (E. Harris) B. Spurlock, G. Jones; Glad, BMI; Warner Bros. 7-29653
50	35	15	**LUCILLE (YOU WON'T DO YOUR DADDY'S WILL)**—Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465
★ 51	57	5	**WE'RE STRANGERS AGAIN**—Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram)
52	37	16	**YOU TAKE ME FOR GRANTED**—Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723
★ 53	58	5	**IT AIN'T REAL (IF IT AIN'T YOU)**—Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Setser; Irving/Down N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893
★ 54	59	5	**LYIN', CHEATIN', WOMAN CHASIN', HONKY TONKIN', WHISKEY DRINKIN' YOU**—Loretta Lynn (R. Chancey) P. McManus, G. Dobbins; Music City, ASCAP; MCA-52219
★ 55	61	3	**DREAM BABY (HOW LONG MUST I DREAM)**—Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926
56	36	16	**IN THE MIDDLE OF THE NIGHT**—Mel Tillis (H. Shedd) B. Corbin; Sahal, ASCAP; MCA 52182
★ 57	64	3	**SHOT FULL OF LOVE**—Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement, Welk Music Group, BMI; Liberty 1499
★ 58	80	2	**WHY DO I HAVE TO CHOOSE**—Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965
★ 59	70	3	**WHAT IF I SAID I LOVE YOU**—Marty Robbins (B. Montgomery) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Columbia 38-03927
★ 60	NEW ENTRY		**GOIN' DOWN HILL**—John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585.
★ 61	NEW ENTRY		**NIGHT GAMES**—Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542
★ 62	67	4	**A TASTE OF THE WIND**—James & Michael Younger (R. Chancey) J. Williams, A.M. Williams; Our Child's, BMI; MCA-52222
★ 63	72	2	**TULSA BALLROOM**—Dottie West (S. Garrett, S. Dorff) D. Blackwell, J. Durrill; Peso/Wallet, BMI; Liberty 1500
★ 64	82	2	**POOR SIDE OF TOWN**—Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966
65	66	4	**COTTON FIELDS**—Tennessee Express (L. Rogers) H. Ledbetter; Folkways, BMI, RCA-13526
★ 66	79	2	**WALK ON**—Karen Brooks (B. Ahern) K. Brooks; Warner-Tamerlane/Babbling Brooks, BMI; Warner Bros. 7-29644
67	69	4	**YES**—Billy Swan (L. Rogers) D. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03917
★ 68	75	2	**THE EYES OF A STRANGER**—David Wills (B. Mevis) S. Davis; Dick James, BMI; RCA 13541
★ 69	77	3	**SHE'S READY FOR SOMEONE TO LOVE HER**—The Osmond Brothers (J.E. Norman) T. Tocco, J. Gillespie, C. Black, Bibo/Somebody's/Welk Music Group/ASCAP/SESAC/Chappell, ASCAP; Warner/Curb 7-29594
70	48	9	**ONCE YOU GET THE FEEL OF IT**—Con Hunley (S. Doriff) D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208
71	73	4	**YOU STILL GOT ME**—David Rogers (Not Listed) H.L. Shields; Chip N' Dale, ASCAP; Mr. Music-016
72	63	10	**CHANGES**—Tanya Tucker (D. Malloy) T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASCAP; Arista 1053
73	65	20	**JOSE CUERVO**—Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778
74	44	17	**COMMON MAN**—John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178
★ 75	NEW ENTRY		**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
76	56	18	**FOOLIN'**—Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598
77	55	15	**I'M MOVIN' ON**—Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729
★ 78	83	2	**NO FAIR FALLIN' IN LOVE**—Jan Gray (R. Childs) J.S. Sherrill; Sweet Baby, BMI; Jamex 45-010
★ 79	87	2	**WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK**—Sam Neely (R. Chancey) S. Clark, J. MacRae; Music City, ASCAP; MCA 52226
80	68	10	**3/4 TIME**—Ray Charles (R. Charles) T.J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-03810
81	62	14	**SINGING THE BLUES**—Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726
★ 82	NEW ENTRY		**THIS AIN'T TENNESSEE & HE AIN'T YOU,**—Sara "Honeybear" Hickey (T. O'Brien) L. Bastian, Jim Shaw; ATV/Blue Book, BMI; PCM 203
83	76	20	**WHATEVER HAPPENED TO OLD FASHIONED LOVE**—B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)
84	88	2	**LIFE OF THE PARTY**—Carl Miller (P.E. Miller) C. Miller; Country Bach, BMI; Country Bach 0004 (NSO)
★ 85	NEW ENTRY		**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
86	60	8	**TIJUANA SUNRISE**—Bama Band (L. Morris) D. Hatfield; Surf and Sand, BMI; Soundwaves 4707 (NSD)
★ 87	NEW ENTRY		**INSIDE STORY**—Ronnie Rogers (T. West) R. Rogers; Sister John, BMI; Epic 34-03953
★ 88	NEW ENTRY		**A PLACE I'VE NEVER BEEN**—The Tucker Band (M. Tucker Band) T. Caldwell; Marshall Tucker, BMI; Warner Brothers 7-29619
★ 89	NEW ENTRY		**YOU GOTTA GET TO MY HEART (BEFORE YOU LAY A HAND ON ME)**— Paulette Carlson (N. Wilson, T. Brown) B. Arledge, J. McBee; United Artists, ASCAP; RCA 13546
90	85	3	**ON THE WINGS OF MY VICTORY**—Glen Campbell (J. Fuller) B. Corbin; Sabal, ASCAP; Atlantic America 7-99893
91	74	6	**LOVER IN DISGUISE**—Wayne Massey (J. Dowell, M. Daniel) J. Dowell, B. Mevis; Hoosier/Jack and Bill; Welk Music Group; ASCAP; MCA 52211
92	78	6	**FADE TO BLUE**—Ed Hunnicutt (D. Burgess) E. Hunnicutt, D. Knutson, D. Burgess; Young Beau/Tapadero, BMI; MCA 52207
93	71	13	**YOU GOT ME RUNNIN'**—Jim Glaser (D. Tolle) P. McGee; Dawnbreaker, BMI; Noble Vision 102
94	92	3	**FROM COTTON TO SATIN**—Jack Greene (E.E. Owens) J. Best, D. Chamberlain; Jim Martin, ASCAP; EMH-0019
95	93	20	**IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)**—Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)
96	94	18	**TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)**—Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)
97	81	3	**HEART FOR A HEART**—Robin Lee (J. Morris) Lobo, J. Raymond; Famous/Boo, ASCAP/Little Jeremy/Tree, BMI; Evergreen 1006
98	96	16	**LITTLE OLD FASHIONED KARMA**—Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674
99	90	3	**THAT OLD TIME FEELIN'**—Rex Gosdin; (Not Listed) R. Gosdin, C. Halupice; Shelby Singleton/Bethel/Key Ring, BMI; Sun 1178
100	99	21	**YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING**—Reba McIntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)

★ 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).

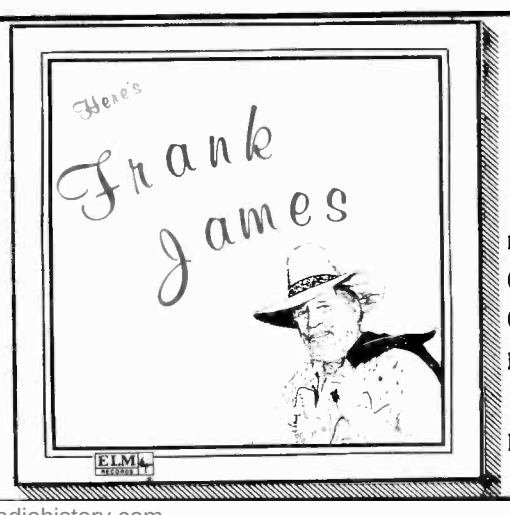
Distributed by: ELM RECORDS
P.O. Box 1100
Westminster, CA 92683
(714) 898-7317

ELM RECORDS

A CUT ABOVE

Produced by: Edd McNeely
Co Producer: Lloyd Green

SOME OVERSEAS LICENSES AVAILABLE



E-LP-83-1 STEREO
Records & Cassettes

INCLUDES:
CALL ME
CRAWLING OUT OF TOWN
DIM LIGHTS, THICK SMOKE AND BOOZE
I DIDN'T EVEN KNOW HER NAME
DON'T LET THE DOOR SMACK YOUR BACK (WHEN YOU WALK OUT)

www.americanradiohistory.com

THANK YOU! ARTISTS, PRODUCERS, WRITERS, RADIO, TELEVISION

From Fred Foster—chairman , Bob Beckham — president, Johnny MacRae—vice president, Al Cooley—general manager, Woody Bomar—professional manager, Bill Anthony—west coast office, Tex Davis—promotion

Chart Activity Since Jan. 1, 1983

ALMOST CALLED HER BABY—Larry Gatlin and the Gatlin Brothers Band (Larry Gatlin) Produced by Jerry Crutchfield and Larry Gatlin. Columbia

AMERICAN MADE—The Oak Ridge Boys (DiPiero—McManus) Produced by Ron Chancey. MCA

BORN TO LOVE ME—Ray Charles (Bob Morrison) Produced by Ray Charles. Columbia

BREAKIN' IT—Loretta Lynn (Mark Germino) Produced by Owen Bradley. MCA

COME AS YOU WERE—Jerry Lee Lewis (Paul Craft) Produced by Ron Chancey. MCA

DREAM BABY—Lacy J. Dalton (Cindy Walker) Produced by Billy Sherrill. Columbia

EASE THE FEVER—Carrie Slye (Morrison-Zerface-Zerface) Produced by Al Cunnill. Friday

EASY ON THE EYE—Larry Gatlin and the Gatlin Brothers Band (Larry Gatlin) Produced by Jerry Crutchfield and Larry Gatlin. Columbia

EVERTHING'S BEAUTIFUL—Dolly Parton and Willie Nelson (Dolly Parton) Produced by Fred Foster. Monument

A FIRE I CAN'T PUT OUT—George Strait (Darrell Staedtler) Produced by Blake Mevis. MCA

THE LOVE SHE FOUND IN ME—Gary Morris (Linde-Morrison) Produced by Bob Montgomery. Marshall Morgan and Paul Worley. Warner Brothers

LOVE SONG—The Oak Ridge Boys (Steve Runkle) Produced by Ron Chancey. MCA

LYIN' CHEATIN' WOMAN CHASIN' HONKY TONKIN' WHISKEY DRINKIN' YOU—Loretta Lynn (Dobbins-McManus) Produced by Ron Chancey. MCA

MY BABY'S GONE—Gary Goodnight (Dennis Linde) Produced by Jack Eubanks. Soundwaves

NO FAIR FALLING IN LOVE—Jan Gray (John Scott Sherrill) Produced by Ralph Childs. Jamex

ONE LESS LONELY NIGHT—Jessie Burns (Breedlove-Morrison-MacRae) Produced by Tony Migliore and Jim Williamson. Churchill

RAINBOWS & BUTTERFLIES—Billy Swan (John Flynn) Produced by Larry Rogers. Epic

SHINE ON—George Jones (MacRae-Morrison) Produced by Billy Sherrill. Epic

SURE FEELS LIKE LOVE—Larry Gatlin and the Gatlin Brothers Band (Larry Gatlin) Produced by Jerry Crutchfield and Larry Gatlin. Columbia

3/4 TIME—Ray Charles (Tony Joe White) Produced by Ray Charles. Columbia

WE DID BUT NOW YOU DON'T—Conway Twitty (McManus-Bomar-Clifford) Produced by Jimmy Bowen and Conway Twitty . Warner Brothers

WILD & BLUE—John Anderson (John Scott Sherrill) Produced by Frank Jones and John Anderson. Warner Brothers

WHEN YOU LEAVE THAT WAY—Sam Neeley (Clark-MacRae) Produced by Ron Chancey. MCA

YES—Billy Swan (Swan-Robertson) Produced by Larry Rogers. Epic

YOU CAN'T TAKE MY LOVE OFF THE BED—Dottie West (Hupp-Morrison) Produced by Larry Gatlin. Liberty

YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Willie Nelson and Brenda Lee (Donnie Fritts) Produced by Fred Foster. Monument

SHE'S GONE TO L.A. AGAIN— Mickey Clark (Mickey Clark) Produced by Turley Richards. Monument

Coming Attractions

IT'S NOT THE FALL IN FALLIN' IN LOVE THAT HURTS YOU — Steve Clark (Clark-Macrae) Produced by Jerry Kennedy, Phonogram-Mercury

SWAMP RAP—Tony Joe White (Tony Joe White) Produced by Ron Reynolds, Columbia

THAT'S WHAT I LOVE ABOUT YOU — Clifford Curry (DiPiero-Cain) Complete Music

35 Music Square East, Nashville, Tenn. 37203
(615) 255-0624

www.americanradiohistory.com

Fan Fair Sets Attendance Record

12th Annual Nashville Event Draws Almost 17,000

By KIP KIRBY

NASHVILLE—It was the largest and most lucrative Fan Fair in the event's 12-year history. By the time the totals were tallied, close to 17,000 visitors had attended the week-long activities, depositing in their wake approximately $4 million in revenue for this community.

This figure was based by vice president Dick Kenney of the Nashville Chamber of Commerce on the $50 Fan Fair registration fee, plus an estimated daily expenditure per person of $192 spread over a five-day stay.

As in past years, several record companies used the event as an opportunity to import top brass for in-house staff meetings sandwiched between scheduled label events. The largest contingent was brought in by PolyGram, which hosted 16 of its executives, including president Guenter Hensler and executive vice presidents Mel Ilberman and Jack Kiernan.

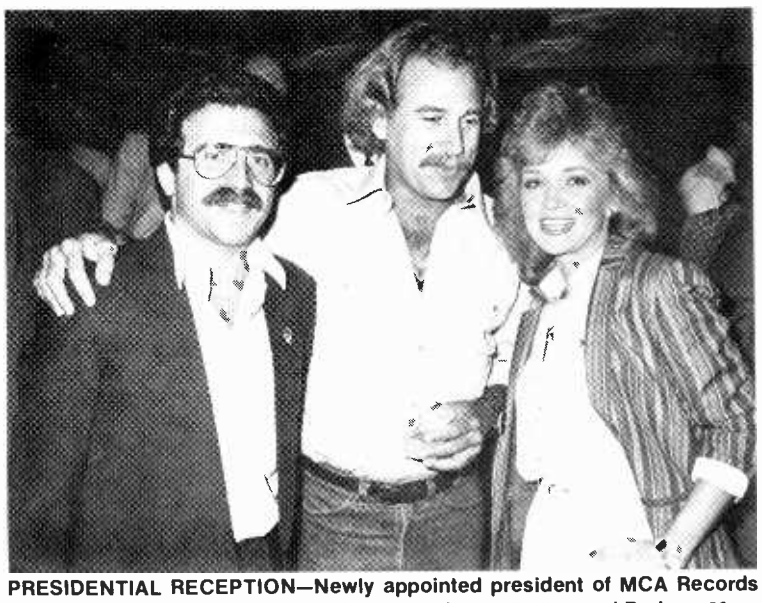
Vic Faraci, vice president of marketing, and Bob Merlis, vice president of publicity, represented Warner Bros. RCA brought in Jose Menendez, division executive vice president of operations, and Don Ellis, division vice president, U.S. and Canada.

The MCA contingent was led by newly appointed Records Group president Irving Azoff, making his first appearance at Fan Fair. Along with Azoff were executive vice president Jerry Sharell, promotion vice president Steve Meyer, and Joan Bullard, vice president of press and artist development, among others.

Azoff took advantage of the occasion to host a press breakfast to reinforce MCA's Nashville involvement and to scotch rumors that he would make significant changes in the local operation. Azoff stressed that division president Jim Foglesong would have total autonomy and an unlimited budget to develop new talent, go after roster acquisitions and delve into other areas, such as video.

During his impromptu remarks, Azoff said that he believes the industry's six major distribution arms will be reduced shortly to five, indicating that he believes either PolyGram, RCA or Capitol/EMI/Liberty will be the one to fold. Noting that there have been times when the profits from the country division have helped carry MCA Records, Azoff gave full support to Foglesong and promised a marked deviation from the label's former stance of conservatism. And when asked whether he thought Nashville-based acts should look to the West Coast for management, Azoff replied that he would encourage good management to move to Nashville instead.

At times during the week, it seemed as if even the Nashville State Fairgrounds had become too small to hold the overflow of people crowding into the 15,000-capacity grandstands to view the numerous concerts. However, spokespersons for both the CMA and the Grand Ole Opry, which sponsor the event annually, denied reports that they were considering moving Fan Fair to the expanded Opryland convention center in 1984.



PRESIDENTIAL RECEPTION—Newly appointed president of MCA Records Group Irv Azoff, left, chats with MCA artists Jimmy Buffett and Barbara Mandrell at a Nashville reception for Azoff.

Eight Get Stars On Nashville Walkway

NASHVILLE—A total of eight inductees were named to the Walkway Of Stars during Fan Fair Week in Nashville. The ceremony, which took place at the Country Music Hall Of Fame Museum on Music Row, honored R.C. Bannon, Riders In The Sky, Reba McEntire, B.J. Thomas, Billie Jo Spears, Alcyone Bate Beasley, the Bailes Brothers and Carson J. Robison with individual gold stars along the Walkway.

SEEN AS POTENTIAL CAREER BOOSTS

Artists' Autobiographies Pay Off

By EDWARD MORRIS

NASHVILLE—While no one suggests that a published autobiography is essential to stardom, country music performers are finding that such books are useful in creating new audiences and keeping old ones.

At their worst, as one talent manager notes, these circumspect confessionals give the performer a "positive" image. At their best, says another, they can be a greater career boost than a hit record album.

Because book publishers continue to be eager to ride the country music bandwagon, an artist need be neither aged nor a superstar to aspire to an autobiography. Notoriety or imaginative packaging is all that is required.

Earlier this month, Louise Mandrell presented her "The Mandrell Family Album" to the American Booksellers Assn. convention in Dallas by giving a concert for the registrants. Published by Thomas Nelson, the book is a compilation of reminiscences, photos, a four-color pull-out poster and a souvenir record that has two of Mandrell's hits on one side and a "chat" with the reader on the other. In recent years, there have been as-told-to books published on Loretta Lynn, Tammy Wynette, Hank Williams Jr., Minnie Pearl, Merle Haggard, Jeannie C. Riley, Jerry Clower and others.

Lynn's "Coal Miner's Daughter" remains the most successful book of the genre, spawning, among other benefits, an Academy Award-winning movie. Wynette's "Stand By Your Man" became a moderately successful made-for-tv film.

David Skepner, Lynn's manager, says the book was inspired by nothing more than people's curiosity about the "elements that made up her life," but that it developed into a career-expanding windfall. He says the book has sold more than two million copies and has thus reached audiences unattainable by her records alone.

Skepner does not, however, see the autobiography as a vehicle for everybody. "A lot of people want to put out books, but they don't have anything to put in them. A book for a book's sake is just paper."

Pocket Books has issued the paperback versions of "Stand By Your Man," "Minnie Pearl: An Autobiography" and Merle Haggard's "Sing Me Back Home: My Story." Linda Vilensky, a publicist for Pocket Books, says the company routinely ties in its promotions with what the artist is doing professionally. Pocket Books gave selected country radio stations free promotional copies of all three books to use as contest prizes.

The publisher also worked with Wynette and Haggard's booking agencies to see that bookstores were stocked in the cities where the artists were holding concerts. Liza Hatcher Dawson, a Pocket Books editor, says all three books have sold satisfac-

(Continued on page 56)

MERGER SWELLS PUBLISHER'S OPERATION

Warner Bros. Music Strikes Gold

NASHVILLE — Acquisitions aren't unusual in this publishing community. But when Warner Bros. Music acquired Bob Montgomery's successful House Of Gold Music in January, it merged Nashville's two hottest pop publishers.

Overnight, it swelled the size of Warners' songwriting staff to more than 25, and expanded its offices into two separate Music Row buildings. Yet Tim Wipperman, newly-named vice president of Warner Bros. Music in Nashville, says he has been "amazed" at the smoothness of the transition.

While acquiring the lucrative House Of Gold catalog (among its copyrights is the Alabama hit, "Feels So Right"), Warner Bros. entered into a separate joint publishing venture with Montgomery. In his new companies, Writer's House and Bob Montgomery Music, Montgomery retained nine of his former House Of Gold writers. Four others moved over to Warner Bros., and Montgomery helped the rest find positions with different publishers.

With the in-house presence of Montgomery, who has produced such acts as Razzy Bailey, Eddy Arnold and Ray Stevens and currently works with Janie Fricke, Mark Gray and Lloyd David Foster, and producer/writer Steve Buckingham, who's worked with Alicia Bridges, Dionne Warwick, Michael Johnson and Bettye Lavette, Warners isn't lacking creative studio talent. The company is also developing several of its own artist/writers, among them Gary Morris, Karen Brooks, Van Stephenson and Mark Gray. Another Warners writer, Michael Clark, recently finished producing Lynn Anderson's newest album, "Back," for Permian Records.

Wipperman encourages co-writing among his staffers. He also supports the company's "writers' exchange program," which calls for Warners songwriters to spend time traveling from Nashville to Los Angeles to write with each other. Wipperman says he's found putting his songwriters with recording artists who don't write frequently also provides built-in outlets for material.

"When you've got strong writers, it helps to get them working with name artists who don't write themselves much," Wipperman explains. Depending on the situation, Warners often picks up the tab for the bicoastal trips without making the expenses incurred recoupable against future royalties. Wipperman says he believes the program guarantees more diversified writers and more song cuts, though he admits Warners has considered the possibility of getting a corporate apartment in Los

(Continued on opposite page)

GREAT GATHERING—The Statler Brothers, seated, tune-up backstage prior to the Fan Fair PolyGram label show. Looking on from left are PolyGram executives Guenter Hensler, president and chief operating officer/PolyGram New York; Jack Kiernan, executive vice president/marketing & sales/PolyGram New York; Joe Polidor, country marketing director; Mel Ilberman, executive vice president/PolyGram New York.

Chart Fax

Gilley Fools His Way Into The Top Spot Again

Obviously no dolt when it comes to sizing up the charts, **Mickey Gilley** this week tops them for the 16th time by admitting that he's just a "Fool For Your Love." Meanwhile, on the LP honor roll, **Alabama's** "The Closer You Get" stays at No. 1 for the 11th consecutive week.

In other news, **the Statler Brothers** are having their strongest showing with "Oh Baby Mine (I Get So Lonely)," at starred 3, since "Who Am I To Say" occupied a similar spot in late 1978 and "Do You Know You Are My Sunshine" hit No. 1 a few months earlier that year. **John Anderson** swings in with this issue's highest debuting country single, "Goin' Down Hill," at starred 60. And **Sara "Honeybear" Hickey** enters with the oft-recorded "This Ain't Tennessee And He Ain't You"—not to mention the most cloying stage name in recent memory.

Country music has more fools than it does drunks, rednecks, cheaters, truck drivers or self-serving references to Willie Nelson—if you believe the song titles. Fools may even outnumber mothers and cowboys, for, as Gilley reiterates, being a fool is a condition of being in love.

Most of the best names in country have been fools at one time or another: Hank Snow ("Fool Such As I"), Slim Whitman ("I'm A Fool"), Mel Tillis ("The Arms Of A Fool"), Jerry Lee Lewis ("Who Will The Next Fool Be"), Elvis ("Fool"), George Jones ("A Day In The Life Of A Fool") and Tom Jones and Big Al Downing ("Touch Me (I'll Be Your Fool Once More)").

There are all kinds of fools out there, jostling each other in their doomed pursuit of love, among them "Unfaithful Fools," "Honky Tonk Fool," "First Class Fool," "April's Fool," "Friday Night Fool."

(Continued on opposite page)

www.americanradiohistory.com

Country

Nashville Scene

By KIP KIRBY

They came like Kodak-bearing lemmings to the sea, idolaters paying homage to their icons. By the time they left, the almost 17,000 Fan Fair survivors could point to sunburns, blisters and shopping bags full of country music memorabilia as proof of their diehard devotion.

It was, by everyone's count, the biggest Fan Fair on the books. It generated more media coverage, including "Good Morning America," "Entertainment Tonight," and Newsweek. It produced huge crowds that surged spontaneously at the mere announcement of a major star signing autographs. It offered concerts that always seemed to start late and end even later (but then who cared, with those lineups?).

There was the usual mix of certified celebrities and on-the-fringe hopefuls. This year's contingent of memorable would-be's included "The Singing Surgeon" from Meridian, Miss., whose press kit listed phone numbers for his booking and personal appearances but somehow failed to include one for making surgical appointments; Marty Merchant, billed as "E.T.'s Helping Santa"; and "Cerrito the Italian Cowboy." Something for everyone, indeed.

Fan Fair has evolved into a powerful promotion for artists, record companies and merchandisers. Every major label in Nashville—with the notable exception of Capitol/EMI/Liberty—took advantage of the opportunity to present its talent. The grandstands stayed full from afternoon until far into the night with music under the stars; on the final day of the MCA and RCA concerts, many fans never bothered to leave the bleachers despite a three-hour wait between shows.

As the long week wore on, the crowd-pleasers were obvious. **Johnny Rodriguez,** making a strong comeback move after too long away from the recording scene. . . . **The Statler Brothers,** with their first Fan Fair date in several years. . . . **B.J. Thomas,** with his powerful conclusion to the CBS Records Show. . . . **Reba McEntire,** whose rising popularity could be measured visually by the sheer number of hands she had to shake while singing. . . . **Rick & Janis Carnes,** who penned the first two singles for the Whites—and sounded uncannily like the Whites in their brief set on the Warner Bros. show.

But if there was one standout who stole this year's Fan Fair, it was **Lee Greenwood.** In his relatively short career with MCA, Greenwood has clearly won the fans' hearts. His dynamic performance on the MCA show was sensational; he's an entertainer in the truest sense of the word. Greenwood spent long, hot hours signing autographs, handling interviews and posing for fuzzy snapshots with thrilled admirers from all over the country. It would be difficult to gauge how many new fans Lee picked up from Fan Fair—but it was obvious he already had plenty going in.

Irv Azoff, the new president of MCA Records, made his first Nashville visit since taking over the reins a few weeks ago; though he didn't cart around a shopping bag full of Fan Fair '83 mementos, he looked suitably impressed with the general craziness and hoopla. MCA's show gave him a chance to see the label's country acts in motion—and Azoff contributed his own coup de grace by bringing out **Jimmy Buffett** for a good-naturedly loose version of "Margaritaville."

Security was better than ever this year. By the second day, the police and guards had figured out exactly how to control the enormous overflow of people and allow everyone time to get their pictures without running amok in the heat. By the RCA's show, the last of the week, people were nearly satiated with live music. **Louise Mandrell** checked into the hospital with a stomach disorder and exhaustion after hosting the Monday night Music City News Country Awards, playing two competitive hours in the All-American Country Games Tuesday afternoon (where she helped sister Barbara's team win for the second year in a row), and then tossing a dinner dance at the Armory for her fan club. But she insisted on leaving the hospital long enough Thursday evening to do a full set at the RCA show. It was a particularly strenuous set, full of dance numbers and costume changes. She faltered noticeably only once, when she dropped her spangled baton in the middle of a twirling routine. She stopped the show and insisted on repeating the move twice more until she succeeded. Mandrell's performance despite her hospitalization made a sharp contrast to the no-shows by **Loretta Lynn** and **Tammy Wynette,** who lived up to advance rumors that they would cancel at the last minute.

Alabama closed the RCA show, though it was nearly midnight when they went on. Regrettably, the group's volume level ranged between loud and unbearable, and steady lines of people began streaming up the aisles of the grandstands toward the exits when it became obvious that no adjustment was being made.

It would be easy to speculate that it was late, after all, and that the fans who left were elderly; but that wouldn't tell the whole story. Alabama walks a narrow line with its audiences: though many of its fans happen to be teenagers weaned on country-rock who think the band is the hottest thing since Lynyrd Skynyrd, Alabama has other audiences. It draws middle-aged people who come because they enjoy their records on the radio, and older people who come because they are the CMA entertainers of the year.

While loud sound can be tolerated, overly shrill sound defeats its objectives. It obscures vocal arrangements, distorts harmonies, and causes listeners to concentrate more on the volume level than on the music. Such was the case with Alabama's Fan Fair appearance—and unfortunately, many of those in the crowd who left early were neither old nor disinterested. They left to preserve their eardrums.

WB Music In Nashville

• *Continued from opposite page*

Angeles to help defray hotel costs.

Wipperman expects the House Of Gold acquisition to continue his division's substantial toehold on the pop market. He points out that nearly all of his staff writers have already logged top 10 or No. 1 hits, in either pop or country. At the moment, he isn't actively seeking additions to the staff.

"We're concentrating now on incorporating all our writers under one umbrella," he says. "We're also looking for recording situations for a few of our writers."

At the weekly Friday staff meetings, all writers get together to listen to what's been written and to cast songs. It's up to professional managers Johnny Wright and Don Daily to pitch the songs. Regular office operations are overseen by Robert Frye.

Wipperman credits Warner Bros. professional manager Michael Sandoval, based in Los Angeles, with helping his Nashville writers achieve pop status. And pop will continue to be a major push for his division's writers, who include, among others, Troy Seals, Mark Gray, Eddie Setser, Michael Clark, Steve and Jan Buckingham (who share a joint publishing venture with WB), Van Stephenson, Jeff Silbar, Sam Lorber, Tim DuBois, Kurt Howell, Johnny Slate and Wood Newton.

Chart Fax

• *Continued from opposite page*

"Perfect Fool" and the one always to be kept at arm's length, "That Kind Of Fool." Often, fools come in pairs, as witness "Everytime Two Fools Collide," "Fools For Each Other" and "Takes A Fool To Love A Fool."

Sometimes, fools are incorrigibly foolish ("Fool Who Fooled Around"), accommodating ("If You're Looking For A Fool"), transitory ("Fool Passin' Through"), congenital ("Born A Fool"), contradictorily sagacious ("Wisdom Of A Fool") or self-destructive ("The Fool Strikes Again"). Some are into self-denial ("I Ain't No Fool"), while others confess their condition ("I'm A Fool To Care").

Is it any wonder, then, that Jack Greene, Brian Collins and Bill Medley have all sung so convincingly of the need to build a "Statue Of A Fool"? **EDWARD MORRIS**

DON RENO

Writer of "Dueling Banjos"

ONE OF OUR "4 ACES"

WAYNE CARSON
JACK GREENE
RONNIE RENO

Exclusively On

EMH RECORDS
Show Promotions
38 Music Sq. East
Suite 111
Nashville, TN, 37203
(615) 255-3009

AUTOGRAPH BOOTH—RCA artists Paulette Carlson, far right, and Steve Wariner, far left, sign autographs in the label booth at Fan Fair. Looking on from left are label executives Jose Menendez, division executive vice president, operations; Joe Galante, division vice president, RCA Records, Nashville; and Don Ellis, division vice president, RCA Records-USA & Canada.

Billboard®

Survey For Week Ending 6/25/83

Hot Country 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	ARTIST Title, Label & Number (Dist. Label)
1	1	14	**ALABAMA** The Closer You Get, RCA AHL-1-4663 RCA WEEKS AT #1: 11
2	5	21	**MERLE HAGGARD AND WILLIE NELSON** Poncho And Lefty, Epic FE 37958 CBS
3	4	16	**KENNY ROGERS** We've Got Tonight, Liberty LO 51143 CAP
4	2	36	**THE OAK RIDGE BOYS** American Made, MCA 5390 MCA
5	3	9	**RONNIE MILSAP** Keyed Up, RCA AHL1-4670 RCA
6	6	14	**WILLIE NELSON** Tougher Than Leather, Columbia QC-38248 CBS
7	7	13	**SHELLY WEST** West By West, Warner/Viva 23775 WEA
8	9	13	**LEE GREENWOOD** Somebody's Gonna Love You, MCA 5403 MCA
9	10	6	**WILLIE NELSON WITH WAYLON JENNINGS** Take It To The Limit, Columbia FC-38562 CBS
10	11	38	**RICKY SKAGGS** Highways And Heartaches, Epic FE 37996 CBS
11	8	67	**ALABAMA ▲** Mountain Music, RCA AHL1 4229 RCA
12	12	8	**GEORGE JONES** Shine On, Epic FE 38406 CBS
13	14	9	**WAYLON JENNINGS** It's Only Rock & Roll, RCA AHL1 4673 RCA
14	15	8	**DON WILLIAMS** Yellow Moon, MCA 5407 MCA
15	13	35	**JOHN ANDERSON** Wild And Blue, Warner Brothers 23721 WEA
16	19	6	**DAVID ALLAN COE** Castles In The Sand, Columbia FC-38535 CBS
17	16	10	**GENE WATSON & THE FAREWELL PARTY BAND** Sometimes I Get Lucky, MCA 5384 MCA
18	17	17	**HANK WILLIAMS, JR.** Strong Stuff, Elektra/Curb-60223 WEA
19	20	66	**WILLIE NELSON ▲** Always On My Mind, Columbia FC 37951 CBS
20	18	36	**HANK WILLIAMS JR.** Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA
21	23	27	**THE BELLAMY BROTHERS** Strong Weakness, Elektra/Curb 60210 WEA
22	26	8	**MICKEY GILLEY** Fool For Your Love, Epic FE 38583 CBS
23	22	11	**B.J. THOMAS** New Looks, Cleveland International-FC-38561 CBS
24	27	119	**ALABAMA ▲** Feels So Right, RCA AHL1 3930 RCA
25	25	4	**T.G. SHEPPARD** T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA
26	21	7	**CHARLY McCLAIN** Paradise, Epic FE-38584 CBS
27	51	2	**DOLLY PARTON** Burlap & Satin, RCA AHL1-4691 RCA
28	30	6	**MARTY ROBBINS** Some Memories Just Won't Die, Columbia FC-38603 CBS
29	29	36	**JANIE FRICKE** It Ain't Easy, Columbia FC 38214 CBS
30	24	43	**THE BELLAMY BROTHERS** Greatest Hits, Warner/Curb 26397-1 WEA
31	NEW ENTRY		**SYLVIA** Snapshot, RCA AHL 1-4672 RCA
32	42	3	**THE STATLER BROTHERS** Today, Mercury 812-184-1 POL
33	33	5	**RAZZY BAILEY** Greatest Hits, RCA AHL 1-4679 RCA
34	34	8	**MEL TILLIS** After All This Time, MCA 5378 MCA
35	31	159	**ALABAMA ▲** My Home's In Alabama, RCA AHL1-3644 RCA
36	37	12	**RONNIE McDOWELL** Personally, Epic FE 38514 CBS
37	35	5	**ELVIS PRESLEY** I Was The One, RCA-AHL 1-4678 RCA
38	36	14	**VERN GOSDIN** Today My World Slipped Away, AMI-1502 NSD
39	39	8	**JOHN CONLEE** John Conlee's Greatest Hits, MCA 5406 MCA
40	32	31	**MERLE HAGGARD** Going Where The Lonely Go, Epic FE 38092 CBS
41	28	35	**EDDIE RABBITT** Radio Romance, Elektra 60160 WEA
42	40	92	**WILLIE NELSON ▲** Greatest Hits, Columbia KC 237542 CBS
43	44	5	**DELIA BELL** Delia Bell, Warner Bros.—23838 WEA
44	41	17	**RAY CHARLES** Wish You Were Here Tonight, Columbia FC 38293 CBS
45	38	30	**CRYSTAL GAYLE** True Love, Elektra 60200 WEA
46	45	140	**KENNY ROGERS ▲** Greatest Hits, Liberty LOO 1072 CAP
47	43	7	**VERN GOSDIN** If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL
48	48	29	**CRISTY LANE** Here's To Us, Liberty LT 51137 CAP
49	46	11	**RANDY HOWARD** All-American Redneck, Warner/Viva 28320 WEA
50	52	86	**RICKY SKAGGS** Waitin' For The Sun To Shine, Epic FE 37193 CBS
51	53	54	**SYLVIA** Just Sylvia, RCA AHL-1-4263 RCA
52	49	27	**BOXCAR WILLIE** Best Of Boxcar Volume I, Main Street ST 73002 (Capitol) CAP
53	55	37	**DOLLY PARTON** Greatest Hits, RCA AHL 1-4422 RCA
54	54	40	**EARL THOMAS CONLEY** Somewhere Between Right And Wrong, RCA AHL-1-4348 RCA
55	50	38	**TOM JONES** Tom Jones Country, Mercury SRM-1-4062 POL
56	47	39	**CONWAY TWITTY** Dream Maker, Elektra 60182 WEA
57	57	21	**KAREN BROOKS** Walk On, Warner Bros. 23676 WEA
58	58	30	**CONWAY TWITTY** Conway's #1 Classics—Vol. II, Elektra 60209 WEA
59	56	49	**REBA McENTIRE** Unlimited, Mercury SRM-1-4047 POL
60	59	20	**MERLE HAGGARD** Merle Haggard's Greatest Hits, MCA 5386 MCA
61	62	60	**LEE GREENWOOD** Inside Out, MCA 5304 MCA
62	64	138	**THE OAK RIDGE BOYS ▲** Greatest Hits, MCA 5150 MCA
63	65	2	**GUS HARDIN** Gus Hardin, RCA MHL1-8603 RCA
64	70	4	**ED BRUCE** You're Not Leaving Here Tonight, MCA 5416 MCA
65	69	28	**EMMYLOU HARRIS** Last Date, Warner Bros. 1-23740 WEA
66	68	40	**MERLE HAGGARD/ GEORGE JONES** A Taste Of Yesterday's Wine, Epic FE-38203 CBS
67	67	42	**GEORGE JONES** Anniversary, Ten Years Of Hits, Epic KE 38323 CBS
68	60	18	**LEON EVERETTE** Leon Everette, RCA MHL-1-8600 RCA
69	66	18	**LOUISE MANDRELL** Close Up, RCA MHL 1-8601 RCA
70	61	22	**DAVID FRIZZELL AND SHELLY WEST** Frizzell West—Our Best To You, Warner/Visa 1-23754 WEA
71	63	3	**MEL McDANIEL** Naturally Country, Capitol ST 12265 CAP
72	75	143	**ANNE MURRAY ▲** Greatest Hits, Capitol SOO 12110 CAP
73	73	268	**WILLIE NELSON ▲** Stardust, Columbia JC 35305 CBS
74	74	36	**WAYLON JENNINGS & WILLIE NELSON** WW II, RCA AHL-1-4455 RCA
75	72	13	**CHARLEY PRIDE** Country Classics, RCA AHL-1-4662 RCA

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

www.americanradiohistory.com

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.

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

THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label				
1	2	9	**SOUNDTRACK** Flashdance (WEEKS AT #1: 1) Casablanca 8114921 (Polygram)	POL		8.98	BLP 6
2	1	27	**MICHAEL JACKSON** Thriller Epic QE 38112	CBS	▲		BLP 1
3	4	21	**DEF LEPPARD** Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98	
4	5	9	**DAVID BOWIE** Let's Dance EMI-America ST 17093	CAP		8.98	BLP 28
5	3	8	**MEN AT WORK** Cargo Columbia QC 38660	CBS			
6	6	19	**JOURNEY** Frontiers Columbia QC 38504	CBS	▲		
7	7	35	**DARYL HALL & JOHN OATES** H2O RCA AFL1 4383	RCA	▲	8.98	BLP 30
8	9	19	**BRYAN ADAMS** Cuts Like A Knife A&M SP-6-4919	RCA		8.98	
9	8	15	**STYX** Kilroy Was Here A&M SP 3734	RCA	▲	8.98	
10	10	32	**PRINCE** 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 17
11	11	36	**LIONEL RICHIE** Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 9
12	12	9	**RICK SPRINGFIELD** Living In Oz RCA AFL1 4660	RCA		8.98	
13	13	15	**THOMAS DOLBY** The Golden Age Of Wireless Capitol ST 12271	CAP		8.98	
14	14	25	**CULTURE CLUB** Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 37
15	16	10	**EDDY GRANT** Killer On The Rampage Portrait/Ice BGR 38554 (Epic)	CBS			BLP 16
16	18	10	**Z.Z. TOP** Eliminator Warner Bros. 1-23774	WEA		8.98	
17	17	15	**U2** War Island 90067 (Atco)	WEA		8.98	
37	39	8	**SERGIO MENDES** Sergio Mendes A&M SP 4937	CA		8.98	BLP 25
38	38	8	**EARL KLUGH** Low Ride Capitol ST 12253	CAP		8.98	BLP 42
39	21	12	**PINK FLOYD** The Final Cut Columbia QC 38243	CBS	▲		
40	45	5	**THE FIXX** Reach The Beach MCA 39001	MCA		6.98	
41	27	56	**DURAN DURAN** Rio Capitol ST 12211	CAP	▲	8.98	
42	42	5	**LAKESIDE** Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 10
43	43	12	**CHRIS DEBURGH** The Getaway A&M SP 4929	RCA		8.98	
44	31	24	**BOB SEGER AND THE SILVER BULLET BAND** The Distance Capitol ST 12254	CAP	▲	8.98	
45	46	9	**MADNESS** Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98	
46	99	2	**GEORGE BENSON** In Your Eyes Warner Bros. 1-23744	WEA		8.98	BLP 33
47	49	4	**VARIOUS ARTISTS** 25 #1 Hits From 25 Years Motown 6308 ML2	IND		9.98	BLP 32
48	84	19	**DURAN DURAN** Duran Duran Capitol ST 12158	CAP		8.98	
49	52	5	**BILLY IDOL** Billy Idol Chrysalis FV 41377	CBS			
50	56	3	**KAJAGOOGOO** White Feathers EMI-America ST 17094	CAP		8.98	
51	48	38	**OLIVIA NEWTON-JOHN** Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98	
52	47	12	**LAURA BRANIGAN** Branigan 2 Atlantic 80052	WEA		8.98	
53	51	9	**JOAN ARMATRADING** The Key				
72	186	2	**MARSHALL CRENSHAW** Field Day Warner Bros. 1-23872	WEA		8.98	
73	69	14	**PLANET P** Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98	
74	89	2	**LITTLE RIVER BAND** The Net Capitol ST-12273	CAP		8.98	
75	60	21	**THOMAS DOLBY** Blinded By Science Capitol MLP 15007	CAP		5.98	
76	58	22	**SCANDAL** Scandal Columbia FC 38194	CBS			
77	NEW ENTRY		**THE TALKING HEADS** Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98	
78	93	2	**PINK FLOYD** Works Capitol ST-12276	CAP		8.98	
79	67	15	**INXS** Shabooh Shoobah Atco 90072	WEA		8.98	
80	78	16	**KENNY ROGERS** We've Got Tonight Liberty LO-51143	CAP	●	8.98	CLP 3
81	86	8	**TEARS FOR FEARS** The Hurting Mercury 8110391 (PolyGram)	POL		8.98	
82	87	7	**RED ROCKERS** Good As Gold Columbia BFC 38629	CBS			
83	85	10	**NONA HENDRYX** Nona RCA AFL1-4565	RCA		8.98	BLP 45
84	74	68	**ALABAMA** Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 11
85	92	7	**MARY JANE GIRLS** Mary Jane Girls Gordy 6040GL (Motown)	IND		8.98	BLP 14
86	66	20	**DEXYS MIDNIGHT RUNNERS** Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98	
87	82	20	**ANGELA BOFILL** Too Tough Arista AL 8000	RCA		8.98	BLP 21
88	90	9	**SPARKS**				

www.americanradiohistory.com

Photo News

FAN FAIR '83

Columbia/Cleveland International's B.J. Thomas signs autographs at his first Fan Fair appearance.

PolyGram artist Reba McEntire shakes hands with eager fans at the label's showcase.

Lee Greenwood is called back to the stage by a standing ovation after his exuberant performance on MCA's show.

RCA artist Jerry Reed signs autographs for some of the estimated 17,000 fans that attended this year's event.

Vern Gosdin chats with fans at the Compleat Records booth.

Columbia's Janie Fricke and Epic's Ronnie McDowell share a microphone for the closing number at the CBS Records show.

With his upcoming album entitled "For Every Rose," Epic's Johnny Rodriguez passes out reminder roses to his fans.

Crystal Gayle poses for photo after photo at the Warner Bros. booth.

RCA artist Gus Hardin signs autographs at the label's booth.

Recently re-signed Mercury/PolyGram artist Tom T. Hall sings his 1973 hit, "I Love," to one of Fan Fair's

www.americanradiohistory.com

Billboard® HOT 100®

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.

☆ 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)
1	1	13	**FLASHDANCE . . . WHAT A FEELING**—Irene Cara (Giorgio Moroder), K. Forsey, I. Cara, G. Moroder; Casablanca 811440-7 (PolyGram) CHA/HL — WEEKS AT #1: 5
2	2	11	**TIME**—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34-03796
3	4	11	**ELECTRIC AVENUE**—Eddy Grant (E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic)
4	14	4	**EVERY BREATH YOU TAKE**—The Police (Hugh Padgham, The Police), Sting; A&M 2542
5	3	14	**LET'S DANCE**—David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158
6	10	9	**FAMILY MAN**—Daryl Hall & John Oates (Daryl Hall & John Oates), M. Oldfield, T. Cross, R. Fenn, M Frye, M. Reilly, M. Pert; RCA 13507
7	7	9	**DON'T LET IT END**—Styx (Styx), D. DeYoung; A&M 2543
8	13	11	**NEVER GONNA LET YOU GO**—Sergio Mendes (Sergio Mendes), B. Mann, C. Weil; A&M 2540
9	9	11	**AFFAIR OF THE HEART**—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497
10	15	10	**TOO SHY**—Kajagoogoo (Colin Thurston, Nick Rhodes), Limahl, N. Beggs Kajagoogoo; EMI-America 8161
11	11	18	**BEAT IT**—Michael Jackson ● (Quincy Jones), M. Jackson; Epic 34-03759
12	12	11	**FAITHFULLY**—Journey (Mike Stone, Kevin Elson), J. Cain; Columbia 38-03840
13	8	16	**ALWAYS SOMETHING THERE TO REMIND ME**—Naked Eyes (Tony Mansfield), B. Bacharach, H. David; EMI-America 8155
14	16	12	**SHE'S A BEAUTY**—The Tubes (David Foster), Lukather, Foster, Waybill; Capitol 5217
15	17	5	**WANNA BE STARTIN' SOMETHING**—Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03914
33	39	4	**1999**—Prince (Prince) Prince; Warner Bros. 7-29896
34	20	19	**SHE BLINDED ME WITH SCIENCE**—Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204
35	35	9	**DON'T PAY THE FERRYMAN**—Chris Deburgh (Rupert Hine), C. Deburgh; A&M 2511
36	26	18	**LITTLE RED CORVETTE**—Prince (Prince), Prince; Warner Bros. 7-29746
37	29	16	**STRAIGHT FROM THE HEART**—Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536
38	42	6	**WHITE WEDDING**—Billy Idol (Keith Forsey), B. Idol; Chrysalis 4-42697
39	31	15	**SOLITAIRE**—Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868
40	52	3	**CUTS LIKE A KNIFE**—Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A&M 2553
41	45	5	**(KEEP FEELING) FASCINATION**—The Human League (Martin Rushent, Human League), Oakley, Callis; A&M 2547
42	46	5	**SAVED BY ZERO**—The Fixx (Rupert Hine), Curnin, Woods, West-Oram, Greenall, Agies; MCA 52213
43	59	2	**TAKE ME TO HEART**—Quarterflash (John Boylan), M. Ross; Warner Bros. 7-29603
44	51	4	**STOP IN THE NAME OF LOVE**—The Hollies (The Hollies, Graham Nash, Stanley Johnson, Paul Bliss), Holland, Dozier, Holland; Atlantic 7-89819
45	50	3	**HOT GIRLS IN LOVE**—Loverboy (Bruce Fairbairn, Paul Dean), P. Dean, B. Fairbairn; Columbia 38-03941
46	48	8	**CANDY GIRL**—New Edition (M. Starr, M. Jonzun), M. Starr, M. Jonzun; Streetwise 2208
47	47	7	**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.)
48	58	4	**MANIAC**—Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812516-7 (PolyGram)
69	76	6	**SAVE THE OVERTIME FOR ME**—Gladys Knight & The Pips (L.F. Sylvers, III, E. Sylvers), R. Smith, J. Gallo, B. Knight, G. Knight, S.L. Dees; Columbia 38-03761
70	NEW ENTRY		**WAR GAMES**—Crosby, Stills & Nash (Stephen Stills, Graham Nash, Stanley Johnston), S. Stills; Atlantic 7-89812
71	81	2	**EUROPA AND THE PIRATE TWINS**—Thomas Dolby (Thomas Morgan Dolby Robertson), T. Dolby; Capitol 5238
72	NEW ENTRY		**PIECES OF ICE**—Diana Ross (Gary Katz), M. Jordan, J. Capek; RCA 13549
73	70	23	**BILLIE JEAN**—Michael Jackson ● (Quincy Jones), M. Jackson; Epic 34-03509
74	83	3	**SOLID ROCK**—Goanna (Trevor Lucas), S. Howard; Atco 7-99895
75	NEW ENTRY		**PUTTIN' ON THE RITZ**—Taco (David Parker), Berlin; RCA 50727
76	NEW ENTRY		**IT'S INEVITABLE**—Charlie (Kevin Beamish, Terry Thomas), T. Thomas; Mirage 7-99862 (Atco)
77	84	2	**DON'T MAKE ME DO IT**—Patrick Simmons (John Ryan), H. Lewis & The News; Elektra 7-69817
78	79	5	**DROP THE PILOT**—Joan Armatrading (Val Garay), J. Armatrading; A&M 2538
79	95	2	**STAND BY**—Roman Holiday (Peter Collins), S. Lambert, R. Lambert; Jive/Arista 1-9036
80	80	4	**LOVE IS THE KEY**—Maze Featuring Frankie Beverly (F. Beverly), F. Beverly; Capitol 5221
81	92	2	**JUICY FRUIT**—Mtume (J. Mtume), J. Mtume; Epic 34-03578
82	85	4	**FADE AWAY**—Loz Netto (Colin Thurston), Loz Netto; 21 Records 1-104 (PolyGram)
83	88	2	**YOU ARE IN MY SYSTEM**—Robert Palmer (Robert Palmer), D. Frank; Island 7-99866 (Atco)

www.americanradiohistory.com

			(Chris Thomas), E. John, B. Taupin; Geffen 7-29659 (Warner Bros.)
17	19	8	**COME DANCING**—The Kinks (Ray Davies), R. Davies; Arista 1054
18	5	12	**OVERKILL**—Men At Work (Peter Mclan), C. Hay; Columbia 38-03795
19	21	8	**OUR HOUSE**—Madness (Clive Langer, Alan Winstanley), C. Smyth, C. Foreman; Geffen 7-29668 (Warner Bros.)
20	6	12	**MY LOVE**—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1677
21	25	10	**ALL THIS LOVE**—Debarge (Iris Gordy, Eldra Debarge), E. Debarge; Gordy 1660 (Motown)
22	22	8	**WE TWO**—Little River Band (Little River Band, Ernie Rose), G. Goble; Capitol 5231
23	23	13	**TRY AGAIN**—Champaign (G. Massenburg), D. Walden, R. Maffit, M. Day; Columbia 38-03563
24	24	6	**THE WOMAN IN YOU**—The Bee Gees (Barry Gibb, Robin Gibb, Maurice Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RSO 813173-7 (PolyGram)
25	32	4	**IS THERE SOMETHING I SHOULD KNOW**—Duran Duran (Ian Little, Duran Duran), Duran Duran; Capitol 5233
26	27	5	**BABY JANE**—Rod Stewart (Rod Stewart, Tom Dowd), Stewart, Davis; Warner Bros. 7-29608
27	36	4	**STAND BACK**—Stevie Nicks (Jimmy Iovine), S. Nicks; Modern 7-99863 (Atco)
28	28	9	**THAT'S LOVE**—Jim Capaldi (Steve Winwood), J. Capaldi; Atlantic 7-89849
29	30	7	**WISHING**—A Flock Of Seagulls (Mike Howlett), M. Score, A. Score, F. Maudsley, P. Reynolds; Jive/ Arista 2006
30	34	5	**SHE WORKS HARD FOR THE MONEY**—Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7 (PolyGram)
31	33	5	**ROLL ME AWAY**—Bob Seger And The Bullet Band (Jimmy Iovine), B. Seger; Capitol 5235
32	37	7	**SWEET DREAMS**—Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13533
50	53	7	**SLIPPING AWAY**—Dave Edmunds (Jeff Lynne), J. Lynne; Columbia 38-03877
51	56	4	**CHINA GIRL**—David Bowie (David Bowie, Nile Rodgers), D. Bowie, I. Pop; EMI-America 8165
52	54	6	**THE SALT IN MY TEARS**—Martin Briley (Peter Coleman), M. Briley; Mercury 812165-7 (PolyGram)
53	55	5	**I.O.U.**—Lee Greenwood (J. Crutchfield), K. Chater, A. Roberts; MCA 51299
54	61	3	**ROCK OF AGES**—Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 812604-7 (PolyGram)
	55	38	8	**THE CLOSER YOU GET**—Alabama (Harold Shedd, Alabama), J.P. Pennington, M. Gray; RCA 13524
	56	41	16	**PHOTOGRAPH**—Def Leppard (Robert John, "Mutt" Lange), Clark/Willis, Savage/Elliot, Lange; Mercury 811 215-7 (PolyGram)
57	NEW ENTRY		**ROCK 'N' ROLL IS KING**—ELO (Jeff Lynne), J. Lynne; Jet 4-03964 (Epic)
	58	44	14	**STRANGER IN MY HOUSE**—Ronnie Milsap (Ronnie Milsap, Tom Collins), M. Reid; RCA 13470
59	64	4	**LOVE NEVER FAILS**—Greg Kihn Band (Matthew King Kaufman), Kihn, Wright, Lynch, Phillips, Douglass; Beserkley 7-69820 (Elektra)
	60	40	8	**NO TIME FOR TALK**—Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29662
61	66	4	**CHINA**—Red Rockers (David Kahne), D. Hill, J. Griffith, J. Singletary; Columbia 38-03786
	62	57	16	**I WON'T HOLD YOU BACK**—Toto (Toto), S. Lukather; Columbia 38-03597
63	75	3	**SPACE AGE WHIZ KID**—Joe Walsh (Bill Szymczyk), J. Walsh, J. Vitale; Full Moon/Warner Bros. 7-29611
64	69	5	**THE METRO**—Berlin (Daniel R. Van Patten), J. Crawford; Geffen 7-29638 (Warner Bros.)
	65	49	11	**COOL PLACES**—Sparks and Jane Wiedlin (Ron Mael, Russell Mael), R. Mael, R. Mael; Atlantic 7-89866
66	82	2	**THE BORDER**—America (Russ Ballard), R. Ballard, D. Bunnell; Capitol 5236
67	78	2	**MIDNIGHT BLUE**—Louise Tucker (Tim Smit, Charlie Skarbek), Beethoven, Smit, Skarbeck; Arista 1-9022
	68	60	9	**ALL MY LIFE**—Kenny Rogers (David Foster, Kenny Rogers), V. Stephenson, D. Robbins, J. Silbar; Liberty 1495
				(Jay Graydon), A. Jarreau, M. Omartian; Warner Bros. 7-29624
85	90	2	**HOLD ME 'TIL THE MORNIN' COMES**—Paul Anka (Denny Diante), P. Anka, D. Foster; Columbia 38-03897
	86	63	20	**DER KOMMISSAR**—After The Fire (John Eden), R. Ponger, A. Piercy; Epic 34-03559
	87	65	22	**JEOPARDY**—Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)
	88	89	2	**NEVER TELL AN ANGEL**—The Stompers (Richie Cordell, Glen Kolotkin), S. Baglio; Boardwalk 121777
	89	62	14	**THE ONE THING**—Inxs (Mark Opitz), A. Farriss, M. Hutchence; Atco 7-99905
90	NEW ENTRY		**THE SAFETY DANCE**—Men Without Hats (Marc Durand), Ivan; Backstreet 52232 (MCA)
	91	71	15	**MORNIN'**—Jarreau (Jay Graydon), A. Jarreau, J. Graydon, D. Foster; Warner Bros. 7-29720
	92	77	6	**THEME FROM DOCTOR DETROIT**—Devo (Devo), M. Mothersbaugh, G.V. Casale; Backstreet 52215 (MCA)
93	NEW ENTRY		**DEAD GIVEAWAY**—Shalamar (L.F. Sylvers, III), J. Gallo, M. Dare, L.F. Sylvers, III; Solar 7-69819 (Elektra)
	94	68	9	**LOVE ON YOUR SIDE**—Thompson Twins (A. Sadkin), Bailey, Currie, Leeway; Arista 1056
	95	73	13	**LOVE'S GOT A LINE ON YOU**—Scandal (Vini Poncia), Z. Smith, K. Green; Columbia 38-03615
	96	67	10	**LOOKING FOR A STRANGER**—Pat Benatar (Neil Geraldo, Peter Coleman), F. Golde, P. Mclan; Chrysalis 4-42688 (Epic)
	97	87	23	**COME ON EILEEN**—Dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)
	98	72	13	**RIO**—Duran Duran (Colin Thurston), Duran Duran; Capitol 5215
	99	74	7	**WHEN I'M WITH YOU**—Sheriff (Stacy Heydon), A.D. Lanni; Capitol 5199
	100	91	10	**EASY FOR YOU TO SAY**—Linda Ronstadt (Peter Asher), J.L. Webb; Asylum 7-69838 (Elektra)

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.

www.americanradiohistory.com

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
☐ Diners Club
☐ Visa
☐ Master Chg
Bank # _____

Credit Card Number. _____
Expires _____
Signature _____

NOTICE

FREE (Advice)

MAKE YOUR CLASSIFIED AD PAY!!

How? By running it consistently and by making sure your ad is in position when that prospect is ready to BUY. The most effective classified ad campaigns are those that call for ads being repeated and measurement taken after 6 to 8 weeks. Keep in close contact with me (Jeff) at Billboard.

Call
(800) 223-7524
or
(212) 764-7388

I'll make sure your advertisement is in the **RIGHT POSITION** for maximum exposure.

BOXES FOR AUDIO & VIDEO

BOXES FOR STEREO 8 & CASSETTES
12" Pilfer Proof Heights & form fit. Beautiful Stock designs & custom printing.
IN STOCK—INSTANT SHIPMENT
Low Prices—Free Samples
PAK-WIK CORPORATION
128 Tivoli St., Albany, NY 12207
(518) 465-4556 Collect
VHS & BETA BOXES

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

JOBS AVAILABLE

WANTED: SINGERS, DANCERS, all Theatrical Artists. RESUMES: Chicago Fame Cultural Center, 220 S. State Street-Rm. 1612, Chicago, Illinois 60604.

FOR SALE

20/20 SEX TRAP
Featuring the Hit
"JACK'S GOT A PROBLEM"
Now Available on Enigma Records
Album or Cassette $6.98 List Price
"SEE THE VIDEO ON MTV"
Distributed by
GREENWORLD DISTRIBUTION
Specialists in American Independents and Imported Records From 30 Countries Write or Call for Our Extensive Free Catalogue
Greenworld Distribution
20445 Gramercy Place, Box 2896
Torrance, CA 90509
(213) 533-8075 (CA, AK, HI)
(800) 421-2095 (Toll Free)

NEW IMPROVED AMPEX STYLE CASSETTE BOX
New "Easy Open" Snap Locks
Smooth—No Sinks
Dyna Day is also exclusive manufacturer of the patented
Automatic Boxing Machine
Opens Ampex Style and soft poly box, inserts cassette and closes box at rate of up to 90/minute!
Dyna Day Plastics, 6270 S. Country Club Rd.
Tucson, AZ 85706 • 602-746-1001

CUT CORNERS
ROCK·JAZZ·C&W·MOR·CLASSICAL·LPs
PRICED TO MOVE FROM 35¢ TO $1 75!
BEST OF DAVID BOWIE NOW $3 50
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 F C L 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

EXPORT TO ALL FOREIGN COUNTRIES 12" & LP's
We specialize in all disco releases from—U.S. — CANADA — GERMANY — ITALY — HOLLAND — ENGLAND — FRANCE, Try us
IMPORT-O-DISC
855 (E) Conklin St.
Farmingdale, N.Y. 11735
(516) 694-4545 Telex. 475 8158 IMPT DISC (MAIL-U)

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

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

EXPORTER & U.S.A. WHOLESALER-ACCESSORIES
VIDEO GAMES. ACCESSORIES, AUDIO PRODUCTS. 12" RECORDS. COMPUTER SOFTWARE AND 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

PROFITS DOWN?
Thousands of titles on assorted Albums, 8-Tracks and Cassettes available at BUDGET prices. Call or write for our free giant catalog.
RECORD-WIDE DISTRIBUTORS, INC.
1755 Chase Dr.
Fenton (St. Louis) MO. 63026
(314) 343-7100

COMPACT DISCS
Over 250 titles in stock. We ship anywhere in North America.
RHYTHMS
2485 Queen St. East
Toronto, Ont. Canada M4E 1H9
For catalog call: (416) 694-8522

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.

COMEDY MATERIAL

ONE-LINERS NOTEBOOK IS HERE!
Over 1,000 comedy lines compiled and updated from the pages of the popular "The Radio Personality!" Politics, sex T V, sports, it's all there! Topical witty, irreverent! If you believe you owe your listeners the best join the fun now Just make your check or money order for $15 00 payable to.
KEN MAYS, P.O. BOX 1374
Maitland, FL 32751 and
ask for ONE-LINERS NOTEBOOK

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 Serivce! We have it all. FREE information package. PETER PATTER, P.O. Box

Professional Audio Recording TAPE
Reels • Cassettes
Ampex • 3M
Ask for our recording supply catalog
Polyline Corp. 312/298-5300
1233 Rand Rd. • Des Plaines, IL 60016
24

★EXPORT EXPERTS★
Efficiency . . . our specialty!!
New Wave, Rock, Disco, Pop, Country Jazz, Raggae, R&B
PROMPT SERVICE TO ALL COUNTRIES
RECORDS, TAPES, AUDIO, VIDEO
GOOD PRICES — GOOD FILL
Maxi Music
150 Nassau Street, (Suite 1438)
New York, N.Y. 10038
Phone (212) 962-4930
TELEX 239063 Maxi
Domestic Inquiries Welcome

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

PIANO FOR SALE

STEINWAY BABY GRAND
5' x 7'—Ebony with a custom acrylac top — Beautiful sound. Have to see to appreciate.
(213) 656-4314

MANAGER WANTED

M.O.R. POP/ COUNTRY CROSSOVER
First Class Singer/Entertainer 25 with commercial appearance and sound who has a professionally packaged act seeks quality association with a strong personal manager who has a track record in the entertainment and recording industry. Tape, pictures and resume upon request
H & R Productions
Box 45
Woodmere, NY 11598

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

AMPEX TAPE SALE "456"
½" x 7"—list $16.19—sale $7.38
¼" x 10"—List $39.79—sale $20.98
½" x 10"—List $65.99—sale $32.78
Prices slightly higher for single unit or single carton quantities.
(Anvil cases 50% off)
WEST LA MUSIC
11345 Santa Monica Blvd.
West Los Angeles CA 90025
(213) 477-1945

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 ¼" 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

WHY PAY MORE?
cassette & 8trk blanks, 3m tape
1-45 any amount cass. .61 8trk .84
46-60 any amount " .69 " .92
61-80 any amount " .75 " 1.01
81-90 any amount " .85 " 1.10
CASSETTE & 8TRK DUPLICATORS, CUSTOM DUPLICATION, SHRINK WRAP & LABEL ADD 25¢
TRACKMASTER INC
1310 South Dixie Hwy. West
Pompano Beach, Fla. 33060
Tel: (305) 943-2334

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 · DYNASOUND · 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 STYLI, HEADPHONES, CARTRIDGES
We distribute at best factory (or below) pricing to the trade on: SHURE, AUDIO TECHNICA, PICKERING, ORTOFON, ADC, STANTON, GRADO, SENNHEISER.
(800) 223-0111
(212) 435-5100
MAGNETRONIX INDUSTRIES
1589 46th St., Brooklyn, NY 11204
Telex: 420419 INTEL (ITT)

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

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

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

BUTTONS

buttons, buttons, BUTTONS!
Order a $5 0 or $ 1 00 Button Master sampler pak to see all the newest of our 60,000 designs! We're the world s largest dist 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 an ip 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)
1-(215) 277-1966-(PA)
If you don t have a phone 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

POSTERS

POSTERS
Largest Selection of Rock Posters
ZAP ENTERPRISES
1251-3 Irolo St., Los Angeles, Calif 90006
(213) 732-3781
DEALERS ONLY

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
P.O. Box 45686
Tulsa, OK 74147
Offices in Hollywood FL and Tulsa, OK

(Continued on page 46)

www.americanradiohistory.com

			Warner Bros 1-23801	WEA		8.98	BLP 5
19	19	13	**THE TUBES** Outside/Inside Capitol ST-12260	CAP		8.98	
20	20	52	**MEN AT WORK** Business As Usual Columbia ARC 37978	CBS	▲		BLP 59
21	28	4	**THE ISLEY BROTHERS** Between The Sheets T-Neck FZ 38674 (Epic)	CBS			BLP 2
22	22	14	**ALABAMA** The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 1
23	23	5	**A FLOCK OF SEAGULLS** Listen Jive/Arista JL8-8013	RCA		8.98	
24	24	27	**DEBARGE** All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 11
25	25	5	**MAZE** We Are One Capitol ST12262	CAP		8.98	BLP 7
26	26	11	**KROKUS** Head Hunter Arista AL 8005	RCA		8.98	
27	33	3	**SOUNDTRACK** Return Of The Jedi RSO 422811767-1 (PolyGram)	POL		9.98	
28	30	5	**MTUME** Juicy Fruit Epic FE 38588	CBS			BLP 3
29	29	6	**THE B-52'S** Whammy Warner Bros. 1-23819	WEA		8.98	
30	35	3	**IRON MAIDEN** Piece of Mind Capitol ST 12274	CAP		8.98	
31	44	3	**THE KINKS** State Of Confusion Arista A1 8-8018	RCA		8.98	
32	32	11	**NAKED EYES** Naked Eyes EMI-America ST 17089	CAP		8.98	
33	34	57	**JANE FONDA** Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
34	36	6	**GLADYS KNIGHT AND THE PIPS** Visions Columbia FC 38205	CBS			BLP 4
35	41	3	**ELTON JOHN** Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
36	37	9	**RONNIE MILSAP** Keyed Up RCA AHL1-4670	RCA		8.98	CLP 5
54	55	4	**DENIECE WILLIAMS** I'm So Proud Columbia FC 38622	CBS			BLP 13
55	57	6	**DAVE EDMUNDS** Information Columbia FC 38651	CBS			
56	63	10	**QUIET RIOT** Metal Health Pasha BFZ 38443 (Epic)	CBS			
57	40	10	**JOAN RIVERS** What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98	
58	50	62	**TOTO** Toto IV Columbia FC 37728	CBS	▲		
59	62	7	**R.E.M.** Murmur I.R.S. SP70604 (A&M)	RCA		8.98	
60	61	6	**WILLIE NELSON AND WAYLON JENNINGS** Take It To The Limit Columbia FC 38562	CBS			CLP 9
61	53	13	**WHISPERS** Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 8
62	175	2	**THE HUMAN LEAGUE** Fascination A&M 1-2501	RCA		5.98	
63	54	12	**KASHIF** Kashif Arista AL 8001	IND		8.98	BLP 12
64	79	20	**MERLE HAGGARD/WILLIE NELSON** Poncho & Lefty Epic FE 37958	CBS			CLP 2
65	119	5	**EURYTHMICS** Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98	
66	59	13	**JULIO IGLESIAS** Julio Columbia FC38640	CBS			
67	70	13	**CHAMPAIGN** Modern Heart Columbia FC38284	CBS			BLP 19
68	68	7	**JONZUN CREW** Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 22
69	77	3	**DIANNA ROSS** Anthology Motown 6049ML2	IND		9.98	BLP 44
70	73	8	**MARTIN BRILEY** One Night With A Stranger Mercury 810332-1M-1 (PolyGram)	POL		8.98	
71	64	16	**GREG KIHN BAND** Kihnspiracy Beserkley 60224 (Elektra)	WEA		8.98	
			Atlantic 80055	WEA		8.98	
89	91	8	**MICHAEL BOLTON** Michael Bolton Columbia BFM 38537	CBS			
90	108	5	**LEE GREENWOOD** Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 8
91	65	16	**AFTER THE FIRE** ATF Epic FE 38282	CBS			
92	106	6	**JIM CAPALDI** Fierce Heart Atlantic 80059	WEA		8.98	
93	83	67	**WILLIE NELSON** Always On My Mind Columbia FC 37951	CBS	▲		CLP 19
94	118	5	**FASTWAY** Fastway Columbia BFC 38662	CBS			
95	NEW ENTRY		**PAT METHENY GROUP** Travels ECM 1-23791 (Warner Bros.)	WEA		14.98	
96	107	4	**HEAVEN 17** The Luxury Gap Arista AL 8-8020	RCA		8.98	
97	100	27	**SAMMY HAGAR** Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	▲	8.98	
98	NEW ENTRY		**ROD STEWART** Body Wishes Warner Bros. 1-23877	WEA		8.98	
99	81	68	**DEF LEPPARD** High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
100	135	2	**SYLVIA** Snapshot RCA AHL1-4672	RCA		8.98	CLP 31
101	72	31	**PHIL COLLINS** Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98	
102	104	12	**ROXY MUSIC** The High Road Warner Bros. 1-23808	WEA		5.99	
103	109	99	**JOURNEY** Escape Columbia TC 37408	CBS	▲		
104	128	2	**PETER TOSH** Mama Africa EMI-America SO-17095	CAP		8.98	BLP 60
105	116	4	**BOB JAMES** The Genie Columbia FC 38679	CBS			BLP 46

Bob Marley

ON SALE NOW!

Available at all finer record stores.

MUSICIAN

P.O. BOX 701, GLOUCESTER, MA 01930

www.americanradiohistory.com

REAL ESTATE

NIGHT CLUB in the SUN BELT
Oklahoma City, OK

Free-standing building, 6 mo's old, located in the fastest growth area of Oklahoma. 12,000 sq. ft., 3 bars, 500 seating capacity, state-of-the-art sound system.

405-946-7100 Jerry Hocker

J. R. FULTON & CO.
Oklahoma City, OK

HELP WANTED

MARKETING DIRECTOR/ PRODUCT MANAGEMENT
LOCATION—NEW YORK

Creative/Energetic Marketing Professional seeks position with major label Experience Currently Advertising Director for International Corporation, Account Management top N.Y Agency—Major package goods account General Mngr./V P. Consumer Electronics Corp V.P. Public Relations Company. 5 yrs Music Industry background in the U K Reply to:

Box 7511, Billboard
1515 Broadway,
New York, NY 10036

YOUNG AGGRESSIVE MERCHANDISING COMPANY

Needs the talents of a sharp, G.O./typist, top skills a must. Dictaphone, type 80 wpm. Shorthand/or speed writing, knowledge of the Lexitron word processor and telex a plus. Good composition, grammar and spelling essential. Must be willing to do a variety of bookkeeping and g.o. duties—journal entries, 10 key, filing, collating, Xeroxing, etc. Send resume to:

GORDON BENNETT & ASSOCIATES
8335 Sunset Blvd.—Suite 201
Los Angeles CA 90069
or telephone (213) 656-7370

SALES REP WANTED

VERY LARGE LEADING AUDIO AND VIDEO TAPE MANUFACTURER FROM KOREA NEEDS ABLE SALES REP OR REP ORGANIZA! REP OR REP ORGANIZATION.

EXCELLENT OPPORTUNITY FOR PERSON LOOKING FOR HIGH INCOME AND FUTURE.
SEND RESUME TO:

SUNKYONG INTERNATIONAL INC.
235 W. 132nd St.
Los Angeles, CA 90061

EXPERIENCED PD WNOE FM TM FORMAT — COUNTRY SEND TAPE & RESUME ERIC ANDERSON—GM 529 BIENVILLE ST. NEW ORLEANS, LA. 70130 EOE M/F

EARN $400 PER 1000 STUFFING ENVELOPES AT HOME. NO EXPERIENCE NEEDED. FREE DETAILS. ENCLOSE STAMPED ENVELOPE. MARILLO, 1616 W. JONQUIL, CHICAGO, ILLINOIS 60626.

MATURE ANNOUNCER TO do mid-day show. Tapes and resumes to: G.M. KBET Radio P.O. Box 11710, Reno, NV. 89512. No Calls!

WANTED: TALENT BOOKING Agents. RESUMES TO: Chicago Fame Cultural Center, 220 S. State Street-Rm. 1612, Chicago, Illinois 60604.

STUDIO MANAGER FOR major Manhattan 24 track recording facility. Send resume—replies confidential. Box 7512, Billboard, 1515 Broadway, New York, NY 10036.

RECORD COLLECTORS

RECORD COLLECTORS/RECORD DEALERS. Are you a collector, dealer, or do you want to become one, of: GERMAN SYNTHESIZER/KRAUTROCK, NEW WAVE and/or NEW PSYCHEDELIA, SIXTIES PUNK/PSYCHEDELIA OBSCURITIES, SKY, BRAIN, EVA, EDSEL or other rarities and GERMAN IMPORTS? Send two big IRC's for huge record-list. We carry all available discs + 1000's of rarities. We carry the unusual! *RETAIL & WHOLESALE!!* Write: RIMPO RECORDS/MARKTGASSE 17/7400 TUBINGEN WEST-GERMANY—TEL! 07071-23456.

SONGWRITERS

SONGWRITERS

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

POSITION WANTED

AMBITIOUS BLACK WOMAN seeks entry position in recording or management. San Francisco area and Western Region. Norma Beauchamp, (415) 239-8778, 509 Shields St., San Francisco, CA. 94132.

VIDEO MARKETPLACE for MANUFACTURERS, DISTRIBUTORS, ONE-STOPS etc.

$40.00 per column inch

Pay for three (3) ads—GET 1 FREE!!

(NO X-RATED PRODUCTS MAY BE ADVERTISED IN THIS SECTION)

VHS BLANKS
FOR DUPLICATORS NOW IN STOCK
WITH VHS LOGO, FROM LICENSED MANUFACTURER

T-0	1.75
T-30	4.23
T-60	5.53
T-90	6.78
T-105	7.25

IPS INC.
TEL. (516) 585-9600
TWX. 510-227-1585

MUSIC-VIDEO'S PRODUCED
From $1500

Creatively produced videos that will develop your stage performance into a distinctively original TV image. Be a part of the future. call Trey (404) 923-2098

CLUB III PRODUCTIONS

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

New LP/Tape Releases

• *Continued from page 30*

Hello Stranger
LP Solid Smoke SS-8014 (Rhino) $8.98

MANHATTANS
Follow Your Heart
LP Solid Smoke SS-8007 (Rhino) $8 98

MARVELOWS, see Esquires

MORGAN, TOM, & THE GOOD OLD BOYS
Maple On The Hill
LP Folkways FTS 31072 ..... $9 98

N R B Q
Scraps
LP Rounder 3055 ..... $8 98

NAZZ
Nazz
LP Rhino RNLP 109 ..... $8.98
Nazz Nazz
LP Rhino RNLP 110 ..... $8.98
Nazz III
LP Rhino RNLP 111 ..... $8 98

NELSON, WILLIE
Tougher Than Leather
LP Columbia half-speed mastered HC 48248 (CBS) ..... No List

NORMAN, NORM
Norm Norman
EP High Velocity XR22008

PAGE, LARRY, ORCH.
Kinky Music
LP Rhino RNLP 058 ..... $8 98

POLKEROS DE BEN TAVERA KING, LOS
Border Bash
LP Folkways FD 6528 ..... $9.98

RAGE
Nice 'N Dirty
LP Carrere BFZ 38460 (CBS) ..... No List
CA BZT 38460 ..... No List

RATT
Ratt
LP Time Coast TC 2203

REDDINGS
Back To Basics
LP Believe In A Dream FZ 38690 (CBS) ..... No List
CA FZT 38690 ..... No List

SHEPPARDS
The Sheppards
LP Solid Smoke SS-8004 (Rhino) $8 98

SMITH, DICK
Initial Thrust
LP Warner Bros. 23835

THREE STOOGES
Madcap Musical Nonsense
LP Rhino RNLP 808 ..... $8.98

TUCKER, JR.
Jr. Tucker
LP Geffen GHS 4009

VAN DYKES
No Man Is An Island
LP Solid Smoke SS-8016 (Rhino) $8.98

VARIOUS ARTISTS
New Sounds Ramblin' Coast To Coast: Early Days Of Bluegrass, Vol. 3
LP Rounder 1015 ..... $8 98
San Francisco Blues Festival, Vol. I
LP Solid Smoke SS-8009 (Rhino) $8 98
San Francisco Blues Festival, Vol II
LP Solid Smoke SS-8010 (Rhino) $8.98
San Francisco Blues Festival, Vol. III
LP Solid Smoke SS-8011 (Rhino) $8.98

VELONS
Come & Get These Memories
LP Solid Smoke SS-8008 (Rhino) $8 98

WAINWRIGHT, LOUDON, III
Fame & Wealth
LP Rounder 3076 ..... $8 98

WEDGE, THE
Surf Party '83
LP Rhino RNLP 098 ..... $8 98

WYNETTE, TAMMY
Even The Strong Get Lonely
LP Epic FE 38744 (CBS) ..... No List
CA FET 38744 ..... No List

JAZZ

DeLUCIA, PACO, See John McLaughlin

DiMEOLA, AL, See John McLaughlin

ENRIQUEZ, BOBBY
Espana
LP GNP Crescendo GNPS 2155

FARMER, ART, QUARTET
Warm Valley
LP Concord Jazz CJ212 ..... $8 98

HICKS, GEORGE
Ragtime: Tickled Pink
LP Folkways FS 3165 ..... $9 98

MATTHEWS, DAVID
Grand Cross
LP GNP Crescendo GNPS 2157

McLAUGHLIN, JOHN, AL DiMEOLA, PACO DeLUCIA
Passion, Grace & Fire
LP Columbia FC 38645 (CBS) ..... No List
CA FCT 38645 ..... No List

METHENY, PAT, GROUP
Travel
LP ECM 23791 (Warner Bros.)

TINGSTAD, ERIC
On The Links
LP Cheshire CT 101

VARIOUS ARTISTS
The Young Lions
LP Elektra/Musician 60196

GOSPEL

SHELTER
Prophets & Clowns
LP Roof Top RT01300

SINGING AMERICANS
Everybody Ought To Praise The Lord
LP RiverSong JU 38797 (CBS) ..... No List
CA JUT 38797 ..... No List

WOLFE, LANNY, TRIO
Behold
LP He Cometh! Impact R3783

CLASSICAL

BACH, JOHANN SEBASTIAN
Organ Works (Prelude & Fugue in E-Flat, Choral Preludes, Trio Sonata In C, Fantasia & Fugure in G Minor)
Ella
LP Hungaroton SLPX 12484 (Qualiton) $9.98
St. Matthew Passion (Highlights)
Ameling, Haefliger, McDaniel, Ambrosian Singers, English Chamber Orch., Somary
CA Vanguard Everyman Classics
CSRV 377 ..... $3 98

BEETHOVEN, LUDWIG VAN
Three Piano Sonatas (Moonlight, Pathetique, Waldstein)
Hungerford
CA Vanguard Everyman Classics
SCRV 389 ..... $3 98

BOCCHERINI, LUIGI
Guitar Quintet, No. 2, La Ritirata Di Madrid; String Quintet In E, Op. 13, No. 5
Schneider, Galimir, Tree, Soyer, Harrell, Diaz
CA Vanguard Everyman Classics
CSRV 291 ..... $3 98

COPLAND, AARON
Lincoln Portrait; Quiet City; Our Town; An Outdoor Overture
Heston, Utah Symph. Orch., Abravanel
CA Vanguard Everyman Classics
SCRV 348 ..... $3 98

HANDEL, GEORGE FRIDERIC
Royal Fireworks Music; Water Music
Vienna State Opera Orch., Appia, Prohaska
CA Vanguard Everyman Classics
CSRV 209 ..... $3 98

HAYDN, FRANZ JOSEPH
Symphony No. 100 (Military); Symphony No. 101 (Clock)
Vienna State Opera Orch., Woldike
CA Vanguard Everyman Classics
CSRV 187 ..... $3 98

KODALY, ZOLTAN
Choral Music, Vol. 3 (Children's & Female Choruses)
Budapest Kodaly Choir, Andor
LP Hungaroton SLPX 12492 (Qualiton) $9 98

LANG, ISTVAN
Double Concerto For Clarinet & Harp; String Quartet No. 3
Kodaly Quartet, Budapest Symph. Orch., Lehel
LP Hungaroton SLPX 12413 (Qualiton) $9 98

LISZT, FRANZ
Choral Works, Vol. 7
Nagy, Chorus Jeunesses Musicales
LP Hungaroton SLPX 12234 (Qualiton) $9.98
Four Hungarian Rhapsodies
Vienna State Opera Orch., Fistoulari
CA Vanguard Everyman Classics
CSRV 164 ..... $3 98

MAHLER, GUSTAV
Songs From "Des Knaben Wunderhorn"
Forrester, Rehfuss, Vienna Festival Symph. Orch., Prohaska
CA Vanguard Everyman Classics
CSRV 285 ..... $3 98
Symphony No. 4
Davrath, Utah Symph. Orch., Abravanel
CA Vanguard Everyman Classics
CSRV 388 ..... $3 98

MENDELSSOHN, FELIX
Symphony No. 4 (Italian); Music For A "Midsummer Night's Dream"
Vienna State Opera Orch., Golschmann
CA Vanguard Everyman Classics
CSRV 161 ..... $3 98

MOSONYI, MIHALY
Piano Concerto In E Minor; Mendelssohn: Songs Without Words, Op. 38
Nemes, Budapest Symph. Orch., Lehel
LP Hungaroton SLPX 12443 (Qualiton) $9 98

MOZART, WOLFGANG AMADEUS
The Four Horn Concertos
Linder, Vienna State Opera Orch., Swarowsky
CA Vanguard Everyman Classics
CSRV 173 ..... $3.98

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

GOLDEN OLDIES

YOUR OLDIES CONNECTION
LOWEST PRICES • FASTEST SERVICE
Quantity discounts, 1000's of hard to get titles. Giant catalog $1.00 (Free to radio stations).

GOLD VAULT
Box 202—Oshtemo, MI 49077
(616) 349-9413

45 RPM RECORDS
THOUSANDS IN STOCK
Music of the 50's, 60's, 70's and 80's.
RECORDS UNLIMITED
7968 Belair Rd., Baltimore, Md 21236
(301) 882-2262
(Please, no collect calls.)
Send for Free Oldie catalog. All major credit cards accepted.

DISCOUNT OLDIES
SEND $1.00 FOR CATALOG
OVER 10,000 OLDIES
SPECIAL DISCOUNT TO RADIO STATIONS
DISCOUNT OLDIES
BOX 77-B
NARBERTH, PA 19072
(215) 649-7565

BOOKINGS

National club & College circuit now an operation. Over 3,000 clubs & 1,100 colleges listed. Major sponsorship and promotion. No Agency sees. Free membership. Call or write for details. PAN (Performing Artists Network of North America)

P.O. Box 162-F
Skippack PA 19474
(215) 489-4640

INVESTORS WANTED

CONCERTS

Promoters looking for shrewd investors for super-star R&B concert at Madison Square Garden at N.Y.C. Please call:

(212) 410-6127
Monday-Friday 12 to 7 p.m.

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 News-people and Program Directors. Engineers Sales people Small medium and major markets all formats 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
6215 Don Gaspar, Dept. 2
Las Vegas, Nevada 89108

ANNOUNCEMENTS

"CIVIL RICE"

QL Records is pleased to announce the release of EINSTEIN'S RICEBOYS Direct-to-Digital album "CIVIL RICE" (QL 1002) In our test marketing of leading college radio stations CIVIL RICE" went straight into top 10 on most This 11 song audiofile album will retail for $4 99 Imported Japanese pressings will retail at $8 99 Also available on chrome and metal cassette, and Compact Disc Distribution by IMPORTANT RECORDS, New York The QL stands for Quality Get used to it

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

THE SIXTIES
A NEW MUSIC LIBRARY FOR RADIO-TV USE
INQUIRE ON STATION LETTERHEAD:
RECORD SOURCE INTERNATIONAL
1515 Broadway
New York, NY 10036

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.

DEADLINES FOR FUTURE ISSUES

JULY 2nd ISSUE—JUNE 20th
JULY 9th ISSUE—JUNE 27th
JULY 16th ISSUE—JULY 1st
JULY 23rd ISSUE—JULY 11th
JULY 30th ISSUE—JULY 18th
AUG. 6th ISSUE—JULY 25th
AUG. 13th ISSUE—AUG. 1st

www.americanradiohistory.com

Billboard® ANNUAL FOCUS ON Jazz

ISSUE DATE: July 16
AD DEADLINE JULY 5

From Storyville to the White House, Jazz has come a long way, and Billboard salutes the American sound heard round the world. On synthesizer or sax, Jazz is as vibrant as ever. Don't miss Billboard's Special Editorial Focus on the people and places behind the sound.

Reserve advertising space now. Contact Don Frost in New York (212-764-7352), or call 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; Paris, France: 1-738-4321; Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158; Madrid, Spain: 232-8000, 231-8319; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

www.americanradiohistory.com

Nashville Studios Cool To Digital

But Many Are Enthusiastic About Getting Into Video

By RADCLIFFE JOE

NEW YORK—Even as industry and consumer awareness of digital recording continues to increase via the Compact Disc hoopla, enthusiasm for it among studio operators surveyed by Billboard is very much a matter of personal opinion. In Nashville, for example, the consensus is that present digital technology is too expensive, not sufficiently different from state-of-the-art analog and too far away from wide consumer acceptance to justify the substantial investment.

Yet if Nashville studio operators are only lukewarm about digital—they see widespread involvement as at least three to five years away—many are excited about video. A number of studios have made significant financial commitments to it, and others are renting video equipment on a regular basis to supply the increasing demand by their clients.

At the two-year-old Bullet Recording Studio, manager Piers Plaskitt discloses that when president and co-owner Randy Holland began researching the market for a new studio, he found "video cropping up all over the place." Plaskitt says that Holland found a vast number of people in music, commercial and network video who wanted a place to edit, to shoot, and for other types of video work. "The demand was there, and it was very obvious that we would have to incorporate video into our facility," he says.

The decision to include video in the overall plans for the studio added significantly to its $2 million price tag. However, Plaskitt says he feels the effort and expenditure were worth it, as the studio's video business has been growing steadily, and video played an important role in helping the facility through the difficult early days of its operation.

Plaskitt says that as a new facility, Bullet Recording was ideally positioned to install digital equipment; instead, Holland opted for a state-of-the-art Solid State Logic console. He adds, "We tested all the available digital equipment, then compared the results with half-inch analog recordings, and decided that although there was some difference, it was not sufficiently significant to justify the added cost."

The studio manager also adds that Bullet would have had to charge clients as much as $200 an hour for studio time for digital, as compared to $140 an hour for analog. "We didn't think our clients would have been willing to pay those rates," he says.

Plaskitt admits that it was risky starting an expensive new recording studio in the middle of a recession, but states that although the first few months were "tricky," business has continued to build since then. Plaskitt says that in the early days of operation the studio recorded "many artists that I had never heard about. We also did a lot of work with inspirational artists and today we regularly record product for Word Records."

To help control costs, the studio employs only a small permanent staff, and depends on freelancers for much of its work. Plaskitt says that the advantage in using freelancers is that "you can pick from the cream of the crop."

To date, one of the biggest acts to use Bullet is the rock group Kansas. The studio has also been attracting a lot of sound-to-film and sound-to-video recordings, as well as some film soundtracks.

At the Music Mill studio, Harold Shedd, owner and general manager, feels that commercial digital for his facility is at least three years away. Shedd says that the new Studer analog consoles "are close to digital in quality." For those clients who ask for digital now, the firm rents the equipment. It does the same with video, although Shedd says that video, like digital, is "the coming thing for the industry."

Shedd stresses that his firm is constantly monitoring changes and trends in the studio business, and upgrades its facility to stay abreast of those changes.

Shedd says that he sees an upturn in the economy on the way, and that business at the Music Mill has picked up significantly within the past 30 to 60 days. "There is a definite upturn in studio rental business," he says.

Although Shedd admits that the soft economy has hurt his business, he says that regular clients, among them Mel Tillis, Alabama, Dr. Hook and Eddie Rabbitt, have helped keep the proverbial wolves from the studio door.

Glenn Snoddy, president and

(Continued on page 49)

Digital Synthesizers In NAMM Spotlight

CHICAGO—The role of the computer in the future of music comes into sharp focus at the 1983 exposition of the National Assn. of Music Merchandisers (NAMM), which began at McCormick Place here Saturday (18) and runs through Tuesday (21).

Digital synthesizers capable of approximating the sounds of a broad range of instruments from acoustic pianos to drums will be shown by such companies as New England Digital, Yamaha, Syntauri and Kurzweil Music Systems. They will be vying for attention from the more than 20,000 registrants with more conventional musical instruments and professional sound systems.

In addition to the close to 500 exhibitors who will be displaying their wares over some 250,000 square feet of display space, the exposition will feature a full schedule of educational seminars ranging from test procedures and alignment of professional audio equipment, to the successful running of recording studio operations in retail music stores. According to Larry Linkin, NAMM's executive vice president, the seminars will be conducted by prominent industry-ites, and are expected to attract capacity crowds.

The seminar on test procedures and alignment of professional audio equipment will be conducted by John Roberts of Phoenix Audio Labs. Roberts will deal with understanding and using basic audio test equipment. Subjects for this seminar will include the alignment of mixing consoles, tape recorders, electronic crossovers and measurement of speaker system impedance and resonance.

The seminar addressing approaches to running successful studio operations in retail music stores will be conducted by Dr. Ray Williams, NAMM's director of marketing and education.

NAMM registrants will also have the option of attending a seminar on the selection and use of loudspeakers for sound reinforcement systems. This seminar, to be presented by Larry Lutz of Altec Lansing, will provide information on various types of available loudspeaker systems, their advantages and disadvantages, and how to incorporate them so that they provide optimum results.

There will also be a seminar on understanding instrument amplification, conducted by Paul Rivera of CBS/Fender. Topics scheduled for discussion at this seminar include studio recording techniques for instrument amplifiers, interface with effects devices, choosing the correct instrument amplifier, and loudspeaker and safety considerations.

Rounding out the seminar schedule will be a discussion on emerging trends in music retailing conducted by Tom Noon and Jim Leas of Industry Insights, a managing consulting firm. All seminars will be held in the John Evers Theatre at McCormick Place.

Billboard Photo by Chuck Pulin

NAKED EYES—Pete Byrne, left, and Rob Fisher, right, of the EMI Records group Naked Eyes, put the finishing touches on their latest recording, "Promises, Promises," at Sigma Sound Studio, New York. Also in picture are producer John "Jellybean" Benitez, second from left, and engineer Jay Mark.

Beatles Exhibit At Abbey Road

LONDON—EMI's Abbey Road studios are being opened to the public for the first time in July for an exhibition in tribute to the Beatles.

Visitors to Studio Two, where the Beatles recorded, will be able to hear unreleased tapes of the group, watch film clips and inspect some of the original studio equipment which helped the quartet create recording history.

From July 18 to Sept. 11, there will be three separate presentations a day. After each, visitors will be given tea and biscuits and allowed to wander around the studio, in which microphones and speakers are positioned exactly as they were when the Beatles recorded their first chart single, "Love Me Do."

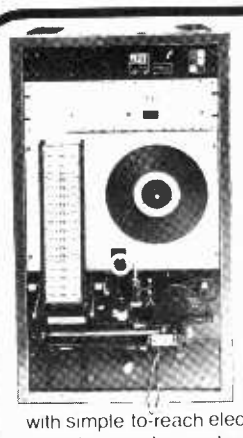
The exhibition, mainly covering the 1962-69 period, also includes later material from the Wings era, donated by Paul McCartney. Abbey Road staffers edited a mix of film footage and stills, plus sound dubbed from original masters retained by the studio, for a one-hour audio/visual presentation.

Reason for the Abbey Road "tourist season," on offer through the London Tourist Board and various individual travel operators, is that the studio is being refurbished. The most notable change is the installation of a new mixing console in the control room.

With your apex printer you'll print label copy right on your cassette.

Print up to 5,000 units per hour.
Save time, money, trouble, space.
Eliminate inventory problems, costly label overruns.
Save 3¢ or more per cassette.

audio AUDIOMATIC CORPORATION
400 Madison Avenue
New York, New York 10017
Telephone: (212) 308-6888
Telex: 12-6419



Introducing reliability...

TTL **Model 515**
Automatic Cassette Loader

Speed and accuracy are valuable only when your cassette loader is operating without problems. Now, with the TTL Model 515 Automatic Cassette Loader you can have the reliability which guarantees **top speed and highest accuracy all the time.**

Precision-built with many extra features, such as unique scissor action splicing system, built in quality control system and lowest operating noise, the 515 is a compact, modular design unit with simple to-reach electronic and mechanical components—easy to operate, easy to maintain. **Lowest downtime of any loader in the market.**

Dollar for dollar you cannot buy more production capacity, accuracy and reliability than you will find in the 515. Get all the information on specifications and prices—call or write to

TLR MARKETING CORP.
Exclusive Distributor
2 Bashford Street, Yonkers, NY 10701
Tel.: 914-968-1605

A-V MARKETING CORP.
Exclusive Sales Agent
195 Kinderkamack Rd
Emerson, NJ 07630
Tel.: 201-967-7240

www.americanradiohistory.com

Nashville Studios Cool To Digital

• *Continued from page 48*

general manager of Woodland Sound Studios, says he believes digital technology is changing so rapidly that it would be prudent for any studio operator to stand back and objectively assess what is most likely to survive before making any financial commitment.

Because of his philosophy, Snoddy has steered clear of making any significant financial commitment to digital. Instead, like many other studio operators in the Nashville area, he rents the equipment when the occasion demands it. However, he suggests that studio operators wanting to familiarize themselves with digital may want to consider the Sony F1 unit, which he describes as an economical way to introduce oneself to the technology.

Snoddy is just as cautious with video, although he feels more strongly about the potential of this technology for his business than he does about that of digital. Woodland Sound, which prides itself on being the oldest independent recording studio in Nashville, is enjoying an increasing amount of video work, but for the time being Snoddy is content to rent most of the needed equipment, until he has a better handle on the direction in which the business is going.

Overall, Snoddy admits that because of the weak economy, business at his studio has been off by between 10% and 15%. "However," he says, "there has been much talk of late by key record company executives that an upturn is in the making, and we look forward to that turnaround." When the upturn comes, he suggests, there will be steady, longterm growth that will help many studio operators recoup at least some of their losses of the past two years.

Regular recording acts at Woodland Sound include Barbara Mandrell, the Oak Ridge Boys and Brenda Lee. In addition, a generous helping of gospel, pop and jingles recordings has been helping to tide the company over the rough periods. Also helping to augment the facility's income is its disk mastering department, which, according to Snoddy, "has enjoyed considerable increase in business over the past year."

Travis Turk, studio manager at Sound Shop, sees the advent of serious digital as about six years away. He believes that the sluggishness of the economy has slowed the acceptance of digital technology, and adds that because of these mitigating factors, his company does not foresee any serious financial commitment to digital in the near future.

Turk is much more optimistic about video: "Video will be a tremendous force in our business in the future, and we are gearing for it." At present the firm offers its clients video synchronization, and it is planning to offer additional video services in the near future.

Although Sound Shop enjoys the patronage of such artists as Dolly Parton, Janie Fricke and T.G. Sheppard, it too has felt the crunch of the weak economy. Turk says that the last half of last year "was a bad time for us." He continues, "What is confusing about the industry is its radical up-and-down changes."

Jim Williamson, co-owner, president and general manager of Sound Emporium, does not see digital as a cure-all for the ills facing the recording business. "I do not see the feasibility in committing the studio to more than $250,000 in digital equipment until I see significant movement at the consumer end of the business," he says.

However, Williamson sees video as "very important. We think it is the direction of the future for the business." Sound Emporium has a fully equipped video room, and offers many video services to its clients, who include Merle Haggard, Andy Williams, Julie Andrews and Johnny Holliday.

Sound Emporium opened its doors in 1969, and over the past year the facility has been buffeted by the economy. However, Williamson notes that last month was one of the best, financially, in the history of the facility.

The Ramsa WR-8724.
A better mix for your money.

RAMSA

The Ramsa WR-8724 is a dependable, easy to use, high performance sound reinforcement mixer. It gives you extraordinary flexibility in mixing with 24 input modules and 7 output modules (11 output busses) including 4 Group, 1 Mono Master, 2 Send and 2 Echo Busses.

And what makes the WR-8724 particularly unusual are features you'll rarely find on other boards. Like the Mono Matrix Module. It allows you to have mono output at the same time that you're making a stereo recording.

The Mono Solo switch allows you to solo not just in headphones like some boards do, but also through your PA speakers. Or through both headphones and speakers.

The Ramsa WR-8724 gives true accuracy and precision in sound control with 10 meters including solo metering.

The EQ system is remarkable. With 3-position High and Low frequency controls and continuous control in the midrange.

There's Master Send Control with a 3-band equalizer so performers can monitor specific signals on stage without the extra cost of a separate equalization system.

And all of this Ramsa wizardry is linked by wide band, low distortion circuitry for crisp, clean, clear sound.

But most astonishing about the Ramsa WR-8724 is not just its impeccable performance and number of features. It's the fact that Ramsa gives you the kind of performance/feature combination you'll find in boards costing far more.

So if you want a better mix for your money, look for the Ramsa WR-8724.

Please send me more information about the Ramsa WR-8724.
Name_____
PLEASE PRINT
Address_____
City_____State_____Zip_____
Phone ( )_____
Return Coupon To: Panasonic Industrial Company, Professional Audio Systems, One Panasonic Way, Secaucus, N.J. 07094.
88

Panasonic®
PROFESSIONAL AUDIO SYSTEMS

www.americanradiohistory.com

TASCAM RECORDER—This Tascam cassette deck, model 122-B, is designed for use in recording and broadcast studios, and with sound reinforcement systems. It features front panel bias and record level calibration trimmers, and presets for normal, chrome and metal tape. Its three-head design allows simultaneous off-tape monitoring during recording.

PART OF FIRM'S EXPANSION

Editel Opens Vid Sound Room

NEW YORK—A state-of-the-art sound mix room, built specifically for video mixing, has been opened here as part of an expansion program by Editel-New York, a video post-production facility owned jointly by Bell & Howell and Columbia Pictures.

The room was designed and built by Vin Gizzi, a Juilliard graduate who works as an audio consultant and technical facilities designer. It is built on a "floating floor," and utilizes double wall construction for acoustical isolation from the rest of the Editel facility.

According to Gizzi, room response is within 3dB over the audible range. He adds that good lines of sight to the 30-inch video monitor are provided for more than a dozen people.

The room features an SSL 6000 series console designed to Gizzi's specifications. It is fitted with 32 inputs, expandable to 48, and six mix busses. SSL's Events Controller is an integral part of the control matrix, and is used to cue non-synchronous tape machines, fire cue lights, switch digital processors or roll cartridge players.

Automated dynamic mixing and the ability to organize and store titles, cues and SMPTE locations are some of the features of the SSL computer console used on the project. Also featured are Studer models A800 and A80 tape machines in 24/16-track and eight/four-track configurations. All tape machines feature Dolby noise reduction systems, according to Gizzi.

Also incorporated into the system are a 35/16mm playback machine, as well as stereo audio cartridge machines used primarily for sound effects and sweetening. The mix room can interface with any of Editel's 27 one-inch VTRs or two-inch quad machines, according to Gizzi. Video in session is supplied by a Sony model BVU 800 with high speed search.

Gizzi says that the capability of the system's Q-Lock is expanded through a unique synchronizer system from Audio Kinetics. Through this system, five tape machines may be simultaneously controlled and synchronized from a single keyboard.

The room's outboard equipment includes AMS model 1580, Lexicon super prime time, Scamp modules, Pultec equalizers and UREI limiters and notch filters. Echo is provided by an EMT model 140, Lexicon model 224X and AKG model BX10. Power amplifiers used are McIntosh, with monitors by UREI, ROR and ADS.

Sony Marketing Digital Reverb

NEW YORK—Sony's Professional Audio Products division has begun marketing a new digital reverberator with expanded software. According to George Currie, vice president and general manager of Sony Professional Audio Products, the unit, model DRE-2000, is capable of greater programming capacity and acoustic parameters.

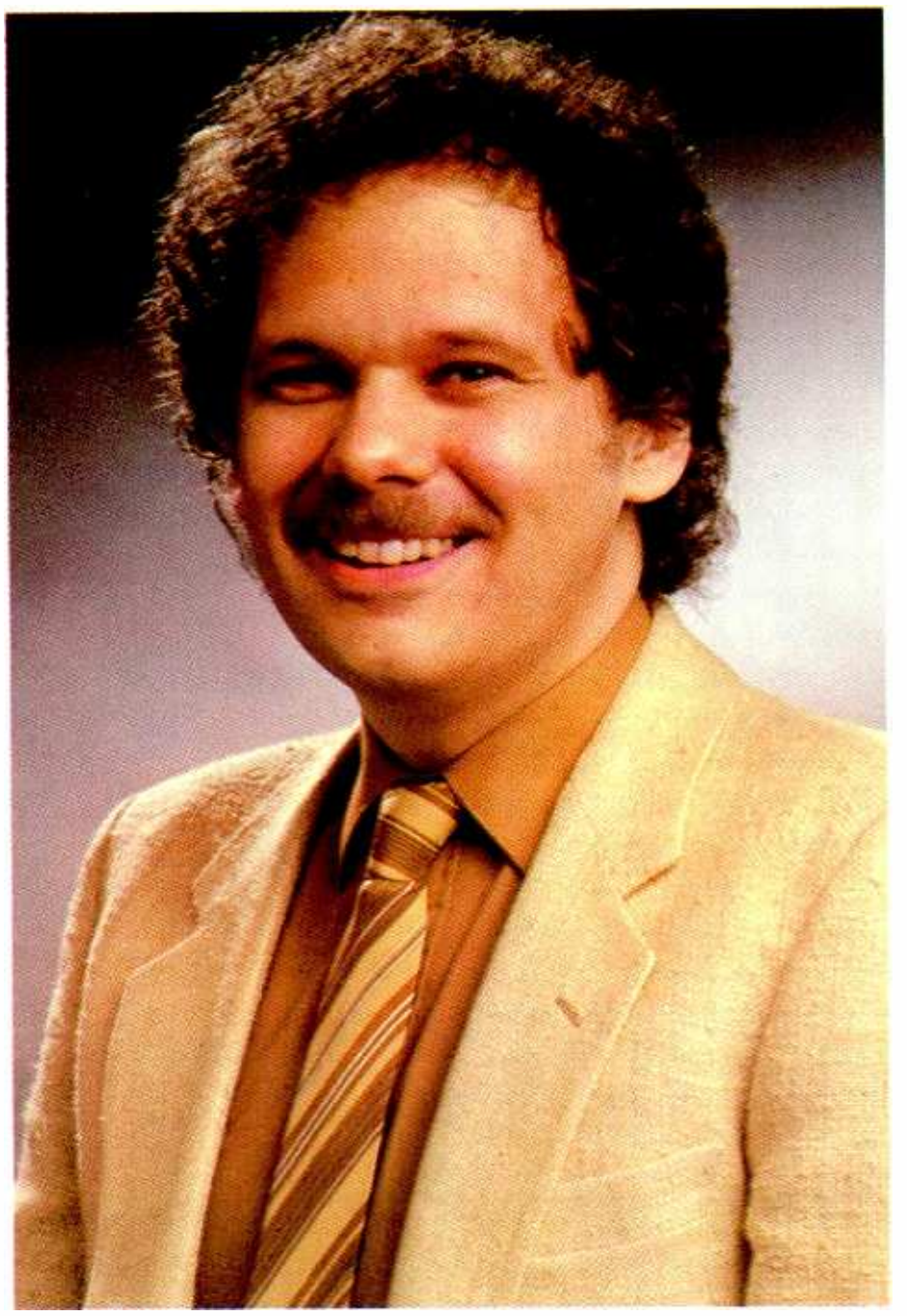
Other improvements made in the DRE-2000's programs include wider stereo width of reverberation, higher echo density, smoother decay, and the addition of a second, independently-controlled early reflection. The features, which Currie says contribute to more natural reverberation effects in the unit, can be utilized in the upgrading of earlier systems in the genre.

In addition to factory pre-set memory modes, the DRE-2000 offers the user the ability to compose complex programs of acoustic characteristics for instant recall, says Currie. He adds, "Tests of different programs are possible, as well as smooth changeover of various programs, while the actual mix-down recording is taking place."

The DRE-2000 uses 16-bit quantization, and features four reverberation modes, two echo modes, and two delay modes. The unit can interface directly with either digital or analog systems, and produces spring and plate effects, concert hall acoustics, and high frequency reverberation characteristics.

This Is Bob Ludwig.

He Is The Engineer Behind The Disk Mastering Of Over One Hundred Platinum And Gold Albums And A 1981 Grammy Award Winner.



Bob Ludwig Masters and Mixes Exclusively on Agfa Tape.

AGFA AUDIO

The Mastering Choice of the Masters.

MAGNETIC TAPE DIVISION AGFA-GEVAERT, INC

Mr. Ludwig accepts no compensation for his endorsement.

www.americanradiohistory.com

Studio Track

By ERIN MORRIS

In **Nashville** at **Woodland Sound Studios**, **Conway Twitty** working on overdubs for a Warner Bros. Christmas album, with Twitty and **Jimmy Bowen** producing. **Ron Treat** is behind the board, with assistance from **Ken Criblez** and **Tim Farmer**. . . . **Tommy Roe** is in the studio with producer **Nelson Larkin**. **David McKinley** is engineering, with **Andy Benefield** seconding. . . . **Herman Harper** producing the **Florida Boys** for Word, with **Ken Corlew** at the console.

Brice Henderson at **Sound Emporium Studios** working with producer **Scott Tutt** and engineer **Jon d'Amelio**. . . . **Sonny James** finishing self-produced project for Dimension with **Rick Horton** engineering. . . . **Jim Fogleson** producing the **Thrasher Brothers** for their next MCA release, with **Jim Williamson** at the board. . . . **Johnny Hallyday** and producer **Pierre Billon** cutting tracks for Phonogram. **Charlie Tallent** is engineering the project, with **Cathy Potts** assisting.

At **Emerald Sound**, **J.D. Souther** cutting tracks with producer **David Malloy** and engineer **Joe Bogan**. . . . **K.T. Oslin** laying Warner Bros. tracks with producer **Jimmy Bowen** and engineer **Steve Tillisch**. **Keith Odle** and **Russ Martin** are assisting. . . . RCA artist **Louise Mandrell** working with producer **Eddie Kilroy** and engineer Bogan. **Malloy** producing **Eddie Rabbitt** for Warner Bros., with Bogan at the board. Kilroy also producing **Randy Wright** for MCA, with Bogan engineering.

At **Bullet Recording**, **Earl Richards** producing **the Cabin Fever Band** for El Dorado, with **Jim Baird** engineering. . . . **Randy Holland** is engineering and **Stan Cornelius** is producing a **Cindy Goody** project. . . . **Neil Kernon** continuing work on the mixing of **Kansas'** next LP, with **Danny Mundhenk** seconding. . . . Producer Richards mixing new LP by **Markin Dinning**, with Baird engineering and **Glen Wade** assisting. . . . Richards, **Jim Isbell** and **Fred Carter Jr.** continuing production work on new **Younger Brothers** project. . . .**Moses Dillard** producing tracks on **Greg Williams**. Baird is engineering the project.

In Austin, at **Pedrenales Recording Studio**, **Asleep At The Wheel** completing new album tracks with co-producers **Ray Benson** and **Willie Nelson**. Engineering the project is **Larry Greenhill**, with **Bobby Arnold** assisting.

In **New York City** at **Blank Tapes Recording Studios**, **John Morales** and **Sergio Munzibai** mixing **Thelma Houston** and **Wilton Felder** for MCA, with **Butch Jones** engineering. . . . **Mark Kamins** mixing **Warren Doris** for Island Records, with Jones at the controls. . . . **Richie Rivera** mixing the **Bee Gees** for PolyGram, with Jones and **Roger Keay** at the board. . . . **Butch Ingram** mixing **Blue Magic** for Atlantic, with **Joe Arlotta** engineering.

At **The Record Plant** in New York City, **Peggy King** working with producer **Bob Bach** and engineer **Jay Messina**.

Producer **Steve Burgh** and engineer **Michael McDonald** mixing an LP by **Toby Lynn** for Vallhalla at **Skyline Studios**.

At **Greene Street Recording**, dance-rock group **This** mixing their upcoming EP, with **Greg Thornwood** and **Jerry Thichava** at the board.

At **Right Tracks Studios**, producer **Kenton Nix** working with **Gregori Hunte** on a new EP, with **David Stone** engineering.

In Detroit at **The Disc Ltd.**, **Carl J. Vest** and **Sarqikel DeLeon** producing **You**, with **Earl Size** engineering.

In Scarborough, Ont. at **Phase One Recording Studios Limited**, **Mick Ronson** producing **Lisa Dal Bello** EP for Capitol. . . . **Bob Ezrin** producing the new **Alice Cooper** album. . . . **Rick La Vay** in the studio with producer **Peter Waterman**. . . . **Terry Brown** producing **Tic Toc** for Dalcorte Records.

At **Sigma Sound Studios** in Philadelphia, RCA artist **Robert Hazard** producing himself with **Arthur Stoppe** engineering and **John Wisner** assisting . . . **Kenny Gamble** has been producing the **Stylistics** for Philadelphia International with **Joe Tarsia** engineering.

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

MUSICAL MONITOR—This new speaker system from Altec Lansing is designed to function as a high-level, on-stage monitor, as well as a compact full-range PA speaker. The unit, model 937, features Altec's patented Mantaray constant directivity horn, a newly-developed, high efficiency, linear-response 12-inch, low frequency driver, and a computer designed enclosure. It is being introduced at the NAMM show in Chicago.

From Our Hands To Jeff Baxter's

The Otari ½" eight channel MK III-8

Before Producer/Artist Jeff Baxter rolls into expensive studio time, he rolls tape on an Otari machine. At Home. In his studio, Casual Sound.

"The Otari saves me a great deal of time and money. A recording studio was never intended to be a $150.00 per hour rehearsal hall, so I work out ideas and refine the tunes before I go into the studio.

All my pre-production recording for the last several years has been on my Otari. That machine has never left my studio, —it's been incredibly reliable.

There's a lot of musical moments that have been captured on that machine . . . some of which have been directly transferred to the final multitrack masters . . . Elliot Randall, Doobie Brothers, on and on. The Steely Dan Pretzel Logic album was mastered on an Otari 2-Track. And, that's obviously a statement in itself . . . how I feel about the quality of the sound."

Jeff Baxter's always been into instruments that musicians can afford. It's obvious that he's also been heavily involved at the leading-edge of recording technology.

Besides telling you his feelings about Otari tape machines, there's just one other tip Jeff would like to leave you with:

"Try anything and everything and always roll tape."

OTARI. *Technology You Can Touch.*

Otari Corporation, 2 Davis Drive, Belmont, CA 94002
Tel: (415) 592-8311 Telex: 910-376-4890

© 1982 Otari Corporation

www.americanradiohistory.com

ROVA SAXOPHONE QUARTET ON TOUR

Ensemble Penetrates Iron Curtain

By JACK McDONOUGH

BERKELEY, Calif.—In an upbeat shift in the often cautious jazz dialog between the U.S. and Communist bloc nations, an avant-garde ensemble is touring seven Russian and Romanian cities this month, with a small video crew on hand to tape performances and hoped-for musical exchanges with musicians there.

The Rova Saxophone Quartet believes it's the first avant-garde group to crack that barrier, via an itinerary that takes them to Moscow, Leningrad and Riga in the U.S.S.R. and Bucharest, Brasov, Timisoara and Sibiu in Romania. In some cities, the group is slated to play venues seating about 1,000. Other stops, notably Riga and Sibiu, are music festivals. In Bucharest, the ensemble will play the 4,500-seat ballroom of a 15th century castle.

The company will be traveling as private citizens and "amateur musicians," with the trip being coordinated by Friendship Ambassadors Inc. of Upper Montclair, N.J. under the logo "Jazz Celebration '83," with the West Virginia Wesleyan college band part of the package. Eva Soltes of Berkeley is acting as producer for the shows.

The invitation to Rova was extended by the Leningrad Contemporary Music Club, which in 1981 voted the Quartet "top combo" in its jazz poll. (The group also popped up in the "best group" category in last year's reader's poll in Poland's Jazz Forum magazine.)

The Quartet has four releases on its own Berkeley-based Metalanguage label, plus albums on European labels Moer, Ictus and Fore. A forthcoming package on the Italian Black Saint label will feature compositions by Steve Lacy.

Video on the trip will be done by John Rogers and Jim Mayer, whose company is Ideas In Motion. Audio will be handled by Bob Schumaker of 1750 Arch Records of Berkeley. The contingent will also include Charles Sheer, music writer for the Oakland Tribune. A live album is being considered.

"It is a rare thing to be able to do this," says Soltes, commenting on the video approval. "We won't know what latitude we'll have until we get there. Our hope is to get as in-depth a look at Soviet life and Soviet reaction to music as is pragmatic while strictly adhering to the wishes of the Soviets.

"We want to look at music as the language of people of estranged countries and to get a look at Soviet attitudes toward jazz. Jazz has been an issue there since the Bolsheviks took over. They have confronted jazz in a political way as well as in a musical and cultural way, whereas in America jazz artists are notoriously apolitical. My guess is that at this point jazz must be almost a transplanted culture there. They have taken it on and gone on to develop it completely in their own way."

San Francisco PBS outlet KQED is serving as television contact in decisions affecting ultimate use of the tapes.

SWEET SENDOFF—Flutist James Newton celebrates his new, eponymous album for Gramavision and a week of SRO shows at New York's Sweet Basil at a party hosted there by Gramavision and PolyGram principals. Seen from left are Diana Calthorpe, Gramavision vice president; Newton; Barry Feldman, pop and jazz manager, PolyGram Classics, and Jonathan F. P. Rose, Gramavision president.

Palo Alto Pacts For Europe

PALO ALTO, Calif.—Palo Alto Records and Italy's Ducale SpA. have pacted for distribution and manufacturing of the young American label's catalog for Europe, the U.K. and Ireland.

The three-year deal, negotiated for Palo Alto by Bobby Weiss' One World Of Music agency, will see product pressed in Italy by Ducale. Ducale owner Davide Matalon and Palo Alto's Dr. Herb Wong closed the pact here, specifying activation of the entire 28-album catalog in those territories. Ducale and its listeners expect to begin shipping in September.

Distribution includes Italy, England, Eire, France, Belgium, the Netherlands, Sweden, Denmark, Norway, Finland, Spain, Portugal, Germany, Austria, Switzerland, Greece and Cyprus. Palo Alto has existing arrangements for distribution in the Far East; Weiss is now planning to seek licensing for Australasia, South America, Africa and the Near East.

Wong recently shortened the label's name from Palo Alto Jazz, owing to crossover activity onto r&b and pop playlists for such roster acts as George Howard, Dianne Reeves and David Diggs' Realworld. The roster is still firmly rooted in contemporary jazz via such artists as Richie Cole, Mal Waldron, Free Flight, Terry Gibbs & Buddy DeFranco, Elvin Jones and others.

More CDs Due From RealTime

LOS ANGELES—RealTime Records, already competing for the emerging Compact Disc market via its first jazz and classical sampler albums, steps up its summer CD release program with an ititial focus on jazz.

The label, a division of the Miller & Kreisel Sound Corp. group of audio retailing and manufacturing concerns, shipped its sampler titles in March. June plans call for the CD release of two titles already in release as LPs: "Darn That Dream," featuring Joe Farrell and the late Art Pepper, and Freddie Hubbard's "Back To Birdland," which includes Richie Cole and George Cables.

RealTime's use of its own custom-modified Sony PCM-1610 digital master recorder for its productions since 1980 led to the labels' early announcement of CD plans, accompanied by a catalog price reduction for its audiophile LP products. Now the label's schedule calls for its entire list of digitally recorded masters to be released in the newer Sony/Philips configuration.

Thus, August will bring CD versions of product by Jack Sheldon & His Late Show All-Stars and the John Dentz Reunion Band, latter a quartet featuring guests Chick Corea and Ernie Watts. Fall releases will include CD versions of product by Don Menza & His '80s Big Band, Wild Bill Davison & Eddie Miller, Joe Marino and an ensemble date with Joe Farrell, George Cables and John Dentz. Classical product will also be spotlighted in the August release.

The Culver City-based firm has its CDs manufactured by CBS/Sony in Japan.

Northsea Festival Refuses Dutch Government Support

By WILLEM HOOS

AMSTERDAM—Organizers of this year's eighth Northsea Jazz Festival have turned down a subsidy offer by the Dutch government which they say is so small as to be "humiliating". The Ministry of Culture here had offered $20,000 towards the cost of the event, or some 2.5% of a total expenditure estimated at $800,000.

Northsea representatives had asked for a subsidy of $60,000. Says spokesman Wiebe Buma: "In our opinion, the grant offered is such a small amount of money that we are feeling really humiliated." The Ministry of Culture, though, says it is amazed by the refusal, and notes: "Our subsidy policy is based on the involvement of national groups and solo artists in the festival. If you take into account that a limited number of Dutch jazz acts has been signed for this year's show, $20,000 is a fair subsidy."

Due to be held July 8-10 in the Hague Congress Centre, the Northsea Festival is one of Europe's largest and most ambitious such events, and last year attracted some 35,000 visitors. Now, says Buma, "We shall have to find some other financial means to present a good jazz event, and that means we have to find extra sponsors." Currently, Northsea's main sponsor is U.S. tobacco firm Philip Morris.

Artists set to appear at the three-day show include Oscar Peterson, Ray Charles, Woody Herman, Lionel Hampton, Dizzy Gillespie, Archie Shepp, Chick Corea, Freddie Hubbard, Nina Simone, Herbie Mann, Monty Alexander and the Art Ensemble of Chicago. Due to the financial difficulties, Ella Fitzgerald, originally scheduled to appear, will not take part. Special events planned include a tribute to pianist/songwriter Mose Allison, who will perform, and a gospel festival featuring such acts as the Stars of Faith, the Barrett Sisters and the Sensational Nightingales.

Film Distribution Company Bows

NEW YORK—A new company, Rhapsody Films, has been formed here to handle the distribution of jazz and blues films for all markets in the U.S. According to filmmaker Bruce Ricker, who heads the firm, Rhapsody is the first company to provide such a service.

Among the filmmakers whose work will now be available through Rhapsody are music documentarians Les Blank, D.A. Pennebaker and Christian Blackwood. Rhapsody will also handle films released by the British firm TCB, and will act as booking agent for jazz film archivist David Chertok.

Ricker, who is best known for his feature-length documentary on Kansas City jazz, "The Last Of The Blue Devils," will also be producing a jazz film festival that will be incorporated into the Kool Jazz Festival in several cities this year. Ricker can be contacted through Rhapsody Films at 30 Charlton St., New York, N.Y. 10014; (212) 243-0152.

Survey For Week Ending 6/25/83

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
★ 1	1	9	**JARREAU** ● Jarreau, Warner Bros. 1-23801 — WEEKS AT #1: 7
★ 2	2	7	**EARL KLUGH** Low Ride, Capitol ST-12253
★ 3	3	9	**JOE SAMPLE** The Hunter, MCA 5397
★ 4	5	3	**MILES DAVIS** Star People, Columbia FC 38657
★ 5	13	3	**BOB JAMES** The Genie, Columbia FC 38678
6	6	32	**EARL KLUGH/BOB JAMES** Two Of A Kind, Capitol ST-12247
★ 7	9	11	**GEORGE WINSTON** Autumn, Windham Hill C 1012
8	7	28	**GROVER WASHINGTON JR.** The Best Is Yet To Come, Elektra 60215
★ 9	11	17	**DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND** Dave Grusin and the New York/L.A. Dream Band, GRP A 1001
★ 10	33	3	**THE YELLOWJACKETS** Mirage A Trois, Warner Bros. 23813-1
11	4	15	**WEATHER REPORT** Procession, Columbia FC 38427
12	8	9	**WILTON FELDER** Gentle Fire, MCA 5406
★ 13	NEW ENTRY		**LARRY CARLTON** Friends, Warner Bros. 1-23834
14	14	95	**AL JARREAU** ▲ Breakin' Away, Warner Bros. BSK 3576
15	17	28	**GEORGE WINSTON** December, Windham Hill C-1025
16	16	9	**LONNIE LISTON SMITH** Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)
★ 17	23	5	**CARLOS SANTANA** Havana Moon, Columbia FC 38642
18	10	50	**DAVID SANBORN** As We Speak, Warner Bros. 1-23650
★ 19	24	5	**GEORGE DUKE** Guardian Of The Light, Epic FE 38513
20	20	9	**HANK CRAWFORD** Midnight Ramble, Milestone M 9112 (Fantasy)
21	21	9	**LIZ STORY** Solid Colors, Windham Hill C-1023
22	12	36	**SPYRO GYRA** Incognito, MCA MCA 5368
★ 23	35	3	**JAY HOGGARD** Love Survives, Gramavision GR 8204 (PolyGram)
★ 24	27	7	**STEPS AHEAD** Steps Ahead, Musician 60168-1 (Elektra)
25	25	7	**GEORGE HOWARD** Asphalt Garden, Palo Alto PA 8035
★ 26	26	55	**PAT METHENY GROUP** Offramp, ECM ECM-1-1216 (Warner Bros.)
★ 27	32	5	**RARE SILK** New Weave, Polydor S10028 1Y1 (Polygram)
★ 28	30	5	**CHICO FREEMAN** The Search, India Navigation IN 1059
★ 29	34	82	**GEORGE BENSON** ● The George Benson Collection, Warner Bros. 2HW 3577
30	31	51	**GEORGE WINSTON** Winter Into Spring, Windham Hill C-1019
★ 31	NEW ENTRY		**JAMES NEWTON** James Newton, Gramavision GR 8205 (PolyGram)
★ 32	NEW ENTRY		**TANIA MARIA** Come With Me, Concord Jazz CJ 200
★ 33	38	3	**RALPH TOWNER** Blue Sun, ECM 23788-1E (Warner Bros.)
34	15	21	**HERBIE HANCOCK** Quartet, Columbia C2 38725
35	19	19	**SHADOWFAX** Shadowfax, Windham Hill C 1022
★ 36	NEW ENTRY		**CHUCK MANGIONE** Journey To A Rainbow, Columbia FC 38686
37	18	9	**DAVID GRISMAN** Dawg Grass/Dawg Jazz, Warner Bros. 1-23804
38	29	28	**LEE RITENOUR** Rit/2, Elektra 60186
39	36	42	**JIMMY SMITH** Off The Top, Musician 6016-1 (Elektra)
40	42	135	**GROVER WASHINGTON JR.** ▲ Winelight, Elektra 6E 305
41	39	33	**VARIOUS ARTISTS** Casino Lights, Warner Bros. 23718-1
42	37	79	**GROVER WASHINGTON JR.** Come Morning, Elektra 5E-562
43	28	17	**JOHN KLEMMER** Finesse, Musician 60197-1 (Elektra)
44	47	48	**DAVE GRUSIN** Out Of The Shadows, Arista/GRP 5510
45	NEW ENTRY		**SONNY STITT** The Last Session, Vol. 1, Muse MR 5269
46	44	28	**SARAH VAUGHN** Crazy And Mixed Up, Pabio 2312 137 (RCA)
47	22	50	**BOB JAMES** Hands Down, Columbia/Tappan Zee FC 38067
48	45	15	**CHICK COREA** Again and Again, Musician 60167-1 (Elektra)
49	46	13	**WORLD SAXOPHONE QUARTET** Revue, Black Saint BSR 0056 (Polygram)
50	40	105	**PAT METHENY & LYLE MAYS** As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)

© 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 American seal for sales of 1,000,000 units (seal indicated by triangle).

www.americanradiohistory.com

A Billboard International Market Profile

France

Hervé Vilard

Julien Clerc

Mireille Mathieu

Enrico Macias

By MICHAEL WAY

The economic recession has at last hit the French record industry after years of commendable and envied buoyancy. Statistics for 1982 sales, while showing a 3% increase (wholesale, and pre-tax) over 1981 figures, nevertheless have to be seen in the context of a national 10% inflation rate.

The figures, estimates as is the way with the French industry, released by the French record industry organization SNEPA, show these sales at $347 million, taking an exchange rate of 7.2 French francs against the U.S. dollar, as compared with $336.8 million the previous year. However the latter figure is taken at the same exchange rate, though the dollar was lower against the franc this time last year.

A major problem area in 1982 was the LP, with an estimated 58 million units sold against 63.8 million in 1981, representing a hefty dip of 9%.

Against this, the single rose to an estimated 58 million units against 56.9 million the previous year, while the cassette, after years of rapid expansion in France, levelled off at 27 million, against 26.7 million in 1981, up 1%.

The causes of sales falling are various, according to industry circles, though several record companies reported a slight upturn in performance in the first quarter of this year after a disastrous last half of 1982.

Home taping, a wider range of home entertainment and the recession itself are just some of these causes, as they are in most other territories, though France additionally faces a crippling 33⅓% Value Added Tax on both software and hardware, a permanent brake on expansion.

In video, there are now an estimated one million VCRs in use, with software sales matching this total on an annual basis. However, as hardware demand continues, the government has intimated it will lift, as soon as possible, import restrictions, through the centralized inland customs clearing house at Poitiers, which it imposed last fall to slow down the flood of Japanese imports.

As easing of Japanese restrictions on French imports is deemed the major reason for the end of what has come to be known as "the Poitiers nightmare." Yet demand for hardware and software in video has apparently been dimmed in any way by the $60 annual levy on VCRs. Meanwhile the Compact Disc reached France with more impact than most predicted and though it's too early to go into detailed analysis on launch progress, dealers are reporting more demand than expected for hardware, while more record companies are putting catalogs into the format.

These summery months, however, create controversy in the anticipation of a planned entertainment sector government bill, being pushed through by Georges Fillioud, communications minister, to give a shot in the arm to the record industry.

In the fall of 1982, details were leaked of plans to begin the legislative process to ratify the Rome Convention (notably on neighboring rights), along with a levy on blank tape, compensation at least in part for losses caused by home taping in a country where there are an estimated 28 million cassette players.

Not that many industry leaders are enthusiastic about the proposed bill, many considering that far too much time has been lost in enacting either of these two major measures. Others insist that in a period of price-cutting, it is up to the record company chiefs to assuage their own ills.

Interviews with leading executives show the seriousness of the situation in France, even though the industry crisis has not proven as deep-rooted as in countries like the U.S. and U.K.

One with a more optimistic approach is Patrick Zelnik at Virgin France, which has shown considerable growth in the three or so years of its existence, signing such major French acts as Julien Clerc and the Telephone group from Pathe Marconi and Richard Gotainer from Phonogram.

This talent-gathering, backed with such successful acts from the British parent company like Orchestral Manouevres In The Dark and Mike Oldfield, strong sellers in this territory, says Zelnik, means "Virgin found opportunities in a stagnant market by taking on artists."

A phenomenon of the French record industry is that acts do not often change labels.

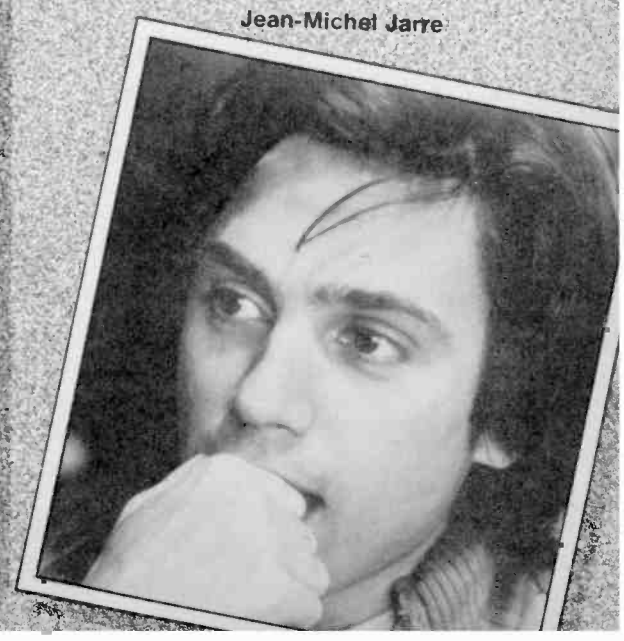
Economies made by putting out more "live" albums of both estimated and newly-launched acts,

(Continued on page F-2)

Striving For Stability

Sheila

Francis Cabrel


Jean-Michel Jarre

www.americanradiohistory.com

Francois Dacla, president, RCA France

Alain Levy, president, CBS France: "Now France's record industry has the same problems as the rest of Europe."

WEA-Filipacchi Group: From left to right: Bernard de Bosson, vice president; joint owner Daniel Filipacchi, head of one of France's top publishing houses; Nesuhi Ertegun, president, WEA International; Geoffroy du Laz, managing director, WEA-Filipacchi.

Pascal Farcouil, president, Disc'AZ, France

LOW ECONOMY, HIGH TAXATION MENACE MUSIC

Industry Strains To Maintain Investment Levels Amid Atmosphere Of Recession

• *Continued from page F-1*

rather than studio productions, means that the crisis is "helping to clean up the French record industry," insists Zelnik. But he repeats that the record industry is suffering less than other commercial sectors, such as the construction business.

Zelnik, with Polydor before heading up the Virgin operation in France, notes too that more record companies in France are hiring young personnel both with rock music and managerial experience, adding "that trend must prove a good investment for the future."

On the negative side, he sees (as does the whole industry) home copying as a major problem. But he also attacks poor promotion and publicity for recorded material among record companies and also the lack of a national sales-based hit parade, which would be a vital promotional asset.

For Roger Maruani, managing director of Barclay Records, there is now "a worldwide problem for creators due to home copying and, in France, by the country's failure to ratify the Rome Convention, especially in its neighboring rights implications."

He says: "This twin-headed problem will eventually lead to lower investments by record companies which in turn will add up to even worse news for the individual creator."

Maintaining investment in an atmosphere of recession was a recurrent theme throughout this research into the state of France's record "nation," notably after the six-month wage and price freeze of last year in an economic period which has seen most companies cost-cutting in various sectors as profits fall and inflation continues at an annual level over 10%.

And with the national foreign trade balance getting worse and worse, the French record industry, which has traditionally been domestic market-oriented, has still to find the formula for major exports to profitable territories like the U.S., Japan and key Western European countries.

Geoffroy du Laz, managing director, WEA Filipacchi, meanwhile emphasizes the French industry's "reasonable approach" on prices for recorded material (an album costs around $9, which is highly competitive within Europe, given that France is the only territory which imposes a 33⅓% Value Added Tax rate.

WEA, he says, is one of the few companies in France to charge less for cassette equivalents of LPs, sometimes as much as 15% less, especially in a market where the cassette is progressing rapidly at the expense of the album.

Now WEA is planning tape-only configurations for certain catalog sectors, he adds, noting that with some roster acts, cassette sales are now as high as for albums.

WEA France has also made a number of major signings in the past year or so, notably chansonnier Guy Beart and impersonator Theirry Le Luron. And this year the company is installing new computer equipment to speed up market and sales analysis in the five regions it operates within this territory.

But du Laz, too, evokes the investment problem, commenting that WEA, which he places in fourth position among French companies, with a 10% market share, might be forced to reduce spending if the economic situation facing the industry continues to deteriorate.

At CBS France, Alain Levy, president, reports "an average year only," complaining that albums promised for year-end 1982 from such big-selling acts as Julio Iglesias, Francis Cabrel and the groups Trust and Police were delayed.

Michael Way is Billboard's chief correspondent in France based in Paris.

In particular, he recalls the "disastrous" month registered back in September, 1982, after the big-spending vacation period, when record sales dipped an alarming 7%. "I've never seen that before," he says. "The French record industry, which seemed so protected not long ago, is now confronted with the same problems as in the rest of Europe."

He reports that while foreign (mainly U.S.) releases are being maintained, CBS is being far more selective on domestic product, concentrating on real sales potential. And, adds Levy, there are profit margin problems in the industry because companies are forced to keep prices down just to be competitive.

While Levy estimates that the government-imposed wage freeze last year cost CBS France about 2% in earnings, Jacques Caillart, president of Phonogram, France, put his company's downturn nearer the 5% mark, though he says performance did pick up considerably at the end of the year.

He says: "What the French industry needs now is more aid to maintain its creative potential. In particular I'm hoping for a government levy on blank tape. At the same time, I have to admit that such a levy will never replace the number of albums lost through home copying."

Caillart is particularly critical of the large number of small private FM radio stations which aid home copying by playing whole albums at a time. This has prompted Phonogram to halt its record service to such stations. Billboard

France

Michel Poulain, managing director of Arabella, now in its fourth year as an independent operation, plans expansion into film music and video games.

Roger Maruani, managing director Barclay Records, sees lower investment as even worse news for individual creators than the menace of home taping.

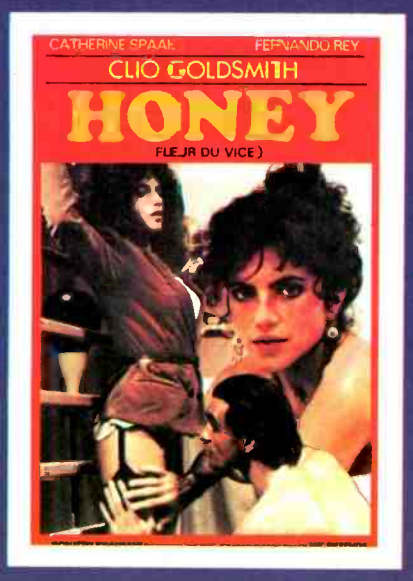
Paul de Senneville, president, Delphine Records

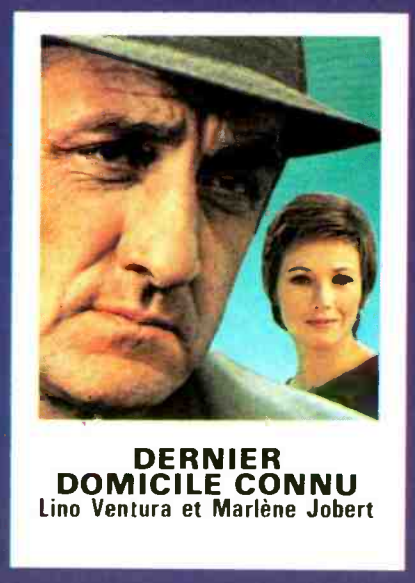
Delphine's "big three" artists, from left: Nicolas de Angelis, Richard Clayderman, Jean-Claude Borelly.

Jacques Caillart, president, Phonogram, France, with Yves Montand, left, one of France's most enduring record sellers.

Jacques Caillart, president, Phonogram, with Nana Mouskouri: "Our industry needs more financial aid to maintain its creative potential."

www.americanradiohistory.com





TOUS CES TITRES SONT DISPONIBLES EN VHS ET V 2000

DISTRIBUTION FILM OFFICE/WARNER-FILIPACCHI VIDÉO

G.M. PRODUCTIONS

112, AVE VICTOR HUGO, 75016 PARIS, FRANCE Telephone (1) 727 0075

www.americanradiohistory.com

THE FIRST VIDEO MAGAZINE OF YOUR FANTASIES
N°1,2 and 3 ALREADY PUBLISHED

Publishing Rights Available:

EUROPE: ITALY-GREECE-SCANDINAVIAN COUNTRIES

UNITED STATES-CANADA-LATIN AMERICA-AUSTRALIA-JAPAN and ASIA

MPM PRODUCTION

14, RUE DE BERRI - 75008 PARIS - 359.16.95 - TELEX 642400F

www.americanradiohistory.com

HIT REPERTOIRE TO CD

French Superstars Lead Talent Parade To Sustain Creative Momentum

By CAMILIO DACCACHE

The French record industry continues to depend to a large extent on the creations and sustenance of national superstars to maintain its turnover, even though many of these major talents have little or no reputation outside French-speaking territories.

Julien Clerc, a Virgin act, is a typical example of an artist who means little outside France but is a mega-seller to French record buyers. Others in this category include Sylvie Vartan (RCA), France Gall (WEA) and Mireille Mathieu (Arabella).

The teaming of Mathieu with "Dallas" star Patrick Duffy was one of the more inspired initiatives that has brought success to Arabella, French affiliate of the German Ariola company. "It's been a good year for us," says Michel Poulain, Arabella's managing director, "with success by both national and international acts."

He quotes the case of British group Imagination which has sold 600,000 copies of their "Just An Illusion" album and more than a million singles. Gold disk status was also achieved by the single "Pass The Dutchie," by another British group, Musical Youth.

On Arista, the Arabella company has had success with Alan Parsons Project and with the "Heartbreaker" album of Dionne Warwick, which struck gold and marked a major comeback for her in France.

From Ariola Benelux came "Midnight Blue," a single by Louise Tucker which sold 800,000 copies. And in the film score area, the "E.T." soundtrack on the MCA label has sold 100,000 albums.

Poulain places great hopes for the future on Gerard Lenorman, whose new album has just been released.

Looking at the future of the French market in general, Poulain acknowledges that the price of an LP has been raised to the point where the law of diminishing returns could operate. With this in mind, he is considering developing an intermediate format which might be a maxi-single or the six-title LP.

Poulain notes that the free radio stations in France have played a big part in helping launch new artists but the adverse side of this, he feels, is that they do "exacerbate the home taping problem." He has similarly ambivalent views about the advent of the Compact Disc which, while acknowledging it as the format of the future which may generate a renaissance of interest in recorded music, can also be seen as an ideal master for private copying.

Into Video

As well as moving ahead on the record front, the Carrere company has engaged in major expansion in the video field through its totally autonomous video division.

On the record side, Jean-Louis Detry, director general, anticipates a turnover increase of 40% in 1983, compared with the figures last year, a particularly encouraging sign in a stagnating market. Among the star talents on the Carrere label are Gerard Berliner, David Christie and Linda de Souza, each of whom has scored gold singles. Carrere chalked up other gold disks with the soundtrack of the film "La Boum, No.2," and the LP from the television program "Gym Tonic."

But incontestably the star of the year has been singer F.R. David whose song "Words" has broken all sales records. Achieving triple platinum status in France, the record has also done well abroad particularly in Germany where it won a double platinum award and was top of the charts for three months.

The song has also been a major success in Japan and in the U.K., (number two in the Music Week chart). The disk has also been released in the U.K. by Carrere/Polydor.

Among the new releases Detry has high hopes for those by Julie, Toto Cutugno, Les Sparks, Ricci e Poveri and the latest album from Sheila, which has had a good response to airplay. There has been good reaction, too, from the media, to the new album by British hard-rock band Saxon.

Carrere's video division, initiated in September last year, has taken off with great rapidity, increasing turnover by 25% each month. The division operates on two bases—acquiring licenses for video productions on the one hand and operating solely as a distributor on the other.

Among the programs released by Carrere are the American series "Dallas"—102 episodes spread over 51 cassettes—and "Gym Tonic," an aerobic series made specially for French TV.

In addition, Carrere handles many feature films and video games including those produced by Imagic, Tiger-Vision, Spectra-Vision and Tellysys.

Good Year

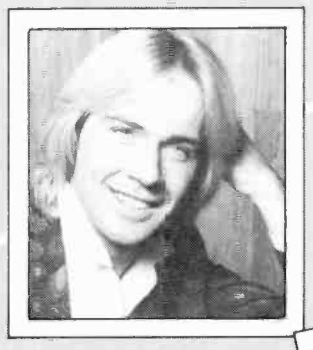
Alain Levy, head of CBS France, reports an impressive year for his company and in terms of national produce, Jean-Jacques Goldman has been one of the major breakthroughs of the year. His second album, released in November last year has sold more than 250,000 copies and three singles taken from the album have collectively topped the two million mark.

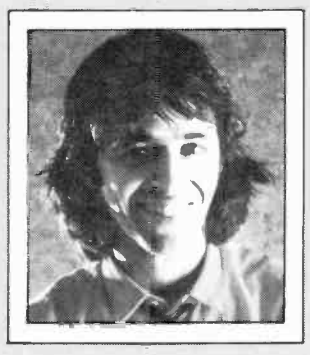
CBS is looking for substantial success this summer from new girl singer Jacky Quartz and new signing Elli and Jackno, plus Louis Chedid and Alain Chamfort. Coming up in September are new albums by Francis Cabrel, the group Trust and Jean-Patrick Capdeville.

On the international side, Levy notes that substantial sales figures have been achieved by "Eye Of The Tiger," by Survivor; "Der Kommissar," by Falco; "Africa" by Toto; "Wot," by Capt. Sensible; and, above all, by the A&M group Supertramp, whose last LP achieved platinum status with sales of 450,000.

However, one of the most spectacular successes has been that of Michael Jackson whose single "Billie Jean" went gold eight weeks after its release. Now CBS is hoping that Jackson's "Beat It," taken from the same "Thriller" LP, will also achieve gold status, thanks to substantial radio and disco promotion, as well as video clips which have had much TV exposure. The "Thriller" album has sold 250,000 copies and is heading for a platinum award with an expected 400,000 sales by the end of the summer.

France





Top left, Richard Clayderman, Delphine.

Top right, Jean-Luc Lahaye, Phonogram

Bottom left, Jean-Jacques Goldman, CBS

Bottom right, Laurent Voulzy, RCA

Among new international releases are albums by Asia, Quarterflash and Julio Iglesias. Iglesias is one of the latest CBS artists who will be appearing on Compact Disc. While having considerable faith in the CD system, Levy insists that the important thing for the future is not the format but the product.

Clayderman on CD

The 1982-1983 season has been dominated as far as Delphine Productions is concerned by a series of 17 sellout concerts given by pianist Richard Clayderman at the Salle Pleyel in Paris.

Paul de Senneville, Delphine's president, notes that the stage success of Clayderman has led to tremendous sales of the album "Coleur Tendresse" and of the double album "Live From Pleyel," both of which have gone gold.

The international audience for Clayderman is increasing all the time and his albums have topped the charts in Australia, Japan and New Zealand. In the U.K., where the pianist's albums are distributed by PolyGram, there has also been remarkable success.

A new album by Clayderman is due for release in France this fall and will be distributed by AZ, with whom the artist recently re-signed a distribution contract. Another artist making substantial progress at Delphine is guitarist Nicholas de Angelis who has been the supporting act at the Clayderman concerts, and there has been success, too, for the Pop Concerto Orchestra's "Eden Is A Magic Word," a song taken from a Telefunken television commercial.

Delphine is also planning to record another TV commercial theme—the one used for Hollywood chewing gum.

Finally, de Senneville notes Richard Clayderman is now available on Compact Disc. The first releases are already out in Japan and will shortly be available on the French market.

French-U.S. Style

New York-Paris Productions, a company set up two years ago by Yves Hyatt, is dedicated to the production of records which are 100% French in style but have American production standards.

Having discovered and launched the Droids group for Barclay, and the Wet group (CBS), Hyatt is now launching the new five-piece group Mobo, whose new single, "The Dalton Sisters," is distributed in France by AZ. The disk is shortly to be released in Germany, Italy and the U.S., where the first single of the group was put out in 1982 on the Handshake label. "The Dalton Sisters" was recorded in Paris and mixed at the Sigma Sound studios in New York.

Another success for New York-Paris Productions has been the song "Never Wanna Be Without Your Love," written by Philippe Saisse, leader of Wet and recorded by Narada Michael Warden and Angela Bofill on their last album.

Summer Seller

For Bernard Guillaumat, head of French repertoire at Phonogram, one of the major successes has been Jean-Luc Lahaye whose song "Femme Que J'Aime" was the best-selling single released by Phonogram in the summer of 1982.

Also establishing themselves in the French roster are Charlelie Couture, Francis Lelanne and Alain Bashung whose LP "Play Blessures," was a surprise hit. Well-established Phonogram artists like Nana Mouskouri, Serge Llama and Johnny Hallyday have also consolidated their reputations with solid-selling albums, helped by successful stage appearances.

Among the new talents in the Phonogram catalog are Paul Personne, and a group called Les Costards, both of whom have released six-title LPs, a format which Phonogram feels is ideal for upcoming artists.

Phonogram is also setting considerable store by the Compact Disc with releases by Paul Mauriat, Barbara, Johnny Hallyday and Alain Bashung. New LPs set for release in the fall feature Jane Birkin, Serge Gainsbourg, Mort Schuman and Johnny Hallyday.

In the international sector, Jean-Paul Commin, who heads up that division, notes that the biggest-selling single currently is "Come On Eileen" by Dexys Midnight Runners, which, though released last September, did not really take off until April this year. Sales are now in excess of 300,000. Similar sales results have been achieved by Dire Straits and there has been an excellent response to albums by Marianne Faithfull, Robert Palmer, ABC ('Look Of Love') and U2 ('War').

There has been a good radio reaction to the new Elton John album and to "Confrontation," recorded by Bob Marley in 1979-80.

Eurovision Triumph

The enrichment of its national repertoire has helped Polydor maintain its upward trend, which has seen turnover increase by 67% over the last three years. Also contributing to the sales picture have been international artists and some highly successful children's records.

Among the French talents on the label one of the most successful has been Pierre Bachelet with a double platinum award for his single "Les Corons."

Other national artists showing great promise are Gilles Langoreau and Gerard Presgurvic whose single "Detective" introduced a new element to the French chanson.

In the international field, Roxy Music made a big impact with their LP "Avalon" and Barclay James Harvest scored with "Ring Of Changes" which Polydor has released simultaneously on LP, cassette and Compact Disc—a first.

This year has seen important new albums by Pierre Bachelet, Serge Reggiani and Renaud and a platinum award to the group Les Forbans for their single "Chante." Polydor has also had a Eurovision triumph with "Si La Vie Est Cadeau" by Corinne Hermes which is making an impact throughout Europe.

Polydor is placing great emphasis on developing young talent such as Daniele Borano, Christian Ravasco and Francois Bernheim. And as well as promoting its roster in the French market, Polydor is doing its best to find markets outside France for artists like Renaud, Georges Moustaki and Serge Reggiani.

It is hoped the success of the English version of "Solitaire," by Laura Branigan will help gain recognition in foreign territories for Martine Clemenceau who has already written an album for Italian singer Milva. International exposure is also being sought for Daniele Borano, Gilles Langoreau and Gerard Presgurvic. Billboard

Camilio Daccache is editor of Video Sept and a Paris-based freelance writer.

www.americanradiohistory.com

JEAN-LOUP TOURNIER OF SACEM

Compulsory License System Deprives Negotiation Rights To Authors

France

SACEM, the world's oldest authors' society, founded in 1851, distributes performance royalties to more than 50,000 authors, composers and publishers around the world, including 20,000 in France.

In this interview, Jean-Loup Tournier, its managing director for 22 years, describes the work of the Societe.

When France's Socialist government came to power in May, 1981, the monopolistic nature of the French performing and mechanical rights societies, SACEM and SDRM, was the subject of considerable debate.

But Jean-Loup Tournier staunchly defends the monopoly SACEM and SDRM enjoy "because it is the only way to be efficient and collect reasonable amounts with reasonable overheads."

Tournier points out that all countries have monopolistic authors' societies, except the U.S., Canada and Brazil and adds: "There is, in any case, no real competition in those three countries as far as music users are concerned because they have to have licenses from all the societies involved.

"Competition does exist among their members—and we welcome this. But it also exists in Europe where any member of any society can leave it to join another."

Another criticism which has been made of SACEM is that its operating costs of 30% of turnover are excessive. Tournier rejects this totally.

"It is the same situation as in the societies of Germany and Italy," he says, "and very well justified. Doing a thorough job for its members by collecting from all sources, not merely radio and television, costs SACEM a lot of money."

In 1981, SACEM and SDRM had an income of $161 million, up 9.6% on the previous year, with investment and subscription revenue of $15 million, an increase of 21%.

But with running costs of around $40, up 13.8% and payments to members worldwide at $118 million (up 10.8%), Tournier regards the 1981 performance as "mediocre."

And although charges to members are 30%, management costs are 24% of income, the remaining 6% being provided by investment and subscription income.

Says Tournier: "Any society that does a complete job can't work with less than a 30% overhead. When you limit yourself to negotiating contracts with the big media sectors and you don't take the time and the effort to collect from all sources and to make a large distribution based on thousands of programs from all over the country, then you can work on a 20% overhead."

With SACEM employing a staff of around 600 in Paris, and with more than that in some dozen regional bureaus around France, Tournier says: "Our members are quite happy with the situation. My last annual report was adopted unanimously."

France is preparing to draft a new internal law which will permit ratification of the Rome Convention, notably on neighboring rights, a move which Tournier says is "the first time in 20 years that such political will has been expressed."

While welcoming the decision, Tournier says that SACEM has one reservation: that the authors and composers don't lose to artists their exclusive rights on their works as that "would give the artists the status of authors."

SACEM believes artists should get "what they need to protect their jobs and their interests and we are sorry there aren't such rights in France, particularly as these exist in other countries within the European Economic Community," says Tournier.

While neighboring rights payments will effectively involve payment by France's three main commercial radio stations, the record companies and the state-run Radio France network have been in litigation for eight years now over similar payments, with hints that the record manufacturers would win on appeal.

Radio France stopped paying neighboring rights when the old ORTF broadcasting service split up in 1974, whereas the commercial stations have never made such payments, using the argument that radio play and exposure is publicity for the producer.

Tournier comments that although he doesn't know the sums involved at this early stage, he feels they will "be fairly generous. I don't think it will be a mere token acceptance."

He goes on: "The unions representing artists in France, the musicians and the interpreters, are very serious. They want these rights and have already won some very good lawsuits on this subject. They are entitled to these rights in order to protect their jobs because there is a lot of employment at this time."

On the free radio situation in France, Tournier says he hopes SACEM will obtain some reasonable copyright payment from the $15,000 contribution to costs offered to individual stations by the government. He believes the stations cannot obtain exemption from copyright payment on grounds of claiming to be non profit-making organizations as some have already tried to do.

Compensation to rights holders for home taping of audio and videocassettes is expected to be another feature of culture minister Jack Lang's audiovisual sector legislation and here Tournier expresses his feeling of "great satisfaction after a long, long fight."

He says: "We are also happy that the government has included the record companies and artists, as well as writers, composers and publishers." But he admits there will be strong opposition in the debate on the draft law from other ministries, notably industry (which takes in the hardware and blank tape sector) and finance (which is keen on keeping retail prices down as low as possible).

While no tape surcharge/levy has yet been mentioned officially, Tournier says that SACEM is pushing for 15% of the wholesale price, which he feels is fair, though it has been deemed too small by some parts of the industry.

(Continued on page F-8)

www.americanradiohistory.com

PRO VIDEO Broadcast

7 ET 9 RUE PIERRE DEMOURS 75017 PARIS TÉLÉPHONE 572.11.90+

ALL THE VIDEO IS HERE FOR YOU IN THE CENTER OF PARIS

PRODUCTION

MOBILE

Light Unit
1 Broadcast Camera
1 Videorecorder, 1 inch

Average Unit (Bijou)
2 or 3 Cameras
1 or 2 Videorecorders, 1 inch

Heavy Unit (Beast)
2 to 6 Cameras
1 to 4 Videorecorders, 1 inch
Audio Console, 24 Channels

STAGE

30 metres² + Editing Suite
140 Metres² + Editing Suite

Coming in 1984

400 metres² + Editing Suite
Sound & Vision

LABORATORY

TRANSFER

All Standards
All Formats
2 Telecinemas, Rank Cintel
(Optical & Double Band)
Pal–Secam–N.T.S.C.

4 Videorecorders, 2 inches
4 Videorecorders, 1 inch–C
2 Videorecorders, 1 inch–B

DUPLICATION

VHS-V2000-Betamax
(Pal-Secam)
500 Slaves

POST PRODUCTION

EDIT.

Editing Suite, 3/4 U-Matic +BVU

Editing Suite, 1 inch 4 Videorecorders
Editing Table
Cox Mixer
Character Generator
Sound Console

NEW

VIDEO STUDIO
Editing Table HPE-1
4 Videorecorders, C-Ampex
Mixer, 3 effects (Cascade)
Digital effects (Vital)
2 RGB Colorizers
1 Color Balance Corrector
1 Writing Synethesizer

SOUND STUDIO
1 Console, 32 Channels
(Cleve Green, Schlumberger)
1 Multitrack
Enslaved Audio & Video

Our References: **TF1 · A2 · FR3 · Air France · Gaz de France · Peugeot · Renault · etc...**

7 ET 9 RUE PIERRE DEMOURS 75017 PARIS TÉLÉPHONE 572.11.90+ TÉLEX VIDEOCO 641637 F

www.americanradiohistory.com

FULL SERVICES FOR

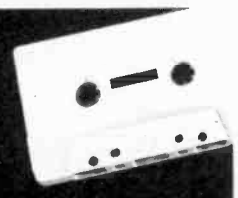
CUSTOM PRESSING:

CUTTING: NEUMANN

ELECTRO PLATING: EUROPA FILM

AUTOMATIC PRESSES: LENED

JACKETING: LENED SHRINK-WRAPPING



TAPE DUPLICATION:

MASTERING: REVOX & STUDER

DUPLICATION: ELECTROSOUND'S 8000 SYSTEM WITH 4300 QUALITY CONTROL

WINDING: L. PEREGO

PACKAGING: ILSEMANN

MOULDS FOR C-O & BOXES

INJECTION MOULDING AND AUTOMATIC ASSEMBLING

MOULDS: ONOFRIO

PRESSES: METALMECCANICA

AUTOMATIC ASSEMBLING: GIMA

DUCALE

Ducale spa Industrie musicali
21020 Brebbia (Italy)
Tel. (0332) 77.01.89/77.07.84
Telex 380231

FOR ALL YOUR NEEDS CONTACT US!

Compulsory License

France

• *Continued from page F-6*

Says Tournier: "But it is quite outrageous for the tape industry to say that we are benefitting from home taping because the public later goes out and buys the records.

"It's very easy to see that the record business, which has been very stagnant of late, is definitely suffering from this phenomenon." And he cites a survey which showed that 85% of blank tape purchasers did private copying of music and adds that in 1981, 17 million prerecorded cassettes were sold in France against a total of 40 million blank tapes.

Tournier is a resolute champion of the rights of authors and composers and strongly opposes the compulsory license system which pertains in the U.S. and U.K. He describes the compulsory license as "the complete expropriation of the author's or composer's rights, supposedly in the interest of the general public."

Tournier goes on: "I am fundamentally opposed to the system because I feel there is one in a better position than the writer or his representative to say what he wants for his goods. As in all trading, the one who sets the price is the one who has the goods.

"The compulsory license system prevents the operation of normal hard and tough negotiation which leads to the eventual fair price. If you don't have a fight, as we do in France, for a price with the users, then you're bound to come to a figure which is either too high for the user or too low for the creator."

And if compulsory licenses have to be applied, Tournier says he prefers that judges award them rather than the state, which happens to be an important user of works.

He does, however, believe the compulsory license system is useful in cases where cable users need to clear rights quickly in the absence of a collective organization representing all rights holders. Now, though, collective organizations are being formed precisely to negotiate rights with cable operators and thus prevent compulsory licenses, he says.

On the video front, SACEM has just won a first point for its members in acquiring payment on musical content of feature films, with talks now under way to cover musical content in original works.

Says Tournier: "The film score deal is 1.8% of the wholesale price and what we want now is 10% of the wholesale price to cover all copyright interests, including music and the film authors' rights in all videocassettes."

In a broad-ranging summary in which he says he is still pessimistic about the general copyright situation around the world, Tournier lists his three priorities for an organization such as SACEM.

"One, a worldwide political will to protect not what they call 'creation,' which is a terrible word because it means nothing and is a perfect alibi for governments, but for a reasonable payment to authors of works and the promotion of production through the normal ways of the market."

On this first point, Tournier charges that of the 157 countries in the world, only about 30 afford proper protection for writers, while 90 of the 157 are signatories to the Universal Copyright Convention or the Berne Convention. He says: "That means that 60 countries claim to protect writers and don't, which is surely one of the biggest shames of current times."

His second point: "An appeal to the World Intellectual Property Organization (WIPO) in Geneva to stop studying legal questions and give priority to technical and practical problems to establish an efficient system of collection for thousands, millions, of writers in the world who don't enjoy proper protection."

And thirdly, says Tournier: "To have the public change its mind about who we are and what we are supposed to be; that is, not just people who collect a lot of money and spend it. That is a great problem of public relations to which we should give great emphasis as our image is still a bad one, because we're collecting in the money and people don't want to pay."

Tournier backs this up in defining why he is pessimistic for the future, especially in respect of new technology. "I'm afraid there is an absence of political will which is absolutely indispensable to grant writers and publishers the rights they need to be in a strong position to bargain with new users like cable television and the manufacturers of blank audio and videocassettes.

"If you don't have the political will then the writers are dead ducks because they don't sell goods which are tangible. They sell intellectual goods and are completely without the means to negotiate if they don't have strong rights.

"I'm also afraid governments have forgotten writers. They see the successes of the big stars and they feel new technology is helping the writers but they don't know how much money, or rather how little, the writers make."

Tournier recalls his report to a meeting of CISAC in Rome on the fall in the price of copyright and the income of writers.

He says: "Many governments don't have the data and, being under the political pressure of the users, are not able, or don't have the will, to change the law and bring in new rights for the writers."

MICHAEL WAY Billboard

Credits: Special Issues Editor, Ed Ochs; Special Issues Coordinator, Robyn Wells; International Editorial Director, Mike Hennessey; International Editor, Peter Jones; Cover & Design, Kim Bucknam.

MCA MUSIC FRANCE

FORMIDABLE!

THEME FROM 'E.T.' –John Williams

SWEET HOME ALABAMA –Johnny Halliday

DIE HARD LOVER –Loverde

ROCKAMADOUR –Gerard Blanchard

I GOT THE POWER –War

MARYLOU –Gerard Blanchard

I'M IN LOVE –Evelyn King

MCA MUSIC FRANCE
1 Rue Lamennais
75008 Paris, France

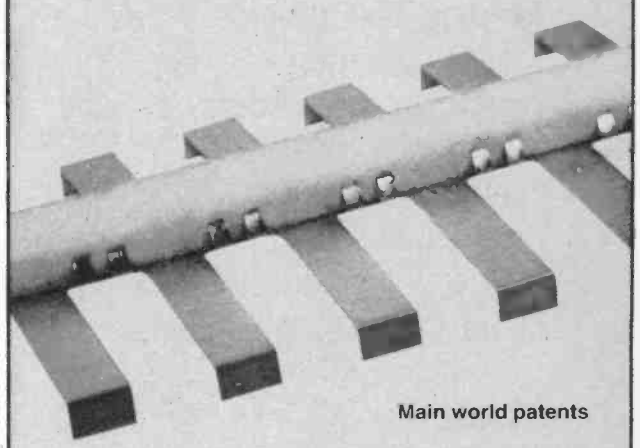
(01) 563-66-68

Telex:
642503F MCAMUS

Charlie Ganem
Managing Director

MCA MUSIC
a div. of MCA, Inc.
445 Park Avenue
New York, N.Y. 10022
(212) 605-2846
Telex: 423647 UI
Mark Koren–Vice President

PRODUCTION.



Main world patents

when you are looking at the particulars of technology.

A.T.B.spa
20030 Senago
Milano Italy
30, Palmiro Togliatti
telefono 02 9989976/7/8
TLX 334457 ATIBIX I.

www.americanradiohistory.com

THE SINGLE THAT IS CONQUERING THE WORLD

F.R.DAVID
"WORDS"

TITLE: WORDS — ARTIST: F.R. DAVID

COUNTRY		HIGHEST CHART POSITION	AWARDS	COUNTRY		HIGHEST CHART POSITION	AWARDS
AUSTRALIA	7"	–	–	JAPAN	7"	10	–
AUSTRIA	7"	1	GOLD		LP	14	–
BELGIUM	7"	1	GOLD	NEW ZEALAND	7"	10	–
CANADA	IMMEDIATE RELEASE			NORWAY	7"	1	–
DENMARK	7"	1	GOLD		LP	1	DIAMOND
	LP	1	–	PORTUGAL	7"	1	GOLD
FINLAND	7"	1	GOLD	SOUTH AFRICA	7"	1	GOLD
	LP	3	–	SPAIN	7"	1	GOLD
FRANCE	7"	1	PLATINUM		LP	16	–
GERMANY	7"	1	TRIPLE PLATINUM	SWEDEN	7"	1	PLATINUM
HOLLAND	7"	1	–		LP	3	–
HONG KONG	7"	3	–	SWITZERLAND	7"	1	GOLD
ITALY	7"	1	GOLD	UNITED KINGDOM	7"	2	SILVER
				UNITED STATES	IMMEDIATE RELEASE		

WORLDWIDE SALES 6,000,000 PLUS

PRODUCED BY CEZAME

CARRERE

www.americanradiohistory.com

MONTE-CARLO SPORTING CLUB

JULY/AUGUST 1983

SARAH VAUGHAN & MICHEL LEGRAND

VIVIAN REED

LYNDA CARTER

CHITA RIVERA

RICCHI E POVERI

RAFFAELLA CARRA

Guest Stars for the Red Cross Ball

FRANK SINATRA & SAMMY DAVIS Jr.

Société des Bains de Mer

Artistic Director
Telephone: (93) 50.80.80
Ext. 2315
Telex 469925

Photographie Studio Bazzoli

www.americanradiohistory.com

Billboard photo by Chuck Pulin

TOSH TURNS UP—Shanachie Records' Judy Mowatt plays the new First City Cabaret in New York, and is joined on stage by Peter Tosh. See review, page 54.

Cotton Carnival MusicFest Posts Jump In Attendance

By ROSE CLAYTON

MEMPHIS—Advance ticket sales for the third annual Cotton Carnival MusicFest here had more than doubled last year's figures when the 10-day event got underway May 27. According to Joe Pecor, marketing director for Festivals Inc. which coordinated MusicFest, a favorable weather forecast, the event's growing popularity, and a more balanced lineup were responsible for the increased sales.

In its first year, MusicFest lost $700,000. Last year it managed to show a $14,000 profit, although the rain-plagued Cotton Carnival project overall lost $140,000.

"We sold 25,000 tickets before we opened last year," Pecor reports. "This year we sold 35,000 direct to corporations and 23,000 through Ticket Hub (a local ticket outlet)."

Advance tickets sold for $4 for adults and $1 for children under 11. Regular admission was $6 for adults and $1 for children. Tickets included midway access.

"Our shows mixed and matched beautifully," Pecor comments, citing three shows as especially good draws. "We had Jerry Lee Lewis, a local favorite, on Sunday (29), with Roy Orbison, who hasn't played Memphis in 14 years. Both started their careers here at Sun Records. We also had Larry Gatlin and Lacy J. Dalton, which helped broaden the show's appeal." The other top shows, Pecor says were the Beach Boys, Firefall, and Rick Christian on Tuesday (31) and Marvin Gaye on Wednesday (1).

Other headliners on the main stage included: the Bar-Kays, the Whispers and Phyllis Hyman (27); Cheap Trick, Night Ranger, the Elvis Brothers, the Breaks, and the Crime (28); LeRoux, the Allen Collins Band, Molly Hatchet, Keith Sykes and the Ronnie Hammon Band (30); the Greg Kihn Band, Red Rocker and Calculated X (2); Kool & the Gang and the Dealers (3); "Dick Clark's Good Ol' Rock'n'Roll"—Chuck Berry, Johnny Rivers, the Shirelles, the Coasters and Freddie Cannon (4); and the Bellamy Brothers, George Jones, Jerry Jeff Walker and Tanya Tucker (5).

In addition to the acts featured on MusicFest's main stage, Budweiser and Miller beer each sponsored a country and rock/r&b, stage with three shows daily. Acts on the country stage included Gary Morris (28), Johnny Rodriquez (29, 30), Johnny Paycheck (31), the Thrasher Bros. (1), Gene Watson (2, 3) and the Bill Black Combo and Shylo (4). On the rock/r&b stage were Wilson Pickett (27, 28), Paul Barrere & Friends (29, 30), the Fatback Band (31, 1), the Gregg Allman Band (2, 3), Jimmy Hart (4) and Rufus and Carla Thomas (5).

TAKE A TIP!

Better go to Bob Graves for better quality

GLOSSY PHOTO PRINTS

Phone (203) 375-7034 or write for our new Price List

...save money!

We use Kodak paper... for a good look.

COLOR:	100 5"x7"	80¢ ea.
	100 8"x10"	99¢ ea.
BLK. & WHT.	100 5"x7"	23¼¢ ea.
	100 8"x10"	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

INTERNATIONAL DISCO FIRM

Juliana's Holdings Goes Public

By RADCLIFFE JOE

NEW YORK—Juliana's Holdings, a Hong Kong-based company, has become the first international discotheque operation to have its stock publicly traded. The 17-year-old firm, which owns and/or operates close to 120 discos around the world, went public on the London Stock Exchange June 1.

According to Tom Vaughan, cofounder of the company, and head of its North American operations, Juliana's went public with 25% of its holdings, and was oversubscribed within a week of trading. Of the initial 1.3 million shares offered, close to 67,000 were bought by the firm's employees.

Initial asking price of the stock was $3.56 per share. This was aimed at raising several million dollars in operating capital for the company. According to Vaughan, the stock has rapidly appreciated in value, and is now trading at close to $5 per share.

With the money realized, Juliana's plans on further expanding its operation, which already has offices in Hong Kong, London, Canada and New York, and which two years ago acquired the Bacchus discotheque chain, thereby giving itself additional leverage on the international discotheque market. In the past year, the firm has built several new clubs throughout the U.S., Canada and the Caribbean, thereby bucking the popularly-held belief that disco as an entertainment form is on its way out.

Vaughn and his brother Oliver started Juliana's in 1966 with less than $500 in borrowed money. The company began life as a mobile operation, playing for Britain's upper class, with whom they had many connections.

Today, Juliana's either owns or operates clubs in Europe, Asia, the Middle East, Africa, North and South America and the Caribbean. The client list includes such hotel chains as the Hilton, Sheraton, Hyatt, Inter-Continental and Four Seasons. Juliana's has also outfitted and maintains discotheques for the cruise ships of many major lines.

The Vaughan brothers, products of the British aristocracy, attribute much of their success to belief in the viability of the discotheque industry and dedication to applying much of today's new technology to the discotheque concept. As a result, many of their rooms feature technological designs that include computerization, lasers and video. "We believe that the discotheque of the future should offer a total entertainment experience, rather than just concentrate on flashing lights and loud music," states Tom Vaughan.

Park Board OKs Soldier Field For ChicagoFest

CHICAGO—The on-again, off-again ChicagoFest is on again—this time for keeps. The Chicago Park District Board last Tuesday (16) approved a contract submitted by past Fest producers Festivals Inc. of Milwaukee to hold ChicagoFest at Soldier Field sports stadium Aug. 12-21.

Board president Jack McHugh acknowledged the probability of traffic snarls and other problems involved in producing this year's music and food gala, but held that "the merits of ChicagoFest outweigh the minuses." The Park District stands to gain more than $1 million from this year's Fest, according to Festivals Inc. president Tom Drilias.

ChicagoFest '83 appeared dead after Mayor Harold Washington rejected a proposal from Festivals Inc. and a group of private investors to hold the five-year-old event at its traditional location, city-owned Navy Pier. Included in that plan was an offer to make some of the repairs that were reported to be badly needed at the Pier.

Soldier Field appears to be in better shape than Navy Pier, however, according to mayoral press secretary Grayson Mitchell. It also has better public transportation facilities and more space.

Hong Kong Gets Its First Major Pop Music Hall

By HANS EBERT

HONG KONG—The 12,000-seat Hung Hom Coliseum here, six times larger than the previous biggest venue in Hong Kong, has staged its first pop concerts. It is hoped that the Coliseum's emergence as a showcase hall will attract top international names to this part of the world.

Three consecutive shows by leading local artist Sam Hui proved the suitability of the hall, previously

(Continued on page 55)

Promoter Brings Nashville To Southern New Jersey

BUENA, N.J.—To provide a viable alternative to the casino gambling hotels in nearby Atlantic City, John Casseli has embarked on a new venture to bring Nashville's sound of music to southern New Jersey. For the past eight years, Casseli has been operating the Buena Vista Campgrounds. Now, he has taken on an added role as country music concert promoter.

Starting May 29 with Donna Fargo, Casseli has launched his Buena Vista Country Music Festival, which he bills as "the family place to be in '83." He's looking to attract country music lovers from Atlantic City, Wildwood, N.J., Wilmington, Del., and Philadelphia to his 175-acre campsite.

In addition to Fargo, other country artists already booked include Tom T. Hall, the Bell Brothers Show and Hank Williams Jr. Casseli says there will be a "surprise guest" on Labor Day, Sept. 5.

Casseli says his decision to bring Nashville to South Jersey started only three months ago, when he contacted Billy Nocco, a friend long active in promoting country music events. After meeting with agents in Nashville, they decided to take the plunge all summer long.

For his Country Music Festival, Casseli built an open-air theatre with a 40- by 60-foot stage on the campgrounds. He also put up miles of new fences, constructed large dressing rooms, for the headliners and built permanent rest rooms. For the concertgoers joining the campers, Buena Vista Campgrounds also features 100 picnic tables, along with a three-story water slide, miniature golf, playground and a petting zoo.

MAURIE ORODENKER

New On Our Charts

TAKING PRIDE IN THE PAST
SHAPING THE FUTURE
and the future is . . .

• TONY CAREY • QUIET RIOT
• MITCH RYDER • PAYOLA$

BEBE BUELL & THE B-SIDES
AUTOMATIX
ANVIL
SINGLE BULLET THEORY

DMA

DIVERSIFIED MANAGEMENT AGENCY

17650 W. Twelve Mile Road • Southfield, Michigan 48076 • (313) 559-2600 • Telex 235821

www.americanradiohistory.com

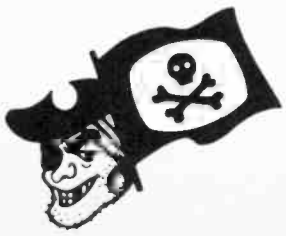
Survey For Week Ending 6/25/83

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).

- **TOM PETTY, MEN AT WORK, STRAY CATS, NIGHT RANGER, PLIMSOULS—$675,000, 30,000,** $22.50, Rockin' Chair Prods. Presents, Calaveras County Fairgrounds, Angels Camp, Calif., two sellouts, June 4-5.
- **JOURNEY, BRYAN ADAMS—$581,505, 44,008 (54,358),** $14 & $13, Jam Prods., Rosemont Horizon, Chicago, three shows, June 10-12.
- **ALABAMA, JANIE FRICKE, LEE GREENWOOD—$563,260, 37,684 (Unlimited capacity),** $15, Keith Fowler Presents, Ft. Payne (Ala.) High School, benefit, June 11.
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON—$364,673, 28,128,** $13, Frank J. Russo, Pittsburgh (Pa.) Civic Arena, two sellouts, June 6-7.
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON—$288,869 22,300,** $13 & $12, Frank J. Rosso, Providence (R.I.) Civic Center, two sellouts, June 9-10.
- **BOB SEGER & THE SILVER BULLET BAND, MICHAEL BOLTON—$283,455, 22,438,** $13 & $12, Don Law Co., Worcester (Mass.) Centrum, two sellouts, June 12-13.
- **KINKS, ROBERT ELLIS ORRAL—$215,323, 19,080 (22,420),** $11.50 & $10.50, Don Law Co., Worcester (Mass.) Centrum, two shows, June 10-11.
- **DEF LEPPARD, GARY MOORE, KROKUS—$153,736, 14,295,** $10.75, DiCesare-Engler Prods., Pittsburgh (Pa.) Civic Arena, sellout, June 5.
- **ZZ TOP, QUIET RIOT—$119,956, 10,431 (17,278),** $11.50, Feyline Presents—New West Pres./Contemporary Prods., Kemper Arena, Kansas City, Mo., June 10.
- **STYX—$114,831, 8,506 (12,000),** $13.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., June 9.
- **DEF LEPPARD, KROKUS, GARY MOORE—$113,112, 10,988 (13,418),** $10.50 & $9.50, Festival East, Buffalo (N.Y.) Memorial Auditorium, June 12.
- **KINKS, ROBERT ELLIS ORRAL—$108,525, 9,500,** $11.50, Don Law Co., Cumberland County Coliseum, Portland, Maine, sellout, June 9.
- **GREG KIHN BAND, NIGHT RANGER—$107,000, 6,358 (8,400),** $17, Tri-Star Prods./American Dream Presents, George M. Sullivan Arena, Anchorage, Alaska, June 6.
- **BEACH BOYS, FIREFALL—$101,998, 8,400,** $12.50 & $11.50, New West Presentations/Contemporary Prods., Starlight Theatre, Kansas City, Mo., sellout, June 8.
- **ZZ TOP, SAMMY HAGAR—$96,000, 8,000,** $12, Contemporary Prods., Expo Square, Tulsa, Okla., sellout, June 9.
- **JONI MITCHELL—$88,128, 8,219,** $12,50 & $9.50, in-house, Concord (Calif.) Pavilion sellout, June 12.
- **BEACH BOYS, FIREFALL—$80,631, 6,698 (7,500),** $12.50 & $11.50, New West Presentations/Contemporary Prods., Bicentennial Center, Salina, Kansas, June 7.
- **ZZ TOP, SAMMY HAGAR—$72,618, 6,916 (10,000),** $10.50, Mid-South Concerts, Barton Coliseum, Little Rock, Ark., June 8.
- **CONWAY TWITTY—$70,620, 5,945 (5,979),** $12, in-house Little Nashville Opry, Nashville, Ind., three shows, hosue gross record, house attendance record, June 11.
- **CHICAGO, MICHAEL PRITCHARD—$56,879, 4,946,** $11.50, Mid-South Concerts, Mud Island Amphitheater, Memphis, Tenn., sellout, June 8.
- **CHICAGO, MICHAEL PRITCHARD—$47,271, 4,502 (10,000),** $10.50, Mid-South Concert, Barton Coliseum, Little Rock, Ark., June 7.
- **PUBLIC IMAGE, LTD.—$44,000, 4,400,** $11 $9.50, Golden Voice Promo., Hollywood (Calif.) Palladium, sellout, June 11.
- **MEG CHRISTIAN, CRIS WILLIAMSON—$38,700, 3,013,** $15, $12.50 & $10, Olivia Records, Center Opera House, Seattle, Wash., sellout, June 11.
- **MEG CHRISTIAN, CRIS WILLIAMSON—$35,740, 3,000,** $12.50 & $10, Olivia Records, Santa Monica (Calif.) Civic Center, sellout, June 10.
- **TOM PETTY, RENEGADES—$35,366, 3,040,** $11.50, Rockin' Chair Prods. Presents, Bakersfield (Calif.) Civic Auditorium, sellout, June 1.
- **FLOCK OF SEAGULLS, THE FIXX—$25,375, 2,281 (3,617),** $11.75, DiCesare-Engler Prods., Stanley Théater, Pittsburth, Pa., June 7.
- **THE STRAY CATS, HOJO—$25,373, 2,279,** $11.50 & $10.50, Bill Graham Presents, The Warfield, San Francisco, Calif., sellout, June 7.
- **BLACK FLAG, THE MISFITS, THE VANDALS—$19,548, 2,800 (3,500),** $8 & $7, Golden Voice Promo., Santa Monica (Calif.) Civic Aud., June 12.
- **CAMEO—$14,737, 1,179 (2,690),** $12.50, Evening Star Prods., Celebrity Theatre, Phoenix, Ariz., June 11.
- **BOBBY & THE MIDNITES, MAX CREEK—$13,250, $1,237 (2,000),** $10.50, Cross Country Concerts, The Agora, W. Hartford, Conn., June 2.
- **MILLIE JACKSON, GARY DELLAMORE & THE SEASHORES—$10,752, 1,087 (2,000),** $10, Fantasma Prods., W. Palm Beach (Fla.) Auditorium, June 10.
- **THE IMPRESSIONS—$7,592, 567 (2,690),** $13.50 & $11.50, Evening Star Prods., Celebrity Theater, Phoenix, Ariz., June 9.
- **FIREFALL, STUTZ—$3,776, 495 (600),** $8, Sunshine Promotions, Vogie Nightclub, Indianapolis, Ind., June 6.

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 Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.



VIDEO PIRACY... IT'S BAD BUSINESS!
call
VSDA'S ANTI-PIRACY HOTLINE
toll free
800-257-5259

Talent & Venues

Talent In Action

NEIL DIAMOND

Forum, Inglewood, Calif.
Tickets: $15.50, $13.50

"Love At The Greek" was the title of Diamond's 1977 live album taped at the Greek Theatre. If that was love, the audience response June 13 at the first of seven sold-out shows here was little short of rapture. It was the most intense fan reaction seen by this reviewer for a pop entertainer.

And therein lay the first problem: Diamond spent an inordinate amount of time basking in the audience adulation, which ultimately undercut the momentum and pacing of the show. The show ran just over two-and-a-half hours. If Diamond hadn't milked the crowd reaction so much, it could have been a tighter, more satisfying two hours.

The problem was most apparent when Diamond offered three (count 'em) reprises of his version of "Dancing In The Street," rather than simply move forward with the show. When Diamond finally joked, "I don't even like this song anymore," he was speaking for more than a few of us.

While the show could have been tighter, it was exquisitely designed. The most striking special effects included laser and cannon punctuation on "America," which opened and closed the show, and a glowing red floodlight on the "E.T."-inspired "Heartlight." That warm ballad, like "Hello Again" and "Sweet Caroline," has a conversational ease and naturalness which elude Diamond when he becomes over-theatrical.

In some ways the best songs in the set were the oldies like "Kentucky Woman" and "Thank The Lord For The Nightime," which bristled with vitality and energy. They're marred by none of the self-importance of such later works as the bloated "Love On The Rocks" and the pompous "You Don't Bring Me Flowers." (In fact, Diamond would do well to add the equally vibrant "Shilo" and "Solitary Man" to his set; both are more tightly-focused than the plodding "Play Me," for which he did find room.)

If Diamond is going to fine-tune his set, he should also consider restoring "Cracklin' Rosie" and "Brother Love's Traveling Salvation Show" to their original versions. His reading of "Rosie" was rather manic, his "Brother Love" overwrought. In both cases the treatments lacked the exhilarating simplicity of the originals.

And Diamond might well drop the pointless dance version of "Flight Of The Bumblebee," along with "Dancing In The Street," which is a marvelous song, but for which he is ill-suited. In fact, his gritty, tortured version of the song bordered on self-parody.

Diamond's show may have been flawed, but the bright spots overshadowed the weaknesses. Diamond's instincts are generally good. He did, after all, include his most profoundly moving and personal song, "I Am . . . I Said," and leave out his most vapid and trite, "Yesterday's Songs." Good sense prevails. **PAUL GREIN**

JOHN HIATT
THE BALTIMORES

McCabe's, Los Angeles
Tickets: $7.50

Geffen recording artist John Hiatt is one of those proto-new wave cult figures with a forbidding and alienated image. His glowering face on album covers has an invisible "genius at work" sticker on its forehead. Who would think that in perfromance he is so friendly and appealing that the audience leaves wanting to bring him home for dinner?

In a solo acoustic gig at tiny McCabe's on May 20, two sold-out rooms enjoyed his wry sense of humor, strong guitar work and rich vocal style. He immediately established rapport with the crowd by desecrating the record industry, mugging his way through a sendup "sex sells" song (the title of which is unprintable in a respectable magazine.)

Hiatt took much of his material from the 1975-77 era, a time when he did play exclusively acoustic music. He switched from guitar to rollicking barrelhouse piano, and even played a little harmonica. It all came out somewhere between Elvis Costello and Long John Baldry. Two tunes were previewed from the upcoming "Irony And The Ecstasy" LP, and Hiatt played one number ("Doll Hospital") from "All Of A Sudden."

The 75-minute show was passionately received by the audience, whose haircuts and style of dress were a distinct change of pace from McCabe's usual hippie-chic clientele. The audience, however, was not quite as sure how to respond to the Baltimores, an a cappella doo-wop act which Jonathan Richman calls "three white guys from San Francisco."

When the trio—Tom Nelson, Ned Claflin and David Terry—sang "You Send Me" to no accompaniment but hand-claps and finger-snaps, there was nervous laughter. The listeners, who had obviously never heard Sam Cooke sing with the Soul Stirrers, thought the group must be doing satire. The Baltimores may poke gentle fun at their genre, but they are really going home and listening to Nolan Strong and the Diablos. **ETHLIE ANN VARE**

JUDY MOWATT

First City, New York
Tickets: $7

A Rastafarian feminist? Judy Mowatt, who affirms that Rasta women can do more than make babies on her new album, "Black Woman" (Shanachie), evinced true sisterly solidarity and an earthy, sensual appeal with the One Vibe Band at the June 3 opening of this new 500-seat club.

A former member of the I-Threes vocal group which accompanied Bob Marley, Mowatt delivered message songs about religion, politics and oppression with sweet Motown soul-oriented singing that recalled a young Martha Reeves during a 60-minute set. The "lover's rock" groove of the One Vibe septet was polished but lacking in spontaneity, drive and the passionate punch of its leader.

Before a surreal backdrop of Haile Selassie floating in space, Mowatt's "Sisters' Chant," with its hymnlike call for help in the fight against "temptation, frustration, desolation," and "Slave Girl," which could make a dent on black radio as a summertime "Groovin'" soundalike, were the highpoints of an intelligent show that was good but should have been great. **LEO SACKS**

Billboard photo by Ira Goodman
GILLEY SHOW—Mickey Gilley performs at the Ritz Theatre in Elizabeth, N.J.

reunion arena
19,200 SEATS
777 Sports St. • Dallas, TX 75207
(214) 658-7070

Unsurpassed in Quality
GLOSSY PHOTOS
24½¢ EACH IN 1000 LOTS

1000 POSTCARDS	$165.00
100 8x10	$32.95
CUSTOM COLOR PRINTS	$98 per 100
COLOR LITHO	$425 per 1000
COLOR POSTCARDS	$240 per 3000
MOUNTED ENLARGEMENTS	20"X30" $25.00 30"X40" $40

JJK CopyArt Photographers
165 WEST 46th STREET, N.Y. 10036

MANUFACTURERS AND DISTRIBUTORS
Write or call for free catalog
FARRALANE Enterprises, Inc.
66 Commerce Drive
Farmingdale, N.Y. 11735, USA
516-752-9824
TELEX: 221618 FARRA UR

- MIRROR EFFECTS
- PIN SPOTS
- RAIN LITES
- HELICOPTERS
- SPEAKERS
- MIXERS
- ROPE LIGHTS
- THEATER LIGHTS
- CONTROLLERS
- NEON

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

www.americanradiohistory.com

Billboard Dance/Disco Top 80

Survey For Week Ending 6/25/83

© 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
1	1	8	**FLASHDANCE . . . WHAT A FEELING**—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*-remix) WEEKS AT #1 3
2	2	11	**SAFETY DANCE**—Men Without Hats—Backstreet (12 inch)
3	7	6	**(KEEP FEELING) FASCINATION**—The Human League—A&M (7 Inch) A&M 2547
4	3	13	**LET'S DANCE**—David Bowie—EMI/America (12 inch) 7805
5	9	5	**BLIND VISION**—Blancmange—Island (12 Inch) 0-99886
6	11	4	**YOU ARE IN MY SYSTEM**—Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)
7	5	8	**MINEFIELD**—I Level—Epic (12 inch) 49-03856
8	33	2	**I.O.U.**—Freeeze—Streetwise (12 Inch) SWRL2210
9	12	5	**INSIDE LOVE (SO PERSONAL)**—George Benson—Warner Bros. (7 Inch) 7-29649 (12 Inch*)
10	4	12	**PHYSICAL ATTRACTION/BURNING UP**—Madonna—Sire/Warner Bros. (12 inch) SRO-29715
11	6	14	**BLUE MONDAY/THE BEACH**—New Order—Factory (12 inch) FACTUS 10
12	8	10	**HEAT YOU UP (MELT YOU DOWN)**—Shirley Lites—West End (12 Inch) WES 22155
13	14	5	**SAY YOU DO**—Janet Jackson—A&M (12 Inch) SP 12059
14	28	3	**SO MANY MEN, SO LITTLE TIME**—Miguel Brown—TSR (12 inch) TSR 828
15	15	6	**MEMORY**—Menage—Profile (12 Inch) PRO-7022
16	16	10	**WHEN BOYS TALK**—Indeep—Sound Of New York (12 Inch)
17	17	9	**WALKIN' THE LINE**—Brass Construction—Capitol (12 inch)
18	10	12	**CANDY MAN/BOYS/ALL NIGHT LONG**—Mary Jane Girls—Gordy (LP Cuts) 6050GL
19	19	5	**LET NO MAN PUT ASUNDER**—First Choice—Salsoul (12 Inch)
20	24	6	**WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION**—The B52's—Warner Bros. (LP CUTS) 23819
21	23	8	**OUR HOUSE**—Madness—Geffen (12 inch) GEF-0-29667
22	18	15	**KEEP ON LOVING ME/TONIGHT**—The Whispers—Solar (LP Cuts) 60216
23	13	10	**COOL PLACES**—Sparks—Atlantic (12 Inch) 0-89863
24	20	10	**MUSIC**—D Train—Prelude (12 Inch) PRLD 654
25	22	9	**SAVE THE OVERTIME FOR ME**—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)
26	26	11	**SHOT IN THE NIGHT**—Paul Parker—Megatone (12 inch) LP all cuts
27	27	27	**THRILLER**—Michael Jackson—Epic (LP all cuts) QE38112
28	32	5	**THESE MEMORIES**—O Romeo—Bob Cat (12 Inch) BOB 26
29	29	6	**COOL AS ICE/TWICE AS NICE**—52nd Street—Factory/A&M (12 Inch) SP 12058
30	30	8	**JUICY FRUIT**—Mtume—Epic (12 inch) 49-03834
31	25	8	**TOO SHY**—Kajagoogoo—EMI-America (12 inch) 9910
32	35	3	**USE ME, LOSE ME (LOSE ME, USE ME)**—Paul Simpson Connection—Streetwise (12 inch) SWRL 2209
33	43	3	**HEOBAH**—Fonda Raye—Posse (12 inch) POS 1207
34	36	4	**RIDING THE TIGER**—Phyllis Hyman—Arista (12 Inch) AD 19041
35	44	3	**THE HAUNTED HOUSE OF ROCK**—Whodini—Jive/Arista (12 inch) JD 19026
36	59	2	**MASCHINE BRENNTE/ON THE RUN (Auf Der Flucht)**—Falco—A&M (12 Inch) 12603
37	50	3	**STAY WITH ME**—India—West End (12 inch) 221512
38	57	3	**WHO NEEDS ENEMIES, WITH FRIENDS LIKE YOU**—Montana Sextet—Philly Sound Works (12 inch)
39	66	2	**STATE FARM/NOBODY'S DIARY**—Yaz—Sire/Warner (12 Inch) 20121
40	45	4	**I'M OUT TO CATCH**—Leon Haywood—Casablanca (12 Inch) 8121641
41	41	4	**LIVE THE LIFE I LOVE**—Fantasy—Quality (12 Inch) QUS 037
42	42	4	**AM/FM**—Natasha—Emergency (12 Inch) 6536
43	52	4	**ALL LINED UP**—Shriekback—Warner Bros. (12 Inch) WBO-29654
44	NEW ENTRY		**MANIAC**—Michael Sembello—Casablanca (7 inch) 8125167 (12 inch*-Remix)
45	68	2	**LOVE NEVER FAILS**—The Greg Kihn Band—Berserkley (12 Inch) 0-67913
46	65	2	**JAM HOT**—Johnny Dynell And The New York 88—Acme Music (12 Inch) AMC 8310
47	39	7	**LIKE A GHOST**—Ignatius Jones—Warner Bros. (12 Inch) WBO-29703
48	49	6	**YOU AIN'T REALLY DOWN**—Status IV—Radar (12 Inch) RDR 12003
49	31	14	**YOU CAN'T HIDE**—David Joseph—Mango (12 inch) MLPS 7804
50	37	11	**LIGHT YEARS AWAY**—Warp 9—Prism (12 inch) PDS 460
51	21	11	**PARTY**—Julius Brown—West End (12 inch) 22153
52	NEW ENTRY		**THEME FROM DR. DETROIT**—Devo—Backstreet (LP Cut) (12 inch*)
53	NEW ENTRY		**SHE WORKS HARD FOR THE MONEY**—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)
54	61	3	**CAVERN**—Liquid Liquid—99 records (12 inch & LP) 99-11EP
55	55	3	**OVERNIGHT SENSATION**—Peter Brown—RCA (12 inch) PD 13518
56	NEW ENTRY		**POTENTIAL NEW BOYFRIEND**—Dolly Parton—RCA (12 inch) PW 13545
57	48	5	**FOR THE SAME MAN**—B Beat Girls—25 West (12 Inch)
58	67	2	**TEMPTATION/WE LIVE SO FAST**—Heaven 17—Arista (12 Inch) AD 19030
59	46	6	**TIME**—Culture Club—Virgin/Epic (LP Cuts) ARE 38398 (12 Inch*)
60	38	11	**HERE COMES MY LOVE**—Rocket—Quality (12 inch) QUS 033
61	63	4	**MORNING MUSIC**—St. Tropez—Destiny (12 Inch) HT 1001
62	62	3	**WISHING/NIGHTMARES**—A Flock Of Seagulls—Jive/Arista (LP cuts) JL8-8013
63	34	10	**SHY BOY/NA NA HEY HEY (KISS HIM GOODBYE)**—Bananarama—London (LP Cuts)
64	51	17	**ELECTRIC AVENUE**—Eddy Grant—Portrait (12 inch) 4R9-03574
65	58	4	**COMMUNICATIONS/LIFELINE**—Spandau Ballet—Chrysalis (LP Cut)
66	NEW ENTRY		**SWEET DREAMS**—Eurythmics—RCA (12 inch) PD 13502
67	NEW ENTRY		**ADVENTURES IN SUCCESS**—Will Powers—Island (12 inch) 0-99687
68	NEW ENTRY		**TURN THE MUSIC ON**—Orlando Johnson and Trance—Easystreet (12 inch) EZS 7501
69	56	7	**SIGN OF THE TIMES**—The Belle Stars—Warner Bros. (12 Inch) WBO-29657
70	74	3	**I'M FREE**—Celi Bee—Paris International (12 inch) PI 1203
71	53	11	**SOLITAIRE**—Laura Branigan—Atlantic (LP Cut) 80052 (12 inch)
72	40	12	**SO WRONG**—Patrick Simmons—Elektra (12 inch) 67929
73	47	13	**BABY DOLL**—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773-0A
74	71	7	**YOU CAN'T HAVE IT**—Stargaze—T.N.T. (12 Inch)
75	64	7	**NEVER GIVE UP ON YOU**—Marlena Shaw—South Bay (12 Inch) SB 22004
76	76	8	**ALWAYS SOMETHING THERE TO REMIND ME**—Naked Eyes—EMI (12 inch) Remix 9923
77	77	7	**SWEAT**—The System—Mirage (7 inch) 99891 (12 Inch*)
78	54	10	**AGAIN AND AGAIN**—Niki Lauran—Wave (12 Inch) BL 1218
79	79	23	**SHE BLINDED ME WITH SCIENCE**—Thomas Dolby—Capitol (12 inch)
80	60	9	**GET THE BALANCE RIGHT**—Depche Mode—Sire (12 inch) SRO-29704

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.

Summer Hit!
BUILD ME UP BUTTERCUP
by Torch
12" on
PACIFIC RECORDS
1347 DIVISADERO ST., S.F., CA 94115 (415) 931-2933

Talent & Venues

Dance Trax

By BRIAN CHIN

Question: what has millions of feet and too many average records clogging up its pipeline? Answer: the 1983 version of the 1978 dance market. Survivors of that heady period have a definite sense of *deja vu* lately, with the hype machine getting in gear, a ridiculous flood of superfluous 12-inch product hitting store shelves, and a lineup of pop stars who tried disco, and abandoned it, now indicating that they're getting back in—with the inescapable effect of eclipsing the independent labels which have created the state of this art.

We think there's at least one improvement, though: fewer truly stupid records are hitting this time around—by our standards, the yippee-yi-yay and woof-woof cult of today, if not exactly highbrow, is at least motivated by impulses grounded more in the street than those that produced disco versions of "I Love Lucy" and "Baby Face," which were among the first records that really made disco a target of ridicule.

Disco, appallingly quickly, became a trickle-down from professional tastemakers and marketers, and even if seemingly-out-of-nowhere phenomena such as "Buffalo Bill," "You Brought The Sunshine" and nearly everything in the hip-hop-be-bop category elude corporate industry logic, they represent, powerfully, the decisive—more decisive in 1983, we hope—influence of the tastes of the record buyers in the stores and on the street.

★ ★ ★

There is certainly more of "Beat It" than "I Feel Love" in **Donna Summer's** "She Works Hard For the Money," even as rereleased this week on a promotional Mercury 12-inch in six-minute vocal and instrumental versions with some slipped-into, non-showy breaks. An album is scheduled for late June. . . . The remixes of "Maniac" and "Flashdance . . . What A Feeling" are shipping commercially from Casablanca as you read this. "Maniac" will be backed with the instrumental; "Flashdance" will not. . . . **Culture Club's** tropic-funk "I'll Tumble 4 Ya" has been pulled as the followup single to "Time," remixed for clubs with many special effects (our least favorite is some buzz-saw feedback) for a commercial 12-inch on Epic; "Church Of The Poison Mind" will be held until album release in mid-summer.

More new singles: **Shalamar's** "Dead Giveaway" (Solar) is their rock-influenced departure from the smooth West Coast sound of the past; the group's ever-impeccable delivery imparts a crossover pop sheen. . . . **S.O.S. Band's** "Just Be Good To Me" (Tabu), produced by **Jimmy Jam** and **Terry Lewis** of the Time, is their best single since "Do It Right"—a sultry, swaying rhythm box groove with strong lead vocal by **Mary Davis**. . . . **David Joseph's** "Let's Live It Up" (Mango) makes a fine followup to the underground hit "You Can't Hide"; as a vocal, it's loose and unregimented, and the instrumental starts with a great worked-up break. **Interface's** "Robot Love" (Atlantic/RFC) is yet another incarnation of "You Are In My System," this time in instrumental form; **Attitude's** "Love Me Tonight," also on Atlantic/RFC, produced by System's **Mic Murphy** and **David Frank**, is away from the chanting of their debut and is a fully realized, rather lushly romantic *song*.

Three for the radio: **Cheri's** "Small Town Lover" (21 12-inch), which is low-key, darkly suggestive and very hookish; **Terri Wells'** "You Make It Heaven" (Philly World 12-inch), which is really a ballad, and an extremely beautiful one—you might sway to it with a good friend; and **Johnny Gill's** "Super Love" (Cotillion), **Freddie Perren's** most contemporary production in a while, one that gives hip-hop a highly commercial polish.

New Hong Kong Pop Hall

• *Continued from page 53*

used only for sporting events, as a venue for major concerts. The hall opened early this month. Already, the management says, Rod Stewart has confirmed concert appearances in November, and negotiations are in progress for Hong Kong gigs by Elton John and Lionel Richie.

In recent months, Hong Kong has played host on a smaller scale to a mixed bag of visiting groups and performers, including Depeche Mode, Air Supply, Lee Ritenour, Christopher Cross, the Pretenders, the Commodores, and a 1960s "revival" package which included Billy J. Kramer, the Troggs and Mungo Jerry.

Tickets for actor/singer Sam Hui's shows were priced up to $30, and all shows were sold out in a matter of hours. Backed by a 10-piece band, and with sound and lighting teams flown in from Japan, Hui proffered a heady mix of original Cantonese material and Western pop-rock.

DISCO/DANCE 12"—U.S. & Imports
(WHOLESALE FOR STORES)
USA • Canada • England • Germany
Italy • France • Holland

We have a complete selection of all U.S. releases and all import disco records. We also export to foreign countries.

Some of our brand new releases are:

U.S. & Canadian 12"
Souvenirs (remix)—Voyage
Keep Giving Me Love—D Train
Flash Dance (remix)—Irene Cara
We Are The Jonzun Crew (remix)—The Jonzun Crew
For The Same Man—B. Beat Girls
Baby Won't You Dance (remix)—Vera
You Brought The Sunshine (remix)—Clark Sisters
What's She Got—Liquid Gold
Potential New Boyfriend (remix)—Dolly Parton
State Farm—Yaz
Memory—Menage
Candy Man—Mary Jane Girls
Walkin' The Line (remix)—Brass Construction
Wanna Be Startin' Something—Michael Jackson
Love So Deep—Toney Lee
Lets Live It Up (remix)—David Joseph
To The Max—Ricky Gee
Backstreet Romance—Loverde
I Love To Dance—Vogue
Living Up To Love—U.S.A. European Connection
I Don't Want To Talk About It—Pamela Stanley
Close Your Eyes (remix)—Queen Samantha
So Many Men, So Little Time—Miquel Brown
Guilty—Lime
Build Me Up Buttercup—Shirley Scott
Love School—Susan Stevens
American Man—Ladies Choice
So Excited—Nance Martinez
I'm Free—Celi Bee

European 12"
Don't Stop—Digital Emotion
Do It Again—Clubhouse
Hold The Night—Nite Force
Disco Woopy—Kiss Mich
Tonight—Lisa
Something Special—Steve Harvey
Lovelline—Shaune Jackson
Love's Warming Up—Shirley Lewis
Save Our Love—Escape From New York
Always Something There To Remind Me/Somebody's—Viola Wells
The Loving Kind—The Twins
Boogie Nights—La Fleur
Sound Effects—Various
Sex Machine—Bilbo
XYZ Medley
Love Your Body—Amanda Lear
Cycles Woman—Cerrone (w/Santana's musicians)
I Like Chopin—Gazebo
Love Taker—Stefano Pulga
Searchin'—Hazel Dean
Run Me Down—Higsons
Satisfied—Madeleine Uzlo
Stop, Don't Do This To Me—Phyllis Nelson
I Can't Stand It No More—Hot Shot
Maybe This Time—Norma Lewis
Super Rhythm Tracks (similar to "Mix Your Own Stars")
Dance Forever—Gaucho
The Night-Azul Y Negro

Import LP's
Gazebo
Disco Sound
Voyage I & II
Nancy Martinez
Vogue
Studio 57

"Off The Record" by Doug Shannon a complete DJ's guidebook. Call for Details.

IMPORT O DISC RECORDS
855e CONKLIN ST. FARMINGDALE, NY 11735
(516) 694 4545 TELEX 4758158 IMPT-DISC

www.americanradiohistory.com

Autobiographies Pay Off For Some Country Artists

• *Continued from page 38*

torily. Haggard's autobiography, she notes, sold 40,000 copies in its original Times Books hardcover edition.

Pocket Books arranged a publicity tour for Minnie Pearl, who, as a comedienne, lacks the radio and record outlets available to music artists. Normally, says Dawson, "You can't count on artists being willing to do publicity for their books," particularly at the paperback stage.

Jeannie C. Riley, who has not had a chart record since 1976, has nonetheless gained extensive media exposure as a result of "From Harper Valley To The Mountain Top," a book more concerned with her spiritual odyssey than her professional one.

Originally published by Chosen Books, Riley's autobiography was selected to debut Ballantine Books new Epiphany line of inspirational volumes. So far, it has sold more than 50,000 copies in the paperback edition and is the biggest seller on the Epiphany list. Ballantine supported the publication by ads in Christian publications and by sending Riley on a promotional tour of 11 large cities. "Sometimes," says Ballantine publicist Toni Hudgens, "booksellers won't stock a book unless they know its author is appearing locally."

The tour placed Riley on radio and tv talk shows in Chicago, Dallas, Detroit, Nashville, St. Louis, Houston, Atlanta, Washington, Charlotte, New York and Cleveland. Riley has an active concert schedule.

Irby Mandrell, who is Louise Mandrell's manager and father, says "The Mandrell Family Album" was not intended and is not being used as an entry to talk shows. Still, according to Sara Fortenberry, manager of advertising, promotion and publicity for Thomas Nelson, the book has already elicited inquiries from "The Today Show" and "Donahue."

Thomas Nelson introduced the book in Nashville during Fan Fair week, supporting it by billboards throughout the city. Additionally, the publisher ran full-color ads in fan and trade magazines (including a spread in Publishers Weekly) and spots on the Grand Ole Opry and Music Country Radio Network.

TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - $50.00 1000 - $72.00

COLOR PRINTS
1000 - $342.00

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

WITH ALL MY LOVE AND MUCH MORE SUCCESS

To
Jellybean Johnson
and
The Time

Love
Sparkle

Privileged Setting

GARDENS OF BEL-AIR: In Bel-Air's most prestigious estate area, this remarkable showplace embraces 4.16 acres of garden landscaping, traversed by a rushing brook. The 16-room main residence opens to terraced gardens, pool, guest house and tennis court. Within walking distance of the Bel-Air Hotel. Price and brochure on request.

Mimi Styne
& Associates • Realtors
427 North Camden Drive, Beverly Hills, CA 90210
(213) 247-8601

PRODUCTION & MARKETING DEAL

Belwin-Mills, Peterson Pact

By EDWARD MORRIS

NASHVILLE — Belwin-Mills, which extended its publishing activity into religious music last year with the purchase of Good Life Publications, has entered into a production and marketing agreement with Christian music composer John W. Peterson.

Peterson, the founder of Good Life, estimates that his catalog contains more than 1,000 songs and 29 musicals and cantatas. His 14th Christmas cantata, "A Special Kind Of Love," will be presented in a series of choral workshops throughout the U.S., August through October.

Belwin-Mills president Martin Winkler explains that the giant educational music company turned toward religious music basically to open new markets. "I had to ask myself how many more methods can we publish. The market was fairly well saturated." In fiscal 1982, Belwin-Mills' sales were $16.4 million. During that same period, international sales formed 22% of the total revenues.

In addition to religious music sales to churches and individuals, Winkler notes, "There's a very good market out there in Christian schools for band and instrumental scores."

The Good Life and Peterson efforts are not Belwin-Mills' first encounters with Christian music, according to Winkler. The company used to represent Singspiration and, later, Lillenas in secular music stores.

Belwin-Mills will use Alexandria House to represent Good Life and Peterson, as well as Belwin-Mills' own sacred music publications, in Christian bookstores, Winkler adds.

Presentations of Peterson's new cantata will be held in the following cities: Lubbock, Tex., Aug. 22; San Marcos, Tex., Aug. 23; Jackson, Miss., Aug. 25; Decatur, Ga., Aug. 26; Tucson, Aug. 30; Tempe, Ariz., Sept. 8-10; Denver, Sept. 12; Wichita, Kan., Sept. 13; Tulsa, Sept. 15; Springfield, Mo., Sept. 16; Amarillo, Tex., Sept. 19; Oklahoma City, Sept. 20; Knoxville, Sept. 22; Chattanooga, Sept. 23; Greenville, S.C., Sept. 26; Greensboro, N.C., Sept. 27; Mobile, Oct. 3; Shreveport, Oct. 4; and St. Louis, Oct. 6-8.

The agreement between Belwin-Mills and Peterson also covers compositions by Harold DeCou, Peterson's assistant, who is an editor, arranger and composer in his own right.

Belwin-Mills, which was purchased by Esquire Inc. in 1979, is located in Long Island. Good Life and Peterson Music are in Scottsdale, Ariz.

New K-tel Arm Stepping Up Its Release Plans

NASHVILLE—K-tel's new Christian music label, Arrival Records, has released two more albums to join its debut effort of last year, "From The Heart."

Released June 1 were Cristy Lane's "One Day At A Time" and "The Heart And Soul Of Etta James." Lane's album was direct marketed in its original version by Suffolk and later through retail record stores by her secular label, Liberty. The James package was first released by K-tel in Holland.

Jerry Lenz, marketing manager for K-tel's special markets division, reports that plans for the Lane LP include a national campaign via the CBN cable network and distribution through the company's retail outlets as well as through Christian bookstores.

Suggested price for the Lane album is $6.98, while the James collection is tagged at $7.98. "One Day At A Time" has 14 traditional gospel cuts, and there are 16 cuts on the James album, including such pop selections as "Blowin' In The Wind," "He's Got The Whole World In His Hands" and "Oh Happy Day."

Lenz says the collection of contemporary Christian hits, "From The Heart," has gone through its test marketing phase successfully and will be further promoted by a national tv campaign.

MAGAZINE PURCHASED

NASHVILLE—Publishers Bill Flanders and William Rayborn have purchased In Tune magazine from Evangelical Ministries, Philadelphia, and will increase its frequency from quarterly to bimonthly and change its circulation from free to paid. Flanders and Rayborn also publish The Vary Idea for church staffs.

In Tune will be targeted to evangelical church musicians, the new owners say, including ministers of music, choir directors, organists, pianists, instrumental directors and graded choir leaders. The magazine will contain a music clip art section and an "idea" section. Subscription and advertising information is available from Rayborn at P.O. Box 640, Grapevine, Tex.

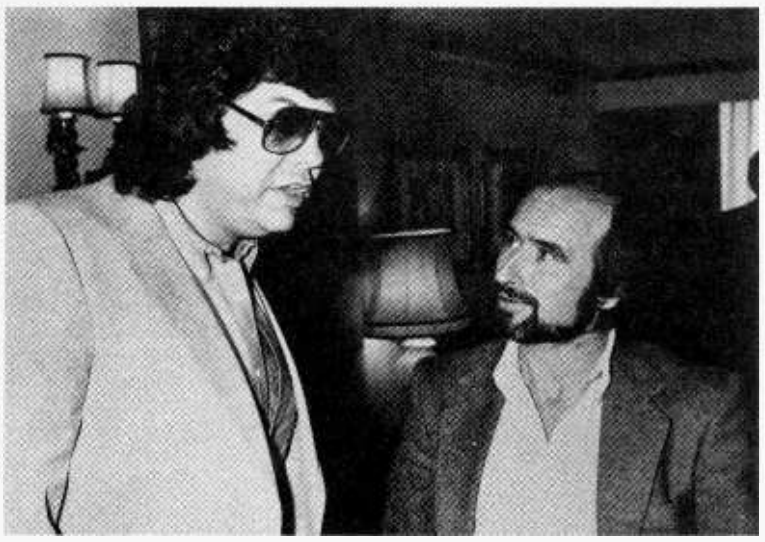
Billboard® Best Selling Inspirational LPs™

Survey For Week Ending 6/25/83

© 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, Artist, Label & Number
1	1	49	**AGE TO AGE** Amy Grant, Myrrh MSB 6697 — WEEKS AT #1: 40
2	NEW ENTRY		**MORE THAN WONDERFUL** Sandi Patti, Benson R3818
3	3	39	**MORE POWER TO YA** Petra, Word SSR 0045
4	10	9	**THE MICHAEL SMITH PROJECT** Michael Smith, Reunion RRA 0002
5	11	9	**EXERCISE FOR LIFE** Stormie Omartian, Sparrow SPR 1064
6	NEW ENTRY		**I ONLY WANT TO SEE YOU THERE** Keith Green, Sparrow SPR 1066
7	NEW ENTRY		**LIVE EXPERIENCE** Leon Patillo, Myrrh MSB 6728
8	9	17	**PEACE IN THE VALLEY** B.J. Thomas, Myrrh MSB 6710
9	13	34	**STAND BY THE POWER** The Imperials, Word OST 4100
10	2	41	**SONGS FOR THE SHEPHERD** Keith Green, Pretty Good Records PGR 002
11	4	41	**A SONG IN THE NIGHT** Silverwind, Sparrow SPR 1058
12	5	41	**I'LL NEVER STOP LOVING YOU** Leon Patillo, Word MSB 6711
13	6	21	**CUTTING EDGE** The Sweet Comfort Band, Lexicon LS 5807
14	7	13	**EQUATOR** Randy Stonehill, Myrrh MSB 6742
15	8	30	**MAINSTREAM** Michael and Stormie Omartian, Sparrow SPR 1060
16	12	45	**LIFT UP THE LORD** Sandi Patti, Impact R 3799
17	21	9	**SONGS OF WORSHIP** John Michael Talbot, Birdwing BWR 7040
18	14	17	**SPIRIT WINGS** Joni Eareckson, Word WSB 8878
19	15	45	**AEROBIC CELEBRATION** Various Artists, Benson NP 33133
20	16	17	**KIDS PRAISE III** The Maranatha Kids, Maranatha MM092A
21	29	9	**LOVE OVERFLOWING** Sandi Patti, Impact R3742
22	NEW ENTRY		**PASSING THE FAITH ALONG** New Gaither Vocal Band, Dayspring
23	NEW ENTRY		**AGELESS MEDLEY** Amy Grant, Myrrh
24	24	17	**FIRM BELIEVER** Various Artists, Word DST 4105
25	25	34	**COME AND SING PRAISES** Praise Six, Maranatha MM 0095
26	NEW ENTRY		**FOREVER** Cynthia Clawson, Priority BJU 38633
27	27	9	**STEP OUT OF THE NIGHT** Andrus, Blackwood, and Co., Greentree R3942
28	17	34	**LIGHT ETERNAL** John Michael Talbot, Birdwing BWR 2035
29	18	91	**AMAZING GRACE** B.J. Thomas, Myrrh MSB 6675
30	19	57	**AMY GRANT IN CONCERT, VOLUME II** Amy Grant, Myrrh MSB 6677
31	20	73	**THE VERY BEST OF THE IMPERIALS** The Imperials, Day Spring DST-4025
32	22	13	**MICHELLE PILLAR** Michelle Pillar, Sparrow SPR 1059
33	23	17	**LET THE WHOLE WORLD KNOW** Farrell and Farrell, New Pax NP 33133
34	26	9	**STUBBORN LOVE** Kathy Troccoli, Reunion RRA 0001
35	28	13	**MATTERS OF THE HEART** Bob Bennett, Priority JU 37966
36	39	82	**JONI'S SONG** Joni Eareckson, Word WSB 8856
37	40	166	**BULLFROGS & BUTTERFLIES** Candle, Birdwing BWR 2004
38	31	30	**HE SET MY LIFE TO MUSIC** Barbara Mandrell, Sparrow MCR 5023
39	33	17	**SO YOU WANNA GO BACK TO EGYPT** Keith Green, Pretty Good Records PGR-1
40	30	9	**HAPPENIN'** Gary Chapman, Lamb and Lion LL1066

www.americanradiohistory.com



GETTING ACQUAINTED—While on his recent European promotional tour, RCA artist Ronnie Milsap greets David Betteridge, newly appointed managing director, RCA Records U.K., at a London reception in Milsap's honor. Milsap's three week visit took him to England, Ireland, Holland, Belgium, Italy and Germany for a series of tv appearances and radio and print interviews in support of his new LP, "Keyed Up."

Final Orders Are Sought Against U.K. Counterfeiter

LONDON—A March raid on a garage in North London by record company investigators produced an "enormous haul" of more than 750,000 counterfeit audiocassettes, a High Court judge here was told.

That discovery put the investigation team on the trail of East London record dealer Gary Kilbey, who was found to have previously sold 144,000 pirate cassettes of top-selling artists, including Elvis Presley, Abba, Blondie, the Beatles, Elton John, Barbra Streisand and Diana Ross.

In the High Court on May 26, lawyers for the record companies sought final orders against Kilbey in a copyright and passing-off action brought by EMI Records and other member companies of the British Phonographic Industry (BPI). Kilbey entered no defense to the action.

The justice said record companies were entitled to permanent injunctions banning Kilbey from further copyright infringements. But he added that he would not make an order, as requested, that Kilbey should pay some $700,000 damages, plus around $1,500 to cover costs of the record company investigation.

Said the judge: "This claim may be perfectly in order. But such orders do not just go through on request. The court has first to be satisfied that there is a clear and legitimate claim for this amount."

He ordered an inquiry into Kilbey's liability on damages, but the dealer was formally ordered to pay the costs of the legal action. Kilbey also gave an undertaking not to sell his house or car pending payment of any amount found due.

BPI damages were assessed on a sum of roughly $4.70 per tape, average dealer price for legitimate tapes in the batch said to have been sold by Kilbey.

Juluka Shows Banned In Britain

South African Group Appeals To Musicians' Union

LONDON—The South African group Juluka, which arrived in the U.K. last Monday (13) to promote a new album and ran into a performance ban imposed by Britain's Musicians' Union, is still hoping for a relaxation of the union policy on the grounds that it is a multiracial group.

The issue was on the agenda for the MU's executive committee meetings at the end of last week. But at presstime, the outcome of the discussion was not clear.

The ban on Juluka, whose "Scatterlings" album has been released here on the Safari label, is in line with the MU's anti-apartheid policy, under which musicians from South Africa are not allowed to work in the U.K.

Juluka comprises three Zulus, two white South Africans and a white Englishman. In South Africa, where the band has had a string of hits and is a major live attraction (Billboard, March 19), it plays only to unsegregated audiences.

Says John Craig, Safari director: "We have had to cancel three confirmed television appearances for Juluka because of the MU ban, though the Department of Employment has granted work permits.

"I understand the reasons why the union has taken this decision, but I think it ought to reconsider, as Juluka is such a special case. It is ironic that MU policy, based on repugnance of South African apartheid, should result in the banning of a group which, by its very membership and actions, breathes life and hope into mere words."

John Morton, general secretary of the MU, says: "I've made it clear to the people representing this group that I am not prepared to make an arbitrary decision to vary established union policy. But the executive committee will consider whether there are reasons to relax our rule in this particular case.

"It's not a new proposition that the exchange of musicians between South Afria and the U.K. will do good boecause the people concerned are sympathetic to the same objectives as the Musicians' Union. But when our own members have talked about going to play in South Africa to build bridges and undermine the apartheid policy, the position of the union has been to refuse them this possibility."

Group member Johnny Clegg, an Englishman who has twice been arrested for contravening South Africa's racial laws, says: "We all feel that the union's stand is uncompromising, given the fact that the group stands for a multiracial and integrated society.

"We sing in Zulu and in English, and we are trying to develop a new genre of South African music to which everyone in the U.K. can have access."

New Cassettes From Fuji For Car Stereo Use

TOKYO—Fuji Photo Film here has set July 5 for the launch of the GT-1 range of audio cassettes, designed especially for in-car stereo use. A key feature of the new cassettes is the integration of plastic of high heat resistance so that the tapes lose no quality even when left exposed in cars parked in hot sunshine.

The 90-minute tapes will sell in Japan for just under $4 each. Fuji, which will produce 400,000 units monthly during the initial period, has an eventual monthly sales target of 1.5 million units in Japan alone. It starts exporting the software to the U.S. in mid-July.

High temperatures generally cause deterioration in normal cassette tapes, especially in terms of warping of the tape frame. But Fuji's GT-1 series uses special plastic in the cassette body. Additives have been made to the tape itself and the transparent case to build heat resistance.

Fuji claims no deterioration in sound quality, even in tapes left for four hours in temperatures of around 110 degrees Centigrade. Additionally, the company says, the pad which presses the tape to the magnetic head has been improved to eliminate virtually all in-car vibration.

Computer Boom Seen In Germany

BERLIN—The German Video Institute estimates that 300,000 mini-computers have been sold in West Germany this year for home entertainment use. And the Institute estimates that 30% of all German households will have home computer hardware by the end of the decade.

The Institute says it sees the home computer as a component in the development of the burgeoning video industry here and a key sales area for the specialist video retailer. Around 15% of Germany's video dealers are stocking home computer product, and the Institute has set up one-day seminars to pass computer know-how on to retailers.

Leading home computer companies so far in Germany are Apple, Atari and Commodore.

CBS Italy Sees Positive Signs

Managing Director La Falce Looks To CD, Vidgames

By VITTORIO CASTELLI

MILAN—The economic slump had its worst impact yet on the Italian record industry in 1982. But, while it looks as if the recession will continue for another few years, there are some causes for optimism, notably in the Compact Disc and video games fields, and investment in local talent remains worthwhile.

That is a summary of the views of Piero La Falce, managing director of CBS Dischi here, who says the company is going for a "consolidation-cum-expansion momentum" despite all the problems. The company releases its first 80 CD titles here in September, evenly split between classical and pop. Says La Falce: "Italian interest in CD is already enormous following the introduction of hardware in May. We're looking for sales of around 30,000 units by the end of the year. Our view is that CD will be a sales addition rather than something that detracts from turnover of traditional product."

Also in September, CBS plans to start its national Coleco video games operation, with a separate distribution arm to handle it. Says La Falce: "Video games certainly represent a hit-oriented market. The Coleco range is the same as kids find in neighborhood bars, so we're confident of topping this sector of the marketplace, especially as we're also handling Atari and Mattel formats."

He adds: "Today's record market in Italy is evenly divided between international and local product. We're pushing hard on the massive CBS International talent roster, and we're helped by the fact that there are now plenty of big-name tours in Italy, where before they were thin on the ground."

La Falce's domestic talent policy is split between tracking down new talent and promoting it and signing artists already known but with undeveloped potential in the recording field. He names Anna Oxa and Banco as CBS successes in the latter area.

"Promotion is more than ever the name of the game in Italy, and that means fast and simultaneous use of all available media. Then you need efficient distribution backup, and we've now installed mini-computers, one for each of our sales representatives. The aim is to fulfil all orders inside 24 hours," he says.

Also on the way to help distribution is a new telephone information service, seen by La Falce as a potentially useful counter to the parallel import problem which still afflicts the Italian industry.

Five years ago CBS, which had been distributed in Italy through CGD, set up its own distribution arm. It now takes on the distribution of other labels, both international and national. A recent addition is Blonde, an Italian label run by the La Bionda brothers,. hit-makers for Baby Records in their own right.

Sales Down In Italian Market

• *Continued from page 9*

warehouse stocks of luxury-rated lines.

In all the confusion, sales continued to drop. The government had one final shock for the record industry, insisting that records and tapes, having been included in the original text of the new levy law but excluded from the definitive list, were subject to the 16% tax for sales during the intervening months of January and February.

However, from the start of the new tax, part of a government ploy to put the economy right, the record retail trade had received hints that its software wouldn't be on the "hit" list. Consequently, many didn't pass the 16% surcharge on to their customers. As a result, those traders have suffered further profit loss on top of the severe overall sales slump.

Denmark's Johnny Reimar Marks 25 Years In Music

By KNUD ORSTED

COPENHAGEN—Johnny Reimar, who started out in the Danish pop industry as an Elvis Presley/Cliff Richard imitator, then set up his own record company and sold more than a million of his own sing-along albums to this territory's five million residents, celebrated his 25th anniversary in the music business—as well as his 40th birthday—on June 12.

Reimar was first signed to a recording deal in 1958 by Knud Thorbjornsen, now a leading Danish concert promoter. In 1961, he cut his first English-language single, "How Wonderful To Know." Two years later he was named a&r chief of Philips Records Denmark.

He formed his own record production company, Magnet, in 1971, as a sister company to Philips. He co-produced the first stage version of "Hair" in continental Europe and started his own series of "Johnny Reimar Party" sing-along packages. He still performs party-type shows nationwide on Saturday evenings, invariably attracting capacity audiences.

In 1975, Reimar started his Starbox operation, taking on the license for ABC Records in Scandinavia. But he was already "infatuated" by the potential of video in this market, producing special programs for pubs, restaurants and discotheques. Starbox signed up some of the biggest names in Denmark's pop world and built a reputation for children's records.

In 1980, he sold his company to the Gutenberghus Publishing Group, winning the representation of Walt Disney records and video for his firm, renamed Select Video. As head of this company, he buys programs for Scandinavia, Germany and the U.K.

New Stereo Equipment Due On Soviet Mart

MOSCOW—Sophisticated playback hardware of the highest quality is planned for mass production in the Soviet Union later this year, notably by firms based in Rostov and Leningrad.

The Mayak 010 stereo cassette deck incorporates Dolby and all other international-standard facilities with a frequency response of 31.5 Hz to 18 kHz and very little distortion at an 80-decibel noise level. It's set to retail at roughly $2,600, a very high price by normal standards here.

The Korvet 038 stereo record player is the most sophisticated unit yet to be produced by a Soviet company, with a frequency response of 20 Hz to 20 kHz. It will retail at just under $1,000.

www.americanradiohistory.com

News/International

FESTIVAL MOMENTS—Songwriters Bum-Hee Lee and Si-Nae Yoon rejoice in their silver prize success at this year's Seoul Song Festival (story, page 9). In adjacent photo, Mexico's Anacini holds her bronze honor aloft.

BUT PIRATES FACE FINES, JAIL

Amateur Radio Is Hot In Athens

ATHENS—Amateur radio broadcasters in this city are risking stiff penalties in providing an alternative to the fare now aired by the state-run stations. Athens, a city of nearly four million people, is criss-crossed with some 2,000 medium-wave and FM radio "pirates," each of whom broadcasts within a radius of between 10 and 30 kilometers.

Amateur jocks claim their listeners are increasing in number. One of them, who does not want to be named, says he carried out a straw poll in the streets and found some: 78% of respondents in the 15-30 age group were regular listeners to amateur radio. The proportion drops to around 50%, he says, when state radio airs its relatively few hours of international repertoire time.

This kind of radio accordingly plays a large and unsung role in maintaining urban sales of international product. Several major record labels maintain regular contact with about 200 of the biggest amateur broadcasters.

Some 95% of medium-wave and FM outlets pay their ways by taking local advertising. The amount of advertising offered is growing by around 35% a year, say the jocks.

About a year ago, the Greek government pledged it would lighten penalties for private broadcasting, and possibly legalize it altogether. This pledge has apparently been forgotten. An illegal broadcaster caught at the microphone faces a fine of the drachma equivalent of $12,000, a jail term of up to one year, and confiscation of all equipment and materials.

Only CB and short-wave private outlets have government permission to operate, and then only under strictly functional terms.

Despite the continuing ban on private broadcasting, equipment is easy to come by, though between 35% and 40% of the pirates here are said to build their equipment for themselves.

Japanese Hit Single Raises Taxing Issue

TOKYO—Under Japanese fiscal legislation, no sales tax is imposed on children's records, although there is a 15% tax on the wholesale price of so-called normal pop productions. And that raises a fine point of definition over the catchy little ditty "Medaka no Kyodai," by the Killifish Brothers & Sisters, which has sold nearly a million units here and has now aroused the interest of the National Tax Agency.

Officials insist that, since the song is popular with adults as well as children, it must be considered an "ordinary" pop song for tax purposes. But For Life Records, which put out the single just before Christmas last year, argues that the song, composed by Takashi Miki and Toyohisa Araki for the younger sector of the local market, is essentially for children.

Makoto Sasaki, publicity executive for the record company, says tapes of the song were distributed to kindergartens nationwide to publicize the release of the disk. The song was also registered as a children's item with copyright agency JASRAC.

Sasaki also points out that previous million-selling recordings of similarly catchy songs, also popular with adults, were not taxed. He cites "Kuroneko No Tango" in 1969 and "Oyoga Taikayikun" in 1976.

If For Life Records is taxed for unit sales thus far on "Medaka No Kyodai," the company will owe the taxman around $250,000.

APRIL RECORD PRODUCTION DIPS

Japan Figures: Little Change

TOKYO—Record production in Japan in April totalled 13.024 million units, down 3% on the same month in 1982, but up 11% on the figures for this March.

Total value of the output was $54.15 million, taking an exchange rate of 240 Japanese yen to the U.S. dollar. That financial tally is down 2% on April of 1982 but up 7% from the preceding month this year, according to figures from the Japan Phonograph Record Assn. (JPRA).

Prerecorded tape production in April totalled 7.828 million units, up 6% on the same month last year, but down 6% on this year's March figures. In monetary terms, tape production hit $43.11 million, up 6% on last year's April return, but down 3% on this March.

Total record production for the January-April period this year was 49.039 million units, down 4% on the first four months of 1982. Total monetary value dipped 3% to $201 million. Prerecorded tape production for the first four months was 32.283 million units, up 13% on the same period last year, with a monetary total of $173.3 million, up 15%. Total value of records and tapes together for the first four months of 1983 was $374.3 million, up 5% on the first third of 1982.

German Film, Vid Groups To Test Ratings System

• *Continued from page 9*

programming considered dangerous to children (Billboard, May 7).

Basically, the video industry wants the same treatment as the film industry, with a recognized ratings system providing guidance to both dealers and consumers. Such a system already exists for theatrical films, legally grounded in paragraph 6 of Germany's youth protection law and administered by the film industry's voluntary film review board (FSK).

On a test basis, FSK will compare 100-150 video copies of films already rated for theatrical showing. If the copies are identical, video producers may use the FSK rating, which sets the lowest allowable audience age at 6, 12, 16 or 18 (similar to the U.S. MPAA's G, PG, R and X ratings).

Details of the ratings system must be worked out later in anticipation of an official presentation during the Berlin Radio-TV Fair in August. Then, based on discussions between Bundesverband Video, FSK and the Family Ministry, a legal, administrative and financial basis for a video rating system must be developed.

"At present, we have only agreed to test. We have no legal regulations for video ratings," asserts Peter Frantz of the FSK, adding that with "only two or three" court challenges over the past 35 years, the RSK ratings have become accepted throughout Germany.

Although the costs of a ratings system were not revealed, the FSK charges about $1,600 per theatrical film. Birr says Bundesverband members, representing most German video distributors, would voluntarily agree to an 18-plus (X) rating on virtually all questionable material.

Canada

BASS Of Toronto Sold To Data Processing Firm

TORONTO—Best Available Seating Service of Toronto, the ticket agency owned by current and former Concert Productions International Ltd. executives, has been sold for about $3 million in cash and notes to Polycom Systems Ltd., a data processing firm.

The ticket operation, established in 1977, was modelled on the San Francisco operation of the same name. Owned jointly by Michael Cohl and David Wolinsky of CPI and Bill Ballard, the company had run up against strong competition from Ticketron, which had garnered the contract for the O'Keefe Centre and other venues in the Toronto market.

David Needham, president of Polycom, was quoted as saying the $3 million was the selling price, although independent confirmation of that report was not possible.

Polycom is a Canadian subsidiary of a British-based company. It is likely the transaction will have to undergo examination and approval by the Foreign Investment Review Agency.

Ticketron has secured the sales rights for concerts at the newly established Kingswood Music Theatre, a facility at Canada's Wonderland north of Toronto promoted by the James Nederlander firm. CPI's shows were run through BASS.

Cassette Production Up Sharply In April

OTTAWA—Canadian record manufacturing slipped almost 15% in April from the same month in 1982, while cassette production continued to climb sharply, federal statistics show.

Statistics Canada, the federal compilation agency, says record production fell to 4,555,887 units in April from 5,253,358 a year earlier. But cassette production rose almost 50% from 1,675,790 to 2,471,702. Statistics have shown steady cassette production increases each month this year.

PLANS BEING FINALIZED

WEA, A&M Ready CDs

TORONTO—WEA Music of Canada will officially enter the Compact Disc market with at least 30 titles by mid-summer, company executive vice president Ross Reynolds says. Meanwhile, A&M Records will kick off its initial CD campaign with five titles September 1, says Joe Summers, the firm's senior vice president.

Details on the WEA and A&M launches are not yet complete. Among the matters still being arranged are base prices, distribution and marketing. "Within about two weeks, we will have more we can say," Reynolds said last week.

The A&M titles will include "Cuts Like A Knife" by Bryan Adams, the first domestically released Canadian pop CD title. Rush's "Signals" is available by import only, while the other Canadian titles are CBS classical releases.

The four other A&M releases are "The Dude" by Quincy Jones, "Synchronicity" by The Police (also available on metal cassette tape in Canada, a first for this market), "Cat Stevens' Greatest Hits" and "Night And Day" by Joe Jackson.

PUBLIC EDDIE—Eddie "Hit Me With Your Best Shot" Schwartz, third left, pauses for this photo opportunity between career planning sessions with WEA Music executives. The singer-songwriter-guitarist has signed directly to WEA via ATV Music. His new album, "Public Life," will be released shortly. With Schwartz, from left, are WEA's Bob Roper (a&r manager) and Stan Kulin (president), ATV Music's Frank Davies, and WEA's Ross Reynolds (executive vice president).

Give the gift of music.

www.americanradiohistory.com

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 6/18/83
SINGLES

This Week	Last Week	
1	1	EVERY BREATH YOU TAKE, Police, A&M
2	8	CHINA GIRL, David Bowie, EMI America
3	2	BAD BOYS, Wham, Inner Vision
4	9	FLASH DANCE...WHAT A FEELING, Irene Cara, Casablanca
5	3	NOBODY'S DIARY, Yazoo, Mute
6	19	BABY JANE, Rod Stewart, Warner Bros.
7	4	BUFFALO SOLDIER, Bob Marley & Wailers, Island
8	6	LOVE TOWN, Booker Newberry III, Polydor
9	18	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
10	12	WAITING FOR A TRAIN, Flash & Pan, Easy Beat
11	11	LADY LOVE ME, George Benson, Warner Bros.
12	7	JUST GOT LUCKY, JoBoxers, RCA
13	15	HANG ON NOW, Kajagoogoo, EMI
14	38	WANNA BE STARTIN' SOMETHIN', Michael Jackson, Epic
15	30	DARK IS THE NIGHT, Shakatak, Polydor
16	29	PILS AND SOAP, Imposter, IMP
17	5	CANDY GIRL, New Edition, Lodon
18	24	WE CAME TO DANCE, Ultravox, Chrysalis
19	27	DREAM TO SLEEP, H2O, RCA
20	33	DEAD GIVEAWAY, Shalamar, Solar
21	17	IN A BIG COUNTRY, Big Country, Mercury
22	10	CAN'T GET USED TO LOSING YOU, Beat, Go-Feet
23	NEW	WHEN WE WERE YOUNG, Bucks Fizz, RCA
24	NEW	GARDEN PARTY, Marillion, EMI
25	14	TEMPTATION, Heaven 17, B.E.F.
26	13	MONEY GO ROUND, Style Council, Polydor
27	NEW	MOONLIGHT SHADOW, Mike Oldfield, Virgin
28	20	WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, RAK
29	16	TRUE, Spandau Ballet, Reformation
30	21	FEEL THE NEED IN ME, Forrest, CBS
31	22	DANCING TIGHT, Galaxy, Ensign
32	34	LOOKING AT MIDNIGHT, Imagination, R&B
33	31	BRING ME CLOSER, Altered Images, Epic
34	23	OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis
35	26	STOP AND GO, David Grant, Chrysalis
36	37	THE HEAT IS ON, Agnetha Faltskog, Epic
37	32	THE KIDS ARE BACK, Twisted Sister, Atlantic
38	36	JUICY FRUIT, Mtume, Epic
39	28	LET'S LIVE IT UP, David Joseph, Island
40	NEW	TAKE THAT SITUATION, Nick Heyward, Arista

ALBUMS

This Week	Last Week	
1	1	THRILLER, Michael Jackson, Epic
2	2	LET'S DANCE, David Bowie, EMI America
3	11	IN YOUR EYES, George Benson, Warner Bros.
4	4	TWICE AS KOOL, Kool & Gang, De-Lite
5	NEW	OIL ON CANVAS, Japan, Virgin
6	3	TRUE, Spandau Ballet, Reformation
7	9	TOO LOW FOR ZERO, Elton John, Rocket
8	NEW	PETER GABRIEL PLAYS LIVE, Charisma
9	8	CRISIS, Mike Oldfield, Virgin
10	15	WHAT IS BEAT?, Beat, Go Feet
11	NEW	BODY WISHES, Rod Stewart, Warner Bros.
12	NEW	CHART STARS, Various, K-tel
13	6	CONFRONTATION, Bob Marley & Wailers, Island
14	12	THE HURTING, Tears For Fears, Mercury
15	7	THE LUXURY GAP, Heaven 17, B.E.F.
16	16	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
17	19	DIONNE WARWICK-THE COLLECTION, Arista
18	23	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Epic
19	5	CHART ENCOUNTERS OF THE HIT KIND, Various, Ronco
20	10	PIECE OF MIND, Iron Maiden, EMI
21	NEW	SPEAKING IN TONGUES, Talking Heads, Sire
22	13	HOLY DIVER, Dio, Vertigo
23	14	WHITE FEATHER, Kajagoogoo, EMI
24	18	SWEET DREAMS, Eurythmics, RCA
25	17	NIGHT DUBBING, Imagination, R&B
26	29	DUCK ROCK, Malcolm McLaren, Charisma
27	21	CARGO, Men At Work, Epic
28	24	THE KIDS FROM 'FAME' SONGS, Kids From Fame, BBC
29	22	DRESSED FOR THE OCCASION, Cliff Richard & London Philharmonic Orchestra, EMI
30	20	QUICK STEP & SIDE KICK, Thompson Twins, Arista
31	28	THE FINAL CUT, Pink Floyd, Harvest
32	25	POWER CORRUPTION AND LIES, New Order, Factory
33	40	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International
34	33	THE LAUGHTER & THE TEARS COLLECTION, Various, WEA
35	31	TOTO IV, CBS
36	NEW	UPSTAIRS AT ERIC's, Yazoo, Mute
37	NEW	TEARDROPS, Various, Ritz
38	35	RICHARD CLAYDERMAN, Delphine
39	30	TUBULAR BELLS, Mike Oldfield, Virgin
40	37	RIO, Duran Duran, EMI

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/20/83
SINGLES

This Week	Last Week	
1	1	JULIET, Robin Gibb, Polydor/DGG
2	6	BLUE MONDAY, New Order, Rough Trade
3	2	BEAT IT, Michael Jackson, Epic/CBS
4	4	LEUTCHTURM, Nena, CBS
5	5	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
6	7	KLEINE TASCHENLAMPE BRENN, Markus, CBS
7	3	BRUTTOSOZIALPRODUKT, Geiersturzflug, Ariola
8	9	BREAKAWAY, Tracey Ullman, Stiff/Teldec
9	8	LET'S DANCE, David Bowie, EMI
10	11	DIE WUESTE LEBT, Peter Schilling, WEA
11	NEW	WHY CAN THE BODIES FLY, Warning, Vertigo/Phonogram
12	13	TEMPTATION, Heaven 17, Virgin/Ariola
13	14	JULIE, Daniel, Ariola
14	19	TRUE, Spandau Ballet, Chrysalis/Ariola
15	10	BUM BUM, Trio, Mercury/Phonogram
16	NEW	AFRICA VOODOO MASTER, Rose Lauren °, WEA
17	12	BILLIE JEAN, Michael Jackson, Epic/CBS
18	21	JEOPARDY, Greg Kihn Band, Beserkley/WEA
19	15	MANUEL GOODBYE, Audrey Landers, Ariola
20	17	DIE FISCHER VOPN SAN JUAN, Tommy Steiner, Polydor/DGG
21	16	HEY LITTLE GIRL, Icehouse, Chrysalis/Ariola
22	18	DER KNUTSCHFLECK, IXI, Metronome
23	24	KARL DER KAEFER, Gaensehaut, Papagayo/EMI
24	20	LOVE IS A STRANGER, Eurythmics, RCA
25	29	ICH STERBE NICHT NOCH MAL, Nino de Angelo, Polydor/DGG
26	23	BOXERBEAT, JoBoxers, RCA
27	27	WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL), Hot Chocolate, Rak/EMI
28	22	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island/Ariola
29	26	WEIL WIR UNS LIEBEN, Andy Borg, Papagayo/EMI Electrola
30	NEW	BAD BOYS, Wham, Epic/CBS

ALBUMS

This Week	Last Week	
1	1	THRILLER, Michael Jackson, Epic/CBS
2	2	NENA, CBS
3	3	LET'S DANCE, David Bowie, EMI
4	4	RING OF CHANGES, Barclay James Harvest, Polydor/DGG
5	13	CRISIS, Michael Jackson, Virgin/Ariola
6	5	STREICHELEINHEITEN, Peter Cornelius, Polystar
7	6	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
8	15	PIECE OF MIND, Iron Maiden, EMI
9	11	THE LUXURY GAP, Heaven 17, Virgin/Ariola
10	7	PRIMITIVE MAN, Icehouse, Chrysalis/Ariola
11	8	WHITE FEATHERS, Kajagoogoo, EMI
12	20	NIGHT AND DAY, Joe Jackson, A&M/CBS
13	14	HOW OLD ARE YOU?, Robin Gibb, Polydor/DGG
14	16	CARGO, Men At Work, CBS
15	10	THE GETAWAY, Chris De Burgh, A&M/CBS
16	9	THE FINAL CUT, Pink Floyd, Harvest/EMI
17	NEW	HEISSE ZEITEN, Geier Sturzflug, Ariola
18	17	TRUE, Spandau Ballet, Chrysalis/Ariola
19	19	THE HURTING, Tears For Fears, Mercury/Phonogram
20	12	TYPISCH ROGER WHITTAKER, Aves/Intercord

JAPAN

(Courtesy Music Labo)
As of 6/20/83
SINGLES

This Week	Last Week	
1	1	TANTEI MONOGATARI, Hiroko Yakushimaru, Toshiba-EMI/Variety
2	2	TWILIGHT, Akina Nakamori, Warner-Pioneer/NTV-Ken On
3	5	ESCARATION, Naoko Kawai, Nippon Columbia/Geiei
4	3	MEGUMINO HITO, Rats & Star, Epic-Sony/PMP-Uncle F
5	4	TENGOKUNO KISS, Seiko Matsuda, CBS-Sony/Sun
6	6	SHOWER NA KIBUN, Toshihiko Tahara, Canyon/Johnny's
7	7	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning
8	14	TOKIO KAKERU SHOUJO, Tomoyo Harada, Canyon/Variety
9	8	SUTEKINI CINDERELLA COMPLEX, Hiromi Go, CBS-Sony/Burning
10	12	HATSUKOI, Kozo Murashita, CBS-Sony/April
11	17	KANASHII IROYANE, Masaki Ueda, CBS-Sony/Kitty
12	11	MAKKANA ONNANOKO, Kyoko Koizumi, Victor/Burning-NTV
13	9	MANATSUNO ICHIBYOU, Masahiko Kondo, RVC/Johnny's
14	19	BOKU WARACCHAIMASU, Shingo Kazami, For Life/Undecided
15	15	NIGHT GAME, Hideki Saijo, RVC/Taiyo
16	10	ZOKKON LOVE, Shibugakitai, CBS-Sony/Johnny's
17	18	NATSUIRONO NANCY, You Hayami, Taurus/Sun-JCM
18	16	NATSUONNA SONIA, Monta & Junko, Nippon Phonogram/PMP
19	13	HARENOCHI BLUE BOY, Kenji Sawada, Polydor/Anima-Watanabe
20	NEW	TAIYOU GA IPPAI, Iyo Matsumoto, Victor/Nichion-Bond-Fuji

ALBUMS

This Week	Last Week	
1	1	UTOPIA, Seiko Matsuda, CBS-Sony
2	NEW	MELODIES, TATSURO Yamashita, Moon
3	2	UWAKINA BOKURA, YMO, Alfa
4	3	IMA USHINAWARETA MONOO MOTOMETE, Chiharu Matsuyama, News
5	5	SKY PARK, Naoko Kawai, Nippon Columbia
6	4	NO DAMAGE, Motoharu Sano, Epic-Sony
7	7	LET'S DANCE, David Bowie, Toshiba-EMI
8	10	MATASETE SORRY, Yoshio Nomura, Victor
9	12	FILL UP THE NIGHT, Sadao Watanabe, Warner-Pioneer
10	6	MOMENTOS, Julio Iglesias, Epic-Sony
11	8	MARATHON, Takuro Yoshida, For Life
12	9	THRILLER, Michael Jackson, Epic-Sony
13	NEW	MEMORIAL LIVE, Japan, Victor
14	17	MERRY CHRISTMAS MR. LAWRENCE, Soundtrack, London
15	15	DEJA VU, Marlene, CBS-Sony
16	13	TIME, Culture Club, Victor
17	11	CARGO, Men At Work, Epic-Sony
18	19	AFTER MIDNIGHT, Masaki Ueda, CBS-Sony
19	16	EMBLEM, Shinji Tanimura, Polystar
20	NEW	ON THE CITY SHORE, Toshiki Kadomatsu, RVC

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/20/83
SINGLES

This Week	Last Week	
1	1	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
2	2	BEAT IT, Michael Jackson, Epic
3	3	I WAS ONLY 19, Redgum, Epic
4	4	SAVE YOUR LOVE, Renee & Renato, RCA
5	6	SOLITAIRE, Laura Branigan, Atlantic
6	5	BILLIE JEAN, Michael Jackson, Epic
7	7	ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI
8	14	SWEET DREAMS, Eurythmics, RCA
9	NEW	I'M STILL STANDING, Elton John, Rocket
10	9	DROP THE PILOT, Joan Armatrading, A&M
11	11	JEOPARDY, Greg Kihn Band, Liberation
12	8	DER KOMMISSAR, Falco, A&M
13	10	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
14	NEW	FLASHDANCE, WHAT A FEELING, Irene Cara, Casablanca
15	15	LET'S GO TO BED, Cure, Sire
16	NEW	EVERY BREATH YOU TAKE, Police, A&M
17	NEW	SEND ME AN ANGEL, Real Life, Wheatley
18	16	IT'S RAINING MEN, Weather Girls, CBS
19	18	YOU ARE, Lionel Richie, Motown
20	NEW	LITTLE RED CORVETTE, Prince, Warner Bros.

ALBUMS

This Week	Last Week	
1	3	THE NUMBER ONES, Beatles, Partophone
2	1	THRILLER, Michael Jackson, Epic
3	2	1983 THE HOT ONES, Various, Festival
4	4	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
5	7	TOO LOW FOR ZERO, Elton John, Rocket
6	5	CAUGHT IN THE ACT, Redgum, Epic
7	6	THE KEY, Joan Armatrading, A&M
8	15	SWEET DREAMS, Eurythmics, RCA
9	8	CARGO, Men At Work, CBS
10	9	GREATEST HITS VOLUME 2, John Denver, RCA
11	13	LET'S DANCE, David Bowie, EMI America
12	11	THE NET, Little River Band, Capitol
13	10	WATCH THE RED, Angels, Epic
14	14	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
15	16	GREATEST HITS VOLUME 1 + 2, Village People, J&B
16	12	THE FINAL CUT, Pink Floyd, CBS
17	20	GREATEST HITS VOLUMES 1 + 2, Donna Summer, J&B
18	17	PIECE OF MIND, Iron Maiden, EMI
19	18	SPIRIT OF PLACE, Goanna, WEA
20	NEW	THE HURTING, Tears For Fears, Mercury

ITALY

(Courtesy Germano Ruscitto)
As of 6/14/83
ALBUMS

This Week	Last Week	
1	1	1983, Lucio Dalla, RCA
2	3	THRILLER, Michael Jackson, CBS
3	NEW	BOLLICINE, Vasco Rossi, Carosello
4	2	THE FINAL CUT, Pink Floyd, EMI
5	8	LET'S DANCE, David Bowie, RCA
6	NEW	MILANO-MADRID, Miguel Bose, CBS
7	15	30 X 70, Various, COM/CGD-MM
8	NEW	FLY MIX 2, Nick Baxter, Zanza/Gong
9	NEW	COMMON GROUNDS, Ritchie Evans, EMI
10	9	ORO PURO, Various, CBS
11	NEW	PEACE OF MIND, Iron Maiden, EMI
12	NEW	FESTIVAL BAR, Various, PolyGram
13	5	ACQUARELLO, Toquinho, CGD-MM
14	NEW	NIGHT DUBBING, Imagination, Panarecord
15	10	TANGO, Matia Bazaar, Ariston
16	13	SAPORE DI MARE, Various, COM/CGD-MM
17	4	TUTTO SAN REMO, Various, Ricordi
18	11	ONE PLUS ONE, Various, K-tel
19	12	THE JOHN LENNON COLLECTION, EMI
20	14	ARCA DI NOE, Franco Battiato, EMI

SWEDEN

(Courtesy GLF)
As of 6/14/83
SINGLES

This Week	Last Week	
1	2	THE HEAT IS ON, Agnetha Faltskog, Polar
2	1	LET'S DANCE, David Bowie, EMI America
3	3	THE TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
4	NEW	FLASHDANCE, Irene Cara, Casablanca
5	4	BILLY JEAN, Michael Jackson, CBS
6	5	FRAEMLING, Carola Haeggkvist, Mariann
7	NEW	MIDNIGHT BLUE, Louise Tucker, Ariola
8	NEW	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
9	9	WHAT ARE YOU DOING TONIGHT, Tomas Ledin, Polar
10	6	TOO SHY, Kajagoogoo, EMI Electrola

ALBUMS

This Week	Last Week	
1	NEW	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polar
2	1	LET'S DANCE, David Bowie, EMI
3	2	FRAEMLING, Carola Haeggkvist, Mariann
4	3	FASTER THAN THE SPEED OF THE NIGHT, Bonnie Tyler, CBS
5	4	THRILLER, Michael Jackson, Epic
6	NEW	PIECE OF MIND, Iron Maiden, EMI
7	NEW	BLUE FUN, Mikael Rickfors, Sonet
8	5	CALYPSO, Dan Hylander, Amalthea
9	NEW	CRISES, Mike Oldfield, Virgin
10	NEW	FLASHDANCE, Soundtrack, Casablanca

DENMARK

(Courtesy BT/IFPI)
As of 6/14/83
SINGLES

This Week	Last Week	
1	1	JULIE, Daniel, Ari
2	2	LOVE ISN'T LOVE, Carola, Tuba
3	5	TOO SHY, Kajagoogoo, EMI
4	4	LET'S DANCE, David Bowie, EMI America
5	3	BILLIE JEAN, Michael Jackson, CBS
6	6	SI LA VIE EST CADEAU, Corrine Hermes, Polydor
7	7	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
8	NEW	MOONLIGHT SHADOW, Mike Oldfield, Virgin
9	10	SAVE YOUR LOVE, Renee & Renato, Sonet
10	NEW	HIGH/HI, Ofra Haza, Jupiter

ALBUMS

This Week	Last Week	
1	1	80 'ERNES BOHEME, Sebastian, Medley
2	3	CRISES, Mike Oldfield, Virgin
3	4	THRILLER, Michael Jackson, CBS
4	5	ALLE VORE HAAB, Toesedrengene, Mercury
5	2	LET'S DANCE, David Bowie, EMI America
6	6	LABYRINTH, Anne Grethe, Medley
7	7	HOLD HOVEDET KOLDT OG HJERTET VARMT, Sylvester Of Svaleme, HM
8	NEW	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
9	8	X, Gnags, Genlyd
10	NEW	FRAEMLING, Carola, Tuba

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 6/18/83
SINGLES

This Week	Last Week	
1	1	COMMENT CA VA, Shorts, EMI
2	2	THE HEAT IS ON, Agnetha Faltskog, Polydor
3	3	BLUE MONDAY/THE BEACH, New Order, Factory
4	6	TRUE, Spandau Ballet, Chrysalis
5	NEW	THE STARSISTERS, Stars On 45, CNR
6	8	EVERY BREATH YOU TAKE, Police, A&M
7	7	LOVE ISN'T LOVE, Carola, Dureco
8	4	BEAT IT, Michael Jackson, Epic
9	NEW	CHINA GIRL, David Bowie, EMI
10	NEW	STIEKEM DANSEM, Toontje Lager, Sky

ALBUMS

This Week	Last Week	
1	1	THRILLER, Michael Jackson, Epic
2	3	STIELUM DANSEN, Toontje Lager, Sky
3	2	LET'S DANCE, David Bowie, EMI
4	4	UB 40 Live, Virgin
5	5	NENA, CBS
6	NEW	TRUE, Spandau Ballet, Chrysalis
7	8	SWEET DREAMS, Eurythmics, RCA
8	6	4 US (VIERUS), Doe Maar, Sky
9	NEW	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor
10	NEW	PIECE OF MIND, Iron Maiden, EMI

'STIM Saturday' Held In Sweden

STOCKHOLM—In an effort to win greater public awareness of its role in the Swedish music business, performing right society STIM organized a "STIM Saturday" here in May.

Hakan Gezelius, the society's new general manager, says: "Basically, it was a nationwide cultural project in which promoters and concert organizers were invited to stage shows free of any commitment to pay performing right royalties for that day."

The "free-play" period lasted from 10 a.m. to 6 p.m. Gezelius says: "We've had reports from communities all over the country about music events, mainly pop and folk shows.

"We aimed to stimulate national music life, and we believe it added up to one of the biggest musical manifestations in our musical history."

Finnish Rockers Make Film History

HELSINKI—Finnish rock group Bad Sign has become the first local band to be featured in a major international movie. The group is seen playing two numbers, "Twist And Shout" and "It's So Easy," in "Gorki." The film, which was directed by Michael Apted and stars Lee Marvin, was partly filmed on location in Helsinki.

www.americanradiohistory.com

Billboard's Top Album Picks

Survey For Week Ending 6/25/83

© 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.

Pop

CHARLIE, Mirage 90098 (Atlantic). Produced by Kevin Beamish & Terry Thomas. A revamped lineup for this British quintet returns on a new label without its former penchant for cheesecake cover art, but with leader Terry Thomas' shrewd pop/rock instincts intact. Here his versatile guitar work is framed by a widescreen battery of synthesizers nodding to current new rock fashion, but the songs themselves are straightforward, melodic rock in both style and substance. The first single, "It's Inevitable," is already starred in the Hot 100, and is matched elsewhere by a clutch of songs ripe for both mainstream pop and AOR.

Country

MERLE HAGGARD & LEONA WILLIAMS—Heart To Heart, Mercury 8121831M1. Produced by Merle Haggard & Leona Williams. The duo comes across here with an astoundingly fine blend of harmony and vitality. There is also an ingratiating mixture of ravivified country standards ("You Can't Break The Chains Of Love" and "I'll Never Be Free") and new material from the singers, themselves, including the current single, "We're Strangers Again."

NITTY GRITTY DIRT BAND—Let's Go, Liberty LT51146. Produced by Norbert Putnam & Richard Landis. The Dirt Band is back, stronger than ever and roaring with energy, thanks to great production and a barrage of ear-catching songs. They've covered the bases with their material, drawing from Rodney Crowell ("Never Together But Close Sometimes"), Bob McDill ("Shot Full Of Love"), Andrew Gold ("Heartaches In Heartaches") and David Loggins "(Goodbye Eyes"). This LP should be a milestone for this sparkling and newly-rejuvenated group.

Gospel

LA VERNE WARE SINGERS—Will You Be Ready, NASHBORO NA7623. Produced by Gloria Jones & Ed Cobb. This album features the immense singing talent of Oma Drake, a lady who has sung with Neil Diamond, Mahalia Jackson and James Cleveland. She has a powerful, emotive voice that fills the speakers with both its joy and its suffering. Backed by a choir that manages to capture the church sound in a studio, Drake cuts loose on "Pray To The Father," "One More Day," "Will You Be Ready" and the bouncy "I Believe In You." Drake is a great talent, and it is high time she was showcased like this.

First Time Around

THE COCONUTS—Don't Take My Coconuts, EMI America ST-17097. Produced by August Darnell. Has producer/writer/maestro/magician Darnell gone coconuts? Definitely. Prince has his Vanity and Rick James his Mary Janes Girls, so why shouldn't the crown prince of international dance rhythms break out his own backing trio? Darnell welcomes the trio in song with "Don't Take My Coconuts," and the girls partake in a mock-live show featuring such "hits" as "Naughty Boy," "Maladie D'Armour" and "Ticket To The Tropics." Well done.

BARRY DIAMOND—Fighter Pilot, IRS SP70035 (A&M). Produced by Miles Copeland. IRS makes its first foray into standup comedy with this debut for a brash young comic from (where else) New York, captured (where else) in Hollywood. Using a shifting set of dialects and aiming at saltier topics, Diamond's use of gay and black characters is risky but usually deft. Under the hip references, his work sometimes yields creaky vaudeville chestnuts, but his most inspired bits ("Nuclear missile silo repairman" and the title piece) are on target.

ANITA BAKER—The Songstress, Beverly Glen Music BG10002. Produced by Patrick Moten & Otis Smith. This debut record is quite an achievement for a new artist. Baker's contralto matches the intensity of Jennifer Holiday and Luther Vandross when it comes to applying her gospel-rooted voice to a pop context, and her strength as a balladeer shines with sophisticated material and arrangements provided by the cast which gave us Bobby Womack's sensational "Poet" album last year. Urban acceptance on "Feel The Need" should come immediately for this singer of remarkable range and promise. AC formats might experiment with "Angel" or the charting single, "No More Tears."

MALCOLM McLAREN—Duck Rock, Island 90068. Produced by Trevor Horn. Punk-rock manager turned dance maestro McLaren blends disco, dance-rock, reggae and tribal rhythms with high-tech production accents to come up with one of the year's most off-beat, upbeat contemporary musical experiences. Paced by the leftfield dance hit "Buffalo Gals," McLaren's sophisticated fun parade continues with "Double Dutch," "Punk It Up" and other international dance ditties.

EPs

THE ALARM—The Alarm, IRS SP70504. Various producers. Bob Dylan, the Byrds and the energy of the Clash have influenced the bright, jangly sound of this British quartet as their terrific debut EP suggest. Two message-conscious songs, "The Stand" and "Marching On," offer the sort of robust melodies and harmonies the industry needs to revitalize AOR. A refreshing new entry.

Spotlight

LOVERBOY—Keep It Up, Columbia QC38703. Produced by Bruce Fairbairn, Paul Dean. The platinum quintet returns with another set of hot rock'n'roll. "Queen Of The Broken Hearts" and "One-Sided Love Affair" are punchy pop pieces which could translate into big singles hits, while "It's Never Easy" and "Prime Of Your Life" are brooding, passionate ballads with AOR appeal. Side two is noticeably harder rocking than side one, which stresses the band's midtempo side. The group's "Loverboy" and "Get Lucky" albums were both worldwide best-sellers and this third collection should follow suit.

TAKASHI—Kamikaze Killers, Mongol Horde 1. Produced by Takashi & Denny McKerney. Takashi makes little more than noise on this EP of screeching heavy metal music. The Long Island-based quintet has the power but no sense of melody. Should they ever find it, they could be money-makers. Until then, "Kamikaze Killers" is for Takashi fans only.

ARGUS—Argus, Rainbow Records International EP-1000. Produced by Tony Richards & Augie Bucci. Competent but terribly unoriginal hard rock from a band with an obvious allegiance to Bad Company. The Floridian quintet might get more mileage with a rhythm-oriented focus, judging by bassist Jerry Ryburn's breakdown on "Another Gloomy Day."

Billboard's Recommended LPs

pop

RICHARD THOMPSON—Hand Of Kindness, Hannibal HNLP 1313. Produced by Joe Boyd. If critical plaudits could be translated to sales, this veteran British songwriter, guitarist and folk-rock progenitor would have broken through years ago. Last year's final collaboration with ex-wife Linda did trigger broad media attention, and this solo followup is just as fine: from rollicking uptempo songs with rock and cajun flourishes, to shimmering ballads, Thompson and a crack band craft intelligent, involving music.

THE FLESHTONES—Hexbreaker, I.R.S. SP70605. Produced by Richard Mazda. New psychedelia as practiced by the rocking Fleshtones combines the verve of '60s groups like the Animals and Doors with new-wave, garage-band fervor to bid for pop success with "Deep In My Heart," "What's So New About You" and others. Tough-rock stance could have teen appeal, as group follows up "Roman Gods" chart debut with a bigger, better effort sure to widen their audience.

ORIGINAL MOTION PICTURE SOUNDTRACK—Superman III, Warner Bros. 23879. Produced by Ken Thorne & Giorgio Moroder. To solve the dilemma of a sequel soundtrack and its inevitable overlap with earlier albums, this package confines orchestral material from composer Thorne to side one, leaving the reverse for Moroder's mixed bag of songs performed by Marshall Crenshaw, Chaka Khan, Roger Miller (with synthesizers!) and Helen St. John. The results are a decidedly mixed bag spread too thinly across different genres.

ORIGINAL MOTION PICTURE SOUNDTRACK—Octopussy A&M SP 4967. Produced by John Barry. The main calling card here is Rita Coolidge's sensuous reading of "All Time High," a John Barry-Tim Rice ballad which has been released as a single. That song should continue the string of James Bond themes that have become major hits but the rest of the album is for Bond-philes only.

RANDYANDY—A&M SP-4944. Produced by Randy Badazz, Andy Armer. Randyandy specializes in quirky modern music with an emphasis on rap rhythms, sort of like a more urban B-52's. This is not music for all time, but for this summer (this month?) it's catchy and fun.

VARIOUS ARTISTS—Memories Of The Cow Palace, Rhino RNLP 105. Produced by Cougar Productions. This live album is a useful reminder of the chart-oriented package tours of the early '60s. Five of the ten acts—the Ronettes, Jan & Dean, the Drifters, the (pre-Spector) Righteous Brothers and Betty Harris—had records on Billboard's Hot 100 the week the San Francisco concert was taped.

CLEO LAINE—One More Day, DRG SL5198. Produced by Ken Gibson. From childhood to love gone sour is the thematic range of this novel offering by the versatile performer, who ranges from rock to Broadway-type singing on a collection of originals by Daryl Runswick and Kerry Crabbe. A full orchestra tags along with both sensitivity and wit. The it's-over title song and "Over The Moon," done as a commercial rock ditty, are the best sessions.

VARIOUS ARTISTS—The Big Beach Sound, ERA BU 5690. Various producers. Beach music's fervent hunger for oldies makes the regional hook a natural for this solid but hardly definitive single disk package, which ranges from Jerry Butler, Mary Wells, The Clovers, The Drifters and other crossover soul to more obvious beach faves from The Tymes, The O'Kaysions and Archie Bell & The Drells.

black

NEW HORIZONS—Something New, Columbia FC 37809. Produced by Roger Troutman & Billy Beck. Whenever Larry, Lester, Roger and Zapp Troutman get together pop-funk fills the air and dance floor, and when the Troutmen back New Horizons, a Dayton vocal quartet, the future has got to be bright and bouncy. And that's exactly the forecast on "Your Thing Is Your Thing," as the combination exudes chart appeal.

BEAU WILLIAMS—Stay With Me, Capitol ST-12286. Produced by Ron Kersey. Williams' straight-ahead pop/ soul/funk attack gets quickly to the point on "SOS," as the L.A. singer gets down on a cooker with chart potential. Williams' high-energy vocals are a strong calling card, and even on ballads, he packs the vocal dynamite of talent unleashed. Al Green's "Love And Happiness" reveal his inspiration.

VARIOUS ARTISTS—Motown Superstars Sing Motown Superstars, Motown 5310ML. Coordinated by Brenda Boyce. This nine-track LP should have collectors' appeal, featuring Jobete copyrights performed by label acts other than the original hit-

(Continued on page 65)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

Michael Jackson Is Focus Of Management Dispute

• *Continued from page 3*

motto. One day I strongly expect every color to love as one family."

At the same time, Jackson declines comment on the key issue of whether he'll re-sign with Weisner/DeMann or move on. "There are so many things I've got to make decisions on," he says. "There's so much going on."

Ron Weisner, who also co-manages Gladys Knight & the Pips, Patti Austin and Tavares, responds to Joe Jackson's charges by saying: "That's Joe's personal point of view. There's no great love between us, and it's no big secret. I haven't talked to the man in six months. But we have no problem with Michael or the Jacksons. The problem seems to be with their father more than anybody.

"We're the only ones who deal with the record company (Epic). Joe doesn't talk to anybody up there. He doesn't have any relationship, and from what I gather, he doesn't want to."

Adds Freddy DeMann: "Joe made the deal with us, but since then we've worked directly with the group—with Michael and the Jacksons. He hasn't been involved in any of the major issues for the past five years. We don't have a good relationship with him, but I don't think he enjoys a good relationship with anyone whose skin is not black.

"We're in the process of putting together several deals on Michael's behalf and at his request. He has specifically instructed us to pursue record and film opportunities for him. And we will be involved in the next Jacksons album and the Jacksons tour (tentatively set for December)."

The obvious question is why Michael hasn't re-signed with Weisner/DeMann or made a move on his own. An attorney who's involved in the situation has an interesting theory. "Michael's got a big record out there," he says. "I think he doesn't want to make any changes while the album's riding the crest. Besides, it keeps pressure on Weisner/DeMann to do a great job.

"I've personally had calls from at least 15 different managers wanting to meet with Michael. But he just wants to concentrate on the album and think about other opportunities. Michael knows exactly what he wants. He's calling the shots."

Assistance in preparing this story provided by Nelson George in New York.

While Weisner and DeMann are assured an involvement in these two album projects (their involvement in the tour is a matter of dispute), they'd have no involvement in a film or stage venture pending a new contract. Yet Weisner notes that last week he spent four hours with Michael Jackson and the head of Columbia Pictures talking about a film.

Says the attorney: "Michael has asked them to set up various meetings with film executives. But whether or not in the long term they'd be involved in the film project remains to be seen. At this point they wouldn't be, but then one would wonder why Michael is having them do these things unless there was some possibility that he would stay with them. No one really knows."

The lawyer adds: "If you were them and Michael wanted something, you'd try to help him too."

(Weisner's own explanation: "We're doing it because we don't anticipate any problem. We're not having a problem with Michael.")

Of course, it's a possibility that Michael could re-sign with Weisner/DeMann and his brothers won't. As another source notes: "Michael has a different lawyer and a different business manager than the Jacksons; there's no reason he couldn't have a different manager, too.

"It's a very delicate situation," the source summarizes. "They're five strong-willed young individuals with one very strong-willed father. He's got his own ideas and opinions, and he's certainly entitled to them."

Ultimately, the ball is in Jackson's court, but he's in no hurry to play. "Right now he isn't even considering the issue," says a final source. "He has other things to worry about. He's trying to find a movie project and he's trying to get the Jacksons album done. That will carry him through at least the end of this year."

Canadian Windchime

NASHVILLE—The Windchime Corp. here has opened a branch office in Kingston, Ontario, Canada. It will be headed by Cam Shillington.

The Canadian office will handle recording, distribution, sales and promotion. Shillington will double as host of the weekly television program, "Grand Ole Gospel."

www.americanradiohistory.com

News

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

June 15-30, **International Forum Of New Music,** hosted by NYU, Loeb Center, Washington Square Campus of New York University.

June 16-30, **National Computer Graphics Assn. '83** conference and exposition, McCormick Place, Chicago.

June 18, **Music And Performing Arts Lodge of B'nai B'rith** 9th annual dinner dance, Sheraton Centre, New York.

June 18-21, **National Assn. of Music Merchants Expo,** McCormick Place, Chicago.

June 21, **National Music Publishers Assn.** annual meeting, Plaza Hotel, New York City.

June 23, **NARM Independent Distributors Advisory Committee** meeting, Amfac Hotel, Dallas/Ft. Worth Airport.

June 23-27, **Broadcast Promotion Assn./Broadcast Designers Assn.** convention, Fairmont Hotel, New Orleans.

June 24-26, 2nd annual **Midwest Music Exchange** symposium, Bismark Hotel, Chicago.

June 25-26, **Louisiana Music Commission's** third annual Governor's conference, International Hotel, New Orleans.

June 26-30, **National Computer Graphics Assn.** '83 conference and exposition, McCormick Place, Chicago.

June 27-29, **Videotex '83** conference & exhibition, New York Hilton.

June 30, **City Of Hope Music Industry Annual Dinner,** Century Plaza Hotel, Los Angeles.

★ ★ ★

July 5-6, **New Music Seminar,** New York Hilton.

July 7, **Rock America's Video Music Seminar,** Prince George Hotel, New York.

July 12-14, **Country Music Assn.** board meeting, Four Seasons Hotel, Toronto.

July 14-17, **Pori Jazz Festival,** Finland.

July 22-26, **Australian Music Exhibition,** Sydney.

July 23, **Nashville Songwriters Assn. International** summer seminar, Belmont College Business School, Nashville.

July 23-27, **International Assn. of Auditorium & Arena Managers** conference, MGM Grand Hotel, Reno.

July 24-25, **International Assn. of Auditorium & Arena Managers** trade show, Reno Convention Center.

July 24-26, **Institute for Graphic Communication Optical & Video Disc Systems** conference, Holiday Inn, Monterey Bay, Calif.

★ ★ ★

Aug. 14-16, **Music Industry Assn. of Canada** marketplace, Montreal Convention Centre.

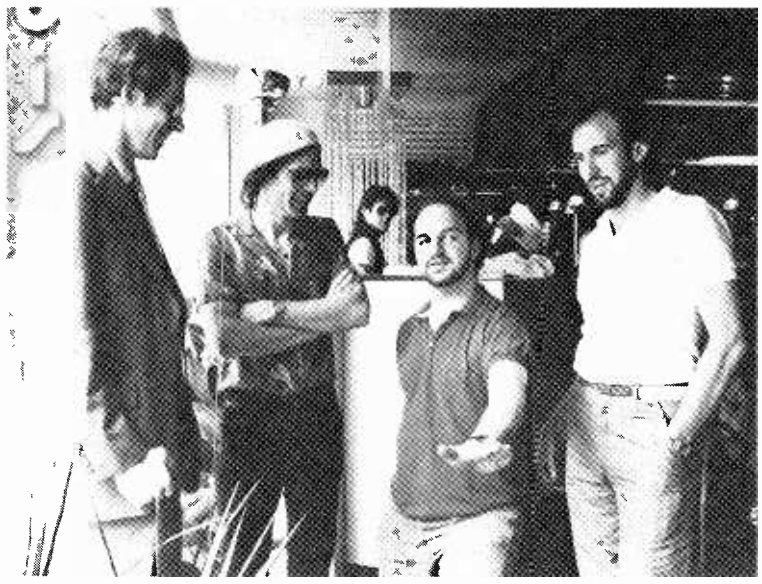
Aug. 15-17, **Digicon '83** international conference on the digital arts, Vancouver, B.C.

Aug. 18-21, **Jack The Rapper's Family Affair,** Dunfey Hotel, Atlanta.

Aug. 21-27, **IMZ's 16th International Music Congress,** Kongresshaus, Salzburg, Austria.

Aug. 28-31, **National Assn. of Broadcasters** radio programming conference, St. Francis Hotel, San Francisco.

Aug. 28-31, **Video Software Dealers Assn.** second annual conference, Fairmont Hotel, San Francisco.



PROMO POWER—PolyGram salesman Steve Oosterom, left, and John Weston, right, flank the label's Martin Briley on his visit to Disc-O-Mat in New York, where they met manager Jerry Polito, a fan of Briley's new "One Night With A Stranger" LP.

Vox Jox

• *Continued from page 24*

Modern music is showing up in every format from AOR to urban—especially urban, as pointed out by Inner City's WLBS in Detroit. Programmed by **Al Roberts,** the station has shifted from black to what Roberts calls "dance oriented rock"—Thompson Twins, Thomas Dolby and the like.

And now for a press release we couldn't improve upon: "Here's a great opportunity for someone to become the producer of one of the lowest budgeted shows in America on radio. Mr. Lipgloss, producer of the **Rick Dees** morning show on KIIS-FM (Los Angeles, as if you didn't know) after two-and-a-half years is leaving the show to become a nun. If you are interested in one of the lowest paying jobs in America and you have experience in radio or you're a genius with a lot of money and you want to give me some, please get in touch with us. We are serious."

Paul Wachsmith resigns his GM post at KBFM McAllen/Brownsville, Tex. . . . **Joe Cassidy's** moving up at WYEN Des Plaines/Chicago. He's going from overnights into the midday shift, succeeding **Michael McDonald.** . . . Congratulations to WZST, Leesburg, Fla., which celebrates its 20th anniversary of playing country music next month, making it the oldest country music station in central Florida. PD **Christopher Simpson** is planning a major promotion around the event.

Market Quotations

As of closing, June 14, 1983

Annual High	Annual Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1⅞	¾	Altec Corporation	—	128	1¾	1⅝	1¾	Unch.
69¾	48¾	ABC	12	670	66	64¼	66	+ 1¾
46½	30⅛	American Can	33	210	43⅞	43⅜	43¾	+ ½
17¾	8½	Automatic Radio	14	6	17⅛	16⅞	17	Unch.
77⅞	55	CBS	16	870	68⅜	67¾	68⅜	+ ⅞
65	16⅞	Coleco	14	5000	54½	51⅞	52⅞	— 1
9¾	6¾	Craig Corporation	—	4	9¼	9⅛	9¼	Unch.
84¾	60⅛	Disney, Walt	21	1079	68¾	68	68	+ ⅜
6	3¾	Electrosound Group	—	108	5¼	5	5	Unch.
28½	16⅛	Gulf + Western	10	3453	28½	27⅝	28⅜	+ ¾
31½	18	Handleman	15	1403	32½	31¼	31¾	+ 1
10½	3⅛	Integrity Entertainment	35	784	11	10½	11	— ½
11⅞	6	K-Tel	10	88	10⅝	10⅜	10⅜	— ¼
66¼	47¼	Matsushita Electronics	16	72	64¾	64⅜	64¾	+ ⅛
16⅞	10⅝	Mattel	6	1357	11¾	11⅝	11¾	Unch.
42⅛	16½	MCA	5	475	39¼	38	38¼	— ¾
88¼	72⅝	3M	16	2447	88½	87	87¾	+ ¼
131⅝	82	Motorola	29	1517	132⅞	130½	132½	+ 2½
70⅜	47	No. American Phillips	12	4	69¾	69½	69½	— ⅜
15¼	4	Orrox Corporation	—	58	5⅛	5	5	— ¼
23¼	18	Pioneer Electronics	—	14	23¼	23	23	+ ⅛
30	13¼	RCA	17	2771	29¼	28⅝	29⅛	— ¼
16⅝	12⅝	Sony	11	10683	15⅛	14⅝	14⅝	— ⅜
32½	25⅝	Storer Broadcasting	—	229	30	29¾	30	+ ¼
4⅞	2⅝	Superscope	—	90	4¼	4	4¼	+ ⅛
57	38	Taft Broadcasting	14	109	54	53⅝	54	+ ½
35¼	25	Warner Communications	19	9086	30⅜	28⅝	29⅞	+ 1⅜

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	½	1¼	Koss Corp.	6,900	5¾	6
Certron Corp.	14,400	4	4⅛	Josephon Int'l	13,300	18	18¼
Data Packaging	1,100	8	8½	Recoton	7,600	15¾	16½
				Schwartz Bros.	300	3	3¾

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Featured Programming

• *Continued from page 25*

For the past 18 months, **Frank Forest** has been programming "New Age," or instrumental meditative music, on his weekly **"Musical Starstreams"** show over **KTIM San Rafael.** Now those sounds are available for syndication on tape in a two-hour package from his Mill Valley-based Musical Starstreams company. Cash or barter is negotiable, according to Forest, who compares the show to **Steven Hill's** PBS program, **"Music From The Hearts Of Space."** There is no sponsor as yet. Write to Box 44, Mill Valley, Calif. 94941.

★ ★ ★

The Source will broadcast **the Greg Kihn Band** live from the Milwaukee Summerfest July 4, produced by **Starfleet Blair.** Affiliates will celebrate "Kihn-dependence Day" beginning at 9:30 p.m. Eastern time. . . . **Westwood One** will simulcast the Home Box Office special, **"Billy Joel: A Television Special,"** on July 24. The show was taped at Nassau Coliseum on Long Island.

★ ★ ★

Meddy Woodward is the new high priestess at **The Source** in New York. Meddy, who was vice president of affiliate relations for NBC Radio Network and has a vast background in radio sales, replaces **Ellen Ambrose** as vice president and general manager of NBC's Young Adult Network. . . . At **Westwood One** in Los Angeles, **Arthur Levine** has been named vice president and chief financial officer, and **Seymour Miles** has been appointed account executive. . . . **John Kane,** manager of station clearance for **The United Stations,** has been upped to account executive in New York. . . . **Mutual News** has promoted **Patrick Piper** to senior news producer in charge of **"The Week In Review."** Based in Washington, he was morning charge editor.

★ ★ ★

KCMO Kansas City has added the AP wire service. . . . AOR-formatted **WQDR Raleigh, N.C.** will broadcast the 1983 UNC Tarheel football games. . . . **WGKX Memphis** is now repped by **Eastman Radio.** . . . Congratulations to **Jim Metzner's "You're Hearing America"** and **The United Stations' "Dick Clark's Rock Roll And Remember"** show for winning gold medals at last month's International Radio Festival of New York.

LEO SACKS

Prince's '1999' Gets New Shot

• *Continued from page 16*

station lists the record at No. 1 this week.

"We didn't play it the first time around," acknowledges music director Gary Adkins, "but since then our music philosophy has changed a bit. Back in the fall we were more selective about dance records, especially by black artists, whereas now we're using them a lot and finding them to be a lot more beneficial.

"It's more a question of positioning than anything else. Our main competition is an album rock station consulted by Lee Abrams. Last fall they weren't playing any new music to speak of, so we didn't really need to go too far out of the mainstream to be safe. But now they've added new music and acts like Prince and Michael Jackson that they wouldn't have touched last fall. So we have to combat that."

Adkins says he's planning to add a few other former black hits that didn't cross over before the start of the fall book. "I think labels would be smart to rerelease some of those records, both black and new wave, that may have come out a couple of years ago before people were ready for it," Adkins adds.

While "1999" was only a midchart pop hit in its first run, it scored heavily in other formats. It reached No. 1 on Billboard's dance/disco chart and hit the top five black.

Russ Thyret, Warner Bros.' senior vice president of marketing and promotion, says he doesn't expect black radio to again make the song a smash. "At the black level, if I can just get good rotation on this record as a recurrent, it's going to help us sell a lot of albums."

Thyret also notes that quite a few pop stations played the record the first time around. "We'll be working all the stations that played it the first time to see if we can get them to play it again," he says. "If they don't, we certainly understand it; I don't want to be a pig about it."

Since "1999" has already received heavy play in various markets and formats, it would seem there could be a more unlimited potential with a new song. Thyret agrees, but adds, "We feel strongly about this being the right song. For us at this point to rerelease this song, you've got to know that we really feel that we've got a big score with this."

In Los Angeles, the situation is complicated by the fact that "1999" was a major pop hit when it was first released last winter, drawing play on both KIIS-FM and KIQQ-FM. KIIS has already re-added the record, while KRTH-FM, which resisted it six months ago, has also jumped on it.

"The first time it was out it did okay," says KRTH program director Bob Hamilton, "but I thought for my 25-plus audience it was a little too new. It did good modern music-wise and a little AOR-wise, but I didn't feel Prince was mass appeal enough to add it at that time. But since then 'Corvette' ignited his career, and now he's mass appeal."

Bubbling Under The Top LPs

201—**THE PLIMSOULS, Every At Dnce,** Geffen GHS 4002 (Warner Bros.)
202—**JOHN DENVER AND THE MUPPETS, Rocky Mountain Holiday,** RCA AFL 1-4721
203—**GARY MYRICK, Language,** Epic B5E 38637
204—**LONNIE LISTON SMITH, Dreams of Tomorrow,** Doctor Jazz FW 38447 (CBS)
205—**CREAM, The Very Best of Cream,** RSO 8116391
206—**KIDDO, Kiddo,** A&M SP 64924
207—**POLECATS, Make A Circuit,** Mercury 4228123581M1 (PolyGram)
208—**BURNING SENSATIONS, Burning Sensations,** Capitol DLP 15009
209—**YELLO, You Gotta Say Yes To Another Excess,** Elektra 60271
210—**SHERRIFF, Sherriff,** Capitol 12227

Bubbling Under The HOT 100

101—**BETWEEN THE SHEETS, The Islay Brothers,** T-Neck 4-03797 (Epic)
102—**CANDY MAN, Mary Jane Girls,** Gordy 1670 (Motown)
103—**SHY BOY, Bananarama,** London 810112-7
104—**THREW IT AWAY: Joe Cocker,** Island 7-99875 (Atco)
105—**NIGHT PULSE, Double Image,** Curb 4-03942 (Epic)
106—**CHANGE REACTION, Robert Hazard,** RCA 13536
107—**WEST COAST SUMMER NIGHTS, Tony Carey,** Rocshire 001
108—**JOHNNY B. GOODE, Peter Tosh,** EMI-America 8159
109—**ALWAYS GONNA LOVE YOU, Gary Moore,** Atco 7-99896
110—**DO WHAT YOU FEEL, Deniece Williams,** Columbia 38-03807

www.americanradiohistory.com

Lifelines

Births

Boy, Robert Erroll, to Roxanna Gordy Wright and Ray Wright, May 2 in Philadelphia. He is an independent record promoter. She is the East Coast manager of Jobete Music.

★ ★ ★

Girl, Marjorie Frances, to Gail and Pat Carson, May 23 in The Dalles, Ore. He is program director of KACI. She is co-owner of Pat Carson's World Records and Tapes there.

★ ★ ★

Boy, Mark Ryan, to Debbie and Steve Penny, June 10 in Dallas. He is TM Country's program director.

★ ★ ★

Boy, Erik Todd, to Debra Boehm and Steve Hogberg, June 9 in Seattle. She is a talent service rep for CBS Records there.

★ ★ ★

Boy, Christopher Carl, to Judy and William Miller, June 8 in Detroit. He is a printer with the Handleman Co.

Marriages

Alex Van Halen to Valeri Kendall, June 11 in Los Angeles. He is a member of the Warner Bros. group Van Halen.

★ ★ ★

Michael Boddicker to Kathy Howe, May 13 in Los Angeles. He is a synthesizer player. Her father is producer Bones Howe.

★ ★ ★

Randy Goodman to Jennifer Ross, June 11 in Nashville. He is manager of merchandising for RCA Records there.

★ ★ ★

Jack Henderson to Leslie Beasley, June 2 in Brackettville, Tex. He is president of Primero Records.

★ ★ ★

John Christopher Owens to Francine Lauzon, April 30 in Galveston, Tex. He is staff producer for Where Else Productions. She is vice president of Holly Street Recorders.

★ ★ ★

Philip Gibbons to Sue Moss, June 11 in Cookeville, Tenn. He is music director and she is traffic director of WGSQ there.

★ ★ ★

Jimmie Barnes to Terry Weaver, June 10 in Manchester, Tenn. He is an air personality for WMSR there.

Deaths

Barbara Nagel, 36, of heart failure after a long illness April 21 in Las Vegas. The vice president of Track Record Music and winner of a Clio Award in 1973 for the Coca Cola jingle, "I'd Like To Teach The World To Sing," worked for T-Neck, ARC and RCA Records and Columbia House. She is survived by her parents, Frank and Florence Nagel.

AT CES CONFERENCE

'Comeback' Of Audio Examined

By MOIRA McCORMICK

CHICAGO—The advent of the Compact Disc and its effects on the audio hardware industry were the dominant themes of CES' audio conference June 8. EIA/CEG senior vice president Jack Wayman initiated the session with the statement, "Audio is coming back," before presenting the results of a marketing survey which concluded that only a third of American homes have audio component systems.

"This leaves a tremendous and growing market for audio," noted Fisher Corp. president Howard Ladd, conference keynote speaker. He cited CD and personal stereos as significant areas of potential growth.

The audio industry as a whole will undoubtedly benefit from CD, Ladd went on, "because the consumer will want to upgrade his system. He'll want higher-power amps, better-performing speakers." He predicted "a strong growth phase over the next 10 years."

The home and personal audio panel opened, not unexpectedly, with suggestions on boosting CD sales once the initial rush of audiophile purchases has concluded. The panel included moderator Bill Livingston of Stereo Review, Sansui's Tom Yoda, retailers Ted Schwartz of Musicraft and Hi Fi Buys' Mel Silverman, Jim Ringwood of Maxell, Sony's John Briesch, and Bob Borchardt of Recoton.

Silverman suggested that better pricing on CD players as well as a variety of readily available software would promote sales, while Briesch noted that the combined effort of the record companies and hardware manufacturers will help to spur consumer interest. Schwartz stressed the need for heavy retail advertising.

All panelists agreed that the audio component market would expand as a result of CD's introduction into the marketplace. Schwartz added that VHS and Beta Hi Fi would also be instrumental in that respect, to which Silverman countered, "Beta and VHS won't add to our business. "They're a nice feature, but they can't compete with CD or expand the market."

He also noted the reversal of car audio/home audio-relations, citing the number of 18- to 24-year-olds with high-end car stereos now investing in home audio systems. "Hi fi had helped car stereo business at first, and now it's vice versa," Silverman remarked.

Panelists were in agreement that the audio specialist market has not been diluted by the shift to mass marketing. Schwartz observed, "The audio specialist dealer has always had a small portion of the people who buy music."

With Wayman's comment, "The car stereo industry didn't participate in the recession," the car audio panel was underway. Topics ranged from the feasibility of car CD to deterring car stereo theft. Autosound & Communications magazine's Frank Vizard moderated a panel which included H.P. Bauer of Blaupunkt, Concord Electronics' Summer Ladd, Dan Petersen of Kenwood Electronics, and Fujitsu Ten Corp.'s Murray Lefton.

The first topic, "How high will car stereo prices rise?," amounted to anyone's guess. "Car audio prices will rise parallel with home audio prices," theorized Lefton. "There's no limit. You'll find cheap and you'll find good."

How to pitch a CD owner on a car stereo, assuming CD had not as yet made it into the dashboard, was the next subject for discussion, with Kenwood's Petersen contending, "There shouldn't be any difficulty. The CD owner will presumably still have tapes; we're talking two or three years down the road."

Added Ladd, "The presence of CD will add continuing interest to higher sound quality. The CD owner will start thinking about better auto sound. CD will raise the level of high-end attention."

Computer, Game Firms Get In On Comics Action

• *Continued from page 6*

Cartoon characters also have found a way into video game offerings. Popeye will pop up in another new Parker Bros. game due in August. He will be predictably menaced by Brutus, cheered on by Olive Oyl and fueled by spinach.

Additionally, movie and television show spinoffs will continue to appear from Fox Video Games and Datasoft. The former announced "Porky's" as a game for both computer formats and game machines. "Dallas Quest," by Datasoft, will allow gamesters to try and outsmart J.R. Ewing.

Activision has announced "Decathlon," loosely based on Bruce Jenner's Olympics experience. The focus of the company's promotions for the game will be Jenner.

Other new game products coming this fall—while not themed around Hollywood productions or comic strip/cartoon characters—use newly developed state-of-the-art graphics. Sirius Software of Sacramento, Calif. was showing "Wayout," a 3-D maze/chase game that splits the screen into three sections. Game play commences on all three windows at once.

Synapse of Richmond, Calif. will introduce "Dimension X" with speeded-up graphics, an effect called "altered perspective scrolling." Players contend with fast-moving scrolling while avoiding "armored aliens." Also announced was "Blue Max," another 3-D scrolling game.

And there will be innovative graphics and smoother game play from Broderbund, Sierra On-Line, Tronix, First Star Software and new entry Electronics Arts—all of whom showed sneak previews of their fall line.

Finally, bringing best-selling Japanese coin-op action home for Commodore, Atari and Texas Instruments computers is Human Engineered Software of Brisbane, Calif., licensing such Japanese titles as "The Pit," "Rally X" (by the creators of "Pac-Man"), "Mr. Hong," "Mr. TNT," 'Chameleon" and "Hootin' Tootin'." "Q-bert," another arcade favorite, will be manufactured by Parker Bros.

FAYE ZUCKERMAN

Computer Software Firms At CES Look To Future

By FAYE ZUCKERMAN

CHICAGO—Distribution, pricing and format standardization were among the issues debated at the CES computers and games conference here.

From comments by software manufacturer participants, it's apparent that they're seeking new outlets—and that these will likely be book stores, record stores and software specialty stores where some sales help is provided. "At discount stores, customers receive little attention, and I think that is why some confusion about products among consumers exists," explained Doug Carlston, president of Broderbund Software, San Rafael, Calif. "In bookstores and record stores, customers do receive sales help," he added.

Additionally, software must become extremely easy to use and have its function clearly stated on the package. "We assume that customers are not going to read the documentation. They will just put the software in. So we built in prompts on the program itself," said Ken Williams, president of Sierra On Line, Coarsegold, Calif.

While packaging and ease of use has become an issue for the software industry, pricing continues a volatile issue among hardware manufacturers. The hardware companies represented on the panel assurred that prices will likely stabilize at between $50 and $300.

However, Bernie Appel of Radio Shack in Ft. Worth cautioned, "As long as you have two major manufacturers bent on price fighting you can't tell what will happen. The best thing you can do is get guarantees from the manufacturers or get out of the business."

Noting how "rough" it must be for computer software retailers to sort through the number of different formats on each machine, the software companies made a call for standardization. Most agreed though, that a standard is not likely to happen soon.

"It must be tough for retailers to have to deal with selling the same title on seven different machines," Sierra On Line's Williams commented, whose company makes computer games for, among other firms, Apple, Atari, Commodore, and now Coleco and Texas Instruments.

But if standardization is to occur, it is years away. Although it happened in the mini-computer industry and evidence of it for the business machine industry is being observed, the mass marketed computer industry is even more fragmented. This was emphasized by the introduction by NEC, Coleco, Timex and Mattel of new machines at the show—none of which can take compatible software.

"I don't believe it will happen. It barely happened with minis," explained Bill Bowman of Spinnaker Software, Cambridge, Mass., a company which markets educational software exclusively for about four machines.

However, Rob Hunter of CBS Electronics commented, "I believe the market will demand standardization. I think it may happen, but not too soon." Hunter said translators were emerging as a viable market. Among business computers, there are currently specially made translators which bring software compatibility.

Although the hardware panelists didn't directly discuss the issue of standardization, they did advise that retailers limit themselves to the number of hardware lines they carry. "Then support those lines fully, with peripherals and accessories," added Don Young of John A. Brown Department Store, Oklahoma City. "It is like buying a stereo. You sell the monitors, disk drives, printers and all the peripherals and accessories that support the lines," he noted.

As the computer industry becomes a "step-up" market, customers will become more knowledgeable about such products and will be looking for lines that are fully supported, Young noted. Additionally, the software will come to play a vital role in hardware sales, he added, noting that customers want to know what they can do with the hardware and are looking for a lot of applications and entertainment programs.

Bill Kopp of Panasonic, which announced a new computer at the show, advised the audience of some 300 to align themselves with manufacturers and systems that have been "around for awhile. How you are perceived in a few years will be important . . . Be with a manufacturer that will support you and your business venture."

The same goes for the software industry, the panelists agreed. The software manufacturers added that packaging is crucial. As the software is sold through bookstores, record stores and mass merchandising outlets, the packaging must tell the buyer what the program does, and it must be easy to use, they also agreed.

SLEEVES
7" CUSTOM SLEEVES
Top Quality 7" Custom Litho Sleeves
With Great Prices Call Us Today For Details...
717-346-1761
KEYSTONE PRINTED SPECIALTIES CO., INC.
321 Pear St.
Scranton, Pa. 18505

Alda, Jenner

• *Continued from page 6*

computer," as opposed to the one he owns. He would not identify the manufacturer.

Alda, who has signed a five-year contract with the company, would not disclose how much he is getting paid to appear in tv commercials, magazine advertising and other promotions. "Actually," he admitted, "the fine points of the job have not been determined yet."

In respect to Jenner, an Activision spokesman said his contract is shorter than Alda's, but would not give many more specifics. Jenner, whose name is synonymous with the Olympic Decathlon event, is probably the only appropriate spokesman for the game, said Frank Mainero, vice president of marketing for the company.

www.americanradiohistory.com

It's Not Just A Job. It's An Adventure.

Port Of Call: Burbank

It's the mission you've always wanted.
You come ashore with Joe Walsh's new album,
You Bought It—You Name It.
And you know you're not alone.
Because "Space Age Whiz Kids" are waiting.

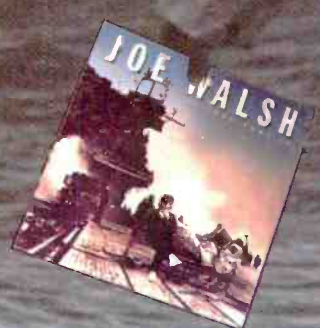
Joe Walsh

You Bought It—You Name It

Featuring the single "Space Age Whiz Kids"
7-29611

Available on Warner Bros. Records and Cassettes,
and in the 6 x 12 cassette configuration 1/4/9-23884.

Produced by Bill Szymczyk for Pandora Productions



www.americanradiohistory.com

WITH THE HELP OF 'PIRATES', RICKIE LEE JONES HAS CAPTURED A SCOTTY.

When Rickie Lee Jones won the 1979 Grammy for best new artist, it was the beginning of even better things to come.

Four years later, Rickie Lee is still making hits. And still winning awards.

Her latest gold album, *Pirates*, is a successful blend of jazz, rhythm-and-blues and contemporary rock influence. Its diverse musical style has earned her our latest Scotty award, given by the Scotty Board of Governors.

Our congratulations go to Rickie Lee Jones, Producers Lenny Waronker and Russ Titelman, Engineer Lee Herschberg and Warner Brothers Studio.

To even qualify for Scotty nomination, an album must go gold or platinum by RIAA standards and be mastered on Scotch® Recording Tape.

Scotty winners will share their experience with someone less fortunate, because we award $1,000 in their name to the Muscular Dystrophy Association. That money goes toward helping kids like Geoffrey McWilliams

We also award a $5,000 music scholarship to a promising new artist chosen by the top Scotty winner of the year.

To nominate an artist for this year's Scotty competition, contact your 3M Field Representative for details and forms. We'll make a donation to the MD Association for each qualified nomination.

The competition is tough, but with a lot of talent and a little luck, your nominee could join the ranks of top artists like Rickie Lee Jones.

Magnetic A/V Products Division/3M

Geoffrey McWilliams
Los Angeles
MD Association

"Scotch" is a registered trademark of 3M. © 1983

3M hears you...

3M

www.americanradiohistory.com

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.

Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
★ 1	2	9	**SOUNDTRACK** Flashdance (WEEKS AT #1: 1) Casablanca 8114921 (Polygram)	POL		8.98	BLP 6
2	1	27	**MICHAEL JACKSON** Thriller Epic QE 38112	CBS	▲		BLP 1
3	4	21	**DEF LEPPARD** Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98	
4	5	9	**DAVID BOWIE** Let's Dance EMI-America ST 17093	CAP	●	8.98	BLP 28
5	3	8	**MEN AT WORK** Cargo Columbia QC 38660	CBS			
6	6	19	**JOURNEY** Frontiers Columbia QC 38504	CBS	▲		
7	7	35	**DARYL HALL & JOHN OATES** H2O RCA AFL1-4383	RCA	▲	8.98	BLP 30
★ 8	9	19	**BRYAN ADAMS** Cuts Like A Knife A&M SP-6-4919	RCA		8.98	
9	8	15	**STYX** Kilroy Was Here A&M SP 3734	RCA	▲	8.98	
10	10	32	**PRINCE** 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 17
11	11	36	**LIONEL RICHIE** Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 9
12	12	9	**RICK SPRINGFIELD** Living In Oz RCA AFL1-4660	RCA	●	8.98	
★ 13	13	15	**THOMAS DOLBY** The Golden Age Of Wireless Capitol ST 12271	CAP		8.98	
★ 14	14	25	**CULTURE CLUB** Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 37
★ 15	16	10	**EDDY GRANT** Killer On The Rampage Portrait/Ice BGR 38554 (Epic)	CBS			BLP 16
★ 16	18	10	**Z.Z. TOP** Eliminator Warner Bros. 1-23774	WEA		8.98	
17	17	15	**U2** War Island 90067 (Atco)	WEA		8.98	
18	15	11	**JARREAU** Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 5
19	19	13	**THE TUBES** Outside/Inside Capitol ST-12260	CAP		8.98	
20	20	52	**MEN AT WORK** Business As Usual Columbia ARC 37978	CBS	▲		BLP 59
★ 21	28	4	**THE ISLEY BROTHERS** Between The Sheets T-Neck FZ 38674 (Epic)	CBS			BLP 2
22	22	14	**ALABAMA** The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 1
★ 23	23	5	**A FLOCK OF SEAGULLS** Listen Jive/Arista JL8-8013	RCA		8.98	
	24	27	**DEBARGE** All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 11
★ 25	25	5	**MAZE** We Are One Capitol ST12262	CAP		8.98	BLP 7
★ 26	26	11	**KROKUS** Head Hunter Arista AL 8005	RCA		8.98	
★ 27	33	3	**SOUNDTRACK** Return Of The Jedi RSO 422811767-1 (PolyGram)	POL		9.98	
★ 28	30	5	**MTUME** Juicy Fruit Epic FE 38588	CBS			BLP 3
★ 29	29	6	**THE B-52'S** Whammy Warner Bros. 1-23819	WEA		8.98	
★ 30	35	3	**IRON MAIDEN** Piece of Mind Capitol ST 12274	CAP		8.98	
★ 31	44	3	**THE KINKS** State Of Confusion Arista AL 8-8018	RCA		8.98	
32	32	11	**NAKED EYES** Naked Eyes EMI-America ST 17089	CAP		8.98	
33	34	57	**JANE FONDA** Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
★ 34	36	6	**GLADYS KNIGHT AND THE PIPS** Visions Columbia FC 38205	CBS			BLP 4
★ 35	41	3	**ELTON JOHN** Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
36	37	9	**RONNIE MILSAP** Keyed Up RCA AHL1-4670	RCA		8.98	CLP 5
★ 37	39	8	**SERGIO MENDES** Sergio Mendes A&M SP 4937	RCA		8.98	BLP 25
38	38	8	**EARL KLUGH** Low Ride Capitol ST 12253	CAP		8.98	BLP 42
39	21	12	**PINK FLOYD** The Final Cut Columbia QC 38243	CBS	▲		
★ 40	45	5	**THE FIXX** Reach The Beach MCA 39001	MCA		6.98	
41	27	56	**DURAN DURAN** Rio Capitol ST-12211	CAP	▲	8.98	
★ 42	42	5	**LAKESIDE** Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 10
★ 43	43	12	**CHRIS DEBURGH** The Getaway A&M SP 4929	RCA		8.98	
44	31	24	**BOB SEGER AND THE SILVER BULLET BAND** The Distance Capitol ST 12254	CAP	▲	8.98	
★ 45	46	9	**MADNESS** Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98	
★ 46	99	2	**GEORGE BENSON** In Your Eyes Warner Bros. 1-23744	WEA		8.98	BLP 33
★ 47	49	4	**VARIOUS ARTISTS** 25 #1 Hits From 25 Years Motown 6308 ML2	IND		9.98	BLP 32
★ 48	84	19	**DURAN DURAN** Duran Duran Capitol ST-12158	CAP		8.98	
★ 49	52	27	**BILLY IDOL** Billy Idol Chrysalis FV 41377	CBS			
★ 50	56	3	**KAJAGOOGOO** White Feathers EMI-America ST 17094	CAP		8.98	
51	48	38	**OLIVIA NEWTON-JOHN** Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98	
52	47	12	**LAURA BRANIGAN** Branigan 2 Atlantic 80052	WEA		8.98	
53	51	9	**JOAN ARMATRADING** The Key A&M SP 4912	RCA		8.98	
★ 54	55	4	**DENIECE WILLIAMS** I'm So Proud Columbia FC 38622	CBS			BLP 13
★ 55	57	6	**DAVE EDMUNDS** Information Columbia FC 38651	CBS			
★ 56	63	10	**QUIET RIOT** Metal Health Pasha BFZ 38443 (Epic)	CBS			
57	40	10	**JOAN RIVERS** What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98	
58	50	62	**TOTO** Toto IV Columbia FC 37728	CBS	▲		
★ 59	62	7	**R.E.M.** Murmur I.R.S. SP70604 (A&M)	RCA		8.98	
60	61	6	**WILLIE NELSON AND WAYLON JENNINGS** Take It To The Limit Columbia FC 38562	CBS			CLP 9
61	53	13	**WHISPERS** Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 8
★ 62	175	2	**THE HUMAN LEAGUE** Fascination A&M 1-2501	RCA		5.98	
63	54	12	**KASHIF** Kashif Arista AL 8001	IND		8.98	BLP 12
★ 64	79	20	**MERLE HAGGARD/WILLIE NELSON** Poncho & Lefty Epic FE 37958	CBS			CLP 2
★ 65	119	5	**EURYTHMICS** Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98	
66	59	13	**JULIO IGLESIAS** Julio Columbia FC38640	CBS			
★ 67	70	13	**CHAMPAIGN** Modern Heart Columbia FC38284	CBS			BLP 19
68	68	7	**JONZUN CREW** Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 22
★ 69	77	3	**DIANA ROSS** Anthology Motown 6049ML2	IND		9.98	BLP 44
★ 70	73	8	**MARTIN BRILEY** One Night With A Stranger Mercury 810332-1M-1 (PolyGram)	POL		8.98	
71	64	16	**GREG KIHN BAND** Kihnspiracy Beserkley 60224 (Elektra)	WEA		8.98	
★ 72	186	2	**MARSHALL CRENSHAW** Field Day Warner Bros. 1-23872	WEA		8.98	
73	69	14	**PLANET P** Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98	
★ 74	89	2	**LITTLE RIVER BAND** The Net Capitol ST-12273	CAP		8.98	
75	60	21	**THOMAS DOLBY** Blinded By Science Capitol MLP 15007	CAP		5.98	
76	58	22	**SCANDAL** Scandal Columbia FC 38194	CBS			
★ 77	NEW ENTRY		**THE TALKING HEADS** Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98	
★ 78	93	2	**PINK FLOYD** Works Capitol ST-12276	CAP		8.98	
79	67	15	**INXS** Shabooh Shoobah Atco 90072	WEA		8.98	
80	78	16	**KENNY ROGERS** We've Got Tonight Liberty LO-51143	CAP	●	8.98	CLP 3
★ 81	86	8	**TEARS FOR FEARS** The Hurting Mercury 8110391 (PolyGram)	POL		8.98	
★ 82	87	7	**RED ROCKERS** Good As Gold Columbia BFC 38629	CBS			
83	85	10	**NONA HENDRYX** Nona RCA AFL1-4565	RCA		8.98	BLP 45
84	74	68	**ALABAMA** Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 11
★ 85	92	7	**MARY JANE GIRLS** Mary Jane Girls Gordy 6040GL (Motown)	IND		8.98	BLP 14
86	66	20	**DEXYS MIDNIGHT RUNNERS** Too-Rye-Ay Mercury SRM 1-4069 (Polygram)	POL		8.98	
87	82	20	**ANGELA BOFILL** Too Tough Arista AL 8000	RCA		8.98	BLP 21
88	90	9	**SPARKS** In Outer Space Atlantic 80055	WEA		8.98	
89	91	8	**MICHAEL BOLTON** Michael Bolton Columbia BFM 38537	CBS			
★ 90	108	5	**LEE GREENWOOD** Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 8
91	65	16	**AFTER THE FIRE** ATF Epic FE 38282	CBS			
★ 92	106	6	**JIM CAPALDI** Fierce Heart Atlantic 80059	WEA		8.98	
93	83	67	**WILLIE NELSON** Always On My Mind Columbia FC 37951	CBS	▲		CLP 19
★ 94	118	5	**FASTWAY** Fastway Columbia BFC 38662	CBS			
★ 95	NEW ENTRY		**PAT METHENY GROUP** Travels ECM 1-23791 (Warner Bros.)	WEA		14.98	
★ 96	107	4	**HEAVEN 17** The Luxury Gap Arista AL 8-8020	RCA		8.98	
97	100	27	**SAMMY HAGAR** Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	▲	8.98	
★ 98	NEW ENTRY		**ROD STEWART** Body Wishes Warner Bros. 1-23877	WEA		8.98	
99	81	68	**DEF LEPPARD** High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
★ 100	135	2	**SYLVIA** Snapshot RCA AHL1-4672	RCA		8.98	CLP 31
101	72	31	**PHIL COLLINS** Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98	
102	104	12	**ROXY MUSIC** The High Road Warner Bros. 1-23808	WEA		5.99	
103	109	99	**JOURNEY** Escape Columbia TC 37408	CBS	▲		
★ 104	128	2	**PETER TOSH** Mama Africa EMI-America SO-17095	CAP		8.98	BLP 60
★ 105	116	4	**BOB JAMES** The Genie Columbia FC 38679	CBS			BLP 46

★ 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).

www.americanradiohistory.com

Music In Cannes Fest Spotlight

Soundtracks, Concerts Get Attention At Film Event

• *Continued from page 6*

70mm projectors that provide 140mm viewing; and "Suprasound," which utilizes 100,000 watts of sound power and 24-track stereo. The film, directed by Saul Swimmer, contains 21 songs. Distribution deals are pending.

Steven Van Zandt and EMI Music Video Productions presented "Men Without Women," featuring Little Steven & the Disciples of Soul. To promote the film, which combines rock video with concert and other documentary footage, the group came to town and performed live and gratis to an enthusiastic crowd of about 2,000.

A number of other films were noteworthy in terms of their soundtracks. The American independent feature "Wild Style," exploring New York's black and Hispanic youth culture, presented potential buyers with an insider's look at breaking, rapping and scratch-DJing. "Purple Haze," the first American independent to be picked up by Columbia Pictures' Triumph division, is a tale of the '60s with an extensive music soundtrack including such favorites as the Byrds, Country Joe & the Fish, Steppenwolf and Jefferson Airplane.

A&M Sound Pictures screened the British youth comedy "Party Party," about kids who take over a London flat for a rowdy New Year's Eve bash. A&M has the soundtrack album. Orion's beleaguered rock animation picture "Rock & Rule," which has been shelved after a disappointing Boston test run, was screened. Audiences seemed to feel that the story got lost amid all the music (by Cheap Trick, Debbie Harry, Earth, Wind & Fire and Lou Reed) and dazzling animation effects.

Another rock animation film, "20,001 B.C.," is nearing completion. Miramax consultant Allen Brewer, who produced the soundtrack, reported that this tongue-in-cheek takeoff on the "dawn of man" theme will offer material by Steel Breeze, Rick Wakeman, Leo Sayer and Rick Derringer, among others.

Lorimar Pictures had 90 seconds of the music-filled "Eddie & the Cruisers" to show buyers. The film, about an early '60s rock group and the mysterious death of its star member, will be released by Embassy Pictures later this year. Kenny Vance provided the music.

Chris Blackwell's Island Records and Shep Gordon's Alive Entertainment have joined forces in Island Alive to find films for distribution. Island Alive's most intriguing announcement here was that it has bought the film rights to Michael Jackson's hit single "Billie Jean." Island was also pushing some of its older music-oriented video product.

Fogelman, Solomon Fear '1st Sale' Loss

• *Continued from page 1*

talks, held during the Summer CES in Chicago (Billboard, June 18). While stopping short of an outright reversal in position, Fogelman now admits he personally feels the bill could be "somewhat dangerous—you don't like to set precedents."

Assistance in preparing this story provided by Sam Sutherland and John Sippel in Los Angeles.

Tower Records' Russ Solomon, a member of the NARM retail advisory committee, agrees, adding that the retail camp's original endorsement of the bill, S.32, must be understood in terms of manufacturers' wishes. "We had the political pressure of the labels, as opposed to the individual thinking of NARM members," Solomon says. "You have to separate the two."

The conflict between NARM and VSDA goes back to the point before the separation of copyright issues into three bills: S.32; the blank tape and equipment royalty measure, S.31; and the controversial video rental bill, S.33, often called by opponents the "First Sale" bill.

Solomon reflects that the spirit of S.32 could "go beyond audio to audio/visual to other copyrightable items. The control of what we could rent, loan or even give away could be carried to extremes—that's where my independent thought leads. Anything that interrupts the free flow of product within the infant confines of our emerging home entertainment industry could screw up the future."

Fogelman, too, intimates the broader consideration. "As practical businesspeople, we have never wanted—First Sale in jeopardy in any kind of merchandising sense." He goes on to aver that NARM is strongly backing VSDA's battle against S.33. He sees another session of NARM board and VSDA brass coming, with perhaps even more liaison involving committees. "I think our position got lost in transmission and even our people in Cherry Hill may not have entirely understood because of the way this (NARM's position) evolved," Fogelman says.

Neither Fogelman nor Solomon suggest that S.32's eventual passage would affect NARM. Record rental is basically perceived negatively in the U.S., Fogelman says. Solomon, whose firm has three stores and a one-stop in Japan, has jousted before on the seriousness of home taping and record rental. "Record rental in Japan is blown way out of proportion," he states.

RIAA Releases Revised Figures

• *Continued from page 3*

mated earlier. In revising its figures, the RIAA shows that the drop in shipments from 1981 to 1982 was a sharp 9.4% in units and 9.6% in dollar volume at suggested list, rather than 3% and 1%, respectively, as previously reported.

Unit shipments after returns declined from 635 million (rather than 594 million) to 576 million in 1982, the revised figures document, and from $3.97 billion (rather than $3.63 billion) to $3.59 billion.

The new tabulations (chart, this page) show altered configuration shipment data in line with the new methodology used to assemble figures. Since the new methodology covers just the years 1979 through 1982, comparison with earlier years as tabulated could be misleading, it is pointed out.

$250G Ad Blitz Marks Tower Bow

• *Continued from page 1*

Goman expects the store to hold the line at $5.99 for advertised specials but foresees increasing catalog goods to $6.99 after the honeymoon period. The time frame is unspecified, he says, although "down the road in two or three years, I'd like to sell catalog for $7.99, like we do in California, unless the competition pulls a Jimmy's." The reference is to the lowballing tactics of the former Gotham retail chain.

Tower, which spent $2.25 million on inventory for the store and another $2.25 million to renovate the building, devotes the basement to video and cassette tapes. (A few pieces of video game hardware will be offered, but Goman insists that Tower is a software-oriented company "and I'll never let us take the hardware route.") Eschewing a video club membership policy, the outlet will rent movies, including porn titles, for $2.50 a day and $1.25 one day each week.

Cassettes will be kept unlocked. Assistant store manager Marshall Lawhorn says he believes locked cassettes "definitely discourage sales." 3M, he adds, has developed a special magnetic tape for the merchandise to protect against pilferage. "We're too far from the front door to worry about the amateur thief," he says, noting that the chain will employ "beefy" security guards and prosecute both "kids and grandmothers."

Leader cards for artists and half-leader cards for titles in their catalogs are one of the features on the ground floor, where 6,000 square feet spotlights rock and pop singles and albums. "I don't feel there's a good rock'n'roll store in the city for Iron Maiden and AC/DC-type records," says Goman. "It's all dance and punk rock. Where are white kids from Topeka supposed to go for Van Halen albums without getting laughed at?"

A 1,500 square foot mezzanine level features 12-inch dance singles, imports, and r&b and reggae albums. It also includes a DJ booth, where Lawhorn says "well-known artists who aren't major stars" will be invited to spin their favorite platters. "Anybody can sign autographs, but it's another thing to sit in the booth and talk to people about why you're playing what you're playing."

The store's crowning glory is the second floor, which covers an entire city block, from Broadway to Lafayette Street. Classical music product occupies more than 6,000 square feet. Jazz titles take up another 2,500 square feet. Horeshoe-shaped niches for such genres as easy listening and nostalgia fill out the floor. And a state-of-the-art employee lounge includes a microwave oven, a dishwasher and a trash compactor.

Over 100,000 cutouts, ranging from $1.99-$3.99, will be sprinkled throughout the store, whose hours are 9 a.m. to midnight, seven days a week. Denon, Sony and JBL contributed the audio and video systems, including over 20 television monitors and 200 speakers. Fifty telephone lines to answer consumer questions have also been established.

Goman, whose management team includes store manager Mathew Koenig, classical chief Ray Edwards, tape topper Mary Hyde, and Lawhorn, expects to target rock and urban stations, as well as the city's subways, when his advertising campaign blossoms in July.

Computer Test At Musicland

• *Continued from page 3*

SKU, which pays for all the advertising, will be looking closely at the demographics of those responding to it.

"We want to know if the ads are pulling people to the store. What kinds of products are selling? Who is buying—youngsters, teen-agers, hobbyists, etc.? We also listen to feedback from clerks who make contact with our people doing the racking," reports Brownell.

While he will not give out specific sales figures, Brownell does say that the company chose to test 20 stores in the Northern California "Silicon Valley" region because of the number of "computer-literate" consumers who live in the area. Seven stores were then selected in the Denver area to get a more representative view of "middle America" sales potential.

Manufacturers' Shipments Of Records & Prerecorded Tapes

(RIAA Note: All figures in millions; dollars stated at list price value)

YEAR	SINGLES		DISC ALBUMS		TOTAL DISCS		8-TRACKS		CASSETTES		OTHER TAPES**		TOTAL TAPES		GRAND TOTAL	
	Units	Dollars	Units	Dollars	Units	Dollars	Units	Dollars	Units	Dollars	Units	Dollars	Units	Dollars	Units	Dollars
1967						$1,051.0		$ 60		$ 6		$56		$ 122		$1,173.0
1968						1,124.0		155		17		62		234		1,358.0
1969						1,170.0		300		75		41		416		1,586.0
1970						1,182.0		378		77		23		478		1,660.0
1971						1,251.0		385		96		12		493		1,744.0
1972						1,383.0		425		102		14		541		1,924.0
1973*	228	$190	280	$1,246.0	508	1,436.0	91.0	489	15	76	2.2	15.6	108.2	580.6	616.0	2,016.0
1974	204	194	276	1,356.0	480	1,550.0	96.7	549.2	15.3	87.2	1.9	13.3	113.9	650.2	593.9	2,200.2
1975	164	211.5	257	1,485.0	421	1,696.0	94.6	583	16.2	98.8	1.5	10.2	112.3	695	533.3	2,391.0
1976	190	245.1	273	1,663.0	463	1,908.0	106.1	678.2	21.8	145.7	.7	5.1	128.6	829	591.6	2,737.0
1977	190	245.1	344	2,195.1	534	2,440.2	127.3	811	36.9	249.6	–	–	164.2	1,060.6	698.2	3,500.8
1978	190	260.3	341.3	2,473.3	531.3	2,733.6	133.6	948	61.3	449.8	–	–	194.9	1,397.8	726.2	4,131.4
1979***	195.5	275.4	318.3	2,136.0	513.8	2,411.4	104.7	669.4	82.8	604.6	–	–	187.5	1,274	701.3	3,685.4
1980***	164.3	269.3	322.8	2,290.3	487.1	2,559.6	86.4	526.4	110.2	776.4	–	–	196.6	1,302.8	683.7	3,862.4
1981***	154.7	256.4	295.2	2,341.7	449.9	2,598.1	48.5	309	137	1,062.8	–	–	185.5	1,371.8	635.4	3,969.9
1982***	137.2	283.0	241.5	1,894.0	378.7	2,177.0	13.7	36	183.2	1,379	–	–	196.9	1,415.0	575.6	3,592.0

***First year in which RIAA began reporting unit as well as dollar shipments figures, and providing a breakdown between shipments of singles and lps.**
****Other tapes include quadraphonic and reel-to-reel.**
*****Figures based on new data and methodology developed by NPD Research for RIAA.**

www.americanradiohistory.com

TOP LPs & TAPE (TM)

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.

Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

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	75	11	**BANANARAMA** Deep Sea Skiving London 422810102-1R-1 (PolyGram)	POL		8.98	
107	80	18	**THOMPSON TWINS** Side Kicks Arista AL 8002	RCA		6.98	
108	71	10	**CARLOS SANTANA** Havana Moon Columbia FC 38642	CBS			BLP 69
109	115	4	**THE CHI-LITES** Bottoms Up Larc LR 8103 (MCA)	MCA		8.98	BLP 15
110	112	8	**PATRICK SIMMONS** Arcade Elektra 60225	WEA		8.98	
111	120	7	**ZEBRA** Zebra Atlantic 80054	WEA		8.98	
112	97	52	**STRAY CATS** Built For Speed EMI-America ST-17070	CAP	▲	8.98	
113	96	8	**CAMEO** Style Atlanta Artists 811072-1-M-1 (PolyGram)	POL		8.98	BLP 24
114	103	22	**TRIUMPH** Never Surrender RCA AFL1-4382	RCA		8.98	
115	101	19	**BERLIN** Pleasure Victim Geffen GHSP 2036	WEA		6.98	
116	111	8	**FALCO** Einzelhaft A&M SP 4951	RCA		6.98	
117	105	15	**WILLIE NELSON** Tougher Than Leather Columbia QC 38248	CBS			CLP 6
118	98	85	**LOVERBOY** Get Lucky Columbia FC 37638	CBS	▲		
119	138	3	**BLACKFOOT** Siogo Atco 90080			8.98	
120	129	3	**VARIOUS ARTISTS** 25 Years Of Grammy Greats Motown 5309 ML	IND		8.98	BLP 47
121	88	16	**EARTH, WIND & FIRE** Powerlight Columbia TC 38367	CBS	●		BLP 26
122	124	473	**PINK FLOYD** Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
123	76	32	**PAT BENATAR** Get Nervous Chrysalis FV-41396	CBS	▲	8.98	
124	95	28	**GEORGE CLINTON** Computer Games Capitol ST 12246	CAP		8.98	BLP 18
125	113	18	**OAK RIDGE BOYS** American Made MCA 5390	MCA	●	8.98	CLP 4
126	102	10	**ROYAL PHILHARMONIC ORCHESTRA** Hooked On Classics III RCA AFL1-4588	RCA		8.98	
127	NEW ENTRY		**PETER GABRIEL** Plays Live Geffen 2GHS 4012 (Warner Bros.)	WEA		10.98	
128	94	6	**THE WHO** The Who's Greatest Hits MCA 5408	MCA		8.98	
129	127	33	**THE ENGLISH BEAT** Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98	
130	133	9	**ROBERT PALMER** Pride Island 90065 (Atco)	WEA		8.98	
131	132	15	**MODERN ENGLISH** After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98	
132	131	139	**KENNY ROGERS** Greatest Hits Liberty LOO 1072	CAP	▲	8.98	CLP 46
133	139	16	**GEORGE WINSTON** December Windham Hill C-1025	IND		8.98	
134	125	50	**JOE JACKSON** Night And Day A&M SP-4906	RCA	●	8.98	
135	121	35	**MISSING PERSONS** Spring Session M Capitol ST 12228	CAP	●	8.98	
136	148	4	**DOLLY PARTON** Burlap & Satin RCA AHL 1-4691	RCA		8.98	CLP 27
137	143	102	**MICHAEL JACKSON** Off The Wall Epic FE 35745	CBS	▲		
138	NEW ENTRY		**MINISTRY** With Sympathy Arista AL6-8016	RCA		6.98	
139	142	6	**WEIRD AL YANKOVIC** Weird Al Yankovic Rock 'N' Roll BFZ 38679 (Scotti Bros./ Epic)	CBS			
140	145	20	**HEAVEN 17** Heaven 17 Arista AL 8007	RCA		6.98	
141	149	14	**MOLLY HATCHET** No Guts No Glory Epic FE 38429	CBS			
142	123	40	**KENNY LOGGINS** High Adventure Columbia TC 38127	CBS	●		
143	126	34	**ADAM ANT** Friend Or Foe Epic ARE 38370	CBS	●		
144	114	27	**NIGHT RANGER** Dawn Patrol Boardwalk NB 33259-1	IND		8.98	
145	147	5	**THE YELLOWJACKETS** Mirage A Trois Warner Bros. 1-23813	WEA		8.98	
146	134	29	**GOLDEN EARRING** Cut 21 Records T 119004 (Polygram)	POL		8.98	
147	130	18	**MELISSA MANCHESTER** Greatest Hits Arista AL 8004	RCA		8.98	
148	153	3	**COMMODORES** Anthology Motown 6044 ML2	IND		9.98	BLP 50
149	144	16	**ULTRAVOX** Quartet Chrysalis FV 41394	CBS			
150	156	55	**THE CLASH** Combat Rock Epic FE 37689	CBS	▲		
151	167	2	**LARRY CARLTON** Friends Warner Bros. 1-23834	WEA		8.98	
152	146	32	**MARVIN GAYE** Midnight Love Columbia FC 38197	CBS	▲		BLP 56
153	157	10	**HANK WILLIAMS, JR.** Strong Stuff Elektra/Curb 1-50223	WEA		8.98	CLP 18
154	164	12	**KING SUNNY ADE** Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
155	155	4	**THE WAITRESSES** Bruiseology Polydor 422810980 (PolyGram)	POL		8.98	
156	154	51	**BARBRA STREISAND** Memories Columbia TC 37678	CBS	▲		
157	166	16	**O'BRYAN** You And I Capitol ST-12256	CAP		8.98	BLP 20
158	158	10	**GARY MOORE** Corridors Of Power Mirage 90077 (Atco)	WEA		8.98	
159	159	5	**THIN LIZZY** Thunder And Lightning Warner Bros. 1-23831	WEA		8.98	
160	136	6	**MILES DAVIS** Star Peopie Columbia FC 38657	CBS			
161	110	6	**ELVIS PRESLEY** I Was The One RCA AHL1-4678	RCA		8.98	CLP 37
162	122	14	**THE CALL** Modern Romans Mercury 4228103071-M-1 (PolyGram)	POL		6.98	
163	176	97	**AL JARREAU** Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	
164	169	16	**STEVE ARRINGTON'S HALL OF FAME** Steve Arrington's Hall Of Fame: 1 Atlantic 80049	WEA		8.98	BLP 34
165	171	98	**STEVIE NICKS** Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
166	170	4	**URIAH HEEP** Head First Mercury 422812313M1 (PolyGram)	POL		8.98	
167	117	6	**JANE FONDA** Jane Fonda's Workout Record For Pregnancy, Birth, & Recovery Columbia CX 2-38675	CBS			
168	168	16	**THE SYSTEM** Sweat Mirage 90062 (Atco)	WEA		8.98	BLP 49
169	172	4	**MICHAEL HENDERSON** Fickle Buddah BDS 6004 (Arista)	RCA		8.98	BLP 41
170	173	9	**WAYLON JENNINGS** It's Only Rock And Roll RCA AHL1-4673	RCA		8.98	CLP 13
171	182	2	**PHYLLIS HYMAN** Goddess Of Love Arista AL 8-8021	RCA		8.98	BLP 38
172	179	11	**JOE SAMPLE** The Hunter MCA 5397	MCA		8.98	
173	174	3	**JOHN CONLEE** Greatest Hits MCA 5405	MCA		8.98	CLP 39
174	180	33	**HANK WILLIAMS JR.** Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 20
175	137	7	**THE BLASTERS** Non-Fiction Slash/Warner Bros. 1-23818	WEA		8.98	
176	178	4	**SISTER SLEDGE** Betcha Say That To All The Girls Cotillion 90069 (Atco)	WEA		8.98	BLP 36
177	NEW ENTRY		**DIO** Holy Diver Warner Bros. 1-23836	WEA		8.98	
178	181	3	**BRASS CONSTRUCTION** Conversations Capitol ST 12268	CAP		8.98	BLP 29
179	150	33	**DAN FOGELBERG** Greatest Hits Full Moon/Epic FE 38308	CBS	●		
180	191	2	**JOANIE GREGGAINS** Aerobic Shape Up II Parade PA 106	IND		8.98	
181	184	5	**KIX** Cool Kids Atlantic 80056	WEA		8.98	
182	141	12	**JOHN ANDERSON** Wild & Blue Warner Bros. 1-23721	WEA		8.98	CLP 15
183	195	2	**SAXON** Power And The Glory Carrere BFZ 38719 (Epic)	CBS			
184	NEW ENTRY		**CHUCK MANGIONE** Journey To A Rainbow Columbia FC 38686	CBS			
185	188	118	**ALABAMA** Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 24
186	NEW ENTRY		**MARILLION** Script For A Jester's Tear Capitol ST 12269	CAP		8.98	
187	190	49	**JUDAS PRIEST** Screaming For Vengeance Columbia FC 38160	CBS	▲		
188	192	93	**WILLIE NELSON** Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲		CLP 42
189	189	3	**T.G. SHEPPARD** T.G. Sheppard's Greatest Hits Warner Bros. 1-23841	WEA		8.98	CLP 25
190	NEW ENTRY		**NEIL DIAMOND** Classics The Early Years Columbia PC 38792	CBS			
191	187	109	**PINK FLOYD** The Wall Columbia PC2 36183	CBS	▲		
192	194	36	**SAGA** Worlds Apart Portrait ARR 38246 (Epic)	CBS			
193	196	30	**LITTLE RIVER BAND** Greatest Hits Capitol ST 12247	CAP		8.98	
194	NEW ENTRY		**GOANNA** Spirit of Place Atco 90081	WEA		8.98	
195	NEW ENTRY		**FOGHAT** Zig Zag Walk Bearsville 1-23888 (Warner Bros.)	WEA		8.98	
196	NEW ENTRY		**SHRIEKBACK** Care Warner Bros. 1-23874	WEA		8.98	
197	NEW ENTRY		**THE STATLER BROTHERS** Today Mercury 4228121841M1 (PolyGram)	POL		8.98	
198	152	19	**ERIC CLAPTON** Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98	
199	162	32	**TOM PETTY AND THE HEARTBREAKERS** Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98	
200	151	19	**SIMPLE MINDS** New Gold Dreams A&M SP-6-4928	RCA		8.98	

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

Bryan Adams....8
After The Fire....91
Alabama....22, 84, 185
John Anderson....182
Adam Ant....143
Joan Armatrading....53
Steve Arrington's Hall of Fame....164
B-52's....29
Bananarama....106
Pat Benatar....123
George Benson....46
Berlin....115
Blackfoot....119
Blasters....175
Angela Bofill....87
Michael Bolton....89
David Bowie....4
Laura Branigan....52
Brass Construction....178
Martin Briley....70
Call....162
Cameo....113
Jim Capaldi....92
Larry Carlton....151
Champaign....67
Chi-Lites....109
Eric Clapton....198
Clash....150
George Clinton....124
Phil Collins....101
Commodores....148
John Conlee....173
Marshall Crenshaw....72
Culture Club....14
Miles Davis....160
Debarge....24
Chris Deburgh....43
Def Leppard....3, 99
Dexy's Midnight Runners....86
Neil Diamond....190
Dio....177
Thomas Dolby....13, 75
Duran Duran....41, 48
Earth, Wind, & Fire....121
Dave Edmunds....55
English Beat....129
Eurythmics....65
Falco....116
Fastway....94
Fixx....40
Flock Of Seagulls....23
Dan Fogelberg....179
Foghat....195
Jane Fonda....33, 161
Peter Gabriel....127
Marvin Gaye....152
Goanna....194
Golden Earring....146
Eddy Grant....15
Lee Greenwood....90
Joanie Greggains....180
Sammy Hagar....97
Merle Haggard/Willie Nelson....64
Daryl Hall & John Oates....7
Heaven 17....96, 140
Michael Henderson....169
Nona Hendryx....83
Human League....62
Phyllis Hyman....171
Billy Idol....49
Julio Iglesias....66
Inxs....79
Iron Maiden....30
Isley Brothers....21
Joe Jackson....134
Michael Jackson....2, 137
Bob James....105
Al Jarreau....18, 163
Waylon Jennings....170
Elton John....35
Jonzun Crew....68
Journey....6, 103
Judas Priest....187
Kajagoogoo....50
Kashif....63
Greg Kihn Band....71
King Sunny Ade....154
Kinks....31
Kix....181
Earl Klugh....38
Gladys Knight & The Pips....34
Krokus....26
Lakeside....42
Little River Band....74, 193
Kenny Loggins....142
Loverboy....118
Madness....45
Marillion....186
Melissa Manchester....147
Chuck Mangione....184
Mary Jane Girls....85
Maze....25
Men At Work....5, 20
Sergo Mendes....37
Pat Metheny Group....95
Ronnie Milsap....36
Ministry....138
Missing Persons....135
Modern English....131
Molly Hatchet....141
Gary Moore....158
Mtume....28
Naked Eyes....32
Willie Nelson....60, 93, 117, 188
Olivia Newton-John....51
Stevie Nicks....164
Night Ranger....144
Oak Ridge Boys....125
O'Bryan....157
Rober Palmer....130
Dolly Parton....136
Tom Petty And The Heartbreakers..199
Pink Floyd....39, 78, 122, 191
Planet P....73
Elvis Presley....161
Prince....10
Quiet Riot....56
R.E.M....59
Red Rockers....82
Lionel Richie....11
Joan Rivers....57
Kenny Rogers....80, 132
Diana Ross....69
Roxy Music....102
Royal Philharmonic Orchestra....126
Saga....192
Joe Sample....172
Carlos Santana....108
Saxon....183
Scandal....76
Bob Seger....44
T.G. Sheppard....189
Shriek Back....196
Patrick Simmons....110
Simple Minds....200
Sister Sledge....176
SOUNDTRACKS:
Flashdance....1
Return Of The Jedi....27
Sparks....88
Rick Springfield....12
Statler Brothers....197
Rod Stewart....98
Stray Cats....112
Barbra Streisand....156
Styx....9
Sylvia....100
System....168
Talking Heads....77
Tears For Fears....81
Thin Lizzy....159
Thompson Twins....107
Peter Tosh....104
Toto....58
Triumph....114
Tubes....19
U2....17
Ultravox....149
Uriah Heep....166
Various Artists 25 #1 Hits....47
Various Artists 25 Yrs. Grammy....120
Waltresses....155
Whispers....61
Who....128
Deniece Williams....54
Hank Williams, Jr.....153, 174
George Winston....133
Weird Al Yankovic....139
Yellow Jackets....145
Z.Z. Top....16
Zebra....111

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.

www.americanradiohistory.com

THE YOUNG AND THE RESTLESS—Cotillion Records president Henry Allen advises the label's newest signing, Johnny Gill, to take his time in the wake of his successful debut single, "Super Love," produced by Freddie Perren.

'Parallels' Targeted By RIAA Division

• *Continued from page 1*

available, industry estimates place the parallel import flow at 50,000 to 75,000 albums a month and growing, abetted by the continuing strength of the dollar against foreign currencies.

Added concern over the problem is being shown by some labels as their time for marketing Compact Discs nears. They see substantial quantities of CDs already entering the domestic pipeline via ad hoc imports, and wonder how they will maintain marketplace order once their own sales programs get underway.

Record companies are careful to identify parallel imports as product lawfully manufactured abroad for which they hold the U.S. copyright. Importation and sale here without authorization constitutes an infringement under the Copyright Act, they insist, subjecting violators to statutory penalties.

"These sales are damaging to us," states the WEA missive. "The problem has become important enough to warrant our sending you this letter."

Atlantic, Elektra/Asylum/Nonesuch and Warner Bros. Records "will enforce their rights under the copyright law," the letter continues. Accounts are told, "You should be aware that the remedies provided . . . include money damages, attorney's fees and destruction of infringing material."

The letter advises that would-be importers check with Stan Harris at WEA in Los Angeles for clearance on product they wish to bring in. His office says that a number of inquiries have already been received.

PolyGram attorney Arnold Rich says his company also views the unauthorized importation of copyrighted recordings as "an infringing act and reserves the right to take appropriate action."

More PolyGram CD product is currently being brought in from Europe by importers and retailers than that of any other group of labels, and a lively traffic has sprung up in key stores across the country. The company's own marketing campaign isn't slated to get underway until Aug. 1. "It's definitely bothering us," says PolyGram president Guenter Hensler.

RCA Records would not comment on its attitude toward parallel imports, while Motown is among those independent labels which think the problem is overblown. Jay Lasker, Motown president, asks that if major labels can't control their own affiliates abroad by having them police export activity, how can he, as an independent, expect vigorous cooperation from licensees?

If there are individual holdouts, the position of record companies as represented by the RIAA is clear. It was at a recent meeting of the association board that the parallel import problem was assigned to the association's antipiracy wing, confirms its director, Joel Schoenfeld. "It is an assignment we will pursue actively," he says.

Schoenfeld would not comment on well-placed reports that the RIAA now has "a presence" in Canada and is working with the Canadian Recording Industry Assn. to identify exporters there who are moving infringing product into the U.S.

Schoenfeld did say that his division is now also concerned with such other activities as pressing plant "back dooring," which sees unauthorized overruns put out to market, and the policing of arenas to inhibit bootlegging.

Billboard Sets Chart Changes

• *Continued from page 1*

fast-moving product is revamped with this issue.

For Top LPs & Tape there are revisions in the method of collecting and incorporating rackjobbers' sales information. As a result, their impact on sales is more realistically represented on the chart.

For both the Hot 100 and Black Singles charts, the significance accorded to records from radio airplay is increased, and their movement on station playlists more accurately reflected. The weighting of sales reports on these charts is also adjusted.

The result establishes a more equitable balance between airplay and sales in these charts. The move follows similar methodology changes for Country and Adult Contemporary singles.

All the charts are reverting to a one-symbol system of identifying products which make the greatest sales and/or airplay gains each week. In keeping with long-established industry terminology, Billboard is now using the word "bullet" to describe these fast-rising titles.

Complementing the chart changes is a staff realignment which has seen Tom Noonan take over as chart director with specific responsibility for the Hot 100 and Top LPs & Tape; Mike Mongiovi continues as Black Music chart manager, and also handles the Adult Contemporary and Jazz charts, while Don Kamerer has responsibility for the Country charts. Both Mongiovi and Kamerer report to Noonan; all are based in Los Angeles.

Inside Track

The Big Glitch: High technology commodities offer glamorous investment opportunities, but they also carry high risk. That double-edged prospect, already familiar in the electronic games field, is underscored by last week's Wall Street showdown between top home computer hardware/software firms and speculators jolted by the latest snags in the still embryonic home computer market. **Texas Instruments** saw its stock plunge to $107 per share from a 1983 high of $176, following projection of a second quarter loss of $100 million. **Mattel,** too, felt the chill, as reported first quarter losses of $22 million triggered a $5 per share drop, and **Milton Bradley** stock also dipped sharply, bringing per share losses thus far this year to $20. All three companies have remedial plans on the boards, however, and virtually every major home computer entity is now acknowledging that the mercurial market will require constant fine-tuning. Look for the first in an extensive two-part overview of this potent but problematic new field in next week's Billboard.

CBS Records has informed its accounts that return authorization requests for **Chrysalis** product sold by the label prior to Jan. 1 of this year should be sent to local CBS branch offices. Accounts should note the name of the independent distributor from which the Chrysalis product was purchased, according to a June 10 letter signed by **Tom McGuiness,** CBS vice president of marketing, branch distribution. Credit will be issued at the prices charged by Chrysalis to its former distributors, and return requests will not be honored after Sept. 30. Chrysalis product returns, which are to be sent prepaid to CBS Records in Pitman, N.J., will not be charged against an account's CBS Records exchange allowance, according to the letter. The merchandise is not being combined with any other Chrysalis or CBS product.

Add Motown to the lengthening list of U.S. labels disclosing plans for Compact Disc releases. Phil Caston of Motown's international department in Los Angeles amplifies an earlier comment from **Peter Prince,** international vice president, that the label is including fall rollout for its first CDs among a busy schedule of activities targeted to Motown's 25th anniversary. Like most other labels, Motown will manufacture through both **PolyGram** in Hanover and **CBS/Sony** in Japan. Caston would not specify which titles will be represented in the first digital releases, saying that existing catalog is still being screened, but word from abroad predicts **Stevie Wonder, Lionel Richie** and **Rick James** will be among the first label acts available in the new format.

Fast Track: Even as news of key executive shifts at **RCA** surfaced last week (separate story, page 4), Track heard that departing marketing exec **Vince Pellegrini** has reportedly accepted a new post with **Jack Craigo** at **Chrysalis.** Pelligrini, of course, was part of Craigo's team at RCA. . . . Meanwhile, at RCA's VideoDisc division, **"The Muppet Movie"** has stepped into the top slot as the firm's best selling videodisk to date, surpassing 68,000 units in factory shipments. The title is one of 18 disks thus far certified gold for RCA's CED effort.

Track didn't know, at presstime, how many hits the Yankees would get in their game against the Milwaukee Brewers Saturday night (18), but the theme for **"ASCAP Night At Yankee Stadium"** was **"ASCAP And The Yankees—A Million Hits Between 'Em."** One ASCAP obviously had in mind for the evening was "Take Me Out To The Ballgame," penned in 1908 by **Jack Norworth** and **Albert Von Tilzer:** before Saturday's game, ASCAP president **Hal David** was slated to gift Yankee principal owner **George Steinbrenner** with a framed memento of the event, including original sheet music for that venerable anthem. On the field, ASCAP members **Nick Ashford** and **Valerie Simpson** were to sing the national anthem.

The surroundings were definitely a step up from ballpark standards for BMI's annual performance awards dinner (separate story, page 4), but there was still room for levity. BMI topper **Ed Cramer** added some tentative dance steps to his introductory speech, special honoree **Michael Jackson** helped liven up the otherwise black-tie-bound fashion sense with fatigues and sunglasses, and onlookers recommended that Warner Bros. Music chief **Chuck Kaye** consider roller skates for future banquets, considering the number of trips taken to the podium.

Short Takes: The choir at **California State Univ. at Long Beach** closes out its season Saturday (25) with a tribute to the late **Karen Carpenter. Richard Carpenter** and **John Bettis,** who began their songwriting partnership while students there, will participate, as will the school's longtime choir director, **Frank Pooler,** who co-wrote the Carpenters' Christmas standard, "Merry Christmas, Darling." . . . Fence Jumper: Former Pickwick International vice chairman **Danny Gittelman** is now on the inside of the music trade, having moved into management, publishing and production via Tara **Productions.** Management clients include **Whitney Houston,** recently pacted to Arista.

Expect even closer ties between the Video Software Dealers Assn. (VSDA) and the Home Recording Rights Coalition (HRRC) following the latest developments for the record rental bill, S.32. Coalition insiders suggest HRRC's battle against a royalty on blank tape and recorders will rely increasingly on grassroots VSDA support, with S.32's passage onto the Senate floor (separate story, page three) prompting fresh comment from HRRC chairman **Jack Wayman.** Says Wayman, "First, we hate to see a bill get out on the floor based on a myth: the claim of record rental running rampant . . . is just not there. Also, we're afraid the bill could suck in the video rental bill behind it."

Jorge Pino is leaving his post as **RCA's** director of international marketing out of New York to assume a key slot with the label's operation in Spain. Pino's main responsibility has been to coordinate exposure of RCA's domestic acts abroad. . . . Tech Talk: **Mickey Kapp,** Warner Special Products president and one of WCI's digital audio mavens, admits he was stopped cold during a CES visit to one booth where Kapp brandished a special digital demo tape for WCI acts. "This is the state of the art," boasted Kapp. Replied independent publicist **Leslie Rosen,** "State of the art only lasts five and a half seconds."

Furthermore: The second annual **Songsearch** competition has been launched by co-producers **Songwriters Resources and Services** (SRS) and the **Los Angeles Songwriters Showcase** (LASS). Open to all songwriters, the search will offer cash awards totalling $12,000 in seven categories: rock, gospel/inspirational, pop, country, black-oriented, topical and novelty. Participants also have their songs screened by music trade pros in the process. Entries may be obtained by sending a self-addressed, stamped envelope to Songsearch, P. O. Box 2158, Hollywood, Calif. 90028. Deadline is September 10.

Edited by SAM SUTHERLAND

Chartbeat

• *Continued from page 6*

Hill teamed to write Hill's "Sometimes When We Touch," and Weil and **Tom Snow** co-wrote **the Pointer Sisters'** "He's So Shy."

★ ★ ★

Short Takes: The great **Irving Berlin,** now 95, is back on the Hot 100 this week via a new version of his classic "Puttin' On The Ritz." The treatment, by RCA's **Taco,** pops on at 75.

Graham Nash is featured in two Atlantic groups with singles on this week's chart. He's part of the **Hollies** reunion hit "Stop In The Name Of Love" (which jumps to 44) and the new **Crosby, Stills & Nash** single "War Games" (which debuts at 70). Nash also co-produced both records.

And we would be derelict in our duties were we not to report that **Iron Maiden** this week collects its first top 30 album with "Piece Of Mind" (Capitol). The group reached 33 with its last album, "The Number Of The Beat."

★ ★ ★

We Get Letters: Steve Paschang of Omaha sent in just the kind of vital, hard-hitting stuff we've come to expect from our readers. "Did you know that in Billboard's year-end charts for 1963, **Bobby Vinton's** 'Blue On Blue' was #41 for the year? And that one year later (1964) **Danny Williams'** " 'White On White' occupied the *same* number? Furthermore, 'Green Green' by **the New Christy Minstrels** was #99 for 1963, while 'Black Is Black' by **Los Bravos** was probably released too late in 1966 to do any better than #83."

Paschang closes his note by saying: "You may not find any of this interesting, much less suitable for publication. But I truthfully can't think of anyone who might find it *more* interesting. Besides, I didn't want you to miss the 20th anniversary of this phenomenon." Steve, we wouldn't dream of it.

Panel Passes Audio Rental Bill

• *Continued from page 3*

Reaction by the music industry was enthusiastic. Music industry coalition representative and Recording Industry Assn. of America president Stan Gortikov, who was in Washington but flew back to New York before the committee passed the bill as the last bit of business at the meeting, said, "That's excellent. That a wide range of senators with widely differing views chose to vote as unanimously and forcefully to pass the measure on to the full Senate is a real affirmation of the merits of the bill."

www.americanradiohistory.com

ZERO PRODUCTIONS PRESENTS... A VINTAGE YEAR.

Zero Productions wants to thank all the Artists who helped us make 1982 a Vintage Year:

Neil Young
aug/sept 82
7 shows
107.541 tickets sold
1.259.766 $ gross

Telephone
oct/dec 82
33 shows
144.806 tickets sold
1.344.627 $ gross

Barclay James Harvest
oct/dec 82
25 shows
129.146 tickets sold
1.199.212 $ gross

Angelo Branduardi
Chris De Burgh
Marianne Faithfull
Rory Gallagher
Emmylou Harris

The Human League
Tom Petty
& The Heartbreakers
The Police
Rainbow

Siouxsie &
The Banshees
Frank Zappa

In 1982, ZERO PRODUCTIONS has promoted 112 shows over France, visiting 38 different cities, grossing over 5 million US dollars for a total ticket sale of 545.159.

ZERO PRODUCTIONS

Give us the opportunity to properly present your artist in France.
Please contact:

ZERO PRODUCTIONS the french concert company
PASCAL BERNARDIN.
8, rue du Mont-Thabor, 75001 Paris - France
Tel.: (1) 260.61.25 - Telex: 230.440

www.americanradiohistory.com

TA LKI N GHE ADS

© 1983 SIRE RECORDS COMPANY & TALKING HEADS TOURS

MANUFACTURED AND DISTRIBUTED BY WARNER BROS. RECORDS

*A LIMITED EDITION PACKAGE DESIGNED BY ARTIST ROBERT RAUSCHENBERG IS ALSO AVAILABLE (1-23771), INCORPORATING MULTI COLORED PLASTICS AND MOVEABLE PARTS. ---------- © 1983 ROBERT RAUSCHENBERG

1/4-23883

SP EAK IN GI N TO NGU ES

PRODUCED BY TALKING HEADS

THE SINGLE IS "BURNING DOWN THE HOUSE" 7-29565

*1-23771

ON SIRE RECORDS AND CASSETTES (1/4-23883), THE CASSETTE INCLUDES EXTENDED VERSIONS OF FIVE SONGS.

www.americanradiohistory.com