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## RESTRICTIONS LIFTED

## CD Prepack Plan Dropped By WEA

By SAM SUTHERLAND

LOS ANGELES—WEA's digital Compact Disc marketing plan has dropped its original system of prepack title allocations in favor of a conventional ordering scheme.

Although no written notification of the move had been issued yet, sources at WEA's Burbank base confirmed Wednesday (7) that restrictions on supplies of CDs to three different prepack assortments have been lifted, enabling participating WEA accounts to select product by title.

"This doesn't mean that we have an unlimited supply of CDs, though," cautioned a WEA spokesman, who preferred to remain unidentified. "There's still limited production capacity at this point." Consequently, the source warns that WEA may still encounter snags in filling specific orders.

WEA's game plan for its 198 "flagship" CD accounts (Billboard, July 16) underwent a previous downward adjustment when delays

in collating the finished packages with oversized 6- by 12-inch merchandising boxes forced a reduction from a promised 35-title rollout to an initial mid-August shipment of 24 different CDs. Original prepacks ranged from 64 pieces to 520 pieces before the shortfall in available titles.

Varying market profiles between  
(Continued on page 90)

## MAPS CHAIN GROWTH, DIVERSIFICATION

## Bar Buys Big Into Future

By JOHN SIPPEL

LOS ANGELES—In a precedent five-year forecast, the Record Bar is planning to add 100 to 150 more home entertainment outlets, a separate wholesale distribution adjunct and a national mall-oriented gourmet food retail chain.

The ambitious expansion, as visualized by Bar president Ron Cruickshank when he addresses the national convention of the 148-store chain this week, would boost its present \$85 million corporate annual

volume to more than \$200 million.

Cruickshank, interviewed prior to the four-day Durham, N.C. conclave, explains that because, in its more than 20-year history, the Record Bar has developed a strong central distribution system, he and the chain's key executives envision a general wholesaling operation in some related product lines. Cruickshank and chief Bar brass, meeting 15 hours per day for two days at Pinhurst, N.C. recently, estimate such a venture could add \$10 million to cumulative volume annually.

annually.

With the opening of the first Napoleon's Grocery in a Charlotte mall next month, Record Bar initiates its first retail diversification. Cruickshank predicts a possible 70 to 90 stores in the next five years, with a potential gross of \$45 million. He foresees other diversification as well.

Cruickshank, a motivational behaviorist who was a partner in a consultancy in that area before he joined the chain early this year, explains that key Bar executives were alerted to the Pinhurst think tank ahead of time to insure that they would provide basic input for the precedent-setting meeting.

Cruickshank stresses the "treat others" philosophy as the primary lubricant for the personal organization which could accomplish the chain's lofty goals. Starting at the top, Cruickshank has already tried to broaden individual opportunity. "The Record Bar is basically a young company. There are a lot of young people at the top. I urged Barrie Bergman to reconstruct the origi-

(Continued on page 33)

## Heavy Metal Keeps Banging On

By ROMAN KOZAK

NEW YORK—Critics deride it, few record executives admit to liking it and even AOR radio doesn't play it that much anymore, but head-banging heavy metal music won't go away. In fact, it's stronger than ever with a new generation of metallers, acts such as Def Leppard, Iron Maiden, Quiet Riot, Krokus and others clawing their way up the charts.

Currently in Billboard's top 20 album chart, Def Leppard (Mercury) is at four with "Pyromania," which has reportedly sold over four million copies; Quiet Riot is at

15 with their debut on Epic-distributed Pasha Records; and AC/DC's latest on Atlantic climbs to 20 after two weeks in release. Meanwhile, Robert Plant, whose Led Zeppelin pioneered the heavy metal genre, is at 11 with his second solo LP, on Atlantic-handled Es Paranza Records.

Further down the charts are Fastway (Columbia) at 34, Iron Maiden (Capitol) at 38 and 79, Zebra (Atlantic) at 52, Def Leppard's "High & Dry" at 59, Krokus  
(Continued on page 88)



TALKING HEADS also speak to 12-inch sales using the language of programmers in every format. "Making Flippy Floppy" b/w "Slippery People" is the hot new maxi single, remixed by David Byrne and John "Jell-o" Benitez ("Flashdance" and "Maniac"). Two extended cuts from the Heads' best-selling album to date. (See Record Whirl front cover, Sire 0-20:43)

(Advertisement)

### - Inside Billboard -

- **TOWER RECORDS** plans to add about 9,000 square feet to its New York retail unit, already touted as the world's largest record store, bringing its total space allotment to 36,000 square feet. Page 3. And in Los Angeles, Tower is involved in a different kind of expansion: the chain is operating its first two all-video outlets. Retailing, page 31.
- **COMPACT DISC PLAYERS** were the big story at this year's Berlin International Audio & Video Fair, where for the first time in Europe every major hardware manufacturer demonstrated a marketable model. However, the anticipated retail price drop for CD hardware failed to materialize. Page 3.
- **ROSS & WILSON**, the WABC New York morning team, are no longer a team, following the station's dismissal of Ross Brittain, who terms the action "a complete surprise." The two had been together for six years at three different stations. Radio, page 15.
- **THE LICORICE PIZZA CHAIN** expects to have video merchandise available in all 34 of its stores by the end of the year. Page 3. And another California-based record/tape chain, Record Factory, is accelerating its commitment to video. Retailing, page 33.
- **VIDEO DEALERS AND SUPPLIERS** engaged in heated debate over videocassette rental and home taping at the recent Video Software Dealers Assn. conference in San Francisco. Page 4. Additional VSDA coverage appears on pages 6, 31, 62, 64 and 67.
- **KPLZ SEATTLE** has switched from an AC format to top 40. Program director Jeff Kings says the station will attempt to distinguish itself from its competition by offering "an energetic sound without the hype." Radio, page 15.



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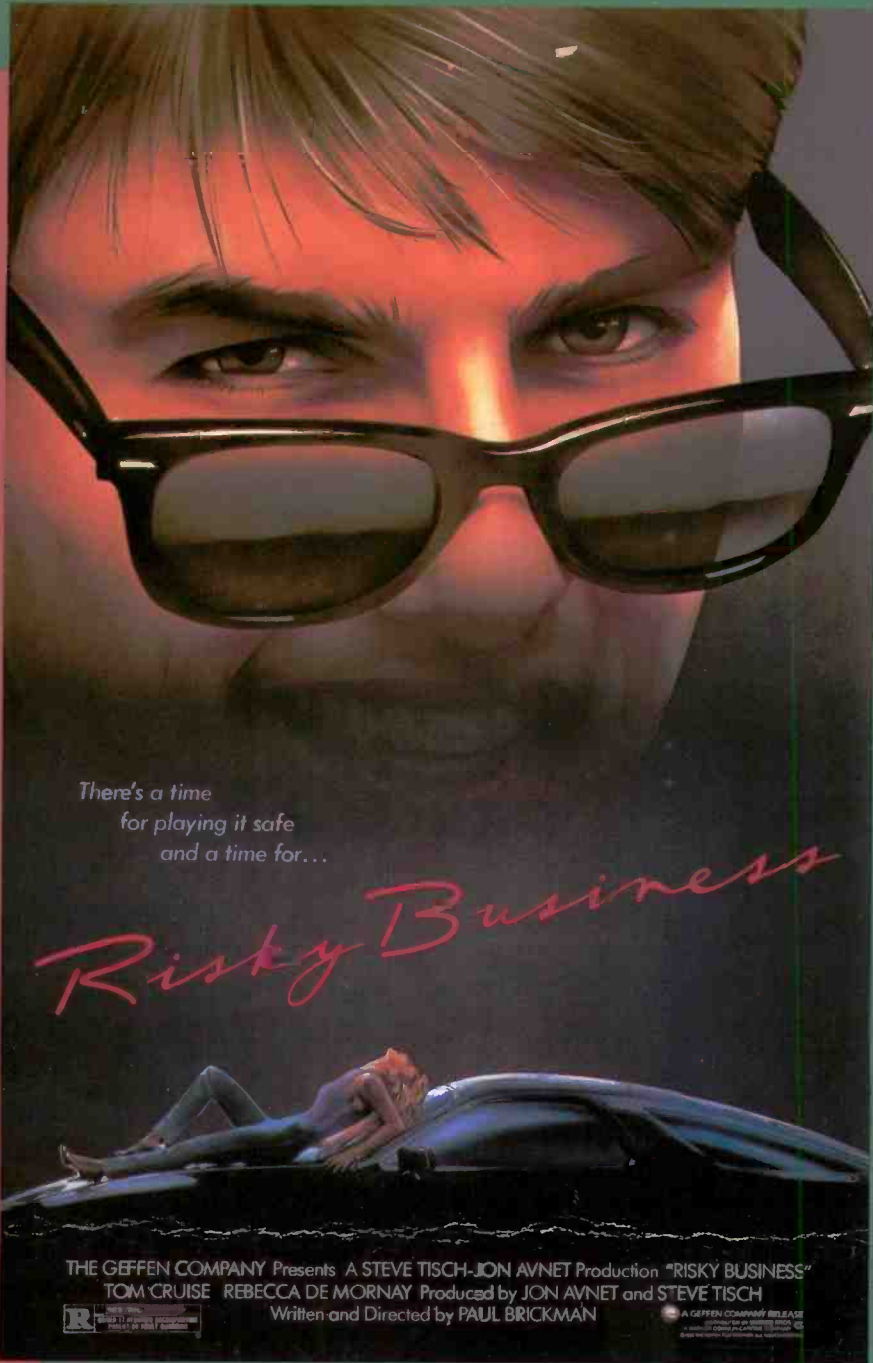




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**Loretta Devine**  
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**Jennifer Holliday**  
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with  
**Deborah Burrell**  
**Vonda Curtis-Hall**  
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Costume Design  
**Theoni V. Aldredge**  
Lighting Design  
**Tharon Musser**  
Sound Design  
**Otto Munderloh**  
Musical Supervision  
and Orchestration  
**Harold Wheeler**  
Musical Director  
**Yolanda Segovia**  
Vocal Arrangements  
**Cleavant Derricks**  
Hair Styles  
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Music Supervised by OTTO MUNDERLOH Produced by MARTIN P. ROBINSON  
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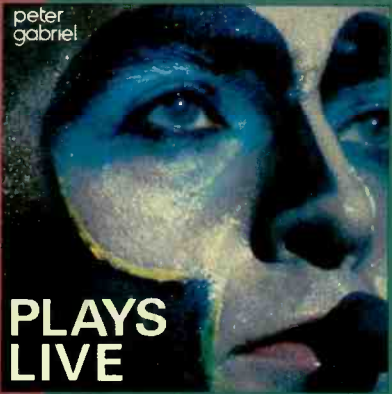




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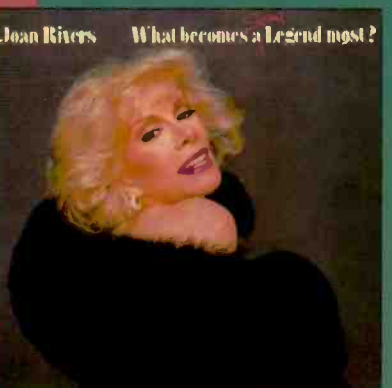
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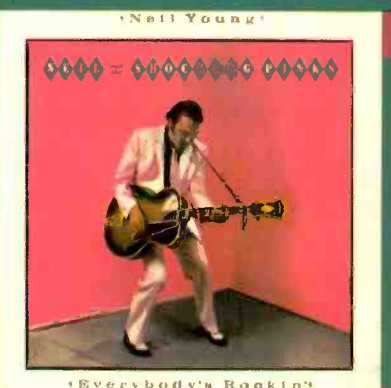
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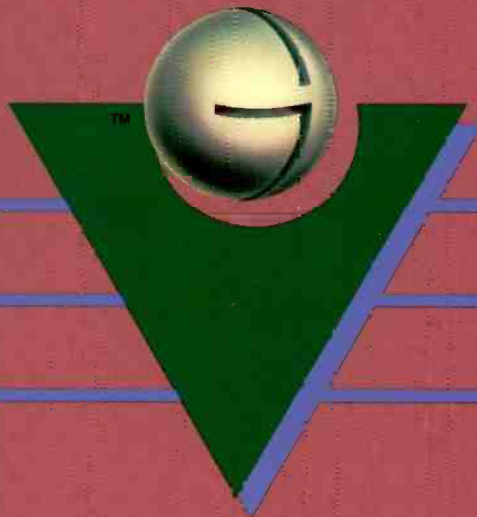
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## RENTAL, TAPING ON AGENDA

## Congress Facing Unfinished Business

By BILL HOLLAND

WASHINGTON—The 98th Congress returns from August recess Monday (12) to complete its first session, and both the Senate and the House face a lot of unfinished business concerning issues of great importance to the music and electronics industries.

The home taping bills, the audio and video rental bills, broadcast deregulation legislation and a new one-time-fee jukebox royalty introduced in the Senate last month all await the attention of the Congress, and those industries affected by the proposals are hoping that at least some of the legislation can make it to

a final vote by the time the session is over at the end of this year.

However, judging by the past action—or inaction—of the Congress during this session, and that of the 97th Congress, it seems apparent that some of the issues are so complex, and so hard fought by opponents and proponents, that movement toward resolution will continue to be slow.

The most comprehensive bill of interest to the music industry is the Home Recording Act of 1983—the Betamax home taping/royalty bill, as it's called. The legislation has been stalled, in both its Senate and House versions, since January, when it was spun off from the audio and video rental bills. The controversial issue here is a royalty fee to be attached to blank tape and cassette players to compensate copyright owners who claim heavy financial losses from free home taping. The electronics industry is firmly against any royalty.

The bills were put on the back burner until the Supreme Court decided whether to overturn an Appeals Court ruling declaring that home taping of copyrighted video works was illegal and an infringement of copyright laws. When the High Court decided in July to postpone the case and rehear it this fall, all Congressional plans to move forward on the bill ended.

However, the Senate Copyright

## 'Betamax' Case Set For Oct. 3

WASHINGTON—The first day of the new term, Oct. 3, has been set by the clerk's office of the U.S. Supreme Court for re-argument of the Sony vs. Universal "Betamax" case on whether home videotaping constitutes copyright infringement.

The High Court, for undisclosed reasons, decided on July 6 to hold over the highly-publicized case for this term, after movie, music and video industry leaders had waited seven months for a decision following the presentation of the initial oral arguments last January.

The court waited until the closing



DRIVE TIME PLUG—Commuters motoring to midtown Manhattan along the West Side Highway receive daily reminders of the new recording technology as they view the Technics Compact Disc player against the New York skyline.

## Licorice Pizza: Video In All Stores Soon

By EARL PAIGE

LOS ANGELES—The Licorice Pizza chain here expects to spread video merchandise into all 34 of its area units by year's end, completing a gradual but systematic entry into the field launched more than a year ago.

With other major record/tape chains vigorously adding video to their product mix, the chain thus offers a contrast in its more evolutionary adoption of the product sector. As a result, a number of existing video departments are already earmarked for a second stage of refinement.

Stores are coming more rapidly on line in video now, says marketing vice president Lee Cohen, because of formulas discovered via the gradual store-by-store phase-in. At the same time, the chain's management has not lost sight of its basic music thrust. In fact, record and tape sales have also climbed steadily throughout the same period.

Cohen describes the video metamorphosis as "revitalizing" the chain. Many stores have been remodelled, and now even stores carrying video for over a year are slated for renovation. "We're in a constant process of juggling construction crews," reports Cohen. One Pasadena unit has been expanded so drastically that a grand opening will hail its remodelling.

As for the overall pace, a year ago just 10 units featured video. Now there are 26.

Apart from making the inventory investment commitment and grappling with the complexities associated with video rental, Licorice's video bid overcame what some people argue are two handicaps: a logo that so clearly identifies the chain as a record store, a licorice colored disk, and the avoidance of typically bullish adult video product.

No trademark change is planned, since, Cohen says, "We are saying video loud in our ad copy, taking it

## Gotham Tower Store Will Grow But Solomon Denies That More Outlets Are Planned

By IRV LICHMAN

NEW YORK—The biggest is getting bigger. Tower Records' retail unit here, which opened in June and is touted as the largest record store in the world, plans to add about 9,000 square feet. This would bring its total space allotment to 36,000 square feet.

With work expected to be completed in several months, the enlarged site at the corner of Fourth St. and Broadway has been made possible by the acquisition of real estate on the remainder of the block running East along Fourth St. According to Russ Solomon, owner of the

Sacramento-based chain, the additional footage is likely to be used in part to enhance Tower's inventory and merchandising of 12-inch singles, indicating Solomon's faith in continued growth of this successful configuration.

He indicates he's "happy as hell" with the volume being done at the store, although he declines to offer specific sales figures or to project a dollar figure for the store's first anniversary. Store officials, however, have said that classical sales amount to 40% of the store's volume, a percentage said to have declined slightly in recent weeks.

Solomon denies rumors circulat-

ing in New York that a second Tower unit in the city—said to involve a location near Lincoln Center, New York's cultural Mecca at Broadway and 66th St.—is close to being finalized. "We'd love to do it, but it's just a dream at this stage. Real estate is so bloody expensive there. We're just musing about the theory," he says.

Solomon further gives little credence to word of other expansion moves, including Tower units in Paris and London and, back home, such other Eastern seaboard areas as Boston and Washington, D.C. Tower operates two stores in Japan.

(Continued on page 88)

## IN-CAR UNIT DELAY NOTED AT BERLIN FAIR

## Europe CD Player Prices Hold

By MIKE HENNESSEY and JIM SAMPSON

BERLIN—For the first time in Europe, every major hardware manufacturer demonstrated a marketable Compact Disc player at the Berlin International Audio & Video Fair, Sept. 2-11. Even competing digital disk developers JVC and Telefunken joined the bandwagon.

The anticipated retail price drop, however, failed to materialize. Retail prices for German CD players will remain around \$800 for the next couple of months, falling to around \$650 in November.

And while Toyota last week in Tokyo predicted introduction of a

CD in-car player by the fall of 1984, Philips here revealed several continuing problems in this area, with no launch expected before 1985. Hans Stofmeel of the Philips electroacoustics division, who demonstrated a prototype car CD unit at the Berlin Fair, admitted there were "substantial technical difficulties to be overcome" before the player could be put on the market.

Further miniaturization is apparently needed to make a CD player's mechanism and electronics fit into a standard car radio compartment, but more problematic is the system's intolerance to high temperatures. Philips and PolyGram concede that temperatures above 100 degrees Fahrenheit could cause Compact Discs to warp beyond player tolerance. Closed cars can get much hotter. Further, laser lifetime is affected by temperature.

Says F.H. Custers of the Philips CD division in Eindhoven, "We now have a normal laser lifetime of 5,000 hours. This is reduced considerably by extremely high temperatures." At this stage of development, Philips is talking about marketing a CD car player in "two to three years."

In Japan, it was learned, Toyota is seeking the necessary miniaturization and, in research with Fujitsu Ten Ltd., has come up with a high-stability CD deck in which components are floated in a special suspension system. The machine is a

third of the size of normal domestic hardware lines. But by that projected launch, the Compact Disc might not be the consumer's only all-digital sound carrier. JVC suggested in Berlin that it could market a digital compact cassette in two or three years, provided agreement is reached on standardization.

Before the Berlin Fair, speculation about a low-priced CD player was fueled by reports of new Sony and Matsushita models in Japan retailing for around \$590 and \$500 respectively. Both firms here confirmed European marketing plans for these models, but at "significantly" higher prices.

Masaaki Morita, deputy president

(Continued on page 88)

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## Alpha Software Arm Racking 30 Dealers

NEW YORK—ADC Micro Distributors here has extended its computer software racking operation with the addition of five outlets in the Elroy Enterprises Record World chain and seven in the The Wiz home entertainment web.

ADC, a division of Alpha Distributing, major independent wholesaler and singles and cassette racker in the Northeast, was established six months ago as a computer software distribution facility and over the last few months began to rack the product on an experimental basis. ADC president Nick Apostoleris says his firm now racks more than 30 retailers with computer software.

Key to its program, says Apostoleris, is the choice of titles racked. The 40 to 50 titles stocked in average outlets are selected basically from top-selling titles usable on the more popular home computers. Thus, the average ADC rack offers 15 titles compatible with the Commodore 64, 15 for the Atari, 10 for the VIC-20, and five for the Texas Instruments TI-99.

Racked product falls largely into three category types—entertainment, educational and word processing—and is priced to retail at from \$10 to \$40. Some accessories such as blank floppy disks are also carried.

Apostoleris says racks are serviced once weekly, with slow-moving titles replaced as needed. Full credit is given on items that don't sell, he adds. While ADC expansion is aimed primarily at record retailers in the metropolitan New York area, video and audio hardware outlets are also targeted.

### JEWEL BOX SIZE

## 'Super Walkman' Due

By IS HOROWITZ

NEW YORK—Sony has introduced a new Walkman cassette player no larger than a Norelco cassette jewel box at a suggested list of \$99.95. Dubbed a "Super Walkman," the compact player moves out to the trade this month. It will be followed in November by a \$129.95 model that also incorporates FM radio capability.

Both units are slated to be given major marketing support, said a Sony sales executive at a trade introduction here last week. Key to the campaign is a consumer sweepstakes contest designed to pull people into stores for demonstrations. A grand prize of \$25,000 will be awarded, plus numerous lesser prizes. Extensive dealer aids promoting the contest were promised.

The drive kicks off in October with ads in a number of top consumer publications, including Time, Esquire and People, followed by a month later by additional ads in Newsweek, Playboy and Rolling Stone, among others. Newspaper ads in 25 markets are also planned.

Dolby decoding is provided as standard equipment, as is switchable choice of metal or normal playback equalization. Lightweight headphones feature earpieces that rest inside each ear for a claimed superior bass response.

## AT&T, Coleco Link To Transmit Games

LOS ANGELES—Coleco Industries has joined forces with American Telephone & Telegraph Co. to develop a new home video game service for delivery via AT&T's phone lines.

The joint venture will team both firms in the design of a modem for conversion of digital game code into sound waves for phone transmission, with the system aimed at enabling consumers with any existing brand of game hardware or home computer to utilize the service. Coleco is expected to provide the game software, while AT&T would oversee transmission and collection of fees over its telecommunications network. AT&T's consumer products division will manufacture the modems, expected to be comparatively inexpensive.

The venture is the latest move by AT&T to buttress its bottom line following governmental restraints on its previous empire of communications interests. Other major home electronics ventures already under way include a videotex business launched in concert with Knight-Ridder Newspapers and a projected home alarm system utilizing consumer telephone hooks.

A joint announcement from Coleco and AT&T indicates their new game service will also aim beyond conventional game designs and could include other forms of interactive entertainment. Home users will be able to use "interactive and strategy games, arcade favorites and entertainment software," per the official release.

It's expected the service will be offered on a subscription (Continued on page 88)

### JACKSON, DIRECTOR LANDIS HUDDLE

## \$500,000 'Thriller' Video Clip?

By PAUL GREIN

LOS ANGELES—In what may result in the most lavish music video produced to date, discussions are under way between Michael Jackson and film director John Landis to supervise an extended 10-minute clip on the title track of Jackson's smash Epic album "Thriller."

The reported budget for the video is \$500,000, or more than three times what Jackson spent on his highly acclaimed "Beat It" clip. (According to an informed CBS Record source, "Beat It," directed by Bob Giraldi, came in at \$128,000, which is roughly twice as much as was spent on the "Billie Jean" video, directed by Steve Barron.)

Jackson's advisors are still debating whether to premiere the video in theatres, on network or syndicated tv or via cable. There are no plans at present to make the clip available commercially, or to shoot videos on any other cuts on the album. Shooting on "Thriller" is expected to begin in early October, with the pre-

miere tentatively set for early November. Like the record, the video will feature veteran actor Vincent Price.

According to one source, the only block to the video is in working out financing. Jackson elected to finance "Beat It" and is the sole owner of the video copyright. He and CBS jointly financed the "Billie Jean" clip and thus own it jointly. Jackson and CBS Records Group president Walter Yetnikoff are now said to be negotiating financing of the "Thriller" clip.

"Thriller" may also be released as a single, if only promotionally, though first "P.Y.T." will be issued as the album's sixth commercial single, following five consecutive top 10 hits. Its release is set for the last week of September. The decision to come with "P.Y.T." (and possibly "Thriller" and "Lady In My Life" after that) marks a turnaround from past strategy, which held that "Human Nature" would be the last single to be lifted from the album.

The "Thriller" album topped 8.5

million in U.S. sales last week, according to CBS, which adds that it's still selling at a rate of 200,000 a week. CBS expects the album to hit 10 million in U.S. sales by Christmas.

Partly because of the ongoing success of "Thriller," a Jacksons album featuring Michael which was originally set for fall has been pushed back to early next year.

A CBS source says the "Thriller" video and the additional singles are all part of a plan to "maximize the sales of this album and continue getting airplay through the end of the year." The source sidesteps the broader question of potential overexposure by saying, "It just seems to be Michael's year."

But another Jackson associate says: "Michael is very discreet about what he does and when. The only tv appearance he's made since the release of the album was the 'Motown 25' special, and that was a very special situation. And the 'Thriller' video would just be Michael's way of saying 'thank you.'"

### DEALERS FACE MANUFACTURERS

## Battles Rage Over Rental, Taping

By EARL PAIGE

SAN FRANCISCO—Video dealers and suppliers attending the VSDA convention here underscored the central conflict over video-cassette rentals and home taping by dubbing their meeting site "Fort Fairmont," reflecting the pitched battle that dominated an extended business session held Aug. 29.

Highlighting the meeting, held at the Fairmont Hotel, was the clash between featured speakers representing the opposing retail and manufacturer positions on the issues: attorney

Fritz Attaway of the Motion Picture Assn. of America (MPAA) and Jack Wayman, senior vice president of the Consumer Electronics Group of the Electronics Industry Assn. (EIA). If their confrontation proved predictably stormy, however, delegates did emerge with a clearer understanding of the rental and taping questions that could

eventually bridge the two camps.

Indicative of the rift between motion picture studios and video dealers was one delegate's typical dismissal of Attaway's remarks as "hogwash," and the frequent outbursts from the floor that forced moderator and VSDA counsel Charles Rutenberg to repeatedly cut off questions and call delegates to order.

Despite the charged atmosphere, some delegates polled afterward suggested that various elements in the struggle were now more clearly defined.

And hinting at the existence of a silent but significant group of more moderate retailers, Indianapolis dealer Norman Miller admitted that, although he might be a "heretic," he doesn't feel threatened by rental fee increases that would be necessitated by the creation of royalties as proposed by the studios.

Wayman, who has also been a chief spokesman for the opposing Home Recording Rights Coalition (HRRC), vigorously derided such a

royalty, punctuating his position with such asides as "We feel the Lord is on our side." To EIA and HRRC stalwarts, he maintained, any royalty on video recorders or blank tape is deemed a tax: "It quacks like a tax, it waddles like a tax, (so) it must be a tax."

Continued Wayman, "The tax is just camouflage for First Sale," referring to the consumer video sales/rental amendment of 1983 still under Congressional review. "The studios want total control, like they had over theatres. They originally thought the Hollywood mystique would carry over, and people would pay \$100 for movies, but it didn't happen. When 10,000 of you people sprang up, Hollywood realized there is a rental market, so they came up with the (various rental) plans—manipulated chaos."

As for the home videotaping case that is still pending before the Supreme Court, Rutenberg, a member of the Washington law firm Arent, Fox, Kintner, Plotkin & Kahn, set

(Continued on page 31)

## Executive Turntable

### Record Companies

Richard Palmese has been appointed executive vice president of marketing and promotion for MCA Records in Los Angeles. He was vice president of promotion for Arista. . . . Arista Records, New York, has promoted Rick Bisceglia to national singles director. He was director of national adult contemporary promotion. . . . Burt Miller has resigned as national artist development coordinator for A&M Records to start his own sales and marketing rep firm.

Dutch East India, in New York, has named Gary Velletri manager of the firm's hard rock and heavy metal labels, Brain Eater and Mongol Horde. He was East Coast director of operations for Faulty Products. . . . Bill Valenziano has been appointed national sales manager for Allegiance Records in Chicago. He was national accounts manager for Chrysalis.

### Publishing

Edward Murphy has joined the National Music Publishers' Assn. in New York as executive vice president. He was president of G. Schirmer Inc.

### Video/Pro Equipment

The Playboy Cable Network, New York, has named Richard Sowa senior vice president of finance and administration. He was vice president of taxation for Playboy Enterprises. . . . Robin Montgomery has joined Embassy Home Entertainment as director of marketing in its Los Angeles headquarters. He held a similar post at RCA/Columbia Pictures Home Video.

Anne Tarbel has joined United Video Inc. in Tulsa, Okla. as promotions director. She was marketing director for Penwell Books there. . . . Audio-Tecnica has promoted Philip Cajka to vice president of finance in its Stow, Ohio office. He was the company's controller. . . . EECO Inc., Santa Ana, Calif., has named George Treneer marketing manager of video products. He was product manager of the company's punched paper tape reader business. . . . The Bullet Recording Studio in Nashville has added film director Bill Buchanan and advertising rep Miles Hession to its staff.

### Related Fields

Crescendo Corp. of Dallas has appointed Patricia Guinn Rutland manager of production and promotion and Gene Ackles manager of sales and customer service. She was manager of promotion and advertising for the corporation. He was supervisor of its shipping and receiving department. . . . Mike's Artist Management, New York, has recruited James Sliman to handle all publicity and a&r. He was with the firm on an independent basis.

## Motown Acts On Double Tapes

LOS ANGELES—Motown is set to introduce a double-cassette line this month, spotlighting 10 of the label's past and present stars. The tapes list at \$9.98.

Included are the Commodores' "Machine Gun" and "Movin' On"; the Four Tops' "Four Tops" and "Reach Out"; Marvin Gaye's "Live" and "Let's Get It On"; Michael Jackson's "Got To Be There" and

"Ben"; Rick James' "Come And Get It" and "Fire It Up"; the Temptations' "Meet The Temptations" and "Masterpiece"; Grover Washington Jr.'s "Feels So Good" and "Mister Magic"; Stevie Wonder's "Signed, Sealed And Delivered" and "My Cherie Amour"; Diana Ross' "Touch Me In The Morning" and "Live At Caesars Palace," and Marvin Gaye & Tammi Terrell's "You're All I Need" and "United."

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**SUBJECT: ALDO NOVA**

**VITAL STATISTICS:**

Debut Portrait album went Top-10  
...over 900,000 sold and still selling...  
...solid AOR and CHR base...  
...toured extensively throughout U.S.

**CURRENT MASTERPLAN:**

New Portrait album, "Subject"  
...powerful concept, strong AOR  
and Top-40 material...plays nearly  
all instruments.

**MARKETING ARSENAL:**

Video of album cut, "Monkey On  
Your Back," a cable and network  
priority...2'x3' artist poster featuring  
dynamic album graphic...album  
flats available...special die-cut  
cassette display...extensive tour  
in the making.

**OBJECT:**

World domination



ALDO NOVA IS THE "SUBJECT."  
THE SECOND PHASE, ON PORTRAIT RECORDS AND CASSETTES.



# News

## Beach Music Awards Show On Television

By RUSSELL SHAW

ATLANTA—The first annual Beach Music Awards show, a 90-minute television special based on the live Beach Music Awards ceremony last November at the Myrtle Beach, S.C. Civic Center, is currently in syndication to well over 30 stations, among them WATL in Atlanta, WBTV in Charlotte, N.C. and WYFF in Greenville-Spartanburg, S.C.

Other entrepreneurs birthed the original concept for the show, but the concept got off the ground when John Aragona, a Virginia-based businessman and "life-long beach music fan," became involved, purchasing the previously under-financed Beach Music Awards Assn. a mere three weeks before the live presentation. He immediately swung into action, hiring well-known entertainment attorney Mitchell Geffen, who in turn placed Aragona in contact with Bob Levinson of International Home Entertainment, whose firm handled much of the three-hour, 45-minute production, its editing to 67 minutes (with time provided for commercial announcements), and its subsequent syndication. International's Nancy Sain, a 15-year music business veteran, was temporarily relocated to Myrtle Beach to provide hands-on support and direction for the syndication effort.

For this year's show, Aragona and Levinson's primary marketing thrust has been in areas traditionally associated with beach music and familiar with the acts on the bill, among them the Catalinas, Poor Souls, Tams and Clovers. Aragona says he is finding that "acts and songs associated with beach music are known in the Midwest and Texas as well. Many of these areas have their own beach clubs around area lakes, while in other cases, people from these regions will drive to the ocean to hear this music in the area where it has been thriving.

"Also, many of the biggest beach music hits were national. Maurice Williams & the Zodiacs, who are on our album and show, reached No. 1 in the nation with 'Stay.' That's ready-made identification right there."

Favorable demographics are cited by both Sain and Aragona as another valuable sales tool. "Unlike some other forms of music," says Aragona, "beach music appeals to people from the ages of 18 to 60. Go to a beach music club and you'll see that mix. Also, many of the college kids who got turned on to beach music 15 or 20 years ago are now in peak earning periods, which of course are very attractive to advertisers."

Contracted advertisers are Miller Beer, Hawaiian Tropic and Beach Music Records, vinyl home for the two-record album based on the awards show. "Several additional mintues are open to local stations on a barter basis," according to Sain.

As this year's syndication effort begins to wind down, Aragona and Levinson are planning this November's live show at Myrtle Beach, which will be syndicated next summer. "We are planning nationally known artists and names, which should give us even more immediate and wider appeal," says Aragona.



ROYAL SUBJECTS—Following a recent performance at the Greek Theatre in Los Angeles, King Sunny Ade, left, meets two of his more famous fans, actress Dyan Cannon and Stevie Wonder.

### FOR INSTITUTIONAL MARKET

## Sony Offers Package Of Video 'Theatres'

LOS ANGELES—Sony is moving aggressively in the institutional video arena, with plans to supply 200 locations in Japan with "Video Theatre Systems" and a U.S. program for restaurants, hotel lounges and small clubs.

In Japan, and, eventually in other countries, Sony will lease complete turnkey packages to shopping malls and other locations. The packages consist of a large-screen projection television, an audio system, U-Matic (three-quarter inch) videocassette player and theatre booth seating about 100 people.

The special institutional system can play programming from any theatrical format, including Cinemascope and Panascope, as well as original video programming. No cropping or distortion of the image is necessary when showing movies transferred to tape.

The system is currently being tested in one location outside Tokyo, with a full-scale launch planned for November. Programming will con-

sist of movies, music and other types supplied both by domestic and foreign sources.

The Video Theatres are not designed to compete with normal movie theatres, but rather to provide an outlet for alternative programming and to supplement theatrical activities in certain locations, according to a Sony spokesman at the company's Park Ridge, N.J. headquarters.

Sony will also market audio/video component packages to hotels, restaurants and clubs interested in offering video music to patrons. The packages, to sell for between \$9,000 and \$12,000, will consist of a projection television, a Beta Hi-Fi VCR, headsets, a monitor, a limited amount of software and a listing of services providing additional software.

"MTV has caused such a boom in interest in this type of programming that everyone knows about it, but no one knows where to go to find it," says a spokesman.

## New Nielsen Service Profiles Video Stores

By FAYE ZUCKERMAN

SAN FRANCISCO—The 60-year-old A.C. Nielsen media research company launched its new Nielsen Video Service (NVS) during the recent Video Software Dealers Assn. (VSDA) convention, reporting the results of an extensive survey that profiled video retail stores. Nielsen hopes to provide retail data on rental sales, market share and inventory on a regular basis to members of the prerecorded video community.

### VSDA Report

As for the accuracy of the study, James C. Cute, vice president of business development for the company, noted that although some of the stores may have inaccurately reported information, Nielsen attempted to statistically minimize response error. Additionally, followup questionnaires and incentives were used to get responses.

The Nielsen survey, unveiled during the three-day conference, polled 229 prerecorded video dealers nationwide. More than 350 video stores were initially contacted by the research firm.

The following is a summation of the Nielsen findings:

- Some 53% of the stores polled believed that the reduced retail price of \$29.95 increased sales. But only 31% said that it caused profits to increase a great deal. More than 52% found only a slight climb in earnings as a result of the lower price. Consequently, 60% of the dealers reported that their club members were only "somewhat aware of price reductions."

- As for inventory control, about 110 dealers used customer receipts or sales/rental slips as a method of keeping abreast of inventory. Some 41% used a card catalog system.

- Generally, the stores carried a broad product mix, with music video, children's programming, sports and educational products making up the major categories in their stock. Ninety percent of the stores carried music video, while 76% said they sold X-rated product.

- Most of the stores carried videocassettes in both VHS and Beta formats. Only 1% stocked laser disks, 6% carried CED format disks, and

(Continued on page 90)



PLANET ROCK—June Pointer leads sisters Anita and Ruth in an effervescent version of "He's So Shy" for delegates to the NAB Radio Programming Conference at San Francisco's St. Francis Hotel. The Planet Records act performed that and other hits in a show presented and recorded live by Westwood One for its "In Concert" series.

## Legal Action

### Link Pickwick/Motown Cases

LOS ANGELES—Two Federal Court cases involving Pickwick's March defection from independent distribution and its effect on Motown Records will be consolidated here before Judge Robert M. Takasugi.

Joining a complaint filed by Motown Records here seeking more than \$11 million in damages from the Minneapolis industry conglomerate (Billboard, May 21) will be a Minneapolis federal suit by Pickwick against Motown.

Pickwick in its suit contends that it dropped its Atlanta, Miami and Sun Valley, Calif., distribution points based on the loss of certain key labels and other market factors. The firm argues that it had no contract with Motown, rather a buyer-seller relationship which could be terminated at any time by either party. Pickwick alleges in the Minnesota filing that it signed a two-year, non-exclusive distribution pact which ended in May, 1979.

The local Motown suit contended that the contract signed in 1979 required a year's advance notice in case of a split.

### Yeston Song Is Focus Of Suit

LOS ANGELES—Denny Randell Music Corp. here is suing composer Maury Yeston and Belwin Mills Music, charging they misappropriated a copyrighted Randell song, "A Word For John."

The local Superior Court action alleges that the song, written by Yeston, was published by Desiderata Music, which assigned the song to the plaintiff. The defendants, according to the filing, falsely represented they were empowered to permit first use of the song and to act as publisher and administrator. The plaintiff seeks a judgment and \$5 million in exemplary and punitive damages.

### Buffett Sued Over Monologue

LOS ANGELES—The heir of the estate of Richard "Lord" Buckley seeks \$11 million in damages from each of four industry defendants, claiming they profaned one of the hip comedian's monologues.

In the complaint filed in Federal District Court here, Richard F. Buckley Jr. alleges that Jimmy Buffett performs a version of his father's copyrighted monologue, "God's Own Drunk," without authorization on an ABC recording. In addition, the suit claims the monologue has been changed with insertions of profanity and "immorality" which are in bad taste. Buffett, in doing his version, does credit Buckley as the source, further blemishing the classic, it's claimed, by causing the hearer to believe Buckley did the identical monologue.

The suit also seeks to have all copies of the recording confiscated and destroyed. Other defendants named are Front Line Management, ABC Records and Coral Reefer Music.

### Motown Fingered In Royalty Action

LOS ANGELES—Ronald Allen Jones, who contends he is "the natural child and rightful heir of" Frederick Earl (Shorty) Long, charges he has been deprived of his rightful royalties from Long's songs in a Superior Court suit here.

Jones alleges Long wrote and recorded "several big hits" for Motown Records between 1966 and 1969, which were published through Broadcast Music Inc. The publisher and Motown Records are co-defendants. Included in the filing is a one-year BMI writer's contract, which terminated in June, 1967.

Among the songs listed as composed by Long are: "Wind It Up," "Gee, Golly, Miss Molly," "Devil In The Blue Dress," "Function At The Junction" and "It's A Crying Shame."

### MCA Pressing Philippines Case

LOS ANGELES—MCA Records has gone to Superior Court here, attempting to get a judgment to back up a recent American Arbitration Assn. award of \$432,157.12.

MCA alleges it took its case for delinquent royalties against Home Industries Development, Hidcor Records and Homid Corp., Quezon City, Philippines, to court to collect the arbitration award. The defendants did not appear at the arbitration, which had been agreed upon in a provision of two contacts between plaintiff and defendants, filed with the court.

The Philippine firms were exclusive manufacturers and sellers of MCA product there under pacts signed in 1976 and renewed in 1979.



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# BASF



# EMI, RCA Dancing For Joy Over Bowie's 'Moonlight' Tour

By NICK ROBERTSHAW

LONDON—David Bowie's 1983 "Serious Moonlight" world tour, which set out May 18 in Brussels and winds up some 90 dates later with a string of Far East and Australian concerts in November, may eclipse even the Rolling Stones' record-breaking global trek of last year. Final receipts are expected to be well over \$20 million, and overall attendance is expected to top 2.5 million in 15 countries.

Many European venues reported ticket sales were faster and gates larger than for the 1982 Stones concerts. They add that good behavior by fans at last year's shows encouraged authorities to agree to increased seating capacities this year. Extra shows at outdoor sites like Britain's Milton Keynes Bowl also

helped to swell the totals. Overall, ticket applications have outstripped availability by around 800%.

The tour has brought a bonanza for both record companies closely associated with the artist. EMI America, which paid a rumored \$17 million for five Bowie albums, has gotten some of its investment back with the success of the first, "Let's Dance," which was released shortly before the tour began and swiftly went gold or platinum in many markets worldwide. RCA, meanwhile,

seized the chance to step up promotion of no fewer than 17 catalog albums, fruit of Bowie's long stay with the company. Local subsidiaries and licensees watched 10-year-old releases like "Hunky Dory" climb back into the charts on a tide of fan enthusiasm.

RCA's U.K. promotion was something of a model for other territories. The entire catalog of albums was relaunched under the sticker "Bowie Lifetimes," most of them on the mid-

price RCA International label. Heavy press and dealer cooperative advertising was undertaken. Color presenters and dealer mobiles went into 800 outlets, and many thousands of customer leaflets were printed.

Bowie's British concert dates, promoted by Harvey Goldsmith, spilled over from June into July. After filling Wembley Arena for three nights (total attendance 27,000) and Birmingham's National Exhibition Center for two (22,000), Bowie re-

turned to play Edinburgh's Murrayfield Stadium (42,000) and then put on an extra benefit concert for his birthplace, Brixton in South London (3,000), and three further shows at Milton Keynes Bowl (150,000), still without coming close to meeting the demand for seats.

Across Europe the story was the same. After Bowie's seven West German dates had been watched by 152,000 fans, promoter Fritz Rau said: "We've never before had such a euphoric reaction from both media and public." At EMI Electrola, Jochen Kraus, international repertoire director, arranged special dealer meets to take pre-release orders for "Let's Dance." The album is said to have sold over 350,000 units there to date. (Continued on page 76)

## Greek Discos Embroiled In Royalty Dispute

By JOHN CARR

ATHENS—Greek copyright society AEPI is trying to force the country's discos to pay royalties on material played for public entertainment. It has initiated legal action through the Athens magistrate's office, charging that in general discotheque material is being played without the consent of artists and without any rights being paid.

Record industry executives say they welcome the move in principle, but are doubtful if it will bear fruit, citing the almost total lack of legal precedent for any favorable ruling. Some observers also believe that AEPI, which has been criticized here in the past for alleged financial "misdeeds," might be trying to launch an image-building campaign to "whitewash" itself.

Disco owners are rebutting the AEPI charge, saying they purchase all their records legally and hence pay royalties at the point of purchase just like everyone else. However, this has not stopped judicial authorities in Greece from slapping lawsuits on at least 50 disco proprietors in the Athens area. Dates of trial for the accused have not yet been set.

Should the courts rule in favor of the AEPI action on performing rights grounds, then both domestic and international artists stand to gain substantial sums of money. On the other hand, a lot of discotheques currently in operation are likely to close down when faced with the additional expenditure.

Several labels here are reported to have their own private deals with leading discos, whereby label product is proffered in exposure/play terms in return for priority in the receipt of new hit record releases. Executives of these labels defend the policy by maintaining that mass exposure, even in discos not paying royalties, almost always translates into higher market sales.

## Hiroshi Headlines Sydney Opera House

TOKYO—Japanese balladeer Hiroshi Itsuki will be the first pop artist to headline a show at the 2,700-seat Opera House in Sydney. Set for next Jan. 8, the concert will also be the first major performance by a Japanese singer in Australia. Itsuki specializes in the traditional ballad style known as "enka." During his visit, he'll be made an honorary citizen of Sydney.

## Video Censorship Poll In Britain Assn. Seeks Public's Views In Face Of Pending Bill

LONDON—Two million questionnaires are being distributed to some 8,000 U.K. retail outlets in an effort to test public reaction to "censorship" ratings on home video films. The leaflets, from the British Video Assn. (BVA), are part of a response to a parliamentary bill on the content and distribution of video software which looks likely to become law in 1984.

The quiz forms pose four questions: should films watched at home be more liable to censorship than the cinema movies, less censored, or stay around the same; should any film not obscene be available to adults from normal video libraries; should parents have the final responsibility as to what children should or shouldn't watch; and should there be any kind of censorship on video

films shown in the privacy of the home.

Says BVA chairman Derek Mann: "We have to find out the views of the video public and get them to the government in advance of the proposed bill going through to become law. We don't want to see adult movies removed from the video shop and confined to the sex shop."

The association's distribution of the quiz is a result of a private member's bill on video content and control introduced to parliament by Conservative MP Graham Wright. He takes the British Videogram Assn. view that dual standards for video and theatrical releases are undesirable, says he's confident a single standard of classification will follow acceptance of his bill, and in-

sists that BVA members have no need to worry about video being subjected to "greater restrictions than cinema releases."

Wright stresses that dealers who comply with the classification system won't have anything to fear from the Obscene Publications Act, which separately covers aspects of pornography. He says his bill will be based on the voluntary system of certification of video product as drawn up originally by the BVA, but later discarded in favor of legislation.

He adds that it would take well over a year to classify all 6,000 existing video films. "But it's important that we stamp out the dangers of video nasties where children's viewing is concerned," he adds.

### LABEL CHIEFS RESERVING JUDGMENT

## CD In Germany: Jury Still Out

By WOLFGANG SPAHR

HAMBURG—Although Compact Disc software sales are expected to total well over one million units by year's end in West Germany, local record company chiefs are still reserving judgment on when, if ever, the new format will supersede the conventional record.

The typical view is that of Phonogram managing director Roland Kommerell, who says: "Guesses and predictions on what sales levels and what market share will be reached by when are still pretty difficult to make, but I doubt whether the conventional disk will become totally obsolete, at least within the next 10 years. Nevertheless, we had better get ready for a major and significant breakthrough before the end of the 1980s. Although CD's inroads may be different from territory to territory in the initial phase, it obviously has worldwide prospects."

Kommerell adds, "It's a development of similar importance and consequence to the switch from mono to stereo. But I don't think it will have a major impact on music-making as such, that is to say in terms of composing, arranging and performing."

Jorgen Larsen, CBS managing director, believes the acid test of CD saleability will be in the area of catalog. "Will consumers be prepared to upgrade their record collections?" he asks.

He goes on to add a note of technological caution: "Since it is generally agreed that it will be at least five years before CD becomes a mass

consumer product, it is conceivable that it could in the meantime be overtaken by other new configurations such as digital cassettes or chips or some other cable or satellite-related means of disseminating music. The rotating disk itself, regardless of technical quality, may become an anachronism."

No mass market for the CD before the 1990s is the view of Intercord

### CD Player Under \$400

TOKYO—The first Compact Disc player to retail in Japan below the 100,000 yen price barrier (roughly \$400) is being readied for sale in early November by Nihon Gakki, which produces Yamaha brand lines. Previously, the lowest-price CD player here was Matsushita Electric's SL-P7, retailing at roughly \$450.

The new CD-XI has reportedly been developed to meet CD demand from ordinary audio fans rather than the high-tech buffs who have been buying Nihon Gakki's CD-I, first marketed here last December and retailing at just over \$1,000.

Seito Ono, Nihon Gakki executive, says decisions on production targets for the low-priced line will be made after marketing tests, but the company has a maximum capacity for the player of 10,000 units a month.

managing director Herbert Kollisch, who sees its introduction as a gradual affair. "Once PolyGram has total mastery of the technical side, then the system will be successful step by step," he says. "But at the moment the customer's priority is on video, and CD is only bought by the so-called consumer pioneers."

At Teldec, managing director Gerhard Schulze says it is too soon to estimate the effect of CD on international markets. "First, we should wait and see how CD develops in the U.S., after its introduction there. In our own market, it is too early to judge a definite trend. Because of the small numbers involved on the hardware side, and the still limited supplies of software, CD business is not yet one of continuous offers," he says.

### Lloyd Webber Buys Theatre

LONDON—Andrew Lloyd Webber, composer of the hit musicals "Jesus Christ Superstar," "Evita" and "Cats," has fulfilled a lifelong ambition by purchasing the Palace Theatre in London's West End for almost \$2 million.

Built for Richard D'Oyly Carte in 1891 as the Royal English Opera House, the theatre, described by Lloyd Webber as a "stunning Victorian building," has long housed the composer's own productions. "Jesus Christ Superstar" played there for eight years, and his "Song And Dance" is currently running there.

## Liverpool Plans Beatles Tribute, Exhibition Center

LONDON—A permanent exhibition center, costing around \$1.5 million, is planned as the focal point of a special tribute to the Beatles in the group's hometown of Liverpool.

City authorities will embark on an advertising campaign in more than 20 countries, with special emphasis on the U.S. and Canada, in a bid to attract thousands of Beatles fans to the city for a trek in nostalgia. The tribute coincides with "Liverpool '84," an international garden festival which will include, among 30 theme gardens, a Beatles horticultural "maze" with a yellow submarine as its center.

The Beatle City exhibition, in the heart of Liverpool, will portray the group's rise to worldwide fame. Other aspects of the tribute program include an "Art Of The Beatles" exhibition in the Walker Art Gallery, plus the new Cavern Walks development, being carried out by the Royal Life Insurance Company at a cost of roughly \$13 million, which includes a re-creation of the old Cavern Club, in which the Beatles first built a fan following.

The Beatles Shop, in Mathew Street, where the old Cavern was sited, opened last Thursday (25). The store carries a massive stock of Beatle merchandise and memorabilia. The decor is in 1960s reflective style, and a 1962 Seeburg jukebox, featuring Beatles singles, is showcased beside life-size models of the group on stage.

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Vol. 95 No. 38

## Listening: A Two-Way Street

By DANIEL GREEN

By and large, the decision makers in our industry are not music lovers, and the music lovers are not capable of responsible decision making. That's one of the main problems in the ailing music business. Sure, there are some exceptions (Clive Davis

comes to mind, for instance). Most of the powers-that-be in our industry are subject to corporate control, however, and the corporate boardroom does not normally have a good rapport with the kids on the street. The kids are the essential factor in the success equation.

It was only a couple of years ago that industry forecasters said that MTV could not possibly succeed. Now they say that if you want success you must jump on the MTV bandwagon. How easily we forget.

Is music video married to a disjointed clone of other three-minute video clips? Yes, if the boardroom smells money. No, as soon as the popular trend is something else.

The kids are the ones who always dictate the trends in popular music. As they grow older, their early tastes are refined. Fads are forgotten, but quality music becomes carved in stone. You can fool the kids some of the time, but the real money lies in satisfying their needs. The real staying power is in good music.

Witness: No heavy metal guitarist today ranks above Jimi Hendrix with the kids, and no music video has outsold "The Compleat Beatles." The Rolling Stones had an incredibly profitable tour, and their concert video is outselling that of any new group. Businessmen cringed at the thought of losing Led Zeppelin and the Who, and even a deceased Elvis Presley appears to have strong video sales potential. Rockabilly is big, and it's nearly 30 years old.

How can these facts be squared with the claimed popular ac-

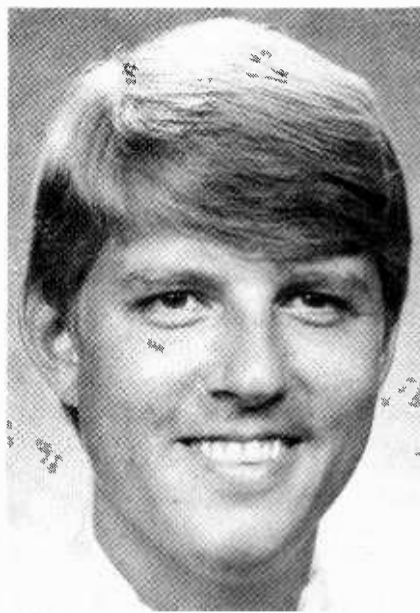
• **A true understanding of the market.** If you don't listen to the kids, it won't be long before they won't listen to you. Hire a corporate pollster to study demographics, age brackets and future buying trends only if what you want is a lot of graphs and charts. But graphs don't buy records. Figure out the needs of those who do. Ask the kids; they'll tell you (maybe between the lines) what they really need.

• **True speculation.** If you only sign new groups as a write-off against superstar profits, then your days are numbered. But if you expect to stay afloat as trends change, remember that *new money* comes from *new artists*. All superstars were once new artists.

• **Communication.** Don't isolate yourself in an ivory tower. If you are unapproachable when opportunity knocks, how long do you think it will wait at your door? Screen your calls and mail. Demand that your staff recognize legitimate newcomers.

• **Good faith.** Our industry earns its enormous revenues from talent. We are not in the real estate business, where the same piece of property continually changes hands. New songs are all around us, and as businessmen we should concern ourselves with developing them, and not with nitpicking over points through our attorneys.

• **Push good music.** Train your ears to know good music when you hear it. Megabuck packaging, promotion and marketing can move mediocre product, but why bother? Decision makers need to foster a deeper appreciation of quality music, or they will find that a small, young company with those attributes can move twice as many units on a shoestring budget. Was it really so long ago that power changed hands in exactly this way?



Green: "The kids always dictate the trends in popular music."

## 'Hire a pollster to study demographics only if you want a lot of graphs and charts. But graphs don't buy records'

ceptance of so-called new music? The trend is not in trite lyrics, computer rhythm tracks and formalized production.

We have the most impressive technical equipment in history at our fingertips. There are many more accomplished musicians, writers and support people than 20 years ago, and the size of the potential market for music is unprecedented. All this adds up to unlimited opportunity but only for those willing to take the necessary steps.

For instance:

• **Lyrics.** No amount of production can make a bad lyric good. When Bob Dylan was writing his great lyrics, people bought his product despite his singing (no offense, Bob). Believe it or not, the kids really want some meaningful words to the music.

• **Stop stroking musicmakers' egos.** Expect adults to act like adults. The bigger they are, the farther they can fall, and there isn't much money in a fallen star.

The kids are hungry for good music, but their hunger is merely being appeased rather than satisfied. Appeasement may pay the rent—for a while—but the big rewards are in true satisfaction. Those who fail to deliver good, heartfelt music may find themselves banished to some dank corporate outpost, while someone from left field succeeds.

*Daniel Green, a producer, songwriter and bandleader, is president of Rainbow Records & Tapes in Burbank, Calif.*

## Letters To The Editor

### Freeze The Freebies

First they attack the coffee. Then they scout for food and any unattended non-pay telephone. If you're a client squeezing the studio for a price, how about some help with the hoards of freeloaders—strings, horns, background singers, and invited or drop-in guests, yours and theirs? Give us a break!

Name Withheld  
Ft. Lauderdale, Fla.

### Not Yet Perfect

Since my name was mentioned as agreeing with Doug Sax in his controversy with Peter Burkowitz over the quality of the Compact Disc (Commentary, Aug. 13 & 27), I feel some direct input from me is in order.

Many claims have been made by the CD people, saying that it is perfect. Perhaps certain aspects of the system approach that, but it is certainly naive to think that any system as a whole is perfect. The bottom line is, what can the consumer expect from the system as it now stands?

Up to now I have never heard of a storage system that is perfect. Even expensive professional digital recorders downgrade the source. One might wonder, then, if it is possible for a relatively inexpensive digital system, such as the home playback CD unit, to perform with perfection.

To date, I have compared a number of CD disks to

their analog counterparts, the LP disk. In all cases there was no doubt to me that the CD was of inferior sound quality. The analog disk had more depth, a more effortless high end, and even sounded wider.

Maybe it's not the CD disk itself, but the playback units available at this time. Whatever the reason, I have concluded that given the hardware and software now available, and in spite of a number of advantages over the analog LP disk, the one thing the CD doesn't yet have is perfect sound.

Bernie Grundman  
Chief Mastering Engineer  
A&M Records, Hollywood

### Who Can Afford It?

It is easy for PolyGram and Sheffield people to argue about the Compact Disc and its sonics, but they both ignore a very real issue. Who is going to be able to afford such technology? Not the average consumer who faces a \$600 to \$1,000 price tag for players and up to \$20 for disks.

Worse, how many small labels—Blackwood, Macrofusion, Kewall, Rhino, Multiphase, et al.—will be able to afford it? Not very many. Digital technology is very expensive, and producers for small labels (sometimes they are the labels themselves) do have to eat, pay the mortgage, file the tax forms, pay for utilities, etc.

I'm afraid that I'll be looking to produce a T-shirt that says, "Stop The Compact Disc Madness." It's a toy

for the rich and we may never be able to afford it... in more ways than one.

Philip David Morgan  
Saint James, N.Y.

### A Suggestion For MTV

I am 13 years old, and I have a question. Although 13 million homes are wired for MTV, there are many people who can't get it because it's pretty expensive. Why isn't it made available individually for those who just want MTV, and not the full cable service? If they did this I think a lot more people would sign up for it. It could even help record sales more.

David Tobin  
Rowland Heights, Calif.

### Cassettes Extolled, But . . .

I just want to congratulate the record companies for their work on chromium oxide prerecorded cassettes. The sound is impeccable, and the sheet in the cassette box contains more information about the songs, who recorded them, the names of the musicians, where it was recorded, etc.

But there is one thing I don't understand. Why do so many cassettes carry more songs than the LP? Maybe more cassettes will be sold this way, but what will happen to the conventional LP?

Eric Tersago  
Sint-Niklaas, Belgium

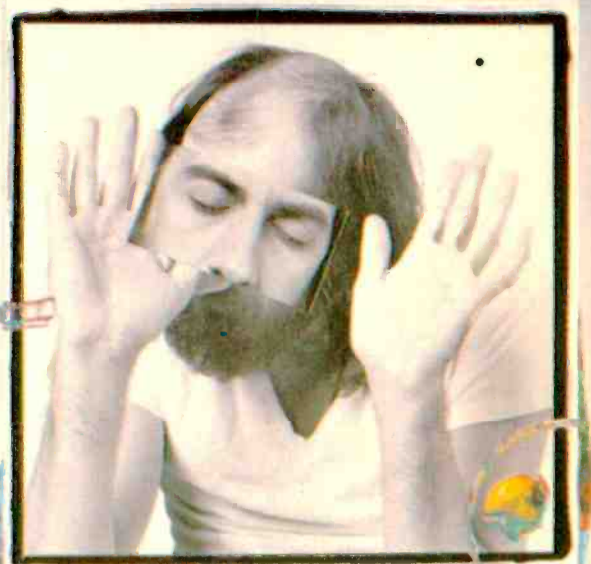
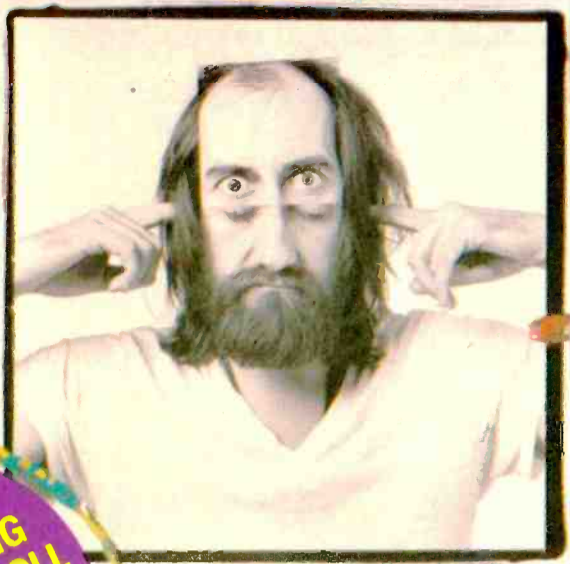
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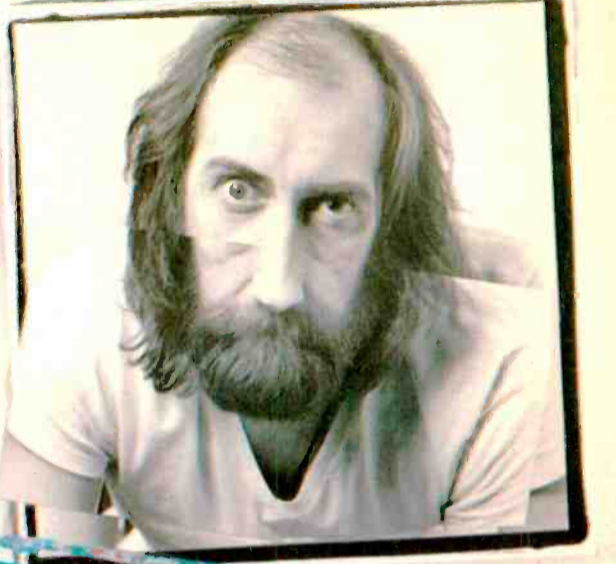
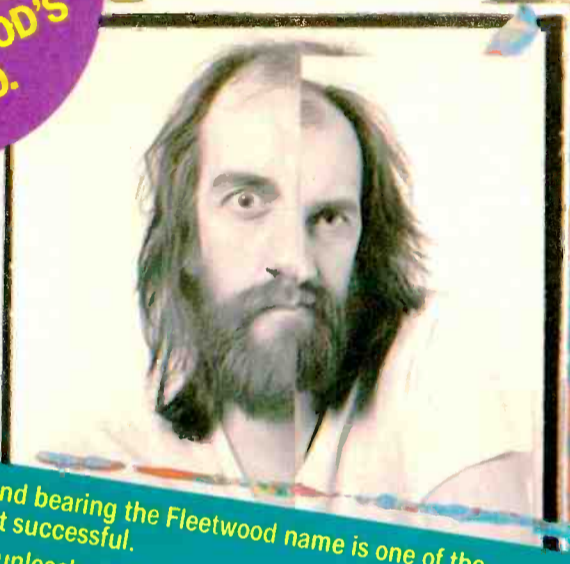
MICK FLEETWOOD'S

ZOO

I'M NOT ME



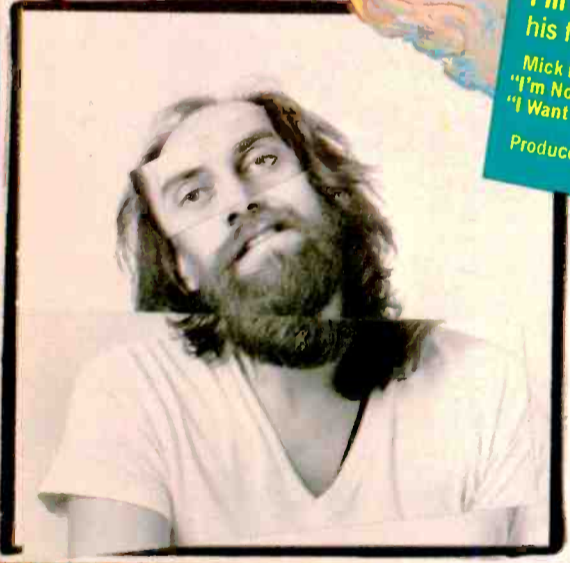
THERE'S NO DISGUISED THE ROCK 'N' ROLL OF MICK FLEETWOOD'S ZOO.



The first band bearing the Fleetwood name is one of the world's most successful. Now Mick's unleashed the ferocious talents of Steve Ross, George Hawkins and Billy Burnette and created his second band, Mick Fleetwood's Zoo. Their first album "I'm Not Me" is taking off in the Fleetwood tradition.

"I'm Not Me" — Mick Fleetwood — with a little help from his friends.

Mick Fleetwood's Zoo  
"I'm Not Me" lp-AFL1-4652 Cassette AFK1-4652  
"I Want You Back" single-PB-13621 Featured on MTV and Friday Night Video  
Produced by Mick Fleetwood and Richard Dashut



RCA Records and Cassettes






# Arista. Scoring With Hits

3 #1 singles...3 top 25 albums...



**#1 R&B SINGLE**

**Aretha**  
"Get It Right," the Queen Of Soul's latest collaboration with Luther Vandross, took her to number one faster than any single in her career. Her brand new single, "Every Girl Wants My Guy," looks to be a second smash hit from this great album.




**TOP 15 ALBUM**

**Kinks**  
The incredible, incomparable Kinks rose higher on the charts than ever with the hit "Come Dancing," from their album *State Of Confusion*. Now "Don't Forget To Dance" is following suit.



**#1 R&B SINGLE**

**Kashif**  
The hitmaking writer/producer connected with his very first solo single, "I Just Gotta Have You," from his brilliant top 10 debut LP. His new one, "Help Yourself To My Love," is bulleting to the top, too.




**TOP 15 ALBUM**

**A Flock Of Seagulls**  
*Listen* is the second consecutive conquest for the Liverpool quartet that soared to success in '82. The album features the hits "Wishing" and "(It's Not Me) Talking."



**#1 R&B SINGLE**

**Angela Bofill**  
"Too Tough" became the chart-topping breakthrough for one of the country's most electrifying young singers.



**TOP 25 ALBUM**

**Krokus**  
Guest starring on the hardrock tour of the summer with Def Leppard, and getting extensive AOR and MTV exposure on "Screaming In The Night" and "Eat The Rich" combined to make Krokus and *Headhunter* roar up the charts.



# Across The Board!

## And look what's on the way



**THIS WEEK!**  
**SINGLE: 9\***  
**LP: 16\***

### Air Supply

No other group of the '80s could put together a Greatest Hits album with more top 5 smashes. And their newest, "Making Love (Out Of Nothing At All)," makes this a package destined to continue the platinum pattern of the decade's #1 group.



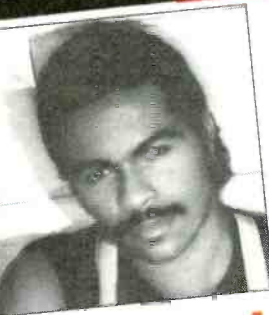
### Graham Parker

A great artist gets his due. Radio is calling The Real Macaw, produced by David Kershenbaum, his best ever; the critics are giving it raves; and Graham's awaited tour starts in the fall. "Life Gets Better," but rock doesn't get any better than this.



### Dionne

All we can say is that Dionne's forthcoming album, How Many Times Can We Say Goodbye, is magical. This union with writer/producer Luther Vandross is going to make musical history.



### Ray Parker Jr

A major force in today's black music, Ray Parker Jr. has chalked up a remarkable string of gold albums and smash singles. His latest LP will show off this multi-faceted talent at his most infectious and innovative.



### Melissa

This year brought Melissa her first Grammy Award, her biggest hit single, and press accolades as a stunning live performer. Watch her upcoming LP (again produced by Arif Mardin of "You Should Hear...") put her over the top.



### Heaven 17/Ministry

Two bands at the cutting edge of '80s rock. Heaven 17's The Luxury Gap, a #1 LP in the U.K., is the ultimate in socially-conscious funk (check out "Crushed By The Wheels Of Industry"). And Ministry's With Sympathy, led by the new single "I Wanted To Tell Her," is rocketing to the top of Rockpool's chart.

## Where Records Jump To The Top.

# ARISTA



# You've Gotta Hand It To Pablo Cruise...



## Out Of Our Hands.

SP-4909

A hands-on approach to hit album-making from  
**PABLO CRUISE**

FEATURING THEIR NEW HIT,  
**“WILL YOU, WON’T YOU”**

AM 2570

ON A&M CASSETTES  
& RECORDS.



Produced by Pablo Cruise with Jim Gaines  
Management: Bob Brown

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# Radio

## Washington Roundup

By BILL HOLLAND

According to FCC sources, the Commission was to make a decision on proposed rules to extend daytime station hours during the weekly open meeting Friday (9). Changes to expand daytime-only AM station hours to pre-sunrise and post-sunset have been proposed by the Commission since last December, following 25 years of petitioning by the stations. The FCC has had the changes on the schedule since last February, and it was expected to vote favorably on the decision to authorize extended hours.

★ ★ ★

The National Assn. of Broadcasters (NAB), Westinghouse Broadcasting & Cable Inc. and National Public Radio (NPR) have recommended to the FCC that increased FM modulation be allowed. The joint technical report, based on extensive testing, urges the Commission to approve FMers with one subcarrier to modulate at 105% and those with two subcarriers at 110%. The proposal would help broadcasters maintain high quality stereo, and can be done without causing interference, they say.

★ ★ ★

The National Radio Broadcasters Assn. (NRBA) is gearing up for its all-in-one radio conference Oct. 2-5 in New Orleans. Billed as "the one national convention for everything radio," the NRBA Radio Convention will offer workshops and seminars in not only programming and engineering, but management, sales, promotion, SCAs, computers and legal topics as well.

## KLAC JOCK IS BUSTED

LOS ANGELES—Former KLAC weekend Corky Mayberry, 44, will be arraigned in Municipal Court here on felonious charges of pandering an adult, attempted pandering of a juvenile, solicitation for child molestation and attempted procurement of a minor for prostitution. The charges stem from a phone call made to the well-known country jock Aug. 27 by a seven-year-old listener shortly before he started his airshift at midnight.

According to Los Angeles Detective Ralph Bennett, "This little girl wanted to call up and request a song. When she finished, she gave the phone back to her mother. During the conversation (with her mother), Mayberry made statements to her that indicated he was sexually interested in the little girl. The mother immediately called us, and when Mayberry called her back, we monitored the call."

At this point, Bennett says, Mayberry, who was fired shortly after his Aug. 28 arrest, solicited both the mother and daughter for a projected pornographic movie Mayberry said he was making. Mayberry arranged to meet the woman the next night, according to Bennett, and "We had one of our undercover officers go down and arrest him." At the time of his arrest, says Bennett, Mayberry was armed with a loaded 25 caliber automatic pistol.

Mayberry is free on a \$5,000 bond.

## WABC Splits Up Ross & Wilson

### Six-Year Partnership Ends With Brittain's Dismissal

By LEO SACKS

NEW YORK—WABC's Ross Brittain was still sucking on Pepto-Bismol tablets, recovering from "the shock" of his firing, when his former partner on the station's morning team, Brian Wilson, made his debut Thursday (8) on the "Brian Wilson & Everything Else" show.

"I got a nice severance check to soothe my ulcers," says Brittain, the "straight man" of the "Ross & Wil-

son" team during their six-year partnership, which spanned stints at WJBO Baton Rouge and WZGC Atlanta. "Brian always wanted top billing anyway, and now he's got it."

Brittain, who returned from vacation Monday (5) to face the music, says the firing came as a complete surprise. "To be disgustingly honest," he says, "it was a total kick. Now I'm a member of the Dan Ingram Home For Unemployed Disk Jockeys. There are a lot of us ex-

ABCers out there, you know."

The party line is that the Brittain dismissal reflects "a mutual parting of the ways," according to Sharon Rosenbush, director of advertising and creative services for WABC. Or, as Jim Haviland, the station's vice president and general manager, puts it, "We're continuing to fine-tune to get the right players, in terms of projecting down the line."

A source close to the situation, however, presents a different point of view. Last February, when Brittain went public with his marriage to the morning show's weatherwoman, Rasa Kaye, they anticipated "a media event," according to the source, including invites from the Carson and Letterman shows. "What they got instead was a line or two of copy, here and there." One month later, on the second anniversary of the show's New York launch, Wilson and Kaye engaged in what the source described as "a verbal on-air shootout." After that, the source says, "Rasa divorced herself from the back-and-forth participation on the show and just read copy, unless Wilson was out sick. She refused to bury the hatchet."

During this time, Brittain and Wilson had agreed "in principle" with Haviland to a new five-year contract. Brittain, however, refused to sign. "I signed a five-year pact when I got there, and I wasn't going (Continued on page 90)



Photo by Attila Csupo

**PERSONALITY PLUS**—KFRC San Francisco's Jack Armstrong, left, poses a question to co-host Kent Burkhart, right, during the Burkhart/Michael O'Shea RPC panel, "A Day In The Life Of A Program Director." Sherman Cohen, PD of 13 KHYT Tucson, looks on.

## Vox Jox

### All Beatles, Motown At Philadelphia's WSNI-AM

By ROLLYE BORNSTEIN

If Todd Wallace's All Beatles Radio was a bit surprising, wait 'til you hear WSNI-AM Philadelphia. It's gone all Beatles and Motown—now, there's a quinnella. Operations manager Don Cannon, whose AC morning show is simulcast on both AM and FM, stumbled onto the idea while doing research for the FM. Turned out the Beatles and Motown were the most often mentioned oldies, so since the AM daytimer at 1540 was on its way to owing points anyhow, "Philly 15" was born. (Well, the Beatles did record a ton of Motown stuff early on.) The station concentrates on the 1964-70 period, according to MD Marcia Platzer.

Concentrating on a similar timespan, WFIL brought back "The Boss" (Billboard, Aug. 27). (It's better than KHJ's attempt, promises PD Jay Meyers.) In the process, it's brought back Jim Nettleton, one of the original 1966 lineup, to handle mornings. He's followed by former PD Bill Neil in middays, former WWSH morning man Dennis John Cahill afternoons, Scott Taylor of Long Island's WGLI nights and Dick Fennessey doing overnights. Also returning is voice of doom newscaster, 35-year Philly vet Allen Stone.

The station, called "Famous 56 WFIL" and "Solid Gold Radio," for a few weeks ran a teaser tv spot featuring Dick Clark, but when the actual on-air announcement took place (three hours after the last country record—"Texas In My Rear-view Mirror" by Mac Davis—and an Elvis special), WFIL chose "the man who knows more about hits than anyone in Philadelphia—Pete Rose" to make the announcement. Rose was followed by GM Bruce Holberg,

Meyers and Martha & the Vandellas with "Dancing In The Street."

★ ★ ★

Now that Charlie Kendall's well entrenched at New York's WNEW-FM, he's made a crop of jock changes. Nine p.m. to 1 a.m. night personality Dave Herman slides into middays (10-2), while midday man Pete Fornatele moves to weekends. Filling Herman's night shift is Dan Carlisle from KLOS Los Angeles, and joining the Metromedia outlet (doing overnights) is Mark McEwen from WAPP across town. Richard Neer, Scott Muni and Meg Griffin continue in their morning, afternoon and early evening shifts respectively, while weekends continue to be handled by music director Jim Monaghan, Dennis Elsas, Ken Dashow and Richard's brother Dan Neer. Poring over statistics and demographics, Kendall scientifically sums up the station's positioning by saying, "We're going for Apple's throat."

WBCN Boston's new music director is Bob Kranes, who comes from Long Island's WLIR and replaces Mark Miller.

First there was Landsman/Rivers. Now there is Landsman, and Rivers, as the consultancy has split. "Steve Rivers & Associates" is a division of Whale Communications, a new broadcast company headquartered in Philly, with its only property thousands of miles away in Pueblo, Col. (KKG), specializing in programming, positioning, market research and broadcast sales. You can rattle Steve's cage at (215) 964-9321. Dean Landsman stays on at the New York location, forming Landsman Media, which continues in its programming and research advice. . . . And should you be looking for E. Alvin Davis, he's moved across town to a new

phone exchange in Cincinnati: (513) 984-5000.

KLVU Dallas' consultants have consultants. In addition to Bob Henabery, former Lite (WLTT Washington) PD and all-around nice guy, Gary Balaban is lending a hand.

★ ★ ★

As expected, WGH-FM Newport News dropped the classical format as soon as the new owners cleared the doorway. Neighboring WHRO was the recipient of 22,000 albums, while WGH-AM-FM became WNSY. The AM segued from AC to oldies, while the FM adopted AC, known on the air as "Sunny 97."

The latest AOR to convert to top 40? Rochester's WMJQ. PD Dave Luczak and his airstaff remain at "Q92," while former KOGO San

## 'WITHOUT HYPE' KPLZ Seattle Switches To Hit Approach

NEW YORK—KPLZ Seattle, which switched to top 40 from AC on Labor Day (5) at noon with Boston's "Don't Look Back," will position itself "somewhere between" hit-oriented competitors KUBE there and KNBQ Tacoma. That strategy, as outlined by KPLZ program director Jeff King, will translate into "an energetic sound without the hype."

The change in format, preceded by six hours of music by Rick Nelson, Gayle Storm, Lloyd Price, the Ray Charles Singers, Connie Francis and the Platters, was engineered by King, a former top 40 PD at KSEL Lubbock from 1975 through 1980. Sky Walker, who was the evening man there at the time, later moved to Seattle's KJR, where he served as assistant PD and 7-to-midnight jock until King rehired him last week to handle afternoons and promotions.

Other KPLZ changes include the dismissal of morning man Ichabod Caine and newsmen Bill Rice and Dave Sloan. King is now handling morning chores with newswoman Liz Sommars. Jack Elliot has moved to middays from afternoons. Music (Continued on page 82)

Diego and WNAP Indianapolis personality Don Michael Gerard returns to Rochester (we seem to recall he was there before, maybe at 'BBF) as morning personality on the contemporary hits outlet. . . . Also switching to top 40 is AC-formatted KELI. The Tulsa rocker is now known as 14K.

Now that Tampa's WYNF is back to top 40, Mark Zintel is back on the air. The former rock jock, who switched to sales when the station defected to AOR, has returned to afternoons playing the hits. . . . Ingstad adds another to the fold. WLXR LaCrosse is on the air, but not on the company's "Superstation" network. It's doing a live top 40 approach in-house, with Chuck Knight moving within the chain from Sioux Falls to become PD. (Continued on page 29)

## LAW NAMES NEW PD

### Hall Replaces Cook At KLAC

LOS ANGELES—Al Brady Law, "up to my butt in alligators" in his first week on the job as vice president and general manager of KLAC here, says that the decision to hire program director Phil Hall was based upon "his belief in the fundamentals of broadcasting which I was raised on."

Hall, who replaced Charlie Cook, was director of consulting at Surrey Communications and formerly programmed KRAV Tulsa. "Quite simply, I felt that I needed somebody who understood my way of thinking," says Law, "somebody who could hit the ground running, rather than my having to convince them that my way was the right way."

Cook, he continues, "did a good job, but the station sounds nothing like I want it to sound, which is not an indictment of his performance." A one-book turnaround (the Metromedia outlet scored a 2 share in the spring Arbitron) is "not in the cards," according to Law, although he is expecting to "make considerable headway in the next six to nine months."

Law says that he's "not prepared" to talk about personnel or music changes yet because, "quite frankly, they haven't been formulated, and we didn't come into the market with any preconceived notions." He does "guarantee," however, that KLAC will remain a country station. "That's for sure," says Law.



## AM Programmers Tell How They've Beaten The Odds

SAN FRANCISCO—The plight AM stations have been facing in the last 10 years has been well-documented, but with the right combination of signal, programming and competition, there is cause for optimism.

That was the note struck during the two-day "Where Now AM?" clinic at the Radio Programming Conference here, which featured a panel of four AM programmers whose major-market stations have transcended the odds and come out market leaders.

"AM is not dead," said John Lander of KKBJ Houston. "You must have the signal, to begin with; if that is in shape, then it comes down to the programming, and also the competitive forces that are at work within the marketplace. These are the three basic factors that I would always look at before I would venture into an AM station—be-

cause if they are present, and there is a commitment to win, you can do so."

Lander pointed to his own station in Houston, which in the first six months since his takeover more than a year ago rose in the Arbitrons from a 1.7 to a 5.3 with a contemporary hits format. "First of all, we have a good signal—5,000 watts, day and night," Lander said. "You have to cover the entire area you need to win; there are simply too many choices available for people to have to listen to a scratchy signal."

"Then there's the programming and the station's image. I believe the station should be the star; don't build it around any particular personalities. That's how we successfully changed our image and brought young people over to AM—we gave them a product they didn't mind listening to, from a peer pressure standpoint. And of course we never pointed to the fact that we were AM, so it didn't involve them having to be uncool or unhip."

By Napier of WCCO-AM in Minneapolis, on the other hand, felt that people and personalities—along with a mass-appeal full-service format—are the key behind the success of his radio station, which has consistently gotten ratings of up to 20 share points.

"I think we should stay in the mass audience business," Napier said. "This 'unformat' format simply seems a good place to be in the fast-changing world of the 1980s. We can evolve day-to-day to meet the changing concerns of our audience without having to change formats drastically, but it means keeping our awareness sharp and changing only those things that don't work."

People, too, play an important role in WCCO's success, or, for that matter, any AM radio station's, Napier added. "There are no hot parts, no power rotations, no sweeps, no commercial clusters," he said. "Just people, with real names and talking about real things."

Organizing his station's format is by no means simple, Napier ex-

plained. And its nearly impossible for a station with a smaller budget. WCCO currently employs four full-time meteorologists and 95 stringers around the state to provide up-to-the-minute information. There is a full-time traffic reporter, and frequent outside involvements such as school clothes drives.

"It's a matter of trying to do it right, with the right people," Napier said. "It's getting back to the necessities that made radio essential once upon a time. It's not the extraordinary things that we do, it's the ordinary things. Doing the common things uncommonly well brings success."

Kevin Metheny of WNBC New York observed that if AM is to survive, a complete "remarketing" is called for. "The main thrust of what I want to get at is there are six areas in which you can dominate, and if you dominate in one of them you can do okay," Metheny said.

These areas are music, news, sports, promotion, advertising, and

personalities, Metheny related. An AM station can dominate any one of these fairly easily except for music, which "you probably don't have a chance to really win unless you have a very unique selling proposition."

He said AM has traditionally been dominant in news, sports, promotion and advertising, and the best thing to do is tie one in with another—like advertising that you're the official station for a certain sports team and thus turning it into a promotion.

Consultant Todd Wallace of Todd Wallace Associates in Phoenix, who moderated both clinics and whose firm introduced the all-Beatles format in Houston a short while ago, said one other answer for troubled AM outlets may lie in narrowcasting. He cited the massive publicity Houston station KYSC received recently when it made the transition to the Beatles format. (TKA)

### RPC Report



Photo by Attila Csupo

**CANNED LAUGHTER**—Production ace Ray Smithers, seated, president of Access Radio, demonstrates the how-to's and how-not-to's of station promos at his hands-on RPC production workshop. His partner, Jerry Lee Trowbridge, observes.

## 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
<b>HOT 100</b> (153 Stations)		
1 "All Night Long (All Night)," Lionel Richie, Motown	44	44
2 "Heart & Soul," Huey Lewis & the News, Chrysalis	37	50
3 "Dr. Heckyll & Mr. Jive," Men At Work, Columbia	35	43
4 "Modern Love," David Bowie, EMI America	31	33
5 "If Anyone Falls," Stevie Nicks, Modern	25	71
<b>BLACK</b> (80 Stations)		
1 "I Am Love," Jennifer Holliday, Geffen	20	64
2 "Deeper In Love," Tavares, RCA	17	54
3 "Tell Me Love" Michael Wyckoff, RCA	17	34
4 "Real Love," Lakeside, Solar	17	26
5 "Funky Beat," Bernard Wright, Arista	17	21
<b>COUNTRY</b> (124 Stations)		
1 "A Little Good News," Anne Murray, Capitol	54	54
2 "Tell Me A Lie," Janie Fricke, Columbia	35	36
3 "Strong Weakness," Bellamy Brothers, Warner/Curb	33	74
4 "Don't Count The Rainy Days," Michael Martin Murphey, Liberty	32	68
5 "Holding Her And Loving You," Earl Thomas Conley, RCA	31	86
<b>ADULT CONTEMPORARY</b> (84 Stations)		
1 "All Night Long (All Night)," Lionel Richie, Motown	11	11
2 "Only You," Commodores, Motown	10	31
3 "Spice Of Life," Manhattan Transfer, Atlantic	8	25
4 "A Little Good News," Anne Murray, Capitol	8	11
5 "Tonight I Celebrate My Love," Peabo Bryson with Roberta Flack, Capitol	6	52

## Pro-Motions

Station: WBCY Charlotte (AC)  
Contact: Bob Kaghan, PD  
Concept: Mornings on the move.

Execution: While it's commonplace for stations to feature personalities broadcasting from locations outside the studio, WBCY has given new meaning to the word "remote." Last month the morning team of "John Boy & Billy" did its entire show one day from a Charlotte Transit bus en route. Not only did they entertain the surprised crowd, but they picked up the tab for all the riders. Following that stunt, they set up shop on the Davidson Street Bridge—a thoroughfare highlighted daily on the morning traffic reports and recently reopened after months of reconstruction. On opening day the duo sat, in the rain, screaming at passing motorists and attracting attention on the air and off.

\*\*\*

Station: WBZ Boston (MOR)  
Contact: Penny S. Schuler, promotion director

Concept: Listener participation commercials

Execution: When Group W planned the television campaign for "Maynard In The Morning," they chose an exercise theme featuring fitness guru Richard Simmons and a bevy of 15 beauties. Rather than hiring the cast, Maynard gave his female listeners a chance to audition for the part. About 400 women showed up at the two-day talent search, which not only netted the 15 winners, but focused attention on the air for the upcoming campaign and gave listeners incentive to watch it.

\*\*\*

Station: Power 99FM, WUSL Philadelphia (urban)  
Contact: John Bloodwell, promotion director

Concept: Cleaning up Philly

Execution: Morning man Beej Johnson took up residence at a local McDonald's one Saturday this summer, and passed out trash-can liners to listeners at 10 a.m. The first 99 to return with a full bag of trash picked up on neighborhood streets got a Power 99 FM T-shirt, bumper stickers, free McDonald's food and the opportunity to spend the day with Johnson. A good way for the station to both perform a public service and tie in with a local advertiser.

ROLLYE BORNSTEIN

### FROM PD TO GM

## Ambitious PDs Told: See The Big Picture

SAN FRANCISCO—While most general managers continue to be drawn from radio stations' sales departments, an increasing number of program directors are finding that they, too, have a crack at the top job.

And the key word for programmers to keep in mind when interested in obtaining such a promotion is "empathy," says consultant Dave Klemm.

### RPC Report

"Sometimes our motors are running so fast and so furiously that you lose sight of empathy, a quality terrific managers have a tremendous amount of," said Klemm, moderating a clinic titled "The Transformation: PD to GM," Aug.

29 at the NAB's Radio Programming Conference here at the St. Francis Hotel. "You're bucking the odds, because statistically most managers come from sales. So look at your programming department from a profit and loss standpoint."

"Keep your eye on the money," he said. "The program director should understand money and have empathy with the sales organization and help them with their ideas. In return, he will have their support."

"Ask people how you can help them. Go to the sales department; work with everybody in your station. And one other thing you might want to consider: ask for it. Ask a manager how do you become a manager and make it clear you are not only interested in the job, but are able to think about more than just programming and ratings."

Two program directors who have made the transition to general manager also participated on the panel. Ted Atkins of WTAE/WHTZ in Pittsburgh said his move up came about shortly after he left KHJ 11 years ago to work with consultant Chuck Blore. He was approached by a job placement firm retained by Hearst Broadcasting and in two

(Continued on page 82)

### Reporting RPC

Billboard's coverage this issue of the NAB's 1983 Radio Programming Conference, held at the St. Francis Hotel in San Francisco Aug. 28-31, was provided by radio editor Rollye Bornstein, associate radio editor Leo Sacks and correspondent Thomas K. Arnold.



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# Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Breakouts

Based on station playlists through Tuesday (9/6/83)

## PRIME MOVERS-NATIONAL

- BONNIE TYLER**-Total Eclipse Of The Heart (Columbia)
- BILLY JOEL**-Tell Her About It (Columbia)
- MEN WITHOUT HATS**-The Safety Dance (Backstreet)

## TOP ADD ONS-NATIONAL

- PRINCE**-Delirious (Warner Bros.)
- THE FIXX**-One Thing Leads To Another (MCA)
- KENNY ROGERS WITH DOLLY PARTON**-Islands In The Stream (RCA)

## BREAKOUTS-NATIONAL

- LIONEL RICHIE**-All Night Long (All Night) (Motown)
- MEN AT WORK**-Dr. Heckyll And Mr. Jive (Columbia)
- DAVID BOWIE**-Modern Love (EMI/America)

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

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

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

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

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

## Pacific Southwest Region

### PRIME MOVERS

**MEN WITHOUT HATS**-The Safety Dance (Backstreet)

**BONNIE TYLER**-Total Eclipse Of The Heart (Columbia)

**WHAM**-Bad Boys (Columbia)

### TOP ADD ONS

**BRYAN ADAMS**-This Time (A&M)

**THE MOTELS**-Suddenly Last Summer (Capitol)

**PRINCE**-Delirious (Warner Bros.)

### BREAKOUTS

**LIONEL RICHIE**-All Night Long (All Night) (Motown)

**DAVID BOWIE**-Modern Love (EMI/America)

**MATTHEW WILDER**-Break My Stride (Private I)

- THE TALKING HEADS-Burning Down The House
- BONNIE TYLER-Total Eclipse Of The Heart
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- GEORGE BENSON-Lady Love Me
- HUEY LEWIS AND THE NEWS-Heart And Soul
- EURYTHMICS-Love Is A Stranger

### KRQQ-FM-Tucson

- ★ TACO-Puttin' On The Ritz 11-3
- ★ THE POLICE-King Of Pain 19-7
- ★ SHALAMAR-Dead Gimmie 21-15
- ★ SPANDAU BALLET-True 25-20
- ★ THE FIXX-One Thing Leads To Another 29-22
- MICHAEL JACKSON-(P.Y.T. (Pretty Young Thing)
- THE ANIMALS-The Night
- BRYAN ADAMS-This Time
- DAVID BOWIE-Modern Love
- DONNA SUMMER-Unconditional Love

### KRSP-FM-Salt Lake City

- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- MADNESS-It Must Be Love
- THE TALKING HEADS-Burning Down The House
- DEF LEPPARD-Foolin'

### KRTH-FM-Los Angeles

- THE POLICE-King Of Pain 19-7
- WHAM-Bad Boys 4-3
- SHALAMAR-Dead Gimmie 21-15
- BONNIE TYLER-Total Eclipse Of The Heart 12-5
- FRANK STALLONE-Far From Over 9-7
- LIONEL RICHIE-All Night Long (All Night)
- THE MOTELS-Suddenly Last Summer
- THE FIXX-One Thing Leads To Another
- DONNA SUMMER-Unconditional Love
- STEVIE NICKS-If Anyone Falls
- AIR SUPPLY-Making Love Out Of Nothing At All
- MATTHEW WILDER-Break My Stride

### KZZP-FM-Phoenix

- ★ BONNIE TYLER-Total Eclipse Of The Heart 11-3
- ★ MEN WITHOUT HATS-The Safety Dance 10-5
- ★ NAKED EYES-Promises Promises 15-8
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 20-15
- ★ SPANDAU BALLET-True 25-16
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE TALKING HEADS-Burning Down The House
- STEVIE NICKS-If Anyone Falls
- BRYAN ADAMS-This Time

### XTRA-AM-San Diego

- MEN WITHOUT HATS-The Safety Dance 2-1
- MICHAEL JACKSON-Human Nature 6-2
- WHAM-Bad Boys 11-4
- STRAY CATS-(She's) Sexy + 17 8-6
- BILLY JOEL-Tell Her About It 14-10
- THE ANIMALS-The Night
- DEF LEPPARD-Foolin'
- MADNESS-It Must Be Love
- PRINCE-Delirious
- SERGIO MENDES-Rainbow's End
- THE KINKS-Don't Forget To Dance
- MATTHEW WILDER-Break My Stride
- HEART-How Can I Refuse
- THE MOTELS-Suddenly Last Summer

## Pacific Northwest Region

### PRIME MOVERS

**BILLY JOEL**-Tell Her About It (Columbia)

**BONNIE TYLER**-Total Eclipse Of The Heart (Columbia)

**MEN WITHOUT HATS**-The Safety Dance (Backstreet)

### TOP ADD ONS

**THE FIXX**-One Thing Leads To Another (MCA)

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

**JUICE NEWTON**-Tell Her No (Capitol)

### BREAKOUTS

**LIONEL RICHIE**-All Night Long (All Night) (Motown)

**BOB SEGER AND THE SILVER BULLET BAND**-Old Time Rock & Roll (Capitol)

**DEF LEPPARD**-Foolin'

### KLUC-FM-Las Vegas

- BILLY JOEL-Tell Her About It 2-1
- MICHAEL JACKSON-Human Nature 7-5
- ASIA-Don't Cry 8-6
- FRANK STALLONE-Far From Over 13-10
- THE POLICE-King Of Pain 21-13
- LOVERBOY-Queen Of The Broken Hearts

- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 21-18
- ★ ELTON JOHN-Kiss The Bride 26-21
- KANSAS-Fight Fire With Fire
- LIONEL RICHIE-All Night Long (All Night)
- DEF LEPPARD-Foolin'
- BRYAN ADAMS-This Time
- ROD STEWART-What Am I Gonna Do
- THE ANIMALS-The Night
- THE KINKS-Don't Forget To Dance
- PABLO CRUISE-Will You Won't You
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- DAVID BOWIE-Modern Love

### KCBN-AM-Reno

- ★ ROBERT PLANT-Big Log 20-16
- ★ THE KINKS-Don't Forget To Dance 24-19
- ★ HEART-How Can I Refuse 32-27
- ★ THE MOTELS-Suddenly Last Summer 37-31
- ★ KANSAS-Fight Fire With Fire 40-35
- LIONEL RICHIE-All Night Long (All Night)
- HUEY LEWIS AND THE NEWS-Heart And Soul
- DAVID BOWIE-Modern Love
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- EURYTHMICS-Love Is A Stranger
- JOAN JETT AND THE BLACKHEARTS-Everyday People

### KCNR-FM-Portland

- ★ BILLY JOEL-Tell Her About It 10-6
- ★ NAKED EYES-Promises Promises 13-9
- ★ MICHAEL JACKSON-Human Nature 19-12
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 18-15
- ★ GEORGE BENSON-Lady Love Me 22-17
- ★ JUICE NEWTON-Tell Her No
- ★ THE KINKS-Don't Forget To Dance

### KFCR-AM-San Francisco

- WHAM-Bad Boys 1-1
- MIDNIGHT STAR-Freak-A-Zoid 4-2
- BONNIE TYLER-Total Eclipse Of The Heart 16-3
- SPANDAU BALLET-True 5-4
- STRAY CATS-(She's) Sexy + 17 8-5
- MICHAEL JACKSON-(P.Y.T. (Pretty Young Thing)
- THE FIXX-One Thing Leads To Another
- HUEY LEWIS AND THE NEWS-Heart And Soul
- LIONEL RICHIE-All Night Long (All Night)
- BRYAN ADAMS-This Time
- BOB SEGER AND THE SILVER BULLET BAND-Old Time Rock 'N' Roll

### KJRB-AM-Spokane

- ★ BILLY JOEL-Tell Her About It 3-1
- ★ BONNIE TYLER-Total Eclipse Of The Heart 9-5
- ★ SERGIO MENDES-Rainbow's End 18-8
- ★ SPANDAU BALLET-True 19-10
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 20-15
- LEE GREENWOOD-Somebody's Gonna Love You
- DONNA SUMMER-Unconditional Love
- MADNESS-It Must Be Love
- CRYSTAL GAYLE-Baby, What About You

### KNBQ-FM-Tacoma

- ★ MEN WITHOUT HATS-The Safety Dance 10-6
- ★ NAKED EYES-Promises Promises 15-10
- ★ BONNIE TYLER-Total Eclipse Of The Heart 26-12
- ★ THE POLICE-King Of Pain 20-14
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 28-19
- ★ THE FIXX-One Thing Leads To Another
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- ★ MADNESS-It Must Be Love
- THE BEE GEES-Someone Belonging To Someone
- ROD STEWART-What Am I Gonna Do
- THE MOTELS-Suddenly Last Summer
- SERGIO MENDES-Rainbow's End
- DAVID BOWIE-Modern Love
- BOB SEGER AND THE SILVER BULLET BAND-Old Time Rock 'N' Roll
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- MATTHEW WILDER-Break My Stride
- LOVERBOY-Queen Of The Broken Hearts
- PETER SCHILLING-Major Tom (Coming Home)

### KRLC-AM-Lewiston

- MICHAEL JACKSON-Human Nature 1-1
- BILLY JOEL-Tell Her About It 2-2
- MEN AT WORK-It's A Mistake 4-3
- JENNIFER WAINES-Nights Are Forever 6-4
- SERGIO MENDES-Rainbow's End 9-5
- DEBORAH ALLEN-Baby I Lied
- MICHAEL MURPHY-Don't Count The Rainy Days
- THE BEE GEES-Someone Belonging To Someone
- JARREAU-Trouble In Paradise
- GORDON LIGHTFOOT-A Lot More Living
- THE COMMODORES-Only You
- CARLY SIMON-You Know What To Do
- LIONEL RICHIE-All Night Long (All Night)
- MANHATTAN TRANSFER-Spice Of Life

### KSFM-FM-Sacramento

- ★ MIDNIGHT STAR-Freak-A-Zoid 10-7
- ★ WHAM-Bad Boys 18-14
- ★ THE POLICE-King Of Pain 25-16
- ★ THE S.O.S. BAND-Just Be Good To Me 28-17
- ★ MEN WITHOUT HATS-The Safety Dance 29-20
- LIONEL RICHIE-All Night Long (All Night)
- DAVID BOWIE-Modern Love
- THE GAP BAND-Party Train
- PRINCE-Delirious
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- BONNIE TYLER-Total Eclipse Of The Heart
- THE TALKING HEADS-Burning Down The House

### KTAC-AM-Tacoma

- ★ BILLY JOEL-Tell Her About It 4-2
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 15-5
- ★ SERGIO MENDES-Rainbow's End 14-10
- ★ AMERICA-The Border 16-11
- ★ SPANDAU BALLET-True 18-14
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)

### KUBE-FM-Seattle

- TOM MUYTLER-M.D.)
- ★ BILLY JOEL-Tell Her About It 4-1
- ★ FRANK STALLONE-Far From Over 16-13
- ★ MEN WITHOUT HATS-The Safety Dance 19-10
- ★ BONNIE TYLER-Total Eclipse Of The Heart 21-15
- ★ THE POLICE-King Of Pain 26-22
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- JUICE NEWTON-Tell Her No
- ROBERT PLANT-Big Log
- THE FIXX-One Thing Leads To Another
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- GEORGE BENSON-Lady Love Me

### KYYA-FM-Billings

- CHARLIE FOX-M.D.)
- ★ BILLY JOEL-Tell Her About It 3-1
- ★ BONNIE TYLER-Total Eclipse Of The Heart 11-4
- ★ MEN WITHOUT HATS-The Safety Dance 10-5
- ★ FRANK STALLONE-Far From Over 18-13
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 19-14
- THE FIXX-One Thing Leads To Another
- THE TALKING HEADS-Burning Down The House
- THE MOODY BLUES-Sitting At The Wheel
- ELTON JOHN-Kiss The Bride
- JUICE NEWTON-Tell Her No
- THE KINKS-Don't Forget To Dance
- THE MOTELS-Suddenly Last Summer

### KYYX-FM-Seattle

- ELVIN ICHIYAMA-M.D.)
- ★ THE TALKING HEADS-Burning Down The House 1-1
- ★ STRAY CATS-(She's) Sexy + 17 3-2
- ★ THE POLICE-King Of Pain 4-3
- ★ THE FIXX-One Thing Leads To Another 6-4
- ★ ROMAN HOLLIDAY-Stand By 5-5
- GENESIS-Mama
- EURYTHMICS-Love Is A Stranger
- INXS-To Look At You
- THE MOTELS-Suddenly Last Summer
- DAVE EDWARDS-Information
- TOM TOM CLUB-Man With The 4-Way Hips
- SPARKS-Got Crazy
- WENA-99 Luftballons
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- JOE JACKSON-Memphis

## North Central Region

### PRIME MOVERS

**MEN WITHOUT HATS**-The Safety Dance (Backstreet)

**BILLY JOEL**-Tell Her About It (Columbia)

**BONNIE TYLER**-Total Eclipse Of The Heart (Columbia)

### TOP ADD ONS

**THE FIXX**-One Thing Leads To Another (MCA)

**PRINCE**-Delirious (Warner Bros.)

**ROD STEWART**-What Am I Gonna Do (Warner Bros.)

### BREAKOUTS

**DAVID BOWIE**-Modern Love (EMI/America)

**LIONEL RICHIE**-All Night Long (All Night) (Motown)

**LOVERBOY**-Queen Of The Broken Hearts (Columbia)

**DEF LEPPARD**-Foolin'

**WBZP-FM-Pittsburgh**

- GUCK TYLER-M.D.)
- ★ MEN WITHOUT HATS-The Safety Dance 4-1
- ★ ASIA-Don't Cry 9-4
- ★ BILLY JOEL-Tell Her About It 11-7
- ★ BONNIE TYLER-Total Eclipse Of The Heart 19-8
- ★ SPANDAU BALLET-True 23-23
- THE FIXX-One Thing Leads To Another
- NEW EDITION-Is This The End
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- PAUL ANKA-Hold Me 'Til The Mornin' Comes
- DEF LEPPARD-Foolin'
- LIONEL RICHIE-All Night Long (All Night)
- STEVIE NICKS-If Anyone Falls
- THE MOODY BLUES-Sitting At The Wheel
- DAVID BOWIE-Modern Love

### WCCK-FM-Erie

- J.J. SANFORD-M.D.)
- ★ LOVERBOY-Strike Zone 12-3
- ★ BILLY JOEL-Tell Her About It 14-4
- ★ FRANK STALLONE-Far From Over 11-6
- ★ ASIA-Don't Cry 15-8
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 24-12
- LIONEL RICHIE-All Night Long (All Night)
- EURYTHMICS-Love Is A Stranger
- STEVIE NICKS-If Anyone Falls
- AXE-Heat In The Street
- THE BEE GEES-Someone Belonging To Someone
- THE MOODY BLUES-Sitting At The Wheel
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- PAUL YOUNG-Wherever I Lay My Hat
- THE FIXX-One Thing Leads To Another
- ROD STEWART-What Am I Gonna Do
- MATTHEW WILDER-Break My Stride
- STACY LATTISAW-Miracles
- GENESIS-Mama
- LOVERBOY-Queen Of The Broken Hearts

### WHTX-FM-Pittsburgh

- KEITH ABRAMS-M.D.)
- ★ MEN WITHOUT HATS-The Safety Dance 1-1
- ★ ASIA-Don't Cry 5-3
- ★ BILLY JOEL-Tell Her About It 7-4
- ★ SPANDAU BALLET-True 22-14

- ★ BONNIE TYLER-Total Eclipse Of The Heart 30-17
- ROBERT PLANT-Big Log
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- SERGIO MENDES-Rainbow's End
- DAVID BOWIE-Modern Love

### WHYT-FM-Detroit

- LEE MALCOLM-M.D.)
- ★ MICHAEL JACKSON-Human Nature 2-1
- ★ MEN WITHOUT HATS-The Safety Dance 7-4
- ★ BILLY JOEL-Tell Her About It 14-6
- ★ THE POLICE-King Of Pain 20-7
- ★ STRAY CATS-(She's) Sexy + 17 22-12
- PRINCE-Delirious
- DAVID BOWIE-Modern Love
- THE FIXX-One Thing Leads To Another
- ELTON JOHN-Kiss The Bride
- ELVIS COSTELLO AND THE ATTRACTIVE-Everyday I Write The Book
- ROD STEWART-What Am I Gonna Do
- MEN AT WORK-Dr. Heckyll And Mr. Jive

### WHYY-FM-Pittsburgh

- JAY CRESSWELL-M.D.)
- ★ SPANDAU BALLET-True 13-9
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 17-10
- ★ BILLY JOEL-Tell Her About It 4-3
- ★ GEORGE BENSON-Lady Love Me 5-4
- ★ SERGIO MENDES-Rainbow's End 18-12
- LIONEL RICHIE-All Night Long (All Night)
- ANNE MURRAY-A Little Good News
- BONNIE TYLER-Total Eclipse Of The Heart
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- THE MOTELS-Suddenly Last Summer

### WKDD-FM-Akron

- MATT PATRICK-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 13-7
- ★ ASIA-Don't Cry 15-10
- ★ MEN WITHOUT HATS-The Safety Dance 16-13
- ★ SPANDAU BALLET-True 20-15
- ★ THREE DOG NIGHT-I Can't Help It 26-21
- HUEY LEWIS AND THE NEWS-Heart And Soul
- KANSAS-Fight Fire With Fire
- THE FIXX-One Thing Leads To Another
- STYX-High Time
- ROD STEWART-What Am I Gonna Do
- DAVID BOWIE-Modern Love
- PRINCE-Delirious

### WKRQ-FM-Cincinnati

- TONY GALLUZZO-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 2-1
- ★ MICHAEL JACKSON-Human Nature 3-2
- ★ THE POLICE-King Of Pain 12-4
- ★ MEN WITHOUT HATS-The Safety Dance 11-5
- ★ BRYAN ADAMS-This Time 13-7
- THE FIXX-One Thing Leads To Another
- LOVERBOY-Queen Of The Broken Hearts

### WOMP-FM-Bellaire

- DWYANE BONDS-P.D.)
- ★ MEN WITHOUT HATS-The Safety Dance 3-1
- ★ BONNIE TYLER-Total Eclipse Of The Heart 11-4
- ★ BILLY JOEL-Tell Her About It 9-5
- ★ NAKED EYES-Promises Promises 15-8
- ★ RICK SPRINGFIELD-Human Touch 13-9
- ELO-Four Little Diamonds
- DAVID BOWIE-Modern Love
- HEART-How Can I Refuse
- HUEY LEWIS AND THE NEWS-Heart And Soul
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- LIONEL RICHIE-All Night Long (All Night)
- JOBDIXERS-Just Got Lucky

## Southwest Region

### PRIME MOVERS

**BONNIE TYLER**-Total Eclipse Of The Heart (Columbia)

**SPANDAU BALLET**-True (Chrysalis)

**AIR SUPPLY**-Making Love Out Of Nothing At All (Arista)

### TOP ADD ONS

**PRINCE**-Delirious (Warner Bros.)

**JUICE NEWTON**-Tell Her No (Capitol)

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

### BREAKOUTS

**LIONEL RICHIE**-All Night Long (All Night) (Motown)

**MEN AT WORK**-Dr. Heckyll And Mr. Jive (Columbia)

**LOVERBOY**-Queen Of The Broken Hearts (Columbia)

**DEF LEPPARD**-Foolin'

**KAFM-FM-Dallas**

- PETE THOMPSON-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ RICK SPRINGFIELD-Human Touch 3-2
- ★ SPANDAU BALLET-True 11-5
- ★ STYX-High Time 24-16
- ★ JEFFREY OSBORNE-Don't You Get So Mad 26-18
- LOVERBOY-Queen Of The Broken Hearts
- PRINCE-Delirious
- STEVIE NICKS-If Anyone Falls
- THE MOTELS-Suddenly Last Summer
- THE BEE GEES-Someone Belonging To Someone
- ELVIS COSTELLO AND THE ATTRACTIVE-Everyday I Write The Book
- ROD STEWART-What Am I Gonna Do
- JOAN JETT AND THE BLACKHEARTS-Everyday People

### KBFM-FM-McAllen-Brownsville

- BOB MITCHELL-M.D.)
- ★ BILLY JOEL-Tell Her About It 4-1
- ★ MICHAEL JACKSON-Human Nature 5-2
- ★ ASIA-Don't Cry 8-3
- ★ BONNIE TYLER-Total Eclipse Of The Heart 13-5
- ★ MEN WITHOUT HATS-The Safety Dance 10-6
- HUEY LEWIS AND THE NEWS-Heart And Soul
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- CARLY SIMON-You Know What To Do
- LIONEL RICHIE-All Night Long (All Night)
- DAVID BOWIE-Modern Love

### KHFI-FM-Austin

- ED VOLKMAN-M.D.)
- ★ NAKED EYES-Promises Promises 10-6
- ★ STRAY CATS-(She's) Sexy + 17 12-8
- ★ SPANDAU BALLET-True 21-12
- ★ JEFFREY OSBORNE-Don't You Get So Mad 22-18
- JUICE NEWTON-Tell Her No 23-19
- ROD STEWART-What Am I Gonna Do
- LOVERBOY-Queen Of The Broken Hearts
- THE TALKING HEADS-Burning Down The House



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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons •

Based on station playlists through Tuesday (9/6/83)

Continued from page 18

- FRANK STALLONE-Far From Over
- ROBERT PLANT-Big Log
- THE FIXX-One Thing Leads To Another
- THE MOTELS-Suddenly Last Summer
- JUICE NEWTON-Tell Her No
- DAVID BOWIE-Modern Love
- HUEY LEWIS AND THE NEWS-Heart And Soul

## WEZB-FM-New Orleans

- (Nick Dazzo-M.D.)*
- AIR SUPPLY-Making Love Out Of Nothing At All 1-1
- BONNIE TYLER-Total Eclipse Of The Heart 8.4
- ASIA-Don't Cry 10.6
- SPANDAUBALLET-True 19.11
- THE POLICE-King Of Pain 18.13
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- JUICE NEWTON-Tell Her No
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- THE MOODY BLUES-Sitting At The Wheel
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- LIONEL RICHIE-All Night Long (All Night)

## WFMF-FM-Baton Rouge

- (Johnny "A"-M.D.)*
- JACKSON BROWNE-Lawyers In Love 3-1
- MICHAEL JACKSON-Human Nature 4.2
- BILLY JOEL-Tell Her About It 5-3
- LAURA BRANIGAN-How Am I Supposed To Live Without You 6.5
- BONNIE TYLER-Total Eclipse Of The Heart 15.8

## WQUE-FM-New Orleans

- (Chris Bryan-M.D.)*
- GEORGE BENSON-Lady Love Me 14.9
- NAKED EYES-Promises Promises 15.10
- SPANDAUBALLET-True 17.11
- JUICE NEWTON-Tell Her No 19.17
- BONNIE TYLER-Total Eclipse Of The Heart 24.19
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- STEVIE NICKS-If Anyone Falls

## WTIX-AM-New Orleans

- (Barney Kilpatrick M.D.)*
- AIR SUPPLY-Making Love Out Of Nothing At All 11.7
- BONNIE TYLER-Total Eclipse Of The Heart 14.8
- NAKED EYES-Promises Promises 21.9
- MADNESS-It Must Be Love 25.20
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book 32.24
- EURYTHMICS-Love Is A Stranger
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- JUICE NEWTON-Tell Her No
- THE MOODY BLUES-Sitting At The Wheel
- PRINCE-Delirious
- AGNETHA FALTSKOG-Can't Shake Loose
- NEIL YOUNG-Wonderin'
- JOBOXERS-Just Got Lucky
- STEVIE NICKS-If Anyone Falls
- PETER SCHILLING-Major Tom (Coming Home)
- ROD STEWART-What Am I Gonna Do
- MANHATTAN TRANSFER-Spice Of Life
- IAN HUNTER-All Of The Good Ones Are Taken

## Midwest Region

- ★ PRIME MOVERS ★**
- BILLY JOEL-Tell Her About It (Columbia)
- BONNIE TYLER-Total Eclipse Of The Heart (Columbia)
- ASIA-Don't Cry (Geffen)

### • TOP ADD ONS •

- AIR SUPPLY-Making Love Out Of Nothing At All (Arista)
- STEVIE NICKS-If Anyone Falls (Modern)
- BRYAN ADAMS-This Time (A&M)

### • BREAKOUTS •

- LIONEL RICHIE-All Night Long (All Night) (Motown)
- MEN AT WORK-Dr. Heckyll & Mr. Jive (Columbia)

## KBEQ-FM-Kansas City

- (Todd Chase-M.D.)*
- CHARLIE-I'm Inevitable 1-1
- TACO-Puttin' On The Ritz 13-12
- ASIA-Don't Cry 15.8
- BILLY JOEL-Tell Her About It 18.9
- BONNIE TYLER-Total Eclipse Of The Heart 19.11
- STEVIE NICKS-If Anyone Falls
- LIONEL RICHIE-All Night Long (All Night)
- THE MOTELS-Suddenly Last Summer
- KANSAS-Fight Fire With Fire

## KDWB-AM-Minneapolis

- (Lorain Palaggi-P.D.)*
- FRANK STALLONE-Far From Over 14.6
- MEN WITHOUT HATS-The Safety Dance 15.9
- ASIA-Don't Cry 18.12
- LAURA BRANIGAN-How Am I Supposed To Live Without You 24.17
- BONNIE TYLER-Total Eclipse Of The Heart 26.21
- THE POLICE-King Of Pain
- AGNETHA FALTSKOG-Can't Shake Loose

## KEYN-FM-Wichita

- (Don Pearman-M.D.)*
- BILLY JOEL-Tell Her About It 7-1
- NAKED EYES-Promises Promises 13.6
- FRANK STALLONE-Far From Over 15.9
- ASIA-Don't Cry 14.10
- BONNIE TYLER-Total Eclipse Of The Heart 21.15
- THE KINKS-Don't Forget To Dance
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- GEORGE BENSON-Lady Love Me
- BRYAN ADAMS-This Time
- ROBERT PLANT-Big Log
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- LIONEL RICHIE-All Night Long (All Night)
- PRINCE-Delirious
- AGNETHA FALTSKOG-Can't Shake Loose

## KFYR-AM-Bismarck

- (Dan Brannan-M.D.)*
- AIR SUPPLY-Making Love Out Of Nothing At All 6-1
- BONNIE TYLER-Total Eclipse Of The Heart 7-2
- BILLY JOEL-Tell Her About It 10-4
- MEN WITHOUT HATS-The Safety Dance 15-6
- NAKED EYES-Promises Promises 14-10
- DAVID BOWIE-Modern Love
- JOAN JETT AND THE BLACKHEARTS-Everyday People

- ELTON JOHN-Kiss The Bride
- STRAY CATS-(She's) Sexy + 17
- LOVERBOY-Queen Of The Broken Hearts
- LIONEL RICHIE-All Night Long (All Night)

## KHTR-FM-St. Louis

- (Ed Scarborough-P.D.)*
- TACO-Puttin' On The Ritz 16.3
- BONNIE TYLER-Total Eclipse Of The Heart 24.12
- SPANDAUBALLET-True 26.16
- LAURA BRANIGAN-How Am I Supposed To Live Without You 27.19
- THE POLICE-King Of Pain 30.20
- AIR SUPPLY-Making Love Out Of Nothing At All
- STEVIE NICKS-If Anyone Falls
- THE FIXX-One Thing Leads To Another
- JEFFREY OSBORNE-Don't You Get So Mad
- THE MOODY BLUES-Sitting At The Wheel
- BRYAN ADAMS-This Time

## KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)*
- ASIA-Don't Cry 2-1
- MICHAEL JACKSON-Human Nature 8.2
- NAKED EYES-Promises Promises 9.3
- BILLY JOEL-Tell Her About It 12.9
- ELTON JOHN-Kiss The Bride 13.10
- THE MOTELS-Suddenly Last Summer
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- ELF-Four Little Diamonds
- STRAY CATS-(She's) Sexy + 17
- MADNESS-It Must Be Love
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- BRYAN ADAMS-This Time

## KMGK-FM-Des Moines

- (Michael Stone-M.D.)*
- MICHAEL JACKSON-Human Nature 2-1
- BILLY JOEL-Tell Her About It 6-2
- BONNIE TYLER-Total Eclipse Of The Heart 7.3
- FRANK STALLONE-Far From Over 10.8
- SPANDAUBALLET-True 21.14/CR
- LIONEL RICHIE-All Night Long (All Night)
- STEVIE NICKS-If Anyone Falls
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- HUEY LEWIS AND THE NEWS-Heart And Soul
- DAVID BOWIE-Modern Love
- DEF LEPPARD-Foolin'

## KQKQ-FM-Omaha

- (Jay Taylor-M.D.)*
- BONNIE TYLER-Total Eclipse Of The Heart 3-1
- MICHAEL JACKSON-Human Nature 2-2
- BILLY JOEL-Tell Her About It 6-3
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- FRANK STALLONE-Far From Over 10.8
- SPANDAUBALLET-True 21.14/CR
- LIONEL RICHIE-All Night Long (All Night)
- STEVIE NICKS-If Anyone Falls
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- HUEY LEWIS AND THE NEWS-Heart And Soul
- DAVID BOWIE-Modern Love
- DEF LEPPARD-Foolin'

## KRNA-FM-Iowa City

- (Bart Goyshor-P.D.)*
- MEN WITHOUT HATS-The Safety Dance 1-1
- JACKSON BROWNE-Lawyers In Love 3-2
- MICHAEL JACKSON-Human Nature 5-3
- ASIA-Don't Cry 14.4
- ELTON JOHN-Kiss The Bride 12.7
- ELF-Four Little Diamonds
- HUEY LEWIS AND THE NEWS-Heart And Soul
- THE MOODY BLUES-Sitting At The Wheel
- MADNESS-It Must Be Love
- LIONEL RICHIE-All Night Long (All Night)

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

- (Chuck Napp-M.D.)*
- BILLY JOEL-Tell Her About It 5-2
- SPANDAUBALLET-True 12.8
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 17.12
- CULTURE CLUB-I'll Tumble 4 Ya 20.14
- GEORGE BENSON-Lady Love Me 19.15
- BONNIE TYLER-Total Eclipse Of The Heart
- SERGIO MENDES-Rainbow's End
- JUICE NEWTON-Tell Her No
- THE KINKS-Don't Forget To Dance

## WKAU-AM-FM-Appleton

- (Rich Allen-M.D.)*
- BONNIE TYLER-Total Eclipse Of The Heart 4-1
- AIR SUPPLY-Making Love Out Of Nothing At All 12.8
- FRANK STALLONE-Far From Over 17.12
- THE POLICE-King Of Pain 23.15
- STRAY CATS-(She's) Sexy + 17 24.17
- STEVIE NICKS-If Anyone Falls
- PRINCE-Delirious
- THE FIXX-One Thing Leads To Another
- MADNESS-It Must Be Love
- THE MOODY BLUES-Sitting At The Wheel
- HUEY LEWIS AND THE NEWS-Heart And Soul
- MEN AT WORK-Dr. Heckyll And Mr. Jive

## WKTI-FM-Milwaukee

- (John Grant-M.D.)*
- BONNIE TYLER-Total Eclipse Of The Heart 13-7
- THE POLICE-King Of Pain 20.13
- BILLY JOEL-Tell Her About It 4-1
- MEN WITHOUT HATS-The Safety Dance 7-3
- ASIA-Don't Cry 9-6
- PRINCE-Delirious
- ELTON JOHN-Kiss The Bride
- SISY SPAREK-Lonely But Only For You
- GEORGE BENSON-Lady Love Me
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- THE MOODY BLUES-Sitting At The Wheel
- THE TALKING HEADS-Burning Down The House

## WKZW-FM-Peoria

- (Mark Maloney-M.D.)*
- QUARTERFLASH-Take Me To Heart 1-1
- EURYTHMICS-Sweet Dreams 4-2
- BILLY JOEL-Tell Her About It 12.4
- MICHAEL JACKSON-Human Nature 7.6
- THE POLICE-King Of Pain 19.12
- BRYAN ADAMS-This Time
- SPANDAUBALLET-True

## WLS-AM-Chicago

- (Dave Denver-M.D.)*
- TACO-Puttin' On The Ritz 4.2
- BILLY JOEL-Tell Her About It 12.7
- ASIA-Don't Cry 11.8
- BONNIE TYLER-Total Eclipse Of The Heart 42.22
- FRANK STALLONE-Far From Over 32.23
- NAKED EYES-Promises Promises
- AIR SUPPLY-Making Love Out Of Nothing At All
- ELTON JOHN-I'm Still Standing
- KAJAGOOGOO-Too Shy
- DAVE EDMUNDS-Sipping Away

## WLS-FM-Chicago

- (Dave Denver-M.D.)*
- BILLY JOEL-Tell Her About It 12.7
- ASIA-Don't Cry 11.8
- BONNIE TYLER-Total Eclipse Of The Heart
- FRANK STALLONE-Far From Over
- AIR SUPPLY-Making Love Out Of Nothing At All
- KANSAS-Fight Fire With Fire

## WNAP-FM-Indianapolis

- (Larry Maga-M.D.)*
- MICHAEL JACKSON-Human Nature 4-1
- BILLY JOEL-Tell Her About It 6-3
- AIR SUPPLY-Making Love Out Of Nothing At All 9-6
- BONNIE TYLER-Total Eclipse Of The Heart 11.8
- GEORGE BENSON-Lady Love Me 13-11

## WRKR-FM-Racine

- (Pat Martin-P.D.)*
- MEN WITHOUT HATS-The Safety Dance 6-1
- RICK SPRINGFIELD-Human Touch 13.5
- THE POLICE-King Of Pain 21.12
- STRAY CATS-(She's) Sexy + 17 25.15
- SHALAMAR-Dead Giveaway 30.20
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE TALKING HEADS-Burning Down The House
- THE MOTELS-Suddenly Last Summer
- AGNETHA FALTSKOG-Can't Shake Loose
- PRINCE-Delirious
- BRYAN ADAMS-This Time
- CEE FARROW-Should I Love You
- GEORGE BENSON-Lady Love Me
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- LIONEL RICHIE-All Night Long (All Night)
- HUEY LEWIS AND THE NEWS-Heart And Soul

## WSPT-FM-Stevens Point

- (Dianne Tracy-M.D.)*
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- MEN WITHOUT HATS-The Safety Dance 2-2
- TACO-Puttin' On The Ritz 10.5
- AIR SUPPLY-Making Love Out Of Nothing At All 20.10
- STRAY CATS-(She's) Sexy + 17 22.11
- MADNESS-It Must Be Love
- PRINCE-Delirious
- THE MOODY BLUES-Sitting At The Wheel
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- DEF LEPPARD-Foolin'
- THE BEE GEES-Someone Belonging To Someone
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- DAVE EDMUNDS-Information

## WZEE-FM-Madison

- (Matt Hudson-M.D.)*
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- MEN WITHOUT HATS-The Safety Dance 2-2
- TACO-Puttin' On The Ritz 10.5
- AIR SUPPLY-Making Love Out Of Nothing At All 20.10
- STRAY CATS-(She's) Sexy + 17 22.11
- MADNESS-It Must Be Love
- PRINCE-Delirious
- THE MOODY BLUES-Sitting At The Wheel
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- DEF LEPPARD-Foolin'
- THE BEE GEES-Someone Belonging To Someone
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- DAVE EDMUNDS-Information

## WZOK-FM-Rockford

- (Tim Fox-M.D.)*
- BILLY JOEL-Tell Her About It 2-1
- ASIA-Don't Cry 5-3
- RICK SPRINGFIELD-Human Touch 6.4
- STRAY CATS-(She's) Sexy + 17 10.5
- JOURNEY-After The Fall 14.6
- THE POLICE-King Of Pain
- SPANDAUBALLET-True
- THE FIXX-One Thing Leads To Another
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- BRYAN ADAMS-This Time
- PRINCE-Delirious

## WZOK-FM-Rockford

- (Tim Fox-M.D.)*
- BILLY JOEL-Tell Her About It 2-1
- ASIA-Don't Cry 5-3
- RICK SPRINGFIELD-Human Touch 6.4
- STRAY CATS-(She's) Sexy + 17 10.5
- JOURNEY-After The Fall 14.6
- THE POLICE-King Of Pain
- SPANDAUBALLET-True
- THE FIXX-One Thing Leads To Another
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- BRYAN ADAMS-This Time
- PRINCE-Delirious

## Northeast Region

- ★ PRIME MOVERS ★**
- BONNIE TYLER-Total Eclipse Of The Heart (Columbia)
- BILLY JOEL-Tell Her About It (Columbia)
- MICHAEL JACKSON-Human Nature (Epic)

### • TOP ADD ONS •

- THE MOTELS-Suddenly Last Summer (Capitol)
- THE FIXX-One Thing Leads To Another (MCA)
- PRINCE-Delirious (Warner Bros.)

### • BREAKOUTS •

- DAVID BOWIE-Modern Love (EMI/America)
- MATTHEW WILDER-Break My Stride (Private I)
- LIONEL RICHIE-All Night Long (All Night) (Motown)

## WACZ-AM-Bangor

- (Michael O'Hara-M.D.)*
- MICHAEL SEMBELLO-Maniac 1-1
- MEN AT WORK-It's A Mistake 4-2
- BONNIE TYLER-Total Eclipse Of The Heart 13-3
- BILLY JOEL-Tell Her About It 15.6
- MICHAEL JACKSON-Human Nature 16.8
- STEVIE NICKS-If Anyone Falls
- HUEY LEWIS AND THE NEWS-Heart And Soul
- BRYAN ADAMS-This Time
- THE MOTELS-Suddenly Last Summer
- ROD STEWART-What Am I Gonna Do
- PRINCE-Delirious
- THE MOODY BLUES-Sitting At The Wheel
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- THE BEE GEES-Someone Belonging To Someone
- DAVID BOWIE-Modern Love
- JOBOXERS-Just Got Lucky
- THE TALKING HEADS-Burning Down The House
- THE KINKS-Don't Forget To Dance
- THE FIXX-One Thing Leads To Another

## WBFI-FM-Long Island

- (Bill Terry-P.D.)*
- MICHAEL SEMBELLO-Maniac 3-1
- MEN WITHOUT HATS-The Safety Dance 9-4
- DONNA SUMNER-She Works Hard For The Money 11.6
- MICHAEL JACKSON-Human Nature 13.10
- ASIA-Don't Cry 15.11
- THE FIXX-One Thing Leads To Another
- MADNESS-It Must Be Love
- JEFFREY OSBORNE-Don't You Get So Mad
- ELTON JOHN-Kiss The Bride
- THE MOODY BLUES-Sitting At The Wheel
- THE TALKING HEADS-Burning Down The House

## WCAU-FM-Philadelphia

- (Glen Kalina-M.D.)*
- ROD STEWART-What Am I Gonna Do 36.28
- THE ANIMALS-The Night 34.29
- THE BEE GEES-Someone Belonging To Someone 37.30

- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 38.32
- STACY LATTISAW-Miracles 40.33
- THE KINKS-Don't Forget To Dance
- CEE FARROW-Should I Love You
- THE FIXX-One Thing Leads To Another
- THE MOTELS-Suddenly Last Summer
- PRINCE-Delirious
- BIG RIG-Take Away
- BETTE MIDLER-All I Need To Know
- WIAM-Bad Boys
- LIONEL RICHIE-All Night Long (All Night)
- BOB SEGER AND THE SILVER BULLET BAND-Old Time Rock 'N' Roll
- DAVID BOWIE-Modern Love
- HERBIE HANCOCK-Rockit
- MANHATTAN TRANSFER-Spice Of Life
- MATTHEW WILDER-Break My Stride

## WFEA-AM (13 FE)-Manchester

- (Rick Ryder-M.D.)*
- BILLY JOEL-Tell Her About It 10-1
- LAURA BRANIGAN-How Am I Supposed To Live Without You 13.4
- MICHAEL JACKSON-Human Nature 11.6
- MEN WITHOUT HATS-The Safety Dance 16.10
- NAKED EYES-Promises Promises 20.12
- ASIA-Don't Cry
- ELTON JOHN-Kiss The Bride
- SPANDAUBALLET-True
- JEFFREY OSBORNE-Don't You Get So Mad
- THE KINKS-Don't Forget To Dance
- THE MOTELS-Suddenly Last Summer
- DONNA SUMNER-Unconditional Love
- JARREAU-Trouble In Paradise
- ANNE MURRAY-A Little Good News

## WFLY-FM-Albany

- (Jack Lawrence-M.D.)*
- MICHAEL SEMBELLO-Maniac 1-1
- MEN WITHOUT HATS-The Safety Dance 2-2
- BONNIE TYLER-Total Eclipse Of The Heart 4-3
- MICHAEL JACKSON-Human Nature 9-4
- BILLY JOEL-Tell Her About It 11.5
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- STEVIE NICKS-If Anyone Falls
- HUEY LEWIS AND THE NEWS-Heart And Soul
- MANHATTAN TRANSFER-Spice Of Life
- ROD STEWART-What Am I Gonna Do
- ROBERT PLANT-Big Log
- HEART-How Can I Refuse
- MADNESS-It Must Be Love
- BRYAN ADAMS-This Time

## WGUJ-FM-Bangor

- (Larry Clark-M.D.)*
- BONNIE TYLER-Total Eclipse Of The Heart 10-4
- NAKED EYES-Promises Promises 12.6
- LAURA BRANIGAN-How Am I Supposed To Live Without You 14.9
- BRYAN ADAMS-This Time 18.13
- THE POLICE-King Of Pain 23.17
- AIR SUPPLY-Making Love Out Of Nothing At All
- MINOR DETAIL-Canvas Of Life
- PRINCE-Delirious
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- SERGIO MENDES-Rainbow's End
- EDDY GRANT-I Don't Wanna Dance
- JARREAU-Trouble In Paradise
- DAVID BOWIE-Modern Love
- HUEY LEWIS AND THE NEWS-Heart And Soul

## WHEB-FM-Portsmouth

- (Rick Dean-M.D.)*
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- MEN WITHOUT HATS-The Safety Dance 2-2
- JACKSON BROWNE-Lawyers In Love 5-3
- ASIA-Don't Cry 7.4
- STRAY CATS-(She's) Sexy + 17 10.5
- STEVIE NICKS-If Anyone Falls
- HUEY LEWIS AND THE NEWS-Heart And Soul
- THE MOTELS-Suddenly Last Summer
- HEART-How Can I Refuse
- MADNESS-It Must Be Love
- AGNETHA FALTSKOG-Can't Shake Loose
- DAVID BOWIE-Modern Love
- EURYTHMICS-Love Is A Stranger

## WHFM-FM-Rochester

- (Marc Cronin-M.D.)*
- STRAY CATS-(She's) Sexy + 17 13.7
- MICHAEL JACKSON-Human Nature 17.8
- JACKSON BROWNE-Lawyers In Love 14.11
- ROBERT PLANT-Big Log 24.16
- SHALAMAR-Dead Giveaway 26.18
- ELTON JOHN-Kiss The Bride
- THE KINKS-Don't Forget To Dance
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- GEORGE BENSON-Lady Love Me
- THE MOTELS-Suddenly Last Summer
- THE FIXX-One Thing Leads To Another
- THE POLICE-King Of Pain
- LIONEL RICHIE-All Night Long (All Night)

## WIFI-FM (I-92)-Philadelphia

- (Doug Welton-M.D.)*
- MATTHEW WILDER-Break My Stride
- LIONEL RICHIE-All Night Long (All Night)
- MTUNE-Would You Like To (Fool Around)
- BILLY JOEL-Tell Her About It
- RANDY CRAWFORD-Nighttime
- PHILIP BAILEY-I Know
- DAVID BOWIE-Modern Love

## WIGY-FM-Bath

- (Scott Robbins-M.D.)*
- BONNIE TYLER-Total Eclipse Of The Heart 2-1
- BILLY JOEL-Tell Her About It 6-4
- MEN WITHOUT HATS-The Safety Dance 10-5
- ASIA-Don't Cry 9.7
- THE POLICE-King Of Pain 21.13
- LOVERBOY-Queen Of The Broken Hearts
- MEN AT WORK-Dr. Heckyll And Mr. Jive
- HUEY LEWIS AND THE NEWS-Heart And Soul
- THE MOODY BLUES-Sitting At The Wheel
- AIR SUPPLY-Making Love Out Of Nothing At All
- JARREAU-Trouble In Paradise
- MINOR DETAIL-Canvas Of Life

## WKCI-FM (KC-101)-New Haven

- (Stef Rybak-M.D.)*
- MICHAEL JACKSON-Human Nature 6-1
- BONNIE TYLER-Total Eclipse Of The Heart 10-3
- QUARTERFLASH-Take Me To Heart 7.6
- THE FIXX-One Thing Leads To Another
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- THE TALKING HEADS-Burning Down The House
- MADNESS-It Must Be Love
- GEORGE BENSON-Lady Love Me
- ROBERT PLANT-Big Log

## WKFM-FM-Syracuse

- (John Carucci-P.D.)*
- MICHAEL SEMBELLO-Maniac 1-1
- SPANDAUBALLET-True 12.10
- ROBERT PLANT-Big Log 16.12
- HEART-How Can I Refuse 20.14

- THE POLICE-King Of Pain 30.20
- DAVID BOWIE-Modern Love
- LIONEL RICHIE-All Night Long (All Night)
- THE MOODY BLUES-Sitting At The Wheel
- PRINCE





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# Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/6/83)

## Continued from page 20

- ★ **NAKED EYES**—Promises Promises 10-6
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All 16-12
- **THE POLICE**—Every Breath You Take
- **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream
- **ROD STEWART**—What Am I Gonna Do
- **THE KINKS**—Don't Forget To Dance
- **BONNIE TYLER**—Total Eclipse Of The Heart
- **BRYAN ADAMS**—This Time

## WRVQ-FM—Richmond

- (Jim Payne—M.D.)
- ★ **TACO**—Puttin' On The Ritz 1-1
- ★ **MEN WITHOUT HATS**—The Safety Dance 4-2
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 7-3
- ★ **SHALAMAR**—Dead Giveaway 20-16
- **THE POLICE**—King Of Pain 25-17
- **ROD STEWART**—What Am I Gonna Do
- **THE MOODY BLUES**—Sitting At The Wheel
- **MIDNIGHT STAR**—Freak-A-Zoid
- **THE BEE GEES**—Someone Belonging To Someone
- **ELTON JOHN**—Kiss The Bride
- **MEN AT WORK**—Dr. Heckyl And Mr. Jive
- **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream

## WXIL-FM—Parkersburg

- (Paul Demille—M.D.)
- ★ **LOVERBOY**—Strike Zone 5-1
- ★ **MEN WITHOUT HATS**—The Safety Dance 8-2
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All 12-4
- ★ **MICHAEL JACKSON**—(P.Y.T. (Pretty Young Thing)) 14-5
- ★ **CULTURE CLUB**—I'll Tumble 4 Ya 15-6
- **LIONEL RICHIE**—All Night Long (All Night)
- **LOVERBOY**—Queen Of The Broken Hearts
- **HEART**—How Can I Refuse
- **CROSBY, STILLS AND NASH**—Raise A Voice
- **JUICE NEWTON**—Tell Her No
- **STEVIE NICKS**—If Anyone Falls
- **ROD STEWART**—What Am I Gonna Do
- **THE FIXX**—One Thing Leads To Another
- **STACY LATTISAW**—Miracles
- **EURYTHMICS**—Love Is A Stranger

## WXLK-FM—Roanoke

- (Don O' Shea—M.D.)
- ★ **THE HUMAN LEAGUE**—(Keep Feeling) Fascination 4-1
- ★ **NAKED EYES**—Promises Promises 5-2
- ★ **STARBUCK**—The Full Cleveland 16-11
- ★ **THE POLICE**—King Of Pain 28-18
- ★ **ELTON JOHN**—Kiss The Bride 32-19
- **JOBOXERS**—Just Got Lucky
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **DAVID BOWIE**—Modern Love
- **KANSAS**—Fight Fire With Fire
- **PEABO BRYSON/ROBERTA FLACK**—Tonight I Celebrate My Love
- **DONNA SUMMER**—She Works Hard For The Money
- **ROD STEWART**—What Am I Gonna Do
- **PRINCE**—Delirious
- **GLENN SHORROCK**—Don't Girls Get Lonely
- **THE TALKING HEADS**—Burning Down The House

## WYCR-FM—York

- (J.J. Randolph—M.D.)
- ★ **BILLY JOEL**—Tell Her About It 4-1
- ★ **MEN WITHOUT HATS**—The Safety Dance 8-4
- ★ **ASIA**—Don't Cry 10-5
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 18-13
- ★ **LAURA BRANIGAN**—How Am I Supposed To Live Without You 27-19
- **PRINCE**—Delirious
- **BRYAN ADAMS**—This Time
- **JOBOXERS**—Just Got Lucky
- **ROD STEWART**—What Am I Gonna Do
- **AGNETHA FALTSKOG**—Can't Shake Loose
- **THE FIXX**—One Thing Leads To Another
- **SERGIO MENDES**—Rainbow's End
- **JOAN JETT AND THE BLACKHEARTS**—Everyday People

## WZYQ-FM—Frederick

- (Kemesabi Joe—M.D.)
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All 11-1
- ★ **MEN WITHOUT HATS**—The Safety Dance 13-2
- ★ **MICHAEL JACKSON**—Human Nature 8-4
- ★ **RICK SPRINGFIELD**—Human Touch 11-7
- ★ **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream 28-14
- **QUARTERFLASH**—Take Another Picture
- **JOBOXERS**—Just Got Lucky
- **PRINCE**—Delirious
- **THE MOODY BLUES**—Sitting At The Wheel
- **BONNIE TYLER**—Total Eclipse Of The Heart
- **STEVIE NICKS**—If Anyone Falls
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **ELO**—Four Little Diamonds
- **THE TALKING HEADS**—Burning Down The House
- **LIONEL RICHIE**—All Night Long (All Night)

## Southeast Region

## ★ PRIME MOVERS

- ★ **BONNIE TYLER**—Total Eclipse Of The Heart (Columbia)
- ★ **BILLY JOEL**—Tell Her About It (Columbia)
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All (Arista)

## ● TOP ADD ONS

- ★ **STEVIE NICKS**—If Anyone Falls (Modern)
- ★ **HUEY LEWIS & THE NEWS**—Heart & Soul (Chrysalis)
- ★ **THE KINKS**—Don't Forget To Dance (Arista)

## ■ BREAKOUTS

- ★ **LIONEL RICHIE**—All Night Long (All Night) (Motown)
- ★ **DAVID BOWIE**—Modern Love (EMI/America)
- ★ **MEN AT WORK**—Dr. Heckyl & Mr. Jive (Columbia)

## WAEV-FM—Savannah

- (J.D. North—M.D.)
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 2-1
- ★ **BILLY JOEL**—Tell Her About It 4-2
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All 11-7
- ★ **NAKED EYES**—Promises Promises 13-8
- ★ **SPANDAU BALLET**—True 17-11
- **LIONEL RICHIE**—All Night Long (All Night)
- **DAVID BOWIE**—Modern Love
- **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream
- **MADNESS**—It Must Be Love
- **THE MOODY BLUES**—Sitting At The Wheel

- **ROD STEWART**—What Am I Gonna Do
- **STEVIE NICKS**—If Anyone Falls
- **EURYTHMICS**—Love Is A Stranger
- **ANNE MURRAY**—A Little Good News
- **SERGIO MENDES**—Rainbow's End
- **AGNETHA FALTSKOG**—Can't Shake Loose

## WANS-FM—Anderson/Greenville

- (Rod Metts—M.D.)
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 10-1
- ★ **MEN WITHOUT HATS**—The Safety Dance 13-6
- ★ **FRANK STALLONE**—Far From Over 19-11
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All 23-14
- ★ **THE POLICE**—King Of Pain 26-15
- **STACY LATTISAW**—Miracles
- **DAVID BOWIE**—Modern Love
- **MEN AT WORK**—Dr. Heckyl And Mr. Jive
- **AGNETHA FALTSKOG**—Can't Shake Loose
- **JOAN JETT AND THE BLACKHEARTS**—Everyday People
- **THE KINKS**—Don't Forget To Dance
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **THE FIXX**—One Thing Leads To Another
- **PAUL ANKA**—Hold Me 'Til The Mornin' Comes
- **MADNESS**—It Must Be Love
- **PRINCE**—Delirious

## WBBQ-FM—Augusta

- (Bruce Stevens—M.D.)
- ★ **ASIA**—Don't Cry 10-3
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All 11-8
- ★ **BILLY JOEL**—Tell Her About It 16-11
- ★ **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream 29-21
- ★ **RICK JAMES**—Cold Blooded 30-25
- ★ **LIONEL RICHIE**—All Night Long (All Night)
- **DAVID BOWIE**—Modern Love
- **WHAM**—Bad Boys
- **STACY LATTISAW**—Miracles
- **HUEY LEWIS AND THE NEWS**—Heart And Soul

## WBCY-FM—Charlotte

- (Bob Kagan—M.D.)
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 1-1
- ★ **MEN WITHOUT HATS**—The Safety Dance 11-2
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All 19-6
- ★ **THE POLICE**—King Of Pain 25-15
- ★ **SHALAMAR**—Dead Giveaway 29-19
- **DONNA SUMMER**—Unconditional Love
- **DAVID BOWIE**—Modern Love
- **THE FIXX**—One Thing Leads To Another
- **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream
- **ELVIS COSTELLO AND THE ATTRACTIONS**—Everyday I Write The Book
- **MADNESS**—It Must Be Love
- **SHEENA EASTON**—Telephone (Long Distance Love Affair)
- **LIONEL RICHIE**—All Night Long (All Night)
- **STEVIE NICKS**—If Anyone Falls
- **THE MOODY BLUES**—Sitting At The Wheel
- **MEN AT WORK**—Dr. Heckyl And Mr. Jive

## WBGW-FM—Tallahassee

- (Jack Norris—M.D.)
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All 14-9
- ★ **PEABO BRYSON/ROBERTA FLACK**—Tonight I Celebrate My Love 23-15
- ★ **JUICE NEWTON**—Tell Her No 30-24
- ★ **RICK SPRINGFIELD**—Human Touch 31-27
- ★ **ROBERT PLANT**—Big Log 32-28
- **STEVIE NICKS**—If Anyone Falls
- **JOAN JETT AND THE BLACKHEARTS**—Everyday People
- **THE S.O.S. BAND**—Just Be Good To Me
- **THE COMMODORES**—Only You
- **BERLIN**—Masquerade
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **KANSAS**—Fight Fire With Fire
- **DONNA SUMMER**—Unconditional Love
- **MATTHEW WILDER**—Break My Stride
- **BOB SEGER AND THE SILVER BULLET BAND**—Old Time Rock 'N' Roll

## WBWJ-FM—Orlando

- (Terry Long—M. D.)
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 9-4
- ★ **FRANK STALLONE**—Far From Over 13-8
- ★ **RICK SPRINGFIELD**—Human Touch 14-9
- ★ **NAKED EYES**—Promises Promises 21-12
- ★ **MEN WITHOUT HATS**—The Safety Dance 25-16
- **ELTON JOHN**—Kiss The Bride
- **JEFFREY OSBORNE**—Don't You Get So Mad
- **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream
- **THE MOODY BLUES**—Sitting At The Wheel
- **ROBERT PLANT**—Big Log
- **SHEENA EASTON**—Telephone (Long Distance Love Affair)
- **LITTLE RIVER BAND**—You're Driving Me Out Of My Mind
- **GEORGE BENSON**—Lady Love Me
- **BRYAN ADAMS**—This Time

## WCGQ-FM—Columbus

- (Bob Raleigh—M.D.)
- ★ **MICHAEL JACKSON**—Human Nature 6-3
- ★ **CULTURE CLUB**—I'll Tumble 4 Ya 11-8
- ★ **MEN WITHOUT HATS**—The Safety Dance 12-9
- ★ **SHALAMAR**—Dead Giveaway 13-10
- ★ **RICK SPRINGFIELD**—Human Touch 14-11
- **LIONEL RICHIE**—All Night Long (All Night)
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **THE KINKS**—Don't Forget To Dance
- **THE MOODY BLUES**—Sitting At The Wheel
- **THE FIXX**—One Thing Leads To Another
- **PRINCE**—Delirious
- **ELVIS COSTELLO AND THE ATTRACTIONS**—Everyday I Write The Book
- **THE S.O.S. BAND**—Just Be Good To Me

## WCSC-AM—Charleston

- (Chris Bailey—M.D.)
- ★ **BILLY JOEL**—Tell Her About It 5-3
- ★ **FRANK STALLONE**—Far From Over 6-5
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 7-6
- ★ **NAKED EYES**—Promises Promises 11-8
- ★ **SPANDAU BALLET**—True 15-10
- **THE ANIMALS**—The Night
- **EURYTHMICS**—Love Is A Stranger
- **BRYAN ADAMS**—This Time
- **STEVIE NICKS**—If Anyone Falls
- **ELVIS COSTELLO AND THE ATTRACTIONS**—Everyday I Write The Book
- **PEABO BRYSON/ROBERTA FLACK**—Tonight I Celebrate My Love
- **JIM CAPALDI**—Living On The Edge
- **JENNIFER HOLLIDAY**—I Am Love
- **THE S.O.S. BAND**—Just Be Good To Me
- **MATTHEW WILDER**—Break My Stride

## WDCG-FM—Durham

- (Randy Kabrich—M.D.)
- ★ **MICHAEL JACKSON**—Human Nature 5-1
- ★ **BILLY JOEL**—Tell Her About It 2-2
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 14-3
- ★ **MEN WITHOUT HATS**—The Safety Dance 21-6
- ★ **ASIA**—Don't Cry 18-10
- **SHEENA EASTON**—Telephone (Long Distance Love Affair)
- **JUICE NEWTON**—Tell Her No

## WFLB-AM—Fayetteville

- (Larry Canon—M.D.)
- ★ **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream 31-14
- ★ **JUICE NEWTON**—Tell Her No 22-15
- ★ **BIG RIC**—Take Away 26-16
- ★ **THE MOTELS**—Suddenly Last Summer 40-28
- ★ **EDDIE RABBITT**—You Put The Beat In My Heart 39-29
- **MEN AT WORK**—Dr. Heckyl And Mr. Jive
- **LIONEL RICHIE**—All Night Long (All Night)
- **THE MOODY BLUES**—Sitting At The Wheel
- **ANNE MURRAY**—A Little Good News
- **STEVIE NICKS**—If Anyone Falls
- **STACY LATTISAW**—Miracles
- **ELVIS COSTELLO AND THE ATTRACTIONS**—Everyday I Write The Book
- **JARRAU**—Trouble In Paradise
- **MANHATTAN TRANSFER**—Spice Of Life
- **EURYTHMICS**—Love Is A Stranger
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **GRAHAM PARKER**—Life Gets Better
- **BOB SEGER AND THE SILVER BULLET BAND**—Old Time Rock 'N' Roll

## WHHY-FM—Montgomery

- (Mark St. John—M.D.)
- ★ **BILLY JOEL**—Tell Her About It 7-4
- ★ **JEFFREY OSBORNE**—Don't You Get So Mad 10-7
- ★ **MEN WITHOUT HATS**—The Safety Dance 15-8
- ★ **SPANDAU BALLET**—True 20-12
- ★ **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream 18-14
- **LIONEL RICHIE**—All Night Long (All Night)
- **STEVIE NICKS**—If Anyone Falls
- **PRINCE**—Delirious
- **MADNESS**—It Must Be Love
- **LIONEL RICHIE**—All Night Long (All Night)
- **DAVID BOWIE**—Modern Love
- **WHAM**—Bad Boys
- **STACY LATTISAW**—Miracles
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **EURYTHMICS**—Love Is A Stranger

## WHYI-FM—Miami

- (Frank Amadeo—M.D.)
- ★ **STACY LATTISAW**—Miracles 5-2
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 10-5
- ★ **THE S.O.S. BAND**—Just Be Good To Me 21-14
- ★ **DEF LEPPARD**—Footin' 19-15
- ★ **K.C. AND THE SUNSHINE BAND**—Give It Up 20-16
- **LIONEL RICHIE**—All Night Long (All Night)
- **DAVID BOWIE**—Modern Love
- **STEVIE NICKS**—If Anyone Falls
- **PRINCE**—Delirious

## WINZ-FM—Miami

- (Mark Shands—M.D.)
- ★ **PEABO BRYSON/ROBERTA FLACK**—Tonight I Celebrate My Love 2-1
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 12-3
- ★ **THE S.O.S. BAND**—Just Be Good To Me 25-5
- ★ **STACY LATTISAW**—Miracles 11-9
- ★ **HERBIE HANCOCK**—Rockit 17-12
- ★ **HAZEL DEAN**—Searchin' (I've Gotta Find A Man)
- **CYBROTROM**—Clear
- **THE POLICE**—King Of Pain
- **TOM TOM CLUB**—Man With The 4-Way Hips

## WISE-AM—Asheville

- (John Stevens—M.D.)
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 1-1
- ★ **ASIA**—Don't Cry 15-5
- ★ **LAURA BRANIGAN**—How Am I Supposed To Live Without You 17-6
- ★ **MICHAEL JACKSON**—Human Nature 18-7
- ★ **BILLY JOEL**—Tell Her About It 19-8
- **JOAN JETT AND THE BLACKHEARTS**—Everyday People
- **HUEY LEWIS AND THE NEWS**—Heart And Soul

- **GEORGE BENSON**—Lady Love Me
- **MADNESS**—It Must Be Love
- **THE BEE GEES**—Someone Belonging To Someone
- **ROD STEWART**—What Am I Gonna Do
- **THE FIXX**—One Thing Leads To Another
- **THE MOODY BLUES**—Sitting At The Wheel
- **PABLO CRUISE**—Will You Love Me
- **MEN AT WORK**—Dr. Heckyl And Mr. Jive
- **STEVIE NICKS**—If Anyone Falls
- **EURYTHMICS**—Love Is A Stranger
- **GEE FARROW**—Should I Love You

## WIVY-FM—Jacksonville

- (Dave Scott—M.D.)
- ★ **LAURA BRANIGAN**—How Am I Supposed To Live Without You 1-1
- ★ **SPANDAU BALLET**—True 11-6
- ★ **GEORGE BENSON**—Lady Love Me 12-7
- ★ **SERGIO MENDES**—Rainbow's End 13-8
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 28-21
- **NAKED EYES**—Promises Promises
- **MICHAEL MURPHY**—Don't Count The Rainy Days
- **MANHATTAN TRANSFER**—Spice Of Life

## WIXV-FM—Savannah

- (J.P. Hunter—M.D.)
- ★ **THE POLICE**—King Of Pain 15-8
- ★ **RICK JAMES**—Cold Blooded 22-14
- ★ **LAURA BRANIGAN**—How Am I Supposed To Live Without You 23-16
- ★ **LITTLE RIVER BAND**—You're Driving Me Out Of My Mind 25-18
- ★ **DEF LEPPARD**—Footin' -20
- **LIONEL RICHIE**—All Night Long (All Night)
- **LOVERBOY**—Queen Of The Broken Hearts
- **STRAY CATS**—(She's) Sexy + 17
- **THE BEE GEES**—Someone Belonging To Someone
- **AGNETHA FALTSKOG**—Can't Shake Loose
- **PRINCE**—Delirious
- **STEVIE NICKS**—If Anyone Falls
- **SHEENA EASTON**—Telephone (Long Distance Love Affair)
- **MANHATTAN TRANSFER**—Spice Of Life
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **ROD STEWART**—What Am I Gonna Do
- **STACY LATTISAW**—Miracles
- **EURYTHMICS**—Love Is A Stranger

## WJDX-AM—Jackson

- (Bill Crews—M.D.)
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All 5-3
- ★ **BILLY JOEL**—Tell Her About It 7-4
- ★ **LAURA BRANIGAN**—How Am I Supposed To Live Without You 9-5
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 10-6
- ★ **SPANDAU BALLET**—True 17-12
- **LIONEL RICHIE**—All Night Long (All Night)
- **MANHATTAN TRANSFER**—Spice Of Life

## WKRQ-FM—Mobile

- (Scott Griffith—P.D.)
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 7-1
- ★ **MEN WITHOUT HATS**—The Safety Dance 5-2
- ★ **BILLY JOEL**—Tell Her About It 18-12
- ★ **THE POLICE**—King Of Pain 25-21
- ★ **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream 31-25
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **MEN AT WORK**—Dr. Heckyl And Mr. Jive
- **JOAN JETT AND THE BLACKHEARTS**—Everyday People
- **ROD STEWART**—What Am I Gonna Do

## WKXX-FM—Birmingham

- (Steve Davis—M.D.)
- ★ **MICHAEL SEMBELLO**—Maniac 1-1

- ★ **MICHAEL JACKSON**—Human Nature 4-2
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 5-3
- ★ **BILLY JOEL**—Tell Her About It 9-4
- ★ **RICK SPRINGFIELD**—Human Touch 6-5
- **PRINCE**—Delirious
- **THE KINKS**—Don't Forget To Dance
- **THE BEE GEES**—Someone Belonging To Someone
- **THE MOODY BLUES**—Sitting At The Wheel
- **BRYAN ADAMS**—This Time
- **STEVIE NICKS**—If Anyone Falls
- **BOB SEGER AND THE SILVER BULLET BAND**—Old Time Rock 'N' Roll
- **HUEY LEWIS AND THE NEWS**—Heart And Soul

## WOKI-FM—Knoxville

- (Gary Adkins—M.D.)
- **PRINCE**—Delirious
- **THE MOODY BLUES**—Sitting At The Wheel
- **ROD STEWART**—What Am I Gonna Do
- **THE MOTELS**—Suddenly Last Summer
- **STEVIE NICKS**—If Anyone Falls
- **DEF LEPPARD**—Footin'
- **DAVID BOWIE**—Modern Love
- **MEN AT WORK**—Dr. Heckyl And Mr. Jive
- **BOB SEGER AND THE SILVER BULLET BAND**—Old Time Rock 'N' Roll
- **MINOR DETAIL**—Canvas Of Life
- **CARLY SIMON**—You Know What To Do

## WQEN-FM—Gadsden

- (Leo Davis—M.D.)
- ★ **MICHAEL JACKSON**—Human Nature 2-1
- ★ **AIR SUPPLY**—Making Love Out Of Nothing At All 5-3
- ★ **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream 15-8
- ★ **RICK JAMES**—Cold Blooded 21-14
- ★ **THE S.O.S. BAND**—Just Be Good To Me 27-18
- **THE MOODY BLUES**—Sitting At The Wheel
- **THE COMMODORES**—Only You
- **MEN AT WORK**—Dr. Heckyl And Mr. Jive
- **MADNESS**—It Must Be Love
- **ROD STEWART**—What Am I Gonna Do
- **BRYAN ADAMS**—This Time
- **THE KINKS**—Don't Forget To Dance
- **THE MOTELS**—Suddenly Last Summer
- **HUEY LEWIS AND THE NEWS**—Heart And Soul

## WQXI-FM—Atlanta

- (Jeff McCartney—M.D.)
- ★ **BONNIE TYLER**—Total Eclipse Of The Heart 1-1
- ★ **BILLY JOEL**—Tell Her About It 8-4
- ★ **THE POLICE**—King Of Pain 15-10
- ★ **KENNY ROGERS WITH DOLLY PARTON**—Islands In The Stream 24-14
- ★ **THE TALKING HEADS**—Burning Down The House 20-18
- **PEABO BRYSON/ROBERTA FLACK**—Tonight I Celebrate My Love
- **PRINCE**—Delirious
- **LIONEL RICHIE**—All Night Long (All Night)
- **THE KINKS**—Don't



# Radio

## Forum Examines Promotion Strategies

SAN FRANCISCO—The first step in planning a promotion is identifying the problem that particular promotion is intended to overcome, according to Bert Gould of WPIX New York, presenter of a promotion/marketing forum sponsored by the Broadcast Promotion Assn.

### RPC Report

Tuesday (30) during the RPC here. "Why do a tv ad or run a contest when there's no need to?" Gould asked. "Taking the time to see if a promotion is even necessary can save a station a lot of time and money."

Assuming there is a problem, he added, all possible other reasons—such as programming and engineering—must be excluded before the need for a promotion can be ascertained. For example, Gould said, a station might suffer from a low cume, despite a high quarter-hour share. In that case, the problem is getting more people to tune in; a major tv and print advertising campaign might provide the best solution.

On the other hand, Gould added, the reverse situation could exist: a high cume, but a low quarter-hour share. "That's when the contest comes in," he said. "Your goal is no longer getting people to listen, but to get them to listen longer—to literally force them to stay tuned."

The rules for a good contest? There are five, according to Gould: make sure it is simple, easy to win, worth winning, sensible for the station and entertaining.

"People want to win contests, not listen so hard they have to take notes just to enter. If you're going to give away one car, make sure it is easy to win, or else make sure enough other prizes are available so it's easy for people to win something. Make sure the prizes are worth winning, too. Above all, don't do a contest at all if it's not entertaining."

Sales promotions, too, should keep in mind these five rules; don't

## WGN Team Offers Its News Views

SAN FRANCISCO—Walking the fine line between "good times" and "credibility" is the key to building a winning relationship between the jock and the newscaster, according to the team of Bob Collins and Tom Peterson from WGN Chicago, who spoke at the recent NAB Radio Programming Conference here.

"I never mess with the body of a newscast," said Collins, the station's veteran afternoon air personality.

"And if it's a heavy lead story, don't touch it. Otherwise, before and after is open game."

The listener benefits from the casual interchange, in Peterson's view. "When there's flexibility, the newscaster is recognized as a human being," he said. "I'm always getting phone calls, letters and requests for pictures."

Collins said that the five-minute newscast represents "sacred time" to him. "Guys that jump into the body are destroying the credibility of the product," he said. "I'd go right to the news director to complain. As a rule, Tom is the leader and I follow." (LS)

please a client at the expense of a station's image, Gould advised.

"If a certain client insists he won't advertise unless his product is involved in a promotion," and at this point there's no need for it, either

turn him down or wait until his product can be used in a promotion, Gould said. "For example, if you're giving away a million dollars, but have no lesser prizes, that might be the time to call up the guy who wants

you to give away four poster beds over the air."

Panelist Mark Dugan, radio/tv columnist for the San Francisco Examiner, said the most important thing a radio station can remember is that press releases sent out to publications should contain information of interest to the publication's read-

ers rather than the radio station itself. To attract press attention, Dugan suggested, reduce the number of releases sent out, make sure mailing lists are kept up to date to avoid duplication and/or misdirection, and consider personal phone calls as a viable, and more productive, alternative. (TKA)

**ELMO 'n PATSY SINCE**

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Now they're aiming for skunks!**

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September 16, 17, 18	San Diego Performing Arts Center San Diego, CA	October 7, 8, 9	Sacramento Community Center Sacramento, CA	November 18, 19, 20	Portland Memorial Coliseum Portland, OR
September 21	Hayward, CA	October 13	Fremont, CA	November 25, 26, 27	Seattle Center Coliseum Seattle, WA
September 23, 24, 25	Anaheim Convention Center Anaheim, CA	October 14, 15, 16	Long Beach Convention Center Long Beach, CA	December 2, 3, 4 9, 10, 11	San Francisco Civic Center San Francisco, CA
		October 22	Brentwood, CA		

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SEPTMBER 17, 1983, BILLBOARD



# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	13	THE POLICE—Synchronicity, A&M	1	1	11	THE POLICE—King Of Pain, A&M
2	2	6	ASIA—Alpha, Geffen	2	7	6	HEART—How Can I Refuse, Epic
3	4	9	ROBERT PLANT—The Principle Of Moments, Atlantic	3	3	8	TRIUMPH—All The Way, RCA
4	5	6	HEART—Passionworks, Epic	4	2	7	ASIA—Don't Cry, Geffen
5	3	10	JACKSON BROWNE—Lawyers In Love, Asylum	5	6	6	KANSAS—Fight Fire With Fire, Epic
6	6	7	KANSAS—Drastic Measures, CBS Associated	6	8	5	ASIA—The Heat Goes On, Geffen
7	8	13	STEVIE NICKS—The Wild Heart, Modern	7	13	9	TALKING HEADS—Burning Down The House, Sire
8	11	3	THE MOODY BLUES—The Present, Threshold	8	4	16	THE FIXX—One Thing Leads To Another, MCA
9	7	13	LOVERBOY—Keep It Up, Columbia	9	9	9	ROBERT PLANT—Other Arms, Atlantic
10	10	7	STRAY CATS—Rant 'N' Rave With The Stray Cats, EMI-America	10	5	6	THE STRAY CATS—(She's) Sexy + 17, EMI-America
11	9	18	THE FIXX—Reach The Beach, MCA	11	15	8	LOVERBOY—Queen Of The Broken Hearts, Columbia
12	13	3	AC/DC—Flick Of The Switch, Atlantic	12	22	3	THE MOODY BLUES—Sitting At The Wheel, Threshold
13	12	13	TALKING HEADS—Speaking In Tongues, Sire	13	11	8	ROBERT PLANT—In The Mood, Atlantic
14	15	2	THE MOTELS—Little Roabers, Capitol	14	17	4	JACKSON BROWNE—For A Rocker, Asylum
15	19	5	DANNY SPANOS—Passion In The Dark, Pasha	15	12	11	THE POLICE—Wrapped Around Your Finger, A&M
16	16	6	ELVIS COSTELLO—Punch The Clock, Columbia	16	10	11	JACKSON BROWNE—Lawyers In Love, Asylum
17	17	20	QUIET RIOT—Metal Health, Pasha	17	29	4	DIO—Rainbow In The Dark, Warner Bros.
18	14	34	DEF LEPPARD—Pyromania, Mercury	18	16	4	DANNY SPANOS—Hot Cherie, Epic
19	18	6	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet	19	24	2	BIG COUNTRY—In A Big Country, Mercury
20	30	2	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI America	20	NEW ENTRY		GENESIS—Mama, Atlantic
21	25	2	BIG COUNTRY—The Crossing, Mercury	21	39	11	DEF LEPPARD—Foolin, Mercury
22	21	6	BILLY JOEL—An Innocent Man, Columbia	22	19	10	STEVIE NICKS—Enchanted, Modern
23	24	9	STEVIE RAY VAUGHAN—Texas Flood, Epic	23	36	10	LOVERBOY—Strike Zone, Columbia
24	NEW ENTRY		GENESIS—Mama, Atlantic	24	NEW ENTRY		DEF LEPPARD—Comin' Under Fire, Mercury
25	20	21	ZEBRA—Zebra, Atlantic	25	NEW ENTRY		SHOOTING STAR—Straight Ahead, Virgin/Epic
26	28	9	DIO—Holy Diver, Warner Bros.	26	18	7	BILLY JOEL—Tell Her About It, Columbia
27	37	2	RAINBOW—Street Of Dreams, Polydor	27	43	6	BRYAN ADAMS—This Time, A&M
28	35	16	ELTON JOHN—Too Low For Zero, Geffen	28	20	5	ASIA—True Colors, Geffen
29	27	5	THE ANIMALS—Ark, I.R.S.	29	45	3	AC/DC—Flick Of The Switch, Atlantic
30	32	24	Z.Z. TOP—Eliminator, Warner Bros.	30	34	17	THE FIXX—Saved By Zero, MCA
31	29	5	CONEY HATCH—Outa Hand, Mercury	31	26	16	THE POLICE—Every Breath You Take, A&M
32	38	2	THE BREAKS—The Breaks, RCA	32	14	10	THE POLICE—Synchronicity II, A&M
33	41	33	BRYAN ADAMS—Cuts Like A Knife, A&M	33	28	6	STEVIE RAY VAUGHAN—Pride And Joy, Portrait/Epic
34	44	2	BONNIE TYLER—Faster Than The Speed Of Night, Columbia	34	NEW ENTRY		QUIET RIOT—Cum On Feel The Noize, Pasha
35	23	11	QUARTERFLASH—Take Another Picture, Geffen	35	NEW ENTRY		ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book, Columbia
36	40	2	PETER SCHILLING—Error In The System, Elektra	36	31	2	THE MOTELS—Suddenly Last Summer, Capitol
37	33	9	PRISM—Beat Street, Capitol	37	NEW ENTRY		PRISM—Is He Better Than Me, Capitol
38	22	26	DAVID BOWIE—Let's Dance, EMI/America	38	NEW ENTRY		CONEY HATCH—First Time For Everything, Mercury
39	31	11	CHARLIE—Charlie, Mirage	39	NEW ENTRY		HELIX—Heavy Metal Love, Capitol
40	26	11	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	40	35	11	Z.Z. TOP—Sharp Dressed Man, Warner Bros.
41	34	8	DFX2—Emotion, MCA	41	27	11	QUARTERFLASH—Take Me To Heart, Geffen
42	NEW ENTRY		THE KINKS—State Of Confusion, Arista	42	25	2	Y&T—Mean Streak, A&M
43	46	2	ERIC MARTIN BAND—Sucker For A Pretty Face, Elektra	43	32	2	QUIET RIOT—Slick Black Cadillac, Pasha/Epic
44	49	2	HELIX—No Rest For The Wicked, Capitol	44	53	20	DAVID BOWIE—Modern Love, EMI-America
45	39	22	RICK SPRINGFIELD—Living In Oz, RCA	45	47	17	ZEBRA—Who's Behind The Door, Atlantic
46	43	4	GRAHAM PARKER—The Real Macaw, Arista	46	48	9	JOE WALSH—I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.
47	47	3	MINOR DETAIL—Minor Detail, Polydor	47	40	5	CHARLIE—It's Inevitable, Mirage
48	36	1	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	48	21	4	MEN WITHOUT HATS—The Safety Dance, Backstreet
49	45	19	FASTWAY—Fastway, Columbia	49	23	2	BONNIE TYLER—Total Eclipse Of The Heart, Columbia
50			DOKKEN—Breaking The Chains, Elektra	50	38	15	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA

## Top Adds

1	GENESIS—Mama, Atlantic (12 Inch)
2	RAINBOW—Rainbow, Polydor
3	BIG COUNTRY—The Crossing, Mercury
4	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI/America
5	PETER SCHILLING—Error In The System, Elektra
6	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis (45)
7	SOUTHSIDE JOHNNY AND THE JUKES—Trash It Up, Mirage
8	THE KINKS—State Of Confusion, Arista
9	STRAY CATS—Rant 'N' Rave With The Stray Cats, EMI-America
10	BOYS' BRIGADE—Boys' Brigade, Capitol

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

# Radio

## Good On-Air Promo Involves Listeners

SAN FRANCISCO—The key to effective on-air promotions is taking an emotional rather than an intellectual or cerebral approach to communication, says consultant Chuck Blore of Hollywood's Chuck Blore & Don Richman Inc.

Blore's two-hour forum, "The Basics: On-Air Promotion & Station Production," was sprinkled with examples of what to do—and what not to do—all guided by the premise that "you should stretch your emotions and make the audience feel something magnetic about the station itself."

"Your goal should be to make the person on the other end of the dial smile and say, 'Yeah, I've been there,'" Blore said. "You can do this by employing little sayings that make people feel good about themselves, or just good to be alive."

"The key is to be entertaining and provocative, but never ordinary. Never say something you can hear on the station across the street," Blore added. "I believe effective communication is the name of the game, and to communicate totally, you have to touch upon the listener's emotion and be memorable. The best form of on-air promotion is basically an extension of the programming that literally involves the listener with the station. And involvement equals loyalty equals larger cumes."

A similar philosophy, Blore said, should guide the actual production of those promotions. Too many stations do not devote enough time, or experienced personnel, to their productions, and that presents a real problem.

"I believe good production can add to a station's overall sound," Blore said, "and I also hold that nothing can diminish from that sound as much as poor production." Hints on improving productions, he explained, include going out on the street and interviewing people "to involve the public and carry through with that emotional appeal," using simple, basic, conversational English; and using children whenever possible.

"There's just something about kids," he said. "Everyone of us has a favorite kid in our lives—either we have a kid, we know a kid, or we were a kid. And whenever we hear a kid's voice on the radio, we put that favorite kid's voice in its place. People react to kids in a very positive way."

Good promotions, coupled with good production, will only help a station's reputation, "and you cannot reject reputation," Blore said. "Radio is really such an amazing weapon," he added, "and 'weapon' is a good word for it, because when the writing is good and the production is sharp, the listener can't help but get involved. It's just irresistible." (TKA)

## ANIMATED CONFRONTATION

### 'Friends' Meet 'Foes' For MTV Skirmish

SAN FRANCISCO—The only real conclusion reached at the animated "MTV: Friend Or Foe?" clinic Aug. 29 was that its billing, from a radio programming perspective, is an oversimplification of the issue.

The "friends" on the panel were Les Garland, vice president of programming for the Warner Amex music channel, who said that he had come to the convention "to give radio a kick in the rump," and John Lander, program director of KKBQ Houston, whose nightly "MTV Hour" from 10-11 p.m. is designed to "mirror the image" of the cable channel. The adversaries, to varying degrees, were consultants John Sebastian, who said that MTV was "a brilliant idea that's eroding our audience," and Jeff Pollack, who said that he sees the potential for "considerable (audience) sharing."

"You can join them, rather than beat them," said Pollack, "because they're probably here to stay. On the other hand, they'll eat away at your core because teens are their prime demos. Why should you do a simulcast with them and raise their cume? It's your pick."

The issue is more clear-cut to Sebastian. "Peaceful competitiveness is fine, but peaceful coexistence is not possible," he stated. "Jeff and Lee Abrams are nice guys, but there's no way I would do anything to help them. We have a real battle here, not only in terms of AOR fragmentation but also for the formats of the future."

Some programmers, said Pollack,

"believe that MTV really is cooling the competitive thing. They test records which radio might not need. And they take some of the pressure off having to play the new Oingo Boingo record with their 'exclusives.' Now, if they had a new Police record for a week, that would bother me."

MTV, claimed Sebastian, is "vastly overblown in its importance to the record community." Major labels, he went on, have "overreacted to MTV's impact on record sales. Radio is still a far more significant factor, which the companies seem to have forgotten. And they're giving favors to MTV that aren't really fair."

The consultant said he believes that as MTV faces more competition, "their strength and power will erode." With a note of braggadocio, he added, "If anyone had the money for a hybrid rock'n'roll cable station with a sound that's similar to the ones Jeff or I program, it would cut deeply into MTV. It could beat MTV."

Lander maintained that the impetus for his "MTV Hour" was his feeling that he would rather switch than fight. "We don't promote television watching, and it's not a run-away hour," he explained. "The music is familiar, and I think that it's helped our image, especially at nighttime."

Garland, in a prepared address, said that "there will always be radio—you can't take tv to the beach or watch it in the car," but that MTV is here to stay. "I can't blame radio programmers for feeling paranoid," he said. "They just have to learn from our example—don't fall into a bland trap." (LS)



# Radio

## Rick Carroll Setting Sights On New York

### YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

#### POP SINGLES—10 Years Ago

1. Delta Dawn, Helen Reddy, Capitol
2. Let's Get It On, Marvin Gaye, Tamla
3. Say, Has Anybody Seen My Sweet Gypsy Rose, Dawn featuring Tony Orlando, Bell
4. Love Me Like A Rock, Paul Simon, Columbia
5. We're An American Band, Grand Funk, Capitol
6. Brother Louie, Stories, Kama Sutra
7. Touch Me In The Morning, Diana Ross, Motown
8. Gypsy Man, War, United Artists
9. Live And Let Die, Wings, Apple
10. Here I Am, Al Green, Hi

#### POP SINGLES—20 Years Ago

1. My Boyfriend's Back, Angels, Smash
2. Blue Velvet, Bobby Vinton, Epic
3. If I Had A Hammer, Trini Lopez, Reprise
4. Hello Mudduh, Hello Fadduh, Allan Sherman, Warner Bros.
5. Heat Wave, Martha & the Vandellas, Gordy
6. Then He Kissed Me, Crystals, Philles
7. Surfer Girl, Beach Boys, Capitol
8. The Monkey Time, Major Lance, Okeh
9. Sally, Go 'Round The Roses, Jaynettes, Tuff
10. Mockingbird, Inez Foxx, Symbol

#### TOP LPs—10 Years Ago

1. Brothers & Sisters, Allman Brothers, Capricorn
2. Vi, Chicago, Columbia
3. We're An American Band, Grand Funk, Capitol
4. Killing Me Softly, Roberta Flack, Atlantic
5. Touch Me In The Morning, Diana Ross, Motown
6. Innervisions, Stevie Wonder, Tamla
7. The Dark Side Of The Moon, Pink Floyd, Harvest
8. Foreigner, Cat Stevens, A&M
9. A Passion Play, Jethro Tull, Chrysalis
10. Los Cochinos, Cheech & Chong, Ode

#### TOP LPs—20 Years Ago

1. My Son, The Nut, Allan Sherman, Warner Bros.
2. Trini Lopez At PJ's, Reprise
3. Bye Bye Birdie, Soundtrack, RCA Victor
4. Moving, Peter, Paul & Mary, Warner Bros.
5. Peter, Paul & Mary, Warner Bros.
6. Little Stevie Wonder The 12 Year Old Genius, Tamla
7. West Side Story, Soundtrack, Columbia
8. Days Of Wine And Roses, Andy Williams, Columbia
9. Sunny Side!, Kingston Trio, Capitol
10. The James Brown Show, King

#### COUNTRY SINGLES—10 Years Ago

1. You've Never Been This Far, Conway Twitty, MCA
2. The Corner Of My Life, Bill Anderson, MCA
3. Blood Red & Goin' Down, Tanya Tucker, Columbia
4. If Teardrops Were Pennies, Porter Wagoner & Dolly Parton, RCA
5. Darling You Always Come Back, Jody Miller, Epic
6. You're The Best Thing That's Happened To Me, Ray Price, Columbia
7. Kid Stuff, Barbara Fairchild, Columbia
8. Slippin' Away, Jean Shepard, United Artists
9. You Really Haven't Changed, Johnny Carver, ABC
10. I Hate You/All Together Now, Ronnie Milsap, RCA

#### SOUL SINGLES—10 Years Ago

1. Let's Get It On, Marvin Gaye, Tamla
2. Who's That Lady, Isley Brothers, T-Neck
3. Theme From "Cleopatra Jones," Joe Simon & the Main Streeters, Spring
4. Stoned Out Of My Mind, Chi-Lites, Brunswick
5. I've Got So Much To Give, Barry White, 20th Century
6. Gypsy Man, War, United Artists
7. Higher Ground, Stevie Wonder, Tamla
8. Baby I've Been Missing You, Independents, Wand
9. There It Is, Tyrone Davis, Dakar
10. Ghetto Child, Spinners, Atlantic

SAN FRANCISCO—Rick Carroll, pioneer of the "Rock Of The '80s" format, is negotiating to bring the hits-oriented "new music" platform to the New York market.

Carroll, speaking at a clinic called "New Music: What's It All About?," revealed on Aug. 30 that he hopes to install the format in the New York market by January. He would not discuss any other specifics. "Rock Of The '80s," designed by Carroll, Schwartz & Groves of Woodland Hills, Calif., is repped by Noble Broadcasting in San Diego. The consultant also told the gath-

ering that KROQ Pasadena, where "Rock Of The '80s" was born, will reduce its commercial load this week to "eight or nine" minutes from 13 minutes in preparation for the fall Arbitron book. The move is designed to reverse the station's slight decline to a 4.4 share in the spring ARB from a 4.6 rating in the winter.

Carroll, who shared the podium with consultant Paul Christy, the WABX Detroit program director, said he believes his format is also viable in Chicago and Miami. He said he is unsure, however, whether it can pull numbers in the Pittsburgh, Cleveland and Washington markets, since urban stations there react so quickly to dance-oriented rock.

A typical "Rock Of The '80s" listener, he said, is "active, vocal and trendy, fashionably dressed, a concert-goer and record buyer." He added that his studies show that children start listening to the format as early as age nine.

"The term 'new music' bothers me," Carroll complained. "The format is new on a national basis, but when we put new music into rotation six and seven times a day, it's old music after a week."

Christy, commenting that "We have become a song—as opposed to an artist-oriented—society," advocated airplay for local bands because "it gives your station a unique

position in the market, like playing imports." The decision to air a specific group is based "on what it isn't, like blatantly Def Leppard-sounding, or country, or AC." Some programmers, Carroll said, feel that "if the product can't be bought in the market, why play it? We feel that people will listen *because* they can't get it."

Asserting that instinct will always be a programmer's greatest tool, Carroll noted that "Paul and I come from the school of 'gut.' When I was 14 I learned that if you think a record is right for your audience, play it in a decent rotation and they'll react."

## Vox Jox

• Continued from page 15

Bill Mack is back in the saddle again. The veteran overnight trucking personality, who most recently served as a "goodwill ambassador" for Dallas' KLIF (and also did a nightly show on XERF), now hosts KLIF's 6 to 10 morning show. He's followed by a revamped schedule of Cathy Martindale 10 to 1, Jon Rivers 1 to 3, Tom Dooley 3 to 7 and Dallas country mainstay Jim Baker covering 7 to midnight.

\*\*\*

They don't have a PD yet, but WMZQ's come up with a news director. Filling the news void at Viacom's Washington country outlet, which recently lost both PD and ND, is John Ogle, who moves south a couple hundred miles from 1010 WINS, Group W's New York news flagship.

Linda Lerner joins Scott Shannon's Z-100 (WHTZ) New York as promotion director. She has been an account exec with Cohen & Marino advertising. ... Across town at WOR, Theresa A. Beyer moves from her perch as an account exec for the RKO AM outlet to serve as the station's creative services director. ... And Roz Frank, WNBC's helicopter traffic reporter, is spending yet another two weeks grounded. After she did a credible job filling in during Don Imus' vacation, PD Kevin Metheny is letting her sleep late while she pinch hits for afternoon personality Howard Stern.

\*\*\*

Moving around at Magic 106 (KMGG Los Angeles) are assistant PD Rick Kymala, who adds to his duties by becoming music director; Jesse Torrero, who becomes production director, and Steve Lehman, who joins the Century station as a weekend jock. ... After four months as acting news director at KMJM St. Louis (Magic 108), Mildred Gaddis has earned the title permanently. ... Speaking of St. Louis' Magic, a former PD there, Steve Weed, landed on his feet, joining Tulsa's KRMG-AM 74, a 50kv Swanson Broadcasting facility, as operations manager. ... At Magic 105.7, Judy Cerne moves up from her promotion director post at Cleveland's WBBG to become marketing and promotion manager for both 'BBG and its FM AC sister, WMJI.

\*\*\*

How would you like to tell Cousin Brucie all about top 40? That's what Uncle Drake/Chenault will be doing. They've just signed Brucie's WHMP-FM Northampton/ Springfield, Mass., which will air DC's "XT-40" and will be known on the air as "99.3—The Hot Spot" and

"The Rock That Sizzles."

Ron Ferris, who has been hosting WOMC Detroit's evening show since his return to the Motor City from KVEG Las Vegas, gets the gig permanently. ... GM Paul Sidney, a 19-year vet of Sag Harbor, L.I.'s WLNG (he started as PD in 1964, and the station has happily remained in that era ever since), was named president of the AM/FM combo at the station's 20th anniversary luncheon last month.

Gary Donovan, the former station manager for Anchorage's KENI, assumes the same role across town at Bob Bingham's KYAK.

\*\*\*

Congratulations to WSOC Charlotte's Mike Sheridan. He wins fame in Vox Jox for correctly answering our quiz: "What call letters did Y-100 use between their WMJR days as beautiful music and their final switch to WHYI?" Sheridan knew the station signed on as top 40 for less than a month as WLQY. Also entering the contest, but disqualified since he was the jock who signed Y-100 on (and lasted not a day beyond that airshift), was Roby Yonge. Roby is fine, still in Miami, doing Levitz spots.

WLQY today is mere miles from the Y-100 transmitter, the latter incarnation of Ed Little's WGMA at 1320, which after Little's country reign was for a very brief time WADY, the "Lady"—All Singles Radio. That fiasco probably convinced PD Dave Denver to revert to his real name, Ric Lippincott, and forget the whole matter. Today, as WLQY, the station features Al Ham.

Commendations and a one-way trip to 2648 Grand in Detroit go out to Dr. Louis Iacueo. He sent us an hour of Marvelettes music (Vox Jox, Aug. 27) backed with Larry Berger's 35-minute on-air explanation of what WPLJ is doing.

\*\*\*

WLXR/WLCX La Crosse PD Doug Lane leaves that post to fill the five-month-old programming vacancy at Louisville's WCII, where Ed Phillips quits acting out that part and returns to his original role as music director.

Ken Martin is back on country radio. The longtime PD of Columbia, S.C.'s WCOS-FM, then a part of the WMC Memphis morning team, and most recently with Plough's WHBQ there doing mornings while they were still oldies, is back on familiar turf as morning personality for Mobile's WKSJ Country.

Cable radio is growing, as evidenced by the CMA's first cable FM member. It's CTSN, Torrington, Conn.'s full time country cable outlet, which has been at it since 1979,

passing 21,000 homes, 300 of which are paying customers. (How's that? you ask. It's featured free as background on the public access channel, but 300 subscribers have opted to pay an additional fee to hook it up to their FM receivers.) Plans are to expand to nearby Waterbury.

\*\*\*

This week's easy listening score is Schulke one—as KBEE Modesto drops Bonneville in favor of SRP. ... Kenny Harris leaves Vancouver's CKNW/CFMI to return to Bermuda's ZBM, where he worked a decade ago. This go-round, he'll be in charge of promotion. ... If you're checking out DePaul basketball on Chicago's WGN, the play-by-play voice is local sportscaster Lorn Brown. Color is done by WGN's Chuck Swirsky at home and DePaul's Ed Manetta on the road.

Russ Spooner has a weekly guest on his WSB-AM Atlanta morning show during the football season, as Eddie Le Baron, CEO of the Falcons, takes to the mike Friday mornings.

Clint Edwards leaves Winchester, Va.'s WINC to join "Delmarava's Hot One Sea 93" (which translates to WSEA, Georgetown, Del.), where he'll do 7 to midnight. ... Ron Haney hired his afternoon personality on El Paso's B 94 FM (KEZB). He's Brad Edwards of KFI Los Angeles

New LP & Tape Releases, page 32

and 79 Q Houston. ... WCAU-AM Philly has a new business editor: Kevin S. Waldron, an account exec for Merrill Lynch, who is featured seven times daily on the CBS AM.

WFUN 97 (which will always be WFUN 79 to us) moves Nancy Fields from afternoons to middays and Mike Anthony from weekends to afternoons on the Ashtabula AC daytime. ... Ron Bleile is upped from jock to PD at "The Rock Of Richmond" (Ind.), WRIA FM 101.

Those in the Jacksonville metro now have two chances to hear the Transtar Radio Network. In addition to WAIV, Gainesville's WGGG, a few miles southwest, also made the switch to the satellite service last month. That move leaves Englishman David Baker out of his airshift. (Hear that, Todd Wallace? This may be the perfect guy for Beaulieu.) You can call him at (518) 465-0324.

The transformation from relaxation to "Hot Hits" on WMAR-FM Baltimore leaves easy listening jock Diane M. Strack out of work and looking for any announcing gig in the Boston area. Drop her a line at 33 Hemlock Terrace, Randolph, Mass. 02368. ... Jimi Bruce has left New York's Kiss (WRKS) and is looking for a fulltime air gig somewhere along the New York/Philadelphia axis. You can reach him at (212) 465-4889. ... Also looking is James Walston, who leaves Columbia, S.C.'s WOIC with its best night numbers in years. You can reach him at (212) 345-3158.

(Continued on page 82)

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# Radio

## Featured Programming

"Our test marketing indicates clearly that a weekly program featuring only modern music has limited chances for success on a national level," says Norm Pattiz, president of Westwood One, explaining his decision to cancel syndication of the "Rock Of The '80s Countdown" show hosted by KROQ's Freddie Snakeskin in Los Angeles.

"Obviously, I'm not very happy, but I can understand it," says Larry Groves, the KROQ music director and a partner in the Carroll, Schwartz & Groves consulting firm, which produced the show. Tested on 20 U.S. stations over a six-month period, Groves says that he recognizes the countdown "wasn't making any money" with a production cost of about \$1,500 per program.

"We received a lot of criticism from stations because they said they could do it themselves," he continues. "So we'll revamp it and give them things they can't reproduce, like more interviews. The show must go on."

\*\*\*  
Otis Conner Productions has made a neat little deal with the Curtis Publishing Co.: the Dallas-based syndicator will produce and market radio programming specials based on materials taken from the archives of the Saturday Evening Post.

The first project, a six-hour Christmas special with seasonal music composed and produced by Conner, will be sold to a network, he says. Writers began working on the script last week, combing through past issues of the Post, which began

publishing 40 years before the signing of the Declaration of Independence. The narrative copy will have a magazine format and include such seasonal pieces as O'Henry's "Gift Of The Magi," while the famed Norman Rockwell covers will be used in the promotion and merchandising of the specials. Conner foresees stations distributing Christmas cards, bumper stickers and "maybe" a Christmas album with the Rockwell motif.

Also in the planning stages are a "Celebration Of America" show for the Fourth of July and an Olympic series for the 1984 Summer Games in Los Angeles. "There's a lot of patriotic stuff," says the firm's Don Sundeen. "And we're going to use it."

\*\*\*  
Here are the latest offerings from "The Music Director" programming company of Indian Orchard, Mass.: "The Adult Contemporary Music Supply Service" is designed for secondary stations with "poor" record relations (Is there really such a thing?); "The Basic Gold Oldies Library" features 1,232 oldies from the '50s through the '80s; "Country Gold Oldies" includes 1,244 country hits in mono or stereo; "The Christmas Programming Package" not only contains 152 hits but also comes with a complete rotation plan(!); and the "Damn Good Programmers" series, composed of 271 songs on 18 reels, features music that may not have charted big but "sure sounds great on the radio." Budd Clain is the general manager; contact him at (413) 783-4626. LEO SACKS

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

- Sept. 11-17, Electric Light Orchestra, BBC Rock Hour, London Wavelength, one hour.
- Sept. 11-17, Eurythmics, Omni/Penthouse Magazine College Concert Series, London Wavelength, one hour.
- Sept. 12, Randy Jackson of Zebra, Guest DJ, Rolling Stone Magazine Production, one hour.
- Sept. 12, Robert Plant, Inner-View, Inner-View Network, one hour.
- Sept. 12, Dave Davies, Triumph, Rockline, Global Satellite Network, 90 minutes.
- Sept. 12-18, Anita O'Day, Music Makers, Narwood Productions, one hour.
- Sept. 12-18, Sylvia, Country Closeup, Narwood Productions, one hour.
- Sept. 16-18, Duran Duran, The Source, NBC, 90 minutes.
- Sept. 16-18, Jim Ed Brown, The Browns, Solid Gold Country, United Stations, three hours.
- Sept. 16-18, Joe Bushkin, Great Sounds, United Stations, four hours.
- Sept. 16-18, Dion, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Sept. 16-18, Tom T. Hall, Country Countdown, United Stations, three hours.
- Sept. 16-18, Loverboy, Heart, Eurythmics, Off The Record, Westwood One, one hour.
- Sept. 16-18, Pat Travers, Saxon, In Concert, Westwood One, one hour.
- Sept. 16-18, Chaka Khan, Budweiser Concert Hour, Westwood One, one hour.
- Sept. 16-18, ZZ Top, Off The Record Special, Westwood One, two hours.
- Sept. 16-18, George Benson, part two, Special Edition, Westwood One, one hour.
- Sept. 16-18, Rockabilly, Rock Chronicles, Westwood One, one hour.
- Sept. 16-18, Kansas, Robert Plant, Rock Album Countdown, Westwood One, one hour.
- Sept. 16-18, Alabama, Live From Gilleys, Westwood One, one hour.
- Sept. 16-18, Electric Light Orchestra Star Trak Profile, Westwood One, one hour.
- Sept. 16-18, Demento Destroys The Classics, Dr. Demento, Westwood One, two hours.
- Sept. 16-18, Maze, Klique, The Countdown, Westwood One, one hour.
- Sept. 17, Ringo's Yellow Submarine, ABC-FM Radio Network, one hour.
- Sept. 17, Oak Ridge Boys, Silver Eagle-Stars For Children V, part two, ABC Entertainment Network, 90 minutes.
- Sept. 17, America's Early Rockers, Solid Gold Saturday Night, RKO Radioshows, five hours live.
- Sept. 17-18, Jimmy Johnson, session guitarist, Chris Huston, record producer, Soundtrack Of The 60s, ABC Watermark, three hours.
- Sept. 17-18, Howard Keel, Musical, ABC Watermark, three hours.
- Sept. 17-18, Blue Oyster Cult, Captured Live, RKO Radioshows, 90 minutes.
- Sept. 17-18, Culture Club, The Hot Ones, RKO Radioshows, one hour.
- Sept. 18, Madness, Robert Palmer, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Sept. 18, West Coast Rock, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- Sept. 18, Little River Band, Spotlight Special, ABC Contemporary Network, 90 minutes.
- Sept. 18-21, Bertie Higgins, Rockweek, Continuum Radio Network, one hour.
- Sept. 18-24, Big Country, BBC Rock Hour, London Wavelength, one hour.
- Sept. 18-24, Tears For Fears, Omni/Penthouse Magazine College Rock Concert, London Wavelength, one hour.
- Sept. 19, Rindy Ross of Quarterflash, Guest DJ, Rolling Stone Productions, one hour.
- Sept. 19, Nona Hendryx, Special Edition, Westwood One, one hour.
- Sept. 19, Loverboy, Rockline, Global Satellite Network, 90 minutes.
- Sept. 19-25, Vic Damone, Music Makers, Narwood Productions, one hour.
- Sept. 19-25, Ricky Skaggs, Country Closeup, Narwood Productions, one hour.
- Sept. 22-25, Crosby, Stills, Nash, McGuinn, Mason, Don & Deanne On Blecker Street, Continuum Network, one hour.
- Sept. 23-25, Willie Nelson, Weekly Country Music Countdown, United Stations, three hours.
- Sept. 23-25, Platters, Dick Clark's Rock Roll And Remember, United Stations, four hours.

# Billboard® TOP 50 Adult Contemporary

Survey For Week Ending 9/17/83  
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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	10	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)	3
2	9	9	HUMAN NATURE Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)	
3	8	8	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)	
4	5	8	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)	
5	6	6	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)	
6	12	5	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)	
7	11	7	RAINBOW'S END Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)	
8	8	9	NIGHTS ARE FOREVER Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP)	
9	10	8	BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)	
10	13	4	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)	
11	4	13	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)	
12	9	17	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawko/Foster Frees, BMI)	
13	15	6	DON'T YOU KNOW HOW MUCH I LOVE YOU Ronnie Milsap, RCA 13564 (Kelso Herston, BMI)	
14	16	10	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems-EMI, ASCAP/BMI)	
15	7	12	BLAME IT ON LOVE Smokey Robinson With Barbara Mitchell, Tamla 1684 (Motown) (Chardax, BMI)	
16	18	5	SOMEBODY'S GONNA LOVE YOU Lee Greenwood, MCA 52257 (Cross Keys/Unichappell/Van Hoy, ASCAP/BMI)	
17	14	9	GARDEN PARTY Herb Alpert, A&M 2562 (Carbert, BMI)	
18	17	14	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)	
19	22	3	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)	
20	19	11	IT'S A MISTAKE Men At Work, Columbia 38-03959 (April, ASCAP)	
21	23	3	YOU PUT THE BEAT IN MY HEART Eddie Rabbitt, Warner Bros. 7-39512 (Malven/Cottonpatch/Dejamus, ASCAP)	
22	28	4	TELL HER NO Juice Newton, Capitol 5265 (Mainstay, BMI)	
23	25	5	DON'T FORGET TO DANCE The Kinks, Arista 1-9075 (Davray, PRS)	
24	24	7	LAWYERS IN LOVE Jackson Browne, Asylum 7-69826 (Elektra) (Night Kitchen, ASCAP)	
25	20	13	THE BORDER America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)	
26	29	3	SOMEONE BELONGING TO SOMEONE The Bee Gees, RSO 815235-7 (PolyGram) (Gibb Brothers/Unichappell, BMI)	
27	26	12	PUTTIN' ON THE RITZ Taco, RCA 13574 (UFA)	
28	32	2	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)	
29	30	6	PROMISES, PROMISES Naked Eyes, EMI-American 8170 (Rondor/Almo, ASCAP)	
30	21	12	WORDS F.R. David, Carrere 101 (PolyGram) (ASCAP)	
31	39	2	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rod Songs/DJA/Samuic/Almo, ASCAP)	
32	35	2	DON'T GET SO MAD Jeffrey Osborne, A&M 2561 (Almo/March 9/Gravity Raincoat/WB, ASCAP/Naymaker/Warner-Tamerlane, BMI)	
33	38	2	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI America 8172 (Mighty Mathison/Slapshot, BMI)	
34	34	3	MANIAC Michael Sembello, Casablanca 812516-7 (PolyGram) (Intersong/Famous/Warner Bros., ASCAP)	
35	NEW ENTRY		TROUBLE IN PARADISE Jarreau, Warner Bros. 7-28501 (Mighty Mathieson/Garden Rake/Slapshot, BMI)	
36	37	6	SWEET DREAMS Eurythmics, RCA 13533 (Sunbury)	
37	27	16	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel, Arista, BMI)	
38	31	18	ALL THIS LOVE Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)	
39	33	23	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)	
40	36	16	TRY AGAIN Champaign, Columbia 38-03563 (Walkin, BMI)	
41	43	2	ALL I NEED TO KNOW Bette Midler, Atlantic 7-89789 (ATV/Mann And Weil/Braintree/Snow, BMI)	
42	40	20	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)	
43	41	21	FLASHDANCE... WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)	
44	42	7	FL TUMBLE 4 YA Culture Club, Virgin/Epic 34-03912 (Virgin/Chappell, ASCAP)	
45	44	12	TAKE ME TO HEART Quarterflash, Geffen 7-29603 (Warner Bros.) (Narrow Dude/Bonnie Bee/Good/WB, ASCAP)	
46	45	19	HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)	
47	46	9	ONE MIND, TWO HEARTS Deran Craig, Curb 4-03982 (Hear No Evil/Miricott, BMI)	
48	47	9	WILD MONTANA SKIES John Denver & Emmylou Harris, RCA 13562 (Cherry Mountain, ASCAP)	
49	48	15	ALL THE LOVE IN THE WORLD Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI, admin. Unichappell, BMI)	
50	49	14	SUMMER LOVE/PIANO POWER George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)	

\* Bullets are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers).  
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## Out Of The Box HOT 100/AC

LOS ANGELES—"Trash It Up," the new Mirage single by Southside Johnny & the Jukes, is "a pleasant surprise" to KIQQ program director Paula Matthews, who credits producer Nile Rodgers with helping the group make the transition into the 1980s. "It's a real bright-sounding record," she says. "I love the track and the novel lyric." The programmer is also enthused about the new Motels single, "Suddenly Last Summer" (Capitol), which she calls "true to their sound," and feels that Dave Edmunds' "Information" (Columbia) will firmly establish him "in the public's eye."

### AOR

PITTSBURGH—When it comes to articulating the working class sensibility, says WDVE music director Ron Nenni, nobody does it better than Joe Grushecky and the Houserockers. The title cut from their new MCA album, "Cracking Under Pressure," is what he terms "a big reaction song, danceable and very street." "Rock And Roll Heart," he adds, is more mainstream, "in the Tom Petty vein," but just as "honest." The new Scottish group Big Country excites him for its energetic power chord sound on "In A Big Country" (Mercury), while "Breaking The Chains," taken from album of the same name by the Los Angeles group Dokken (Elektra), reminds him of the "melodic metal" made by the Scorpions.

### BLACK/URBAN

CLEVELAND—Paul Young's "Wherever I Lay My Hat (That's My Home)," his new single for Columbia, written by Norman Whitfield and Marvin Gaye, is "the most outstanding piece of music" WDMT's Dean Dean has heard all year. "It's just spectacular," says the music director, who describes Young's vocal as a cross between Sam Cooke and Kenny Loggins over "Sexual Healing" beat-box effects. Jennifer Holliday's "I Am Love" (Geffen) is another tune that's generating "instant phones," according to Dean, who feels that the singer demonstrates "everything it takes" on the disk, produced by Maurice White, to establish herself as one of pop's premier vocalists. He adds that adults are responding to Lydia Murdock's "Superstar" (Team Entertainment), the answer record to Michael Jackson's "Billie Jean."

### COUNTRY

ALEXANDRIA, La.—KRRV program/music director Bea Mitchell is looking forward to hearing more from Steve Earle on the basis of his new Epic single, "Nothin' But You." "It's a refreshing rockabilly-oriented sound for country radio," says Mitchell, noting that it exudes "that old Lubbock feel." He also believes the new single by Atlanta, "Dixie Dreaming" (MDJ), is sure to "make some numbers." "I don't know how to explain it," he says of the follow-up to the nonet's first hit, "Atlanta Burned Again Last Night." "It's just nice and smooth."  
LEO SACKS



## Florida Stores Think Small, Grow Steadily

By EARL PAIGE

LOS ANGELES—Too many small record/tape stores become overly ambitious and overextend themselves in terms of inventory and personnel, in the opinion of Jan Ernst of two-unit Rainbow Records. A true family operation, Rainbow, with stores in Fort Myers and Cape Coral, Fla., grew slowly.

"Actually, our friends all told us we were crazy to open up a record store in 1979 when business was at its worst," she says. From the start, Jan and her husband Bryan, along

(Continued on page 32)



**PEN STROKER**—Charlie Daniels signs autographs for some of the more than 1,600 fans who jammed a Walmart in Athens, Tex. during a promotion for Daniels' newest album, "Decade Of Hits."

## Ideas Worth 'Stealing' Exchanged Session On Merchandising Proves Lively, Informative

SAN FRANCISCO—Ideas flew so fast and furiously during a merchandising session at the VSDA convention that even the panelists were pausing to field questions from one another.

In a panel frequently punctuated by the humor of moderator Bob Bigelow of Bigelow Video, Minneapolis, Portland, Ore. dealer Tom Keenan said he would immediately "steal the full week rental idea" from fellow panelist Troy Cooper.

Keenan, of Everybody's Video Vault, and Cooper, of Video Stores Galore, Lafayette, La., were joined by Jeff Freedman of Planet Video, Lavonia, Mich.; Michael Hargreaves of Video Station, suburban Minneapolis (Robinsdale); and George Landon of nearby Creative Home Video, Milpitas, Calif.

The panel's boast of ideas worth stealing has become schtick at VSDA. The organization's president, Washington retailer Frank Barnako, opened this year's convention by noting that "Two On Tuesday," a ploy revealed last summer, "more than paid for my trip to Dallas last summer" (for the first VSDA convention).

"Two On Tuesday" came in for more mention here, too, as a way to drive in business for the traditionally dull first half of the week by offering two movies for the price of one.

If there were a single sales idea this year likely to be "stolen," it could well be "More On Sunday,"

offered by Freedman. Noting that he was tired of tying up rental inventory over the weekend, Freedman explained that he prices movies for \$2 on Saturday if returned the next day. Then he spurs Sunday business with a second incentive: customers bringing in movies on Sunday get a bargain with three movies for \$5, which are not due back until Wednesday.

Indeed, how to maximize weekend sales came under heavy scrutiny and brought the first of several rounds of applause after Landon made a vigorous defense of the controversial idea of night slot return in front doors. "It works. We come in on Monday and see 150 movies on the floor," he claimed. "My biggest fear now is the pile is so high they can reach back in and grab some."

Problems revolving around night slot returns range from hassles with customers who swear they brought in a missing title to how to handle the paperwork facing whoever opens the door Monday. Cooper also offered a solution: "We label the movies alphabetically with a tag, so on Monday it's easy to sort them out into various piles by customer name. Then we're not stopped cold by those returned without the rental slip. We have the duplicate rental

slip."

Bigelow enlivened the audience, leaving the rostrum to kiss Cooper when the Louisiana dealer outlined a program for merchandising movies by category with a monthly theme.

Cooper's best promotion used what he called a "cops and robbers" theme. Noting a modest budget of \$75 for each of the stores, Cooper praised the creativity of his staff. Culminating on a Saturday, when he prefers to see monthly programs end, the promo involved staff dressed in '30s gangster garb. An antique auto dealer offered a special display of cars. "We had people shooting blanks all over the place. We had to get the sheriff involved, because we didn't want someone to pull a gun with real bullets out of their glove compartment."

Not all promotions make dealers heroes. Landon said some church members were angered over a promo for "Playboy," volumes one and two. "But that's okay," he added. "We have Disney product and inspirational titles." He also added that local media was "underwhelmed" by his Darth Vader promotion. "They thought it was old news. We spent \$3,000 and made our own noise." **EARL PAIGE**

## VSDA Battles Rage Over Rental, Taping

• Continued from page 4

the stage by warning that a ruling on the issue by early 1984 is "something I would not be sure of." He added that the decision could have "political fallout" for the disputed First Sale battle, and noted that it is "quite unusual" for the Supreme Court to carry over such cases from one annual term to the next.

During a heated question and answer period, Wayman was challenged by attendees only once, but Ruttenberg repeatedly had to admonish delegates on their remarks to Attaway, which Ruttenberg termed "comments, not questions."

Attaway, meanwhile, sought to convince delegates that "the interests of the studios and the VSDA are not antagonistic." Elaborating, the MPAA attorney asserted, "The studios are not against rental—they've so testified in Congress. It's not in the studios' interest to raise prices beyond what would constitute max-

imizing the market."

Although he avoided direct responses to many of Wayman's remarks, Attaway did confront his adversary's use of the term "tax," saying, "It's fine with me if Jack wants to call it a tax, if he will call a ticket to a theatre a tax. Some of that goes to the creator."

Among other volatile charges made were two references by Wayman to mass merchandisers as preferred customers for suppliers and the motion picture studios providing their feature titles: "That's where Hollywood really wants to hit. You'll see movies go from \$5 a day to \$8 a day in rental."

"The studios make 100% to 400% profit, the distributors 10% to 15%, the dealers 20% to 25%. Hollywood has no inventory, since it uses duplicators. (And) Hollywood wants the business to go to the mass merchandiser. They have approached them, so why else would they do this?"

www.americanradiohistory.com

## IN L.A., SHERMAN OAKS

# Tower Chain Making Major Video Splash With Two New Units

By JOHN SIPPEL

LOS ANGELES—Russ Solomon and Stan Goman of Tower Records may be latecomers in the video retailing ballgame. But their shake-down cruise in freestanding video at two stores here, one on Sunset Strip and the other on Ventura Blvd. in Sherman Oaks, can be considered significant.

Everything has been carefully mapped at the Tower Video outlets. The huge exterior signs, with blood-red lettering on a yellow background, subtly bely the two outlets' connection with nearby Tower Records stores, where the signs have the same lettering in yellow on a red background.

The interiors of both stores are designed to create the impression of a standout place to shop. Six tv monitors, including four 19-inch Sonys and two NEC monitors, all carry the same recorded video program through an impressive store sound system. Salt-and-pepper carpeting blends with black, white and purple in the fixturing and counters.

The dominant video thrust of the four-week-old Sunset store is obvious. There's a convenient ramp in addition to a step down into the sunken living room effect of the main videocassette rental and sale area.

All rental titles are alphabetized in the store's largest single area. The shelves hold legible titles spine-out. At least one of the three persons on the floor is always behind that counter. Approximately 1,200 to 1,300 different titles are available in this videocassette-only rental inventory. Manager Robby McDonald says he will eventually have 1,600 titles, with new titles replacing outdated ones.

Rentals are normally \$2.50 for about 90% of the titles, with X-rated and the top 15, which changes weekly, going for \$5 daily. Tower introduced a month-long discount rental policy Wednesday (7), with all rentals at \$2.50 on a two-for-one policy. Deposits can be charged on a credit card or paid by personal check. Tower Video has no club plan.

The videocassette-for-sale area is made up of floor-based five-foot-high double-faced consoles on which all empty packages are displayed face out. McDonald, who believes in classifying his stock, currently offers such categories as premiere (new releases), kids, foreign, classics, sci-fi, horror, comedy and educational.

Videodisks are displayed in a separate area, where they are housed in standard 12-inch browser boxes. Currently "all" laser disks (500 to 600 titles) are inventoried, McDonald says, and he has between 300 and 400 CED titles. Videodisks are not rented at the stores.

Tower Video stocks demonstration games and computer hardware for Intellivision, Coleco and Atari, along with a good selection of the top-selling game cartridge titles and some catalog. McDonald says that game title sales are down, but that he expects a pickup as the holidays approach. He envisions a day soon when it will be strictly a top 10 titles business.

McDonald says he misses running a video department within a Tower Records store, as he did until Tower video opened a month ago. But he's

(Continued on page 81)

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## ComputerLand In Laramie Off To A Promising Start

LOS ANGELES—Jenny and Robert Garrison opened their second ComputerLand store in Laramie, Wyo. July 28 at grand opening festivities that pulled a crowd of more than 100. "For a town of about 24,000," says Robert, "that is a quite a turnout."

Now nearly one month old, the 800 square foot Satellite store reports sales figures near its early projections. The decision to open a Laramie location, they say, came be-

cause a number of Laramie residents dropped by the Garrison's Cheyenne store to purchase computer systems.

They decided to open a Satellite location in Laramie, they say, so their customers there could purchase add-ons and software. They also note that Laramie houses a major university, and many of the students and professors are prime targets for computer products. "The customers here are more exposed to computers," Robert Garrison says. "They are looking for software, accessories and peripherals." The store also acts as a pickup point for orders from the Cheyenne Computerland.

The Garrisons find their customers are generally extremely knowledgeable about computers. They are looking for entertainment, but also inquire about business, financial and word processing programs.

It is estimated that about 20% of the Garrisons' software sales are games. Software makes up about 40% of the purchases at the store.

This fall, Robert Garrison is looking forward to seeing how sales go on the new IBM Peanut and other new personal computers rumored in the works. And he plans to keep abreast of the latest in the software industry.

"But the industry changes so fast. It means keeping up with the 'hits,'" he adds. "I am planning to have a poster with the 'top 10' selling software selections for that week listed." The list would appear in the form of a counter-top card.

## Now Playing

### Video Dealers Hear Computer Pitch

By FAYE ZUCKERMAN

★ ★ ★

Why video specialty stores should carry computer software was the main theme running through a panel on "The Growth Profit Centers: Accessories & Games" held at the recent Video Software Dealers Assn. conference in San Francisco. The consensus among the panelists, who represented the home computer software industry, was that video software retailers already understand how to retail "hits," and computer software has become a similar product.

Said panelist Michael Katz, president of computer software manufacturer Epyx, "It is the kind of product you (video retailers) are used to. You know about it—and you know how to merchandise it."

Retailers in the audience challenged the panelist by calling the computer industry too volatile and mentioning their excess stocks of video games.

Panelist Bob Brownelle of SKU, a Berkeley-based computer software distributor, explained that the computer market is far more stable and has many titles that consistently sell. "With video games only one out of several titles sold a large amount," he said. He added that it was difficult to tell which title would become a top seller.

"There are a broad category of titles to be carried," he noted. "VCR owners usually own a computer as well. Your stores' clientele are already interested in computer software."

Richard Lionetti, representing software distributor Softsel, said that \$1 billion worth of software sold at retail in 1982. "It is estimated that this year it will be a \$8 billion industry," he added.

### Florida Stores Grow Steadily

• Continued from page 31

with his brother Barry Ernst and Barry's wife Liz, played it close.

Another key to Rainbow's growth and stability, the Ernsts say, has been the decision to avoid the Lorelei lure of glamor product categories, although they are considering adding prerecorded video and have moved beyond the basic accessories to handle music motif T-shirts.

As for the basics, the stores stock the Hot 100 singles at \$1.57. They discount \$8.98 LPs and cassettes to \$7.71, an unusual figure designed to take into account the Florida sales tax. Cassettes, which Jan Ernst says are overtaking disks in sales, are not displayed openly, although the Ernsts have considered installing a theft-preventive device.

The Ernsts have seen "several other record stores in the city come and go" since opening a 1,000 square foot store in a strip near Coralwood Mall in Cape Coral in May, 1979. The Fort Myers store, now 3,500 square feet after a wall was knocked out, opened 18 months later. It's free standing on the city's main route, Cleveland Avenue. The main source of competition is a Record Bar a mile away.

Both stores are open from 10 a.m. to 9 p.m. Monday-Saturday and from noon to 6 p.m. Sunday.

New Conversions: "Lunar Leeper" by Sierra On-Line is now available for the VIC-20 on cartridge. It's a space arcade game in which players must save "spacemen" from the Lunar Leepers. Soon to come from the Coarsegold, Calif. firm is a series of educational games featuring Lunar Leeper itself.

"Moondust," "Trashman" and "Astroblitz" are all now available for the Commodore 64 from Creative Software, based in Mountainview, Calif.

Finally, "Blade of Blackpoole" will be introduced for the Commo-

dore 64. This title is believed to be the first graphic adventure made available for the machine. Also being shipped from Sirius Software, based in Sacramento, is "Gruds In Space" for the Apple computer.

Coming Soon: Look for VIC-20 titles to come out on cassette only. Many of the computer software companies are finding cartridges for the VIC-20 machine, outdated by Commodore when it introduced the more powerful 64 at a similar price, too expensive. Instead of re-ordering blank cartridges, they plan to convert software for that machine to cassette.

## 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; CD—Compact Disc; CA—cassette; 8T—8-track cartridge. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

### POPULAR ARTISTS

- ASHFORD & SIMPSON  
High Rise  
LP Capitol ST122B2
- BARNES & BARNES  
Soak It Up  
LP Boulevard B52 38928 (CBS).....No List  
CA B5T 38928.....No List

(Continued on page 60)

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Top 25 Video Games™												
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This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department.					Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
			TITLE	Manufacturer	Catalog Number	WEEKS AT #1						
1	4	5	Q-BERT	Parker Brothers	5360	7	•					
2	1	15	ENDURO	Activision	AX-026		•					
3	2	29	MS. PAC-MAN	Atari	CX 2675		•					
4	3	25	CENTIPEDE	Atari	CX 2676		•	•				
5	5	11	BURGER TIME	Intellivision	4549		•			•		
6	10	5	POLE POSITION	Atari	CX 2694		•	•				
7	9	9	ROBOT TANK	Activision	AX-028		•					
8	8	9	JUNGLE HUNT	Atari	C-2688		•					
9	11	51	PITFALL	Activision	AX-108		•			•		
10	6	19	KEYSTONE KAPERS	Activision	AX-025		•					
11	7	35	RIVER RAID	Activision	AX-018		•			•		
12	19	3	KANGAROO	Atari	CX 2689		•	•				
13	12	53	FROGGER	Parker Bros.	5300		•	•		•		
14	21	3	DECATHLON	Activision	AZ 030		•					
15	15	27	ZAXXON	Coleco	2435		•			•		
16	20	11	MINER 2049	Tigervision	7008		•					
17	22	3	CRACK POTS	Activision	AX 029		•					
18	16	53	PAC-MAN	Atari	CX 2646		•	•				
19	13	11	GALAXIAN	Atari	CX 2684		•	•				
20	14	27	DONKEY KONG JR.	Coleco	2601					•		
21	17	13	LOOPING	Coleco	2603					•		
22	<b>NEW ENTRY</b>		PLAQUE ATTACK	Activision	AX 027		•					
23	18	29	PHOENIX	Atari	CX-2673		•					
24	24	19	OINK	Activision	AX 023		•					
25	25	53	DONKEY KONG	Coleco	2451		•	•		•		

•Denotes cartridge availability for play on hardware configuration.



## More Video At Record Factory Chain Accelerates Commitment In Face Of Competition

By EARL PAIGE

SAN FRANCISCO—Adding pre-recorded video to the second of its 30 existing units after just a month of pilot testing, the Record Factory chain based here offers examples of the motives behind record/tape marketers' accelerating swing into video. According to marketing vice president Bob Tolifson, one of the most potent reasons is also one of the most basic: to minimize the chance that customers will shop elsewhere.

Tolifson's view is summed up by Pam Barkey, night store manager at the suburban Colma Serra Center outlet, who reports, "Video was the one reason people were leaving here to shop at the Warehouse. We had so many requests for movie rentals. Now we can hold those customers."

Because of the intense competition between area record/tape chains now sparring for video dollars (Billboard, Sept. 10), Tolifson won't disclose his next ploy in tapping video, nor will he say how soon more Record Factory outlets will add video sections.

But he's clearly behind the area. "You have to have it," he says of

video rental. Competition alone isn't the reason, however. "Video has staying power. This extends even to the hardware—I've had my own Betamax five years now."

Record Factory, like other West Coast record/tape chains, contends that the Warehouse in particular has forced the video issue. Two Record Factory executives were at the Video Software Dealers Assn. (VSDA) convention here, at which VSDA officer and Seattle area retailer Weston Nishimura, Videospace, pointedly spoke of Warehouse's \$1 rentals.

"In terms of short range positioning, what Warehouse is doing is very smart," Tolifson says. "Long-term positioning? Well, it's not smart." Tolifson says he keeps an eye on the nearby Warehouse outlet and is "amazed" at the traffic as well as with its apparent success in adult video product, even though the unit is in a mall, a location traditionally wary of that product category.

"But say they rent 2,000 movies a day. That's reasonable. Look at the cost of handling. It has to be 60-70 cents. So what are you doing?"

All the same, Record Factory, in

an effort to remain competitive, is renting some selected titles at \$1. It rents X-rated and extra length regular movies at \$5 and goes \$3 per movie per day on everything else. Its catalog gives some indication of the spread: 200 drama and adventure titles, 59 horror and science fiction, 50 comedy, 52 children's/family, 38 concerts and 42 adult programs with a few instructional titles. Stock is in both VHS and Beta. There is no club membership required.

Further streamlining and simplification can be seen here in the use of round tags, one for VHS, the other Beta. The tags are on hooks directly under the empty movie box. Customers shop an 80-foot-long wall display and bring the appropriate tag to the counter in the rear to rent or purchase a movie.

Stock is maintained in three separate sections: adult, new release and general catalog. Impact plastic hangers used for LPs easily accommodate the empties, which the staff opens and then seals with a meal sealer and hair dryer.

Burkey and assistant manager Ann Flower say that the introduction of video has excited the store's

(Continued on page 81)

## Record Bar Chief Cruickshank Sees Major Five-Year Growth

• Continued from page 1

nal chairman-president-five vice presidents structure. Now we have three senior vice presidents—Ralph King, Dan Surlis and Sandra Rutledge—along with vice presidents Ed Berson and Rich Gonzales and room for maybe nine more vice presidents. I see, for example, an operations and a sales vice president in the near future," Cruickshank says.

Record Bar's growth pattern is based on a three-column base, Cruickshank notes. "Technological equipment, meaning such things as a proper air conditioner and efficient shelving in a store; proper procedures or systems, ranging from payroll to new methods of time-saving, and a management system that motivates our people are the foundation to our future. Combined, they generate the power we need. Do you realize that market research indicates the average worker is using only 30% of his potential?"

"The Record Bar intends to establish feedback loops," Cruickshank continues. "The chain grew rapidly, so we had to systematize. Now we are going to do individual temperature taking. We want to establish a regular attitude survey base. We will canvass employees at all levels personally once a year with an outside organization. We will have such surveys inside biannually. Personnel director Lou Goetz and human resources director Arlene Bergman will monitor these surveys.

"We've initiated monthly employee problem-solving meetings. We want each employee's ideas on problem areas, and we'll go into things like their ideas about new products we just introduced or could introduce. After the meeting, one employee of that store group is delegated to inform Arlene Bergman of noteworthy developments in each meeting.

"Further implementing the concept of the importance of the indi-

vidual employee to the Record Bar is our Operational Improvement Projects innovation. If any employee has an idea, he can if necessary call together his fellow employees and explain it to them. For example, data processing has often made recommendations to management via such a get-together. I'd say 90% of the ideas culled so far have been acted upon positively by Bar management," Cruickshank adds.

"We expect to involve store managers more. They will be graded by their superiors on the three-column concept I explained earlier. There will be more intensive management and leadership training both in Durham and in the field. Farr Associates, with whom I was associated before coming to the Bar, will help hone those skills.

"People tend to do things 'inspected' and not 'expected.' We expect to create an atmosphere where people feel closely involved, where rewards are forthcoming. Managers will receive bonuses for shrinkage and operational cost control, for managing their people well. When time comes for raises, we will have tracked our employees to see how well they have performed according to our criteria. We want to support a culture of dynamic people interested in employees, thus creating sales so a company can grow.

"By thinking ahead five years, we must consider how we can best meet the needs of our customer and how we can best motivate our employees to work all out for their company," Cruickshank goes on, "We need to ask the employee what our customers want. We did that early this year and found out through them that we needed to adhere more to the mold of a record/tape retailer. As a result, we have broadened and deepened our album and singles inventories."

Cruickshank expresses optimism, pointing out that when he came aboard, he discussed sales goals with Barrie Bergman, with both conclud-

ing they were not high enough. They raised those quotas "a couple of million dollars." A combination of good business, aggressive pricing and advertising and strong employee support made the goals attainable, Cruickshank avers. "We saw 20% to 30% increases resulting," he says.

Record Bar's purposes are four-fold, Cruickshank notes. "We must become the best home entertainment retailer; we must satisfy customer needs; opportunity for our employees must create quality growth; all of which combine to produce a good return on investment."



'FOOD BAR'—Ron Cruickshank, president, Record Bar, has announced chain's intention of diversifying into food store adjuncts as part of firm's long range targeting.

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## Video Music Programming

As of 9/7/83

### 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:

Joey Harris & the Speedsters, "You Never Call Me." MCA  
Heart, "How Can I Refuse," Epic  
Kagney & the Dirty Rats, "Dirty Rats," Motown  
Oingo Boingo, "Nothing Bad Ever Happens To Me." A&M  
Roman Holliday, "Don't Try To Stop It." Jive  
Tim Scott, "Swear." Warner Bros.  
Tears For Fears, "Pale Shelter," Mercury

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

Asia, "Don't Cry," Geffen  
Asia, "The Smile Has Left Your Eyes." Geffen  
Jackson Browne, "Lawyers In Love," Elektra  
Def Leppard, "Foolin'," Mercury  
Fixx, "One Thing Leads To Another," MCA  
Billy Idol, "Dancing With Myself," Chrysalis  
Billy Joel, "Tell Her About It," Columbia  
Kansas, "Fight Fire With Fire," CBS Associated  
Loverboy, "Queen Of The Broken Hearts," Columbia  
Men Without Hats, "Safety Dance," Backstreet  
Moody Blues, "Sittin' At The Wheel." Threshold  
Robert Plant, "Big Log," Atlantic  
Quarterflash, "Take Me To Heart," Geffen  
Rainbow, "Street Dreams," Polydor  
Bob Seger, "Makin' Thunderbirds," Capitol  
Donna Summer, "She Works Hard For The Money." Mercury  
Stray Cats, "Sexy + 17," EMI America  
Talking Heads, "Burning Down The House," Sire  
ZZ Top, "Sharp Dressed Man," Warner Bros.

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

Alarm, "The Stand," IRS  
Animals, "The Night," IRS  
B-52's, "Legal Tender," Warner Bros.  
B-52's, "Song For Future Generations," Warner Bros.  
Charlie, "It's Inevitable," Mirage  
Coney Hatch, "First Time For Everything," Mercury  
Elvis Costello, "Everyday I Write The Book," Columbia  
Culture Club, "I'll Tumble 4 Ya," Epic  
Ronnie Dio, "Rainbow In The Dark," Warner Bos.  
EBN/OZN, "AEIOU," Elektra  
Dave Edmunds, "Information," Columbia  
Eurythmics, "Love Is A Stranger," RCA  
Mick Fleetwood, "I Want You," RCA  
Joan Jett, "Everyday People," MCA  
Joan Jett, "French Song," MCA  
Journey, "After The Fall," Columbia  
Kinks, "Don't Forget To Dance," Arista  
Men At Work, "Dr. Heckyll And Mr. Jive," Columbia  
Naked Eyes, "Promises, Promises," EMI America  
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS  
Peter Schilling, "Major Tom," Elektra  
Shalamar, "Dead Giveaway," Solar  
Spandau Ballet, "True," Chrysalis  
Rick Springfield, "Human Touch," RCA  
Frank Stallone, "Far From Over," RSO  
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia  
Neil Young, "Wondering," Geffen

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

A Flock Of Seagulls, "Talking," Jive  
Adrenalin, "Angel In The Day," Musical Signature  
Axe, "Heat In The Street," Atco  
Aztec Camera, "Oblivious," Warner Bros.  
Peter Baumann, "Strangers In The Night," Portrait  
Big Country, "In A Big Country," Mercury  
Bouncing Balls, "American Anthem," Tender  
Jim Capaldi, "Living On The Edge," Atlantic  
Cobra, "Blood On Your Money," Epic  
Cee Farrow, "Should I Love You," Roehshire  
Fastway, "We Become One," Columbia  
Tim Finn, "Through The Years," Oz  
Flestones, "Right Side Of A Good Thing," IRS  
Grand Alliance, "Helpless," A&M  
Herbie Hancock, "Rockit," Columbia  
Helix, "Heavy Metal Love," Capitol  
Human League, "Mirror Man," A&M  
Inxs, "To Look At You," Atco  
Iron Maiden, "Trooper," Capitol  
JoBoxers, "Just Got Lucky," RCA  
Elton John, "Kiss The Bride," Geffen  
Kajagoogoo, "Hang On Now," EMI America  
Kissing The Pink, "Maybe This Day," Atlantic  
Little Girls, "How To Pick Up Girls," PVC/Jem  
Nils Lofgren, "Across The Tracks," Backstreet  
Eric Martin Band, "Sucker For A Pretty Face," Elektra  
Minor Detail, "Canvas Of Life," Polydor  
Gary Myrick, "Message Is You," Epic  
Graham Parker, "Life Gets Better," Arista  
Plimsouls, "A Million Miles Away," Geffen  
Will Powers, "Adventures In Success," Island  
R.E.M., "Radio Free Europe," IRS  
Ramones, "Time Has Come Today," Warner Bros.  
Danny Spanos, "Excuse Me," Pasha/CBS  
Michael Stanley, "My Town," EMI America  
Spys, "Midnight Fantasy," EMI America

(Continued on page 82)



# Talent & Venues

## New Music Hits Columbia, Mo. Blue Note Club Breaks New Ground In University Town

By MOIRA McCORMICK

CHICAGO — The Blue Note showcase club has achieved the unusual; flourishing in the mid-Missouri university town of Columbia with a roster consisting almost exclusively of new music.

Until recently, the only live music that could turn a profit in Columbia was country or Southern rock, with a smattering of top 40. Now, five nights a week, the 450-capacity Blues Note is drawing full houses with the kind of bookings considered *de rigueur* in sophisticated metropolitan areas. Where once only the likes of Charlie Daniels, Marshall Tucker and the Nitty Gritty Dirt Band could be assured of a gig, the Blue Note has featured, X, Lords Of The New Church, Dream Syndicate, R.E.M., Joe King Carrasco, The Individuals, the Gun Club, the Members, the Brains, the Morells, the Rockats, the Violent Femmes, Pylon, the Waitresses and Human Sexual Response.

The Blue Note continues to maintain its commitment to blues and ethnic music as well. It has hosted Willie Dixon, Koko Taylor, Son Seals, Taj Mahal, John Lee Hooker, New Era Reggae Band, the Night-hawks and others. Local favorites such as Fools Face, the Misstakes, the aforementioned Morells and other Missouri up-and-comers regularly hold court there. "No one had ever attempted to go out of their way before to book this kind of music," asserts co-owner Richard King.

King and partner Phil Costello, who does the majority of the booking, took over the club three years ago when it was a biker haven called the Brief Encounter. Sticking mainly to booking Missouri talent at first, King and Costello managed to oust the Harley contingent and build up a favorable reputation for the Blue Note among patrons and performers alike.

When national talent began worming its way onto the Blue Note roster, King and Costello were careful to "do our homework." They consulted other clubowners and St. Louis promoters on the particulars of contracts, riders and other fine points of the talent booking business.

King says the Blue Note now works primarily with Frontier Booking International when acquiring national acts. "Initially we had to

play by their rules, because we're out in the middle of nowhere," King recalls. "But now they call us."

One of the biggest problems King and Costello have had to contend with is Columbia's isolation from major metropolitan areas. Stuck squarely in the center of the state, with Kansas City 120 miles due west and St. Louis 120 miles due east. Columbia's lack of urban input was probably the primary factor in its reluctance to embrace new music. Now that the Blue Note's broken the ice, King claims some touring bands are passing up Kansas City and St. Louis in order to play their club.

Buoyed by the Blue Note's success, King and Costello took a stab at larger-scale promotion last April, bringing the Psychedelic Furs to

nearby Stephens College Auditorium. They broke even, says King, but considered it an encouraging first effort and would "definitely do it again."

King says college stations KCOU and KOPN, the latter a free-form station have been instrumental in pushing the Blue Note's shows. Co-promotions have been done with both, as well as with top 40 outlet KFMZ. Flyers, posters, some radio ads and the all-important word of mouth comprise the rest of the Blue Note's promotion.

King says a "handful" of other Columbia clubs are now trying to compete for the same audience. He notes that a venue called the Poison Apple recently hosted Our Daughter's Wedding and Translator.

## Benitez Mixing Things Up On The Rock Scene Now

NEW YORK—John "Jellybean" Benitez, the 25-year-old Friday and Saturday night DJ at Fun House, which may be Manhattan's hottest disco, has in the past few years made a second career for himself remixing r&b and disco songs for the dance floor. And as more rock artists have begun looking for dance hits, Benitez has begun remixing their records, too.

Benitez' recent mixing assignments have included "Flashdance... What A Feeling" and "Maniac" from the "Flashdance" soundtrack, Peter Tosh's "Johnny B. Goode," "Always Something There To Remind Me" by Naked Eyes, "AEIOU" by Freeze and "It's Inevitable" by Charlie.

He has worked on cuts by Afrika Bambaataa, the Jonzun Crew, Rocker's Revenge, Orange Crush, Talking Heads, Candella, Was (Not Was) and Frank Stallone. He has also produced cuts by Warp 9, Madonna and Naked Eyes. At the time of the interview he had just finished remixing Billy Joel's "Tell Her About It," and was contemplating whether to take on Elvis Costello's "Everyday I Write The Book." He did, and later also took on three new Paul McCartney cuts, two of them recorded with Michael Jackson.

"Usually they call me and they want the record out last week," jokes Benitez. "They send a record or a

cassette, and I try to evaluate it in terms of its prospects as a dance mix. In one case, they brought me in just to do the seven-inch single, 'Hang On Now' by Kajagoogoo, but not the 12-inch mix, which was the first time that ever happened."

Benitez says he usually gets about a week to work on a remix, and since this is still a relatively new field, he is given records to remix that are already available in other forms. As things get more sophisticated he expects that various versions of a single will be released simultaneously and he will get a little more time to work on the dance mixes.

Benitez mostly works out of the Sigma Sound studio in New York. When he agrees to do a remix he gets the master tape, often in 48 tracks, to remix. But before anything is mixed, says Benitez, he likes to do as much "preproduction" as he can, listening to the song and mapping out the various sections.

"Then I come up with alternative sections where I think things should fall, and I try to map what's happening in each section of the song, so when I'm in the studio, I can see where the guitar goes, because sometimes a guitar won't play straight through, or a piano, so I try to study that. I've gotten to be more technical than I was in the past. I didn't know a lot about EQ and things like that, but being in there every day I picked up all the studio jargon, and now I can explain to the engineer what I want," he says.

Benitez says that sometimes he has to add parts, often bringing in a drum machine or live percussionists to punch up the dance beat if it's weak on the original recording. Sometimes the producer and artists on the original cuts are involved in the remix, and sometimes they aren't.

"I don't mind having anyone around, since sometimes they'll know that a part I'm looking for is on track 18. But when they are there and they don't really understand what a 12-inch remix is, and why the EQs are different, that's something else," he continues.

"I mix a lot in stereo, and a lot of the original mixes, like on the Billy Joel, are closer to mono for pop radio. So I'll spread things out a bit more. But that's just an example. A lot of them don't understand what a 12-inch mix is, or why you need a 12-inch mix. Or they know that they

(Continued on page 36)

## Rock'n'Rolling

### Agnetha Tries Flying Solo After 14 Years Of Abba

By ROMAN KOZAK

Agnetha Faltskog is hardly a household name—that is, until you add, "from Abba," and then the recognition lights click on for someone who is one quarter of possibly the most famous and most successful group of the '70s.

But like Frida before her, just being a member of a group is not enough for Agnetha, and she, too, now has her own solo album, "Wrap Your Arms Around Me," just released on Polydor.

"We said that Abba had to have a break because we had been working together for 14 years," she says. "And after all that time it was good to change."

She says that the members of Abba, who all still share the same management (Stig Anderson), have not discussed or made any decisions as to if and when they will ever perform as a group again. Meanwhile, she says, the two men from Abba are not being idle either; they are working on a new musical with Tim Rice.

As for Agnetha, in addition to her new solo album, she's appeared in the Swedish film "Raskenstam," directed by Gunnar Hellstrom. She says she would like to appear in other films in the future.

But what she does not intend to do is to get together a band and go on tour. A few tv and press appearances, and of course a couple of videos, is about all the promotion she's going to do.

"Touring is something I've done enough of, and I can't do it any more," she says. "I have a fear of flying and I get very easily disturbed changing from city to city. I also have two small children at home, so I am needed there."

Her recent stay in the U.S. was only for 10 days, and then it was back to Europe for a German tv show. "I had May, June, July and part of August free to spend with my children, and then they asked me if I could come over and do some promotion. It's needed," she says, adding that trips to Spain, Italy and

France are on the agenda in the coming months. But they will be done by train.

Her album was produced by Mike Chapman, but it is much more MOR than Chapman's work with Blondie or the Knack or Bow Wow Wow. And except for a couple of songs, it doesn't sound much like Abba either.

"The album is a bit more sentimental than you would expect, especially the B side. I prefer the A side," she says. "But we worked very well together. We said from the start that we were looking for great songs, good lyrics, and it had to have a positive atmosphere. And I think we succeeded in that."

★ ★ ★

Coincidentally, before Mike Chapman produced Agnetha's album, he produced half the tracks on the just released Altered Images LP on Portrait. But he did not have the time to finish that project, and that's why the rest of the LP was produced by Tony Visconti.

Altered Images were in town recently, doing two dates at the Ritz as part of their first (and quite short) American tour. For the 14 months before the album, the band wasn't doing much of anything.

"We went through a lot of changes," explains lead singer Clare Grogan. "It was the usual kind of band stuff where suddenly you don't get on very well with some of the band members. They just kind of break away from you and you are left in a limbo until you find somebody to replace them and work stuff out. So we did that and it took us a long time to write songs, get a producer, and stuff like that."

Grogan appeared in the critically acclaimed Scottish film, "Gregory's Girl," which was made about three years ago, just as Altered Images was getting started. She says that while the movie obviously helped the band, she has no intention of pursuing parallel careers in film and music.

"Maybe if something comes up, but basically I'm too lazy. I don't want to work all the time, and be so work-conscious. The band is enough, and no more," she laughs.

Now that Altered Images is established in Britain, the next step, of course, is to conquer America. But, says Grogan, there are no plans for massive U.S. tours. The last one was only 12 dates, and future ones may not be much longer, though she says being an opening act may be something Altered Images would want to do.

"Most of us in the band feel that we should take it easy and go one step at a time," she says. "There's no point in going out for six months. It works, but there are other reasons, too. You want to stay healthy and pace yourself. There are more important things than money. OK, maybe not. But it's close. So I think we'll be coming back over and over again."

Primarily because of Grogan's vocals, Altered Images started out with a cutesy sort of little-girl image, but these days the voice is a bit deeper and the dress a bit more sophisticated. "Now it's time to grow up," says the 22-year-old Grogan.



Photo by Chuck Pulin  
AGNETHA — Agnetha Faltskog of Abba chats about her solo Polydor album, "Wrap Your Arms Around Me."



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Survey For Week Ending 9/17/83

# 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).

- **DAVID BOWIE, ROUGH TRADE**—\$2,277,877 (Canadian dollars), 103,449, \$22.50, Concert Productions, Inc., CNE Grandstand, Toronto, house attendance and gross records, Sept. 3-4.
- **SUPERTRAMP, PAYOLAS**—\$917,244 (Can.), 54,388, \$17.75, CNE Grandstand, Toronto, two sellouts, Aug. 24-25.
- **SIMON & GARFUNKEL**—\$861,090 (Can.), 43,903, \$20 & \$17.50, Concert Productions, Inc./Donald K. Donald Prods./PerryScope Prods., B.C. Place, sellout, Vancouver, Aug. 22.
- **ARETHA FRANKLIN, THE TEMPTATIONS, GLADYS KNIGHT & THE PIPS, KASHIF**—\$458,235, 26,765 (35,000), \$17.50, \$15 & \$12.50, Headlines/Welcoming Prods./Coca-Cola of Cleveland, Cleveland (Ohio) Stadium, Aug. 13.
- **KENNY ROGERS, LONNIE SHORR**—\$380,842 (Can.), 20,427 \$22.50, \$20.50, \$17.50 & \$12.50, Concert Productions, Inc., CNE Grandstand, sellout, Toronto, Aug. 22.
- **DEF LEPPARD, KROKUS**—\$337,433, 30,993, \$11 & \$10, Brass Ring Prods., Joe Louis Arena, Detroit, two sellouts, Aug. 30-31.
- **DIANA ROSS**—\$315,396 (Can.), 19,925, \$17.50, \$15.50 & \$12.50, Concert Productions, Inc., CNE Grandstand, Toronto, sellout, Aug. 17.
- **THE POLICE, THOMPSON TWINS**—\$287,001 (Can.), 16,357, \$18.50 & \$17.50, PerryScope Prods., Pacific Coliseum, Vancouver, sellout, Aug. 31.
- **THE POLICE, THOMPSON TWINS**—\$256,771 (Can.), 17,043, \$16 & \$15, PerryScope Prods., Northlands, Edmonton, sellout, Aug. 29.
- **ROBERT PLANT**—\$249,750, 18,500, \$13.50, Belkin Prods., Richfield (Ohio) Coliseum sellout, Sept. 4.
- **THE POLICE, THOMPSON TWINS**—\$241,848 (Can.), 16,246, \$13, Concert Productions, Inc./Donald K. Donald/PerryScope Prods., Winnipeg Arena, sellout, Aug. 27.
- **TALKING HEADS**—\$232,194, 17,000, Bill Graham Presents, Greek Theater, Berkeley, Calif., two sellouts, Sept. 2 & 4.
- **ROBERT PLANT**—\$218,533, 14,655 (18,106), \$15 & \$13, Jam Prods., Rosemont (Ill.) Horizon, Aug. 29.
- **STYX**—\$211,034 (Can.), 14,373, (20,000), \$16, \$14 & \$12, Concert Productions, Inc., CNE Grandstand, Aug. 28.
- **MAZE FEATURING FRANKIE BEVERLY, PHYLLIS HYMAN**—\$196,788, 13,716, \$16.50 & \$14.50, Al Haymon, Arie Crown Theater, Chicago, three sellouts, Aug. 19-20.
- **LOVERBOY, HEADPINS**—\$192,066 (Can.), 15,196 (19,000), \$14, \$13 & \$12, Concert Productions, Inc., CNE Grandstand, Toronto, Aug. 23.
- **LOVERBOY, HEADPINS**—\$167,412 (Can.), 13,903, \$12.50, Concert Productions, Inc./Donald K. Donald Prods./Bass Clef Ltd., Central Canadian Exhibition Grandstand, Ottawa, Ont., sellout, Aug. 24.
- **DIANA ROSS**—\$166,512, (Can.), 9,943 (12,000), \$17.50, Donald K. Donald/Concert Productions, Inc./Bass Clef, Ltd., Central Canadian Exhibition Grandstand, Ottawa, Aug. 18.
- **STEVIE WONDER**—\$142,136 (Can.), 9,443 (14,000), \$17.50, \$15, \$11.50, Concert Productions, Inc., CNE Grandstand, Toronto, Sept. 1.
- **STYX**—\$140,000 (Can.), 11,750 (12,000), \$12.50, Concert Productions, Inc./Donald K. Donald/Bass Clef, Ltd., Central Canadian Exhibition, Ottawa, Aug. 26.
- **STEVIE NICKS, JOE WALSH**—\$137,988, 11,999, \$11.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., sellout, Sept. 4.
- **STYX**—\$131,235, 10,095 (15,538), \$13, Beach Club Concerts/Cellar Door Prods., Sporatorium, Hollywood, Fla., Sept. 3.
- **STYX**—\$122,458, 9,071 (11,000), \$13.50, Cellar Door Prods./Beach Club Concerts, Orange County Civic Center, Orlando, Fla., Sept. 4.
- **LOVERBOY, HEADPIN**—\$121,275 (Can.), 10,024, \$12.50, Concert Productions, Inc./Donald K. Donald Prods., Metro Centre, Halifax, Nova Scotia, sellout, Aug. 18.
- **GEORGE BENSON**—\$115,225, 7,824 (9,000), \$15.40 & \$14.30, Feyline Presents, Red Rocks, Denver, Sept. 4.
- **RICK SPRINGFIELD, QUARTERFLASH**—\$110,427, 9,000, \$13.20 & \$12.10, Feyline Presents, Red Rocks, Denver, sellout, Sept. 2.
- **GRATEFUL DEAD**—\$110,120, 8,683 (10,000), \$14 & \$12, Bill Graham Presents/United Concerts, Park West, Salt Lake City, Sept. 4.
- **MAZE FEATURING FRANKIE BEVERLY, ASHFORD & SIMPSON, KASHIF**—\$105,198, 8,816 (10,000), \$12 & \$11, Dimensions Unlimited, Greensboro (N.C.) Coliseum, Sept. 4.
- **STYX**—\$103,020, 6,868 (8,400), \$15, Beach Club Concerts/Cellar Door, Bay Front Arena, St. Petersburg, Sept. 1.
- **RICK SPRINGFIELD, QUARTERFLASH**—\$100,787, 8,500, \$12.50 & \$11.50, Contemporary Prods./New West, Starlight Theater, Kansas City, Mo., sellout, Aug. 19.
- **ASIA**—\$97,087 (Can.), 7,964, \$12.50, Concert Productions, Inc./Donald K. Donald Prods., Coliseum de Quebec, Quebec, sellout, Aug. 6.
- **STYX**—\$96,781, 7,169 (9,000), \$13.50, Beach Club Concerts/Cellar Door Presents, Lee Civic Center, Ft. Myers, Fla., Sept. 2.
- **LOVERBOY, ZEBRA**—\$87,566, 7,803 (9,900), \$11.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, Sept. 3.
- **MEN AT WORK, INXS**—\$83,877, 7,548 (11,353), \$11.50 & \$10.50, Contemporary Concerts, Hilton Coliseum, Ames, Iowa, Aug. 28.
- **Z Z TOP, QUIET RIOT**—\$83,421, 7,589, \$11.50, Sunshine Promotions, Ohio Center, Columbus, sellout, Sept. 4.
- **Z Z TOP, AXE**—\$81,057, 7,500, \$11.50 & \$10.50, Sunshine Promotions, Centennial Hall, Toledo, Ohio, sellout, Sept. 2.
- **RICK SPRINGFIELD, QUARTERFLASH**—\$80,454, 7,443, \$11, Contemporary Prods., Bicentennial Center, Selina, Kansas, sellout, Aug. 20.
- **MAZE FEATURING FRANKIE BEVERLY, ASHFORD & SIMPSON, KASHIF**—\$79,711, 6,792 (10,000), \$17 & \$11, Dimensions Unlimited, Richmond (Va.) Coliseum, Sept. 3.
- **THOMPSON COMMUNITY SINGERS, WALTER HAWKINS & THE HAWKINS, SHIRLEY CAESAR, THE WINANS**—\$79,387, 6,351 (10,638), \$12.50 & \$10.50, Chicago Jam Concerts, Inc., Pavilion, Chicago, Aug. 29.
- **MAZE FEATURING FRANKIE BEVERLY, ASHFORD & SIMPSON, KASHIF**—\$78,370, 6,561 (10,000), \$12 & \$11, Dimensions Unlimited, Hampton (Va.) Coliseum, Sept. 2.

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# Talent & Venues

## Talent In Action

### RICK JAMES THE MARY JANE GIRLS THE STONE CITY BAND

Universal Amphitheatre, Los Angeles  
Tickets: \$15, \$13.50

Rick James appeared for the first of three sold-out nights at the Amphitheatre on Aug. 19 as part of a smaller-venue tour to support his new Gordy/Motown LP "Cold Blooded." If the crowd reaction to this gig was an indication, he'd best start looking at stadiums pretty quick.

Even though James' "Throwin' Down" album didn't come close to the sales of "Street Songs" (with the killer single "Superfreak"), his live performance is in great demand. And why not, since it is a performance that panders so blatantly to the audience.

James was up there in tight black leather pants and a jacket that got stripped off in the first number. His sweaty sexuality went far beyond the point of double entendre. This is an artist who plays nine instruments but, aside from a quick turn at bass, guitar and keyboards, bases his act on swinging the microphone and swinging his hips.

But who can complain when the crowd was so wildly enthusiastic? The 13-piece Stone City Band provided the tightest of backing, highlighted by a top notch metal/funk lead guitar player on an incredible neon-lit Flying V. If James voice was a little weak on the first few numbers, he did gain it back. And if roadies were sneaking all over the stage throughout the show fixing microphone cables—well, there's no excuse for that one.

The king of punk funk did 90 minutes flat, no encore, but with a rousing finale of "Give It To Me" followed by "Superfreak." There were lasers, cannons, fog, a wide-screen video and a crowd going "whoop whoop" so loud it sounded like the seal pond at the zoo. If only there was a little more variety in the music.

The show opened with the rest of James' travelling circus. The Stone City Band played for 10 minutes solo, and then there was 30 minutes of James, personal Dallas Cowboy Cheerleaders, the Mary Jane Girls.

Stone City sang two songs about girls (ooh, baby, it's gonna feel so good), and the MJ's sang four songs about boys (ooh, baby, it feels so good). Something for everyone, it was, with the possible exception of the Sunday choir.

ETHLIE ANN VARE

### NITTY GRITTY DIRT BAND

Opryland U.S.A., Nashville  
Admission: \$12.75

The Nitty Gritty Dirt Band played to a surprised but enthusiastic crowd July 26 at Opryland's Theater On The Lake. Since the concert was included in the gate price to the theme park, the audience was comprised mainly of tourists. It appeared that most of the audience did not even know whom they were going to see, merely that it was free.

However, it was a standing-room-only crowd and remained so throughout the 90-minute performance. The band, which has undergone some reorganizing, consisted of Jeff Hanna, John McEuen, James Ibbotson, Jimmie Fadden (all



Photo by Chuck Pulin

**GETTIN' DOWN**—Violinist John McEuen fiddles his way down the stairs during a recent performance by Liberty's Nitty Gritty Dirt Band at the Lone Star Cafe in New York.

original members) and Bob Carpenter.

At one point during the performance, the group abandoned the stage to allow musician extraordinaire John McEuen a 10-minute break, during which he satirized rock'n'roll, going so far at one point as to set his guitar on fire.

Despite the incredibly distorted sound, the band seemed unhampered. They performed such hits as "American Dream," "Make A Little Magic," "Mr. Bojangles" and "House At Pooh Corner" as well as "Heartaches In Heartaches," "Dance Little Jean" and "Shot Full Of Love," all of which are cuts from their latest album, "Let's Go."

During the bluegrass portion of the show the group was joined onstage by fiddler Mark O'Connor, formerly of the Dregs. The band encored with the traditional "Will The Circle Be Unbroken" to a traditional crowd who, if they didn't know what the Nitty Gritty Dirt Band was when they came, certainly knew what it was when they left.

ERIN MORRIS

### THE ANIMALS

Universal Amphitheatre, Los Angeles  
Tickets: \$13.50, \$12, \$10.50

It's newsworthy that the original Animals—Eric Burdon, Alan Price, Hilton Valentine, Chas Chandler and John Steele—have reunited after close to 20 years. But what do they have to offer than nostalgia?

A great deal, actually. The Animals' performance Aug. 28 was gutsy in that they never rested on past laurels, insisting on being accepted as a current recording act rather than digging up memories. The material presented was an even mix of songs from the new IRS "Ark" LP and the best of the group's early work.

Burdon still has one of the more appealing growls in rock, even though the current whirlwind tour had taken its toll. At times his voice sounded so racked and tortured that one felt pity for him, but a quick trip to the attendant

(Continued on page 36)



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# Talent & Venues

## Act-ivities

"The World's Largest Elvis Festival" is scheduled to take place Saturday (17) at Dunfey's Hotel in Houston. Co-sponsored by KIKK Houston, the 16-hour tribute will feature showings of Elvis films, an Elvis look- and sound-alike contest, a lip synch contest, a karate exhibition, a horseshoe pitching contest, and specialty drinks named after Elvis Presley songs.

Leon Redbone became the victim of the fierce competition between Miller and Budweiser beers when Redbone was not allowed to play in the 6,000-capacity main facility of the Miller-sponsored Milwaukee Music Festival recently. Instead he was forced to perform at a smaller venue. Redbone is featured in Bud commercials. . . . Deborah Spungen, mother of the late Nancy Spungen, killed in 1978 by her boyfriend, Sid Vicious of the Sex Pistols, has written a book about her daughter. It's titled "And I Don't Want To Live This Life."

Asia has postponed the remainder of its American tour until the beginning of next year. The official reason is that the band members will be working on a still-unrevealed project for MTV. There have also been reports that the current Asia tour was not doing as well as was hoped.

Brian Setzer and Slim Jim Phantom of the Stray Cats joined Dave Edmunds onstage at the Peppermint Lounge in New York for a surprise joint performance. . . . The Call, who opened for Peter Gabriel in the U.S., will also accompany him on the Eu-

ropean leg of his tour until mid-November.

SOB's in New York is presenting a series of concerts featuring music from different regions in Africa. . . . Robert Plant, currently on his first U.S. solo tour, is advising fans that all shows are going to start promptly on time. There is no opening act. . . . Actress/sports hostess Jayne Kennedy has recorded a single, "Steamroom," for Compleat Records, produced and written by Thomas McClary of the Commodores.

Entertainment Legal News debuts this month. Edited and published by Stan Soocher, legal columnist for Musician magazine, the new bi-monthly publication will cover legal aspects of the music, film, theatre, broadcasting and related media arts. It will be available only by mail or subscription. Cost is \$4.50 for a single issue. Address: Box 2100, Rockefeller Center Station, New York, N.Y. 10185; (212) 429-6613.

Aria Records artist Rhetta Hughes has left the cast of "Dreamgirls" to play the lead in "Amen Corner," a new musical set to open in Washington before moving to Broadway in November. . . . Ray Manzarek has completed his debut album for A&M Records. Produced by Phillip Glass, it ships Sept. 20.

Would you pose for the guy? Rock photographer/artist Geoffrey Thomas was recently bitten by a leopard during a shooting for a photo showing a female model astride the fully grown cat. Thomas ex-

plains what happened: "As the model was getting dressed, I knelt down to play with Tanya (the leopard) and pet her. When I stood up, she sneaked up behind me, put her paws on my shoulders, pinning me in place, and then sunk her teeth into my side." The press release telling this story continues: "Thomas didn't tell the model what happened, fearing she might not go through with the shoot. When the leopard repeated her attack, this time on the model, Thomas managed to capture the assault on film." Fortunately, no one was seriously hurt, the press release assures us.

ROMAN KOZAK

## Benitez Mixing Rock Singles

• Continued from page 34

need a 12-inch mix, but that's not the idea they had, and they don't really understand what's happening in the clubs.

"As a DJ at the Fun House I have 3,500 kids on a Saturday night from 12 to 14 hours, and they are street kids who are in touch with what they are buying and what they are listening to," says Benitez, who gladly admits that he uses his stint as the Fun House DJ to test out his mixes on this demanding crowd.

"The club is 28,000 square feet, with Latin, Italian and some black kids. The basic age group is 16 to 20. There's no booze, just a huge place that used to be a warehouse with a tremendous sound system. The kids

• Continued from page 35

nurse while Price soloed on "O Lucky Man" seemed to help. The second half of the show was a real improvement over the first, and the crowd responded accordingly.

Having Price aboard is the coup of this reunion, and the pianist/vocalist has overcome his fear of flying sufficiently to hop from England to the U.S. to Japan (although he takes the tour bus within continents). Burdon seemed quite aware of Price's personal popularity, and introduced him nine or ten times. He introduced the other originals five times each. The extra drummer, guitarist, keyboard player and saxophonist onstage each got a single naming, lost during a standing ovation.

The show lasted almost two hours, as a full house demanded two encores; the fans got a selection of songs ranging from "Don't Bring Me

come in shorts and T-shirts and sneakers, and they come to dance. They meet people, but that's not really their main objective. It's just dance and sweat."

Benitez, who has been a DJ at Les Mouches, Hurrah, the Underground, New York New York, Sahara, the Ice Palace, the Paradise Garage, the Electric Circus and Xenon, says that he gets offers from other clubs, but that with his studio work and weekends at the Fun House he doesn't have the time. And besides, he says, he has "trained" his Fun House audience to accept more adventurous music and not just what they hear on the radio, and going back to a tamer format would be a letdown.

## Talent In Action

Down," "House Of The Rising Sun" and "San Francisco Nights" to the new "Hard Times," "The Night" and "Love Is For All Time."

It was a show that took a while to build momentum, but once it got rolling it was a satisfying performance. Considering that the Animals were literally the first of the British Invasion—they toured the U.S. before the Beatles—the fact that they have survived and are still looking forward is somehow reassuring.

ETHLIE ANN VARE

## RALPH LA POLLA'S SWINGIN' YEARS BIG BAND

Carmelo's, Sherman Oaks, Calif.  
Admission: \$8

Fronting a 15-piece dance band with his solo clarinet prominently showcased, La Polla directs his book exclusively to devotees of the big band era of 40 years ago. The group comprises four trumpets, five reeds, three trombones, electric bass, piano and drums.

Playing sets which run about an hour, La Polla beams one near-ancient standard after another to patrons, starting this hot summer night (Aug. 29) with Tommy Dorsey's "Opus One" and incorporating other oldies popularized by Ellington, Goodman, Barnet, Herman and Artie Shaw—especially Artie Shaw—in each set. The leader spent 16 years in Les Brown's band, and his experience shows. He blows potent, melodic, swinging clarinet, and his contributions are buttressed by capable soloists Jack Trott, trumpet; Randy Aldcroft, trombone; Bob Hardaway and Mike Nelson, saxophones, and Don Beamsley, piano.

Carmelo's poorly lighted, crowded bandstand limits the aggregation's eye appeal, but for the minuscule nightclubbing audience still around from the World War II years, La Polla produces eminently enjoyable dance music. Oddly, Carmelo's has no dance floor. DAVE DEXTER JR.



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KOMA/CAVRONES  
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HIPNOSIS/PULSTAR  
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THE NIPS/SUNSHINE REGGAE  
MISTER FLAGIO/TAKE A CHANCE  
JOE YELLOW/LOVER TO LOVER  
JOCK HATTLE/CRAZY FAMILY  
MARX & SPENCER/STAY  
TALKO/PSYCHO FLASH  
AMIN PECK/SUICIDAL  
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TIME/SHAKER SHAKE  
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# Talent & Venues

## New Jersey's Ritz Theatre Sets Fall Concert Schedule

ELIZABETH, N.J.—A blend of jazz and country music with a dash of comedy will mark the new fall season at the Ritz Theatre, a major venue in Central New Jersey offering top names. The new concert season will be launched on Friday, Sept. 23 with a performance by

saxophonist Gato Barbieri and singer Phyllis Hyman. Barbieri will be backed by a six-man band. The following night it will be "An Evening With Robert Klein."

Rounding out the weekend on Sept. 25, the Ritz will present "Sep-

temberfest Variety Show" in connection with the city's September celebration. The show will feature country, rock, jazz, dance and comedy. Country singer Tammy Wynette will appear on Oct. 9, and jazz great Miles Davis will perform on Oct. 15.

## Dance Trax

By BRIAN CHIN

Herewith, another necessarily hurried checklist of late summer releases. One marketing observation: the increasing use of special picture sleeves, which are standard at Columbia and Warner Bros. and frequent at RCA; also, the redesigned generic sleeves of Elektra, Atlantic and Epic/Portrait.

Chartmakers this week: all of them recall earlier disco fashion, particularly Gary's Gang's "Makin' Music" (Radar 12-inch), which runs on the hushed harmonies, crackling percussion and flowing beat that made their first record, "Keep On Dancin'," so popular. Here, the sequenced bass is added, and pulled out in a long 10-minute instrumental flip. NV's forceful "It's Alright" (Sire 12-inch) is really high-tech disco with soul vocals, very jumpy and polyrhythmic. Earlene Bentley's "The Boys Came To Town" (Megatone 12-inch) is producer Ian Levine's second in what will likely be a long list of neo-Euro hits: like Miguel Brown's smash, it's equal parts Lipps and Roni Griffith, with the lead sung in a fun, stagey growl. And: the Colors single, mentioned here previously, evokes memories of the great soul/disco shouters—Loleatta Holloway, for instance.

Other new singles: Talking Heads' "Slippery People" remix, done by Head David Byrne and John "Jellybean" Benitez, points up that cut as the most original piece of music on "Speaking In Tongues"; as extended here, it inspiringly melds art-rock and the art of the studio mix. Also: an extended "Making Flippy Floppy," which retains its authentic funk-band feel. Joan Jett's "Everyday People" has also been remixed for an MCA promo 12-inch, by John Luongo, with some extra handclaps, looping and few studio tricks; it's our nomination for goodwill gesture of the year.

★ ★ ★

All directions: Third World's "Lagos Jump," from the group's "All The Way Strong" album (Columbia), is not only fabulously danceable and relaxing, it's a fascinating study in the way American and Jamaican styles have been giving and taking over the last couple of years since the Stateside discovery of dub. Also on the album: "Love Is Out To Get You," a truly high-tech dub. Orbit's remake of Elvis Presley's "All Shook Up" (Quality 12-inch) is a killer and a scream: Carol Hall pulls and pushes the song over a stiff beat, later bumped up with a great breakdown. Nena's "99 Luftballons" (Epic 12-inch) is only 3:31 long, but has enough melody and changes for several records: it's another of the innovative pop records which we hope will be coming out of Germany with regularity. The flip, "Just A Dream," is a zippy pop-rocker.

More notable singles: Valerie Oliver's "Get The Money" (Cyclops 12-inch) is a really lively hip-hop number with a few Chic influences, produced by Raul Rodriguez, of the recent Man Parrish and Two Sisters hits. . . . Modern Rocketry's "I'm Not Your Stepping Stone" (Megatone 12-inch), which is indeed the Monkees oldie, has wonderful New Orderish drive and crystal clear production: one of the few U.S. products to really stand up to what's being done in Britain.



Photo by Chuck Pulin

**HOLLIES REUNION**—The reunited Hollies perform at the Bottom Line in New York. On the front line are, from left, Graham Nash, Allan Clarke and Tony Hicks.

SEPTEMBER 17, 1983, BILLBOARD

# Billboard<sup>®</sup> Dance/Disco Top 80<sup>™</sup>

Survey For Week Ending 9/17/83

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	10	ROCKIT—Herbie Hancock—Columbia (12 Inch)	41	41	6	HIGHRISE—Ashford and Simpson—Capitol (12 Inch)
2	2	12	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SR1-23883	42	53	3	WHAT I GOT IS WHAT YOU NEED—Unique—Prelude (12 Inch) D663
3	3	4	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	43	46	4	FAR FROM OVER—Frank Stallone—RSO (12 Inch) 8153431
4	4	9	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956	44	36	6	HIGH NOON—Two Sisters—Sugarscoop (12 Inch) SS 424
5	7	6	BUILD ME A BRIDGE—Adele Berteri—Geffen (12 Inch) 0-20128	45	52	3	FIRST, LAST FOR EVERYTHING—Endgames—Flip (12 Inch) FL801
6	6	10	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO 20124	46	48	4	DANCE SISTER—New York Citi Peech Boys—Island (12 Inch) 0-76993
7	5	13	SWEET DREAMS—Eurythmics—RCA (12 inch) PD 13502	47	45	8	MY TURN TO LOVE YOU—Lenny White—Elektra (7 Inch) 69813 (12 Inch) Re-Mix
8	10	5	ADDICTED TO THE NIGHT/CHOIR PRACTICE—Lipps Inc.—Casablanca (LP Cuts) 8110221	48	32	11	I'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913
9	12	7	SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)	49	58	2	SHINE ON ME—One Way—MCA (LP Cut) MCA 5428
10	8	14	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121	50	50	7	LOVE THIS WAY—Lee Prentiss—MSB (12 Inch) MSB 12-182
11	21	4	THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916	51	49	13	MANIAC—Michael Sembello—Casablanca (7 inch) 8125167 (12 inch) Re-Mix
12	25	5	MAJOR TOM (Coming Home)—Peter Schilling—Elektra (12 Inch) 0-66995	52	47	7	DANCE TO THE MUSIC—Junior Byron—Vanguard (12 Inch) SPV 65
13	14	6	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	53	57	4	GET WET—C-Bank—Next Plateau (12 Inch)
14	17	8	I WANTED TO TELL HER—Ministry—Arista (LP Cut) AL 68016 (12 Inch*)	54	63	3	PROMISES, PROMISES—Naked Eyes—EMI-America (12 Inch)
15	15	7	EVERY BREATH YOU TAKE—Otis Liggett—Emergency (12 Inch) EMDS 6538	55	60	2	JUST IN TIME—Raw Silk—West End (12 Inch) 22159
16	16	10	STAND BACK—Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)	56	62	2	FOR YOUR LOVE/BEAT MY DRUM—Claudia Barry—Personal (12 Inch)
17	9	10	GET IT RIGHT—Aretha Franklin—Arista (12 Inch) AD 19043	57	55	9	PUTTIN' ON THE RITZ—Taco—RCA (12 Inch) KD 1001
18	18	8	BAND OF GOLD—Sylvester—Megatone (12 Inch) MT 114	58	68	2	ONE DAY—APB—Import (12 inch)
19	19	4	SLANG TEACHER/CHICKEN OUTLAW—Wide Boy Awake—RCA (12 Inch) PD 13503	59	NEW ENTRY	→	IT'S ALRIGHT—NV—Sire (12 Inch) 20133
20	20	4	PUT OUR HEADS TOGETHER—The O'Jays—P.I.R. (12 Inch) 42904073	60	69	2	HOT SUMMER NIGHTS—Love Club—West End (12 Inch) 22158
21	24	7	COLD BLOODED—Rick James—Gordy (12 Inch) 4511 MG	61	51	5	CHINA GIRL/SHAKE IT—David Bowie—EMI-America (12-Inch) 7809
22	13	10	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Komander (12 Inch)	62	59	5	WHEN WILL I SEE YOU AGAIN—Magda Layna—Megatone (12-Inch)
23	29	3	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213	63	NEW ENTRY	→	AM I GONNA BE THE ONE—Colors—First Take (12 Inch)
24	31	4	ALL OVER YOUR FACE—Ronnie Dyson—Cotillion (12 Inch) 0-96989	64	56	8	YOU BROUGHT THE SUNSHINE—Clark Sisters—Elektra (12 Inch) 67993
25	11	9	DO IT AGAIN BILLIE JEAN MEDLEY—Slingshot—Quality (12 Inch) QUS 044	65	66	6	DOUBLE DUTCH—Malcolm McClaren—Island (12 Inch) 96999
26	43	3	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681	66	67	3	CHEAP THRILLS—Planet Patrol—Tommy Boy (12 Inch) TB 835
27	42	3	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722	67	70	2	BUILD ME UP BUTTERCUP—Torch—Pacific (12 Inch) SAP 1XX
28	22	9	DEAD GIVEAWAY—Shalamar—Solar (12 Inch) 0-66999	68	71	2	ROCK THE BEAT—Chill Town—A&M (12 Inch) SP-012071
29	23	13	SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)	69	NEW ENTRY	→	THE BOYS COME TO TOWN—Earlene Bentley—Megatone (12 Inch) MT 115
30	34	6	BAD BOYS—Wham U.K.—Columbia (12 Inch) 44-03933	70	NEW ENTRY	→	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005
31	33	3	SWEETSTAKES—Nursery School—Epic (12 Inch) 49-04023	71	38	14	I.O.U.—Freeez—Streetwise (12 Inch) SWR2210
32	26	8	A.E.I.O.U. (Sometimes Y)—EBN/OZN—Elektra (12 Inch) 67915	72	54	10	WHAT'S SHE GOT—Liquid Gold—Critique (12 Inch) CRI 1001
33	39	4	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503	73	64	18	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547
34	37	5	LIES—Ben Steele and His Bare Hands—Vanity (12-Inch) VAN 3031	74	65	11	INFATUATION—Upfront—Silver Cloud (12 Inch)
35	30	8	GUILTY/ANGEL EYES/ON THE GRID—Lime—Prism (12 Inch) 1020	75	72	8	PARTY TIME—Kurtis Blow—Mercury (12 Inch)
36	44	3	GET OFF MY CASE—The Comateens—Mercury (12 Inch) 8140791	76	73	7	GO DEH YAKA (GO TO THE TOP)—Monyaka—Easy Street (12 Inch)
37	27	8	PIECES OF ICE—Diana Ross—RCA (12 Inch) PD 13568	77	75	23	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)
38	35	8	TO SIR WITH LOVE—Vicki Sue Robinson—Profile (12 Inch) PRO-7025	78	77	12	FREAK-A-ZOID—Midnight Star—Solar (12 Inch) 9-67919
39	28	15	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828	79	61	12	I LOVE YOU—Yello—Elektra (12 Inch) 0-67917
40	40	6	STOP AND GO—David Grant—Chrysalis (12 Inch)	80	76	15	CAVERN—Liquid Liquid—99 records (12 inch & LP) 99-11EP

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.

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Happy Children—P. Lion  
Continental—Gina LaMour  
Feel The Drive—Doctor Cat  
Love Reaction—Divine  
1, 2, 3 O'Clock—Gaby Lang  
The End—John Carpenter  
Midnight Music—Stevie B  
So Easy—Richard DeJongh  
Skips A Beat—Mayana  
I Got A Rush—College Boys  
Don't Leave Me This Way—Silt  
Tubular Affair—Samoa Park  
Got To Get To You—Charade  
Foreign Land—The Techno  
Transcanda—Night Moves (N.Y. remix)

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Who Cares—Jade  
You Take My Heart Away—Gillian Lane  
Dance The Night—France Harlow  
Nothing But Heartaches—Deborah Washington  
Sex Appeal—Sophie St. Laurent  
Real Men—Yvonne Moore  
S.O.S. (Love to the Rescue)—D.D. Jackson  
Magic Mike Theme—Magic Mike Crew  
Return Of Captain Rock—Captain Rock  
You've Gotta Believe—Love Bug Starski  
Who's That—Data 3  
Take A Little Chance—Eve  
Soul On Fire—Del Richardson  
Don't Let It Go—Ray Vista  
La Bomba—Antonio Rodriguez (remix)  
Gimme Lite—Sly  
Space—Viola Wills

Getting Ghetto Out—Ghetto Boys  
Summer Breeze—Baiser  
Killer On The Rampage—Glen Johanson  
I'm Not Your Stepping Stone—Modern Rocketry (Megatone)  
The Boys Come To Town—Earlene Bentley (Megatone)  
Super Star—Lydia Murdock  
Love Tempo—Quando Quango (new remix)  
You Take My Heart Away—Gillian Lane  
For Your Love—Claudia Barry  
Men Hungry—Maxine Dee (U.S. remix)  
Search and Destroy—Arkade Funk  
69 Cancer Sign—Verycheri  
In Alive—American Fade (U.S. remix)  
My Forbidden Love—Tapps



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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label					
1	★	2	12	★	1	1	THE POLICE Synchronicity A&M SP3735	▲	8.98	37	7	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	8.98	BLP 5	72	69	JANE FONDA Jane Fonda's Workout Record Columbia CX2 38054	CBS	▲	
2	1	39	1	▲	1	1	MICHAEL JACKSON Thriller Epic QE 38122	CBS	8.98	38	15	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	8.98	●	97	2	THE ANIMALS Ark I.R.S. SP-70037 (A&M)	RCA	8.98	
3	3	21	▲	▲	2	2	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	9.98	39	15	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	8.98	BLP 7	74	56	STYX Kilroy Was Here A&M SP 3734	RCA	▲	8.98
4	4	33	▲	▲	3	3	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	8.98	40	41	SHALAMAR The Look Solar 60239 (Elektra)	WEA	8.98	BLP 13	75	54	GLADYS KNIGHT AND THE PIPS VISIONS Columbia FC 38205	CBS	●	8.98
5	★	5	★	★	4	4	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	8.98	41	43	STEVIE RAY VAUGHN Texas Flood Epic BFE 38734	CBS	8.98	BLP 17	76	73	TOM TOM CLUB Close To The Bone Sire 1-23916 (Warner Bros.)	WEA	▲	8.98
6	★	4	▲	▲	5	5	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	8.98	42	36	BRYAN ADAMS Cuts Like A Knife A&M SP 6-4919	RCA	8.98	●	77	71	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98
7	7	10	▲	▲	6	6	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL	9.98	43	39	THE KINKS State Of Confusion Arista AI 8-8018	RCA	8.98	●	78	61	DIANA ROSS RCA A&L 1-4677	RCA	8.98	BLP 26
8	★	5	▲	▲	7	7	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	8.98	44	37	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	8.98	●	79	82	IRON MAIDEN The Number of the Beast Capitol ST 12202	CAP	●	8.98
9	9	12	▲	▲	8	8	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	8.98	45	58	KANSAS Drastic Measure CBS Associated QZ-38733	CBS	8.98	BLP 17	80	81	MAZE We Are One Capitol ST12262	CAP	8.98	BLP 10
10	10	17	▲	▲	9	9	THE FIXX Reach The Beach MCA 5419	MCA	6.98	46	44	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA	5.98	●	81	78	THE ISLEY BROTHERS Between The Sheets T-Neck FZ 38674 (Epic)	CBS	●	BLP 4
11	★	8	▲	▲	10	10	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	8.98	47	46	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA	8.98	●	83	69	RUFUS AND CHAKA KHAN Live—Stompin' At The Savoy Warner Bros. 1-23679	WEA	11.98	BLP 20
12	12	12	▲	▲	11	11	LOVERBOY Keep It Up Columbia QC38703	CBS	8.98	48	51	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA	8.98	●	84	86	YAZ You And Me Both Sire 1-23903 (Warner Bros.)	WEA	8.98	●
13	13	21	▲	▲	12	12	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	8.98	49	147	THE MOODY BLUES The Present Threshold TR1-2902 (PolyGram)	POL	8.98	●	85	88	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA	8.98	●
14	★	7	▲	▲	13	13	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	8.98	50	50	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA	8.98	●	86	23	DIO Holy Diver Warner Bros. 1-23836	WEA	8.98	●
15	★	17	▲	▲	14	14	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS	8.98	51	63	ZAPP Zapp III Warner Bros. 1-23875	WEA	8.98	BLP 15	87	83	ELTON JOHN Too Low For Zero	CAP	8.98	●
16	★	5	▲	▲	15	15	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	8.98	52	47	ZEBRA Zebra Atlantic 80054	WEA	8.98	●	88	13	NAKED EYES Naked Eyes EMI-America ST 17089	CAP	8.98	●
17	★	22	▲	▲	16	16	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	8.98	53	48	EDDY GRANT Killer On The Rampage Portrait	WEA	8.98	●	89	15	EDDY GRANT Killer On The Rampage	WEA	8.98	●



# Talent & Venues

## Michael Sembello Maps More Assaults On Charts

By PAUL GREIN

LOS ANGELES—Michael Sembello credits his current breakthrough as an artist and producer to his song "Mirror Mirror," which Diana Ross took to the top 10 last year. But Sembello views the song as a turning point in his career not so much because Ross recorded it as because the Pointer Sisters didn't.

"I got a call from someone saying the Pointers needed material," Sembello remembers. "I thought this song would be perfect: I could hear their three-part harmonies over a real funky rhythm. But when I brought it in the person told me, 'You've got to be kidding; this is a hokey nursery rhyme.'

"That was the turning point of my life," Sembello says. "Before that, I was the most cordial guy. If someone said my song sucked, I'd think, 'Maybe they're right; I'll go home and change it.' But that motivated me to get off my ass and stop being so submissive. I went overnight from being a Hindu to being a barbarian.

"You have to do a lot of pursuing in this business. I come from 10 or 15 years of hard labor in the training camps of Hollywood studios. I tried seriously to get a deal for six or seven years. It didn't matter that I'd written some hits. It didn't matter that I'd been a sideman with Stevie Wonder for seven years. I really believe

you're better off coming in off the street without anybody knowing anything about you.

"There are a lot of talented people wallowing around in awe of the gods of the record industry. Every once in awhile one will slip through. I feel as though I slipped through, and now I'm going to make sure I get a few more through before they start throwing knives at me."

Sembello is only half-joking about his new "barbarian" attitude. He's a serious weight-lifter and hopes to assemble a band of body builders when he goes on tour. There are also plans for Sembello and Phil Ramone to co-produce a "psych tape for weight lifters" by the Barbarian Brothers.

Sembello and Ramone first teamed on the film "Flashdance," on which Ramone served as musical supervisor. The two co-produced the No. 1 hit "Maniac" and also worked together on Sembello's debut Warner Bros. album, "Bossa Nova Hotel."

The pairing pleased Sembello. "I was a session man for years and have worked with just about everybody," he says. "I can say for a fact that 80% of producers are structured and rigid. They have their own ideas about things and won't bend a lot to the artist's ideas.

"But Phil is just about as nuts as I am and will try anything, which is great. If I say, 'Let's go get a glockenspiel and some glass harmonicas and an Indian lady to play sitar,' he'll get right on the phone."

Sembello is also beginning to establish himself as a hot producer. He produced the current album by Marilyn Scott and will also supervise the next album by Patti Austin, with Quincy Jones serving as executive producer. Sembello also did a lot of uncredited production work on the current hit album by Sergio Mendes. (He sings lead vocals on two of the album's key cuts, "My Summer Love" and the chart single "Rainbow's End.")

Sembello was drawn to the project because he was a fan of Mendes' Brasil '66, along with Stan Getz and Joao Gilberto. In fact, Sembello's love of Brazilian music was at the root of the "Bossa Nova Hotel" album. "I wanted to take some of the elements of Brazilian music and fuse them with pop," he says, "kind of the way the Police have done with reggae."

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# Gospel

## HAPPY REUNION *Blanton/Harrell Label Reporting Steady Sales*

By EDWARD MORRIS

NASHVILLE—At a time when many gospel labels are folding, consolidating, cutting back or otherwise evincing financial distress, upstart Reunion Records here reports steady sales and plans for modest expansion of its artist roster.

Founded by Michael Blanton and Dan Harrell and distributed by Word, Reunion Records has released two albums: Michael W. Smith's "The Michael W. Smith Project" and Kathy Troccoli's "Stubborn Love." In October, the company will release Ariel's Christian comedy album, "Bless This House. . . Please."

Harrell says that the Smith and Troccoli albums have sold about 50,000 each. "One reason for our success," he notes, "has been the good distribution by Word. They give a broad, strong, penetrating ex-

posure for us to follow up on." Word also handles all point-of-purchase material for Reunion.

Blanton and Harrell insist, though, that it is their follow-through work with Christian bookstores and radio stations that keeps their records moving. "We just call and say 'You need some awareness with these new artists,'" Blanton explains. Adds Harrell, "We develop a set concept for our calls, but not a set speech." The calls may involve anything from an inquiry about sales to recommending a cut for the store or station to listen to.

"People in bookstores are very influential," Harrell asserts. "If they really believe in something they'll recommend it to people." The partners, who also run the Blanton/Harrell management and production agency, are counting on this direct contact with stores to get the Ariel project off the ground. "Bless This House. . . Please," while it has self-contained cuts, is essentially an "ear movie" with sound effects covering a

three-day sequence in the life of a "typical American Christian family." As such, Blanton and Harrell concede, it will demand more than normal promotion and marketing.

Although the Troccoli album has been out for more than a year, Blanton and Harrell hope to revivify its sales potential by launching a new campaign in its behalf. The campaign includes a 15-minute radio special that mixes a Troccoli interview with cuts from the album, trade ads to tout both the radio special and Troccoli's tour schedule, and press kits and calls to major newspapers in the areas where she is appearing. The aim is not only to sell more albums but to maintain visibility for the artist until her next Reunion album is released during the second quarter of 1984. Smith's second album is due out in January.

Blanton and Harrell say they are looking to sign other solo acts and bands and that they are also interested in bringing aboard an artist who is already established.

## More Than 500 Christian Artists Meet In Holland

DeBRON, Holland — Approximately 500 registrants attended the third annual Christian Artists Seminar Europe here, an increase of 200 over last year's attendance. Additionally, there were 80 clinicians and teachers, 167 artists and 67 staff members participating.

Seminars during the Aug. 14-20 meeting were held on such topics as songwriting, video, voice, folk guitar, children's music, musical principle in the old and new testaments, spiritual life of the group or artist on tour, a guide for worship and praise, finding a balance in music ministry, promotion and publicity for a gospel concert, record strategy and performance. Instruction was in English and then translated in seven other languages.

Each night there was a three-hour concert, and each artist was given time for about 15 minutes worth of material. The styles ranged from new wave to classical, with country, pop, folk, jazz and various other hybrids also represented.

Countries represented at the seminar were Spain, Portugal, France, Switzerland, Austria, Germany, Belgium, Holland, Iran, Italy, Czechoslovakia, Ireland, England, Denmark, Norway, Sweden, Finland, Australia, South Africa and the U.S.

The conference is the creation of Cam Floria, who patterned the event after the annual Christian Artists Seminar in Estes Park, Col. Plans call for next year's Christian Artists Seminar Europe to again be held at DeBron, Aug. 14-19. **DON CUSIC**

## Las Vegas Fest Set For October

NASHVILLE—Jeannie C. Riley and Billy Davis Jr. will co-host the first Las Vegas Gospel Music Festival, Oct. 15, at the 14,000-seat Cashman Field sports, cultural and convention complex.

The eight-hour show will be produced as a television special and will feature performances by Rusty Goodman and the Happy Goodman Family, Richie Furay, Vanessa Mitchell, the Mighty Clouds Of Joy, the Winans and the Nicholas Family.

Billboard® Best Selling			Survey For Week Ending 9/17/83				
Inspirational LPs™							
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	61	AGE TO AGE Amy Grant, Myrrh MSB 6697	21	21	46	STAND BY THE POWER The Imperials, Word DST 4100
2	2	13	MORE THAN WONDERFUL Sandi Patti, Benson R3818	22	23	21	SONGS OF WORSHIP John Michael Talbot, Birdwing BWR 7040
3	3	42	MORE POWER TO YA Petra, Word SSR 0045	23	—	1	THE WEDDING ALBUM Various Artists, Maranatha MM0102A
4	4	13	I ONLY WANT TO SEE YOU THERE Keith Green, Sparrow SPR 1066	24	26	5	MORE Mylon LeFever and Broken Heart Word
5	5	21	THE MICHAEL SMITH PROJECT Michael Smith, Reunion RRA 0002	25	13	29	KIDS PRAISE III The Maranatha Kids, Maranatha MM092A
6	6	5	WALLS OF GLASS Russ Taff, Myrrh MSB 6706	26	12	33	CUTTING EDGE The Sweet Comfort Band, Lexicon LS 5807
7	7	13	LIVE EXPERIENCE Leon Patillo, Myrrh MSB 6728	27	14	21	LOVE OVERFLOWING Sandi Patti, Impact R3742
8	11	5	LEGACY Michael Card, Milk & Honey MH 1045	28	19	13	FOREVER Cynthia Clawson, Priority BJU 38633
9	9	9	LEGACY Benny Hester, Myrrh MSB 6704	29	31	53	I'LL NEVER STOP LOVING YOU Leon Patillo, Word MSB 6711
10	10	9	WHITEHEART Whiteheart, Myrrh MSB 6735	30	29	42	MAINSTREAM Michael and Stormie Ormation, Sparrow SPR 1060
11	17	5	I EXALT THEE Phil Driscoll, Sparrow SPR 1074	31	30	57	LIFT UP THE LORD Sandi Patti, Impact R 3799
12	18	5	COUNT THE COST David Meece, Myrrh MSB 6744	32	37	25	MICHELLE PILLAR Michelle Pillar, Sparrow SPR 1059
13	15	13	PASSING THE FAITH ALONG New Gather Vocal Band, Dayspring	33	24	13	AGELESS MEDLEY Amy Grant, Myrrh
14	25	25	EQUATOR Randy Stonehill, Myrrh MSB 6742	34	36	46	COME AND SING PRAISES Praise Six, Maranatha MM 0095
15	8	53	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	35	35	85	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025
16	NEW ENTRY		PSALMS ALIVE The Maranatha Singers, Maranatha MM0097A	36	39	29	FIRM BELIEVER Various Artists, Word DST 4105
17	NEW ENTRY		PRESSIN' ON Joe English, Myrrh MSB 6750	37	32	29	SPIRIT WINGS Joni Eareckson, Word WSB 8878
18	20	5	I PUT AWAY MY IDOLS Dion, Dayspring DST 4101	38	33	46	LIGHT ETHERAL John Michael Talbot, Birdwing BWR 2035
19	22	53	A SONG IN THE NIGHT Silverwind, Sparrow SPR 1058	39	27	57	AEROBIC CELEBRATION Various Artists, Benson NP 33133
20	16	21	EXERCISE FOR LIFE Stormie Ormation, Sparrow SPR 1064	40	28	21	STEP OUT OF THE NIGHT Andrus Blackwood, and Co. Greentree R3942

SEPTEMBER 17, 1983, BILLBOARD

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# HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★1	1	16	<b>MANIAC</b> —Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812516-7 (Polygram)	★34	36	11	<b>TONIGHT I CELEBRATE MY LOVE</b> —Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242
★2	5	8	<b>TELL HER ABOUT IT</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04012	35	24	16	<b>STAND BACK</b> —Stevie Nicks (Jimmy Iovine), S. Nicks; Modern 7-99863 (Atco)
★3	3	13	<b>THE SAFETY DANCE</b> —Men Without Hats (Marc Durand), Ivan; Backstreet 52232 (MCA)	★36	42	5	<b>DON'T FORGET TO DANCE</b> —The Kinks (Ray Davies), R. Davies; Arista 1-9075
★4	8	10	<b>TOTAL ECLIPSE OF THE HEART</b> —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906	★37	55	3	<b>DELIRIOUS</b> —Prince (Prince), Warner Bros. 7-29503
5	2	19	<b>SWEET DREAMS</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13533	★38	41	5	<b>IT MUST BE LOVE</b> —Madness (Clive Langer, Alan Winstanley), Siffre; Geffen 7-29562 (Warner Bros.)
6	6	16	<b>EVERY BREATH YOU TAKE</b> —The Police (Hugh Padgham, The Police), Sting; A&M 2542	★39	46	3	<b>SITTING AT THE WHEEL</b> —The Moody Blues (Pip Williams), J. Lodge; Threshold 604 (PolyGram)
★7	9	9	<b>HUMAN NATURE</b> —Michael Jackson (Quincy Jones), S. Porcaro, J. Bettis; Epic 34-04026	★40	44	3	<b>SUDDENLY LAST SUMMER</b> —The Motels (Val Garay), M. Davis; Capitol 5271
8	4	13	<b>PUTTIN' ON THE RITZ</b> —Taco (PSP, David Parker), Berlin; RCA 13574	★41	43	8	<b>COLD BLOODED</b> —Rick James (Rick James), R. James; Gordy 1687 (Motown)
★9	15	8	<b>MAKING LOVE OUT OF NOTHING AT ALL</b> —Air Supply (Jim Steinman), J. Steinman; Arista 1-9056	42	35	9	<b>YOU'RE DRIVING ME OUT OF MY MIND</b> —Little River Band (Little River Band, Ernie Rose), B. Birtles, G. Goble; Capitol 5256
★10	11	8	<b>DON'T CRY</b> —Asia (Mike Stone), Wetton, Downes; Geffen 7-29571 (Warner Bros.)	★43	49	4	<b>WHAT AM I GONNA DO</b> —Rod Stewart (Rod Stewart, Jimmy Iovine, Tom Dowd), Stewart, Davis, Brock; Warner Bros. 7-29564
11	7	17	<b>SHE WORKS HARD FOR THE MONEY</b> —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7 (PolyGram)	★44	47	6	<b>HOW CAN I REFUSE</b> —Heart (Keith Olsen), A. Wilson, N. Wilson, H. Leese, M. Andes, D. Carmassi, S. Ennis; Epic 34-04047
★12	14	7	<b>(SHE'S) SEXY + 17</b> —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8168	45	26	14	<b>TAKE ME TO HEART</b> —Quarterflash (John Boylan), M. Ross; Geffen 7-29603 (Warner Bros.)
13	13	11	<b>LAWYERS IN LOVE</b> —Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69826 (Elektra)	★46	59	3	<b>THIS TIME</b> —Bryan Adams (Bryan Adams, Bob Clearmountain) B. Adams, J. Vallance; A&M 2574
★14	17	8	<b>FAR FROM OVER</b> —Frank Stallone (Johnny Mandel), F. Stallone, V. DiCola; RSO 815023-7 (PolyGram)	★47	61	2	<b>IF ANYONE FALLS</b> —Stevie Nicks (Jimmy Iovine), S. Nicks, S. Stewart; Modern 7-99832 (Atco)
★15	19	10	<b>PROMISES, PROMISES</b> —Naked Eyes (Tony Mansfield), P. Byrnes, R. Fisher; EMI-America 8170	★48	53	5	<b>EVERYDAY I WRITE THE BOOK</b> —Elvis Costello & The Attractions (Clive Langer, Alan Winstanley), E. Costello; Columbia 38-04045
★16	21	4	<b>KING OF PAIN</b> —The Police (Stuart Goddard), The Police; A&M 2542	49	50	5	<b>SOMEONE BELONGING TO SOMEONE</b> —The Bee Gees (Richardson, A. Galuten, B. Gibb, R. Gibb)
				★67			<b>DR. HECKYLL &amp; MR. JIVE</b> —Men At Work (Peter McLean), C. Hay; Columbia 38-04111
				68	70	5	<b>FREAK-A-ZOID</b> —Midnight Star (R. Calloway), V. Calloway, R. Calloway, B. Simmons; Solar 7-69828 (Elektra)
				★69	83	2	<b>HEART AND SOUL</b> —Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chinn; Chrysalis 4-42726
				70	63	15	<b>ROCK OF AGES</b> —Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 812604-7 (PolyGram)
				★71	79	3	<b>FIGHT FIRE WITH FIRE</b> —Kansas (Kansas, Neil Kernon), J. Elefante, D. Elefante; CBS Associated 4-04057
				★72			<b>MODERN LOVE</b> —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8177
				★73	85	2	<b>SPICE OF LIFE</b> —Manhattan Transfer (Richard Rudolph), R. Temperton, D. Bramble; Atlantic 7-89786
				74	64	25	<b>FLASHDANCE . . . WHAT A FEELING</b> —Irene Cara (Giorgio Moroder), K. Forsey, I. Cara, G. Moroder; Casablanca 811440-7 (PolyGram)
				★75	80	4	<b>LIVING ON THE EDGE</b> —Jim Capaldi (Steve Winwood, Jim Capaldi), J. Capaldi; Atlantic 7-89799
				76	65	12	<b>ALL TIME HIGH</b> —Rita Coolidge (John Barry), J. Barry, T. Rice; A&M 2551
				★77	81	3	<b>ALL I NEED TO KNOW</b> —Bette Midler (Chuck Plotkin), B. Mann, C. Weil, T. Snow; Atlantic 7-89789
				78	57	13	<b>ROCK 'N' ROLL IS KING</b> —ELO (Jeff Lynne), J. Lynne; Jet 4-03964 (Epic)
				79	66	23	<b>NEVER GONNA LET YOU GO</b> —Sergio Mendes (Sergio Mendes), B. Mann, C. Weil; A&M 2540
				★80	86	2	<b>ROCKIT</b> —Herbie Hancock (Material, Herbie Hancock), H. Hancock, B. Laswell, M. Beinhorn; Columbia 44-03978
				★81			<b>LOVE IS A STRANGER</b> —Eurythmics (Stewart, Williams), Lennox, Stewart; RCA 13618
				★82			<b>QUEEN OF THE BROKEN HEARTS</b> —Loverboy (Bruce Fairbairn), P. Dean, M. Reno; Columbia 38-04096
				★89			<b>TROUBLE IN PARADISE</b> —Jarreau



18	10	12	I'LL TUMBLE 4 YA—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03912	51	51	6	THE NIGHT—The Animals (Burdon, Chandler, Price, Steel, Valentine, Lipsom), E. Burdon, J. Sterling, D. Evans; I.R.S. 9920 (A&M)	85	88	2	BABY, WHAT ABOUT YOU—Crystal Gayle (J. Bowen), J. Leo, W. Waldman; Warner Bros. 7-29582	85	88	2	THE NIGHT—The Animals (Burdon, Chandler, Price, Steel, Valentine, Lipsom), E. Burdon, J. Sterling, D. Evans; I.R.S. 9920 (A&M)
19	20	12	HOW AM I SUPPOSED TO LIVE WITHOUT YOU—Laura Branigan (Jack White), M. Bolton, D. James; Atlantic 7-89805	52	52	6	RAINBOW'S END—Sergio Mendes (Sergio Mendes), D. Freeman, D. Batteau; A&M 2563	86	87	3	WHAT SHE'S GOT—Liquid Gold (R. Davis, T. Taverner), R. Davis, S. Alexander; Critique 701 (Quality)	86	87	3	RAINBOW'S END—Sergio Mendes (Sergio Mendes), D. Freeman, D. Batteau; A&M 2563
20	12	17	(KEEP FEELING) FASCINATION—The Human League (Martin Rushent, Human League), Oakley, Callis; A&M 2547	53	54	6	I DON'T WANNA DANCE—Eddy Grant (Eddy Grant), E. Grant; Portrait/Ice 37-04039 (Epic)	87	90	2	MY HEART—Eddie Rabbitt (David Malloy), D. Pfimmer, R. Giles; Warner Bros. 7-29512	87	90	2	I DON'T WANNA DANCE—Eddy Grant (Eddy Grant), E. Grant; Portrait/Ice 37-04039 (Epic)
21	18	11	HUMAN TOUCH—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13576	54	40	14	HOLD ME 'TIL THE MORNIN' COMES—Paul Anka (Denny Dantes), P. Anka, D. Foster; Columbia 38-03897	88	93	2	JUST GOT LUCKY—JoBoys (Alan Shacklock), Bostock, Wayne; RCA 13601	88	93	2	HOLD ME 'TIL THE MORNIN' COMES—Paul Anka (Denny Dantes), P. Anka, D. Foster; Columbia 38-03897
22	16	12	IT'S A MISTAKE—Men At Work (Peter McLean), C. Hay; Columbia 38-03959	55	60	6	MIRACLES—Stacy Lattisaw (Narada Michael Walden), G. Benson, F. Wildhorn; Cotillion 7-99855 (A&M)	89	NEW ENTRY	NEW ENTRY	OLD TIME ROCK & ROLL—Bob Seger & The Silver Bullet Band (Bob Seger, Muscle Shoals Rhythm Section), G. Jackson, T. Jones II; Capitol 5276	89	NEW ENTRY	NEW ENTRY	MIRACLES—Stacy Lattisaw (Narada Michael Walden), G. Benson, F. Wildhorn; Cotillion 7-99855 (A&M)
23	25	13	DEAD GIVEAWAY—Shalamar (L.F. Sylvers, III), J. Gallo, M. Dare, L.F. Sylvers, III; Solar 7-69819 (Elektra)	56	29	15	HOT GIRLS IN LOVE—Loverboy (Bruce Fairbairn, Paul Dean), P. Dean, B. Fairbairn; Columbia 38-03941	90	NEW ENTRY	NEW ENTRY	ONLY YOU—Commodores (M. Williams), M. Williams; Motown 1694	90	NEW ENTRY	NEW ENTRY	HOT GIRLS IN LOVE—Loverboy (Bruce Fairbairn, Paul Dean), P. Dean, B. Fairbairn; Columbia 38-03941
24	23	16	CHINA GIRL—David Bowie (David Bowie, Nile Rodgers), D. Bowie, I. Pop; EMI-America 8165	57	48	6	HIGH TIME—Styx (Styx), D. DeYoung; A&M 2568	91	91	3	TAKE AWAY—Big Ric (John D'Andrea, Carmine Rubino), B. Harner, J. Pondel, K. DiSimone; Scotti Bros. 4-04084 (Epic)	91	91	3	HIGH TIME—Styx (Styx), D. DeYoung; A&M 2568
25	27	10	DON'T YOU GET SO MAD—Jeffrey Osborne (George Duke), J. Osborne, M. Sembello, D. Freeman; A&M 2561	58	39	11	AFTER THE FALL—Journey (Mike Stone, Kevin Eison), S. Perry, J. Cain; Columbia 38-04004	92	NEW ENTRY	NEW ENTRY	CUM ON FEEL THE NOIZE—Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha 4-04005 (Epic)	92	NEW ENTRY	NEW ENTRY	DON'T YOU GET SO MAD—Jeffrey Osborne (George Duke), J. Osborne, M. Sembello, D. Freeman; A&M 2561
26	34	4	ISLANDS IN THE STREAM—Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615	59	67	3	FOOLIN'—Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 814178-7 (PolyGram)	93	77	8	GET IT RIGHT—Aretha Franklin (L. Vandross), L. Vandross, M. Miller; Arista 1-9043	93	77	8	ISLANDS IN THE STREAM—Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615
27	28	7	KISS THE BRIDE—Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29568 (Warner Bros.)	60	62	5	BAD BOYS—Wham-U.K. (Steve Brown), G. Michael; Columbia 38-3932	94	NEW ENTRY	NEW ENTRY	BREAK MY STRIDE—Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 4-04113 (Epic)	94	NEW ENTRY	NEW ENTRY	KISS THE BRIDE—Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29568 (Warner Bros.)
28	33	8	BURNING DOWN THE HOUSE—Talking Heads (Talking Heads), D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29565 (Warner Bros.)	61	69	3	UNCONDITIONAL LOVE—Donna Summer (Michael Omartian) D. Summer, M. Omartian; Mercury 814088-7 (PolyGram)	95	NEW ENTRY	NEW ENTRY	A LITTLE GOOD NEWS—Anne Murray (Jim Ed Norman), Black, Bourke, Rocco; Capitol 5264	95	NEW ENTRY	NEW ENTRY	BURNING DOWN THE HOUSE—Talking Heads (Talking Heads), D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29565 (Warner Bros.)
29	38	4	ONE THING LEADS TO ANOTHER—The Fixx (Rupert Hine), Curnin, Woods, West-Oram, Greenall, Agies; MCA 52264	62	NEW ENTRY	NEW ENTRY	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1698 (MCA)	96	74	9	SHARP DRESSED MAN—ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29576	96	74	9	ONE THING LEADS TO ANOTHER—The Fixx (Rupert Hine), Curnin, Woods, West-Oram, Greenall, Agies; MCA 52264
30	37	5	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton (Greg Mathieson) G. Mathieson, T. Veitch; EMI-America 8172	63	73	2	EVERYDAY PEOPLE—Joan Jett And The Blackhearts (J. Jett, R. Cordell, K. Laguna), S. Stewart; Blackheart/MCA 52272	97	75	5	DO IT AGAIN BILLIE JEAN MEDLEY—Club House (S. Scialera, M. Interland, C. LaBionda), W. Becker, D. Fagen, M. Jackson; Atlantic 7-89795	97	75	5	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton (Greg Mathieson) G. Mathieson, T. Veitch; EMI-America 8172
31	31	6	TELL HER NO—Juice Newton (Richard Landis), R. Argent; Capitol 5265	64	58	6	DON'T YOU KNOW HOW MUCH I LOVE YOU—Ronnie Milsap (Ronnie Milsap, Tom Collins), D.E. Williams, M.D. Stewart; RCA 13564	98	71	5	SHIP TO SHORE—Chris DeBurgh (Rupert Hine), C. DeBurgh; A&M 2565	98	71	5	TELL HER NO—Juice Newton (Richard Landis), R. Argent; Capitol 5265
32	32	7	BIG LOG—Robert Plant (Not Listed), Plant, Blunt, Woodroffe; Es Paranza 7-99844 (Atlantic)	65	72	4	JUST BE GOOD TO ME—The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris III; Tabu 4-03955 (Epic)	99	78	4	HANG ON NOW—Kajagoogoo (Colin Thurston, Nick Rhodes), Kajagoogoo, N. Beggs, Limahi; EMI-America 8171	99	78	4	BIG LOG—Robert Plant (Not Listed), Plant, Blunt, Woodroffe; Es Paranza 7-99844 (Atlantic)
33	30	9	LADY LOVE ME—George Benson (Ariif Mardin), D. Patch, J.N. Howard; Warner Bros. 7-29563	66	45	16	IS THERE SOMETHING I SHOULD KNOW—Duran Duran (Ian Little, Duran Duran), Duran Duran; Capitol 5233	100	82	12	BLAME IT ON LOVE—Smokey Robinson & Barbara Mitchell (George Tobin), D. Deluca, T. Munda, T. Munda; Tamia 1684 (Motown)	100	82	12	LADY LOVE ME—George Benson (Ariif Mardin), D. Patch, J.N. Howard; Warner Bros. 7-29563

**THE CHALLENGING NEW VIDEO GAME BY LARRY MILLER. ONCE YOU START, THERE'S NO TURNING BACK.**

**ACTIVISION**  
WE PUT YOU IN THE GAME.

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ADDRESS ALL ADS: Billboard Classified.  
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All major credit cards accepted

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### RECORDS WHOLESALE LIQUIDATION

10 years old retail/mail order business of new & used records fazing out the 45's part of the business to raise cash. Over 25,000 single's, some in large quantities some only 1 copy. Mostly name brands & titles, follow-up records, picture sleeves from 1955 to present, store stock & promo's. For more information on this liquidation or sealed bids to:

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(518) 463-4972

### FROM ENGLAND AFFAIRS OF THE HEART "WATERLOO SUNSET"

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

Exclusively distributed by:  
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IMPORTS, GOSPEL, SOUL, ROCK, COUNTRY & WESTERN, LP'S, CASSETTES, OLDIES 45'S  
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### CIVIL RICE

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



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.  
SILVER EAGLE, MODEL 10 touring coach. Brand new luxury interior sleeps 10. All amenities for those who want the very best. \$175,000.00. (615) 367-4961 Nashville, TN.

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

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### Oceanfront Mansion Palm Beach, Florida

Historic landmark, restored to perfection 1983. 1 1/2 acres center of town, pool, marble spa room, 1920's elegance 1980's amenities \$3,950,000. Brochure: Young Realty Corp. 4090 Laguna Street, Coral Gables, Florida 33146.

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### 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

## WANTED TO BUY

8 TRACK CASSETTE CUT-OUT surplus, etc. of old time Blues and Black Gospel—any quantity. Ron Karlin, Kar-Co, 942 Poinciana Pl., Suite 204, Ft. Lauderdale, Fla. 33324. (305) 472-2773.

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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  
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I'll make sure your advertisement is in the **RIGHT POSITION** for maximum exposure.

## 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**  
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## ADVERTISE IN HOT NEW YORK!

**JIMMY DOCKETT'S MUSIC BULLETIN**  
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• AUTHENTIC CHARTS—FULL DISTRIBUTION.  
Call: (212) 245-9055  
1650 Broadway, Suite 908, New York, NY 10019

## 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 ★  
★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## 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

### BLANK AUDIO & VIDEO CASSETTE—8-TRACK

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—Ampex & Agfa bulk and reel master tape from 1/4" to 2". Cassette duplication available. Call for brochure.  
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4212 14th Ave., Brooklyn, N.Y. 11216  
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### C-O SHELLS 8¢ EACH

Tabs in smokey, screw-type. Also white sonic. 10,000 piece minimum order.  
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### WHY PAY MORE? cassette 8-trk blanks, 3m tape

1-45.....cass. .65 8trk. .89  
46-60.....cass. .74 8trk. .97  
61-80.....cass. .80 8trk. 1.06  
81-90.....cass. .90 8trk. 1.15  
CASSETTE & 8TRK DUPLICATORS, CUSTOM DUPLICATION, SHRINK WRAP & LABEL ADD 45¢  
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## BUTTONS

buttons, buttons, BUTTONS!  
Order a \$50 or \$100 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 lp can afford a buck for a button! Ask for our '83 catalog NOW!!  
• Button Master, P.O. Box 129 Bridgeport, PA 19405  
1-(800) 523-1197-(national) If you don't have a phone 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!  
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## POSTERS

MOVIE MEMORIES POSTER shop. Free catalog for S.A.S.E. or visit our store. (415) 328-6265, 165 University Ave., Dept. BB, Palo Alto, CA 94301.

## BLANK CASSETTE TAPES

C-60 as low as 50¢  
C-90 as low as 67¢  
Master, music and duplication grades. Cassette duplication, custom lengths C-1 through C-120. Labels Norelco type boxes, storage racks and more. Why spend more than you have to?  
Call or write for catalog.  
**IMAGE MAGNETICS**  
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(201) 835-1498

## 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**  
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**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.  
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4950 W. 13th Lane  
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Tel: (305) 558-3221

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### 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

## BOXES FOR AUDIO & VIDEO

### CASSETTE LONG BOXES

12" Puffer Proof Heights & form fit. Beautiful stock designs & custom printing. 45 RPM cardboard record backers.

### VHS & BETA BOXES IN STOCK—INSTANT SHIPMENT

Low Prices—Free Samples  
**PAK-WIK CORPORATION**  
128 Tivoli St., Albany, NY 12207  
518 465-4556 Collect



17	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000
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# New LP/Tape Releases

• Continued from page 32

- BEACH BOYS**  
Rarities  
LP Capitol ST-12293
- BENATAR, PAT**  
Live From Earth  
LP Chrysalis FV 41444 (CBS) ..... No List  
CA FVT 41444 ..... No List
- BENET, VICKI**  
The Last Time I Saw Paris  
LP MCA MCA-1562 ..... \$4.98  
CA MCAC-1562 ..... \$4.98
- BURNETTE, JOHNNY, TRIO**  
Volume II  
LP MCA MCA-1561 ..... \$4.98  
CA MCAC-1561 ..... \$4.98

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Carrera  
LP Warner Bros. 2390201
- CLEMONS, CLARENCE, & THE RED BANK ROCKERS**  
Rescue  
LP Columbia BFC 38933 (CBS) ..... No List  
CA BCT 38933 ..... No List
- CYMONÉ, ANDRÉ**  
Survivin' In The 80's  
LP Columbia FC 38902 (CBS) ..... No List  
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David Frizzell  
LP MCA MCA-27093  
CA MCAC-27093
- FRIZZELL, LEFTY**  
The Legend Lives On  
LP Columbia FC 38938 (CBS) ..... No List  
CA 6CT 38938 ..... No List
- GAYE, MARVIN**  
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Babbity Prevision  
EP Overture OV 12002

- JAMES, BOB**  
Foxye  
LP Columbia FC 38801 (CBS) ..... No List  
CA FCT 38801 ..... No List

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OCT. 22nd ISSUE—OCT. 10th  
OCT. 29th ISSUE—OCT. 25th  
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LP Capitol ST12294

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Subject  
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CA FRT 38721 ..... No List

- QUEENSRYPHE**  
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In Heat  
LP Nemperor BFZ 38880 (CBS) ..... No List  
CA BZT 38880 ..... No List

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- SHAKIN' PYRAMIDS**  
Shakin' Pyramids  
LP Rock 'N' Roll BFZ 38958 (CBS) ..... No List  
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LP EMI America SO-17102 (Capitol)

- TEMPTATIONS**  
Great Songs & Performances That Inspired The Motown 25th Anniversary TV Show  
LP Motown 5-315ML (MCA) ..... \$5.98  
CA 5-315MC ..... \$5.98

- VARIOUS ARTISTS**  
Disco Party '83  
LP Profile PRO-12001

- WALKER, JUNIOR**  
Blow The House Down  
LP Motown 6053ML (MCA) ..... \$8.98  
CA 6053MC ..... \$8.98

- WARREN, JOHN**  
Advance Warning  
LP Concord CDR-00L

## JAZZ

- ALBAM, MANNY**  
Manny Albam—"The Jazz Greats Of Our Time"—1957  
LP MCA Jazz Heritage MCA-1376 ..... \$4.98

- COHN, AL, QUINTET**  
Al Cohn Quintet—Featuring Zoot Sims—1957  
LP MCA Jazz Heritage MCA-1377 ..... \$4.98

- D'RIEVERA, PAQUITO**  
Live At Keystone Korner  
LP Columbia FC 38899 (CBS) ..... No List  
CA FCT 38899 ..... No List

- ELLINGTON, DUKE**  
Brunswick-Vocalion Rarities  
LP MCA Jazz Heritage MCA-1374 ..... \$4.98

- HINES, EARL, & HIS QUARTET**  
1968—"Rhythm Sundae"  
LP MCA Jazz Heritage MCA-1373 ..... \$4.98

- JAZZ GEMS FROM GENETT-CHAMPION**  
LP MCA Jazz Heritage MCA-1371 ..... \$4.98

- McKUSICK, HAL, QUINTET**  
Featuring Art Farmer—1957  
LP MCA Jazz Heritage MCA-1379 ..... \$4.98

- NEWMAN, JOE, QUARTET**  
Featuring Shirley Scott—1958  
LP MCA Jazz Heritage MCA-1380 ..... \$4.98

- PIERCE, NAT, & HIS ORCH.**  
Kansas City Memories  
LP MCA Jazz Heritage MCA-1378 ..... \$4.98

- VARIOUS ARTISTS**  
Jazzy Jugs & Washboards  
LP MCA Jazz Heritage MCA-1372 ..... \$4.98

## GOSPEL

- KARLSSON, EVIE, & PELLE**  
Restoration  
LP Word WSB 8906
- MEECE, DAVID**

- Count The Cost**  
LP Myrrh MSB6744

- SIMMONS, MAX**  
In The Beginning  
LP Mind Power MP-7701  
CA MPCA-7702

## THEATRE / FILMS / TV

- EASY MONEY**  
Soundtrack  
LP Columbia JS 38968 (CBS) ..... No List  
CA JST 38968 ..... No List

- GET CRAZY**  
Soundtrack  
LP Morocco/Motown 6065CL (MCA) ..... \$8.98  
CA 6065CC ..... \$8.98

## CLASSICAL

- BACH, JOHANN SEBASTIAN**  
Four Orchestral Suites  
Munich Bach Orch., Richter  
CA DG Basics/Doubletime Tapes 410 559-4  
(PolyGram) ..... \$7.98

- BARTOK, BELA**  
Rhapsody; Janacek: Fairy Tale;  
Prokofiev: Cello Sonata  
Grossman, Walsh  
LP Nonesuch 79051-1 ..... \$11.98  
CA 79051-4 ..... \$11.98

- BETHOVEN, LUDWIG VAN**  
Piano Sonata No. 1 in F Minor, Op. 2/1;  
No. 2 in A, Op. 2/2 (Haydn Sonatas);  
Piano Sonata No. 19 in G Minor, Op.  
49/1 (Sonata Facile)  
Brendel  
LP Philips 6514 173 (PolyGram) ..... \$10.98  
CA 7337 173 ..... \$10.98

- Piano Sonatas Waldstein,  
Hammerklavier & Pathetique**  
Kempff  
CA DG Basics/Doubletime Tapes 410 560-4  
(PolyGram) ..... \$7.98

- Piano Trio In E-Flat, Op. 38 (After The  
Septet, Op. 20)**  
Beaux Arts Trio  
LP Philips digital 6514 315 (PolyGram) ..... \$12.98  
CA 7337 315 ..... \$12.98

- Symphonies Nos. 1 & 3; Fidelio  
Overture**  
Boehm, Vienna Phil.  
CA DG Basics Doubletime Tapes 410 558-4  
(PolyGram) ..... \$7.98

- Violin Concerto In D**  
Szigeti, London Symph. Orch., Dorati  
LP Philips 30PC8 (PSI) ..... \$11.98

- BIZET, GEORGES**  
Jeux D'Enfants; Milhaud: Scaramouche;  
Faure: Dolly  
Alfons & Aloys Kontarsky  
LP DG 2531 389 (PolyGram) ..... \$10.98  
CA 3301 389 ..... \$10.98

- BOCCHERINI, LUIGI**  
Quintets, Vol. II  
Carmirelli, Boccherini Ensemble  
LP Nonesuch 79054-1 ..... \$11.98  
CA 79054-4 ..... \$11.98

- BRAHMS, JOHANNES**  
Liebeslieder Waltzes, Op. 52 & 65;  
Quartets, Op. 64  
Mathis, Fassbaender, Schrier, Fischer-  
Dieskau, Sawallisch, Engel  
LP DG digital 2532 094 (PolyGram) ..... \$12.98  
CA chrome 3302 094 ..... \$12.98

- BUSONI, FERRUCCIO**  
Doktor Faust  
Fischer-Dieskau, Kohn, Cochran, Bavarian  
Radio, Leitner  
LP DG Collector's 2740 273 (3)  
(PolyGram) ..... \$23.94

- Musiche Per Due Pianoforti**  
Campanella, De Fusco  
LP Fonit-Cetra ITL 70094 (PSI) ..... \$10.98

- CHOPIN, FREDERIC**  
Etudes, Op. 10, Op. 25; Piano Sonata  
No. 2 (Funeral March)  
Vasary  
CA DG Basics/Doubletime Tapes 410 562-4  
(PolyGram) ..... \$7.98

- DEBUSSY, CLAUDE**  
Chansons  
Souzay, Baldwin  
LP DG Collector's 2543 813 (PolyGram) ..... \$7.98

- DVORAK, ANTONIN**  
Violin Concerto, Romance, Mazurek  
Luca, St. Louis Symph., Slatkin  
LP Nonesuch 79052-1 ..... \$11.98  
CA 79052-4 ..... \$11.98

- HENDEL, GEORGE FRIDERIC**  
Concerti Grossi, Op. 3: Alexander's  
Feast  
Wenzinger, Cappella Coloniensis  
CA DG Basics/Doubletime Tapes 410 561-4  
(PolyGram) ..... \$7.98

- Overture In D Minor (Elgar); Water  
Music Suite (Harty); Royal Fireworks  
Suite (Harty)**  
Pittsburgh Symph., Previn  
LP Philips digital 6514 366 (PolyGram) ..... \$12.98  
CA 7337 366 ..... \$12.98

- HAYDN, FRANZ JOSEPH**  
Mass In Time Of War: Nelson Mass  
Morison, Thomas, Witsch, Kohn, Bavarian  
Radio Chorus & Orch., Kubelik  
CA DG Basics/Doubletime Tapes 410 563-4  
(PolyGram) ..... \$7.98

- D'INDIA, SIGISMONDO**  
Ottavo Libro Dei Madrigali 1624  
Consort Of Musicke, Rooley  
LP L'Oiseau-Lyre DSDL 707 (PSI) ..... \$10.98

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.



# Pro Equipment & Services

## New Life For Miami Showroom

By SARA LANE

MIAMI—A 5,000 square foot modular studio equipment showroom has become this city's newest recording studio because designer Seth Snyder felt that exclusive use of the space as a showroom did not maximize its potential.

The new db Recording Studio was built to demonstrate the feasibility of Modular Perfection, a relatively new concept in studio design and construction, which Snyder says involves the assembling of individual modules in various ways to create acoustically perfect areas. Since the establishment of the showroom, Snyder has been able to sell the concept to new studio developers in many parts of the world. Still, he says, he felt the space could be more productively used as a conventional recording studio.

At db Studio, 83 400-pound modules were used. Thirty-four of these form the main studio, 28 went into the design of the control room, and another 21 were used in two isola-

tion booths. Although the modules can be used in a variety of ways, Snyder opted to use them free-standing and locked together for this project.

The main studio at db features a high ceiling, and Snyder says it is large enough to accommodate a full-sized symphony orchestra. The modules are covered with a variety of woods.

db's hexagonal control room measures 475 square feet. It features a full complement of MCI recording equipment, including the model JH-652 split format console with 52 inputs all fully automated; two model JH 24-24 multi-track records; two model JH 110B half-inch stereo recorder reproducers; model JH-45 auto lock SMPTE/EBU generator/reader/synchronizer; two model TTM Dolby frames; Sony model DRE digital reverberator; Auto Locator III, and a wide variety of signal processing and special effects devices in roll around racks. Also featured is a wide range of outboard and musical equipment.

The facility's two isolation rooms are located at the back of the main studio. One measures 20 feet by 25 feet, houses a Yamaha grand piano and provides "dead" sound; the other measures 20 feet by 12 feet with a volume of 2,000 cubic feet and features a "live" sound.

In the few months since db was converted from a showroom to a recording studio, the facility has hosted such acts as Regis, Mutiny, Crash Street Kids and the Flaming Ohs. The latter two acts are from Minneapolis, and are signed to the Fat City label. Mutiny will be released on J. Romero Records, a new label formed by Snyder.

Snyder has been a studio designer, an engineer and a pro equipment dealer. He got involved in selling equipment for MCI, and this, he says, eventually lead to installations and designs. The facilities he has designed have included Middle Ear Recording for the Bee Gees; Sunshine Studios for K.C. & the Sunshine Band; and the late Bob Marley's studio in Kingston, Jamaica. He has also designed and built such commercial projects as Cicada, a 24-track facility in Freeport, Grand Bahamas, Coconuts in Miami, Right Track in New York and Glen Gettings Productions in Orlando, Fla. Snyder is also in the process of designing a prefabricated control room for Steve Alaimo Productions, a new company headed by Alaimo and Henry Stone, formerly of Miami's T.K. Productions.

Snyder says he believes video music "will become a huge segment of the industry," and that this process will be speeded up with the introduction of the new high speed video duplicators. And while he acknowledges that digital equipment is prohibitively priced, he remains enthusiastic about its sound qualities.

## Sony Launches Digital Campaign

NEW YORK—The Sony Corp. has launched a campaign aimed at heightening the record industry's awareness of the archival preservation value of digital audio technology.

According to George Currie, vice president and general manager of Sony Professional Audio Products, digitally encoded information is not affected by inconsistencies in magnetic tape coating, or by the physical deterioration of the tape created by the passage of time. "In the digital system, musical information is conveyed through billions of discrete electrical pulses. The system needs to determine only if a pulse is present or absent to accurately reconstruct the original signal," he explains.

Currie says that virtually all master recordings made in the 1950s, '60s and '70s are stored in analog tape libraries. "The sooner this material is transferred to a digital medium, the more fully the original sound can be preserved for posterity," he says.

As part of its awareness campaign, Sony has published a list of 17 U.S. recording studios equipped to offer digital transcription of analog master tapes. The studios cited use the Sony model PCM-1610 digital mastering system. Currie says that tapes prepared on the PCM-1610 are ready for mastering for Compact Disc manufacture. The list is available, on request, to record companies, recording studios, libraries and archives.

SEPTEMBER 17, 1983, BILLBOARD

## TATE-OF-THE-ART

### Falcon Cable Bows Studio

ALHAMBRA, Calif.—The Falcon Cable TV Co., based here, has begun operating its new \$650,000 radio facility. The new studio, with staging area of more than 1,000 square feet and the latest in state-of-the-art equipment, is being used for local origination of programming and commercial production purposes.

According to Marc Nathanson, president of Falcon Communications, owner of the facility, the new studio will allow local programming to be produced with the best professional quality since the start of cable systems in the area. Cable Communications Unlimited's "L.A. Music Guide" is the first independent production to sign up for use of the facility.

Nathanson says that Falcon's rental policy "will be competitive with other major independent broadcast facilities." He adds that producers will be able to make broadcast quality programs on

three-quarter-inch tape without high production costs.

The facility has complete lighting equipment, plus four Ikegami ITC 730 color cameras, and a control room equipped with an on-line Sony model BVU-8000 AB roll editing system, a Vital switcher with chroma key and a 16-channel audio console. Adjacent to the control room is a straight cut, three-quarter-inch tape editing suite.

The master control room of the new facility contains a fiber optic link between the Alhambra studio and Falcon's headquarters in Monterey Park, Calif. Nathanson explains that this will allow Falcon to route 20 channels of video between the two locations. In addition, the new facility provides the capability of doing advertising insertions on such cable channels as CNN, MTV, USA Network and ESPN.

Falcon's new facility was designed and constructed by Andy Rosen, the firm's regional video engineer.

## Studio Track

By ERIN MORRIS

### LOS ANGELES

At Cherokee Recording Studios, Barry Lyon cutting single tracks for Lucky Records with producer Dan Slider and engineer Brad Gilderman.

Tim McGovern and David Jerden co-producing Burning Sensations' debut LP for Capitol at dorado Recording Studio. Jerden is behind the board. ... David Anderle and Liam Sternberg co-producing Color Me Gone for A&M with Ed engineering. Carolyn Collins is seconding. ... Gerry Humphrey cutting tracks with producers Dane Bramage and Arnie Badde. ... Faye is engineering. ... Commuter is laying Chrysalis tracks with producer David Miranda and engineer Sarco.

At the Village Recorder, Richard Cocciantone mixing album tracks with producers James Newman Howard and Elliot Scheiner. Scheiner is engineering the project with assistance from Robin Fine. ... Beau Hill producing Sandy Stewart, with engineers Hill and Cliff Jones. The project is for release on Modern Records. ... The Commodores recently finished a self-produced LP with engineers Jane Clark, Magic Moreno, Doug Williams and Jim Faraci. ... Producer Neil Geraldo and engineer John Harrison working on upcoming Earthlings EP.

Mike Flicker producing Al Stewart at Kendun Recorders. Rolf Henneman is engineering, with assistance from Tim Dennen. ... Wilton Felder and Joe Sample producing new MCA album release by the Crusaders. Barney Perkins is at the controls with assistant Les Cooper. ... Lonnie Simmons recently produced the new Gap Band album for Total Experience. Mike Evans and Jim Lader engineered.

### Comprehensive Video Adds Test Supplies

NORTHVALE, N.J.—Comprehensive Video Supply Corp. has added video leader test equipment to its line of professional video supplies and accessories.

Gus Livanis, the firm's vice president of operations, states that the decision to begin stocking the test equipment is in keeping with his company's marketing philosophy of making video production easier for professionals, "by having the products they need." Livanis explains that video test equipment is not normally an off-the-shelf item, "yet the demand for it clearly exists."

Comprehensive Video Supply's new product catalog features seven areas of test equipment. Included are frequency counters, signal instruments, vector scopes, waveform monitors, volt/ohm meters, oscilloscopes and audio test instruments.

Toni Basil resuming work on her second album for Chrysalis at Oasis Studios. Rickie Zito is producing, with Giorgio Moroder acting as executive producer.

Engineer Dennis Sands, assisted by Andy D'Addario, behind the board for composer Tom Newman, scoring feature film "Reckless."

### SAN FRANCISCO

At the Automatt, Blue Oyster Cult finishing new Columbia release with producer Bruce Fairbairn and engineer Dave Wittman. Ray Pyle is assisting. ... 415/Columbia act Renegades finishing new LP, with David Kahne producing and Maureen Drone co-engineering with Kahne. ... Angela Bofill starting work on a new Arista album, with Narada Michael Walden producing and Dave Frazer behind the board. ... Loverde finishing new album for Moby Dick, with Tip Warrick and Horus J. Tolson producing and Steve Fontano engineering. ... Margie Adam recording an album for Pleiades, with Jones engineering and co-producing with Adam.

At Hyde Street Studios, Charlie Jones working on an upcoming album for Summa. The LP is self-produced with Gary Mankin engineering.

### ELSEWHERE

At Tres Virgos Studios in San Rafael, Calif., Luciano Gomex cutting tracks with engineers Robin Sylvester and Gordon Lyon. ... Re Styles completing single tracks with producer/engineer Stacy Baird. ... Producer/engineer Paul Sabu working with Gwen Jonae for C&M Records. Assisting Sabu at the board is Lyon.

Bebe Buell recording at Bearsville Studio in Bearsville, N.Y. Rick Derringer is producing, with Tom Edmonds engineering. ... Newly signed Bearsville recording act the Deal recording a four-song LP with producer Richard Gottehrer and engineer John Jansen. ... Industry cutting Capitol tracks, with Rhett Davies producing and engineering. Ray Niznik is seconding.

At Valley Sound Recorders in El Paso, Looker completing production of an upcoming LP for Lookout. David McKee is engineering and co-producing with Larry Gonz and Ian Matthews.

In Phoenix, at Sheffield Recording Ltd., Pat Wilson finishing album of contemporary Christian music. Producing is Bill Mueller; engineering is Frank Grande.

At Conny Plank Studio in Neunkirchen, West Germany, Jive recording artist Whodini finishing tracks with producer/engineer Conny Plank.

Bruce Moody, formerly with Joe "King" Carrasco & the Crowns, is cutting tracks at ACA Studios in Houston. Andy Bradley is at the console.

Producers Steve Goodale and Robert Bateman working on Peter St. Mark's next album at Studio A in Dearborn Heights, Mich. ... Willie Jones working on a self-produced project. Eric Morgeson is engineer on both projects.

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



Photo by Sarah Stein

LANE'S FOOTPRINTS—Gospel artist Cristy Lane smiles with satisfaction as she listens to a playback of her new album, "Footprints In The Sand," at Disc Mastering Studio in Nashville. Engineer Randy Kling is at right with producer Lee Stoller. The record will be released on Liberty.

## Nashville's Bullet Studio Maps Expansion Program

NASHVILLE—Bullet Recording Studio is "broadening its sales base and expanding into new markets," according to Randy Holland, president of the company, who adds, "In the coming year, Bullet will be making a careful and gradual transition from a hardware rental house to a

creative production company."

As part of the expansion program, Bullet has modified its name to Bullet Creative Group, and made some staff changes. "We are keenly aware of the difficulties that face us," says Holland. "It is difficult to accomplish the goals we have undertaken, and we expect the transition to take some time. However, our marketing efforts in the advertising industry have already begun with music production in Pennsylvania and North Carolina."

Bullet also plans to intensify its marketing efforts in record promotion geared at artist development, with a heavy emphasis on video, and in film production, initially with short subjects for cable, and later with large-scale programming and features.

To help develop the firm's new direction, Bullet has retained film director Bill Buchanan; Merissa Ide, production manager in charge of studio operations and bookings; Lora Brown, assistant to the president; and Miles Hession, an advertising representative.

### Band Shoots Video At Dallas Studio

DALLAS—The Plastic Opera Company has completed a music video shot entirely at the new Dallas Studio here. It features the music of Driving School, a rock band headed by David Prater and Carmine Rojas. Rojas is David Bowie's bass guitarist.

According to Kayce Geer and Sharon Little, who head the Plastic Opera Company, the Driving School clip is part of a larger plan to help develop Dallas into a major producer of music video. The company has also opened offices in the recently completed multimillion-dollar Dallas Communications complex.

## LOW PRICES, CO-OP MONEY

## Manufacturers Ready Fall Blitz

By FAYE ZUCKERMAN

SAN FRANCISCO—Major home video companies are looking to keep their market momentum going this fall with a wide array of new titles, characterized by new, low prices and additional co-op money. The product mix is broad, too, with feature films and original programming that ranges from the horrifying to the exercising to the fantasizing.

MCA Home Video announced at the recent Video Software Dealers Assn. (VSDA) conference here that

it will drop the price on "Endless Love," "Bustin' Loose," "The Four Seasons" and "Ghost Story" to \$39.95 from the original \$89.95 list. Additionally, delegates at the Aug. 28-30 VSDA meet were told, the manufacturer will include "Ghost Story" in a "Halloween Horror" promotion that offers 4% cooperative advertising.

New titles from MCA include "Psycho II" and Monty Python's "The Meaning Of Life," while also due for release soon are "Yoga Moves With Alan Finger," "Aerobic

Dancing—Encore" with Jacki Sorensen, and Judi Sheppard Missett's "Let's Jazzercise."

The company will also start releasing its titles in the stereo Beta HiFi format. Plans are for "Yoga Moves" to be available this November in Beta stereo.

(Continued on page 65)

## New Promotions From MGM/UA

NEW YORK—Promotions are busting out all over at MGM/UA Home Video this fall. Besides a 16-page insert to appear in selected Sunday newspapers around the country, the firm has a new toll-free "hotline" for retailers and a video trailer program for use in stores.

The insert, "MGM/UA's Family Guide To Home Video," offers information on the home video market in general and on MGM/UA's titles specifically. Classic films, musicals, music video, science fiction/fantasy, children's programming and comedy titles are spotlighted; there's also a sweepstakes to win home video equipment.

The new retailer hotline number is (800) 468-7600, which has been established on a full-time basis from the company's New York office. The phone line was designed to supplement distributor activities in placing point-of-purchase materials and to maximize sales. "The hotline has supplied us with feedback from the retailers that has been of great value in creating material that fits their special needs," says Saul Melnick, vice president of sales.

The new trailer program uses movie previews to capture customer attention in the store, as well as to inform the retailer. Every two months beginning in November, MGM/UA will send participating retailers a retailer videocassette of new releases, wrapped with scenes from the supplier's classic films.

Retailers who subscribe to the trailer program will receive three cassettes over a six-month period for \$45, to cover the cost of prints and handling.

## Cable Music Show Thinking Big

## 45 Systems Already Lined Up For 'Music Vision'

MEMPHIS—With more than 45 cable systems currently committed in nearly 30 major television markets, United Video Inc. could score the largest launch to date of an independently syndicated cable program when its "Music Vision" debuts from here during Thanksgiving week.

If the present rate of growth continues, "Music Vision" will air into more than four million households in every major television market, reports Steve Weaver, UVI's director of affiliate relations. "Our initial projections showed a fall launch into two or three million homes," says Weaver, "but apparently we underestimated the need for music programming designed for an older demographic than MTV."

Programmed to appeal to an urban, upscale 18- to 34-year-old audience, "Music Vision's" largest base count is in New York, San Diego, Houston, Seattle, Philadelphia and San Francisco. "We do not see ourselves as an alternative to MTV. We see ourselves as an al-



SELLING UTOPIA—Todd Rundgren and members of Utopia meet visitors Tower Records in New York during a promotion for "An Evening With Utopia," a videocassette from MCA Home Video. That's Richard Neer WNEW-FM at right.

## Evaluate Ad Results, Retailer Says

SAN FRANCISCO — Weston Nishimura, owner of Video Space in Seattle, presented suggestions for the most efficient use of advertising and promotion funds for video software retailers at the VSDA Convention here.

Nishimura, speaking at a workshop session entitled "Advertising: The Low-Cost Approach," said,

"Every ad you run does a number of things. It pushes home entertainment in general, the whole idea of video, and it helps every studio and independent video supplier.

"When you look at the different approaches to advertising, your first reaction is as a consumer: how can I save money? But sometimes it's worth it to spend a little extra. You have to ask whether your investments match your results. Look at what you're doing and not doing, and compare those approaches to their long- and short-term results."

Nishimura, who was re-elected secretary/vice president of VSDA during the convention, said there are three types of advertising: institutional advertising, which has long-term results; product advertising, with a shorter life; and "special deal" advertising, the shortest lived. "Great ads don't talk about how great the product is, but how great

the customer is for choosing it," Nishimura remarked. "Having been a teacher, know information is not what sell. Look at the National Enquirer and People, and you'll see it's magic that sells."

The retailer advised his peers to analyze their stores and all aspects of their image—logos, signs, store layout, catalog, newsletter, etc.—for effectiveness and appeal. Additional recommendations included strong use of public relations and studio supplied point-of-purchase materials, as well as spiffs, bonuses and profit-sharing to encourage retail staff members.

## HBO To Air Bowie Concert

NEW YORK—Home Box Office has confirmed an agreement with David Bowie for a forthcoming HBO pay-cable special to be taped during his Sunday and Monday (11/12) shows in Vancouver, B.C.

The special, expected to air early next year, will mark the artist's pay cable debut. Anthony Eaton will produce the program for HBO while David Mallet will direct. The Vancouver shows, to be held at the Pacific National Exhibition Coliseum, are part of Bowie's current "Serious Moonlight" global concert tour.

## Need To Work Together Is Stressed by Speakers

SAN FRANCISCO—Opening remarks at the VSDA convention from the group's president Frank Barnako and keynoter Cy Leslie reinforced the theme of working together to build a strong industry.

"This conference is a resource center," retailer Barnako remarked, pointing out that dealers could use their three days here to learn merchandising and promotion tips,

as well as information about the future of the business.

"We and the studios disagree on the issue of First Sale, and at our VSDA board meeting we agreed to make our first objective the continuing fight in Washington," Barnako said.

His comments were followed with a speech by MGM/UA chairman Leslie, who said, "I ask for no dilution or diminution of competition. But I do seek a halt in the devastating forms of conflict that impede opportunities for achievement and fulfillment of our self-interest. The time wasted is too precious."

Leslie called for more communication between retailers and video software suppliers. "The manufacturers need your structure, and you, the retailers, would be foolish not to recognize the enormous and growing investment values of their product, advertising, promotion, merchandising and marketing skills which help create the opportunity for your success," he said.

On the subject of adding a royalty to the price of hardware and blank tape to compensate copyright holders for home taping, Leslie stated, "Maybe some reasonable royalty ac-

tually would be acceptable for VSDA, as long as it's reasonable and serves the purpose of growth and profitability. Perhaps some reasonable royalty would not curtail blank tape or equipment sales, but would meet some genuine needs of those who provide the recorded raw materials—the creativity—which we will need to stay in business and insure each other's future."

These remarks, delivered to an audience consisting almost entirely of retailers, met with no resistance—and no applause.

Leslie also remarked, "As certain as you sit here, you will see a world of video sale evolving, coexisting with the reality of rentals but with a better and more profitable ratio developing, skewed more to sales than to rental." Contributory factors to increased sales cited by Leslie included high-speed duplication, smaller cassettes, lower tape cost and a larger consumer base.

## Music Video Guide Now Being Compiled

LOS ANGELES—A directory of producers, directors and distribution outlets currently serving the music video field is being compiled by a firm in Petaluma, Calif. Richard Lowenberg, the compiler, notes that to date he has more than 300 names, addresses and phone numbers.

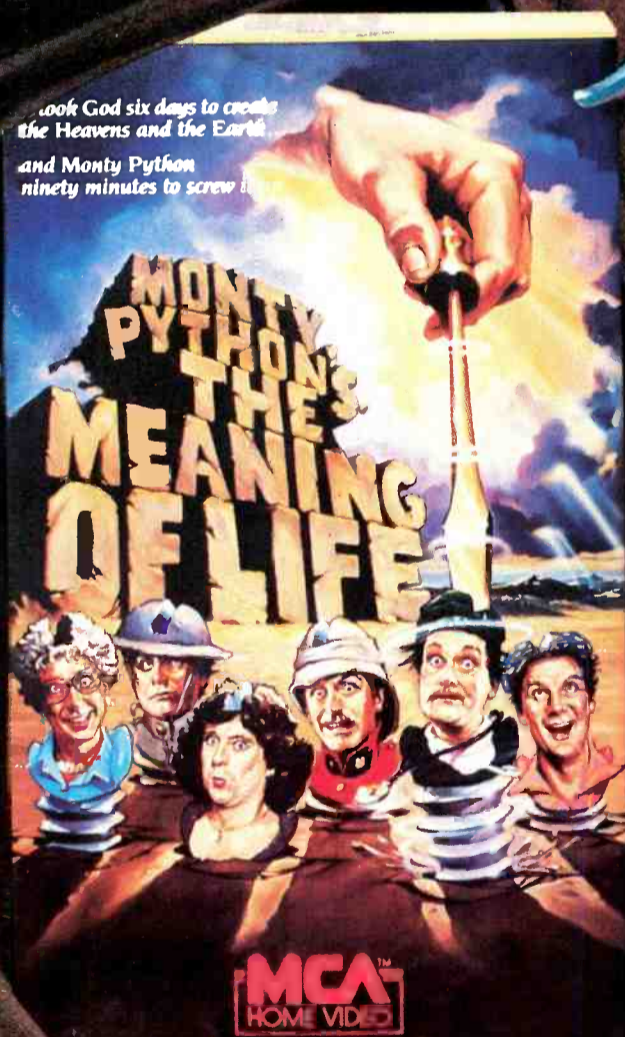
Anyone interested in being listed should contact Lowenberg at Music Video Director's Guide, 327½ English St., Petaluma, Calif. 94952. The phone number is (707) 762-5072.



PICKING PARTNERS—Lyricist/author/cartoonist Shel Silverstein, right, tapes a segment of The Nashville Network's "Bobby Bare & Friends" show with Bare. Other segments of the show's fall schedule feature Barbara Mandrell, Charlie Daniels and Willie Nelson.



**PSSST! HEY, BUDDY!  
GET 'THE MEANING  
OF LIFE' BEFORE  
IT'S TOO LATE.**



...took God six days to create  
the Heavens and the Earth  
and Monty Python  
ninety minutes to screw it

**AVAILABLE ON MCA LASER AND  
CED DISC AND VIDEOCASSETTE.**



Monty Python, the wacky British comedy sextet that delighted audiences with *The Life Of Brian* and *The Holy Grail* are now revealing *The Meaning Of Life* to anyone who will watch. With typical Pythonesque tastefulness, they tackle religion, birth control, death, war and anything else that strikes their fancy in the new hit movie *Time Magazine* calls, "An exhilarating experience!"

It's the kind of inspired lunacy your customers will want to buy so they can watch it again and again. So call your MCA representative and stock up today with what your customers are clamoring for. *The Meaning Of Life*. Available in all software formats. And laugh all the way to the bank.



70 Universal City  
Universal City, CA 91608  
© 1983 MCA Home Video, Inc.



# Photo News



**Left:** E. Fritz Friedman, marketing manager (left), confers with Gary Khammar, director of sales, at the RCA/Columbia Pictures Home Video exhibit.

**Right:** Panelists speaking at the manufacturers' session were (left to right) Lawrence Hilford, CBS/Fox; Mel Harris, Paramount; Gene Giaquinto, MCA; Rob Blattner, RCA/Columbia; Micky Hyman, MGM/UA; Warren Lieberfarb, Warner Home Video; Nick Santrizos, Thorn EMI; and moderator Arthur Morowitz of Video Shack.



**Far Left:** At the 3M exhibit, Don Grunsted, senior account representative, discusses new product with technical service engineer Dick Skare.



**Left:** Vestron Video president Jon Peisinger examines material on the company's new Children's Video Library line.

**Below:** Jan Lifshutz, president of VideoMat International, demonstrates operation of the unit.



SEPTEMBER 17, 1983, BILLBOARD

**Above:** Regional manager Bob Blay holds down the fort at the Embassy booth.  
**Right:** Len Levy, marketing vice president for Caballero Control Corp., is seen at that company's exhibit.

# VSDA



**Left:** It was Christmas in August as Disney promoted its "Wrapped & Ready To Give" program.  
**Above:** Seen in conference at the Warner exhibit are Dennis O'Malley, branch sales manager, video products for WEA and Dave Mount, national sales manager, video products for WEA.



# Video

## Manufacturers Ready Fall Blitz

• Continued from page 62

As for CBS/Fox Video, it's looking for a happy ending with the release of "Faerie Tale Theatre," a series of 15 hour-long modern-day depictions of several fairy tale classics. Starring Shelley Duvall, Elliot Gould, Robin Williams, Christopher Reeve, Jeff Bridges, Jean Stapleton and Mick Jagger, the series was originally made for video, but first aired on Showtime. It will be available on videocassette and videodisk.

The price of this series has not been announced. It is among the first video series to be released with closed captions for the hearing impaired.

Horror and comedy will dominate the titles due this October from Warner Home Video. New releases include Steve Martin's "The Man With Two Brains"; "Stroker Ace," starring Burt Reynolds and Lon Anderson; and "Deadly Eyes," a shocker about man-eating rats. Hitchcock's "Strangers On A Train" and the comedy "Blue Skies Again" are also due from Warner this fall, to be priced at about \$69 for cassette and \$34.98 for CED and laser disks.

Thorn EMI's major new release is "Tender Mercies," starring Robert Duvall as a country singer. The film will be available Sept. 21 at \$79.95. RCA/Columbia Pictures Home Video is looking toward a September release of "Gandhi" at \$79.95. Also coming this September from the Burbank-based company will be "Pavarotti In London" at \$29.95. Other releases, including "Spring Break," "Querelle," "The Devil At 4 O'Clock" and "Trial Of The Catonsville Nine," will sell for \$59.95.

RCA/Columbia's "He-Man" cartoon series, which was heavily promoted at the VSDA conference, will continue to be the focal point for company promotions and point-of-purchase materials.

MGM's lion will roar the opening of its new collector's releases via MGM/UA Home Video. The "Golden Age Of Television" series, "Fame," "Pink Floyd: The Wall," "Midnight Express," "The White Rose" and "Days Of Wine And Roses" will be issued, with a \$39.95 price point for the Pink Floyd feature.

Disney Home Video has wrapped up plans for its Christmas 1983 promotion. The promotion will feature seven titles priced at \$29.95 and \$39.95 that include "Tron," "The Black Hole," "Dumbo" and "The Adventures Of Chip 'N' Dale." Video merchandisers will receive gift boxes that can be displayed in a free-standing display featuring an old-fashioned Christmas village populated with Disney characters.

Media Home Entertainment will be releasing a 60-minute documentary chronicling the life of John F. Kennedy for \$39.95. Other releases from the Los Angeles company will

be two mystery suspense films, "Stone Cold Dead" and "The Fifth Floor," for \$59.95. Horror titles "Beyond The Door II" and "To All A Goodnight" are also due.

Worldvision Home Video has introduced three cartoon titles, a television mini-series and a science fiction series. The cartoons are Hanna-Barbera's "Casper And The Angels II," "Winsome Witch" and "Squiddly Diddly." The network TV "mini-series," "Holocaust," is

seven hours long and stars Meryl Streep, Michael Moriarty, Fritz Weaver, Joseph Bottoms and George Rose. It was filmed throughout Germany and Austria, and won eight Emmy awards. David Janssen stars in "Moon Of The Wolf," a two-hour science-fiction thriller.

# "Hi! We're Wrapped and Ready to Give... Videocassettes from \$29.95\*"

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<b>The Black Hole</b> \$39.95* Reg. Price \$69.95	<b>A Walt Disney Christmas</b> \$29.95* Reg. Price \$49.95	<b>Kids Is Kids</b> starring Donald Duck \$29.95* Reg. Price \$49.95	<b>On Vacation with Mickey Mouse and Friends</b> \$29.95* Reg. Price \$49.95
<b>Dumbo</b> \$39.95* Reg. Price \$84.95	<b>Tron</b> \$39.95* Reg. Price \$84.95	<b>The Adventures Of Chip 'N' Dale</b> \$29.95* Reg. Price \$49.95	

\*Suggested retail prices. Offer expires January 31, 1984.

**WALT DISNEY HOME VIDEO**

© 1983 Walt Disney Productions. Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Co., Burbank, CA 91521. Printed in U.S.A.

SEPTEMBER 17, 1983 BILLBOARD



Photo by Chuck Pulin  
**WHAT HE WANTS**—Randy Jackson of Zebra tries to resist the charms of dancer/actress Ronnie Margolis in the group's latest video clip, "Tell Me What You Want." Juliano Woldman directed for Cherbutti Films in New York.



# Bookstore Sales Are Eyed By British Firm Longman

By NICK ROBERTSHAW

LONDON—Britain's retail book sellers may soon be stocking and selling video software in direct com-

petition with specialist outlets. The instability of the market and the high cost of entering it have deterred all but a handful until now, but with major distributors slashing prices to

generate straight sale and video stores reluctant to stock non-movie product, the potential benefits may soon be seen to outweigh the risks. Some suppliers, notably those

without a close allegiance to the record industry, have long seen a natural connection between the video and book trades. BBC Video, for instance, has from the outset re-

ferred to its video releases as "videobooks." Thorn EMI Video's marketing manager Jonathan Martin said at the recent London Book Fair: "We have always sought to encourage booksellers to stock our product." And Longman Video's managing director Jan Maulden predicts: "As the video market settles down an increasing sector will become more and more akin to bookshop product."

Longman may be a natural candidate to lead this trend. Set up a year ago by media giant Pearson Longman, whose interests include top paperback imprint Penguin Books, the video arm has concentrated on just the kind of upmarket, steady-selling material that may attract booksellers, with a catalog divided between opera and ballet (retail price \$60), children's programming (\$45) and art-house movies. It already has an agreement with print wholesale Bookwise, and a number of bookshops, including London's Foyle's, have begun stocking its video cassettes.

"We are confident that the numbers will grow," says Longman's Maulden. "Video has many similarities with book promotion and distribution. Direct sale, for instance, is something most book publishers are involved in which at the moment is very little used for video product. But a good part of the business for our opera and ballet titles, which are only distributed to about 100 retail outlets, comes from direct sales which we advertise mostly through the specialist classical music papers."

"Another thing is point-of-sale. The video industry is quite far behind the book trade in that respect for most video distributors, promotion seems to stop at buying posters in the trade press."

Highbrow and specialized programming like the National Video Corp. opera titles Longman distributes can command only a tiny share of a U.K. video market still dominated by feature films, but the company has never aimed at the mass market and immediate returns. "Much of the video industry is very fast-moving, like the record industry: quick sale and quick death. But in the area where we want to operate the product has a long shelf life and the market is very solid, very loyal with steady month-by-month sales and a high proportion of repeat purchases," Maulden says.

Longman Video is a producer, as well as a distributor, of programming. Several children's projects are under way, but the major work in progress is an electronic encyclopedia to be compiled in conjunction with U.S. publisher Grolier Inc. Videodisk is the target carrier, and Maulden foresees a series of videodisks to be marketed on the lines of continuity book publishing.

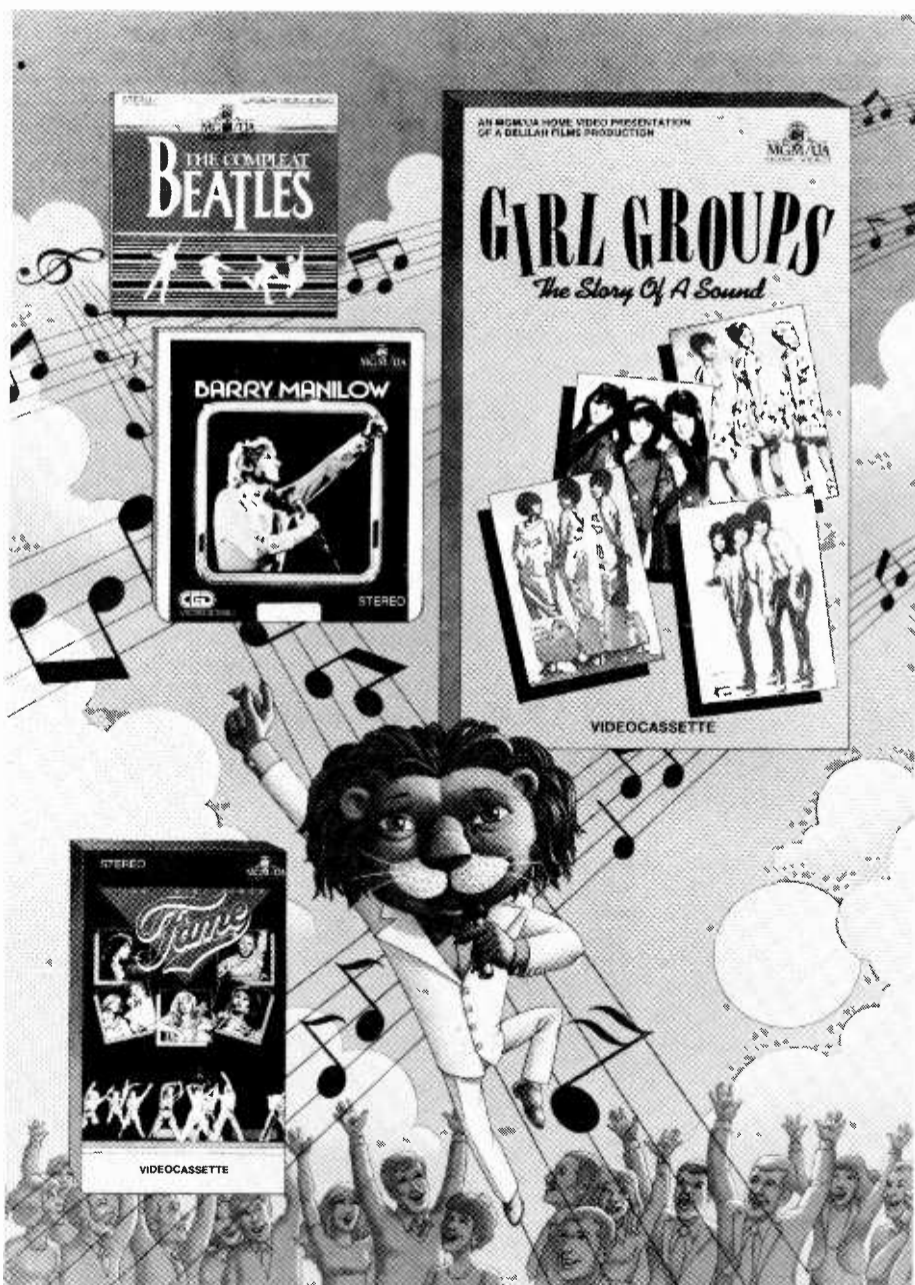
## New Ending Is Something 'Xtro'

LONDON—A new ending has been filmed and passed by the censors for PolyGram Video's release of "Xtro," a science fiction thriller, so that the videocassette's storyline is different from that of the version screened in the cinemas here.

When the movie was first seen in the U.S., critics and public seemed agreed that the original ending was "inconclusive," so a new closing sequence was shot, but not in time for the movie's theatrical release here. It's believed to be the first time that theatre and video versions have differed to this extent in the U.K.

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# Videocassette Top 40

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## SALES

## RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	13	48 HOURS Paramount Pictures, Paramount Home Video 1139	1	12	48 HOURS Paramount Pictures, Paramount Home Video 1139
2	71	JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042	2	6	PORKY'S CBS-Fox Video 1149
3	6	PORKY'S CBS-Fox Video 1149	3	10	THE VERDICT CBS-Fox Video 1188
4	31	AN OFFICER AND A GENTLEMAN ▲ (ITA) Paramount Pictures, Paramount Home Video 1467	4	19	FIRST BLOOD (ITA) Thorn/EMI 1573
5	13	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309	5	12	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309
6	11	MAD MAX Vestron V-4030	6	14	SOPHIE'S CHOICE (ITA) CBS-Fox Video 9076
7	10	DURAN DURAN Thorn/EMI TVD 1646	7	15	THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538
8	14	ALICE IN WONDERLAND (ITA) Walt Disney Home Video 36	8	9	MAD MAX Vestron V-4030
9	20	FIRST BLOOD ● (ITA) Thorn/EMI 1573	9	5	THE BEASTMASTER MGM/UA Home Video 800226
10	2	THE OUTSIDERS Warner Brothers Pictures, Warner Home Video 11310	10	29	THE OUTSIDERS Warner Brothers Pictures, Warner Home Video 11310
11	10	THE VERDICT CBS-Fox Video 1188	11	14	FRANCES Thorn/EMI 1621
12	3	THE BEASTMASTER MGM/UA Home Video 80026	12	NEW ENTRY	BAD BOYS Thorn/EMI 1633
13	10	WINNIE THE POOH (ITA) Walt Disney Home Video 025	13	5	SIX WEEKS RCA/Columbia Pictures Home Video 91001
14	6	PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203	14	30	AN OFFICER AND A GENTLEMAN (ITA) Paramount Pictures, Paramount Home Video 1467
15	20	GREASE ● (ITA) Paramount Pictures, Paramount Home Video 1108	15	2	STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315
16	4	YOU ONLY LIVE TWICE CBS-Fox Video 4526	16	30	JANE FONDA'S WORKOUT (ITA) Karl Video Corporation 042
17	6	DISNEY'S STORYBOOK CLASSICS Walt Disney Home Video 121	17	16	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433
18	2	BAD BOYS Thorn/EMI 1633	18	17	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265
19	21	AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489	19	15	CLASS OF '84 Vestron V-5022
20	16	THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538	20	11	ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181
21	4	STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315	21	16	MY FAVORITE YEAR MGM/UA Home Video 800188
22	29	BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380	22	3	THE FINAL COUNTDOWN Vestron V-4047
23	31	ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181	23	13	KISS ME GOODBYE CBS-Fox Video 1217
24	3	SIX WEEKS RCA/Columbia Pictures Home Video 91001	24	4	THE MISSIONARY Thorn/EMI 1605
25	10	PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255	25	18	AIRPLANE II—THE SEQUEL Paramount Pictures, Paramount Home Video 1489
26	15	SOPHIE'S CHOICE ● (ITA) CBS-Fox Video 9076	26	3	YOU ONLY LIVE TWICE CBS-Fox Video 4526
27	NEW ENTRY	VIGILANTE Vestron V-4063	27	12	THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015
28	44	STAR TREK II: THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180	28	10	SAVANNAH SMILES Embassy Home Entertainment 2058
29	17	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433	29	33	NIGHT SHIFT The Ladd Co., Warner Home Video 20006
30	17	AIRPLANE! ▲ (ITA) Paramount Pictures, Paramount Home Video 1305	30	13	I, THE JURY CBS-Fox Video 1186
31	23	PLAYBOY VIDEO VOLUME 2 ● CBS-Fox Video 6202	31	NEW ENTRY	DURAN DURAN Thorn/EMI, TVD 1646
32	17	MY FAVORITE YEAR MGM/UA Home Video 800188	32	28	BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380
33	9	THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173	33	16	STILL OF THE NIGHT CBS-Fox Video 4711
34	3	THE MISSIONARY Thorn/EMI 1605	34	9	THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221
35	32	STRAWBERRY SHORTCAKE IN BIG APPLE CITY (ITA) Family Home Entertainment, MGM/UA Home Video 338	35	39	ROCKY III ● (ITA) CBS-Fox Video 4708
36	47	THE COMPLETE BEATLES ● MGM/UA Home Video 700155	36	4	PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203
37	10	SAVANNAH SMILES Embassy Home Entertainment 2058	37	25	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
38	18	LOVESICK ● Warner Brothers Pictures, Warner Home Video 20011	38	17	LOVESICK Warner Brothers Pictures, Warner Home Video 20011
39	19	STAR TREK: THE MOTION PICTURE ▲ (ITA) Paramount Pictures, Paramount Home Video 8858	39	9	PLAYBOY'S PLAYMATE REVIEW CBS-Fox 6355
40	10	SATURDAY NIGHT FEVER ● (ITA) Paramount Pictures, Paramount Home Video, 1307 A, 1113A	40	17	TIMERIDER Pacific Arts, Video Records; MCA Distributing Corp. 528

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 plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

# Video

## 'The Buck Stops' At Manufacturer Panel

SAN FRANCISCO—The manufacturers' panel at the VSDA meet Aug. 30 was dubbed "The Buck Stops Here" by moderator Arthur Morowitz, owner of Video Shack in New York, who saw to it that panelists responded quickly and completely to questioning.

Questions involved co-op advertising funds, anticipated sales levels, the future for non-theatrical programming, distribution practices, pricing, promotion and formats. Panelists were Lawrence Hilford of CBS/Fox Video, Mel Harris of Paramount Home Video, Gene Giacchino of MCA Home Video, Robert Blattner of RCA/Columbia Pictures Home Video, Micky Hyman of MGM/UA Home Video, Warren Lieberfarb of Warner Home Video and Nick Santrizos of Thorn EMI Home Video.

In general, panelists were in agreement that video software sales would rise between 200% and 300% over the next five years. CBS/Fox's Hilford predicted that the most dramatic growth would come in the area of original programming.

MGM/UA's Hyman said, "It's true that made-for-video titles are hot. Sales are already happening in that area." Others suggested that such sales were still a year or two away.

Promotional activities sponsored by suppliers include toll-free phone numbers, newsletters, point-of-purchase materials and advertising. Hyman remarked, "The home video market has developed to the point where you can address the consumer directly, via magazine and television advertising." And Paramount's Harris said he believed in the type of advertising that says, "See it in the theatre, buy it on videocassette"—such as Paramount is using for "Flashdance."

Morowitz asked Warner's Lieberfarb why that company had released only three titles at the \$39.98 price point, and no more. "The gross profit of what we would have earned at the higher price point was about the same as what we earned at \$39.98," he replied, pointing out that the additional duplicating and inventorying required made the lower price point not viable. He added, however, that Warner Home Video would consider releasing certain col-

lectible titles at \$39.98.

Harris had a different point of view. "The 300% increases we're talking about depend on keeping the industry stimulated. Consumers don't want to wait around; they want titles now for rent or sale. We need to be in a high-volume business with pricing that's popular at the consumer level." This remark met with enthusiastic audience response.

Thorn EMI's Santrizos said his company had achieved success with the high-priced "First Blood" and "Frances." The latter title, he pointed out, made only \$6 million at the box office, but has sold more than 25,000 cassettes to date—at \$69.95.

On the subject of videodisks, Hyman remarked, "The CED buyer is a consistent user of product. Many titles—not even necessarily the blockbusters—do better on CED than on videocassette. These consumers library titles, and that's an exciting concept. Dealers have to watch the disk market closely and decide which format to support; the market will not support two." RCA/Columbia's Blattner said he was also "optimistic" regarding CED.

"More disks than cassettes are sold now, with a smaller machine base," Harris said. "That makes for a very strong market."

LAURA FOTI

## Vestron Debuts Australian Firm

NEW YORK—Vestron Video of Stamford, Conn. has launched a new Australian subsidiary to market a catalog of more than 130 feature films, concerts and specialty programs for the home video markets in Australia, New Zealand and the South Pacific islands.

Vestron Video Australia will utilize the sales and distribution network of Video Classics Ltd., Australia's leading independent home video distributor. Walter Lehne is managing director of that company. The initial release package of 10 titles includes "Fort Apache, The Bronx," "Benji," "El Cid," "Passione D'Amore" and "Rust Never Sleeps."

In the past, Vestron has licensed many titles for international video markets, but the new subsidiary marks the first Vestron label outside the U.S.

SEPTEMBER 17, 1983, BILLBOARD

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- LOWER PRICES FOR PRE-RECORDED VIDEO CASSETTES/ Will They Succeed In Creating a Sales Market in Europe?
- SALES OF HOME COMPUTERS, COMPUTER SOFTWARE AND VIDEO GAMES IN EUROPE/A Research Report
- MOUNTING TAX PROBLEMS/Will They Inhibit the Growth of Home Video?
- THE VIDEO GAME MARKET IN EUROPE/Learning From the American Experience
- WHAT DOES IT TAKE TODAY TO SECURE PROGRAM RIGHTS FOR HOME VIDEO/Advances, Royalty Rates, Length of Term, Theatrical Exhibition, etc.
- HOME COMPUTERS AND THEIR RELATIONSHIP TO HOME VIDEO
- THE BOOMING VIDEO BLANK TAPE MARKET
- CABLE AND DIRECT BROADCAST SATELLITE/Where Do They Stand and How Do They Compete With Home Video?
- VIDEO DISCS/CED Arrives in Europe
- THE EUROPEAN MARKET FOR COMPUTER SOFTWARE
- BRINGING MUSIC TO HOME VIDEO
- THE COMPACT AUDIO DISC How Long Before It Becomes a Business? How Will It Compete With The Video Disc? How Will It Affect Tape?
- THE POTENTIAL MARKET FOR LICENSED PUBLIC EXHIBITIONS OF PRE-RECORDED CASSETTES AND DISCS
- THE PRE-RECORDED VIDEO RENTAL MARKET IN JAPAN
- UPDATE ON PIRACY

### Speakers and Panelists Will Include:

Mel Harris, President, **PARAMOUNT HOME VIDEO** (U.S.) • Peter Kuyper, President, Ancillary Rights, **MGM/UA HOME ENTERTAINMENT GROUP** (U.S.) • David Gray, **ECONOMIST INTELLIGENCE UNIT** (U.K.) • Christian Blanckaert, Managing Director of **SDRM for THOMPSON-BRANDT** (France) • Yukichi Ohashi, Director, **JAPAN VIDEO ASSOCIATION** (Japan) • Dr. Jay J. Brandinger, Division V.P. and General Manager, **RCA "SELECTAVISION" VIDEODISC OPERATIONS** (U.S.) • Itaru Watanabe Deputy General Manager, TV, Audio and Video Products Div., **HITACHI, LTD.** (Japan) • Wim Markvoort, Marketing Manager, Video, **N.V. PHILIPS' GLOEILAMPENFABRIEKEN** (Netherlands) • Frank Lipsik, President, **TELE CINE VIDEO** (Italy) • Denis Bieber, President, **HIGHGOLD INTERNATIONAL** (South Africa) • Victor Bialek, President, **VIP FRANCE** (France) • Datty Ruth, **VCL VIDEO SERVICES GmbH** (W. Germany) • Heinz Hantschel, Product Manager, **3M EUROPE S.A.** (Belgium) • Francois Dierckx, Managing Director, **Hi Fi, N.V. PHILIPS' GLOEILAMPENFABRIEKEN** (Netherlands) • John O'Donnell, National Manager, Video Software Operations, **SONY CORPORATION OF AMERICA** (U.S.) • Rex Moorfoot, Consultant (U.K.) • Henry Aujard, **PHILIPS SA** (France) • Elizabeth Greenspan, European Antipiracy Counsel, **MOTION PICTURE EXPORT ASSN. OF AMERICA** (U.K.) • Joseph Roizen, President, **TELEGEN** (U.S.) • James H. Levy, President, **ACTIVISION** (U.S.) • David Hockman, Managing Director, **POLYGRAM VIDEO, POLYGRAM MUSIC VIDEO** • Charles J. Digate, Eur. Mgr., Home Computers, **TEXAS INSTRUMENTS** (France) • Tim Baskerville, Publisher, **VIDEO MARKETING** (U.S.) • Stephen Race, Director Int'l. Marketing, **ATARI INC.** (U.S.)

The Seminar will start with a welcoming cocktail reception Saturday evening, October 1. There will also be cocktail receptions October 2 and 3.

IMMEDIATE REGISTRATION IS SUGGESTED, ATTENDANCE IS LIMITED TO 300.

This is the preliminary program. Additional topics and speakers to be announced. SIMULTANEOUS TRANSLATIONS IN FRENCH, GERMAN AND ENGLISH.

ADMISSION TO VIDCOM '83 EXHIBITION IS FREE WITH THE EXCEPTION OF THE HOME VIDEO PROGRAM MARKET. ITA SEMINAR REGISTRANTS WILL BE ENTITLED TO A 50% DISCOUNT OF THE ADMISSION FEE PER COMPANY TO THIS MARKET.

Registration Form "ITA EUROPEAN HOME VIDEO SEMINAR — 1983" October 2 - 3, 1983 ... New Palais des Festivals ... Cannes, France

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## CBS, RCA SCHEDULE RELEASES

## Labels Moving Cautiously With CDs

By KIP KIRBY

NASHVILLE—Despite initial industry excitement over the introduction of Compact Discs, a survey of major record labels indicates they are moving cautiously into the field with country releases.

Only CBS and RCA now have country product ready for release in CD form this year. A recent compilation CD sampler from PolyGram includes three country cuts—"Flowers On The Wall" by the Statler Brothers, "Green Green Grass Of Home" by Tom Jones, and "It's Hard To Be Humble" by Mac Davis—but the label has no plans at this time for a full country CD release.

MCA, Warner Bros. and Capitol/EMI/Liberty report no country CDs scheduled through early 1984, though heads of the labels' Nashville divisions say they expect to become involved with the format during the coming year.

CBS Records is initially releasing two Willie Nelson LPs, "Always On My Mind" and "Stardust," in CD form, plus Ricky Skaggs' "Highways And Heartaches." These will be packaged as part of 12-title sets con-

taining pop, rock, classical and country due out by the end of this year. Another country title, "Big City" by Merle Haggard, is now being prepared for CD release in January, according to CBS marketing director Jerry Shulman.

Artists to be featured on Compact Disc are drawn from a list of suggestions from division heads, according to Shulman. Senior vice president Rick Blackburn of CBS Nashville says he made his initial selections on research profiling the country consumer.

"We've got traditional country buyers, new listeners who've converted to country, and then we've got the mainstream buyer who purchases a variety of music," Blackburn says. "The mainstream buyer likes middle-of-the-road country and buys what's popular. This is the buyer we're trying to reach with the Compact Disc series in country.

We're excited about positioning Nashville into the CDs."

Shulman says that CBS has no plans to advertise or promote CDs in special campaigns. "We will not be promoting one musical format over another," he says. "We're leaving most of the advertising up to the hardware people."

He adds that thus far, CD demand by consumers "far exceeds the supply," and he anticipates that CBS will be "doing far more with country titles in this format."

RCA Nashville has four titles by country or quasi-country acts slated for release by the end of the year. They include Ronnie Milsap's "Keyed Up," Alabama's "Mountain Music," Elvis Presley's "Elvis' Golden Records," and Kenny Rogers' debut package for the label, "Eyes That See In The Dark," featuring his duet with labelmate Dolly Parton, "Islands In The Stream."



COMBINED SALUTE—Songwriter Darrell Staedtler, left, is congratulated on his first No. 1 single, George Strait's "A Fire I Can't Put Out," by MCA Nashville president Jim Foglesong, center, and Combine Music Group president Bob Beckham, right.

## Nashville Scene

## Three Years Later, Staedtler's 'Fire' Is Hot

By KIP KIRBY

There's an ironic twist to the behind-scenes story of George Strait's most recent No. 1 hit, "A Fire I Can't Put Out." The song was written by Darrell Staedtler, a longtime country songwriter who finally tired of the uncertainty of the music industry in 1980 and gave it up to begin selling real estate in Texas (or more accurately—since it's Texas—to start selling ranches).

The twist is that back in 1977, while Staedtler was still living in Nashville, he brought George Strait here to try to get him a record deal. Staedtler cut six demos on Strait and was subsequently turned down, he recalls, by 10 different labels. Strait returned to San Marcos, Tex., where he was playing at a club owned by Kent Finley; Staedtler continued in Nashville for three more years before becoming discouraged and moving away. (Among his best-known cuts were two top 10 singles for the Wilburn Brothers, "It's Another World" and "I Can't Keep Away From You," as well as Billy "Crash" Craddock's "I Love The



Blues And Boogie Woogie.")

"A Fire I Can't Put Out" wasn't one of the six original demos Staedtler produced on Strait—the song wasn't written until 1980—but another tune titled "80 Proof Bottle Of Tear Stopper" was; now this song has just been cut by Strait's new producer, Ray Baker, for the artist's next MCA album.

Staedtler was in Nashville two weeks ago to celebrate the thrill of his first No. 1 hit. It was his first trip here in nearly five years. He says that he left Nashville in 1975 after spending a number of years here writing independently for such companies as Combine, Chappell, Terrace, Coal Miner's and Surefire (owned by the Wilburn Brothers) to investigate what appeared to be a developing music scene in Austin.

"It didn't take too long to figure out that Austin was basically a 'live music' scene," Staedtler recounts. "There weren't many studios or record companies, so I gave up there and opened a chili parlor instead. It went under, so I started teaching school. I quit writing altogether in 1980 and went into selling ranches. I wanted to get out of the business long enough to evaluate it without trying to make a living at it."

Staedtler says, "A Fire I Can't Put Out" was one of the last songs he wrote. He gave it to Combine Music on a per-song arrangement. It isn't the first cut Staedtler has had by George Strait, though: on Strait's debut album for MCA, the young Texan recorded Staedtler's "Blame It On Mexico."

Now that he has his first No. 1 country hit under his belt, is Staedtler considering revoking his self-imposed writing hiatus and picking up the guitar and tape recorder again? He's not sure. He admits he's tempted, "but I'm not going to stop selling real estate, either." The vagaries and uncertainties of the industry still concern him. While in Nashville, Staedtler was honored at a "No. 1 luncheon" hosted by Combine's Bob Beckham; he also used the visit to pare down his catalogs at various publishing offices. "I've been writing songs since I was 15, and I'm 42 now," he points out. "Not

(Continued on page 72)

## 'Round Table' Is Set For Talent Seminar

NASHVILLE—The forthcoming 1983 Talent Buyers Seminar here will offer registrants a two-hour open "round table" featuring 24 industry leaders tracing the evolution of an act's career from pre-contract negotiations to post-concert autograph sessions. This forum takes place Oct. 13 from 10 a.m. to noon at the Opryland Hotel, with each leader conducting three 30-minute sessions.

Chairman of the panel is Bette Kaye. Participants include artists Lynn Anderson and Razy Bailey; Debbie Banks, Epic Records; Steve Bassett, Media International; Mickey Bryant, Gelfand, Rennett & Feldman; Paul Corbin, programming director, the Nashville Network; Dan Fleenor, Fleenor Productions; Joe Galante, RCA Nashville; Kathy Gangwisch, Kathy Gangwisch & Associates; Jim Harris, Harris & Leach; Ginger Hennessey, Top Billing International; David Johnson, Media International; John Lemke; Tom Pitts, Performance magazine; and Tom Powell, Amusement Business.

Also participating will be Joel Raab, WHN Radio; Mack Sanders, WJKZ Radio; "Ramblin'" Lou Schriver, WXRL Radio; Sonny Simmons, Century II Promotions; Art Stone, Charon Enterprises; Bob Walker, Stanislaus County Fair; Ed Stone, Opryland USA; Lon Varnell, Varnell Enterprises; and Trisha Walker, Trisha Walker International.

Former presidential press secretary Jody Powell will deliver the annual Talent Buyers Seminar keynote address. This year marks the first time this event has been held at Opryland and incorporated into the activities of Country Music Week.

Registration begins Oct. 9, with a party hosted by Amusement Business scheduled for that evening. Official dates of the 1983 Talent Buyers Seminar are Oct. 11-13.

## Radio Broadcasters Elect Nine To Expanded Board

NASHVILLE—In an expansion of its board of directors, Country Radio Broadcasters Inc. has added non-radio/non-record company executives for the first time. Nine new members were elected at the CRB's recent two-day meetings in Nashville, bringing its total board of directors to 20, the largest yet for the organization. Another board representative will be added during the March, 1984 board meeting.

The CRB met at BMI's offices to work on the agenda and panelists for its upcoming 15th annual Country Radio Seminar, slated for March 1-3 at the Opryland Hotel. Jim Ray, president of the Country Radio Broadcasters, and Charlie Cook, agenda chairman, led the sessions.

Newly elected to serve on the CRB board are: Carl Brazell, president, MetroMedia Inc.; Don Boyles, general manager, WHRK Memphis; Bob English, president, Broadcast Programming International; Steve Hicks, president, Hicks Communications; Gene Hughes, president, Gene Hughes Promotions; Ellen Hulleberg, executive vice president, McGavren Guild; Peter Moore, president, Torbet Radio; Tom Phifer, program director, KRMD Shreveport; and Jeff Walker, president, Aristo Music Associates.

Current directors now serving

## 12 Acts To Play At Talent Seminar

NASHVILLE—Twelve acts have been confirmed for the Country Music Assn. Talent Buyers Seminar, Oct. 11-13. The performers will appear at two showcases: Oct. 12, from 2 to 5 p.m. at the Grand Ole Opry House, and Oct. 13, from 7 to 10 p.m. at the Opry House, at the Opryland Hotel.

Scheduled to appear are Rex Allen Jr., Earl Thomas Conley, Vern Gosdin, Kieran Kane, Johnny Lee, Charly McClain, Connie Smith, Tanya Tucker, Steve Wariner, Shelly West, the Whites and James & Michael Younger.

Information on registering for the seminar is available through the CMA here.

terms on the board are Mac Allen, WKQS Hollywood, Fla.; Joe Casey, CBS Records Nashville; Charlie Cook, KLAC Los Angeles; Al Greenfield, KYSR El Paso; Bob Heatherly, RCA Records Nashville; Gerri McDowell, Capitol/EMI/Liberty Records, Dallas; Mike Oatman, Great Empire Broadcasting; Joe Polidor, PolyGram Records Nashville; Jim Ray, KOKE-FM Austin; Bill Sherard, WPKX Alexandria, Va.; and Roy Wunsch, CBS Records Nashville.

## Clogging Contest Set For Opryland In Oct.

NASHVILLE—The first annual Hee Haw International Clogging Championship contest will be held at Opryland Oct. 19-22. The folk-dancing competition will have four entry divisions: team, duet, individual and novelty.

Registration is \$32.50 for each participant. Winning entrants will be featured on the syndicated country music television show, "Hee Haw." Details are available from the Opryland customer service division.



ALLEN ART—New RCA artist Deborah Allen goes over artwork for her debut LP, "Cheat The Night," with Joe Galante, left, division vice president, RCA Nashville. Looking on are Rafe VanHoy, Allen's songwriter husband; and Randy Goodman, right, RCA manager of merchandising.

# Billboard® Hot Country Singles

Survey For Week Ending 9/17/83

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SEPTEMBER 17, 1983, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)
★1	3	13	<b>NIGHT GAMES</b> —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.O., ASCAP; RCA 13542	35	21	14	<b>POOR SIDE OF TOWN</b> —Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966	68	78	3	<b>KISS ME DARLING</b> —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; Oak 1060
2	1	13	<b>I'M ONLY IN IT FOR THE LOVE</b> —John Conlee (B. Logan) D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/Unichappell/Van Hoy, BMI/ASCAP; MCA 52231	★36	41	6	<b>ANYBODY ELSE'S HEART BUT MINE</b> —Terri Gibbs (R. Hall) W. Aldridge; Rick Hall, ASCAP; MCA 52252	69	58	6	<b>A FREE ROAMIN' MIND</b> —Sonny James (H. James) C. Smith, S. James; Marson, BMI; Dimension 1045
3	4	14	<b>WHY DO I HAVE TO CHOOSE</b> —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	★37	44	6	<b>THE LADY, SHE'S RIGHT</b> —Leon Everette (R. Dean, L. Everette) C. Ryder, V. Haywood; Window, BMI; RCA 13584	70	56	11	<b>MY FIRST COUNTRY SONG</b> —Dean Martin (J. Bowen) C. Twitty; Twitty Bird, BMI; Warner Bros. 7-29584
4	5	12	<b>FLIGHT 309 TO TENNESSEE</b> —Shelly West (S. Garrett, S. Dorff) R. Scott; Peco/Mighty, BMI; Viva 7-29597	★38	46	3	<b>YOU PUT THE BEAT IN MY HEART</b> —Eddie Rabbitt (D. Malloy) D. Pfrimmer, R. Giles; Malven/Cottonpatch/Dajamas, ASCAP; Warner Bros. 7-29512	71	75	3	<b>PLEASURE ISLAND</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff) R. Hellard, C. Putman, B. Jones; Tree, BMI/Cross Keys, ASCAP; Viva 7-29544 (WEA)
★5	7	10	<b>BABY WHAT ABOUT YOU</b> —Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI; Warner Bros. 7-29582	★39	43	6	<b>AFTER YOU</b> —Dan Seals (K. Lehning) P.R. Battle, B. Jones, C. Waters; Tree/Cross Keys (Tree Group), BMI/ASCAP; Liberty 1504	72	70	4	<b>SCOTCH &amp; SODA</b> —Ray Price (J. Garrett) D. Guard; Beechwood, BMI; Viva-7-29543
★6	9	9	<b>DON'T YOU KNOW HOW MUCH I LOVE YOU</b> —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart; Kelo Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	40	31	15	<b>DREAM BABY (HOW LONG MUST I DREAM)</b> —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926	★73	NEW ENTRY		<b>TELL ME A LIE</b> —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia-38-04091
★7	8	11	<b>NEW LOOKS FROM AN OLD LOVER</b> —B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petewood, ASCAP; Cleveland International 38-03985 (CBS)	★41	49	3	<b>YOUR LOVE SHINES THROUGH</b> —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ideas Of March/Jensong, ASCAP; Epic 34-04018	★75	83	2	<b>EVERY BREATH YOU TAKE</b> —Rich Landers (B. Fisher) Slings; Magnetic/Regatta/Illegal, BMI; AMI 1316 (NSD)
★8	11	10	<b>PARADISE TONIGHT</b> —Charley McClinton & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land of Music/Blue Texas, BMI; Epic 34-04007	★42	48	5	<b>BABY I LIED</b> —Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	★76	87	3	<b>LET'S FIND EACH OTHER TONIGHT</b> —Jose Feliciano (R. Jarrard, J. Feliciano) J. Feliciano; Jobete/Deedle Dyle, ASCAP; Motown 1674
★9	13	10	<b>WHAT AM I GONNA DO</b> —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	★43	52	4	<b>THE BOY GETS AROUND</b> —Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA-13589	★77	88	2	<b>BABY, WHEN YOUR HEART BREAKS DOWN</b> —Kix Brooks (D. Gant) K. Brooks; Golden Bridge, ASCAP; Avion 103
★10	12	13	<b>LET'S GET OVER THEM TOGETHER</b> —Moe Bandy (Featuring Becky Hobbs) (R. Baker) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970	★44	59	2	<b>TENNESSEE WHISKEY</b> —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement/Algee, BMI; Epic 34-04082	★78	63	15	<b>SHOT FULL OF LOVE</b> —Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement/Welk Music Group, BMI; Liberty 1499
★11	14	11	<b>HOW COULD I LOVE HER SO MUCH</b> —Johnny Rodriguez (R. Albright) H. Moffatt; Kelo Herston, Boquillas Canyon/Atlantic, BMI; Epic 34-03972	★45	39	8	<b>HOT TIME IN OLD TOWN TONIGHT</b> —Mel McDaniel (H. McCullough) H. McCullough; Bibo/Partnership/Welk, ASCAP; Capitol P-B-5259	★79	61	9	<b>CHEAP THRILLS</b> —David Allan Coe (B. Sherrill) B. McDill; Hall-Clement/Welk, BMI; Columbia 38-03997
★12	16	8	<b>NOBODY BUT YOU</b> —Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Fundis; Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245	★46	51	5	<b>LONELY BUT ONLY FOR YOU</b> —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Oslin; Chappell, ASCAP/Tri-Chappell, SESAC; Atlantic/America 7-99847	★80	67	18	<b>OVER YOU</b> —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498
★13	18	9	<b>SOMETIMES I GET LUCKY AND FORGET</b> —Gene Watson (R. Reeder, G. Watson) E. Rowell, B. House; Blue Creek/Booth & Watson/On the House, BMI; MCA 52243	★47	54	4	<b>THE MAN IN THE MIRROR</b> —Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Vision-103	★81	NEW ENTRY		<b>FLAMES</b> —Brice Henderson (S. Tutt) M. True; Good Token, ASCAP; Union Station-1003
★14	20	8	<b>SCARLETT FEVER</b> —Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP; Liberty 1503	★48	53	5	<b>HIGH COST OF LEAVING</b> —Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray; Chinnichap, BMI; Epic 34-04041	★82	NEW ENTRY		<b>LOVERS ON THE REBOUND</b> —James & Michael Younger (R. Chancey) F. Koler, G. Timm; Old Friends, BMI; MCA-52263
★15	17	11	<b>WILD MONTANA SKIES</b> —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562	★49	34	16	<b>WAY DOWN DEEP</b> —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)	83	80	17	<b>IT AIN'T REAL (IF IT AIN'T YOU)</b> —Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Setser; Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893
★16	19	10	<b>TOO HOT TO SLEEP</b> —Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567	★50	60	3	<b>STRANGER AT MY DOOR</b> —Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black; Chappell, ASCAP/Unichappell, BMI; Capitol 5265	84	62	7	<b>SAY YOU'LL STAY</b> —Wayne Massey (J. Dowell, M. Daniel) K. Blazy, J. Dowell, T. Dubois; WB Gold, Hoosier, New Albany, ASCAP/BMI; MCA 52246
★17	2	15	<b>HEY BARTENDER</b> —Johnny Lee (J. Bowen) F. Dixon, El Camino, BMI; Full Moon 7-29605 (WEA)	★51	57	4	<b>MOVIN' TRAIN</b> —The Kendalls (B. Mevis) T. Rocco, C. Black; Bibo (Welk Music)/Chappell, ASCAP; Mercury-814-195-7	85	89	2	<b>TRUE LOVE'S GETTING HARD TO FIND</b> —Wickline (R. & B. Wickline, S. Gavin) B. Wickline; Cascade Mountain, ASCAP; Cascade 3030
★18	5	5	<b>LADY DOWN ON LOVE</b> —Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590	★52	42	8	<b>EVERYTHING FROM JESUS TO JACK DANIELS</b> —Tom T. Hall (T.T. Hall) C. Atkins C.G.P.; Hallnote, BMI; Mercury 812835-7	★86	NEW ENTRY		<b>ANYTIME YOU'RE READY</b> —Marvel Felts (J. Morris) J. Foster, J. Morris, M. Severs; J. Morris/Jerry & Bill, BMI/J. Foster, ASCAP; Evergreen-1011
★19	6	6	<b>YOU GOT A LOVER</b> —Ricky Skaggs (R. Skaggs) S. Russell; Shake Russell/Bug, BMI; Epic 34-04044	★53	38	17	<b>LOST IN THE FEELING</b> —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	★87	NEW ENTRY		<b>HAVE I GOT A HEART FOR YOU</b> —Chantilly (L. Morton, D. Morgan) K. Stegall, M. Morrow; April, ASCAP/Blackwood, BMI; F&L-527
★20	15	6	<b>A FIRE I CAN'T PUT OUT</b> —George Strait (B. Mevis) D. Staedter; Music City, ASCAP; MCA 52225	★54	65	2	<b>HOLDING HER &amp; LOVING YOU</b> —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Braefield; Rick Hall, ASCAP; RCA 13596	★88	NEW ENTRY		<b>SOUTHERN WOMEN</b> —Owen Brothers (M. Daniel, J. Dowell) K. Blazy, M. Hiter, J. Mohead; New Albany/Protones, BMI; Audiograph 45-470
★21	25	8	<b>WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE</b> —Reba McEntire (D. King, D. Woodward) J. Kennedy; Kings X/Reba McEntire/Multimedia (Multimedia Group), ASCAP; Mercury 812632-7	★55	64	3	<b>OUTSIDE LOOKIN' IN</b> —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	89	84	3	<b>SATISFIED MIND</b> —Con Hunley (S. Dorff) J. Rhodes, J. Hayes; Fort Knox, BMI; MCA 52259
★22	24	9	<b>BABY I'M YOURS</b> —Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046-SB	★56	33	14	<b>EYES OF A STRANGER</b> —David Willis (B. Mevis) S. Davis; Dick James, BMI; RCA 13541	90	66	12	<b>IT'LL BE ME</b> —Tom Jones (G. Mills, S. Popovich) J. Clement; Knox, BMI; Mercury 812-631-7
★23	10	10	<b>WHAT I LEARNED FROM LOVING YOU</b> —Lynn Anderson (M. Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001	★57	45	16	<b>LOVE SONG</b> —The Dak Ridge Boys (R. Chancey) S. Runkle; Youngun, BMI; MCA-52224	91	68	7	<b>I SPENT THE NIGHT IN THE HEART OF TEXAS</b> —Marlow Tackett (H. Shedd) B. Mevis, D. Willis, D. Pfrimmer; Jack & Bill, ASCAP; RCA 13579
★24	7	7	<b>IF IT WAS EASY</b> —Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251	★58	71	2	<b>STRONG WEAKNESS</b> —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	92	90	12	<b>SO SAD (TO WATCH GOOD LOVE GO BAD)</b> —Emmylou Harris (B. Ahern) D. Everly; Acuff-Rose, BMI; Warner Bros. 7-29583
★25	29	7	<b>HOLD ON, I'M COMIN'</b> —Waylon Jennings & Jerry Reed (R. Hall, C. Moman) I. Hayes, D. Porter; Irving/Cotillion, BMI; RCA 13580	★59	74	2	<b>WHEN THE NEW WEARS OFF OUR LOVE</b> —The Whites (R. Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513	93	91	19	<b>YOUR LOVE'S ON THE LINE</b> —Earl Thomas Conley (M. Larkin) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525
★26	15	12	<b>BREAKIN' DOWN</b> —Waylon Jennings (W. Jennings) J. Rainey; Glentan, BMI; RCA 13543	★60	76	2	<b>DON'T COUNT THE RAINY DAYS</b> —Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield; Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP; Liberty 1505	94	92	16	<b>LEAVE THEM BOYS ALONE</b> —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
★27	30	6	<b>MIDNIGHT FIRE</b> —Steve Wariner (N. Wilson, T. Brown) L. Anderson, D. Gibson; Did Friends/Silverline, BMI; RCA 13588	★61	50	7	<b>A COWBOY'S DREAM</b> —Mel Tillis (H. Shedd) C. Miller, J. Bowman; Sawgrass, BMI; MCA 52247	95	93	21	<b>PANCHO &amp; LEFTY</b> —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbia, ASCAP; Epic 34-03842
★28	32	7	<b>THE WIND BENEATH MY WINGS</b> —Gary Morris (J. Bowen) L. Henley, J. Silbar; Warner House of Music, BMI/WB Gold, ASCAP; Warner Bros. 7-29532	★62	NEW ENTRY		<b>A LITTLE GOOD NEWS</b> —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol-5264	96	81	6	<b>STROKER'S THEME</b> —The Charlie Daniels Band (J. Boylan) C. Daniels; Music Corp. of America, BMI; Epic 34-03918
★29	37	3	<b>ISLANDS IN THE STREAM</b> —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Brothers, Unichappell, Admin./BMI; RCA 13615	★63	47	18	<b>HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN)</b> —Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, Warner Bros. Gold Music, ASCAP/House Of Gold, BMI; Columbia 38-02899	97	69	8	<b>POOR GIRL</b> —Rick and Janis Carnes (J. Carnes, R. Carnes, C. Hardy) C. Hardy; Elektra/Asylum, BMI/Refuge, ASCAP; Warner Brothers 7-29656
★30	10	13	<b>GOIN' DOWN HILL</b> —John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585.	★64	79	3	<b>YOU'VE GOT THAT TOUCH</b> —Lloyd David Foster (B. Montgomery) T. DuBois, D. Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; MCA 52248	98	77	5	<b>YOU'D BETTER BELIEVE IT</b> —Rod Rishard (J. Gibson) D. Dickson; Hitkit, BMI; Soundwaves 4715 (NSD)
★31	35	6	<b>GUILTY</b> —The Statler Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7	★65	85	2	<b>DIXIE DREAMING</b> —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832	99	96	10	<b>DON'T SEND ME NO ANGELS</b> —Wayne Kemp (D. Walls, W. Kemp) W. Kemp; Tree, BMI; Door Knob 83-200
★32	36	5	<b>SOMEBODY'S GONNA LOVE YOU</b> —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	★66	72	4	<b>DON'T CALL ME</b> —Karen Taylor-Good (T. Sparks) K. Taylor-Good, Berke, Sparks; Bil-Kar, SESAC; Mesa-1115 (NSD)	100	82	10	<b>A LITTLE AT A TIME</b> —Thom Schuyler (D. Malloy) T. Schuyler, L. Byron; Debdave/Briarpatch, BMI; Capitol 5239
★33	26	15	<b>YOU'RE GONNA RUIN MY BAD REPUTATION</b> —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	★67	73	4	<b>WILDWOOD FLOWER</b> —Roy Clark (R. Clark) A.P. Carter; Peer International, BMI; Churchill-94025 (MCA)				
★34	40	4	<b>ONE OF A KIND PAIR OF FOOLS</b> —Barbara Mandrell Tom Collins R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, BMI/ASCAP; MCA-52258								

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Countdown by Les Leverett.

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## Nashville Scene

• Continued from page 69

all those songs are competitive today."

But a lot still are, he thinks. He thinks the success of the three-year-old "A Fire I Can't Put Out" proves it. "Everybody keeps talking about crossover country and country pop," says Staedtler. "Yet when you look at the top of the charts, it's traditional artists right up there—Merle Haggard and Ricky Skaggs and George Jones and George Strait. People are still hungry for real country songs; I know, because I deal with the public every day." And he shows no signs of giving up his day job to lose that opportunity.

★ ★ ★

In the Duets We've Always Wanted To Hear Dept., Ray Charles has Joe Cocker as one of the musical guests for his upcoming syndicated special, "Ray Charles: A Man And His Soul," airing this month and through October. The gravelly-throated twosome duet on "You Are So Beautiful," and Cocker sings "Crazy In Love" by himself. Also on the program will be Lou Rawls, Stevie Wonder, Glen Campbell, Dotie West, Mickey Gilley, James Cleveland, Andrae Crouch and Englebert Humperdinck. During his lengthy, varied career, Ray Charles has earned a total of 10 Grammy awards; this special ought to show why.

Singer Katy Moffatt, a talented artist who's been out of the spotlight for several years, is reemerging, thanks to a new recording deal with Permian Records in Dallas and a production situation with Jerry Crutchfield. Her first single is "Under Loved And Over Lonely," written by Max D. Barnes and Kent Westberry. Moviegoers who managed to glimpse a film called "Hard Country," with Michael Murphey's music, also saw Moffatt, who had a cameo role.

★ ★ ★

We aren't sure if it's contagious or not, but there's evidence of a definite "baby boom" going on right now in country. Crystal Gayle gave birth to her first child Aug. 22 in Nashville (a girl named Catherine Claire). She was preceded by Eddie Rabbitt's wife Janine, who gave her husband a son (Timothy Edward) Aug. 12. Michael Murphey (or Michael Martin Murphey, as he's now sometimes billed) is a proud father of a daughter he and wife Mary named Laura. Meanwhile, Kris Kristofferson and

bride Lisa are expecting their first arrival within weeks, and at the gold album party CBS Records tossed two weeks ago for Ricky Skaggs, it was announced that Ricky and wife Sharon White (of the Whites) will welcome their first child sometime next April.

★ ★ ★

John Anderson's gold certification for "Swingin'" makes his record the only country single out of 35 certifications so far this year. Not bad for a performer to whom the word "crossover" carries less meaning than "traditional."

Sometimes the loss of one long-time industry can devastate a town. When International Harvester shut its doors in Forth Wayne, Ind. not long ago, 12,000 people lost their jobs. Unemployment in that area rose to 14%. But the tragedy wasn't lost on the city fathers, who decided to treat its populace to a music concert and lift their collective spirits.

Fort Wayne invited Tammy Wynette to headline its free "Labor Fest" concert just before the Labor Day weekend began. Thousands of people turned out, we heard, for the 90-minute concert. Music isn't money, but sometimes it can help assuage hard times and empty pockets.

Congratulations to Ed and Patsy Bruce, whose walking horse "It's A Matter Of Pride" was named champion in its class at the 45th annual Walking Horse Celebration, held recently in Shelbyville, Tenn. The Bruces' horse was among 3,000 entries participating in this year's event.

## Guest Lineup Set For CMA Awards Show

NASHVILLE — Joining hosts Willie Nelson and Anne Murray on the Oct. 10 live telecast of the CMA Awards Show will be Dolly Parton, Kenny Rogers, Alabama, Crystal Gayle, Lee Greenwood, Merle Haggard, Eddie Rabbitt, the Oak Ridge Boys, Ricky Skaggs, T.G. Sheppard, George Strait, Shelly West, Reba McEntire, Brenda Lee, Janie Fricke and Julio Inglesias.

This year's annual awards program will close out the CMA's 25th anniversary celebration. CBS will televise the 90-minute special, while the Mutual Broadcasting System will air the radio simulcast.

## Journalist Assn. Plans October Nashville Meeting

NASHVILLE—The National Entertainment Journalists Assn. will hold a day-long seminar at Blair School of Music here Oct. 1, with proceeds earmarked for the organization's scholarship fund. Registration fees for "Entertainment Journalism Facts & Fallacies" is \$20 for students and NEJA members and \$25 for others.

Teddy Bart, a talk show host on the Nashville Network and news anchor for a Nashville tv station, will give the opening remarks. He will be followed by Grand Ole Opry star Minnie Pearl's keynote address on "A Celebrity Speaks Out On Interviews."

The panels and panelists for the rest of the day are: "The Tools Of An Entertainment Journalist"—Kip Kirby, Billboard; Dolly Carlisle, People Weekly; Rick Bolsom, Country Song Roundup; Cynthia Spencer, publicist for RCA Records; and Mike Hyland, independent publicist.

"How To Be A Professional Freelancer"—Edward Morris, Billboard, and freelancers Margaret Dick (magazines), Ellen Brooks (magazines), Tom C. Armstrong (plays and scripts), Biff Collie (syndicated radio shows) and Mike Price (tv scripts).

"Advertising Vs. Editorial"—Bruce Hurt, Country News; Bob Millard, Nashville Banner; Sharon Allen, Radio & Records; David Ross, Music Row; Jim Sharp, Cash Box; Robert K. Oermann, the Tennessean; and John Lomax III, Country Rhythms.

"The Writing & Marketing Of Celebrity Biographies & Other Entertainment Books"—Bob Allen, author of a forthcoming bio on George Jones; John Dew, "Minnie Pearl" and "Stand By Your Man"; Stacy Harris, "Comedians Of Country Music" and "The Carter Family"; Peggy Russell, "Sing Me Back Home"; Lola Scobey, "Willie Nelson, Country Outlaw"; and Mike Kossler, "How To Become A Successful Nashville Songwriter."

Following lunch, the Country Music Assn. will show a number of its promotional videos. Gerry Wood, former editor-in-chief of Billboard and current editor of Nashville!, will give the closing address, "Your Future In Entertainment Journalism."

Billboard®

Survey For Week Ending 9/17/83

# Hot Country LPs™

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	33	<b>MERLE HAGGARD AND WILLIE NELSON</b> Poncho And Lefty, Epic FE 37958 CBS	38	38	28	<b>KENNY ROGERS</b> We've Got Tonight, Liberty LO 51143 CAP
			<b>ALABAMA</b> The Closer You Get, RCA AHL-14663 RCA	39	42	42	<b>CRYSTAL GAYLE</b> True Love, Elektra 60200 WEA
			<b>RONNIE MILSAP</b> Keyed Up, RCA AHL1-4670 RCA	40	43	20	<b>JOHN CONLEE</b> John Conlee's Greatest Hits, MCA 5406 MCA
			<b>LEE GREENWOOD</b> Somebody's Gonna Love You, MCA 5403 MCA	41	39	104	<b>WILLIE NELSON</b> ▲ Greatest Hits, Columbia KC 237542 CBS
			<b>WILLIE NELSON WITH WAYLON JENNINGS</b> Take It To The Limit, Columbia FC-38562 CBS	42	40	14	<b>GUS HARDIN</b> Gus Hardin, RCA MHL1-8603 RCA
2	2	26	<b>T.G. SHEPPARD</b> T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	43	65	2	<b>CRYSTAL GAYLE</b> Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
3	3	21	<b>THE OAK RIDGE BOYS</b> American Made, MCA 5390 MCA	44	44	171	<b>ALABAMA</b> ▲ My Home's In Alabama, RCA AHL1-3644 RCA
4	5	25	<b>DOLLY PARTON</b> Burlap & Satin, RCA AHL1-4691 RCA	45	47	16	<b>ED BRUCE</b> You're Not Leaving Here Tonight, MCA 5416 MCA
5	4	18	<b>DAVID ALLAN COE</b> Castles In The Sand, Columbia FC-38535 CBS	46	41	10	<b>DAVID FRIZZELL</b> On My Own Again, Viva 23868 WEA
6	9	16	<b>EARL THOMAS CONLEY</b> Don't Make It Easy For Me, RCA AHL 14713 RCA	47	56	22	<b>GENE WATSON &amp; THE FAREWELL PARTY BAND</b> Sometimes I Get Lucky, MCA-5384 MCA
7	6	28	<b>SYLVIA</b> Snapshot, RCA AHL 1-4672 RCA	48	48	5	<b>GUY CLARK</b> Better Days, Warner Bros. 23880 WEA
8	7	14	<b>SHELLY WEST</b> West By West, Warner/Viva 23775 WEA	49	NEW ENTRY		<b>MERLE HAGGARD</b> That's The Way Love Goes, Epic FE-38815 (CBS)
9	10	18	<b>GEORGE JONES</b> Shine On, Epic FE 38406 CBS	50	50	72	<b>LEE GREENWOOD</b> Inside Out, MCA 5304 MCA
10	13	9	<b>THE STATLER BROTHERS</b> Today, Mercury 812-184-1 POL	51	52	152	<b>KENNY ROGERS</b> ▲ Greatest Hits, Liberty L00 1072 CAP
11	8	13	<b>JOHNNY LEE</b> Hey Bartender, Full Moon/Warner Bros. 23889 WEA	52	51	9	<b>NITTY GRITTY DIRT BAND</b> Let's Go, Liberty 51146 CAP
12	15	25	<b>HANK WILLIAMS JR.</b> ● Greatest Hits, Elektra/Curb 60193 WEA	53	53	98	<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine, Epic FE 37193 CBS
13	11	20	<b>THE BELLAMY BROTHERS</b> Greatest Hits, Warner/Curb 26397-1 WEA	54	37	9	<b>JERRY REED</b> Ready, RCA AHL 1-4692 RCA
14	12	15	<b>WAYLON JENNINGS</b> It's On y Rock & Roll, RCA AHL1 4673 RCA	55	45	39	<b>THE BELLAMY BROTHERS</b> Strong Weakness, Elektra/Curb 60210 WEA
15	16	48	<b>ALABAMA</b> ▲ Mountain Music, RCA AHL1 4229 RCA	56	49	9	<b>DEAN MARTIN</b> The Nashville Sessions, Warner Bros. 23870 WEA
16	16	48	<b>JANIE FRICKE</b> It Ain't Easy, Columbia FC 38214 CBS	57	54	39	<b>BOXCAR WILLIE</b> Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol) CAP
17	19	55	<b>JOHN ANDERSON</b> Wild And Elue, Warner Brothers 23721 WEA	58	66	43	<b>MERLE HAGGARD</b> Going Where The Lonely Go, Epic FE 38092 CBS
18	14	21	<b>WILLIE NELSON</b> Tougher Than Leather, Columbia JC 38248 CBS	59	57	49	<b>DOLLY PARTON</b> Greatest Hits, RCA AHL 1-4422 RCA
19	21	79	<b>RONNIE McDOWELL</b> Personally, Epic FE-38514 CBS	60	59	30	<b>LOUISE MANDRELL</b> Close-Up, RCA-MHL 1-8601 RCA
20	22	48	<b>B.J. THOMAS</b> New Looks, Cleveland International FC-38561 CBS	61	60	54	<b>GEORGE JONES</b> Anniversary, Ten Years Of Hits, Epic KE 38323 CBS
21	17	47	<b>CHARLIE DANIELS</b> A Decade Of Hits, Epic FE 38795 CBS	62	61	10	<b>MERLE HAGGARD &amp; LEONA WILLIAMS</b> Heart To Heart, Mercury 812-183-1 POL
22	20	26	<b>THE WHITES</b> Old Familiar Feeling, Warner/Curb 23872 WEA	63	68	32	<b>MERLE HAGGARD</b> Merle Haggard's Greatest Hits, MCA 5386 MCA
23	27	24	<b>DON WILLIAMS</b> Yellow Moon, MCA 5407 MCA	64	NEW ENTRY		<b>TANYA TUCKER</b> Changes, Arista-AL8-8032 (RCA)
24	29	23	<b>LACY J. DALTON</b> Dream Baby, Columbia FC 38604 CBS	65	58	18	<b>MARTY ROBBINS</b> Some Memories Just Won't Die, Columbia FC-38603 CBS
25	23	29	<b>HANK WILLIAMS, JR.</b> Strong Stuff, Elektra/Curb 60223 WEA	66	55	7	<b>RAY PRICE</b> Master Of The Art, Viva 23782 (WEA)
26	24	12	<b>RICKY SKAGGS</b> Highways And Heartaches, Epic FE 37996 CBS	67	67	66	<b>SYLVIA</b> Just Sylvia, RCA AHL 1-4263 RCA
27	26	20	<b>CHARLY McCLAIN</b> Paradise, Epic FE-38584 CBS	68	70	52	<b>MERLE HAGGARD/GEORGE JONES</b> A Taste Of Yesterday's Wine, Epic FE-38203 CBS
28	25	12	<b>WILLIE NELSON</b> ▲ Always On My Mind, Columbia FC 37951 CBS	69	69	47	<b>EDDIE RABBITT</b> Radio Romance, Elektra 60160 WEA
29	23	29	<b>ALABAMA</b> ▲ Feels So Right, RCA AHL1 3930 RCA	70	75	50	<b>TOM JONES</b> Tom Jones Country, Mercury SRM-1-4062 POL
30	32	50	<b>VERN GOSDIN</b> If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL	71	62	3	<b>LYNN ANDERSON</b> Back, Permian PR-8205 MCA
31	30	19	<b>CONWAY TWITTY</b> Lost In The Feeling, Warner Bros. 23869 WEA	72	63	150	<b>THE OAK RIDGE BOYS</b> ▲ Greatest Hits, MCA 5150 MCA
32	35	78	<b>BARBARA MANDRELL</b> Spun Gold, MCA 5377 MCA	73	72	280	<b>WILLIE NELSON</b> ▲ Stardust, Columbia JC 35305 CBS
33	33	131	<b>MICKEY GILLEY</b> Fool For Your Love, Epic FE 38583 CBS	74	71	11	<b>CONWAY TWITTY</b> Classic Conway, MCA 5424 MCA
34	28	19		75	64	52	<b>EARL THOMAS CONLEY</b> Somewhere Between Right And Wrong, RCA AHL-1-4348 RCA

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**TAKING THE REINS**—Producer Jim Ed Norman, seated, takes to the guitar to illustrate a lick for the Osmonds at a recent studio session for the group's forthcoming Warner Bros. LP.



## NPR Programming: Questions Linger

By SAM SUTHERLAND

LOS ANGELES—The fate of jazz programming over National Public Radio's nationwide network of non-profit stations remains cloudy, despite new assurances from the revamped NPR management team that the scope of programming cuts has been reduced.

When NPR's financial squeeze achieved crisis proportions earlier this year, it was announced that cost-cutting measures were to include the cancellation of its "Jazz Alive!" weekly performance series. Production of new shows was to cease on Oct. 1, and the series' production staff in Washington, D.C., where the public broadcasting operation is based, was dismissed.

Now, however, NPR management is insisting that the death of "Jazz Alive!" and the prospect of an outright elimination of its canned jazz programming feed via the fledgling NPR Plus service have yet to be sealed. The NPR schedules for the remainder of this year, and for the early months of 1984, now show "Jazz Alive!" continuing via reruns, while Dean Boal, acting director of performance programming, reports that NPR Plus will continue to offer 21 hours of jazz weekly, down from its original 66-hour commitment.

"It's my hope that we'll be able to revitalize the program with new funding," adds Boal in reference to "Jazz Alive!" and its highly regarded live productions. Although he acknowledges that the show's production unit remains dismantled, and offers no specific contingency whereby "Jazz Alive!" could return to the air in its original format, Boal indicates a "similar" program could be resurrected some time next year.

He cites a strong tide of support for jazz in general and "Jazz Alive!" in particular from affiliate stations, calling it "one of the clear messages given at the Minneapolis conference" on NPR programming, held April 18. In the wake of that meeting, a number of program directors from NPR's most active jazz stations

signalled their own willingness to keep live jazz available to affiliates (Billboard, May 14).

But at least one "Jazz Alive!" source, host Ben Sidran, views the latest NPR statements with undisguised skepticism. "The fact of the matter is there's no commitment to 'Jazz Alive!' and to the creation of that sort of programming," Sidran contends, adding that the only probable alternative would be the proposed supply of locally produced concert jazz programs discussed last May.

If such a program is laudable for its intent, Sidran questions the practical realization of a weekly show, saying "Jazz Alive!" itself, with its own central production staff, was still a demanding project. Consistency in production standards would also be far more difficult to achieve with shows recorded by different production units around the country, he says.

"Jazz is the stepchild of the arts, and it didn't have the necessary support from above," Sidran says of the recent programming cuts within NPR. "I see no intention there to come up with a high-standard jazz performance series."

As for Boal's claims, Sidran notes that the acting programming chief was in fact the architect of the NPR Plus service, and theorizes that Boal's approach will be to concentrate on "needle-drop," prerecorded programs.

Still, Boal himself insists that NPR's current stance on jazz is appreciably more upbeat than it was during the spring when top executive Frank Mankiewicz resigned and a multimillion-dollar budgetary shortfall was revealed. He notes that Oct. 1 will see the end of new "Jazz Alive!" programs as well as the drop in NPR Plus jazz hours, but allows that an original blueprint would have eliminated jazz altogether.



CHICAGO'S SWEETHEART—Chicago mayor Harold Washington recently proclaimed Aug. 16 "Stephanie Mills Day" in that city. Pictured at the presentation, from left, are PolyGram's Deke Atkins; Lenora Cartwright, commissioner of Chicago's department of human services; Cassandra Mills, Stephanie's manager and sister; Mills; and Ken Reynolds, of PolyGram's black music publicity department.

## Owner's Death Adds To Philly Theatre's Troubles

By MAURIE H. ORODENKER

PHILADELPHIA—The death of John Alexander Bowser, owner and developer of Philadelphia's New Uptown Theatre & Entertainment Center (Billboard, Sept. 10), has raised new questions about the future of the trouble-plagued theatre, which has been shrouded in controversy since its abortive reopening as NU-TEC last November.

Since that time, the 2,000-seat theatre, which was intended to be for rhythm & blues what the Grand Ole Opry is for country music—has been open only sporadically, with the theatre building converted into a complex of disco, jazz room, nightclub and restaurant as a private membership club operation. Adding to the controversy in recent weeks was a news series on Philadelphia's KYW-TV questioning the propriety of the methods Bowser used to finance the theatre's renovation and the accuracy of his revenue projections.

The Bowser project has cost \$3.1 million, most of it in federal, state

and local grants and loans. Additional city backing to support NU-TEC is still pending. Mayor Bill Green last month set up a task force of city officials to determine the backing of a controversial \$1.1 million bank loan already granted to help Bowser complete the project.

It will probably be up to the banks (Continental and Girard), the U.S. Small Business Administration and the Philadelphia Industrial Development Corp. to come up with a successor to Bower. The successor will have to assume the responsibility of paying off nearly \$3 million in debts. While new to show business, Bowser was an acknowledged leader in Philadelphia's black community. He resigned as head of the Philadelphia Urban Coalition to develop NU-TEC as a major step in reviving the deteriorating North Philadelphia area.

The message on the NU-TEC marquee now reads: "The Man Is Gone—His Dream Will Be Here Forever."

## The Rhythm & The Blues

Continued from page 73

floor wanting to meet me. They all had on 'Down Home' T-shirts. I've seen the same thing all over America. It makes me feel good about the future of the blues."

Hill returns to Malaco's Jackson studios in October to cut his third album for the label. "We're going to

stay with the traditional style of the first two albums, but I would like to go more contemporary," says Hill. "I'd like to get a 'Sexual Healing'—a song that is soulful, yet contemporary. But we're not gonna go overboard. If that doesn't work we'll still have plenty of music for our old fans."

## Dreamgirl' Jennifer Holliday

Continued from page 73

the script and clothes, and really be involved in that."

Holliday expects to start work on her second album next spring, for release in early 1985. She hopes to work again with Maurice White, lending his availability. Holliday acknowledges that theirs is an unlikely collaboration, since she is known for intense emotional pieces like "And I Am Telling You I'm Not Going" and he specializes in sleek, poppish tunes like "Let's Groove."

"I hadn't had much prior experience with uptempo songs," Holliday says. "It took a lot of careful thinking about what we were going to do."

Holliday, who has been managed by Suzanne DePasse and Tony Jones for the past four years, has strived to keep her perspective. "In this business, you're up today and down tomorrow," she says. "I try to take it step by step and not be consumed by all the hoopla and the supposed wonder of it all. I just try to deal with it as best I can."

## Three Films In L.A. Premiere

LOS ANGELES—Three new jazz films make their theatrical premiere here Oct. 13 at the Vista Theatre, an active revival and art film house.

Included are Robert Mugge's film on avant-garde bandleader Sun Ra, "Sun Ra: A Joyful Noise"; "The New Music," a Peter Bull film featuring cornettist Bobby Bradford and clarinetist John Carter; and Ron Mann's "Imagine The Sound," which offers profiles of Archie Shepp, Cecil Taylor, Bill Dixon and Paul Bley in concert and interview segments.

## Blues Festival On Public Radio

LONG BEACH, Calif.—Public radio outlets here were set to originate broadcast coverage for the fourth annual Long Beach Blues Festival, produced by KLON-FM at the campus of California State Univ., Long Beach.

Also slated to carry the Sunday (18) event is KSBR-FM, reaching Orange and San Diego Counties. The broadcast will then be distributed nationally via American Public Radio.

Featured will be Bobby "Blue" Bland, Albert King, Koko Taylor, Clifton Chenier, Johnny Copeland, Sonny Rhodes, Freddie Roulette and Jimmy McCracklin.

Survey For Week Ending 9/17/83							
Billboard® Best Selling Jazz LPs™							
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	2	11	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744	26	26	21	WILTON FELDER Gentle Fire, MCA 5406
2	1	21	JARREAU ● Jarreau, Warner Bros. 1-23801	28	28	13	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577
3	4	5	SPYRO GYRA City Kids, MCA 5431	29	27	94	TANIA MARIA Come With Me, Concord Jazz CJ-200
4	3	11	PAT METHENY GROUP Travels, ECM 23791-1 (Warner Bros.)	30	24	40	LONNIE LISTON SMITH Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)
5	5	19	EARL KLUGH Low Ride, Capitol ST-12253	30	24	40	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215
6	7	5	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261	31	25	17	CARLOS SANTANA Havana Moon, Columbia FC 38642
7	20	3	JEAN-LUC PONTY Individual Choice, Atlantic 80098	32	30	27	WEATHER REPORT Procession, Columbia FC 38427
8	8	11	WYNTON MARSALIS Think Of One, Columbia FC 38641	33	33	19	STEPS AHEAD Steps Ahead, Musciana 60168-1 (Elektra)
9	9	9	JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA Passion, Fire & Grace, Columbia FC 38645	34	35	62	DAVID SANBORN As We Speak, Warner Bros. 1-23650
10	11	11	RAMSEY LEWIS Les Fleurs, Columbia FC 38787	35	36	3	ERIC GALE Island Breeze, Musciana 60199-1 (Elektra)
11	6	13	LARRY CARLTON Friends, Warner Bros. 1-23834	36	38	44	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247
12	13	23	GEORGE WINSTON Autumn, Windham Hill C-1012	37	39	17	RARE SILK New Weave, Polydor S10028-1Y1 (Polygram)
13	17	5	HIROSHIMA Third Generation, Epic FE 38708	38	37	5	RICKIE LEE JONES Girl At Her Volcano, Warner Bros. 1-23825
14	15	40	GEORGE WINSTON December, Windham Hill C-1025	39	40	147	GROVER WASHINGTON JR. ▲ WineLight, Elektra 6E-305
15	10	15	THE YELLOWJACKETS Mirage A Trois, Warner Bros. 23813-1	40	29	48	MAYNARD FERGUSON Storm, Palo Alto PA 8052-N
16	14	15	BOB JAMES The Genie, Columbia FC 38678	41	29	48	SPYRO GYRA Incognito, MCA MCA-5368
17	12	21	JOE SAMPLE The Hunter, MCA 5397	42	45	117	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM 1-1190 (Warner Bros.)
18	19	107	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576	43	42	21	DAVID GRISMAN Dawg Grass/Dawg Jazz, Warner Bros. 1-23804
19	NEW ENTRY		HERBIE HANCOCK Future Shock, Columbia FC 38814	44	NEW ENTRY		PHYLLIS HYMAN Goddess Of Love, Arista AL 8021
20	16	15	MILES DAVIS Star People, Columbia FC 38657	45	48	62	BOB JAMES Hands Down, Columbia/Tappan Zee FC 38067
21	18	13	CHUCK MANGIONE Journey To A Rainbow, Columbia FC 38686	46	22	29	DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin and the New York/L.A. Dream Band, GRP A 1001
22	21	11	B.B. KING Blues 'N' Jazz, MCA 5413	47	41	33	HERBIE HANCOCK Quartet, Columbia C2-38725
23	23	67	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)	48	46	40	LEE RITENOUR Rit/2, Elektra 60186
24	NEW ENTRY		JACO PASTORIUS Invitation, Warner Bros. 23876-1	49	44	45	VARIOUS ARTISTS Casino Lights, Warner Bros. 23718-1
25	31	63	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019	50	34	11	MICHAEL FRANKS Previously Unavailable, John Hammond BFW 38664 (CBS)

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



**GOLDEN SHEEN—Capitol/EMI Canada president David Evans, left, presents a gold album to Sheena Easton for her latest LP, "Madness, Money & Music," while her manager, Deke Arlon, looks on.**

## REYNOLDS TO ADD STAFF

# Appointment At MCA Signals Revitalization

By KIRK LaPOINTE

TORONTO—The move by WEA Music of Canada's vice president Ross Reynolds to MCA Records Canada last month signals a dramatic attempt by the firm's U.S. parent to revitalize MCA and return it to the strong position it once held.

Reynolds, appointed executive vice president and general manager, takes charge of the company in Canada. George Burns, who had held that role for years on an interim basis, returns to assume sales management duties for MCA.

Reynolds says MCA will fill several positions in regional sales and promotion, bring in a label manager for the recently pacte'd Chrysalis deal (Billboard, Sept.10), hire an a&r manager and sign a few new domestic artists and distribution deals.

Among other moves expected is the hiring away of an a&r executive from a major Canadian label (Reynolds is declining comment on that rumor).

Reynolds, who headed the GRT label in the mid-'70s and moved to WEA after GRT's demise, says the challenges are different at MCA. "There is a good team already in place here. It will just be a matter of supplementing them," he says.

Although the product flow from the U.S. will increase sharply in the next year and the label will pursue Canadian agreements to give it a bigger share of the market, "We're not going to go crazy with signings and other moves," Reynolds says.

The executive has always been among the most highly praised in the Canadian industry, drawing respect for his forthright if cautious approach to the business. But when former CBS vice president Stan Kulin was brought in last year to replace the resigning Ken Middleton, thus superseding Reynolds in the company, observers believed it unlikely the two major figures could co-exist.

Staff at MCA had dwindled during the company's decline in the late '70s. Apart from warehouse employees, the company had only about a dozen staff in the country. National promotion and publicity manager Lesley Soldat has been touring the country since Reynolds' appointment to fill the new positions.

Staff who had been forced to divide their attention between the audio and video divisions will be freed from double duty with the beefing up of the video side, Reynolds says.

## Maple Briefs

*Maple Briefs features short items on the Canadian music industry and is published every other week. Items should be submitted to Kirk LaPointe, 107-420 Gloucester St., Ottawa, Ontario, Canada, K1R 7T7.*

Lindsay Gillespie is the new sales and marketing director of Attic Records, following Tom Williams' decision to take a sabbatical from the business. Williams still retains his part ownership in the independent label.

ager of **Loverboy**, **Bryan Adams** and **Red Rider**, has entered a co-management arrangement with **Cliff Jones** for the **Payola\$**, the group that swept a handful of Juno awards last spring and has a fourth album set for release this month.

★ ★ ★

Solid Gold Records has bought back the contracts of its artists from the Network/Millennium labels in the U.S. and will soon make its first foray into a foreign market with the

creation of offices there. The label is marketing the new **Toronto** disk, "Girls Night Out," through an indie network in the U.S. until the move is made.

The Canadian Radio-Television & Telecommunications Commission recently approved the transfer of assets of CFNY-FM, the progressive rock station in Toronto, to Selkirk Communications Ltd. from Mutual Broadcasting Ltd. The CRTC is also expected to issue a decision soon affecting the station's transmission from the CN Tower in Toronto, a move that would greatly enhance its potential audience.

★ ★ ★

A recent trip through France and Italy did not reveal stultifying levels of Canadian music on the radio there, but it was interesting to note the play **Martha & the Muffins** continue to receive in France, even though the band's "Danseparc" disk did little in North America.

## U.K. Pop Group To Receive Aid From Government

LONDON—The four members of a pop group from the Midlands, where unemployment is particularly high, are to receive \$60 a week each for a year under the government's new enterprise allowance scheme. It's the first time pop musicians have been aided under the system, which was created to encourage small businesses under the auspices of the Manpower Services Commission.

David Brown, guitarist with the band, Eye Do It, says that now that government backup is confirmed, the band has set up its own record label, REM, and plans a single release for October. "We'd heard of the enterprise scheme and saw no reason why an aspiring pop group couldn't get government help as electricians and plumbers can," he says.

The Department of Employment admits: "This is a fringe-area case. But the musicians conformed to the scheme guidelines. They'd all been out of work for 13 weeks and were prepared to put 1,000 pounds (roughly \$1,500) of their own into the project."

## Shadows Mark 25 Years Of British Rock Stardom

LONDON—Legendary British instrumental group the Shadows, prototype of countless four-piece combos and still substantial hit-makers in their own right, celebrate their 25th anniversary in the pop/rock business this year with a world tour, a spate of album releases, an official biography and the unique accolade of a tribute lunch hosted by the U.K. music business charity Music Therapy.

With 150 albums released worldwide and 31 British chart hits, the Shadows' track record betters even that of the Beatles, with gold and silver awards stretching from "Apache" in 1960 to the Polydor album "Hits Right Up Your Street" some 18 months ago. The group's last U.K. No. 1 albums were EMI's 1977 compilation "20 Golden Greats," which sold over a million units here, and "String Of Hits" two years later.

Now direct response tv-merchandise Tellydisc has mounted a national campaign for a celebratory 25-track double-LP, "The Shadows' Silver Album," specially recorded and available only through mail or-

der at \$10.50. Polydor plans to release a new album, "Hallmark," to coincide with the British leg of the band's world tour, which began last spring in Scandinavia and runs on into early 1984 with dates in Australasia and the Far East.

## Polish Listeners Get Into Reggae

WARSAW—Over the past couple of years in Poland, reggae has increased its popularity. The trend climaxed with a series of concerts here by London-based Misty In Roots, the first authentic group of this genre to visit this troubled territory.

The band played seven shows in Wroclaw, Warsaw, Gdansk and other cities. All the shows drew sell-out crowds, with a total attendance in excess of 20,000. Support act was domestic reggae band Issiael. The tour was organized by the Polish Jazz Society. Misty In Roots asked that their fees, paid in Polish zlotys, be used to purchase school books for use in Zambia.

## EMI, RCA Dancing For Joy Over Bowie's 'Moonlight' Tour

• Continued from page 9

Two Bowie concerts in Paris attracted 160,000, four more in Frejus and Lyons a more modest total of 45,000. Promoter in all cases was Albert Koski of KCP, and receipts were worth \$2.5 million. Pathe Marconi EMI says sales of the "Let's Dance" single were over 800,000 by the end of the summer, with the album topping the 350,000 mark. RCA's international product manager Pierre-Yves Garcin estimates that sales of Bowie catalog albums have been boosted by 100,000 copies since the end of the tour's French leg in June. "Scary Monsters" is the most popular, he says, with cumulative sales totaling 250,000, and most other titles have sold between 100,000-150,000.

In Greece, "Let's Dance" has helped pull international repertoire out of the general industry recession, thanks to a powerful campaign orchestrated by George Kyvelos, general manager of EMI Greece. The label spent over \$20,000, an unheard-of amount in this small marketplace, on its promotion, which included busing 10 winners of an in-store music competition to Lyons to watch Bowie on stage.

"Let's Dance" has seen Bowie's transformation from star to superstar in Holland, going gold within one month of its April release and turning platinum (100,000 units sold) by mid-August, while its seven-inch namesake reached No. 1 on the Dutch charts. Several weeks before Bowie drew 100,000 fans to two sold-out concerts in Rotterdam's Feyenoord soccer stadium, EMI Holland launched a marketing campaign bannered "1983, Bowie Year," and RCA Benelux embarked on a promotion that focused, like its U.K. sister company, on a mid-price package, in this case of nine key albums, coupled to a reissue of 20 singles.

The lengths to which Bowie fans would go to see their hero were graphically illustrated by his two concerts at the Ullevi Stadium in

Gothenburg, Sweden. Of the 121,000 people who attended, fully 25% were Norwegians who had travelled several hundred miles to attend, and thousands more poured in from both Denmark and Finland.

The dates set a number of new records: attendance worked out at 25% of the average annual attendance for all concerts in the whole of Scandinavia; each night's \$1 million gross and 60,500 crowd made the events the biggest to date in Northern Europe. And yet all tickets sold within 36 hours of going on sale. Promoter was EMA Telstar's Tomas Johansson.

Throughout Scandinavia, Bowie is now in the superstar bracket, thanks to the massive publicity surrounding his tour and the success of "Let's Dance." Says Hobo Puhakka, EMI Records Finland label manager: "The album will be Finland's international top-seller for 1983." Both LP and single have topped the Finnish charts for almost four months. Current sales of Bowie catalog exceed those for Elvis Presley, notes Risto Kaijanen, marketing director of Oy Discophon, which represents RCA in Finland.

In Sweden, the "Let's Dance" album has chalked up triple gold, the single version double gold. Grammofon AB Electra's RCA catalog campaign, linked to the Gothenburg dates, led to sales of 75,000 units.

In Norway, the new album was gold, heading for platinum, by summer's end and still selling several thousand copies a week, according to Tor Eriksen, EMI Norsk label manager. In Denmark, "Let's Dance" has gone gold (50,000 units) as an album and silver (20,000) as a single. Ole Jochimsens of RCA distributor Electra reports "very strong" catalog sales.

Even in countries not yet reached by the Bowie tour, interest has hit all-time highs. In Japan, it is Bowie's latest movie, "Merry Christmas, Mr. Lawrence," that appears to have been the catalyst, propelling "Let's

Dance" to sales of 200,000 albums, far beyond the 50,000 average for the singer's 1970s releases. Says Yoshimitsu Harashima, Capitol/EMI America a&r chief: "The times have caught up with Bowie, and even those who normally are not interested in international repertoire are buying the album in Japan." Significantly, he adds, many of the new purchasers are much younger than Bowie's established following.

In Australia, EMI general manager Peter Dawkins is looking forward to a sales explosion around the time of Bowie's Paul Dainty-promoted November dates. "I predict that by the end of the year we will have achieved triple platinum sales of 150,000," he says. "Let's Dance" is already platinum, and the single has topped the national charts.

Dawkins concludes: "Bowie is more than a prestige signing; he is a prestige act who can also sell a lot of records, and that isn't always the case." That's a sentiment with which many EMI executives around the world, watching the triumphal progress of the "Serious Moonlight" tour, would readily agree.

## Jazz Vocalists On Japan Label

TOKYO—A resurgence of interest in jazz vocalists here has prompted Teichiku Records to release the first vocal series on the Argo Cadet label, following the lead set in jazz reissues this year by a number of other companies.

Among the seven titles available now are three never previously released: Marlena Shaw's "Out Of Different Bags," Al Hibbler's "Melodies" and Jimmy Grissom's "World Of Trouble." Others feature Lorez Alexandria in recordings made between 1960-63. The albums retail at roughly \$8.15, some \$2 below the usual mark for international repertoire in Japan.



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BRITAIN

(Courtesy of Music & Video Week) As of 9/10/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the BRITAIN chart. Includes songs like 'RED RED WINE', 'WINGS OF A DOVE', 'WHAT AM I GONNA DO'.

Table with columns 'This Week' and 'Last Week' for the CANADA chart. Includes songs like 'BAT OUT OF HELL', 'THE HURTING', 'DURAN DURAN'.

CANADA

(Courtesy of The Record) As of 9/5/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the CANADA chart. Includes songs like 'MANIAC', 'EVERY BREATH YOU TAKE', 'SWEET DREAMS'.

Table with columns 'This Week' and 'Last Week' for the ALBUMS chart. Includes albums like 'SYNCHRONICITY', 'THRILLER', 'LET'S DANCE'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 9/12/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the WEST GERMANY chart. Includes songs like 'SUNSHINE REGGAE', 'SAFETY DANCE', 'COCO'.

Table with columns 'This Week' and 'Last Week' for the AUSTRALIA chart. Includes songs like 'THE CROWN', 'WRAPPED AROUND YOUR FINGER', 'IT'S LATE'.

AUSTRALIA

(Courtesy Kent Music Report) As of 9/17/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the AUSTRALIA chart. Includes songs like 'AUSTRALIANA', 'FLASHDANCE', 'CRISES'.

JAPAN

(Courtesy Music Labo) As of 9/12/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the JAPAN chart. Includes songs like 'FLASHDANCE', 'BOHEMIAN', 'CAT'S EYE', 'GLASS NO RINGO'.

Table with columns 'This Week' and 'Last Week' for the SWEDEN chart. Includes songs like 'ARASHIO YOBU OTOKO', 'DEAR, You Hayami', 'CARAVELLI PLAYS SEIKO'.

SWEDEN

(Courtesy GLF) As of 9/6/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the SWEDEN chart. Includes songs like 'FLASHDANCE', 'CRISES', 'MANIAC', 'TRUE'.

Table with columns 'This Week' and 'Last Week' for the DENMARK chart. Includes songs like 'FLASHDANCE', 'CRISES', 'MANIAC', 'TRUE'.

DENMARK

(Courtesy BT/IFPI) As of 9/6/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the ITALY chart. Includes songs like 'THE BREAKERS '83', 'GREATEST HITS', 'FLASHDANCE'.

Table with columns 'This Week' and 'Last Week' for the NETHERLANDS chart. Includes songs like 'FLASHDANCE', 'CRISES', 'MANIAC', 'TRUE'.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 9/10/83c SINGLES

Table with columns 'This Week' and 'Last Week' for the NETHERLANDS chart. Includes songs like 'DOLCE VITA', 'VAMOS A LA PLAYA', 'CODO'.

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## Pop

**LINDA RONSTADT—What's New, Asylum 60260.** Produced by Peter Asher. With her remarkable voice—at once plaintive and powerful—Ronstadt has always had a special affinity for big, dramatic torch songs. The key difference here is that she's switching from the ballad songbooks of Roy Orbison and Smokey Robinson to those of Irving Berlin and George & Ira Gershwin. The Nelson Riddle Orchestra provides sleek backup throughout, supplying a needed sense of dynamics to offset the melancholy mood features of most of the songs. This album has one of the greatest female singers of her generation singing some of the greatest songs of the two preceding generations. Highlights: Berlin's "What'll I Do," Johnny Burke & Bob Haggart's "What's New" and the Billie Holiday trademark "Lover Man (Oh Where Can You Be)."

**COMMODORES—13, Motown 6054ML.** Produced by the Commodores. The group's first album since Lionel Richie left for a solo career stresses mid-to-up-tempo pieces like "I'm In Love," a Doobiesque rocker, and "Turn Off The Lights," which has much of the brassy vibrancy of "Lady (You Bring Me Up)," the Commodores' 1981 hit. The shift to more lively material was wise, since Richie was the group's acknowledged master at ballads. The front cover art here is unfortunately lackluster, through the music within should give the group its best possible chance at surviving the loss of its most visible member.

**RAINBOW—Bent Out Of Shape, Mercury 815 305 (PolyGram).** Produced by Roger Glover. The title suggests another headbanging extravaganza for Ritchie Blackmore's hard rock quintet, but here Rainbow takes a surprising, if familiar, new stylistic turn. Blackmore and chief writing partner Joe Lynn Turner, the band's vocalist, contribute songs in a more melodic pop/rock vein closer to Foreigner and Journey than Rainbow's usual peer group, while bassist Glover gives the production a crisp, sleek finish likewise aimed at the AOR traditionalists. Songs like "Stranded" and "Can't Let You Go" could reap new airplay dividends as a result.

**SILVER CONDOR—Trouble At Home, Columbia FC 38799.** Produced by Joe Cerisano. Condor is producer/singer/songwriter Cerisano, but what he does best of all is sing Little Richard-style all-out old-time rock'n'roll as if there's no tomorrow. On their second album, guest Clarence Clemons' saxophone takes it into the next world, and premature epithets for rock take a serious beating from the one-punch-knockout voice of Cerisano. "Dear Abby" should conquer the charts, along with "Goin' Out On The Town" and title track, and Rick Derringer, Neal Schon and Waddy Wachtel help lift Condor for some high flying.

**BAUMANN—Strangers In The Night, Portrait BFR 38903.** Produced by Robert Clifford & Peter Baumann. The technopop pioneer from Tangerine Dream turns loose his armada of synthesizers on Sinatra's standard "Strangers In The Night," which should survive it nicely; the title is the only common denominator, and on a new music level, Baumann's serious approach clicks. "Metro Man" and "King Of The Jungle" are all Baumann and rock hard, while Eli Holland's lead vocals strengthen the unit known as Baumann, now taking a quantum leap into the pop zone, spinning tunes with hooks and pulsating rhythms to hypnotize the charts.

**T-BONE BURNETT—Proof Through The Night, Warner Bros. 23921.** Produced by Jeff Eyrich. Long a critic's darling confined to a cult following, Burnett hasn't diluted his thorny intelligence for this second Warner package. But a swing toward a simpler, more rock-powered attack could finally provide a bridge to radio, and here that tactic gets added muscle from a superb supporting cast that includes Ry Cooder, Pete Townshend, Mick Ronson and Richard Thompson. Songs as riveting as "The Murder Weapon," "Fatally Beautiful," "Hula Hoop" and "The Sixties" could bring this thinking person's rocker a broader audience.



## Jazz

**KEITH JARRETT—Standards, Vol. 1. ECM 23793 (Warner Bros.).** Produced by Manfred Eicher. The mercurial pianist's stature as an improviser has sometimes obscured his earlier gifts as interpreter, but this return to the trio format that helped cement his reputation as a leader should right that oversight quickly. It's an often breezy but distinctive set of classics by Jerome Kern, Oscar Hammerstein and Rodgers & Hart, among others, given sympathetic readings by Jarrett and a blue chip rhythm section comprising bassist Gary Peacock and drummer Jack DeJohnette.



## Country

**EDDIE RABBITT—Greatest Hits, Vol. II.** Produced by David Nalloy. Consumers purchasing this Rabbitt greatest hits volume will be getting their money's worth, since it contains such cuts as "I Love A Rainy Night," "Drivin' My Life Away," "Step By Step," "Suspicious," "Someone Could Lose A Heart

Tonight" and his most recent crossover hit, "You Can't Run From Love." It's an attractively turned-out package with no idle filler that will appeal to both pop and country buyers.

**GARY MORRIS—Why Lady Why, Warner Bros. 23738.** Various producers. It's a tribute to this artist's tremendous vocal talent that he can work with four different producers and still turn out an excellent, cohesive LP. But Morris' depth and range are equal to any challenge: with a rich, strong voice and a youthful appeal, he comes through a winner. Outstanding cuts include "I Can Feel The Fire Goin' Out," "The Love She Found In Me" and "Why Lady Why."



## First Time Around

**STEVE SMITH—Vital Information, Columbia FC 38955.** Produced by Steve Smith. Journey's drummer shelves this pop/rock big beat to ply an often swinging pulse behind the fusion quintet which gives this set its title. Tenor sax player Dave Wilczewski and guitarists Mike Stern and Dean Brown team in a front line that variously recalls such electric jazz titans as Weather Report and Miles Davis, while Smith and bassist Tim Landers rivet the playing with rhythmic finesse spanning bluesy vamps (on the opening "Looks Bad, Feels Good") and nimble time changes (the title song). Here's one pop solo project that proves fresh and ambitious in its stylistic reach.

**HAYSI FANTAYZEE—Battle Hymns For Children Singing, RCA AFLI-4823.** Various producers. Principals of this new English group are Jeremiah Healy and Tate Gardner with a rotating cast of musicians and producers filling out the rest. As the title implies there is a deliberate simpleness here, exemplified by a children's chorus in front of a lot of marching and skipping percussion. But then there is Gardner, who is something else again.

**KRISMA—Fido, Atlantic 80163.** Produced by Maurizio Arcieri & Krisma. Krisma is a duo formed by Arcieri and Christina Moser, who share the lead vocals. Arcieri also programs and performs on the Casio MT65. And that's about it. From this, they make pop songs that are spare and obviously electronic, but with a human element in the two voices. There is a wide enough range of styles that the duo reaches beyond dance rhythms as well.

**METALLICS—Kill 'Em All, Megaforce Records MR1069 (Important).** Produced by Paul Curcio. Just about every American band lists and thanks its friends and those who made it possible on the jacket. Metallica also lists those they hate, among them U-Haul and Laramie, Wyo. That's not the most original thing this four-man band does, either. It also has its own energetic heavy metal sound that is young and aggressive without borrowing too much from its predecessors.

**NIHILISTICS, Brain Eater EATER I.** Produced by the Nihilistics & Fred. The Nihilistics are a four-man New York hard core rock band who profess to speak (and yell) for the "misfits, the outcasts, the poor, the physically handicapped and the unwanted." This is music played with "hate" they add, and there are certainly not many expressions of peace and love in the 20 short bursts of punk energy that comprise this LP.



## EPs

**THE BONGOS—Numbers With Wings, RCA MFL1-8509.** Produced by Richard Gottreher. This East Coast pop quartet makes its move to the majors via one of the first new signings for RCA's revamped management team. As on their self-produced earlier sides, the band plies a relatively traditional song style driven by guitars more than electronics, but the stance and substance are closer to new wave and techno-pop peers. Veteran producer Gottreher reaps a full finish on songs like "Barbarella" and the title track on this five-song set.

**YOUNG CAUCASIANS—Pop Quiz, WASP Records NR14466.** Produced by Chris Johnstone. This young band, based in Arlington, Va., has two good things going for it: a sense of humor and an ability to write energetic pop rock songs. This seven song EP owes its influences to mid '60s garage rock and to the Ramones as well. Contact: (703) 522-6497.

**INSECT SURFERS, Sonar Safari, WASP Records, NR14786-2.** With blistering guitar riffs riding the swell of haunting, Moody Blues-like keyboards, the Insect Surfers catch an old wave with freshly-waxed verve on this five-song EP. "Barricade Beach" stands out as an update to the classic 60's surfer sound with lavish instrumentation and confident vocals. Contact: 821 North Taylor Street, Arlington, Va. 22203.

**BEASTIE BOYS, Ratcage Records MOTR26 (Important).** Produced by Dug Pomeroy & Beastie Boys. This EP contains two versions of the band's "Cookie Puss," one of them censored. There are two other tunes on this EP as well, and all are done in the spirit of good fun, the four members of this band having a fine time lampooning scratch and reggae clichés.

**SEX IN MIAMI, Intense City ICR002.** Produced by Tom Gartland. Sex in Miami describes itself as playing "a cross

section of dance music, new psychedelia and basic raw-edged rock'n'roll." On its debut three-song EP this four-person band pretty much does just that, with "Japan Must Be Stopped" being the standout cut.



## Billboard's Recommended LPs

### pop

**PAYOLAS—Hammer On A Drum, A&M SP6-4953.** Produced by Mick Ronson & Payolas. The second label offering by Canada's Payolas suggests a four-man pop-rock group with strength and flair. All songs are written by singer Paul Hype and guitarist Bob Rock, and the duo performs with a veteran vision on their uniquely stylized "I'll Find Another," "Where Is This Love" and "Wild West." Guests Mick Ronson, Carol Pope and Ian Hunter add to the creativity.

**JO JO ZEP—Cha, A&M SP-4968.** Produced by Peter Solley, Joe Camilleri, Eddie Rayner. Zep is Joe Camilleri, a seasoned Australian rocker who moves to A&M via its Oz Records alliance without his former band but with his mix of rock, soul and techno-pop instincts intact. A strong vocalist, he also shows welcome flashes of humor. Only a remake of "Walk On By" stumbles.

**VARIOUS ARTISTS—Maiden Australia, A&M SP4952.** Compiled by Michael Gudinski, Jordan Harris. This Oz Records compilation features a dozen acts from Down Under, including several that have established reputations in the American market. Among the key acts: Split Enz, Jo Jo Zep, Mental As Anything and Hunters & Collectors. The album was coordinated by Annie Wright and Barry Korkin.

**PABLO CRUISE—Out Of Our Hands, A&M SP-4909.** Produced by Pablo Cruise, Jim Gaines. The five-man group peaked in the late '70s with a series of goodtime pop/rock hits like "Whatcha Gonna Do." But so far at least the group has failed to keep up with the new music-triggered revolution in pop music. Its songs, with the exception of the ballad "Treat Her Right," sound slick and bubblegummy. And the cover art is strictly low budget—or so it seems.

**STAN BUSH—Columbia BFC38798.** Produced by Kevin Beamish. Bush tears through a series of hook-laden midtempo rock pieces, with the standouts being "It's Hot," "Don't Accuse Her," "Love Has Taken Me Away" and "All American Boy." The latter song is the only one on the album that Bush didn't write or co-write. This is the same kind of pounding uptempo music that has made Loverboy a platinum act.

**GEORGE FABER & STRONGHOLD—Sound Image 25783-1.** Produced by Denise Bent, George Faber & Stronghold. This five-man band specializes in power pop with a strong sense of pulse and rhythm. Key uptempo cuts include "Hold Out Forever," "Contrast" and "Comin' Home." There's also a pretty melodic ballad for contrast, "Standing On The Edge."

**ROCKY BURNETTE & THE ROCK'N ROLL TRIO—Get Hot Or Go Home.** Produced by Jack Snyder. Johnny Burnette's son Rocky looks to duplicate his "Tired Of Toein' The Line" hit of '80, and with rockabilly holding its own on the charts and in the hearts of rock'n'roll revivalists, Burnette has a shot. Paced by a remake of "You're 16," plus "Tear It Up," "Since My Baby's Gone" and the title track, this solid effort bids for a deserved break.

**AVENGERS, CD Records CD 007.** Produced by the Avengers & David Ferguson. The Avengers were an early punk band in San Francisco that had a brief life between 1977 and 1979. They are no more, and this 14-song LP, just released, is the only Avengers album. It's a shame because this group's basic stripped down rock could have developed into something further. They had the right ideas. And whatever happened to singer Penelope Houston?

**CHROME—Chrome Box, Subterranean Records SUB 31.** Produced by Chrome. This six-album boxed set is definitely not for everybody, but there is a growing legion of Chrome cultists who will love it. The box contains Chrome's four previously released LPs plus "The Chronicles I" and "The Chronicles II," two further explorations into an alien aural landscape where Chrome resides.

**YOUTH BRIGADE—Sound & Fury, Better Youth Organization BYO 002R.** Produced by Thom Wilson. This three-man band from California formed by Shawn, Mark and Adam Stern is more in the punk rather than hard core tradition. It's still angry and they're waiting for California to sink into the sea, but the musical forms are varied. They are looking for their songs, and they are also looking for social solutions, not unlike the early Clash. Hang in there. Contact: P.O. Box 67A64, Los Angeles, Calif. 90067.

**HAWAII—One Nation Underground, Shrapnel 1009.** Produced by Hawaii & Pierre Grill. Self-contained hard rockers Hawaii capture the more frantic side of Hawaii music life, as the trio spare no edges in its volcanic, tribal rock tributes. Gary St. Pierre's searing vocals, Marty Friedman's stinging guitar, and Jeff Graves thunderous drums add up to honest, hard-hitting, often dynamic, certainly chartable, rock.

## black

**THIRD WORLD—All The Way Strong, Columbia FC 38687.** Produced by Third World. Third World chips in reggae rhythms that do their compelling work on "Love Is Out To Get You," "Swing Low," "Come On Home" and the title cut. Regardless of single potential, the group blends musical flavors with multi-format appeal and proven grooves that add up. Low-key reggae-soul is TW's style, but the simple sound has a winning way.

**EDDIE KENDRICKS—I've Got My Eyes On You, Mr. Dixie MD-50001.** Produced by 3up Productions. With a new label affiliation, Kendricks offers a satisfying package which combines his seasoned falsetto with contemporary tracks supplied, mostly, by members of the SOS Band. Product is distributed by Atlanta International Records, Atlanta, at (404) 577-5722.

**KLIQUE—Try It Out, MCA 39008.** Produced by Thomas McClary, Leon Ndugu Chanler, Reggie Andrews. The dance-oriented vocal trio return with more rhythm romps, and led by a songwriting/production team that has matched artists with material geared to strength. Klique is scoring big points with "Stop Doggin' Me Around." With worthy song support on "Inside Me," "Flashback" and "Honey," the Klique style is taking a sound step forwards.

## jazz

**HAMPTON HAWES—At The Great American Music Hall, Concord Jazz CJ222.** Produced by Tom Bradshaw. Taped at the San Francisco venue in June, 1975, these five tracks represent the pianist's last recorded output. His repertoire includes "Fly Me To The Moon," "Sunny" and "The Status Of Maceo" in three intriguing movements with Mario Suraci's backing on bass. Hawes was one of the truly outstanding post-bop keyboardists; his abundant talent is strikingly showcased here.

**WOODY HERMAN—A Great American Evening, Concord Jazz CJ220.** Produced by Carl E. Jefferson. Herman plays clarinet, sings and inspires men like Scott Hamilton, Nat Pierce and George Masso to play at their best on eight pleasing tracks taped live in San Francisco last April. Among the gems are "World On A String," "I Cover The Waterfront," "Pennies From Heaven" and "Avalon." A bonus is "Wave," featuring the ingenious whistling of Ron McCroby.

**ROAD WORK AHEAD—Night & Day, Trend TR520.** Produced by Albert L. Marx. The group comprises four Los Angeles musicians: Peter Sprague, guitar; Bill Mays, keyboards; Bob Magnusson, bass, and Jim Plant, drums. Here they offer six titles, two of them evergreens. "The Man I Love" and "Night & Day." It's a brightly homogenous combo, ultra-modern in concept and execution with Sprague's guitar outstanding. The entire LP was taped last Nov. 30 in Hollywood.

**CARLOS BARBOSA-LIMA—Plays Scott Joplin, Concord Concerto CC2006.** Produced by Carl E. Jefferson. There's something compelling in this Brazilian's sensitive treatment of 10 Joplin melodies on solo guitar. It is novel and exceptionally musical, with melodies like "Easy Winners," "Heliotrope Bouquet" and "The Entertainer" included. Recorded in March, 1983, the album includes commendable annotation by Jim Crockett. For every guitar player, and for those who appreciate true plectrum artistry, the LP is a must.

**JOE THOMAS/JAY McSHANN—Blowin' In From Kansas City, Uptown UP2712.** Produced by Robert Sunenblick & Mark Feldman. Two physicians are behind this label, and they've produced a winner in this eight-song album taped last December in New York. Thomas, now a Missouri mortician, won renown with his tenor pipe in the memorable Jimmie Lunceford band. McShann is famed for his piano. They are given excellent backing by a five-man group sparked by George Duvivier's bass. Six of the titles are Thomas originals. Exemplary riff-loaded, swinging, pleasingly old-fashioned jazz.

**JAMES MARENIC SEXTET—Nimbus, Discovery DS879.** Produced by James Marenic, Tom Harrell, Slide Hampton, Larry Willis, Anthony Cox and Victor Lewis accompany the leader's reeds through six cuts, all composed by Marenic. Marenic exhibits enviable skills as an instrumentalist, but the tunes are all unknown, diminishing the group's appeal markedly. But then maybe Hampton's trombone will help sell the LP. He still is one of the best.

**JOANNE SOMMERS/BOB FLORENCE—Dream, Discovery DS887.** Produced by Joanie Sommers & Diane Syddell. Ten tracks by the veteran California singer were taped in 1980 at the L.A. Backlot Studio One. Florence's piano backup is sensitive and attractive, and Sommers displays exceptional talent on proven goodies like "The More I See You," "I Wish You Love," "A House Is Not A Home" and "Dream." A strong vocal entry.

**SPOTLIGHT—Predicted to hit the top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. PICKS—Predicted to hit the top half of the chart in the format listed. RECOMMENDED—Predicted to hit the second half of the chart in the format listed; also, other albums of superior quality.**  
 All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273 7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7346).



## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Sept. 16-18, **Great Southern Computer & Electronics Show**, Veteran's Memorial Coliseum, Jacksonville.

Sept. 16-25, **Georgia Music Festival**, Atlanta.

Sept. 19-21, **Third annual Video-disk/Optical Disk conference**, New York Hilton.

Sept. 20-21, **National Association Of Recording Merchandisers** retailers advisory committee meeting, La Costa Hotel, Carlsbad, Calif.

Sept. 22-24, **Radio-Television News Directors Assn.** 38th annual international convention, Caesar's Palace, Las Vegas.

Sept. 22-25, **Electronic & Leisure Show**, West Hall, Place Bonaventure, Montreal.

Sept. 22-25, **Semi-annual Atlanta Computer Showcase Expo**, Atlanta Apparel Mart.

Sept. 22-25, **First annual Detroit Showcase Expo**, Cobo Hall, Detroit.

Sept. 22-25, **Second annual New York Computer Showcase Expo**, New York Coliseum.

Sept. 26-30, **Video Expo New York**, The New York Passenger Ship Terminal, 55th St. and the Hudson River.

Sept. 29-Oct. 2, **Third annual San Francisco Computer Showcase Expo**, Brooks Hall, San Francisco.

Sept. 30-Oct. 2, **NARM Independent Distributors Conference**, Hyatt Palm Beaches, West Palm Beach, Fla.

★ ★ ★

Oct. 2-5, **National Radio Broadcasters Assn.** annual convention, Hilton Hotel, New Orleans.

Oct. 3-7, **VIDCOM '83**, Palais des Festivals, Cannes.

Oct. 7-9, **Great Southern Computer & Electronics Show**, Orlando Expo Center, Orlando.

Oct. 8-12, **74th AES Convention**, Hilton Hotel, New York City.

Oct. 9-13, **Talent Buyers Seminar**, Opryland Hotel, Nashville.

Oct. 10, **17th Annual CMA Awards Show**, Grand Ole Opry House, Nashville.

Oct. 10-16, **Grand Ole Opry Birthday Celebration**, Nashville.

Oct. 11-13, **Internepcom U.K.**, Metrople Exhibition Centre & Brighton Exhibition Centre, Brighton, England.

Oct. 15-17, **Fifth annual Hong Kong Consumer Electronics Show**, Regent Hotel and New World Hotel, Hong Kong.

Oct. 18, **Southern California Cable Assn.** luncheon meeting, Airport Hilton Hotel, Los Angeles.

Oct. 19-22, **National Broadcast Assn. for Community Affairs** convention, Sir Francis Drake Hotel, San Francisco.

Oct. 23-25, **Televent '83**, second annual international telecommunications conference, Maison des Congres, Montreux, Switzerland.

Oct. 27-30, **Amusement Music Operators Of America Show**, the Rivergate, New Orleans.

Oct. 31-Nov. 2, **NARM Rack Jobbers Conference**, LaPosada, Scottsdale, Ariz.

★ ★ ★

Nov. 1-3, **Atlantic Cable Show**, Atlantic City Convention Hall, Atlantic City, N.J.

Nov. 1-4, **Ninth annual Mus-Expo '83 & third annual Vid-Expo '83**, Convention Center, Aca-pulco.

## RENTAL, TAPING ON AGENDA

# Congress Facing Unfinished Business

• Continued from page 3

Subcommittee, chaired by the Senate bill's sponsor, Sen. Charles Mathias (D-Md.), has scheduled hearings on the bill for Oct. 25. The subcommittee has not gathered a list of those who will testify, but calls the hearing on S.31 a chance to "bring the issues up to date."

On the House side, no hearing date has been set for H.R. 1030, introduced by Rep. Don Edwards (D-Calif.). However, the announcement by the Supreme Court's clerk's office that the Betamax case will be re-argued Oct. 3 means that the House will probably not hold hearings until the court issues its decision, which will be no earlier than the closing months of this year. The House Subcommittee on Courts, Civil Liberties & the Administration of Justice, chaired by Rep. Robert Kastenmeier (D-Wisc.), has been steadfast in its resolve not to move on the legislation until the High Court's decision comes down.

The two "rental" bills, however, will undergo House hearings in October, according to staffers from Kastenmeier's subcommittee. The Audio Rental Bill, H.R. 1027, is now scheduled for hearings on Oct. 3; the much more hotly contested Video Rental Bill, H.R. 1029, opposed by the Video Software Dealers Assn. (VSDA) and others, has been scheduled for Oct. 27.

The Senate version of the audio rental bill, S. 32, has already passed the Judiciary Committee by voice vote and now awaits passage by the whole Senate. However, the video rental bill still has not yet even been scheduled for subcommittee hearings in the Senate, according to the latest word from staffers.

The Senate also faces a fight with the recent bill introduced by Sen. Edward Zorinsky (D-Neb.) that would set aside the 1980 decision by the Copyright Royalty Tribunal to escalate royalty fees on jukeboxes through the end of the century. Zorinsky's bill, S. 1734, introduced Aug. 3, would replace the disputed Tribunal ruling (the jukebox owners went to court—and lost) with a one-time-only fee of \$50 on new jukeboxes and a maximum \$25 fee on older boxes. The bill is opposed by ASCAP and BMI, and both are expected to find sympathy and voting help from senators with pro-copyright sympathies.

Sen. Dennis DeConcini (D-Ariz.) will also continue to press for enact-

ment of his "clean" Betamax bill, which is supported by the electronics industry because it simply exempts home taping from copyright infringement and does not include a royalty provision. A spokesman for DeConcini says he is mounting a "full-scale attempt" for passage of S. 175.

Two recently proposed bills that opponents warn could continue to chip away at copyright statutes have emerged in the House this session, both related to an amendment to a October, 1982 "housekeeping bill" passed by the Congress that exempts non-profit veterans' and fraternal organizations from paying music performance royalties. It was seen by publisher, songwriter and performance rights organizations as the beginning of the erosion of the gains won by the music industry with the passage of the 1976 Copyright Act, and they view the two proposed bills in the same light.

H.R. 2975, introduced by Rep. Beverly Bryon (D-Md.), would offer the same music copyright royalty exemption to non-profit volunteer fire and rescue squads holding fundraisers and social events. Opponents say that even though the bill is restricted to the former, it is being proposed only because of the legislative precedent of the veterans' and fraternal organization amendment. And, if it should pass, it could mean the beginning of dozens of similar bills that could add up to lost revenues for music creators and eroded copyright protection.

The other bill, H.R. 1674, would exempt two small dance studios in the home district of Rep. Harold Volkmer (D-Mo.) from paying royalties for children's recitals for non-paying parents and friends, and is what is referred to as a small "private bill" passed daily in the Congress. Opponents refer to it as an example of the growing tendency to chip away at copyright protection.

Finally, the broadcast industry still finds itself unable to move radio deregulation from House subcommittee to Congressional passage. Broadcast deregulation (S. 55) sailed through the Senate in the early days of the 98th Congress, but House Telecommunications Subcommittee Chairman Tim Wirth (D-Colo.) has been hesitant about a law without what he feels are adequate public interest standards. Latest House version is a compromise bill offered by Rep. Al Swift (D-Wash.), but not yet formally introduced, that would put the quantification standards in the FCC's turf.

## Bubbling Under The HOT 100

- 101—AINT NOBODY, Rufus Featuring Chaka Khan, Warner Bros. 7-29555
- 102—PARTY TRAIN, The Gap Band, Total Experience 8209 (PolyGram)
- 103—DANCING WITH MYSELF, Billy Idol, Chrysalis 4-42723 (CBS)
- 104—ALL NIGHT LONG, Mary Jane Girls, Gordy 1690 (Motown)
- 105—SOMEBODY'S GONNA LOVE YOU, Lee Greenwood, MCA 52257
- 106—THE MAN WITH THE 4-WAY HIPS, Tom Tom Club, Sire 7-29549 (Warner Bros.)
- 107—LIFE GETS BETTER, Graham Parker, Arista 1-9065
- 108—MAJOR TOM (COMING HOME), Peter Schilling, Elektra 7-69811
- 109—LADY DOWN ON LOVE, Alabama, RCA 13598
- 110—I CAN MAKE YOU DANCE, Zapp, Warner Bros. 7-29553

## Bubbling Under The Top LPs

- 201—MICHAEL STANLEY BAND, You Can't Fight Fashion, EMI-America ST-17100
- 202—DAVE DAVIES, Chosen People, Warner Bros. 1-23917
- 203—MINOR DETAIL, Minor Detail, Polydor 815004-1 (PolyGram)
- 204—ERIC MARTIN BAND, Sucker For A Pretty Face, Elektra 60238
- 205—THE BREAKS, The Breaks, RCA AFL1-4569
- 206—NILS LOFGREN, Wonderland, Backstreet 5421 (MCA)
- 207—KURTIS BLOW, Party Time, Mercury 812757-1 (PolyGram)
- 208—KISSING THE PINK, Naked, Atlantic 80080
- 209—MARTY ROBBINS, A Lifetime Of Song 1951-1982, Columbia C2-38870
- 210—TRANSLATOR, No Time Like Now, Columbia BFC 38927

## Market Quotations

As of closing, September 7, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Alltec Corporation	—	7	1%	1%	1%	— 1/4
69%	48%	ABC	10	2228	56%	55%	56%	— 1/4
46%	30%	American Can	27	1447	42%	41%	42%	+ 3/4
17%	8%	Automatic Radio	10	23	12%	12%	12%	+ 3/4
77%	55%	CBS	13	1693	71%	69%	71%	+ 1 1/2
65	16%	Coleco	11	7820	44%	41%	42%	— 1/4
9%	6%	Craig Corporation	—	6	8%	8%	8%	— 1/4
84%	55%	Disney, Walt	21	2311	60%	59%	60%	+ 1/2
6%	3%	Electrosound Group	—	10	5%	5%	5%	+ 1/2
30%	16%	Gulf + Western	10	517	27%	27%	27%	— 1/4
35%	18	Handleman	14	141	31%	30%	31%	— 3/4
11%	3%	Wherehouse Entertainment	—	7	9%	9%	9%	— 1/4
12%	6	K-tel	10	11	10%	10%	10%	+ 1/4
74%	47%	Matsushita Electronics	462	69%	68%	69%	69%	+ 2 1/2
16%	8%	Mattel	—	1260	9%	8%	9%	+ 1/2
42%	32%	MCA	8	676	35%	34%	34%	— 3/4
90%	72%	3M	14	1511	82%	81%	81%	— 1/2
148%	82	Motorola	29	1263	136%	134%	134%	— 2
70%	47	No. American Phillips	12	226	71	68%	70%	+ 2 1/2
15%	4	Orox Corporation	—	113	5	4%	4%	+ 1/4
24%	18	Pioneer Electronics	—	76	26	25%	25%	+ 1 1/2
31%	13%	RCA	17	2719	29%	29%	29%	— 1/4
16%	12%	Sony	35	11552	15%	14%	15%	+ 1
34%	25%	Storer Broadcasting	—	380	32%	31%	31%	— 1/4
6%	2%	Superscope	12	22	4%	4%	4%	Unch.
57	38	Taft Broadcasting	14	116	48%	48%	48%	— 1/4
35%	19%	Warner Communications	14	4167	23%	22%	22%	+ 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Koss Corp.	6700	6%	6%
Certron Corp.	10,700	3%	3 7/16	Josephon Int'l	2400	17%	17%
Data Packaging	—	5 1/2	6 1/2	Recoton	1200	17	17 1/2
				Schwartz Bros.	200	2%	3%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## 'Betamax' Case Set For Oct. 3

• Continued from page 3

days of the term to announce it would re-hear the case. Because this happens so rarely—the court's docket clerk told Billboard that only three of the 183 cases heard by the court last session were held over—the decision took the business community by surprise. The postponement also slowed up Congressional action on home taping proposals (see related story).

Specific court response to the new presentation cannot be gauged, but early cases on the docket are at a much greater advantage for receiving a prompt response by the court.

## Tower Making Big Video Splash

• Continued from page 31

growing accustomed to the divorce. He's currently doing most of the buying himself, which contrasts with Tower Record's philosophy set by founder Solomon, who usually breaks down buying responsibilities by repertoire in his full-line stores. He says that he will probably delegate purchasing authority eventually, noting that his assistant manager, James Durham, who worked with him across the street at the record store, is more than competent, being a filmmaker when he isn't working at Tower.

Because it represents an embryonic portion of the Tower Video sales base, computer software is being racked by Markman Co., which puts in a line of varied titles which bridge the needs of owners of such hardware as Texas Instruments, Commodore, Apple and Atari.

The Sunset and Sherman Oaks Tower Video stores are the first specialized video outlets in the Solomon chain. Seven Tower Records stores have video departments: three in Sacramento and single stores in San Francisco, Portland, Beaverton, Ore. and New York City.

## Plant's Album Launches Label

NEW YORK—Robert Plant, former lead singer of Led Zeppelin, has formed his own label, Es Paranza Records, distributed worldwide by Atlantic.

First release on the new label is Plant's "The Principle Of Moments," which was released July 8 by Atlantic with no label designation on it. New pressings will now carry the Es Paranza mark.

## Recoton Declares 50% Stock Dividend

NEW YORK—Recoton Corp., manufacturer of audio/video/telephone accessories, has declared a share distribution in the form of a 50% stock dividend to holders of record as of Sept. 2. Shares issued in connection with the dividend will be delivered Sept. 19.

One half share of common stock will be issued for each share of common stock held in lieu of fractional shares based on the market value of the shares of the record date. Recoton is traded Over-The-Counter.

## More Video At Record Factory

• Continued from page 33

employees. While the department is managed separately under Mitch Wu, all personnel can and do handle video transactions. The staff roam the store constantly. As for sales, Barkey says, "We are selling a lot of movies. I wouldn't have believed it, not at \$69.95 and so on. But we do."

Flower suggests that the chain's selection is a key, and stresses the value of the request file prominently located where customers can let the store know what they want. "This request list and the charts are two main buying influences," she says.

Record Factory has established a goal of 800 movie rentals a week, Tolifson says. "We did 500 over one weekend after I used a flyer in 50,000 homes in the area," he claims.

## Lifelines

## Births

Girl, Lyric, to Karla DeVito and Robby Benson, Aug. 4 in Los Angeles. She is a recording artist and actress. He is an actor.

★ ★ ★

Girl, Annalea Witt, to Stephanie and Lenny Kaye, Aug. 27 in New York. He is a producer at DIR Broadcasting, former lead guitarist for Patti Smith's group and current member of Jim Carroll's band.

★ ★ ★

Girl, Stephanie Jo Ann, to Nancy and Jim Snowden, Aug. 5 in Los Angeles. He is an independent sales manager for Ivory and ITI Records there.

★ ★ ★

Boy, Ian Zachary, to JoAnn and Greg Wilson, Sept. 2 in Urbana, Ill. He is owner and manager of Chart Records & Tapes in Danville, Ill.

★ ★ ★

Boy, Dustin Scott, to Boni and David Beisell, Aug. 30 in Mesa, Ariz. He is manager of Musicland there.

★ ★ ★

Boy, Aaron Robert, to Daryl and Dan Pine, July 12 in Los Angeles. He is West Coast manager of press and artist relations for PolyGram Records there.

## KPLZ Seattle Goes Top 40

• Continued from page 15

director Bill Maier, formerly mid-days, is now heard in the evening slot and is followed by Peter McLaine (10 p.m.-2 a.m.). King is interviewing local candidates for the overnight shift.

ABC voice-over talent Ernie Anderson, the voice of "The Love Boat," cut the station's new IDs, including "The Music Is The Plus," late last week. "We're convinced that there's a place in the market for hits, without necessarily trying to break them or waiting until they reach the top 10 to even look at them," King asserts. He says he'll concentrate "heavily" on currents, with a sprinkling of oldies, in a move to capture a 12-34 core audience. KUBE, he says, is moving into "an adult top 40" sound, while KNBQ "sounds a lot like 'Hot Hits.'" King, however, says he's sure that "I know how to make us sound different." LEO SACKS

Boy, Justin Warren, to Jean Hester and Ed Tomlinson, July 17 in Raleigh, N.C. She is the Record Bar chain's director of management information systems.

★ ★ ★

Boy, Christopher Brett, to Marilyn and Larry Rogers, July 20 in Memphis. He is Billy Swann's producer and a songwriter for the Welk Music Group.

## Marriages

Guy Perry to Debbie Tressler, Sept. 3 in Los Angeles. He is a member of the Motels. She is a guitarist.

★ ★ ★

Jonathan Greenwood Meath to Ellen Elizabeth Rider, Sept. 10 in New York. He is the coordinating producer of Videomusic Arts. She is program coordinator for CBS Entertainment's late night programming division.

★ ★ ★

Jeffrey Reagan to Debbie Schofield, Aug. 17 in Auburn, Calif. She is head of West Coast sales for PRC Recording Co. in Compton, Calif.

★ ★ ★

Sandra Barnes to Charles Brusco, Aug. 20 in Atlanta. He is president of High Tide Management in Roswell, Ga.



Photo by Chuck Pulin  
MELISSA—Melissa Manchester plays Radio City Music Hall in New York.

• Continued from page 29

Those in Atlanta expecting to wake up to "The Bearman & Mitchell" on WKLS are in for a shock. The Bearman now hibernates in Bethlehem, Pa., where he's selling broadcast equipment for Audio Associates, while Steve Mitchell now serves as production director at the AOR outlet. Their other morning co-host, Kaedy Kiely, now does middays, as PD Allan Sneed moves midday jock Mark McCain back into mornings—which he had done prior to Bear and Mitch—and teams him up with former weekend talent Kelly Kincaid.

WBCS Milwaukee has named its new PD. Joining the Great Trails outlet, replacing Pat Martin, is Cliff Blake, who had been a jock and production director for Birmingham's WZZK. . . . Across town at WOKY/WML, news director Doug Kiel moves up a notch at the Sundance stations. He's now operations manager, overseeing country-formatted WML, which has just traded WMLers with competing WBCS. WML afternoon personality Jay Michaels trots over to 'BCS, while Mitch Morgan leaves the Great Trails outlet to join 'MIL, doing mornings. Filling the 'MIL afternoon slot is WJZ Chicago's Ron Jones.

★ ★ ★

## PDs Are Urged To Think Big

• Continued from page 16

short years transformed his station, which at the time was at the bottom of the ratings with an audience consisting mostly of women 55 and over, into the No. 1 station in the market among men 25 to 54.

John Gehron of WLS Chicago, on the other hand, really worked his way up the ranks. He was program director 10 years ago, station manager three years ago, and since last year has been vice president and general manager.

"I think the first thing you have to do as program director is break out of the mold people see you in," Gehron said. "People see you as program director, news director, whatever your job might be—you have to stop people from looking at you that way and get them to look at you as a department head, or, better yet, as a good manager.

"Be someone other department heads can come to with their problems," Gehron continued. "Broaden your scope of knowledge. You have to start looking at the big picture and not just at what will get the ratings."

Also important, he added, is getting involved outside the station itself. "Become a spokesman for your radio station in the community. Start working with advertisers and then, once you become general manager, spend a lot of time in sales. When I became a general manager, the gentleman who appointed me told me two things to do: first, don't lose the license, and second, make sure you meet the profit plan."

Perhaps one of the most difficult things a program director-turned-general manager faces, Gehron added, is proving to his staff that he's concerned with more than just programming. "Suddenly, I had to change their viewpoint of me as someone who is standing in their way to someone who can help them. You have to let them run their own departments—and it's hard to let the program director run the programming department when you were once the program director." (TKA)

## Vox Jox

Ron Saito's replacement's been named at KYTE/KRCK Portland. Bob Fauser, a former Viacom VP, KRBE Houston GM and more recently a partner in PFM Marketing, a New York syndicator, comes on board as president/chief operating officer of Henry Broadcasting as well as GM of the Portland combo, reporting to Henry chairman Charlton Buckley.

John Volpe's back in action. The former KFI L.A. assistant PD will now work with consultant Jerry Clifton as PD of Riverside's KGGI, while Steve O'Neill relinquishes that post voluntarily to concentrate on his airwork.

It looks like Kid Curry has found a legal way out of his KTSA non-compete clause, and thus he's now across town at KITY as PD of Jack Roth's San Antonio FM. . . . While we're on the subject, it looks like John Records Landecker will also be beating his contract dispute. He's left CFTR Toronto, and word is he'll be back in Chicago over ABC's objections and on the air at the Loop (WLUP) before Christmas.

Dale Turner packs his bags and moves west 100 miles on I-40. Dale, who programmed WSAI Cincinnati prior to joining WMC Memphis as afternoon personality, is back in the PD seat doing mornings at Little Rock's KSSN. . . . The two-month PD vacancy at Century's KSHE St. Louis has been filled in-house by music director Jack Silver.

Jim Brooker, a part of the legendary CKLW Detroit news team way back when, and more recently operations director at WWJ/WJOI there, joins Josephson Broadcasting as vice president of group operations and rejoins Josephson's radio group head Ed Christian, who previously worked with him at the company's Detroit outlet, WNIC.

## Publisher Sponsors Electronic Fun Expo

NEW YORK—Viare Publishing here, publishers of Video Review, Electronic Fun and the upcoming Home Computer Review, plans a major consumer computer show to be held at the New York Coliseum Nov. 3-6.

The Electronic Fun Expo will

## RIAA, NARM Set Meet On Traffic/Transit

NEW YORK—The Recording Industry Assn. of America (RIAA), in conjunction with the National Assn. of Record Merchandisers (NARM), is sponsoring an advanced traffic and transportation workshop for the audio and video recording industries on Oct. 18 at the Marriott Inn in Indianapolis.

The seminar is geared to anyone involved in shipping and receiving audio and video products, and will take the form of small discussion groups hosted by professionals. Topics covered will include claims carriers, tariffs, classifications, future trends, using UPS, cost effective small shipment practices, receiving freight, and coordinating new releases. An optional meeting the night before will focus on air freight shipping.

In addition, there will be a tour of a nearby carrier distribution facility/terminal. Cost for the entire program is \$100.

## Delta Opens Nashville Office

NASHVILLE—Delta Records Nacogdoches, Tex., has opened a branch office here to handle sales for Delta releases as well as for the company's Merit Records budget line.

The Delta/Merit catalogs contain albums by Willie Nelson, David Houston, Fats Domino, Bob Wills, Jimmy C. Newman, Frenchie Burke, Johnny Bush, Hank Williams' Original Drifting Cowboys, the Original Texas Playboys, Justin Wilson, Brother Dave Gardner, Bob Murphy and Charlie Douglas.

## Video Music Programming

• Continued from page 33

Rod Stewart, "What Am I Gonna Do," Warner Bros.  
Taco, "Puttin' On The Ritz," RCA  
Twisted Sister, "You Can't Stop Rock & Roll," Atlantic  
UB40, "I've Got Mine," A&M  
Units, "Girl Like Me," Epic  
Violent Femmes, "Gone Daddy Gone," Slash  
Mari Wilson, "Just What I've Always Wanted," London  
Jo Jo Zep, "Losing Game," A&M

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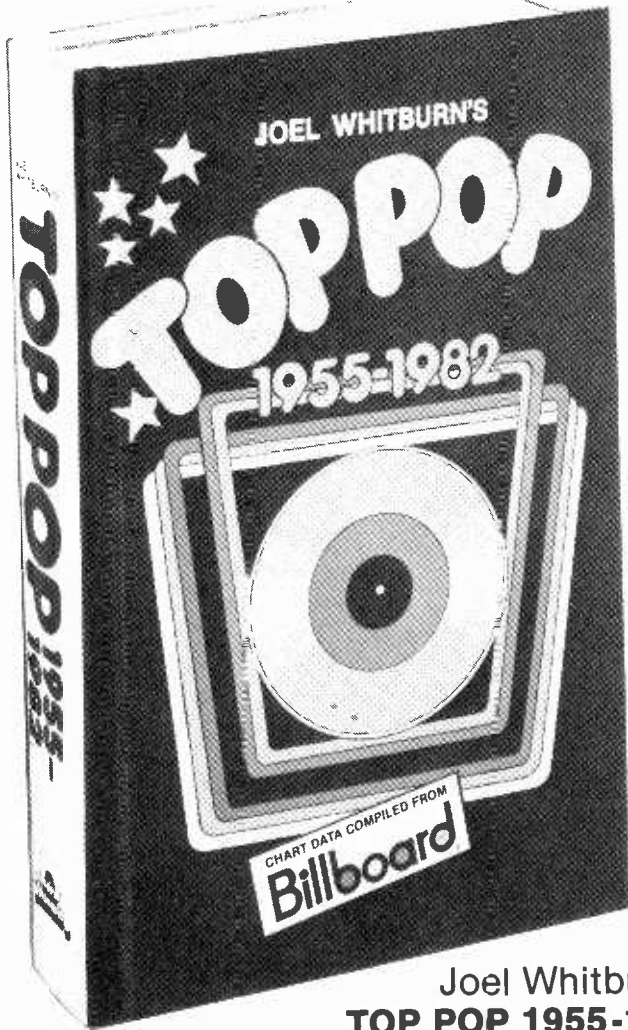
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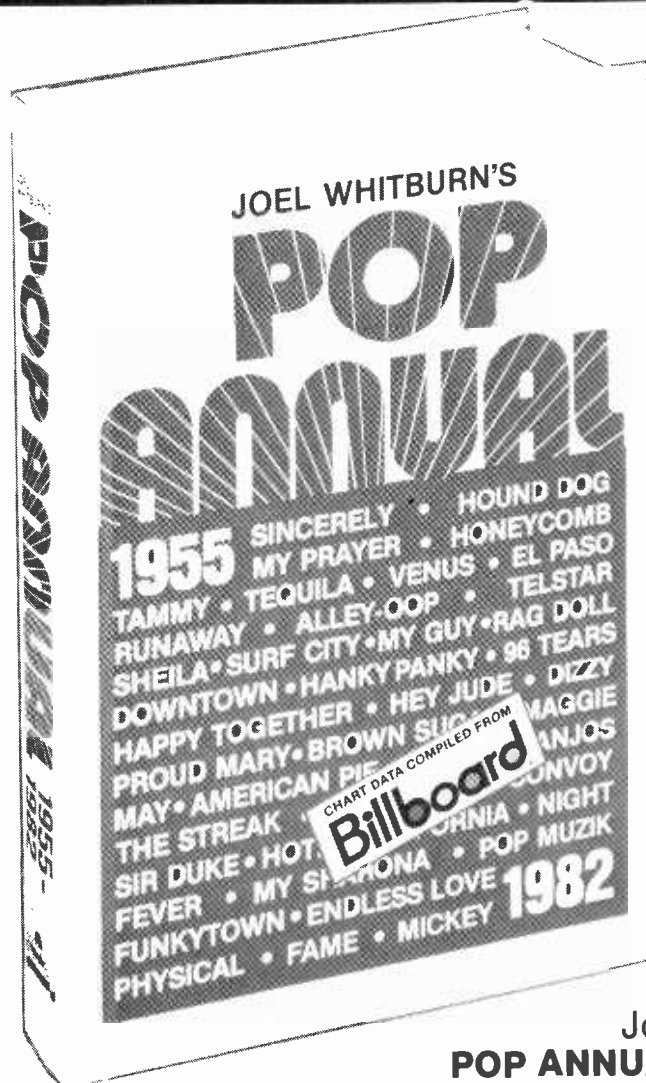
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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	
																								WEEKS AT #1
1	2	12	<b>THE POLICE</b> Synchronicity A&M SP3735	RCA	▲	8.98		37	38	7	<b>JEFFREY OSBORNE</b> Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 5	72	75	69	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			
2	1	39	<b>MICHAEL JACKSON</b> Thriller Epic QE 38122	CBS	▲		BLP 2	38	35	15	<b>IRON MAIDEN</b> Piece of Mind Capitol ST 12274	CAP	●	8.98		73	97	2	<b>THE ANIMALS</b> Ark I.R.S. SP-70037 (A&M)	RCA	▲	8.98		
3	3	21	<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 16	39	42	8	<b>MIDNIGHT STAR</b> No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	●	8.98	BLP 7	74	56	27	<b>STYX</b> Kilroy Was Here A&M SP 3734	RCA	▲	8.98		
4	4	33	<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		40	41	7	<b>SHALAMAR</b> The Look Solar 60239 (Elektra)	WEA	●	8.98	BLP 13	75	54	18	<b>GLADYS KNIGHT AND THE PIPS</b> Visions Columbia FC 38205	CBS	●		BLP 3	
5	5	5	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837	CBS	▲			41	43	9	<b>STEVIE RAY VAUGHAN</b> Texas Flood Epic BFE 38734	CBS	●			76	73	5	<b>TOM TOM CLUB</b> Close To The Bone Sire 1-23916 (Warner Bros.)	WEA	▲	8.98	BLP 49	
6	6	4	<b>ASIA</b> Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98		42	36	31	<b>BRYAN ADAMS</b> Cuts Like A Knife A&M SP 6-4919	RCA	▲	8.98		77	71	50	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		
7	7	10	<b>SOUNDTRACK</b> Staying Alive RSO 813269-1 (PolyGram)	POL	▲	9.98		43	39	15	<b>THE KINKS</b> State Of Confusion Arista AI 8-8018	RCA	●	8.98		78	61	10	<b>DIANA ROSS</b> Ross RCA AFL1 4677	RCA	●	8.98	BLP 26	
8	8	5	<b>JACKSON BROWNE</b> Lawyers In Love Asylum 60268 (Elektra)	WEA	▲	8.98		44	37	14	<b>GEORGE BENSON</b> In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 17	79	82	48	<b>IRON MAIDEN</b> The Number of the Beast Capitol ST 12202	CAP	●	8.98		
9	9	12	<b>STEVIE NICKS</b> The Wild Heart Modern 90084-1 (Atco)	WEA	●	8.98		45	58	6	<b>KANSAS</b> Drastic Measure CBS Associated QZ-38733	CBS	●			80	81	17	<b>MAZE</b> We Are One Capitol ST12262	CAP	●	8.98	BLP 10	
10	10	17	<b>THE FIXX</b> Reach The Beach MCA 5419	MCA	●	6.98		46	44	14	<b>THE HUMAN LEAGUE</b> Fascination A&M 1-2501	RCA	●	5.98		81	78	16	<b>THE ISLEY BROTHERS</b> Between The Sheets T-Neck FZ 38674 (Epic)	CBS	●		BLP 4	
11	11	8	<b>ROBERT PLANT</b> The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98		47	46	11	<b>QUARTERFLASH</b> Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA	●	8.98		82	108	3	<b>RUFUS AND CHAKA KHAN</b> Live—Stompin' At The Savoy Warner Bros. 1-23679	WEA	▲	11.98	BLP 20	
12	13	12	<b>LOVERBOY</b> Keep It Up Columbia QC38703	CBS	▲			48	51	5	<b>NEIL YOUNG</b> Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA	●	8.98		83	69	6	<b>YAZ</b> You And Me Both Sire 1-23903 (Warner Bros.)	WEA	▲	8.98		
13	12	21	<b>DAVID BOWIE</b> Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 42	49	147	2	<b>THE MOODY BLUES</b> The Present Threshold TRL1-2902 (PolyGram)	POL	●	8.98		84	86	24	<b>LAURA BRANIGAN</b> Branigan 2 Atlantic 80052	WEA	●	8.98		
14	20	7	<b>MEN WITHOUT HATS</b> Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98		50	50	13	<b>ROD STEWART</b> Body Wishes Warner Bros. 1-23877	WEA	●	8.98		85	88	13	<b>DIO</b> Holy Diver Warner Bros. 1-23836	WEA	●	8.98		
15	17	22	<b>QUIET RIOT</b> Metal Health Pasha BFZ 38443 (Epic)	CBS	●			51	63	3	<b>ZAPP</b> Zapp III Warner Bros. 1-23875	WEA	●	8.98	BLP 15	86	68	23	<b>NAKED EYES</b> Naked Eyes EMI-America ST 17089	CAP	●	8.98		
16	18	5	<b>AIR SUPPLY</b> Greatest Hits Arista AL 8-8024	RCA	●	8.98		52	47	19	<b>ZEBRA</b> Zebra Atlantic 80054	WEA	●	8.98		87	83	15	<b>ELTON JOHN</b> Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98		
17	19	22	<b>ZZ TOP</b> Eliminator Warner Bros. 1-23774	WEA	●	8.98		53	48	22	<b>EDDY GRANT</b> Killer On The Rampage Portrait/ice B6R 38554 (Epic)	CBS	●		BLP 44	88	118	2	<b>CHEAP TRICK</b> Next Position Please Epic FE-38794	CBS	●			
18	14	10	<b>DONNA SUMMER</b> She Works Hard For The Money Mercury 812265-1 (PolyGram)	POL	●	8.98	BLP 11	54	45	64	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS	▲			89	92	4	<b>JEAN-LUC PONTY</b> Individual Choice Atlantic 80098	WEA	●	8.98		
19	16	13	<b>THE TALKING HEADS</b> Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	BLP 55	55	76	3	<b>HERBIE HANCOCK</b> Future Shock Columbia FC 38814	CBS	●		BLP 19	90	80	21	<b>MADNESS</b> Madness Geffen GHS 4003 (Warner Bros.)	WEA	●	8.98		
20	33	2	<b>AC/DC</b> Flick Of The Switch Atlantic 80100	WEA	▲	8.98		56	57	19	<b>MARY JANE GIRLS</b> Mary Jane Girls Gordy 60406L (Motown)	MCA	●	8.98	BLP 6	91	79	19	<b>R.E.M.</b> Murmur I.R.S. SP70604 (A&M)	RCA	●	6.98		
21	22	31	<b>JOURNEY</b> Frontiers Columbia QC 38504	CBS	▲			57	49	8	<b>ARETHA FRANKLIN</b> Get It Right Arista AL8-8019	RCA	●	8.98	BLP 12	92	94	17	<b>MTUME</b> Juicy Fruit Epic FE 38588	CBS	●		BLP 30	
22	27	4	<b>RICK JAMES</b> Cold Blooded Gordy 6043 GL (Motown)	MCA	●	8.98	BLP 1	58	52	27	<b>U2</b> War Island 90067 (Atco)	WEA	●	8.98		93	98	5	<b>KING SUNNY ADE</b> Synchro System Mango MLPS-9737 (Island)	IND	●	8.98		
23	23	9	<b>TACO</b> After Eight RCA AFL1 4818	RCA	●	8.98		59	62	80	<b>DEF LEPPARD</b> High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98		94	93	15	<b>KAJAGOOGOO</b> White Feathers EMI-America ST 17094	CAP	●	8.98		
24	30	7	<b>BONNIE TYLER</b> Faster Than The Speed Of Night Columbia BFC 38710	CBS	●			60	126	2	<b>GAP BAND</b> Gap Band V—Jammin' Total Experience TE-1-3004 (PolyGram)	POL	●	8.98	BLP 29	95	90	97	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲			
25	26	6	<b>ELVIS COSTELLO</b> Punch The Clock Columbia FC 38897	CBS	●			61	60	23	<b>JARREAU</b> Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 22	96	99	75	<b>THE POLICE</b> Ghost In The Machine A&M SP-3730	RCA	▲	8.98		
26	15	17	<b>EURHYTHMICS</b> Sweet Dreams Are Made Of This RCA AFL1 4681	RCA	▲	8.98	BLP 36	62	53	10	<b>ELO</b> Secret Messages Jet QZ 38490 (Epic)	CBS	●			97	84	17	<b>A FLOCK OF SEAGULLS</b> Listen Jive/Arista JL8-8013	RCA	●	8.98		
27	21	20	<b>MEN AT WORK</b> Cargo Columbia QC 38660	CBS	▲			63	66	4	<b>THE S.O.S. BAND</b> On The Rise Tabu FZ 38697 (Epic)	CBS	●		BLP 9	98	114	5	<b>GRAHAM PARKER</b> The Real Macaw Arista AL 8-8023	RCA	●	8.98		
28	25	44	<b>PRINCE</b> 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 21	64	65	20	<b>SERGIO MENDES</b> Sergio Mendes A&M SP 4937	RCA	●	8.98	BLP 58	99	100	4	<b>DAVID BOWIE</b> Golden Years RCA AFL1-4792	RCA	●	8.98		
29	24	37	<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 40	65	67	22	<b>EDDIE MURPHY</b> Eddie Murphy Columbia FC 38180	CBS	●			100	NEW ENTRY	4	<b>SHEENA EASTON</b> Best Kept Secret EMI-America ST-17101	CAP	●	8.98		
30	55	2	<b>STRAY CATS</b> Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98		66	59	32	<b>MERLE HAGGARD/WILLIE NELSON</b> Poncho & Lefty Epic FE 37958	CBS	●		CLP 1	101	102	6	<b>RONNIE LAWS</b> Mr. Nice Guy Capitol ST-12261	CAP	●	8.98	BLP 32	
31	28	31	<b>DURAN DURAN</b> Duran Duran Capitol ST-12158	CAP	●	8.98		67	74	4	<b>BETTE MIDLER</b> No Frills Atlantic 80070	WEA	●	8.98		102	77	39	<b>BILLY IDOL</b> Billy Idol Chrysalis FY 41377	CBS	●			
32	29	10	<b>JOAN JETT AND THE BLACKHEARTS</b> Album Blackheart/MCA 5437	MCA	●	8.98		68	70	6	<b>SPYRO GYRA</b> City Kids MCA 5431	MCA	●	8.98		103	101	48	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 50	
33	34	21	<b>RICK SPRINGFIELD</b> Living In Oz RCA AFL1-4660	RCA	●	8.98		69	64	26	<b>ALABAMA</b> The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2	104	85	18	<b>THE B-52'S</b> Whammy Warner Bros. 1-23819	WEA	●	8.98		
34	31	17	<b>FASTWAY</b> Fastway Columbia BFC 38662	CBS	▲			70	72	23	<b>KROKUS</b> Head Hunter Arista AL 8005	RCA	●	8.98		105	91	110	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98		
35	32	47	<b>DARYL HALL &amp; JOHN OATES</b> H2O RCA AFL1-4383	RCA	▲	8.98																		
36	40	6	<b>PEABO BRYSON/ROBERTA FLACK</b> Born To Love Capitol ST-12284	CAP	▲	8.98	BLP 8																	

\* Bullets are awarded to those products demonstrating the greatest sales gains this week. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

SEPTEMBER 17, 1983, BILLBOARD

## Europe CD Player Prices Hold; In-Car Unit Delay Noted In Berlin

• Continued from page 3

of Sony Corp., Tokyo, said here that his CDP-111 would not reach Germany before 1984, and then at a price only 10%-15% lower than the firm's model 101. A German Matsushita spokesman put a \$650 price tag on the stripped-down Technics SL-P7 player, available starting in November. Mitsubishi and Sanyo also plan low-end CD players in Europe, starting in November, at around \$650. Both firms asserted here that their product would not be available for much below that price this year.

Asked why their prices were so much higher in Europe, the Matsushita team noted the "political climate in Europe," a reference to the Philips call for a 19% import duty within the European Economic Community on CD hardware, compared to the current 9.5% duty on hi fi equipment.

Market politics could also explain the reluctance of Sanyo to discuss in detail its Compact Disc pressing capacity. Albrecht Gasteiner, chief European spokesman, referred to a "significant expansion" in the coming weeks, followed by a doubling of capacity in Japan by March, 1984. Sanyo has already attracted several German software customers, with both Teldec and Orfeo having placed major CD orders with Sanyo instead of PolyGram in Hanover, it was revealed here.

If, as Toyota expects the Japanese finish developing a CD car player by mid-1984, the Europeans will lag behind in this area, too. Nobody demonstrated a CD car player in Berlin, with the exception of the Philips unit, which was essentially a "pre-prototype."

It was also noted here that special design attention is being given to the question of in-car disk storage to optimize ease of use. Future applications of the in-car CD system being studied include the presentation of route or touring information, with a single Compact Disc replacing a number of conventional maps and guide-books.

Until in-car availability, the Compact Disc should remain the only all-digital sound carrier. JVC again demonstrated its AHD digital audio disk at Berlin, albeit with rather less commitment than two years ago. Fall of 1984 is the new AHF target date for Japan, without any AHD (or VHD videodisk) timetable for Europe.

Having lost the digital disk race to Philips/Sony, JVC clearly has a strong interest in alternative digital sound carriers (although no alternative system was shown at Berlin). Competition is expected to come from digital compact cassettes.

A JVC engineer from Japan and a spokesman based with JVC in Germany confirmed that the key to digital cassettes is in standardization. To

go digital, the standard cassette apparently will need 20 tracks and will move at 1.5 or two times the current speed, using metal tape or a new formulation to be developed for 8mm home video.

The JVC men agreed that the new digital cassette was a high priority with their company. If standardization is reached in time, the company hopes to begin marketing by late 1985 or early 1986. Such a system, with recording capability, could be a major blow to the Compact Disc unless CD prices fall sharply and product range expand significantly.

The Berlin International Audio & Video Fair is now said to be the largest consumer electronics show in the world. This year, it occupied 90,000 square meters spread over 25 hall and two pavilions and attracted 350 exhibitors and more than 500,000 visitors, presenting the latest developments in audio and video technology from 27 countries.

### For The Record

Nadine Goodman, newly named copyright manager for ATV Music in Los Angeles, was formerly assistant to the director of administration at ATV. Her previous position was misstated in last week's Executive Turntable.



ENTERTAINMENT EXPO—Artists Guy Clark, left, and William Lee Golden of the Oak Ridge Boys chat following a press conference about their upcoming appearances at the Nashville Music Assn.'s Entertainment Expo slated for Nov. 18-20. Looking on—or up—is Karen Scott Conrad, co-chairman of the event.

## AT&T, Coleco Develop Game Transmission Plan

• Continued from page 4

basis sometime next year, with roll-out likely to begin first in a selected number of target states before spreading nationally.

The Coleco/AT&T service isn't the first to transmit games via phone lines. Other videotex firms, such as Times Mirror here, have demonstrated the ability to carry simpler

strategy games, although information capacity and response times thus far inhibit faster arcade-type programs. Control Video Corp. of Vienna, Ga., headed by William von Meister, already markets its own video game service similar to the proposed Coleco/AT&T system, and Los Angeles-based Game Network has also been pitching its own telephone game delivery proposal.

## The Sound Of Heavy Metal Rock Keeps Banging On

• Continued from page 1

(Arista) at 71, and Dio (Warner Bros.) at 85.

And while heavy metal has been an important part of the product mix for the major labels for at least a decade, what is new is the emergence of small independent labels in the U.S. specializing in heavy metal. There are Mongol Horde Records in New York, Megaforce Records in New Jersey, Metal Blade Records in Los Angeles, and Shrapnel Records in San Francisco. These labels have already proved to be the spawning grounds for such acts as Motley Crue, which went from Enigma, distributors of Metal Blade, to Elektra; and Queensryche, which comes on the LP chart this week at 182 as an EMI America release after first being distributed by Mongol Horde.

But it is on the live concert scene that heavy metal is most powerful. During this summer's US Festival, 330,000 fans came out to see a heavy metal bill featuring Van Halen, the Scorpions, Triumph, Judas Priest, Ozzy Osbourne, Motley Crue and Quiet Riot, far outdrawing the new wave day (181,000) and the mainstream rock day (224,000), and prompting promoter Barry Fey to call heavy metal "the lifeblood of the live concert business."

In fact, both performers and music industry executives agree that it is the excitement of the live heavy metal concerts that is the main vehicle for exposure of such acts. "Heavy metal bands are always bigger than their airplay," says Nick Caras, chairman of the Detroit-based DMA booking agency, which represents Accept, Aerosmith, Alvin Lee, Anvil, Girlschool, Motorhead, Nazareth, Quiet Riot, Rose Tattoo, Scorpions and Tsunami.

"There is almost no airplay at all on the Scorpions, but when they come back in January for five

months I expect to be doing two or three days per venue on them," he continues.

"I feel that the record companies never got behind heavy metal and hard rock bands," he says, noting that acts of the "Ted Nugent generation" declined during the disco era, but that the emergence of AC/DC started a new awareness of heavy metal that continues today.

However, notes Mike Bone, vice president of promotion at Elektra, the heyday of heavy metal radio on AOR was about two years ago, and though "depending on the song" heavy metal still gets played, when an AC/DC album came out in 1981 it was immediately top added. The group's latest album is 13th most added, he notes.

But the tide may turn again. "There has been talk in the last three months of a new wave backlash," Bone says. "In March, April and May everybody went overboard to new music, and a couple of people got their asses kicked. So now there's a new game coming, and the record companies and consultants changed gears, with all the a&r departments following them around. I look now for a lot of heavy rock bands to be signed."

Even without airplay and without endless touring, heavy metal can still sell, he adds, pointing to Elektra's Motley Crue album, which he says has sold 115,000 copies and is still moving 3,500 copies a week virtually on word of mouth alone.

Though heavy metal fans are notorious for allegiance and commitment of their favorite bands, Bone, who has "HVY MTL" engraved in his teeth, says he may be one of only about 10 record executives who actually like the music. "It's very unusual for anybody in the record companies to be into heavy metal. They say it's something for the kids.

But I like it. My idea of a good time is going to a Saxon concert," he says.

Someone else who obviously likes heavy metal is Spencer Proffer, head of Pasha Records, distributed by CBS, which reportedly sold 111,000 copies last week of Quiet Riot's album primarily on the strength of the group's live performances and image. "Metal sells because it's a youth phenomenon, it represents something socially and culturally," he says. "It is participatory rock. What distinguishes Quiet Riot is that we ask the audience to participate. Even the song titles are that way. It asks people to 'Bang Your Head,' and 'Let's Get Crazy,' and 'Cum On Feel The Noise.' And this allows the audience to be part of our project."

Agreeing that atmosphere and image are important for heavy metal bands is Abbey Konowitch, vice president of artist development at Arista, which has Krokus. He also notes that MTV exposure has become very valuable. He says, however, that because of this, heavy metal bands can be a very expensive investment for a record company.

"When you have a major touring

### Expansion At Gotham Tower

• Continued from page 3

As for a second New York outlet, some Tower officials here think it's a good idea. They believe an upper Manhattan unit would be highly desirable as a lure to traffic that may be reluctant to make the trek to the lower Manhattan operation.

But Solomon is apparently of a mind for the time being to continue to monitor the success of the current Tower store here. "As we go along, we're learning a lot," he says.

band, the costs can be astronomical. But without the road, the heavy metal records don't distinguish themselves that much," Konowitch says. "And this is different from MOR or more traditional rock bands. In heavy metal the atmosphere and excitement is so much more important, and there doesn't need to be an immediate hit. Then, when you have sold as many records as Def Leppard, you can establish a spot in the playlists because of the weight of that. And this can open up top 40."

West Coast independent promotion man Kenny Ryback also sees more potential airplay on top 40 radio for heavy metal, noting that as he was driving to the office he heard the new Quiet Riot single on KIQQ, a contemporary hits station. He, too, sees a return to heavy metal on AOR radio as part of the new music backlash. But, he says, he does not expect the genre ever to dominate AOR as it did a few years ago. He notes, too, that despite all the new music on the radio, the second best selling album so far this year, after Michael Jackson's "Thriller," is Def Leppard's "Pyromania," which has gotten nowhere near as much airplay.

This interest in heavy metal goes all the way down to the indie label level, says Garry Velletri, label manager of both the new wave-oriented Brain Eater Records and the metal Mongol Horde Records, both a part of the Dutch East India Distributing Corp.

"When I started at Faulty Products in 1978-79, at that time it was punk," he says. "But now I see the same spirit in independent heavy metal. It used to be a very closed scene with the big international acts, but now there are regional metal scenes, there is more relating to the audience. And even the nature of the music has gotten harder. There are

now sub-genres in heavy metal. There are the demon rockers, bands like Venom and Metallica, and some with more pop crossover, like Virgi Steele. And within these limitations there is room to grow, which makes for more excitement.

"And it sells. All you have to do is say 'heavy metal' and half the battle is won. When dealing with store buyers, if they hear it's heavy metal they will give it a chance, unlike most other things, where they don't see it if there isn't any airplay."

### Performers Set For NMA Expo

NASHVILLE—The Nashville Music Assn. has released a preliminary list of acts that will perform at its Entertainment Expo '83 here Nov. 18-20. Last year, more than 50 acts performed for the NMA's first Expo.

Performers for this year's event include the Oak Ridge Boys, Charlie Daniels, John Hartford, Bobby Bare, Gary Morris, Guy Clark, the New Grass Revival, Carl Perkins, Dean Martin, Jimmy Buffett, Timothy Schmit, Josh Leo, Tracy Nelson, Pam Tillis, Jason & the Nashville Scorchers, Ed Bruce, J.D. Souther, Sandi Patti, Michael Johnson and Dobie Gray.

The NMA says that more than 100 companies involved with the entertainment industry have reserved nearly 120 exhibit booths.

Last year's Expo attracted more than 14,000 people and netted the NMA about a \$15,000 profit. Receipts from this year's event which is again being co-sponsored by the Tennessean, Nashville's morning daily, will be shared with the W.O. Smith Community School of Music.



TOP LPs & TAPE POSITION 106-200

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Black LP/Country LP Chart. Rows 106-152.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Black LP/Country LP Chart. Rows 153-200.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Black LP/Country LP Chart. Rows 106-200.

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

Table listing artists and their chart positions: AC/DC, Bryan Adams, Air Supply, Alabama, Alarm, America, Animals, Paul Anka, Joan Armatrading, Ashford & Simpson, Aala, Aze, Aztec Camera, B-52's, Phillip Bailey, Pat Benatar, George Benson, Berlin, Angela Bofill, David Bowie, Laura Branigan, Martin Briley, Jackson Browne, Peabo Bryson/Roberta Flack, Charlie...

Table listing artists and their chart positions: Cheap Trick, Natalie Cole, Phil Collins, Coney Hatch, Elvis Costello, Marshall Crenshaw, Crosby, Stills, & Nash, Culture Club, Cure, Charlie Daniels Band, Debarge, Def Leppard, DFX2, Dio, Thomas Dolby, Duran Duran, Sheena Easton, Dave Edmunds, ELO, Eurythmics, Agnetha Faltskog, Fastway, Tim Finn, Julio Iglesias, Jonzun Crew, Journey, Kajagoogoo, Kansas, Jane Fonda, Aretha Franklin, Peter Gabriel, Gap Band, Crystal Gayle...

Table listing artists and their chart positions: Eddy Grant, Lee Greenwood, Merle Haggard/Willie Nelson, Daryl Hall & John Oates, Herbie Hancock, Heart, Hiroshima, Human League, Iron Maiden, Isley Brothers, Michael Jackson, Rick James, Al Jarreau, Joan Jet And The Blackhearts, Billy Joel, Elton John, Jon And Vangelis, Rickie Lee Jones, Jonzun Crew, Journey, Kajagoogoo, Kansas, Kashif, King Sunny Ade, Kinks, Earl Klugh...

Table listing artists and their chart positions: Gladys Knight & The Pips, Krokus, Lakeside, Stacy Lattisaw, Ronnie Laws, Little River Band, Loverboy, Madness, Madonna, Barbara Mandrell, Manhattans, Bob Marley & The Wailers, Wynnton Marsalis, Mary Jane Girls, Maze, John McLaughlin, Al Dimeola, Paco DeLucia, Men At Work, Men Without Hats, Sergio Mendes, Pat Metheny Group, Bette Midler, Midnight Star, Stephanie Mills, Moody Blues, Mtume, Eddie Murphy, Naked Eyes, Willie Nelson, New Edition, Juice Newton...

Table listing artists and their chart positions: Olivia Newton-John, Stevie Nicks, One Way, Oingo Boingo, Jeffrey Osborne, Graham Parker, Pink Floyd, Robert Plant, Police, Jean-Luc Ponty, Prince, Quarterflash, Quiet Rio, R.E.M., Lionel Richie, Smokey Robinson, Kenny Rogers, Roman Holiday, Diana Ross, Rufus And Chaka Khan, Bob Seger, Shatamar, Simon And Garfunkel, S.O.S. Band, Soundtracks, Flashdance, Return Of The Jedi, Staying Alive, Spanish Ballet, Rick Springfield...

Table listing artists and their chart positions: Spyro Gyra, Rod Stewart, Stray Cats, Barbra Streisand, Shy, Donna Summer, Taco, Talking Heads, Tears For Fears, Joan Armatrading, Peter Tosh, Toto, Tubes, Louise Tucker, Twisted Sister, Bonnie Tyler, U2, Various Artists 25 #1 Hits, Stevie Ray Vaughan, Joe Walsh, Wham-U.K., Whispers, Deniece Williams, Hank Williams, Jr., Y & T, Neil Young, ZZ Top, Zapp, Zebra...

SEPTEMBER 17, 1983, BILLBOARD

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.

## InsideTrack



Photo by Lester Cohen

**HELICAL SCAN**—Capitol marketing vice president Walter Lee, center, huddles with the twin lead guitarists behind Helix, the Canadian heavy metal band. The chat came backstage at Beverly Hills' Beverly Theatre. Seen, from left, are Brent Doerner, Lee and Paul Hackman.

## VIA LIGHT SIGNATURES DEVICE

## Chrysalis Resumes War On Benatar Counterfeiters

NEW YORK—Chrysalis Records, which successfully used the Light Signatures anticounterfeiting device on Pat Benatar's 1982 "Get Nervous" LP, will use the same device for Benatar's latest LP, "Live From Earth," due next Thursday (22).

The records will contain "Certificate of Authenticity" cards, on which are printed laser-generated "fingerprints" of the fibres in the cover or label of the album. Consumers are asked to send these certificates back to Chrysalis for verification. Chrysalis says it got back 150,000 of them on the "Get Nervous" LP, with no counterfeits being discovered.

To motivate the consumers to send back the certificates for "Get Nervous," Chrysalis offered lyric sheets and/or fan club information as well as a Benatar button. The label will do the same for "Live From

Earth," but there will be an extra incentive: a "special bonus" will be made available in the form of two discount coupons worth \$1 each reduced price on all five albums in Chrysalis' Pat Benatar catalog.

## Nielsen Service Bows At VSDA

• Continued from page 6

less than 9% carried video games. Interestingly, those stores that tended to rent less than 700 cassettes in an average week, the study found, carried more video games than those stores that rented more than 700 tapes weekly.

• The stores usually added an average of 36 new titles each month, the study revealed, while the average number of prerecorded videocassettes rented in a week was 665. Average weekly video software sales were 17 units.

• Nearly 73% of the stores do not carry software for personal computers, but about 14% said they plan to add such product in the next six months. Only 18% of the stores currently stock computer products; 67% said it is unlikely that they will sell computer software within the next year.

• As for store revenues, the Nielsen survey found that 27% of the stores estimated 1982 sales/rental volume for prerecorded video software at between \$50,000 and \$100,000. Less than 25% said their volume was under \$50,000. Many of the stores polled were only about a year old, the study added, although it did not specify.

Labor Day Blues: The three-day weekend produced the same retail blahs it usually does. Despite good product this year, the opening of schools and resultant heavy spending for students' needs once again cut heavily into domestic budgets. . . . Sick Call: Executive vice president of Camelot Enterprises Jim Bonk will be out for at least two weeks, after he was injured in a short spin on a motorcycle. . . . Watch for former Pickwick rack senior vice president/general manager Eric Paulson to launch his distributorship in Minneapolis. Rumor has his Navarre Distributing set to handle a combination of recorded product, accessories and computer software.

Larc Records prexy Joe Isgro visited CBS' Manhattan HQ last week to discuss distribution possibilities. . . . The marriage between the second and third largest subscription tvers, Showtime and The Movie Channel, was finalized last week. Could mean bigger and better music-oriented video specials, as both have been pacemakers in this important booster trend for our industry. . . . Track just found out that industry oldtimer Godfrey Dickey is no longer with Integrity Entertainment. Dickey, who headed accessories buying, is the last of the longtime Hartstone holdovers to depart the executive corps of the Lou Kwiker empire. . . . Lights, Camera, Music: The closer partnership between movies and music is evidenced via a Sept. 24 workshop in film scoring at L.A.'s Park Plaza. Sponsored by Independent Feature Project/West, the confab will team indie film music specialists with music and movie stalwarts including scorer Bill Conti, Universal Pictures music chief Brendan Cahill, filmmaker Penelope Spheeris and label vet Bobby Shad. Contact (213) 451-8075 for details.

Alfresco Fiasco: Counterfeit tickets and poor attendance combined to turn what promoters hoped would be "the largest rock festival in the Southeast" over the Labor Day weekend into a bomb. The Columbia, Tenn. outdoor show, billed as The Electric Cowboy Festival, featured such acts as Joan Jett & the Blackhearts, Krokus, Quiet Riot, Cheap Trick and Humble Pie. Attendance reportedly fell far short of the anticipated 40,000 daily. Terming the bogus ducats "the best I've ever seen, right down to the glitter and the triple logos," promoter Bob Alexander has hired an attorney to probe possible legal action. According to the attorney, only 5,000 of the pasteboards used at the concert were legitimate.

The Police concert at Hollywood racetrack last week drew more than 55,000. . . . Clive Davis' 1974 autobio-

graphy, "Inside The Record Business," was published recently in Japan and is reportedly selling well. Book was translated by Hiromi Azuma, edited by Ichiro Asatsumi, director of Pacific Music Publishing, and published by Swing Journal, which owns several Nipponese music mags. . . . BMI fetes its prestigious Million Performance Songs composers Sept. 21 at a Beverly Hills Hotel luncheon. Writers who will be honored live in the 13 Western states.

Music Plus' Dave Berkowitz finally won the Classmen's singles event of the Morris Diamond Annual Music Industry Tennis Tourney at San Vicente Country Club, Ramona, Calif. over the Labor Day weekend, later pairing with producer Bones Howe to win the male doubles event. Mrs. Clancy Grass won the women's B single teaming later with Mrs. Danny Kessler to top the doubles. H&H Marketing's Marv Helfer and Disnegraphics topper Dirk Wunderlich took first in the men's doubles. . . . East Texas Periodicals names Andy Peck GM of its new Phoenix-based branch, Track has learned. Meanwhile, the burgeoning Houston-base video wholesaler has split into two divisions: a specialist arm helmed by Jan Moore and the Ken Stilling-directed Neighborhood Video Club, the arm handling ETP broadening move into rental of prerecorded video software in supermarkets.

Boonies' Campaign: Look for VSDA to hold a second phase of what it calls "grassroots" dealer meetings. Numerous calls last week aimed to set up second meeting in Tucson, Phoenix and San Francisco, where in early August "electronic petitions" were recorded by consultant Linda Rosser and Sony HRRC attorney Jeff Cunari. Rosser, when contacted, would not enlarge upon the agenda for the second meets, which would strengthen the assault on S.33, the "First Sale" bill. Rosser and Cunari passed out dealer's how-to-lobby kits at the San Fran VSDA confab. . . . CD retailers are irked because they have run out of Michael Jackson's "Thriller," and are told it won't be available again in the new configuration until January.

Late Flash: Warehouse Entertainment, new moniker for Integrity Entertainment, wants to raise funds to broaden its home entertainment inventory and open new stores. It has registered with the SEC to offer 750,000 shares of common. WE says it will sell 660,000 of its shares and 90,000 will be sold through an institutional shareholder. A.G. Becker Paribas will lead the underwriters. WE stock is hovering around \$9.

Edited by JOHN SIPPEL

## WABC Splits Up Ross & Wilson Six-Year Partnership Ends With Brittain's Dismissal

• Continued from page 15

to do it again," he explains. "I figured that if I'm making it at the end of the period, I'll get more money, and that if I'm not, they'll fire me anyway. They wanted me to sign for appearance's sake."

Meanwhile, Kaye's relationship with Wilson deteriorated to the point that she left the station in June to assume the news directorship at WEZB New Orleans. She says that she quit. The WABC source maintains that she was fired. WABC management, feeling "betrayed," according to the source, decided then that Brittain wasn't "a team player" and initiated talks with Wilson about assuming control of the show.

"I tried my best to dissuade them," Wilson insists. "But the decision to replace Ross was cemented as soon

as Rasa left. They had no reason to believe he would stick around. They were sure he would join her. In effect, he became a liability to the company by putting his wife and her needs above the requirements of the station and the show."

Kaye recently returned to New York after a two-month stint at WEZB. Program director Nick Bazoo says that her departure was based on "shoulder trouble" and "problems with the weather." He adds that Kaye was seeing doctors in both New York and New Orleans, and that when she informed him that she would need two weeks off near the start of the fall book, "We decided that it wasn't going to work out."

In Kaye's view, however, the job at WEZB was simply "a summer situation, a stepping stone to a better job in New York." She says that she

was sure "a commuter marriage could work."

What does it all mean? Wilson has his five-year contract, running through August, 1988, based on an annual six-figure sum with a guaranteed per annum increase and a bonus arrangement for ratings points. Brittain says that he wants to work in "rock'n'roll" again, possibly handling morning drive with Kaye who says that she is interested in "news and features—I'm definitely not a weathergirl." Both recognize, however, that they might have to split up professionally if they want to stay in New York.

"It's bittersweet," says Wilson, who adds that he thought WNBC's Howard Stern made "mincemeat" of his former partner when Brittain appeared on Stern's afternoon show last week.

## dbx 'Tour' Pitching Digital Processor

SAN RAFAEL, Calif.—dbx is announcing the start of production on its 700 Digital Audio Processor via "Digital American Tour 1983," a two-hour presentation it's giving at studios in six major markets. The 700 is due on the market in October.

The tour, with dbx marketing director Lance Korthals providing a general introduction and engineer Les Tyler reviewing schematics, covered New York, Nashville, Chicago, Atlanta, Los Angeles and San Francisco. The Bay Area presentation was made at Tres Virgos Studios

here July 11, with 40 people attending an afternoon session and 70 more coming to an evening meet.

The sessions featured live recordings of five Bay Area musicians (Mingo Lewis, percussion; Mel Martin, saxophone; Pete Adams, violin; Dave Nowlin, bass and acoustic guitar; Annie Stocking, vocals) to allow attendees to make comparisons between a just-concluded performance and the sound of the 700.

Korthals, noting that the 700 is dbx's first entry into digital, stressed

that the unit, which will retail at \$5,000, represents "the breaking of the price barrier in digital. All studios acknowledge that sooner or later they have to get into digital. Most have chosen the 'later.' Now you don't have to wait. The studios are the ones facing the increased pressure because they're the guys who will make the masters the CD's are pressed from, and they will have to deliver masters that end up with at least a 90 db dynamic range," says Korthals.

JACK McDONOUGH



**HIGH REVS**—Members of RPM, a new quartet just signed to Warner Bros., take a breather with manager Jerry Schilling, second from right, and Carl Wilson, far right, following the group's opening set at a Beach Boys show at Hermitage Landing in Nashville.



# JIMMY BUFFETT ONE PARTICULAR HARBOUR

Jimmy's Brand New Album

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BUFFETT  
ONE  
PARTICULAR  
HARBOUR

...and there's that *One Particular Harbour*  
sheltered from the wind  
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and all are safe within

SEA RECORDS

MANAGEMENT: BUCKLE UP MANAGEMENT



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# Record Whirl



HEADS WILL ROLL

## Talking Heads



## Hits of the Week

### SINGLES

**MICHAEL SEMBELLO, "AUTOMATIC MAN"** (prod.: Ramone) (writers: Sembello-Batteau-Sembello) (3:57) This hunk of state-of-the-art pop and roll spotlights crackling production from Phil Ramone, who also twirled knobs for Sembello on the monster "Maniac" from the mega-hit *Flashdance*.

**JAMES INGRAM, "PARTY ANIMAL"** (prod.: Jones) (writers: Ingram-Vieha-Page) (3:45) Insiders' tip-of-the-week: when this chart shredding tune hits the streets, pundits predict a fast ride to the top. Multi-format programmers: Make Room for James Ingram—this song demands playlist space.

**CHARLY SIMON, "YOU KNOW WHAT TO DO"** (prod.: Mainieri) (writers: Simon-Brackman-Wood-Mainieri) (4:16) Carly's latest hitbound instant classic, produced once more by marvelous Mike Mainieri. CHR and AC programming prophets—You Know What To Do. Air immediately!

**ADDRESS, "IT MUST BE LOVE"** (prod.: Lan-ger-Winstanley) (writer: Siffre) (3:24) Just down the block from "Our House" is the newest charter from England's favorite Nutty Boys. High-stepping vocals and horn-happy riffs make this tune an AC/CHR shoe-in. If it's a smash, it must be Madness.

### SLEEPERS

**THE B-52s, "WHAMMY!"** A band with more hooks than a fisherman's vest, these new music pioneers are going to be selling big, long after the competition fades. Put the gold record machine on automatic—the latest single, "Song For A Future Generation," has arrived. WB 1-23819 (8:98)

**YAZ, "YOU AND ME BOTH"** Attention, multi-for-matters: Don't walk away from "Walk Away From Love." The tune features earthy vocals from a gal named Alf who puts funky frosting on the scintillating synthesizer work of these English masters. Hitbound? Take it from us. Sire 1-23903 (WB) (8:98)

**WAS (NOT WAS), "BORN TO LAUGH AT TOR-NADOES"** Sneak previews are grinning for the latest from the St. Was Bros. Their newest calls on an outrageous supporting cast including Ozzy Osbourne, Mel Torme, Mitch Ryder and Doug Fieger. Geffen 4016 (WB) (8:98)

**JULUKA, "SCATTERLINGS"** Wake up Mr. and Mrs. AOR and Dance Music Pro-grammer! This gaggle of inspired African rhythm-inducers is creating tomorrow's sound right now. It's time to book the title cut for a non-stop express. Destination: Hitsville. WB 1-23898 (8:98)

### ALBUMS

**TALKING HEADS, SPEAKING IN TONGUES** Heads are talking. Tongues are speaking and people are listening! The Heads are "Burning Down The House" nationwide with a hit single, a 12" maxi single (see back cover box), the hottest tour of the year and their best-selling album to date. Sire 1-23883 (WB) (8:98).

**AZTEC CAMERA, HIGH LAND, HARD RAIN** Aztec Camera is getting perfect exposure on tour with Elvis Costello, who's declared this the Album of the Year. Led by 19-year-old singer/songwriter Roddy Frame, Aztec Camera is developing the new music picture. Sire 1-23900 (WB) (8:98).

**DEPECHE MODE, CONSTRUCTION TIME AGAIN** Known for on-time delivery, the "Just Can't Get Enough" band leads off its latest with the riveting "Everything Counts." From a hit-laden foundation, the band pours it on for progressive programmers. A 6-week U.S. tour starts next month. Sire 1-23900 (WB) (8:98).

**GANG OF FOUR, HARD** A funk/dance beat drives this album of synth-free rock. Sure to appeal to the band's "Love A Man In A Uniform" following, sleek vocals sock home G4 message to insure AGR support. Gang of Four's single question—"Is It Love." Our answer—it certainly is. WB 1-23936 (8:98).

